

SEPTEMBER - OCTOBER 2024



April 16, 1937

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BY DEBORAH BREVOORT

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September/October 2024

Volume 20, No. 1

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Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

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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 encoreplus.app.

**Encore Stages features the
following organizations:**





Cast of *Mr. Popper's Penguins* at Seattle Children's Theatre.

Seattle Theatres Leverage Collaboration to Grow Stronger

BY DAVID DRURY

Change is in the air for a growing handful of Seattle's vaunted performing arts organizations, and perhaps for once it feels less like the old familiar struggle-to-survive story, and more like signs of strength, life, and new growth in the theatre arts industry. The name of the game is strategic collaboration. »

Over the summer, longtime Seattle Center neighbors Seattle Rep and Seattle Children's Theatre joined forces by way of a phased rollout, sharing box office and administrative services. The move was precipitated by extensive studies and months of internal conversation. One of those studies was produced in partnership with ArtsFund, which has long supported the arts sector in Washington through leadership, advocacy, and grantmaking,



distributing more than \$115 million to arts organizations since its founding in 1969.

“Arts organizations are confronting shifting realities with new and innovative solutions that rely on collaborative approaches,” said ArtsFund President and CEO Michael Greer. “Seattle Rep and Seattle Children’s Theatre are critical participants in the Washington state arts and culture community and their willingness to cooperate around shared solutions is encouraging to see.”

“Our part-time box office team has been able to offer stellar customer service, but with limited resources,” said Seattle Children Theatre’s Managing Director Kevin Malgesini. “Collaborating with Seattle Rep on a shared box office will allow us to offer staff more career pathways and theatergoers a more consistent customer experience.”

Founded in 1963 and winner of the 1990 Tony Award for Outstanding Regional Theatre, Seattle Rep is the largest nonprofit resident theatre in the Pacific Northwest. Led by Artistic Director Dámaso Rodríguez



and Managing Director Jeffrey Herrmann, the theatre begins its 62nd Season in September with Thornton Wilder’s *The Skin of Our Teeth*. Seattle Children’s Theatre, likewise, has grown to be one of the premiere theatres for youth facilities in the country, producing over 280 plays and reaching 4 million children. SCT is launching its 50th anniversary season with a production of *Cat Kid Comic Club: The Musical*.

But the pair of venerated companies aren’t the only regional theatre pillars locking arms. Seattle

icons ACT Contemporary Theatre and Seattle Shakespeare Company have announced that they are exploring a merger of their own.

For 59 years and counting, ACT has anchored the voice of contemporary theatre in the Pacific Northwest, producing more than 300 plays and musicals, including 49 world premieres. Led by Artistic Director John Langs, ACT pursues work that sparks curiosity in the human condition and nurtures theatre-makers of the next generation. Seattle Shakespeare Company was founded in 1991 by



Left: Seattle Children's Theatre
Right: ACT Theatre
Below: Seattle Rep



local theatre artists and quickly developed into Washington State's only year-round, professional classical theatre company. Their education programs have served thousands, and touring productions have brought Shakespeare into schools and communities throughout Washington State. A partnership between the two would aim to serve the mission of both theatres under one roof in ACT's current home at 700 Union Street, the city's historic theatre district.

So why are such mergers happening? Is this a matter of survival; a shake-up after the Covid

SEATTLE OPERA.

Photo © Philip Newton

JUBILEE

OCTOBER 12-26



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Not long after Emancipation, the historic Fisk Jubilee Singers changed music forever. Telling the story of the ensemble's early members, this opera—which includes over 40 African-American spirituals—follows them on their first tours, raising funds for the fledgling Fisk University and spreading their music around the world.

Jubilee features spirituals such as “Swing Low, Sweet Chariot,” “Balm In Gilead,” “Deep River,” “Go Down, Moses,” “Wade In The Water,” “Steal Away,” “Didn't My Lord Deliver Daniel,” and many more.

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Left: *Shout, Sister, Shout* at Pasadena Playhouse.
Right: Cast of *Familiar* at Seattle Rep.



pandemic; a seasoned business strategy; a combination of factors?

"It's all of the above!" said Alyssa Montgomery, ACT's general manager who has served in various roles with ACT since 2007. "Even before Covid, there were signs that our industry needed to adapt its business model. Some signals were declining subscriptions and expenses increasing at exponential rates. As we respond to all these pressures, changes in thinking and new solutions are necessary and theatres are responding to all those pressures." Montgomery affirmed that the phenomenon is happening in markets beyond Washington State, pointing to a recently announced partnership between SoHo Rep and Playwrights Horizons, two powerhouse New York City theatres looking to leverage the strengths of each company and share venue space.

ACT Artistic Director John Langs went further. "This is an extraordinary time in our industry," he said. "The head winds are strong but so is the theatre. It always has been. What we are trying to do is get out of the box. Meet the moment with an idea that isn't zero sum thinking. We are creating something new and

building something different. The energy we need to break the cycle of shrink and cut can't happen by doing the same thing harder. We have to do something different. That is what the merger represents. We can't allow fear to hold us back. If this doesn't happen it's because the folks who had the power to make decisions got scared."

While both initiatives have the potential to evolve into long-term, permanent partnerships, for Seattle Rep and Seattle Children's Theatre, they have initially committed to a single pilot year of investigation and implementation during the 2024/25 Season, after which they may explore expanding their collaboration. For ACT and Seattle Shakespeare Company, a Memorandum of Understanding was still pending at press time, with an eye towards having a legally sound agreement in place by the end of the year.

"What has made Seattle theatre incredibly special over the years is the sense of collaboration and collegiality among the different theatre organizations," said Seattle Shakespeare Company Executive Director John Bradshaw. "This is what makes Seattle one

of the most important cities for theatre in the country."

Dámaso Rodríguez, artistic director at Seattle Rep, pointed out that while an outsider might see collaboration as serving to make organizations more similar, it actually allows each theatre to better pursue its own individual artistic vision and mission.

"We have mounted a lot of co-productions (shared shows that are built and rehearsed at one venue before traveling to others) with other regional theatres over the years," said Rodríguez. "While those projects have helped us share some costs and build relationships with artists, they have also required us to compromise with our partners on certain key artistic decisions, from selecting the director and creative team to refining set designs to meeting space needs or budget constraints across all partner venues."

What that means is that not every choice audiences see on stage reflects Seattle Rep's own independent artistic vision and values, which Rodríguez suggested can undermine our artistic identity. "I'm committed to moving our theatre toward producing as many of our shows as possible on our



own. Increasing our internal capacity to build all or most of our core season puts us in a good position to identify and bring in exciting shows from elsewhere that we might not be able to produce from scratch ourselves.”

Early indications are that theatregoers are adapting well to the idea of collaboration.

“I see a lot of reasons for hope,” said Rodríguez. “Especially when I look at the enthusiastic response we’ve received from Seattle Rep supporters, many of whom also bring their family to Seattle Children’s Theatre and are excited to see two of their favorite organizations finding new ways to adapt to changing times. This is a great opportunity to experiment with how we can collaborate with another theatre and adapt the way we go about our work together, while retaining complete artistic independence and control over the work on our stages.”

David Drury is a Seattle-based writer, journalist, and Best American fiction author whose creative work can be found at daviddruryauthor.com.

