

FEBRUARY-MARCH 2025

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# THE HULA-HOOPIN' QUEEN

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February–March 2025 | Volume 28, No. 3



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**Encore—Connecting Arts, Culture and Community.**

## SCT COMMUNITY AGREEMENT

**Respect All:** Treat others with respect. Our differences are what make us beautiful. Celebrate each individual's unique identity and show this with your words and actions.

**Lead with Curiosity:** Approach individuals, interactions, and stories with a curious mind and listening ear. Challenge yourself to be a learner, not a knower.

**Model Positive Behavior:** Assume good intentions and understand mistakes happen, with others and ourselves. We all learn through failing, listening, and trying again.

**Clap Hard, Cry Hard:** All feelings are welcome here. We invite you to be vulnerable. We are in the business of inspiring, educating, and entertaining; all of which can cause a number of feelings, from triumph to anguish.

**Be an Upstander:** Stand up for others, and use your voice to make our community stronger. Bullying will not be tolerated at SCT. If you see something, say something.

## LAND ACKNOWLEDGEMENT

SCT acknowledges that we are on the traditional land of the Coast Salish Peoples, including the first people of Seattle, the Duwamish People past and present. We honor with gratitude this land and the Indigenous nations who have stewarded the land, waters, and resources of this region for millennia. This acknowledgment does not take the place of authentic relationships with Indigenous communities, but serves as a first step in honoring the land we are on and the people and cultures it has nurtured.

**About Our Land Acknowledgement:** We have arrived at this land acknowledgement through discussions with our staff and trustees, using resources from the Duwamish Tribe, Red Eagle Soaring, the Seattle Rep, Steppenwolf Theatre, Pacific Science Center, and City of Seattle. Land acknowledgement is a traditional custom dating back centuries for many Native communities and nations. For non-Indigenous communities, acknowledgement is a simple way of resisting the erasure of Indigenous histories and working towards honoring and inviting the truth.

**Our Role:** As an arts organization, we aim to foster a greater understanding and appreciation of the diverse cultures and histories that shape our community. We recognize that the arts have the power to bridge divides, amplify voices, and celebrate the richness of indigenous heritage.

We recognize the ongoing struggles and challenges faced by indigenous communities, including the fight for recognition, sovereignty, and cultural preservation.

May we strive to be good stewards of this land and to contribute to a world where indigenous voices and perspectives are valued and uplifted.

Please join us in paying Real Rent Duwamish and supporting more organizations in Seattle – some can be found through Seattle Urban Native Nonprofits.



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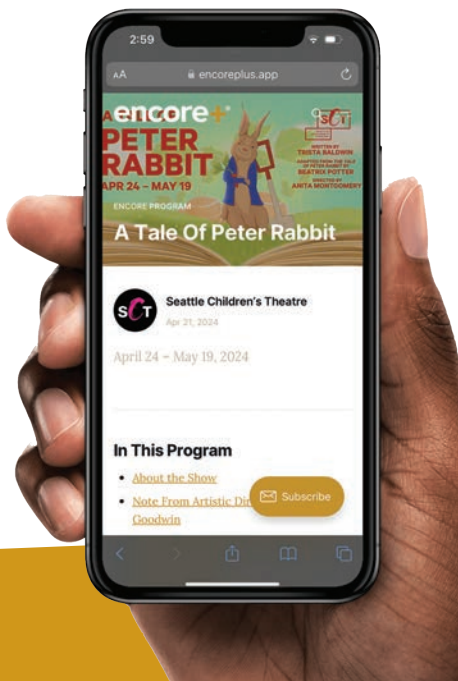
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**DIRECTOR OF EDUCATION**  
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# TIFFANY MALTOS

Thelma Lynne Godin's *The Hula-Hoopin' Queen* is a radiant gem in children's literature, offering a touching narrative that is as fun as it is profoundly meaningful. At its core, the story celebrates the everyday moments of delight that make life worth living. On the stage, Gloria Bond Clunie's masterful retelling reveals itself as so much more—it becomes an ode to the beauty of community, the power of intergenerational relationships, and the resilience of Black joy.

Set against the backdrop of a bustling urban neighborhood, the story follows Kameeka, a spirited and determined young girl vying for the title of "*The Hula-Hoopin' Queen*." Her lively ambition takes an unexpected turn when her plans to dominate the Hula-Hoopin' competition clash with her responsibility to help prepare for her neighbor, Miz Adeline's, birthday celebration.



One of the story's most striking elements is its intergenerational thread, weaving a tender bond between Kameeka and Miz Adeline. For young audience members, the relationship between these two characters serves as an invitation to view elders as vibrant and enduring sources of wisdom and joy. For adults, it is a poignant reminder of the unbroken line of hope passed from one generation to the next—a thread that connects us all and will continue to be the legacy we leave behind.

