

Sister Act

Music by ALAN MENKEN · Lyrics by GLENN SLATER
Book by CHERI STEINKELLNER & BILL STEINKELLNER

Additional Book Material
DOUGLAS CARTER BEANE

Based on the Touchstone Picture "Sister Act"
written by Joseph Howard

JULY 10 - AUGUST 10

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TAPROOT THEATRE
COMPANY



August 2 - 25, 2024
Center Theatre
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encore STAGES

June/July/August 2024 Volume 19, No. 6

In This Issue

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Encore—Connecting Arts, Culture and Community.

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 Program, Seattle Pride Magazine, and Seattle Art Dealers' SADA. Learn more at encorespotlight.com.

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COURTESY OF PARMIDA ZIAEI

Scenic Designer Parmida Ziaei Creates Visual Poetry for Theatregoers

BY TODD MATTHEWS

For many theatregoers, anticipation fills that short distance separating a brightly lit lobby and a dimmed house. That first glimpse of the set, free of actors, can set the mood and build anticipation for what's in store over the next couple of hours. If you've attended local theatre recently, Parmida Ziaei, one of the Puget Sound region's busiest scenic designers, has probably influenced that moment. »

In the first six months of this year alone, Ziaei has created scenic designs for Seattle Public Theater's *Once More, Just for You*, Seattle Shakespeare Company's *The Bed Trick*, Village Theatre's *The Fantasticks!*, ACT Theatre's *Stew* and *A Case for the Existence of God*, and the Seda Iranian Theatre Ensemble/ArtsWest co-production of *English*.

"When I see Parmida's work, I'm always stunned by a few things," said Village Theatre Artistic Director Adam Immerwahr. "She manages to create visually arresting scenery—an ink-drop sky in *Sense and Sensibility*, bold colors in *The Bed Trick*—deeply integrated with the play, highlighting the play's tone, spirit, mood, and even metaphors. She's great at finding a way to create a set that instantly gives you a feeling for what kind of world you're entering, which supports the production so wonderfully because the audience is already part of the way onto the journey of what your play is about."

The importance of scenic design, especially an audience's first glimpse at the set, is not lost on Ziaei. "The set is the first thing people see, and it affects how you perceive the show," she explained. "The set is going to have a huge impression on the audience. I try to find the poetry or the subtext in the play because that often informs the design more than what you see on paper."

Ziaei's connection to theatre, as well as dance and choreography, dates to her experience as a high school student in Iran, where she was born and raised. She loved being on stage, especially when students and teachers converted classrooms into performing arts spaces. "We had this event in school every year—we couldn't call it a dance because that would be problematic in Iran—where I always set it up and did the costumes," she recalled. "Looking back now, it was like scenic design but on a miniature scale."



"The set is the first thing people see, and it affects how you perceive the show…I try to find the poetry or the subtext in the play because that often informs the design more than what you see on paper."

COURTESY OF PARMIDA ZIAEI

Left: ArtsWest/Seda Iranian Theatre Ensemble's *English*.

Below: Village Theatre's *The Fantasticks!*.



After high school, she moved to the United States in 2012 to attend the University of California, Berkeley, where she earned a bachelor's degree in architecture at her parents' urging. According to Ziaei, 30, architecture is a popular major in Iran, especially for women. "I didn't see myself becoming a licensed architect," said Parmida, who minored in theatre and performance studies. "I thought I would change my major to art, but I just stuck with architecture even though I knew I didn't love it."

In 2016, she moved to Seattle and, two years later, landed a design job at Hotopp Creative Studio. She tried to make inroads into Seattle's theatre community, introducing herself as an architect interested in scenic design, but found it difficult to make connections without a portfolio of scenic theatre design work. That changed in 2017 when she decided to attend a holiday party hosted by Theatre Puget Sound and met Sound Theatre Company's founder and co-artistic director, Teresa Thuman.

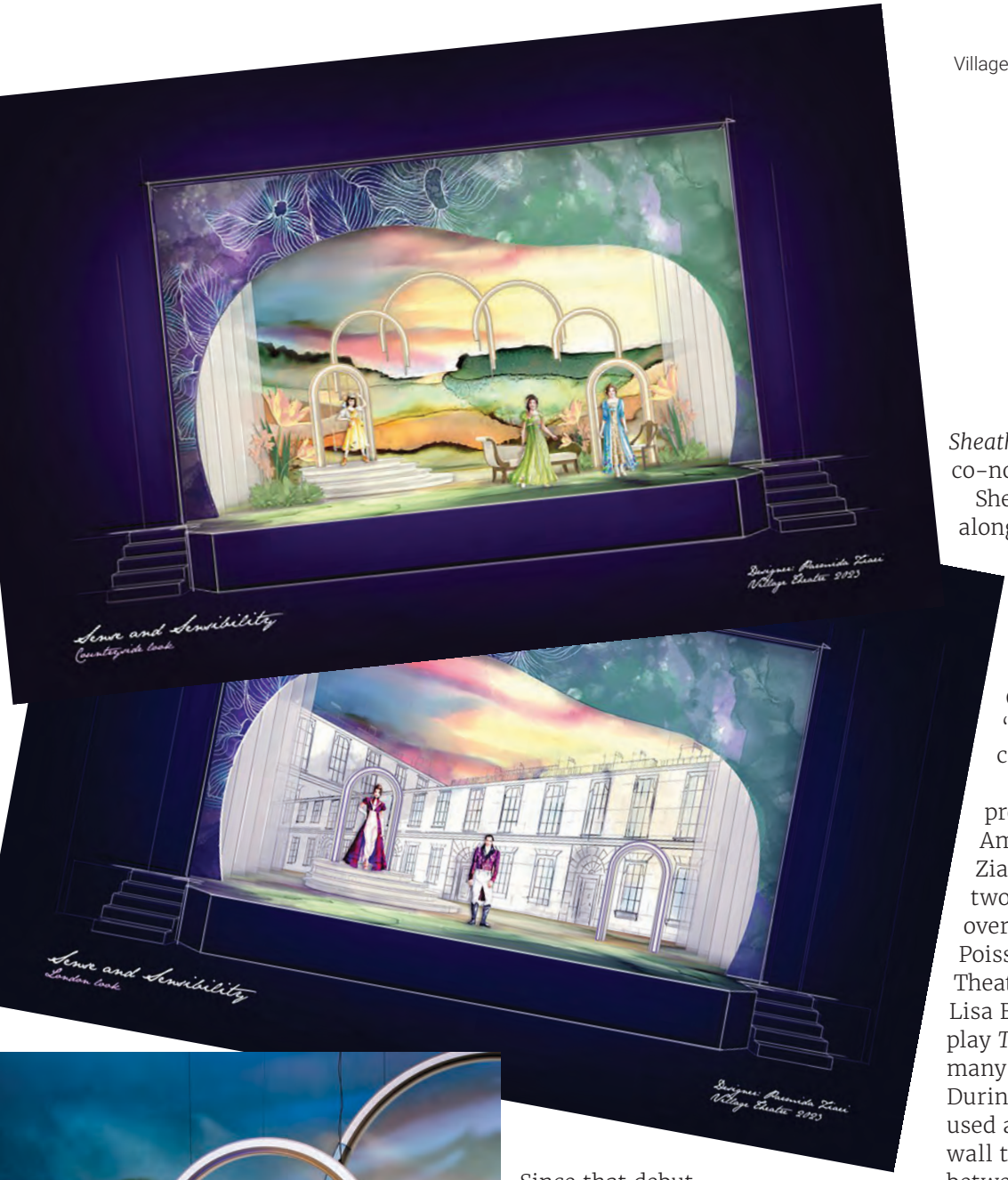
Thuman introduced Ziaei to Sound Theatre Company's team, including artistic producer Margaret Toomey and scenic designer Robin Macartney. She was enlisted to assist Macartney with the company's production of *You Can't Take It With You* at the Center Theatre at Seattle Center. A few months later, Ziaei was leading the design of her first major show, Sound Theatre Company's production of John Belluso's *The Rules of Charity*, also at Seattle Center.

"That was my big break," Ziaei said. "I always tell Teresa she opened the door for me."

Ziaei showed her ability to convey a play's tone and mood through scenic design during the Seattle premiere of *The Rules of Charity*, a provocative play exploring issues of confinement, marginalization, and disability through a queer father, Monty, who is wheelchair-bound and suffering the effects of Cerebral Palsy, and his adult daughter, Loretta, who serves as his caretaker.

To imbue a sense of suffocating confinement, Ziaei raised the stage's floor so Monty could not leave the apartment in his wheelchair and created a tilted ceiling to compress the space further, creating for audiences the feeling of peering into the apartment. "Immediately, when you put a ceiling on a space, it feels more contained," said Ziaei. "Also, everything in the room was monochrome. It took life out of the room and made it feel like a hospital. That's how I thought this man felt in his home."

Thuman recalled the show's clean, elegant, and sophisticated design, which made it hard for her to believe it was the work of an early scenic designer. "There was something very transformative about the space," Thuman explained. "That feeling of looking inside a box where someone lives in isolation was beautifully done. Parmida had an open and empathetic spirit that embraced the story and [Monty's] journey. It seemed natural for her. I watched it unfold and thought, 'Whoa, this is wonderful. What a great artist. What a beautiful piece.'"



Village Theatre's *Sense and Sensibility*.



Since that debut in 2018, Ziaei has designed roughly four dozen sets for nearly two dozen organizations, including ACT Theatre, ArtsWest, Macha Theatre Works, Seattle Pacific University, Seattle Public Theater, Seattle Shakespeare Company, Sound Theatre Company, Taproot Theatre Company, Theatre22, Village Theatre, and Washington Ensemble Theatre. She served on Sound Theatre Company's board, was Macha Theatre Works' resident scenic designer, and earned Village Theatre's Northwest Creator Residency in 2022. She was also nominated for two Gypsy Rose Lee Awards in 2020 for her scenic designs for Macha Theatre Works' *Sheathed* and Theatre22's *White* (a co-nomination with Toomey).

She has earned critical raves along the way, with *BroadwayWorld* describing her work on *The Bed Trick* as "genius," *Sense and Sensibility* as "charm itself" and "nothing less than ethereal," and Sound Theatre Company's *Cloud Tectonics* as "transcendent and lovely" and capturing "ethereal beauty."

Seattle Public Theater's producing artistic director, Amy Poisson, has worked with Ziaei on a half-dozen shows for two different theatre companies over the past six years. One of Poisson's favorite sets was Macha Theatre Works' production of Lisa Every and Jenn Ruzumna's play *The Fifth Wave*, which posed many scenic design challenges. During each performance, actors used a sledgehammer to smash a wall that had to be easily rebuilt between shows. But the show's most visible and impressive scenic design was a collection of five columns extending out over the audience and threaded with rope lights. Ziaei worked closely with lighting designer Dani Norberg to create a unique effect of light glowing from within the set, shifting with each character's changing emotions.

