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PREMIERE

# BRIGHT STAR

INSPIRED BY A TRUE STORY

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**Steve Martin**

Music, Lyrics, & Story by  
**Edie Brickell**

Directed By Karen Lund  
July 10 – August 17



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# encore STAGES

Summer 2019

Volume 15, No. 7

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are our priority here at Encore and it is these three pillars on which we were founded almost 50 years ago.

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Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Guide and Catalog, Official Seattle Pride Guide, and GSBA Guide & Directory. Learn more at [encorespotlight.com](http://encorespotlight.com).

### Encore Stages features the following organizations:



# Pacific Northwest Ballet Thinks Outside the Box—and the Theatre!—with OUTSIDE/IN



PNB School students in Christopher D'Ariano's *Youthquake* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

Danielle Mohlman gets the inside scoop on Pacific Northwest Ballet's summer public performance, NEXT STEP: OUTSIDE/IN.

Once summer rolls around, nothing can stand between a Seattleite and the outdoors. Which is why the Pacific Northwest Ballet made outdoor performance an annual tradition.

Ask any Pacific Northwest resident what their favorite time of year is and they'll answer, without hesitation and with a resounding amount of verve, summer. Every workday ends with a detour through the Olympic Sculpture Park or a jaunt around Green Lake. Every weekend is filled with long lazy trips to Golden Gardens or taxing treks in hiking boots. But we're still art lovers. Just don't make us go inside.

When it comes to merging a love of the outdoors with a love of art, Pacific Northwest Ballet has you covered. In June 2016, PNB started what will hopefully be a very long tradition of outdoor summer performance, beginning with Sculptured Dance at the Seattle Art Museum's Olympic Sculpture Park in 2016 and 2017, and continuing on with an annual series of performances on their home turf in 2018 and, now, 2019.

Longtime ballet audiences may remember the first iteration of PNB's outdoor performance series: summer performances held at Chateau Ste. Michelle from 1992 to 1995. Audiences



The Purple Lemonade at Summer at SAM: Sculptured Dance, 2017. Photo courtesy of Ron Gatsby

were charged admission and, as the story goes, there was always a little too much rain. The best part of this new and improved outdoor performance tradition? Admission is free and open to the public.

Peter Boal, artistic director of the Pacific Northwest Ballet, cited access, inclusion and a total removal of entrance barriers as the main reasons these outdoor performances are, and always should be free.

“One of the reasons that we have been interested in outdoor performances of late is to create easier access to ballet,” Boal said. “We had 5,000 attendees at our first Sculptured Dance, many of whom were seeing PNB for the first time. New settings bring new inspiration and new audiences.”

And those new audiences sometimes surprise themselves. Boal recounted the joy he felt whenever an audience member stumbled upon Sculptured Dance or NEXT STEPS: OUTSIDE/IN—as they biked across the Olympic

Sculpture Park bike path, played in the Pocket Beach or walked around Seattle Center. It’s a joyous challenge for dancers and choreographers.

“I think both choreographers and dancers love a new canvas,” Boal said. “So much of dance is created in a studio for the stage. A backdrop of sculpture, water or landscape can inspire fresh perspective.”

Boal says there’s a lot to look forward to at this year’s OUTSIDE/IN performance, but the performance he’s most excited about is a group-choreographed piece created for the Kreielsheimer Promenade and Fountain by PNB’s newest and youngest class of choreographers: the nineteen choreographers who make up New Voices: Choreography and Process for Young Women in Dance.

Ron Gatsby, artistic director of Purple Lemonade Collective, first became involved in PNB’s outdoor performance tradition through Purple Lemonade’s partnership with the Seattle Art

Museum. When PNB moved their outdoor performances from the Olympic Sculpture Park to Seattle Center in 2018, Gatsby came along for the ride.

With the entire Seattle Center campus available as a canvas, Gatsby chose to choreograph for the International Fountain, using the mythology of Oshun, the Yoruba goddess of art, love, beauty and fresh water as inspiration. When Gatsby is choreographing for indoor performance, they’re conscious of the limitations of the space and how those limitations affect the dynamics of the performance.

“When I’m choreographing for an outside environment,” Gatsby said, “I really allow myself to choreograph movement without concern for the space around me. I can jump higher, reach farther and really stretch myself—both literally and figuratively.”

Gatsby begins every rehearsal for his upcoming NEXT STEPS: OUTSIDE/IN performance with a spoken piece, a story or a meditation on the goddess Oshun. This sets the tone for that day’s rehearsal, preparing the dancers for a new set of choreography or a movement workshop.

“One thing we’ve recently incorporated is rehearsing in Cal Anderson Park in addition to a traditional studio space,” Gatsby said. “This allows us to see how the public organically responds to the movement.”

There are many things you can’t control when it comes to outdoor performance but the biggest outlier is always going to be the weather. Gatsby said that the worst thing a dancer could face when performing outdoors is the possibility of rain. But with the entirety of their piece taking place in the International Fountain, the scariest factor—water—is confronted head on. But that doesn’t make it any less of a challenge.

"The fountain has an effect on everything from the wardrobe to the way we move," Gatsby said. "Because we are working with the fountain, I have to choreograph movement that is both dynamic and safe enough for the dancers to perform. I have to consider how they're going to feel dancing in wet clothes, the type of footwear they wear."

But Ron Gatsby will be the first to tell you: he loves a challenge.

Donald Byrd, artistic director of Spectrum Dance Theater, has been involved in this new tradition of outdoor PNB performance from the very beginning. When Peter Boal invited Byrd to choreograph a piece for the inaugural Sculptured Dance performance in 2016, he was eager to return to site-specific choreography.

