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# Seattle Children's Theatre

presents

# Fire Station 7

Co-conceived by **Linda Hartzell and Vincent Delaney**

Written by **Vincent Delaney** • Directed by **Linda Hartzell**

Music Directed by **Jeff Bell** • Choreography by **Marianne Roberts**

Play development support provided by **Young People's Theatre**, Toronto, Canada

## THE CAST

Jasper	Greg McCormick Allen
Olive, Understudy	Nicole Beerman
Raiford	Rob Burgess
Coco	Jayne Muirhead
Briggs	Rudy Roushdi
Understudy	Mike Spee

*Scenic Designer*

Jeffrey Cook

*Costume Designer*

Deborah Trout

*Lighting Designer*

Andrew D. Smith

*Sound Designer*

Chris R. Walker

*Puppet Designer / Coach*

Annett Mateo

*Stage Manager*

Michael B. Paul

*Production Assistant*

Kiera Krieg

*Dance Captain*

Greg McCormick Allen

*Wig Master*

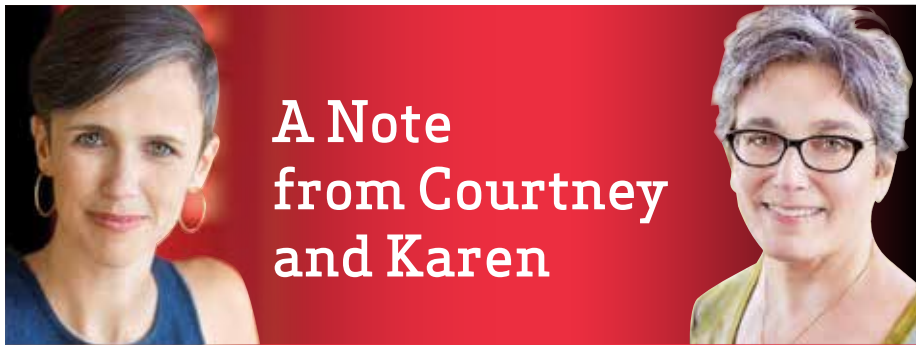
Dennis Milam Bensie

Music, song credits, and media licensing listed on page 12.

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Seattle Children's Theatre is a professional company  
employing members of Actors' Equity Association.



## A Note from Courtney and Karen

Dear friends,

Welcome to the closing show of our 42nd season, the world premiere of *Fire Station 7* co-conceived by Linda Hartzell and Vincent Delaney. As parents, educators, and artists who spend a lot of our time in the company of young people, we know that firefighters hold a special place in their lives. Firefighters' impressive fire engines and bright red accoutrements capture our full attention. The sounds of passing sirens stir our well-deserved respect. The incredible bravery firefighters exude every day inspires us to serve and care for others. What a perfect send-off to honor a tremendous season of work for young audiences!

*Fire Station 7* was born out of a rich collaboration between Artistic Director Emerita Linda Hartzell and local playwright Vincent Delaney. One prime motivator for the team was to build a world that offered young people an introduction to the rules of fire safety through high-quality storytelling. Together they have created a vibrant, rock-infused portrait of the company housed at Fire Station 7 which, in addition to educating young people, delivers a powerful story of teamwork and courage.

We are proud to partner with Seattle Fire Department (SFD) on this inaugural production. SFD offers a wide range of educational programs for young people through their fire safety program. Firefighter visits are made available to preschoolers in Seattle, and many teacher resources can be mailed to classrooms. We are thrilled to share more resources in our Active Audience Guide, which includes literature from SFD. We at SCT extend an extra special welcome to the firefighters and their families in the audience today. Thank you for keeping us safe through your service to our community.

With that we invite you to sit back, relax and enjoy *Fire Station 7*! Thank you for a wonderful season and we look forward to seeing you in the fall for the start of our exciting 2017-18 season, and all summer long in our fantastic Drama School program.

Best,

Courtney & Karen

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  
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# Synopsis

Coco the feisty cat is stalking birds when it begins to rain. Shivering, she seeks shelter at Fire Station 7 but cannot sneak through the door as Firefighter Olive, Chief Jasper, and Firefighter Briggs go inside. They, with Raiford the Dalmatian, are readying the station for duty when the fire alarm goes off. Away they barrel in their fire engine to a burning building. Coco follows them to the emergency and stows away on the truck. When they return to the station, Briggs, who is allergic to cats, starts sneezing and the team discovers Coco. After a wild chase, they manage to catch her. Coco begs to stay and be the very first fire cat. Chief is doubtful and Raiford is against the idea. But Olive and Briggs offer to train Coco for the firefighter test, so Chief agrees to let Coco have one chance.

Raiford orders her to sweep the floor, but Coco jokes the whole time and then sleeps through the team fitness routine. The fire alarm sounds and the team races off again, with Coco being told she must just watch and not touch anything. Coco listens as Olive teaches the first rule of fire safety: never go back inside. The team rescues a grandfather and several unusual pets from the fire. But Coco chases the emu and Chief Jasper scolds her for not being reliable. They must work as a team.

