



TINY BEAUTIFUL THINGS

MAR 9 - APR 2



BASED ON THE BOOK BY **CHERYL STRAYED**

ADAPTED FOR THE STAGE BY **NIA VARDALOS**

CO-CONCEIVED BY **MARSHALL HEYMAN,
THOMAS KAIL** AND **NIA VARDALOS**

DIRECTED BY **KEN-MATT MARTIN**

LAND ACKNOWLEDGMENT

Honor Native Land

Responding to a call from our Indigenous colleagues, collaborators, and neighbors, Baltimore Center Stage is working toward building meaningful and accountable relationships with the land we occupy. As a first step on this path, you'll see a land acknowledgement in each of our programs. Acknowledgement is itself a small gesture, and we look forward to continuing our efforts toward decolonization in a meaningful way. If you're interested in more feel free to visit the US Department of Arts and Culture's "Honor Native Land" guide.

Baltimore Center Stage acknowledges that the land beneath us, this place, this community, owes its vitality to generations who have come before. Some were brought forcibly to this land, some came here in search of ownership or simply a better life, and some have lived and stewarded this land for countless generations. In a spirit of making erased histories visible, we acknowledge that we are standing on the ancestral and occupied lands of the Piscataway peoples. The Susquehannock, Lenape, and Lumbee peoples have also cared for this land. These peoples are not relics of the past. They continue to steward this land today with care, vitality, and tradition. Their relations are numerous throughout Turtle Island, and they continue to grow. We pay respects to their elders: past, present, and future. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today. And please join us in uncovering such truths at any and all public events.

Additionally, in the spirit of reconciliation, you can honor the Indigenous peoples of this land by donating to Native American Lifelines, donating to or visiting the Baltimore American Indian Center & Heritage Museum, and supporting local Indigenous artists. These are only a few suggestions of the many ways we can move towards reconciliation.

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MAJOR FUNDING PROVIDED BY:



THE CITIZENS OF
BALTIMORE COUNTY





Stephanie Ybarra

DEAR BCS COMMUNITY,

Many of us at Baltimore Center Stage count ourselves amongst the biggest fans of a book called *Emergent Strategy* by writer, facilitator and visionary adrienne maree brown. Whether we experienced the book on our own, in staff-organized book clubs, in department retreats, or all of the above, brown's framework for navigating and shaping change have been truly meaningful to our work at BCS - and hugely impactful for me personally. In the book, she lays out several principles for facilitating change, including my personal favorite:

***"small is good, small is all
(the large is a reflection of the small)."***

This principle is demonstrated beautifully by *Tiny Beautiful Things...* it's a large part of why I fell in love with the play. Each "Dear Sugar" we hear over the course of the show represents a fractal of a story, just one sliver of one person's life at one moment. But taken all together, these letters demonstrate the real power of storytelling, of vulnerability, and of even the smallest human connections. The collage of personal narratives reveals just how much we share with each other, and how much we impact each other.

Tiny Beautiful Things is full of heart - and so too has been the entire rehearsal and production process, led by director Ken-Matt Martin and bolstered by a brilliant cast and creative team. After the opening of this production, Ken-Matt will be taking over the reins here as interim Artistic Director of BCS, and I couldn't be **prouder** to pass this baton (even temporarily) to him for the next six months. Ken-Matt's leadership of this production process has been teeming with love and joy, and I can't wait for the entire BCS community to experience his heart, intellect and infectious laughter.

