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JANUARY 2019



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MAR 20 - APR 27

*KIM'S CONVENIENCE*  
MAY 15 - JUN 22

*BRIGHT STAR*  
JUL 10 - AUG 17

*NECESSARY SACRIFICES*  
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DIRECTED BY MARIANNE SAVELL  
JANUARY 23 - MARCH 2



*Arsenic & Old Lace*

by Joseph Kesselring



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Volume 15, No. 4



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# encore STAGES

JAN/FEB 2019

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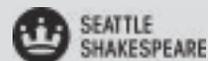
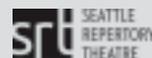
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Encore Stages is an Encore Arts Program that features stories about our local arts community alongside information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish specialty publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog. Learn more at [encoremidiagroup.com](http://encoremidiagroup.com)

Encore Stages features the following organizations:



# Millennial Audiences



Danielle Mohlman (center in blue headband) with a group she arranged to see *The Impossibility of Now* by Y. York at Thalia's Umbrella. Courtesy of Danielle Mohlman.

Playwright Danielle Mohlman reflects on a three-year effort to bring Millennial audiences to Seattle theatre and her hopes for the future of this theatre group.

When I moved to Seattle in 2015, I didn't know anyone involved in theatre. In fact, I didn't know anyone who even enjoyed *going* to the theatre. So rather than learn a new city and the seemingly infinite number of theatres that came with it all by myself, I made a rational choice: I created a group for Millennials to experience theatre together.

The first outing I planned was to see *Come from Away* at Seattle Repertory Theatre in December 2015. Only two friends joined me in the audience that night, but it remains the most talked about outing—even three years later. But here's the thing: I didn't know *Come from Away* was going to blow up the way it did. I couldn't have predicted a cast album, a Broadway run and a

national tour that sells out houses almost every night. And I remind these regretful friends of this fact: I can do all the research in the world, but at the end of the day I'm inviting them to take a chance on a new play with me.

I started with an email list of ten Millennials who wanted to give theatre a try. The list has now grown to forty theatre lovers, including folks who work in the industry but want to make friends while seeing new plays. The group started as a pay-what-you-can experience, but we've moved away from that as folks become more comfortable spending money on theatre. And while the original scope was broad—"Let's see some plays!"—we now exclusively attend plays written by female and



*Native Gardens* by Karen Zacarias, produced by Intiman Theatre. Pictured: Sophie Franco (Tania) and Phillip Ray Guevara (Pablo). Photo by Naomi Ishisaka.



*Native Gardens* by Karen Zacarias, produced by Intiman Theatre. Pictured: Julie Briskman (Virginia), Gloria Alcalá (Landscape Technician) and Sophie Franco (Tania). Photo by Naomi Ishisaka.

non-binary playwrights, playwrights of color and LGBTQIA+ playwrights.

---

“You have been a huge influence on me from an arts perspective,” Greg Socha, a marketing manager in his early 30s told me. “My go-to entertainment option used to be microwaveable popcorn and Netflix. And it still is. But I’ve realized that I love having the theatre as something to look forward to.”

Over the summer, I talked Socha into subscribing to the 5<sup>th</sup> Avenue Theatre with me. They were running a special on preview performances and I, knowing what a big fan of musicals he is, immediately reached out to him.

“I was counting down the days until we saw *Come from Away*—so worth it,” Socha said to me. “At this point, I’m getting more comfortable with actually making arts plans. I’ve even invited you to stuff!”

It’s true. Last season, Socha went with me to see two shows, *The Impossibility of Now* at Thalia’s Umbrella and *Patti & the Kid* at On the Boards, neither of

which we connected with. It turned out our favorite show all year was *Two Trains Running* at Seattle Rep—a play that Socha invited me to.

**“One year ago, I wouldn’t have even considered going, or at the least would have talked myself out of it but knowing that I had a theatre buddy made me reach out . . . ”**

“One year ago, I wouldn’t have even considered going, or at the least would have talked myself out of it but knowing that I had a theatre buddy made me reach out,” Socha said. “When

we actually got to the theatre, I would say that I was nervously excited. I was hoping we would have a good time, but you never know.”

Socha was put at ease five minutes into the performance and at intermission we were both beaming.

---

Siddhi R. Ghai, a volunteer festival coordinator at Tasveer, has been with this group from the beginning. While she was living in India, she’d often see one or two plays a month. When I learned about Pratidhwani, Seattle’s only South Asian theatre company, I knew that Ghai was going to be a fan.

“The few Pratidhwani plays we went to, *Queen* and *A Small History of Amal, Age 7*, were very interesting for me because I got to share a little bit of my culture with you,” Ghai told me.

She added that she loved getting all the cultural references without having to think about it. When we attended *A Small History of Amal, Age 7* earlier this season—a play Ghai invited me to—she grabbed my arm as soon as we walked

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–*The Los Angeles Times*

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*The Wolves* by Sarah DeLappe, produced by ACT Theatre. Photo by Chris Bennion.

**“It’s amazing how the same piece of art can impact people so similarly—or so differently!”**



*The Wolves* by Sarah DeLappe, produced by ACT Theatre. Photo by Chris Bennion.

into the theatre. She was having a visceral reaction to the sound design—audio from a train station in Mumbai, the city where she grew up.

When I asked her what it’s been like to see plays in a group setting, with people she may or may not know, her response was overwhelmingly positive.

“Before meeting you, I never had the opportunity to discuss plays with a diverse group or people who I don’t know,” Ghai said to me. “It’s so interesting to get different perspectives because I feel it helps us expand our own cultural horizons.”