"It was a daunting task," Poisson said. "But the thing about working with Parmida is that I don't have to start from a place of, 'No, we can't do that.' She comes to every project saying, 'Yes, we're going to figure this out, and it's going to be awesome.' That's how theatre gets made. That's the magic of Parmida."

TOP: PARMIDA ZIAEI
BOTTOM: ANGELA STERLING

This summer, Ziaei will take a break from scenic design to serve as the cultural consultant for Barzin Akhavan's solo show *Behfarmaheen (If You Please)* at the Oregon Shakespeare Festival. She's already on tap to design shows this fall and early next year, including *Camelot* at Village Theatre and *The Park* at Seattle Public Theater. She's also busy helping to lead the Seda Iranian Theatre Ensemble, which provides opportunities to create, produce, and teach theatre works of Iranian and other immigrant nationalities.

In the long term, Ziaei envisions working on productions throughout the United States and overseas. "Sometimes, people tell me, 'You do so many things. What do you *really* like to do?'" Ziaei said. "The variety is what I get excited about. My goal is to be free to do different types of work. I still love performing and choreographing. I want to work on more than just theatre projects—immersive attractions or even theme parks, creating worlds and sets for people to experience."

Early in our interview, Ziaei described her parents' concern when she left the relatively safe and steady architecture profession to pursue her dream of becoming a full-time scenic designer. *Are you sure you want to do that?* Today, she said, they are very supportive—especially considering how busy she is and how she's managed to make it work. "My dad comes to every opening night," she added. "Even if he doesn't understand the show, he still says, 'That was good.'"

Todd Matthews is a Seattle-based writer, editor, and journalist whose work has appeared in Earshot Jazz, HistoryLink, Real Change, Seattle *magazine, and other publications in print and online over the past 25 years. A graduate of the University of Washington and the author of three non-fiction books, he has earned four awards from the Society of Professional Journalists.*

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The Word Around Town

Do you keep up to date on all the news and reviews for Seattle performances? Match the quote from a review to the correct title or artist of an upcoming show.

A
Company

B
Urinetown

C
Seattle Chamber Music Society's Summer Festival

D
Jinkx Monsoon & Major Scales: Together Again, Again!

E
Joshua Bell Plays Elements Concerto

F
GreenStage's Shakespeare in the Park

1
"Wickedly funny, with real laugh out loud moments coming thick and fast."—*All That Dazzles UK*

2
"One of the more sheerly beautiful players, the straightforward and warm communication of the music fitted his manner perfectly."
—*The Financial Times*

3
"Strikes like a lightning bolt. It's brilliantly conceived and funny as hell."—*Variety*

4
"This bonanza of concerts and related programs fills up the month of July — yet always seems to end too soon."—*Classical Voice North America*

5
"...the story comes alive through the expression and emotions of the actors. Their commitment to bringing the classic works to life is evident in their celebration of completing the canon."
—*Seattle's Child*

6
"Part social and political commentary, [it] vaguely gestures at Brechtian theatre techniques to amplify its exploration of corruption, corporate greed, revolution, and political paternalism..."—*The Guardian*



Joshua Bell

1) D—*Jinkx Monsoon & Major Scales: Together Again, Again!*; 2) E—Joshua Bell Plays Elements Concerto; 3) A—*Company*; 4) C—Seattle Chamber Music Society's Summer Festival; 5) F—GreenStage's Shakespeare in the Park; 6) B—*Urinetown*

SHERVIN LAINEZ

TAPROOT THEATRE COMPANY

Karen Lund
Producing Artistic Director

Bretteney Beverly
Associate Artistic Director

TAPROOT THEATRE COMPANY IS GENEROUSLY SUPPORTED BY

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PIPER
VILLAGE

PERIOD CORSETS

Director's Note



Hallelujah and welcome back to Taproot! We are so excited to have you here for our summer musical, *Sister Act*! Producing Artistic Director Karen Lund and I have been thrilled with the response to Taproot's Mainstage plays this season. One of the things I have admired about Taproot is the commitment to tell stories of hope from all walks of life. Stories that you and I may not be familiar with but can learn from (like *The Book of Will*), be inspired by (such as *How to Write a New Book for the Bible*), and experience side-splitting laughter from (like *Sherlock Holmes and the Precarious Position*). We are so excited to continue this commitment with *Sister Act*.

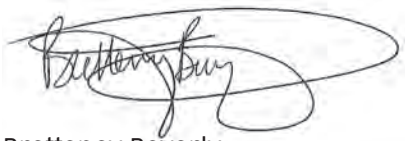
We knew when we selected this play that we needed a show-stopping cast, and I am excited for you to meet the group of talented actors, including Alexandria J. Henderson and Anne Allgood, who are making their Taproot Theatre debuts surrounded by a stellar ensemble of new and familiar faces. Additionally, the rest of the creative team is equally fabulous. With both Michael Nutting and R.J. Tancioco as co-music directors and the incomparable Jimmy Shields as choreographer, you are in for a treat!

Our theme for this year's season is *Family and Friends*. While identifying your "biological family" is often straightforward, in *Sister Act* we celebrate the unlikely "found or chosen family" that Deloris and the nuns find among each other. The New York Library describes "found family" as those who "find themselves united in a family-bond based on shared experiences, mutual understanding, and interpersonal connection." In the show, each character has pre-conceived notions or judgments of the other but after they get to know each other they find friendship, compassion, and purpose within each other. Furthermore, the person you understand and relate to the least can have the greatest impact in your life. It takes the saying "never judge a book by its cover" to a different level.

Moreover, in many ways, Taproot and Queen of Angels Cathedral (the church featured in *Sister Act*) are similar in that we are both going through difficult times. The landscape of Seattle theater is evolving and the cost of doing business is steadily increasing. As Mother Superior says, "we are in need." I would like to take this time to say a special thank you to everyone who has heard Taproot's call for help and responded. Not only have you shown that Taproot is your theatre, but you have become a part of Taproot's "found family."

By show's end, I hope your spirit feels lifted, as well as your daily burdens, and that you look on your fellow person with conviviality, acceptance, and forgiveness. We hope you enjoy this fabulous play!

Enjoy the show!



Bretteney Beverly

Taproot Theatre acknowledges that we live, work, and play on the unceded and traditional territories of the Coast Salish Peoples, specifically the Duwamish, and that we occupy this land. This acknowledgement does not take the place of authentic relationships with Indigenous communities but serves as a first step in honoring the land we occupy and resisting the erasure of Indigenous past, present, and future.

realrentduwamish.org

Scan & Click

to read more behind-the-scenes info in the digital program.

Just open your smartphone camera and scan the QR code. Follow the link provided and enjoy! No need to download an app.

OR visit ***taproottheatre.encoreplus.app*** to view it on your phone's browser.

PLAYING IN THE JEWELL MAINSTAGE THEATRE

Sister Act

Music by
ALAN MENKEN

Lyrics by
GLENN SLATER

Book by
CHERI STEINKELLNER
& BILL STEINKELLNER

Additional Book Material
DOUGLAS CARTER BEANE

Based on the Touchstone Picture
"Sister Act" written by Joseph Howard

Orchestrations by
Doug Besterman

Vocal and Incidental Music
Arrangements by Michael Kosarin

Dance Music Arrangements by
Mark Hummel

Produced on Broadway by Whoopi Goldberg & Stage Entertainment in association with The Shubert Organization and Disney Theatrical Productions

Originally Production Developed in Association with Peter Schneider & Michael Reno and Produced by Stage Entertainment

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CAST

Anne Allgood*

Alexandria J. Henderson*

Ania Briggs

Rolando Cardona

Christopher Clark

Connie Corrick

Rebecca Cort

Eyual Degaga

Danny Kam

Cherisse Martinelli

Hannah Schuerman

Charles Simmons*

UNDERSTUDIES

Viviana Garza · Lauren Engstrom · Keoni Dilay

PRODUCTION

Choreographer
Jimmy Shields**

Assistant Director
Nik Nolen

Scenic/Sound Design
Mark Lund

Costume Design
Esther Garcia

Lighting Design
Ahren Buhmann

Stage Manager
Kathryn Louise*

Dramaturgy
Paul Adolphsen

Director
Bretteney Beverly

Music Directors
Michael Nutting & R.J. Tancioco

MUSICIANS

Ben Bentler (Associate Music Director) · Anthony Pooley · Scot Sexton

CAST

(In Order of Appearance)

Deloris Van Cartier ..... *Alexandria J. Henderson**
Tina/Sister Mary Martin-of-Tours (Deloris van Cartier u/s) ..... *Ania Briggs*
Michelle/Sister Mary Theresa (Sister Mary Robert u/s) ..... *Cherisse Martinelli*
Curtis/Monsignor O'Hara ..... *Danny Kam*
TJ ..... *Eyual Degaga*
Eddie/Ernie (Dance Captain) ..... *Charles Simmons**
Joey (Curtis/Monsignor O'Hara u/s) ..... *Christopher Clark*
Pablo (TJ u/s) ..... *Rolando Cardona*
Sister Mary Lazarus (Mother Superior u/s) ..... *Connie Corrick*
Sister Mary Robert ..... *Rebecca Cort*
Mother Superior ..... *Anne Allgood**
Sister Mary Patrick ..... *Hannah Schuerman*
Eddie/Ernie, Joey & Pablo u/s ..... *Keoni Dilay*
Sister Mary Lazarus & Sister Mary Theresa u/s ..... *Lauren Engstrom*
Sister Mary Patrick & Sister Mary Martin-of-Tours u/s ..... *Viviana Garza*

BAND

Keyboard 1/Conductor ..... *R.J. Tancioco, Ben Bentler*
Keyboard 2 ..... *Ben Bentler, Michael Matlock*
Guitar ..... *Anthony Pooley*
Drums ..... *Scot Sexton*

SETTING

Philadelphia, 1977

Sister Act: The Musical is approximately 2 hours and 30 minutes, including one 15-minute intermission

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World Premiere Produced by
Pasadena Playhouse, Pasadena CA
Sheldon Epps, Artistic Director
Lyla White, Executive Director
Tom Ware, Producing Director

and

Alliance Theatre, Atlanta GA
Susan V. Booth, Artistic Director
Tom Pechar, Managing Director

SISTER ACT
is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.mtishows.com

Any video and/or audio recording of this production is strictly prohibited.

* Appearing through an agreement between this theatre, Taproot Theatre Company, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

** The Choreographer is a Member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

Sister Act Company



ANNE ALLGOOD *(Mother Superior)* has been seen on Broadway (*Carousel*, *The Sound of Music*, *The Most Happy Fella*, *Beauty and The Beast*, *Imaginary Friends*); in National Tours (*Evita*, *Parade*, *Floyd Collins*, *South Pacific*, *Urinetown*); in regional theatres coast-to-coast; and in many starring roles in Seattle (5th Avenue, Intiman, Seattle Rep, SCT, Village, and ACT – CORE Company). This is her 5th appearance onstage as a nun. Enjoy!