As I prepare to move forward on my life journey, I can't think of a better way to close my time here in Baltimore than with this play, these artists, these stories, and this community. **Thank you for being here and sharing this tiny beautiful moment with me.**

Stephanie Ybarra
Artistic Director

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AND NIA VARDALOS

DIRECTED BY KEN-MATT MARTIN

CAST

Caro Dubberly
(they/them)

LETTER WRITER

Evan Andrew Horwitz
(he/him)

LETTER WRITER

KenYatta Rogers
(he/him)

LETTER WRITER

Erika Rose
(she/they)

SUGAR

O'Malley Steuerman
(they/thons)

U/S LETTER WRITER

T'Pre Mayer
(she/her)

U/S SUGAR, LETTER WRITER

THE CREATIVE TEAM

Nia Vardalos
PLAYWRIGHT

Ken-Matt Martin
DIRECTOR

Sim Carpenter
SCENIC DESIGNER

Moyenda Kulemeka
COSTUME DESIGNER

Sherrice Mojgani
LIGHTING DESIGNER

Jeff Gardner
SOUND DESIGNER

Chania Hudson
ASSISTANT DIRECTOR

John N. Fortunato
PRODUCTION STAGE MANAGER

Samantha L. Robbins
ASSISTANT STAGE MANAGER

Makayla Beckles
PRODUCTION ASSISTANT

Kris DiBastiani
PRODUCTION ASSISTANT

Paloma Locsin
ASSISTANT SCENIC DESIGNER

Alexa Cassandra Duimstra
ASSISTANT COSTUME DESIGNER

Henry Ross
ASSISTANT SOUND DESIGNER

Hope Debelius
ASSISTANT LIGHTING DESIGNER

JZ CASTING:

Geoff Josselson, CSA

Katja Zarolinski, CSA

CASTING

Tiny Beautiful Things is presented by
arrangement with Concord Theatricals
on behalf of Samuel French, Inc.
www.concordtheatricals.com

Original New York Production by
The Public Theater
Oskar Eustis, Artistic Director Patrick
Willingham, Executive Director

small is ALL:

ARTISTIC CONNECTIONS IN BALTIMORE

Tiny Beautiful Things reminds us of the vitality of human connection – the tiny, beautiful moments that fractal into the gorgeous, aching patterns of our lives. Our New Works and Civic Programs Manager, estrellita beatriz, interviewed two local visual artists who live and work together, and who also happen to be married to each other. In this interview, they share how their artistic process and the city of Baltimore has shaped their connection.



Estrellita: Can you tell me a bit about your collaborative artistic practice?

Missy: Our space to create went from individual to shared. It is vulnerable to pour your emotions in the presence of someone else, to show them your mistakes and how your sadness is manifesting in your art. It is great to have someone to watch, to see my crazy, to feel safe. It wasn't always that way, for me with anyone. Jess and I have worked so hard in this space and in the past few weeks, we have been in tune thematically. I'm excited to see what we will create together, as this might be our first time acknowledging we are/may be working in the same direction.

Estrellita: Sounds like your creative ventures are a non-verbal communication modality. What effect has that had on your partnership?

Jess: Creating the way we do I believe has given us both insight into the other. Missy can read my moods depending on what subjects I've been fixated on or painting over and over. I have been able to look at pieces she is working on and ask questions about what is going on in her head from the images I am seeing. I have a more difficult time finding words and I have found that this non-verbal communication I have with my wife can help me find the words to then have the harder conversations.

Estrellita: A keystone of BCS mission is to take inspiration from our home city; what about Baltimore inspires you most?

Jess: I love Baltimore! The food, the



vibrant art scene and museums, the queer community, the Saturday morning farmers market on 33rd, and all the interesting people. I find Baltimore to be an open and accepting city and I love that I feel comfortable holding hands with Missy and being out together.

Missy: Baltimore is sexy. Period. I have cultivated a community of artists, musicians, spiritual leaders, educators, activists, etc. And I have to shoutout Maryland for having beaches, mountains, and cities within a 3-hour drive. We get four seasons and we work hard. I love this city.

Historically, Baltimore has a challenging past. I would love to see more economic equity and improved infrastructure from the very physical presence of redlining and systemic racism. A lot of my art is a reflection of my own experiences as a Queer, Black, Woman, making my way through this Black city, and seeing how class and race has impacted every brick. It is beautiful, and sad, and wonderful to watch and think about the future and how it can become even better.

