MARY’S WEDDING

WRITTEN BY STEPHEN MASSICOTTE
DIRECTED BY ARTISTIC DIRECTOR STUART CARDEN

AUG 27 - SEP 19, 2021
NATIONAL WORLD WAR I MUSEUM AND MEMORIAL
SAFETY INFORMATION

KCRrep is taking a variety of precautions to protect our audiences, staff, and artists. We have worked diligently with local and national health and industry experts on a comprehensive safe-return plan to be able to offer world-class theatre in the safest way possible. We continue to follow state and local health and safety guidelines regarding COVID-19.

This performance takes place outside, and we have limited capacity to ensure that there is proper space for adequate social distancing between groups.

To protect our staff, we respectfully ask that you wear your face mask when entering and leaving the performance space. Once seated with your party and socially distanced from others, you may remove your mask.

Per CDC guidelines, patrons will be REQUIRED to wear face masks when entering indoor spaces, such as using the restroom facilities inside the Museum.

PHOTOGRAPHY

You may take photographs before and after the performance. If you post a photo of the set on social media, please tag #kcrep and add the following credits to your post:

Scenic Design: Ken Martin
Lighting Design: Selena Gonzalez-Lopez

Please note that videotaping, photography or other video or audio recording of and during this production is strictly prohibited.

Thank you!
Support Our Return to LIVE THEATRE!

As we chart our recovery from the worldwide crisis that shuttered our theatres for more than a year, we need your help to steady the ground our theatre stands on while also helping our community to thrive. The events of 2020 were a catalyst for us to reevaluate our mission and values through the lens of who we are today, while still holding tight to where we came from. Our newly-revised mission, to inspire, entertain, and open minds by creating transformative theatre experiences for all, will guide us as we work with existing and new community partners, expand our outreach, and work toward more inclusive and diverse business practices overall.

YOUR support of KCRep allows us to be here to enrich and be an active and important part of our community.

Please click here to DONATE

Please click here for a list of our CONTRIBUTORS
The world premiere of MARY’S WEDDING was presented as a part of the 2002 play Rites Festival of New Canadian Plays at Alberta Theatre Projects. The playwright acknowledges the assistance of the Banff Playwrights Colony — a partnership between the Canada Council for the Arts, The Banff Centre, and Alberta Theatre Projects.

* Denotes Members of Actors’ Equity Association, the Union of Professional Actors & Stage Managers in the United States.
Please remember to turn off all cell phones or any other devices that could make noise and disturb people around you. Videotaping, photography, or other video or audio recording of this production is strictly prohibited.

Thank You!

CAST

SAM CORDES*  Charlie
BRI WOODS*  Mary

* Denotes Members of Actors’ Equity Association, the Union of Professional Actors & Stage Managers in the United States.

MARY’S WEDDING will be performed with no intermission.

Run Time: 90 minutes

This performance contains sounds of gunshots and other noises of war.

Financial assistance for this project has been provided by the Missouri Arts Council, a state agency. This project is supported in part by an award from the National Endowment for the Arts.

This theatre 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 the Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829 IATSE.
Thank you for coming! This is a special moment — KCREp’s theatres have been dark for seventeen months, and *Mary’s Wedding* marks our return to the stage with a play. And this play, that so beautifully captures the joys of first love, the heartache of longing and loss, and the healing of new beginnings was chosen just for you and this moment.

We have all been touched by loss over the past year and a half. For some of us we are healing from the loss of loved ones. For others we are mourning what might have been. And for some we have deeply felt the loss of connection and community. *Mary’s Wedding* is offered as a healing antidote to our collective loss.

I invite you to open your imagination and hearts to this adventurous, playful, funny, and moving story of two young people in love. And invite you to go on a journey with Mary and Charlie, played by real-life Kansas City couple Bri Woods and Sam Cordes, as they experience their first kiss, race on horseback across the plains of Canada, pine for one another from half a world away, charge into battle on the front lines of the Great War in France, and imaginatively transport from the past to the present and from reality to a world of dreams.

This is a story of enduring love, and I hope you find yourself in it.

This moment is also special as it is the first time we are partnering with our friends at the National World War I Museum and Memorial. We are so grateful to Matt Naylor, Michael House, Lora Vogt, Chris Wyche, Carrie Shoptaw, Karis Erwin, and everyone at the museum for their generosity. They have embraced this partnership at every stage and we feel incredibly thankful to have the opportunity to share this story in partnership with them.

