



Presents

YY DANCE COMPANY

April 25, 2026 | 7:30 pm
Mimi Ohio Theatre, Playhouse Square



Photo: Grace Harris



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DANCECLEVELAND at Playhouse Square

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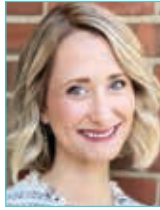
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WELCOME ▸ to Dance Cleveland



Theresa Remick



Sarah Sumbrum

Tonight, we are thrilled to close our 2025-2026 season with the Cleveland debut of YY Dance Company! Every year, we strive to curate a season that not only showcases historic modern dance icons, but also emerging choreographic voices that are leading the way in the ecosystem of contemporary dance. We discovered Yue Yin's choreography several years ago in New York and were simply mesmerized by the movement style. She has a way of creating a hypnotic energy that captivates the audience and seamlessly showcases classical

Chinese dance and modern choreography that pushes boundaries. Yue Yin is the creator of her signature FoCo Technique™ which is a unique contemporary form of dance movement rooted in Chinese classical and folk dance melded with the complex and diverse influences of the immigrant experience. The form grows from Yue's own international background and a deep appreciation for precision, contrast, fluidity and musicality.

Yue Yin began her training in Chinese classical and folk dance in Shanghai, China, at the prestigious Shanghai Dance Academy, continued contemporary dance study at Shanghai Normal University and completed her MFA in dance at NYU's Tisch School of the Arts in 2008 before founding YY Dance Company in NYC in 2018. The company has performed across New York at venues including 92NY, New York Live Arts, Chelsea Factory and BAM. In addition, their international tours span the Schrittmacher Festival in Germany, Belgrade Dance Festival in Serbia, Oriente Occidente in Rovereto, Orsolina28 Creative residency in Moncalvo and Florence Dance Festival in Italy. This season marks the company's first domestic tour.

Tonight's performance will feature a beautiful duet, *A Measurable Existence*, alongside a rare opportunity to witness a solo from Yue Yin herself in *Echo*. The group work, *Sigra Sigra*, will bring energy and excitement to the stage. *Through the Fracture of Light* will conclude the program. We hope this selection of works will allow you to get lost in the movement and be inspired by her incredible company of dancers, including Northeast Ohio native Grace Whitworth, the company's rehearsal director.

We would like to thank our sponsors for this evening's performance, Cleveland Public Library and RSM US LLP. Supporters like these help make it possible for us to bring special performances like tonight's to Cleveland in addition to a host of engagement activities that help make dance accessible to all in Northeast Ohio.. We also want to thank you for joining us this season, and we hope you'll join us again to celebrate our 70th anniversary in 2026-2027!

Theresa Remick,
Executive Director
DANCECleveland

Sarah Sumbrum,
Artistic Director
DANCECleveland

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Saturday, July 25, 2026

Classes: 10 am to 2 pm

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Dominic Moore-Dunson *Black By Nature*

Saturday, September 19 & 26, 2026 at 1 pm & 4 pm

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Saturday, November 7, 2026 at 7:30 pm

Mimi Ohio Theatre, Playhouse Square

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Saturday, January 23, 2027 at 7:30 pm

Mimi Ohio Theatre, Playhouse Square

Co-presented with Playhouse Square

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Saturday, February 27, 2027 at 2:00 pm & 7:30 pm

Mimi Ohio Theatre, Playhouse Square

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Mimi Ohio Theatre, Playhouse Square

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Mimi Ohio Theatre | April 25, 2026



presents

YY DANCE COMPANY



Artistic Director
Yue Yin

Rehearsal Director and Performer
Grace Whitworth

Production Manager
and Lighting Designer
Tricia Toliver

President and Director
Joseph Tedeschi

Performers

Sarah Allen, Sydney Chow, Joan Dwiartanto,
Destinee Jimenez, Corinne Lohner, Robert Rubama,
Alexsander Swader, Nat Wilson

This performance was made possible with generous support from



A MEASURABLE EXISTENCE

Choreographer | Yue Yin

Original Score | Rutger Zuydervelt

Original Lighting Designer | Asami Morita

Lighting Adaptation | Tricia Toliver

Costume | Christine Darch

Performers | Robert Rubama and Nat Wilson

Our existence is often measured and thereby remembered, shared and felt by our interactions with space, time and each other. Parallel with the pandemic in 2020, this duet represents the isolation and confinement of the period and the impact to the physical and mental well-being.

“Why is the measure of love loss?,” writes Jeanette Winterson in her opening to *Written on the Body*. In *A Measurable Existence*, Yue Yin delves into how we discover aspects of ourselves by discovering others. As humans there are moments, often startling, when we realize our journeys may be parallel or may intersect, repel or collide with others’ experiences. From these moments of interaction, we begin a new understanding of our own existence that may frighten, challenge and, at the same time, sustain us. *A Measurable Existence* was originally commissioned by Gibney Company in 2020 and premiered at New York Live Arts in 2022.