As you watch, I hope you find *The Hula-Hoopin' Queen* is more than a story about a spirited girl's quest for hula-hooping greatness. It is an invitation for every family member to celebrate life's small but profound moments, cherish the connections that bind us, and envision a world where every child, elder, and community member can find their rhythm—and keep it spinning.

This presentation of *The Hula-Hoopin' Queen* was made possible  
by the generosity of our Donors and Sponsors.

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*Seattle Children's Theatre Presents...*

# THE HULA-HOOPIN' QUEEN

FROM THE BOOK BY **THELMA LYNNE GODIN,**  
ILLUSTRATED BY **VANESSA BRANTLEY-NEWTON**

ADAPTED BY **GLORIA BOND CLUNIE**

DIRECTED BY **JACOLE KITCHEN**

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## CAST

**MICHELLE BLACKMON** *Miz Adeline*

**KATAKA CORN\*** *Kameeka Sankofa Hayes*

**REBECCA M. DAVIS\*** *Miss Evelyn/Jamara's Mother*

**AISHÉ KEITA** *Mama (Mrs. Caroline Hayes)*

**NIYAH REID** *Anita "Jamara" Washington*

**LEXI WARDEN** *Portia Maria Johnson*

**ALLY POOLE\*** *Understudy Mama, Miz Adeline, & Miss Evelyn*

**NEELY SEAMS** *Understudy Kameeka, Jamara, & Portia*

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## CREATIVE

**JACOLE KITCHEN** *Director*

**PARMIDA ZIAEI** *Scenic Designer*

**DANIELLE NIEVES^** *Costume Designer*

**DARREN W. MCCROOM** *Lighting Designer*

**ELIZA VEDAR** *Sound Designer*

**ARLENE SMITH** *Hula-Hoopin' Coach*

**HEATHER M. BROSE** *Stage Manager*

**P. ALYDA SORM** *Assistant Stage Manager*

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Photo and video capture of any kind (including your mobile device) is prohibited during this performance.

*The Hula-Hoopin' Queen* is 60 minutes, no intermission.

\*Actors Equity Association Member ^United Scene Artists Member, Local 829

\*\*Stage Directors and Choreographers Society Member

## AUDIENCE MEMBER GUIDE

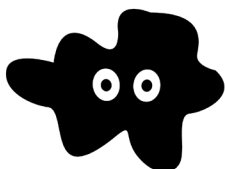
Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. ***We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking.*** We hope you enjoy the show!



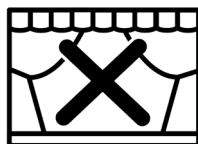
Photos and video recordings during the performance are not permitted.



Gum and food must stay in the lobby.  
Drinks are only allowed if they have a lid.



The lights dimming and going out signal that the play is about to begin.



Please stay off the stage for your safety and the safety of our actors.



At the end of the show the actors will come out on stage one more time to say thank you for your participation as an audience member.



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## NOTE FROM DIRECTOR

# JACOLE KITCHEN

The world of *The Hula-Hoopin' Queen* takes place on a very specific block of Harlem, NY - 139th St, between Adam Clayton Powell and Frederick Douglas Blvd. The make up of this block is multigenerational, family, friendship, history, longevity, laughter, and love. This block is the epicenter of the community, and at the center of this community in is the hula-hoop. Friendships have been built and destroyed over hoopin' on 139th St. for generations, and Miz Adeline has been there from the beginning. She is there to ensure that at the center of the hoop is always love.

The play weaves in the concept of Sankofa, a Ghanaian expression meaning 'to go back and get it.' In our world, Sankofa is represented through Kameeka. Not only is it her middle name, but throughout the play Kameeka is faced with obstacles and opportunities to practice Sankofa. Even when she loses sight of herself, she can always return to her roots.

Kameeka and Jamara are the best of friends and fierce hula-hoopin' competitors. For Jamara, there is no greater love than hoopin'. She is expertly skilled (for an 11-year-old) and is unapologetic in her confidence. And although Kameeka loves hoopin' and wants to win the crown, Kameeka really just wants to be the best at *something*. She is in search of finding her greatness, and if she can beat Jamara then maybe that would prove that hoopin' is that something for her. But what if it's not?!



I relate to Kameeka deeply in this way. I was always sort of searching for that thing that I was great at. I was good at some things, but I wasn't GREAT at any of them. I tried basketball, volleyball, threw shotput and discus, played flute in the band, and was on the diving team one year. But it wasn't until I found the theatre that my passion was truly ignited. I took my first theatre class freshman year of high school and I was hooked. I got the *itch* bad.

