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Seattle Children's Theatre
2018-2019 SEASON

206.441.3322



AND IN THIS CORNER:
CASSIUS CLAY

BY IDRIS GOODWIN

DIRECTED BY MALIKA OYETIMEIN

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AND IN THIS CORNER: CASSIUS CLAY

BY IDRIS GOODWIN

DIRECTED BY MALIKA OYETIMEIN

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

THE CAST

Sydney Andrews

Ringside Announcer, Diner Waitress,
Young White Bully, Reporter #1, Ensemble

André G. Brown

Cassius, Narrator Cassius

Andrew Lee Creech

Corky, Young Soapbox Guy, Ensemble

Brace Evans

Cash, Fred Stoner, Ensemble

Bria Samoné Henderson

Odessa, Ensemble

Lamar Legend

Eddie, Sugar Ray Robinson, Ensemble,
U/S— Andrew Lee Creech & Brace Evans

Charles Leggett

Joe Martin

Cobey Mandarin

Zbigniew Pietrzykowski, Diner Manager,
Young White Bully, Reporter #3, Ensemble,
U/S— Charles Leggett

Conner Neddersen

U/S— Cobey Mandarin & Sydney Andrews

Jason Sanford

U/S— André G. Brown & Lamar Legend

Porscha Shaw

U/S— Bria Samoné Henderson

Chip Sherman

Rudy, Reporter #2

THE CREATIVE TEAM

Geoffrey Alm

Fight Choreographer

Stephan Darren

Assistant Sound Designer

Jenn Hill

Wig Master

Shawn Ketchum Johnson

Scenic Designer

Samantha Jones

Costume Designer

Michael Keck

Composer & Sound Designer

Alyssa Keene

Dialect Coach

Adrienne Mendoza

Stage Manager

Malika Oyetimein

Director

Quy Ton

Production Assistant

Matthew Webb

Lighting Designer

Rhythms and Movement created by Bria Samoné Henderson, Chip Sherman, and Ensemble

Show Sponsor



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Cameras and video recorders may not be operated during the performance.
Seattle Children's Theatre is a professional company employing members of the Actor's Equity Association.

A NOTE FROM COURTNEY SALE

Dear Friends,

Thank you for joining us for the second production in our 44th season; Idris Goodwin's powerful and impactful play *And in this Corner: Cassius Clay*.

We turn to history in order to amplify resonances today. Muhammad Ali's story of his formative years during the violent reality of Jim Crow holds painful relevance for our current clime. As a boy, Cassius Clay triumphs through the strength of his community, the steadfastness of his family, and his deep belief he would one day be the Greatest. The legacy Muhammad Ali leaves for all of us, young and young at heart, is to use every platform available to fight injustice. We at SCT profoundly believe theatre holds a unique position in the community to act upon Ali's lasting gift.

With Cassius we welcome extraordinary artists from all across the country to SCT. I am honored to share Idris Goodwin's artistry with our audiences. Idris enjoys a national profile as a writer for both youth and adult audiences, and currently serves as Artistic Director at Stage One in Louisville. We continue our partnership with Idris in future seasons as he is working on an SCT commission about the boyhood of Seattle's own Jimi Hendrix. We also extend our unending gratitude to director Malika Oyetimein, whose work has been seen across the country. Malika brings a rallying cry to collaboration. She has infused the halls and walls of our theatre with passion, depth, and scorching intelligence.

