



THE BOOK OF LIFE

Tuesday, September 26, 2023, 7:30 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre

10 MOSS
ARTS
CENTER



AROOJ AFTAB, VIJAY IYER, AND SHAHZAD ISMAILI

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THE BOOK OF LIFE

**PRODUCED BY VOLCANO (CANADA)
AND WOMAN CULTURAL CENTRE (RWANDA)**

PLAYWRIGHT, PERFORMER, AND CO-CREATOR
Gakire Katese Odile (a.k.a. "Kiki")

DIRECTOR AND CO-CREATOR
Ross Manson

THE WOMEN DRUMMERS OF RWANDA

Kamariza Mediatrice
Mukeshimana Alphonsine
Mukamugema Chantal
Mukanyandwi Claudine
Musabyemariya Christine
Nyinawimbabazi Claudine
Uwamriya Clementine
Uwintije Clementine

Support for this performance is provided by the
Deborah L. Brown Center for the Arts Excellence Fund.

CREDITS

VISUAL ANIMATION DESIGNER AND OPERATOR

Kristine White

VISUAL ANIMATION DESIGNER

Sean Frey

COMPOSER

Mutangana Moise

PRODUCERS, PRODUCTION, AND DESIGN

Kaitlin Hickey

and Patrick Lavender

TRANSLATOR AND VISUALS ASSISTANT

Katese Aurore

TOUR COMPANY MANAGER

Kafi Pierre

ASSISTANT DIRECTOR

Abigail Whitney

SET CONSTRUCTION

Tuyizere Ernest, Kigali Rwanda

GENERAL MANAGER

Ray Bramble

Support for *The Book of Life* comes from the Canada Council for the Arts.

DIRECTOR'S NOTE

"In *The Book of Life* there's an opportunity to reinvent things; to dream; to try to undo something; and to propose for a moment another point of view, another way of the revisiting the past... It's like a ceremonial way to just rehabilitate life."

— *Gakire Katese Odile, "Kiki"*

Merriam Webster defines serendipity as, "The faculty or phenomenon of finding valuable or agreeable things not sought for."

When I first travelled to Rwanda in 2008, I was keenly aware of Canada's complicity in a global and wilful blindness to an unfolding genocide that had happened just over a decade earlier. Like many Canadians, I had learned of my own country's failure to act through U.N. peacekeeping General Romeo Dallaire's insistence on speaking out. He was our witness to the perils of ignorance and inaction.

Western complicity — and a colonial eugenics program that ran for most of the 20th century in Rwanda before independence — had generated the most horrific imaginable consequences. Groups that had been more sociopolitical than racial had been pitted by Europeans against one another over decades of toxic misinformation, forced labour, the introduction of identity cards, and racial favouritism based entirely on fiction. All of this was foremost in my mind.

It was in Kigali, at a coffee shop in the centre of the city, that Serendipity, like an agent of fate, put another theatre artist, Kiki Katese, in front of me. Kiki and I have had a long and productive artistic relationship ever since. We have invited each other to our respective countries to teach, to perform, and to create. We have been doing this now for well over a decade. *The Book of Life* spans this entire time. It is a project that has taken many forms for her: short films, a book, a national letter-writing campaign, and now a play. The wisdom of it, of Kiki, of the women drummers who have been so integral to the construction of this project — this wisdom is a light, a beacon for the rest of the world, as we all peer ahead into an uncertain future. Kiki's artmaking is, in fact, a valuable and agreeable thing.

— *Ross Manson, director and co-creator*

GUEST ESSAY

This essay is part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances.

I survived, as a child, the 1967-1970 genocidal Nigeria-Biafra war that took 3.1 million lives (mostly Igbo people).¹ Because of this, I relate with *The Book of Life*: a play that is based on letters written by perpetrators and survivors of the Rwanda genocide in which nearly one million people (mostly Tutsi) were killed in 100 days in 1994.

The Gacaca justice system of confession and the forgiveness of the unforgivable allowed the playwright, Gakire “Kiki” Katese Odile, to obtain the letters from the perpetrators and survivors. Odile intersects these first-person accounts with a fairy tale — relayed by her grandmother — about a leopard who plans with other animals to steal a bit of the sun from the sunny side of the world. This tale serves as a metaphor for those who believe that development follows only “Western enlightenment.” In the real world, of course, there is no permanent darkness nor permanent light for any part of the Earth that revolves around the sun. Though it may be a fairy tale, I ask: where is the criminal justice in this story?

