WORLD PREMIERE | NOV 13 - DEC 27, 2026

CHARMZ:
THE OTHER REINDEER
A MOTOWN INSPIRED CHRISTMAS MUSICAL



BALTIMORE CENTER STAGE

music & lyrics by **Nygel D. Robinson**

book by & directed by **Ken-Matt Martin**

choreographed by **Victor Musoni**

PHOTOGRAPHY/RECORDING OF THIS PERFORMANCE IS STRICTLY FORBIDDEN. PLEASE SILENCE AND PUT AWAY YOUR CELL PHONES AND OTHER DEVICES.

LAND ACKNOWLEDGEMENT

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 acknowledgment in each of our programs. Acknowledgment 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 information 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.

BALTIMORE AMERICAN INDIAN CENTER

THE INDIGENOUS ART GALLERY

Free to the public,
BCS Deering Lobby,
Tue - Fri 12PM to 5PM

2026/27: 250 YEARS ON STOLEN LAND

The Indigenous Art Gallery at Baltimore Center Stage brings the voices and visions of Native artists into a public space where their stories can be seen, heard, and felt. It is a celebration of culture, heritage, and identity. In collaboration with local Indigenous organizations and artists working across mixed media, photography, and installation, each piece reflects resilience, expression, and cultural richness.

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2026/27 SEASON ARTWORK TEAM

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Stevie Walker-Webb
ARTISTIC DIRECTOR,
BALTIMORE CENTER STAGE

Ken-Matt Martin
EXECUTIVE DIRECTOR,
BALTIMORE CENTER STAGE

Dear Baltimore Friends & Family,

We are so excited to have you join us for the world premiere of ***CHARMZ: THE OTHER REINDEER.*** What started as a late-night phone call between us, our Dramaturg, Avon Haughton, and BCS frequent collaborator (and musical genius!) Nygel D. Robinson, dreaming up the possibilities of what a brand-new holiday offering could be for the BCS community, has blossomed into this story of a special young reindeer with a melody in his heart. This musical (the first true musical under our shared leadership) celebrates the power of spreading your magic and being true to yourself. It is the perfect show to ring in a Baltimore holiday season!

Whether you're traveling on Santa's World Tour or spending the holiday closer to home, this time of year is always a time to reflect on the year past, and to dream of what is in store for the one ahead. At BCS we always choose to center JOY, SERVICE, and CONNECTION in everything we do.

When we think about this past year, we remember the JOY we shared as audience members, how we laughed until we cried at Preston Crowder's ***BOCKING.*** We think about the wonder on the faces of our campers at CAMP BCS as they learned the power of imagination. We remember the local brilliant artists we were introduced to at our many VIBES IN MOUNT VERNON, a community-centered artist showcase, and how it felt to be in fellowship with those richly talented Baltimore artists.

As the year comes to a close, we have gratitude for the SERVICE of our incomparable BCS staff. (There's no staff like this anywhere else in the country!) We recognize the ongoing work our teaching artists do with our JUVENILE JUSTICE THEATER PROGRAM. We acknowledge our ground-breaking work that continues with our TRANS HISTORY PROJECT, now in its second revolutionary year.

We look ahead to fostering a deeper CONNECTION with our audiences through world-class productions of Pulitzer Prize- and Tony Award-Winning ***LIBERATION***; a thrilling revival ***KING HEDLEY II,*** which will reconnect our audiences with the work of August Wilson; and high-energy ***XTRAVAGANZA***, inspired by the legendary House of Xtravaganza. We are excited to welcome performance legend ***BETTY BUCKLEY*** for an intimate evening of American songbook classics and heartfelt storytelling, as part of our BROADWAY SERIES. And, we can't wait to see what our young Maryland playwrights have in store at this year's YOUNG PLAYWRIGHTS FESTIVAL.

Everything we have done and everything we have planned wouldn't be possible without our generous donors and supporters, our dedicated subscribers, and our gifted artists and collaborators. We couldn't have done it without you! We hope that you'll continue to support us either by visiting our GIVING TREE in the lobby, purchasing a GO PASS to see what else we coming up this season, following us on social media at @bmorecenterstage, or even just telling a fellow theater-lover about the Motown-inspired music of ***CHARMZ.*** This support goes a long way to ensuring we have many more seasons of inspiring joy and connection in our community.

We wish you and yours a happy holiday season, and hope you find that magic inside
— let it shine brightly!

With many thanks,

Stevie Walker-Webb
ARTISTIC DIRECTOR,
BALTIMORE CENTER STAGE

Ken-Matt Martin
EXECUTIVE DIRECTOR,
BALTIMORE CENTER STAGE

CHARMZ: THE OTHER REINDEER

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WORLD PREMIERE | NOV 13 - DEC 27