---

Jennifer Voorn, a manager of product management in the healthcare IT sector, has also gotten a lot out of these group outings. She’s part of the theatre group’s origin story and, along with Ghai, attended that first performance of *Come from Away* with me. In the last year, she’s come with me to see *The Crucible* and *The Wolves* at ACT Theatre, *Native Gardens* at Intiman Theatre and *The Impossibility of Now*.

“I have greatly enjoyed meeting new people and hearing their perspective,” Voorn said. “I also enjoy experiencing the different levels of response a group can have to the same piece of art, in terms of what can make someone laugh, cry or be visibly uncomfortable. It’s amazing how the same piece of art can impact people so similarly—or so differently!”

Last season, Voorn took visiting family to see *Into the Woods* at Village Theatre. And, of course, she took a chance on some last-minute tickets to see *Hamilton* with her husband at The Paramount.

“We bought last minute tickets on SeatGeek thirty minutes before the show,” Voorn said. “I was so nervous we wouldn’t make it to the venue on time. Once we arrived downtown, the smile

on my face was so big. I will always remember that night.”

---

Melissa Herrett folded into my theatre group when she moved to Seattle in 2016, but a new dog and a job that requires her to travel has prevented a more consistent theatre habit.

“I do see more shows now but that’s mainly because you invite me,” Herrett told me, adding that she wants to start bringing theatre into date nights with her boyfriend, substituting plays for the standby of dinner and a movie.

Herrett did see *Lauren Weedman Doesn’t Live Here Anymore* at ACT and *The Impossibility of Now* with the group this year.

“I prefer seeing shows with other people because my favorite part about them is being able to discuss after the fact,” Herrett said. “It’s nice to go together so you all have the experience of seeing the same performance. It would also be interesting to discuss a show that someone saw on a different night or at a different theatre and discuss how things varied from performance to performance.”

---

Marissa Spiegel, an accountant, also enjoys the group outings.

“I think it’s really fantastic to go see plays with a variety of people,” Spiegel said. “I think the people around you can really influence the show—not just the people you know there but the rest of the audience as well.”

Spiegel attended group outings to see *The Wolves* and *The Impossibility of Now*. For *The Wolves*, Spiegel stayed with me to participate in the post-show discussion, which meant a lot to me.

“My favorite type of experience has been when there is a group of people that has never seen the show and has

from...

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**DINOSAURS to DRONES**  
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### NT Live: I’m Not Running

David Hare’s latest play, a fictional and explosive exploration of the Labour Party, stars Siân Brooke and Alex Hassel.



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relatively little context or background knowledge,” Spiegel said. “It’s great to see the show with a group that has fresh eyes to digest and talk about it afterwards.”

I have big dreams for the future of this group. I average about one theatre outing each month, but I’d love to get to a point where those outings happen on a day that people can count on—the first Wednesday of the month, for example. I’d love to create partnerships with local restaurants, so audience members can gather for a discounted drink or appetizer after the show and talk about what they just saw. I’d love to expand my network beyond Millennials I know, encouraging regulars to bring a friend along each time. And I’d love theatres across Seattle to work together to incentivize a younger audience base, rather than treating ticket sales like a competition for resources.

But for now, while this is still an endeavor run by a volunteer staff of one, the most important thing I can do is keep planning events.

I wish I could say that in the last three years, the group has grown exponentially and that every single event is a rousing success. But that would be a lie. Sometimes I email my group of forty and the only person who responds is my husband. Sometimes I can’t even get him to come with me. But I keep coming back, I keep putting in the work and I keep growing my network. Because I know these audience members count on me to take a chance on something new with them. And that’s enough to keep me going. ■

*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 alumna of the inaugural class of Playwrights’ Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.*



## Cherdonna Shinatra DITCH

On view January 26–April 28, 2019

Also on view: *Tschabalala Self* and *The Rain Doesn’t Know Friends From Foes:* Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian

Image: Courtesy of the artist. Design: Greg Newcomb. Photo: Jiji Lee.

*Cherdonna Shinatra: DITCH* is organized by the Frye Art Museum and curated by David Strand, head of exhibitions and publications. Generous support is provided by Vulcan, Inc., the Robert Chinn Foundation, and the Seattle Office of Arts & Culture.

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## How to Start Your Own Arts Group

Excited about introducing your friends to more art? Start your own group for art lovers!

### Choose a focus!

Danielle decided to choose theatre as her group’s focus, but yours could focus on dance, the symphony or even museums! Identify folks in your friend group who are curious about your passion and you’re on your way.

### Pick a performance!

Identify a performance that’s interesting to you and check Goldstar and TodayTix for discounts before you buy. Most performing arts organizations offer discounts for groups of ten or more, so be sure to check in with the box office if your group is large enough.

### Make a night of it!

Invite your group to get dinner before the performance or gather for a post-show drink. Not only is it a fun way to create community, it’s also the perfect place to download what you’ve just seen or excitedly anticipate what you’re about to see.

### Keep it going!

The key to a successful arts group is to just keep scheduling outings. Not every outing has to be a roaring success with fifteen of your friends. Sometimes only one or two others will be able to attend. That’s okay! Any opportunity to introduce friends to art is a success in our book.

# Arsenic & Old Lace

by Joseph Kesselring

Scott Nolte,  
Producing Artistic Director

Karen Lund,  
Associate Artistic Director

## CAST

(In Order of Appearance)

*Abby Brewster* Kim Morris  
*Reverend Harper / Mr. Gibbs / Mr. Witherspoon* Bill Johns  
*Teddy Brewster* Stephen Grenley  
*Officer Brophy* Kristen Natalia  
*Officer Klein* Kevin Pitman  
*Martha Brewster* Pam Nolte  
*Elaine Harper* Elizabeth Keck  
*Mortimer Brewster* Richard Nguyen Sloniker\*  
*Jonathan Brewster* David Drummond\*  
*Dr. Einstein* Nolan Palmer  
*Officer O'Hara* Tyler Todd Kimmel  
*Lieutenant Rooney* Gretchen Douma

## PRODUCTION

*Director* Marianne Savell  
*Costume Design* Jocelyne Fowler  
*Lighting Design* Tim Wratten  
*Scenic & Sound Design* Mark Lund  
*Stage Manager* Julianna Brei-Crawley\*  
*Dramaturg* Baylie Heims  
*Dialect Coach* Dimitri Woods

## SETTING

Time: Late afternoon. September. Present.