Back at the station they quiz Coco for her upcoming test: When should you call 911? The answer is when you have a real emergency, but Coco's silly answers get on the team's nerves. Her next lesson is on firehoses. Coco is terrified of water, but with the team's encouragement she manages to handle a hose. Then Raiford distracts her and she drops it, drenching everyone. Soaked and frustrated, Chief announces Coco must leave the next day.

That night, Coco agrees to watch the oven for Raiford who's baking cakes, only she falls asleep, and the cakes catch fire. Her actions have exasperated everyone. Just then, the fire alarm rings and the team rushes to save a kitten in a tree. Coco is told to stay behind, but she follows them anyway and ends up saving the kitten, impressing the team enough to earn a second chance.

A few days later, Coco takes her firefighting skills exam. She successfully works the firehose, and moves and climbs a ladder, but the fire alarm blares before the third test. She must stay behind and polish shoes. Getting bored, she plays with the radio and accidentally dispatches a false alarm, then grows infatuated with the shoes and claws one to shreds. The team's patience runs out—until they discover someone filled the shoe with catnip. Coco admits her mistakes, so Chief gives her the third task: carrying a dummy across the station. Raiford, however, has swapped it with a "mouse" dummy, and Coco's instinct makes her destroy it. The firefighters are done with her, and Coco is sent away for good.

Later, responding to a call, the firefighters struggle to save Raiford's niece Ruby from a burning house. Suddenly Coco appears. With the team watering the flames, she climbs into the building and calms Ruby, quickly and safely delivering her to Raiford. As Coco walks away, the team stops her to say she's the bravest cat they know. Raiford confesses to sabotaging her tests and insists she deserves another chance. They invite her to join the team.

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# The Cast



**Greg McCormick Allen** (*Jasper*) is thrilled to be back at SCT for his 7th production and sharing the stage with such an amazing cast!

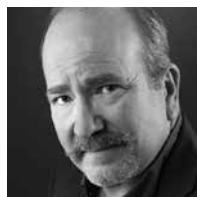
You may remember him previously in *Chitty Chitty Bang Bang*, *James & the Giant Peach* and *Lyle the Crocodile*. Most recently he could be seen in the 5th Avenue Theatre's production of *The Pajama Game* and at the Village Theatre in *Singin' in the Rain*. Love and thanks, as always, to Cindy!



**Nicole Beerman** (*Olive & Understudy*) previously appeared at SCT in *Elephant & Piggie's "We Are in a Play!"*, *Naked Mole Rat* Workshop, *Sleeping*

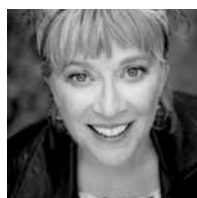
*Beauty*, *Harriet's Halloween Candy*. Seattle credits include: *The Constant Wife* (Seattle Rep), *Cabaret*, *Wonderful Town* (5th Avenue), *Cabaret* (Gregory Award Nominee), *Mary Poppins*, *Annie*, *Bye Bye Birdie*, *How to Succeed*, *Once Upon A Time in New Jersey* and many Village Originals (Village Theatre), *Ming the Rude* (Empty Space), *The Triple Door*, Café Nordo and many more. New York Credits include: HERE Center, Ensemble Studio Theatre, Sam French Festival, Clubbed Thumb, Astoria Performing Arts. She teaches at Seattle Gymnastics Academy and is a member of Actors' Equity. Nicole holds a BFA

from Cornish College of the Arts. In addition to being an actor and teacher, Nicole is a singer, dancer, choreographer, and mother to five-year-old Max and five-month-old Huxley! [www.nicolebeerman.com](http://www.nicolebeerman.com)



**Rob Burgess** (*Raiford*) is absolutely tickled to return to SCT where he performed in his first professional show way back in 1980 (*Ransom of Redeye*)!

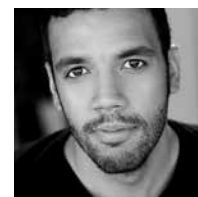
He has played many of the "big animals" at SCT over the years: Puss in Boots, Wilbur the Pig (x2), Harold the Dog and the FRONT half of Swiftly the Wonderhorse! Rob also co-created *Harold and the Purple Crayon* and *Adventures with Spot* for SCT. He is honored to be part of this creative, kind and FUNNY team of artists. Recent credits include ACT's *A Christmas Carol* and *Sherlock Holmes: The American Problem* at the Seattle Repertory Theatre. He is a graduate of the American Academy of Dramatic Arts. His partner is the beautiful, talented Melanie Taylor Burgess.



**Jayne Muirhead** (*Coco*) has appeared in 23 productions with SCT since 1992, beginning with *Doctor Dolittle in the Moon*, and continuing

through *Jack and the Beanstalk*, *Just So and Other Stories*, *Bunnacula*, *Prince Brat and the*

*Whipping Boy*, *The Velveteen Rabbit*, *Stellaluna*, *Go, Dog. Go!*, *Mrs. Piggle Wiggle* (twice!), *Disney's High School Musical*, *The Lion*, *the Witch and the Wardrobe* (thrice!), *The Brementown Musicians*, *Lyle the Crocodile*, *Adventures with Spot*, *The Wizard of Oz*, *James and the Giant Peach*, *Goodnight Moon* (twice!) and *Dick Wittington and His Cat*. What a wild and delightful ride introducing so many of you to the wonderful world of live theater. When not at SCT she works at other theaters....but doesn't have quite as much fun.



