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APRIL/MAY 2019

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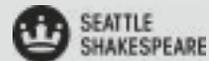
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Encore Stages is an Encore Arts Program that features stories about our local arts community alongside information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish specialty publications, including the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

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# Equity, Diversity and Inclusion in Seattle Theatre



*Pride and Prejudice* directed by Desdemona Chiang. Pittsburgh Public Theater (2018). Photo by Michael Henninger.

Danielle Mohlman continues her exploration of equity, diversity and inclusion in Seattle's theatre community by speaking with local artists and organizations about recent achievements and trials they have faced.

Over the last few years, equity, diversity and inclusion have become goals of theatre companies across the United States. But what does that look like in practice? We spoke with four theatres in Seattle who put these goals at the center of their practice and asked them to share their successes, aspirations and the areas they feel need improvement.

---

In October 2018, the Dramatists Guild and The Lilly Awards released *The Count 2.0*, a national census that analyzed data from six seasons of theatre, 2011 to 2017, looking at the production history of theatres of all sizes. The Count was focused on playwrights, lyricists and book

writers—the content creators of the theatre—and released information that doesn't feel all that surprising: of all the major cities surveyed, Seattle has the most room to grow. Between 2011 and 2017, only 8% of produced plays in Seattle were written by artists of color and only 24% by women.

The Count certainly has its own room to grow. It's impossible to count every single theatre in Seattle, let alone every theatre in the country, so they created a set of guidelines to generate the most representative survey. To start, the theatre must be a non-profit with at least a decade of experience professionally producing plays or musicals. Each theatre surveyed produced at least three plays or musicals each



Sara Porkalob and her grandmother Maria in *Dragon Lady*. Intiman Theatre (2017). Photo by Robert Wade.



Dedra D Woods in *Wild Horses* by Allison Gregory. Intiman Theatre (2018). Photo by Naomi Ishisaka.



Cast of *Native Gardens* by Karen Zacarías. Intiman Theatre (2018). Photo by Naomi Ishisaka.

season, with each production running longer than 21 performances. And the theatre had to be routinely reviewed, either nationally or regionally.

And while *The Count* didn't release data on generative artists who identify as queer, non-binary or disabled, the statistics still feel like a challenge to theatres. A challenge to create theatre that looks more like our world.

There are national efforts to meet this challenge, like *The Jubilee*, a nationwide theatre festival featuring works by artists who have traditionally been excluded—including but not limited

to artists of color; Native American, Indigenous and First Nations artists; women; non-binary and gender non-conforming artists; LGBTQIA2+ artists; Deaf artists; and artists with disabilities—and regional endeavors, like *The Women's Voices Theatre Festival* in Washington, D.C. But what are Seattle theatres doing to meet this challenge?

At Intiman Theatre, Artistic Director Jennifer Zeyl and Executive Director Phillip Chavira are using a compact and impactful mission to guide their way. Simply put, Intiman “wrestles with American inequities.”

“It means upending the apple cart,” Zeyl said. “Change to power structures must happen from the bottom up and the top down. It means remaining open to having every aspect of your organization challenged and changed. It means empowering youth voice and centering the vision and talents of the future.”

Chavira added that wrestling with these inequities isn't easy.

“It means talking about white supremacy,” Chavira said. “There will be tough conversations to have with your team and facing years of oppression can be challenging.”

Chavira pointed out that he's the first executive director of color in Intiman's 45-year history—and that equity, diversity and inclusion should extend far beyond the stage to include administration and executives as well. Chavira, who identifies as Latinx, Mexican-American and queer, moved to Seattle two years ago to take over the executive director role.

In 2018, Intiman retired their \$2.7 million debt and are now operating debt-free.

“But we're super lean,” Chavira said. “It's time to grow our company. Our mission is flourishing and audiences want more diverse narratives on stage.”

And as they flourish, Intiman is examining how they can become more inclusive.

“We are learning constantly,” Zeyl said. “Guarding the intersection of professional theatre-making and community storytelling takes humbleness, dexterity and a willingness to throw the rule book out the window.”

---

Pratidhwani's mission centers on creating performance opportunities



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*I and You* by Lauren Gunderson, a co-production with Theater Schmeater. Photo by Dave Hastings.

for artists of South Asian descent. Agastya Kohli, artistic director of the organization's Drama Wing, explained that this often materializes in producing plays with an India-centric view. But that's not a hard and fast rule.

"We've produced plays written specifically with Indian characters, as well as plays that were not written for Indian actors at all," Kohli said. "We are developing, fostering and maintaining a thriving pipeline of artists that all theatres in Seattle benefit from and can enrich their works with."

This season, Pratidhwani partnered with both Forward Flux Productions and Theater Schmeater to co-produce *A Small History of Amal, Age 7* and *I and You*, respectively.

"Pratidhwani is an engine that is enabling equity, diversity and inclusion not just within our footprint in performance arts, but well beyond the scope of just our productions," Kohli said.

Pratidhwani exists to nourish and nurture the Indian community in Seattle, from both an audience and artist perspective. Kohli, who identifies as a director, producer and actor who happens to be Indian, shared that the organization doesn't think

about diversity and inclusion when programming their season.