Place: The living room of the old Brewster home in Brooklyn, NY.

*Arsenic and Old Lace* is approximately 2 hrs and 15 mins  
including one 15-minute intermission.

“Arsenic and Old Lace” is presented by special arrangement with SAMUEL FRENCH, INC.  
Original Broadway Production By HOWARD LINDSAY AND RUSSEL CROUSE

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BY DAVID MEYERS

*Based on the true story  
of Sophie Scholl*

**Who was Sophie Scholl?**



Sophia Magdalena Scholl was a German student, active in the White Rose – a non-violent resistance group to Hitler and

the Nazi party. In 1943, she was caught delivering anti-war propaganda.

Her life and path were not simple nor were they angelic. She was a 21 year old woman finding her way in a world that had lost its mind.

**From a leaflet produced by  
The White Rose:**

“Nothing is so unworthy of a nation as allowing itself to be governed without opposition by a clique that has yielded to base instinct...Western civilization must defend itself against fascism and offer passive resistance, before the nation’s last young man has given his blood on some battlefield.”

**See Page 10 for more information  
and discounted tickets.**

# From the Director



**The family that plays together stays together.**

My first production with Taproot Theatre Company was in 1991 in *The Midnight Caller* by Horton Foote, directed by none other than Scott Nolte. I played Cutie Spencer and one of my fellow actors was a lovely woman named Kim Morris. Much of my life in the theatre I owe to Karen Lund (who saw me in that show) and Scott. The experience they gave me at Taproot gave me the confidence to pursue graduate school and a career as an actor, and eventually as a director. Since 1991, I’ve had the privilege of acting here as Shelby in *Steel Magnolias*, Frankie/Francis in *The Voice of the Prairie*, Rosalind in *As You Like It*, Lenya in *Bullshot*

*Crummond* and Mary Todd Lincoln in *A Civil War Christmas*. I’ve also directed a few of Taproot’s touring shows and taught and written for the Acting Studio.

When Scott invited me to direct *Arsenic and Old Lace*, I was excited! Even though I’d never read or seen the play or film, I dove into this old-chestnut-of-a-script and discovered what I usually do when encountering one of these theatre stalwarts: it’s good. Like, really good. It’s funny, and smart, and sexy and delightfully edgy.

This comedy has everything you need and want: brilliant writing, inventive designs and some classic Taproot actors (Kim Morris, Pam Nolte and Nolan Palmer) leading a dazzling cast of newer and familiar faces. It’s the perfect way for you to start a season of investigating *Family Ties*. And for me, directing *Arsenic* is just one more way I’m tied to Taproot Theatre, a company I believe in and love.

**Enjoy the show!**

*Marianne*

Marianne Savell  
Director

## Arsenic & Old Lace Crew



**PRODUCTION STAFF**

**Julie Owens** - Assistant Stage  
Manager

**Linda Reynolds** - Props Master

**COSTUME STAFF**

**Valerie Snyder** - Draper

**Kristin Laveaux** - Stitcher

**Joyce Degenfelder** - Hair and Wigs

**Justine Hopkins** - Dresser

**SCENIC, LIGHTING & SOUND STAFF**

**Kyna Shilling** - Master Electrician

**Matthew Ray** - Light Board Operator

**Stefanie M. Senior** - Sound Board  
Operator

**Tim Samland** - Scenic Carpenter

**Baylie Heims, Gabe Airth,**

**Elijah Lancey, Caitlin Denney-Turner,**

**Calder Shilling, Ian Curtis, Dane**

**Ostlie-Olson, Grace Anderson,**

**Jacob Viramontes** - Electrics Crew

# From the Dramaturg



## It Runs in the Family

by Baylie Heims, Dramaturg

Humor is at the heart and soul of the human condition. It's found in any number of people and places, but most often in our families. Almost everyone has a comedic story about the nutty uncle, the stubborn grandma, the precocious baby sister or, in the case of *Arsenic and Old Lace*, eccentric aunts and unusual brothers. Families, it seems, are intrinsically funny. They always have been and always will be.

So it's not surprising to discover that comedies about families have a long tradition in the history of Western Theatre. Moliere's 16th century comedies portrayed young lovers pitted against strict parents. Shakespeare's Elizabethan romps were populated with mismatched twins and sibling rivalries. And in the 18th century, Richard Sheridan conjured farcical husbands and wives while Hannah Crowley's witty plots explored love, marriage and women who challenged social customs.

Throughout the next two centuries, Londoners in the West End laughed aloud at the family foibles portrayed by Oscar Wilde and George Bernard Shaw. On Broadway, American audiences enjoyed the antics of eccentric families created by Thornton Wilder and George S. Kaufman.

Jokes about families were a theatrical comedy staple in English music halls and American vaudeville routines; and they continue to supply hours of material for the stand-up comics of every generation. When radio took over the entertainment scene, the situational family comedy like *The Adventures of Ozzie & Harriet* became an American favorite. This format translated effortlessly to television programming like *Leave it to Beaver*, *I Love Lucy*, *The Brady Bunch*, *Good Times*, *Happy Days*, *Growing Pains*, *Family Matters*, *Full House*, *Home Improvement*, *Sister Sister*, *Fraiser*, *Arrested Development*, *Fresh Off the Boat*, *Black-ish* and *Modern Family*, to name just a few.

