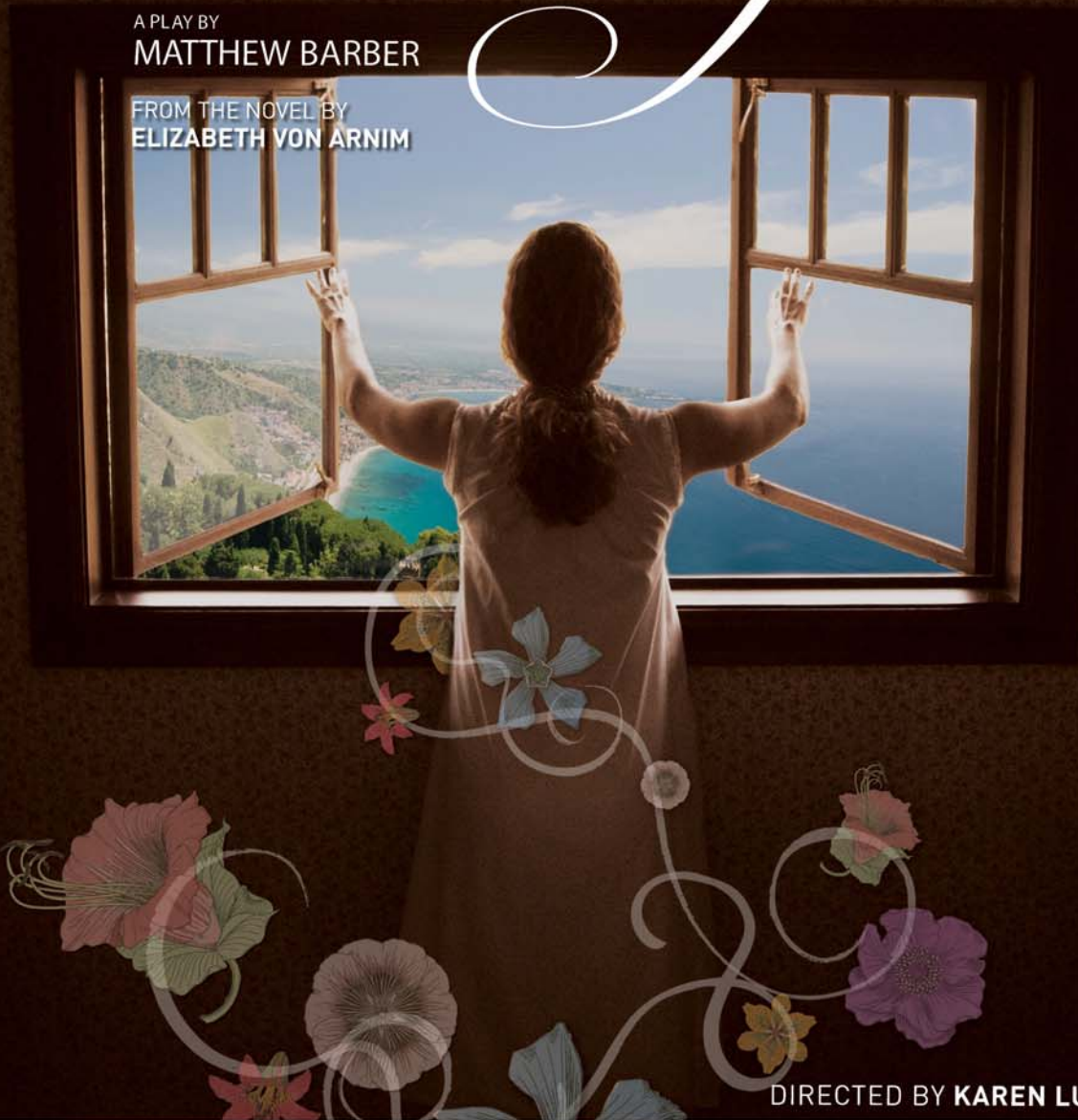


ENCHANTED APRIL

A PLAY BY
MATTHEW BARBER

FROM THE NOVEL BY
ELIZABETH VON ARNIM



DIRECTED BY KAREN LUND



Study Guide

SEPTEMBER 23
THROUGH
OCTOBER 24

Table of Contents

Introduction.....	2
Matthew Barber.....	3
Elizabeth von Arnim.....	4
Insight into <i>Enchanted April</i>	5
The Great War.....	6-7
Women and WWI.....	8
Our Production.....	9
Other Research Tools.....	10
Teacher Material.....	11-13

