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JANUARY 2017

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AND OTHER
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January 2017
Volume 21, No. 3

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Seattle Children's Theatre

presents

THE SNOWY DAY AND OTHER STORIES BY EZRA JACK KEATS

By **Jerome Hairston**

Based on the Books by **Ezra Jack Keats**

Produced by **Children's Theatre Company, Minneapolis, Minnesota**

Original Production Directed by **Peter C. Brosius# and Fabrizio Montecchi**

Directed by **Benjamin Hanna**

THE CAST

China Brickey* Mom, Amy, Archie

H. Adam Harris* Dad, Willie, Pepe, Boys

Mikell Sapp* Peter

UNDERSTUDIES

Maya Burton*

Tyler Trerise*

*Scenic Designer &
Shadow Concept Artist*
Fabrizio Montecchi

Costume Designer
Annie Cady

Lighting Designer
Paul Whitaker^

Shadow Puppet Designers
Agnese Meroni &
Federica Ferrari

Composer & Sound Designer
Victor Zupanc

Dramaturg
Elissa Adams

Stage Manager
Kathryn Sam Houkom* &
Beth Spencer*

Production Assistant
Jane Heer

Associate Lighting Designer
Craig Gottschalk

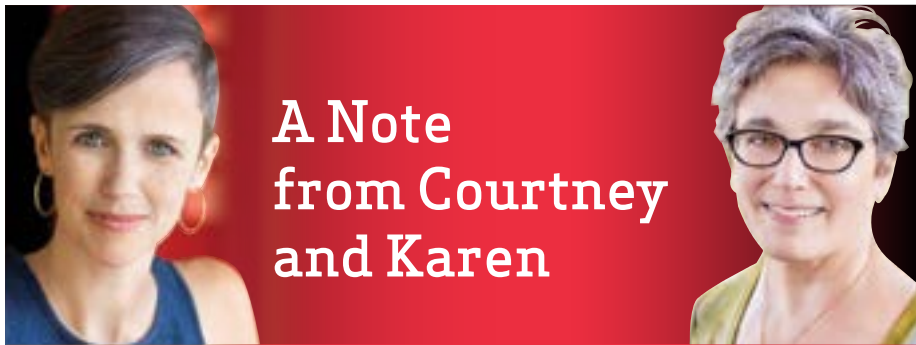
Associate Sound Designer
Sten Severson

Cameras and video recorders may not be operated during the performance.

* Actors' Equity Association member

^ United Scenic Artists member

SDC, Stage Directors and Choreographers Society member



A Note from Courtney and Karen

Dear Friends,

Seattle Children's Theatre welcomes you all to the third show of our 42nd season. We wish you and your family a happy and healthy new year. For many grown-ups, the new year means a time of resolutions and commitments. We consider what we might want to change, improve upon, or transform in the coming year. We weigh both successes and challenges faced in the past three hundred and sixty-five days and oftentimes, with a little help from our friends and family, we share our goals so those who love us will resolve to support us and keep our commitments accountable.

For young people that new commitment is a journey of every day. A new day creates an opportunity to make new friends, explore new adventures and learn new things. Nowhere is that more evident than in *The Snowy Day*. Ezra Jack Keats' pioneering book celebrates the singular sense of youth wonder and astonishment. Peter, a young boy, awakes to find his city blanketed by a bright coat of snow. Weather has transformed his environment and all that was familiar is now altered. Peter encounters snow with a tremendous sense of curiosity. He reminds us all of the pleasure of getting lost in a creative pursuit. As Franklin D. Roosevelt said, "Happiness lies in the thrill of creative effort."

Ezra Jack Keats, a son of Polish-Jewish immigrants, penned *The Snowy Day* at a time when multiracial representation was not common practice in children's literature. Published during the height of the civil rights movement, the book was one of the first picture books in modern history to center on a young person of color's experience in the world. Keats received both criticism and praise for his efforts. Critic Nancy Larrick of *The Saturday Review* reviewed the book as flawed for not mentioning race, while renowned poet Langston Hughes complimented the work for its clarity. In an interview years later Keats said of Peter, in *The Snowy Day*: "My book would have him there simply because he should have been there all along."

Fifty-five years since its publishing date, *The Snowy Day* still shines. Peter brings openness and fascination to each new day, and inspires a sense of wonder about the world in all of us. As SCT begins this new journey around the sun, with support from our family and friends, let's re-commit ourselves to meet the world through Peter's eyes with a sense of adventure and curiosity about the marvels of our world.

Enjoy the show!

Courtney Sale | Artistic Director

Karen Sharp | Managing Director

A Message from Season Sponsor



Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people, and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2016-17 season.

Community involvement is an integral part of our culture at Microsoft. We support the work of local nonprofits and encourage employee investment and volunteerism. Our employees respond in an incredible way, volunteering thousands of hours and contributing more than \$60 million each year to local nonprofits, including Seattle Children's Theatre.

A thriving arts and cultural scene, a network of human services providers, and a world-class education system are critical to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Children's Theatre, we aim to create an environment where the arts will thrive for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we thank Seattle Children's Theatre for enriching our community.

Enjoy the show!