It's the truth in those comedies that make them funny. Because we recognize the family dynamics and can laugh at the story in front of us and at ourselves as well. And laughing at ourselves never seems to get old. How many times have you heard the same story about the daft things your parent did as a kid, or told that one story about your brother's harebrained antics? Those stories will be told for generations, just like the comedies on stage will be seen again and again.



Don Brady and Charissa Adams in *Tartuffe* at Taproot Theatre. Photo by Erik Stuhaug

The absolute absurdity of the Brewster family is relatable 80 years after it was written because we still have those family members that drive us to act loony ourselves. Watching our realities played back to us, albeit to a heightened extent, will always be funny. To experience a story together, to laugh together, to know everyone else in this room has a story about a family member almost as comical as the one in front of us, is part of what keeps us coming back to the theatre time and time again. And when we do leave, we get to share the stories of our intrinsically, eternally funny families which brings us all a little closer.

# Arsenic & Old Lace Company



**GRETCHEN DOUMA** (*Lieutenant Rooney*) is delighted to return to the Taproot stage with this motley crew. Her umpteen years in the theater include roles with Seattle Shakespeare Company, Annex, Live Girls!, ArtsWest, 14/48, Medicine Ball, Parley Productions, Forward Flux, TART and The Grief Dialogues, to name just a few. "Not dead yet!"



**DAVID DRUMMOND** (*Jonathan Brewster*) At Taproot: *The God Game*. David has made his living as a blue-collar artist for over 30 years, performing at theatres all over Seattle, some of which are still in business. Over 250 audiobooks narrated. In an alternate life, he'd be the best elementary school principal ever.



**STEPHEN GRENLEY** (*Teddy Brewster*) is happy to be back at Taproot Theatre, where he has been seen in *Jeeves Intervenes*, *Man of La Mancha*, *Sherlock Holmes...* and others. He was recently seen in Pratiwani's *Queen* at ACT Lab. He's also worked with Seattle Public, Intiman, Center Stage, Studio East, Greenstage and Seattle Shakes. He likes puppies.



**BILL JOHNS** (*Rev. Harper/Gibbs/Witherspoon*) couldn't be happier to work with this amazing theater and family of artists again. Recently he's been seen as Solomon Rothchild in *The Trial of Ebenezer Scrooge*, Paul Cezanne in *Visiting Cezanne*, Charlie in *August*, *Osage County* and Vanya in *Vanya & Sonia & Masha & Spike*. He teaches at The Overlake School

and Seattle Film Institute and is married to author Stephanie Kallos and is dad to Noah, Sam and Brynn.



**ELIZABETH KECK** (*Elaine Harper*) is thrilled to be returning to the Taproot stage, where she was most recently seen in *Baskerville* (Actress One). Some favorite past roles include *The Mystery of Edwin Drood* (Helena Landless), *The Marvellous Wonderettes* (Betty Jean) and *Much Ado About Nothing* (Beatrice). Thanks for coming and enjoy the show!



**TYLER TODD KIMMEL** (*Officer O'Hara*) is thrilled to be back at Taproot! Past credits include *Sweet Land* (Olaf Torvik), *Big Fish* (Will Bloom), *A Charlie Brown Christmas* (Schroeder, three times!) and *Godspell*. He has enjoyed working as a music director and dialect coach for the Hi-liner's Musical Theater, Village KIDSTAGE and Taproot

Theatre's Acting Studio, teaching voice lessons, and directing

the choir and theater programs at Seattle Christian School. Big Love to the fam, my students, the cast and YHWH.



**KIM MORRIS** (*Abby Brewster*) is thrilled to be performing this classic comedy with this fabulous cast and crew! Favorite shows include, *Silent Sky*, *The Foreigner*, *Lost in Yonkers*, *The Importance of Being Earnest*, *All My Sons*, *The Matchmaker*, *Harvey*, *Jeeves in Bloom* and *Voice of the Prairie* (1994). Love to my family!



**KRISTEN NATALIA** (*Officer Brophy*) is having fun as Officer Brophy. Her past performances include: *Crowns*, *The Good Body*, *Black Nativity*, *Once On This Island*, *Hot Mikado*, *Doubt*, *You Can't Take It With You*, *Clybourne Park*, *Purlie*, *Bubbling Brown Sugar*, *My Heart is The Drum*, *Little Shop of Horrors* and *Vanya & Sonia & Masha & Spike*.



**PAM NOLTE** (*Martha Brewster*) is delighted to return to the Taproot stage with this marvelous cast, crew and director. Favorite roles of the recent past at Taproot and other local professional theatres include Gladys in *A Lesson From Aloes*, Dolly in *The Matchmaker* and Lady Bracknell in *The Importance of Being Earnest*.



**NOLAN PALMER** (*Dr. Einstein*) has worked in Seattle since 1980 as an actor, director and writer at several area theatres; Village Theatre, Book It, Empty Space and over 60 productions at TTC where he was last seen as "Tuppy" in *Lady Windermere's Fan*. He is a co-founder of Babylon Theatre. Nolan also enjoys voice over and video work. Love to Re and O. Thanks to you and to TTC. Life is grand.



**KEVIN PITMAN** (*Officer Klein*) was most recently in Taproot's production of *Camping with Henry and Tom*. Past shows include *Busman's Honeymoon*, *Joyful Noise* and *The Explorers Club*. He has performed with Seattle Shakespeare, Village Theatre, Milwaukee Rep and American Players Theatre. BFA from Cornish. All his love to Sarah.