For me, it was theatre. For Kameeka and Jamara, their passion is hoopin'. But for Portia, it comes from her flute. Music is the heartbeat of 139th St., and Portia's flute is the melody. There is poetry seeped into the language of this play. There is a constant rhythm even when there isn't music present. And it moves at the speed of at least 156 beats per minute. The music is a depiction of life on 139th St. It is fast, fun, fluid, and constantly in motion.

The community that makes up the block of 139th St between Frederick Douglass Blvd and Adam Clayton Powell in Harlem, NY creates an idyllic place to navigate all of the nuances of being a kid. Although the action of the play takes place all on this one block, for Kameeka, Jamara, and Portia, this one block is their entire world.


## THEMES

**FRIENDSHIP** – Friendship looks different for everyone but is always important and worth holding on to. Friends can be kind, always cheering you on, or someone who pushes you to be a better version of yourself. In *The Hula-Hoopin' Queen* Kameeka is shown how Jamara's friendship makes her a stronger person. She also learns that true friendship comes when you bring everyone together and share your love and support. The play reminds us that good friends are there to make us strong and help us grow.

**LOVE** – We are all able to give and receive love. Who we love, and how we show our love, is always our own choice. In *The Hula-Hoopin' Queen*, we see how love can be found in family, friends, and a community. Love brings us together and gives us the power to beat any challenge thrown our way. The play also reminds us that sometimes winning is not about competitions, but it's about the people we care about and share our hearts with. When we are surrounded by the people we love, then we are all winning!

**FAMILY AND COMMUNITY** – Families are super special for people. Whether they're the ones we are born into or the ones we choose, families are the people who care for us every step of the way. In *The Hula-Hoopin' Queen*, the audience sees how a community of people can be like a family too. When people come together to support, care, and love each other, a family-like bond can form and that is just as special.

**COMPETITION** – In *The Hula-Hoopin' Queen*, Kameeka works really hard to win a competition with her friend Jamara. Her determination to win shows how when we work hard, we can achieve great things. But sometimes, the most important competition is within ourselves. We can challenge ourselves to become better and stronger. When we put in the effort to improve and grow, that is when we truly win.



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## SUMMARY

*"Around and around the hoops went that day. Circles connecting a community."*

Three Harlem girls vie for the crown of *The Hula-Hoopin' Queen*, encouraged and mentored by the community elders in master playwright Gloria Bond Clunie's spirited adaptation of Thelma Lynne Godin's book. A sweet, funny, and energetic slice-of-life reminder of the essential loops that bind our communities.

## THE CREATIVE TEAM

### JACOLE KITCHEN

**DIRECTOR** – Jacole Kitchen (She/Her) is the Director of Arts Engagement and In-House Casting at La Jolla Playhouse. Select directing credits include *Manny and the Wise Queens* by Idris Goodwin (Oceanside Theatre Company), *Our Town* (bilingual version – Mira Costa College), *Suburban Black Girl* by Zakiya Urbi Young (La Jolla Playhouse DNA New Works Series), *Jin vs the Beach* by Min Khan, *Pick Me Last* by Idris Goodwin, *Light Years Away* by Laura Schellhardt (La Jolla Playhouse POP Tour), *Cardboard Piano* by Hansol Jung (Diversionary Theatre), *An Iliad* by Lisa Peterson and Denis O'Hare (New Village Arts), and more. Visit [jacolekitchen.com](http://jacolekitchen.com).

### PARMIDA ZIAEI

**SCENIC DESIGNER** – Parmida Ziaei (She/Her) is an Iranian multidisciplinary artist and designer and the co-founder of Seda Iranian Theatre Ensemble. Parmida has been a scenic and production designer for many Seattle theaters, including ACT Theatre, Village Theatre, Seattle Shakespeare Company, ArtsWest, Taproot Theatre, and Seattle Public Theater. When not designing, Parmida performs, choreographs, and teaches as a movement artist and serves as a consultant and curator. She has received multiple residencies, including the 2022 Northwest Creator Residency at Village Theatre. Visit [parmidaziaei.com](http://parmidaziaei.com).

### DANIELLE NIEVES

**COSTUME DESIGNER** – Danielle Nieves (She/Her) is honored to make her SCT debut. Her work has been seen at The Old Globe, The 5th Avenue Theatre, Seattle Repertory Theatre, Dallas Theater Center, South Coast Repertory Theatre, The Goodman Theatre, St. Louis Shakespeare Festival, Writers Theatre, ACT Theatre, Intiman Theatre, Village Theatre, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway credits include *Pity in History*, *No End of Blame*, *Gertrude The Cry*, and *Lovesong of the Electric Bear* for PTP/NYC at the Atlantic Stage 2. Visit [daniellenieves.com](http://daniellenieves.com).