ECHO

Choreographer and Performer | Yue Yin

Music | “The Balance – Mountains” by Vena Portae

Lighting Designer | Tricia Toliver

Costume | Yue Yin

An echo sound is a reflection of a sound wave that returns to the listener after bouncing off a distant surface, creating a delayed repetition of the original sound. In her piece, *Echo*, a world premiere choreographed and performed by YYDC’s Artistic Director, Yin’s movement reflects a deep fascination in alternative movement creation — how movements are generated, combined, re-mixed and returned. No echo is exactly the same as its original sound but infinitely varied. By combining multilayered movement expressions, Yin’s solo represents the power in cultural diversity and the awareness of a world that is immersed in conflict.



SIGRA SIGRA

Choreographer | Yue Yin

Assistant to choreographer | Grace Whitworth

Music | "Sigra Sigra" by Raja Kirik

Original Lighting designer | Clifton Taylor

Lighting Adaptation | Tricia Toliver

Costume designer | Marion Talan

Performers | Sarah Allen, Joan Dwiartanto, Sydney Chow, Corinne Lohner, Aleksander Swader, Destinee Jimenez, Grace Whitworth, Nat Wilson

Sigra Sigra is a choreographic work originally commissioned and premiered by Juilliard School of Dance as part of its New Dances Edition in 2024. In this electrifying piece, Yin's original FoCo movement is thrillingly paired with the urgent sounds of Javanese musical group Raja Kirik. The title is derived from the idea of preparing for war, or conflict; readiness of mind and body. In Kirik's work, a cavalry is preparing for battle against colonial forces. As envisioned by Yue's choreography, *Sigra Sigra* is a dynamic, high-endurance piece where one can imagine battle and sacrifice and the power of collective action.

Intermission

THROUGH THE FRACTURE OF LIGHT

Choreographer | Yue Yin

Original score | Juliane Jones and Doug Beiden

Lighting Designer | Tricia Toliver

Costume realization | Yue Yin in collaboration with the casts

Performers | Sarah Allen, Joan Dwiartanto, Aleksander Swader, Robert Rubama, Grace Whitworth, Nat Wilson, Yue Yin

Through The Fracture of Light, premiered in 2016 at Schrittmacher Festival in Aachen Germany. It was the company's first tour and also first international tour. The performance met with enthusiastic audiences and a standing ovation. Since then it has become a company signature piece which made appearances at Jacob's Pillow, SummerStage, Open Door, Gibney Presents and toured to Italy, Serbia as well as returned to Germany. This ensemble work features original music that matches and enhances the earthy, elastic and fluid movement combining classical contemporary technique and the company's unique movement language FoCo Technique. This work represented the artistic growth of the company since its debut in 2016. *Through The Fracture of Light* flows through 30 min of unstoppable energy representing the force and spirit we carry and drive.

YYDC FY26 is supported by New York State Council on the Arts,
Harkness Dance Foundation, Jody and John Arnhold Foundation.

WHO'S WHO • the company

YYDC CREATIVE TEAM



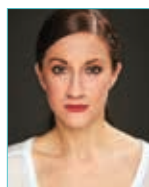
YUE YIN (*Artistic Director*)

Yue Yin is a choreographer, founder and artistic director of YY Dance Company and the creator of FoCo Technique™. She began her training in Chinese classical and folk dance in Shanghai, China, at the prestigious Shanghai Dance Academy, continued contemporary dance study at Shanghai Normal University and completed her MFA in dance at NYU's Tisch School of the Arts in 2008. In 2018, Yin founded YYDC, a non-profit contemporary dance company dedicated to the teaching, production and performance of her original choreographic work. Under her direction, the company has recently been presented by Women Move The World at 92NY. The company also performed at New York Live Arts, Chelsea Factory and BAM Fisher. The company toured to international venues and was invited four times to perform at Schrittmacher Festival in Germany and Belgrade Dance Festival in Serbia. The company has visited Italy many times, including at Oriente Occidente in Rovereto, Orsolina28 Creative residency in Moncalvo and Florence Dance Festival, as well as in theaters in Modena, Verona and Padova. In 2026, YYDC will engage the first domestic tour to Ohio with Mutual Dance and DANCECleveland.

Yin is the creator of her signature FoCo Technique™ which is a unique contemporary form of dance movement rooted in Chinese classical and folk dance melded with the complex and diverse influences of the immigrant experience. The form grows from Yin's own blended international background and a deep appreciation for precision, contrast, fluidity and musicality.

Yue Yin was the recipient of the 2025 NYSCA/NAFA Artist Fellow in Choreography and the 2021 Harkness Promise Award to recognize her innovation in choreography and education. In 2015, she was the winner of Hubbard Street Dance Chicago International Commissioning Project, winner of the BalletX Choreographic Fellowship, and was recognized as an emerging choreographer in Springboard Danse Montreal. She was the winner of Northwest Dance Project's

5th Annual Pretty Creatives International Choreographic Competition in 2013. Yin's work has been commissioned from acclaimed organizations including Gibney Company, Martha Graham Dance Company, Oregon Ballet Theater, NW Dance Project, BalletMet, Boston Ballet, Philadelphia Ballet, Limon Dance Company, Alberta Ballet, Balletto Teatro di Torino, Peridance Contemporary Dance Company, Juilliard School for Dance, USC Kaufman School of Dance and Tisch School of The Arts, Princeton.