music & lyrics by **Nygel D. Robinson**

book by & directed by **Ken-Matt Martin**

choreographed by **Victor Musoni**

in order of appearance

The Mistletones

Antonio Michael Woodard*
COMET

Tyrell Stanley*
DASHER

Emmanuel Kikoni*
DONNER
Dance Captain

Nigel Richards*
CUPID

Vaughn Ryan Midder*
BLITZEN

Tyrese Shawn Avery*
CHARMZ

Becky Mossing*
ELLEY

The Yuletidettes

Kanysha Williams*
VIXEN

Delaney Thompson*
DANCER

Tanea Reneé*
PRANCER

Avionce Hoyles*
RUDOLPH

Davon Fleming*
SANTA

The Creative Team

Nygel D. Robinson
MUSIC & LYRICS, ORCHESTRATIONS, ARRANGEMENTS

Ken-Matt Martin
BOOK, DIRECTOR, ADDITIONAL CHOREOGRAPHY

Victor Musoni
CHOREOGRAPHER

Jeremiah Davison
ASSOCIATE DIRECTOR

Melody A. Betts
ASSISTANT DIRECTOR

John Bronston
MUSIC DIRECTION, ORCHESTRATIONS, ADDITIONAL ARRANGEMENTS, MUSIC CONTRACTING

Avon Haughton
DRAMATURG

Sydney Lynne
SCENIC DESIGNER

Moyenda Kulemeka
COSTUME DESIGNER

Simean Carpenter
LIGHTING DESIGNER

Multiband Studios:
Jeremiah Davison
Eric Denson
Chris Lane
SOUND DESIGNERS

Larry Peterson
HAIR, WIG, & MAKEUP DESIGNER

Rukiya Henry-Fields
ASSISTANT COSTUME DESIGNER

Seth Brown
Niya John
ASSISTANT LIGHTING DESIGNERS

Alan Mendez
COPYIST

Luisa Ann Torres*
PRODUCTION STAGE MANAGER

Makayla Beckles*
ASSISTANT STAGE MANAGER

Khalil White
PRODUCTION ASSISTANT

Janell Hill
PRODUCTION ASSISTANT

Linda Cavell
WARDROBE SUPERVISOR

Kim Parson
PROGRAMMER

Arden Tierney
LIGHT BOARD OPERATOR

Simon Briggs
AUDIO ENGINEER

Nathaniel Anderson
AUDIO ENGINEER 2

Brendan McNamara
PRODUCER

The Dreamville Orchestra

John Bronston
CONDUCTOR, KEYS

Ian Jesse
BASS, GUITAR

Jeremiah Flack
TRUMPET

Katie Ravenwood
REEDS

Francis "Frank" Carroll
DRUMS

CHARMZ: THE OTHER REINDEER

A MOTOWN INSPIRED CHRISTMAS MUSICAL

CHARMZ OVERTURE . . . . THE DREAMVILLE ORCHESTRA

MEANT FOR SOMETHING . . . . . ENSEMBLE

MAGIC INSIDE . . . . . CHARMZ

HEY MR. RUDOLPH . . . . . THE YULETIDETTES

HEY LITTLE REINDEER . . . . . THE MISTLETONES

SANTA CLAUS IS THROWING A PARTY . . . . ENSEMBLE

DID YOU HEAR? . . . . . ENSEMBLE

WHAT IS SANTA THINKING? . . . . . RUDOLPH

INTERMISSION

ENTRACTE . . . . . THE DREAMVILLE ORCHESTRA

WONDERING WHEN YOU'LL COME . . . . . COMET

ENDLESS CHRISTMAS TIME . . . . THE YULETIDETTES

THE SAVIOR OF CHRISTMAS . . RUDOLPH AND CHARMZ

AIN'T NOTHING TOO CRAZY FOR THE ONE I LOVE . . . . . VIXEN AND CHARMZ

DON'T LET THE WORLD KEEP YOU DOWN . . . . . THE MISTLETONES

HEART TO HEART . . . . . SANTA, CHARMZ, AND RUDOLPH

FINALE MEGAMIX . . . . . ENSEMBLE

A note from, Ken-Matt Martin

Since I was a kid, there have been two things I've loved more than life itself: the Holidays and Musical Theater! Music is a tool that can bring the masses together. The Holidays are about spreading kindness and generosity. What's not to love?? *CHARMZ: The Other Reindeer* is the wonderful culmination of a sleepless night with Stevie, where we spent hours figuring out something that would be a holiday tradition for us at Baltimore Center Stage. Something that we can make into an event and spectacle year over year. It's a tall order. I dare not say that any of us involved are crazy enough to believe that we could just figure out exactly how to do that, *but boy did we try!*

Charmz is a reminder that we don't need traditional "magic" to be special, because joy is the most ancient kind of magic that there is. It's something we get to choose and can always access if we try hard enough. I hope you find joy in this creation. I hope it's something you want to revisit. I hope you find your own magic and realize it's been there the entire time.

Ken-Matt Martin

A note from, Nygel D. Robinson

Hello Baltimore,

It's your friendly, neighborhood composer/lyricist Nygel. I love y'all real bad. It's an honor to work at this incredible theatre with its incredible staff in this incredible city. Thank you for welcoming me here a few years ago. Thank you for being in this theatre right now. I hope you laugh, dance, and feel a sense of ownership over this show. We made it for you. I mean...his name is "Charmz". It's a little on the nose.

Speaking of noses, we want you (and Charmz) to know that you don't need a shiny red one to be special. **Each one of you reading this has a myriad of gifts that make this world worth living in. Let them out!**

Again, I love ya'll real bad and I hope you have an amazing evening here at BCS.

Nygel D. Robinson

Rediscovering the Magic of Christmas with Motown by Avon Haughton



The magic of the holiday season is unparalleled.

It lives in the familiar things: the smell of something delicious coming from the kitchen, the gathering of family and friends, the lights that brighten a winter evening, and, perhaps most importantly, the music. Holiday music is more than a soundtrack to the season. It's a keeper of memories, a bridge between generations, and an invitation to make new, joyous memories of our own.

From the traditional carols passed down through centuries to the beloved characters who populate our holiday stories, Christmas has always found ways to make the familiar feel magical. Santa Claus, Rudolph the Red-Nosed Reindeer, and his industrious elves are more than seasonal icons. They are touchstones of a collective imagination, characters we recognize before we fully understand the stories they tell. Their presence reminds us of the childlike wonder that makes the holidays feel extraordinary. And when those familiar characters meet the irresistible rhythms of Motown, we discover a little more magic in a tradition we thought we already knew by heart.

In 1959, songwriter and entrepreneur Berry Gordy Jr. founded the record company that would become Motown Records in Detroit, Michigan. With a vision of making music that could reach across racial, cultural, and generational boundaries, Gordy transformed a modest house on West Grand Boulevard into the legendary Hitsville U.S.A. From this unlikely home emerged a sound that would change American popular music. Artists including Smokey Robinson and the Miracles, Diana Ross and the Supremes, Stevie Wonder, Marvin Gaye, the Temptations, and the Jackson 5 helped create a musical legacy built on infectious rhythms, soaring melodies, rich harmonies, and an unmistakable spirit. Motown made music that could move your feet and touch your heart at the very same time.

It was only natural that this sound would find a home at Christmas time. Motown's relationship with holiday music began early: *Christmas with the Miracles*, released in 1963, brought the label's signature warmth to seasonal favorites. The Supremes followed with *Merry Christmas* in 1965, while Stevie Wonder's *Someday at Christmas* arrived in 1967, pairing the pleasures of the season with a heartfelt wish for peace and goodwill. By 1970, the Temptations had released *The Temptations' Christmas Card*, and the Jackson 5 had delivered their own exuberant *Christmas Album*, featuring spirited takes on classics like "Santa Claus Is Comin' to Town" and "I Saw Mommy Kissing Santa Claus," alongside original songs such as "Give Love on Christmas Day."

These recordings did something remarkable: they honored the songs people already knew while giving them a new pulse. Familiar melodies became invitations to sway and sing along, and celebrate together. The Supremes brought elegance and harmony; the Temptations brought their unmistakable vocal precision; the Jackson 5 brought youthful exuberance; and Stevie Wonder brought a soulful tenderness that could make even the busiest holiday room grow quiet for a moment. Across these recordings, the Motown sound became part of Christmas itself. These were not simply songs about the holidays. They were songs that helped families experience them. That's the special inheritance *CHARMZ* receives. It draws on a musical tradition that understands celebration as something communal, joy as something contagious, and a great song as something capable of making a familiar tale feel new again.