Study Guide Created by

Alicia K. Anderson

Designed by

Melissa Nickerson &
Liz Ragland

Publicity Photos by

Erik Stuhaug, Liz Ragland, & Alicia
Anderson

Education & Outreach

Department

Educational Touring

Acting Studio

Community Outreach

“Encouraging – Educating – Entertaining”

Karen Lund	Associate Artistic Director
Sara K. Willy	Director of Education
Nathan Jeffery	Director of Outreach
Alicia K Anderson	Ed./Outreach Associate
Jenny Cross	Assistant Director of Ed.

TAPROOT THEATRE
COMPANY

204 N. 85th St., Seattle, WA 98103

www.taproottheatre.org

Enchanted April

By Matthew Barber

From the novel by

Elizabeth von Arnim

Directed by Karen Lund

Play Synopsis

Based on the best-selling classic novel by Elizabeth von Arnim, *Enchanted April* takes two women on a post-World War I journey from London to Portofino, Italy. Eager for an escape, the women join an aging matron and a young socialite at an enchanting seaside castle. Their month-long holiday transforms their discontent in joyful and unexpected ways.

Cast

Nikki Visel	Rose Arnott
Jeff Berryman	Frederick Arnott
Charity Parenzini	Lotty Wilton
Ryan Childers	Mellersh Wilton
Anne Kennedy	Lady Caroline Bramble
Kim Morris	Mrs. Graves
Llysa Holland	Costanza
Aaron Finley	Antony Wilding

The Setting

London, England & Mezzago, Italy

1922

Matthew Barber

From <http://www.openstage.com/productions/pdf/enchantedapril>

Three of the nominees in the Tony Awards 2003 Best Play Award category — Richard Greenberg, Rupert Holmes and Nicholas Wright — are veteran dramatists, having composed many plays before their recent Broadway efforts. The fourth, Matthew Barber, however, has one credit to his name. That's right. *Enchanted April*, which was nominated for a 2003 Tony Award for Best Play, was young Matthew Barber's first dramatic effort.

A graduate of UCLA and a former arts editor of the *San Francisco Independent*, Barber one day received a copy of Elizabeth von Arnim's 1922 novel *The Enchanted April*. "I thought it would be a good dramatic property," said Barber, "with lots of good roles for women." He immediately set about adapting the work for the stage. Hartford Stage produced the play in 2000. The Broadway production came three years later. When asked how he endured the wait in between, Barber quipped, "I sort of entered a Zen state."

This successful playwright with the short resume is looking forward to productions in England, across Europe and throughout the U.S. Barber is also at work on two new plays — original works this time, but again with plenty of roles for women. "I grew up in the Midwest with a lot of interesting, strong women around me," stated Barber. Although it did not win a Tony Award, *Enchanted April* did win the prestigious 2003 John Gassner Award for Outstanding New American Play.

Elizabeth Von Arnim

From <http://www.online-literature.com/elizabeth-arnim/>



Elizabeth von Arnim ('May') was born 31 August, 1866 at Kiribili Point, Sydney, Australia. Her father was Henry Herron Beauchamp a merchant, and her mother Elizabeth Weiss Lassetter. Arnim had four brothers, a sister and an adopted cousin from New Zealand, Kathleen Beauchamp, who would later marry John Middleton Murray and write under the pen name Katherine Mansfield.

In 1871 the Beauchamps left Australia to live in Switzerland for a time before settling in England. Arnim attended the Blythwood House School in London, then Queen's College School in Horn Lane, Acton in 1881. The Arnim household was a happy one, though somewhat disrupted by their various household moves and so many children. The shy and blonde young May turned into a voracious reader and she took organ lessons from the Royal College of Music.