"We are creating a space where we naturally tell stories that look 'diverse' to the dominant culture of Seattle," Kohli said. "To us, these are not stories of 'others'—these stories are not 'different'. These are our stories. They ground us in a foreign land. They allow us to exist in two different worlds at the same time."

---

Identity is at the center of Deaf Spotlight's work as well. Patty Liang, the organization's executive director, identifies as Deaf, feminist, Chinese-American and someone who believes strongly in giving back to her community.

"You cannot ignore the intersecting identities that make you who you are," Liang said. "As a community member, I want to see the Deaf arts community thrive, especially women and artists of color. I want to help Deaf people succeed as professional artists without having to let go of their dreams."

Deaf Spotlight's mission is to showcase and celebrate Deaf culture and American Sign Language through the arts.

"Our entire organization is fluent in ASL," Liang said. "The majority are Deaf, and represent a range of professionals and community members who believe in supporting the Deaf arts community. There is not enough visibility for Deaf artists and their contributions to the art world, and there aren't enough professional opportunities for Deaf artists to hone their skills. We want to change that."

In Liang's experience, most arts organizations don't plan for Deaf and disabled access.

"As an artist and an arts administrator, I want the ability to go to any event, any time I want, without having to struggle to request interpreters beforehand," Liang said. "My professional and artistic growth has been stunted by the lack of options available to me. The same is true for many Deaf and disabled artists."

Liang understands from experience that making performances accessible takes time and resources. She challenges theatres and other arts organizations to budget for interpreting, captioning, audio descriptions and other neurodiverse and physical accommodations.

Deaf Spotlight started a short play festival to see Deaf performances, stories and experiences on stage. Kellie Martin, who identifies as both queer and Deaf and uses the pronouns "ze" and "zir," runs the festival each year.

"I never thought I would fall in love with theatre," Martin said. "In college, I realized that theatre is rich with depth in terms of analyzing each character's role on the stage and the stories that made them who they are. I like to make people think. As an art advocate, I often see the potential in people from my community, and I want to help Deaf artists thrive in their creative fields."



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*The Crucible* directed by Desdemona Chiang. PlayMakers Repertory Company (2016). Photo by Jon Gardiner.

Martin shared that ze admires the six playwrights who were featured in the 2019 festival.

“I’m really excited for these playwrights to grow, evolve and to create even more plays with their own authentic experience—rather than having hearing playwrights write for Deaf actors,” Martin shared. “I love seeing the Deaf, hard of hearing and DeafBlind communities have a chance to share their artistic expression.”

Martin is continuing to hone zir craft, but wishes access to workshops, panels and forums was a given.

“I don’t want to feel frustrated at not having access to these types of professional development opportunities,” Martin said. “I want accessibility available without having to ask in advance, including interpreters and relevant assistive technology.”

Desdemona Chiang, a freelance director who identifies as both Chinese and American, understands that as

an Asian female director working nationally, she’s in demand.

“I’m a commodity,” Chiang joked. “Right? I’m very useful. Because if someone wants to produce Shakespeare, it’s like ‘Oh! We could totally diversify our season if we have Desdemona direct Shakespeare.’ Or if ACT wants to do an Asian play. The fact of the matter is, the number of directors who work on a regional theatre level who can check off ‘Asian’ and check off ‘female’ are very few.”

Chiang walks into any meeting with a LORT (League of Resident Theatres) establishment knowing that she’s valuable because of how she presents. However, Chiang often only sees those diversity boxes checked on the one show she’s hired on.

“I think what a lot of theatres do, when they’re looking at the leading edge for diversity, is that they look at the plays they’re programming,” Chiang said. “Right? ‘We want to program writers of color.’ Or more female or non-binary writers. And from there, hopefully that opens up some opportunities for the

creative team. But I think a lot of times they begin with the text. I think they do it because they have to, not because they want to.”

But that’s not the only way to make change in regional theatre.

Over the course of our conversation, Chiang brought up Mixed Blood Theatre Company in Minneapolis, a theatre Jennifer Zeyl also cited as an inspiration for her own work.

“I don’t question their motives,” Chiang said. “It’s not about inclusivity or diversity. It’s actually about justice. Jack Reuler at Mixed Blood is very concerned about justice and access. And it’s not just about the optical representation of brown bodies on stage. He’s genuinely interested in an economic justice.”

Chiang explained the theatre’s Radical Hospitality program for communities that didn’t have a way to physically get to the theatre. Reuler set up free buses for folks with transportation needs and provided free tickets for low income audience members.

“This is the tricky part when we’re talking about diversity and inclusion,” Chiang said. “We’re talking about ‘Oh, let’s just show more brown people.’ And I don’t think that’s the solution. And that’s actually pretty problematic. Because what we’re not dealing with is how it affects the injustice in our society.”