CHARMZ begins with a troubling possibility: What happens when the season still looks the same, the familiar characters are still in place, and the traditions remain on the calendar, but the innocent joy that gives them meaning has begun to fade?

A charmingly fantastical premise, sure, but one that carries a surprisingly human truth. We can become so occupied with making the holidays happen that we forget to experience them. We worry about the gifts, the gatherings, the preparations, and the pressure to make everything perfect. We may preserve every tradition and still lose sight of the delight that inspired it. The season can become an obligation rather than a celebration, a checklist rather than a feeling. This is where *Charmz* finds its heart. Its fading Christmas spirit invites us to consider that joy is not guaranteed by the presence of tradition alone. It must be nurtured, shared, and rediscovered. The question is not simply whether Christmas can be saved, but whether its characters can remember what makes it worth saving in the first place.

The harmonies throughout the music invite us to listen to one another; its rhythms remind us that we are better when we move together. In the same way, *CHARMZ* suggests that the restoration of Christmas joy is not the responsibility of one character alone. It is something a community must discover together.

That's the real charm of *CHARMZ*.



BIOGRAPHIES



Nygel D. Robinson
MUSIC & LYRICS, ORCHESTRATIONS, ARRANGEMENTS
Nygel D. Robinson is an artist based in New York City. Select theatres as a performer include Berkeley Rep, Baltimore Center Stage, Shakespeare Theatre Company, Mosaic Theatre, and Milwaukee Rep. As a writer and composer Nygel's credits include *Mexodus* (Berkeley Rep, Baltimore Center Stage, Mosaic Theatre, and Audible's *Minetta Lane*, The Daryl Roth), *Santa Claus is Comin'* at Baltimore Center Stage, R&J: *Fire on the Bayou* with Kevin Ramsey, a folk adaptation of *Oedipus Rex*, and in under commission to write a new piece for Milwaukee Rep called *The Ballad of John Henry*, and many more projects that he can't tell you about yet. Nygel is grateful to his family, happy to be back at BCS, happy YOU are here, and wants you to remember that twerking is liberation. Now let's have some fun.



Ken-Matt Martin
BOOK, DIRECTOR, ADDITIONAL CHOREOGRAPHY
Ken-Matt Martin has established himself as a preeminent theater director, cultural worker, and producer who has worked with some of the industry's most formidable artists. Notable directing credits include productions of August Wilson's *Fences* and *The Piano Lesson* (Pyramid Theatre Company), Chicago Premiere of *How I Learned What I Learned* (Congo Square Theatre Company, starring Harry Lennix), *A Son, Come Home* and *Brotherhood* at Williamstown Theatre Festival, Nia Vardalos' adaptation of Cheryl Strayed's *Tiny Beautiful Things* (Baltimore Center Stage), the world premiere of *NANCY* (Mosaic Theatre Company), *Hello, Dolly!* (Arkansas Repertory Theatre, starring Amber Iman), and the World Premiere musical adaptation of Jason Reynolds' *Long Way Down* at Olney Theatre Center and New York's Apollo Theatre. Martin's directorial work has been honored with three Cloris Leachman Excellence in Theatre Awards, Michigan's Oscar Wilde Award for Best Director, and Chicago's Black Theatre Alliance Award for Outstanding Director. In addition, Ken-Matt has been praised as an innovator in the modern American theater; he created the 20/50 New Play Festival, the Ignite Chicago Festival, Goodman Theatre's Live @Five Show, and was the co-founder of the Pyramid Theatre Company. A highly sought after administrator, he has served in executive/senior leadership positions at Baltimore Center Stage, Victory Gardens Theatre, Goodman Theatre, Arkansas Repertory Theatre, and Williamstown Theatre Festival. He also produced the world premieres of *Mexodus, Oh Happy Dayl, Selling Kabul, Grand Horizons, In Every Generation, A Human Being of a Sort* and produced development workshops of *Primary Trust* and *The Outsiders* musical. Martin holds a M.F.A. in directing from Brown University and two undergraduate degrees from Drake University.



Victor Musoni
CHOREOGRAPHER
CHICAGO: *Hayward* (The Gift Theater) *Rome Sweet Rome* (Chicago Shakespeare Theater), *Theater of the Mind, Toni Stone* (Goodman Theatre) *Fat Ham* (Definition Theatre/ Goodman Theatre), *What to Send Up When it Goes Down* (Congo Square), *Miz Martha* (Steppenwolf Theatre). REGIONAL: Goodman Theatre, Olney Theatre Center, St. Louis Shakespeare, Flint Rep, Victory Gardens and Definition Theatre Company. TV/FILM: "Me, We," *The Tensile Strength of Air*, "61st Street," *WHOLE*, "Chicago Med." CHOREOGRAPHY: *Dontrell Who Kissed the Sea, The Barber and the Unnamed Prince* (American Players Theater), *Maybe* by Daniel Kryi, Olney Theatre Center; Definition and Flint Rep. Musoni is an ensemble member of Definition Theatre and Congo Square Theatre Company, and represented by Paonessa Talent. AWARDS: BTAA Best Supporting Actor (*Fat Ham*).

The Mistletones



Antonio Michael Woodard*
COMET
Antonio Michael Woodard is a product of Oakland,CA. Stands on the shoulders of his family and faith has carried him thus far. He is proud to make his debut at Baltimore Center Stage. Pre-Broadway: *Purple Rain* (State Theatre Hennepin Arts Minneapolis) Off Broadway: *Macbeth* (Classic Stage Co.) Regional: *A Human Being, Of a Sort* (Williamstown opposite Andre Braugher), *The Till Trilogy* (Mosaic Theatre Company), *Need Your Love* (Cincinnati Playhouse), *The Amen Corner* (Shakespeare Theatre Co. D.C.). Television: "Evil" (CBS) Film: *Cottonmouth*. Brown/Trinity M.F.A, Alabama State University B.A. IG: @antoniomwoodard website: beingamw.com "I am complete and perfect lacking no essential characteristics" -Frank Silvera



Tyrell Stanley*
DASHER
Tyrell Stanley is so excited to be back home at BCS! A multi-hyphenate artist from Baltimore! Previous acting credits include: Baltimore Center Stage: *Little Miss Foxhole 1975* (Speed); ArtsCentric/BCS: *Cinderella* (Lionel), *Dreamgirls* (C.C. White); Olney Theatre Center: *Little Miss Perfect* (Theater Kid/ Eli u/s), *Kinky Boots* (Swing); Imagination Stage: *Cinderella: a Salsa Fairytale* (Joey); Kennedy Center: *Show Way* (Brother u/s), *Look Both Ways* (John), Signature Theater: *Passing Strange* (Youth/Christophe u/s), *The Color Purple* (Swing); ArtsCentric: *The Scottsborro Boys* (Ozie Powell/ Ruby Bates), *Once on This Island* (Armond), *The Wiz* (Ensemble, Lion/ TinMan cover), *Aida* (Ensemble); TV/FILM: HBO: "We Own This City." EDUCATION: Virginia Union University. Endless gratitude to God, family & friends. IG: @stagerightt.