In 1889 she travelled abroad to Rome with her father when she met a German nobleman, Count Henning August von Arnim (1851–1910). Two years later they married in London at St. Stephen's, Kensington, 21 February 1891. Arnim would later refer to her domineering husband as the 'Man of Wrath'. The Arnims moved to Berlin where they would have four daughters and one son.

Writing was the refuge for Arnim in her, what turned out to be, incompatible marriage. They were now living on the vast and somewhat neglected von Arnim estate, Nassenheide, in Pomerania. Arnim's husband had increasing debts and was eventually sent to prison for fraud. This was when she created her pen name 'Elizabeth' and launched her career as a writer by anonymously publishing her semi-autobiographical, brooding yet satirical *Elizabeth and her German Garden*. (1898) It would be such a success as to be reprinted twenty times in it's first year. A bitter-sweet memoir and companion to it was *The Solitary Summer*, (1899) and *The Benefactress* (1902) was also semi-autobiographical. In 1908 Arnim left Nassenheide to return to London. She was all too aware of the lack of feminine power in a male-dominated world, and did not lack for sympathy of human frailty. She would sign her next twenty or so books simply as written "By the author of Elizabeth and Her German Garden" and later simply "By Elizabeth".

Debt forced the Arnims to sell the estate and in August of 1910 her husband died. Arnim left London to move back to her beloved Switzerland, where she had such great memories from her youth. She built Château Soleil near Randogne sur Sierre, Valais. By this point Arnim had many admirers and friends, including H.G. Wells, with whom she had a three year affair.

In 1914 Arnim fell in love with John Francis Stanley Russell. They moved back to England and on 11 February 1916 she became Countess Russell. She almost immediately regretted this whirlwind marriage and fled to the United States. In 1916 Arnim had left Russell for good. *Vera*, (1921) is a condemnation of Russell. It would not be the last time she caricatures him. *The Enchanted April* (1922) again contains themes of feminine protest and male tyranny.

In the 1930s Arnim lived in London, Switzerland and at her villa in France, 'Le Mas des Roses' at Mougins, outside of Cannes, she would entertain many friends and continue to write. When World War II broke out however she travelled to the United States to reside there. On 9 February 1941 Elizabeth von Arnim died from complications of influenza at the Riverside Infirmary in Charleston, South Carolina. Her cremation took place at the Lincoln Fort cemetery in Washington, D.C. Arnim's ashes were mingled with her brother Sydney's, in the churchyard of St. Margaret's Church Buckinghamshire, England in 1947. As a magnolia tree shelters it, Arnim's marker stone reads: "Mary Annette, Countess Russell, "Elizabeth", Died February 9th 1941, and the epitaph reads: "*Parva sed apta*" or "*Small but appropriate*".

Other Works by Elizabeth von Arnim

The Princess Priscilla's Fortnight (1905), *Fraulein Schmidt* (1907), *Mr. Anstruther* (1907), *The Caravaners* (1909), *Priscilla Runs Away* (1910), *The Pastor's Wife* (1914), *Christine* (1917), *Love* (1925), *Father* (1931), *The Jasmine Farm* (1934), *All the Dogs of my Life* (1936), and *Mr. Skeffington* (1940)

An Inside Look



Charity Parezini, Aaron Finley and Nikki Visel

When the Seattle sky turns gray and the clouds roll in to hibernate over Puget Sound for the winter, escape to warm, sunny Italy during Taproot Theatre's production of *Enchanted April*. Elizabeth von Arnim's resplendent 1920s novel comes to life on stage in this Tony Award-nominated play by Matthew Barber.

The enticement of an enchanting Italian holiday captivates the hearts of two British housewives on a drizzly London afternoon in 1922, and fills their imaginations with wisteria and sunshine. By the time they arrive at their Mediterranean villa, an aging matron and a young socialite have joined their quest for something more. The gardens, sea, cinnamon and pasta are just the beginning of the transformation they discover.

The play begins in Great Britain just a few years after World War I, in a time of darkness and devastation, when people are still dealing with the great losses from the war.

"There's this need to get away," said Director Karen Lund. "For all four of the women, there's an amazing transformation that happens once they get to Italy where there's sun, flowers and fresh air, and a new way of looking at life. It's almost magical how the sunshine and fresh air brings them back to life emotionally and spiritually."