Estrellita: In so many ways, *Tiny Beautiful Things* shines a light on small moments of connection between people. The thing I love about your connection is that it's both personal and artistic. Do you have any local spots for art dates that feed your creative practice?

Missy: Sherwood Gardens when the tulips come out. Graffiti alley on my way to get Korean BBQ. 25th and St. Paul facing West at sunset, after a fish sandwich at Terra Cafe. Any Station North music festival is a win. I love walking the streets in Abell and Charles Village.

Estrellita: What about local artists that feed your creative practice? Who should our community know about?

Missy: I've made music here for 15 years



Absolute Truth by Missy

so I have to shoutout the community of artists that built me. To name a few: Black Root, J Pope, Marc Evans, Letitia Van Sant and the hardest working man, Brooks Long.

Jess: YES! Dez.thaniel (@dez.thaniel). We met them at a market in Waverly, our little queer artist/activist corner of the city. She made beautiful art and her energy, and her Instagram are awesome. @villager.me, who Jess connected with at a MotorHouse art show, Learning to Love as I Do. He had beautiful energy and it was a lovely exchange.

Teri Henderson, a black collagist, someone I found on social media who is a BIG deal locally, especially in regards to arts and culture, and in the Black collage art scene and Erin Barry Dutro, who we have worked in the arts/events scene. She has a gift to curate beautiful spaces and fill them with wonderful art and artists.

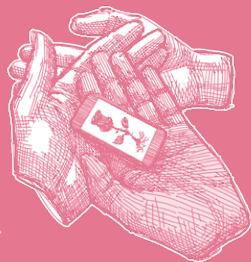
Jess and Missy are the founders and creators of GreenSmith Manor. You can learn more about them and their work at www.greensmithmanor.com. And you can find them both on instagram @sketchygg and @msqueenearth

PLAYWRIGHT'S NOTE

The letters are real... I thought, as I read Cheryl Strayed's incredibly moving book, *Tiny Beautiful Things*.

People wrote these letters.

A few years ago, author Cheryl Strayed gave advice as Sugar for the literary website, *The Rumpus*, and later collected the letters into a book. Journalist Marshall Heyman gave his friend, director Thomas Kail, the book and Tommy gave it to me suggesting it could become a play. As I read the letters exchanged, I wept, smiled, and was astonished by the raw and extraordinary candor.



Sugar and the writers of the letters reveal themselves and we find ourselves in their conundrums and sorrows, in their lives lived and roads traveled. I yearned to be as **bold, audacious and willful**. As I adapted the book into a play, I found the words so illuminating that I grieved and moved on from certain events of my own.

Still, if I had one letter to write, it would be:

Dear Sugar, I hope to be as brave as the writers of the letters and as open as Cheryl Strayed.

Nia Vardalos

DIRECTOR'S NOTE

When Stephanie Ybarra asked me to direct *Tiny Beautiful Things*, I had not heard of the book, Cheryl Strayed, or knew anything about the play. I read the play while I was on a flight to Austin, to meet one of my best friends for a cross country road trip to LA. As I read, I laughed and cried (*very hard*) while on that flight, the person next to me was probably very concerned. After that, I didn't read the play again until a month before we started rehearsal.

This play was so simple in its offerings about grief, life, love, and humanity that it terrified me. It made me think, deeply, about all the small things I had been taking for granted. **Life is hard. Life is beautiful. Life is full of joy and sorrow.** This play is a reminder that, no matter what you might experience in life, you are still worthy of all those tiny beautiful moments. It reminds us all that, ultimately, life is a gift.

