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Volume 15, No. 3

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## Contents

### Feature

4 In Search of Artistic Community

### Dialogue

9 Ryan Henry Ward on murals in Seattle

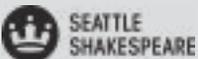
13 Heidi Durham on the nonprofit Art with Heart

### Intermission Brain Transmission

15 Test yourself with our trivia quiz!

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# In Search of Artistic Community: My Year with the Umbrella Project Writers Group



The Umbrella Project Writers Group in discussion. Photo by Starglass Photography. Courtesy of Umbrella Project.

Danielle Mohlman pulls back the curtain on the inaugural Umbrella Project Writers Group and the four new plays that have come out of it—including one of her own.

Every time I walk into The Cloud Room, I remind myself to breathe. Inhale one, two, three. Exhale one, two, three. It's a stage direction I've included in my plays more than once—a necessary one because it's a reminder to trust, to let go, to be vulnerable. This Capitol Hill co-working space is more than a place to gather and share new work. It's also the place where I've shared my most vulnerable work: new pages from a script that terrifies me, its creator. Inhale one, two, three. Exhale one, two, three.

When Sara Keats, Umbrella Project's director of dramaturgy, told me she was starting a writers' group, I was immediately interested. I'd been kicking around the idea of writing a play about the fanaticism of college football and the way campuses address rape allegations when players are involved.

Most of my plays come from a place of rage and *Rushing* was no different. I'd read *Missoula* by Jon Krakauer and *Unsportsmanlike Conduct* by Jessica Luther, two books that report on sexual violence at the hands of Division I football players. I spoke with mentors about the topic—including one playwright who's made his career on the *football as hero's journey* story—and everyone was very encouraging. But I'm a playwright—a particularly anxious one. And no matter how much encouragement I receive, it's not going to change the fact that I ultimately need to write the play alone. And, for this play, that was a terrifying idea. Which is why, when Umbrella Project accepted me into their inaugural Writers Group, I knew that this was the play I wanted to write.



Meme García, Umbrella Project Writers Group playwright. *Photo by Starglass Photography. Courtesy of Umbrella Project.*

Umbrella Project's work stems from a philosophy of radical dramaturgy. For Sara Keats, that means a flexible, dynamic and anti-oppressive artistic practice that marries more traditional dramaturgical practices with producing, advocating for and generally being incredibly involved in a new play's journey from first page to final production.

"The Umbrella Project Writers Group was, in a lot of ways, a natural outgrowth of our mission as an organization," Keats said. "Umbrella Project is all about serving plays and playwrights, and we think the best way to do that is to inspire and empower new play dramaturgs."

She added that most good playwrights have a dramaturgical streak within them, one that's often activated within the confines of a writers' group. But it's a different experience altogether to be part of a cohort solely as a dramaturg.

"The biggest difference between Writers Group at Umbrella Project and other script development opportunities is that the dramaturgs are there from the beginning," Keats said.

In addition to the sheer amount of dramaturgical support, Keats is proud of

the flexibility the Writers Group timeline offers. While I used the February to December calendar to write a first draft of *Rushing*, Seayoung Yim used our monthly meetings to get feedback on *Summoning Frankie*, a play that was produced at Seattle Public Theater. Now that the show has closed, she's oscillating between bringing in new drafts and starting a completely new play. Meme García is working on an adapted play but paused midway through to bring in new pages of *House of Sueños* in advance of their 18th & Union and Bumbershoot performances. And Brandon J. Simmons came into the Writers Group with a play he'd been simmering on for a long time—but ultimately decided to start writing an entirely new play just a few months before our showcase.

Simmons says that the most challenging part of the Writers Group is his struggle to simply write.

## **“Umbrella Project is all about serving plays and playwrights, and we think the best way to do that is to inspire and empower new play dramaturgs.”**

"Having space and time to work on a piece I've been struggling with for years allowed me to actually explore the limits of the idea before moving on to something more interesting," Simmons said. "*Goldberg* is no longer nagging at the back of my brain. It's effectively been put to rest, and I have space for new ideas."

Yim applied to the Writers Group because she's always admired the artists who make up Umbrella Project. She's found that the most rewarding part has been meeting other playwrights and digging into their artistic processes.

"I have worked with Erin Bednarz, the director of engagement, on previous

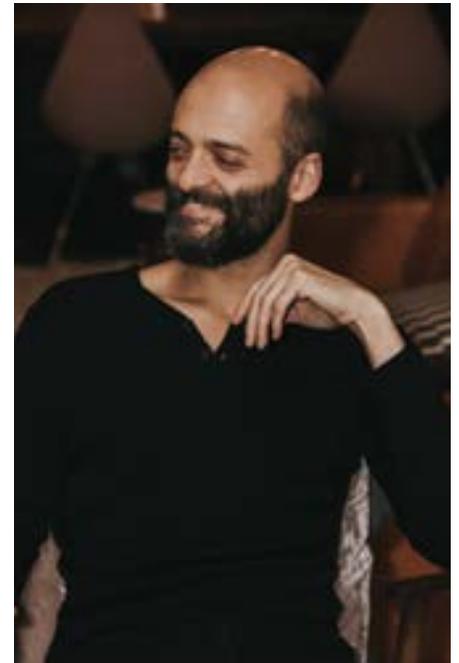
productions of my play *Do It for Umma* and she's an amazing delight," Yim said. "I've found the Umbrella Project folks are a brilliant and kind group, so I knew I would really enjoy working with them."

*Summoning Frankie*, the play she's spent the most time with in Writers Group, is a nod to the wizarding world of *Harry Potter*. It's a comedy about a magical school, but it's also a play that tackles classism, gender and the politics surrounding school funding.

"Writing about wizardry is something completely foreign to me, but I've been surprised how much I enjoyed making magical elements up," Yim said. "It's also the first time I've written for an all youth cast and it was really challenging and fun to write for that age group."

García applied to the Writers Group because they wanted to see how other playwrights work and what their process is like.

"I'm a relatively new playwright," García said. "My play, *tnc*, isn't exactly autobiographical, but I've been exploring what the concept of love looks like through queer Latinx eyes. Many of the speeches or songs in the play are poems I've written about people in my life. So, having them read aloud is oddly cathartic but also terrifying."



Brandon J. Simmons, Umbrella Project Writers Group playwright. *Photo by Starglass Photography. Courtesy of Umbrella Project.*

As a genderqueer Latinx person who is not out to their family, the concept of love tends to simmer inside me until it bursts forth in erratic ways. What would it look like if the poems I write could just be said aloud, spoken for the world to hear, not hidden? What does love look like in a world where Latinx people are being detained, imprisoned and shunned? How do we continue to love in a time so bent on hate?”

The play García has been spending the most time on in Writers Group is an adaptation of William Shakespeare’s *Troilus and Cressida*, simply titled *tnc*. It’s set on the border of Texas and Mexico in 2025 and is about a group of Latinx guerrilla soldiers fighting against a white supremacist, patriarchal United States. García came up with the idea earlier this year, when they were yelled at for speaking Spanish on the bus here in Seattle.

“As a Latinx person there are very few instances where I have felt true power on stage or in a rehearsal room,” García said. “Spaces and productions were not designed for my body in this current political climate. My past traumas and fears are never taken into account and I frequently feel like a commodity—on display and dancing for white theater-goers and artists. I cannot express how many times I’ve been asked to use my “native dialect” on stage—or how many times I’ve had to play a prostitute or a maid. These stories, while important, do not reflect the

true nature of Latinx communities. We are so much more diverse than that. I wanted to write plays which place Latinx folx at the heart of the story. I wanted to create epic worlds of war, love and loss. And I wanted it now!”

