

**KYLE PLEASANT**

Choreographer/Director/Educator



# ABOUT

Kyle is the resident choreographer at Rosie's Theater Kids, Rosie O'Donnell's school for the arts. He is on faculty at Marymount Manhattan College, The Professional Performing Arts School and previously the Assistant Program Director to Chet Walker at the Jacobs Pillow Jazz Dance Program on faculty at The Boston Ballet School. Select directorial and choreographic work includes *Chicago*, *Cabaret*, *Hair* at Peregrine Theatre, *Spring Awakening* at The Roxy, the world premier of *Regarding the Disappearance of Amy* at Playwrights Horizons, *Pippin* at Marymount Manhattan College, *Caroline or Change*, *Ragtime*, *West Side Story*, *A Chorus Line* and *Sweet Charity* at Professional Performing Arts. Pleasant has set work for The Young Peoples Chorus of New York, The Boston Conservatory, Boston Gay Men's Chorus, Career Transitions for Dancers Gala, and the Only Make Believe Organization. His work has been seen at New York City Center, MoMA, and The Vineyard Arts Project, the OWN Network, ABC's *The View* and at The White House for First Lady Michelle Obama. He is a Broadway World Boston and National Youth Theater Award Winner for Direction and Choreography. Most recently, Kyle was recognized with an Honorable Mention for the Excellence in Theater Education Tony Award.

Pleasant holds a BFA in Musical Theatre from The Boston Conservatory.

## COLLABORATION PARTNERS



THE BOSTON  
CONSERVATORY



PEREGRINE  
THEATRE  
ENSEMBLE



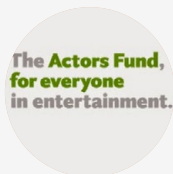
ROSIE'S THEATER  
KIDS



THE BOSTON  
BALLET SCHOOL



SCHOOL AT  
JACOB'S PILLOW



CAREER  
TRANSITION FOR  
DANCERS GALA



MARYMOUNT  
MANHATTAN  
COLLEGE



PROFESSIONAL  
PERFORMING ARTS  
HIGH SCHOOL  
(PPAS)





## CHOREOGRAPHY



Kyle stays committed to preserving the vast styles and classic repertoire of musical theater. His work focuses on achieving the body's individual full breadth of movement, experience and expression while creating a safe and equitable environment for creativity and collaboration to thrive.



## TEACHING



Kyle is available for guest teaching and workshops in Theater Dance, Jazz, Musical Theater Repertoire, Private Lessons, Audition Preparation and College Conservatory Acceptance.



## DIRECTION

Kyle strives to forge a relationship between song, dance and storytelling. His goal is to revive honest and exciting storytelling in the theater— all the while staying true to what makes musical theater a unique and thrilling experience. In the end creating work that illuminates the world around us and acts as a vehicle for growth and change and action.



*Robert LaFosse*

NY CITY BALLET

“Kyle Pleasant is the next big deal waiting to be given a Broadway Show. I’ve seen his work over the years and been impressed with his originality and brilliance at storytelling through dance.”



*Chet Walker*

TONY AWARD WINNING  
DIRECTOR/CHOREOGRAPHER

“Every time I see a production of Kyle’s it reminds me of what a true artist he is. Not only does he direct and choreograph he paints beautiful pictures on stage. He is a rare talent! I am in awe of his work.”



*Liz Smith*

GOSSIP COLUMNIST & ICON

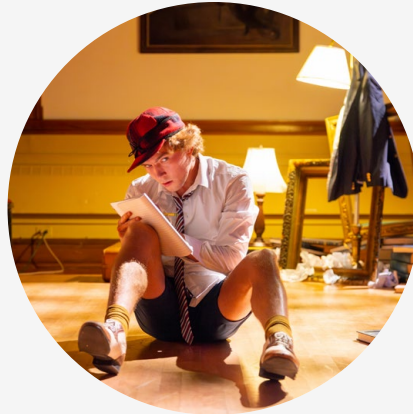
“First, I want to compliment the young Kyle Pleasant whose direction and choreography have to be noticed.”



# SELECTED WORK

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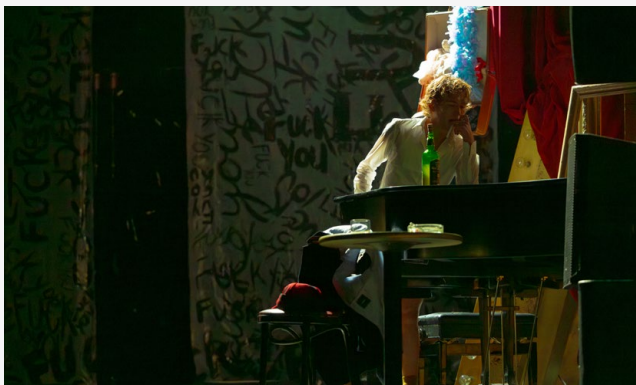
CREATOR / DIRECTOR / CHOREOGRAPHER