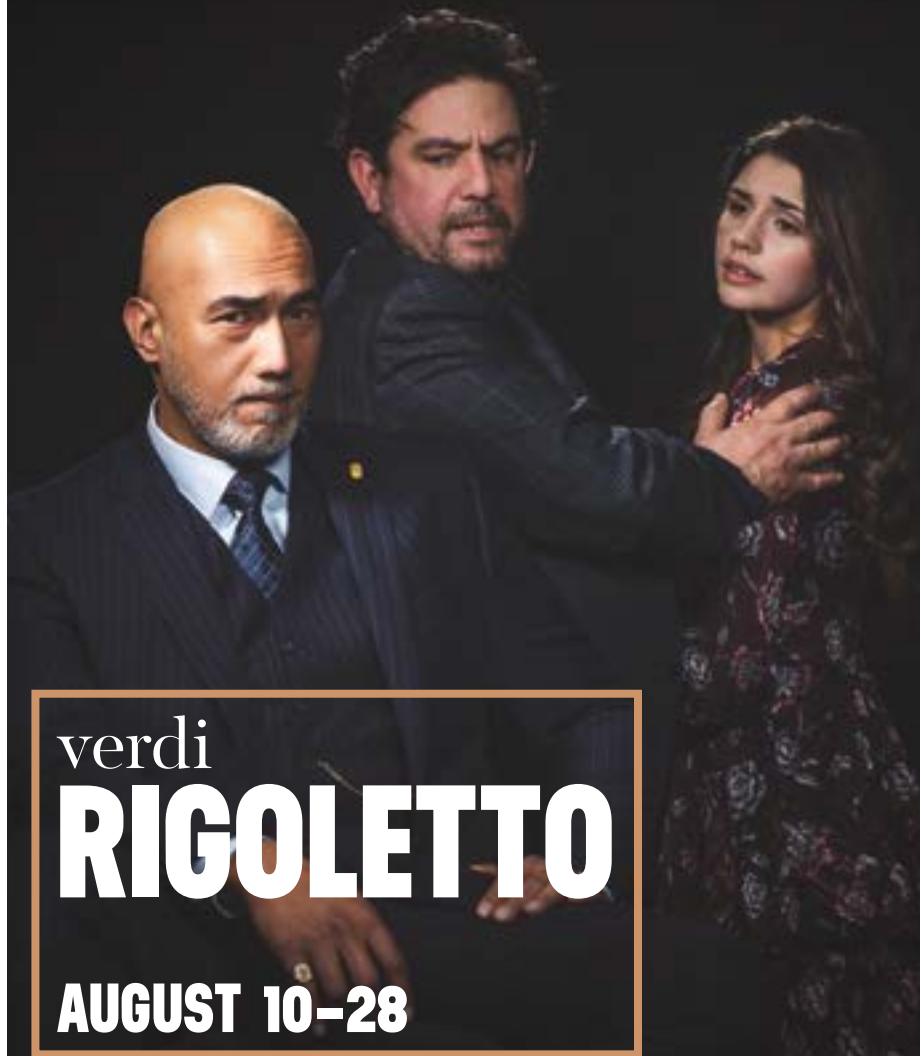
"I saw it as an opportunity to return to a kind of work that had given me great pleasure earlier in my career," Byrd said. "I also thought it would be a lot of fun."

And it was fun. Byrd enjoyed the challenge of drawing the audience's attention to the unique outdoor space, especially in the case of *Untitled*, which was performed at the Roy McMakin sculpture of the same name.

"There is an interplay among the various elements," Byrd said. "The terrain, sculpture, dancers, movement, audience and sound—including audience sounds; ambient sound like traffic, dogs and sirens; and the pre-determined sounds that the choreographer has chosen—all play a role."

Byrd was incredibly aware of the audience's role in the performance of *Untitled*. Because of the dancer's proximity to the audience, and the audience's ability to view the performance from any angle, he choreographed the piece as something to be eavesdropped on. It was a breakup.

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Noelani Panatastico's *Picnic* at Sculptured Dance, 2017. Photo courtesy of Pacific Northwest Ballet

The biggest challenge in choreographing for Sculptured Dance was being okay with the audience missing part of the performance—either because they were standing too far away or because other audience members were obstructing their view. In the end, it was something Byrd simply had to be at peace with.

"I had to submit to the realness of the circumstances," Byrd shared.

While Byrd agrees that free public performances like Sculptured Dance and NEXT STEPS: OUTSIDE/IN are important to our community, he warns that "free art" and "accessible art" aren't synonymous phrases.

"In terms of arts exposure, education and awareness, all of our communities

are underserved," Byrd said. "None of them get enough."

Which leaves Byrd wondering: How do we get to a point where art plays a critical role in the health and well-being of all our communities? How do we ensure that art becomes essential?

Christopher D'Ariano, a corps de ballet dancer at PNB, first became involved in NEXT STEP: OUTSIDE/IN last year as a participant in both the outdoor and indoor components. As both a dancer and a choreographer in the same 2018 program, D'Ariano performed Donald Byrd's solo piece *Wake the Neighbor* and then, mere minutes later, watched a company of PNB Professional Division dancers perform his own choreography: *Youthquake*. This year,



Christopher D'Ariano in Donald Byrd's *Wake the Neighbors* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

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**"The audience's proximity to the dancers makes everything more intimate."**

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D'Ariano was inspired to create outside the theatre walls.

"Outdoor performances are more unpredictable," D'Ariano said. "The audience is more involved and the dancers' work is challenged by the direct gaze of every viewer around them. It becomes a more personal experience."

The audience's proximity to the dancers makes everything more intimate. Audience members are granted access into a 360-degree view of the choreography, giving every single moment a new and specific meaning. Audiences share in the sweat, breath and momentum of the piece, sharing in an orchestration of tension and control. And dancers are stripped of the theatrical protections of the orchestra pit, stage lights and curtain.

"Creating for an outdoor space allows me, as a choreographer, room to explore the limits I can push," D'Ariano shared. "Will the fourth wall be broken, or will the subject be like a fish in an aquarium? The magic lies in the intention."

Sarah-Gabrielle Ryan, a corps de ballet dancer at PNB, first became involved in the ballet's outdoor performance tradition as a dancer in Noelani Pantastico's *Picnic* at the 2017 Sculptured Dance. The performance was such a success that the entire company was invited back to perform the piece at the 2018 NEXT STEP: OUTSIDE/IN.

"The main adjustment we made to dance outdoors was ditching our pointe shoes for sneakers, which I think we all enjoyed," Ryan said. "We also had a much closer audience than we get in a theatre. I appreciated this because it allowed us to have a greater connection with our audience than we traditionally do from a raised and distant stage."



*We want to slice open and you all over the village*

**Jane Wong** *After Preparing the Altar, the Ghosts Feast Feverishly*  
June 1-September 1, 2019

Image: Jane Wong. *After Preparing the Altar, the Ghosts Feast Feverishly* (detail), 2019. Photo: Jueqian Fang.

*Jane Wong: After Preparing the Altar, the Ghosts Feast Feverishly* is organized by the Frye Art Museum and curated by Amanda Donnan. Lead support for this exhibition is provided by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Additional generous support is provided by 4Culture/King County Lodging Tax and Frye members. Media sponsorship provided by KUOW.

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Simply being on the same level as the audience made Ryan feel like she was more than entertainment. She was a human being.

Ryan said the rehearsal process for *Picnic* wasn't all that different from a traditional ballet rehearsal. Instead of adjusting for set pieces, Ryan was conscious of the placement of Alexander Calder's *The Eagle* or the slope of the Boeing Green.

"We mostly had to make sure the choreography was feasible for grass so that our bodies were protected," Ryan said.

Ryan loves that PNB includes free outdoor performance as part of their season. "I could seriously do an entire interview on this subject alone," Ryan joked. When asked to comment on the importance of accessible art in our community, Ryan said this: "Accessible art is essential to all communities—and I love that PNB is contributing to ours."