## “Having an organization like Umbrella Project that recognizes what dramaturgs can do for new plays is hugely important to the creation of new work in Seattle.”

Of course, these four plays wouldn’t be the same without the army of dramaturgs we’ve been fortunate to work with. Andrea Kovich, one of the four Writers Group dramaturgs, considers the collaboration among playwrights and dramaturgs the most rewarding part of the program.

“So far in my career, I’ve done more production dramaturgy, which involves a lot of solitary work,” Kovich said. “It’s not until rehearsals start that a dramaturg really gets to engage with others and have meaningful conversations. Some local theatres and directors recognize the value of having a production dramaturg, but it’s not as common here that a dramaturg has been involved in the development of the script. Having an organization like Umbrella Project that recognizes what dramaturgs can do for new plays is hugely important to the creation of new work in Seattle.”

Mario Gomez has also enjoyed the energy of the cohort.

“Most of my script development work had been one on one with the playwrights, where we’re both focusing on the same project,” Gomez said. “In the Umbrella Project Writers Group, we’re working with four playwrights and four dramaturgs, which makes for a completely different dynamic!”

And while that dynamic is exciting, it also presents its own set of challenges.

“For me, the challenge is that there are eight other people in the room—smart and talented playwrights and dramaturgs—all giving valuable insights and feedback,” Gomez said. “This makes it hard for me to find the balance between the amount



(Left to right) Sara Keats, Umbrella Project Writers Group director of dramaturgy, and Rachel M.E. Wolfe and Iphigenia Rising, Writers Group dramaturgs. Photo by Starglass Photography. Courtesy of Umbrella Project.



Danielle Mohlman, Umbrella Project Writers Group playwright and Encore Stages contributor. Photo by Starglass Photography. Courtesy of Umbrella Project.



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Photo: Philip Newton

and type of contributions I make, while leaving enough space for everyone to contribute and, especially, making sure that the playwrights receive the feedback and support they are looking for in each meeting."

Dramaturg Rachel M. E. Wolfe has loved seeing her impact show up on the page.

"Seeing my suggestions surface in the next version of a script has been pretty rewarding, I'm not going to lie!" Wolfe said. "There's a lot of satisfaction and validation in knowing that you've helped shape a play into the best version of itself that it can be."

What *Iphigenia Rising* most appreciates about the Writers Group is the time she's been able to spend with playwrights this year.

"Many of the new work opportunities that I've been part of before have been a month or two long—super short—so having a whole year to work with four different playwrights and see their journey is really amazing," Rising said.

From the beginning I knew that *Rushing* was going to be in good hands in Writers Group, but I couldn't articulate why. I started this play with so many doubts—maybe I'm not qualified enough to write about football, maybe I'm not smart enough to tell this story, maybe this isn't a play at all and I'm trying to force something that will never be. I still have some of those doubts. But Writers Group gives me the energy to keep going. These artists care for me—and my characters. They question my choices and remind me of seeds I planted in early scenes. They challenge me to be better. And isn't that the dream?

The Umbrella Project Writers Group showcase runs December 7-16. Find out more at [umbrellaprojectnw.org](http://umbrellaprojectnw.org). ■

*Danielle Mohlman is a nationally produced feminist playwright based in Seattle. Her play Nexus is among the 2015 Honorable Mentions on The Kilroys list. She is an alumnus of the inaugural class of Playwrights' Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.*

Scott Nolte,  
*Producing Artistic Director*

Karen Lund,  
*Associate Artistic Director*

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# *Miss Bennet: Christmas*

AT PEMBERLEY

By Lauren Gunderson and Margot Melcon

## CAST

(In Order of Appearance)

<i>Mary Bennet</i>	Shanna Allman
<i>Fitzwilliam Darcy</i>	Brian Pucheu
<i>Elizabeth Darcy</i>	Hana Lass*
<i>Charles Bingley</i>	Dimitri Woods*
<i>Jane Bingley</i>	Melanie Hampton
<i>Arthur de Bourgh</i>	Calder Shilling
<i>Lydia Wickham</i>	Kelly Karcher*
<i>Anne de Bourgh</i>	Sarah Ware

## PRODUCTION

<i>Director</i>	Karen Lund
<i>Scenic Design</i>	Amanda Sweger
<i>Costume Design</i>	Pete Rush
<i>Lighting Design</i>	Kent Cabbage
<i>Sound Design</i>	Mark Lund
<i>Stage Manager</i>	Malie Fujii
<i>Dramaturg</i>	Tina Polzin
<i>Dialect Coach</i>	Marianna de Fazio

## SETTING

Time: December, 1815

Place: A large drawing room and attached library of Pemberley, the grand estate of Mr. and Mrs. Darcy. In the past quite formal, but Lizzy has warmed it up with a sense of home.

*Miss Bennet: Christmas at Pemberley* is approximately 2 hours including one 15-minute intermission.

MISS BENNET: CHRISTMAS AT PEMBERLEY was originally produced by Northlight Theatre, Chicago, Illinois (BJ Jones, Artistic Director; Timothy Evans, Executive Director)

MISS BENNET: CHRISTMAS AT PEMBERLEY is presented by special arrangement with Dramatists Play Service, Inc., New York.

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## From the Director

We  
joyfully  
announce  
the birth  
of...



Check your inbox this  
week for the Bingley's  
announcement.



*Miss Bennet: Christmas at Pemberley* was chosen as a Christmas gift especially for you, our patrons! In the style of Oprah's Christmas tradition, here are some of Taproot's favorite things:

**Great Literature:** Jane Austen's splendid characters are revived and excellently expanded upon by Lauren Gunderson (America's most-produced playwright of 2017) and Margot Melcon.

**Romance:** It's been two years since Mr. and Mrs. Fitzwilliam Darcy overcame their pride and prejudices, married and took up housekeeping at Pemberley – they're more content and in

love than ever before. Instead, we turn our attention to middle-sister Mary, who has spent more time at her pianoforte and reading books than in the company of people. But our wall flower is starting to bloom. Mary longs to live a "fuller life" and is resolved to not be the spinster her family predicted she'll become. Perhaps with some gentle coaxing from her sisters, Mary will find the happiness meant uniquely for her.

**Comedy:** Misunderstandings and mishaps move our lively story forward and keep Mary and company on their collective toes.

**Excellent Theatre:** Beautiful Regency era costumes, evocative lights, detailed scenery, lively music and our tremendously talented cast promise an unparalleled evening of superb artistry.

**Christmas Spirit:** That feeling of warmth, home, unconditional love and renewal that fills us at this time of year.

Merry Christmas and enjoy!

*Karen*

Karen Lund  
Associate Artistic Director

*"I should warn you. We are a family that enjoys amusement, especially at such times of year when joy is practically inescapable."*

*- Miss Mary Bennet*

## Acknowledgements ~

Special thanks to Tyler Kimmel for the pianoforte playing and arrangements.