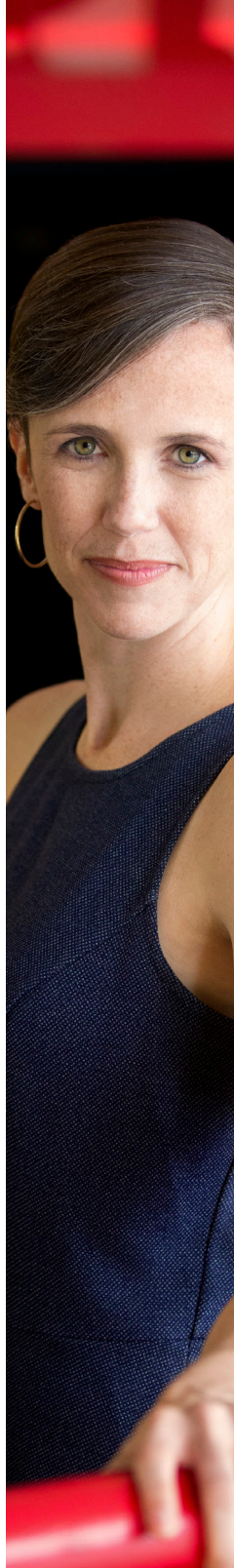
We cannot make works like Cassius without our beloved community. A special thanks to James Miles at Arts Corps and LaNesha DeBardelaben at the Northwest African American Museum for their generosity of spirit and engagement. Our region is strong because of these two amazing organizations that help our young people thrive. Additionally, we extend our gratitude to the King County Juvenile Detention Center in which an SCT Education Outreach Initiative has brought the works of Cassius to the students who are involved in the justice system. Finally, thank you to the Biller Family Foundation who have supported these efforts with conviction and heart.

Muhammad Ali once said, "Tolerance and understanding won't 'trickle down' in our society any more than wealth does." This clarion call is a reminder to all of us to keep both the faith and fight toward a more just world. Thank you for being a part of this mission.

Sincerely,



Artistic Director



SEASON SPONSOR MESSAGE



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 2018-2019 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 Philanthropies

SYNOPSIS

Be warned: this synopsis has spoilers.

It's 1953 and 11-year-old Cassius Clay and his younger brother, Rudy, run errands with their mother in the sweltering summer streets of Louisville, Kentucky. The energetic boys, runnin' and playin', soon work up a thirst. Hoping for a drink of water at a nearby diner, they are instead met with one of their first experiences with racism: the sign in the window lets them know they aren't welcome. White's only.

A year later, at the black expo, Cassius and Rudy tell their friend, Eddie, about that summer day, maybe taking a little poetic license with the ending. Cassius swears he walked into that diner and was asked to join a white family for dinner. He is a "smart and handsome young man," after all. The boys joke and jostle their way to their bikes, only to find that Cassius' "brand new sparkling red bicycle" is gone. Stolen. When Officer Joe Martin tries to get the story from Cassius, the boy tells Joe that if he finds the thief he's "gonna whup him so bad he'll never steal again." Martin encourages Cassius to meet him at the Columbia Gym to learn what fighting is really about, instead.

When Cassius show up, Joe starts him slow, teaching him to box, not brawl. He knows he can be just as great as his idol, the famous heavyweight Sugar Ray Robinson. For weeks and months, Cassius trains, doing everything Martin tells him to, even to the detriment of friendships and grades. Though his mama gets after him, he remains unwavering in his determination. He knows he could be good at this. Soon, he gets the chance to prove it, boxing on TV for "Tomorrow's Champions." He's scared to fight a bigger, white boy, but his daddy tells him that in the ring "you're not colored or white. You're fighters." His confidence, hard work, and training pay off—Cassius wins! Now, he's more determined than ever, but knows he needs more training than Joe can give him at this point. Cassius asks trainer Fred Stoner to take him on; what Joe doesn't know won't hurt him.

While Cassius fights in the ring, the world continues to fight outside in the streets and diners and courtrooms. When news of Emmett Till's horrific murder hits the news, it's hard for the boys to process all that this means for them, young black boys in the Jim Crow South, and what it means for the country that has allowed it. Still, the everyday world moves on and everyday fights continue. Neighborhood bully, Corky Baker, confronts Cassius for talking about him. They decide to settle the dispute in the ring, where Cassius' technical skill and training shine. Corky can't take him. The neighborhood is free from the bully and Cassius is on his way to being a hero, just like he always told everyone he would be.



SYNOPSIS CONTINUED

Eddie exercises his own heroism by joining sit-ins and protests for Civil Rights. Cassius' refusal to join him in these efforts causes strain in their relationship. Meanwhile, Cassius uses his strength to represent himself, his family, Louisville, and the United States in the 1960 Rome Olympics. Writing letters home, he tells his mama about meeting Sugar Ray Robinson in New York City. The man has no time for the insignificant boy, a snub that steels Cassius' resolve to be a better man, a better role model.