### DARREN W. MCCROOM

**LIGHTING DESIGNER** – Darren W. McCroom (He/Him) has been a lighting designer for over 30 years. Notable regional design credits include the Apollo Theater, Oregon Shakespeare Festival, Alliance Theatre, Indiana Repertory Theatre, Syracuse Stage, Lincoln Center, Brooklyn Academy of Music, La MaMa, Ford's Theatre, and UCSB. International credits include works in Barbados, Rome, France, Mexico City, and South Korea. Darren is the recipient of several awards, including the Falstaff Theatre Design and Technology (TD&T) Award and the Beverly Hills/Hollywood NAACP Theatre Award. He teaches Lighting Design at Western Washington University and is an alumnus of The University of Illinois.

## THE CREATIVE TEAM

### ELIZA VEDAR

**SOUND DESIGNER** – Eliza Vedar (She/They) is a sound designer, composer, music director, and pianist based in Southern California. Their work has been featured in productions with La Jolla Playhouse, The Old Globe, TuYo Theatre, IAMA Theatre, Diversionary Theatre, and Moxie Theatre. Eliza has also worked with educational institutions including San Diego State University, CSU San Marcos, and the University of San Diego. Eliza holds a Bachelor's degree in Music Performance: Piano from San Diego State University. Visit [elizavedar.com](http://elizavedar.com).

### ARLENE SMITH

**HULA-HOOPIN' COACH** – Arlene Smith (She/Her) is a Seattle-based artist and community organizer who loves sharing her enthusiasm for practice, movement, and play. Arlene began poi spinning, hooping, and fire dancing in 2012 and is now the executive director of the Seattle Flow Arts Collective, a local nonprofit that creates opportunities for artistic exploration and community connection through circus arts and juggling. She hopes this play inspires you to pick up a hoop!

### HEATHER M. BROSE

**STAGE MANAGER** – Heather M. Brose (She/Her) has extensive credits, including *Dracula: A Comedy of Terrors* and *Shakespeare Call & Response* (ASM, Globe for All), *The Little Prince* (European Tour), *Water by the Spoonful* and *It's a Wonderful Life: A Live Radio Play* (CSFAC), and 13 seasons at San Diego Rep. Additional credits include *Million Dollar Quartet*, *Noises Off*, *Big Fish* (Lamb's Players Theatre), *Jin vs the Beach*, *Alice Chan* (La Jolla Playhouse), and *Salome and The Father*, directed by Estelle Parsons for The Actors Studio.

### P. ALYDA SORM

**ASSISTANT STAGE MANAGER** – P. Alyda Sorm (She/Her) is thrilled to return to Seattle Children's Theatre! She is a second-generation Khmer American theatre artist, born and raised in King County. Recent credits include ASM for *Black Nativity* (Intiman), ASM for *A Tale of Peter Rabbit* (Seattle Children's Theatre), SM for *A Comedy of Errors* (Seattle Shakespeare Company), and SM for *Fellow Passengers* (Strawberry Theatre Workshop). Alyda also serves as a producer for Pork Filled Productions. Outside of theatre, she enjoys spending time with her two rabbits and her family's husky.

## THE CAST



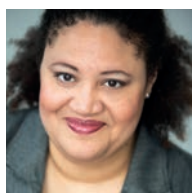
MICHELLE BLACKMON

**MIZ ADELINE** – Michelle Blackmon's recent stage appearances include Wiletta Mayer in *Trouble In Mind* (Burien Actor's Theatre), Gloria B. in *Po Boy Tango* (Tacoma Little Theatre), Fraulein Schneider in *Cabaret* (Reboot Theatre), Agwe in *Once on This Island*, Feste the Fool in *Twelfth Night*, the Wicked Witch in *Shrek the Musical*, Motormouth Maybelle in *Hairspray* (Twelfth Night Productions), and two seasons for Oregon Shakespeare Festival in Ashland. Michelle has also worked as a director, choreographer, theatre arts instructor and performed in Uzbekistan in the Soviet Union as part of a cultural arts exchange.



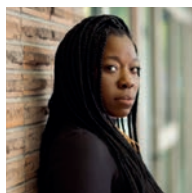
KATAKA CORN

**KAMEEKA SANKOFA HAYES** – Kataka Corn (She/They) is delighted to make her debut at SCT! Select credits include Marian Anderson in *My Lord, What a Night* at Taproot Theatre Company; Erzulie in *Once on This Island* at Village Theatre; Yitzhak in *Hedwig and the Angry Inch* at ArtsWest Playhouse and Gallery; and Dorothy in *The Wiz* at The 5th Avenue Theatre. Much love!