**Rudy Roushdi** (*Briggs*) is thrilled to be returning to Seattle Children's Theatre. You may have seen him last season with a cat as Sam in *Brooklyn*

*Bridge*. Recent credits include: *The Liar* (Seattle Public Theater) *King Charles III* (Seattle Repertory Theatre), *The Winter's Tale* (Seattle Shakespeare Company), *Suffering, Inc.* (Pony World Theatre), *Twelfth Night* (Island Stage Left), *Romeo and Juliet* and *The Importance of Being Earnest* (Orlando Shakespeare Theater). Rudy also originated the role of Thing 2 in the world puppetry premiere of *The Cat in the Hat* at the Center For Puppetry Arts in Atlanta. He is a graduate of the Professional Actor Training Program at the University of Washington School of Drama. For more information visit: [www.rudyroushdi.com](http://www.rudyroushdi.com)

## THEATRE ETIQUETTE

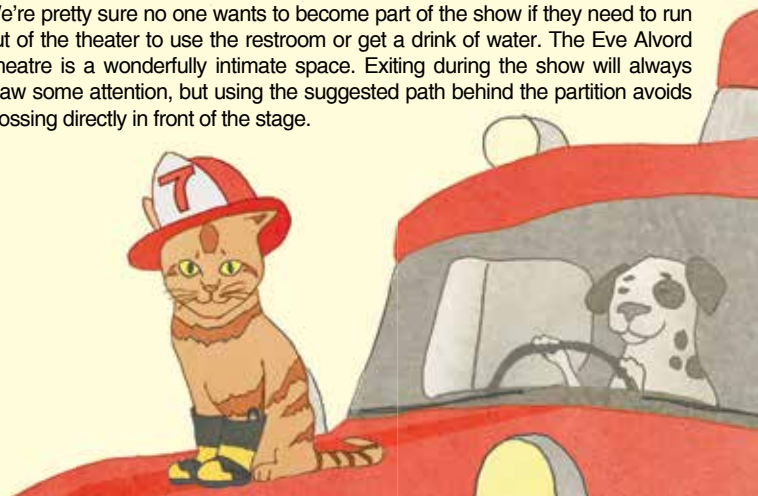
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We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of 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.

**"If you need to exit during the performance, please go around the back of the seats and down the staircase on the other side of the partition."**

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. The Eve Alvord Theatre is a wonderfully intimate space. Exiting during the show will always draw some attention, but using the suggested path behind the partition avoids crossing directly in front of the stage.







**Mike Spee**  
(*Understudy*) would like to say that it is an absolute delight to work at Seattle Children's Theatre and to be a part of the

development of this show. Mike's previous shows here include *Dick Whittington and His Cat*, *James and the Giant Peach*, *The Lion, the Witch and the Wardrobe*, and *Goodnight Moon*. Other favorite credits around town: *My Fair Lady*, *Fiddler on the Roof*, *Anne of Green Gables* (Village Theatre), *Spring Awakening* (Balagan Theatre), and *Godspell* (Taproot Theatre). Love to my girls!

## Artistic & Production

**Linda Hartzell** (*Artistic Director Emerita & Director*) 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 and has directed over 70 plays for SCT, most recently *The Lion, the Witch and the Wardrobe*, *Goodnight Moon* and *Chitty Chitty Bang Bang*; over 35 plays 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 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). Hartzell currently serves on the Stage Directors and Choreographers Society Board and has been honored with the prestigious Gregory Falls Sustained Achievement Award given by Theatre Puget Sound, and the Mayor's Arts Award. She is a Fellow of the American Theatre. She was a recipient of the Distinguished Achievement Award from UW College of Arts and Sciences in 1994.

**Jeff Bell** (*Music Director & Musician*) is thrilled to be a part of this production of *Fire Station 7*. Previous Seattle Children's Theatre credits include *The Lion, the Witch and the*