GRACE WHITWORTH (*Rehearsal Director/Performer*)

Grace Whitworth was born in Eastlake, Ohio. She grew up dancing at The Fine Arts Association, and by senior year of high school received the Outstanding Senior Award with a scholarship to attend the conservatory of her choice. Grace attended Point Park University in Pittsburgh, and earned a BA in ballet and jazz studies. She was a proud recipient of the Nicole Marie Falbo Memorial Scholarship. After graduating, Grace moved to Chicago, and danced on scholarship at Lou Conte Dance Studio, (home of Hubbard Street Dance Chicago). Grace moved to NYC in 2011 and began dancing for three companies YYDC, LaneCoArts and ABARUKAS. During her 14 years with YYDC, Grace has performed in the US and toured internationally to China, Germany, Italy, Brazil and Serbia. She is currently serving as rehearsal director and stager of Yue Yin's repertoire. She has restaged at Rutgers University, Joffrey School, George Mason University, Oregon Ballet Theater, San Francisco Dance Works and Houston Contemporary Dance Company to name a few. Grace is also one of two master teachers certified to teach FoCo Technique™ created by Yue Yin. In the past, Grace has assisted Yue Yin in commissions for Bruce Wood Dance, Alberta Ballet, Boston Dance Theater, Ririe-Woodbury Dance Company, Dance Aspen, PA Ballet, Peridance and BalletMet to name a few. At the collegiate level, Grace assisted Yue Yin during creation periods for Tisch NYU, Rutgers University, Barnard College,

George Mason University, Western Michigan University, Arizona State University, Point Park University and, most recently, Juilliard.



TRICIA TOLIVER (*Production Manager and Lighting Designer*) Tricia Toliver has worked for the Vail Dance Festival since 2013 and has also stage-managed for Yo-Yo Ma and the Silk Road Project. She has had the pleasure of working primarily in the dance world for companies including Trisha Brown Dance Company, Lucinda Childs, Lar Lubovitch, The Limon Dance Company, Doug Varone and Dancers, Donald Byrd/The Group, Les Ballets Trockadero de Monte Carlo, Susan Marshall, David Dorfman Dance, Camille A. Brown Dance Company, Parsons Dance and Complexions, National Ballet of Cuba, Netherlands Dance Theatre II, City Center Theater and NJPAC as well as stage managing *Cirque Dreams*, *Jungle Fantasy* on Broadway in 2008.



JOSEPH TEDESCHI (*President and Director*) Together with Yue Yin, Joseph Tedeschi is the co-founder of YYDC and serves as its President. When not working to support the mission of YYDC, Joseph is a senior lawyer and strategic advisor with a focus on media, entertainment and the arts. Joseph is a member of the Board of Directors of Volunteer Lawyers for the Arts NY, an organization that has provided pro bono legal services to the arts community for more than 50 years. He graduated from Harvard University magna cum laude with a B.A. in history and literature, and earned his J.D. at the University of Virginia School of Law.

PERFORMERS



SARAH E. ALLEN (*Performer*) Sarah E. Allen is a New York-based contemporary artist. She moved to New York in 2019 to attend New York University, where she received a BFA in dance from the Tisch School of the Arts. Sarah works within both concert and commercial dance fields as an independent con-

tractor in performance, film and choreographic work. Most recently, she had the opportunity to dance at the Jacob's Pillow Dance Festival, YYDC international tour and is featured in a music video for CMA band of the year, Old Dominion.



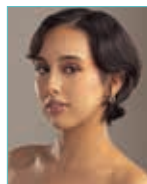
SYDNEY CHOW (*Performer*) Sydney Chow (she/her) is a Chinese-American freelance movement artist from Los Angeles, California. She attended the Los Angeles County High School for the

Arts, where she was named a YoungArts winner in Modern/Contemporary Dance. She then received her BFA in dance and minor in computer programming from NYU Tisch School of the Arts. As a company member with Gallim Dance under the direction of Andrea Miller, she has performed at venues including the Joyce Theater, Chelsea Factory and Lincoln Center. Since graduating, Sydney has also performed in works by Gabrielle Lamb, Rohan Bhargava, Gina Moxley and Chuck Wilt and Crystal Pite at Springboard Danse Montreal. She is honored to be welcomed into the YYDC family!



JOAN DWIARTANTO (*Performer*) Joan Dwiartanto trained at The Juilliard School where she danced in pieces by choreographers including Azure Barton, Ohad Naharin and Justin Peck. In 2020, Joan

co-directed and performed in a collaborative film for The Park Avenue Armory's 100 Years | 100 Women event. She directed and produced the film, *Crying On The Island They Own*, which premiered in 2022, and has since won multiple film festival awards.



DESTINEE JIMENEZ (*Performer*) Destinee Jimenez (she/her) is a Miami, Florida-born artist whose training began at Ballet Etudes of South Florida before continuing at New World School of the Arts.

