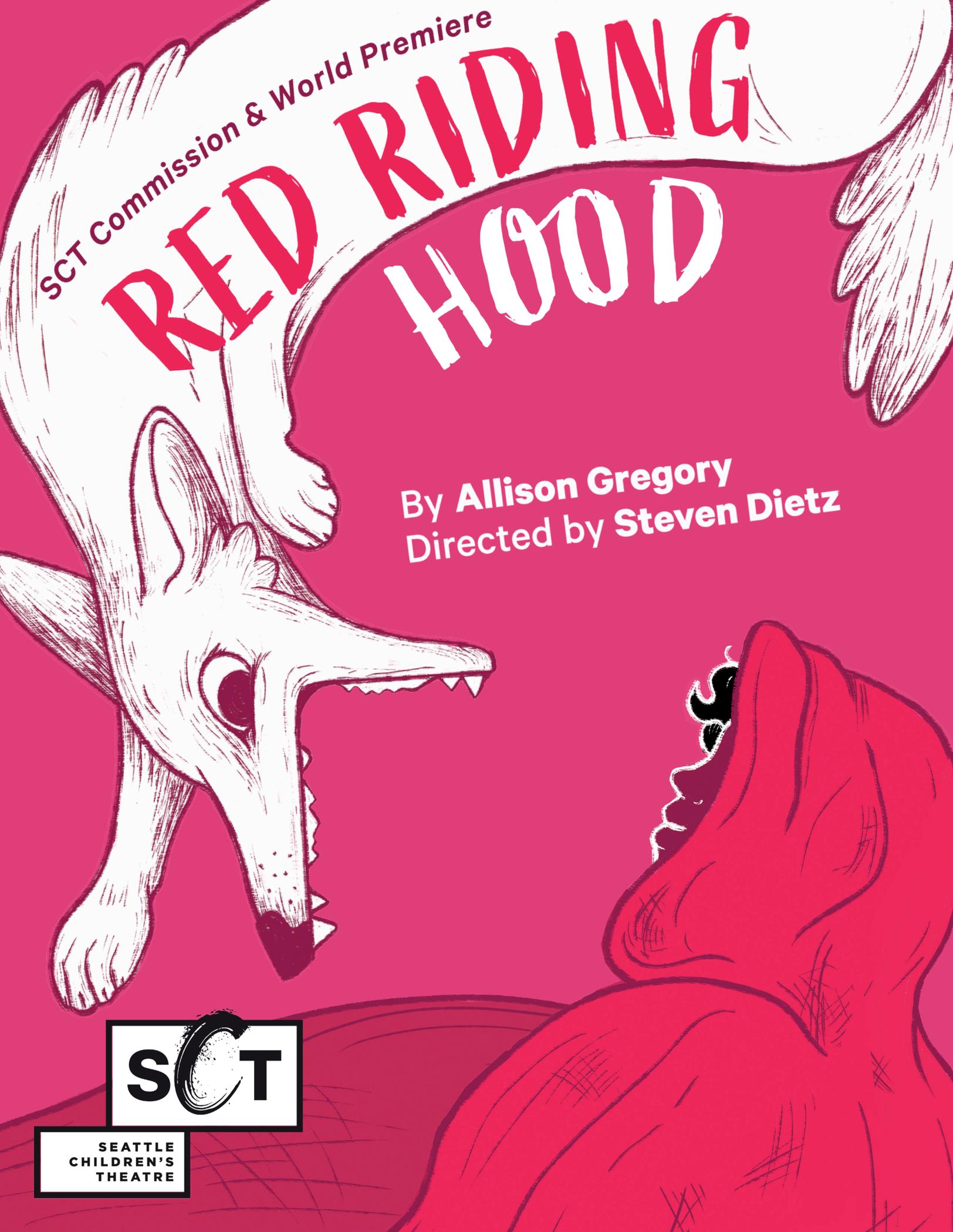


SCT Commission & World Premiere

RED RIDING HOOD

By Allison Gregory
Directed by Steven Dietz



SEATTLE
CHILDREN'S
THEATRE



A WORD FROM OUR 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 2021-2022 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 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!

Kate Behncken

Vice President

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A WORD FROM KEVIN MALGESINI

Dear Friends,

It is with tremendous joy that I welcome you to SCT's 47th Season!

While it has been a long time since we've been here at the theatre together, we've used the time to flex our muscles and find new ways to solve old problems. We have made changes to the way we make art and to the safety measures in place so that we can gather together. One thing that has not changed is SCT's commitment to great story telling by centering the experience of young people.

