

The Bishop's Wife

A Live Radio Play



Adapted by Karen and Mark Lund
From *The Bishop's Wife Lux Radio Theater* by J. Walter Thompson
Original Music by Michael Nutting

years
encore 50

2020 Jewell Mainstage Season
New Subscriptions on sale now!

Directed By Karen Lund
Nov 27 - Dec 28



**TAPROOT
THEATRE**
COMPANY



SOUND THEATRE COMPANY
& LANGSTON PRESENT

REPARATIONS

BY DARREN CANADY



DIRECTED BY JAY O'LEARY

Langston Hughes Performing Arts Institute
January 10 – February 2

soundtheatrecompany.org

MFA IN ARTS LEADERSHIP



Empowering a new wave
of socially responsible
arts professionals

Online and in-person
information sessions

seattleu.edu/artsleadership/graduate

SEATTLEU

encore 50 years

December 2019 | Volume 16, No. 3

In This Issue

Celebrating the connection of arts, culture, and community for **50** years

Feature

- 3 The Anatomy of a Holiday Show

Dialogue

- 9 For Kathryn Van Meter, 'Corduroy' is a Beautiful Gift for Audiences of All Ages
- 13 Carrie Compere is Ready to Channel Sister Rosetta Tharpe in 'Shout Sister Shout!'

Intermission Brain Transmission

- 12 Test yourself with our trivia quiz!

Upcoming Events

- 15 December 2019

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 the Seafair Commemorative Magazine. Learn more at encorespotlight.com.

Encore Stages features the following organizations:



Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve performing arts events in the San Francisco Bay Area and Greater Seattle Area. All rights reserved. ©2019 Encore Media Group.
Reproduction without written permission is prohibited.





Pacific Northwest Ballet
company dancers in the snow
scene from *George Balanchine's
The Nutcracker* in 2018.

The Anatomy of a Holiday Show

by DANIELLE MOHLMAN

As we settle into shorter days, performing arts organizations across Seattle are finding ways to bring joy to the region's lengthening nights. And, much like the twinkling lights that decorate the downtown retail district, these arts organizations are doing this by bringing holiday cheer to audiences all month long.

When I sat down to speak with *A Christmas Carol* Director Kelly Kitchens in September, she was already in the holiday mood. After directing *Christmastown* at Seattle Public Theater for the last four years and *The Santaland Diaries* before that, prepping for a Christmas show before fall officially starts, feels natural. "For me, this is when you actually start thinking about the

holidays," Kitchens said. "It's the most wonderful time of the year."

Kitchens stepped away from her co-artistic director role at Seattle Public Theater just after Labor Day in order to pursue a full slate of freelance directing opportunities, both in Seattle and nationally. Directing *A Christmas Carol* at A Contemporary Theatre (ACT) is the first directing opportunity in this new phase of her career.

"I'm excited about not just joining the *Christmas Carol* family of the humans in the room and the production team and all of this, but the family at ACT has been so—" Kitchens corrected herself, "the staff. I call them family because it feels so warm and open. They've just thrown their doors and arms open to me and have been generous with their time and with their expertise around the story. Because it is such a tradition."

After directing at nearly every theatre in town, *A Christmas Carol* marks Kitchens' first time directing at ACT. So it's great to hear that the experience has been a wonderful one thus far. "I can't describe how welcoming that place is," Kitchens said. "And when I have an idea, the way we walk through what that means and



Keiko Green and Brandon O'Neill in ACT's 2011 production of *A Christmas Carol*.

how to make it work. I'm excited about that level of collaboration. I'm having the time of my life."

Midway through our conversation, Kitchens pulled out a facsimile of the original *A Christmas Carol* manuscript from 1843, bound, fittingly, in a holly red cover. "I'm fascinated with the source material," Kitchens said.

And then she showed me the dedication: "My own, and only, MS of the Book. Charles Dickens."

When Charles Dickens set out to write *A Christmas Carol*, he was an artist in desperate need of a paycheck. And yet, as Kitchens read sections of the preface out loud, haunting phrases kept jumping out. "This ghostly little book." "This ghost of an idea." And yet that "little" ghost story went on to become one of the most well-known Christmas stories of the western world, one whose social commentary continues to resonate.

"I totally understand Mrs. Cratchit's point of view," Kitchens said. "When you see your sweet

child failing. And I also think about how many children Mrs. Cratchit buried already. They have no health care. They're struggling. And it's not because they're not working hard. And I think about whatever the Christmas goose is for people right next door to me. There are people who are going to be hungry and cold. And some of them will be working hard and working long hours. And that's because of systems that are in place."

Kitchens reflected on what a wonderful tradition *A Christmas Carol* is for so many Seattle families—especially for those who choose to make this show their Christmas gift to each other. "I'm delighted to be part of that tradition," Kitchens said. "It's an honor and a responsibility to tell this story, and to do it justice."

As Seattle Men's Chorus Conductor and Artistic Director Paul Caldwell gears up for his fourth holiday concert with the chorus, what he's most looking forward to is the

audience. "Seattle audiences are kind of rabid fans," Caldwell said. "They bring a level of excitement to the concert hall that most cities reserve for the sports arena."

One of his favorite memories comes from last year's holiday concert. The Village People had released a Christmas album earlier that year, and the Seattle Men's Chorus (SMC) was excited to perform holiday music that intersected with their LGBTQAI+ mission.

"They rewrote all of their big hits with Christmas words," Caldwell explained. "So, 'YMCA' became 'NOEL.' And I got the audience on their feet and they were dancing in the aisle the whole time. There was just no way to not be absolutely thrilled with what was happening because the audience was just so energetic and so excited."

'Tis the Season is being billed as a "naughty and nice" holiday tradition and Caldwell is thrilled that the Seattle Men's Chorus has the opportunity to do both in the same concert. "It's ravishing and heart



The Bellevue Collection

Shop. Sip & Celebrate at The Collection.

Make your holidays memorable. Enjoy the magic of the nightly Snowflake Lane parade with falling snow and festive music. Shop over 200 stores, explore an expansive Dining District and delight in extended holiday shopping hours with free parking—All in One Place.

bellevuecollection.com

THE BELLEVUE COLLECTION
BELLEVUE SQUARE • BELLEVUE PLACE • LINCOLN SQUARE

Located between NE 4th and NE 8th on Bellevue Way. 425-454-8096

 THE BELLEVUE COLLECTION™



The Seattle Men's Chorus performing a holiday show.

melting and everything you would expect from a men's chorus of 250 people singing together," Caldwell said. "It's just gorgeous. And that's the nice part. The naughty part is there's always a lot of fun and frivolity. There's this Ella Fitzgerald song we're doing called 'Santa Claus Got Stuck in my Chimney.' It's nothing but absolute fun."

Caldwell also hinted at all 250 members of the chorus dressing up as fruitcake. "We don't take ourselves completely seriously," he said.

And as we talked through the music that SMC is performing this year, Caldwell drew special attention to their Hanukkah selections. This year, the chorus will be performing songs that Woody Guthrie wrote in collaboration with his mother-in-law, the Yiddish poet Aliza Greenblatt, in order to teach his children about their Jewish heritage and culture. Despite the festive Hanukkah subject matter, the songs are very much rooted in the folk music tradition.

"It almost slaps you in the face, the juxtaposition of the style and the content of the text," Caldwell said. "It's a real treasure and I'm really proud to put it on the stage.

It is a Jewish didactic work and it is also in the style of clogging and square dancing. It ends up being not one or the other, but both. I don't know if everyone will particularly get it, but the performers know it's there and we treasure it because it's rich in its history."

And it's intersectional, which is part of what makes SMC such a wonderful part of our arts community.