Mary Snapp

Corporate Vice President Microsoft
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Synopsis

Peter awakes one winter morning to find snow falling outside his window. The city view is white, as far as his eye can see. He changes into his snowsuit after breakfast and runs outside. The snow is piled high. He makes tracks. His feet sink into the snow. He hits a tree with a stick and snow falls on his head. Peter tastes the snow. It is yummy. Kids are having a snowball fight nearby. When one snowball hits Peter, he realizes he is too young to join in. He trudges to a snow-covered hill and builds a snowman, then lies in the snow to make a snow angel. Peter pretends he's a mountain climber. He slides down the hill all afternoon, laughing and loving every second. Peter packs a snowball and puts it in his pocket for tomorrow, then heads home. He tells his mother all about his snowy day. The next morning Peter checks his pocket for the snowball, but it has melted. Sadly, he drags himself back to bed, where he dreams the whole snowy day has melted. Upon waking, he looks out the window and discovers snow is still everywhere. He goes outside and plays with a friend. It starts to snow again.

Years go by. Peter waits at a city street light and sees a boy call his dog by whistling. Peter is amazed at how the dog obeys. He tries to whistle but can't. The light turns green and he crosses the street as another dog barks. It's Peter's dog Willie. Peter tries but fails to whistle, Willie walks on. Peter's friend Amy jump ropes up to him. Peter is shy. Amy jump ropes off, whistling. Peter tries again, blowing so hard his cheeks hurt, but cannot whistle. At home he asks his mom for help. She says it's all in the lips. Peter tries to pucker and blow, but still can't do it. He tries again—he won't give up—and finally out comes a whistle! He hears Willie bark and hides in a box, whistles to him, then jumps out to Willie's delight. Peter shows his parents he can whistle. His mom sends him to the grocery store on an errand. Peter whistles the whole way there and back.

Peter grows older. He and his friend Archie are playing in an abandoned lot where Peter finds a pair of motorcycle goggles. Two older boys confront him and demand the goggles. Archie tells Peter to give in but Peter knows that is not right. The bullies jump on him and the goggles drop. Willie grabs them and dashes away. Peter and Archie run from the boys, and Willie finds them. They manage to trick the boys and get safely to Archie's house, goggles in hand.

Autumn arrives. It's almost Peter's birthday. After many attempts, he finally writes the perfect invitation to Amy, and braves the thunderstorm outside to mail it to her. Sneaking by her house, Peter is seen by his dog Willie and Pepe, Amy's talking parrot, just as Amy walks by, nearly giving Peter away. The storm darkens. Peter wonders what the boys will think seeing a girl at his party. Suddenly a gust of wind snatches Amy's invitation away. Peter chases it just as Amy turns the corner. They crash into each other and Amy falls to the ground. Peter grabs the letter and stuffs it in the mailbox as Amy runs away crying. Now she'll never come to his party. Peter's birthday arrives. Everyone's there but Amy. The guests are eager for cake, but Peter wants to wait. The doorbell rings. He hears Pepe squawk. Amy came. She got his letter. Amy, Pepe and friends wish Peter a happy birthday. The cake is brought out and everyone shouts their wishes. Peter makes a wish and blows out the candles on his cake.

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If you are an educator and would like more information about this committee, please email Don Fleming at donf@sct.org

The Cast



China Brickey
(Female Player-Mom, Archie, Amy) is thrilled to be making her Seattle debut bringing this innovative show to

Seattle Children's Theatre! She is a Chicago native currently based in Minneapolis where she was a Performance Apprentice with the Children's Theatre Company for their 2015-2016 season. Her Children's Theatre Company credits include: *The Wizard of Oz*; *Snowy Day*; *Diary of a Wimpy Kid The Musical*; and *Cinderella*. China is a graduate of Millikin University with a BFA in Acting. She's beyond excited to make her first trip to the west coast!



H. Adam Harris
(Male Player 2-Dad, Willie, Pepe) is a professional actor and teaching artist based in Minneapolis/St. Paul. Some credits

include *The Jungle Book* and *How the Grinch Stole Christmas* (Children's Theatre Co.); *Cat on a Hot Tin Roof* and *Much Ado About Nothing* (Guthrie Theater). He is a proud Penumbra Theatre Company member; credits with Penumbra include *The Owl Answers*, *The Dutchman*, *The Ballad of Emmett Till*, and *The Amen Corner*. He is also a member of the Ten Thousand Things Artist Core; credits with the company

include *The Unsinkable Molly Brown*, *Dirt Sticks* and *The Seven*. H. Adam is the Associate Director of Programming & Lead Teaching Artist at Penumbra Theatre Company. He is a resident teaching artist with the Guthrie Theater and the Children's Theatre Company, and faculty at the St. Paul Conservatory for Performing Artists. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A Actor Training Program.



Mikell Sapp (Male Player 1-Little Peter, Peter) is the recipient of the 2015 Ivey's Emerging Artist Award in Minnesota.

He was born and

raised in Phenix City, AL. After graduating from high school, he attended Alabama State University where he received his Bachelor of Fine Arts degree. At Children's Theatre Company in Minnesota, he previously played Peter in *The Snowy Day*, and was an understudy for *Huck Finn*, *The Jungle Book*, and *The Last Firefly*. He is thankful for the opportunity to be performing here at Seattle Children's Theatre for the first time and to be able to perform this play for all the residents here, including his brother, and his brother's family and awesome friends. Also, he is very excited to explore the great city of Seattle and can't wait to visit the world famous Space Needle.



Maya Burton
(Understudy) a recent Cornish College of the Arts graduate, is thrilled to be part of *Snowy Day* with SCT and CTC. Recent

productions include *Medea* with Seattle Shakespeare Company, *Singin' in the Rain* and *Quixote: Book One* with Cornish College. Maya is currently working on making a bigger, bolder, brighter version of her and Lexi Chipman's original play *Raisins in a Glass of Milk*. Gratitude and love to LELA.