It is fitting that we open this season with Allison Gregory's new adaptation of *Red Riding Hood*. Amazingly, SCT's very first show when we opened in 1975 was a version of *Little Red Riding Hood*. We are so pleased to connect our past with our present by sharing this new version with you. This is SCT's 120th World Premiere production and Allison has written a story that is both familiar and outrageously original. You'll see our characters argue and then collaborate to share this version of a classic tale.

SCT's longtime friend, Director Steven Dietz, is a great partner to bring us back into the theatre.

For so many of our region's young people, SCT is their very first live cultural experience. Their first time watching the lights go down and then come up on an imaginary world right in front of them. And best of all, the magic of theatre is made more so by being in community with others. Together our audience can laugh together, cry together, ask big questions and feel big feelings. One of our values at SCT is to Clap Hard, Cry Hard. So whether this is your first ever live cultural experience, your first in a long time, or your 1,000th, we invite you to bring your full self to this community as we take this journey together.

During your time with us, if you cross paths with anyone who makes this show possible, please stop and thank them for the work they do. From the artist on stage, to the designers and director who shaped the world, to the carpenters, painters, costume makers, and the team running each and every show. Not to mention the educators, marketing team, and administrators who made it possible. All of us together worked tirelessly to make this experience possible for you, and all of us are thrilled to have you here.

Welcome to the theatre. Sit back, and enjoy the show!

Sincerely,

Kevin Malgesini, *Managing Director*



SYNOPSIS

BE WARNED: THIS SYNOPSIS HAS SPOILERS.

Wolfgang, a passionate actor, is getting ready for his one-man version of *Red Riding Hood*, the true version of the play. But, just when he's about to start, a Delivery Person enters the theatre with an important package to deliver to someone. She's intrigued by the play and how he is telling the story and insists on being involved.

At first, Wolfgang is none too happy, but soon realizes there might be some benefits to having her join in telling the play, so they set off on telling the story together. The only problem is that they can't agree on how to start. Wolfgang believes Red Riding Hood should venture through the forest to deliver cake to her Grandmama's, and Delivery thinks she should take healthy soup. Since they can't agree, they compromise: Red Riding Hood will deliver a loaf of fresh-baked bread with loads of butter. It will be delicious—and much healthier than cake.

Now that they have settled their disagreement, they begin acting out the story, with the Delivery Person playing Red and Wolfgang playing Red's mother. Mother tells Red to deliver a basket of bread to her grandmother, stay on the path, and not talk to strangers. Also, she should not skip because skipping is dangerous. Red says she'll do as she's told and then skips off to Grandmama's house.

For the next part of the story, Wolfgang takes on the role of the wolf, who stops Red on the path and tries to convince her that he's her friend. Wolf offers to walk with Red to Grandmama's to keep her company—and then he tells the audience what he's really up to: he plans to eat Grandmama once Red leads him to the cottage.

But Red is in no hurry to cooperate. She decides to pick some flowers for Grandmama. The impatient (and hungry) wolf tries to speed her along by helping her pick flowers, but then there's a new problem: a woodcutter is cutting down trees nearby—and the wolf is afraid of the woodcutter and his sharp axe. He hurries off as Red continues to gather flowers.

Wolfgang now becomes the woodcutter, who warns Red about the wolf and gives her a lantern. "Wolves hate fire," he tells her. Red looks for three birch trees that her mother said would point her to Grandmama's house, but the woodcutter confesses that he just cut down the birch trees. Fortunately, Red finds a quail who lives in the birch trees and is happy to learn that the quail knows how to get to Grandmama's house. Red will follow the quail.

As night draws near, Red becomes more and more nervous. To make matters worse, the wolf's hungry growl scares away the quail. Red must now find her Grandmama's cottage by herself—with the wolf following her closely. He tries to lure her away from the path, but Red doesn't fall for any of his tricks.

Wolf runs ahead and manages to reach Grandmama's house before Red, but when he knocks on the door, Grandmama doesn't answer at first. (For this part of the story, the Delivery Person plays Grandmama.) Wolf finally gets into the cottage by pretending to be Red Riding Hood. Grandmama has a few tricks up her sleeve, which she uses to distract Wolf so he won't carry out his plan—but in the end, Wolf chases Grandmama around the bed, catches her, and eats her in one big gulp.

But that's only the first part of Wolf's plan: now he puts on Grandmama's nightcap and spectacles, climbs into bed, and waits for Red to arrive so he can eat her, too.