That sounds like an excellent challenge to Seattle theatres. ■

---

*Danielle Mohlman is a nationally produced feminist playwright and arts journalist 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 the 2018 Umbrella Project Writers Group. [www.daniellemohlman.com](http://www.daniellemohlman.com)*

Scott Nolte,  
*Producing Artistic Director*

Karen Lund,  
*Associate Artistic Director*

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# Kim's 편의점 CONVENIENCE

by Ins Choi

## CAST

*(In Order of Appearance)*

*Appa* James Yi\*  
*Rich, Mr. Lee, Mike, Alex* Obadiah Freeman  
*Janet* Lia Lee  
*Umma* Annie Yim  
*Jung* Parker Kennedy

## PRODUCTION

*Co-Director* David Hsieh  
*Co-Director* Scott Nolte\*\*  
*Scenic & Sound Design* Mark Lund  
*Costume Design* Pete Rush  
*Lighting Design* Amanda Sweger  
*Stage Manager* Madison Silva\*  
*Dramaturgs* Seayoung Yim & Mario Gomez  
*Dialect Coach* Dimitri Woods

## SETTING

**Place:** A convenience store in Toronto's Regent Park, a low- to middle-income neighborhood made up mainly of recent immigrants, and Umma's church sanctuary.

*Kim's Convenience* is approximately 90 minutes. There is no intermission.

*Kim's Convenience* was originally produced as part of the 2011 Toronto Fringe Festival. The premiere production of *Kim's Convenience* was produced by Soulpepper Theatre Company, Toronto, ON.

*Kim's Convenience* is represented by and produced under license by arrangement with C. Derrick Chua, Barrister & Solicitor.

\*\*  The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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

# FROM THE DIRECTORS

## Two for One



When *Kim's Convenience* was first published in 2012, after its Toronto Fringe World Premiere the year prior, I was the drama book buyer at a prominent local bookstore. A copy of the script landed on my desk and I added it to my ever-growing and ever-daunting pile of scripts to read.

Cut to four years later in 2016. I was driving home one night after rehearsal and heard a public radio interview of Ins Choi discussing his play and the popular new series it had inspired. That prompted me to move the play to the top of the stack, and I dived into it immediately. I remember giggling with joy and weeping tears of empathy that night when I finally read the play. I immediately fell in love with the story and thought it would be a wonderful piece to work on someday. Having grown up as the second generation in an Asian family in North America, I instantly related to this story and the experiences of Janet, Jung and their immigrant parents.

Jump again to 2018. Imagine my blessed delight when Scott told me Taproot was planning a production and invited me to co-direct it with him.

Skip ahead to now. We've assembled a brilliant production team and cast with Korean-descent actors portraying this unforgettable Korean-Canadian family for this American West Coast Premiere. This simple and timely story about family ties, the generational divide and the estranged relationship between father and son touches on many universal truths that I know all audiences can relate to. It deals with love, insecurities, prejudices, cultural curiosities, family, racism, stereotypes and expectations we have all faced and experienced.

Enjoy!

David Hsieh  
Co-Director



Back in 2013, some friends from Toronto told me about *Kim's Convenience*, a hilarious and heart-rending play they'd seen at Soulpepper Theatre.

That started my hunt to find and read Ins Choi's script. My friends were right! I began corresponding with Ins about producing the show here, but the rights were unavailable

because of a national tour, an Off-Broadway production and the CBC television series it inspired. Then in 2018, I found out two of my peers in British Columbia were producing *Kim's* at their theaters, so I reached out to Ins again with high hopes – and we became the first American theatre company to receive the rights to produce this Canadian gem.

You won't be able to resist the Kims. Through their challenges and disagreements their (mostly unspoken) deep love binds them together. Their sometimes-too-honest depiction of the immigrant experience, home and family will hit you right in the gut. Theirs is a precious story I have long wanted to bring to Seattle.

Thanks to my co-director David Hsieh, Founding Artistic Director of ReAct Theatre, for his wisdom, talent and willingness to join me in the director's seat.

We're open for business!

Scott Nolte  
Co-Director  
Producing Artistic Director

Kim's 편의점  
**CONVENIENCE**  
CREW

**PRODUCTION STAFF**

Malie Fujii – Assistant Stage Manager  
Andrea Spraycar – Props Master

**COSTUME STAFF**

Janelle Bimgrough – Dresser  
Veronica Dimoff, Rachael Smith-Ferri – Stitchers

**SCENIC, LIGHTING & SOUND STAFF**

Kyna Shilling – Master Electrician  
Kathryn Louise – Light Board Operator  
Benjamin G. Symons, Kyle Thompson – Sound Board Operators  
Tim Samland – Scenic Carpenter  
Gabe Airth, Julian Amrine, McKayla Bower, Michael Chinn,  
Rob Falk, Blair Feehan, Maria Gray, Kat Greasser,  
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# KIM'S CONVENIENCE COMPANY



**OBADIAH FREEMAN** (*Rich, Mr. Lee, Mike, Alex*) is excited to have his debut performance at Taproot Theatre in *Kim's Convenience*. He began performing publicly through the Langston Hughes Performing Arts Center located in his childhood neighborhood, Seattle's Central District. Obadiah attended Garfield High School where he performed

in multiple shows at the Quincy Jones Performing Arts Center. After studying in Chicago, he returned to Seattle to be inducted into Unexpected Productions Improv Company, and to find representation with Topo Swope Talent.