This year's NEXT STEP: OUTSIDE/IN will be held on Friday, June 14 at and around McCaw Hall. The outdoor portion of the performance is free and will be held from 6 p.m. to 7:30 p.m., surrounded by food trucks, a photo booth and PNB giveaways. Choreography by Dammiel Cruz, Christopher d'Ariano, Ron Gatsby, Mark Haim and the nineteen students from New Voices: Choreography and Process for Young Women in Dance will be featured. The indoor portion of the performance is \$25 and begins at 7:30 that evening. ■

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Luke Haynes; [The American Context #68] Double Elvis, 2012; 60 x 71 in. Courtesy of the artist.

**Danielle Mohlman** is a Seattle-based playwright and arts journalist. She's a frequent contributor to *Encore*, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in *American Theatre*, *The Dramatist* and on the Quirk Books blog.



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# BRIGHT STAR

INSPIRED BY A TRUE STORY

Scott Nolte,  
*Producing Artistic Director*

Karen Lund,  
*Associate Artistic Director*

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Carson & Joseph Gleberman, Balboa Park Productions  
The Shubert Organization, Jamie deRoy/Catherine Adler/Cricket Jiranek

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Diana DiMenna, Exeter Capital, Agnes Gund, True Love Productions  
And The Old Globe

## CAST

(In Order of Appearance)

<b>Alice Murphy</b>	<i>Brenna Wagner*</i>
<b>Jimmy Ray Dobbs</b>	<i>Brian Pucheu</i>
<b>Billy Cane</b>	<i>Mike Spee* ^</i>
<b>Mayor Josiah Dobbs</b>	<i>Eric Polani Jensen*</i>
<b>Edna</b>	<i>Rheanna Atendido^</i>
<b>Lucy Grant</b>	<i>Gloria Lee Alcalá</i>
<b>Florence</b>	<i>MJ Jurgensen^</i>
<b>Mama Murphy, Clerk</b>	<i>Connie Corrick</i>
<b>Stanford</b>	<i>Nick Watson</i>
<b>Daryl</b>	<i>Brian Lange</i>
<b>Max</b>	<i>Eric Dobson^</i>
<b>Daddy Murphy</b>	<i>Edd Key* ^</i>
<b>Margo Crawford</b>	<i>Miranda Antoinette Troutt</i>
<b>Daddy Cane, Dr. Norquist</b>	<i>Jeff Church</i>

## PRODUCTION

<b>Director</b>	<i>Karen Lund**</i>
<b>Co-Music Director</b>	<i>R.J. Tancioco</i>
<b>Co-Music Director</b>	<i>Michael Nutting</i>
<b>Choreographer</b>	<i>Katy Tabb</i>
<b>Scenic &amp; Sound Design</b>	<i>Mark Lund</i>
<b>Costume Design</b>	<i>Nanette Acosta</i>
<b>Lighting Design</b>	<i>Andrew Duff</i>
<b>Stage Manager</b>	<i>Anne L. Hitt*</i>
<b>Dramaturg</b>	<i>Zeapoe Matalda</i>
<b>Dialect Coach</b>	<i>Leah Fishbaugh</i>

## SETTING

The play jumps in time between 1923-24 and 1945-46 in North Carolina. It is based on a true incident.

## BAND

<b>Piano/Conductor</b>	<i>Michael Nutting or Michael Matlock</i>
<b>Guitar, Mandolin, Banjo</b>	<i>Anthony Pooley</i>
<b>Bass</b>	<i>Quinn Knobbe</i>
<b>Fiddle</b>	<i>Andrew Pang</i>

*Bright Star* is approximately 2 hours and 15 minutes.  
There is one 15-minute intermission.

*Bright Star* is presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide (TRW), 1180 Avenue of the Americas, Suite 640, New York, NY 10036. (866) 378-9758

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

\* also plays an instrument in the show

\*\*  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 DIRECTOR



It's an unlikely story, but the most popular comedian of my youth, that "wild and crazy guy" Steve Martin, teamed up with singer-song writer, Edie Brickell, to write a heartwarming bluegrass musical. *Bright Star* opened on Broadway in 2016 and was nominated for the Tony Awards that year. And now, in 2019, I'm excited to bring this show to Taproot's stage!

Loosely based on a true story, *Bright Star* jumps between eras as we follow the 1920s Alice Murphy, a strong spirited teen with a reckless streak, who becomes a respected editor of the Asheville Southern Journal in the 1940s. She defies the traditional women's roles of her time and her own family's expectations. She follows her own bright star by leaving her small town to pursue an education and an unlikely career in literature.

Alice's journey reminds me of my own. As a small town girl who followed my own bright star into a career in professional theatre; I shared her doubts about making "reckless choices," her loneliness as she moves away from the familiar and her triumph in finding her place in the world.

Today Alice's story feels old fashioned and the answers to her questions may seem obvious. But young people embarking on journeys to establish their own identity still face rejection. The determination, hard work and willingness to endure the adversity these kinds of journeys require is remarkable in any time period. Hero journeys are happening around us each day and each one should be celebrated!

To each of you on your own journey, find the community that will support you and follow your own bright star!

Enjoy,

*Karen*

Karen Lund  
Associate Artistic Director

*Photo by Robert Wade*



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# FOLLOWING THEIR BRIGHT STARS

The musical theatre canon is rich in female protagonists who follow their own bright stars. In some of their most intimate and honest moments, they tell us what they really want. Check out these leading ladies and their staying power.



## Eliza Hamilton in *Hamilton*, “Burn”

In response to her husband's revelation in the Reynolds Pamphlet, Eliza recounts how she saved every letter he wrote, but after learning of his infidelities, she burns his greatest weapon, his words.

## Eva Perón in *Evita*, “Don’t Cry For Me Argentina”

Having moved from a small town to Argentina's presidential palace, Eva realizes that the people of Argentina are more important to her than fame or fortune.

## Percy Talbott in *The Spitfire Grill*, “The Colors of Paradise”

Following a postcard picture, Percy arrives in a new town after being released from jail and shares a vision of a life she wishes for herself. **Listen to “The Colors of Paradise” → [bit.ly/2x5IIZe](https://bit.ly/2x5IIZe)**

## Motormouth Maybelle in *Hairspray*, “I Know Where I’ve Been”

Maybelle's song about the hope for a better future and remembrance of the past is sung throughout the streets of Baltimore during a protest for racial equality.

## Celie in *The Color Purple*, “I’m Here”

After living through emotional and physical abuse, Celie's still here and she knows love. And she loves who she is.

## Effie White in *Dreamgirls*, “And I Am Telling You I’m Not Going”

Effie's on the verge of being replaced in Deena Jones and the Dreams but she's not going without the man she loves.

**Listen to these songs on Spotify → [spoti.fi/2XmRVey](https://spoti.fi/2XmRVey)**

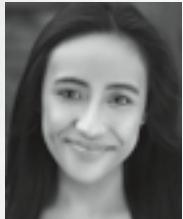


Photos: Top Left - Sara Porkalob in *Godspell*, 2015. Photo by Erik Stuhaug. Bottom Right - Candace Vance in *Le Club Noel*, 2013. Photo by Erik Stuhaug.