She earned her Bachelor of Fine Arts in dance from The Juilliard School, graduating in May 2025. While at Juilliard, Destinee performed a diverse repertory and worked with acclaimed choreogra-

phers including Johannes Wieland, Yue Yin, Kyle Abraham, Camille A. Brown and Jamar Roberts. Her time at the institution fostered a strong technical foundation and deepened her artistic curiosity, musicality and collaborative sensibility. Destinee is a performer in Future Forms, an immersive performance project created by Madi Tanguay and Erez Alef. In 2025, she worked as a guest artist associate with Gibney Company, performing in Johan Inger's *Bliss*. She also danced with S-E-D Company in 2024, performing Sharon Eyal's *R.O.S.E.* at the Park Avenue Armory. These professional engagements reflect her versatility and ability to embody distinct choreographic voices with clarity and emotional depth. Destinee has further expanded her artistic development through intensive summer programs with Hofesh Schechter Company, Netherlands Dans Theater, B12 Research or Die, Ballet Plus and The Juilliard School. These experiences have shaped her global perspective on contemporary dance and strengthened her approach to ensemble work and creative process. Destinee is the proud recipient of Juilliard Dance's Martha Hill Award (2025), honoring her excellence, dedication and promise as an emerging artist.



CORINNE LOHNER
(Performer) Corinne Lohner (they/she) is a performing artist and dancemaker from Dallas, Texas. They freelance in NYC with companies including YY

Dance Company, David Dorfman Dance and Douglas Dunn + Dancers. Notable past credits include Boston Dance Theater and Ririe-Woodbury Dance Company, where she performed works by Stefanie Batten Bland, Raja Feather Kelly and Andrea Miller among others. They received their B.F.A. in dance from New York University's Tisch School of the Arts.



ROBERT RUBAMA
(Performer) Robert Rubama (they/them & he/him) is a graduate of George Mason University with a Bachelor of Fine Arts in dance. They have worked with The Metropolitan Opera, Mark

Morris Dance Group, LaneCo Arts, Orange Grove

Dance, Haus of Bambi, Groundworks Dance Theater, Peridance Contemporary Dance Company and Alejandro Cerrudo. Robert was an artist in residence at The National Building Museum (2019), The Floor on Atlantic (2021) and The Homeport Art House (2023). They were the Founder and artistic director of Terre Dance Collective from 2017 to 2024. Robert is currently dancing with Flockworks Dance and YYDC.



ALEXSANDER SWADER
(Performer) Alexander Swader is from Birmingham, Alabama, where he grew up training at the Royal Academy of Dance-accredited Alabama Ballet School. While attending intensive

including Hubbard Street Winter Intensive and Netherlands Dance Theater Summer Intensive, they also performed various professional roles with the Alabama Ballet Company. He received a BFA in dance in 2021 on scholarship from NYU's Tisch School of the Arts and performed guest works by artists including Shamel Pitts and Rena Butler. He joined Hubbard Street Dance Chicago in 2022, then YYDC in 2023 for multiple projects including the world premiere of *Nowhere*, performances of *Ripple* and *Through the Fracture of Light* at APAP and Schrittmacher Festival in Germany in 2024. Alex is thrilled to be continuing the trilogy of full length works with the world premiere of *Somewhere* in 2024.



NAT WILSON (Performer) Nat Wilson grew up in Michigan and studied ballet at Ballet Chelsea before turning their focus to contemporary dance. In 2016, they moved to Israel to join Kibbutz Contemporary

Dance Company, where they had the opportunity to perform and teach around the world. In January 2020, they moved to NYC to pursue a freelance career. Since then, they've worked in New York and Los Angeles, performing with YYDC, ZviDance, Ballez, ate9 dANCE cOMPANY and Volta Collective, as well as creating their own work.

ABOUT DANCECleveland

DANCECleveland aspires to be a national model for how a presenting organization serves its community, leveraging the world's best modern and contemporary dance to inspire and educate audiences, local dancers, and community members.

One of only a handful of presenters in the nation dedicated solely to the presentation of dance, DANCECleveland brings renowned modern and contemporary dance companies from around the world to perform on the stages of Northeast Ohio through their annual dance series. DANCECleveland is A COMMISSIONER of new dance works, bringing up-and-coming choreographers from across the nation to be inspired by our community as they create new dance pieces; AN EDUCATOR through Read to Learn... Dance to Move, an early childhood program that brings professional dancers into preschool and kindergarten classrooms to inspire creativity through literacy and movement; A RESOURCE to the dance community by offering free dance classes with visiting world class dancers and directors for local dancers of all ages and abilities; A NATIONAL LEADER recognized by organizations such as Dance/USA for their innovative audience engagement programs, pre- and post-show activities; and A VISIONARY by collaborating with the region's leading arts, cultural and educational organizations to create co-presenting relationships.

Don't miss DANCECleveland's 70th Anniversary Season, starting September 19 and 26 in the Summit County Metro Parks with *Black By Nature*, an outdoor-site-specific work by Dominic Moore-Dunson. Performances at Playhouse Square begin November 7 with Charlotte Ballet followed by the return of Hubbard Street Dance Chicago on January 23, 2027, Pilobolus on February 27, and Gallim on April 17. Subscription packages are on sale now and single tickets are on sale July 1. Learn more at DANCECleveland.org. Be sure to like DANCECleveland on Facebook and follow them on Instagram @dancecleveland.