# CATCHER SUITES

WORKSHOP PRESENTATION 2023

*Catcher Suites, An Abstract Jazz Fantasia*, is a coming-of-age suite of dances set to an original jazz score chronicling the journey to adulthood through the loss of innocence and confrontation of the world at large inspired by the themes and essence of the literary masterpiece, *The Catcher in the Rye*. With a jazz score composed for the piece in combination with jazz classics, we are making that intrinsic transformation move, dance, and carve through and across an abstract landscape of memory, fear, angst, desire, discovery, beauty, and hope. Danced, solely, by Broadway's Drew Minard.









DIRECTION / CHOREOGRAPHY



# SPRING AWAKENING

ROXY THEATRE 2022

*Spring Awakening* is a Brechtian examination of the perils of fear-based informational gatekeeping. What is the detriment and scope of damage when we fall into societal norms, expectations and rules? The narrative that lives out of space and time still holds up a mirror to the world at large as we blindly shield our minds from invaluable information that can move them and us safely into a better and more authentic tomorrow.



“

Thanks to the immediacy of director/choreographer Kyle Pleasant's profound and expressive vision for the current *Spring Awakening* onstage at The Roxy, the show is more compelling and devastating than ever before. Visually, Pleasant's production is timeless, packing even more of an emotional wallop than earlier iterations of *Spring Awakening*.

BROADWAYWORLD

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KYLE PLEASANT

Choreographer/Director/Educator

[kylepleasantcreative.com](http://kylepleasantcreative.com)

[youtube.com/kpleasant](https://youtube.com/kpleasant)

DIRECTION / CHOREOGRAPHY



# CAROLINE, OR CHANGE

PROFESSIONAL PERFORMING ARTS SCHOOL 2019

*Caroline, Or Change* breaks all the rules. In fact it reinvents them. *Caroline, Or Change* is a pressure cooker of the human spirit. It's characters grapple with love, loss, civil rights, politics, economics, the condition of the human heart and its cries for survival and validation. Every moment and encounter along the way no matter big or small is volatile and rich. Poignant pieces of art that scald a place in history with their bravery and relevance have a way of making it back around at exactly the right time. When it's necessary and vital that it's conversations be sparked, thoughts provoked and intentions be known to the world we live. They become a tool to embody the individual artists desire to speak up, make know and overcome adversities. Just as in *Caroline* where the Washer, Dryer, Moon, Radio and even The Bus have distinct purpose and a life of their own *Caroline, Or Change* is alive in the very same way. It has immense influence and transformative powers over all those who give over and take part in the journey, onstage and off.



“  
We learned  
new things about our show  
tonight that we had never  
discovered before.

JEANINE TESORI







“

The direction  
was stellar,  
you put the money  
in her hand...  
why didn't I  
think of that?

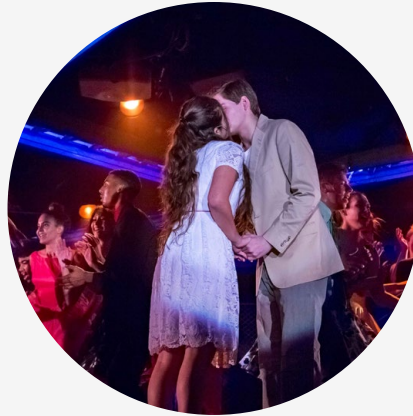
TONY KUSHNER

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DIRECTION / CHOREOGRAPHY



# WEST SIDE STORY

PROFESSIONAL PERFORMING ARTS SCHOOL 2017

*West Side Story* is still as powerful and frighteningly relevant as it was in 1957. *West Side Story* reminds us what can happen when we stop choosing to see the world not only through our own eyes but of all those around us. The consequences of our intolerance and lack of empathy can be detrimental and dangerous. Change, growth, and compassion must be in the forefront of our agenda. If not, the cycle continues. Love as *West Side Story* shows us is the answer. Love sees no race, religion, sexual orientation, gender, political or economic boundaries. It breaks the barriers set upon us by ourselves, others, and world around us. It reiterates that there truly is a time and place for all of us.