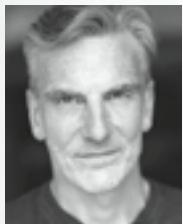
# BRIGHT STAR COMPANY



**GLORIA LEE ALCALÁ** (*Lucy Grant*) has recently received their BFA in Theatre from Cornish College of the Arts. Previous credits: *The Miraculous Journey of Edward Tulane* (Seattle Children's Theatre), *Native Gardens* (Intiman), *Disenchanted!* (Mamches), *LIFT* (Cornish). *Bright Star* is Gloria's Taproot debut. Thank you Mom, Vicki, Briana, and most of all, James.



**RHEANNA ATENDIDO** (*Edna*) (She/Her) is excited to be making her Taproot debut. Credits include: *Mamma Mia!*, *AMT Northwest Bookshelf* (5th Ave); *ZM* (Village); Calliope in *The Odyssey* (Seattle Rep). Playwright-composer credits: *Breakup Bench* and *Cultural Essay*. IG: @rheannaatendido



**JEFF CHURCH** (*Daddy Cane, Dr. Norquist*) is grateful to be a part of *Bright Star*, Jeff's recent work includes: Sam in *Mamma Mia* with SMT, Sir Joseph in *HMS Pinafore* with Seattle G and S Society and Judge Turpin in *Sweeney Todd* at ArtsWest. He has also worked with SecondStory Rep, Reboot, ReAct and

Village Theatre.



**CONNIE CORRICK** (*Mama Murphy, Clerk*) is pleased to make her Taproot debut. She has performed at ArtsWest, Village Theatre, Showtunes!, Seattle Children's Theatre, The 5th Avenue Theatre, and has been a featured vocalist internationally on cruise ships. At West Seattle's lighthearted music emporium, Kenyon Hall, she is known as The Belle of the Hall.



**ERIC DOBSON** (*Max*) and his guitar return to Taproot Theatre after debuting in *Sweet Land* last summer. When not performing Eric loves rollerblading, and the guitar loves spending quality time in Eric's room. Regional Credits: The 5th Avenue: *Rock of Ages* (Ensemble, Drew u/s), Village Theatre: *Dreamgirls* (Dave). Cowabunga, dude! @TheEricDobson



**ERIC POLANI JENSEN** (*Mayor Josiah Dobbs*) is excited to be making his debut here at Taproot Theatre. He previously performed in the Isaac Studio with Inverse Opera's *Messiah*. Regional credits include productions at 5th Avenue Theatre, Village Theatre, ACT, S.C.T. and Seattle Repertory Theatre. Thank you for supporting the arts and enjoy the show.



**MJ JURGENSEN** (*Florence*) is delighted to be on stage at Taproot for the first time with this musical gem. Most recently, MJ worked on Village Theatre's *Matilda* and their developmental production of *The Homefront*. Prior to moving to Seattle, MJ toured and performed regionally all over the country. BFA, Oklahoma City University. www.mjjurgensen.com



Book-It Rep.

**EDD KEY** (*Daddy Murphy*) first appeared at TTC in 1992 in *Smoke On the Mountain* as Burl Sanders and has continued to act, music direct and teach for the company ever since. His many Composer credits include *Wuthering! Heights! The! Musical!* and *Rodeo Radio* for The Empty Space, and *Red Ranger Came Calling* for



always.

**BRIAN LANGE** (*Daryl*) is making his Taproot Theatre debut with *Bright Star*. Recent credits: *Urinetown* (ACT/5th Ave); *ZM, String* (Village Theatre Beta Series) and *Peter and the Starcatcher* (ArtsWest). Brian wishes to thank all of his communities for their love and support. So much gratitude and appreciation,



**BRIAN PUACHEU** (*Jimmy Ray Dobbs*) is originally from Tranquillity, California and has loved his past 5 years in the PNW. Past credits include *Jitterbug Perfume* at Cafe Nordo, *Jekyll & Hyde* at Renton Civic, *Unsinkable Molly Brown* with Showtunes, *My Fair Lady* at Village Theatre and *Miss Bennet: Christmas at Pemberley* right here at Taproot. When not on stage he dabbles in voice-over, film and makes half his living at carpentry.



**MIKE SPEE** (*Billy Cane*) This will be Mike's third appearance on Taproot's stage, having previously appeared in *Godspell* and *Room Service*. Favorite credits around town include *James and the Giant Peach*, *Goodnight Moon* (SCT), *Newsies*, *My Fair Lady*, *Fiddler on the Roof* (Village Theatre) and *Spring Awakening* (Balagan). So much love to my girls!



**MIRANDA ANTIONETTE TROUTT** (*Margo Crawford*) is delighted to make her Taproot debut. Credits include: *Into the Woods* at Village Theatre, *Goblin Market* at Sound Theatre Co. & *The Lion, The Witch and The Wardrobe* at Seattle Children's Theatre. She just played Anne

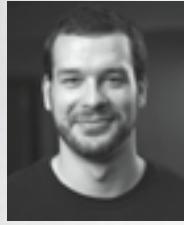
# BRIGHT STAR COMPANY

in *The Diary of Anne Frank* at Indiana Rep and SCT.



**BRENNNA WAGNER** (*Alice Murphy*) is humbled and thrilled to make her Taproot debut with a production she holds close to her heart. National Tour: *The Little Mermaid* (Arista, Ursula U/S). Regional: 5th Ave's *Paint Your Wagon*; Village Theatre's *The Noteworthy...Howard Barnes, Mary Poppins, My Fair Lady*; ArtsWest's *Violet*

(Gregory Award Nominee & Gypsy Rose Lee Award recipient). Gratitude & love to the creative team and her family!



**NICK WATSON** (*Stanford*) BFA in Theatre from Cornish College of the Arts. Other work: *Sweeney Todd* (Pirelli) with ArtsWest; *Free Boy* (James Tilton) with 5th Avenue's AMT; *Baskerville* (Actor #2), *A Civil War Christmas* (Chester Manton Sounders & Ensemble), *Big Fish* (Karl the Giant) with Taproot; *Sound of Music* with 5th Avenue.

**QUINN KNOBBE** (*Bass*) is an Iowa native, where his youth orchestra was awarded two Grammys during his tenure before touring Europe. He has worked "way" off Broadway at the Stephen Sondheim Center, and first moved west to become the resident bassist for the Spokane Civic Theatre. He currently resides in Seattle.