When I sat down to speak with Pacific Northwest Ballet Artistic Director Peter Boal about *George Balanchine's The Nutcracker*, the first memory that popped into his mind was running into a family in the Seattle Center garage at 7:15 p.m. before a 7:30 p.m. curtain. They stopped him to tell him how much they loved *The Nutcracker*. Boal was confused; the show hadn't yet begun. "And they said, 'Oh no, we went to the matinee,'" Boal remembers. "'We've just been in the lobby the whole time.' They were done at four o'clock and they spent three hours in the lobby. But I think people just love it."

For Boal, watching his audiences get swept up in the experience of attending the ballet, taking

Christmas card photos in the lobby and reveling in the decorations, is a beautiful form of entertainment in itself.

In a way, *The Nutcracker* is Boal's way of bringing a personal holiday tradition to the city of Seattle. Boal's first professional role was dancing in *The Nutcracker* party scene as a young boy, alongside the dancer responsible for restaging George Balanchine's choreography for Pacific Northwest Ballet (PNB), Judith Fugate.

"We did the Sugar Plum Fairy and the Cavalier together for many years at the New York City Ballet," Boal said. "It's funny. When we started staging the *pas de deux* [for PNB], there were little places where I would nudge her forward and pull up on a hand and she was like 'Oh, I forgot that. I forgot how much that helps me with my next step.' And it was really fun. We were two, more than middle-aged people, standing in the rehearsal room, remembering how we used to dance."

Fugate lives in Las Vegas now, but as we talked on the phone, I felt like I'd been transported to that same rehearsal room. "Peter and I have been good friends for a very long time, so any time he

"Seattle audiences are kind of rabid fans. They bring a level of excitement to the concert hall that most cities reserve for the sports arena."

—Paul Caldwell

invites me to Seattle to work with the company, I always say yes," Fugate said. "You know, at the time, many of the young boys in *The Nutcracker* were played by young girls. So I distinctly remember the fact that there happened to be an actual young boy playing my son. And I remember the man who took care of the men's wardrobe—his name was Ducky—bringing Peter Boal to the stage before the performance and saying 'Here's yours, Judy. She'll take care of you the rest of the way.' And sure enough, many years later, here we are."

Fugate was 17 years old, in her first year dancing as a company member of the New York City Ballet. Boal was nine years old.

It's a ballet that's lived with Fugate for most of her life, starting with her first performance as Clara at eight years old. And while *The Nutcracker*, and her time dancing with George Balanchine, who she affectionately calls "Mr. B," continues to be a large part of her life, Fugate is always thinking about her audience, "It can be a child's first introduction to live theatre—or even the ballet itself. And many adults choose to go to *The Nutcracker* to see if they even like ballet. The

SEATTLE OPERA. COOL

"A swift-paced opera with a pulsing, jazz-infused score."

—*The New York Times*

schnyder | wimberly **CHARLIE PARKER'S YARDBIRD**

FEB. 22–MAR. 7

THE MAN BEHIND A LEGEND

What if you could realize one last dream before you die? While the body of tormented bebop innovator Charlie "Yardbird" Parker lies unidentified in a New York City morgue, his ghost travels back to the heyday of Birdland, the jazz club named after him. As he struggles to complete his final masterpiece, the legendary saxophonist revisits the demons, inspirations, and women who have fueled and hindered his creative genius.

WEST COAST PREMIERE!

In English with English subtitles.
Evenings 7:30 PM
Sundays 2:00 PM

Featuring members of Seattle Symphony Orchestra.

MCCAUL HALL
206.389.7676

2019/20 SEASON SPONSOR:
IN MEMORY OF KARYL WINN
PRODUCTION SPONSORS:
**TAGNEY JONES FAMILY FUND AT
SEATTLE FOUNDATION, OFFICE OF
ARTS & CULTURE | SEATTLE**

SEATTLEOPERA.ORG/YARDBIRD

TICKETS START AT JUST \$35

At the show or on the go

**Encore is your
companion
Seattle's
performing arts.**

encore
encorespotlight.com



energy of the auditorium is very unique. It's maybe one chance in the year that a family actually has an outing together. It's a very special occasion. Not to mention, it's also the holiday season, which already adds to the excitement."

And with so many entertainment options out there—live music, theatre and streaming services at home, just to name a few—the fact that so many audience members actively make the decision to see *The Nutcracker* each year is something that Boal never takes for granted.

"The process starts long before they get to the theatre," Boal said. "Whatever they choose to wear, what time they're leaving the house, where they're eating—the whole thing. And at the end of the day, we're asking people to pay an amount you can't ignore, for tickets. It's a high ticket price for many people. But that person I met in the garage at 7:15 p.m. after a matinee—they didn't question what they had invested. They got a whole day, and it was going to stick with them for a long, long time."

And it's those audience experiences that make it all worthwhile.

A Christmas Carol runs November 29 to December 28 at ACT Theatre. Tickets are available online (acttheatre.org) or by calling the box office at 206.292.7676.

The Seattle Men's Chorus' concert '*Tis the Season*' runs November 30 to December 22 at Benaroya Hall, the Rialto Theater in Tacoma and the Everett Civic Auditorium. Tickets are available online (seattlechoruses.org) or by calling the box office at 206.388.1400.

George Balanchine's The Nutcracker runs November 29 to December 28 at the Pacific Northwest Ballet. Tickets are available online (pnb.org) or by calling the box office at 206.441.2424.

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. daniellemohlman.com



**TAPROOT
THEATRE**
COMPANY

Scott Nolte,
Producing Artistic Director

Karen Lund,
Associate Artistic Director

**THE BISHOP'S WIFE: A LIVE
RADIO PLAY IS SPONSORED
IN PART BY:**

BALLARD INDUSTRIAL, INC
PRODUCING ARTISTIC SPONSOR

PIPER VILLAGE
PRODUCING ARTISTIC SPONSOR

THANK YOU TO OUR 2019
SEASON SUPPORTERS:

4 CULTURE
KING COUNTY LODGING TAX

50 ARTSFUND

A&
OFFICE OF ARTS & CULTURE
SEATTLE

**VERITY
CREDIT UNION**

**OPENING NIGHT
SPONSOR:
ARISTA CATERING**

PLAYING IN THE JEWELL MAINSTAGE THEATRE

The Bishop's Wife

A Live Radio Play

Adapted by Karen and Mark Lund
From *The Bishop's Wife Lux Radio Theater* by J. Walter Thompson
Original Music by Michael Nutting

CAST

(In Order of Appearance)

Foley Artist	<i>Andrew Eric Davison</i>
Announcer/Miller/Stevens/Trevor/Choir/Gossip	<i>Kevin Pitman</i>
Professor/Sylvester	<i>William Hall Jr.*</i>
Julia	<i>Chelsea LeValley*</i>
Henry	<i>Calder Jameson Shilling</i>
Dudley	<i>Richard Nguyen Sloniker*</i>
Mrs. Hamilton/Choir/Gossip	<i>Rebecca M. Davis</i>
Miss Cassaway/Debby/Rupert/Gossip	<i>Jenny Cross</i>
Matilda/Bobby/Gossip/Piano	<i>Claire Marx</i>

PRODUCTION

Director	<i>Karen Lund**</i>
Composer/Music Director	<i>Michael Nutting</i>
Scenic & Sound Design	<i>Mark Lund</i>
Costume Design	<i>Esther Garcia</i>
Lighting Design	<i>Kent Cubbage</i>
Stage Manager	<i>Rachel Victoria Miller*</i>
Dramaturg	<i>Baylie Heims</i>
Directing Intern	<i>Angela Marcum</i>

SETTING

KTTC Seattle, December 1948

The Bishop's Wife: A Live Radio Play is approximately 1 hours and 45 minutes including one 15-minute intermission.