The abolition democracy inherent in that story is that the little mole rat that volunteered to drill a hole to the other side of the Earth was never jailed, nor hanged, nor shot dead, nor fined, nor fitted with electronic monitors, nor drowned at the border.² On the other hand, the supposedly moral human beings dehumanize others by calling them “snakes” and “cockroaches” to be subjected to genocide.

1 Ekwe-Ekwe, H. (2015). *The Igbo genocide, Britain and the United States* [White paper]. Retrieved from academia.edu/14385765/The_Igbo_genocide_Britain_and_the_United_States

2 Davis, A. Y. & Mendieta, E. (2005). *Abolition Democracy: Beyond Empire, Prisons, and Torture*. Seven Stories Press.

The playwright and performer of *The Book of Life* inserted her autobiography into the drama, accompanied by Ingoma Nshya, the Women Drummers of Rwanda. This collaboration is a reminder of Rwandan women's achievements in gender equity through education and public service. Some estimates suggest that, during the genocide, more men were targeted for killing by the genocidists, but there is evidence that those who rise in educational participation at all levels are more likely to be found in leading roles.³

As in Rwanda, educational attainment proved indispensable in the Igbo recovery from the Biafra genocide. While Nigerian officials admitted that the federal government had used "starvation as a legitimate weapon of war" and boasted that "all is fair in warfare," the Igbo survivors invested in training and education in all fields and for male and female children.⁴

The Igbo knew that there was no need to plot like wild animals how to go and steal some of the sunlight of others because the same sun that shines for them shines for all. Only fools pray that the sun should shine only on their rooftop. Yet, history is full of colonizers thirsting for the sunlight of other lands, bragging that the sun will never set on their empire, and orchestrating genocidal divisions that are supposedly ethnic or genetic in nature.⁵

To be clear, there is no record in history of Africans committing genocide against other African neighbors until Africans were

3 Ramírez-Barat, C. & Duthie, R. (2015). *Education and transitional justice: Opportunities and challenges for peacebuilding*. International Center for Transitional Justice.

4 Achebe, C. (2012). *There was a country: A personal history of Biafra*. Penguin Press.

5 Keating, J. (2013, July 23). *Technically, the Sun still never sets over the British Empire*. Foreign Policy. foreignpolicy.com/2013/07/23/technically-the-sun-still-never-sets-over-the-british-empire

GUEST ESSAY, cont.

colonized by Europeans.⁶ The colonizers defined whole nations of people as belonging to different tribes even when there were and are no ethnic or linguistic differences among them. For example, all BaRwandese speak the same language or languages, as the subtitled songs in *The Book of Life* illustrate. On the other hand, small European groups are called nations and not tribes, while tens of millions of Africans who have no single leader are called tribes.

In the case of the Igbo, their language is related to the languages of their neighbors as fellow members of the Niger-Congo family of languages.⁷ Despite linguistic differences, the neighbors of the Igbo never ganged up against them to commit genocide. Conversely, the U.K. government actively supported the genocide through diplomatic channels, excessive supplying of weapons, and provision of blockading boats to protect the business interests of oil companies. These actions contributed to the view that the U.K. government held a grudge against the Igbo, who had led the decolonization struggle.⁸

In the case of the Igbo in Nigeria, many perpetrators voluntarily narrated their roles with gusto and were rewarded with oil contracts and government appointments, which further marginalized the resilient Igbo. Unlike the case of Rwanda and despite a Truth and Justice Commission on human rights atrocities in the country, there has not been any attempt in Nigeria among the perpetrators of the genocide against the Igbo to admit any wrongdoing. Intellectuals

6 Rodney, W. (1973). *How Europe Underdeveloped Africa*. Bogle-L'Ouverture Publications: London.

7 Good, J. (2018). *Niger-Congo languages* [White paper]. Retrieved from acsu.buffalo.edu/~jcgood/jcgood-NigerCongo-Draft.pdf

8 Curtis, M. (2020, April 29). *How Britain's Labour government facilitated the massacre of Biafrans in Nigeria – to protect its oil interests*. Daily Maverick. dailymaverick.co.za/article/2020-04-29-how-britains-labour-government-facilitated-the-massacre-of-biafrans-in-nigeria-to-protect-its-oil-interests

and the media led the genocide, and the masses joined. The demand by Indigenous peoples for a referendum on secession was criminalized with the leaders of that movement killed or detained, even after being freed by the courts.^{9 10}

Perhaps, if Africans had united to stop the foundational genocide in neocolonial Africa, the genocide against Biafra, the Rwandan genocide would not have been allowed by Africans to happen. Never again.