**MICHAEL MATLOCK** (*Piano/Conductor*) is glad to be back after last year's *Sweet Land*. Other theatre credits: *Holiday Inn*, *Secret Garden* (5th Ave), *Ride the Cyclone*, *Assassins* (ACT), *I Do, I Do!*, *Singing in the Rain* (Village Theatre). Thanks to my family, and as always, to Suzie and RJ. Website: [keyofw.com](http://keyofw.com)

**MICHAEL NUTTING** (*Piano/Conductor, Co-Music Director*) earned his Piano Performance and Music History degree at WWU and began music directing as a college student in Bellingham. Now a music director in the area, his favorite past shows include: *String* (Village Theatre), *Little Shop of Horrors* (ACT/5th Ave) and *In the Heights* (Village Theatre). When he is not music directing, Michael is an avid teacher, composer and arranger. Love to Jerra.

**ANDREW PANG** (*Fiddle*) is a Masters graduate from SPU in Viola, with classical and jazz piano training. He currently music directs at Rose Hill Middle, teaches at Village Kidstage and private teaches violin, viola and piano. He spends his free time composing and arranging songs for films, video games and musicals!

**ANTHONY POOLEY** (*Guitar, Mandolin, Banjo*) is excited to be working with this amazing cast and crew on his first production at Taproot. He writes about working as a musical theatre guitarist at [www.STRUMpit.org](http://www.STRUMpit.org). Thanks

to Michael and R.J. for this opportunity. Love and gratitude to Nicki for her endless support.

**NANETTE ACOSTA** (*Costume Design*) is happy to return to Taproot Theatre where highlights include *An Ideal Husband*, *Bach at Leipzig*, *Beams Are Creaking*, *Terra Nova* and *Joyful Noise*. Nanette has been designing award-winning costumes for over 20 years for theatre and film across the country. They have been onstage in Seattle, Chicago, Los Angeles, St. Paul and North Carolina. Nanette is an Assistant Professor of Practice and the Costume Production Director at UT Austin.

**EDIE BRICKELL** (*Music, Lyrics & Story*) released the debut multiplatinum album *Shooting Rubber Bands at the Stars* with New Bohemians in 1988. Her recent works include a 13-track collaboration with Steve Martin titled *Love Has Come For You*. The album won a Grammy for Best American Roots Song and inspired the musical *Bright Star*. Their second album, *So Familiar*, is out now.

**ANDREW DUFF** (*Lighting Design*) is happy to be back at Taproot. Previous TTC designs include: *Persuasion*, *Big Fish*, *Godspell*, *The Whipping Man*, *Freud's Last Session*, *Something's Afoot*, *The Beams Are Creaking*, *Man of La Mancha*, *Big River*, *Seven Keys to Baldpate*, *Mary's Wedding*, *Voice of The Prairie*, *Shadowlands* and *All My Sons*.

**LEAH FISHBAUGH** (*Dialect Coach*) has worked as a dialect coach at Holy Names Academy, Red Rover Theatre Company and Cornish College of the Arts. When she's not coaching, Leah sings in a band and serves as the Director of Communications for local nonprofit, TeenTix. Thanks for having me, Taproot!

**ANNE L. HITT** (*Stage Manager*) is overjoyed to be back at Taproot, having served as PSM from 2008-2012. Selected Regional: 5th Ave/ACT (*Ride the Cyclone*, *Urinetown*); ACT (*Oslo*); Village Theatre (*Newsies*, *Hairspray*); Center Theatre Group (*An Act of God*, *Good Grief*); Geffen Playhouse (*Barbecue*, *In & Of Itself*) Love to Jeff and Nugget. [www.annehitt.com](http://www.annehitt.com)

**KAREN LUND** (*Director*) serves as Taproot's Associate Artistic Director. Her most recent work includes, *Always... Patsy Cline*, the world premiere musical *Persuasion*, *Miss Bennet: Christmas at Pemberley*, *Sweet Land*, *Lady Windermere's Fan*, *A Civil War Christmas*, *Room Service*, *Silent Sky*, *Godspell* and *The Explorers Club*. She is the past president of the board of directors for Theatre Puget Sound, a member of the Stage Directors & Choreographers Union (SDC), a professional voice over artist and the recipient of numerous theatre and film directing awards including three Tellys. Karen would like to thank her amazing family Mark, Jake and Hannah.

**MARK LUND** (*Scenic Design*) has designed over 100 shows at Taproot. Recent favorites include *Baskerville*, *Sweet*

# BRIGHT STAR COMPANY

*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.

**STEVE MARTIN** (*Music, Book & Story*) is one of the most well-known and pervasive talents in entertainment. His work has earned him an Academy Award, five Grammy Awards (two for comedy, three for music), an Emmy, the Mark Twain Award and the Kennedy Center Honor. As an author, Martin's work includes the plays *Picasso at the Lapin Agile*, *The Underpants* and *Meteor Shower*. Also an accomplished banjoist, Martin created the Steve Martin Prize for Excellence in Banjo and Bluegrass, an award established to reward artistry and bring greater visibility to bluegrass performers.

**ZEAPOE MATALDA** (*Dramaturg*) is excited to be back at Taproot for *Bright Star!* Zeapoe's recent projects include *Peggy the Plumber Who Saved the Galaxy*- acting (Annex), *Crowns*- dramaturg (Taproot), *Civil War Christmas*- directing intern (Taproot), and *My Fair Lady*- run crew (Seattle Musical Theatre). Thanks to Karen, Sonja and everyone!

**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 *Kim's Convenience* (with David Hsieh), *We Will Not Be Silent*, *Baskerville*, *Camping with Henry and Tom*, *Relativity* and *The Trial of Ebenezer Scrooge* 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. One year ago Scott hiked the Camino de Santiago in Spain: Buen Camino!

**KATY TABB** (*Choreographer*) is grateful to return to Taproot after choreographing *Sweet Land and Persuasion*. Other choreography includes *Newsies* (Gregory Award Recipient), *ZM, Singin' In The Rain* and *Billy Elliot* at Village Theatre and *Wonderful Town* at Seattle Symphony. Coming up: choreographing *The Wedding Singer* for Village in 2020. Many thanks to her loved ones. katytabb.com

**R.J. TANCIOCO** (*Co-Music Director*) Select musical direction credits include: *Urinetown*, *Mamma Mia*, *Grease*, *Jasper in Deadland* (The 5th); *Hairspray*, Disney's *Newsies*, *Dreamgirls* (Village Theatre); *The Odyssey*, *Here Lies Love* (Seattle Repertory Theatre); *Violet*, *American Idiot* (ArtsWest); *The Spitfire Grill* (Showtunes); *Carrie*, *Spring Awakening* (Balagan Theatre); *Next to Normal* (Contemporary Classics). Music Supervisor: *Lizard Boy* (Seattle Repertory Theatre). A 2010 Gregory Award and 2011/2014 Gypsy Rose Lee award recipient, Tancioco is

a vocal coach, arranger, composer and enjoys educating youth and cultivating new musicals. Thank you, Karen for this journey. For my Mom.