Tyler Trerise
(Understudy) attended the Cornish College of the Arts and is now an actor in Seattle. He has appeared in

productions in Seattle since 2012, including *The Whipping Man* (Taproot Theatre), *Brokeology* (Seattle Public Theatre), *Mwindo* (Seattle Children's Theatre), *The Flick* (NCTC), *John Baxter is a Switch Hitter* and *Bootycandy* (Intiman), *My Mañana Comes* (ArtsWest), *Brownsville Song* (Seattle Repertory Theater), and *Stick Fly* (Intiman), as well as appearing in the 2012 film *Fat Kid Rules the World*, and starring in the 2015 indie flick *Star Leaf*, among others.

THEATRE ETIQUETTE

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We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience. You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

"Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system."

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen, and in a darkened theater eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. The actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes. You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Artistic and Production

Benjamin Hanna (*Director*) is a Minnesota-based director of new work for young audiences and the Artistic Associate at Children's Theatre Company in Minneapolis. He firmly believes that access to high-quality, relevant arts experiences helps to shape creative, empathetic young people and has spent the last ten years building two nationally recognized theatre leadership programs: Penumbra Theatre Company's Summer Institute for Activist Artists and Berkeley Repertory Theatre's Teen Council. Directing credits include world premiere adaptations of children's literature including *Ivy and Bean: The Musical*, *Ladybug Girl and Bumblebee Boy: The Musical*, and *Bad Kitty Onstage* (Bay Area Children's Theatre). Benjamin is the recipient of the Theatre Communications Group/Andrew W. Mellon Leadership University grant for visionary rising arts leaders.

Elissa Adams (*Dramaturg*) is the Director of New Play Development at Children's Theatre Company. Since 1998, she has overseen the commissioning and development of more than forty five new plays produced at CTC, including plays by Nilo Cruz, Naomi Iizuka, Lisa D'Amour, Melissa James Gibson, Carlyle Brown and Will Power. She is the co-editor of *Fierce and True: Plays for Teen Audiences* and *Face of America: Plays for Young People*, both published by the University of Minnesota Press. Prior to her position at CTC, she served as Director of Playwright Services at The Playwrights' Center and Literary Manager/dramaturg at La Jolla Playhouse. She was a 2007 recipient of the McKnight Foundation Theatre Artist Fellowship. She holds an MFA in Dramaturgy from UC San Diego.

Craig Gottschalk (*Associate Lighting Designer & CTC Lighting and Video Director*) is a Minneapolis based designer and the Lighting & Video Director for Children's Theatre Company. Regional credits include *Animal Dance*, *20,000 Leagues Under the Sea*, *Snowflake* (CTC), *Blues in the Night*, *Always Patsy Cline*, *Bombitty of Errors*, *Nobody Lonesome for Me*, *Route 66* (Milwaukee Repertory Theater), *Bat Boy*, *Spring Awakening*, *The 25th Annual Putnam County Spelling Bee*, *Blood Brothers* (CTC Theatre Arts Training Summer Intensive), *Dirty*

Rotten Scoundrels, *Jerry Springer the Opera*, *Kiss of the Spiderwoman* (Minneapolis Musical Theatre), *King Lear* (Minnesota Shakespeare Project) *Into the Woods*, *Wizard of Oz*, *Once on This Island* (Minnetonka Arts on 7). He is a graduate of Westminster College (PA) and earned his MFA in Lighting Design through the University of Minnesota.

Sten Severson (*Associate Sound Designer & CTC Sound Director*) has designed sound for Broadway, London's West End, Off-Broadway and numerous Regional theaters. He is a partner in Acme Sound Partners who have collectively designed more than thirty Broadway shows since 2000, garnering five Tony nominations and four Drama Desk awards. Selected credits include: *Wimpy Kid* and *Peter Pan* at CTC; *Hair*, *The M_____r with the Hat*, *Merchant of Venice* on Broadway; *Othello*, *Comedy of Errors*, *Macbeth* at the Old Globe in San Diego; *Into the Woods*, *King Lear*, *Loves Labours Lost* at the Delacorte Theater in Central Park; *Family Album* at the Oregon Shakespeare Festival; *Fallaci* at the Berkeley Repertory Theatre and *No Place to Go* at Joe's Pub. He has taught in the sound design programs of New York University's Tisch School for the Arts and the Yale School of Drama. Sten is currently the Sound Director at the Children's Theatre Company.

Kathryn Sam Houkom (*Stage Manager*) celebrates her 14th season with the Children's Theatre Company, but this is her first time visiting Seattle! Past shows at CTC include *Cinderella*; *The Wizard of Oz*; *Peter Pan the Musical*; *Busytown the Musical*; *The Scarecrow and His Servant*; and *Alice in Wonderland*, to name a few. Sam has stage managed for Park Square Theatre, Mixed Blood Theatre, and the Minnesota Opera in Minneapolis. Sam has also stage managed around the country working for Steppenwolf Theatre Company and Lookingglass Theatre Company (Chicago), The Geffen Playhouse (Los Angeles), The Kennedy Center (Washington, D.C.), and The Pearl Theatre Company (Off Broadway). Sam is so happy to be a part of this wonderful collaboration between the Children's Theatre Company and Seattle Children's Theatre!