I hope this production reminds you to value the gift of the life you've lived, even if it isn't always the life you want or thought you would have. **We all have a right to those tiny beautiful things that remind us life is worth living fully.**

Ken-Matt Martin



Caro Dubberly*

(they/them)

LETTER WRITER

DC AREA: Studio Theatre: *Translations, The Father*; Woolly Mammoth: *Baby Screams Miracle*; Kennedy Center: *Acoustic Rooster, Don't Let the Pigeon Drive the Bus*; Keegan Theatre: *As You Like It, Top Girls, An Irish Carol, Next to Normal*; Imagination Stage: *Naked Mole Rat Gets Dressed*; Monumental Theatre: *Be More Chill*; Solas Nua: *In the Middle of the Fields*. REGIONAL THEATER: Stage West: *Mr. Burns, a post-electric play*; Cara Mía Theatre: *Blood Wedding*; Theatre3: *The Lady Revealed*; Dallas Children's Theater: *The Musical Adventures of Flat Stanley*. EDUCATION: University of North Texas. UPCOMING: Avant Bard: *Hurricane Diane*. www.carolinedubberly.com



Evan Andrew Horwitz *

(he/him)

LETTER WRITER

Evan Andrew Horwitz is an actor and writer. He most recently appeared in *It's a Wonderful Life* (Alabama Shakespeare Festival) and thrilled to reunite with Ken-Matt Martin, with whom he previously worked on *Love's Labour's Lost* (Brown/Trinity). Other credits include Trinity Rep, Boston Playwrights Theater, Clubbed Thumb, Bushwick Starr, Rattlestick, and Hudson Stage He's proud to have developed dozens of roles for new plays, most notably with longtime collaborator Julia Izumi. Television: "Evil" (Paramount), "High Maintenance" (HBO). He created and wrote the hit podcast series "Christmasuzannukkah" (Meet Cute), starring Amy Sedaris and Noah Galvin. MFA: Brown/Trinity. www.evanhorwitz.com



KenYatta Rogers*

(he/him)

LETTER WRITER

Regional credits include *Our Town* (Baltimore Center Stage); *Fences*, *Death of a Salesman*, *Jitney* (Ford's Theatre); *The Tempest*, *Gem of the Ocean*, *Father Comes Home From the Wars*, *Two Trains Running*, *Glengarry Glen Ross*, *Amadeus*, *A Wrinkle in Time*, *Eurydice*, and *A Lesson Before Dying* (Round House Theatre); *King Hedley II*, *Ma Rainey's Black Bottom* (Arena Stage); *Spunk* (Signature Theatre); *Holly Down in Heaven* (Forum Theatre); *Topdog/Underdog*, *A Raisin in the Sun* (Everyman Theatre); *Fever/Dream* (Woolly Mammoth); *Colossal* (Olney Theatre Center); *Comedy of Errors* (Folger Theatre); *The Piano Lesson* (Trustus Theatre); *Coriolanus* (Shakespeare & Company); *As You Like It*, *Spunk*, *Joe Turner's Come and Gone*, (African Continuum Theatre). KenYatta received his undergraduate degree from Clark Atlanta University and his MFA in Acting from the University of Pittsburgh. He is a faculty member in the School of Theatre, Dance and Performance Studies at the University of Maryland, College Park. To Kasai his heart, to Mecca his soul, to Michelle his all.



Erika Rose*

(she/they)

SUGAR

[REGIONAL]: Oregon Shakespeare Festival: *Confederates and The Cymbeline Project*; Everyman Theater: *Crying On Television*, *Queens Girl in Africa*, *Stick Fly* and *The Soul Collector*; Ford's Theater: *Fences*; Woolly Mammoth Theatre Company (Resident Company Member): *An Octoroon*, *Mr. Burns- a Post-Electric Play*, *The Mineola Twins*; The Kennedy Center: *Don't Let the Pigeon Drive the Bus!* (The Musical!), *Knuffle Bunny: A Cautionary Musical*, *Barrio Girrrrl*, *As You Like It*, *The Brand New Kid* and *Alice*; Shakespeare Theatre Company: *The Taming of the Shrew* and *Much Ado about Nothing*; Theater J: *Falling Out of Time* and *In Darfur*; Studio Theatre: *The Father*; Theatre Alliance: *The Bluest Eye*; Round House Theatre: *Pippin* and *The Book Club Play*; African Continuum Theatre Company: *Pretty Fire*; Pioneer Theatre Company: *Clybourne Park*; Hangar Theatre: *Gem of the Ocean*; Philadelphia