Onwubiko Agozino (Edinburgh University, Law and Society, Ph.D. 1995; Cambridge University, Law, 1990; and University of Calabar, B.Sc. in Sociology, First Class Honors, 1985) is a professor of Sociology and Africana Studies at Virginia Tech. Agozino is ranked as one of the top criminologists in the world today by AcademicInfluence.com and is the author of Community Policing in Nigeria (co-authored, 2021); Routledge Handbook on Africana Criminologies (co-edited, 2020); Critical, Creative and Centered Scholar-Activism (2016); Counter-Colonial Criminology (2003); Pan African Issues in Crime and Justice (co-edited, 2004; republished by Routledge, 2017); and Black Women and the Criminal Justice System (1997, republished by Routledge, 2018). Agozino is also director and producer for IE: Inclusive Excellence, which premiered on Blue Ridge Public Broadcasting Service's ECHO Channel and was selected for the Open Vision Film Festival, 2021, and Shouters and the Control Freak Empire, winner of the Best International Short Documentary prize at the Columbia Gorge Film Festival in 2011.

9 Agozino, B. (2022). *Genocidist discourse and intellectuals in Africa*. Journal of Central and Eastern European African Studies, 2(1). Retrieved from jceas.bdi.uni-obuda.hu/index.php/jceas/article/view/86

10 Amnesty International. (2016, November 24). *Nigeria: At least 150 peaceful pro-Biafra activists killed in chilling crackdown*. Amnesty International. [amnesty.org/en/latest/news/2016/11/peaceful-pro-biafra-activists-killed-in-chilling-crackdown](https://www.amnesty.org/en/latest/news/2016/11/peaceful-pro-biafra-activists-killed-in-chilling-crackdown)



BIOGRAPHIES

GAKIRE KATESE ODILE, A.K.A. "KIKI"

Gakire Katese Odile, a.k.a. "Kiki", as she herself describes it, is a professional dreamer and a woman of firsts. Kiki is a Rwandan playwright, director, and cultural entrepreneur. Among her many accomplishments in Rwanda are the first women's drumming company (Ingoma Nshya, Women Initiatives), the first professional contemporary dance company (Amizero Dance Kompagnie), the first international festival (Festival Arts Azimuts), the first national festival in Rwanda (Rwanda Drum Festival), the first co-op ice cream store (Inzozu Nziza – Sweet Dreams), and the first recipient of the League of Professional Theatre Women's Rosamond Gilder/Martha Coigny International Award. Kiki is a grand person with a warm, generous, insightful outlook on life. She has a vision that is a long one, of how art will heal and inspire her country.

Kiki is the founding director of Rwanda Professional Dreamers and is currently working on *Mumataha*, *Remember Me* and *The Book of Life*. Not only projects related to the commemoration of the 1994 genocide, they are a dressing of wounds and come to lessen the sounds of tears and sorrow and to accompany both the dead and the living on their respective journeys.

WOMEN DRUMMERS OF RWANDA: INGOMA NSHYA

For centuries in Rwanda, drumming was an activity reserved exclusively for men. Women were not permitted to touch the drums or even approach the drummers. In 2004, Gakire Katese Odile, a.k.a. “Kiki”, created the first-ever Rwandan female drumming ensemble, Ingoma Nshya — which is Kinyarwanda for “New Drum” or “New Power.” After the near collapse of Rwanda in the wake of the 1994 Genocide against the Tutsis, a group of women decided it was time for a change, for the sake of the country, and, in particular, for the sake of its girls and women.

Ingoma Nshya is a visionary grassroots project with multiple goals — healing, reconciliation, women’s social and financial empowerment, and artistic excellence. For the women, the group has been a place to begin to live again, to build new relationships, to heal the wounds of the past. For these women, culture is a driving force that allows them to emerge from the devastation of genocide and to create a new future. Ingoma Nshya is now a company of 12 professional drummers. Together, they are a potent symbol of a society’s ability to heal, move forward, and create hope. For more information, please visit ingomanshya.org or womanculturalcentre.com.