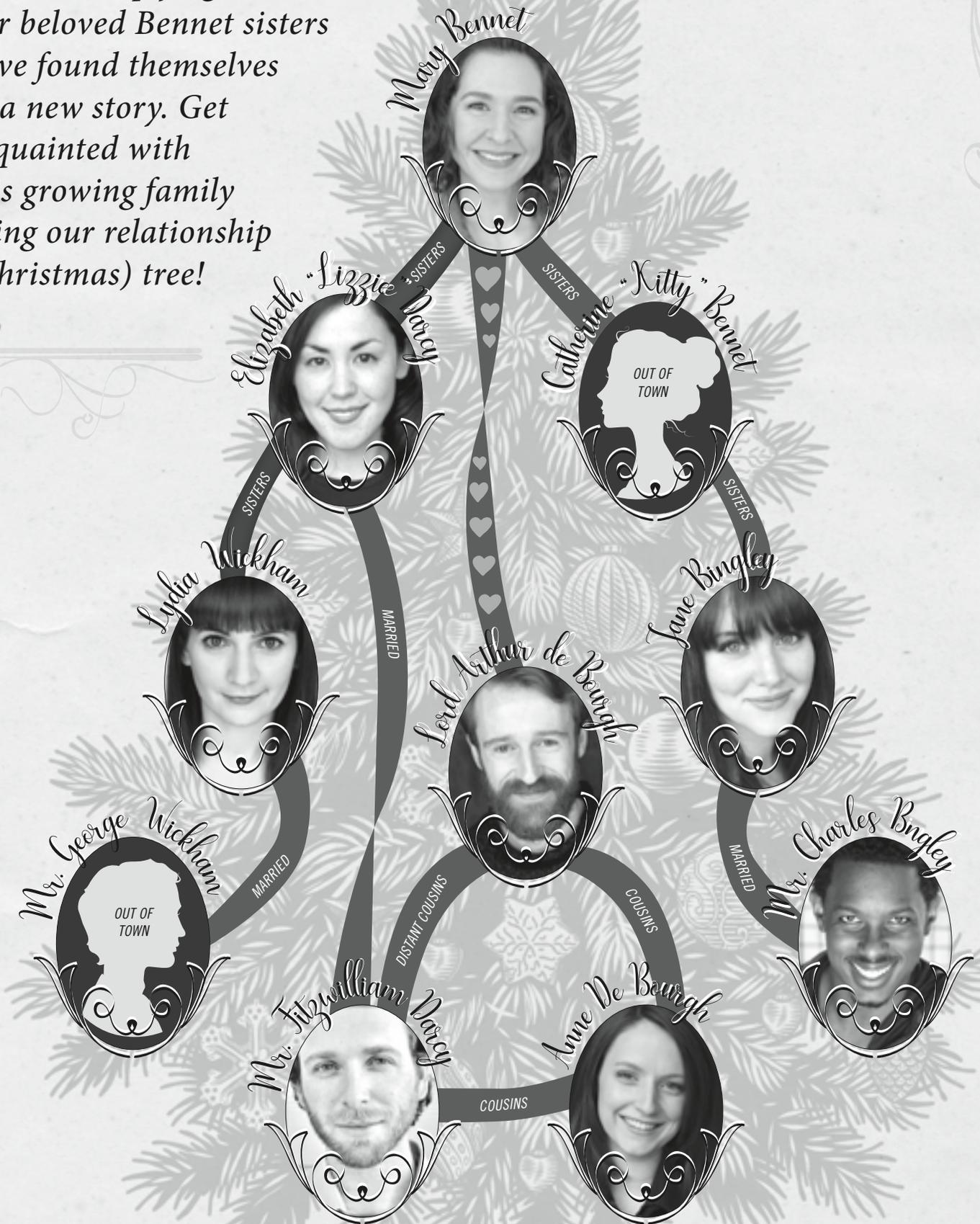


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# Keeping Up With the Bennet Sisters

It's been simply ages since our beloved Bennet sisters have found themselves in a new story. Get acquainted with this growing family using our relationship (Christmas) tree!



# Miss Bennet Company



**SHANNA ALLMAN** (*Mary Bennet*) is delighted to be making her Taproot Theatre debut with this production. She was most recently seen in *How I Learned to Drive* (Strawberry Theatre Workshop) and *The Government Inspector* (Seattle Shakespeare Company) and performs regularly with Unexpected Productions Ensemble Member.

where she is an



**MELANIE HAMPTON** (*Jane Bingley*) always loves to return to the Taproot stage! Previous Taproot roles include Lady Plymdale (*Lady Windermere's Fan*), Mina (*Dracula*) and Gertrude (*Jeeves Intervenes*). She's also a playwright, a teaching artist and a real estate agent, if you're looking to find your own Pemberley Estate! Love, always, to Eric and Rowen.

Estate! Love, always, to Eric and Rowen.



**KELLY KARCHER** (*Lydia Wickham*) is so excited to be making her Taproot (and Seattle) debut! Originally from the East Coast, her credits include Shakespeare, musicals, workshops and three national tours. She holds an MFA in Classical Acting, a BFA in Musical Theatre and is a proud member of AEA.

[www.kellykarcher.com](http://www.kellykarcher.com)



**HANA LASS** (*Elizabeth Darcy*) previously featured at Taproot in *Silent Sky* and *The Explorers Club*. Hana has appeared on many Seattle stages, most recently at Seattle Repertory Theatre in *Dry Powder*, followed by *Pride & Prejudice* in which she played both Lydia and Lady Catherine. She is thrilled to add Lizzy to her repertoire.



**BRIAN PUCHEU** (*Fitzwilliam Darcy*) is thrilled to appear in his first production at Taproot. Other local credits include *Jekyll & Hyde* (Renton Civic), *My Fair Lady* (Village Theatre), *Time Stands Still* (ReAct), *Hours of Life* (Theatre 22) and *Side By Side* (Bainbridge Performing Arts). He also dabbles in voice-over work, film and

carpentry.



**CALDER SHILLING** (*Arthur de Bourgh*) was last seen at Taproot as Peter in *Silent Sky* and is thrilled to be back! Most recently Calder spent a year touring with the American Shakespeare Center playing Macbeth (*Macbeth*), Colonel Brandon (*Sense and Sensibility*) and Grumio (*The Taming of the Shrew*).



**SARAH WARE** (*Anne de Bourgh*) is delighted to return to the Taproot stage. Other Taproot productions include *A Charlie Brown Christmas*, *An Ideal Husband* and *The Beams Are Creaking*. Recent acting credits comprise of originating roles in the world premiere of *Dancers* in London & the NY Fringe Festival. Cheers!



**DIMITRI WOODS** (*Charles Bingley*) is excited to be making his Taproot performance debut. Local credits include: *Above, Between, Below* (Seattle Children's Theatre), *Welcome to Braggsville* (Book-It), *Milk Like Sugar* (ArtsWest), *Six Degrees of Separation* (Theatre9/12) and *Afterwords* (Village - FNM). Regional credits include *Choir Boy* (Marin Theatre Company) and *In the Heights* (Palo Alto Players). [www.dimitrijai.com](http://www.dimitrijai.com)

**KENT CUBBAGE** (*Lighting Design*) This is Kent's seventh show with Taproot. He has also designed for Spectrum Dance, Seattle Shakespeare, Book-It and On The Boards; the Triple Door, the Neptune and the Crocodile; and Steppenwolf Garage Rep, Artists Repertory Theater and New Jersey Shakespeare Theater. He taught lighting at Seattle University in 2011 and 2014-2016.

**MARIANNA DE FAZIO** (*Dialect Coach*) Having cut her teeth as a dialect coach on over 10 productions here at Taproot, Marianna also coaches dialect at theaters around Seattle - most recently *Jane Eyre* for Book-It Rep. She also coaches public speaking and accent modification for professionals. MFA: UW. [www.mariannadefazio.com](http://www.mariannadefazio.com)

**MALIE FUJII** (*Stage Manager*) is an arts marketer, stage manager and occasional creative type. Recent stage management credits include ArtsWest, Seattle Public Theater, Sound Theatre Company and Off Road Shakespeare Company. Malie is a graduate of the University of Washington with degrees in Business Administration and Drama.