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In Memoriam



On February 8, at the age of 106, DANCECleveland lost the incredible founder of our organization, Lillian Weisberg. She was a force of energy and a shining light for so many community members, dancers and beyond.

We will cherish memories across the decades and will be ever grateful for Lillian's vision, love for movement and dedication to dance.

Lillian was often seen dashing into the lobby at DANCECleveland performances wearing her red beret and sharing a laugh that was uniquely hers. She taught young dance students in the classroom, incorporated dance and movement into therapy that helped others and explored grounded movement that allowed her spirit to soar.

Lillian's presence was felt both on and off the stage and inspired many.

DANCECleveland will celebrate Lillian's legacy by dedicating our upcoming 70th Anniversary Season to her. Please join us in celebrating a life filled with movement and grace. Thank you to those who have donated in memory of Lillian.

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As a non-profit organization, DANCECleveland relies upon the generous donations of individuals and institutions to sustain its mission. Your contribution allows DANCECleveland to continue to bring these exceptional artists to the Northeast Ohio community. To make your tax-deductible contribution to DANCECleveland, please contact us using one of the following methods:

By phone: 216-991-9000 By mail: DANCECleveland, PO Box 18021, Cleveland, OH 44118
Online: dancecleveland.org

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A Change in History?

One of many fascinating items to be found in the book *Playhouse Square: An Entertaining History* deals with the infamous John Wilkes Booth. Booth performed locally at the old Academy of Music, which was one of the first drama schools in the country and was located at 1371 W. 6th Street.

It was at that Cleveland Academy where he would play his last role prior to performing at Washington D.C.'s Ford Theatre where he would assassinate President Lincoln. (Might history have been changed if the Academy had held over Booth's play for an extended run?)

There Goes the Neighborhood!

The 1870s ushered in the golden age for Euclid Avenue — known as Millionaire's Row — as the street became a stretch of grand mansions, with grounds often extending as far as Lake Erie, and stately elm trees arching over the avenue.

But by Cleveland's Centennial in 1896, Euclid Avenue residents were likely muttering, Well, there goes the neighborhood! as the dirt street was paved with sandstone, and businessmen began to buy up and tear down the mansions and towering elms to

make way for commercial ventures.

Streetcar lines on the once totally residential stretch hastened the creation of a commercial district, forcing wealthy families to move even farther east on Euclid Avenue. In another 30 years, the district would see the birth of the five main theaters that would eventually become Playhouse Square.

Basketball on the KeyBank State stage?

The stage of the KeyBank State Theatre is so large that a typical high school gymnasium (complete with basketball court and bleachers) could easily fit on stage. As another point of comparison, three of the Mimi Ohio Theatre stages could fit onto the State's stage.

The Mural Above the Fireplace

Above the fireplace at the rear of the KeyBank State Theatre auditorium, an original mural hangs despite its near-tragic loss. Removed from the wall in the early 1970s prior to the scheduled demolition of the venue, the mural eventually turned up in the basement of a piano store and was repurchased by Playhouse Square for \$200.

The recovered mural was badly torn, having originally been painted on burlap then glued to the wall. The challenge of restoring the artwork fell to the Theater District's Bonfoey Company. Artisans sanded the glue from the burlap and attached the cleaned mural to canvas via beeswax.

The next step was to clean and restore the work where needed. A stretcher for the canvas had to be custom-made. To eliminate tears and wrinkles, the stretcher was designed to expand and contract with the theater's climactic changes and held together with springs (no nails or screws). It took Bonfoey employees 18 months to restore the painting at a cost of \$8,500.

Although the creator of this mural is unknown, it is suspected to be Italian artist Sampitrotti, who had painted three murals for the original Mimi Ohio Theatre lobby. (Those murals were later destroyed in the Ohio's 1964 lobby fire.)

World's Longest Lobby Explained

In 1920 as the Loew's chain anticipated building in the area that would come to be known as Playhouse Square, it was discovered there wasn't sufficient room to build two theaters side by side in the available space.

Since it was important that the proposed theater marquees be located on Euclid Avenue, an architectural plan was devised. Even though the KeyBank State Theatre would be completed and open 21 months before the Connor Palace, it was decided to build the KeyBank State behind the Connor Palace. This led to the construction of the KeyBank State's 320-foot-long lobby, reported to be the longest theater lobby in the world. The Mimi Ohio Theatre would then be built on the other side of the KeyBank State, giving all three theaters the desired Euclid Avenue marquee frontage.

What Would It Cost to Build Them Today?

Even though the Connor Palace is not the largest of the Playhouse Square venues, it was the most costly to build (\$3.5 million) by the time it premiered on Nov. 6, 1922. The largest theater, the KeyBank State, (opened Feb. 5, 1921) was built at a cost of \$2 million; the Mimi Ohio (Feb. 14, 1921) also cost \$2 million, and the Allen's costs totaled \$1.9 million when it opened April 1, 1921. (Exact building costs for the Hanna Theatre — which opened March 28, 1921 — have yet to be uncovered.) In 1977, it was estimated that it would cost \$75 million to recreate the Connor Palace.