**PARKER KENNEDY** (*Jung*) is excited to be in his first production at Taproot. He was last seen as Jim Baxter in *Perfect Arrangement* (ReAct). He has also been involved in *The Tempest* and *Richard III* (RebatEnsemble). He is very excited to work with such a talented group of artists.



**LIA LEE** (*Janet*) is a Korean/American multimedia creative, storyteller and founder of the *Ugly Asian Girl* blog. She is over-the-moon to make her Taproot Theatre debut in such a personally significant show. Most recently, you may have seen her in *Mamma Mia* (Seattle Musical Theatre), *Legally Blonde* (Showtunes), *The Pajama Game*

(Centerstage) and *The Last Five Years* (ReAct). A massive thank you to everyone who made this production possible!  
@missliale



**JAMES YI** (*Appa*) A first timer with Taproot, James Yi is excited to reprise the role of Appa. He has previously played Appa with Chemainus Theatre and Pacific Theatre in BC. Past credits include *Flower Drum Song* (Vancouver Asian Canadian Theatre) and *The Odd Couple* (Vancouver Asian Theatre). He also works in film and tv in Vancouver, BC

and lives there with his wife and two daughters. Originally from Cleveland, Ohio, James is thrilled to see *Kim's* being done on American soil.



**ANNIE YIM** (*Umma*) is a native Texan; educated in NYC (NYU/Columbia University). She believes in the power of storytelling, especially the untold stories of many immigrants. Since moving to the Seattle area, Annie has worked with Seattle Children's Theatre, Seattle Shakespeare, Book-It Theatre, Theatre 22 and Cafe Nordo. Film

roles include Rammy Park's *The Homecoming Queen*. She's incredibly thankful for the opportunity to work with Taproot and on this story of generations leaning into love.

**INS CHOI** (*Playwright*) was born in Korea, but grew up and currently lives in Toronto, Canada with his wife and two children. As an actor, he has worked with theatre companies such as fu-GEN, Stratford and Souleppper. As a writer, his debut play, *Kim's Convenience*, premiered at the 2011 Toronto Fringe Festival before launching Souleppper's 2012 season. It then toured across Canada and was adapted into a TV series of the same name which is now shooting its fourth season on CBC (seasons 1-3 can be found on Netflix). Ins is a writer, executive producer and co-creator of the TV series.

**MARIO GOMEZ** (*Dramaturg*) is a Seattle based dramaturg, designer and director. He has worked in over 230 productions in the Seattle area. Past dramaturgical credits include *Oslo* with ACT Theatre, *The Happiest Song Plays Last* with Theatre22, and the *ACTONE Festival* organized by ACT Theatre and OCC featuring Pulitzer Prize winner Martyna Majok. More about Mario at [www.onlinedramaturg.com](http://www.onlinedramaturg.com) and [marioagomez.com](http://marioagomez.com).

**DAVID HSIEH** (*Co-Director*) is the Artistic Director at ReAct Theatre where favorite directing credits include *The White Snake*, *The Aliens*, *Time Stands Still*, *Yellow Face*, *Rabbit Hole*, *Closer* and *The Joy Luck Club*. Onstage in Seattle David has appeared in *A Very Die Hard Christmas*, *Hotel On the Corner of Bitter and Sweet*, *Royal Blood*, *The Brothers K*, *The Best Christmas Pageant Ever* and *A Language of Their Own*. Next, he's directing *Salty* for ReAct this August.

**MARK LUND** (*Scenic & Sound Design*) has designed over 100 shows at Taproot. Recent favorites include *Baskerville*, *Sweet Land* and *Persuasion*. Other design work includes Seattle Shakes, Book-It and award-winning short films. Mark is also a voice over actor including many years as Falco Lombardi in *Star Fox* for Nintendo. Love to Karen, Hannah & Jake.

**SCOTT NOLTE** (*Co-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 *Camping with Henry & Tom*, *Relativity*, *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!

**PETE RUSH** (*Costume Design*) designs scenery and costumes for the theatre. He recently designed *Miss Bennet: Christmas at Pemberley* for Taproot. Seattle designs include: ACT Theatre, 5th Avenue Theatre, Seattle Shakespeare Company, Book-It Repertory, New Century Theater Company, ArtsWest, Washington Ensemble Theatre and Seattle Public Theater. Regional: Hangar Theatre, George Street Playhouse, Berkshire Theatre Festival and Bloomsburg Theatre Ensemble.

**MADISON SILVA** (*Stage Manager*) (she/her) is a freelance stage/production manager in the Seattle area. Previous credits include *Above Between Below* (Seattle Children's Theatre), "*B*" (Washington Ensemble Theatre), *Veils* (Macha Theatre Works), *We Will Not Be Silent*, *Lady Windermere's Fan* (Taproot Theatre), *Imaginary Opus* (eSe Teatro), *Inside Out and Back Again* (Book-It Repertory Theatre) and *Peerless* (ArtsWest). Her work as an artist and activist is focused on equity, diversity and inclusion both onstage and backstage.