**LAUREN GUNDERSON** (*Playwright*) is the most produced living playwright in America, the winner of the Lanford Wilson Award and the Steinberg/ATCA New Play Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's 3-Year Residency with Marin Theatre Co. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds Fellow in Social Entrepreneurship. Her work has been commissioned, produced and developed at companies across the US including the Denver Center (*The Book of Will*), South Coast Rep (*Emilie, Silent Sky*), The Kennedy Center (*The Amazing Adventure of Dr. Wonderful and Her Dog!*), the O'Neill Theatre Center, Berkeley

# Miss Bennet Company

Rep, Shotgun Players, TheatreWorks, Crowded Fire, San Francisco Playhouse, Marin Theatre, Synchronicity, Olney Theatre, Geva, and more. Her work is published by Dramatists Play Service (*Silent Sky*, *Bauer*), Playscripts (*I and You*; *Exit*, *Pursued by a Bear*; *Toil and Trouble*), and Samuel French (*Emilie*). She is a Playwright in Residence at The Playwrights Foundation, and a proud Dramatists Guild member. She is from Atlanta, GA, and lives in San Francisco. [www.LaurenGunderson.com](http://www.LaurenGunderson.com) and @LalaTellsAStory.

**KAREN LUND** (*Director*) also serves as Taproot's Associate Artistic Director. This is Karen's 25th year on staff with TTC and her work includes the world premiere musical, *Persuasion*, *Sweet Land*, *Lady Windermere's Fan*, *A Civil War Christmas*, *Room Service*, *Silent Sky*, *Godspell* and *The Explorers Club*. She is Vice President of the Board of Directors for Theatre Puget Sound and has garnered numerous theatre and film directing awards including three Tellys. Karen thanks her amazing family Mark, Jake and Hannah for making her life so wonderful.

**MARK LUND** (*Sound Design*) has designed over 100 TTC shows. His Jane Austen work goes back to playing Mr. Darcy in college...shortly after *P & P* was written. Other design work includes Seattle Shakes, Book-It and award-winning short films. Mark is also a voice over actor including Falco Lombardi for Nintendo. Love to Karen, Hannah & Jake.

**MARGOT MELCON** (*Playwright*) is a theater artist, administrator and writer. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions—including six world premieres—and administered the company's two annual new play prizes and commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, the Kennedy Center, the New Harmony Project and the Playwrights' Center in Minneapolis. She is currently the Program Executive for Promoting Culture at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico.

**SCOTT NOLTE** (*Producing Artistic Director*) is a co-founder and the Producing Artistic Director of TTC. Over the course of 42 years, he's directed plays ranging from *The Odyssey* to *Smoke on the Mountain* and more recently *Baskerville*, *Camping with Henry & Tom*, *Relativity*, *Evidence of Things Unseen*, *The Trial of Ebenezer Scrooge*, *Joyful Noise*, *Big Fish* and *Best of Enemies* for TTC. He has participated in several new-play development projects, is past president of Theatre Puget Sound and is a member of the Society of Stage Directors and Choreographers. This past summer Scott hiked the Camino de Santiago in Spain: Buen Camino!

**TINA POLZIN** (*Dramaturg*) enjoys working on new plays and has been a producer of the Estrogenius Festival in NYC. She's directed in the states and France. In Seattle, she's received grants from 4Culture and SPU, to direct and produce bilingual multidisciplinary interpretations of classics. She's happy to be back at Taproot.

**PETE RUSH** (*Costume Design*) designs scenery and costumes for the theatre. This is his first production with Taproot. Seattle designs include: ACT Theatre, 5th Avenue Theatre, Seattle Shakespeare Company, Book-It Repertory, New Century Theatre Company, ArtsWest, Washington Ensemble Theatre and Seattle Public Theater. Regional: Hangar Theatre, George Street Playhouse, Berkshire Theatre Festival and Bloomsburg Theatre Ensemble.

**AMANDA SWEGER** (*Scenic Design*) is a lighting and scenic designer who has free-lanced in Seattle, Chicago, Nashville and Philadelphia. She received a MFA from Northwestern University in 2011. She is a tenured Assistant Professor at Pacific Lutheran University. She is proud to have designed with companies such as The Second City, TimeLine Theatre and the Seattle Theatre Group, and continues to be deeply fulfilled by her collaborations with Taproot.

## Miss Bennet Crew

### PRODUCTION STAFF

Caitlin Denney-Turner – *Assistant Stage Manager*  
Andrea Spraycar – *Props Master*

### COSTUME STAFF

Rose Hope – *Dresser*  
Valerie Snyder – *Draper*  
Rose Hope, Rebecca Lenihan,  
Rachael Smith-Ferri – *Stitchers*  
Dennis Benise – *Wig Designer*

### SCENIC, LIGHTING & SOUND STAFF

Kyna Shilling – *Master Electrician*  
Matthew Ray – *Light Board Operator*  
Benjamin G. Symons – *Sound Board Operator*  
Tim Samland – *Scenic Carpenter*  
Gabe Airth, Maria Gray, Alex Grennan,  
Baylie Heims, Zanna King, Rebecca Logue,  
Ryan Long, Eric Wu – *Electrics Crew*

# *From the Dramaturg*

## *The Ever Popular Miss Jane Austen*

*A confession from dramaturg, Tina Polzin*

First off, my confession: before working on this production of *Miss Bennet: Christmas at Pemberley*, my interaction with Jane Austen was mainly limited to recent film adaptations of which I was not particularly impressed. However, when I agreed to join the creative team as the dramaturg, I thought it was an excellent excuse to reread *Pride and Prejudice*. True Jane Austen fans would argue that one needs no excuse to do so, and now, upon closer inspection, I wholeheartedly agree with them.

The films (except the Colin Firth version, of course) have done her an injustice! For the most part, the cinematic adaptations of Austen's classics present a staid period romance. However, as I re-read *Pride and Prejudice* in Austen's own voice, I was reminded again that her stories are wonderfully vivacious. Her plots are romances, but with biting wit. She was a contemporary social critic who used her literary voice to speak out strongly against a classist society's injustices towards women.

*Instead of becoming  
a victim of her time she became  
a voice for change, not by  
preaching, but by making  
her readers laugh.*

And Austen's critique came from firsthand experience. It's interesting to trace the ways in which her own biography is reflected in some of the women of *Pride and Prejudice*. Like Lizzie Bennet, Austen chose to not marry a man who offered financial security with no promise of a suitable, let alone happy match. Like Mary Bennet, Austen was at the mercy of her family, specifically her brothers, for financial support throughout her lifetime. Austen took these challenges and created a sly critique disguised as a romance. Instead of becoming a victim of her time she became a voice for change, not by preaching, but by making her readers laugh. And we are still laughing along with her today.

I think perhaps this laughter, the chuckle produced when we recognize our own human foibles, is the reason Austen is still so popular today. In the BBC News article, "Why is Jane Austen trending 200 years after her death?," Prof. John Mullan, Lord Northcliffe Professor of Modern English Literature at University College London, commented that Austen's enduring appeal boils down to one thing: her writing. "She's the greatest writer of dialogue in the English language," said Mullan. "In reality, she doesn't bother describing the dresses or the houses or what people look like - she's only interested in the psychology, not the image."

Alex Shashkevich and Stanford scholars in the *Stanford News* agree, noting also that, "Literary scholars, in particular, point to Austen's subtle, innovative use of free indirect discourse as a style of third-person narrative ... Austen's style set the stage for the movement of literary realism, which took off in the mid-19th century and included writers such as Leo Tolstoy, George Eliot and Charles Dickens." More modern authors such as Samuel Beckett and Ian McEwan have given her credit for inspiring their work as well.

That, I believe, is where Lauren Gunderson and Margot Melcon have excelled with *Miss Bennet: Christmas at Pemberley*; they've truly imbibed Austen's comedic tone and social awareness. But please don't take my word for it; enjoy all the love and laughter happening on this stage. When you get back home read Austen; as a recent convert, I know you'll be glad you did.