ANIA BRIGGS *(Tina/Sister Mary Martin-of-Tours & Deloris Van Cartier u/s)* is a Seattle-based actress, vocalist, and cat mom. After graduating high school, Ania decided to continue her musical theatre education at AMDA NY. In her decade of acting, some of her favorite roles include Rita (*White Christmas*, 5th Avenue Theatre), Chiffon (*Little Shop of Horrors*, Village Theatre), and Fabian (*Twelfth Night*, Seattle Shakespeare Company). Ania wants to say a big thank you to her friends and family for their continued support and encouragement. As always, this one is for you, Michelle.



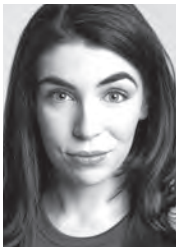
ROLANDO CARDONA *(Pablo & TJ u/s)* is excited to make their debut on the Taproot stage. Past credits include *Macbeth* (Seattle Shakespeare EDU tour), *Ride the Cyclone* (Ballyhoo Theatre), *Peter and the Starcatcher* (Reboot Theatre), and *HAIR* (Renton Civic Theatre). Rolando is grateful to their friends and family for their support and Taproot Theatre for this amazing opportunity.



CHRISTOPHER CLARK *(Joey & Curtis & Monsignor O'Hara u/s)* is thrilled to add his voice to the choir and make some joyful noise back on the Taproot stage. Recent credits include *The Book of Will*, *Cabaret*, *Wolf Play*, *The Prom*, and *See How They Run*. His first feature film, *Ingress*, is currently in limited theatrical release. "Love and thanks to my perpetual comedic scene partner and fellow goose, Mary!"



CONNIE CORRICK *(Sister Mary Lazarus & Mother Superior u/s)* is thrilled to return to Taproot after playing Mama Murphy in *Bright Star*. She has been seen locally on the stages at The 5th Avenue, ACT, Seattle Children's Theatre, ArtsWest, Kenyon Hall, and more. She thanks Bretteney for this opportunity and the Taproot family for creating this wonderful space.



REBECCA CORT *(Sister Mary Robert)* is delighted to return to Taproot after her work in *The Hello Girls* last summer as Suzanne. Other local credits include Seattle Rep (*Little Women,* Amy March) and 5th Avenue Theatre (*Disney's Beauty and the Beast*, *Into the Woods)*. To this life I love to lead. @beckabrooke



EYUAL DEGAGA *(TJ)* is ecstatic to debut at Taproot Theatre. Past credits include Disney's *Newsies* (Village Theatre KIDSTAGE), *Into the woods* (5th Avenue RSP), and *Sunset Boulevard* (Showtunes Theatre).



ALEXANDRIA J. HENDERSON *(Deloris Van Cartier)* cannot contain her excitement to make her Taproot debut with this legendary role! Select credits include *Beautiful: The Carole King Musical* (Village Theatre), *Twelfth Night* (Seattle Shakespeare Company); *Lady Day at Emerson's Bar and Grill* (Harlequin Productions); *Legally Blonde* (Showtunes); and *Dreamgirls* (for which she won a Gregory Award for Outstanding Supporting Actress in a Musical; Village Theatre). She is ever grateful to her family for all they do to support her. Follow her on all the things: @missajhenderson



DANNY KAM *(Curtis/Monsignor O'Hara)* is delighted to debut on the Taproot stage after music directing *A Charlie Brown Christmas* earlier this season. Danny is a singer-actor and voice coach who works with Cornish College of the Arts, 5th Avenue Theatre, Seattle Rep, Seattle Children's Theatre, Seattle Shakespeare Company, and Village Theatre, as well as maintaining a private vocal studio. Enjoy the show!



CHERISSE MARTINELLI *(Michelle/Sister Mary Theresa & Sister Mary Robert u/s)* is thrilled to be making her Taproot Theatre debut! She recently returned home to Seattle after singing her way around the globe on luxury cruise ships. Recent favorite credits include *Beautiful: The Carole King Musical* (Village Theatre), *Legally Blonde* (Showtunes Theatre), and *EVITA* (SecondStory Repertory). Eternally grateful for the gift and to the Giver!



HANNAH SCHUERMAN *(Sister Mary Patrick)* is jazzed to be making her Taproot debut! Favorite credits include *Romy and Michele the Musical, The Sound of Music,* and *The Pajama Game* (5th Avenue), *The Noteworthy Life of Howard Barnes, The Homefront* (Village Theatre), and *The Light in the Piazza* and *Bridges of Madison County* (Showtunes).



CHARLES SIMMONS *(Eddie/Ernie)* is a performing artist from Tacoma, WA and is thrilled to make his Taproot Theatre debut with such a fun show! Previous credits include *Dreamgirls*; *Hairspray*; *You're a Good Man, Charlie Brown*, *Beautiful* (Village Theatre); *Beauty and the Beast*; and *The Wiz* (5th Avenue Theatre). IG: @Shiemmons18

UNDERSTUDIES



KEONI DILAY *(Eddie/Ernie, Joey & Pablo u/s)* is a Seattle-based performer, teacher, and choreographer. His acting credits include Flounder in *The Little Mermaid* (The 5th Avenue Theatre) and *Mamma Mia!* (Village Theatre). Some of his choreography credits include *Guys and Dolls* and *The Lightning Thief* at Village Theatre KIDSTAGE. @keonidilay



LAUREN ENGSTROM *(Sister Mary Lazarus & Sister Mary Theresa u/s)* is thrilled to spend another summer with Taproot Theatre. She was last seen in Taproot's production of *The Hello Girls* as Helen Hill. She also enjoys singing at retirement homes with a vintage '40s singing group, The Memphis Belles.



VIVIANA GARZA *(Sister Mary Patrick & Sister Mary Martin-of-Tours u/s)* is excited to make her Taproot debut. Past credits include *Quixote Nuevo* (South Coast Repertory Theatre, Seattle Rep, Portland Center Stage), *Cost of Living* (Sound Theatre), *The Tempest* (Seattle Rep), *In the Time of the Butterflies* (Book-It Repertory Theatre), and *9 to 5* (Showtunes Theatre).

PRODUCTION TEAM

PAUL ADOLPHSEN *(Dramaturg, he/him)* is a Seattle-based dramaturg, writer, and theater artist. He has been on the artistic staff at Seattle Rep, Oregon Shakespeare Festival, and Asolo Rep. Paul has also worked with Arena Stage, Hartford Stage, and Ashland New Plays Festival, and was a Fulbright Fellow at the University of the Western Cape (South Africa). His writing has been published in *Theatre Journal*, on *howlround.com*, and by Penumbra Theatre Company. MFA: UMass, Amherst.

BRETTENEY BEVERLY *(Director)* serves as the Associate Artistic Director at Taproot Theatre. She recently directed *How to Write a New Book for the Bible* at Taproot. Additionally, she served as Associate Director of *Once on This Island* at Village Theatre. Favorite theatre credits include *A Streetcar Named Desire*, *'Night Mother*, *Grease*, *Bloody Bloody Andrew Jackson*, *Crowns*, *An Octoroon*, *Pride & Prejudice*, *Flyin' West*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Bus Stop*, *Macbeth*, and *A Woman of No Importance*. Favorite directing credits include *Everybody*, *Grease*, *For Colored Girls Who Have Considered Suicide When The Rainbow is Enuf*, *R & J*, *Little Shop of Horrors*, *The Fantasticks*, *Crimes of the Heart*, and *Always… Patsy Cline*. In her off time, she enjoys spending time with family, friends and her adorable pit bull, Boss Lady. She would like to dedicate this show to her mom, Tyna.

AHREN BUHMANN *(Lighting Designer)* is a lighting and video designer based out of Seattle. His previous shows include *Or,* with Theatre22, *The Angel In The House* with Café Nordo, *Pipeline* with Seattle Public Theater, *Dear San Francisco* with 7 Fingers, *My Antonia* with Book-It Repertory Theatre, *Parliament Square* with Pony World, *Angels in America* with Berkeley Rep, *The Trial of Elizabeth Cree* with Chicago Opera and Opera Philadelphia, and *Ernest Shackleton Loves Me* at the Tony Kiser. Ribbet.

ESTHER GARCIA *(Costume Designer)* has designed for opera, modern dance, theatre, and burlesque. Most recent design work includes *The Fantasticks* at Village Theatre. She is thrilled to be returning to Taproot, for which her design credits include *Daddy Long Legs* and *The Bishop's Wife*. Esther has a BFA from the University of Oregon with an emphasis in Costume Design. She has designed for Village Theatre, Taproot Theatre, Eugene Opera, Lord Leebrick Theater, Lane Community College Theater and Dance Department, and University

of Oregon School of Music. Favorite designs include *She Loves Me*, *Hello Dolly!*, *Million Dollar Quartet*, *Pagliacci*, *Carmen*, *A Little Night Music*, and *HMS Pinafore.*

KATHRYN LOUISE *(Stage Manager)* is a theatre magic maker who lives, works, and plays on Coast Salish land. Katt has a double BFA from the University of Montana (Theatre Design Tech & Dance) and was the production associate at Taproot Theatre from 2020-2023. In 2023, she and Michelle Rodriguez were recipients of the Melissa Hines Backstage Gregory Award. Previous credits include TTC's *The Book of Will* and *Last Drive To Dodge* (SM), Cornish's *New Moves* (LD), and PLU's *Pippin* (LD). All her love to her handsome husband and cute pupper. kathryn-louise.com

KAREN LUND *(Producing Artistic Director)* has been on the Taproot staff since 1993 and became Taproot's Producing Artistic Director in January 2021. Recent directing work includes Taproot Theatre's *The Book of Will*, *Georgiana & Kitty: Christmas at Pemberley, The Hello Girls*, and *A Woman of No Importance*. She has also directed at several theatres around the country and coast to coast. She is the past president of the board of directors for Theatre Puget Sound, a member of the Stage Directors and Choreographers Union (SDC), a professional voice-over artist, and the recipient of numerous theatre and film directing awards. Karen thanks her amazing family, Mark, Jake, and Hannah.

MARK LUND *(Scenic & Sound Design)* has designed many things in many places. Recent favorites include *The Book of Will, The Hello Girls, A Woman of No Importance*, *Black Coffee*, and *Daddy Long Legs*. Other design work includes Seattle Shakespeare, Book-It, and award-winning short films. Mark has also voiced hundreds of regional & national projects including T-Mobile, The North Face, NHL, FedEx, Amazon and many years as Falco Lombardi in *Starfox* and *Smash Bros* for Nintendo. Love to Karen, Hannah, and Jake.

NIK NOLEN *(Assistant Director, they/them)* is a Seattle-based theatre artist, thrilled to be back this summer to work with Taproot and this incredible team. Whether onstage, behind the scenes, or anywhere in between, Nik loves the chance to tell new stories and engage in creating theatre. They are currently pursuing directing with a focus on highlighting LGBTQ+ stories and will be attending graduate school in London come fall. Recent work includes *How to Write a New Book for the Bible* (Stage Manager), *The Book of Will* (Assistant Director), *Georgiana and Kitty: Christmas at Pemberley* (Stage Manager) and *The Hello Girls* (Assistant Director) with Taproot Theatre, and *The Marriage Tree* with Seattle Pacific University (Director). Niknolen.com @annikanolen

MICHAEL NUTTING *(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.