VOLCANO, CANADA

Volcano is a Toronto-based live performance creation company. It works adventurously, collaboratively, and with an eye to making art that transcends borders, boundaries, and orthodoxies. A push for equity, racial justice, and human well-being is critically important to Volcano. It is specifically mandated to be inclusive and to diversify its sector through mentoring, training, and representation. In its nearly 28-year history, it has explored a wide-range of ethical terrains using opera, theatre, and cross-disciplinary performance,

BIOGRAPHIES, cont.

and has toured productions to three continents. It has received over 70 awards or nominations at local, national, and international levels.

Volcano's goal is to make the world a more resilient, just, and caring place through imagination, action, and respect for one another, as well as through the art it supports. For more information, please visit volcano.ca.

ROSS MANSON: DIRECTOR

Ross Manson is an award-winning director and the founding artistic director of Volcano, an internationally acclaimed theatre company based in Toronto. Volcano is an independent, concept-driven company characterized by multidisciplinary and collaboration across intersectional identities. Manson's shows for Volcano have toured to three continents and have won or been nominated for over 70 local, national, and international awards. He has directed for theatres across Canada and around the world, including the Canadian Stage Company; the Tarragon theatre; Luminato Festival; the Traverse Theatre Scotland; LiteraturFest Berlin; PS122 New York; the National Svenska Theatre, Helsinki; and the Edinburgh International Festival, among many others. Manson's award recognition includes Toronto Theatre Dora awards as a director, writer, and producer; the KM Hunter Award in Theatre; and short lists for the Siminovitch National Directing Award (twice), the Ontario Premiere's Award for Excellence in the Arts, and the Toronto Arts Foundation Cultural Leadership Award.

KRISTINE WHITE: VISUAL ANIMATION DESIGNER

Kristine White is a multidisciplinary artist who works with visual and performance arts practices in collaboration with theatre-makers, musicians, dancers, and communities. Shadow puppetry

and projection are a focus of White's current practise. Her work has been supported by grants from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and Kingston Arts Council. White has worked for national and international theatre companies designing puppets, props, and costumes; led mask- and puppet-making workshops; and facilitated community-based creative activities.

KAITLIN HICKEY: PRODUCER AND DESIGNER

Kaitlin Hickey's design work has been seen on stages across Canada and internationally. Working with Volcano Theatre since 2014, Hickey has been a part of the *Book of Life* team since 2019. Recent selected credits include set and lighting design for *Wildfire* (Factory Theatre), *Miss Caledonia* (Regina Globe Theatre), *Supper Club* (Resource Centre for the Arts, Newfoundland and Labrador), and *Knives in Hens* (Coal Mine Theatre); lighting design for *Is My Microphone On?* (Canadian Stage), *Controlled Damage* (Neptune Theatre), and *The Children's Republic* (Belfry Theatre); set design for *Kiinalik: These Sharp Tools* (Buddies in Bad Times, Edinburgh International Festival) and *Noor* (Generous Friend, Aga Khan Museum); and production design for *Empire Trilogy: Four Sisters* (Paradigm Productions). Hickey has been nominated for multiple Dora Mavor Moore Awards and was the recipient of the Robert Merritt Award for outstanding lighting design.

PATRICK LAVENDER: PRODUCER AND DESIGNER

Patrick Lavender began working with Volcano in 2014. Since then, working with the company on over five productions, Lavender has been given the opportunity to travel as a theatre ambassador and learn from artists in many remote and fascinating communities. These experiences will last a lifetime, and he is forever grateful.

BIOGRAPHIES, cont.

Credits for Volcano include co-design and production for *The Book of Life*, production manager and associate lighting designer for *Century Song* (2014-2018), production manager and assistant video design for *The Four Horsemen Project*, and production manager and lighting design for *Waiting for Godot*. Lavender has received four Dora Mavor Moore Awards for his design work in Canadian theatre. Some international career highlights include the Edinburgh International Festival, World Stage Design in Taipei, Nova Scena in Prague, Jaffa Fest in Tel Aviv, Spoleto Festival in the U.S., and Luminato Festival in Toronto.