# *Have you made a gift to Taproot this year?*

**When you give a gift to Taproot, it gets passed on.**

**1**

## *Mainstage Plays:*

6 plays that made people laugh, cry, reconsider, clap their hands and hum along (that's over 32,000 seats filled)

**2**

## *Road Company:*

120,000 students learned how to stop and prevent bullying behavior

**3**

## *Acting Studio:*

520 kids had a moment to shine and learn new acting and collaboration skills

**4**

## *Early Stage Memory Loss:*

266 seniors laughed and reconnected with the best parts of themselves

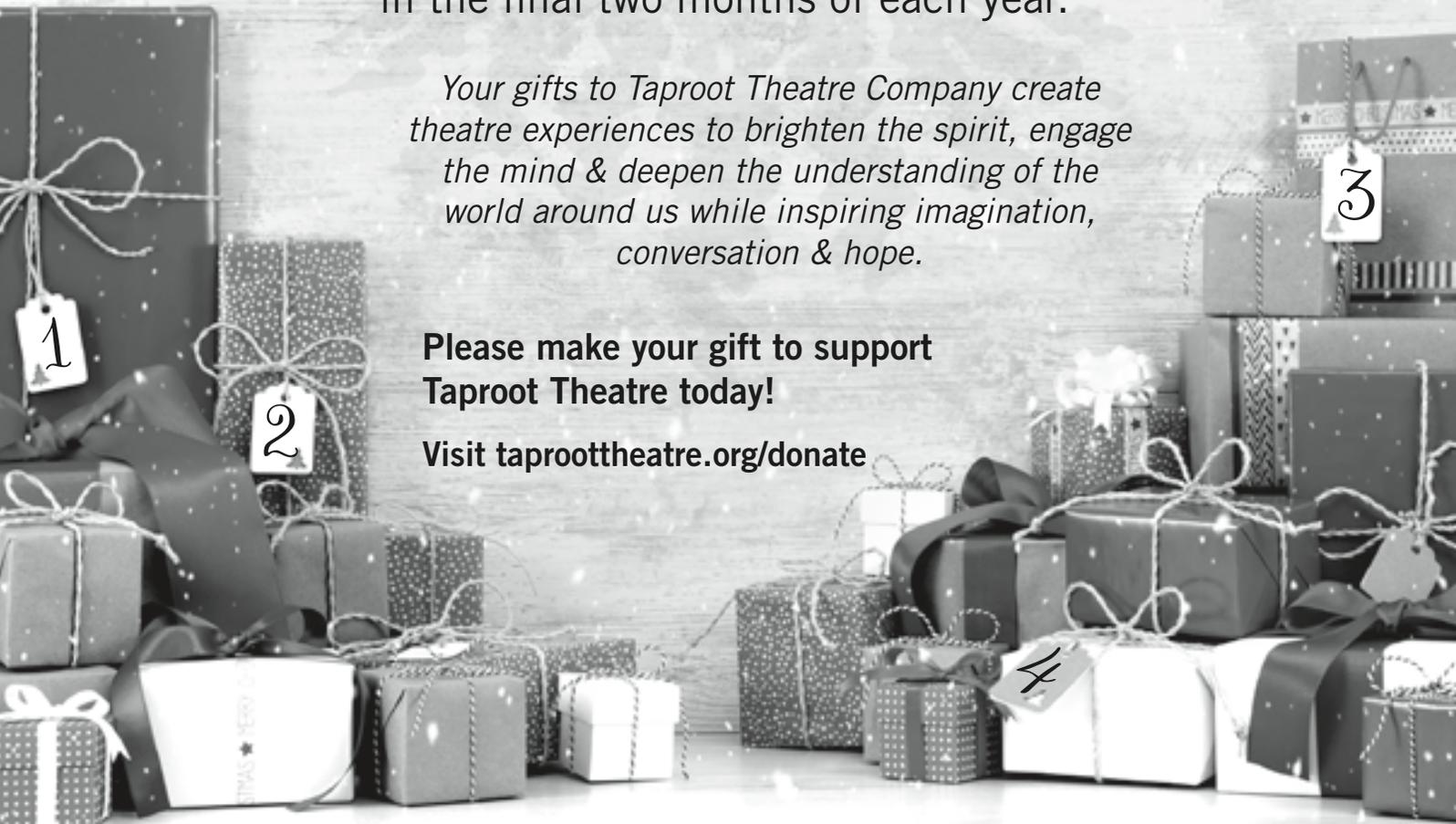
**And, there's still so much more that can be accomplished with your help.**

Nearly 50% of all charitable giving happens in the final two months of each year.

*Your gifts to Taproot Theatre Company create theatre experiences to brighten the spirit, engage the mind & deepen the understanding of the world around us while inspiring imagination, conversation & hope.*

**Please make your gift to support Taproot Theatre today!**

**Visit [taproottheatre.org/donate](http://taproottheatre.org/donate)**



## HELPFUL INFORMATION

### FOOD & DRINK

**Non-Alcoholic Beverages** from The Stage Door coffee shop are allowed in the theatre in disposable paper or plastic cups with lids.

**Alcoholic Beverages:** Beer and wine from The Stage Door are allowed in the theatre ONLY in reusable Taproot acrylic tumblers which can be purchased from the coffee shop. In compliance with state liquor laws only alcoholic beverages may be served in these tumblers. **Food is not permitted in either theatre.**

### DRAMATURG DISPLAY

Visit the Jewell Mainstage upper lobby to view a display with additional information relating to the current production on the Jewell Mainstage.

### ASSISTED LISTENING DEVICES

Patrons desiring an assisted listening device may request one from the House Manager. *The Hearing Loop is available in the Jewell Mainstage Theatre.*



### LOST & FOUND

If you have lost an item, check with the Box Office in person or by phone at 206.781.9707. If you find a lost item, please give it to the House Manager or Box Office staff. Unclaimed lost & found items may be donated to a thrift store at the discretion of management.

### PROP/SET/COSTUME DONATIONS

Taproot will consider unique and vintage properties and furniture. Please send inquiries with attached pictures to [kyna@taproottheatre.org](mailto:kyna@taproottheatre.org). Because of limited storage, not all set and prop donations can be accepted. No paint donations.

**VIDEO AND/OR AUDIO RECORDING OF THIS PERFORMANCE BY ANY MEANS WHATSOEVER IS STRICTLY PROHIBITED.**

# Thank You

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund. This list reflects gifts made to both funds between October 1, 2017 and October 1, 2018. While space limitations prevent us from including every donor, we are pleased to present a more extensive list on the front wall of our lower lobby. If you have any questions or would like more information about making a tax-deductible gift to Taproot Theatre Company (a 501c3 organization), please contact Sonja Lowe at 206.529.3672 or [sonjal@taproottheatre.org](mailto:sonjal@taproottheatre.org).

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### \$10,000 +



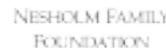
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Scott Nolte (non-voting)

*We gratefully acknowledge the service of Robert Zawoysky, TTC Board Member from 2010-2018, who recently passed after a long illness. We are indebted to Rob for his wisdom, warmth and sense of humor. He will be missed.*



## TAPROOT THEATRE C O M P A N Y

Taproot Theatre Company is a professional, non-profit theatre with a multifaceted production program. Founded in 1976, TTC serves the Pacific Northwest with touring productions, Jewell Mainstage and Isaac Studio Theatre productions and the Acting Studio. Taproot is a member of Theatre Communications Group (TCG), Theatre Puget Sound (TPS) and the Phinney Neighborhood Association.