He waits and waits and waits, but Red doesn't come. Finally, Wolfgang (the actor) takes off the Grandmama disguise and tells the audience he will look for Red backstage. As soon as he leaves the stage, Red arrives at the cottage. When she finds no one home, she looks for Grandmama in the garden. As soon as she leaves, Wolfgang returns and reports that he didn't find Red backstage. As Red and Wolfgang keep entering and exiting the stage at different times, they keep missing each other. After a while, Wolfgang gets so frustrated that before he exits again, he takes off his wolf costume (which is actually just a pair of gloves that look like wolf paws) and leaves it onstage. When Red returns, she finds the gloves, puts them on, and magically becomes the wolf. Wolfgang returns and finds Red's beanie, and when he puts it on, he magically becomes Red Riding Hood!

Now they've switched roles, but they continue to act out the story. Red enters Grandmama's cottage and Wolf—disguised as Grandmama—greet her happily. When Wolf coaxes Red to come closer and closer to the bed, she notices what big eyes, what hairy arms, and what terrible yellow teeth Grandmama has! Suddenly, Wolf jumps out of bed and tries to catch Red. It looks like Wolf will get her—until Red remembers what the woodcutter told her about wolves and fire. She grabs the lantern and uses it to back Wolf up until she can push him into a trunk and lock him inside.

Just then, the woodcutter happens by the cottage. He gets ready to kill the wolf, but then he and Red hear the voice of Grandmama coming from inside the wolf. The woodcutter tells Red she'll have to cut open the wolf to save Grandmama. Red reluctantly agrees, but when she climbs into the trunk, the wolf manages to eat her, too. But all is not lost. The woodcutter uses his ax to free Red and her grandmother from the wolf's stomach. Happy ending! (Except for the wolf.)

Having finished acting out the story, Wolfgang and the Delivery Person discover that the package the Delivery Person brought to the theatre is addressed to Wolfgang himself! He tears it open and finds a cake inside! He shares it with the Delivery Person, and they happily agree that their new version of the story is better than all the others.

*This synopsis was originally posted by South Coast Repertory Theatre at scr.org.

ACTIVE AUDIENCE GUIDE

Want to explore articles, activities, interviews, and behind-the-scenes photos from *Red Riding Hood*? Check out the Active Audience Guide by scanning the code below!



THE CAST



CLAUDINE MBOLIGIKPELANI NAKO

Delivery - Claudine Mboligikpelani Nako (she/her) is an actor, writer, director, and member of ACT Theatre's Core Company. She recently played Mrs. Cratchit in A Christmas Carol at ACT, and served as Associate Director for Village Theatre's production of Songs for a New World. Other credits include Snow White in Snow White (SCT), Lucy in Dracula (ACT), and Rosalind in As You Like It (Rep). Nako received Gregory Awards for her work in Little Bee (Book-It) and My Heart is the Drum (Village). Film/TV credits include Grimm (NBC); Three Busy Debras (HBO); Everything Sucks!, Raising Dion, and Outside In (Netflix).



CONNER NEDDERSEN

Wolfgang - Conner is a local Seattle actor and educator living in the beautiful PNW. Previous SCT credits include: Snow White, Black Beauty, The Diary of Anne Frank, Cassius Clay, Ben Uchida, and Into the West. Other local theaters: Seattle Shakespeare Company, Seattle Opera, Strawberry Theater Workshop, Seattle Rep, ACT.



ANNELIH GH HAMILTON

Understudy - Annelih GH Hamilton (she/her). As a Filipina/x-American actor, storyteller, and lifelong learner, Annelih believes representation matters and is grateful to return to theatre with Seattle Children's Theatre's Red Riding Hood! SCT Credits include: Snow White, Black Beauty, and The Lamp is the Moon. Annelih has a MFA in Theatre from University of Florida and a BFA in Theatre Performance from Chapman University. You can connect with Annelih via IG handle jamwitha.ham on Instagram. Many thanks to the Red Riding Hood Team. Honored to once again play in Nako's & Neddersen's footsteps! Gratitude and love to Joshua, Walter, Mama, and Papa. For Hanneli. #LoveWillRipple



ERIC ANKRIM

Understudy - A husband and a father of four, Eric is a Seattle-based actor/director/coach, and he is honored to be back at SCT. As an actor, his credits include: Broadway: First Date. Seattle credits include: Holiday Inn, H2\$, Oklahoma!, RENT, Into the Woods (The 5th Avenue Theatre); As You Like It, Come From Away, The Time of Your Life, Rejoice! (Seattle Rep); String, Annie, The Secret Garden, Girl of My Dreams, The Gypsy King (Village Theatre); Bloomsday (ACT); and Peter Pan (Seattle Children's Theatre). Love to M, E, G, F, and O.