JIMMY SHIELDS *(Choreographer)* is a professional director, actor and choreographer from the PNW. His love for the performing arts started at a very young age and has taken him all over the US. As a dancer and choreographer, Jimmy has had the opportunity to work with Redd Williams, Emmy Award-winning choreographers Tabitha and Napoleon D'umo (Nappytabs), Disney veteran Jon Jacobson, and famed Seattle-based choreographer Daniel Cruz, just to name a few. Jimmy is a performer at heart and has been performing in theatre and dance throughout the Pacific Northwest for 30 years. He has most recently held production leadership roles including director, associate director, choreographer, and associate choreographer with esteemed companies such as The 5th Avenue, Seattle Rep, Village Theatre, Taproot, Seattle Shakespeare Company, and Tacoma Arts Live.

R.J. TANCIOCO *(Co-Music Director/Conductor/ Keyboard 1, he/him)* Select musical direction credits include: *Spring Awakening*, Disney's *The Little Mermaid*, *Into the Woods*, Disney's *Beauty and the Beast*, *Urinetown*, *Mamma Mia!*, *Jasper in Deadland*, *Little Shop of Horrors*, *RENT*, *Joseph...*, *Smokey Joe's Cafe*, *Hair* (The 5th Avenue); *Beautiful: the Carole King Musical*, *Cinderella*, *...Charlie Brown*, *She Loves Me*, *In the Heights*, *Hairspray*, *Newsies*, *Dreamgirls*, (Village Theatre); *The Winter's Tale*, *As You Like It*, *The Odyssey*, *Here Lies Love* (Seattle Rep); *A Christmas Carol* (ACT); *Twelfth Night* (Seattle Shakes); *Head Over Heels*, *Violet*, *American Idiot* (ArtsWest); *The Spitfire Grill* (Showtunes); *Daddy Long Legs*, *Bright Star* (Taproot Theatre). A 2010 Gregory Award and 2011/2014 Gypsy Rose Lee award recipient, Tancioco is a vocal coach, arranger, and composer who enjoys educating theatre to youth and cultivating new musicals. Raise your voice!

BAND

BEN BENTLER *(Associate Music Director, Keyboard 2)* is excited for his second Taproot production in *Sister Act*, bringing 27 years of theatre experience from Chicago to Seattle. As a versatile pianist and music director, he's grateful for the kindness and collaboration with these phenomenal professionals. Ben dedicates this show to his anchors, Alex, Toby, Seven, and Nora, for their unwavering support.

ANTHONY POOLEY *(Guitars)* is delighted to be back at Taproot for another summer musical. Previous Taproot credits include *Bright Star* and *The Spitfire Grill*. Other recent credits include *Beautiful* (Village Theatre), *Sunset Boulevard* (Showtunes), *Twelfth Night* (Seattle Shakespeare), and *Ride The Cyclone* (SecondStory Rep). Thanks to R.J. and Taproot for this opportunity. Love and gratitude to Nicki for supporting my musical endeavors. Blog: STRUMpit.org

SCOT SEXTON *(Drums)* is excited to be back for his third show at Taproot, following *Big Fish* and *The Hello Girls*. Scot is a professional drummer with over 20 years and 325 musical theatre show credits to his name. Most recently he worked in NYC before relocating to Seattle. He has devoted his life to his love of all things percussion and has become well-versed in all styles of music with study under Larry Lelli, Dr. Larry Snyder, Tom Weaver, Dr. David Spondike, and Mark Zimmerman.

AUTHOR AND PUBLISHER

DOUGLAS CARTER BEANE's play "The Nance" opened on Broadway starring Nathan Lane, where it received five Tony nominations and won three. It was filmed for PBS "Live from Lincoln Center" and was shown in movie theaters and then broadcast on PBS.

Beane's previous play "The Little Dog Laughed" opened on Broadway where it was nominated for the Tony Award for Best Play and won a Tony award for Julie White. It then opened in the West End at the Garrick Theater where it starred Tamsin Grieg and Rupert Friend and Gemma Arterton and was nominated for the Olivier for Best New Play.

His other plays include "Fairycakes" starring Mo Rocca, Jackie Hoffman, Ann Harada, and Julie Halston, "Shows for Days" featuring Patti Lupone and Michael Urie, "The Country Club" starring Cynthia Nixon and Amy Sedaris, "Mr. & Mrs. Fitch" which starred John Lithgow and Jennifer Ehle , "Music From a Sparkling Planet" and "As Bees in Honey Drown" which won the Outer Critics Circle John Gassner Award and an Obie award for its star, J. Smith Cameron. His first play "Advice From A Caterpillar" was nominated for an Outer Critics Circle award and was made into a film starring Cynthia Nixon and Timothy Oliphant. It received the Aspen Comedy Festival Best Feature award.

He wrote the film, "To Wong Foo, Thanks for Everything, Julie Newmar" which starred Patrick Swayze, John Leguizamo, Wesley Snipes, Robin Williams and Stockard Channing.

A respected practitioner of musical theater his adaptation of "Rodgers + Hammerstein's Cinderella" ran on Broadway for two years and was also nominated for Tonys for both Best Book of a Musical and Best Musical Revival. His musical stage version of the film "Xanadu" also ran on Broadway for two years and was nominated for a Tony for Best Book of a Musical and Best Musical. It received the Drama Desk Award for best book of a musical and the Outer Critics Circle Best Musical award. Beane's new book for the musical "Sister Act" ran on Broadway for two years and was nominated for the Tony for Best Book of a Musical and Best Musical. It opened in London this summer with Jennifer Saunders as Mother Superior. He wrote the book for the Broadway musical, "Lysistrata Jones" and received both the Drama Desk and Tony nomination for Best Book of a musical.

He wrote the book to the stage adaptation of MGM's "The Bandwagon" which was produced at the Old Globe and Encores and he's written the summer show for the Rockettes and Radio City Music Hall. His libretto for "Die Fledermaus" debuted at the Metropolitan Opera and is in their repertoire.

He is married to composer Lewis Flinn and they have two children Cooper and Gabrielle who like theater but don't want to do it.

ALAN MENKEN *(Composer)*. Theater: *God Bless You Mr Rosewater*, *Little Shop Of Horrors*, *Real Life Funnies*, *Atina: Evil Queen Of The Galaxy*, *Kicks*, *The Apprenticeship Of Duddy Kravitz*, *Beauty And The Beast*, *A Christmas Carol*, *Weird Romance*, *King David*, *Der Glöckner Von Notre Dame*, *The Little Mermaid*, *Sister Act*, *Leap Of Faith*, *Aladdin* and *Newsies*. Film: *Little Shop Of Horrors*, *The Little Mermaid*, *Beauty And The Beast*, *Newsies*, *Aladdin*, *Pocahontas*, *The Hunchback Of Notre Dame*, *Hercules*, *Life With Mikey*, *Lincoln*, *Home On The Range*, *Noel*, *Enchanted*, *Shaggy Dog*, *Tangled* and *Mirror Mirror*. Songs: *Rocky V*, *Home Alone 2* and *Captain America*. Awards: 8 Oscars (19 nominations), 11 Grammys (including Song of the Year), 7 Golden Globes, Tony® (plus 4 nominations), Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London's Evening Standard Award, Drama League. Honors: Songwriter's Hall of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

GLENN SLATER *(Lyrics)* co-created Disney's 2010 worldwide smash *Tangled* (2011 Grammy Winner, 2010 Oscar and Golden Globe nominee), as well as the Broadway and international hit musicals *Sister Act* (2011 Tony nominee - Best Score) and *The Little Mermaid* (2008 Tony nominee - Best Score, Grammy nominee - Best Cast Album), and, most recently *School of Rock* (2015). With longtime collaborator Alan Menken, he is Executive Producer and Lyricist for the ABC-TV musical comedy series *Galavant*, and has also written songs for the Disney animated film *Home On The Range* (2004) and the Broadway musical *Leap of Faith* (Tony nominee - Best Musical, 2012). In the West End, Glenn provided both book and lyrics for Andrew Lloyd Webbe's *Love Never Dies* (2010 Olivier nominee - Best Musical), the sequel to *Phantom of the Opera*. Other work includes an Emmy-nominated song for the ABC-TV comedy *The Neighbors* (2013), and the stage revue *Newyorkers* at The Manhattan Theatre Club (Lucille Lortel, Drama Desk, Outer Critics Circle nominations). Glenn is the recipient of the prestigious Kleban Award for Lyrics, the ASCAP/Richard Rogers New Horizons Award, and the Jonathan Larson Award. He is an alumnus of the BMI Musical Theatre Workshop, and a member of both ASCAP and the Dramatists' Guild.

Sister Act Company

BILL STEINKELLNER: Award-winning television and screen writer: "Cheers" and Disney's "Teacher's Pet" (Emmys, Golden Globes, BAFTAS, Writers Guild and People's Choice Awards). Book writer (with wife, Cherri): *Sister Act the Musical* (London Palladium, Hamburg, Broadway 2011), *Princesses* (Goodspeed, 5th Avenue). Writer/director (with Paul Reubens): the original *Pee-wee Herman Show* (Groundlings, Roxy Theatre, HBO). Creator/director: *Instaplay*, L.A.'s first all-improvised musical-comedy. Author: the L.A. Times bestseller *Postcards From the Moon*.

CHERI STEINKELLNER has won four Emmy Awards, two Golden Globes, The People's Choice, BAFTA, Writers Guild Award, Parents Choice and TV-Land Legend Awards, for writing and producing *Cheers* (recently named one of the Top 10 Best Written Comedies in TV history), and *The Jeffersons*, *Facts of Life*, *Family Ties* and *Who's The Boss*, and for creating the acclaimed Disney animated Saturday morning TV series and feature film, *Teacher s Pet*. A 2011 Tony-nominee for *Sister Act* (with husband Bill Steinkellner, Alan Menken and Glenn Slater); Cheri has also written *Princesses* (with Bill, David Zippel and Matthew Wilder); and book and lyrics for *Mosaic* (with Georgia Stitt), and *Jailbirds* on Broadway (with Bill and Jeff Rizzo). Other stage includes *Our Place*, and *Instaplay* – L.A.'s original – and longest-running – improvised musical-comedy. An Indy Award winner and Ovation nominee for *Hello! My Baby*, Cheri currently teaches writing at Stanford and UCSB and directs youth theatre in beautiful Santa Barbara, where she and Bill raised their three favorite children/writers/artists: Kit, Teddy, and Emma.

MUSIC THEATRE INTERNATIONAL (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form.

MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 100,000 professional, community and school theatres in the US and in over 150 countries worldwide.

MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior® shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

PRODUCTION CREW

CREW

Property Master – *Robin Macartney*
Assistant Stage Manager – *Mackenzie Breda*
Backstage Crew Swing – *Sam Williamson*

CASTING

Casting Director – *Bretteney Beverly*
Casting Intern – *Rebecca Gelzer*

COSTUME STAFF

Dressers – *Ron Ingram, Hayley James*
Draper – *Martha Mitchell*
Stitchers – *Scían Hayes, Alexandra McCoy*
Wig Designer & Maintainer – *Jenn Hill*

SCENIC & LIGHTING STAFF

Master Electrician – *Aiyana Stephens*
Scenic Carpenter – *Tim Samland* †
Light Board Operator – *Matthew Ray*
Sound Board Operator – *Kyle Thompson*
Electricians – *Madeleine Rush, Jacob Viramontes, Eric Wu*
Scenic Strike/Load-In – *Meryl Carson* †, *Dylan Clifthorne* †, *Rosanna "Zanna" King* †

† All stage work performed by employees represented by I.A.T.S.E., Local No. 15.



Musical Numbers

ACT ONE

Take Me To Heaven (Nightclub)...Deloris, Michelle, Tina

Fabulous, Baby!.....Deloris, Michelle, Tina

Here Within These Walls.....Mother Superior, Deloris, Nuns

It's Good to Be a Nun.....Mary Patrick, Mary Lazarus,Mary Martin-of-Tours, Deloris, Nuns

When I Find My Baby.....Curtis, Joey, Pablo, TJ

I Could Be That Guy.....Eddie, Houseless

Here Within These Walls – Reprise.....Mother Superior

Raise Your Voice.....Deloris, Mary Lazarus, Mary Patrick, Mary Robert, Nuns

Take Me To Heaven.....Deloris, Nuns, Mary Patrick, Mary Lazarus, Mary Robert

ACT TWO

Sunday Morning Fever.....Deloris, Nuns, Mother Superior, Mary Patrick, Eddie, Mary Lazarus, Mary Robert, Monsignor O'Hara

Take Me To Heaven (Newscast)...Deloris, Mary Patrick, Nuns

Lady in the Long Black Dress.....Joey, TJ, Pablo

I Haven't Got A Prayer.....Mother Superior

Bless Our Show.....Deloris, Mary Patrick, Mary Robert, Mary Lazarus, Nuns

Benedictus For Now.....Mother Superior, Nuns

The Life I Never Led.....Mary Robert

Fabulous, Baby! – Reprise.....Eddie, Deloris, Fantasy Dancers, Nuns

Sister Act.....Deloris

When I Find My Baby – Reprise.....Curtis

The Life I Never Led – Reprise.....Mary Robert

Sister Act – Reprise.....Deloris, Mother Superior, Mary Robert, Mary Patrick, Mary Lazarus, Nuns

Spread The Love Around.....All

Raise Your Voice (Full Company).....All



TASTE OF SHOW

Stop by concessions before the show to pre-order your intermission refreshments.

Taproot's concessions menu features Pacific Northwest wine and beer, non-alcoholic beverages, and a variety of snacks, including specialty items chosen specifically for this show.

FOOD & DRINK SPECIALS CURATED FOR *SISTER ACT*:

SNACKS

St. Anthony's Hermit Bar (*Little Portion Hermitage and Monastery*– made by real nuns in Berryville, AR!)

Whoopi(e) Pie (*Lá Liath Bakery*)

FEATURED DRINKS

The Deloris - *Big Gin / Britt's Oak Barrel Pickle Brine*

El Diablo - *Cimarron Blanco Tequila / Crème de Cassis / Ginger Beer / Lemon*

St. Agrestis "Phony Negroni" *(Non-Alcoholic)*



Sister Act *film poster.*

Our Story Begins...

From production dramaturg Paul Adolphsen

Adapting a story from one medium to another is a difficult challenge for any creative team. The job of an adaptor is to find a new way to tell the story while staying true to the original work's essence. It's a delicate balance, and of course, the stakes are even higher when the team is working with a story that people already love. This was the challenge faced by the original creative team working to adapt *Sister Act* to the stage.



Oscar-winning actress Whoopi Goldberg in 2003. Photo by Daniel Langer.

© Daniel Langer and Comic Relief, Inc.



Oscar-winning actress Dame Maggie Smith as Mother Superior in Sister Act *(1992).*

Sister Act—The Movie

Sister Act's first incarnation was as a film, released in theaters in 1992, starring Whoopi Goldberg as Deloris Van Cartier and Maggie Smith as the Mother Superior. It became one of the most successful comedies of the early 1990s.

Sister Act's success stemmed from its soundtrack packed with covers of well-known songs, and its entertaining story, which dramatized an amusing culture clash between the worlds of the casino and the convent, while promoting a message about the unifying power of music. Goldberg and Smith's central performances also made the film sing, and a year later they reprised their roles in *Sister Act 2: Back in the Habit.*



Sister Act *show poster.*

Sister Act– The Musical

Produced by Whoopi Goldberg and Stage Entertainment, *Sister Act: A Divine Musical Comedy* opened on Broadway in 2011, after productions at the Pasadena Playhouse in California and on London's West End. With music by Alan Menken, lyrics by Glenn Slater, book by Bill and Cheri Steinkellner and additional material by Douglas Carter Beane, this musical had an all-star creative team.



The Broadway Theatre in Times Square. Photo by Luigi Novi.
© Luigi Novi / Wikimedia Commons.

Reflecting on the adaptation process, Menken summarized the core challenge he and his collaborators faced: "A musical should have its own voice and its own vocabulary, so the real challenge was, can we give it its own voice?"[1] The musical closely follows the plot of the movie, though the writers did introduce some interesting changes by relocating the story to Philadelphia, PA in 1978.

Why the '70s?

When asked about this choice, Menken commented that, "I had always wanted to do a musical using disco and '70s pop music [because] it's such a rich palette." In the 1970s, disco offered a form of escape for an American public exhausted by the social tumult of the 1960s and by their current economic and cultural malaise. Menken thought disco was the ideal musical genre for *Sister Act* "because of the distance between the style and intent of disco and funk music and the convent."

In addition to finding a perfect new musical style, *Sister Act*'s creative team also discovered a fruitful new setting for Deloris' story in the political and social dynamics of the 1970s. In writing about that decade, scholar Thomas Borstelmann argues that it was marked by two conflicting impulses: a push toward equality and an increasing trust in the free market. These twin forces, he writes, "created a society committed to treating everyone equally, while simultaneously becoming increasingly unequal. Hyper-individualism has been the result"[2]. Moving the setting of *Sister Act* to a historical moment where disillusion and individualism were the dominant attitudes allowed *Sister Act*'s larger message about the power of community to sound a deeper note.

By staying true to the basics of the original plot while relocating the action to new musical and historical contexts, *Sister Act*'s creative team crafted a successful adaptation that honors the magic of the 1992 film while telling this story afresh for new audiences.

1 Simakis, Andrea. "Composer Alan Menken on 'Sister Act,' the Divine Musical Comedy Coming to PlayhouseSquare." Cleveland.Com, 3 Mar. 2013, www.cleveland.com/onstage/2013/03/composer_alan_menken_on_sister.html. Accessed 13 May 2024.

2 Borstelmann, Thomas. *The 1970s: A New Global History from Civil Rights to Economic Inequality.* Princeton University Press, 2012. p. 4



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Theatres across the country are struggling, and Taproot is no different. We're working hard to regain our 2019 income and attendance numbers, and we're getting there! However, the 2024 cost of doing business continues to outpace Taproot's ability to keep up.

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Questions? Email Development@taproottheatre.org

Lobby Gallery

Sisterhood!

July 5 – August 17, 2024

A gathering of four Seattle women artists in celebration of the sisterhood of art making!

The act of making visual art – unlike theatre – often occurs in isolation. But though most visual artists work alone, they are influenced and inspired by the world – and the people – around them. Artists tend to champion each other too. In our social media focused world, this means that many artists follow each other's work through posts and reels without ever having met each other.

As I contemplated the joy of friendship and sisterhood in the musical Sister Act, this is what I hoped to capture with this summer's Kendall Center Exhibition. As I watched artists I knew liking and commenting on each other's Instagram and Facebook posts, I realized that bringing them together might be just the way to celebrate art making and the talented and vibrant women artists of Seattle.



Maggie Ramirez Burns, *Nagare I*

MAGGIE RAMIREZ BURNS

Maggie Ramirez Burns is a self-taught artist. Her California and Latin American roots along with her years living in the Pacific Northwest influence her artistic voice. Her journey as an artist alongside her role as Creative Director of her shoe businesses in Seattle is a welcomed balancing act to her creative practice. Creating pieces that encourage viewers to slow down and appreciate the beauty of nature speaks to a deep connection with the environment and a desire to share that connection with others.

SARAH MORE

Born in Hartford, Connecticut, Sarah Helen More was raised in Portland, Oregon and Houston, Texas. She grew up surrounded by her mother's handmade quilts and her father's large collection of rocks and minerals, both facets of her upbringing that have greatly influenced her work. She holds an MFA from the Cranbrook Academy of Art and a BFA in textile design from the Rhode Island School of Design.

MISHA ZADEH

Misha Zadeh Graham is a Ballard-based visual artist and designer. She works in a variety of media, including pen and ink, watercolor and gouache, cut-paper collage, and digital. Misha is known for her playfully sophisticated style that is influenced by her love of color, pattern, flora and fauna.

ILANA ZWESCHI

Ilana Zweschi is an artist working in Seattle. In 2011 she graduated summa cum laude from Skidmore College as an art major/mathematics minor and earned an MFA in painting from SUNY Albany in 2014. She is a visiting associate professor at Cornish College of the Arts. Zweschi has exhibited her works nationally, is part of the Meta and Microsoft art collections, and received the DASH artist grant for 2022.