REBECCA M. DAVIS

**MISS EVELYN / JAMARA'S MOTHER** – Rebecca M. Davis' (She/Her) favorite Seattle roles include Miss Penny in the world premiere of *Riverwood* (Seattle Public Theatre), Lady Hunstanton in *A Woman of No Importance* (Taproot Theatre), Touchstone in *As You Like It* (Seattle Shakespeare), Duchess of Berwick in *Lady Windermere's Fan* (Taproot Theatre), Agatha Christie in *Vanishing Point* (Seattle Public Theatre), Mrs. Brooks in *Welcome to Braggsville* (Book-It Repertory Theatre), and Sid in the West Coast premiere of *Girl You Know It's True* for The Stay Up Late Show. In her Emcee life, Rebecca regularly hosts charity galas and burlesque revues around the Puget Sound.



AISHÉ KEITA

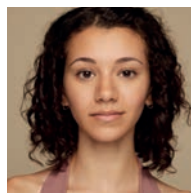
**MAMA (MRS. CAROLINE HAYES)** – Aishé Keita (She/Her) is a Seattle-based actress, storyteller, educator, and healer. She is so grateful to be working on this production; storytelling is where she conjures her joy! She has been seen on stage in *Fat Ham* (Seattle Rep), *Familiar* (Guthrie Theatre/Seattle Rep), *School Girls; Or, The African Mean Girls Play* (Arkansas Rep, Jungle Theatre), *I Know Why the Caged Bird Sings* (Book-It Theatre), and *The Boy Who Kissed the Sky* (SCT/Alliance). She is the Co-Artistic Director of Ase Theatre and will appear in their next production, *Dispersed*, at Langston Hughes Performing Arts.

## THE CAST



NIYAH REID

**ANITA “JAMARA” WASHINGTON** – Niyah Reid (They/Them) currently studies Theatre and Environmental Science at Western Washington University. In 2024, they received the KCACTF Region 7 “Irene Ryan Best Partner” Award. Past productions include Sophia in *Big Scary Animals* (Firehouse Theatre), Myra Arundel in *Hay Fever* (WWU), and Kia in *American Prom* (2024 KCACTF Region 7). Niyah is honored to make their Seattle debut with such a welcoming and inclusive theatre and would like to thank the family and friends who made working on this production possible.



LEXI WARDEN

**PORTIA** – Lexi Warden (She/Her) is a theatre artist, educator, and advocate based in Seattle. She is overjoyed to make her SCT debut among such a fantastic group of artists. Recent credits include *A Lonely Realization* (Shattered Glass Project), Ozzie in *Damn Yankees* (Reboot), Lil Mama u/s in *Stew* (ACT), Intimacy Choreographer for *Legally Blonde* at Village Theatre KIDSTAGE, and Choreographer for *Comedy of Errors* at Seattle Shakespeare Company.



ALLY POOLE

**UNDERSTUDY MAMA, MISS ADELINE, MISS EVELYN** – Ally Poole (She/Her) is delighted to be making her SCT debut! Ally is an actor, sound artist, writer, and educator. She is a co-collaborator of the online performance collective Hot Cousin and an adjunct professor at Western Washington University. Ally holds an MFA in Advanced Theatre Practice from the Royal Central School of Speech and Drama and a BFA in Acting from Stephens College. Credits include: Convention Singer/Ensemble in *The Skin of Our Teeth* (Seattle Rep), Chorus in *Women of Troy* (Arcola Theatre), Maribel Purdy in *Crooked* (Kitchen Theater Company), Soothsayer in *Coriolanus* (Shakespeare Dallas), and Mattie Berry in *Hotel Berry* (Tantrum Theater). Visit [ally-poole.com](http://ally-poole.com).



NEELY SEAMS

**UNDERSTUDY- KAMEEKA, PORTIA, JAMARA** – Neely Seams (She/Her) is thrilled to be working at Seattle Children’s Theatre! She is originally from the East Coast and has lived in Seattle for two years. She appeared as Martha in the touring premiere of *West by God* with Keegan Theatre in Washington, DC. Other roles include Antigone in *Antigone* (Alchemy Theatre), Mrs. Claus in *Home for Christmas* (Greenbrier Valley Theatre), and Julia in *1984* (Theatre ETC!). When she is not on stage, she is a teaching artist with South End Stories and enjoys plants, cats, and costuming. Enjoy the show!

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



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



SCT is a proud 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.



Lighting, sound, staging, property, scenery, scenic art, and costume work at Seattle Children's Theatre 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.



Seattle Children's Theatre works with the Stage Directors and Choreographers Society.