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

Recently, I have found myself feeling overwhelmed by our instant-fame and gratification society where it seems like success is constantly being measured by likes and follows and re-tweets. Although social media can be a gratifying pastime for many, I often came away from my various screens feeling sad and a little bit "less than." Maybe because I was so concerned that my life, my pictures or my pithy comments weren't measuring up. I kept feeling the pressure to compete! Finally, I realized I was only "competing" with myself and it was my own self-generated, negative feelings that were exhausting me. My conclusion: online isn't a good place to look for my self-worth. Especially since my original purpose for being on social media was to enjoy and stay connected to my community.

I wonder if you can relate?

Certainly, I think the bishop in our play would find these reflections familiar. He has never even heard of social media, but he has a similar problem. His original purpose was a selfless plan for building a new cathedral to serve God and his community. But after the exhausting tasks of fundraising and organizing, and the continual disappointments and setbacks, the bishop is now associating the success or failure of the new cathedral with his own success or failure as a person. Now, the cathedral that was meant to glorify God, is a means to prove that his life and work have had meaning. He no longer has time for his wife, his child, his friends or the very community he is building the cathedral to serve. The relationships that form the foundation of his greatness as a human are crumbling fast, and nothing less than a visit from an angel can set things right.

This holiday season I challenge you to reflect sincerely about your community, your friends, your family, your partner. Where there is beauty, tenderness, kindness, commitment and love in your life, there is already tremendous achievement. That kind of success is difficult to measure, but I promise you, even an angel would envy it.

Karen

Karen Lund
Associate Artistic Director

TAPROOT THEATRE
ACTING STUDIO

K - 12th Grade

WINTER ACTING CAMPS & CLASSES

Register now at taproottheatre.org/classes

from the Dramaturgy

THE RADIO PLAY IN THE 21ST CENTURY

by Baylie Heims

For a long time the standard narrative when telling the history of popular entertainment in America has been to describe the “Golden Age of Radio” and then move on to depict the advance of television technology. The presumption, of course, being that radio programs and radio serial plays slowly died out and were replaced first by network television, then by cable, and then by various on demand streaming services as the American public’s primary source for storytelling.

In our modern “screen culture” no one can deny that visual storytelling is a prevalent and perhaps even the predominant form of entertainment. But the more recent podcast phenomenon has demonstrated that audio storytelling is definitely making a comeback. In fact, audio entertainment has become a regular part of screen culture. In a recent blogpost, Anthony Mattana, founder of Hooke Audio, noted that *“In 2016, 40% of podcast listeners were 18-34. Half of all podcast listeners are humans who were probably born with a square screen in their hands.”*

Why is that? Well, there is a lot of research tracking the rise of podcast popularity and the various technologies and trends that contribute to the increasing podcast audience, but perhaps the short answer is that “listening to stories” is not making a comeback...because the practice never went away in the first place. Listening to a voice telling a story is one of the most basic and most beloved forms of human communication. And that’s true regardless of what kind of technology you grew up with.

Listening to a podcast creates the same sense of intimacy that the old in-home radio broadcasts did. Hearing the story in one’s own space and getting to see it in one’s own imagination is a very personal experience that forms an instant connection between storyteller and audience. And while podcast subscribers tend to listen independently, the discussions around podcast programming often bind the listeners into a very real sense of community.

Podcast programming carries on many of the old radio program traditions. Podcasts like *Another Round and Still Processing* allow the listener to sit in while the hosts dissect a myriad of topics from politics to pop culture to race and gender relations. Programs like *Maeve in America* and *See Something, Say Something* involve a guest speaker or speakers with a particular expertise or a specific story and/or world view. Podcasts like *Welcome to Nightvale* and *The Message* provide the episodic, on-going story format that was so loved during the “Golden Age” of radio. There are even podcasts specifically done in the style of old-time radio, like *Decoder Ring Theatre*.

So is podcasting the new radio? Yes, I think so. It may have changed its shape and name but the radio play has found its place in the 21st century. The popularity and the variety of podcasts makes me confident that the “radio program” won’t be disappearing anytime soon, and for that, I am grateful.

*Rebecca M. Davis, Calder Jameson Shilling, Richard Nguyen Sloniker and Chelsea LeValley in The Bishop's Wife: A Live Radio Play at Taproot Theatre.
Photo by Jeff Berryman.*



The Bishop's Wife Company

JENNY CROSS (*Miss Cassaway/Debby/Rupert/Gossip*) is pleased to be back Taproot's Mainstage! Past Taproot credits include *Sweetland*, *Busman's Honeymoon*, *This Christmas*, *Jane Eyre*, *Ilyria*, *Gaudy Night*, *Leaving Iowa*, *Something's Afoot*, *The Great Divorce*, *Smoke on the Mountain Homecoming*, *Big River* and *Joseph and the Amazing Technicolor Dreamcoat*. She also teaches for Taproot's Acting Studio on-site and throughout the Puget Sound area. Love to Jay!

REBECCA M. DAVIS (*Mrs. Hamilton/Choir/Gossip*) Favorite Seattle roles of late have included: Touchstone in *As You Like It* for Seattle Shakespeare Company, Duchess of Berwick in *Lady Windermere's Fan* at Taproot Theatre, Agatha Christie in *Vanishing Point* at Seattle Public Theatre, The Devil in *Sundown at the Devil's House* at Cafe Nordo, Mrs. Brooks in *Welcome to Braggsville* at Book-It, Sid in the West Coast premiere of *Girl You Know It's True* for *The Stay Up Late Show*, Cinna the Conspirator in *Julius Caesar* at Wooden O. In her Emcee life, Rebecca regularly hosts charity galas and burlesque revues around Seattle, Portland, and in Canada.

ANDREW ERIC DAVISON (*Foley Artist*) is a local Seattle actor, singer, musician, podcaster and professional goofball. Recent theatre credits include: *Hairspray* (Understudy for Edna/Wilbur/Adult Character), *Newsies* (Wiesel), *A Proper Place* (Ensemble) and *My Fair Lady* (Harry), all at Village Theatre. He hopes you have a wonderful day.

WILLIAM HALL JR. (*Professor/Sylvester*) is grateful to return to Taproot where he last appeared in *The Whipping Man*. A longtime (don't say how long) Seattle actor, he has had the good fortune to appear in many shows in various venues over the years. For all of this and more he says, "Thank you, Seattle."

CHELSEA LEVALLEY (*Julia*) Grateful to be back! Previously at Taproot: *Persuasion* (Henrietta/Elizabeth), *Big Fish* (Sandra). Other recent favorites: *Austen's Pride* (Cassandra/Kitty), The 5th Avenue Theatre; *A Proper Place* (Lady Mary), Village Theatre; *Jane Eyre* (Jane Eyre), ArtsWest Playhouse; *Come From Away* (Full U/S), Seattle Repertory Theatre. BFA Elon. Joshua 1:9 www.chelsealevalley.com

CLAIRE MARX (*Piano/Foley/Matilda/Bobby*) is excited to be returning to Taproot this year! She works locally as an actor, musician and teaching artist. Recent projects include: *Hairspray* (Village Theatre), *Goblin Market* (Sound Theatre Co.), *The Odyssey* (Book-It), *The Undesirables* (Seattle Rep.) and *Always, Patsy Cline* (Taproot Theatre). Thanks to her family for their support and encouragement!

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

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

CALDER JAMESON SHILLING (*Henry*) was last seen at Taproot as Arthur De Bourgh in *Miss Bennet: Christmas at Pemberley* and is delighted to be back! Having recently moved back to his native Seattle, Calder is excited to be making theatre in his hometown again. Other Taproot credits include Peter in *Silent Sky* (2016) and Linus in *You're a Good Man Charlie Brown* (2004).