Emmanuel Kikoni*
DONNER, *Dance Captain*
Emmanuel Kikoni (he/him) is an actor, singer, dancer, and writer originally from Clarksburg, WV, and raised in the DMV area. He is thrilled to make his Baltimore Center Stage debut in *Charmz!* REGIONAL: *Fela!* (Olney Theatre Center); *Legally Blonde, Spamalot* (City Springs Theatre Company); *Once on This Island* (Oregon Shakespeare Festival); *Rent* (Signature Theatre). WEB: *Everything Emmanuel: Black Christmas*. He has also served as an associate choreographer for productions of *Dreamgirls* (Goodspeed Opera House) and *Once on This Island* (Cape Fear Regional Theatre). He has a B.A. in Musical Theatre from James Madison University.
WEBSITE: www.emmanuelkikoni.com
INSTAGRAM: @emmanuelkikoni
TIKTOK: @everythingemmanuel



Nigel Richards*
CUPID
BCS: Debut Regional: *Next to Normal* (Trinity Rep Co); *Jesus Christ Superstar* (The Rev Theater Co.); *Beautiful: The Carole King Musical* (Ogunquit Playhouse/Tauchan Center for the Arts); *Cinderella* (Theater by the Sea); *The Buddy Holly Story* (The Argyle Theater); *Choir Boy* (Speakeasy Stage Co); *Passing Strange* (The Wilbury Theatre Group); *Spring Awakening* (The Wilbury Theatre Group; Cymbeline, Commonwealth Shakespeare Co.). Tour: *Spamilton*. TV: "The Late Night Show with Jimmy Fallon." IG: nigelwiththebree



Vaughn Ryan Midder*
BLITZEN
Vaughn Ryan Midder is excited to be making his Baltimore Center Stage debut. He recently closed *Come From Away* at Ford's Theatre in DC, but considers Baltimore City home. Other credits include: *Young John Lewis* at Mosaic Theater; *Play On!* at Signature Theatre; *Felá!* at Olney Theatre Center and Round House

BIOGRAPHIES

Theatre; *The Till Trilogy* and *Native Son* at Mosaic Theater; *Sweat* at Everyman Theatre; *In the Heights* (Helen Hayes nomination for Outstanding Lead Actor in a Musical) at GALA Hispanic Theatre; *Urinetown* and *Avenue Q* (Helen Hayes Award for Outstanding Supporting Actor in a Musical) at Constellation Theatre Company; and *Choir Boy* at Studio Theatre. National tour credits include: *Acoustic Rooster's Barnyard Boogie*: Starring Indigo Blume with The Kennedy Center. University of Maryland: BA in Theatre. @vaughn_ryan_



Tyrese Shawn Avery*
CHARMZ
Tyrese Shawn Avery (he/him) has nurtured a love of music since adolescence. Onstage, he has played the conflicted adolescent character Will in the musical *Long Way Down*, journeyed through the prison and rehab systems as college graduate Anonymous in the NYT Featured musical *Try/Step/Trip* and most recently took the throne as Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat*. Other credits include: *The Pursuit of Happyness* (Kamilah Forbes) [29 hr reading], *In the Heights* (Benny), *Hello Dolly!* (Barnaby Tucker), TV/FILM: *And Just Like That* [Max], "The Equalizer" [CBS], "It's Bruno" [Netflix]. Ty is excited to be making his debut at Baltimore Center Stage; he would like to thank his family, Ken-Matt Martin, and Jerry Phelps for their endless support. Wanna connect? @youcancallmetyy



Becky Mossing*
ELLEY
Becky Mossing has dedicated more than two decades to teaching the next generation of exceptional young theatre artists at the Baltimore School for the Arts. As Head of Theatre, she finds the greatest joy in fostering the creative process and seeing her students excel. Directorial projects include UK productions of *Rent, Hairspray, Elegies for Angels, Punks* and *Raging Queens* (Brighton Fringe), *Urinetown*, and *String* (UK premiere) as well as *The Remarkable Farkle McBride* and *Polar Express* with the Baltimore Symphony Orchestra. Select performance credits include *Cinderella Waltz* (off-Broadway - Ubu Rep), *Beauty and the Beast* (natl tour), *Working* (Nomad Theatre, UK), *Hairspray* in Concert (BSO), and *A Young Person's Guide to the Orchestra* (BSO). Becky's cabaret performances can be seen frequently throughout the Baltimore area. Education: NYU Tisch School of the Arts (Outstanding Achievement Award in Musical Theatre) as well as Baltimore School for the Arts. Special thanks to Larry, Tucker, and Cassidy. Becky dedicates this performance to the incredible BSA Community.

The Yuletidettes



Kanysha Williams*
VIXEN
Kanysha Williams is a Washington DC area singer, songwriter, actress, and performer who is so excited to be making her BCS debut! Recent credits include *1776* and *Sister Act* at Ford's Theatre, *Play On* at Signature Theatre, *Ma Rainey's Black Bottom* at Round House Theatre and *Fela!* at Olney Theatre Center. Regional Credits: *The Color Purple* at Riverside Center; *Sister Act* at Arrow Rock Lyceum Theatre. Education: The Duke Ellington School of the Arts, Washington National Opera Institute, The San Francisco Conservatory of Music, George Mason University. Strathmore - Artist In Residence, Class of 2026. Social Media: IG - @StrawberrySings, TikTok - @StrawberrySingsMusic, YouTube - @ StrawberrySingsMusic. Podcast: Downstage Center. Recording Artist: KANYSHA, original music now available on all streaming platforms! www.kanysha.com



Delaney Thompson*
DANCER
Delaney is a Baltimore native, and couldn't be more excited to be making her Baltimore Center Stage debut. She is a recent graduate of Syracuse University, where she earned her Bachelor of Fine Arts in Musical Theatre. Recent credits include *Little Women* and *Bernarda*

Alba (Syracuse University). She would like to take this time to thank God, her family, and friends for their love and support! delaneythompson.com