"We're in some really difficult times right now," said Lund, "and it's easy to be discouraged and disheartened. And so to come back to what gives us hope and the drive to keep moving forward is very inspiring. It's a reminder that things can be restored—that marriages, happiness and balance can be restored."

Adapted first for the stage in 1925 and for film in 1935, von Arnim's novel was also the basis for the popular 1992 film, the DVD of which was just released this year. This stage play based on von Arnim's novel was originally produced in February 2000 by the Hartford Stage Company in Connecticut, and produced on Broadway in April 2003 at the Belasco Theatre, with Molly Ringwald as Rose Arnott.

The Great War Timeline

From <http://www.pbs.org/greatwar/timeline/>

The World War of 1914-18 - The Great War, as contemporaries called it -- was the first man-made catastrophe of the 20th century. Historians can easily identify the literal "smoking gun" that set the War in motion: a revolver used by a Serbian nationalist to assassinate Archduke Franz Ferdinand (heir apparent to the Austro-Hungarian throne) in Sarajevo on June 28, 1914. Most of the leaders in 1914 had no real idea of the war machine they were putting into motion. Many believed the War would be over by Christmas 1914. But by the end of the first year, a new kind of war emerged on the battlefield that had never been seen before -- or repeated since: total war-producing stalemate, the result of a war that went on for 1,500 days. Before the official Armistice was declared on November 11, 1918, nine million people had died on the battlefield and the world was forever changed.

June 1914: Archduke Franz Ferdinand heir to the throne of the Austro-Hungarian Empire, and his wife are assassinated in Sarajevo.

July 1914: Emperor Franz Joseph of Austria-Hungary declares war on Serbia. As an ally of Serbia, Russia announces full mobilization of her armed forces.

August 1914: Germany mobilizes her armed forces and declares war on Russia, France and Belgium, and invades in a right flanking move designed to defeat France quickly. As a result of this invasion, Britain declares war on Germany. Austria-Hungary declares war on Russia. "The Battle of the Frontiers" -- 27,000 French soldiers die on this single day in an offensive thrust to the east of Paris, towards the German borders.

September 1914: First Battle of the Marne halts German invasion in France, and first trenches in the Western Front are dug.

December 1914: Unofficial Christmas Truce declared by soldiers in the trenches along the Western Front.

January 1915: War becomes "Total War" with German Zeppelin air raid on England.

February 1915: Germany declares a submarine blockade of Great Britain. Any ship approaching England is considered a legitimate target.

April 1915: Allies begin nine-month battle for the Turkish peninsula of Gallipoli.

May 1915: U-boat sinks the Lusitania. 1,198 civilians, including 128 Americans die.

August 1915: Germany responds to U.S. anger by ceasing to sink ships without warning.

September 1915: Tsar Nicholas takes command of the Russian armies. British use gas in battle near Loos, but shifting winds cause 60,000 British casualties.

December 1915: Sir Douglas Haig becomes commander of British Expeditionary Force. Allies begin withdrawal of troops from Gallipoli.

February 1916: The longest battle of the war ending in December, the Battle of Verdun, is fought to a draw with an estimated one million casualties.

April 1916: US President Wilson publicly warns Germany not to continue unrestricted submarine warfare policies.

May 1916: The Battle of Jutland, the only major naval engagement of the war is fought with no clear winner.

July 1916: The Battle of the Somme results in an estimated one million casualties and no breakthrough for the Allies. British introduce the tank, an effective weapon but far too few to make much of a difference.

November 1916: Woodrow Wilson re-elected President of the United States with campaign slogan: "He kept us out of the war"

December 1916: David Lloyd George becomes Prime Minister of Britain. Rasputin, the self-avowed holy man and confidant to the Tsarina, is murdered by relatives of the Tsar.

February 1917: Germany again declares unrestricted submarine warfare.

April 1917: President Wilson asks Congress for a declaration of war with Imperial Germany. French launch disastrous offensive at Chemin des Dames, advancing only 500 yards at the cost of 250,000 plus casualties. Over half a million French soldiers mutiny, or "go on strike" and refuse to continue the failed offensive.