JIM COX PHOTOGRAPHY

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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
The Skin of Our Teeth

B
Mary Poppins

C
Majel Connery
(*Elderflora*)

D
Lila Downs

E
Dracula

F
Pura Fé

1
"This beautiful songbird transcends time and brings the message of our Ancestors who have sown this beautiful seed that makes powerful music." — Taj Mahal

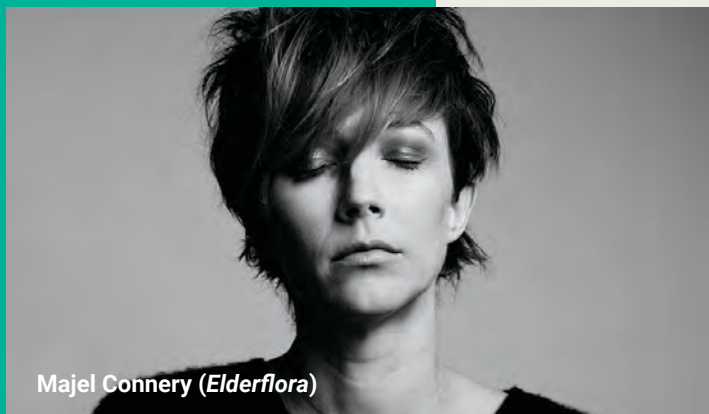
2
"Hilarious, imaginative, creative, satirical and exciting...This laugh-a-second, multi-millennia mindbender shouldn't be missed." — *The Oregonian*

3
"[She] has multiple voices, from an airborne near-falsetto down to a forthright alto and a sultry, emotive contralto." — *The New York Times*

4
"...a dazzling, practically perfect musical." — *The AU Review*

5
"...expertly drawing upon a wide swath of approaches—British folk, madrigal, art rock." — *Bandcamp Daily*

6
"...rock-solid, bringing the story to life with a rhythm, sensuality, and lyrical ferocity..." — *The Austin Chronicle*



Majel Connery (*Elderflora*)

1) F—Pura Fé; 2) A—*The Skin of Our Teeth*; 3) D—Lila Downs; 4) B—*Mary Poppins*; 5) C—Majel Connery (*Elderflora*); 6) E—*Dracula*



Karen Lund
Producing Artistic Director

Bretteney Beverly
Associate Artistic Director

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PLAYING IN THE JEWELL MAINSTAGE THEATRE

My Lord, What a Night

BY DEBORAH BREVOORT

CAST

(In Order of Appearance)

Marian Anderson - *Kataka Corn**
Albert Einstein - *Mark Emerson**
Abraham Flexner - *Andrew Litzky*
Mary Church Terrell - *Marlette Buchanan**

UNDERSTUDIES

Marian Anderson & Mary Church Terrell - *Shana Emile*
Albert Einstein - *Jeff Allen Pierce*
Abraham Flexner - *Nolan Palmer*

PRODUCTION

Director - *Bretteney Beverly*
Assistant Director - *Amanda E. Rountree*
Scenic/Sound Design - *Mark Lund*
Costume Design - *Kilah Williams*
Lighting Design - *Brian Engel*
Stage Manager - *Leila Cheung**
Dialect Coach - *Dimitri Woods*
Vocal Coach - *Aaron Norman*
Dramaturgy - *Sonja Lowe*

SETTING

The study in Albert Einstein's house at 112 Mercer Street in Princeton, NJ.
Act One: April 16, 1937. Late at night.
Act Two: Two years later. February 27, 1939. Late afternoon.

MY LORD, WHAT A NIGHT was first produced as a National New Play Network Rolling World Premiere by Contemporary American Theater Festival (WV), Orlando Shakespeare Theater (FL) and Florida Studio Theatre (FL).
For more information, please visit nnpn.org

It was subsequently produced at Ford's Theatre, Washington, DC in October 2021.

A one act version of MY LORD WHAT A NIGHT was originally commissioned and produced by Premiere Stages at Kean University, Union, NJ (John Wooten, Producing Artistic Director) through the Liberty Live program.

My Lord, What a Night is approximately 1 hour 45 minutes including a 15 minute intermission

MY LORD, WHAT A NIGHT is produced by special arrangement with the Playwright and Elaine Devlin Literary, Inc., 1115 Broadway, 12th Floor, New York, NY 10010.



* 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

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Director's Note



We're thrilled to end Taproot's 48th Season with Deborah Brevoort's *My Lord, What a Night*. Thank you for joining us for a season of *Friends & Families*. This season, I've been encouraged by the responses to the plays and the generosity of donors. Thank you for supporting Taproot Theatre. We hope you join us for Taproot's upcoming 49th Season, *Timed Exposure*.

My Lord, What a Night reveals the real but rarely told story of a true friendship between German-born Jewish scientist Albert Einstein and African American singer Marian Anderson. In 1937, when Anderson was denied a hotel room based on the color of her skin, Einstein invited her to stay in his home. In this play, you'll witness a foreshadowing conversation about racial politics open up as great

minds gather over tea and Swiss chocolate.

After the events of the play come to a close, Einstein helped craft a letter to President Franklin Delano Roosevelt that kickstarted The Manhattan Project, and Anderson, with the help of First Lady Eleanor Roosevelt and Department of the Interior Director Harold L. Ickes, along with the NAACP, bypassed the DAR's invitation and performed at the Lincoln Memorial for a free, integrated audience of over 75,000. Anderson's decision began the Civil Rights Movement, cementing the Lincoln Memorial as a place for Civil Rights demonstrations on the National Mall.

Marian Anderson said,

"No matter how big a nation is, it is no stronger than its weakest people, and as long as you keep a person down, some part of you has to be down there to hold him down, so it means you cannot soar as you might otherwise."

My hope for this play is that these historical figures are showcased in a way that allows you to witness this unique and unlikely friendship and its impact, and that you leave asking the same questions the characters ask:

Do we fight for what we believe?

Do we stand up for others?

Or do we let it go?

Whatever our choice may be, the consequences that follow affect not only ourselves and loved ones, but others as well. Much like *The Hello Girls* (2023), *Silent Sky* (2016), and *The Beams are Creaking* (2011), *My Lord, What a Night* continues the Taproot tradition of shining a spotlight on little known moments in history. Again, thank you for choosing Taproot Theatre and I hope you enjoy the show!

A handwritten signature in black ink, reading "Bretteney Beverly".

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.

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My Lord, What a Night

COMPANY



MARLETTE BUCHANAN (*Mary Church Terrell*) is excited to return to Taproot! Taproot Theatre: *The Spitfire Grill* (Effy), *Crowns* (Mabel), and *Steel Magnolias* (Clairee). Recent/Favorite shows include *Once on This Island* (Village), *Newsies* (Medda), *The Wiz* (Aunt Em, The 5th Avenue Theatre); ArtsWest: *Milk Like Sugar* (Myrna), *Violet* (Lula); *Carmina Burana* (Spectrum Dance Theatre), *Porgy and Bess* (Seattle Opera), *Ain't Misbehavin'* (Nell), and *Ragtime* (Sarah). Much love to family and friends!



KATAKA CORN (*Marian Anderson*) is ecstatic to be making their Taproot Theatre Company debut. Select Credits: *Once on This Island* (Erzulie) at Village Theatre, *Hedwig and The Angry Inch* (Yitzhak) at ArtsWest, and *The Wiz* (Dorothy) at The 5th Avenue Theatre. Kataka is grateful for the support of their community.



MARK EMERSON (*he/him, Albert Einstein*) is excited to be making his Taproot debut! Village Theatre: *The Fantasticks*, *Sherwood*, *Mamma Mia!*, *She Loves Me*, *Cinderella*. 5th Ave: *Sweeney Todd*. National Tours: *The Phantom of the Opera*. London: *Angels in America* (Lyric Hammersmith). Regional: *Sunday in the Park with George* (The Repertory Theatre of St. Louis); Merton in *Merton of the Movies* (Dorset Theatre Festival). TV: *The Late Late Show with James Corden*. BS: Northwestern University; MFA: UCSD. Much love to Jake & Family! markemersonactor.com



ANDREW LITZKY (*Abraham Flexner*) is a disabled person who happily returns to Taproot (*The Book of Will*, *Around the World in 80 Days*, *The Explorers Club*). As cofounder of theater simple he has toured internationally for 30 years. Regional credits include Berkeley Repertory and the Spoleto Festival; locally with Sound Theatre, Seattle Shakespeare, Strawberry Theatre, Book-It, Seattle Public and Seattle University. He is grateful to share the stage with his co-conspirator in life and art, Llysa.

UNDERSTUDIES



SHANA EMILE (*Marian Anderson & Mary Church Terrell u/s*) is delighted to make her Taproot debut. Past credits include *Anyone Can Whistle* (Reboot Theatre Company), *Our Dear Dead Drug Lord* (Washington Ensemble Theatre), *Disenchanted!* (Woodland Park Players), *Jesus Christ Superstar* (Reboot), and *The Revolutionists* (SecondStory Repertory). She also performs with Puget Sound Company (@pugetsoundco).