*Taproot Theatre Company creates theatre experiences to brighten the spirit, engage the mind and deepen the understanding of the world around us while inspiring imagination, conversation and hope.*

**Mailing Address:**  
PO Box 30946  
Seattle, WA 98113-0946

**Administrative Offices:**  
206.781.9705  
Fax: 206.297.6882

**Box Office:**  
206.781.9707  
box@taproottheatre.org

taproottheatre.org

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## TAPROOT THEATRE STAFF

### ARTISTIC/PRODUCTION

**Scott Nolte** - Producing Artistic Director  
**Karen Lund** - Associate Artistic Director  
**Mark Lund** - Design Director  
**Abigail Pishaw** - Production Stage Manager  
**Lauren Karbowski** - Costume Shop Manager  
**Kyna Shilling** - Production Associate

### PATRON SERVICES

**Jenny Cross** - Patron Services Manager  
**Anne Tobin** - House Manager Lead  
**Rachel DeBoer, Cathie Rohrig, Grace Varland** - House Managers  
**Kristi Matthews** - Box Office Manager  
**Tiffany Bailey** - Box Office Lead  
**Lori Hunt** - Subscription Lead  
**Lori Hunt, Hannah Lund, Charis Tobias, Jaren Walker** - Box Office Representatives  
**Marty Gordon** - Custodian

### DEVELOPMENT

**Sonja Lowe** - Grant Writer & Resident Dramaturg  
**Josh Krupke** - Marketing & Development Associate

### ADMINISTRATIVE

**Pam Nolte** - Community Liaison  
**D. Lee Grooms** - Business Manager  
**Nikki Visel** - Marketing Director  
**Tanya Barber Dugas** - Creative Design Manager  
**Isaiah Custer** - Communications & Group Sales Manager

### EDUCATION & OUTREACH

**Shelby Parsons** - Director of Education & Outreach  
**Lindsey Long** - Education & Outreach Program Manager  
**Jenny Cross** - Resident Teaching Artist

Scott Nolte,  
*Producing Artistic Director*

Karen Lund,  
*Associate Artistic Director*

*A CHARLIE BROWN  
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# A CHARLIE BROWN™ Christmas

By Charles M. Schulz

Based on the television special by Bill Melendez and Lee Mendelson

Stage Adaptation by Eric Schaeffer

By Special Arrangement with Arthur Whitelaw and Ruby Persson

## CAST

*(In Order of Appearance)*

<i>Lucy</i>	Arika Matoba
<i>Linus</i>	Brad Walker
<i>Sally</i>	Sarah Diener
<i>Schroeder</i>	Steven Tran*
<i>Snoopy</i>	Coulson Bingham
<i>Frieda</i>	Maya Burton
<i>Pig Pen</i>	Julee Felts
<i>Charlie Brown</i>	Ben Wippel

## PRODUCTION

<i>Director</i>	Rick Hornor
<i>Music Director</i>	Steven Tran
<i>Choreographer</i>	Beth Orme
<i>Co-Scenic Design</i>	Richard Lorig
<i>Co-Scenic Design &amp; Sound Design</i>	Mark Lund
<i>Costume Design</i>	Sarah Burch Gordon
<i>Lighting Design</i>	Kristi Matthews
<i>Stage Manager</i>	Hazel Rose Gibson

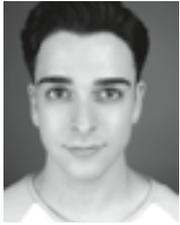
*A Charlie Brown Christmas* is approximately 40 minutes with no intermission.

*A Charlie Brown Christmas* is produced by arrangement with TAMS-WITMARK MUSIC LIBRARY, INC.,  
560 Lexington Avenue, New York, NY 10022.



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

# A CHARLIE BROWN CHRISTMAS COMPANY



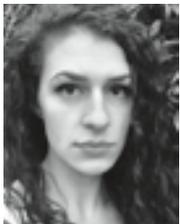
**COULSON BINGHAM** (*Snoopy*) is thrilled to be making his Taproot debut with one of his favorite characters! Credits include: *The Noteworthy Life of Howard Barnes* (Village Theatre), *Pageant the Musical* (A Sensible Theatre Co.), *The Unsinkable Molly Brown* (Jackson Hole Playhouse), *Kiss of the Spider-Woman* (Utah Rep), *Catch Me If You Can* (Hale Center Theater). Love loud!



**MAYA BURTON** (*Frieda*) is an actor, teaching artist and 2016 Cornish College alum. She is thrilled to join Taproot for this wonderful tradition. She was last seen on Taproot's stage in *Lady Windermere's Fan* and *A Civil War Christmas*. Love to Ellsa and sunny South Florida.



**SARAH DIENER** (*Sally*) is elated to be making her Taproot debut as Miss Sally Brown. Sarah just finished three years touring with TTC's Road Company, teaching kids how to treat each other with kindness. Favorite roles include Minnie Fay (*Hello Dolly*) and Gertrude (*An Ideal Husband*). Big Love to T.



**JULEE FELTS** (*Pig Pen*) is so excited to debut with Taproot! She currently plays bass in Cascade Symphony. Past acting credits include Enid Hoopes, *Legally Blonde* (TNP); *Servant*, *Madame Butterfly* (Seattle Opera); The Dickens Carolers of Seattle and playing pit in *The Producers* (SMT). She enjoys logic puzzles, board games and

swing dancing.



**ARIKA MATOBA** (*Lucy*) is excited to make her Taproot Theatre debut! After graduating from Pacific Lutheran University last year, Arika has since worked with Village Theatre's *Into the Woods* (Little Red) and 5th Avenue's AMT's *Rosie the Riveter* (Rosie Goodwell). Enjoy the show and Happy Holidays! @arikamatoba



**STEVEN TRAN** (*Schroeder*) is a pianist and theater artist and *A Charlie Brown Christmas* is his Seattle acting debut! He was recently an Intiman Emerging director and has worked on music teams at 5th Avenue, Village Theatre, Seattle Rep and ArtsWest. He is currently developing a solo performance piece, *The Sonata Years*.



**BRAD WALKER** (*Linus*) is back for his third year of Peanuts holiday fun! Previous Taproot shows: *Lady Windermere's Fan*, *Busman's Honeymoon*, *The Fabulous Lipitones* and *The Matchmaker*. Miscellaneous favorites: Seymour in *Little Shop of Horrors* (Harlequin Productions) and Leo Bloom in *The Producers* (SMT); he has also worked with Book-It Rep, Seattle Children's Theatre and StoryBook Theater. Love to N-Dog.



**BEN WIPPEL** (*Charlie Brown*) celebrates his fourth year playing Chuck at Taproot. Ben received his BFA in Theater from Cornish College of the Arts, where he occasionally teaches, and hopes to finally pursue an MFA this coming year! Merry Christmas! Upcoming: *We Will Not Be Silent* at Taproot this spring.

**HAZEL ROSE GIBSON** (*Stage Manager*) is super excited to be stage managing again! She last worked as an SM with John Langs who directed *Venus in Fur* for Island Stage Left. Previous ASM credits at Taproot include: *Crowns*, *Persuasion*, *The Trial of Ebenezer Scrooge* and *This Christmas*. Instagram: @notorious\_hrg; Website: [www.hazelrosegibson.com](http://www.hazelrosegibson.com)

**SARAH BURCH GORDON** (*Costume Design*) is the Costume Shop Manager at Seattle Children's Theatre. She has designed 75+ shows for Taproot over the past several years. Regionally, Sarah has also designed for TAG, SART, Stage West Theatre, Brick Playhouse and Venture Theatre. She was nominated for a 2016 Gregory award. Her MFA is from Temple University.