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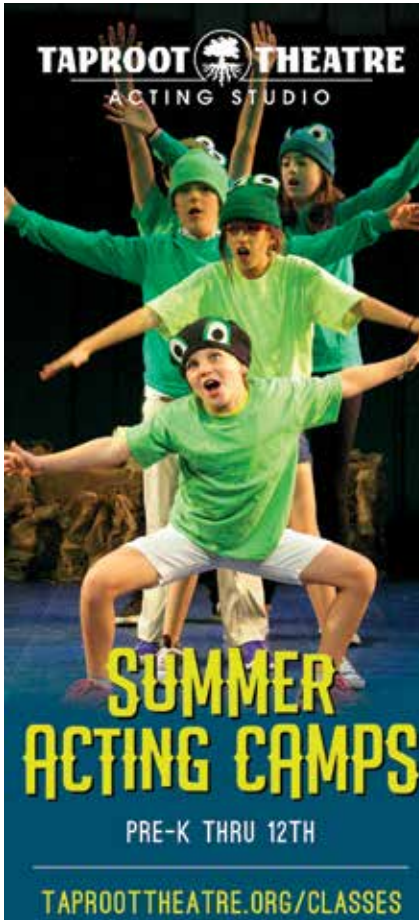
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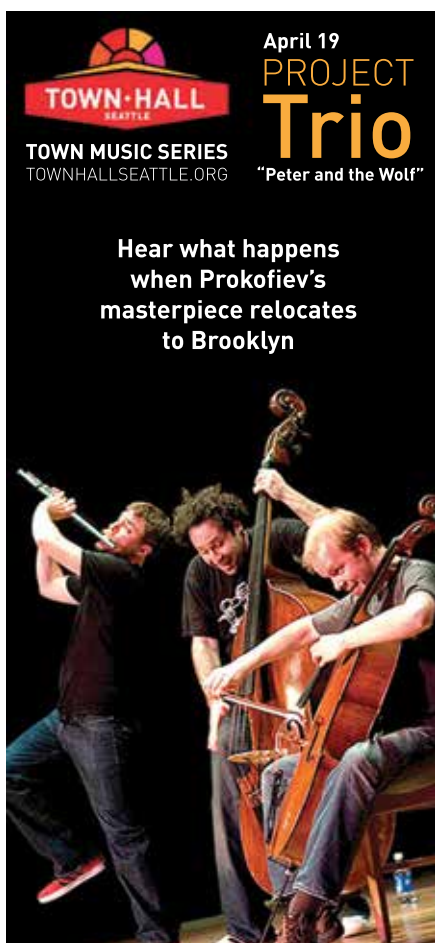
## Artistic & Production

*Wardrobe, Chitty Chitty Bang Bang, Pippi Longstocking and Goodnight Moon.* Jeff's work as a music director and accompanist has also been heard at Village Theatre and Cornish College of the Arts.

**Marianne Roberts (Choreographer)** has choreographed many productions at SCT over the past 30+ years, most of them with her dear friend and collaborator Linda Hartzell. Recent favorites include *The Lion, the Witch and the Wardrobe, Goodnight Moon, Chitty Chitty Bang Bang, Lyle the Crocodile, Peter Pan, The Wizard of Oz, and James and the Giant Peach.* In addition, she has choreographed productions at most of the professional theaters in Seattle as well as teaching and choreographing in both the Dance and Theatre Departments at Cornish College. As a dancer, Ms. Roberts performed in New York and toured internationally with New York based concert dance companies. Hugs to my wonderful family, especially grandsons Raden and Rowan.

**Jeffrey Cook (Scenic Designer)** is a Washington native who has worked throughout the Northwest since 1990. He designed *The Garden of Rikki Tikki Tavi* and *Elephant & Piggie's "We Are in a Play!"* for Seattle Children's Theatre in past seasons, and is the "In charge" scenic painter at SCT. Other regional design work includes: The 5th Avenue Theatre (*Forum, Cinderella*), Village Theatre (*The Gypsy King*), Harlequin Productions, Book-It, Tacoma Actors Guild, and Oregon Contemporary Theatre. He has created the Winterfest décor, the city's official holiday event, at Seattle Center Armory and Ice Rink, since 2008. National: three years at the Denver Center Theatre design and production studios, *Thomas the Train Live on Stage*. 2016 winner of 5th Avenue "Best High School Set Design" for *Miss Saigon* at Timberline H.S. BFA Washington State University 1991, MFA University of Oregon 1995.

**Deborah Trout (Costume Designer)** thoroughly enjoys the creative challenges of SCT. Her previous designs include *The Garden of Rikki Tikki Tavi, Adventures with Spot, A Year with Frog and Toad, The Bremontown Musicians, Peter and*





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*the Wolf, Jason and the Golden Fleece, The Secret Garden and Animal Farm.* A Northwest designer, Deborah has designed for ACT, Intiman, Portland Center Stage, Oregon Shakespeare Festival, Seattle Opera and Seattle Rep. Other theatres include: Houston's Alley Theatre, The Denver Center, Minneapolis Children's Theatre, Syracuse Stage, Manhattan School of Music, Atlanta's Alliance Theatre, Arizona Theatre Co., Actor's Theatre of Louisville, Juneau's Perseverance. Deb co-founded the New York-based millinery business Mackey and Trout, is a graduate of the Yale School of Drama, a member of USA 829, and teaches design at the University of Washington.