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



\* Indicates members of the Actors' Equity Association

## EVENTS & EXPERIENCES

### Parent's Night with Double Dutch Divas

**Date:** Saturday, February 22, 2025

**Time:** 2:30pm-6:30pm

**Location:** SCT Lobby

**Free with registration**

**In partnership with Double Dutch Divas.**

Connect with your inner Hula-Hoopin' Queen and learn how to hula-hoop and double dutch with Seattle's best! Led by local community organization Double Dutch Divas, this energetic session will teach you the basics of hula-hooping and double dutch jump roping in a supportive, upbeat environment.

### Hula-Hoop and Double Dutch Freestyle

**Date:** Saturday, March 1, 2025

**Time:** 3:45pm-4:15pm

**Location:** SCT Lobby

Before the performance, jump in and show off your skills or try something new. Whether you're a seasoned pro or a first-timer, this playful pre-show activity is the perfect way to warm up, have fun, and set the stage for an exciting performance!

### Circle of Love: Behind the Story

**An Interactive Experience with Creators of *The Hula-Hoopin' Queen***

**Date:** Sunday, February 16, 2025

**Time:** 1:00pm - 3:00pm

**Location:** Youngstown Cultural Arts Center (4408 Delridge Wy SW, Seattle, WA 98106)

We are thrilled to welcome the author, Thelma Lynne Godwin, and playwright, Gloria Bond Clunie, of *The Hula-Hoopin' Queen* for a creative experience the whole family can enjoy! Dive into the heartwarming story behind the book and play, exploring themes of neighborhood love and community bonds. Through an interactive creative experience centered around "circle of love", participants will celebrate their own community bonds and contribute to a collaborative work of art.

## OUR PARTNERS



## WORD SEARCH

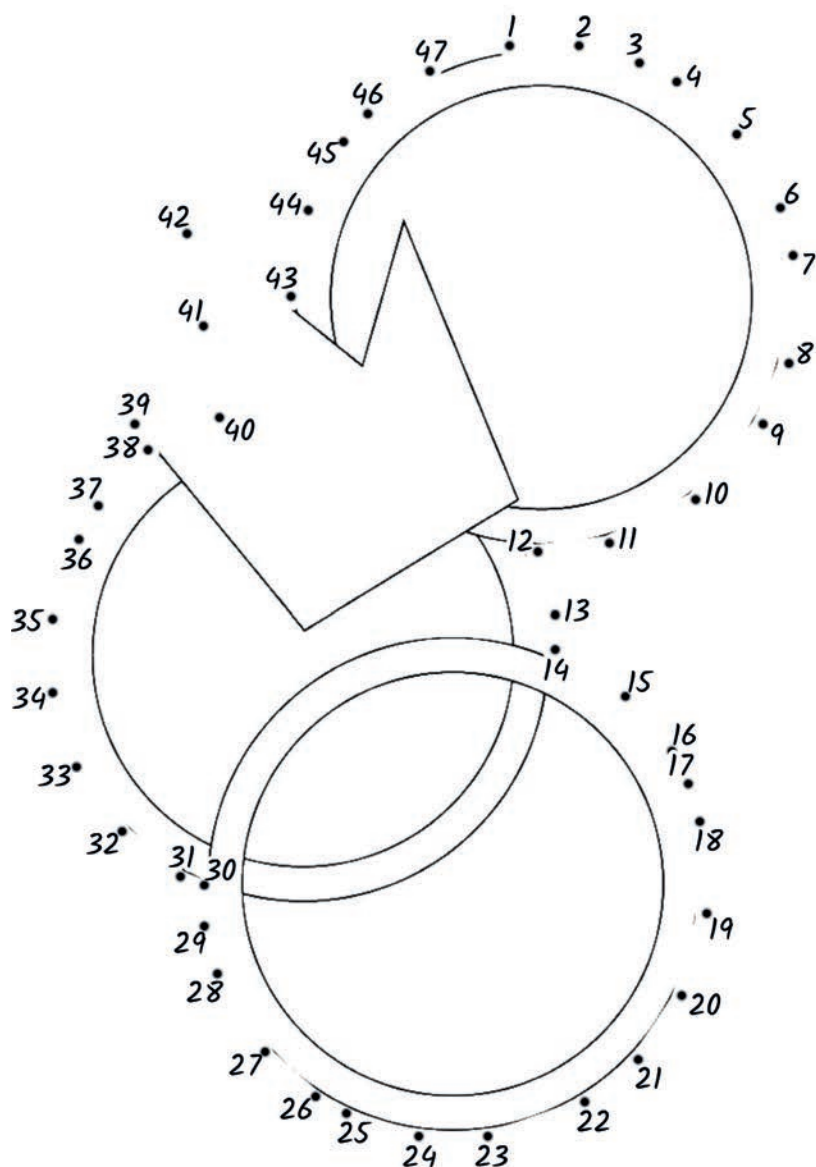
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**UP NEXT: MAINSTAGE PRODUCTION**