I invite you to take it all in — the grass, the sky, the memorial, the incredible KC artists lifting this story into the air, and most of all, I invite you to take in your friends, neighbors and fellow Kansas Citians who have gathered once again in community.

Please join us at KCREp for more out-of-doors theatre experiences at our second Annual *Ghost Light*, performed on the South Lawn of The Nelson-Atkins Museum of Art with Enrique Chi and Juan-Carlos Charaund of the KC band, Making Movies later this Fall.

Thank you for being with us,

Stuart Carden

Stuart Carden
We operate from a place of courage and curiosity to bring about an equitable environment and sense of belonging for everyone in every aspect of our theater. We foster empathy and understanding and believe in opportunity and justice for all. Our IDEA Committee’s charge is to identify barriers and change practice and policies to create a KCRep culture of Inclusion, Diversity, Equity and Anti-Racism. We are using the following framework to guide us toward our goal:

**IDENTIFY AND ADDRESS BARRIERS TO IDEA PRACTICES**
We will review all policies and practices with an IDEA lens, making recommendations for appropriate revisions.

**ENSURE INCLUSIVE REPRESENTATION**
We will invite and share stories that reflect the identities of our entire community across all touchpoints (e.g., programming, marketing, production, audiences).

**BUILD ADEQUATE FUNDING FOR IDEA PRINCIPLES**
We will establish budget planning policies and practices that support the IDEA work while also creating a plan for socializing our work in the community.

**CULTIVATE IDEA PARTNERSHIPS**
We will cultivate partnerships throughout the theatre community that demonstrate our commitment to equity and representation.

**COMMIT TO IDEA LEARNING AND AWARENESS**
We will implement a comprehensive development plan that supports ongoing IDEA learning and awareness for staff, board, artists and audiences.

**EXPECT ACCOUNTABILITY**
We will hold ourselves accountable for driving the intended actions and the desired outcomes set by the IDEA framework.

For more information about KCRep’s commitment to IDEA, the important work we’ve accomplished, and our ongoing efforts, please click the button below.
SAM CORDES
(Charlie) KCRep: Pride and Prejudice, Pippin, A Christmas Carol, Cat on a Hot Tin Roof. Local: King Lear, Henry V, Julius Caesar (Heart of America Shakespeare Festival); Hir, RED, Farragut North, Mineola Twins (Unicorn Theatre); Wrestling Season, Ben Franklin’s Apprentice, Everyday Heroes (The Coterie); 25th Annual Putnam County Spelling Bee (New Theatre); Talk Radio (The Living Room). Regional: Richard Oberacker’s ACE, As You Like It, Hound of the Baskervilles, Much Ado About Nothing (Nevada Conservatory Theatre); Bad Jews, Diary of Anne Frank (Nevada Jewish Repertory Theatre); Cat on a Hot Tin Roof, The Foreigner, Glass Menagerie, Little Shop of Horrors, The Game’s Afoot (Okoboji Summer Theatre). Education: BFA, Stephens College; MFA, University of Nevada, Las Vegas. Upcoming: 2022 Agile Rascal Bicycle Touring Theatre. AEA Member @agilerascaltheatre.com samcordes.org

BRI WOODS
(Mary) KCRep: A Christmas Carol, A Raisin in the Sun, School Girls; Or, the African Mean Girls Play, Welcome to Fear City, Between the Lines. New York: Floyd Collins (Lenfest Center for the Arts.). Regional: Godspell (Starlight Theatre). Local: Who’s Your Baghdaddy, or how I started the Iraq War (The Unicorn); Lefty and Crabble (Living Room Theatre); Garfield: A Musical with Catitude (The Coterie); Big River (Musical Theatre Heritage); Harvey, Angel Street (Kansas Classical Theatre). Awards: Recipient of the Jon T. Eicholtz and Barbara Eden Full-Ride Performance Scholarship. Training: Yale Summer Acting Conservatory, 2018. Education: University of Kansas, 2018. Ms. Woods is currently a Member of Kansas City Actors Theatre and serves on the board, the artistic committee, strategic planning committee, and co-chair of the equity, diversity, and inclusion committee. AEA Member.