A Phoenix from the Ashes

In 1964, the Mimi Ohio Theatre lobby and auditorium were destroyed by fire. When the fledgling Playhouse Square organization restored the spaces in 1982, funding and time constraints made it possible only for the auditorium to be fully restored. Thanks to a gift from the George Gund Foundation, the lobby was re-created in its original splendor in 2016. You can watch a documentary about the project, "Restoring the Legacy," on Playhouse Square's YouTube channel.

Re-Creating History

We call the completed Mimi Ohio Theatre George Gund Foundation Lobby project a "re-creation" rather than a restoration. Why? There was nothing left to restore after a 1964 fire destroyed the space. To reproduce the lobby's original 1921 splendor, architects, restoration specialists and Playhouse Square staff conducted exhaustive research of the original drawings by architect Thomas Lamb, photo archives and a few remaining bits of ornamental plaster detail to gain a thorough understanding of the space and inform the plans for re-creating the lobby.

Broadway to Buildings

Where do the arts and real estate go hand-in-hand? At Playhouse Square, of course! As the theaters began to be restored in the early 1980s, it was thought that developers would step in to build and open businesses around them. When that didn't happen, Playhouse Square began to steward development of the surrounding neighborhood. In 1999, Playhouse Square became the first performing arts center with a real estate services division, which manages the more than 2.6 million square feet of property owned by the organization and another three million square feet outside the theater district. Other performing arts centers have since looked to our expertise as a model.

YPs Take the Lead

Best known as the masterminds behind the annual Jump Back Ball benefit, Playhouse Square's young professionals group — Partners — was formed in 1991. Since then, hundreds of young professionals engage with Playhouse Square each year to build leadership skills, raise funds and volunteer in support of our not-for-profit mission, enjoy shows together, network and have fun!



Keeping Up the KeyBank State Theatre

First restored more than 30 years ago, the KeyBank State Theatre was repainted from the street to the proscenium in 2015. The new, cohesive color palette showcases the beauty and craftsmanship of the nearly 100-year-old theater. It took 25 painters 12,500 hours and 595 gallons of paint in 15 different colors to complete the project, which also included 6000 sheets of new metal leafing in the auditorium dome and the application of a historically accurate wall-covering design. While the theater was dark, its lighting fixtures and restrooms received major upgrades.

Patterns in Plaster

As you walk through the theaters, you may notice various patterns within the plaster decoration. Common are dentil, lamb tongue, rope and rosettes. Other patterns you may see have been associated with certain meanings since they were first used hundreds or even thousands of years ago, such as the acanthus leaf (immortality), egg and dart (life and death), and the palm leaf, first used in ancient Egypt as a reference to the Nile River. In the KeyBank State Theatre, if you look closely and carefully, you can find ox skulls, which were believed to offer protection from natural elements. And throughout the theaters, you will find griffins, mythical creatures thought of as guardians.

The "Blue Urn"

On the mezzanine level of the Connor Palace lobby, you'll find a cobalt blue urn sitting on a marble base. The urn, weighing 325 pounds, was made in Sevres, France before WWI. It is said that its twin resides in the Louvre Museum.

The Show That Saved Playhouse Square

After seeing a performance of *Jacques Brel Is Alive and Well and Living in Paris* at Cleveland State University, Ray Shepardson — the man who was the driving force behind the saving of Playhouse Square's theaters — decided to stage the show in the KeyBank State Theatre lobby for three weeks. Clevelanders flocked to the performances and the show's run extended to more than two years, proving that audiences would return to Playhouse Square and to downtown.

In Residence

Playhouse Square is proud to be the home of eight resident companies: The City Club of Cleveland, Cleveland Ballet, Cleveland International Film Festival, Cleveland Play House, Cleveland State University Department of Theatre and Dance, DANCECleveland, Great Lakes Theater and Tri-C JazzFest.

You Can Find Us on YouTube

There's lots to see on the Playhouse Square YouTube channel: show content; interviews; videos about our education programs and what it's like to be a RedCoat; documentaries about our history, the re-creation of the Mimi Ohio Gund Foundation Lobby, and our 2021 reopening ... and more!

A League of Our Own

Playhouse Square is a member of The Broadway League, the national trade association for the Broadway industry. Formed in 1930, members include theater owners and operators, producers, presenters, general managers and suppliers throughout North America.

Marquees on Display

The Playhouse Square District is shining brighter than ever before with our magnificent marquees and outdoor digital signage. The marquees' designs were inspired by each historic theater with the ceiling of each marquee capturing elements from the grand ceiling of its respective theater. The marquees are equipped with localized sound to welcome audiences with thematic soundtracks, as well as sustainable, energy-efficient LED lighting that can complement shows, holidays and other themes. Guests can catch the Marquee Moment presented by GE Lighting, a Savant company, every night before entering and leaving their performances at the theaters.