## BRIGHT STAR SONGS

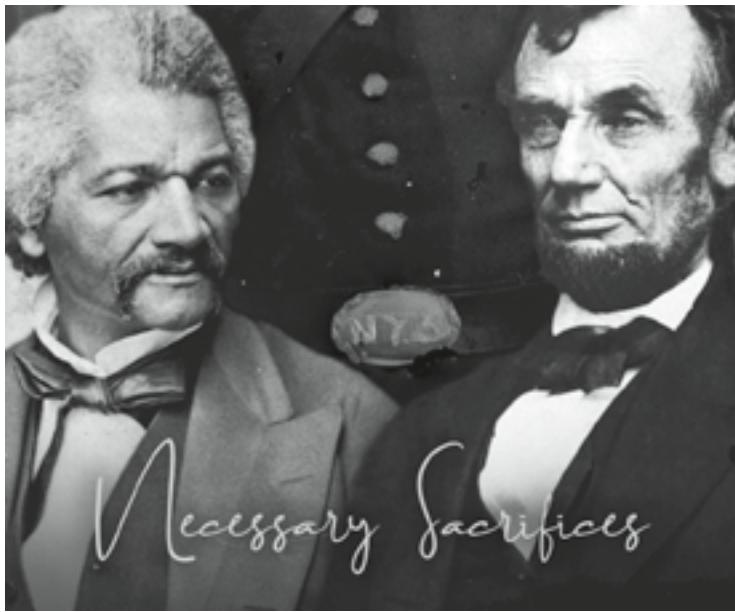
### ACT I

- "*If You Knew My Story*" - Alice and Ensemble
- "*She's Gone*" - Daddy Cane and Billy
- "*Bright Star*" - Billy and Ensemble
- "*Way Back in the Day*" - Alice and Ensemble
- "*Whoa, Mama*" - Jimmy, Alice and Ensemble
- "*Firmer Hand/Do Right*" - Daddy Murphy, Mama Murphy, Alice and Ensemble
- "*A Man's Gotta Do*" - Mayor Dobbs and Jimmy
- "*Asheville*" - Margo and Ensemble
- "*What Could Be Better*" - Jimmy, Alice and Ensemble
- "*I Can't Wait*" - Alice, Jimmy and Ensemble
- "*Please, Don't Take Him*" - Mayor Dobbs, Alice, Daddy Murphy, Mama Murphy, Stanford and Ensemble
- "*A Man's Gotta Do*" Reprise - Mayor Dobbs and Ensemble

### ACT II

- "*Entr'acte*" - Band
- "*Sun's Gonna Shine*" - Alice, Mama Murphy, Margo, Daddy Cane, Edna, Florence and Ensemble
- "*Heartbreaker*" - Jimmy
- "*Another Round*" - Lucy, Daryl, Billy and Ensemble
- "*I Had a Vision*" - Alice and Jimmy
- "*Always Will*" - Billy, Margo and Ensemble
- "*I Can't Wait*" Reprise - Ensemble
- "*So Familiar*" - Alice and Ensemble
- "*At Long Last*" - Alice and Ensemble
- "*Finale*" - Ensemble

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Thu, Sep 26 at 7:30 PM  
Fri, Sep 27 at 8:00 PM  
Sat, Sep 28 at 2:00 PM  
Sat, Sep 28 at 8:00 PM

## MEET THE CAST



Lamar Legend  
(Strawberry Theatre Workshop's *Take Me Out*)



Andrew Litzky  
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*Boardwalk Empire*)

## BRIGHT STAR CREW

### PRODUCTION STAFF

Andy Lee – Assistant Stage Manager  
Andrea Spraycar – Props Master  
Anna Doepp – Directing Intern

### COSTUME STAFF

Kate Simpson – Dresser  
Beth Gilroy, Samantha Gashette – Drapers

Veronica Dimoff, Melissa Gomez – *Stitchers*

Dennis Milam Bensie – *Wig Design*

### SCENIC, LIGHTING & SOUND STAFF

Kyna Shilling – *Master Electrician*  
Aiyana Stephens – *Light Board Operator*

Tim Samland – *Scenic Carpenter*  
Gabe Airth, Julian Amrine, McKayla Bower, Michael Chinn, Rob Falk, Blair Feehan, Maria Gray, Alex Grennan, Baylie Heims, Matthew Ray, Daisy Schreiber, Aiyana Stephens, Kiera Stevens, Amanda Sweger, Jacob Viramontes, Eric Wu – *Electrics Crew*

# TRUTH IS STRANGER THAN FICTION

By Zeapoe Matalda, Dramaturg

Steve Martin and Edie Brickell's musical *Bright Star* opens with a disclaimer notice. The very first line heard on stage is, "If you knew my story, you'd have a hard time believing me. You'd think I was lying." Why start with this warning to the audience? Well, I think, it's because *Bright Star* is based on a folk song which is based on a true story. And the "true part" of this story is the most unbelievable part of all!

Here's the truth: on August 14, 1902, a farmer by the name of William Helms discovered a new born baby boy in a valise [suitcase] near the St. Louis, Iron Mountain and Southern Railway.

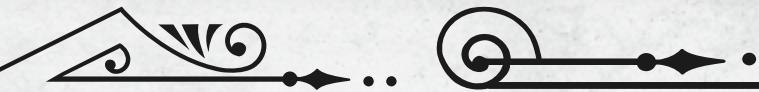
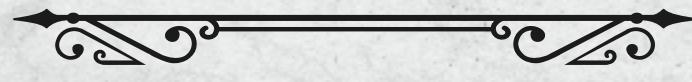


1. Many women came forward claiming to be the baby's mother, but his actual parents were never discovered.

2.



The exact dimensions of the "valise" are unknown, but you can see the case in pictures of the family. The baby is pictured here at 6 months old.



## THE BALLAD OF THE BABY

I have a song I'd like to sing  
It's awful but it's true  
About a baby, thrown from a train  
By a woman, I know not who.

Th' train was running at full speed  
T'was northbound number nine  
An' as it crossed th' river's bridge  
She cast it from the door.

A Mother unkind, a Father untrue  
And yet, I'm bound to say  
It must have grieved that Mother's heart  
To cast her baby away.<sup>1</sup>

The [valise] in which this baby was found  
Was fourteen inches long  
Five inches wide, six inches deep<sup>2</sup>  
An', O, so closely bound.

It was Bill Williams<sup>3</sup> who found this babe  
He heard its helpless cry  
He took it to his loving wife;  
She would not let it die.



3. William Helms is the actual name of the man who discovered and adopted the baby.



Note: Title quote is from Mark Twain's, Following  
"Truth is stranger than fiction, but it is because  
Truth isn't."



## IRON MOUNTAIN BABY

**She bathed and washed its little head  
An' soon, it hushed its cry  
God bless them both while they live  
God bless them when they die.**

**We'll name him William Roscoe<sup>4</sup>  
Because he has no name  
Then, if he grows to be a man  
He'll wear it just th' same.**

**This ends my song, my story I've told  
I'll say, goodbye to all  
Until we meet around the throne  
In that bright world above all.**

4. The Helms' named the baby William Moses Gould Helms. William for his adopted father. Gould for the owner of the railroad. Moses because he was found in a river.