Cassius turns his focus to Olympic victory. After facing his fear of flying (he brings his own parachute on the plane!), taking on the Polish heavyweight champ isn't so daunting. The winner by split decision... Cassius Clay! He stands in the world's spotlight now, with reporters clamoring to hear everything he has to say, including his thoughts on race relations in America. Cassius tries to stay away from politics, saying that America is working on it.

Returning to cheers and adulation makes the harsh reality of home even harder to swallow. Despite being a world champion, gold medal-winner, Cassius still can't get served at the white's only diner. Hearing "we don't serve negroes," again, puts a tarnish on that medal, but it doesn't slow his drive to be the greatest of all time. While Eddie joins the freedom riders, Cassius trains for his first professional bout, more determined than ever to be the kind of fighter who fights for himself *and* the people who can't. He knows that being "a black boy, a black man, makin' his mama smile and his daddy proud" - that's not nothing.

As his reputation grows, his talk as big a draw as his jab, he whoops sucker after sucker until finally getting a chance to take down the champ, Sonny Liston. Just wait til he gets in the ring with the great Cassius Clay.

THEATRE ETIQUETTE

In order to make each SCT experience remarkable, we politely request the following:

- Please completely turn off all electronic devices, or anything that makes noise, so as to not distract the patrons or actors from the amazing work taking place on stage.
- Photos with friends and family in the lobby areas are highly encouraged and we love it when you share photos on social media using #SCTseattle. However, taking photos or audio and video recording is strictly prohibited during a performance.
- If you have to use the restroom or exit the theatre during the performance, please exit the back of the theatre to avoid walking directly in front of the stage, if possible.
- If you have questions about your theatre experience, contact a SCT staff member located in the lobby.

BOARD & COMMITTEES

BOARD OF TRUSTEES

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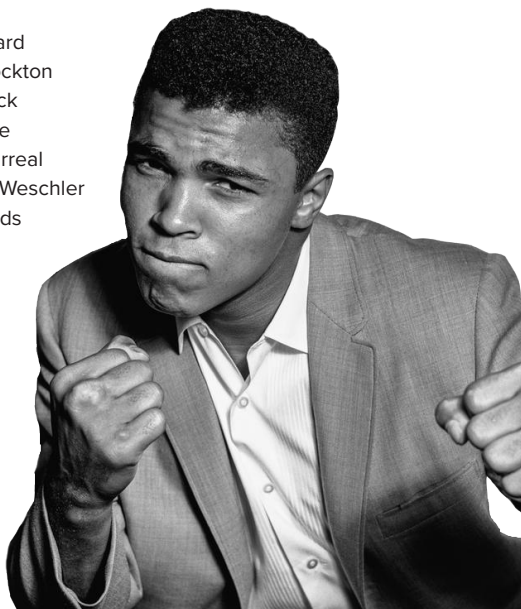
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THE CAST



ANDRÉ G. BROWN

Cassius Clay & Narrator Cassius

André G. Brown is a recent graduate of the UW's School of Drama. Selected credits: Ace of Spades in Katori Hall's *Hoodoo Love*; Basilio in Jose Rivera's *Sueño*, Antwoine in *Milk Like Sugar* at Arts West Playhouse; Office Borzoi/Apollo in the West Coast premiere of *Hooded: Or Being Black for Dummies* at Theatre Battery; Butcher in *F**king A*, Roger in *Maple and Vine*, and Kelly in *Walk Across America*. Directorial credits: *The Prince of Egypt* adapted by Bria Samoné Henderson; Suzan Lori-Parks' *New Black Math*; Pearl Cleage's *A Song for Coretta*, and Robert Nemiroff's adaptation of Lorraine Hanberry's *To Be Young Gifted and Black*. Andre can also be seen as Alexander Hamilton in this season of *Z Nation* on the Syfy Network. He earned his MFA in 2018 from the University of Washington School of Drama. A huge thank you to every single one of you that helped to recreate the childhood of a real life super hero! Special thanks to Cappy's Gym, Malika, and Christopher. And in the words of the Champ, "I am the greatest, I said that even before I knew I was." #speakthosethings