THE CREATIVE TEAM

STEVEN DIETZ

Director - Steven Dietz Directed at SCT: Lilly's Purple Plastic Purse (by Kevin Kling), Go Dog Go! (co-written with Allison Gregory), Honus & Me (also playwright). Playwright, SCT: The Rememberer, Still Life with Iris, Jackie & Me. Recent Seattle: Dracula (ACT), Last of the Boys (Seattle Rep), Lonely Planet (West of Lenin), On Clover Road (Seattle Public). Recent premieres: How a Boy Falls (Northlight Theatre, Chicago), The Great Beyond and The Ghost of Splinter Cove (Actors' Theatre of Charlotte, Children's Theatre of Charlotte), This Random World (Humana Festival of New American Plays, Louisville). Other directing: premiere productions at Actor's Theatre of Louisville, Northlight Theatre, Denver Center Theatre Company, Los Angeles Theatre Center, Festival of Sydney (Australia), ACT, Seattle Rep, Westside Arts (Off-Broadway), and the Sundance Institute. Teaching: professor of playwrighting and directing at UT/Austin; currently a Dramatists Guild "Traveling Master" – teaching classes in playwrighting, story-making, and collaboration. Thank you, Courtney.

MATTHEW SMUCKER

Scenic Designer - Matthew Smucker is pleased to return to SCT, where previous designs include Brooklyn Bridge, The Wizard of Oz, Harold and the Purple Crayon, In the Northern Lands, Hamlet, Jason and the Golden Fleece, The Secret Garden, The Gingerbread Man, and The Outsiders. Smucker's work has appeared locally at The 5th Avenue Theatre, Seattle Repertory Theatre, Seattle Opera, Intiman, Seattle Children's Theatre, Village Theatre, Book-It, Strawberry Theatre Workshop, New Century Theatre Company, and Annex Theatre, among others. Smucker is a Professor at Cornish College of the Arts, received his M.F.A. from the UW School of Drama, and is a proud member of United Scenic Artists.

CONNIE YUN

Scenic Designer - Connie Yun has previously been at SCT for "Snow White," "Black Beauty" and "The Miraculous Journey of Edward Tulane." Most recently, local designs include "Don Giovanni" for Seattle Opera and Disney's "Beauty and the Beast" for 5th Avenue Theatre. Other recent designs include "Lucia di Lammermoor" for Madison Opera, "Tosca" for Portland Opera, and the world premiere of "The Rise and Fall of Holly Fudge" at Merrimack Repertory Theatre. She has also previously designed for ACT, Seattle Rep, On the Boards, Tacoma Opera, Pacific Musicworks, The Cabiri, Cornish College, Bellevue College, University of Puget Sound, San Francisco Conservatory of Music, Kentucky Opera, Arizona Opera, Minnesota Opera, and Canadian Opera Company. Upcoming projects include "The Elixir of Love" for Palm Beach Opera, "The Thin Place" for ACT, and "The Marriage of Figaro" for Seattle Opera.

CRISTINE ANNE REYNOLDS

Stage Manager - Select work at Seattle Children's Theatre (over the last 21 seasons) includes: Black Beauty, Go Dog. Go! (2012 & 2017), Robin Hood (2011 & 2015), Getting Near to Baby, The 100 Dresses, and If You Give a Mouse a Cookie. Locally she has stage managed for Seattle Repertory Theatre (20 seasons), Seattle Opera (29 seasons) including assistant stage managing Seattle Opera's Ring Cycle from 1995 – 2013. Thank you to the parents, grandparents, caregivers, guardians, and teachers for giving the gift of live theatre to the young theatre attendee sitting next to you.

GAVIN YEHLE

PA/SM Fellow - Gavin Yehle has been doing theatre for 15 years and has a BFA in acting & stage management from the University of Utah. Selected stage management credits include Barber of Seville (Utah Opera), Troilus & Cressida (Seattle Shakespeare), 14/48, The Revolutionists (Theatre22), La Cage Aux Folles (Pioneer Theatre), and A Christmas Carol (University of Utah Lyric Opera Ensemble). He's also appeared in, lighting designed, and sound designed many shows. Some favorites include: Ronald and Edith (Salt Lake Fringe Festival), The Rivals, Our Country's Good, You Never Can Tell, and Arcadia (University of Utah). www.gavinyehle.com.