May 1917: The United States passes the Selective Service Act empowering the Federal Government to draft men for the armed forces.

July 1917: The first wave of the American Expeditionary Force lands in France.

October 1917: American troops in France fire their first shot in trench warfare.

December 1917: The new Russian government, represented by Leon Trotsky, signs an armistice with Germany. British capture Jerusalem from the Turks and her Arab allies.

1918-1919: Two waves of influenza kill more people than did the war.

January 1918: President Woodrow Wilson declares his 14 points as the path to permanent world peace.

March 1918: Germans launch the first of five major offensives to win the war before American troops appear in the trenches. German advance is finally stopped in late June.

April 1918: British and Australian troops stop the German advance near Amiens.

May 1918: German shells land on Paris. Germans on the banks of the Marne near Paris are stopped by American forces at Chateau-Thierry.

July 1918: German troops being shipped from the Eastern to Western Front begin to desert in large numbers from their transport trains. Former Tsar Nicholas II, his wife, children, and members of his entourage are murdered by the Bolsheviks.

August 1918: President Wilson agrees to co-operate with Allies in sending "volunteer" troops into Russia. Allied counter offensives on the Somme push the German army back and into retreat

September 1918: Allied troops break through the German fortifications at the Hindenberg line.

November 1918: Kaiser Wilhelm II abdicates. A German republic is founded. At eleven o'clock on the eleventh day of the eleventh month of 1918, the war ends as Germany and Allies sign an Armistice.

January 1919: A coup launched by German revolutionaries in Berlin is suppressed by paramilitary units. German socialist rebels Karl Liebknecht and Rosa Luxemburg are murdered.

February 1919: Allies' military intervention in Russia is secretly agreed to.

June 1919: Peace Treaty signed by German delegates and Allies in Versailles.

Women and WWI

From War and Gender: How Gender Shapes the War System and Vice Versa

The World Wars shook up gender relations, but only temporarily. Individual British women in the World Wars found new freedoms and opportunities in wartime – “like being let out of a cage,” in one woman’s words. However, gender changes were short-lived. “Attitudes towards [women’s] roles at home and at work remained remarkably consistent over nearly fifty years. Both wars put conventional views about gender roles under strain,” but no permanent change occurred in hostility to women in male-dominated jobs, the devaluation of female labor, and the female-only responsibility for home life.

The “reconstruction of gender” in Britain after World War I constrained women’s roles and reinvigorated the ideology of motherhood. The feminist movement never regained after the war the status as a mass movement it had held before the war. Where prewar feminists had fought against separate male and female spheres and different constructions of masculinity and femininity, feminists in the interwar period gradually “accepted theories of sexual difference that helped to advance notions of separate spheres.” After the “horrific events” of World War I, British society “sought above all to reestablish a sense of peace and security” and this precluded the egalitarian feminism of the prewar years, mandating instead a feminism of separate spheres to avoid “provok[ing] the men to anger.”

From Gender and Power in Britain, 1640-1990

Women made their voices heard, urging policies such as the dissemination of contraceptives or family allowances upon their male colleagues, They demanded equal pay for men and women, and, because in only a few jobs could it be claimed that women and men did the same work, comparable pay for women who did work of the same value as men. They strove to endow home – and housework with the dignity of paid labor, and the majority of them believed that married women had the right to work just as their unmarried sisters. In holding this opinion, labor women departed from the powerful cultural norm that mothers should not work. Indeed, throughout the interwar period, the vast majority of wives, and especially mothers, did not work outside the home. The bread-winning husbands and his stay-at-home wife continued to characterize working-class ideals of masculinity and femininity, however difficult they were to achieve.

The efforts to eliminate women from their wartime jobs constituted only one aspect of a larger wave of anti-feminism that inundated Britain in the interwar years. If propaganda and government policy did not always succeed in their aims, they contributed to an ideological backlash against the victories women had secured during and after the war. With the popularization of Freudian theory in the 1920s, separate sphere ideology became psychologized.