Tanea Reneé*
PRANCER
Tanea Reneé is a proud Baltimore native who is thrilled to be returning to Baltimore Center Stage! Reneé is most locally known for her role as Billie Holiday in the extended run of *Lady at Emerson's Bar and Grill* here at BCS. Her performance earned her the 2023 Broadway World Nomination for "Best Performer in a Musical". Tour: *Smokey Joe's Cafe* (Swing Bj/Pattie). Regional: *A Night with Janis Joplin* (Blues Woman), *Smokey Joe's Cafe* (Brenda), *Aida* (Nehebka), *A Night of Shakespeare: King Lear* (Cordelia) dir. Charles S. Dutton, *Little Shop of Horrors* (Chrystal). TV/Film: "The Chapelle Show." CMT's "The Ultimate Coyote Ugly Search" Season 3 (contestant), "Step It Up." Tanea is grateful to the *CHARMZ* Team for this exciting premiere opportunity. Heartfelt thanks to her amazing village of family and friends for their endless love and support. Special love to Rue, Bin, Lex! (James1:17) @tanearenee



Avionce Hoyles*
RUDOLPH
Avionce Hoyles is a Rock Hill, SC, native and a graduate of The American Musical and Dramatic Academy of NY. Avionce is thrilled to be making a BCS debut. Some of his credits include Film/TV: "FBI: Most Wanted," "Orange is the New Black," "60th Annual Grammy Awards;" Theater: *A Strange Loop* (Pulitzer & Tony Award winner), *Titanique, JCS, Grease, The Little Mermaid, Memphis the Musical,* and *Bat Out of Hell*. Recently, Avionce has been afforded the opportunity to travel across the globe with the self-written tribute to the Queen of Rock n' Roll Tina Turner in *Dear Tina*. Thank you to the team at BCS for the opportunity to come play! You can connect @theeavioncehoyles/ @deartinashow via IG/Tiktok, Ephesians 3:20



Davon Fleming*
SANTA
With a powerful blend of gospel, jazz, soul, and R&B, Davon Fleming is a dynamic vocalist, vocal producer, background singer, and performer whose voice continues to inspire audiences worldwide.
Fleming gained national recognition as a Semi-Finalist on NBC's "The Voice," captivating viewers and coaches with his remarkable vocal ability and heartfelt performances. Since then, he has continued to build an impressive career, working alongside some of music's most celebrated artists, including Grammy, Oscar, Emmy, and Tony Award winner Jennifer Hudson, legendary vocalist Stephanie Mills, and country music superstar Chris Stapleton. Davon has also graced major platforms and stages, including "Good Morning America," "The Late Night Show," "The Country Music Awards," and "The Grammy Awards."
A proud Baltimore native, Fleming remains committed to giving back to his community. Honored with the Key to the City of Baltimore, he continues to inspire others through his music, faith, perseverance, and belief that anything is possible.

Jeremiah Davison
ASSOCIATE DIRECTOR/CO-SOUND DESIGNER (MULTIBAND STUDIOS)
Baltimore Center Stage: *Santa Claus is Comin', Pride & Prejudice.* Jeremiah Davison is a Flint, MI, native based in Atlanta, GA. Select Regional Credits: *Black Nativity* (Arts Centric); National Tour of *Drumfolk* 20'-24' (Step Afrika!); *Other Paths To God* (Horizon Theatre); *Joseph & The Technicolor Dreamcoat, Jitney, Pride & Prejudice* (Arkansas Rep); *Revolutionist, A Raisin in the Sun, Clyde's* (Theatrical Outfit); *Dinosaur!, The Melvin Invention, Something Moving, The Incredible Book Eating Boy, Do You Love The Dark, Hands Up* (Alliance Theatre) *Into The Side Of A Hill* (Flint Repertory Theatre); *Summer The Musical, Cinderella: The Musical, Song & Dance* (Aurora Theatre - All Suzie Award Nominated); *JaJa's African Hair Braiding* (K.L. True Colors Theatre); *Urinetown The Musical, Bootycandy, Home Town Boy, Heather's: The Musical* (Actors Express). Jeremiah is the co-founder and

C.O.O of Multiband Studios LLC. Education: BA, Theatre-University of West Georgia; AA, Theatre Georgia State Perimeter College. He would like to thank God, his Wife, family, friends, and Ken-Matt for all their support and mentorship.

Melody A. Betts
ASSISTANT DIRECTOR
Melody A Betts is a Baltimore born Helen Hayes award-winning actress, director, producer, playwright, recording artist and songwriter. She is an active member of AEA and a voting member of SAG-AFTRA and The Recording Academy. She founded the Dumela Alumni Council to support marginalized theater students at WIU. To donate text DUMELA to 41444. Credits include *Welcome To Matteson, Mirrors, Adelita*. 1 John 3:18 IG: @melodybettspage

John Bronston
MUSIC DIRECTION, ORCHESTRATIONS, ADDITIONAL ARRANGEMENTS, MUSIC CONTRACTING, CONDUCTOR, KEYS
John Bronston served on Broadway as Music Direction Fellow, rehearsal pianist, and sub Key II player on *Tina: The Tina Turner Musical* and as rehearsal pianist for *Hadestown*. Off Broadway he was the musical director on *The Harder They Come* (The Public Theatre) and associate music director/sub conductor of *A Man of No Importance* (Classic Stage Company). As a music director his touring credits include *Hair, Five Guys Named Moe,* and *Ain't Misbehavin'* and favorite regional credits include *Ma Rainey's Black Bottom* and the world premiere of *Spunk* (Yale Rep), *The Color Purple* (Goodman Theatre) and *Smokey Joe's Café* (Long Wharf). He has also worked with Roundabout Theatre, New York Theatre Workshop, New York Theatre Barn, The Music Theatre Factory, and Goodspeed on new works in development.

Avon Haughton
DRAMATURG
Avon Haughton is a dramaturg, film/ television writer, and steward of Baltimore Center Stage's new works program. He is of the belief that narrative is integral to the function and preservation of community. Born and raised in Baltimore, Avon grew up attending shows at Baltimore Center Stage and is now thrilled to help shape the stories that are developed and produced here at BCS. Keep an eye out for Lab410, Baltimore Center Stage's playwright's residency that focuses on the works of writers in and of Baltimore.

Sydney Lynne
SCENIC DESIGNER
Sydney Lynne (she/her) is a Chicago-based scenic designer and civic artist, specializing in the craft of world-building experiences. Her recently recognized productions include *Twelfth Night* (Chicago Shakespeare Theater), *Holes, Pride & Prejudice, Lady Day at Emerson's Bar and Grill* (Baltimore Center Stage), *What to Send up When It Goes Down* (Congo Square Theater), and *cullud watah* (Victory Gardens). Other collaborators include: Pyramid Theater, Barrington Stage Company, Milwaukee Repertory Theater, Phoenix Theater Company, Longwharf Theatre, Jupiter Maltz Theater, and Geva Theater Center. She was nominated for a 2020 Jeff Award in Scenic Design, and won a 2020 3Arts Award in Theatre and 2022 BTAA Award for Best Scenic Design. To those who got me here, thank you.