ANDREW LEE CREECH

Corky, Young Soapbox Guy, Ensemble

Andrew Lee Creech is thrilled to be making his Seattle Children's Theatre debut. He is a writer, performer, and teaching artist, born and raised in the Pacific Northwest. As a performer, he has been seen on many stages including: Seattle Repertory Theatre, ACT, Seattle Shakespeare Company, ArtsWest, Intiman, and more. In addition to performing on stage and in film, he also provides the voice for the character Royell Vincent in the video game *State of Decay: Lifeline*. Andrew sends thanks and love to his family for their continued support. Website: www.andrewleecreech.weebly.com Instagram: @papadontcreech



BRACE EVANS

Cash, Fred Stoner, Ensemble

This is Brace's first performance with Seattle Children's Theatre. He is excited to work with Malika again, and several members of this cast, to present the childhood story of a prolific voice in African-American history. Brace attended Garfield H.S., the University of Washington, and Brooklyn College. He completed the Ensemble Training Intensive (ETI) program at Freehold Theatre, and the summer Shakespeare course at the Royal Academy of Dramatic Art (RADA). Recent performances include: *Inspector General* and *Timon of Athens* at Seattle Shakespeare Company; *Welcome to Braggsville* at Book-It Repertory Theatre; *House of Dinah* at On The Boards (OTB); *A Raisin In The Sun* at The Seattle Repertory Theatre; and *Parade* and *Jesus Moonwalks the Mississippi* at Sound Theatre. His last performance was as Claudius in *Hamlet*, with Key City Players in Port Townsend.



BRIA SAMONÉ HENDERSON

Odessa & Ensemble

Bria Samoné Henderson is honored to make her debut at the Seattle Children's Theatre. She is a recent graduate of the Professional Actor Training Program at the University of Washington. She is a native of Richmond, VA and a proud graduate of Spelman College where she majored in Drama. Along with theatre arts, Bria is also a spoken word poet and youth mentor and has traveled the world— from the Apollo Theatre to Akure, Nigeria, sharing these gifts. Some of her recent credits include: NBC Spotlight Showcase, *Trojan Women: A Love Story, By The Way, Meet Vera Stark, Sueño, As You Like It, F**king A, Force Continuum, Once On This Island*, and *In The Red and Brown Water*.



LAMAR LEGEND

Eddie, Sugar Ray Robinson, Ensemble • Understudy – Andrew Lee Creech & Brace Evans

Lamar was recently seen at SCT as The Aviator in *The Little Prince*. Regional credits include: BJJ in *An Octoroon* (ArtsWest), Calcifer in *Howl's Moving Castle* (Book-It Repertory Theater), Bailey Sr. in *I Know Why The Caged Bird Sings* (Book-It Repertory Theater), James T. in *Barbecue* (Intiman Theater), Franco Wicks in *Superior Donuts* (Valley Center Stage), Horatio and Ophelia in Shakespeare's *Hamlet* (Plimoth Players, MA); Puck in *A Midsummer Night's Dream* (The Chicago Shakespeare Theater); and Legba in *The Brother/Sister Plays* (The Steppenwolf Theatre, Chicago). He has been honored with The Rising Star Award by The League of American Theaters & Producers, and is originally from New York City.



CHARLES LEGGETT

Joe Martin

At SCT, Charles has been seen as Grampa, Pa, and Actor C in *Into the West*; BFG in *The Big Friendly Giant*; Coach, Mendoza, and Sportswriter in *Honus and Me*; Judge in *The Magic City*; Barlow in *The True Confessions of Charlotte Doyle*, and Corporal Pumpkin in *Johnny Tremain*. He is a three-time nominee (Ray, *Yankee Tavern*, ACT, 2010; Lennie, *Of Mice and Men*, Seattle Rep, 2011) and recipient (Shylock, *The Merchant of Venice*, Seattle Shakespeare Company, 2009) of the Theatre Puget Sound "Gregory" Award for Outstanding Actor, and has twice (2009 and 2015) been nominated for the Stranger Genius Award. In and around Seattle, Charles has also worked at Intiman Theatre, Book-It, The Village Theatre, 5th Avenue Theatre Company, many smaller local companies, and regionally at Portland Center Stage.