Nikki Visel and
Charity Parenzini

Production Team	
Director	Karen Lund
Sound & Scenic Designer	Mark Lund
Costume Designer & Costume Shop Manager	Sarah Burch Gordon
Stage Manager	Anne Hitt
Lighting Designer	Monty Taylor
Props & Master Electrician	Dustin Morache
Dramaturg	Katrina Moore
Assistant Stage Manager	Kate Parker
Dresser	Carla Moar
Light & Sound Board Operator	Josh Smyth
Dialect Coach	Gin Hammond

Taproot Theatre Company

Taproot Theatre Company is a professional, nonprofit theatre company with a multi-faceted production program. Founded in 1976, Taproot Theatre serves the Pacific Northwest with Mainstage Productions, Touring Productions and an Acting Studio. Taproot exists to create theatre that explores the beauty and questions of life while bringing hope to our search for meaning.

Research and Reading List

Books:

- Bader, Sara. Strange Red Cow: And Other Curious Classified Ads From the Past. New York: Clarkson Potter, 2005.
- Bingham, Adrian. Gender, Modernity, and the Popular Press in Inter-war Britain. Oxford: Oxford University Press, 2004.
- Goldstein, Joshua S. War and Gender: How Gender Shapes the War System and Vice Versa. London: Cambridge University Press, 2001.
- Kent, Susan Kingsley. Gender and Power in Britain, 1640-1990. London: Routledge, 1999.
- Roiphe, Katie. Uncommon Arrangements: Seven Portraits of Married Life in London Literary Circles 1920-1939. New York: Dial Press, 2007.
- Taylor, D.J. Bright Young People: The Lost Generation of London's Jazz Age. New York: Farrar, Straus and Giroux, 2007.

Films:

- The Enchanted April. Dir. Harry Beaumont. RKO Radio Productions, 1935.
- The Enchanted April. Dir. Mike Newell. BBC Films, 1992.

Website:

A look at Castello Brown, where Elizabeth von Arnim wrote *The Enchanted April*, with history and photos: <http://www.castellobrown.com>

Audience Etiquette

We are so glad you are joining Taproot Theatre for a student matinee performance. Audience etiquette is important so that everyone has an enriching, entertaining and educational experience. See you at the performance!

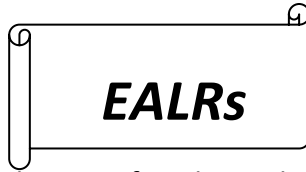
- It is appropriate to talk quietly until the performance begins.
- If you need to use the restroom, please do so before the performance begins.
Restrooms are located in the upper and lower lobbies.
- Be sure to be seated before the performance begins
- No food, gum, candy or beverages are to be brought into the theatre.
- Please don't wear headphones during the performance.
- Please turn off watch alarms, cellular phones and other electronic devices.
- Students who disturb other members of the audience may be asked to leave the theatre and wait in the lobby.
- Remember: You will get an opportunity to talk with the actors and director at the end of the performance. Be prepared with questions about the production!
- Please stay out of the aisles (also called "voms") during the performance.
- Enjoy the show!

Pre-show Activities

- 1) Have students think about their expectations for seeing a live performance. Ask them to write down three of their expectations and share it with two or three other people. Ask the groups to talk about why they have those expectations and why they are important to them.
- 2) Give students time in the library to research the Great War, England vs. Italy, and the 1920s. Ask them to find some aspects and elements of that time period that are different from today (i.e. social class rules, manners, social expectations, etc.) and discuss the impact of each one.
- 3) If you have time, walk through the characters and plot line of *Enchanted April* to help them follow the story when they see it.