NOLAN PALMER (*Abraham Flexner u/s*) has worked in Seattle since 1980 as an actor, director, and writer, and is cofounder of Babylon Theatre, currently playing on [Youtube.com/@the15minutebabylontheatrehour](https://www.youtube.com/channel/UC15minutebabylontheatrehour). Nolan has worked with Taproot since 1981 as an actor or director in over 90 productions and is thrilled to be back here for *My Lord, What a Night*. He was seen most recently as Richard Burbage and William Jaggard in *The Book of Will* at Taproot. "Thank you, TTC, my friends. Love to Re and O."



JEFF ALLEN PIERCE (*Albert Einstein u/s*) returns to Taproot after understudying earlier this year for *The Book of Will* and *How to Write a New Book for the Bible*. Favorite past roles include Benedick in *Much Ado About Nothing* (GreenStage) and Sam in *Fully Committed* (Lord Leebrick Theatre). He's also worked with Island Shakespeare Festival, Theatre22, and the Oregon Shakespeare Festival.



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ACTING STUDIO



My Lord, What a Night

COMPANY

PRODUCTION TEAM

BRETTENEY BEVERLY (*Director*) serves as the Associate Artistic Director at Taproot Theatre. She recently directed *Sister Act* 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 Brama, Lynda Faye.

BRIAN ENGEL (*Lighting Designer*) received his MFA in Lighting Design from the University of Maryland and currently works as the Lighting Supervisor for Meany Center for the Performing Arts at the University of Washington. He has been a regular designer with Taproot Theatre Company since 2011. Some of his favorite designs include *Last Drive to Dodge*, *Necessary Sacrifices*, and *Dracula*. He would like to thank his wife, Julia, for all her support.

SONJA LOWE (*Dramaturg*) has a BA in Theatre from Seattle Pacific University and a MLitt in Dramaturgy from the University of Glasgow. She currently serves as the Literary Manager at Taproot Theatre and has also contributed dramaturgical research to other Seattle theatres, including *Hello, Dolly!* (Village Theatre), *The Revolutionists* (Theatre22), and *Pipeline* (SPT). Sonja has assisted in the development of several new script projects, including stage adaptations of Bram Stoker's *Dracula* and Jane Austen's *Persuasion*, as well original scripts for the Seattle Play Series, the San Juan Island Community Theatre Playwright's Festival and the Pork Filled Players' UNLEASHED festival.

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 and 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.

AMANDA E. ROUNTREE (*Assistant Director*) is a director and artist from Southern California with a passion for stories that expand the traditional 'canon,' and stories that center memory, myth, and ritual. Select directing credits include Ellen McLaughlin's *The Oresteia*, *Photograph 51*, (UW School of Drama); *Glass. Kill. Bluebeard's Friends*, (Strawberry Theatre Workshop's SJAM); *Medea* (The Homespun Players); and *The Crucible* (New Threads Theatre Company). She has also worked with Copious Love Productions, Seattle Public Theater, and Critical Mass Performance Group. MFA Directing, University of Washington. aerountree.com

KILAH WILLIAMS (*Costume Designer*) manages the costume shop at Taproot Theatre and works as a costume designer and maker around the Pacific Northwest. She hails from Louisiana but moved to the great state of Washington after finishing her education in Texas, Cardiff, and Milan. Locally she has worked with Island Shakespeare Festival, Seattle Academy, IAJ Media, Chrysalis Circus, Reboot Theatre, and others.

DIMITRI WOODS (*Dialect Coach*) is a Seattle-born actor, producer, and dialect coach. He holds an MFA in Acting from UofSC. Dimitri is excited to dialect coach his sixth show with Taproot, with *Georgiana & Kitty: Christmas at Pemberley* being the most recent. You may have seen Dimitri in productions like *Welcome to Braggsville*, *Miss Bennet: Christmas at Pemberley*, *Milk Like Sugar*, *Six Degrees of Separation*, *Riverwood*, *The Amen Corner*, and others. dimitrijai.com

DEBORAH BREVOORT is the award-winning author of plays, musicals and opera librettos. She is best known for *The Women of Lockerbie*, which is produced internationally. Other plays include *Blue Moon Over Memphis*, a Noh Drama about Elvis, *The Poetry of Pizza*, *The Blue-Sky Boys*, *The Comfort Team*, *The Dolls*, *The Velvet Weapon*, *Into the Fire*, and *Signs of Life*. *My Lord, What Night* was originally commissioned by Premiere Stages in their Liberty Live program. After a rolling world premiere at CATF, Orlando Shakes & Florida Studio Theatre it was performed at the historic Ford's Theatre in Washington DC. Her plays are published by Bloomsbury Methuen, Applause Books, Samuel French, DPS and No Passport Press. She teaches in the NYU Graduate Musical Theatre Writing Program.

Production Crew

CREW

Assistant Stage Manager – *Nicola Krause*

CASTING

Casting Director – *Bretteny Beverly*

COSTUME STAFF

Dresser – *Nicola Krause*

Draper – *Martha Mitchell*

Stitcher – *Scian Hayes*

Wig Designer – *Joyce Degenfelder*

Wig Specialist – *Kelly Schmidt*

SCENIC & LIGHTING STAFF

Master Electrician – *Aiyana Stephens*

Scenic Carpenter – *Tim Samland †*

Electricians – *Addy Keller, Matthew Ray, Anna Van Vleet, Jacob Viramontes, Eric Wu*

Scenic Strike/Load-In – *Meryl Carson †, Amanda Marie Sproule †, Cameron Sudderth †*



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



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 MY LORD, WHAT A NIGHT:

SNACKS



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(*Lá Liath Bakery*)

FEATURED COCKTAILS



Cointreau Alto – *Bravo Orange Liqueur / Sparkling Rose / Grapefruit Bitters*



What a Night – *Espresso Vermouth / Chocolate Liqueur / Cow or Oat Milk*



Elderflower Tonic (non-alcoholic)