**AMANDA SWEGER** (*Lighting Design*) is a lighting and scenic designer who has free-lanced in Seattle, Chicago, Nashville and Philadelphia. She received an MFA from Northwestern University in 2011 and is now a tenured 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.

**DIMITRI WOODS** (*Dialect Coach*) is excited to be returning to Taproot as the dialect coach for *Kim's Convenience*. This is his fourth production as a coach with Taproot (*Arsenic & Old Lace*, *Crowns* and *A Civil War Christmas*). Dimitri is a Seattle native, and has worked regionally as an actor in the Bay Area, South Carolina, as well as locally on stage at Taproot, Seattle Children's Theatre, ArtsWest, Book-It and Theatre9/12.

**SEAYOUNG YIM** (*Dramaturg*) Seayoung (SHEE young) Yim is a Seattle-based award winning playwright. Seayoung is thrilled to work with Taproot Theatre as a dramaturg. Her work has been produced at Annex Theatre, Theatre Off Jackson, Pony World, Mirror Stage, Theatre Battery, Live Girls! Theater and 14/48 Projects. She belongs to an Asian American playwriting collective, SIS Writers Group. She will be pursuing her MFA in playwriting at Brown University in the fall. [www.seayoungyim.com](http://www.seayoungyim.com)

## ACKNOWLEDGMENTS:

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# COMMUNITY BO



**SEAYOUNG:** How long has your family lived in the United States?

**MARIO:** My immigration story is a bit complicated; I can't answer with a simple number. I'm at the same time a 1st, 3rd, and 4th generation immigrant. And that's just on my father's side. My great-grandparents first came to the US in the 1910s escaping the Mexican Revolution, then my grand-father came to Wyoming in 1926.

**SEAYOUNG:** Escaping why?

*Read Mario's answer and the full the conversation online at [taproottheatre.org/kims-convenience](http://taproottheatre.org/kims-convenience)*



**SEAYOUNG:** People don't always realize the loss that comes with immigrating to the US - the ache of losing home and culture. It's really difficult being the only one that looks like you or sounds like you. And the feeling that if you're not "white" you aren't alright.

I always wondered what it would be like to grow up in Korea... or even Los Angeles' Koreatown. In *Kim's Convenience*, the church and faith play an important and positive role in the characters' lives and is central to many Korean communities -- including offering Korean language classes, like the ones I took as a child.



**MARIO:** Do you feel that your parents had to prove themselves?

**SEAYOUNG:** Oh yes, but mostly to other Koreans. But it was also to the US. I think they never quite left survival mode even when they had money. The trauma of war can make people be hyper-vigilant, always worried about when things might run out or never being able to fully relax.

**MARIO:** Was it just about economic stability? Or did they also worry about how they were perceived?

**SEAYOUNG:** They're intertwined. You had to look like you were successful to counter the anti-Japanese and anti-Asian sentiment that existed in the US. You needed to have exaggerated visibility... like the way Appa came to the US. His importance in his community. He demands to be seen, because he's the only one who will?

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[Public domain]

MARIO GOMEZ



A CONVERSATION  
BETWEEN DRAMATURGS  
MARIO GOMEZ AND  
SEAYOUNG YIM

**MARIO:** Are there particular moments in *Kim's Convenience* that resonated with you or reminded you of your family?

**SEAYOUNG:** Well, I spent a great deal of time in a convenience store in Everett, WA. So the whole getting to know customers and their business was something that resonated for me. Also, having to work long hours, the language barriers, and the cultural differences between generations in the family also spoke to me.

**MARIO:** For me, it was a lot about how long and how much my dad worked to give us the life he dreamt for us. Just like Appa. After my dad started his third foundry, he spent a lot of time at work. There were weeks where I didn't see him because he left to work before I woke up and came back after I had gone to bed. He was doing what he had to do in his mind to provide for us and give us the life he wasn't able to have himself.

MARIO AND DAD



**SEAYOUNG:** What about for you when you arrived here permanently? What was it like for you? Especially since you were familiar with American culture?

**MARIO:** Different, moving here wasn't that big of a shock since I grew up with both cultures. My family lived in a weird space where we shared a lot of Mexico's culture and way of thinking while we also had a very decisively American way of thinking. A lot of the media we consumed was from the US or at least in English. My sister and I always went to bicultural schools.



# Give stop shop



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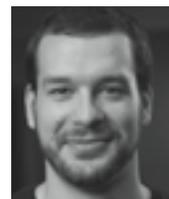
**Brenna Wagner**  
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## HELPFUL INFORMATION

### 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, furniture and clothes. Please email photos of prop/furniture inquiries to [kyna@taproottheatre.org](mailto:kyna@taproottheatre.org). Please email photos of clothes to [laurenmk@taproottheatre.org](mailto:laurenmk@taproottheatre.org). Because of limited storage not all donations can be accepted. No paint donations.