All works are for sale through the artists' websites (unless marked by a red dot):

Maggie Ramirez Burns – maggierburns.com or on Instagram @maggieramirezburns

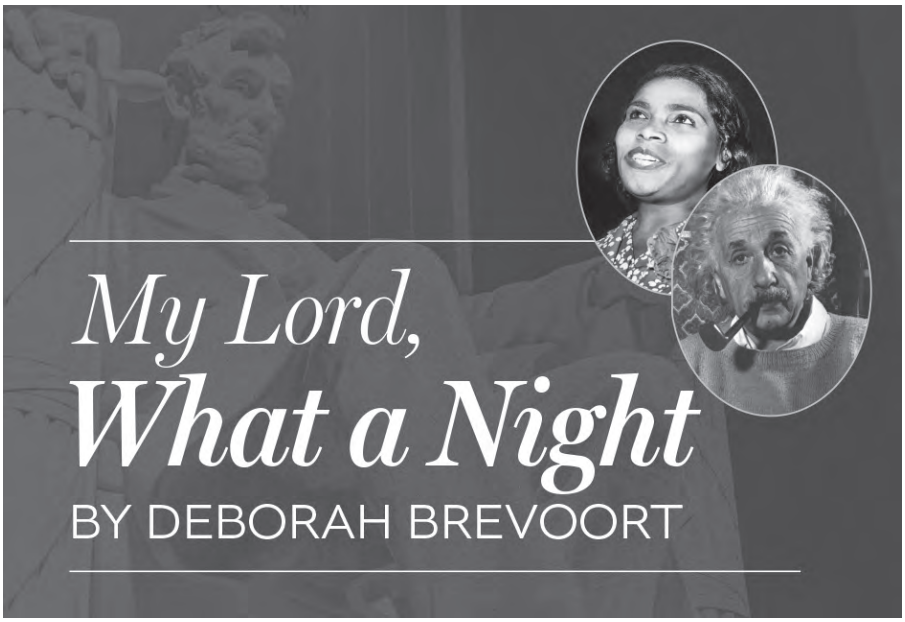
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Sarah More – sarahhelenmore.com or on Instagram @sarahhelenmore

Ilana Zweschi – ilanazweschi.com or on Instagram @ilanazweschi

– Gina Cavallo, Curator & Director of Development, Taproot Theatre

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Directed by Bretteney Beverly

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Marian Anderson is denied lodging after delighting a sold-out Princeton audience. When her long-time fan, Albert Einstein, invites her to stay in his home, the two begin a lifelong friendship. Watch as they grapple with their responsibility as an artist and scientist in a world plagued by racial segregation and a looming world war. 14+

SEPTEMBER 18 - OCTOBER 19, 2024

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by Heidi McElrath and Nathan Kessler-Jeffrey · based on the stories of PG Wodehouse

November 27 – December 28, 2024

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Watch your email for the subscriber exclusive on-sale date. Non-Subscribers: make sure to sign up for our mailing list at TaprootTheatre.org

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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), National New Play Network (NNPN), and the Phinney Neighborhood Association.

Taproot Theatre Company tells stories of hope, serving the Pacific Northwest through live theatre and educational programs.

We value faith. We respect people. We celebrate theatre.

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TAPROOT THEATRE STAFF

Karen Lund - *Producing Artistic Director*
Bretteney Beverly - *Associate Artistic Director*

DEVELOPMENT

Gina Cavallo - *Director of Development*
Laura Cohen - *Grant Writer*
Corrie Hayes - *Development Operations Coordinator*

EDUCATION & OUTREACH

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Chloe Newton - *Interim Education & Outreach Program Coordinator*
Lizzy Bennett, David Breyman, Ariel Horton, Jayne Hubbard, Adele Lim, Justin Jay Smith - *Road Company Actors*

FINANCE & OPERATIONS

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Sho Fergerson, Makelle Mills, Elijah Spreier - *Facilities Associates*
Jacob Field - *Operations Manager*
Lee Grooms - *Comptroller*
Tim Samland - *Facilities Coordinator*

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Daytona Danielsen - *Communications Manager*
Stevie VanBronkhorst - *Creative Design Manager*
Jenny Cross - *Marketing Associate*
Scott Zenreich - *Patron Services Manager*
Jamie Christensen, Jake Lund, Sarah McBride, Adair Rice, Kati Simek, Elijah Spreier, Erin Sutter, Marci Watson, Kendall Yoder - *House Managers*
Christopher Kidder-Mostrom - *Box Office Manager*
Erin Sutter - *Box Office Lead*
Lizzy Bennett, Sirius Linton, Hannah Lund, Bethany Tanaka, Elizabeth Tsamakis - *Box Office Representatives*

PRODUCTION

Mark Lund - *Director of Production*
Sonja Lowe - *Literary Manager*
Michelle Rodriguez - *Production Manager*
Kilah Williams - *Costume Shop Manager*

Scott Nolte - *Producing Artistic Director, Emeritus*

HELPFUL INFORMATION

MASKS

Taproot Theatre respects and supports staff and guests who choose to wear a mask. Masks are optional.

FOOD & DRINK

Non-Alcoholic Beverages from Taproot concessions are allowed in the theatre in disposable paper or plastic cups with lids. Water bottles with a lid are allowed in the theatre.

Alcoholic Beverages: Alcoholic beverages from Taproot concessions are allowed in the theatre ONLY in reusable Taproot acrylic tumblers. In compliance with state liquor laws only alcoholic beverages may be served in these tumblers. Refills of Taproot tumblers will be discounted. Food is not permitted in the theatre.

DRAMATURG DISPLAY

Visit the Kendall Center lobby to view displays with additional information relating to the current production on the Jewell Mainstage. Production photos of the show are on display in the Jewell Mainstage upper lobby.

ASSISTED LISTENING DEVICES

Patrons desiring an assisted listening device may request one from the House Manager. The Hearing Loop is available only 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

Do you have antique or vintage items you no longer need? Taproot Theatre's production team is now accepting:

- Selected vintage or vintage-style furniture, telephones, and radios.
- Selected vintage magazines, books and paperwork.
- Sorry, no costume donations accepted at this time.

Taproot will consider unique and vintage properties and furniture. **Please send inquiries with attached pictures to info@taproottheatre.org.** Because of limited storage, not all set and prop donations can be accepted. No paint donations.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING RECORDINGS OR STREAMS IN ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR(S)'S RIGHTS, AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW.

Thank You

Taproot Theatre gratefully acknowledges the following for their generous support of our Annual Fund and Nolte Legacy Fund. This list reflects gifts made between May 13, 2023 and May 13, 2024. 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 Corrie Hayes at 206-529-3677 or development@taproottheatre.org

INSTITUTIONAL DONORS

$10,000 +

4Culture King County Lodging Tax · ArtsFund · The Kousa Fund · M.J. Murdock Charitable Trust · Seattle Rotary Service Foundation

$5,000–$9,999

Washington State Arts Commission · The Morgan Fund at Seattle Foundation · elm Ellis | Li | McKinstry · Horizons Foundation · A& Office of Arts & Culture Seattle · Green Trails Mart · Janus Apartments

$2,500– $4,999

Piper Village

$1,000–$2,499

St. John`s Lodge # 9 F. & A. M. · Period Corsets · Harebrained Schemes · Edmonds Bookshop · Dermody Properties Foundation · Beneficial State Bank · Tulalip Tribes Charitable Fund

Angels ($10,000 +) David Allais · Trygve Anderson · Craig & Denise Daniels Barwell · Betsey Beckman & Charles Bommarito · Julie Beckman & Paul Lippert · Mary Anne Braund & Steve Pellegrin · Richard & Barbara Chin · John & Ann Collier · Loveday Conquest & Fred Kleinschmidt · Christopher & Patricia Craig · Cornelia Duryee · Deborah & Gary Ferguson · Daniel Ichinaga & Allison Cook · Mike & Barb Jewell · Kraig & Pam Kennedy · Philip & Cheryl Laube · Mark & Karen Lund · Dion & Gregory Rurik · George & Claire Scranton · Daniel & Joann Wilson · Mr. Eric Wu

Marquee ($5,000–$9,999) Allan & Anne Affleck · Russell & Janice Ashleman · Nancy Bittner · Zach & Rebecca Brittle · Amanda & Ben Davis · Jay & Raedeana Edgar · Doug & Linda Freyberg · Steve & Jamie Froebe · Loren & Isobel Hostek · Victoria Isham · Alma & Mark Klauber · Karen Koon · Craig & Deanna Norsen · Krista Novstrup · Patricia Parsons · Brian & Christa Poel · Ronald and Susan Runyon · Bruce & Candace Sagor · Kathryn Sand · Karen Smith · Edwin & Kathy Sterner · Jeff & Margie Van Duzer · Daryl & Claudia Vander Pol · James & Joan White · Isabelle Woodward · Anonymous

Producers ($2,500–$4,999) Fil & Holly Alleva · Ellen Arrington · Larry & Lorann Bjork · Kevin & Anne Brady · Tom & Linda Burley · Paul & Phyllis Davis · Michael & Karen Frazier · Kathy & Dan Gelzer · Richard & Carla Ginnis · Linda Glenicki · Suzanne Hahn · Carolyn Hanson · Richard & Kathryn Harrison · Peter & Anne Haverhals · Susan Howell & Niels Andersen · John & Judith A Hubbell · Steven & Carolyn Judd · Chris & Ali Kidder-Mostrom · Frank Lawler & Ann McCurdy · Sandra Midkiff · Teri Miller · Dr. Les & Carol Nelson · Scott & Pam Nolte · Cheryl Pope · Ralph & Joan Prins · Patricia Putnam · Tom & Claudia Rengstorf · Victor & Kristine Rennie · Lawrence & Nancy Rudolph · David & Joan Selvig · Goldie & Don Silverman · Chris Steckler · Lisa and John Steckler · Loren & Carol Steinhauer · Gretchen L. Valentine · Fred & Judy Volkers · Elizabeth White · Debra Wilmsmeyer · Jean Winfield · Grace Yoo · Anonymous (2)

Directors ($1,000–$2,499) Rod & Kamila Assis · Karen and James Barger · Inez Noble Black · Gene & Theresa Blahato · Kathleen & John Bokan · Helen Bottcher · Melvin & Cordelia Brady · Jeff & Robin Brumley · Franja Bryant · Diana Carey · Wayne & Greta Clousing · Martin Collins · Stephen Connelly · Antoine Cotton · BH Curtiss · Bob Quick & Judy Cushman · Stephen & Susanne Daley · Lee Daneker · Allan & Nora Davis · Bruce & Glyn Devereaux · Galen & Isabelle Dresser · Virginia Dunn · Bill & Peggy Jo Eaton · Kyle & Sarah Feldman · Bruce & Pat Finlayson · Robert Flynn · Sean & Catherine Gaffney · Jeff Kadet & Helen Goh · Jan Gould · Elizabeth & Lewis Hale · Francis Hamilton · Nancy K. Harris · Jonathan Henke · Norma Henriques · Dorothy Herley · Anna Holman · Dr. Rick & Susan Hornor · Patricia Hunter · Sandy Johnson · Martin Kelly · Nancy Kiser · Beth Kunz & Michael Cooney · Bob & Lisa Kutter · Claude & Gail Layman · Edmond & Barbara Lee · Ms. Danika Lew · Eric Liljegren · Ben & Donna Lipsky · Gregory Lumen · Chuck & Carol Maurer · Bob & Karolyn McDaniel · Lois & Dave McDermott · Carol McDonald · David & Sarah Miller · Ms. Edith Miller · Tom & Jean Mohrweis · Richard Monroe · Terry Montgomery · Fritz Stahr & Erin Moore · Kim & Dana Moore · Don & Kim Morris · Gordie & Mary Nygard · Christopher Ohlweiler · Mary Pagels · Thom Parham · Bruce & Cynthia Parks · Tyler & Katie Parris · Jamie Pate · Roy & Janice Petersen · William & Jodie Purcell · Perry & Cherie Raak · David & Brenda Ricker · Ted & Teresa Rihn · Janice Rudnitski & Dutch Shisler · Ron & Susan Runyon · Robin & Brendan Sanders · Mary Sankaren · Marianne Savell · Mark & Margaret Scheibe · Evilo Ann Schwab · Mark & Patti Seklemian · Melissa Skelton · Angela & David Smith · Dwight & Carla Smith · Warren Smith · Marcia Sommer · Jeremy Barton & Janine Southard · Luke Sternberg · Kim Street and Art Schneider · Alex & Erica Suk · Carolyn Takei · Sarah Tien · Mr. Curtis Urben · Marcia Utela · Daniel & Margret Voetmann · Brian & Corine Volkert · Daniel & Adina Whitmore · Larry & Linda Williams · Marilyn Wilt · Bill & Tina Woodward · Cpt Ryan & Leah Yoke · Maree Zawoysky · Anonymous (7)