**Andrew D. Smith** (*Lighting Designer*) most recently designed lights for *Into the West*. He previously designed lights for *Chitty Chitty Bang Bang* and *Dick Whittington and His Cat* at SCT. Seattle designs have been seen at Seattle Repertory Theatre, ACT, Village Theatre, New Century Theatre Company, Azeotrope, Intiman Theatre Festival, Book-It Repertory Theatre, Seattle Shakespeare Company, Washington Ensemble, Strawberry Theatre Workshop, Seattle Public Theatre, ArtsWest, On The Boards, and Velocity Dance Center. Nationally Andrew has designed with Cornerstone Theatre Company, Flint Youth Theatre, Horizon Theater Company, Cincinnati Shakespeare Company, Roust Theater, and Cardinal Stage Company. He received the 2010 and 2011 Gregory Award for Outstanding Lighting Designer. Andrew holds a BA from Duke University and an MFA from the University of Washington where he currently teaches.

**Chris R. Walker** (*Sound Designer*) is very happy to be returning as resident sound designer for SCT. In Seattle he has designed at The Seattle Repertory Theatre, ACT, Intiman and The 5th Avenue. In California he's designed at The Old Globe Theatre, La Jolla Playhouse, the Mark Taper Forum, the Geffen Playhouse, and ACT (San Francisco). He spent seven seasons as the resident designer at the American Repertory Theatre in Boston, designing over forty productions while there. He has also designed in New York, Houston, Philadelphia, Princeton, Providence, Chicago, Washington D.C. and Phoenix, as well as

internationally in Singapore, Taiwan and Moscow. Commercially he has designed for Intel, Harvard University, Starbucks, and Popcap Games. He holds a degree in Classical Piano performance from Cornish College of the Arts.

**Annett Mateo** (*Puppet Designer/Coach*) believes anything can be a puppet! She has made all kinds of puppets out of all kinds of materials for people, projects and theatres both locally and nationally. In her career as a professional puppet designer and builder she has built marionettes, Muppet-type puppets, rod puppets, large body/costume style, modified Bunraku, shadow and pretty much every other kind of puppet. She has attended the O'Neill Theatre conference for Puppetry a number of years and is in her fourteenth season as a puppet designer and builder for Seattle Children's Theatre. She has done custom requests, puppets for parades, theatre performances for adults and is a regular participant of regional puppet slams. You can view her puppets on Puppetlandia.com.

**Dennis Milam Bensie** (*Wig Master*) has worked with Seattle Children's Theatre since his first show here, *Ramona Quimby*, twenty-four years ago, before SCT had its permanent home at Seattle Center. He has hand built wigs at SCT for *James and the Giant Peach*, *Elephant & Piggie's "We Are in a Play!"*, *A Year with Frog and Toad*, *The Borrowers*, and *The Bremontown Musicians* to name a few. Dennis' wig work has also been seen at Oregon Shakespeare Festival, Actor's Theatre of Louisville, Berkeley Rep, The Old Globe in San Diego, and all over Seattle. If you see Jinx Monsoon (winner of *Ru Paul's Drag Race*, season five) and her hair is orange, it's very likely that wig was designed and created in Dennis' tiny Wallingford kitchen.

**Michael B. Paul** (*Stage Manager*) arrived in Seattle in 1980 from the Oregon Shakespeare Festival. He began stage managing at Seattle's Skid Road Theatre where he first worked with Linda Hartzell in *Grease*. Mr. Paul has stage managed locally at the Seattle Repertory Theatre, ACT, Intiman, 5th Avenue Theatre and Seattle Children's Theatre. National credits include The Guthrie; Shakespeare Theatre in DC; Oregon Shakespeare Theatre;

Actor's Theatre of Louisville, Humana Festival; La Jolla Playhouse; Baltimore's Center Stage; Manhattan Theatre Club and the late Alaska Repertory Theatre. He assisted Jay Binder Casting on the original Broadway productions of Jerome Robbins' *Broadway*, Neil Simon's *Rumors* and *Meet Me in St. Louis*. In Alaska, he was a faculty member for the University of Alaska Summer Fine Arts Camp. He was the recipient of the Wild About Anchorage award for two seasons for his work as a tour guide in Anchorage. He also received the Bonnie Award for his participation in the print and television advertisements for the local Anchorage cable franchise.

**Kiera Krieg** (*Production Assistant*) is thrilled to be working with SCT for the first time. She recently relocated to Seattle from Coeur d'Alene, Idaho. Recent stage management credits include: *Disney's The Little Mermaid*, *The Music Man*, *Peter and the Starcatcher* (Coeur d'Alene Summer Theatre), *The Barber of Seville* (Opera Coeur d'Alene), and *Northwest Traditions of Christmas* (Laura Little Theatricals). Kiera is a graduate of Texas Christian University in Fort Worth, Texas.

## 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

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## For SCT

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.

**Mike Hase** (*Technical Director*) For the past 22 seasons, I have had the greatest of pleasures working with Sue Brekke and Linda Hartzell. These wonderful members of our SCT family have retired this year. My deepest respect, adoration, appreciation, gratitude and love go out to them as their contributions over the years to this organization, to this family and to myself cannot be quantified.

**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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## A Message from a Show Sponsor



OFFICE OF ARTS & CULTURE  
SEATTLE

As Mayor of Seattle, I am both delighted and honored to lead a city with such a vibrant arts scene. Seattle Children's Theatre (SCT) is a key player in that landscape, providing world class professional performances for young audiences and complementary arts education programs.