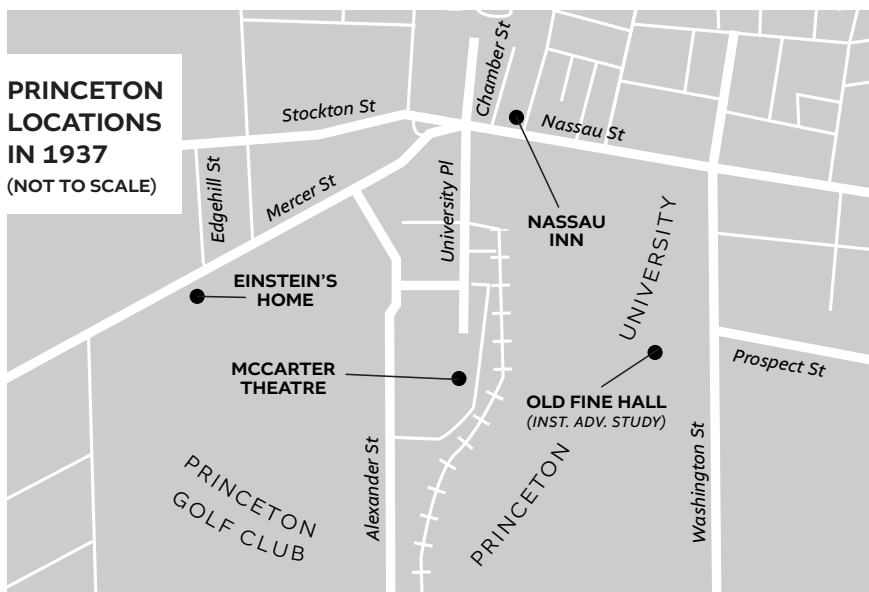
Raise Your Voice

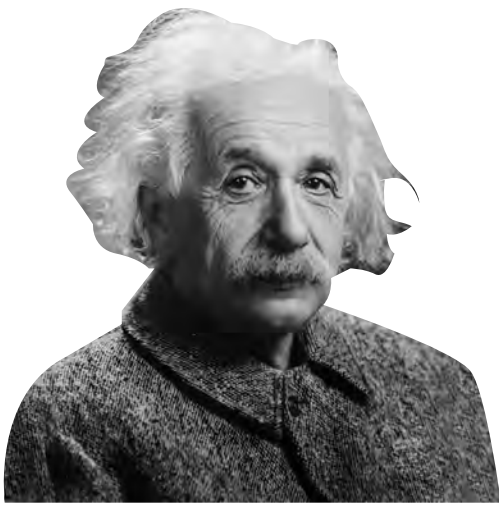
By Sonja Lowe, Dramaturg

On April 16, 1937, the famous contralto Marian Anderson performed before an enthusiastic audience at the McCarter Theatre in Princeton, New Jersey. Then, after the concert, the Nassau Inn refused her booking for a hotel room, citing their “whites-only” policy. When Albert Einstein heard about the insult, he invited Anderson to stay at his house on Mercer Street. It was the beginning of a lifelong friendship. After that, whenever Anderson performed in Princeton, she stayed at Einstein’s house. Inspired by these true events, Playwright Deborah Brevoort’s script, *My Lord, What a Night*, brings together four historical figures and imagines a conversation around the many different choices involved in ‘raising your voice’ against injustice.



MARIAN ANDERSON (1897 – 1993) was an American contralto known for performing a wide range of music, from opera to spirituals. Anderson sang with renowned orchestras in major concert venues throughout Europe and the United States between 1925 and 1965. Although her voice was celebrated world-wide, Anderson continually faced racial discrimination when she toured in her home country. In 1939, when the Daughters of the American Revolution (DAR) refused to allow Anderson to perform at Washington, DC’s Constitution Hall, the classical singer became the center of a nation-wide controversy that focused public attention on the injustice of Jim Crow segregation. Later in her career, Anderson became the first African American singer to perform on the mainstage at the Metropolitan Opera. She served as a delegate to the United Nations Human Rights Committee and as a Goodwill Ambassador for the United States, giving concerts all over the world. Among other awards, Anderson received the Presidential Medal of Freedom in 1963, the Congressional Gold Medal (1977), the Kennedy Center Honors (1978), the National Medal of Arts (1986), and a Grammy Lifetime Achievement Award (1991).





ALBERT EINSTEIN (1879 – 1955) was a theoretical physicist and one of the most influential scientists in history. Born in Ulm, Germany to a middle-class German Jewish family, Einstein is best known for developing the theory of relativity, and for making important contributions to quantum mechanics. He received the 1921 Nobel Prize in Physics “for his services to theoretical physics, and especially for his discovery of the law of the photoelectric effect,” a pivotal step in the development of quantum theory. Forced to leave Germany after the Nazi Party came to power, Einstein accepted a position in Princeton, NJ at the newly formed Institute for Advanced Study in 1933. As one of the world’s first “celebrity scientists,” Einstein was outspoken on multiple issues current to his day including racism and anti-Semitism. In 1939, he joined other scientists in writing a letter to warn President Roosevelt about the possibility of German scientists developing an atomic bomb. This letter prompted government action that eventually launched U.S. nuclear research. In 1955, Einstein and ten other noted intellectuals signed a manifesto highlighting the danger of nuclear weapons.

ABRAHAM FLEXNER (1866 – 1959) was an American educator, best known for his role in the 20th century reform of medical and higher education in the United States and Canada. Born in Louisville, KY and the son of German Jewish immigrants, Flexner was the first in his family to go to college. He gained a national reputation in American higher education at a time when anti-Semitism was prominent and many universities had strict quotas limiting the number of Jewish students admitted. In 1930, Flexner obtained funds from major donors to establish the Institute for Advanced Study in Princeton, NJ. He stated specifically that the Institute would be an organization where students and faculty would be selected with “no regard whatever to accidents of race, creed, or sex.” As the founding director, Flexner recruited the world’s greatest minds, and the Institute became a lifeline for European scholars escaping Nazi fascism. By 1933, the Institute had a faculty of five leading mathematicians and physicists (among them Albert Einstein) as well as over twenty visitors. The Institute for Advanced Study continues today as one of the world’s leading centers for curiosity-driven basic research.

MARY CHURCH TERRELL (1863 – 1954) was an activist, journalist, and teacher who championed racial equality and women’s suffrage. One of the first African American women to earn a college degree, she taught in the Latin Department at the M Street School in Washington, DC. She was the first Black woman in the United States to be appointed to the school board of a major city, serving in the District of Columbia until 1906. Terrell was a charter member of the National Association for the Advancement of Colored People (1909) and the Colored Women’s League of Washington (1892). She was also a founding member of both the National Association of Colored Women (1896) and the National Association of College Women (1923). A noted writer and speaker, she was a well-known voice fighting for civil rights. In her senior years, she continued to participate in picket lines and boycotts protesting racial segregation. In 1950, she launched a successful campaign to integrate restaurants in Washington, DC. She died at the age of 90, only two months after the U.S. Supreme Court’s *Brown vs. Board of Education* decision declared racial segregation in public schools to be unconstitutional.

A Place to Stay

THE LEGACY OF SEATTLE'S
GOLDEN WEST HOTEL



THE DISCRIMINATION THAT MARIAN ANDERSON

faced in Princeton, NJ was not an isolated occurrence. Navigating the hostile terrain of Jim Crow America was a challenging and dangerous reality for any touring Black musician. Even the most famous Black musicians of the '30s, '40s, and '50s – like Duke Ellington, Count Basie, and Louis Armstrong – were denied entry to hotels and restaurants with “whites only” policies. Duke Ellington famously used his own money to hire a private rail car so that he and his orchestra would have meals and sleeping arrangements available to them in segregated towns.

America's history of racial segregation shaped Seattle's musical history as well. Throughout the



GOLDEN WEST HOTEL

1920s and '30s, there was a vibrant and racially diverse jazz scene situated along South Jackson Street, in what is now the International District. Due to red-lining and racial segregation, however, this musical culture operated almost completely separately from the

clubs and music venues in Seattle's downtown which catered to white audiences.

When the 1939 edition of “The Negro Motorist Green Book” was published there was only one listing for Seattle, and that was the Golden West Hotel on 7th Ave S, just off Jackson Street. Recently, Seattle's Black and Tan Hall created a self-guided tour through the International District that highlighted the history of Black owned hotels and businesses in this area.

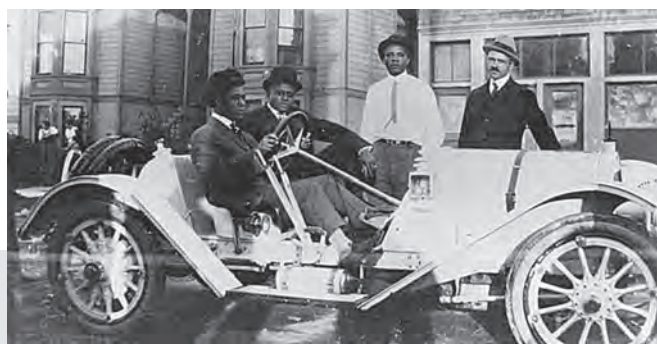
Below is a brief excerpt from their history:

“Welcome to the former site of the Golden West Hotel! The 1939 Green Book was the first edition to list Seattle at all, and our sole listing was the Golden West Hotel. This is the very building in which it resided, and if you look up at the north outer wall of the building, a painted sign for the Golden West Hotel can still be seen faintly, in red.

The Golden West was owned in the 1920s by E. Russell ‘Noodles’ Smith, African American businessman who also owned the Black & Tan Club (aka Alhambra Cabaret) during its heyday. The expansive Golden West Hotel included an on-site barbershop, dining room, pool hall, and club.

Noodles is an infamous character in the history of Seattle's jazz nightclubs. It appears that Noodles was the figure who brought the core components of the Black & Tan Club together: when prominent jazz musicians came to town, many stayed at one of Noodles' two hotels, which were some of the few hotels in town which would accommodate African-American travelers, and he invited those same musicians to come perform special shows at his nightclubs late in the evening, after their formal engagement had ended...