Peter C. Brosius (*CTC Artistic Director/Director*) joined CTC in 1997, where he has



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Artistic and Production

directed the world premieres of *Seedfolks*; *The Scarecrow and His Servant*; *Buccaneers*; *Lizzie Bright and the Buckminster Boy*; *Mercy Watson to the Rescue!*; *Reeling*; *Anon(ymous)*; *Babe, the Sheep Pig*; *The Biggest Little House in the Forest*; *The Iron Ring*; and others, all of which were commissioned and workshopped in CTC's new play development lab, Threshold. He has directed at numerous theatres including South Coast Repertory, Arizona Theatre Company, South Street Theatre on Theatre Row, and Off Broadway for Pan Asian Repertory. He was the Artistic Director of The Honolulu Theatre for Youth and of the Improvisational Theatre Project of the Mark Taper Forum. His awards and honors include TCG's Alan Schneider Director Award, the L.A. Drama Critics Circle Award and Dramalogue, and a 2013 Ivey Award for Best Director.

Fabrizio Montecchi (*Director/Scenic Designer/Shadow Concept Artist*) has worked on the development of the contemporary shadow theatre with Teatro Gioco Vita. Since 1985, he has directed over forty productions all over the world. His credits include: *Pescetopococodrillo* (1985); *Il Corpo Sottile* (1988); *L'Uccello di Fuoco* (1994); *Cirkus Månen* (1997); *Orfeo ed Euridice* (1998); *Miracolo a Milano* (2002); *Pépé e Stella* (2006); *Scrooge* (2008); *Widmo Antygony* (2011); *Donna di Porto Pim* (2013); *Il cielo degli orsi* (2014); and *Il cavaliere inesistente* (2015). He has also written books and articles and has been involved in teaching with the aim of sharing and spreading knowledge about contemporary shadow theatre since 1993.

Victor Zupanc (*Composer/Sound Designer*) credits include approximately 300 productions as Composer, Musical Director, and Sound Designer throughout the country including La Jolla Playhouse, Guthrie Theater, Kennedy Center, New Victory Theatre, BAM, Playwrights Horizon, SITI Company, The Acting Company, Berkeley Rep, San Diego Rep, South Coast Rep, Missouri Rep, Mixed Blood Theatre among countless others. His music has been heard in China, Japan, South America, Great Britain, Australia,

New Zealand, and Canada winning many awards and honors including a 2016 Ivey Award for Outstanding Composition. Victor has received commissions for orchestral and choral music and his music is heard regularly on NPR Radio. He has also scored several films. This is Victor's 27th season as Music Director/Composer at CTC where he has composed original music for approximately 80 plays. www.victorzupanc.com

Agnese Meroni (*Shadow Puppet Designer*) is happy to design her first show at CTC. She lives in Italy and since 2013 has been working in the shadow world making puppets for *MOUN Portata dalla schiuma e dalle onde* and *Il cavaliere inesistente* (Teatro Gioco Vita); *Basilisa la sabia* (La Canela teatro de titeres); *OGM* (La Canela/Vivacomix). She's the set and costume designer at the theatrical company Nuvole in tasca (*Nuvole e case*; *Un pezzettino d'inverno*; *Di tana in tana*; *La festa della luna* and *La tenda dei destini*). Her first solo exhibitions *Di-segno e di ombra* was at Galleria delle Lavagne in Milan in December 2014. She likes to draw, to manipulate materials, and to invent new stories and characters.

Federica Ferrari (*Shadow Puppet Designer*) was the shadow puppet designer for CTC's *Peter Pan* in 2008. Ferrari has worked in shadow theatre with Teatro Gioco Vita since 2000 where she made and operated shadow puppets in *El Retablo*; *L'Ombra di Pollicino*; *Ombromania*; and *Camillo e il libro magico* (Teatro Archivolt in Genova). Ferrari led *Un Mondo di Figure d'Ombra*, an exhibition-play about Teatro Gioco Vita's history, and leads workshops both for children and teachers about shadow theatre in Italy and abroad. She directed the shadows in the plays *Pipa e Barlafuso* (Spoleto Lyric Theatre); *L'inimico delle donne* (L'Opéra Royal de Wallonie in Liegi); and *I viaggi di Ulisse* (Piccolo Teatro in Milano).

Annie Cady (*Costume Design*) returns to CTC after designing costumes for *20,000 Leagues Under the Sea* this past summer. Annie has designed costumes for several other theatre and dance companies

including Alternative Motion Project, Commonweal Theatre Company, Dark and Stormy Productions, Mixed Blood Theatre, Normandale Theatre, Park Square Theatre, Ten Thousand Things, Threads Dance Project, the University of Minnesota, Workhaus Collective, Yellowtree Theatre, and Zenon Dance.

Paul Whitaker (*Lighting Designer*) returns to CTC, having worked on many productions including *Seedfolks*; *Busytown the Musical*; *Shrek the Musical*; and *Cinderella*. His New York credits include The Public Theater, Atlantic Theater Company, MCC Theater, Playwrights Horizons, Second Stage Theatre, INTAR Theatre, The LAByrnth Theater Company, The Rattlestick Playwrights Theater, The Play Company, Ma-Yi Theater Company, Mint Theater Company and others. Regional credits include La Jolla Playhouse, South Coast Repertory, Geffen Playhouse, Long Wharf Theatre, Huntington Theatre Company, Center Stage, A.C.T., Hartford Stage, Yale Repertory Theatre, Alley Theatre, George Street Playhouse, Dallas Theater Center and others. Paul is Lighting Designer/Theatre Consultant for Schuler Shook.

Jane Heer (*Production Assistant*) is delighted to be working on *Snowy Day* again! Other Assistant Stage Management credits include *The African Company Presents Richard III* and *King Lear* (American Players Theatre), *Summer Institute 2015* (Penumbra Theatre Company). Stage Management credits include *Earthquakes in London* (U of M/Guthrie) and *Dr. Jekyll and Mr. Hyde* (Minnesota Centennial Showboat). Other backstage work includes: *Minnesota Miss Amazing Pageant* and *New Arab American Theatre Works*.