Playwrights ($500–$999) Daniel A Adent · Robert Allert · Kim & Pete Anderson · Marshall & Lynda Batchelor · Sharlene Lorraine Bathum · Timothy Bean · Douglas & Tambra Birkebak · Rev. Donene Blair · Norman Brown · Stuart & Diane Campbell · Jack & Vicki Carney · Marianne & Carl Case · Melina & Walter Cent · Ken Chapman · Don & Teri Clark · Stephen daSilva · Alan Davis · William Denzel & Colene McKee · Sandhya Devi & Sherman Page · Dale & Vicki Dvorak · Earl & Denise Ecklund · Susan Edelheit · Susan Lynn Ehlers · Kristine Engels · Don & Nadine Fidler · Lee Fitchett · Rosemary Freeman · Jim & Anna Freyberg · Alyce and Lowell Fritz · Sally Gilbert De Vargas · Nick & Joyce Glancy · Barbara Glenn & Susan Nivert · Maren & Braden Goodwin · Lyle & Sharon Groeneveld · James & Young Hanlon · Gary & Sue Hansen · Charles Hartung · Anne E Hay & John Leigh · Carolyn Hayek · Ben & Kim Henwood · Kathleen Heppell · Warren & Janet Hewitt · Deborah Hill & Bret Taylor · Ann Hiner · Emily Hitchens · Donald Howell & Valerie Rosman · Barbara & Mark Hudson · Rick & Lisa Hudson · Heather Hughes · Thomas Scott & Kristen Huntley · Matthew Kacergis & Katy Tabb · Ira Kaye · James C Keithly · Steve Hoekstra & Barbara Kotsogean · Robert & Fay Krokower · Georgia Lang · Jack Lee & Pm Weizenbaum · Eric Liljegren · Martha Lloyd & Jim Evans · Rodney & Marilyn Madden · Stefanie Malone & Shannon Snider · Doug Marsano · Barbara Martyn · Sheila Mattos · Elizabeth Maunz · Gail Mautner · Kevin & Kristin McCuistion · Sean McDonald · Eric & Georgia Mosher · Edith & Bill Mullins · Donald & Lynn Murphy · Bryce & Bonnie Nelson · Jackie Nolte · Leslie Nolting · Paul & Cathy Nordman · Bob & Katie Nowlin · Cathryn Palmer · Nolan & Lorena Palmer · Mary & Pat Patterson · Kim & Joan Peterson · Susan Powell · Charles Raymond · Glenn & Carol S Redfield · Julie Moss Scandora · K.M. Schleh · Rodney & Elizabeth Schmidt · Karl Schulze · Kyna Grace Shilling · Susan Shortreed · Jennifer Sill · Jim & Karen Skadan · Jennifer Smith · Joy and Bruce Smith · Ronald & Dorita Smith · Marilyn Snow · Alec Stais · Jennifer Standlee · Paul & Colleen Stoltenberg · Criag Strausz · Pamela Tharl · Jennifer Thomsen · Patricia Tomich · Andre Tougas · Dan & Joanna Trefethen · Thurbon Tukey · Viola Walls · Bob & Joyce Waychoff · James & Sharon Welch · Dr. Robert & Barbara Welsh · Greg Wetzel · Nancy Winder · Alvin Winterroth · David & Ann Woodward · Cathleen Wright · Crystal Yingling · Ed & Marcy Yoshida · Christine Zenner · Dr. Sharon Zerr-Peltner · Anonymous (7)



The Pa'akai We Bring

Five Decades of Inspiration: Seattle Children's Theatre Celebrates Landmark 50th Season

Seattle Children's Theatre (SCT) has unveiled its highly anticipated 50th-anniversary season, promising a captivating journey through the realms of imagination and storytelling. The upcoming 2024–25 season will showcase an eclectic array of six shows, each delving into epic narratives spanning the past, present, and potential futures. »

At the heart of this landmark season are powerful themes resonating with audiences of all ages. From the cyclical rhythms of life to the celebration of cultural and regional diversity, from the exploration of stories embedded in everyday life to the uplifting tales highlighting the voices of youth and female representation, SCT's programming promises to ignite the senses and inspire profound reflections.

"From the healing salts of Hawaii to the stoops of Harlem, our 50th Anniversary season blends original works with contemporary adaptations that invite dreamers of all ages to remember, reflect, and imagine," shared Artistic Director Idris Goodwin.

The season's lineup reflects SCT's commitment to presenting a diverse range of theatrical experiences. Audiences can anticipate a mix of original productions, innovative adaptations, and collaborative ventures with community partners like Western Washington University and National Nordic Museum. Each offering is curated to engage, entertain, and provoke thought, ensuring a rich tapestry of storytelling that resonates with the complexities of the human experience that will be enjoyed by young and old alike.

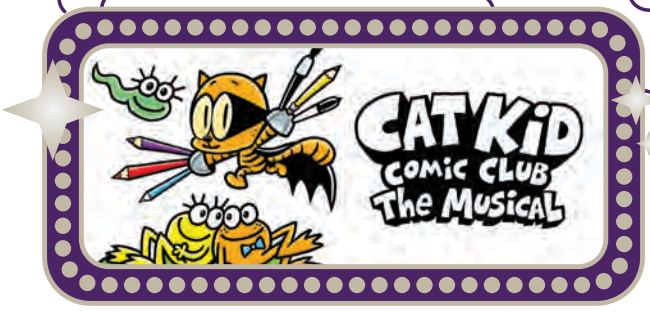
Among the highlights of the season is the inclusion of a digital production performed live on Zoom, expanding SCT's reach beyond the confines of the traditional stage and embracing new possibilities in the digital realm. This innovative approach reflects SCT's adaptability and dedication to evolving with the times while staying true to its core mission of inspiring creativity and imagination.

As SCT embarks on this historic milestone, it invites audiences to join in the celebration of fifty years of theatrical excellence. Whether revisiting beloved classics or discovering new tales waiting to be told, SCT promises an unforgettable journey through the wonders of live performance.

Cat Kid Comic Club: The Musical

September 26–October 27, 2024

Cat Kid and Molly Pollywog have started an epic club to teach 21 rambunctious baby frogs how to make their own comics! The much-awaited sequel to last season's *Dog Man: The Musical*, this show is fast moving, colorful, and fun for the whole family! Will the club survive? Will the frogs ever get along? And will creativity finally save the day? All will be answered in this madcap musical based on Dav Pilkey's irreverently hilarious book series.

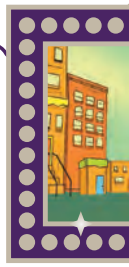


Havana Hop

October 17–November 16, 2024

Come meet young Yeila who visits her grandmother in Cuba to add a salsa flavor to her own hip-hop style! The audience gets to dance along in this dynamic participation play where one actress creates three generations of lively women. Journey with Yeila as she discovers her multi-cultural heritage.





The Snow Queen

November 27–January 5, 2025

When their friend Kai is taken by the Snow Queen, who lives in a world of ice and snow, Gerda is determined to embark on an unforgettable adventure where flowers sing, animals talk, and riddles yearn to be revealed. This script, adapted from Hans Christian Andersen's beloved story, was readied for a staged reading during 2023 as part of a collaboration between SCT, Western Washington University, and National Nordic Museum.





The Girl Who Swallowed a Cactus

Opening January 2025

SCT is partnering with The From-Home Fest to present a digital production of *The Girl Who Swallowed a Cactus*, written by Eric Coble and performed live on Zoom by Tia Shearer Bassett.



The Hula Hoopin' Queen
February 13–March 9, 2025

Three Harlem girls vie for the crown of The Hula Hoopin' Queen, encouraged and mentored by the community elders in master playwright Gloria Bond Cunie's spirited adaptation of Thelma Lynn Godin's book. A sweet, funny, and energetic slice-of-life reminder of the essential loops that bind our communities.

The Pa'akai We Bring
May 8–June 1, 2025

Honolulu Theatre for Youth will present a one-of-a-kind experience steeped in history, culture, and the healing we all need right now. The *Pa'akai We Bring* follows multiple generations of salt farmers on Kauai, mixing in ancient stories, hula, live music, original songs, and plenty of audience participation into a tasty potluck of performance, joyously served up with aloha.

Learn more about Seattle Children's Theatre's 2024–25 season and subscription packages at sct.org.



Mirabella is in South Lake Union. Close enough to downtown Seattle that, when the wind blows just right, you can almost hear our Ukulele Club rockin' out. Come take a tour and see what Senior Living, Seattle Style is all about.

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116 Fairview Ave N • 206.330.0224
mirabellaseattle.com

Mirabella Seattle is a resident-centered, not-for-profit Pacific Retirement Services community and an equal housing opportunity.



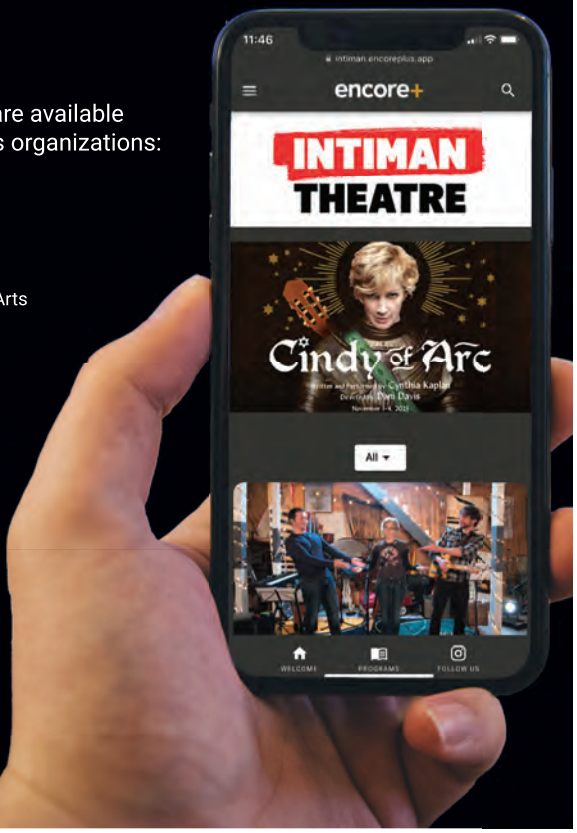
The future is in your hand.