Theatre Company: *Ruined*. Awards: Helen Hayes Award, Outstanding Lead Actress (*In Darfur* and *Queens Girl in Africa*); Helen Hayes Award Nominations (*Pretty Fire*). Training: The University of Maryland, College Park; LAMDA; Labyrinth Theater Company. Instagram: erikarose.art; Website: www.erikarose.com



O'Malley Steuerman

(they/thons)

U/S LETTER WRITER

O'Malley is a Baltimore-based actor, DRAGster, and poet. They graduated from Towson University with their BFA in Acting in May of 2020 and have since solo-traveled the U.S. to complete their research-based performance project and series entitled "so, what are you gonna do next?". Local Credits: *Our Town* (BCS), *Squidbury* (Truepenny Projects), BCS Young Playwrights Festival 2022 (BCS), *He Do the Police in Different Voices* (The Acme Corporation), *Covid Monologues* (Single Carrot Theater & Strand Theater Co.). Get hip here, www.omalleysteuerman.com and here @omalleysteuerman on instagram..



T'Pre Mayer

(she/her)

U/S SUGAR, LETTER WRITER

T'Pre Mayer is a Baltimore City born and raised actress. She studied her craft at Baltimore School for the Arts, where she dedicates all of her accomplishments to. She was appointed her first TV role on HBO's miniseries 'We Own This City', and has now accepted her first professional stage role(s) here with Baltimore Center Stage. .

THE CREATIVE TEAM



Nia Vardalos PLAYWRIGHT

Nia Vardalos wrote and starred in *My Big Fat Greek Wedding*, which earned her an Academy Award nomination for Best Original Screenplay, a Golden Globe nomination for Best Actress in a Motion Picture Musical or Comedy, and an Independent Spirit Award and People's Choice Award. Stage credits include originating the role of Sugar in The Public Theater's *Tiny Beautiful Things*, directed by Thomas Kail, Jennie in Theatre20's *Company*, directed by Gary Griffin, and writer and actor of twelve of The Second City's revues (Chicago's Jeff Award winner, Best Actress). Writing and acting film and television credits include: *Helicopter Mom*; *My Big Fat Greek Wedding 2*; *Larry Crowne*; *Connie and Carla*; *I Hate Valentine's Day*; *My Life in Ruins*; *Jane the Virgin*; *Law and Order: SVU*; and *Crazy Ex-Girlfriend*. Vardalos is the New York Times bestselling author of *Instant Mom*, the story of adopting her daughter via foster care, and all proceeds are donated to adoption groups.



Ken-Matt Martin (he/him)

DIRECTOR

Ken-Matt Martin is a director and producer. His work as a director has been seen in theatres across the country including Rites and Reason Theatre, Pyramid Theatre Company, Brown/Trinity Rep, Williamstown Theatre Festival, Goodman Theatre and others. Selected directing credits include new plays, musicals, and classics such as *Civil Sex*, *Mississippi Goddamn*, *Tripping Over Roots*, *Love's Labour's Lost*, *Prowess*, *Shakuntala, tick..tick..Boom*, *Fences*, *Queen of the Night* and *The Amen Corner*. Ken-Matt co-founded Pyramid Theatre Company in Des Moines, IA where he served as Executive Director until 2018. Martin's producing and directing credits in Des Moines have received thirty-four Cloris Leachman Excellence in Theatre Award nominations, including two awards for Best Play and a Special Honor for Martin in 2016. In 2018, Martin was named Producing Director of Williamstown Theatre Festival (WTF). Martin was previously the Bill Foeller Directing Fellow at WTF where he directed *A Son, Come Home* by Ed Bullins and *Brotherhood* by

Louis Reyes McWilliams. Martin has also served as Associate Producer at the Goodman Theatre and is the former Artistic Director of Victory Gardens Theatre. He received two degrees from Drake University and his MFA in Directing from Brown/Trinity Rep.