In 1927, Noodles sold the Golden West Hotel to the Jackson Hotel Company, a Japanese business which operated several Seattle hotels catering to African-American guests. After the sale, the hotel was managed by Thomas Koyoshi. It was listed in the Green Book up through the 1940 issue and continued to advertise “Special rates to Railroad & Theatrical People.”





Scan to
learn more
and download
the Green Book app.
Or visit
[blackandtanhall.com/
greenbooktour](http://blackandtanhall.com/greenbooktour)

We highly recommend the Black and Tan's Greenbook Tour! It's a fascinating walk back through the history of Seattle. "This multimedia tour highlights Black-owned and Black-friendly businesses that operated along Seattle's Jackson Street corridor between the 1920s and the 1960s. This vibrant avenue included the famous Black & Tan Club and other clubs from Seattle's early jazz scene. Learn about local hotels, restaurants, clubs, and bars listed in the national Green Book guide for Black travelers and the entrepreneurs who established them, alongside historic preservation and restoration projects."

*Above: vintage hotel key, actual size; E. Russell 'Noodles' Smith, inset.
Opposite, left: the Golden West Hotel, exterior. Opposite, right: Noodles
with friends in a contemporary automobile.*

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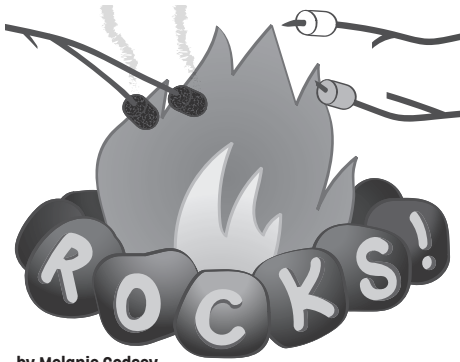
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WELCOME

to the 2024-25 Road Company cast!

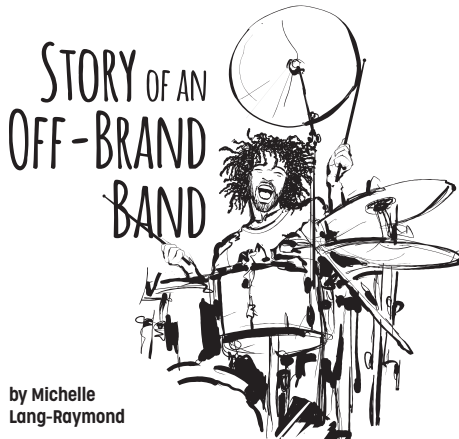
The 2024-25 School touring plays explore themes of:

- **Bullying Prevention**
- **How to be an Upstander**
- **Celebrating Differences**
- **Empathy**



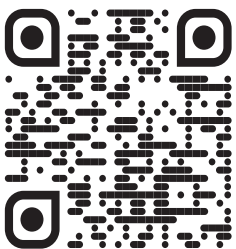
by Melanie Godsey

FOR K - 5TH GRADE STUDENTS



by Michelle
Lang-Raymond

FOR MIDDLE AND HIGH SCHOOL STUDENTS



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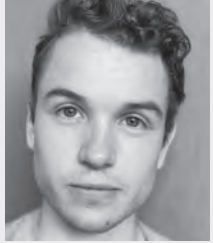
Ejay Amor



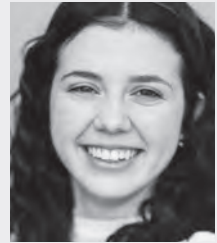
*Shannon
Johnson*



*Monty
Rozema*

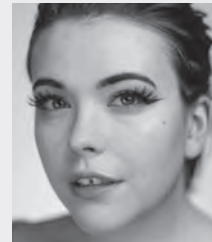


Elijah Spreier



*Sydney
Swalberg*

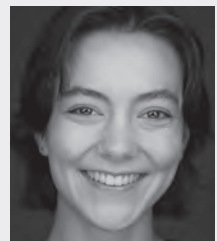
UNDERSTUDIES:



*Sirius
Baybury*

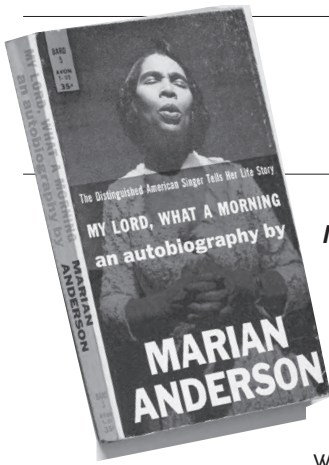


Erin Owens



Atlas Peek

Read More About It



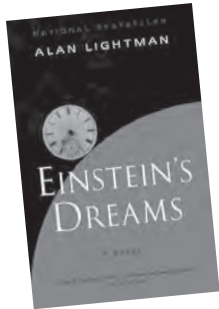
My Lord, What a Morning: An Autobiography by Marian Anderson

Originally published in 1956, on the heels of the performance that marked Marian Anderson as the first African American to perform at the Metropolitan Opera, this memoir traces her life from her working-class childhood through becoming a musical legend.



The Singer and the Scientist by Lisa Rose, illustrated by Isabel Muñoz

A picture book telling of the friendship between Marian Anderson and Albert Einstein, sparked by the night of her sold-out Princeton performance.



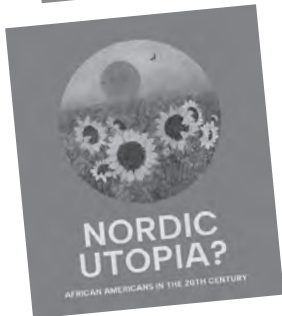
Einstein's Dreams: A Novel by Alan Lightman

This fictional collection of Albert Einstein's dreams, by writer and physicist Alan Lightman, explores time, relativity, and physics, as well as the connection between science and art.



Singing like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms by Dr. Kira Thurman

An NPR "Books We Love" choice for 2021, this book—which pictures Marian Anderson on the cover—explores a century of Black classical musicians performing in German-speaking Europe, and how racial identities were reinforced or challenged.



Nordic Utopia?: African Americans in the Twentieth Century

Edited by Leslie Anne Anderson and Ethelene Whitmire with contributions by Temi Odumosu and Ryan Thomas Skinner.

Following the National Nordic Museum's recent exhibition of the same name, this new book features the experiences of African American artists who visited and lived in the Nordic countries during the 20th century.

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at the recently-reopened
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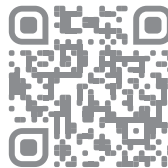
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Subscribe today and see all 4 plays

4-Play and 3-Play subscriptions are available for the 2025 season.

Welcome to Taproot Theatre Company's 2025 Season: *Timed Exposure*! This season, the stories on Taproot's Mainstage are all about revealing truths from the past to give us hope for the future. *Timed Exposure* is a collection of stories reminding us that history is never static, and everything is connected.

Learn more:



AND IN THE ISAAC STUDIO THEATRE:



Lewis and Tolkien
By Dean Batali

Jan 22 - Feb 22, 2025

2025 subscribers get early access and discounted tickets. Because of limited seating, *Lewis and Tolkien* is sold separately from 2025 season packages.

A Raisin in the Sun

By Lorraine Hansberry



Mar 19 - Apr 19, 2025



Created and originally directed by Ted Swindley - based on a true story.

May 14 - Jun 14, 2025

Murder ON THE LINKS

By Steven Dietz

Jul 9 - Aug 9, 2025

The Importance of Being Earnest

By Oscar Wilde

Sep 17 - Oct 18, 2025

Lobby Gallery

Quilted Legacies: Visual Stories by Brenetta Ward

September 13 – November 4, 2024

Brenetta Ward is an oral historian. Her artwork captures the essence of the cloth she works with and the heart of the stories she tells with the layers of material she gathers and melds into quilts and story scrolls. When I shared the story of *My Lord, What a Night* with her, she immediately went into research mode, diving deeply into the history of Marian Anderson and Albert Einstein and their history together. I knew she was the perfect artist to expand on that story here in the Kendall Center Exhibition Series.