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

The Bishop's Wife Company

ESTHER GARCIA (*Costume Design*) has designed for opera, modern dance, theater and burlesque. Esther has a BFA from the University of Oregon with an emphasis in Costume Design. She spent five seasons designing for the Eugene Opera and Lane Community College Theatre and Dance Department, Eugene, OR. She recently designed for Village Theatre's *Million Dollar Quartet*. Favorite designs include *La Cenerentola*, *Pagliacci*, *Carmen*, *A Little Night Music*, *The Magic Flute*, *HMS Pinafore*.

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

KAREN LUND (*Director, Adaptation*) serves as Taproot's Associate Artistic Director. Her most recent work includes *Necessary Sacrifices*, *Bright Star*, *Always... Patsy Cline*, *Miss Bennet: Christmas at Pemberley* and *Sweet Land*. 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 thanks her amazing family Mark, Jake and Hannah. Next up: *She Loves Me* at Village Theatre.

MARK LUND (*Scenic & Sound Design, Adaptation*) has designed over 100 shows at Taproot. Recent favorites include *Kim's Convenience*, *Sweet Land* and *Persuasion*. Other design work includes Seattle Shakespeare, Book-It, SFF and award-winning short films, including sound for *Dancer By The Sea*, which premiered at SIFF and was an award-winner at LA Shorts Film Fest. Mark is also a voiceover actor including many years as Falco Lombardi

in *Star Fox* for Nintendo. Love to Karen, Hannah & Jake.

RACHEL VICTORIA MILLER (*Stage Manager*) This is Rachel's first production at Taproot Theatre and she is thrilled to be working with such a fantastic cast and crew. Past shows include, *The 5th Avenue Theatre: Austen's Pride*, *Book-It Repertory Theatre: Treasure Island*, *A Movable Feast*, *Welcome to Braggsville*, *Ada's Violin* and *New Shoes*, *Village KIDSTAGE: School of Rock*.

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!

MICHAEL NUTTING (*Composer / 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: *Bright Star* (Taproot), *String* (Village Theatre), *Urinetown* (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.



Bishop's Wife Crew



PRODUCTION STAFF

Sam Williamson – *Assistant Stage Manager*
Kyna Shilling – *Props Master*

COSTUME STAFF

Autumn Tustin – *Dresser*
Valerie Snyder – *Draper*
Veronica Dimoff, Melissa Gomez – *Stitchers*
J. Dennis Milam Bensie – *Wig Master*

SCENIC, LIGHTING & SOUND STAFF

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

Tim Samland – *Scenic Carpenter*

Gabe Airth, Julian Amrine, McKayla Bower, Rob Falk, Alex Grennan, Baylie Heims, Ari Kaufman, Nick McCulloch, Matthew Ray, Calder Shilling, Aiyana Stephens, Jacob Viramontes –
Electrics Crew

A THEATRE OF HOPE & COURAGE!!

This year Taproot Theatre Company cut through the toxic noise of seemingly endless TV news, social media and hateful words with...

- Jewell Mainstage plays featuring stories of love, courage, families restored, and hope for a better world (stories that filled you with laughter, celebration and wonder).
- School performances of bullying-prevention plays that offer a path out of loneliness and humiliation, toward respect, dignity and forgiveness.
- Classes for young and old that sparked imagination, confidence and friendships.

That's nearly 140,000 people (children, teenagers and adults) served throughout 2019.

Will you help guarantee that these innovative, compassionate performances, tours and classes continue?

Honestly: we can't do this without you. Half of our nearly \$3,000,000 annual budget comes from donations, given by friends - like you! - who give as much as they're able. Your generous, heroic gift helps us close 2019 and launch boldly into 2020!

*You can give tonight at intermission or as you leave.
Or you can give online at taproottheatre.org/donate.*

THANK YOU!

Truly, we're very grateful for your deep and faithful support and partnership in creating theatre of hope & courage.

TAPROOT  **THEATRE**
C O M P A N Y

Richard Nguyen Sloniker and Kim Morris in *Arsenic and Old Lace* at Taproot Theatre. Photo by Erik Stuhaug.
Lia Lee and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade.

Brenna Wagner and Brian Pucheu in *Bright Star* at Taproot Theatre. Photo by Erik Stuhaug.
Lamar Legend in *Necessary Sacrifices* at Taproot Theatre. Photo by Erik Stuhaug.





BUY EARLY, SAVE BIG ON SINGLE TICKETS



Makes a great Christmas Gift!

JANUARY 22 - FEBRUARY 29

Steel Magnolias

by Robert Harling



HOW DO I SAVE?*

- \$25 tickets can be purchased online or over the phone.
- Tickets MUST BE PURCHASED BY January 8, 2020 for one of the five performances listed on the right.
- Available for Level B & C seats only (green and blue seats online; must select "Adult" priced ticket online).
- Use discount code **BASHFUL** online (apply in cart) or by phone.

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

MEET THE CAST



Merlette Buchanan, Melanie Hampton, Arika Matoba and Casi Pruitt in *Steel Magnolias* at Taproot Theatre. Photo by Robert Wade.

The cast also features Kim Morris and April Poland.



Tickets on sale now online at taproottheatre.org or by phone at 206.781.9707

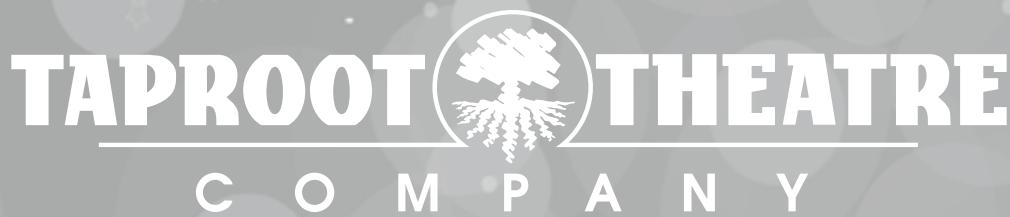
COMING SOON TO THE JEWELL MAINSTAGE THEATRE

BOOM! Drum fires another shot into the magnolia trees giving Ouiser's dog a nervous breakdown. Truvy's salon is buzzing as gossip and zingers fly between baby's breath and bouffants. Annelle is new and nervous which means things are getting a little poofy. Hold onto your rollers and grab your tissues for this hilariously heartwarming American classic.

GIFT CERTIFICATES AND GIFT SUBSCRIPTIONS AVAILABLE

GIVE A GIFT

as BIG as they can IMAGINE!





2020 JEWELL MAINSTAGE SEASON

New subscriptions starting at \$78 on sale NOW!

JANUARY 22 - FEBRUARY 29

Steel Magnolias

by Robert Harling

A HILARIOUS AMERICAN CLASSIC

MARCH 18 - APRIL 25

Babette's Feast

Conceived and Developed by Abigail Killeen
Written by Rose Courtney
Adapted from the short story by Isak Dinesen

THE AWARD-WINNING TALE OF RADICAL GENEROSITY

MAY 13 - JUNE 20

See How They Run

by Philip King

A QUINTESSENTIALLY ENGLISH COMEDY

JULY 8 - AUGUST 15

The Spitfire Grill

Book and Music by James Valcq
Lyrics and Book by Fred Alley

Based on the film by
Lee David Zlotoff

THE MUSICAL ADAPTATION OF THE INDIE FILM

SEPTEMBER 16 - OCTOBER 24

THE OLD MAN & THE OLD MOON

Book, Music, and Lyrics by PigPen Theatre Co.