**RICK HORNOR** (*Director*) After teaching junior and senior high school in CA and NY, Rick enjoyed 28 years directing the Theatre Department at Whitworth University in Spokane. He stays active teaching and directing in the Youth Education program at Taproot Theatre. He directs at the Lakewood Playhouse, Tacoma Little Theatre and Broadway Olympia.

**MARK LUND** (*Co-Scenic & Sound Design*) has designed over 100 TTC shows. His Charlie Brown work goes back to playing Snoopy in *You're a Good Man, Charlie Brown* in 2004. Other design work includes Seattle Shakes, Book-It and award-winning short films. Mark is also a voice over actor including T-Mobile, North Face, and Falco Lombardi for Nintendo. Love to Karen, Hannah & Jake.

**RICHARD LORIG** (*Co-Scenic Design*) is pleased to continue a long, creative partnership with Taproot Theatre. Some of his previous scenic designs include *Baskerville*, *Best of Enemies*, *You're A Good Man, Charlie Brown*, *Smoke On The Mountain* and *All My Sons*. He is a freelance designer whose recent work includes scenery for *Lonely Planet* at West of Lenin. He is also an Associate Professor of Theatre at Seattle Pacific University. Much love to my family and blessings to you this holiday season!

# A CHARLIE BROWN CHRISTMAS COMPANY

**KRISTI MATTHEWS** (*Lighting Design*) is the Resident Lighting Designer at Roosevelt High School and the Production Stage Manager at Seattle Pacific University. She also designs, stage manages and teaches for many local theatres, high schools and universities. Recent credits: *Charlie Brown Christmas* (Taproot); *Love and Information* (SPU); *Wizard of Oz* (NHHS); *Fiddler on the Roof* (RHS); *Vanishing Point* (SPT).

**SCOTT NOLTE** (*Producing Artistic Director*) is a co-founder and the Producing Artistic Director of TTC. Over the course of 42 years, he's directed plays ranging from *The Odyssey to Smoke on the Mountain* and more recently *Baskerville*, *Camping with Henry & Tom*, *Relativity*, *Evidence of Things Unseen*, *The Trial of Ebenezer Scrooge*, *Joyful Noise*, *Big Fish* and *Best of Enemies* for TTC. He has participated in several new-play development projects, is past president of Theatre Puget Sound and is a member of the Society of Stage Directors and Choreographers. This past summer Scott hiked the Camino de Santiago in Spain: Buen Camino!

**BETH ORME** (*Choreographer*) is thrilled to work at Taproot Theatre again. During the day she loves teaching Math at Roosevelt HS. Recent Taproot productions include *Big Fish* and *Godspell*. Earlier this summer, she choreographed *Patience* with the Gilbert and Sullivan Society. She is blessed with her family, Matt, Grace and Henry.

# A CHARLIE BROWN CHRISTMAS STAFF

## PRODUCTION STAFF

Kathryn Louise – *Assistant Stage Manager*

## COSTUME STAFF

Kathryn Louise – *Dresser*

Valerie Snyder – *Draper*

Rose Hope, Rebecca Lenihan,

Rachael Smith-Ferri - *Stitchers*

## SCENIC, LIGHTING & SOUND STAFF

Kyna Shilling – *Master Electrician*

Jacob Viramontes – *Light Board Operator*

Tim Samland – *Scenic Carpenter*

Gabe Airth, Baylie Heims, Elijah Lancey,

Caitlin Denney-Turner - *Electrics Crew*



*Merry Christmas*  
from all of us at Taproot Theatre.

# Dialogue

Encore Stages in conversation



Courtesy of Ryan Henry Ward.

Encore Stages recently sat down with the urban artist, Ryan Henry Ward, to discuss the role of children in today's society, Amazon hackers and where he'd love to paint a mural next.

Even if you don't know who Ryan Henry Ward is, you've seen his work around town. Maybe it's that weird Sasquatch painting on a building in Fremont. Maybe it's an elephant on a Value Village wall. Maybe it's googly-eyed fish, a walrus, a gnome along Interbay. Marking his work "Henry", his murals have been popping up all over the city for years.



Ryan Henry Ward "Henry", Seattle muralist. Courtesy of Ryan Henry Ward.



Courtesy of Ryan Henry Ward.



Courtesy of Ryan Henry Ward.

**What sparked your interest in art as a kid? What artists did you look up to? Who do you look up to now?**

I grew up in rural Montana and had very little influence besides Sunday comics, Saturday morning cartoons and children's books. I really was influenced by illustrators. Quentin Blake was my favorite. I was in love with how it felt like his drawings took no time at all to make. I always pushed myself to draw cartoons fast because of him. I liked Shel Silverstein and then Jim Unger, Gary Larson and Ralph Steadman as I got older. Presently, I'm being influenced by Hieronymus Bosch and Alex Kuno. I've also had a thread of influence as an adult from Diego Rivera, Keith Haring and, as cliché as it sounds, Picasso and Dali.

**Your murals are often full of odd delight and charmed whimsy. Do you picture yourself that way? If not, how would you categorize yourself?**

I find myself to be a pretty lighthearted laid-back guy. I tend to have a lot of funny thoughts going through my head most of the time. But I am a full person; I have a definite shadow side and embrace it. It seems to come out

in my private work more. I do have a basic philosophy as a public artist and that is to acknowledge that children are part of the public. I think a lot of public artists overlook their responsibility towards the children whose eyes are wide open and seeing everything. I'm no Mr. Rogers but I admire him, and Jim Henson too, and find as an adult that I should take into account the development of the generations that will be responsible for taking care of my soon-to-be geriatric a\*\*.

**“I do have a basic philosophy as a public artist and that is to acknowledge that children are part of the public.”**

**What do you think is different about a kid appreciating your art over an adult?**

It feels like I found an interesting voice that somehow finds people of all ages

to speak to. Five-year-olds, teenagers and adults of all ages enjoying the work in the same show is interesting to watch. I think all ages know when something works; when it has intuitive balance and flow. When you look at something and for an unknown reason want to keep looking. I think that experience happens and transcends the age barrier. I've seen it happen with my black-and-white work, my bright color work and my imagery that has nothing to do with fun characters. I think I open the door and allow a big audience in, but I think they see something and can't easily explain why it works for so many. That's the fun for me. I get to be the scientist behind the concoctions, so to speak, and watch my experimental process take hold in the hearts and minds of people from all walks of life.

**What's your favorite piece that can be seen in Seattle right now? What murals do you miss that are no longer there?**

I always say my favorite piece of art is the one I'm about to paint. But of the stuff that exists, I'm most proud of the work I've done for Flatstick



Saleea, Age 12

## Give the gift.

Of pioneering research.

Of caring for all kids in all communities.

Of helping families afford lifesaving care.

Give the gift of hope.

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Pub and the ongoing relationship I've developed with those guys. The installation on the corner of Mercer and Westlake is really worth experiencing. I had been dreaming of full room interactive installations for a while and I was finally able to do it. I've lost a handful of murals, mostly due to the tearing down of old buildings and putting up new ones in their place. It's hard to see your babies go but it's also the nature of the game. It's sad when I lose one because I know how attached the community gets to them and how they become a part of their lives. When someone gets a hold of me and asks for permission to replace or cover it with something new, I feel a responsibility to historic preservation of the work and basically tell them no. Of all of them, I wish my first one was still here. That was on the Triangle Lounge in Fremont.

**You came close to being able to paint the top of the Space Needle in a competition. What happened there?**

Oh, the Space Needle saga. Q13 hired a computer forensics scientist and found an Amazon employee hacked into the voting program and swayed the process. It was weird because I had to remain neutral although I was upset because so many people put so much time and effort into voting for that. In the end they found it was hijacked. I felt horrible for my fans that put the time in and also felt bad for the other artist that was chosen that had to deal with the whole thing on her end. Basically, I don't enter competitions anymore and have no interest in being involved in games that involve artist's careers or lives.