Officially Historic

In 1978, Playhouse Square was added to the National Register of Historic Places, the official list of U.S. historic sites worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Register of Historic Places is part of a program to coordinate and support public and private efforts to identify, evaluate and protect America's historic and archeological resources.

What Were They Watching?

When Playhouse Square's historic theaters first opened, popular forms of entertainment included vaudeville and silent films. A vaudeville show would feature a variety of acts including burlesque, comedy, and song and dance. Silent films were accompanied by live music, usually played

on an organ, that would accentuate and punctuate the action on screen.

Roman Rotunda

The design for the Allen Theatre's rotunda was inspired by the Villa Madama near Rome. Commissioned by Cardinal de' Medici, the Villa was created by Raphael and Giovanni da Udine. The direct influence of the Villa Madama can be found in the rotunda's paintings and color palette, as well as the original floor plan for the theater and lobby.

Seating Styles to Suit

The Hanna Theatre features seven different styles of seating, though none is ever more than 13 rows from the action. You can choose from traditional theater seating in the orchestra or balcony, club chairs, banquettes, bar stools, lounge seating and historic or balcony boxes.

A Curtain with History

It has long been common practice for touring shows and performers to leave their mark backstage: some sign walls, some sign posters to be hung by theater staff and crew, and some attach t-shirts or posters, create drawings or sign onto the theater curtain itself. From its opening in 1921 through the 1980s, hundreds of such t-shirts, drawings and signatures accumulated on the Hanna Theatre curtain, now housed in the Special Collections Department of the Cleveland State University library.

The Power of Three

The Power of Three: The Allen Theatre Project brought Cleveland Play House, Cleveland State University and Playhouse Square together as partners to reconfigure the Allen Theatre, build the Outcalt Theatre and The Helen, and create a new pedestrian walkway from the Playhouse Square parking garage to the theaters. This partnership would bring Cleveland Play House and Cleveland State University's Department of Theatre and Dance to Playhouse Square as resident companies.

Building Cleveland

The original builder of the Allen and Hanna Theatres — John Gill & Sons Co. — also built Judson Manor (known then as Wade Park

Manor), the Federal Reserve Bank and the Terminal Tower.

Young STARS Shine At Playhouse Square

You might see volunteer RedCoats from time to time who look like they're not old enough to vote — and they aren't. These youths are part of the successful STARS (Students Take A Role at the Square) program, where older students volunteer to usher at Broadway Series shows, concerts and other special events at the theaters. While the STARS program can be interesting and fun for all students, it becomes a particularly invaluable opportunity to gain experience and behind-the-scenes knowledge for those students who are planning future careers in the performing arts.

The KeyBank State Theatre Murals

The four murals on the walls of the KeyBank State Theatre lobby were painted by American Modernist James Daugherty (1890-1974), whose work hangs in the Museum of Modern Art, the Whitney Museum and the Smithsonian. One of the murals, *The Spirit of Cinema*, was featured on the cover of *Life* magazine on February 20, 1970. It was that national attention that became the convincing argument to save the venue from the wrecking ball. Destruction of the State would also have meant the loss of the original historic Daugherty murals, since they are painted directly on the walls. Today they are the only Daugherty works which remain at the original site where they were painted.

Performers Help Restore Playhouse Square

During her 1996 run of *Kiss of the Spider Woman*, legendary Broadway star Chita Rivera was given a guided tour of Playhouse Square. As she followed her tour guide into the State auditorium, an excited Chita pointed to the mezzanine railing and proudly exclaimed, I helped paint that! Indeed, she had. In 1984, Chita had last played Playhouse Square when much restoration remained, and during her free time willingly added her brush strokes to the history of the State.

Likewise, Mary Travers of Peter, Paul & Mary fame also performed at the KeyBank State Theatre several times during its early restoration. She became so enthusiastic over the restoration process that she would climb the scaffolding and help

paint the ceiling. Like Chita, on a return visit, Mary pointed out the ceiling area that she had helped paint (just-above-and-to-the-left of the Men's Room doorway on the mezzanine).

Playhouse Square Education Department

Since its inception in 1998, the Playhouse Square Education Department has remained committed to including the widest possible audience through streaming initiatives, sensory-friendly performances and its social justice series. The department is unique in the performing arts industry for the variety of programs it offers, the partnerships it initiates and the access it provides students, educators and aspiring artists to performing arts professionals. The Education Department oversees The Dazzle Awards presented by Pat and John Chapman, Disney Musicals in Schools presented by Dee and Jimmy Haslam, as well as school matinee performances, Children's Theater Series and Family Theater Day. The department also manages the free Broadway Buzz pre-show talks that are held before most KeyBank Broadway Series performances. For more than 25 years, the Education Department has offered thousands of events, workshops and classes — most with minimal or no fees thanks to the generosity of our donors — and its nationally recognized performances and arts education programming have impacted hundreds of thousands of people in Cleveland and around the world, as they have enriched individuals of all backgrounds, abilities and means.

The Playhouse Square Chandelier

The Playhouse Square Chandelier at the intersection of E. 14th and Euclid Ave. is the largest outdoor chandelier in North America with 4200 crystals. The Chandelier is generously presented by GE Lighting, a Savant company.