KAFI PIERRE: TOUR COMPANY MANAGER

Kafi Pierre has been involved in the arts professionally for over 20 years. Pierre has held roles as a producer, artistic director, creative director, company manager, artistic consultant, and production coordinator with top-tier international organizations.

Pierre has a graduate certificate in arts administration and cultural management and has performed and taught in over 100 cities across five continents. She has worked with industry legends like Franco Dragone and Ron Kellum in all aspects of performing arts, including arts administration, production management, strategic brand management, writing, directing, choreography, acting, coaching, set design, costuming, and backstage management. After 12 years of dancing on Broadway and Cirque du Soleil stages, Pierre joined Cirque du Soleil as an associate artistic director, touring North America for two years. As a company manager, Pierre has worked for Fall for Dance North, and as a producer she has worked for Danceworks, Luminato Festival, and Reelworld Film Festival and is currently the creative producer for season two of *Canada's Got Talent*.

ABIGAIL WHITNEY: ASSISTANT DIRECTOR

Abigail Whitney is an actor, film and theatre director, and an international fashion model. Whitney's first TV credit includes playing Moonshadow, a superhero on Amazon's *The Boys*. She won Best Stage Director for her theatre directorial debut at University of Toronto's Drama Coalition Awards and Audience Choice Award for her second work as a theatre director at University of Toronto's Drama Festival. She has modeled across Canada and abroad in national and international magazines and has featured in Covergirl, Sephora, Sirens, and Lululemon campaigns and more. Her debut short film, *Seule* (which she independently wrote, produced, and directed), is airing on CBC Gem. Whitney is independently writing and directing her next short film.

KATESE AURORE: TRANSLATOR AND VISUALS ASSISTANT

Producer Katese Aurore has been working with Ingoma Nshya and the Woman Cultural Centre since 2019, when she collaborated in the production of a day event celebrating the 15th anniversary of Ingoma Nshya in Kigali. Aurore has been assisting with administrative and financial work, as well as with logistics and communication. In 2022 she joined the team of *The Book of Life* as a producer and translator, as they performed in both Rwanda and Scotland (Edinburgh International Festival and Clifton Street Festival). In 2023 she will also be working as the project manager of Gira Ingoma – One Drum per Girl, a program ensuring artistic education for girls in 10 primary and secondary schools in the Huye district. Aurore is the next generation of Ingoma Nshya, as she is taking over the legacy.

This is the first performance of The Book of Life at the Moss Arts Center.



TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Vox Luminis on Thursday, October 19, 2023.

bit.ly/book-of-life-feedback

GO DEEPER

Reviews of *The Book of Life* have described that, within the play, letters to lost loved ones are paired with “child-life magic through shadow puppetry” (*Fest Magazine*) and “joyful rhythms from an all-women Rwandan drumming group” (*Post and Courier*). How do these elements contribute to Katese’s mission to “meet [the victims of the genocide] in life?” How would you compare *The Book of Life*’s examination of the Rwandan Genocide with films or journalistic accounts you have encountered?

ENGAGEMENT EVENTS

MONDAY, SEPTEMBER 25

UNIVERSITY CLASS VISIT: PERCUSSION ENSEMBLE

Members of Ingoma Nshya conducted a drumming workshop for Virginia Tech percussion students.

MONDAY, SEPTEMBER 25

**DISCUSSION AND DRUMMING WITH KIKI KATESE
AND INGOMA NSHYA**

Presented in partnership with the Ujima living-learning program and the Global Education Office, this event enabled students to learn more about the history and impact of Ingoma Nshya and *The Book of Life* as arts-based responses to the Rwandan Genocide of 1994. The Women Drummers of Rwanda also demonstrated their drumming techniques.

ENGAGEMENT EVENTS, cont.

TUESDAY, SEPTEMBER 26

TALK: *THE RWANDAN GENOCIDE AND MACABRESQUE*

Edward Weisband — author of *The Macabresque: Human Violation and Hate in Genocide, Mass Atrocity, and Enemy-Making* (Oxford University Press, 2018) and Edward S. Diggs Endowed Professorial Chair in the Social Sciences in the Department of Political Science — reflected on the question of how life must be lived in the presence of absence.