SCT is a source of pride for our city, known nationally and internationally as a creator of exciting new works for children. In collaboration with some of the world's leading playwrights, the theatre has created more than one hundred new plays, including the one you are about to see, the world premiere production of *Fire Station 7*.

Besides its entertaining story and the lively rock 'n' roll score, *Fire Station 7* has a special importance to our city. Through the action of the play, children and families will not only become familiar with the rules of fire safety, but also learn about the teamwork, cooperation, and bravery that it takes to provide protection in a city. That means so much to us here in our city; we strive to make life safe and good for all the people who live in Seattle.

Thank you for coming tonight, and enjoy the show!

Sincerely,  
Edward B. Murray

*Mayor of Seattle*

## Special Thanks

5<sup>th</sup> Avenue Theatre

ACT Theatre

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Drama

Village Theatre



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.



SCT is a member of International Performing Arts for Youth (IPAY).



ACTORS' EQUITY ASSOCIATION, founded in 1913, is the U.S. labor union that represents more than 50,000 professional actors and stage managers. Equity endeavors to advance the careers of its members by negotiating wages, working conditions and providing a wide range of benefits (health and pension included). Member: AFL-CIO, FIA. #EquityWorks.



The Director is a member of the Stage Directors and Choreographers Society, an independent national labor union.



The designers at this theatre are represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.



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## A Message from a Show Sponsor



Welcome!

Once again, The Boeing Company is delighted to be supporting a world premiere production at Seattle Children's Theatre. We're glad that our support will help make it possible for many children and families to enjoy the rousing music of *Fire Station 7* while learning something about how to keep safe in emergencies.

Boeing cares deeply about the community we live in, and the world we are building for our children. We are committed to helping young people achieve their potential through educational enrichment and support programs that promote academic success, independence and economic sustainability. Seattle Children's Theatre does much more than provide enjoyable entertainment for our children; SCT's interactive arts education programs instill creativity and 21st-century skills that will help children grow up to become contributing members of society.

On behalf of the tens of thousands of men and women who work at Boeing in Washington State, it is my pleasure to thank SCT for 42 years of enriching our community with top quality professional theatre for young audiences, and to thank you for coming out to see the show. Have a wonderful time, and be safe!

Sincerely,

**Sam Whiting**

*Director, Global Corporate Citizenship,  
Boeing Commercial Airplanes*

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Words and Music by Writers: Otis Blackwell, Jack Hammer

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### Rockin Robin

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The mascots of Hook and Ladder Co No 24 present a litter of nine Dalmatian pups fed by workers in New York.

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# Library BOOKSHELF

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## A Message from a Show Sponsor



**CULTURE**  
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### For Children & Young Adults:

#### Fiction:

*Fly Guy Presents: Firefighters*  
Tedd Arnold

*The Fire Cat*  
Esther Averill

*Mercy Watson to the Rescue*  
Kate DiCamillo

*Fire! ¡Fuego! Brave Bomberos*  
Susan Middleton Elya

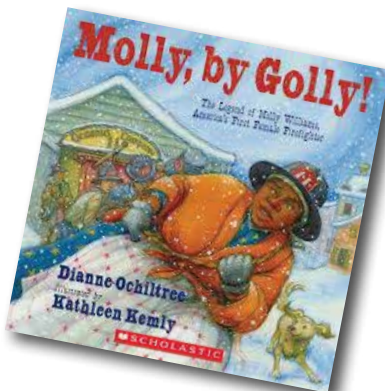
*Sammy the Seal*  
Syd Hoff

*Firefighters!: Speeding! Spraying! Saving!*  
Patricia Hubbell

*Make Way for Ducklings*  
Robert McCloskey

*I'm Brave!*  
Kate McMullan

*Richard Scarry's Smokey the Fireman*  
Richard Scarry



#### Non-Fiction:

*Molly, by Golly!: The Legend of Molly Williams, America's First Female Firefighter*  
Dianne Ochiltree

*Molly Williams was a cook for a New York City fire station 200 years ago. When sickness and snow kept the regular firefighters from a blaze, she leapt into action and led the firefighting effort, becoming the first American female firefighter in the process. Elementary-aged kids will enjoy the excellent illustrations and the history of how firefighting has changed over time.*

Children's theater relies heavily on name recognition, on plays adapted from books or films that are already well-known. Which is understandable; there's a built-in audience for, say, *The Cat in the Hat* or *Sideways Stories from Wayside School*, to name a couple of wonderful productions with famous titles. When you're competing for the attention of an eager child and a weary, overwhelmed parent, it makes sense to take advantage of something that's already caught their eye. And if the results succeed as good theater (and at Seattle Children's Theatre, they usually do!), then it's a smart choice artistically as well.

But Seattle Children's Theatre, one of the most widely recognized theaters for young audiences in the United States, has consistently made the effort to generate new work from scratch. Just about every season features a production crafted from the whole cloth of the stage—a production conceived as theater, not translated from another medium. Doing completely original work is riskier. It hasn't been road-tested the way adapted material has been, you have no idea if this new story and new characters will connect with audiences. But if they do (and at Seattle Children's Theatre, they usually do!), an audience discovering something completely new is delightful!