A FANTASTICAL MUSIC-FILLED ADVENTURING EPIC

3 EASY WAYS TO SUBSCRIBE:

1. Online – Visit taproottheatre.org/subscribe
2. By Mail – Send your form by mail
3. In Person – Drop your completed form at the Box Office

Taproot's Spirits of Christmas Past

1



2



3



4



5



1. *The Trial of Ebenezer Scrooge* (2005): Bill Higham, Sam Wilson, Steve Manning, Lindsay Christiansen

2. *The Christmas Foundling* (2008): Jason Adkins, Dan Helms, Casi Pruitt

3. *It's a Wonderful Life: A Live Radio Play* (2006): Grant Goodeve, Anne Kennedy Brady, Mark Lund

4. *Le Club Noel* (2013): Candace Vance, Faith Bennett Russell, Edd Key

5. *Sander's Family Christmas* (2000): Jeff Berryman, Sam Vance, Theresa Key

Board of Directors

OFFICERS

Scott Altus, Chair
Jude Hubbell, Secretary
Brian Poel, Treasurer

MEMBERS

Larry Bjork
Dr. Denise Daniels
Dr. Amanda Woodward Davis
Peter Morrill
George Myers
Dr. Kristen Voetmann
Scott Nolte (non-voting)

ARISTA CATERING

www.cateringseattle.com

We help you celebrate life

Corporate Catering

Business Lunch

Weddings

Picnics

Private Jet Catering

Craft Services

BBQ Catering

Box Lunches

High Tea



206 250 5143



TAPROOT THEATRE C O M P A N Y

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

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

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

Administrative Offices:
206.781.9705
Fax: 206.297.6882

Box Office:
206.781.9707
box@taproottheatre.org

taproottheatre.org

SHARE YOUR EXPERIENCE WITH US BY USING #TTCBISHOP

   @taproottheatre

TAPROOT THEATRE STAFF

ARTISTIC/PRODUCTION

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

PATRON SERVICES

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

DEVELOPMENT

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

ADMINISTRATIVE

Pam Nolte - Co-founder & Teaching Artist
Evan Tucker - Interim Business Manager
Nikki Visel - Marketing Director
Tanya Barber Dugas - Creative Design Manager

EDUCATION & OUTREACH

Lindsey Long - Director of Education & Outreach
Jenny Cross - Resident Teaching Artist

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. Please email photos of clothes to 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.

Thank You

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund. This list reflects gifts made between September 15, 2018 and October 15, 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.

INSTITUTIONAL DONORS

\$10,000 +



Frederic Sjoholm,
Trustee, Margery M. Jones Trust

Moccasin Lake
Foundation

Anonymous



NORDSTROM



The Morgan Fund at
The Seattle
Foundation

BILLER FAMILY FOUNDATION

\$5,000 - \$9,999

University-
Ballard
Lions Club



The William H. and Mattie Wattis Harris Foundation

\$2,500 - \$4,999

Ballard Industrial - Horizons Foundation · **National Christian Foundation Northwest** ·
Nisqually Indian Tribe · **Piper Village**

\$1,000 - \$2,499

Banner Bank · **D.V and Ida J McEachern Charitable Trust** · **St. John's Lodge # 9 F. & A.M. - Wyman Youth Trust**

\$250-\$999

Greenwood Community Council · **Jane Austen Society of Puget Sound** · **System Six Bookkeeping**

Individual Donors

Angels (\$10,000 +) David Allais · Russell & Janice Ashleman · Anne & David Ball · John & Ann Collier · Glenna Kendall · Kraig & Pam Kennedy · Philip & Cheryl Laube · George & Alyssa Petrie · The Estate of Grace V. Rutherford · Susan Rutherford, MD · George A. & Claire E. Scranton · Richal & Karen Smith · Anonymous (4)

Marquee (\$5,000 - \$9,999) Larry & Lorann Bjork · Norman & Lisa Bontje · Anne & Kevin Brady · Mary Anne Braund & Steve Pellegrin · James Cobb · Christopher & Patricia Craig · Amanda & Ben Davis · Deborah & Gary Ferguson · Dorothy Herley · Daniel Ichinaga · Mark & Karen Lund · Fred & Carolyn Marcinek · Scott & Mary Matthews · Peter & Megumi Morill · Erik & Tama Nelson · Bruce & Cynthia Parks · Brian & Christa Poel · Daniel Rupert · Loren & Carol Steinbauer · Daniel & Margaret Voetmann · James & Joan White · Daniel & Joann Wilson · Anonymous

Producers (\$2,500 - \$4,999) Mr. Daniel Adent · Fil & Holly Alleva · Scott & Karen Altus · Craig Barwell & Denise Daniels Barwell · Melvin & Cordelia Brady · Mark & Elle Bullard · Tom & Linda Burley · Fay & Russell Cheetham · James & Kay Coghlan · Susan Corwin · Dennis & Deborah DeYoung · Sean & Catherine Gaffney · Alan & Carol Gibson · Keri Griffith · Tom & Sherrie Hall · Carolyn Hanson · Joe & Lisl Helms · Wayne & Naomi Holmes · Loren & Isobel Hostek · Karen Koon · Frank Lawler & Ann McCurdy · Carol McDonald · Dr. Les & Carol Nelson · Scott & Pam Nolte · Patricia Putnam · Victor & Kristine Rennie · Nicholas Roberts & Yvonne Chang · G.M. & Holly Roe · Ron & Susan Runyon · Kathryn Sand · Robert L. Smith · Alex & Erica Suk · Daryl & Claudia Vander Pol · Fred & Judy Vokers · Jean Winfield · Anonymous

Directors (\$1,000 - \$2,499) Allan & Anne Affleck · Jim & Katherine Anderson · Douglas & Tambra Birkebak · Inez Noble Black · Tim & Joleen Burgess · Stuart & Diana Campbell · Jack & Vicki Carney · Loveday L. Conquest · Blaine & Susan Coppin · Lyle & Joy Corbin · Todd & Sylvie Currie · Susanne & Stephen Daley · Alan & Jane Davis · Donald & Claudia Deibert · Juan & Kristine Espinoza · Sandra Farewell · Marion Fisher · Michael & Karen Frazier · Dan & Mary Gemroy · Allen & Lori Gilbert · Maren & Braden Goodwin · Greg & Karen Greeley · Charles Hartung · Peter & Anne Haverhals · Henry & Lauren Heerschap · Dodo Herley · David & Mary Kay Hilmoe · Hoots & Thomas · Rick Hornor · John & Judith A Hubbell · Eric & Julie Johnson · Sandy Johnson · Jeff Kadet & Helen Goh · Ann Kalas · John & Jean Krueger · Robert & Lisa Kutter · Susan Lamar · Mr. and Mrs. Edmond Lee · Cody & Beth Lillstrom · Harry & Linda Macrae · Charles & Carol Maurer · Robert & Roberta McBride · Jim & Vicki McClurg · Tom & Jean Mohrweis · Kim & Dana Moore · Don & Kim Morris · The Mullets · George & Joy Myers · Craig & Linda Nolte · Lloyd & Jackie Nolte · Peter & Amy Bett Nolte · Craig & Deanna Norsen · Tom & Sue North · John & Lucy Nylander · Mary Pagels · Thom Parham · Tyler & Katie Parris · Leona Pazina · Kathryn Pearson · Roy & Janice Petersen · Ralph & Joan Prins · Megan & Greg Pursell · Mona Quammen · Don & Bonnie Rees · Claudia Rengstorf · Jared Robillard · Dr. Sarah Roskam · Janice Rudnitski · Lawrence & Nancy Rudolph · Dion & Gregory Rurik · Bruce & Candace Sagor · Norman & Eden Sellers · David & Joan Selvig · Todd & Teresa Silver · Jim & Karen Skadan · Angela & Dave Smith · Edwin & Kathy Sternier · Barbara Suder · Victoria Sutter · Carolyn Takei · Katie Hong & Harold Taw · Curtis Urban · Jeff & Margie Van Duzer · Jewelery Van Valin · Robert & Maryann Varnum · Larry & Linda Williams · Richard & Keltie Wright · Brian Yee · Cpt Ryan & Leah Yoke · Maree & Rob Zawosky · Anonymous (10)