**RICHARD NGUYEN SLONIKER** (*Mortimer Brewster*) recently appeared in *Arms and the Man* with Seattle Shakespeare Company. He's performed at the Guthrie Theatre, ACT, Intiman, Seattle Repertory Theatre, Seattle Children's Theatre and Azeotrope (co-founder). He holds an MFA from the UW's Professional Actor Training Program, and has a B.S. in Cellular, Molecular and Developmental Biology.

# Arsenic & Old Lace Company



**JULIANNA BREI-CRAWLEY** (*Stage Manager*) This is Julianna's first time working with Taproot. She has stage managed shows such as *The Lamp is the Moon*, *Blood Wedding* and *An American Dream*. Julianna has worked locally with Seattle Opera, the Seattle Children's Theatre, The Williams Project, The 5th Avenue Theatre, Seattle Shakespeare and Whim W'Him.

**JOCELYNE FOWLER** (*Costume Design*) has designed for Taproot Theatre (*Lady Windermere's Fan*, *A Civil War Christmas*), Seattle Shakespeare Company (*Arms and the Man*, *Mrs. Warren's Profession*, etc.), Book-It Repertory Theatre (*Jane Eyre*, *Treasure Island*, *Emma*, *Pride and Prejudice*, etc.) and others. She is the recipient for the 2016 Gregory Award in Outstanding Costume Design.

**BAYLIE HEIMS** (*Dramaturg*) is delighted to be returning to dramaturgy after previously working on *Cotton Patch Gospel* and *Room Service*. She also works as an electrician, light board operator and assistant stage manager for the Jewell Mainstage and has stage managed for the summer Acting Studio.

**JOSEPH KESSELRING** (*Playwright*) was the author of several plays, of which four were produced on Broadway, most famously *Arsenic and Old Lace*, which ran for 1444 performances on Broadway from 1939 to 1944, and subsequently all over the world. In 1980, the National Arts Club created the Joseph Kesselring Prize for up-and-coming playwrights, funded by Kesselring's widow, Charlotte. Among the playwrights who have won the prize are Tony Kushner, David Adjmi, Doug Wright, Anna Deavere Smith, David Auburn, Rajiv Joseph, Melissa James Gibson, Jo Carson, Nicky Silver, David Lindsay-Abaire, José Rivera, Naomi Wallace, Philip Kan Gotanda, Kira Obolensky, Tracey Scott Wilson, and Marion McClinton.

**HOWARD LINDSAY** and **RUSSEL CROUSE** (*Original Broadway Producers*) The Lindsay and Crouse partnership stands today as the longest collaboration of any writers in theatrical history, lasting for 32 years. Howard Lindsay was born in 1889 and died in 1968. He became an actor at 19 and went on to become a successful Broadway playwright and director. Russel Crouse was born in 1893 and died in 1966. After serving in the Navy, he worked on New York newspapers, gaining his first renown through a signed column in the Post. In 1932 he became head of the publicity department for the Theatre Guild and in 1933 wrote his first Broadway show, collaborating with Corey Ford on the musical comedy *Hold Your Horses*. From 1934 on Crouse wrote only with Lindsay. Their hits include *The Sound of Music* (with a score by Rodgers & Hammerstein); *Anything Goes* and *Red, Hot, and Blue* (with scores by Cole Porter); *Call Me Madam* (score by Irving Berlin); the long-running play *Life With Father* (which originally starred Lindsay); the Pulitzer Prize winning *State of the Union*; and *The Great Sebastians*, written for the Lunts. Their producing credits included *The Hasty Heart*, *Detective Story*, and *Arsenic and Old Lace*.

**MARK LUND** (*Scenic & Sound Design*) has designed over 120 TTC shows. Recent favorites include *Sweet Land*, *Crowns* and *Persuasion*. 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.

**SCOTT NOLTE** (*Producing Artistic Director*) is a co-founder and the Producing Artistic Director of TTC. Over the course of 43 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!

**MARIANNE SAVELL** (*Director*) was previously seen at Taproot as Mary Todd Lincoln in *A Civil War Christmas* and in the one woman show *The Amish Project*. Directing credits include: *Vanya & Sonia & Masha & Spike*, *The Christians*, *Wit*, *The Crucible* and the World Premiere of *Gulf View Drive* by Arlene Hutton. Marianne is a member of Stage Directors and Choreographers Society.

**DIMITRI WOODS** (*Dialect Coach*) is honored to be a part of Taproot's *Arsenic and Old Lace*. His recent stage credits include *Miss Bennet*, here, and Book-It's *Welcome to Braggsville*. He holds his MFA from University of South Carolina, and has worked regionally in The Bay Area, South Carolina and Seattle.

**TIM WRATTEN** (*Lighting Design*) has been playing with light for almost as long as he can remember, (not quite, because he can remember the troughs between the rail tracks for express steam trains to take on water without stopping). Light, how and what we see is a lasting fascination, and playing with it is great fun. He lives in Shoreline with a potter wife, a large cat and has a daughter who is busy as a Geologist.



Richard Nguyen Slonicker as Mortimer Brewster in *Arsenic and Old Lace* at Taproot Theatre. Photo by Erik Stuhag

# Brewster Family Photos



Elderberry picking. Abby, Martha & Theodore. 1943



Jumping



Tea party

"Insanity runs in my family. It practically gallops."

- MORTIMER BREWSTER -



g rope in the backyard.



eddy bear funeral



4th of July

Artwork by  
Rebecca Morris

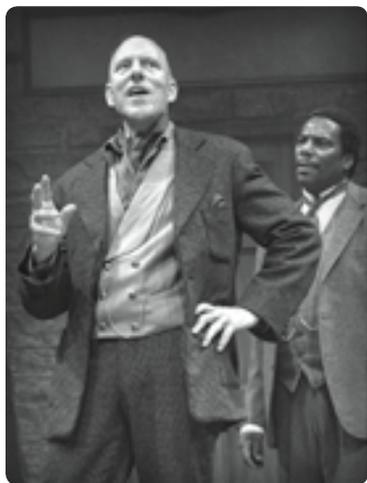
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and check your email in the coming week.