I have no idea what's about to happen on stage tonight. But I know there will be adventure and music and comedy, and since this play is about a fire station, something will probably catch on fire—and just maybe, that something will be your imagination.

**Jim Kelly**

Executive Director  
4Culture

### For Adults Working with Children & Young Adults:

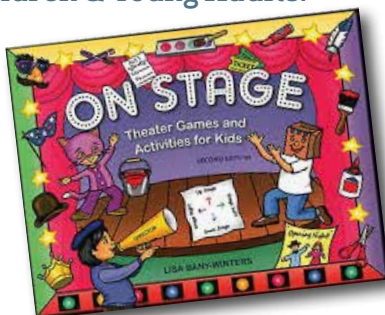
#### Non-Fiction:

*The Opposite of Worry: The Playful Parenting Approach to Childhood Anxieties and Fears*  
Lawrence J. Cohen

*Fireboy to the Rescue!: A Fire Safety Book*  
Edward Miller

*You Wouldn't Want to Live Without Fire!*  
Alex Woolf

*Dog Finds Lost Dolphins!: And More True Stories of Amazing Animal Heroes*  
Elizabeth Carney



*On Stage: Theater Games and Activities for Kids*  
Lisa Bany-Winters

*Get into the spirit of dramatic play with this useful book. Theater terms, costume and makeup ideas and an introduction to puppets make this a good initiation to the theater for children.*



The Seattle Public Library

# ABOUT THE PUPPETS –

## From Annett Mateo, Puppet Designer

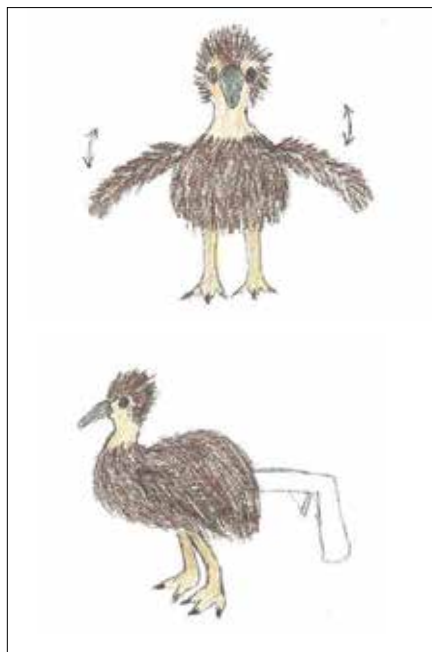
In *Fire Station 7* you will see many puppets of all different sizes and styles used for different purposes. Two of the things that puppets are great for onstage is playing with scale (what size things are in relation to their real-life size) and portraying animals. You will see examples of both of these in this show.

It seems like it would be fun and easy to have real animals on stage. And it seems if we just have them walk across the stage or something, they wouldn't be too much trouble, but there is so much more to it than that. When live animals are offstage they still need to be taken care of and kept somewhere safe. Puppets will just sit and wait—you can put them on a shelf and not feed them. Also, puppet animals will behave the same way every time. It is important to the actors and crew to make sure that everything onstage happens the same way every time. They spend a lot of time making sure things are consistent so that people don't get hurt and the play flows like it is supposed to.

There are a bunch of animals in this play—count how many you find when you watch the show. One that you won't miss for sure is the emu, a large flightless bird from Australia that is being rescued from a burning building. The emu is an example of playing with scale. In real life, emus are more than five feet tall, but in this show the emu is about a foot high. It is a smaller scale than real life. It's not just one foot of emu, it's a whole emu one foot tall. The building it is rescued from is also smaller scale; it is only about seven feet tall, but it is a four-story apartment building. These are all examples of small scale. The rockin' robin is an example of large scale. Even though the puppet is only about 10 inches tall, it is bigger than the real-life bird that it depicts. It works to have the puppet be larger, because the cat that chases it is played by a human being who is much larger than your usual house cat. The robin and the cat are in scale to each other.

Another thing that puppets are great for is adding “color” to a production. When I say color I mean that they add a little spice to the show—a place for a funny laugh, for instance. There are a number of those moments in this show. Every time the fire engine goes out, for example, someone gets in the way! And during the emu rescue from the seven-foot-high, four-story apartment building there are some amazing and ridiculous animals that people have in their apartments.