"I combine traditional quilting techniques, ethnic fabrics and African design aesthetics to create quilted legacies. My quilting style honors my Southern roots and incorporates a range of techniques. Using cultural textiles, vintage photographs and symbolic embellishments, I construct contemporary quilts that keep you warm, narrative quilts that tell cultural stories and fabric art that celebrates the spirit of the cloth."

My art is influenced by my values, life experiences, spiritual beliefs and culture. The integration of these

elements guides my creative expression. I believe fiber is a powerful influence in our lives. It is the first thing we are swaddled in when we are born, and it is the last thing we are wrapped in when we leave this earthly life.

Many of my pieces feature Mud Cloth, a textile from Mali. The narrow strips of this handwoven cotton are stitched together into a whole cloth, then resist-painted with symbols and dyed using mud from the local area. I carefully deconstruct the strips of fabric to use in my art. I believe its connection to the earth of my ancestors' homeland provides a powerful bond to my own history and personal story.

As an oral historian, I especially enjoy designing pieces that pay tribute to African Americans whose contributions to our shared history have not been sufficiently recognized. As a Black woman, an artist, and a citizen in this country, I believe my art and artistic practice are acts of liberation."



Brenetta Ward, *Quarantine Series 2020*

Brenetta Ward is a Seattle-based fiber artist, third generation quilter and oral historian. Her work has been exhibited at the Postmark Center for the Arts; Wa Na Wari; Stark Museum of Art; California Museum; Booth Western Art Museum; The James Museum of Western & Wildlife Art; the Textile Center: A National Center for Fiber Art; National Afro-American Museum; Ethnic Heritage Art Gallery; Tacoma Art Museum; Northwest African American Museum and Spellman College Museum of Fine Art. Selected pieces have been published in *We Are the Story: A Visual Response to Racism* and *Spirits of the Cloth*, and included in public, corporate, and private collections. As a fiber artist, she believes quilts have the power to nurture our spiritual needs for creativity, beauty and comfort.

All works are for sale unless marked by a red dot. Please visit Brenetta's website - brenettaward.com - for more information on her work.

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

Up Next on the Jewell Mainstage



WORLD PREMIERE! Step into the whimsical world of Bertie Wooster and his impeccable valet, Jeeves, in this brand-new holiday play. All Bertie wants for Christmas is a quiet night at home with no relatives, but his tranquility is shattered by a love-smitten pal and the impending arrival of the meddling Aunt Agatha. Join the mirth and mayhem in a delightful comedy that will tickle your fancy and warm your heart...

**NOVEMBER 27 -
DECEMBER 28, 2024**

Tickets on sale now!

In the Isaac Studio Theatre:



By Charles M. Schulz
Based on the television special
by Bill Melendez and Lee Mendelson
Stage Adaptation by Eric Schaeffer
By Special Arrangement with Arthur
Whitelaw and Ruby Persson

OPENS DECEMBER 6

Tickets on sale October 2!

See taproottheatre.org for dates and information.

All Ages!

Tue	Wed	Thur	Fri	Sat
NOV 26	27	28	29	30
	7:30pm PWYC	Thanksgiving	Opening *7:30pm \$40	*2pm \$40 *7:30pm \$40
DEC 3	4	5	6	7
*2pm \$30	7:30pm \$35	7:30pm \$56	7:30pm \$62	2pm \$62 7:30pm \$62
10	11	12	13	14
	7:30pm \$56	7:30pm \$56	7:30pm \$65	2pm \$65 7:30pm \$65
17	18	19	20	21
7:30pm \$59	*2pm \$38 7:30pm \$59	7:30pm \$59	7:30pm \$65	2pm \$65 7:30pm \$65
24	25	26	27	28
	Christmas Day	7:30pm \$56	*2pm \$35 7:30pm \$62	2pm \$62 7:30pm \$62

* No additional discount on these performances



PRE-SHOW RECEPTION! Wednesday, December 4 at 6:15pm, \$35. Available for purchase online or through the Box Office. Menu available online.

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TAPROOT THEATRE C O M P A N Y

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

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Audrey McGee - *Vision and Call Production Intern*
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Erin Owens, Atlas Peek, Monty Rozema,
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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 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.

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Playwrights (\$500-\$999) Stephen Abel · Daniel A Adent · Calvin & Carolyn Agatsuma · Robert Allert · Kim & Pete Anderson · Marshall & Lynda Batchelor · Sharlene Lorraine Bathum · Timothy Bean · Denise Bebb · Douglas & Tamara Birkebak · Rev. Donene Blair · Mary Kay & Marvin Brewer · Norman Brown · Marianne & Carl Case · Melina & Walter Cent · Don & Teri Clark · BH Curtis · Stephen daSilva · Alan Davis · William Denzel & Colene McKee · Bruce & Glyn Devereaux · Sandhya Devi & Sherman Page · Dale & Vicki Dvorak · Susan Edelheit · Susan Lynn Ehlers · Lynne Ellis · Kristine Engels · Don & Nadine Fidler · Lee Fitchett · Rosemary Freeman · Jim & Anna Freyberg · Daniel Friedmann · Lowell Fritz · Sally Gilbert De Vargas · Nick & Joyce Glancy · Barbara Glenn & Susan Nivert · Larry and Janice Gockel · Aaron Green · Lyle & Sharon Groeneveld · James & Young Hanlon · Gary & Sue Hansen · Meghan Harjo · Charles Hartung · Anne E Hay & John Leigh · Carolyn Hayek · Ben & Kim Henwood · Kathleen Heppell · Deborah Hill & Bret Taylor · Ann Hiner · Emily Hitchens · Donald Howell & Valerie Rosman · Barbara & Mark Hudson · Rick & Lisa Hudson · Heather Hughes · Sophie Hume · Patricia Hunter · Thomas Scott & Kristen Huntley · Carol Sue Ivory-Carlisle · Sandy Johnson · Matthew Kacergis & Katy Tabb · James C Keithly · Steve Hoekstra & Barbara Kotsogean · Gretchen Lambert · Georgia Lang · Jack Lee & Pm Weizenbaum · Amy Leonard · Chet & Jo Lewis · Richard Link · Martha Lloyd & Jim Evans · Stefanie Malone & Shannon Snider · Doug Marsano · Barbara Martyn · Sheila Mattos · Gail Mautner · Sean McDonald · Tami & Joe Micheletti · Scott Miller · 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 · Lowell Park · Mary & Pat Patterson · Kim & Joan Peterson · Anthony Pooley & Nicola Winder · Susan Powell · Charles Raymond · Glenn & Carol S Redfield · Judith Sanderman · Julie Moss Scandora · K.M. Schlie · Evilo Ann Schwab · Kyna Grace Shilling · Susan Shortreed · Jennifer Sill · Jim & Karen Skadan · Jennifer Smith · Joy and Bruce Smith · Marilyn Snow · Carrie Sparlin · Alec Stais · Jennifer Standlee · Jerry Zimmerman & Jane Stevens · Paul & Colleen Stollenberg · Crag Strausz · Nancy Strom & Gary Hardwerk · Pamela Tharl · Jennifer Thomsen · Perry & Marilyn Thornton · Scott & Linda Tinker · Andre Tougas · Dan & Joanna Trefethen · Thurbon Tukey · Jolene Vrchota · Bob & Joyce Waychoff · Dr. Robert & Barbara Welsh · Nancy Winder · Alvin Winterroth · David & Ann Woodward · Cathleen Wright · Mie Miller · Crystal Yingling · Jeanne Yunker · Christine Zenger · Dr. Sharon Zerr-Peltner · Kathryn Zufall · Anonymous (6)

Welcome to the new Encore+

We're raising the curtain on the next era of digital programs.

Discover the performing arts in Seattle and San Francisco with a fresh perspective. With the new Encore+ you'll enjoy a modern user experience with seamless navigation, making it easy to browse events, get news, and read exclusive digital programs. Plus, with our weekly email newsletter, you'll receive all this unique content straight to your inbox, effortlessly keeping you in the loop. Sign up today and stay connected with the arts community like never before.