Sim Carpenter

(he/him)

SCENIC DESIGNER

Simean "Sim" Carpenter is an award-winning, African-American scenic and lighting designer from Baltimore, MD. He has worked as a freelance teaching artist, as well as a lighting and set designer and has toured with theater companies and music groups throughout North America. Sim holds a deep passion for social equality. His goal as a designer is to use his many mediums to captivate the audience and reveal the too often disregarded stories of marginalized groups. Recent credits include: *The Folks at Home*, *NDSF Romeo & Juliet*, *Queen of the Night*, *When Harry Met Rehab*, *The Last Pair of Earlies*, *Hoodoo Love*, *Middle Passage*, *20,000 Leagues Under the Sea*, and *Native Son*. Regional Credits Include: Baltimore Center Stage and Pittsburgh Public Theatre. Sim holds a B.F.A. in Stage Design from DePaul University and is currently pursuing an M.F.A. in Scenic Design from NYU Tisch School of the Arts. simcarpenter.com

Moyenda Kulemeka

(she/her)

COSTUME DESIGNER

[BALTIMORE CENTER STAGE]: Debut. [REGIONAL]: Signature Theatre: *Selling Kabul*, *Daphne's Dive*, and *Detroit '67*; Everyman Theatre: *Jump*; Studio Theatre: *John Proctor is the Villain*; Theater J: *Gloria: A Life* and *Intimate Apparel*; Olney Theatre Center: *Dance Nation*; Mosaic Theater: *Bars and*

Measures, In His Hands, Marys Seacole, and Fabulation, Or The Re-Education Of Undine; 1st Stage: *Mlima's Tale*, *The Phlebotomist* and *The Brothers Size*; Theater Alliance: *A Chorus Within Her*; Synetic Theater: *Cinderella*; GALA Hispanic Theatre: *La Tía Julia Y El Escrividor*, *Exquisita Agonía*, and *En el Tiempo de las Mariposas*. [EDUCATION]: BA, University of Maryland [AFFILIATIONS]: United Scenic Artists, Local 829, IATSE.

Sherrice Mojgani

(she/her)

LIGHTING DESIGNER

Sherrice Mojgani recently designed *The Folks at Home* and *The Garden* (Baltimore Center Stage), *The High Ground*, *The Heiress* and *Two Trains Running* (Arena Stage), *Spunk, Ain't Misbehavin'* and *The Scottsboro Boys* (Signature Theatre Company), *A Raisin in the Sun*, *Murder on the Orient Express*, *A Few Good Men* and *Sweat* (Pittsburgh Public Theatre), *Trouble in Mind*, *What You Are* and *Skeleton Crew* (The Old Globe). Sherrice is an Assistant Professor at George Mason University in northern Virginia. She holds a B.A. in Theater Arts from UC Santa Cruz and an M.F.A. in Lighting Design from UC San Diego. smojgani.com

Jeff Gardner

(he/him)

SOUND DESIGNER

Jeff is an award-winning sound designer, foley artist and actor. Credits include *Search for Signs of Intelligent Life in The Universe* and *Blues for An Alabama Sky* at the Mark Taper Forum; *In the Upper Room* at Denver Center for the Performing Arts; *Paradise Blue* at Geffen Playhouse. ELSEWHERE: Williamstown Theatre Festival, Cleveland Playhouse, Shakespeare Theatre Company (DC), Edinburgh Festival Fringe, Arena

THE CREATIVE TEAM

Stage, The Kennedy Center, Pasadena Playhouse, The Wallis, Kirk Douglas Theatre, A Noise Within. Los Angeles Stage Alliance Ovation Award, Stage Raw and LA Drama Critics Circle Award Winner. Two-time NAACP Nominee for Sound Design. Online: jeffthomasgardner.net.