COBEY MANDARINO

Zbigniew Pietrzykowski, Diner Manager, Young White Bully, Reporter #3, Ensemble • Understudy – Charles Leggett

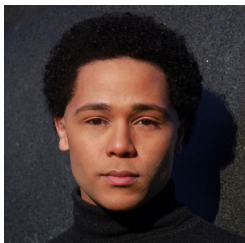
Cobey's New York credits include: Roundabout Theatre and The Public Theater. His Seattle credits include: Book-It Rep (Gregory Nominee, Slaughterhouse Five), 5th Avenue Theatre, Seattle Rep, Seattle Children's Theatre, and Taproot Theatre. Upcoming: *The Call* at Seattle Public Theatre. Television credits include: *Grimm* (recurring), *Law & Order*, *Z Nation*, and *Six Degrees*. Education: MFA, The Theatre School at DePaul University.



SYDNEY ANDREWS

Ringside Announcer, Diner Waitress, Young White Bully, Reporter #1, Ensemble

Sydney is honored to be back at SCT this season! She was last seen as the Fox/Geographer/King in SCT's production of *The Little Prince*. Sydney is a Seattle-based actor who has had the privilege of performing with many theaters in the city: ACT Theatre, Village Theatre, Seattle Shakespeare, Book-It Repertory, New Century Theatre Company, and the Annex. Sydney is also a company member with The Seagull Project, and will reprise her roles as Irina in *The Three Sisters* and Varya in *The Cherry Orchard* for TSP's Chekhov Festival - slated for 2020. Regionally, she has worked with the Berkshire Theatre Festival, Zach Scott Theatre, Austin Shakespeare, Indianapolis Shakespeare, and the Children's Theatre of Charlotte. Sydney received her MFA in Acting from the University of Texas at Austin. This spring, you can see her as Miep in SCT and Indiana Repertory's Theatre's co-production of *The Diary of Anne Frank*.



CHIP SHERMAN

Rudy & Reporter #2

Chip feels quite honored that *Cassius Clay* will be his inaugural production with SCT, and he couldn't be happier that it is under the masterful direction of Malika Oyetimein. Recent roles around town include: Dorian Gray in *The Picture of Dorian Gray*; Bailey Jr. in *I Know Why The Caged Bird Sings*; and Alexander the Great in *Alex and Aris*. Chip is a proud Core Company member with ACT Theatre and will be featured quite well in ACT's upcoming 2019 season, starting with John Langs' take on *Romeo and Juliet*. Thanks for supporting diverse art; the world needs it now more than ever!



CONNER NEDDERSEN

Understudy – Sydney Andrews & Cobey Mandarin

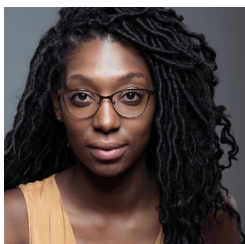
Conner is a local actor based in Seattle WA. He was most recently seen this past summer as Edgar in *King Lear* with Seattle Shakespeare Company. Other Seattle Children's Theatre credits include: *The Journal of Ben Uchida: Citizen 13559* and *Into the West*. Other recent credits include: *Lady Windermere's Fan* at Taproot Theatre Company. Conner is a two-time Gregory award nominee for outstanding performance as an actor for his roles in *9 Circles* (Strawberry Theater Workshop), and *Merry's Wedding* (NCTC). Some other favorite theatrical credits include: *Hamlet* (Seattle Shakespeare Company); *The Explorers Club* (Taproot Theatre); *My Name is Asher Lev* (NCTC); *The Big Meal* (NCTC); and *A Christmas Carol* (ACT). Look out for Conner this fall as Bertram in Seattle Shakespeare company's mainstage production of *All's Well that Ends Well*.



JASON SANFORD

Understudy – Andre G. Brown, Chip Sherman, Lamar Legend

Jason is an actor based in Seattle, WA. He was last seen at the Island Shakespeare Festival (ISF) on Whidbey Island this past summer, playing the title character in *Othello* and Willoughby in *Sense and Sensibility*. He also played Hamlet at ISF in the summer of 2017. Other roles include Prince of Morocco in *The Merchant of Venice* (Seattle Shakes); Burton in *Burn This* (Theatre 22); Will in *Mothers and Sons* (Arts West); Orlando in *As You Like It* (Wooden O); and Nelson in *Wedding Band* (Intiman). He is a graduate of the PATP program at the University of Washington.