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**TAPROOT THEATRE**  
ACTING STUDIO

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

**Administrative Offices:**  
206.781.9705  
Fax: 206.297.6882

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

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**Karen Lund** - Associate Artistic Director  
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**Marty Gordon** - Custodian

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**Josh Krupke** - Marketing & Development Associate

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# THANK YOU

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund. This list reflects gifts made between March 1, 2018 and April 1, 2019. 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 Josh Krupke at 206-529-3676 or [joshk@taproottheatre.org](mailto:joshk@taproottheatre.org).

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Reel Grrls' Tapestry 360 camp (2018). *Photo courtesy of Reel Grrls.*

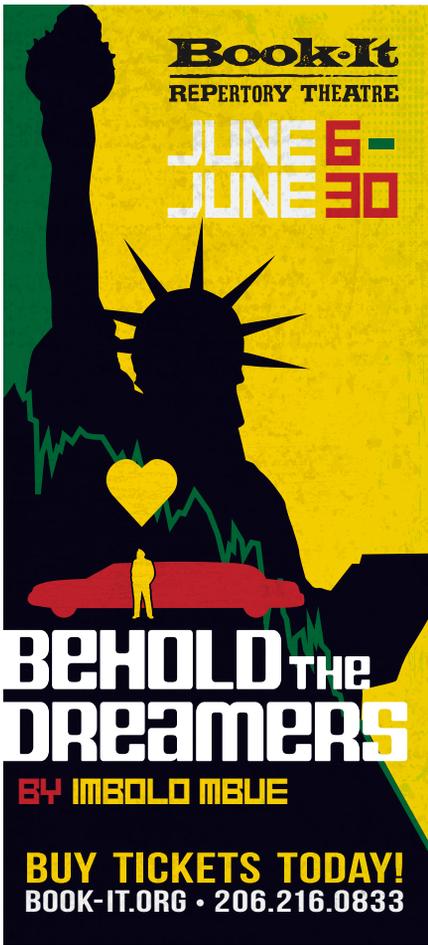
Nancy Chang is the executive director of Reel Grrls. Encore sat down with her recently to discuss arts education, culture shifts and the *Twin Peaks* reboot.

Reel Grrls believes that youth voice and media representation matter. Since 2001, Reel Grrls has been a community driven non-profit that centers on grrls (they use “rr” to be inclusive of gender non-conforming youth). The organization supports them on their path as they transition into young adults by equipping them with social justice values, media literacy skills and access to mentors and tools to create media that matters to them. Reel Grrls helps them find their path as professional media makers. The organization does this through three tracks: teaching traditional film, web content and immersive technology.

**Encore: How did you get involved in Reel Grrls?**

**NC:** In 2014 I learned there was an opportunity at Reel Grrls to reflect on the organization’s 14-plus years of pioneering work in advancing womxn media makers—that “x” signifies the inclusion of gender non-conforming people—I was attracted to the work of reflecting for an organization that had

been trailblazing. Reel Grrls started before YouTube and mobile devices—these major disruptors are opening a whole can of worms of impact to our collective humanity and we have all just been along for the ride. With that, keeping Reel Grrls open and viable the last four years has been a challenge in a rapidly changing city. It is hard for those not making tech salaries



Reel Grrls' Tapestry 360 camp (2018). Photo courtesy of Reel Grrls.

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Reel Grrls' Tapestry 360 camp (2018). Photo courtesy of Reel Grrls.

to survive, let alone a small scrappy feminist media organization.

**What does Reel Grrls offer that other media production classes/courses don't?**

I have learned from young filmmakers who have taken other courses from other organizations that Reel Grrls goes beyond providing the technical instruction. Our program team cares about the student as a whole. We offer a community, we talk about values and social justice—these conversations just aren't happening

in other technical programs. Our grrls aren't just wanting to learn skills to be a flawless technical film maker—they want to be creating content that is shifting culture and puts us all in touch with our humanity.

**Who have been some notable instructors at Reel Grrls?**

Reel Grrls has had a variety of amazing people instruct. Lila Kitaeff was one of the first staff members and now they run KUOW's RadioActive Program. Anita Sarkeesian of Feminist

Frequency worked with us on a vlogging workshop. Megan Griffiths and Lacey Leavitt are both Seattle film legends. Angela Bernardoni worked on the *Twin Peaks* reboot. Documentarian Jill Freidberg is currently highlighting the gentrification in the Central Area with a community project called Shelf Life. Reel Grrls also worked with Tracy Rector to launch Longhouse Media and train Native youth.

**“Our grrls aren’t just wanting to learn skills to be a flawless technical film maker—they want to be creating content that is shifting culture and puts us all in touch with our humanity.”**

**What have been some notable successes of work done by young womxn in the program?**

Wynter Rhys is 18 and working on her first full length. She is super talented and focuses on narrative suspense. Tani Ikeda, a former board member, started her own non-profit called imMEDIATE Justice and is making amazing music videos and documentaries.