Photo Credits: **Left** - Michael Patten and Reginald André Jackson in *Baskerville: A Sherlock Holmes Mystery*. **Middle** - Hana Lass, Kelly Karcher, Melanie Hampton, and Shanna Allman in *Miss Bennet: Christmas at Pemberley*. **Right** - Ben Wippel and Brad Walker in *A Charlie Brown Christmas*. All photos by Erik Stuhau.

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# 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:

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Seattle, WA 98113-0946

### Administrative Offices:

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Fax: 206.297.6882

### Box Office:

206.781.9707  
[box@taproottheatre.org](mailto:box@taproottheatre.org)

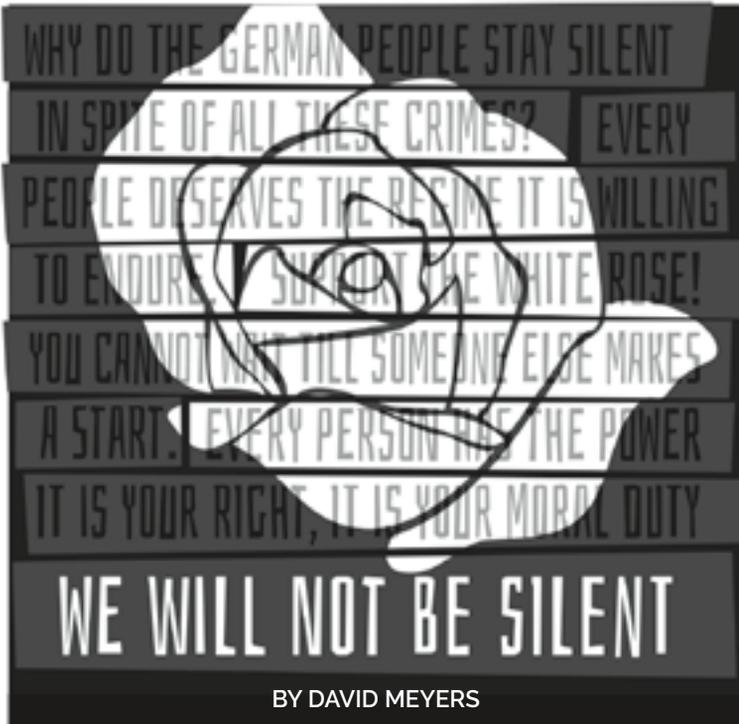
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COMING SOON TO TAPROOT THEATRE'S  
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MARCH 20 - APRIL 27

*The true story of an ordinary young woman during extraordinary times.*

Twenty-one-year-old Sophie Scholl is a college student, anti-Nazi activist and, along with her brother, a member of The White Rose resistance. Charged with treason and held in a German prison, Sophie is forced to play a psychological game of cat and mouse as she fights for her life and soul with a Nazi interrogator. This emotionally charged story testifies to the courage required to live out your values.

## HOW DO I SAVE?\*

- \$25 tickets can be purchased online or over the phone.
- Tickets MUST BE PURCHASED by March 2, 2019 for one of the seven performances listed to the right.
- Use discount code ELDERBERRY online or over the phone.
- Available for Level B & C seats only (green and blue seats when purchasing online).

### AVAILABLE DATES FOR \$25 TICKETS:

3/20 @ 7:30 PM                      3/28 @ 7:30 PM  
3/21 @ 7:30 PM                      3/29 @ 8:00 PM  
3/23 @ 2:00 or 8:00 PM

*\*This offer cannot be combined with any other discount and is not valid on previously purchased tickets. Only good for seat levels B & C. Limit 4 tickets per order. Third party service fees may apply. All sales are final. Exchanges can be made for \$5; upgrade fees may apply. When purchasing online, select "Adult" priced tickets, apply the discount code in the shopping cart.*

**WE WILL NOT BE SILENT is a play that examines reasons behind protest and the motivations of those who decide to speak out.**

Taproot Theatre is excited to host a series of post-show discussions following the Thursday performances of **WE WILL NOT BE SILENT**.

Featuring Taproot artists in **CONVERSATIONS** with local community leaders, these post-show discussions will reflect on the legacy of social justice movements across multiple generations.

Join us on March 28, April 4, April 11 or April 25 and stay tuned for more details about these **CONVERSATIONS** events.



Photo by Sonja Lowe

# COMING SOON

TO TAPROOT THEATRE'S  
ISAAC STUDIO THEATRE

MARCH 14 – APRIL 6



CREATED AND  
ORIGINALLY DIRECTED  
BY TED SWINDLEY

Patsy Cline had a singular way of telling a story. Tune in as her songs and letters weave a big-hearted tale of love and loss told through her unlikely friendship with Texas housewife, Louise Seger. This musical tribute features Cayman Ilika and Kate Jaeger, two of Seattle's finest voices, recreating the sound that captured the love of a nation with hits like "Walkin' After Midnight," "I Fall to Pieces" and "Crazy."



*Cayman  
Ilika*



*Kate  
Jaeger*

TAPROOT THEATRE  
COMPANY

# 2019 JEWELL MAINSTAGE SEASON

## FAMILY TIES



JANUARY 23 - MARCH 2

### ARSENIC AND OLD LACE CLASSIC COMEDY

by Joseph Kesselring



MARCH 20 - APRIL 27

### WE WILL NOT BE SILENT HISTORICAL DRAMA

by David Meyers



MAY 15 – JUNE 22

### KIM'S CONVENIENCE CONTEMPORARY COMEDY

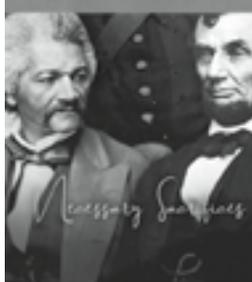
by Ins Choi



JULY 10 – AUGUST 17

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SEPTEMBER 18 - OCTOBER 26

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by Richard Helleesen

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## 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 between December 1, 2017 and December 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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Fall Press Corps Intensive lesson. Photo courtesy of Mariko Nagashima.