PORSCHA SHAW

Understudy – Bria Simoné Henderson

Porscha recently completed her 3rd year in the Professional Actor Training Program at the University of Washington. She is a native of Richmond, Texas, and a graduate of Santa Fe University of Art and Design where she majored in Drama under the training of Jon Jory. Her recent credits include: *Richard III*, *By The Way, Meet Vera Stark*; Sound Theatre's *Hoodoo Love*, *As You Like It*, *Anne Washburn's The Octavia*, *Iphigenia* and *Other Daughters*, *Wooden O's Love's Labour's Lost*, and *Force Continuum*. Porscha is excited to start her first project with Seattle Children's Theatre!

ARTISTIC & PRODUCTION

MALIKA OYETIMEIN (Director)

Malika recently completed her MFA at the University of Washington's School of Drama and is a member of the Director's Lab at Lincoln Center Theater. In Seattle, she was featured in City Art Magazine's 2016 Future List and her productions (*Bootycandy* 2016 and *Hoodoo Love* 2017) have been nominated for Gregory Awards: Best Production. She recently was the co-adaptor and director of Dr. Maya Angelou's *I Know Why the Caged Bird Sings*. As a professional teaching artist, Malika has worked with Seattle Repertory Theatre; Philadelphia Young Playwrights; Arden Theatre Co.; Mural Arts: Project Home; and Theatre Horizon's Autism Drama Program. Website: malikaoye.com

ADRIENNE MENDOZA (Stage Manager)

Adrienne is so happy to be back at SCT! Past SCT credits include: *Art Dog*, *Mwindo*, *Chitty Chitty Bang Bang*, and *The Lion, The Witch, and the Wardrobe*. Other recent credits include: *DANCE This* (Seattle Theatre Group); *Ragtime*, *Holiday Inn*, *Mamma Mia!*, *Kiss Me, Kate* and *The Hunchback of Notre Dame* (5th Avenue Theatre); *Madame Butterfly* (Seattle Opera); *Here Lies Love* (Seattle Repertory Theatre). Love to all her scumpi, especially Sam.

MICHAEL KECK (Composer & Sound Designer)

Michael's music has accompanied productions at Oregon Shakespeare Festival, Milwaukee Rep, Alliance Theatre, Indiana Rep, Seattle Rep, Guthrie, Syracuse Stage, Arena Stage, Cincinnati Playhouse, and many others. His international credits include the Market Theatre Johannesburg South Africa, National Theater of Croatia-Zagreb, the Barbican Theatre Center, and Bristol Old Vic. His acting credits include Indiana Rep, Rep St Louis, McCarter Theatre, Berkeley Rep, Portland Center Stage, Alliance Theatre, Pacific Conservatory for Performing Arts, and various stages in New York. Michael received three Barrymore Award nominations for his work in Philadelphia and is the recipient of the Theatre Bay Area - Design Excellence Award. He is a member of AEA, SAG-AFTRA, and the Dramatists Guild.

SAMANTHA JONES (Costume Designer)

Samantha Jones is a Costume Designer and educator. A proud member of U.S.A., 829, research fanatic and lover of gorgeous things. She holds an B.F.A. from Howard University and an M.F.A. from the University of Illinois at Urbana-Champaign.

SHAWN KETCHUM JOHNSON (Scenic Designer)

Shawn Ketchum Johnson is a Seattle-based theater maker. His expertise in site-specific and devised performance keep him linked to innovative socially-engaged ensembles throughout the country. Recent local projects include the workshop premiere of *Time to Tell*, an original hybrid performance piece presented at Lee Center for the Arts. Recent local scenic designs include the world premiere of *Daisy* at ACT (Gregory Award), *Ghosts* at ArtsWest (Gregory nominated), and Upstart Crow's *Bring Down the House* and *Richard III* at Seattle Shakespeare. An alumnus of Northwestern University, Johnson holds the Scenic Design faculty position at Seattle University.