Encore+ digital programs are available from these performing arts organizations:

Greater Seattle Area
A Contemporary Theatre
The 5th Avenue Theatre
Intiman Theatre
Meany Center for the Performing Arts
Seattle Children's Theatre
Seattle Opera
Seattle Rep
Seattle Theatre Group
Seattle Shakespeare Company
Taproot Theatre Company
Village Theatre

San Francisco Bay Area
American Conservatory Theater
Berkeley Rep
Cal Shakes
San Francisco Opera
San Francisco Gay Men's Chorus
San Francisco Symphony

encore+®





Seattle Opera presents *Pagliacci* August 3 to 17.

Upcoming Events

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

Interrupting Privilege
Northwest African American Museum
MAY 10–JULY

Matilda
Kitsap Forest Theater
MAY 26–JUNE 16

Venus & The Vixens: Games of Love
EnJoy Productions
MAY 30–JUNE 16

Jinkx Monsoon & Major Scales: Together Again, Again!
Seattle Rep
MAY 31–JUNE 23

Nana Kwame Adjei-Brenyah
Seattle Arts & Lectures
JUNE 4

Jan Lisiecki Plays Prokofiev
Seattle Symphony
JUNE 6–9

Clyde's
ArtsWest & The Hansberry Project
JUNE 6–30

Tiny Orchestra: M is for Music
Seattle Symphony
JUNE 7–8

From the Mississippi Delta
Tacoma Little Theatre
JUNE 7–23

Spring Awakening
The 5th Avenue Theatre
JUNE 7–30

Sister Act
Taproot Theatre Company
JUNE 10–AUGUST 10

Beethoven Symphony No. 5
Seattle Symphony
JUNE 13–15

Strawberry Jam
Strawberry Theatre Workshop
JUNE 13–29

George Lopez: Alllriiighhttt!
Tacoma City Theaters
JUNE 14

Winnie the Pooh
New Muses Theatre Company
JUNE 14–30

John Crist
Tacoma Arts Live & Outback Presents
JUNE 15

Annual School Performance
Pacific Northwest Ballet
JUNE 15

Dance **Classical** **Theatre** **Visual Art** **Music** **Film/Talks/Readings** **Comedy**

KEN HOWARD

53% Of
Sound Theatre Company
JUNE 15–30

ZooTunes
Woodland Park Zoo
JUNE 16–AUGUST 21

From Mendelssohn to Milhaud
Seattle Symphony
JUNE 18

Joshua Bell Plays Elements Concerto
Seattle Symphony
JUNE 20–22

Colin Jost
Tacoma City Theaters
JUNE 21

Tuomo & Markus
National Nordic Museum
JUNE 21

Creation Lab Performances
Seattle Opera
JUNE 21–23

Poke in the Eye: Art of the West Coast Counterculture
Seattle Art Museum
JUNE 21–SEPTEMBER 2

Once on this Island
Village Theatre—Everett
JUNE 22–JULY 14

Wild Wolves of Yellowstone
National Geographic Live
JUNE 23–25

Festival Unexpected
Unexpected Productions
JUNE 24–30

Girl From the North Country
Broadway at The Paramount
JUNE 25–30

AileyCamp
Seattle Theatre Group
JUNE 26–JULY 31

Divo to Diva: Anita Spritzer in Recital
Seattle Opera
JUNE 27

Spritzer in Recital
Seattle Opera
JUNE 27

Harry Potter and the Deathly Hallows Part 1 in Concert
Seattle Symphony
JUNE 27–29

Festival of Shorts
Edmonds Driftwood Players
JUNE 27–30

Opera Time at the Opera Center
Seattle Opera
JUNE 29

Summer Festival 2024
Seattle Chamber Music Society
JULY 1–26

Jazz at SCMS
Seattle Chamber Music Society
JULY 6

Sunday Concerts
Edmonds Arts Commission
JULY 7–AUGUST 25

Clue
The 5th Avenue Theatre
JULY 9–21

Celebrate Woodinville Summer Concerts
Woodinville Chamber
JULY 10–31

Craig Robinson
Tacoma Comedy Club
JULY 11–13

DANCE This
Seattle Theatre Group
JULY 12

Star Wars: The Force Awakens in Concert
Seattle Symphony
JULY 12–14

Twelfth Night
GreenStage
JULY 12–AUGUST 17

Henry VI Parts Two & Three
GreenStage
JULY 12–AUGUST 17



Accessible Performances

Here are a few of the accessible performances coming up in Seattle.

Jinkx Monsoon & Major Scales: Together Again, Again!
Seattle Rep
MAY 31–JUNE 23
ASL INTERPRETED AND AUDIO DESCRIBED ON JUNE 22

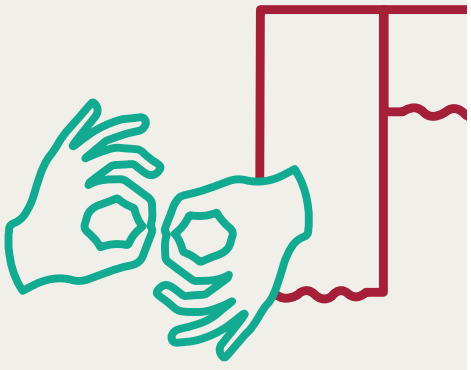
The BASL Project
Sound Theatre Company
JUNE 16
ASL PERFORMANCE ON JUNE 16

Once on this Island
Village Theatre—Everett
JUNE 22–JULY 14
CAPTIONED ON JULY 13

Clue
The 5th Avenue Theatre
JULY 8–20
ASL INTERPRETED ON JULY 21

Company
Broadway at The Paramount
JULY 23–28
AUDIO DESCRIBED ON JULY 28

Sensory-Friendly Day
MoPOP
AUGUST 24
SENSORY-FRIENDLY ON AUGUST 24





Jinkx Monsoon & Major Scales: Together Again, Again! will play at Seattle Rep through June 23.

Seattle Outdoor Theater Festival
GreenStage
JULY 13–14

Chamber Music in the Park
Seattle Chamber Music Society
JULY 13–20

Idina Menzel
Seattle Theatre Group
JULY 19

Urinetown
Ballyhoo Theatre
JULY 19–28

Company
Broadway at The Paramount
JULY 23–28

Seattle Art Fair
Lumen Field Event Center
JULY 25–28

Northwest Balboa Festival
Multiple locations
JULY 26–28

Ben Platt the Honeymind Tour
AEG Presents
JULY 27

Cinderella
Kitsap Forest Theatre
JULY 27–AUGUST 18

Mamma Mia!
Studio East
JULY 30–AUGUST 17

Viva Mexico! Con Mariachi Los Camperos
Tacoma Arts Live
AUGUST 3

Pagliacci
Seattle Opera
AUGUST 3–17

The Comedy of Errors
Emerald Theatre
AUGUST 3–17

esperanza spalding
Live at Benaroya Hall
AUGUST 4

Story Drama
Seattle Children's Museum & National Nordic Museum
AUGUST 5–9

The Glass Menagerie
New Muses Theatre Company
AUGUST 9–25

I Saw You: A Comedy with Heart
Unexpected Productions
AUGUST 16–31

Peter Pan
Broadway at The Paramount
AUGUST 21–25

Meot: Korean Art from the Frank Bayley Collection
Seattle Asian Art Museum
AUGUST 29–MAR 2

Dance Classical Theatre Visual Art Music Film/Talks/Readings Comedy

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 Taproot Theatre will present *Sister Act* July 10 to August 10. The adaptation of the hit movie has music written by Alan Menken. Menken is a highly celebrated composer, most known for his work with Disney. Menken is the winner of an Emmy, a Grammy, an Oscar, and a Tony ("an EGOT"). How many EGOT winners have there been?

A 17
B 18
C 19
D 20

2 Village Theatre is presenting *Once on This Island* through July 14. This musical is an adaptation of which Hans Christian Andersen story?

A *Little Ida's Flowers*
B *The Little Mermaid*
C *The Nightingale*
D *Thumbelina*

3 Every summer, Seattle Shakespeare Company presents Wooden O, bringing free, outdoor Shakespeare performances to audiences across the area. Shakespeare in the Park is a time-honored tradition spanning throughout the United States and the world. In which city did Shakespeare in the Park originate?

A London, England
B Sydney, Australia
C New York City, USA
D Toronto, Canada

4 *Spring Awakening* will play at 5th Avenue Theatre June 7 to 30. The original Broadway production opened in 2006 to great acclaim and starred Lea Michele, known largely from the TV show *Glee*. Which other actor starred in *Spring Awakening* as well as *Glee*?

A Jonathan Groff
B Chris Colfer
C Kevin McHale
D Matthew Morrison

BONUS

What's your favorite live performance that you've seen recently?

Post your answer on social media and tag @encorespotlight with a picture of your Encore program for a chance to win tickets to an upcoming performance!

1. C–19
2. B–*The Little Mermaid*
3. C–New York City
4. A–Jonathan Groff

SEATTLE REP

WELCOME TO OUR
2024/25 SEASON

Built for you, Seattle.

SEP 26 – OCT 20, 2024



BY THORNTON WILDER

Always beginning again.

DIRECTED BY
DÁMASO RODRÍGUEZ

OCT 24 – NOV 24, 2024

Not everyone can see me.



BY EBONI BOOTH

DIRECTED BY
KAYTLIN MCINTYRE

NOV 29 – DEC 22, 2024



Is there anyone there?

DIRECTED BY
ALLISON NARVER

JAN 30 – FEB 23, 2025

I think it's time for me to look out for myself.

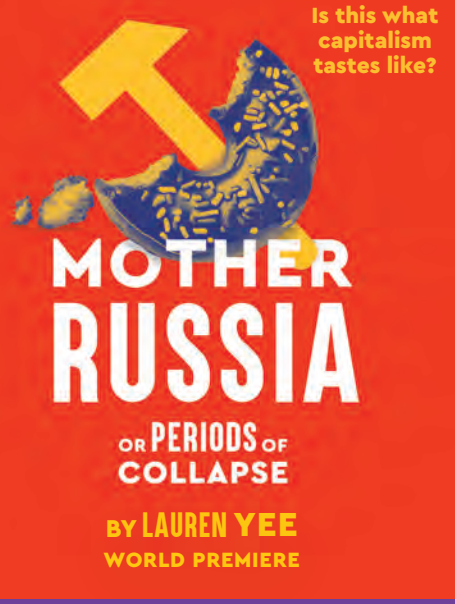


BY PEARL CLEAGE

DIRECTED BY
VALERIE CURTIS-NEWTON

MAR 6 – APR 6, 2025

Is this what capitalism tastes like?



BY LAUREN YEE

WORLD PREMIERE

APR 17 – MAY 11, 2025



Like mother, like daughter.

BY ALEXIS SCHEER

DIRECTED BY
DÁMASO RODRÍGUEZ

MAY 29 – JUN 22, 2025

Two households, both alike in dignity.



BY THE 7 FINGERS

DIRECTED & CHOREOGRAPHED BY
SHANA CARROLL

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seattlerep.org



NATE WATTERS

Sylvie Stenson in *Islander* (2023).