Encore Stages recently sat down with four members of the new TeenTix Press Corps, along with Mariko Nagashima, the Press Corps manager, for a behind the scenes look at what arts journalism means to them.

Since 2006, the TeenTix Press Corps has collaborated with professional critics to mentor teens interested in arts journalism through workshops and intensives. In 2015, TeenTix put the Press Corps on hiatus in order to put racial equity and social justice at the center of the program. They relaunched in Spring 2018 and we couldn't be more excited.

**Danielle Mohlman:** *What about arts journalism most appeals to you? How did you get started in this field?*

**Ben Capuano, senior at Mercer Island High School:** I got introduced through my school paper. Compared to other articles that we would put out, reviewing had an increased emphasis on writer voice, which I really enjoyed. I got interested in criticism from watching reviews on YouTube—where you really need a personality that shines through

all of your work. That was something that inspired me when I started out. And I think just over time it's been easier to—well, I guess I'm actually still working on finding my voice.

*I think that's a lifelong process as well. Or a career-long process.*

**Capuano:** Yeah. (Laughs.)

**Mariko Nagashima, Press Corps manager:** For sure.

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**Huma Ali, junior at Lake Washington High School:** I definitely agree with what Ben said about how you get to have an opinion, but it's also not just about your opinion. You actually have to look at the piece of art critically and assess what the artist did, how they did it and the constraints they had. And arts journalism also serves as a record for the artistic events that have happened over time.

**Erin Croom, senior at Garfield High School:** I feel like writing arts criticism is a more formal expression of my opinion. Because it's one thing to talk to my friend and say, "Oh I liked this movie." Or "I didn't like it." But to analyze it in a more—not really intellectual or scholarly way—but in writing. In words that make sense on paper instead of how I'm talking right now.

**Nagashima:** You kind of figure out your opinion about something *as* you're writing about it?

**Croom:** Yeah.

**Ali:** And I think you can also figure out *why* you think that. Because when you're talking to your friend, you're like, "Yeah, I don't like it." But when you're writing about it, you have to really dig deep and think, "Well, why don't I like it?"

*There are joys that come with arts journalism, but there are also challenges. Talk to me about a challenge you've faced and how you worked through it.*

**Joshua Fernandes, junior at Ballard High School:** One of the challenges that I faced recently was figuring out how to review something that I'm not really familiar with the medium of. I recently reviewed an improv show—and that was my first improv show. And it was a horror show—and that was also my first horror-themed experience. So, approaching it from a position where you're knowledgeable, but at the same

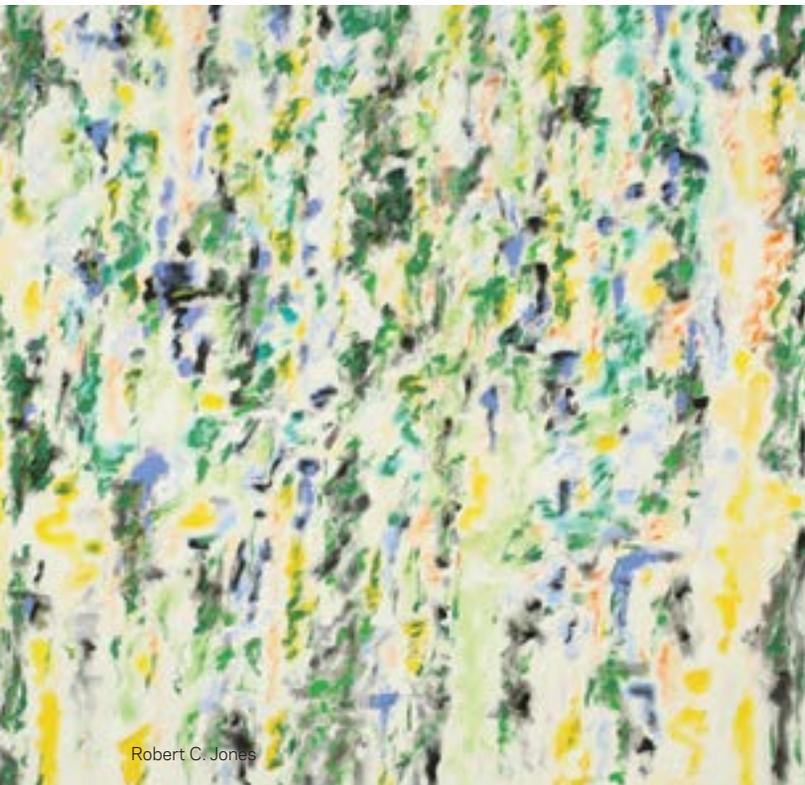


Seth Randal



Debora Moore

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Robert C. Jones

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- Debora Moore: Arboria
- Mary Van Cline: Selections from The Documenta Project
- All the Rivers Flow into the Sea: Introducing Martin Blank's Current

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Fall Press Corps Intensive lesson. Photo courtesy of Mariko Nagashima.

time vulnerable. It's really hard to strike a balance between the two and still make yourself sound authoritative.