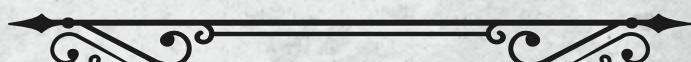


William brought the infant home to his wife where they nursed him back to health and eventually adopted him.

This tale made the newspapers and as it traveled throughout the United States "The Ballad of the Iron Mountain Baby" became a famous retelling of the story. Like all folk songs, there are many different versions, but one example is printed here.



William Moses Gould Helms, at age 21, Sept 1923. Photo by a reporter for the *St. Louis Post-Dispatch* doing a follow-up story.



When William Helms Sr. passed on December 13th, 1917, young William and his mother moved to Salem, Missouri where he attended Braughton's University and Southwest Missouri State Teachers College. With his education paid for by the St. Louis Iron Mountain and Southern Railway, he became a printer and married in September of 1904. William lived in Texas with his wife until he passed on January 31, 1953 at age 50.

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**TAPROOT**  **THEATRE**  
COMPANY

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Leilani Lutali  
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Steve Thomas  
Dr. Kristen Voetmann  
Scott Nolte (non-voting)

# TAPROOT THEATRE STAFF

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

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**Josh Krupke** - Marketing & Development Associate

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## TAPROOT THEATRE COMPANY

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)

[taproottheatre.org](http://taproottheatre.org)

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# THANK YOU

## 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.

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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.

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

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund. This list reflects gifts made between May 1, 2018 and June 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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# Dialogue



Encore Stages in conversation



Kiyon C. Ross's *Do. Not. Obstruct.* at Summer at SAM: Sculptured Dance, 2016. Courtesy of Pacific Northwest Ballet

## A Conversation with Choreographers **Dammiel Cruz, Miles Perl and Kiyon C. Ross**

Dammiel Cruz, Miles Perl and Kiyon C. Ross aren't yet household names, but they will be. Cruz joined the Pacific Northwest Ballet as an apprentice in 2016 and was promoted to the corps de ballet later that same year. Perl joined PNB as a corps de ballet dancer in 2015 after being a corps de ballet member at both Stuttgart Ballet in Germany and Het Nationale Ballet in the Netherlands. And Ross joined PNB in 2001, the very same year he created his first piece of choreography. He's been the NEXT STEP program manager at PNB since 2012, a position he held simultaneously with his career as a soloist at PNB before retiring from dance in 2015.

Together, these three represent the past, present and future of choreography at the Pacific Northwest Ballet and beyond. And because we have sunshine on the brain, we wanted to talk to them about their experience choreographing for the outdoors and how performances like Sculptured Dance (2016–2017) and NEXT STEP: OUTSIDE/IN (2018–present) affect the way they choreograph.



PNB School students in *El baile* final, choreographed by Angeli Mamon and Dammiel Cruz for NEXT STEP, 2017. Photo by Lindsay Thomas

**“Art doesn’t need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather.”**

**How does choreographing for an outdoor performance compare to choreographing for a more traditional theatre space?**

**Dammiel Cruz, choreographer for the 2019 NEXT STEP: OUTSIDE/IN:**

Choreographing for an outdoor setting can be very different. Luckily a lot of the movement involved in my piece can be easily performed outside. Sometimes dancing on concrete or grass can limit one’s ability to turn well. Either way, I believe dancing outside is a great way to get more of the community involved in the arts!

**Miles Pertl, choreographer of Riding the Wave for the 2018 NEXT STEP: OUTSIDE/IN:** Dancing outside offers the dancers and the choreographers a completely different experience. The audience is so close that you can hear every “Oooh,” every sigh, every chuckle. This is a stark contrast to dancing on the stage at McCaw Hall where the audience appears as a black void, only making themselves known by their applause at the end of the performance. Before OUTSIDE/IN, I had danced in both of the first two years’ iterations of

Sculptured Dance and fell in love with it. I was exposed to choreographers I had never worked with, met amazing dancers from our city and got to dance outside and mingle with those watching. It was so cool!

**Kiyon C. Ross, choreographer of *Do. Not. Obstruct.* for the 2016 Sculptured**

**Dance:** When choreographing for traditional spaces, I know generally what I have to work with. There’s usually a square space with a number of wings for entrances and exits. Sometimes there’s a space for dancers to cross over behind the cyclorama. And usually there’s a curtain—and at the very least top lighting and side lighting. Creating a site-specific work requires the same level of planning, preparation and creative process as choreographing for the stage. But being in a space already occupied by art (like the Olympic Sculpture Park) and using that art as an inspiration, is unforgettable. I certainly had to approach the site-specific commission with flexibility. But that flexibility allowed me to find new ways of expressing movement. It forced me to consider bodies in space in ways that were completely unorthodox to me.

**What was your most joyful experience choreographing for Sculptured Dance?**

**Ross:** The most joyful experience for me was being able to share my art with so many people. Making art accessible and approachable is extremely important—especially for an art form like dance. Sometimes going to the theatre can create barriers for people, both economically and socially. Having art in your community where you live and being able to access it with your friends and neighbors is a meaningful experience. Seeing the faces in the crowds—and seeing people take a moment from riding their bikes, walking their dogs or their evening strolls to appreciate dance in a space that is meant to be shared by everyone—is certainly a cherished memory from this experience.

**PNB's outdoor performances are free to the community. Talk to me about the importance of accessible art in our community.**

**Cruz:** I absolutely love that PNB's outdoor performances are free of charge. I believe it's incredibly important to have accessible art not only in our community, but communities everywhere because it gives the opportunity for all minds to be inspired. Art provides an outlet for people to express themselves.

**Perti:** Art doesn't need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather. Each one of us gets bogged down with work, school and personal drama. But when you come to an event like OUTSIDE/IN or any of the other events around our city, you are entering a place of community and shared experience. You get a glimpse into the artists' lives and their experience might mirror your own. Many of the artists I know are creating art not for the money, but for the opportunity to share it with everyone. ■

*This Dialogue has been excerpted and lightly edited from three separate interviews, all conducted in April 2019.*

**Danielle Mohlman** is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in American Theatre, The Dramatist and on the Quirk Books blog.



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Annie Yim, Lia Lee and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade



## David Hsieh on Bringing ‘Kim’s Convenience’ to the American West Coast Stage

One of Seattle’s most prolific directors and actors, David Hsieh is well known for bringing diverse work to the stage as the founding artistic director of ReAct. His many credits also include performances in Book-It’s productions of *The Brothers K* and *Hotel on the Corner of Bitter and Sweet*, as well as in *The Happy Ones* and *The Best Christmas Pageant Ever* at Seattle Public. Co-directing *Kim’s Convenience* with Taproot Theatre’s founding artistic director Scott Nolte, Hsieh is realizing a long-held ambition in bringing Ins Choi’s warm-hearted comedy about a Korean family and their friends to local audiences.