**What are some of your favorite memories working at Reel Grrls?**

The memorable moments are tied to seeing the transformation of young people in our programs and how they continue to stay involved. We have two board members that are

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## Edgar Arceneaux: Library of Black Lies

NOV 17, 2018 – JUN 2, 2019

Edgar Arceneaux. *Library of Black Lies* [detail]. 2016. Wood, mirrored glass, mylar, newspaper, hard-bound books, sugar crystals, lighting fixtures, audio component. Photo: Jonathan Vanderweit.

HENRY ART GALLERY HENRYART.ORG

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alums of the program—Julia Levy and Sarah Greenleaf. I have really enjoyed working with them and developing a stronger network for feminist media makers to be well supported.

Last February, I met up with alums in New York City. One of them, Ayanda Chisholm, told me that she really appreciated that Reel Grrls provided a feminist set to experience, because now as a freelancer she can see the difference in non-feminist sets. She let me know that she is focused on creating and working only on feminist sets. Ayanda busted my own personal

**“our grrls . . . aren’t the ones needing saving, since we are teaching them the skills to be powerful when they do meet a Harvey—they know their value and can speak up and fight for themselves.”**

doubts of focusing my work on creating safe learning spaces centered on grrls—because at the end of the day they have to go into the world of the Harvey Weinstens. It has helped me to reframe my work and see our grrls as those that aren’t the ones needing saving, since we are teaching them the skills to be powerful when they do meet a Harvey—they know their value and can speak up and fight for themselves.



Nydia Kehnle; Tessellation 4



Kim Eichler-Messmer; Barn (Remnant)

## MODERN QUILTS Designs of the New Century

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MODERN QUILT GUILD

**What are you most looking forward to in 2019?**

In 2019 our team has grown and I am thrilled to go out into the community and talk about the amazing work we have been moving forward on with our partners, like our Learning Immersive Tech pilot program that addresses the need for low-income students of color in Seattle and South King County to gain equitable access to STEM fields through arts education. Our state is investing in the creative economy and we want to make sure that we correct the lack of diversity amongst tech workers and provide youth of color, that are not traditionally represented in the field, a path to co-create with adults the future of their education, economic success and how we explore humanity through immersive tech.

I am also looking forward to working with the new leadership on my board led by Jennifer King, of Microsoft Education; Emily Guillen, of the Henry Art Gallery; Elizabeth Mazé, of The Derschang Group; and Michael Herschensohn, of the Washington State Arts Alliance.

**How can someone help your organization?**

We currently are looking for people to help us move our ambitious year forward through board and committee service, event volunteers, community partners, clients, sponsors and donors. Yes, you can hire Reel Grrls Productions to produce your company or organization's media production needs!

To learn more about Reel Grrls and how to get involved, visit [reelgrrls.org](http://reelgrrls.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.*

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## MAY 8, 2019



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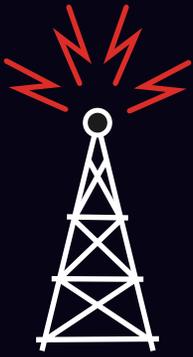
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# Intermission Brain Transmission

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) On April 7, the Monterey Jazz Festival on Tour will perform at Seattle Theatre Group's Moore Theatre. During this 60th Anniversary celebration tour, six of the finest young jazz artists will perform. Which performer grew up in the Seattle area?
  - a) Bria Skonberg
  - b) Melissa Aldana
  - c) Christian Sands
  - d) Yasushi Nakamura
- 2) Ballet Preljocaj comes to Meany Center April 4–6, performing *La Fresque* (The Painting on the Wall) about a traveler who falls in love with a girl in a mural and joins her in it. The story is based on a fantastic tale as collected in *Strange Stories from a Chinese Studio*, by Pu Songling. When was this published?
  - a) 1901
  - b) 1740
  - c) 1178
  - d) 600
- 3) Shakespeare's *As You Like It* comes to Seattle Shakespeare Company April 23–May 19. This comedy of romance and disguise features fully-developed female characters, hijinks nonpareil and some of the most famous speeches from the Bard's oeuvre. Which of the following Shakespeare quote is from this play?
  - a) "All the world's a stage, and all the men and women merely players . . ."
  - b) "These violent delights have violent ends . . ."
  - c) "When we are born, we cry that we are come to this great stage of fools."
  - d) "Some are born great, some achieve greatness, and some have greatness thrust upon 'em."
- 4) At Seattle Repertory Theatre, *Tiny Beautiful Things* will run May 17–June 23. This play is based on the collection of "Dear Sugar" advice columns by memoirist Cheryl Strayed. It was adapted for the stage by actress and writer Nia Vardalos. Which of the following movies is not written by Vardalos?
  - a) *My Big Fat Greek Wedding*
  - b) *Connie and Carla*
  - c) *Larry Crowne*
  - d) *Up in the Air*



Jeffery Hayes, Wikimedia Commons



John Vetterli, Wikimedia Commons

(left) Seattle skyline and Elliott Bay. (right) Toronto skyline from Toronto Harbour.