QUY TON (Production Assistant)

Quy Ton is incredibly happy to be back at SCT! Her first show here was as production assistant for *Go, Dog, Go!* last season at SCT. In Seattle, she has worked on the stage management teams of *Here Lies Love*, *Sherlock Holmes & the American Problem*, *Luna Gale*, *Disgraced*, *Buyer & Cellar* (SRT), *Man of la Mancha*, *The Little Mermaid* (5th Avenue Theatre), and *La Traviata* (Seattle Opera). She has also worked with Village Kidstage in Everett, stage managing *Beauty & the Beast* and assistant on *How to Succeed in Business Without Really Trying*. Most recently, Quy has also worked on *Destiny of Desire* at the Oregon Shakespeare Theatre, where she looks forward to returning to for her 2019 season.

GEOFFREY ALM (Fight Choreographer)

Geoffrey is excited to be part of the creative team for *And in this Corner: Cassius Clay*. His long association with SCT began in 1981, and continues with the story of this remarkable man. His work has been seen locally at Seattle Rep, Seattle Opera, 5th Avenue, among others, and nationally at The Globe, Arizona Theatre Co., Shakespeare Santa Cruz, and SCT's production of *Robin Hood* in NYC. He is a teacher of Stage Fighting at Cornish College of the Arts, UW PATP, and Freehold Theatre/Lab, and a Fight Master with the Society of American Fight Directors.

ALYSSA KEENE (Dialect Coach)

Alyssa is pleased to return to SCT, having last coached *Into the West*. Recent coaching credits include: *A Raisin in the Sun* (Seattle Repertory Theatre), *Ride the Cyclone*, *A Christmas Carol*, *Bloomsday* (ACT Theatre); *Mama Mia*, *Ragtime* (5th Avenue), and *Much Ado About Nothing*, *Mrs. Warren's Profession* (Seattle Shakespeare Company). Recent acting credits include Lili in *Why We Have a Body* (Strawshop), Mary in *Hotel Nordo* (Cafe Nordo), Yvette in *Mother Courage and Her Children* (Seattle Shakespeare Company), Mary Bailey in *It's a Wonderful Life* (The 14/48 Projects). Alyssa is a member of the faculty at Cornish College of the Arts, Freehold Theatre Lab, Seattle Film Institute, and produces podcasts and manages education programs at Jack Straw Cultural Center.

MATTHEW WEBB (Lighting Designer)

Matthew Webb (Lighting Designer) is very, very pleased to return to Seattle Children's Theatre, having lit last season's *The Journal of Ben Uchida*. In Seattle, Matt has designed with Book-It Rep, ArtsWest Playhouse, Sound Theatre, Parley, Taproot, and the University of Washington, and he has assisted at the 5th Avenue. Regionally, he's designed for San Jose Rep, ZACH Theatre, Arkansas Rep, Omaha Theater Company, Phoenix Theatre, and Cortland Rep, and he was the associate designer for the Asolo Rep's *Ragtime*. A graduate of the UW School of Drama, Matt now calls Brooklyn, NY, his home, and he considers himself very lucky to spend a little more time with Seattle's best storytellers.

JENN HILL (Wig Master)

Jenn Hill, the owner of Emerald City Wigs is a Seattle-based wig maker with 8 years of experience creating handmade wigs from scratch and styling hairpieces. Trained at the Seattle Opera, she loves running operas and working with performers at Seattle Repertory Theatre, The Santa Fe Opera, Fort Worth Opera Festival, and the Ashland Shakespeare Festival.



DON'T MISS OUR GREAT SHOWS THIS SEASON!

For more information, go to www.sct.org or contact our ticket office at 206.441.3322



SPECIAL THANKS



Seattle Children's Theatre is a member of TTA/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 designers at this theatre are represented by United Scenic Artists Local USA 829 of the International Alliance of Theatrical Stage Employees.



Lighting, sound, staging, property, scenery, scenic art, and costume work is performed by employees represented by the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the US and Canada, AFL-CIO, CLC.



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



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FOR CHILDREN

Jimmy the Greatest!

Jairo Buitrago

Salam Alaikum: A Message of Peace

Harris J

Betty Before X

Ilyasah Shabazz

A Nation's Hope: The Story of Boxing Legend Joe Louis

Matt de la Peña

A Child's Introduction to African American History: The Experience, People, and Events that Shaped Our Country

Jabari Asim

Who Was Muhammad Ali?