Beth Ellen Spencer (*Stage Manager*) At SCT Beth serves as the Associate Production Manager, for this production she is also serving as the Stage Manager. Beth's background is in Stage Management and her experience in Chicago includes working at Goodman Theatre, Steppenwolf Theatre Company, Paramount Theatre,

Chicago Shakespeare Theater, Court Theater, & Drury Lane Theater. Regionally she has worked at Shakespeare Theatre Company in Washington, D.C. and spent six years in Kansas City with Kansas City Repertory Theater, Heart of America Shakespeare Festival, and other theaters. Beth is a proud member of Actor's Equity Association.

For SCT


Courtney Sale (*Artistic Director*) joined SCT as AD in August 2016. Previously, she served three years as Associate AD at Indiana Repertory Theatre (IRT). IRT directing credits include *Jackie and Me*, *The Giver*, *And Then They Came for Me: Remembering the World of Anne Frank*, *The Mousetrap*, *The Mountaintop*, and two iterations of *A Christmas Carol*. As a director, Courtney has developed plays with New Plays for Young Audiences at NYU/ Provincetown Playhouse, Children's Theatre of Charlotte, Write Now, Dorset Theatre Festival, Denver Center Theatre Company's New Play Summit, New Harmony Project, and the Orchard Project. Her playwright/director collaborations include the works of Steven Dietz, Allison Gregory, Sherry Kramer, MJ Kaufman, Kirk Lynn, Jason Gray Platt, and James Still. Select awards include Indianapolis 40 Under 40, Austin Critic's Table Award and UT Austin Continuing Fellowship. Courtney has taught at IRT Summer Conservatory for Youth, Summer at Cornish, Temple College and University of Texas at Austin. BFA, Cornish College of the Arts. MFA, University of Texas at Austin.

Karen Sharp (*Managing Director*) has been a member of the SCT staff since 1999. She honed her administrative skills teaching and coordinating arts education programs for over 20 years, including several years as a drama specialist in a public elementary school. In addition Karen has been an adjunct faculty member for the Seattle University MFA Arts Leadership program, Cornish College of the Arts, and serves on the faculty of Bringing Theatre into the Classroom and Teaching Artist Training Lab. Karen has been a guest lecturer at

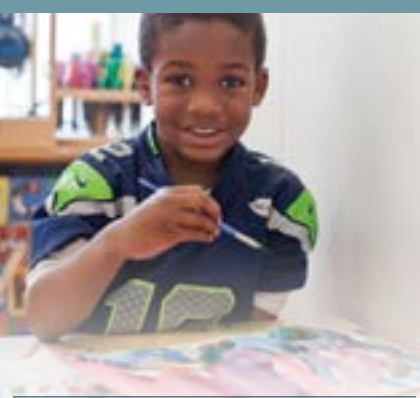
many colleges and universities, and for over a decade was in the role of Seattle Children's Theatre Education Director and helped to spearhead the educational vision for the theatre. She has presented at several local and national conferences including the 2011 and 2013 One Theatre World conferences, 2012 AATE Theatre in our Schools regional conference and the 2013 and 2015 AATE national conferences. Karen is the immediate past Board President of TYA/USA and the current Board President of The Winifred Ward Scholarship Foundation.

Linda J. Hartzell (*Artistic Director Emerita*) served as Artistic Director of SCT and its Education Programs from 1984 until her retirement in 2016. She received her BA in Education from the UW. She has directed over 45 plays for SCT, over 35 of which were world premieres, including *A Single Shard*, *Holes*, *Pink and Say*, *Still Life with Iris*, *The Odyssey*, *Afternoon of the Elves*, and *The Rememberer*. She recently directed *Goodnight Moon* and *Chitty Chitty Bang Bang*. She directed *The Grapes of Wrath* at Intiman Theatre. Ms. Hartzell was formerly on the board of Theatre Communications Group, and is a former vice president of the United States Center for the International Association of Theatre for Children and Young People (ASSITEJ/USA). She currently serves on the Stage Directors and Choreographers Society Board. She has been honored with the prestigious Gregory Falls Sustained Achievement Award given by Theatre Puget Sound, and the Mayor's Arts Award. She has also been inducted into the College of Fellows of the American Theatre. She was a recipient of the Distinguished Achievement Award from UW College of Arts and Sciences in 1994.

Michael Wellborn (*Production Manager*) is in his tenth season working with the amazing staff and guest artists at SCT. Prior to joining SCT, Michael was on the faculty of the University of Washington Dance Program. As a lighting designer for over 35 years, his work has been produced in, or has toured, the U.S., Egypt, Germany, the Netherlands, and Singapore, and has been seen in 25 productions here at SCT.



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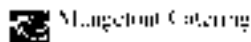


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Seattle Children's Theatre is a member of TYA/USA, the national center of the International Association of Theatre for Children and Young People.



SCT is a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.



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A Message from a Show Sponsor



It is a great pleasure for the Charlotte Y. Martin Foundation to sponsor this production of *The Snowy Day*, a play that celebrates the joy of everyday wonders and the challenges of growing up – all right here in the theatre named after our founder. We are sure that Charlotte Martin would be pleased to have her legacy associated with Seattle Children's Theatre. She cared so deeply about youth and wanted to make it possible for them to engage fully with life, to be active participants in the arts and in sports and to care about the natural world. She was especially concerned for disadvantaged children, wanting to ensure that they had the same opportunities as the more affluent, and was one of the people who worked to help establish our nation's Head Start program.