DIRECTION / CHOREOGRAPHY



# CHICAGO

PEREGRINE THEATRE ENSEMBLE 2017

“With its show stopping direction and mercilessly gorgeous choreography... if you haven’t seen *Chicago* before, please do yourself a favor and make this your first encounter.” – BROADWAYWORLD.COM



“ *Chicago* is two hours of pure entertainment thanks to the masterful direction and superb choreography of Kyle Pleasant. ”

CAPE COD TIMES

AWARD

*Broadway World Boston Winner*  
Best Musical, Best Direction, Best Concept



DIRECTION / CHOREOGRAPHY



# RAGTIME

PROFESSIONAL PERFORMING ARTS SCHOOL 2015

*Ragtime* challenges our struggles in the attempt to live out our truths and attain all that we hope and expect America to be, a country of inclusion and equality. Relevant, current and necessary are words that don't come close to what makes this show vital for our community and the world at large. Each day injustices of all sizes, shapes, colors, genders and beliefs litter our headlines and newsfeeds. Though the span between 1902 and 2016 seems vast the aspirations and struggles of the human condition know no time.



DIRECTION / CHOREOGRAPHY



# HAIR

PEREGRINE THEATRE ENSEMBLE 2018

Now is the time to bring *Hair* back into our minds, hearts and consciousness. Not since the world of *Hair* and the American culture of 1968 have we seen on our own soil the necessity for reform and change or the gathering of heart mind and spirit to fight for it's emergence. *Hair* reminds us what it is to be alive, what it means to truly experience each moment and to celebrate the beauty in the people that surround us each day and every day. It is a perfect example of the power in the freedom of the human spirit and the strength that lies within each of us.

*Hair* urges us to come together and turn ourselves over to something greater than our own experience.

When we do, the landscape for change and growth is limitless.





“Kyle Pleasant breaks important new ground for the storied musical’s 50<sup>th</sup> anniversary. His inspired presentation and inventive choreography frequently escape the confines of the stage. He adds structure where the book needs it. There are visual moments that will take your breath away. And this may be the most moving staging of the final scene in Act I of any production, including the originals.”

BROADWAYWORLD



“ His choices are both a first for a *Hair* production and a shrewd interpretation of the story for 2018 that its creators could not have anticipated, smart, daring, and deeply moving.

BROADWAYWORLD

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## DIRECTION / CHOREOGRAPHY



# PIPPIN

PROFESSIONAL PERFORMING ARTS SCHOOL 2020

At the heart of *Pippin* is the profound examination of the human spirit and its constant quest for fulfillment, acceptance and validation. Moreover at what length and cost we will go to find it. These personal battles and struggles to live our best life's manifest differently for each of us whether it be in regards to representation, race, gender, sexual orientation, mental illness, success, love or happiness and manifest in both our public and private arenas. *Pippin* challenges each one of us to step into that very journey and asks, 'What do you want, and what would you do to get it?'





KATHRYN TORNELLI



KATHRYN TORNE



KATHRYN TORNELLI



KATHRYN TORNELLI



DIRECTION / CHOREOGRAPHY



# CABARET

PEREGRINE THEATRE ENSEMBLE 2019

“Director-choreographer Kyle Pleasant is back with Peregrine Theatre Ensemble’s mainstage summer show - and he has not come to play. Pleasant’s *Cabaret* gives you a hundred clues of what’s to come. Yet this ending still hits you like a ton of... well... bricks. And it reveals the window-smashing moment in Act 2 as a jump-scare curtain raiser on the descent into a violence and madness that left an August weekend audience speechless. They didn’t recover until halfway through the curtain calls. Once again, Pleasant’s thoughtful twists on a classic show both modernize its relevance and deepen its resolve.” — [BROADWAYWORLD.COM](http://BROADWAYWORLD.COM)



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[kylepleasantcreative.com](http://kylepleasantcreative.com)

[youtube.com/kpleasant](http://youtube.com/kpleasant)

# TEACHING

Being versed in the vast styles and classic repertoire of musical theater choreography Kyle stays committed to preserving their origins and passing them on to younger generations.

Alongside the choreography he strives to instill all aspects of the musical theater world including the relationship between song, dance and storytelling. He focuses on choreography, strength, conditioning and perfecting dance fundamentals along with achieving the body's individual full breadth of ability and expression.

His goal is to revive honest and exciting storytelling through dance while staying true to what makes Musical Theater unique and vital.



2016 - 2018

## SCHOOL AT JACOBS PILLOW

Assistant to Chet Walker  
Choreographer MT Jazz



2008 - PRESENT

## ROSIE'S THEATER KIDS

Resident Choreographer  
Jazz, Theater Dance



2009 - PRESENT

## PROFESSIONAL PERFORMING ARTS SCHOOL

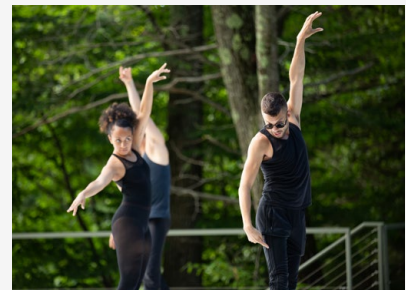
Theater Dance, Song Preparation,  
Musical Theater Scene Study,  
College Audition Preparation