John N. Fortunato*

(he/him)

PRODUCTION STAGE MANAGER

BCS debut! Broadway: *Mr. Saturday Night*, Off-Broadway: *Exception To The Rule*. National Tour: *Hip Hop Nutcracker*, *Cats*, *Charlie and the Chocolate Factory*, *How The Grinch Stole Christmas: The Musical*, *Disney's The Lion King*, *Bat Out Of Hell: The Musical*, and others. Other Credits include *Rodgers and Hammerstein: A Broadway Celebration* with The Transport Group, *Mamma Mia!* At Skylight Music Theatre. Productions with Nevada Ballet Theatre and Syracuse Opera. Thank you to my family for their endless support. Ithaca College Alum. Proud member of Actors Equity Association.

Samantha L. Robbins*

(she/her)

ASSISTANT STAGE MANAGER

Selected credits include Off Broadway: *A Delicate Balance* (Transport Group), *Sanctuary City*, *runboyrun/In Old Age* (New York Theatre Workshop), *Much Ado About Nothing* (The Public Theater); *Dom Juan* (Bard's SummerScape); Touring: *Barbra Streisand's: The Music The Mem'ries The Magic*. Happy to be in Baltimore! Forever grateful to my friends and family for their support. Proud member of Actor's Equity Association.

JZ Casting CASTING

Geoff Josselson, CSA and Katja Zarolinski, CSA are New York-based casting directors, handling productions for theatre, film, and television. Recent work includes productions for Arena Stage, Actors Theatre of Louisville, Baltimore Center Stage, Cape Playhouse, Denver Center, The Irish Repertory Theatre, Merrimack Rep, Oregon Shakespeare Festival, Paper Mill Playhouse, Pittsburgh CLO, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, TheaterWorks Hartford, Weston Playhouse. For more information, please visit www.jz-casting.com

*AEA Members



The scenic, costume, lighting and sound designers in LORT

Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



Baltimore Center Stage operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union

UPCOMING EVENTS

SPRING CIVIC PROGRAMMING

MARCH 20

The Future of the Chesapeake
Baltimore Butterfly Session | FREE
7:00 PM-8:00 PM

MARCH 31

Ray Winder
Sound Check Music Series
8:30 PM-9:30 PM

APRIL 14

Scott Patterson
Sound Check Music Series
8:30 PM-9:30 PM

APRIL 21

Michelle J. Rodriguez
Sound Check Music Series
8:30 PM-9:30 PM

APRIL 24

Blood Drive
2:00 PM-7:00 PM

MAY 1

The Future of Labor
Baltimore Butterfly Session | FREE
7:00 PM-8:00 PM

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**LIFE IS A
DREAM**

MAY 4-21



**AN ADAPTATION OF PEDRO CALDERÓN DE LA BARCA'S PLAY
BY MARÍA IRENE FORNÉS
DIRECTED BY STEVIE WALKER-WEBB**

CAMP BALTIMORE CENTER STAGE

THE ARTS IN LIVING COLOR



Color can be instrumental to storytelling.
We use colors to celebrate, communicate and learn.
How do you use color?



This summer, campers are invited to explore all the ways that color journeys across the arts. Campers will pedal a spin art bike to make an array of beautiful color combinations in **STEAM workshops** and **build worlds** through props that enrich monologues, scenes and poetry. Campers will enjoy **movement**, **theatre games**, **masterclasses** and **sessions in theatre production** to learn how theatre comes to life. At the end of each 2-week camp session, families are invited to enjoy a virtual sharing of the various artistic skills campers explored.

CAMP SESSIONS

Session 1: June 26-July 7

*NO CAMP JULY 4

Session 2: July 10-July 21

Session 3: July 24-August 4

CAMP COST: \$750

Scholarships, sibling discounts, and payment plans are available.

REGISTER AT CENTERSTAGE.ORG
QUESTIONS: education@centerstage.org

Founded in 1963 and designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stephanie Ybarra and Managing Director Adam Frank. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages and an intimate 99-seat theater, through engaging community programs, and with inspiring education programs. Everything we do at Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.

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