ALLISON GREGORY

Playwright - Allison Gregory's play commissions for SCT include GO DOG. GO!, which she co-adapted from the P.D. Eastman book with Steven Dietz; PETER AND THE WOLF; and BREMEN TOWN MUSICIANS. Her widely produced adaptations of JUNIE B. IN JINGLE BELLS, BATMAN SMELLS; JUNIE B. IS NOT A CROOK; and JUNIE B., TOOTHLESS WONDER from the popular book series by Barbara Park have been enjoyed nationally. Her award-winning play EVEN STEVEN GOES TO WAR was developed at the Kennedy Center and premiered at Childsplay, Inc., and her adaptation of RONIA, THE ROBBER'S DAUGHTER, from the Astrid Lindgren book has been seen internationally. Allison was recognized this year by TYA USA as "One of the 10 Most Produced TYA Playwrights". Her plays are published by Playscripts, Smith & Krauss, Dramatic Publishing, and Rain City Press. Allison splits her time between friends and family in Seattle and Austin. <http://allisongregoryplays.com/>.

SARAH BURCH GORDON

Costume Designer - Sarah Burch Gordon has been designing costumes in Seattle since 2005. She is beyond delighted to be designing Red Riding Hood. Other local favorite designs include: Balloonacy at SCT; Dracula, The Trial of Ebenezer Scrooge, Jane Eyre, and Persuasion at Taproot Theatre Company; and A Midsummer Night's Dream at Edmonds Community College. This season, she will be designing costumes for The Best Summer Ever as well. Other than the pandemic induced sabbatical, she has been the Costume Shop Head here at SCT since 2017. Prior to that, she worked at Taproot Theatre Company as their Resident Costume Designer and Costume Shop Manager. Before moving to Seattle, she taught Costume Design at Mars Hill University in North Carolina. Other regional credits include working at Southern Appalachian Repertory Theatre, StageWest Theatre, and Venture Theatre Company. She is a two-time Gregory Award nominee and received her MFA in Costume Design from Temple University. In addition to being a costume designer, Sarah is an artist, writer, editor, and fairy godmother extraordinaire. Roses and parsnips to CLM.

ROBERTSON WITMER

Sound Designer/Composer - Rob's previous shows at SCT include Black Beauty, The Miraculous Journey of Edward Tulane, and three productions of Go, Dog, Go! Other recent credits include: Dracula, Romeo + Juliet (ACT); The Revolutionists (Whitman College); The Ghost of Splinter Cove (Children's Theatre of Charlotte); Comedy of Errors (Seattle Shakespeare Company); Flight, Tosca (Seattle Opera); and Greenwood (Alvin Ailey American Dance Theater). His sound designs have also been heard at Seattle Rep, Intiman, Spectrum Dance Theater, Village Theatre, and Teatro ZinZanni. Rob plays with several bands, including The Love Markets and the Toucans steel drum band. Rob is a member of United Scenic Artists, USA-829.

MUSSE BARCLAY

Assistant Director - Musse Barclay is an actor and freelance artist currently living in Seattle. His monologue portraying Becker from August Wilson's stage play Jitney earned him a spot in the National August Wilson Monologue Competition in 2020. His proudest moment as a director was bringing the stage play The Laramie Project to life in his community in support of the Matthew Shepard Foundation. Musse is thrilled to have the opportunity to work with the brilliant cast and crew of the Seattle Children's Theatre production of Red Riding Hood. So grateful to Steven Dietz and Cristine Reynolds for their brilliant tips and wise words.

MICHAEL B. PAUL

Assistant Stage Manager - Mr. Paul has stage managed locally at the Seattle Repertory Theatre (most recently In the Heights, The Children), ACT, Intiman, and the 5th Avenue Theatre. National credits include The Guthrie; Shakespeare Theatre in DC; Oregon Shakespeare Theatre; Milwaukee Repertory Theatre; Cincinnati Playhouse in the Park; Actor's Theatre of Louisville, Humana Festival; La Jolla Playhouse; Baltimore's Center Stage; Manhattan Theatre Club; and the late Alaska Repertory Theatre. For The Seattle Children's Theatre: Addy, An American Girl Story, Night of the Living Dead, Harold and the Purple Crayon, Cat in the Hat, Pippi Longstocking, Dick Whittington and His Cat, Elephant and Piggie's - "We Are In A Play!", Naked Mole Rat Gets Dressed: The Rock Experience, Balloonacy, and Corduroy.

AUDIENCE MEMBER GUIDE

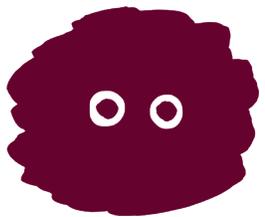
Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. ***We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.***



Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.



Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.



The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.



During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.



Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.



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