**If you could paint a mural on anything in Seattle, what would it be?**

It would be the Seattle Aquarium. I love that place and that wall is a beauty. ■

*Jonathan Shipley is a freelance writer living in West Seattle. He's been published in the Los Angeles Times, Fine Books & Collections Magazine, and Seattle Magazine, among others.*



FINAL WEEKS

# Group Therapy

September 15, 2018 - January 6, 2019

Shana Moulton. *My Life as an INFJ*, 2015. Single channel video, decorative objects. Courtesy of the artist and Crèvecoeur, Paris. © Aurélien Mole.

Group Therapy is organized by the Frye Art Museum and curated by Amanda Donnan. Generous support is provided by ArtsFund, the Frye Foundation, the Hugh and Jane Ferguson Foundation, and Frye Art Museum members. Media sponsorship is provided by City Arts.

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*Courtesy of Art with Heart.*

## Encore Stages recently sat down with Art with Heart's CEO, Heidi Durham, to discuss the power of art.

For 20 years, Art with Heart has been an innovator helping kids build resilience, self-regulation and social-emotional skills to heal from Adverse Childhood Experiences. They use art-based, age appropriate, therapeutic activity books to help abused and traumatized kids heal. They have served 190,000 children so far and are on a mission to provide resources to at least 10 percent of the 35 million kids facing trauma in America in the next 10 years.

### **How did you get involved with Art with Heart?**

After over a decade at Starbucks, a year in Ethiopia and two years working at a local brand strategy and design firm, I met our founder who was ready to pass the torch after 20 years. I was so impressed with what she had built. Motivated by the reality that 35 million kids are struggling with various adversities and inspired by the power

of art to help kids heal by accessing the part of the brain where trauma is stored, I jumped at the chance to join.

### **What sorts of kids participate? What types of traumas/adversities have they faced?**

Kids who take part in Art with Heart curriculum are often trying to cope with an Adverse Childhood Experience (ACE). These kids are not alone. A staggering



Heidi Durham, CEO of Art with Heart.  
*Courtesy of Art with Heart.*



Courtesy of Art with Heart.

## “The National Child Traumatic Stress Network estimates that one in four kids has experienced a serious trauma by age 16 . . .”

35 million American children are struggling with one or more ACEs; 28 percent are dealing with physical abuse, 27 percent with substance abuse, 20 percent with sexual abuse, 13 percent with domestic violence and 11 percent with emotional abuse. After exposure to ACEs, kids have twice the risk of heart disease, three times the risk of depression and a greater risk of chronic disease, mental illness, violence and being victimized by violence. The National Child Traumatic Stress Network estimates that one in four kids has experienced a serious trauma by age 16—that’s eight children in a school class of 32. Eight kids who can’t pay attention, sit still long enough to read, or concentrate on the math problem on the chalkboard because their central nervous systems have been hijacked by traumatic stress. If they’re not helped, those eight kids can’t make up for lost time. They’re likely to be shuffled on to the next grade, labeled “disruptive”

and isolated socially while struggling to cope with overwhelming emotions. Knowing so many children are struggling to cope with ACEs with no resources and not enough adults trained in trauma-sensitive interventions is what drives us. Their teachers, parents, family doctor and other caregivers are often at a loss for how to help. They may not understand the effects of trauma on a young, developing brain or have the skills to reach these kids. They may be too strapped for time and money to give kids what they truly need: trauma-sensitive, guided, therapeutic activities that help them safely express their challenging emotions and build resiliency skills for a healthier, happier future.

### **What are some of the most powerful experiences you’ve had while interacting with the kids?**

Art with Heart is successful if kids finish an art project and feel like art is a coping strategy for them when faced

**“ . . . making art connects the head, heart and hands like no other method that exists.”**

with difficulty. There are so many stories of how art is a powerful tool to help kids through trauma. An 11-year-old said of the program, “Art helped me to get my feelings out on paper. Doing these actives let me know that there is someone out there in the world that has the same feelings as me.” A 16-year-old said, “Over the course of my life, I’ve experienced many negative emotions, there were some good ones as well. I have trouble expressing my emotions in a non-harmful way, so these art projects are a good way to express these emotions.”

### **Why art? How does art reach a child when other things don’t?**

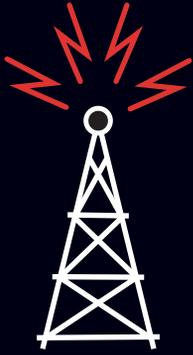
Talking about trauma is difficult, in large part because it’s stored in the visual, nonverbal part of our brains. This is how creative expression has a unique role in healing—making art connects the head, heart and hands like no other method that exists.

### **How can someone help?**

Make a gift online. Come to an event. Volunteer.

You can learn more about Art with Heart’s curriculum, programs and how to get involved by visiting [www.artwithheart.org](http://www.artwithheart.org). ■

*Jonathan Shipley is a freelance writer living in West Seattle. He’s been published in the Los Angeles Times, Fine Books & Collections Magazine, and Seattle Magazine, among others.*



# Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned to your seat before the second act and have a few minutes to spare? Treat your brain to this scintillating trivia quiz!

Email us the answer to the last question and have a chance to win tickets to a show!

- 1) *Miss Bennet: Christmas at Pemberley* is Taproot Theatre's Austenian offering this holiday season, running from November 21–December 29. This romantic comedy centers around the life of Mary, the bookish sister of Elizabeth Bennet, the main character in Jane Austen's *Pride and Prejudice*. What are the names of the other three Bennet sisters?
  - a) Jane, Martha and Sara
  - b) Jane, Kitty and Lydia
  - c) Anne, Kitty and Lydia
  - d) Emma, Jane and Sara
  
- 2) For the 43rd time, ACT presents *A Christmas Carol*, running November 23–December 28. Which of Charles Dickens' ten children, who was also a respected painter, collaborated with biographer Gladys Storey on *Dickens and Daughter*, published in 1939?
  - a) Sydney Smith Haldimand Dickens
  - b) Dora Annie Dickens
  - c) Catherine "Kate" Elizabeth Macready Perugini
  - d) Mary "Mamie" Dickens
  
- 3) Book-It Repertory Theatre presents *My Ántonia*, November 29–December 30. Based on the novel by Willa Cather, this play takes place over a lifetime in the fictional town of Black Hawk, Nebraska, inspired by the author's home town Red Cloud, located in Webster County. Which of the following is not one of Nebraska's 93 counties?
  - a) Milford
  - b) Keya Paha
  - c) Pierce
  - d) Box Butte
  
- 4) Meany Hall will welcome Turtle Island Quartet to its stage on December 8. Since its founding in 1985, this classical string quartet has won the Grammy Award for Best Classical Crossover Album twice. In which two years did they win?
  - a) 2004 and 2005
  - b) 1990 and 1994
  - c) 2006 and 2008
  - d) 1989 and 2000



Bob Cratchit and Tiny Tim, from a design by S. Eytinge, Jr.

## Bonus Question

What was the last arts performance you attended that you liked best and why?

Email your response to [production@encoremediagroup.com](mailto:production@encoremediagroup.com) with "Trivia Quiz" in the subject line.

ANSWERS: 1) b. Jane, Kitty and Lydia. From oldest to youngest: Jane, Elizabeth, Mary, Kitty, Lydia. Jane marries the agreeable Mr. Bingley and Lydia runs away with the dissolute Mr. Wickham in Austen's novel. 2) c. Kate Perugini. She was married to Charles Collins and Charles Perugini, both artists in their own rights, and died in 1929 at the age of 89. 3) a. Milford. 4) c. 2006 and 2008.

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