Moyenda Kulemeka
COSTUME DESIGNER
Moyenda Kulemeka is proud to be returning to Baltimore Center Stage after having previously designed for *Akeelah and the Bee*, *Lady Day at Emerson's Bar and Grill*, and *Tiny Beautiful Things*. Recent credits include *The Scenarios, The Colored Museum* (Helen Hayes Nominated, Outstanding Costume Design, Hayes), *Good Bones*, and *John Proctor is the Villain* at Studio Theatre; *Where the Mountain Meets the Sea, Selling Kabul, Daphne's Dive,* and *Detroit '67* at Signature Theatre; *A Jumping Off Point* and *Radio Golf* at Round House Theatre; *Jump* at Everyman Theatre; *Lady Day at Emerson's Bar and Grill, Nancy, Confederates, Monumental Travesties, In His Hands, Bars and Measures, Marys Seacole*, and *Fabulation, or the Re-education of Undine* at Mosaic Theater among others. Moyenda holds a B.A. from the University of Maryland and is a proud member of United Scenic Artists, Local 829, IATSE.

Simean Carpenter
LIGHTING DESIGNER
Simean "Sim" Carpenter is an award-winning scenic, lighting and production designer from Baltimore, MD.
Selected credits: *trinity* (Baltimore Center Stage); Major (Ogemdi Ude); *Try/Step/Trip* (Dahlak Brathwaite); *A Freeky Introduction* (Atlantic Theatre); *Everything That Never Happened* (Baltimore Center Stage); *Long*

Way Down (Olney Theatre/Apollo Theater); *Tiny Beautiful Things* (Baltimore Center Stage); *The Folks at Home* (Baltimore Center Stage). He holds an M.F.A. in Design for Stage & Film from NYU and is a 2024 Princess Grace Award Recipient.simcarpenter.com

Eric Denson
CO-SOUND DESIGNER (MULTIBAND STUDIOS)
Denson is a live sound engineer and music producer who works heavily in live theater, live music and churches. Denson also heavily works in the live local music scene with Denson Audio Company. Professional credits include 'Arts Centric: *Black Nativity* (co-sound design), *Canton Waterfront,* Young Playwrights Festival 2024 & 2026, *Santa Claus is Comin': A Motown Christmas Revue* (co-sound design).

Chris Lane
CO-SOUND DESIGNER (MULTIBAND STUDIOS)
Born and raised in Baltimore, Lane has served as Sound Designer for various theatrical productions across the nation. Recent Credits: *Primary Trust* (Pittsburgh Public Theater), *Fences* (Chesapeake Shakespeare Company), *A Soldier's Play, The Color Purple, Ma Rainey's Black Bottom* (ArtsCentric), *Steel Magnolias, Hair* (Arkansas Repertory Theatre), *The Mountaintop* (American Stage), *Furlough's Paradise* (Alliance Theatre), *Clyde's* (Denver Center for the Performing Arts), *The Boy Who Kissed The Sky* (Seattle Children's Theater); *Parental Advisory* (Milwaukee Repertory Theater); *Skeleton Crew* (Barter Theatre); *Shutter Sisters* (The Old Globe). Award-Winning Sound Designs Include: *The Boy Who Kissed The Sky* (Alliance Theatre), and *Bright Half Life* (Theatrical Outfit). He is also the CEO of Multiband Studios: www.multibandstudios.com, and a proud alumni of Baltimore School for the Arts. Sound Portfolio: www.lanedesign.org

Larry Peterson
HAIR, WIG, & MAKEUP DESIGNER
Larry Peterson (he/him) studied theatrical hair and makeup at Howard University. Larry has a passion for the arts and he has over 15 years of experience in makeup artistry, hair/wig design, and costuming. He has partnered with Screaming Queens Productions LLC, BlackRock Center for the Arts, and other performance venues as a performer and hair/makeup designer. Larry has worked as the Wig Designer in the productions of *Kinky Boots, Lend Me a Soprano,* and *Beautiful* at Olney Theatre Center; *Cinderella, Akeelah and the Bee, John Wilkes Booth: One Night Only!, The Peculiar Patriot, trinity, Holes, (pray),* and *Bocking* at Baltimore Center Stage; and *The World Goes Round* at Everyman Theatre. Larry is excited to bring his wide array of experience and creative skills back to Baltimore Center Stage. www.Gastonblue.com

Rukiya Henry-Fields
ASSISTANT COSTUME DESIGNER
Rukiya's recent credits include: Gala Theatre: *Pancho Villa, Garbo, La Casa de Bernarda Alba, Séneca - The Library Mouse, Héctor el Niño Eléctrico, CHOKE, Érase Una Vez, Frida Libre, The 22+ Weddings of Hugo*; Spooky Action Theatre: *Tambo & Bones*; Folger Theatre: *Measure for Measure*; Mosaic Theatre Company: *Young John Lewis*; Shakespeare Theatre Company: *Othello, Guys and Dolls, Leopoldstadt, As You Like It.*

Seth Brown
ASSISTANT LIGHTING DESIGNER
Seth is a lighting designer based out of New York City. Originally from Kansas City, Missouri, he has designed lights across theater, dance, opera, and the world premieres of the plays *Leo's Requiem* (Lenfest Center for the Arts), *Singing Lessons* (Columbia University) and *The Cherry Tortured* by Aaron Posner (New York University). Seth holds a BFA from Missouri State University, is an alumnus of the Juilliard Professional Apprentice Program and holds an MFA from NYU Tisch Design for Stage and Film. To learn more visit sethbrownlighting.com.

Niya John
ASSISTANT LIGHTING DESIGNER
She is a lighting designer and programmer from P.G. County, Maryland. She holds a B.A in Theatre with a concentration in Production and Design from the University of Maryland, Baltimore County. Broadway: *School Girls or the African Mean Girls Play* (Lighting Design Fellow) Regional: *Primary Trust* (Westport Country Playhouse, ALD), American Ballet Theatre Summer Season (The Metropolitan Opera House, Lighting Assistant) *Sleepova* (Olney Theatre Center, ALD) Local: *Two Trains Running* (Morgan State University), *User Agreement* (University of Maryland,

Baltimore County). Learn more about her at nvjdesigns.com

Alan Mendez
COPYIST
Alan Mendez is a New York City-based music director, actor, and musician. Select music directing credits include *Mexodus* (Alliance Theatre, Pasadena Playhouse, Daryl Roth Theatre, Audible's Minetta Lane Theatre, Berkeley Repertory Theatre), *Fruition* (Latinx Theatre Commons 2026 Carnaval of New Latinx Musicals), *frikiNation* (National Queer Theatre Criminal Queerness Festival 2025), and *Taylor's Inferno* (industry presentation). Select acting credits include *Mexodus, Comedy of Errors* (The Public Theater), *Bandstand* (Playhouse on Park), and *Natasha, Pierre...* (Hangar Theatre). When not acting, Alan can be found arranging music, music directing, and playing piano with his showtune-singing jazz band, the Shubert Alley Cats. @alan.r.mendez @ shubertalleycats