That legacy of creating opportunity for youth is one that SCT carries on proudly with programs that inspire children and encourage their active engagement with the theatre arts and the world they portray. On the stage of SCT's Charlotte Martin Theatre, children see wonderful actors perform – real people, real role models. And after each performance they get a chance to talk to them and learn about the teamwork and skill it takes to do live theatre. Back in their classrooms, they can use SCT's free resources to learn more about the subjects and themes of the play, and can do exercises to sharpen their imaginations. In SCT's Drama School, they can learn acting and stagecraft. And through SCT's scholarship tickets and Education Outreach programs, disadvantaged children also have access to the theatre experience and its benefits. For all these reasons, the Charlotte Martin Foundation is very happy to support SCT and its young audiences.

We hope you are as delighted by the charming whimsy of *The Snowy Day*, as we are pleased to help bring it to you.

Pete Galloway

Sheila Kelly

Tom Campbell

Bonnie Sachatello-Sawyer

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Charlotte Y. Martin Foundation

Cover illustration by
Ezra Jack Keats

A Message from a Show Sponsor

Ginger & Barry
ACKERLEY
foundation

All of us at the Ginger and Barry Ackerley Foundation are very pleased to be able to support SCT's production of *The Snowy Day*. SCT has played a vital role in our community, adding joy and inspiration to the lives of millions of children over the years.

The stories by Ezra Jack Keats that come alive in *The Snowy Day* are much appreciated by our family foundation, and it is wonderful to see them realized on-stage in such an inspiring way. It is truly a pleasure for us to sponsor this production, which enhances the reading experience of the story for a new generation of children. We are grateful to the Seattle Children's Theatre for bringing this production to our community.

The mission of the Ginger and Barry Ackerley Foundation is to support the development of children within the first five years of life, when they are learning so much, so rapidly. Babies and toddlers learn language not just with their ears, but also with their eyes, and through the interaction with their parents and/or guardians and other influential people in their lives. The type of lively theater that you will see here today is just what is needed to inspire young children, to prepare them for school and their education throughout their lives.

Our family hopes that audiences have a wonderful time with *The Snowy Day*.

Thank you, Seattle Children's Theatre!

Ginger Ackerley, Chairman

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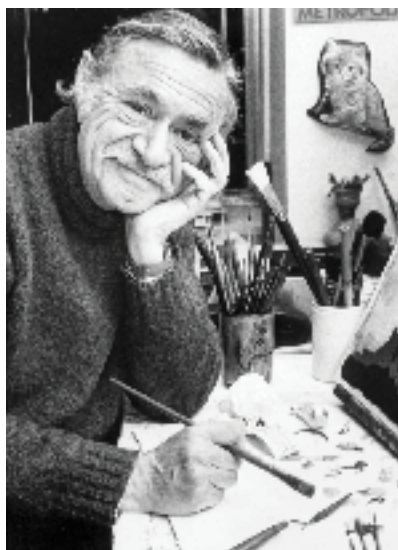
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"Room Service" is presented by special arrangement with SAMUEL FRENCH, INC.



Sculpture of Peter and Willie for children to play on and around in Prospect Park, Brooklyn, NY



BREAKING A BARRIER: EZRA JACK KEATS



"If we could see each other exactly as the other is, this would be a different world."

"I think that children look at Peter first of all as a child, who is like themselves in some ways whether they are boy or girl, black, brown or white, fat or skinny or what."

"I love city life. All the beauty that other people see in country life, I find taking walks and seeing the multitudes of people."

"To me, one of the greatest triumphs in doing a book is to tell the story as simply as possible. My aim is to imply rather than to overstate. Whenever the reader participates with his own interpretation, I feel that the book is much more successful. I write with the premise that less is more. Writing is not difficult to me. I read into a tape recorder, constantly dropping a word here and there from my manuscript until I get a minimum amount of words to say exactly what I want to say. Each time I drop a word or two, it brings me a sense of victory!"

Excerpted from Active Audience Guide. Find it at SCT.ORG under "For Educators"





Library BOOKSHELF

Booklist prepared by Rayma Norton,
Children's Services Librarian, King County Library System

For Children:

Fiction:

Blackout
John Rocco

Chalk
Bill Thomson

**City Kids: Street and
Skyscraper Rhymes**
X.J. Kennedy

Snowballs
Lois Ehlert

Tap Tap Boom Boom
Elizabeth Bluemle

Whistle for Willie
Ezra Jack Keats

Yo, Jo!
Rachel Isadora



The Snowman
Raymond Briggs

*When his snowman
comes to life, a little
boy invites him home
and in return is taken
on a flight high above
the countryside.*

Non-Fiction:

**Gordon Parks: How the Photographer
Captured Black and White America**
Carole Boston Weatherford

The School of Art
Teal Triggs

For Adults Working with Children:

**Free to Be... You and Me (book/
DVD/CD options)**
Marlo Thomas

**National Geographic Kids Ulti-
mate U.S. Road Trip Atlas: Maps,
Games, Activities, and More for
Hours of Backseat Fun!**
Crispin Boyer

**Great Big Book of Children's
Games: Over 450 Indoor and Out-
door Games for Kids, Ages 3-14.**
Debra Wise

**8 Keys to End
Bullying: Strategies
for Parents
and Schools**
Signe Whitson

*Lays out key strategies,
from establishing
meaningful connections
with kids to creating a positive school
climate, to reaching out to bullies,
empowering bystanders, and much more.*



Website:

Ezra Jack Keats Foundation: <http://www.ezra-jack-keats.org>

Caldecott Medal Home Page:
<http://www.ala.org/alsc/awardsgrants/bookmedia/caldecottmedal/caldecottmedal>



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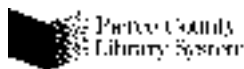


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Peter has a great time making tracks in the snow.