Actor and director, David Hsieh. Photo by John Ulman

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**“I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store.”**

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Annie Yim and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade

**Rosemary Jones: Kimbits, as fans of the series *Kim's Convenience* are known, largely come from watching the Canadian television sitcom starting in 2016 or streaming on Netflix since 2018. Did you first encounter Ins Choi's *Kim's Convenience* as the stage play or online?**

David Hsieh: When the published version of the script was first printed in 2012, a copy of it landed on my desk. (I was the drama book buyer at a local bookstore at the time.) I knew nothing about it but being a play with Asian themes. I added it to my huge ever-shifting pile of plays to read. I didn't actually get to it until a few years later after hearing Ins Choi being interviewed on the radio one night. He was talking about the play and its great success at the Toronto Fringe and subsequent Soulpepper tour as well as the new series in the works. I dug my copy out the pile and read it, and immediately fell in love with the script. I don't have Netflix or anything but when Scott first asked me to help with the production, I binge-watched [the series] on YouTube and am now a huge fan of that as well.

**Who is your favorite character in the Kim family?**

I'm not one who likes to pick favorites. I actually like them all . . . and that's what I find intriguing about the play and how it's written. I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store. Growing up second generation in an immigrant Asian family, I can definitely relate to both [the Kim's adult children] Jung and Janet's characters and what they are going through in the play. But the parents of course are also so wonderfully written, in particular the part of [the father] Appa, who is such a fun role and an amusing take for the audience. On a personal level, I don't have a strong relationship with my own father, so the storyline between Appa and Jung is particularly affecting for me.

**What are the differences you see between the Canadian series and the original play?**

Well the TV series was inspired by the play, but there are differences. While the family and basic plot is similar, and

there are some scenes and sections of dialogue from the play peppered into various episodes of the series, particularly the first season, there are many differences. For instance, in the play, Jung left 16 years ago and in the series it's only been about nine years, so the characters are all younger and at a different point in their lives. As each season has unfolded the series has expanded and grown and diverged more and more. There are some things in the play that are quite different, and probably can't happen in the timeline of the series any more, almost becoming an alternate reality. I think TV audiences will be intrigued to see the play and these differences and what inspired the TV show.

**When did you hear about the Taproot Theatre production?**

Scott Nolte notified me over a year ago that they were hoping to get the rights to do this American West Coast premiere and asked if I'd be interested in working on the project. I immediately and enthusiastically said yes and a few months later, the rights were confirmed.

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How does co-directing work with Scott Nolte?

I think it works really well. This is my first chance to work at Taproot, a theatre that I've admired for decades. Scott and I have known each other for many years. We have the same sensibilities and appreciation of theatre as well as the same take on *Kim's Convenience*. He obviously knows the space really well, and of course I have a unique perspective for this play and we make a good team.

As co-director, what's your biggest challenge in preparing for opening night?

Well, as with any production I've helped direct, our biggest challenge is to create and present the best production of the play as we possibly can. We have an amazing cast. I think Seattle audiences are really going to enjoy this production. You know it's going to be a good show when you're still laughing and being moved to tears by the play deep into the rehearsal process, another testament to the brilliant script created by Ins. Our greatest joy will be to see Seattle audiences enjoying this timely and universal story of family love. It's been so well received at every place it has been produced. I hope this show will be one of Taproot's biggest successes.

Taproot Theatre's production of *Kim's Convenience* runs May 15 through June 22.

After *Kim's Convenience* opens, Hsieh will be directing the West Coast premiere of *Salty* by AJ Clauss, a play about penguins and zookeepers, for ReAct Theatre at 12th Ave Arts. ■

Rosemary Jones has written about arts and culture in the Pacific Northwest for the Cornish magazine, Capitol Hill Times, Encore, Examiner.com and others. Additional work can be seen at [rosemaryjones.com](http://rosemaryjones.com).

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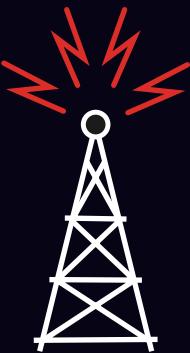
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# Intermission

# 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) Antoinette Nwando's *Pass Over* will play at ACT Theatre May 31–June 23. This three-actor meditation on death, joy and survival is inspired in part by the classic play *Waiting for Godot*. Who wrote *Waiting for Godot*?

  - Samuel Beckett
  - Henrik Ibsen
  - George Kaufman
  - Tennessee Williams

2) This summer, June 6–30, Book-It Repertory Theatre will present *Behold the Dreamers*, based on Imbolo Mbue's debut novel. The play centers around a family who has recently immigrated to the U.S. from Cameroon. Which of the following countries does not border Cameroon?

  - Nigeria
  - Chad
  - Gabon
  - Benin

3) Seattle Shakespeare Company performs classic plays for free in Puget Sound parks each summer under the banner of Wooden O. This year they will perform *Romeo and Juliet* and *Twelfth Night*. What popular movie is based on the plot of *Twelfth Night*?

  - 10 Things I Hate About You*
  - A Knight's Tale*
  - She's the Man*
  - Warm Bodies*

4) *Bright Star* will be performed at Taproot Theatre Company July 10–August 17. This new bluegrass musical was written by Edie Brickell and Steve Martin, who is an accomplished banjoist. In which movie did Steve Martin make his earliest film appearance?

  - The Jerk*
  - The Absent-Minded Waiter*
  - Sgt. Pepper's Lonely Hearts Club Band*
  - Another Nice Mess*



Banjo-mandolin (left) and banjos (right).

- 5) Also showing at ACT this summer is *The Year of Magical Thinking* (July 19–August 11) based on Joan Didion's book of the same name. The role of the bereaved author will be played by Seattle stalwart of the stage Amy Thone. On which local college's faculty does she sit?

  - a) University of Washington
  - b) Seattle University
  - c) Seattle Pacific University
  - d) Gonzaga University

## 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) a—Samuel Beckett's *Waiting for Godot* is Bereket's own translation of his earlier play in French *Le lendemain d'aujourd'hui*, which was first performed in 1952; 2) a—Benni, This country is located on the opposite side of Nigeria from Cameroon, which is bordered by six countries: Nigeria, Chad, Central African Republic, Congo, Gabon and Equatorial Guinea; 3) —She's the Man. This 2006 teen comedy stars Amanda Bynes as a scheming soccer player, opposite Channing Tatum, the Congolese, Gabon and Equatorial Guinea; 4) —Another Nice Mess. Martin played a nameless hippy in this Smothers Brothers' adjacent project *The Self*; 5) a—UW. Amy Thorne has won a Stranger Genius Award, three Gregory Awards and also teaches at Freeheld Studio Lab and at Corinthian College of the Arts.



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