Playwrights (\$500 - \$999) Calvin & Carolyn Agatsuma · Mike & Shirley Allert · Jennifer Armstrong-Owen & Tracey Owen · Marc Bateman & Judith Gibson

· Timothy Bean · Geraldine Beatty · Jeff & Anjie Berryman · Margaret Blau · James & Melinda Bohrer · Linda Buckingham · David R. Bunting · Robert Cathey · Wayne & Greta Clousing · Jay & Jenny Cross · Bob Quick & Judy Cushman · Wally & Susan Danielson · Bruce & Glyn Devereaux · Thomas & Ann Disher · Dale Dvorak · Juelle Edwards · Ian Edwards · Ian Einman · Kristine Engels · Ms. Normita L Error · A Etter · Bruce & Pat Finlayson · Brian & Kimberly Frohardt · Drew & Kaley Fry · Tyler Fry · Charles Gardner · John & Sally Glancy · Linda Glenicki · Larry & Janice Gockel · Erin & Steve Gordon · Robert Greco · Lewis & Elizabeth Hale · Scott & Pattei Hardman · Susan Haugen · Jonathan Henke · Kathleen Heppell · David & Connie Hiscock · Bill Johns · Jeffrey & Sue Anne Johnson · Beverly Karbowski · Ian Keck · Mark & Mary Kelly · Paul Kemmerer · Michael Cooney · Beth Kunz & Amelia Cooney · Charlotte Lin · Ben & Donna Lipsky · Leilani Lutai · Laura & Carl Markley · Bob & Karolyn McDaniel · Christe & Bruce McMenemy · Denny Meadows · Thomas & Megan Neill · Bryce & Bonnie Nelson · Kyle Netter · Sean & Carrie Nordberg · Paul & Cathy Nordman · Nolan & Lorena Palmer · Jeff & Joann Parrish · Pat Parsons · Susan L. Pazina · Curt & Melani Plett · William & Judie Purcell · James & Virginia Roodhouse · David & Joanna Rosler · Ron & Virginia Sather · Melissa Saunders · Barbara Schauermann · Frederick & Caroline Scheetz · Joe & Bernice Schick · Greg & Mary Schumacher · Kathy Sherman · Kitty Slagle · Dick & Nancy Sleight · Ronald & Dorita Smith · Charles & Marilyn Snow · Jeremy Barton & Janine Southard · Paul & Colleen Stoltzenberg · Gene & Linda Stubbs · Thomas & Jerry Swanson · Beverly Taylor & Jack Stevenson · Larry & Mary Ruth Thomas · Farrell & Shari Thomas · Valeri Ventimiglia · Craig & Kelly Vick · Dale & Brenda Voth · Janet G. West · Leora Wheeler · David & Ann Woodward · Isabelle Woodward · Glen & Eileen Zachry · Anonymous (5)

Castmembers (\$250 - \$499) Jim Angerer & Mary Rudie · Robert Baltz · Clayton & Yvonne Bateman · Betsy Bell · Donald Bistline · Nancy Bittner · James Boudreau & Kristine Flugstad · Michelle Simone Bouterse · David & Ann Bowman · Bonnie Chow · Terry & Karen Clem · Alan & Gail Coburn · Gregory & Patricia Collins · Richard Conway, Jr. · Ron & Liz Cooper · Doug & Nicole Custer · Leslie Darley · Lorin Dunlop · Earl & Denise Ecklund · Pete & Patricia Farmer · Sharon Filipic · Lee Fitchett · Robert & Ramona Fletcher · Rebecca Foote · David & Beth Gerlach · Richard & Carla Ginnis · Richard & Stephanie Gordon · Rawleigh & Dawn Grove · Sally Hanson · Martin & Hillary Kelly · Dean & Wendy Hirsch · David Hoffman · Karen Howard · William & Lisa Hugel · Loren & Wendy Isaac · Carol Sue Ivory-Carline · Mike & Barb Jewell · Dan & Janine Johnson · Larry & Rita Johnson · James & Dianne Johnston · Harold & Ruth Kephart · Edd Key & Theresa Holmes · Margaret Kilbourne-Brook · Glenn & Lisa Knight · Alfred & Barbara Koury · Lane Kuhlman & Matthew Mansbach · Sonja Lowe · Michael & Karen MacDonald · Pam & Darrel Matthew · Richard Monroe · Stan & Elizabeth Moore · Brian & Nola Nelson · Penelope Nichols · David & Judy Nofziger · Pauline Nolte & Robert Seymour · Ann Owens · Patty Minzel · Joseph & Linda Peritore · Mark Peterson · Lee & Anne Pipkin · Renee Pitra · Daniel Redeker · Nancy Repenning · Sydney Reynolds · Arnold Rollins · Randy & Nancy Rowland · Chuck & Michele Royalty · Ann & Ted Rupley · Julie Moss Scanora · Edward & Bonnie Schein · Melia Scranton & Sam Vichtinand · Lynn Sharp & Kathryn Olson Sharp · Rolan & Lynn Shomber · M.L. Shukis · Carolyn Siebe & Tom Marseille · Lin Snively · Sandra St. Luise · Jerry Zimmerman & Jane Stevens · Criag Straus · Todd & Jane Summerfelt · Stephen & Elda Teel · James Tisdell · Rob & Cindy Tulloch · Randi Valdok · Gretchen Van Dyk · Anne Nicole Visel · David & Ruth Voetmann · Virginia Warfield & Roscius Doan · Robert & Janet Washburn · Tomas Weinfurt · Patricia Wilshusen · Nancy Winder · Michael M. Winters · Anonymous (5)



For Kathryn Van Meter, ‘Corduroy’ is a Beautiful Gift for Audiences of All Ages

by DANIELLE MOHLMAN

If you're an avid theatregoer, chances are you've seen Kathryn Van Meter's work, either on stage or off. She's an accomplished actor who, last season alone, played Judy in *The Curious Incident of the Dog in the Night-Time* at Village Theatre and originated the role of Liz in *Fire Season* at Seattle Public Theater.

She's an incredible choreographer with credits on the stage and the screen. (The choreography in Netflix's *Thirteen Reasons Why*—that's her.) And she's a prolific director, making her Seattle Children's Theatre directing debut with *Corduroy* this winter. We spoke before the start of rehearsals about what it means to bring this childhood favorite to life.

Danielle Mohlman: For so many folks, there's a childhood association with *Corduroy*—either they remember it from their own childhood or they've shared this book with a child in their life. Can you talk to me about what it means

to direct the play *Corduroy*? Why this play now?

Kathryn Van Meter: Yes, yes. Or as my friend said the other day “Why this bear now?” Which I really love. I’ve worked off and on at the Seattle Children’s Theatre for the last several decades, primarily as a choreographer. And when Courtney Sale [SCT’s artistic director] approached me about doing this project I said, “The bear?!” This book is 50 years old and I deeply remember both *Corduroy* and *A Pocket for Corduroy* as a huge part of my childhood. I just loved both books tremendously. And to take something that we have



Director of
Corduroy
Kathryn
Van Meter.

a great love of and put it in front of a multigenerational audience feels like such an unbelievable gift. Especially around the holidays.