Luisa Ann Torres*
PRODUCTION STAGE MANAGER
Luisa is beyond blessed to be back for her third season at Baltimore Center Stage. She received a BA in Drama from University of Dallas and an MFA in Stage Management from The University of Alabama/ Alabama Shakespeare Festival. Regional Theatre stage management credits include *Side by Side by Sondheim, Joseph and the Amazing Technicolor Dreamcoat, Steel Magnolias, The Glass Menagerie, Hair, Me & the Devil, Responders, Hello Dolly!, Footloose, Pride & Prejudice, Clyde's, Little Shop of Horrors* (Arkansas Repertory Theatre); *Holes, Santa Claus is Comin': A Motown Christmas Revue, Everything That Never Happened, Pride & Prejudice* (Baltimore Center Stage); *Macbeth, Enemy of the People, El Cid* (Austin Shakespeare); *Xanadu, Vanya & Sonia & Masha & Spike* (Uptown Players); *On Golden Pond* (Casa Manana Theatre); *Tina Packer's Women of Will, Two Gentlemen of Verona* (Pennsylvania Shakespeare Festival); *Hank Williams: Lost Highway, Black Tie, The Grapes of Wrath, Putting It Together, It's a Wonderful Life: A Live Radio Play, Smokey Joe's Café* (WaterTower Theatre); *Pericles* (Southwest Shakespeare Festival); *The Sound of Music, Oklahoma!* (Reagle Music Theatre of Greater Boston); *Charley's Aunt* (Unity Theatre); *The Furniture of Home, Dr. Faustus* (Alabama Shakespeare Festival). Luisa is a proud member of Actors' Equity Association.

Makayla Beckles*
ASSISTANT STAGE MANAGER
Regional: *Bocking, (pray), Santa Claus is Comin': A Motown Christmas Revue, Akeelah and the Bee,The Hot Wing King, Pride & Prejudice*, Young Playwrights Festival (Baltimore Center Stage); Olney Outdoors, *The Most Wonderful Time of the Year*, (Olney). Education/Training: BFA in Acting, University of Maryland, Baltimore County.

Khalil White
PRODUCTION ASSISTANT
Recent credits include *trinity, The Importance of Being Earnest, Hot Wing King*, and *The Peculiar Patriot* (Production Assistant, Baltimore Center Stage), *POTUS* (Sound Operator), and *Queen's Girl* (Projections Programmer, Everyman Theatre). Stage management credits include Black Trans Women at the Center (Long Wharf Theatre); *Ma Rainey's Black Bottom, The Scottsboro Boys, Black Nativity*, and *Cinderella* (ArtsCentric); and Production Stage Manager for Toby's Youth Theatre and BCS' Young Playwrights Festival 2026. Khalil has also served as Production Manager for *The Color Purple* and *Ma Rainey's Black Bottom* (ArtsCentric). Design credits include Lighting Design for *Dreamgirls, The Wiz*, and *Little Shop of Horrors* (ArtsCentric), as well as Resident Costume Designer for CCTA. Instagram: @CedricKhalil

Janell Hill
PRODUCTION ASSISTANT
Janell is a theater artist from southern Maryland with a special interest in stage/ production management and this is her first production with BCS. She graduated with a B.A. in Theater Arts from Morgan State University. Stage Management Credits include: *Next 2 Normal* and *The View Upstairs* (Iron Crow Theater); *Black Nativity, The Color Purple* and *A Soldier's Play* (ArtsCentric); *The Mountaintop* (Vagabond Players, Inc.); and a plethora of productions at her Alma Mater. She is incredibly grateful for this opportunity. IG: _Janella.hill

Kim Parson
PROGRAMMER
Kim is the resident Lead Electrician here at BCS. She recently programmed for Everyman Theatre's season closer *Emma*

(LD Juan Juarez/ALD Malaak McDonald). Through freelance she continues to explore her love of lighting design and theatrical electrician work at The Voxel (T4T4T 24' & 25'), Olney Outdoors (Olney Theatre Center), and her alma mater McDaniel College (*9 to 5: The Musical*). She would like to give a huge shout out to her lighting team for all the amazing work they do!

Arden Tierney
LIGHT BOARD OPERATOR
Arden just joined the BCS team this season! She got her BA at The Lir Academy of Dramatic Arts at Trinity College Dublin in 2024. While freelancing in Dublin she worked as a Venue Technician/Busker at Vicar Street (2025), worked as Head LX for OFFSPRING at Smock Alley and Firkin Crane which won 3 awards in the Dublin Fringe Festival (2025), and worked as a Teacher/Technician for Sofft Productions/NBTU Productions at Rua Red teaching students the basics of event lighting (2025).

Simon Briggs
AUDIO ENGINEER
BCS: *trinity.* Simon is an audio-visual artist born and based in Baltimore, Maryland. Simon has a B.F.A. in sound art & technology from The School of the Art Institute of Chicago and works as the sound/video engineer for Baltimore Center Stage. Previous work includes Sound Consultant and Looping Engineer for *Mexodus* (Mosaic Theatre, Berklee Repertory Theatre, Audible's Minetta Lane Theatre), Technical Lead for Slingshot Electronic Music & Arts Festival, Composer for performance artist Mitsu Salmon, video design for Black Rave Culture.

The Dreamville Orchestra

Ian Jesse
BASS, GUITAR
Grammy-nominated, Tony award-winning Ian Jesse grew up in Dayton, OH listening to everything from Bjork to Bach. He graduated from Miami University and studied in South Africa. Ian plays acoustic, electric, and synth bass with many artists ranging from Carnegie Hall, Broadway, church uptown, international tours and more. Aside from playing, Ian enjoys teaching music, passing on what he learned from maestros such as Ron Carter and John Patitucci.

Jeremiah Flack
TRUMPET
Jeremiah Flack is a Washington, D.C.-born trumpeter, recording artist, and theater musician whose work spans Broadway, jazz, gospel, orchestral, and contemporary music. A graduate of the Duke Ellington School of the Arts and Michigan State University, where he earned a B.A. in Jazz Studies, Jeremiah has performed at prestigious venues including the Kennedy Center, Strathmore, and Joe's Pub. He has shared the stage with acclaimed artists across genres and contributed to recordings with Alex Newell and Aaron Marcellus. Beyond performing, Jeremiah is the founder of J. Flack Productions and an independent artist whose work celebrates creativity, storytelling, and musical expression.