2008 - PRESENT

## MARYMOUNT MANHATTAN COLLEGE

Theater Dance, Ballet, Tap







# SOCIAL

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# Kyle Pleasant

CHOREOGRAPHER /  
DIRECTOR / EDUCATOR

Reinventing, reimagining and revitalizing storytelling in musical theatre  
bringing new concepts to traditional expectations

*BFA Musical Theater, Boston Conservatory, Class of 2005*  
*SCD Associate Member*

tel: 617-905-5953

email: [kylepleasantcreative@gmail.com](mailto:kylepleasantcreative@gmail.com)

reels: [youtube.com/kpleasant](https://www.youtube.com/kpleasant)

web: [kylepleasantcreative.com](http://kylepleasantcreative.com)

## FILM / TV

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<b>The Rosie Show</b>	Javier Colon & RTK, OWN Network	<i>Choreography</i>
<b>The View</b>	Rosie's Theater Kids, ABC	<i>Choreography</i>

## THEATRICAL

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<b>Distant Thunder</b>	Lyric Theatre of Oklahoma	<i>Asst. to Lynne Taylor-Corbett</i>
<b>YPC Holiday Celebration</b>	Geffen Hall/Saks Fifth Avenue	<i>Choreography</i>
<b>They're Playing Our Song</b> <i>Actors Fund Reunion Concert</i>	Music Box Theatre	<i>Asst. Dir.</i> <i>Dir. Chet Walker</i>
<b>Victory Train</b>	Amas Musical Theater	<i>Asst. to Lynn Taylor Corbett</i>
<b>Cabaret</b>	Peregrine Theater Ensemble	<i>Dir/Choreo</i>
<b>Chicago</b>	Peregrine Theater Ensemble	<i>Dir/Choreo</i>
<b>Hair</b>	Peregrine Theater Ensemble	<i>Dir/Choreo</i>
<b>New York Medley</b>	The White House	<i>Choreography</i>
<b>Closer Than You Think</b>	Strange Sun Theater	<i>Choreography</i>
<b>Heart</b> w/Rosie O'Donnell	Career Transitions City Center	<i>Choreography</i>
<b>Regarding the Disappearance of Amy World Premier</b>	Playwrights Horizons	<i>Director</i>
<b>Catcher Suites</b> <i>Workshop Presentation</i>	Peregrine Theater Ensemble	<i>Creator/Dir/Choreo</i>
<b>Spring Awakening</b>	Roxy Theatre	<i>Dir/Choreo</i>
<b>Chet Walker Tribute</b>	Jacobs Pillow	<i>Director</i>

## EDUCATIONAL

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<b>Pippin</b>	Marymount Manhattan College	<i>Dir/Choreo</i>
<b>City of Angels</b>	Boston Conservatory Mainstage	<i>Choreography</i>
<b>Caroline, Or Change</b>	Professional Performing Arts School	<i>Dir/Choreo</i>
<b>West Side Story</b>	PPAS	<i>Dir/Choreo</i>
<b>Ragtime</b>	PPAS	<i>Dir/Choreo</i>
<b>Hello, Dolly!</b>	PPAS	<i>Dir/Choreo</i>
<b>Emma</b> <i>Premier by Stephen Karam</i>	PPAS	<i>Choreography</i>
<b>RENT</b>	PPAS	<i>Dir/Choreo</i>

## ROSIE'S THEATER KIDS RESIDENT CHOREOGRAPHER 2010 - Present

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<b>Jerome Robbins Suite</b>	Rosie's Theater Kids	<i>Asst./Robert LaFosse</i>
<b>All That Jazz</b>	w/Mamie Duncan Gibbs	<i>Choreography</i>
<b>Get Happy</b>	w/Jessie Mueller	<i>Choreography</i>
<b>Rhythm of Life</b>	w/Rosie O'Donnell	<i>Choreography</i>
<b>Shaft</b>	MoMA	<i>Choreography</i>
<b>Gala 2011 - 2017</b>	Marriott Marquis	<i>Choreography</i>

## TEACHING

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<b>School at Jacobs Pillow</b>	Asst. to Chet Walker/Choreographer MT Jazz	2016 - 2018
<b>Marymount Manhattan College</b>	Theater Dance, Ballet, Tap	2008 - Present
<b>Rosie's Theater Kids</b>	Jazz, Theater Dance, Resident Choreographer	2008 - Present
<b>The Boston Ballet School</b>	Theater Dance, Jazz	2004, 2005
<b>Professional Performing Arts High School (PPAS)</b>	Theater Dance, Song Preparation, Musical Theater Scene Study, College Audition Preparation	2009 - Present

## AWARDS

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**Excellence in Theater Education Tony Award, 2019 Honorable Mention**

**Broadway World Boston Winner, Best Musical, Best Direction, Best Concept (Peregrine Theater Ensemble, Chicago)**