CREATIVE TEAM

STEPHEN MASSICOTTE
(Playwright) was born in Trenton, Ontario, and spent his earliest years living on various Canadian Forces bases in Canada and Europe. For the most part, he grew up in Thunder Bay, where he developed his interests in reading, film, and art. He studied graphic design at Cambrian College, and later, theatre at the University of Calgary. After graduating with a BFA in Drama, he stayed in Calgary to work as an actor, helping to found Ground Zero Theatre and The Shakespeare Company. With the Fringe Festival circuit success of his play, The Boy’s Own Jedi Handbook, Stephen began to focus on playwriting. In 2002, Mary’s Wedding premiered at Alberta Theatre Projects and has gone on to have more than a hundred productions in Canada, the
US, New Zealand, and the UK. In the years following, Stephen has continued to write for the theatre, as well as opera, film, and fiction. His play *The Oxford Roof Climber’s Rebellion* is the winner of the Gwen Pharis Ringwood Award for Drama at the Alberta Literary Awards and the Carol Bolt Award for Drama. *The Clockmaker* won a Betty Mitchell Award for Outstanding New Play and the inaugural Toronto Theatre Critics’ Association Award for Best Canadian Play. He lives in New York City.

**STUART CARDEN**
(Artistic Director & Director) begins his third season at KCRep and is thrilled to be in partnership with our friends at the National World War I Museum and Memorial and share with you the beautiful love story, *Mary’s Wedding*. An arts leader, director, deviser, producer, educator and new play specialist, Stuart has worked across the United States building new plays, ensemble generated projects, reimagined classics, multidisciplinary performance and actor-musician driven theatrical storytelling. Including creating theatrical experiences with The Old Globe, Lyric Opera of Chicago, The Goodman Theatre, Lookingglass Theatre, Actors Theatre of Louisville, The Second City, New Victory Theatre, Williamstown Theatre Festival, Silk Road Rising, Victory Gardens, People’s Light, Northlight Theatre, The Repertory Theatre of St. Louis, ArtsEmerson, The Wallis Annenberg Center, Philadelphia Theatre Company, Chicago Children’s Theatre, Virgin Voyages and PigPen Theatre Co. He is a member of the Society for Stage Directors and Choreographers and represented by Beth Blickers and the Agency for Performing Arts. Stuart is married to public art curator Neysa Page-Lieberman and dad to nine-year-old twins, Dashiel and Griffin.

**KENNETH MARTIN**
(Scenic Design). KCRep: Debut. Regional: *Born Yesterday, Miracle Worker, Lombardi* (Ocean State Theatre Company); *Relatively Speaking, The Art of Murder, Visiting Mr. Green, Six Dance Lessons in Six Weeks* (Florida Rep); 25th Annual Putnam County Spelling Bee, *Evita, Crazy for You, A Funny Thing Happened on the Way to the Forum* (Theatre by the Sea); *Anna in the Tropics, Three Tall Women, Frankie and Johnny in the Claire de Lune* (Cleveland Ensemble Theatre); *Ebenezer* (El Dorado Show Room); *‘Night Mother* (Kansas City Actors Theatre); *The Dancing Years, Kiss Me Kate, Damn Yankees* (Ohio Light Opera). Affiliations: United Scenic Artists USA-829. Education: The Ohio State University.

**EDITH MORENO**
(Costume Design) KCRep: Debut. Regional: *Twelfth Night* (Illinois Theatre); *The Rape of Lucretia* (Lyric at Illinois); *Memphis* (Parkland Theatre); *In the String Room*, a contemporary dance piece (Dance at Illinois). Ms. Moreno is the Costume Resident Designer and Costume Assistant at the GREAT Theatre in St. Cloud, MN, and is currently designing their production of *The Sound of Music*. In the past year she created a theoretical design for a mariachi opera, *Cruzar la Cara de la Luna*, to submit for review at the Operas of America. Education: BA, UMKC; MFA, University of Illinois at Urbana-Champaign.

**SELENA GONZALEZ-LOPEZ**
(Lighting Design) KCRep: Debut. Local: *Brainstorm* (Lighting Design and Video Editor, The Coterie); *Night Mother* (Assistant Lighting Design, Kansas City Actors Theatre); *White Rose* (Projection Design, The Coterie); Dance at the Conservatory.
Lighting Design, UMKC Conservatory); Twelfth Night (Lighting Design and Video Editor, UMKC Conservatory); Capstone Dance, Spring and Fall 2020-2021 (Lighting Design, UMKC Conservatory). Ms. Gonzalez-Lopez is originally from Pueblo, CO. Education: BA in Theatre Arts, Design and Technology, University of Northern Colorado; MFA in Scenic, Lighting and Projection Design, UMKC. selenagonzalezlopez.com