# **THE PA'AKAI WE BRING**

**MAY 7 – JUN 1**

**CREATED BY MOSES GOODS AND THE HONOLULU THEATRE  
FOR YOUTH ENSEMBLE**

**DIRECTED BY MOSES GOODS**



# SUMMER 2025 IS HERE!

AT THE ADRIENNE DILLARD-COONS DRAMA SCHOOL  
AT SEATTLE CHILDREN'S THEATRE!



SIGN UP FOR A CAMP  
OR CLASS TODAY



# HERE'S TO 50... AND BEYOND

**Join us on Saturday, May 3, 2025 for our 50th Anniversary Gala and Party.**

Get ready for an unforgettable night at SCT! Sip handcrafted cocktails, enjoy a unique dining experience in our Scene Shop—surrounded by iconic set pieces from past productions—and dance the night away to the electric beats of DJ Idris Goodwin.

As we celebrate our 50th anniversary, this milestone is an opportunity to honor and extend our legacy of world-class performance, life-changing theatre education, and accessible theatre experiences for everyone. Don't miss this extraordinary evening!

**General registration is now open!**

Gala dinner tickets \$500 Party tickets \$150

For questions or updates, please e-mail [gala@sct.org](mailto:gala@sct.org) or visit [sct.org/50th-gala](https://sct.org/50th-gala).

**What:** 50th Anniversary Gala and Party

**Where:** Seattle Children's Theatre

**When:** May 3rd, 2025

**LEARN MORE**



# BONHOMIE

## COFFEE BAR

### Haitian espresso bar in South Lake Union

Bonhomie Coffee Bar brings Haitian-inspired café flavors to Seattle! You can catch Bonhomie Coffee founders, Michelle and Victoria, popping up at Pizza by Ruffin during their weekly Sunday residency in South Lake Union. Their Haitian-inspired espresso, cold brew, and tea menu boasts house-made flavors, including their Kremas Latte, Haitian Mocha, Spiced Cold Brew, and more. Inspired by craft, culture, and community, Bonhomie Coffee was created to bring together bon moun (good people). Read more about the company, its founders, and their private event offerings at [bonhomiecoffee.co](http://bonhomiecoffee.co).



# ONE FIVE &

Seattle Public Schools  
First and Fifth Grade  
Classrooms Receive:

**FREE** field trip tickets  
**FREE** Dramatic Connections workshops  
**FREE** buses

# SCT BOARD OF TRUSTEES

**Laura Buckland**  
*President*  
Community Activist

**Bryan Kelley**  
*1st Vice President*  
Vice President, Balfour Beatty  
Construction

**Shelly Heier**  
*Treasurer*  
Managing Director, Russell  
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**Karin Jones**  
*Secretary*  
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**Eve Alvord** *Community Volunteer*

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**Meghan Browne** *Consultant*

**Amy Chasanov** *ST3 Mitigation and Concurrence Manager,  
Seattle Department of Transportation*

**Louisa Cranston Rice** *Founding Broker, Prosper  
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**Susannah Easterly** *Head of Finance and Accounting,  
Northwest Playground Equipment Inc.*