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Welcome to the All-New Encore+

In the rapidly evolving landscape of the performing arts, the shift toward digital platforms is reshaping how audiences engage with live performances. Encore+, a cutting-edge website, is at the forefront of this transformation. By offering seamless access to digital programs, event details, and personalized news, Encore+ connects users to their favorite performing arts organizations. »

The Digital Evolution of Performance Programs

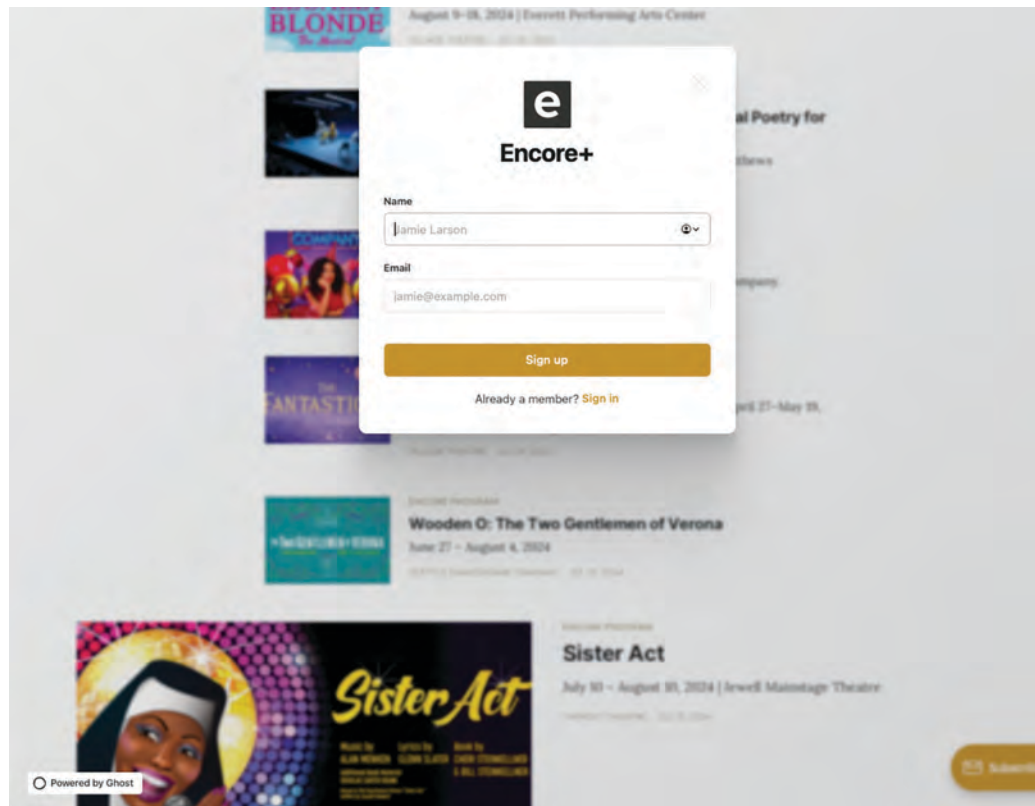
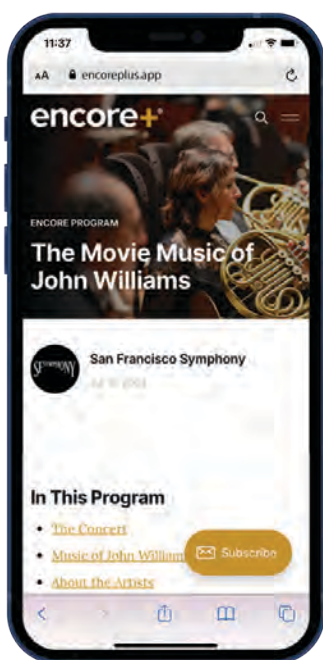
For years, performance programs have been a staple of the live arts experience, providing audiences with essential information about the show, the performers, and the production team. Traditionally, these programs have been handed out in print form, often becoming cherished mementos

of the event. However, the rise of digital technology and the increasing preference for eco-friendly solutions have driven many organizations to reconsider how they distribute this information.

Digital programs allow for real-time updates, ensuring that any last-minute changes to the cast, crew, or program notes can be communicated instantly. Encore+ can also be enriched with multimedia content such as videos, audio clips, and interactive elements, providing an engaging experience for you, the audience.

How Encore+ is Leading the Way

Encore+ is harnessing the power of digital technology to create a more connected and informed arts community. The website's user-friendly interface allows you to effortlessly browse upcoming events, read exclusive digital programs, and stay updated with the latest news from your favorite performing arts organizations. This modern approach to accessing performance information not only enhances your experience but also ensures that you are always in the loop.



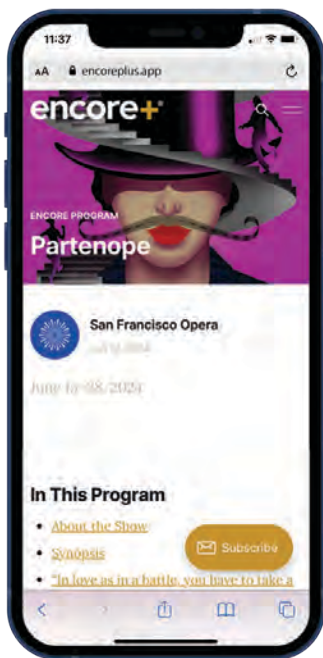
One of the key features of Encore+ is its weekly email newsletter, which delivers curated content directly to your inbox. This newsletter includes updates on upcoming performances, special features on artists and productions, and other exclusive content that helps keep the arts community engaged. By subscribing to the newsletter, you can stay informed about the performances they love without having to search for information on multiple platforms.

Encore+ also offers a tailored experience based on the user's location. Focused on the Seattle and San Francisco Bay areas, the app provides localized content that highlights events and programs specific to these regions. This focus on regional content ensures that users receive relevant information about the performances happening in their own communities, fostering a deeper connection to the local arts scene.

Our Role in Shaping the Future

Encore+ is not just keeping pace with the digital shift in the arts; it is actively shaping it. By offering a platform that combines ease of use with rich, localized content, Encore+ is setting a new standard for how audiences connect with the performing arts. The website's emphasis on user experience, coupled with its commitment to delivering high-quality, timely information, positions it as a leader in the digital performance program space.

In addition to its current offerings, Encore+ has the potential to expand its reach and capabilities. As more arts organizations embrace digital platforms, Encore+ could serve as a central hub for accessing a wide range of performance-related content, from digital programs to video interviews, rehearsal footage, and more. This expansion could further enhance the website's value to users, making it an indispensable tool for anyone passionate about the performing arts.



The future of performance programs is undeniably digital, and Encore+ is at the forefront of this transformation. By providing a platform that seamlessly connects audiences with the performances they love, Encore+ is not just keeping up with the times; it is leading the way. As the performing arts continue to evolve, Encore+ will play a crucial role in shaping how we experience live performances, making it easier than ever to stay informed, engaged, and connected to the arts.

To visit the new Encore+ and sign up for news and updates, scan the QR Code below



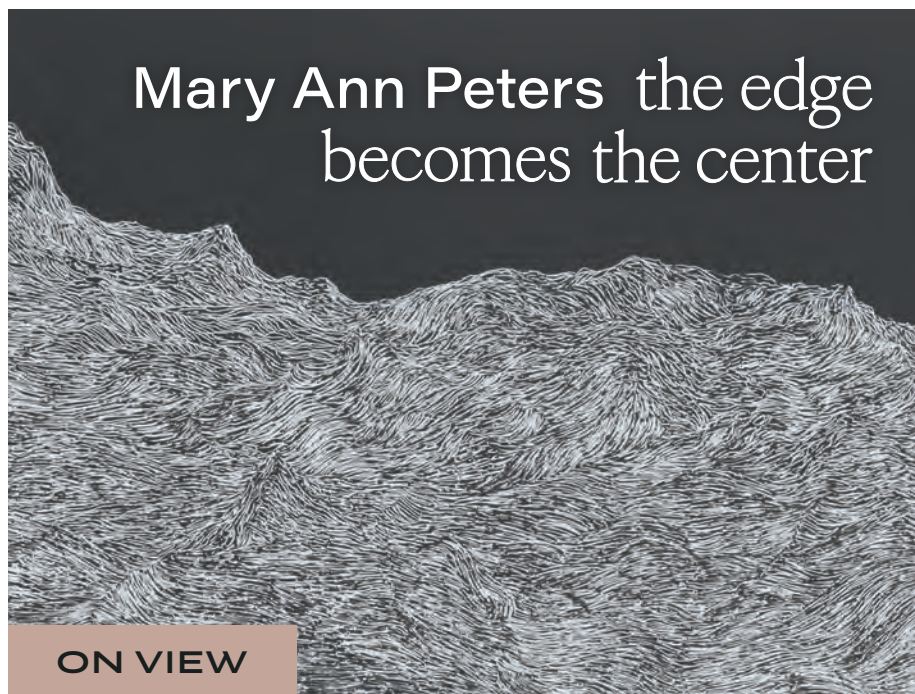
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Mary Ann Peters. *this trembling turf (the waters)* (detail, 2017. White ink on black clayboard, 60 x 48 in. Private collection. Image courtesy of James Harris Gallery. Photo: Rafael Soldi

Meany Center for the Performing Arts
presents Pilobolus October 17 to 19.