The play really expands on what is happening at Lisa and her mom’s house. So the book pretty much deals with *Corduroy* trying to find his buttons—and the delicious spectacular mess he makes along the way. And the play adaptation also shows side by side what Lisa is doing to convince her mom to let her get *Corduroy*. She is going through her evening trying to figure out new and exciting ways to get an advance on her allowance. And they’re both just making these spectacular messes along the way as they strive for their goal. They both have these beautiful versions of the hero’s journey. And I particularly get really excited when I see actual mess being made in the theatre. I think messes are really exciting.



**And messes that feel like messes.
Like, real messes. Not staged
messes.**

Yeah! And I think that's really fun. So the piece is two distinct feels. One of them is just pants wettingly funny slapstick—old school clown physical comedy. And then underlying all of that is this beautiful, touching, tender story of how we are awakened when we meet a new friend. And how that awakens a part of us we didn't know was there. And the ability to have both of those things side by side in a production is really exciting.

I noticed that this show is being advertised for ages three and up. What excites you about directing with this young audience in mind?

Young audiences are the most honest audience you can perform for. If they love it, they'll tell you. If they don't love it, they'll tell you. And so there's something about that immediacy that is so exciting to make theatre for. You know that giggle where they

laugh so hard they can't breathe? This show is that kind of fun. And it's a tricky time that we're in. And the opportunity to be in communion with our community and create that kind of laughter feels really exciting. And the most wonderful thing about theatre for young audiences, no matter what age you are, when you step inside that theatre you give yourself permission to be a younger version of you. And I think there's a softening that can happen in an extraordinary way.

And for some audience members, this might be their first live theatre experience.

And that's a tremendous honor and responsibility. You know, one of my first mentors many, many years ago was giving an opening night speech to the cast and he said, "Every time you perform, you've got to remember that somebody in that audience—if not more than one—really sacrificed something to be there." They chose to do that. And I think the opportunity to ignite

I deeply remember both *Corduroy* and *A Pocket for Corduroy* . . . And to take something that we have a great love of and put it in front of a multigenerational audience feels like such an unbelievable gift. Especially around the holidays.

—Kathryn Van Meter

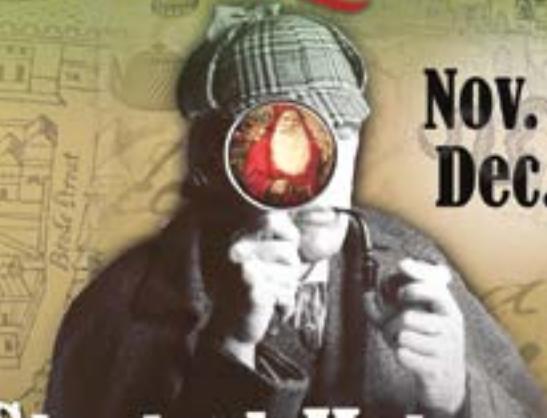
the imagination and delight of kids in particular, to give them the opportunity to see things transform in front of them, feels like a beautiful gift to give.

And there's something that really does charge a cast to see and hear really young people in the audience. And part of that is because the reactions are so audible and immediate. It's different from playing to an audience of adults who are polite or exhausted. For so many reasons, we think that adults are content to be quieter at performances. But the gift of the sounds that the kids make is pretty exciting.

Before I let you go, I have to ask. Do you have a favorite holiday tradition?

I do! So, in the 80s, my parents recorded *A Muppet Family Christmas* and a *Sesame Street* Christmas special on our VCR. And a couple of years ago, my sister-in-law converted it to DVD, so now I watch that every Christmas. And the great thing about it is it still has all the commercials.

HARLEQUIN



Nov. 29 - Dec. 31

Sherlock Holmes And The Case of The Christmas Carol

by John Longenbaugh

Call: 360-786-0151 or visit HarlequinProductions.org
State Theatre • 202 4th Ave E, Olympia, WA 98501

I was just going to ask what those commercials were like.

There's a lot of OshKosh B'gosh. There's a lot of Doublemint gum, with all the twins. And there's a lot of (sings) "I've got that M&M feelin'." It's pretty great. That is my holiday tradition. *Muppet Family Christmas*—with the commercials.

Corduroy will play at Seattle Children's Theatre November 21–December 29. Tickets are available online at www.sct.org.

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. daniellemohlman.com



Providing musical instruments to students in need

We accept lovingly used instruments and donations to repair them.



www.Music4Life.org
info@Music4Life.org

Intermission Brain Transmission

Why stare at your phone for the hundredth time today when you could treat your brain to this scintillating trivia quiz. Better yet, send us your answer to the bonus question for a chance to win tickets to an upcoming performance.

1 *The Bishop's Wife: A Live Radio Play* can be seen at Taproot Theatre beginning November 27 through December 28. This is an adaptation of a 1947 film, which itself was based on a novel. In the film, David Niven and Cary Grant play a bishop and guardian angel. Who stars in the title role?

- A Loretta Young
- B Deborah Kerr
- C Anne Sheridan
- D Betsy Drake

2 At ACT Theatre, *A Christmas Carol* will be performed November 29 through December 28, as it is every year. This beloved adaptation was written by a legend of Seattle theatre and founder of ACT. Whom is it?

- A Gregory Falls
- B Arne Zaslove
- C Stephen Dietz
- D Daniel Sullivan

3 November 29 through December 29, *Howl's Moving Castle* will play at Book-It Repertory Theatre. This musical features Rachel Guyer-Mafune as heroine Sophie Hatter. Who played this character during the premiere run of this show in 2017?

- A Keiko Green
- B Jasmine Jean Sim
- C Sara Porkalob
- D Christine Marie Brown

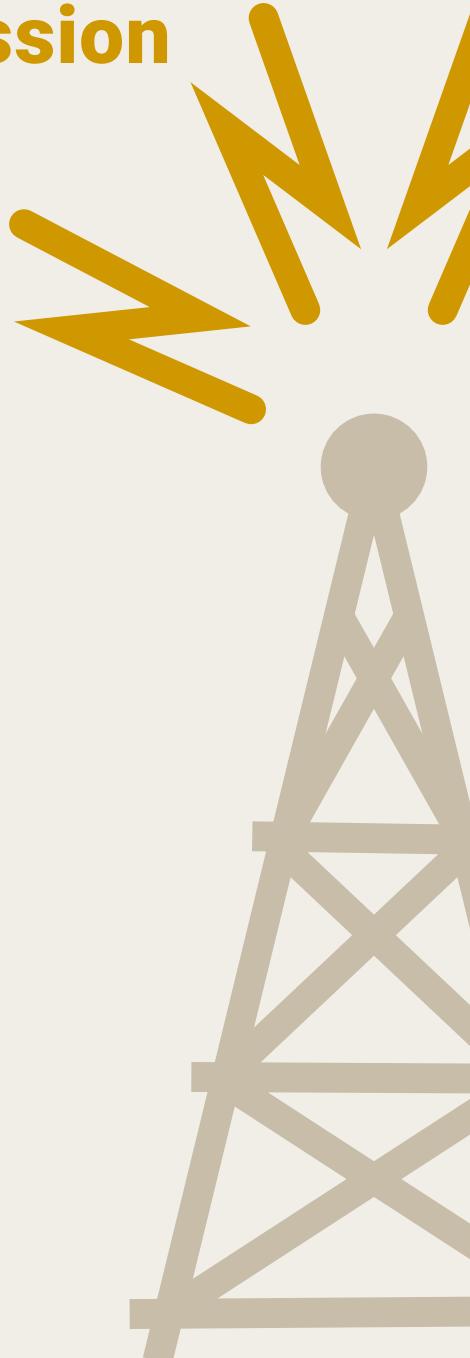
4 December 12–14 at Meany Center, UW Creative Research Fellow Daniel Alexander Jones will perform the new musical *Black Light*, starring his alter-ego, Jomama Jones. A theatrical powerhouse, Jones is a proponent and practitioner of what esoteric movement?