Think about the different ways Peter used his feet to make these tracks.



DRAW THE KIND OF TRACKS PETER WOULD MAKE IF HE:

Ran with big steps

Hopped on one foot

Hopped on two feet

Walked on his hands, with mittens on

What tracks would his dog Willie make?

How about Amy's parrot Pepe?



Excerpted from Active Audience Guide, *The Snowy Day*. Find it at SCT.ORG under "For Educators"

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Seattle Children's Theatre recognizes the generosity of the following individuals that have contributed to our Annual Fund, Gala Raise the Paddle, or Education programs in the last twelve months. These contributions were received between October 27, 2015 and December 27, 2016 and have allowed SCT to continue changing the lives of thousands of children and families in our region by creating access to the world of live theatre and arts education.

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"SCT is a unique gift to Seattle and the surrounding areas. The quality of the productions and the spirit with which they are carried out are truly outstanding. We want as many kids as possible to be inspired by the work of SCT."

—Anonymous

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Member Services Coordinator

Emily DenBleyker
Development Associate

Eron Huenefeld
Annual Fund and Events Manager

Shayla Keating
Graphic Designer

Jordan McMakin
Marketing Coordinator

Connie Moffit
Institutional Giving Manager

Brooke O'Neal
Director of Development

Kanani Reichlin
Sales & Database Manager

Paul Richter
School Show Coordinator

Susan Schoenecker
Lead Member Services Associate

Liisa Spink
Capital Campaign Manager /Major Gifts Officer

Stephen de Tasnady
Members Services Associate

ADMINISTRATION:

Eric Bischoff
IT Administrator

Riley Kimsey
Business Office Associate

Sue McAllister
Accounting and HR Manager

Patrick Schroeder
Director of Finance

PATRON SERVICES:

Kathryn Bolling
Patron Services Associate

Stephanie Couturier
House Manager

Kate Drummond
Patron Services Associate

Aimee Filippi
Patron Services Associate

Elizabeth Freebairn
Patron Services Associate

Tammy Hase
Volunteer Coordinator

Fredrik Hedstrom
Patron Services Associate

Ashley Kortman
Patron Services Associate

Grace Orr
House Manager

Sarahann Rickner
Patron Services Manager

Sean Ryan
Patron Services Associate

Willa Schober
Patron Services Associate

Amanda Underwood
Patron Services Associate

Megan Wright
Patron Services Associate

PRODUCTION:

Nanette Acosta
Costume Shop Manager

Rhonda Cochran
ASL Interpreter

Tobias Cullins
ASL Interpreter

Elizabeth A. Friedrich
Properties Shop Manager

Alexis Garrigues
Company Manager

Michael K. Hase
Technical Director

Eric Koch
Assistant Technical Director

Ellie Savidge
Sign Coach

JoAnna Smith
ASL Interpreter

Beth Ellen Spencer
Associate Production Manager

Chris R. Walker
Resident Sound Designer

Michael Wellborn
Production Manager

BACKSTAGE CREW:

Craig Bradshaw
Master Electrician

Michael White Hayes
Lead Sound Engineer

Allysa Johns
Lead Electrician

Nick Koester
Lead Electrician

Nick Lauris
Master Stage Carpenter

Emily McLaughlin
Wardrobe Assistant

Mandy Mueller
Lead Dresser

Erin Perona
Wardrobe Master

Jackie Roberts
Lead Stagehand

Joseph Swartz
Master Sound Engineer

Kyle Thompson
Lead Sound Engineer

Alex Trewin
Lead Stagehand

COSTUME SHOP:

Cora Brown
First Hand

Kim Dancy
First Hand

Kellie Dunn
Crafts Master

Shellie Moomey
Master Draper

PROPERTIES SHOP:

Daphne Maurides
Master Properties Artisan

Todd Peacock-Preston
Lead Properties Artisan

PUPPETRY SHOP:

Annett Mateo
Master Puppet Artisan

SCENIC SHOP:

Ashley Bailey
Assistant Charge Artist

David Baldwin
Scenic Carpenter

Jeffrey Cook
Charge Scenic Artist

Brian "Chili" Culver
Master Scenic Carpenter

Zach Danneker
Scenic Carpenter

Clark Sandford
Scenic Shop Foreman

TEACHING ARTISTS

Geoffrey Alm

Hattie Andres

Lauren Appel

Dave Baldwin

Joanna Barnebey

Jeremy Behrens

Jeff Bell

Meredith Berlin

Britt Boyd

Eric Bradler

Ann Marie Caldwell

Keni Cohen

Andrew Coopman

Shelia Daniels

Kimberly Dare

Emuna David

Alban Dennis

Chris Dewar

Mercedes Diggs

Kate Drummond

Andrea Ichikawa

Kate Jaeger

Ian Jagel

Eric Johnson

Gillian Jorgensen

Amy Jurkiewicz

Tara Kaine

Laura Knote

Scott Koh

Anita Kuroiwa

Annie Lareau

Chelsea LeValley

Rachael LeValley

Michael Loggins

Jessica Low

John Lynch

Rob Martin

Michael Massey

Andrew McMasters

Dana Mitchell

Lisa Moncur

Brandon Peck

Michael Place

Beth Pollack

Natasha Ransom

Kathryn Reed

Angela Rinaldi

Carol Roscoe

Jane Ryan

Karen Sharp

Therese Sloss

Emily Veling

Amber Lee Williams

Kate Wisniewski

Amber Wolfe

Matt Wolfe

TEACHING APPRENTICES

Kate Chiappe

Steph Couturier

Biz Freebairn

James Lynch

Maia Nowack

Kendall Uyeji

201 Thomas St.
Seattle, WA 98109

ADMINISTRATION
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EDUCATION/DRAMA SCHOOL
206.859.4040

DEVELOPMENT OFFICE
206.859.4007

TICKET OFFICE
206.441.3322
22 SEATTLE

Seattle Children's Theatre
201 Thomas St. Seattle, WA 98109

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We're in the Loop!