**Bob Evans** *Community Volunteer, Social Justice Activist*

**Angela Finney** *Manager Client Services,  
Principal Asset Management*

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Ironmark Law Group*

**Ellie Freedman** *Teacher, Lakeside School*

**Mimi Gan** *Founder/Creative Director Mi2 Media, LLC*

**Tia Harrington** *Senior Director, Customer Success,  
Salesforce*

**Andrew Harvey** *Vice President of Operations & Financial  
Advisor, Opus 111 Group*

**Rhys Hefta** *Attorney, K&L Gates, LLP*

**Cindy Jed** *Owner/COO, S.K. Produce*

**Aubri Margason** *Principal Corporate Counsel, Microsoft*

**Win Martin** *Partner, Perkins Coie LLP*

**Anh Nguyen** *Director of Arts, Youth, and Community, Paul  
G. Allen Family Foundation*

**Eleanor C. Nolan** *Community Volunteer*

**Christine Opp** *CFA, CFP, Managing Director, Client Advisor,  
Freestone Capital*

**Louise Pietrafesa** *Community Volunteer*

**Sherie Purefoy** *Software Development Manager, Oracle*

**Sarah Round** *Community Volunteer*

**Sarah Sidman** *Community Volunteer*

**Dennis Sills** *Director of Strategic Initiatives & Government  
Relations, Plymouth Housing*

**Dee Simon** *Community Volunteer*

**Jyoti Suri** *BCBA, Co-Owner, Crescent Behavior Consulting*

**Katina Thornock** *Senior Vice President, Deputy General  
Counsel, Providence St. Joseph Health*

**Jared Van Kirk** *Principal, Foster Garvey PC*

**Winston Yeung** *Managing Director, Vibrant Cities*

# SCT STAFF

## EXECUTIVE LEADERSHIP

**Idris Goodwin** *Artistic Director*

**Kevin Malgesini** *Managing Director*

## SENIOR STAFF

**Cessalee Smith-Stovall**  
*Deputy Managing Director*

**Jen Lee**  
*Chief Philanthropy Officer*

**Johamy Morales**  
*Associate Artistic Director*

**Storm Montunnas**  
*Director of Marketing*

**Tiffany Maltos**  
*Adrienne Dillard-Coons Director of  
Education & Engagement*

**Will Cruttenden**  
*Director of Production*

## ARTISTIC & PRODUCTION

**Amanda Norman** *Charge Wardrobe Technician*

**Angelo Domitri** *Stage Operations Head*

**Anna Bowen** *Charge Costume Fabricator*

**Brienne Wilka** *Lead Scenic Carpenter*

**Danny Herter** *Charge Electrician*

**Daphne Maurides** *Properties Shop Head*

**Emma Pihl** *Associate Director of Production*

**Erin Perona** *Costume & Wardrobe Shop Head*

**Janessa Styck** *Lead Costume Fabricator*

**Jeffrey Cook** *Charge Scenic Artist*

**Joseph Swartz** *Charge Sound Engineer*

**Katy Morrison** *Charge Costume Shop Assistant*

**Kyle Thompson** *Lead Sound Engineer*

**Kyle Willmore** *Charge Stage Carpenter*

**Meryl Carson** *Stage Operations Swing*

**Paige Demasi** *Charge Scenic Carpenter*

**Peter King** *Safety Head*

**Richard Klem** *Lead Electrician*

**Robin Macartney** *Charge Properties Artisan*

**Sergio Vivas** *Lead Scenic Carpenter*

**Trick Danneker** *Company Manager &*

*Casting Associate*

**Zach Danneker** *Technical Director*

## DEVELOPMENT

**Charissa Adams** *Institutional Giving Officer*

**Kelly Brackett** *Director of Individual Giving*

**Lynne Conrad Marvet** *Major & Planned Gifts Officer*

**Sara Castilleja** *Board Liaison & Administrative Coordinator*

**Wednesday Olanrewaju** *Development Coordinator*

## EDUCATION & ENGAGEMENT

**Era McClure** *Drama School Registrar*

**Aiyana Mehta** *Engagement Programs Manager*

**Brianna Canning** *School Partnerships & Programs Manager*

**Gabriela Tatone** *Drama School Operations Manager*

**Madeline Lipkin** *Drama School Programs Coordinator*

## MARKETING

**Austin Lang** *Press & Publications Manager*

**Dia Wangui Nasser** *Website Coordinator*

**Jess Zaslove** *Sales Coordinator*

**Olivia Mangione** *Creative Director*

**Riley Gene** *Associate Director of Sales*

## OPERATIONS & ADMINISTRATION

**Abby Sledge** *Tessitura Data Operations Manager*

**Damien Zuver** *Patron Services Representative*

**Emily Grierson** *Patron Services Representative*

**Hang Le** *Bookkeeper*

**Kelsey Gehl** *Patron Services Representative*

**Lily King** *Patron Experience Manager*

**Mark Nebel** *Facilities & Rentals Manager*

**Madelyn Marks** *Patron Services Representative*

**Shannon Turner** *Human Resources Manager*

**Trick Danneker** *Executive Assistant*

**Tyler Godowski** *Front of House Manager*

## ADDITIONAL CREW

**Samara Ghouli, Greg Goudey, Benjamin Powel,**

**Andrew Venegas** *Overhire Scenic Carpenters*

**Beth Peterson, Kevin Wilson** *Overhire Scenic Painters*

**Dave Baldwin** *Overhire Props Artisan*

**Graham Beatty, Holland Johnson, Damon Reaney,**

**Camille Taliaferro-Barber, Alexander Ramsey**

*Overhire Electricians*

**Damon Reaney** *Lead Stage Carpenter*

**PJ Sheehy** *Lead Wardrobe Technician*

**Katie Winters** *Lead Dresser*



# BE CURIOUS.

STEP INTO SCIENCE.

PACIFIC  
SCIENCE  
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[pacsci.org](http://pacsci.org)