Upcoming Events

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

Sound Check! The Music We Make

Wing Luke Museum
NOW THROUGH OCTOBER 6

Calder: In Motion, The Shirley Family Collection

Seattle Art Museum
NOW THROUGH OCTOBER 20

Leslie Jones

Seattle Theatre Group
SEPTEMBER 7

POTUS

ACT Theatre
SEPTEMBER 7-22

Camelot

Village Theatre—Issaquah
SEPTEMBER 11-OCTOBER 13

Opening Night Concert

Seattle Symphony
SEPTEMBER 14

My Lord, What a Night

Taproot Theatre Company
SEPTEMBER 18-OCTOBER 19

Ravel & Shostakovich

Seattle Symphony
SEPTEMBER 19-21

Shostakovich Untuxed

Seattle Symphony
SEPTEMBER 20

Funny Girl

Broadway at The Paramount
SEPTEMBER 24-29

The Skin of Our Teeth

Seattle Rep
SEPTEMBER 26-OCTOBER 20

Tchaikovsky Symphony No. 4

Seattle Symphony
SEPTEMBER 26-29

Cat Kid Comic Club: The Musical

Seattle Children's Theatre
SEPTEMBER 26-OCTOBER 27

Elderflora

Seattle Symphony
SEPTEMBER 27

Cirque FLIP Fabrique & Ex Machina/Robert Lepage

Meany Center for the Performing Arts
SEPTEMBER 28

Ben Folds

Tacoma Arts Live
SEPTEMBER 29



Smokey Robinson

Seattle Theatre Group

OCTOBER 3

Brahms Double Concerto

Seattle Symphony

OCTOBER 3–5

Dracula

Tacoma Arts Live

OCTOBER 3–NOVEMBER 3

Ko Tonga Cheol

Meany Center for the Performing Arts

OCTOBER 4

Lila Downs

Meany Center for the Performing Arts

OCTOBER 10

Cirque Noir with Troupe Vertigo

Seattle Symphony

OCTOBER 11–13

Jubilee

Seattle Opera

OCTOBER 12–25

Mrs. Loman is Leaving

ACT Theatre

OCTOBER 12–27

Tessa Lark, Joshua Roman and Edgar Meyer

Meany Center for the Performing Arts

OCTOBER 16

Havana Hop

Seattle Children's Theatre

OCTOBER 16–NOVEMBER 16

Mozart Jupiter Symphony

Seattle Symphony

OCTOBER 17–19

Pilobolus

Meany Center for the Performing Arts

OCTOBER 17–19

Camelot

Village Theatre—Everett

OCTOBER 19–NOVEMBER 10

Día de Muertos

Seattle Symphony

OCTOBER 19

Primary Trust

Seattle Rep

OCTOBER 24–NOVEMBER 24



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Photo: Erin Fisher

Digital programs reimagined.

Visit the all new Encore+, now with an improved user experience rebuilt from the ground up. Available from these fine performing arts organizations:

Greater Seattle Area

The 5th Avenue Theatre
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
San Francisco Opera
San Francisco Gay Men's Chorus
San Francisco Symphony



encore+



Havana Hop will play at Seattle Children's Theatre October 16 through November 16.

Accessible Performances

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

 **Hillary Clinton**
Seattle Theatre Group
OPEN CAPTIONED ON SEPTEMBER 16

 **Funny Girl**
Broadway at The Paramount
AUDIO DESCRIBED ON SEPTEMBER 29

 **Jubilee**
Seattle Opera
AUDIO DESCRIBED ON OCTOBER 20

 **Havana Hop**
Seattle Children's Theatre
SENSORY SENSITIVE ON OCTOBER 27

 **Primary Trust**
Seattle Rep
OPEN CAPTIONED ON NOVEMBER 7

 **Wicked**
Broadway at The Paramount
ASL INTERPRETED ON NOVEMBER 17



 **Double Feature: Bride of Frankenstein and Young Frankenstein**

Seattle Symphony
OCTOBER 24

 **((Phonation))**
Seattle Symphony
OCTOBER 25

 **Pura Fé and Charly Lowry**
Meany Center for the Performing Arts
OCTOBER 26

 **Yulianna Avdeeva**
Seattle Symphony
OCTOBER 27

 **Emanuel Ax**
Meany Center for the Performing Arts
OCTOBER 29

 **Harry Potter and the Deathly Hallows Part 2 in Concert**
Seattle Symphony
OCTOBER 31–NOVEMBER 2

 **Nobuntu**
Tacoma Arts Live
NOVEMBER 3

 **John Adams to César Franck**
Seattle Symphony
NOVEMBER 5

 **Wicked**
Broadway at The Paramount
NOVEMBER 6–DECEMBER 1

 **Debussy La Mer**
Seattle Symphony
NOVEMBER 7–9

 **Pink Floyd Laser Spectacular**
Tacoma Arts Live
NOVEMBER 9

 **Legally Blonde**
Village Theatre—Issaquah
NOVEMBER 12–DECEMBER 15

 **Itzhak Perlman**
Seattle Symphony
NOVEMBER 13

 **Mahler Symphony No. 1**
Seattle Symphony
NOVEMBER 14–16

 **Jake Shimabukuro**
Tacoma Arts Live
NOVEMBER 16

 **Fauré Requiem**
Seattle Symphony
NOVEMBER 21–23

 **Mary Poppins**
The 5th Avenue Theatre
NOVEMBER 22–DECEMBER 22

 **Composing Iran**
Seattle Symphony
NOVEMBER 22

 **Marc Cohn**
Tacoma Arts Live
NOVEMBER 24

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 *Funny Girl* comes to The Paramount Theatre September 24 to 29. The original production famously starred Barbra Streisand as Fanny Brice. Who first played the role in the 2022 Broadway revival?

- A Lea Michele
- B Julie Benko
- C Beanie Feldstein
- D Leslie Kritzer

2 Seattle Symphony presents Tchaikovsky Symphony No. 4 on September 26 to 29. This symphony was first performed in Moscow in 1878 and is sometimes known by what nickname in Central Europe?

- A Fate
- B Dreamer
- C Destiny
- D Fortune

3 Tacoma Arts Live will stage *Dracula*, written for the stage by Steven Dietz, from October 3 to November 3. The original novel by Bram Stoker was published in 1897 and is written in the form of letters. What is this type of novel called?

- A Bildungsroman
- B Roman à clef
- C Antinovel
- D Epistolary

4 Pilobolus will perform at Meany Center for the Performing Arts October 17 to 19. The dance company was founded in 1971 and has performed in over 64 countries with over 100 choreographed works. What is the dance company named after?

- A Bacteria
- B Algae
- C Mold
- D Fungus

BONUS

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

Sign up to our Encore+ newsletter (www.encoreplus.app) then email us at info@encoremediagroup.com with your answer for a chance to win tickets to an upcoming performance!

1. C—Beanie Feldstein
2. A—Fate
3. D—Epistolary
4. D—Fungus

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