**Right, because we're expected to be experts for the readers, even if we're not.**

**Croom:** I guess I had kind of an opposite experience when we saw the film *White Rabbit*. Film is where I feel the strongest, but with this one . . . it was just kind of odd and I didn't really like it. And it was disappointing that I didn't like it because I wanted to like the movie. I was kind of at a loss for what to say about it because I don't want to tear it to shreds; it doesn't deserve that. So, I researched. I looked at some other people's reviews to see what they thought and how that compared to what I thought. And that helped me figure out my own ideas.

**Once you sat down to write your review, did you feel the same way about the film as you had initially?**

**Croom:** I think so. It was just easier to articulate.

**Capuano:** During my first review for TeenTix, it was hard for me to physically juggle my notepad. I'd never really taken a notepad to go review a show before.

**And writing in the dark!**

**Capuano:** Yeah! And I didn't know how much to focus on my notes at the expense of not focusing on the show. So, I went on a note taking hiatus for a lot of the performance and then when I went back to write my review I was like, "Ah, I wish I had taken notes on this."



Fall Press Corps Intensive at a Seattle Repertory Theatre performance. *Photo courtesy of Mariko Nagashima.*

**Ali:** Well, generally I think it's hard to write how you're authentically feeling when you're seeing a new medium that you don't know much about. It's also hard to write about different types of art. Like we were just talking about: when you have a lot more practice with film, it might be harder to write about visual art. I enjoy theatre, so when I write about plays, it generally turns out better than when I write about visual art. It's hard to find a balance.

**Nagashima:** Also, there's been a little bit of a challenge in deciding what kind of style or voice TeenTix reviews want to have and deciding what, editorially, that looks like. Because this is new for everybody. We've never done this before.

***If you ran your own arts publication, what would it look like? What would you prioritize in terms of journalists and coverage?***

**Ali:** It would look like the Press Corps program. I just like how everything's set up.

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**Nagashima:** Because you helped set it up.

**Ali:** Oh yeah that makes sense. (Laughs.) I like the process. It's effective and it's fun. It's a very enjoyable process—especially how our editors go see shows with our writers.

**Croom:** I really like how in the Press Corps Intensive everyone is female-identifying. And it's just a totally different sense of community than in my classes, where it's both girls and boys. I think that focus, even though it's not intentional—it's just people who applied and got in—but it really does have an effect on how we discuss art and how we are willing to share our impressions and responses.

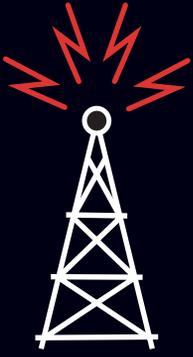
**Ali:** And the people who are involved want to be involved. At school, things are made more painful because people don't want to be there. But when you're doing Press Corps, everyone wants to be there and they do their part, so it makes it a lot more enjoyable.

**Fernandes:** I would agree. It's just a lot of people who are really passionate about art and they love doing what they do. And, ideally, they would never get burned out. And they'd continue to do what they love just because they love it.

**Capuano:** I read the TeenTix review for *A Star is Born*, and I had seen that movie. And when I read that review, I was able to have a different perspective on it—even though I had already seen it. I guess my ideal publication would allow people to take things that they were already somewhat familiar with and view it with a different perspective.

■ **Danielle Mohlman**

*This round table was lightly edited and excerpted from an interview conducted November 7, 2018.*

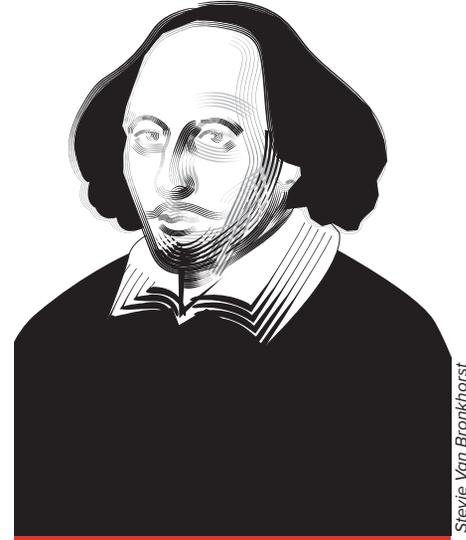


# Intermission Brain Transmission

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) Seattle Shakespeare Company presents *All's Well That Ends Well*, playing January 8–February 3. One of the bard's "problem plays", it is based on a story from a book written by Giovanni Boccaccio in the 14th century. What's the title of Boccaccio's book?
  - a) *Palace of Pleasure*
  - b) *The Decameron*
  - c) *The Canterbury Tales*
  - d) *Fairy Tales from Past Times with Morals*
- 2) Meany Center for the Performing Arts will present Italian pianist Filippo Gorini on February 15. Gorini was educated in Bergamo, Italy and Salzburg, Austria. What is the literal meaning of the word "Salzburg"?
  - a) Salt castle
  - b) Waltzing-place
  - c) Sea mountain
  - d) Saint's town
- 3) *American Junkie*, a play based on Tom Hansen's memoir, will play at Book-It Repertory Theatre February 14–March 10. The author's biological father was Jack Stangle. What was Jack Stangle primarily known as?
  - a) A Washington State senator who served the 1950s
  - b) An early trailblazer of regional cancer research
  - c) A famous Northwest realist painter
  - d) The architect responsible for early concepts of the Downtown Seattle Transit Tunnel
- 4) Taproot Theatre will show the classic play *Arsenic & Old Lace* January 23–March 2. This play, written by Joseph Kesselring, was later made into a film by Frank Capra. For which film did Capra win an Academy Award?
  - a) *It's a Wonderful Life*
  - b) *Mr. Smith Goes to Washington*
  - c) *Prelude to War*
  - d) *Lost Horizon*



Stevie Van Bronkhorst

Illustration based on the Chandos portrait (attrib. to John Taylor), believed to be William Shakespeare.

## 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.

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