- 5) May 15–June 22 will see *Kim's Convenience* staged at Taproot Theatre Company. This dramedy, now also a TV sitcom, tells of generational conflict in a Korean-Canadian family who own a small store in Toronto, Ontario. Which Canadian or United States city is the furthest north?
  - a) Toronto
  - b) Seattle
  - c) Ottawa
  - d) Montreal

## 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.

1) d. Yasushi Nakamura. Born in Tokyo, Japan in 1980, Nakamura grew up in Washington and graduated from Newport High School in 2000, before going on to Berkeley and Juilliard. 2) b. 1740. This anthology of fairy tales and ghost stories was published after the author's death. Songling is thought to have written it between 1670 and 1707. 3) a. "All the world's a stage, and all the men and women merely players . . ." delivered by the melancholic Jacques, to the father of the play's heroine, Rosalind. 4) d. *Up in the Air*. Vardalos wrote the screenplay for *My Big Fat Greek Wedding* and *Connie and Carla*, and co-wrote *Larry Crowne* with Tom Hanks, who also starred in the film. 6) b. Seattle. Our city is also the northernmost U.S. metro area.

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### OPTIONAL ADD-ON

**COSTA-JACKSON SISTERS IN CONCERT | Nov. 2, 2019**

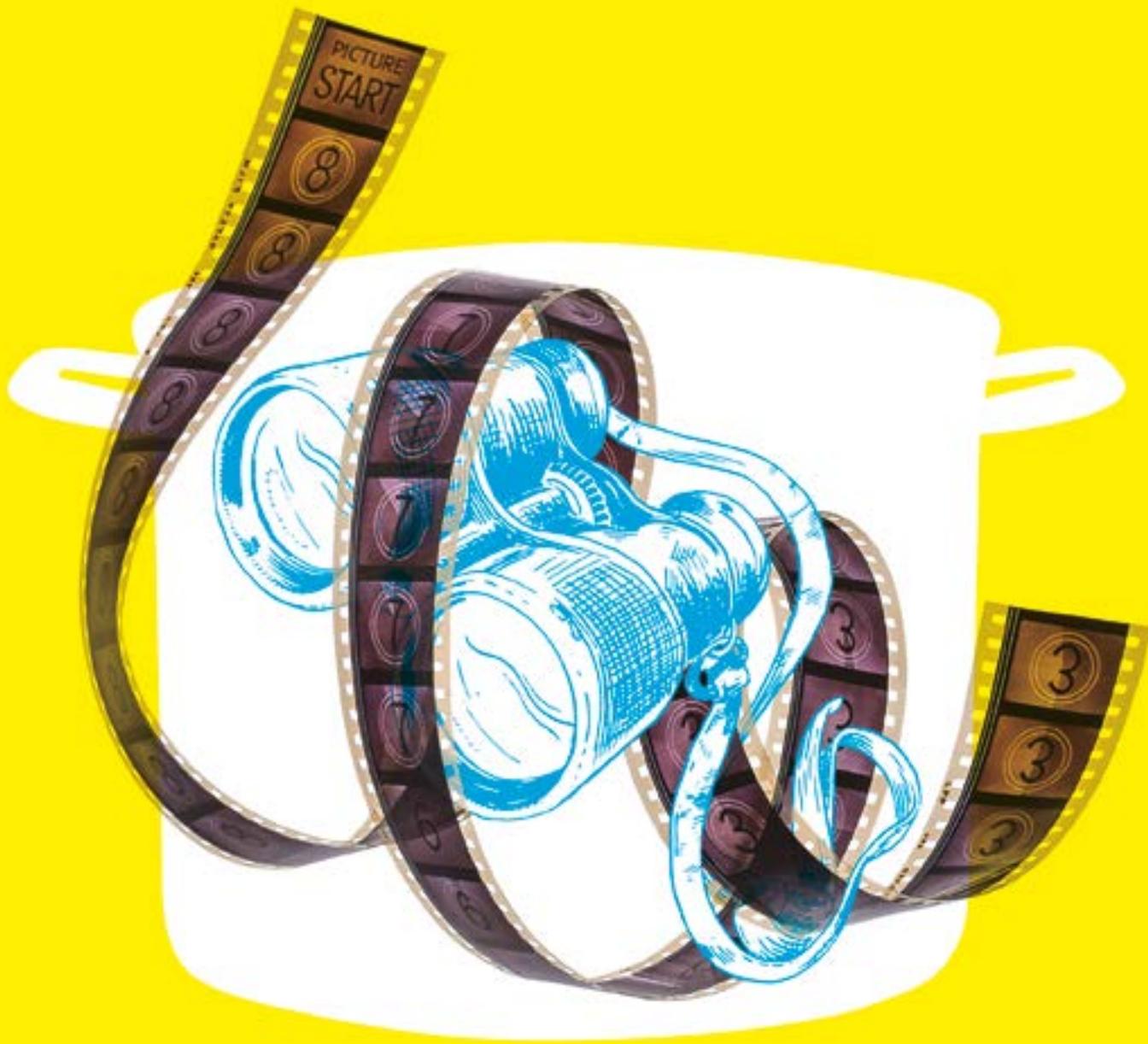
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