Katie Ravenwood
REEDS
Katie Ravenwood is a passionate and active multi-instrumentalist currently based in the Washington, D.C./Baltimore area. Performing on flutes, clarinets, and saxophones as well as oboe, English horn, keyboards and vocals, she has appeared in local and national productions (recent: Kennedy Center, Shakespeare Theatre Company, Olney Theatre Center), national and international tours (Mantovani Orchestra), and original cast recordings *(Don't Let The Pigeon Drive The Bus)* across musical theater, rock, and classical productions, including the world premiere productions of *Little Miss Perfect* (Olney) and *Don't Let The Pigeon Drive The Bus* (Kennedy Center.)

Francis "Frank" Carroll
DRUMS
Baltimore Center Stage: *Santa Claus is Comin', Oh Happy Day!, Lady Day at Emerson's Bar and Grill, Miss You Like Hell,* and *Show Way* at the Kennedy Center. Francis "Frank" Carroll is a native of Washington, DC, and a 27-year retired veteran of The United States Army Band "Pershing's Own." Throughout his career, he performed thousands of missions at the White House, Pentagon, Department of State, and venues across the US and abroad in Norway, Australia, Korea, and China. Prior to his Army career, Frank studied music at the Philadelphia College

of Performing Arts and the University of Maryland, College Park. During that time, he worked as a drummer for Kings Dominion Amusement Park, the Commodore Cruise Lines Caribe I Orchestra, and the Barksdale Dinner Theatres touring company for *Joseph and the Amazing Technicolor Dreamcoat.* He has also performed with entertainment icons such as Lloyd Price, Fred Wesley, Tom "Bones" Malone, and Grand Ole Opry country star Mark Wills. Frank currently resides in Tampa, Florida, performing regularly with the Venice Symphony Orchestra, the Venice Symphony Big Band, and the Eastern Hillsborough Community Band, fresh off their D-Day performance on Utah & Omaha Beach in Normandy, France.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

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

WHERE TO EAT

Local Staff Picks that we think you will love

UPSCALE/FINE DINING

TOPSIDE
101 W Monument St,
Baltimore, MD

ASH-BAR
2 E Read St #6,
Baltimore, MD

MIDSCALE DINING

THE OWL BAR
1 E Chase St,
Baltimore, MD

AKBAR INDIAN RESTAURANT
823 N Charles St # B,
Baltimore, MD

MARIE LOUISE BISTRO
904 N Charles St,
Baltimore, MD

CAFE FILI
816 Cathedral St,
Baltimore, MD

INDOCHINE VIETNAMESE RESTAURANT
1015 N Charles St,
Baltimore, MD

MINATO SUSHI BAR
1013 N Charles St,
Baltimore, MD

MERA KITCHEN COLLECTIVE
1301 N Calvert St,
Baltimore, MD

FAST CASUAL

THE HELMAND
806 N Charles St,
Baltimore, MD

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804 N Charles St,
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IGGIE'S PIZZA
818 N Calvert St #1,
Baltimore, MD

NEVER ON SUNDAY
829 N Charles St,
Baltimore, MD

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1023 N Charles St,
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824 N. Calvert St.
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SUGARVALE
4 W Madison St,
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Our **Giving Tree** shines bright with the wishes that make Baltimore Center Stage thrive! **Help Our Giving Tree Grow!**

This holiday season, every gift adds a little more magic! Visit our Giving Tree in the lobby, choose a gift that speaks to you, and **scan the QR code** to make your donation. Then, add an ornament to our tree and watch it fill with **the generosity of our BCS community.**

Together, we can make the season a little brighter for everyone!



PLANT A SEED

Journals and pencils for young playwrights; **snacks for artists** during a long day of rehearsals; **books for participants** in the Juvenile Justice Theater Program.



OPEN THE DOORS

Affordable tickets through Community Nights; printed **educational guides** for students; **refreshments** at community events.



BUILD THE WORLD

Scenic **painting materials**; lighting **equipment and accessories**; **tools** for production and technical teams.

These are just some of the things we are asking Santa to help with this year.
For a complete list check out our tree or visit CENTERSTAGE.ORG/GIVINGTREE

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Camp BCS



For Ages 6 - 16

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BCS Spring Camp is a week-long experience of creative workshops, community building, and artistic expression through music, art, theater, movement, and more!

MAR 15 - 19, 2027

MON - FRI: 8:30 AM - 4:00 PM

Single Days available for $80/day per child.

Sign-up for a full week of Spring Camp & recieve 10% off and a free t-shirt!

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Spend two unforgettable weeks of joy, connection, creativity, and self-discovery. Together, we will build community, make art, and explore your creative confidence through the transformative power of theater & the arts!

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YOUNG PLAYWRIGHTS FESTIVAL

SAVE THE DATE!
MAY 15, 2027

2027 THEME:
Educate Me! An Unlikely Teacher



Playwrights, Poets, and Visual Artists from grades K-12 are invited to respond to the year's theme for the chance to have their original work professionally produced and presented at Baltimore Center Stage. Six winning playwrights, four winning poets, and 1 winning visual artist will receive artistic mentorship to help them refine and edit their work preparing for their professional presentation based on the year's theme.

Following the show, join a lively celebration of free food, games, and prizes honoring all of the young playwrights and artists across the wonderful state of Maryland!

YOUNG PLAYWRIGHT SUBMISSIONS & CAMP APPLICATIONS OPEN NOVEMBER 16
LEARN MORE ABOUT BCS EDUCATION PROGRAMS AT **CENTERSTAGE.ORG/EDUCATION**

ABOUT BCS

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 Stevie Walker-Webb and Executive Director Ken-Matt Martin. 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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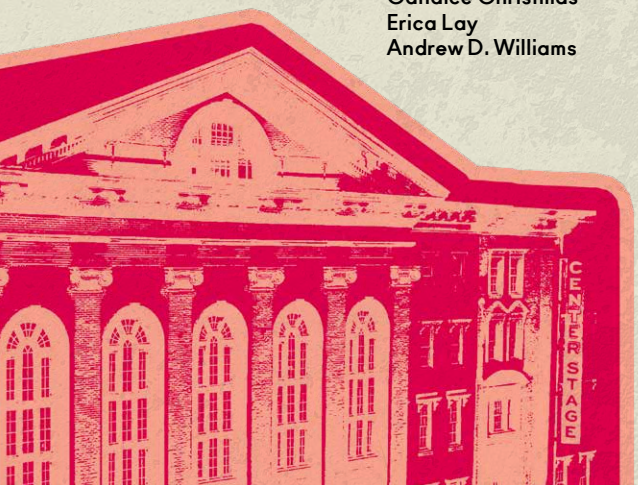
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