Sometimes it can be surprising what is considered a puppet and what isn't. It depends on how it is used and what it is meant to do. Just because something looks like an animal or a character doesn't make it a puppet. And just because something isn't a living thing doesn't mean it can't be a puppet. In this show there is a large mouse dummy that Coco uses in training, and that is a prop. But there is a small-scale fire engine that is a puppet! See if you can figure out why when you see the play



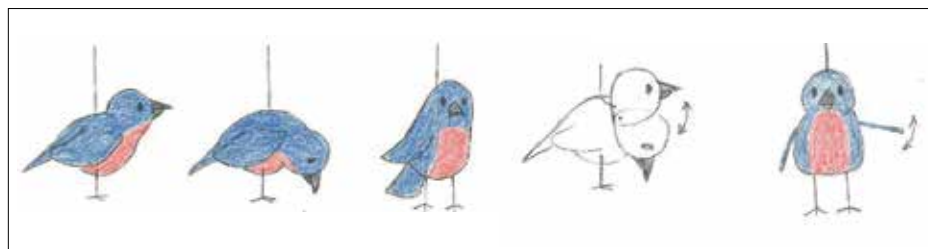
Annett's sketches for the one-foot-tall emu puppet. Its flapping wings are controlled by squeezing the trigger on the handle attached to its back.



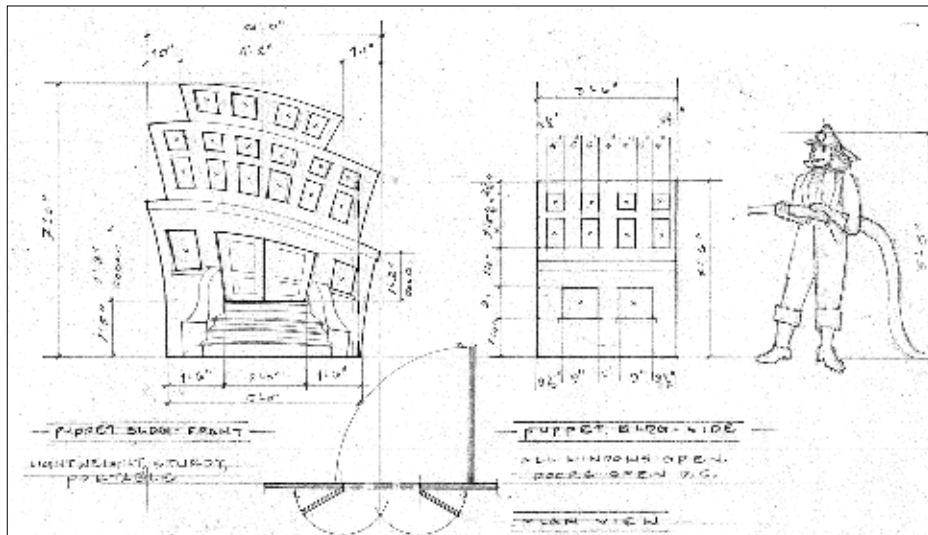
An emu



Close-up of an emu's head



Robin puppet sketch. With simple hand controls on a rod connected to strings running down to the bird, the puppeteer will control the head bobbing up and down and the wings flapping.



Set designer Jeffrey Cook's drawing shows the height of the building where the emu lives compared to the height of an actor playing a firefighter. The drawing on the left is the front of the building, and on the right is the side view.

*Excerpted from Active Audience Guide, Fire Station 7. Find it at SCT.ORG under “For Educators”*



Just For Kids!

# A Safety Activity for Kids

Draw a red circle ○ around the things that are hot.

Draw a blue square □ around the things that are not.



Seattle Fire Department Fire Prevention • [www.seattle.gov/fire](http://www.seattle.gov/fire)

Excerpted from Active Audience Guide, *Fire Station 7*. Find it at [SCT.ORG](http://SCT.ORG) under "For Educators"



# SCT Individual Donors

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 January 24, 2016 and March 24, 2017 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.

To learn more or to make your tax-deductible donation, please visit [www.sct.org/support](http://www.sct.org/support) or call 206.859.4008.

*"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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\* In-Kind



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**Karen Sharp** Managing Director

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Rita Giomi  
*Artistic Associate*

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*Costume Shop Manager*

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  
*Stagehand*  
Nick Koester  
*Lead Electrician*  
Nick Lauris  
*Master Stage Carpenter*  
Emily McLaughlin  
*Wardrobe Assistant*  
Shellie Moomey  
*Lead Dresser*  
Mylan Myers  
*Lead Stagehand*  
Erin Perona  
*Wardrobe Master*  
Jackie Roberts  
*Lead Stagehand*  
Joseph Swartz  
*Master Sound Engineer*  
Kyle Thompson  
*Lead Sound Engineer*

## COSTUME SHOP:

Cora Brown  
*Lead Stitcher and Crafts Assistant*  
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 Knotte  
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

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

### ADMINISTRATION

206.443.0807

### EDUCATION/DRAMA SCHOOL

206.859.4040

### DEVELOPMENT OFFICE

206.859.4007

### TICKET OFFICE

206.441.3322



### 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**

**D.V. & Ida McEachern Charitable Trust**

**ArtsFund – Power2Give**

**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.*



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Drama School

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ANNOUNCING

Seattle  
Children's  
Theatre

2017-18 SEASON

*Our 43rd season dynamically represents our past, present and future. From two world premieres and a beloved SCT production, to a bold telling of a literary favorite and much more in between, each production offers a powerful and enriching theatre experience, ensuring lively conversations on the trip home and beyond.*

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