Going Green

While red is the color most often associated with theaters, Playhouse Square is making efforts to go "green." You will find receptacles for recycling paper, plastic and cans throughout the complex. Lighting fixtures are being switched to LED for increased energy efficiency. And the Playhouse Square administrative office is making strides towards going paperless.



Guest Assistance

For questions or service that may provide a quality, entertaining experience, please see the House Manager on duty. A RedCoat usher can direct you to their office location.

Smoking Policy

Smoking, including electronic smoking or “vaping,” is not permitted indoors at Playhouse Square.

We Love Hearing From Our Guests

Your feedback is important. For matters that are not immediate or for additional questions you may have, please access our online comment form at playhousesquare.org/contact-us. We read and share all comments with the staff and meet often to discuss how we can improve upon your experience at Playhouse Square.

Beware of Ticket Scalpers

Buy your tickets ONLY from the Playhouse Square Ticket Office, at playhousesquare.org, by

phone at 216-241-6000 or your licensed group/travel leader. (We cannot guarantee validity or admittance for tickets purchased elsewhere, nor can we issue replacement tickets if they are lost or stolen). Help us keep ticket prices affordable and fair for everyone.

Photography and Recording

Taking photos and recording audio and/or video of the performance are strictly prohibited.

Mobile Devices

The experience of a live performance can be ruined by the interruption of ringtones, vibrating phones or conversation. The magic of a darkened theater can be disrupted by the light of someone text messaging as well. Please be considerate to others and remember to turn off your cell phone for the duration of the show.

Follow Us!

Follow Playhouse Square on Facebook, Instagram, TikTok, X (Twitter) and YouTube.



Thank You

Playhouse Square gratefully acknowledges the people of Cuyahoga County for their historical support to theater restoration, upkeep and programming, as well as through their ongoing contributions through Cuyahoga Arts and Culture.

APRIL/MAY ▶ at Playhouse Square

ALLEN ▶ OUTCALT/ALLEN ▶ HELEN/ALLEN ▶ HANNA ▶ KENNEDY'S ▶ MIMI OHIO ▶ CONNOR PALACE ▶ KEYBANK STATE ▶ PSQ PLAZA ▶ WESTFIELD STUDIO

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			APRIL		Flanagan's Wake Macbeth	Flanagan's Wake Macbeth Don Lemon & DL Hughley
			Macbeth	Macbeth		
			1	2	3	4
Tartuffe	TONY AWARD WINNER! BEST MUSICAL 		Tartuffe	Tartuffe Starmites	Flanagan's Wake Tartuffe Starmites Bob Dylan	Flanagan's Wake Tartuffe Starmites Pete Correale
5			8	9	10	11
Tartuffe Starmites			Tartuffe	Tartuffe Starmites Forever K-Pop	Flanagan's Wake Tartuffe Starmites	Flanagan's Wake Tartuffe Starmites
12			15	16	17	18
Tartuffe Starmites Floetry		Tartuffe	The Sound of Music Tartuffe	The Sound of Music Tartuffe	The Sound of Music Flanagan's Wake Tartuffe Ms. Holmes & Ms. Watson – Apt. 2B David Sedaris Star Machine	The Sound of Music Flanagan's Wake Tartuffe Ms. Holmes/Watson PS Public Tours YY Dance Company Martin & Short Star Machine
19		21	22	23	24	25
The Sound of Music Tartuffe Ms. Holmes & Ms. Watson – Apt. 2B Steve Martin & Martin Short Star Machine	THE SOUND OF MUSIC <small>musical by Rodgers & Hammerstein</small> 	The Outsiders	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	MAY	
26			28	29	30	1
The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B		The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B An Evening With David Byrne	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B Sherri Shepherd Live!
3		5	6	7	8	9
The Outsiders Ms. Holmes & Ms. Watson – Apt. 2B	PS Public Tours	The Outsiders	The Outsiders	The Outsiders	The Outsiders Cinderella	The Outsiders Cinderella 2026 Dazzle Awards Ceremony The World Goes 'Round
10	11	12	13	14	15	16
The Outsiders Cinderella The World Goes 'Round			OPENS JUNE 9! THE GREAT GATSBY <small>A NEW MUSICAL</small>		Freak The Mighty	Freak The Mighty The Traveling Wilburys: The Worlds Greatest Tribute To The Traveling Wilburys Rebel Force Radio Live!
17			19	20	21	22
Freak The Mighty		Freak The Mighty	Freak The Mighty	Freak The Mighty	Freak The Mighty	Freak The Mighty Gary Gulman: Grandiloquent
24/31	25	26	27	28	29	30
Freak The Mighty						

Shows are announced every week. Sign up at playhousesquare.org to get advance notices by email!

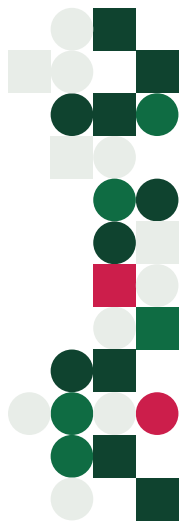


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