- A Theosophy
- B Afromysticism
- C Rolfing
- D Dialectical meditation

BONUS

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

Email your answer with "Trivia Quiz" in the subject line to: production@encoremediagroup.com or post your answer to social media and tag @encorespotlight.



1—Loretta Young. She went on to win the 1948 Academy Award for Best Actress for her work in *The Farmers*. The film, 2—A Gregory Falls. Seattle-based theatre artists in the region, were named for significant technical, artistic and community-focused awards and two Elliot Norton Awards. has won three Gregory Awards. 4—B Afromysticism. From UW's website about Jones' work: "Rooted in civic, practical and esoteric processes, ideas of Afromysticism engage a holistic approach to art making geared toward creating meaningful experiences." and transformative experiences."



Carrie Compere is Ready to Channel Sister Rosetta Tharpe in 'Shout Sister Shout!'

by DANIELLE MOHLMAN

When I spoke with actress Carrie Compere mere days before *Shout Sister Shout!* rehearsals were scheduled to begin at Seattle Rep, her excitement surrounding Sister Rosetta Tharpe and this play was palpable.

"I think the thing that I'm most excited about, is for people to hear about who she was," Compere said, adding that Tharpe's contribution to rock and roll wasn't just musical, it was cultural as well. "That this beautiful black woman from the middle of nowhere influenced so much of what we hear today—I'm just glad her name is going to start to ring out there, you know?" And as we continued to discuss The Godmother of Rock 'N' Roll, that excitement only grew.

Danielle Mohlman: I'll admit that I didn't learn about Sister Rosetta Tharpe until probably two years ago when the book that *Shout Sister Shout!* is based on started making the rounds again. I was like "Who's this? I need to know more!"

Carrie Compere: Yeah and it's so cool because the first time I ever heard about Rosetta Tharpe—the very first time I ever heard her name mentioned—I happened to be on my first tour that I was in. And we were in Memphis and went to go visit Graceland. And there was a man there with a small group of people—I don't know if they were his family or if he was giving a tour or what. And he sounded like he was from Great Britain. He was the one who mentioned her! And he was talking about how Elvis had been influenced by Sister Rosetta. And the way he talked about her, he was so excited, and I was just like, "Oh this woman must have been something else." You know? Because that was the very first time I'd ever heard about her. And to now



Actor Carrie Compere who will play Rosetta Tharpe in *Shout Sister Shout!*

know who she really was and what she did for music is really amazing.

Yeah. And one thing I find really fascinating, the more I learn about her and the more she comes up in these pop culture conversations, is the fact that her queerness was left out of the conversation for a very long time.

And the play has tones of that, but it's not overt. And I think that—now, I don't know—but I think that's just out of respect for how Rosetta handled it in her own life. She never really talked about it in a public forum. Behind closed doors, when she was in areas where she felt comfortable, that was something she felt free to display. But in the script, they do touch on her

“That this beautiful black woman from the middle of nowhere influenced so much of what we hear today—I’m just glad her name is going to start to ring out there, you know?”

—Carrie Compere

relationship with Marie Knight and how they loved each other beyond the sisterly way. But they build it in a way that's respectful to Rosetta.

And it's wonderful to hear you portray it that way—in respect to her and the way she lived her life. Because it was a completely different time and it wasn't safe to be public about sexuality—not in that way.

Absolutely. And she was a woman who came from not only American culture where it was such a taboo [in the 1930s and 1940s] but also in the church culture.

Do you have a favorite Sister Rosetta Tharpe song? Maybe one you're excited to dig into in rehearsal?

I don't know if I have a favorite. I love “Up Above My Head” and the words are so simple. “Up above my head, I hear music in the air.” I think the reason why I love it so much is because I've watched her perform it over and over and over again. I've been watching videos of her and—I'm going to get emotional right now—but once she's singing it, you know that she's talking about something

more than just these lyrics. She's just so rooted and grounded in gospel music—and in the message that she wanted to bring to the world. She's a woman of faith. And I am as well. And it resonates so deeply with me, you know? And it's an upbeat song. (*Sings*) “Up above my head / I hear music in the air / And I really do believe / There's a Heaven somewhere.”

And you know she believes that. And she's singing it and she's playing her guitar and she's sweating—and she's giving everything. You know, in the book *Shout, Sister, Shout!*—and I'm paraphrasing this—one of her friends said there's a difference between just singing the song and having a relationship with the words you're singing about. And that's who Rosetta was. It went so far beyond just the music.

Do you have a favorite moment from the play that you're really looking forward to digging into in the rehearsal room?

Oh man. Right now I'm learning the electric guitar and acoustic guitar. Because that's how she established herself in rock and roll, with her picking. I am excited

and terrified to really dig into the actual play. And I feel completely supported by our creative team and our music department. But before this experience, I had never played guitar before in my life. So, for me, this was something that on the onset looked insurmountable. So, it's just been me spending time with the guitar. Sometimes I will literally just strap the guitar on my shoulder and just walk around the house—just really trying to develop a relationship with this instrument.

Because for Rosetta it wasn't just her instrument. It was an extension of who she was. And sometimes when she wasn't being confident—when she wasn't speaking—you could see the way she was holding the guitar, as if she was speaking through the guitar. She was using the guitar to express what she was trying to say, or to support what she was saying. And Rosetta! Oh my god, her speed? Her tempo? It's otherworldly. It's amazing what this woman did.

Shout Sister Shout! runs November 8 to December 22 at Seattle Rep. Tickets are available at seattlerep.org or by calling 206.443.2222.

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, www.daniellemohlman.com.



Cast of Mark Morris Dance Group's *The Hard Nut*.

Upcoming Events

Explore a full-season performing arts calendar at encorespotlight.com.

Corduroy

November 21–December 29
Seattle Children's Theatre

Howl's Moving Castle

November 27–December 29
Book-It Repertory Theatre

The Bishop's Wife

November 27–December 28
Taproot Theatre Company

A Christmas Carol

November 29–December 28
ACT Theatre

George Balanchine's The Nutcracker®

November 29–December 28
Pacific Northwest Ballet

Cirque Dreams Holidaze

November 30
Tacoma Arts Live

Seattle Rock Orchestra: Led Zeppelin I & II

November 30
Seattle Theatre Group

'Tis the Season

November 30–December 14
Seattle Men's Chorus

Holiday Pops

December 6–8
Seattle Symphony

The Hard Nut

December 6–15
Broadway at The Paramount

Jonathan Biss: Celebrating Beethoven Part 2

December 11
Meany Center for the Performing Arts

Taylor Mac: Hoilday Sauce

December 19–20
Seattle Theatre Group

A Christmas Carol

December 21
Tacoma Arts Live

New Year's Eve Meow Meow

December 31
Seattle Symphony

TAP. PARK. SAVE.

Find cheap and plentiful parking this season in Pioneer Square, the Waterfront or Retail Core at DowntownSeattleParking.com. There are thousands of spaces near all of the holiday fun. Spots are as low as \$3/hour or a flat \$7 rate, evenings and weekends. **Bookmark the site today!**

P
DowntownSeattleParking.com
Pioneer Square • Waterfront • Retail Core



My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Lisa Roberts

Managing Director, Private Wealth Management
lisa.roberts@unionbank.com
415-705-7159



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.



©2019 MUFG Union Bank, N.A. All rights reserved. Member FDIC.
Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.