MEGUMI KATAYAMA
(Sound Design). KCRep: Debut. Off-Broadway: For Colored Girls Who Have Considered Suicide /When the Rainbow Is Enuf (The Public Theater). Regional: An Almost Holy Picture (Everyman Theatre); Pride and Prejudice (Long Wharf Theater); El Huracán (Yale Repertory Theatre/The Sol Project); Pass Over (Studio Theater); Sense and Sensibility (Virginia Stage Company); soft (Williamstown Theater Festival Fellowship); Queen of the Night. Laughing Wild (Dorset Theater Festival). Other credits: 1 MOVE: DES19NED BY.. (The Movement Theater Company, Video Project), Black Tom Island (Art House Productions, Audio Play), Romeo and Juliet (Red Bull Theater, Streaming Production); Capricorn 29 (The Tank/Post Theatrical, Video Project), The GETT (Rattlestick Playwrights Theater, Streaming Production). Upcoming: 72 Miles to Go.. (Alley Theatre). Affiliations: United Scenic Artists USA-829. Education: MFA, Yale School of Drama; BFA, University of Central Oklahoma. Megumikatayama.com

JASON CHANOS
(Dialect Coach) Mr. Chanos is the Associate Artistic Director – KCRep/UMKC Theatre Partnership for Kansas City Repertory Theatre where he serves as both a producer/director for KCRep and assistant professor in voice at the UMKC Professional Actor Training Program.

YETUNDE FELIX-UKWU
(Casting) KCRep Acting: A Christmas Carol, School Girls; or The African Mean Girls Play. Local Acting: Babel, The Wolves, Men on Boats (Unicorn Theatre); Secret Soldiers (The Coterie); Dracula (Kansas City Actors Theatre); Go. Please. Go., The Storytelling Project, Letters from Freedom Summer (UMKC Theatre). Directing: Legacy Land (Assistant Director, KCRep); The Game of Love and Chance (Assistant Director, UMKC Theatre). Education: MFA Acting and Directing (UMKC). Instagram: @yetundelive

CALEIGH MICHNOWICZ

EMILY WHITE-WINTER
(Production Stage Manager) KCRep: Debut. National Tours: Charlie & the Chocolate Factory, The SpongeBob Musical, Roger & Hammerstein’s The King & I, A Gentleman’s Guide to Love & Murder, Disney’s Beauty & the Beast. New York: Best of TheaterWorks! (Working Theater); Elvis: The Musical (Stageworks Productions), Orlando (AADA). Regional: Godspell (Starlight Theatre); Assassins, Shipwrecked! An Entertainment, Lady Day at Emerson’s Bar and Grill (Spinning Tree Theatre); The Wizard of Oz (Theater League); Cabaret
(Musical Theatre Heritage); Here Lies Joyland (KC Fringe); A Moon for the Misbegotten (Kansas City Actors Theatre); Elephant & Piggie’s “We Are In A Play” (The Coterie); Rapunzel, Henry V, The Foreigner, The Two Gentlemen of Verona, Women of Will (Pennsylvania Shakespeare Festival).

Education: BS in Theatre, minor in Business, Kansas State University. AEA Member

RACHEL M. DYER (Assistant Stage Manager)


Local: Production Stage Manager: Morning’s at Seven (Kansas City Actors Theatre); Assistant Lighting Designer: High School Musical, The Wedding Singer, The Wizard of Oz (Shawnee Mission Theatre in the Park).

Education: BS in Theatre Design and Technology, Northwest Missouri State University. AEA Member

PLAYWRIGHT’S CANADA PRESS

(Licensor) Playwrights Canada Press is a publisher of new Canadian plays. We exist to publish Canadian plays as well as, from time to time, theatre history, criticism, and biography. Through this we endeavour to raise the profile of Canadian theatre and theatre practitioners, promote dramatic literature, and contribute to the Canadian theatrical canon. Playwrights Canada Press strives to publish diverse and engaging Canadian plays and dramatic criticism of literary merit. Playwrights Canada Press was created in 1984 as an imprint of the professional association of Canadian playwrights, the Playwrights Guild of Canada.

In 2000 the Press was separately incorporated from the Guild and is a standalone independent publishing company. For the first ten years of its existence, the Press published four to six titles of English-Canadian drama annually. We now publish roughly thirty books of plays, theatre history, and criticism each year. While located in Ontario, the Press is proud of its list of published playwrights which stretches from Newfoundland to British Columbia and the Yukon.

Playwrights Canada Press also publishes French plays by Canadian authors in English translation, and includes theatre for young audiences. Playwrights Canada Press is a member of the Association of Canadian Publishers, the Literary Press Group, the Ontario Book Publishers Organization, the Canadian Association for Theatre Research, the American Society for Theatre Research, and the Literary Managers and Dramaturgs of the Americas.
LEADERSHIP

STUART CARDEN
(Artistic Director)
Mr. Carden’s bio can be found in the Creative Team section on Page 9.