James Buckley, Jr.

Kid Athletes: True Tales of Childhood from Sports Legends

David Stabler

The Playbook: 52 Rules to Aim, Shoot, and Score in This Game Called Life

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FOR PARENTS & TEACHERS

Twelve Rounds to Glory: The Story of Muhammad Ali

Charles R. Smith, Jr.

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School Year 2018-2019

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Ages 3 ½ to 18

During the school year, make the arts an intentional part of your child's education. Theatre education builds valuable skills that children will take with them throughout their lives in everything they do. From developing empathy to improving memory, to building self-confidence and enhancing communication skills, the benefits of theatre education are many.

View class and camp options and register online at sct.org/school/classes

Questions? **Call 206.859.4040**



WHAT'S IN A NAME?

We give babies names before we have any idea what kind of people they will grow up to be. We choose names because we like the sound of them, or they remind us of someone we love, or even because they mean something that we hope will become part of the baby's personality.

Cassius Marcellus Clay Jr. was named after his father, who was named after a white Kentucky politician who worked to help abolish slavery. When Cassius Jr. was 22 years old, he changed his name to Muhammad Ali to reflect his spiritual beliefs.

WHAT DO YOU KNOW ABOUT YOUR OWN NAME?

- Who gave it to you?
- Why did they choose it?
- Do you know where it came from and what it means?
- What does it mean to you?
- How does it fit you?
- What do you like about it?
- Is there anything you don't like about it?
- What name would you give yourself that describes who you are now?

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ABOUT WRITING – BY IDRIS GOODWIN, PLAYWRIGHT

From the moment I could hold a crayon I had a sense that storytelling was gonna be my life. I ran outside with my friends and played some sports but mostly I was drawing and writing stories. When I was in high school I started writing and recording rap songs in my room off my boom box. And this was the 80s, so recording yourself over a beat wasn't as easy as it is now.

I went to college to study film and theater and started performing raps and performance poetry at open mic clubs. I started a theater company and a few bands. People joked and asked how I could wear so many hats. "It's easy when you're a hydra," I responded. I was making dad jokes even back then. But what I was doing was training. Telling stories on any stage I could find. I was "trial-and-erroring," if that's a real verb. It's important to do that.

I surrounded myself with creators: filmmakers, actors, designers, musicians, event promoters and many of them were also activists, community organizers and teachers. They were great creative people but also very engaged in their communities and doing everything they could to use their skills to help others.

I remember when I taught my first workshop in a Chicago public high school. I was nervous and unprepared. I felt like Cassius at his first fight. But I just trusted that impulse in me that said engaging with young people was what I was intended to do. I stuck with it and gradually got better. I had to trial and error. And sure enough, in 2015, the students of Colorado College, where I taught playwriting, named me Teacher of the Year! But I left academia this year to be in charge of Stage One Family Theater in Louisville, Kentucky. It's actually the very company that first approached me about writing And in This Corner. It took no time at all to convince me to write the play. I grew up idolizing Ali. Seeing clips of him in the ring or talking in interviews. The rhyming! The rhyming! As a hip hop fan it immediately set off rockets in my brain.

Usually when I begin a play, I immerse myself in the subject. I read books, listen to music, sketch pictures, take notes, until I can hone in on what the story is. What is my main character after and what happens if they don't get it, or what happens if they do get it and they don't want it anymore? Once I figure that out, it's all brick-laying. One scene at a time, moving the characters along on their pursuit. From stage to screen and

even in music, it's all storytelling — taking an audience on a journey.

So, now it's my job to help tell stories on stage to thousands of kids. This is an exciting privilege and I am so glad I never let go of that crayon. Now I have a bigger audience and platform upon which to play.

Like Cassius when he found boxing, I was lucky to find something I was passionate about at a young age. And I stuck with it and trained and lived in the world of it. I found heroes and then I found out who their heroes were and I studied them. And like Ali, and all those people who inspired me, I try and use my skills to affect positive change, even when it's not exactly popular or easy. A lot of my work explores issues of family, race, and injustice. And I am still writing raps, but now they're coming out of my character's mouths instead of my own.



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