Seattle Children's Theatre is extremely pleased to announce that in September 2016, hearing loops were installed in both of our theatres. This new technology has quickly become the preferred assistive listening system for bringing clear sound to people with hearing loss. The system is hearing aid compatible and protects the privacy of those using it, while not intruding on the experience of nearby patrons. Equipment can also be borrowed from SCT. For the 48 million Americans with hearing loss, the loop boosts and invigorates their experience of the living performance arts.

This wonderful innovation was made possible only through the generosity of SCT's funders. With deepest gratitude, on behalf of the children, teachers and families who will benefit, we thank them.

The City of Seattle Office of Arts & Culture

4Culture

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Anonymous Major Donor

Lou and Cheri Perazzoli

Special appreciation goes to the Hearing Loss Association of Washington, its initiative Loop Washington, and Loop Washington's founder, Cheri Perazzoli. Their generosity and guidance helps SCT offer this inclusive experience for all children and their families, regardless of their ability to hear.



For more information on hearing loops, visit: www.loopwashington.org



MIDWINTER BREAK
February 21-24
At SCT & St. Thomas
School in Medina
Grades K-5

SPRING BREAK
April 3-7 & 10-14
At SCT, Greenwood
& St. Thomas School
in Medina
Grades K-12

VISIT SCT.ORG/SCHOOL OR CALL 206.859.4040

SCT DRAMA SCHOOL

UP NEXT AT SCT

FEBRUARY 23 - MARCH 19, 2017

The spellbinding tale of two siblings whose lives are changed by the mystical horse, Tír na nÓg. Experience the simple beauty of this Irish adventure coming February, 2017.

AGES 9+

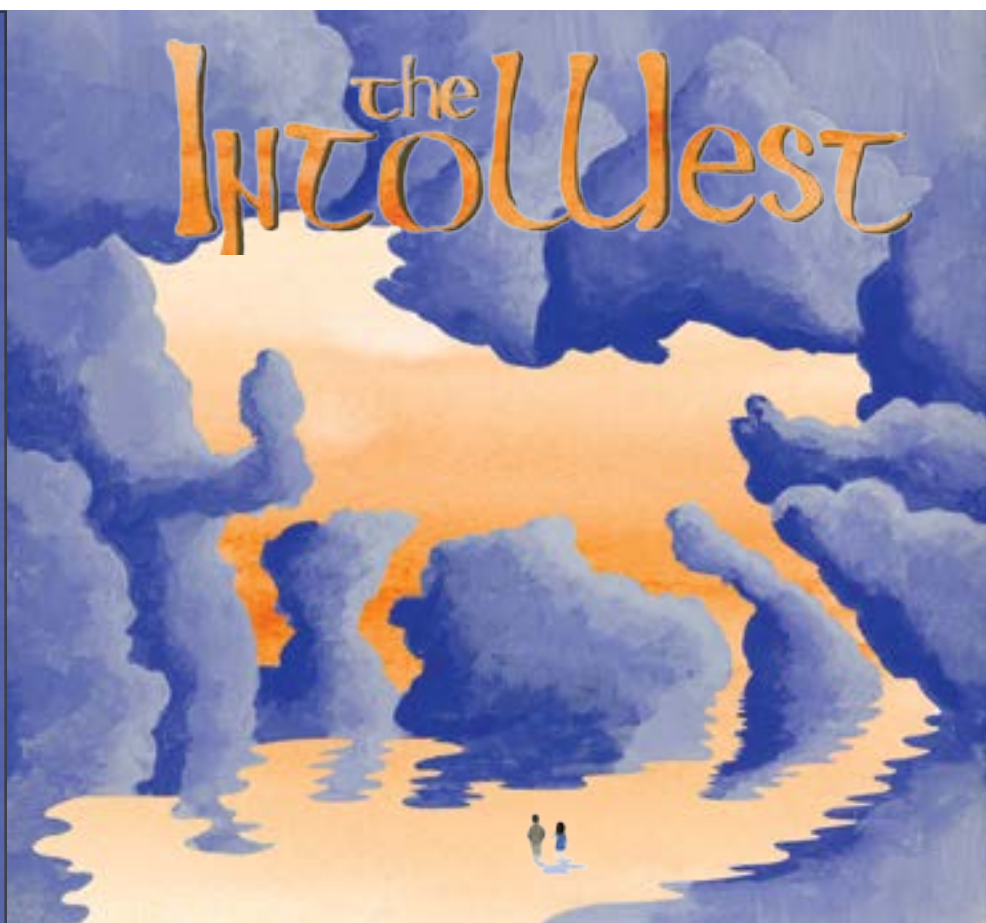
Seattle Children's Theatre

FOR TICKETS OR MORE INFORMATION

VISIT WWW.SCT.ORG

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CALL 206.441.3322





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