ANGELA LEE GIERAS
(Executive Director)
is in her ninth season leading KCRep’s business operations. She co-leads with the artistic director to fulfill the company’s artistic vision and mission. She is a performing arts leader, executive coach, strategist, and fundraiser. During her career, she has overseen the production of over 50 plays including twelve world premieres with three artistic directors. A former commercial banker, Gieras began her career in theatre administration at the Warehouse Theatre in Greenville, South Carolina, and went on to serve as the associate managing director of the Dallas Theater Center, where she led finance and operations and oversaw the acquisition of a new production facility. Just prior to joining KCRep, she served as director of development at Florida Theatre in Jacksonville, where she executed fundraising strategies that nearly doubled annual giving in three years. Gieras earned an MBA and MA in arts administration from Southern Methodist University (SMU) in Dallas and a BS in finance with a minor in theatre from the University of Florida. She has guest lectured at the University of Florida, Southern Methodist University and at the University of Missouri-Kansas City.

Ms. Gieras actively serves the national theatre field. She is frequent guest and speaker on podcasts and webinars about theatre, leadership, and change management. She serves on the board of directors for the League of Resident Theatres (LORT), is the Treasurer of the board for Theatre Communications Group (TCG) and is a past co-chair of the LORT Equity, Diversity, and Inclusion Committee and the Nominating Committees. She has served as a panelist for the NEA, and the Alumni Board for SMU’s Cox School of Business. She is a founding board member for Theatre Alliance of Kansas City (TAKC) and a past member of the Executive Women’s Leadership Council at the KC Chamber. Angela is married to mortgage banker John Gieras and is mom to daughter Brett Lee Gieras, who is a junior in high school.

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* Member,
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“In the summer of 1914, war was romantic. War was colorful flags, spiked sabers and flashing sabers. War was an adventure. Those called to arms would be heroes, defending their homelands and way of life. The war would be over in days, surely before the leaves fell....”

-Excerpt from the National World War I Museum and Memorial’s online exhibition, Home Before the Leaves Fall.

This romanticized version of war was far different than the reality of the horrors that faced young men in battle. The founding catastrophe of the 20th century spread rapidly from the Balkans to engulf all of Europe, which then mobilized its commonwealths and colonies around the world. By the conclusion of WWI in 1918, nine million lives were lost and many more were directly impacted ... each of these people has a story.
For couples like Charlie and Mary, who you’ll meet on stage tonight, the call to war meant months, and sometimes years, without seeing one another. Sending letters came to be the only way to maintain a connection. The ways in which Charlie and Mary communicate with each other over long distances are an example of how millions of couples kept in touch while they were apart during the Great War.

Sending photographs was the only way in which to physically see your loved one when you were halfway around the world. Yet photographs could not capture the emotions felt by partners. Words chosen to convey love by people during WWI carried passions which echoed across borders, as was the case in Dr. Charles Irons’ letters to his wife, Harriet, and daughter, Virginia.

“May God watch over us all and bring us safe and sound again into each others arms.

With oceans, and oceans of love to you and Ginger, with a kiss on each wave. Yours ever, Charles”

Clara Wrasse wrote to Reid Fields, making sure that Reid had her in his thoughts.

“Now Listen Reid, when your [sic] on the deep blue sea. Try & think some times of me and I am nearly always thinking of you & hoping you are still strong & healthy. Will close With love, Your Sincere Friend”

Often this link to home was what many credited to their survival. The horror and angst one could feel going days, weeks or even months without receiving a letter could be almost too much to bear. Clarence Pratt wrote about the importance of regularly getting letters from Ada Giles.

“I was certainly glad to hear from you. Down here “in the country God
forgot." to receive [sic] a letter from some one back thire [sic] in the far removed Paradise of civil life and friends is the [mark-out] only link that holds a man to civilization. If it was not for those little remembrances a man would probably in a few weeks turn complete savage or animal."

In times of chaos and conflict, messages of love stand out amidst the bloodshed. Many surviving examples of these love letters can be found in the collection of the National WWI Museum and Memorial. A project is underway to transcribe and digitize these communications and in 2020 alone, almost 15,000 pages of letters from servicemen and their families were transcribed. The Museum and Memorial bears responsibility for sharing their stories.

To view letters, diary entries and more from the collection, please visit theworldwar.org/database
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