WEDNESDAY, SEPTEMBER 26

SCHOOL-DAY PERFORMANCE

INGOMA NSHYA: THE WOMEN DRUMMERS OF RWANDA

Students in grades 7-12 from Blacksburg, Christiansburg, Floyd, Martinsville, Riner, and Carroll County, among other localities, experienced music by the ensemble featured in *The Book of Life*.

WEDNESDAY, SEPTEMBER 26

DISCUSSION WITH CULTURE AND CONTEXT THROUGH THE ARTS

Virginia Tech staff participating in Culture and Context Through the Arts, a diversity education program jointly facilitated by the Moss Arts Center and Office for Inclusion and Diversity, attended the performance and engaged in a conversation about intercultural understanding.

Special thanks to the Black Cultural Center, Global Education Office, Office for Inclusion and Diversity, Ujima living-learning program, Kevin Ayoub, Kayley Carter, Kimberly Clark-Shaw, Michele Deramo, Theo Figurasin, Ginny Ford, Dalayna Gardner, Grace Gulliford, Annie Stevens, and Edward Weisband



10TH ANNIVERSARY SEASON

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A black and white photograph of a large orchestra performing on a stage. The musicians are seated in rows, facing the audience, with a conductor standing at the front. The stage is illuminated by overhead lights, and the background is a large, curved wall.

10 YEARS

is just the opening act.

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IN THE GALLERIES

THROUGH SUNDAY, DECEMBER 17



william cordova

can't stop, won't stop: tenets of southern alchemy

Ruth C. Horton Gallery

william cordova examines the visual aspects of transition and displacement, studying the evolution and adaptation of objects and perception across time and space. Constructing artworks composed of reclaimed elements, paint, gold leaf, and collage, cordova presents encoded representations of social systems and the material histories of objects and images.

THROUGH SUNDAY, DECEMBER 17



Laurie Steelink

Spirit Is Alive, Magic Is Afoot

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71
Reception Gallery

Multidisciplinary artist Laurie Steelink is a citizen of the Akimel O'otham Nation and a member of the Gila River Indian Community. Exploring connections to her Native American roots, Steelink creates assemblages of found objects and reassembled paintings to question authenticity and consider spirituality. Using her creativity to reconnect with and to reference her ancestors, culture, and community, Steelink defines her work as an expression of her personal identities.



K-12 PROGRAMS AT THE MOSS ARTS CENTER

Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools.

Learn more at bit.ly/moss-K12.

DID YOU KNOW?

On November 4, 2013, the Moss Arts Center presented its first free matinee performance, when the Catalyst Quartet took the stage to perform for a capacity crowd of 1,000 elementary school students.

Since the Moss opened 10 years ago, more than 22,000 school-aged children have participated in our engagement programs. Tomorrow, Ingoma Nshya: The Women Drummers of Rwanda will perform for area students in grades 7-12.

LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

MOSS ARTS CENTER STAFF

OFFICE OF THE ASSOCIATE PROVOST FOR THE ARTS

Ruth Waalkes, *associate provost
for the arts and executive director,
Moss Arts Center*

Devair Jeffries-Lee, *program
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David Ehrlich, *outreach fellow
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Molly Parker, *executive assistant*

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Jamie Wiggert, *box office manager*

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Kyle Gavell, *lighting supervisor*

Laine Goerner, *production
and rentals manager*

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CJ Jessie, *senior technician*

Jackson Stitzer, *senior technician*

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Jon Catherwood-Ginn, *associate
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Beth Jessee, *artist services
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Sarah M. Johnson, *program
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The Moss Arts Partners (MAP) are ambassadors, advocates, and donors serving to advance and guide the mission of the Moss Arts Center. Thanks to our 2023-2024 MAP members for their leadership:

Rosemary Blieszner
Catherine Breske
Stacy Brown
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Clem Carter
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Margaret Shuler
Melinda Talley
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Jan Zentmeyer

SPECIAL THANKS

We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2022, through June 30, 2023, from the following:

AMBASSADOR

Clem and Georgia Carter

Libby Drapeau

Dr. Mark and Connie Froggatt
in Memory of Sherry Penney

Ms. Elizabeth Hahn
and Mr. Douglas Chancey

Joseph A. Hopkins
and Linda W. Hopkins

Mr. Howard C. Huang
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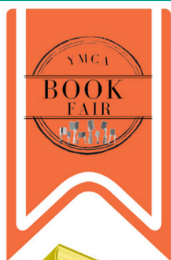
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