Post-show Activities

- 1) Class Discussion Topics
 - a. What impressions were created by your first view of the set? What expectations did you form about the play's tone as you listened to the music before the performance started?
 - b. What about the production surprised or impressed you?
 - c. How was music an important part of this production?
 - d. Were the actors believable in their roles?
 - e. What do you think would happen next if the play were to continue?
 - f. What is the purpose of doing a production like this? Did you learn anything from the production?
- 2) Have the students think back to the expectations they wrote down before they came to see the production. With the same groups ask them to share those again and then talk about whether or not their expectations were met when they saw the production. Ask them to think about why they were or were not met and if that influenced whether or not they liked the production.
- 3) Have students write a critique of the production. Encourage them to be specific about their likes and dislikes, and their reasons for each. Help them to understand the differences between critiquing the play (text, storyline, character development) and the production (acting, lighting, directing, sound, set, costumes).
- 4) Have students read a newspaper review of the production. Ask them to write two paragraphs explaining why they agree or disagree with the newspaper review. Encourage them to use specific examples from the play and quotes from the article to support their argument.
- 5) Frames are frozen pictures that students make with their bodies. Divide students into groups of four or five and give them 15 minutes to come up with five frames from the play and a title for each one. There should be no talking or movement in the frames.
 - a. They should pick the five most important points of the story so if someone who had not seen the play saw their frames, they would be able to understand what happens.
 - b. Ask students to assign one person in their group to say the title of each frame as they work on their interpretation.
 - c. When time is up have students show their frames to the whole class.
 - d. Allow the students who are watching to ask questions of the performing group at the end of their frames. Encourage them to ask a question about something that wasn't clear.
 - e. Groups can then redo a frame to clarify the picture.



By attending Taproot Theatre's production of *Enchanted April*, using the study guide and actively engaging in pre- & post-show activities, your students can begin to fulfill the following EALRs.

Arts

1. The student understands and applies arts knowledge and skills.

- 1.1. Understand arts concepts and vocabulary.
- 1.2. Develop arts skills and techniques.
- 1.3. Understand and apply arts styles from various artist, cultures, and times.
- 1.4. Apply audience skills in a variety of arts settings and performances.

2. The student demonstrates thinking skills using artistic processes.

- 2.1. Apply a creative process in the arts: **Reflect** for the purpose of elaboration and self-evaluation.
- 2.3. Apply a responding process to an arts presentation.
Engage actively and purposefully.
Describe what is seen and/or heard.
Analyze how the elements are arranged and organized.
Interpret based on descriptive properties.
Evaluate using supportive evidence and criteria.

4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.

- 4.1 Demonstrate and analyze the connections among the arts disciplines.
- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the arts impact lifelong choices.
- 4.4 Understand that the arts shape and reflect culture and history.
- 4.5. Demonstrate the knowledge of arts careers and the knowledge of arts skills in the world of work.

Communication

1. The student uses listening and observation skills to gain understanding.

- 1.1 Focus attention.
- 1.2 Listen and observe to gain and interpret information.
- 1.3 Check for understanding by asking questions and paraphrasing.

3. The student uses communication strategies and skills to work effectively with others.

- 3.1. Use language to interact effectively and responsibly with others.
- 3.2. Work cooperatively as a member of a group.
- 3.3. Seek agreement and solutions through discussion

Social Studies: History

1. The student examines and understands major ideas, eras, themes, developments, turning points, chronology, and cause-effect relationships in United States, world, and Washington State history.

- 1.1 Understand and analyze historical time and chronology
- 1.2 Understand events, trends, individuals, and movements shaping United States and world
- 1.3 Examine the influence of culture on United States, world, and Washington history

Material for your consideration

Enchanted April Study Guide

This study guide is available on Taproot Theatre's website, <http://www.taproottheatre.org/study-guides/>.
Taproot encourages making copies and distributing the study guides to your class.

Preview *Enchanted April* at Taproot Theatre

If you are interested in previewing the show before the student matinee performance, you are welcome to do so. Please contact us at 206.781.9708 or groups@taproottheatre.org for a pair of complimentary preview tickets.

Preview Opportunities

Sept. 23 rd	7:30 p.m. Performance
Sept. 24 th	7:30 p.m. Performance
Sept 26 th	2:00 p.m. Performance

Driving Directions to Taproot Theatre Company

From I-5: Take the N. 85th St. exit. Go west on N. 85th for about 2 miles, crossing Aurora Ave. N. and Greenwood Ave. N. The theatre is a half block west of Greenwood Ave. N. at **204 N. 85th St.**

Bus Parking

Heading west on 85th, pass Taproot Theatre (**204 N. 85th St.**) and pull into the Fred Meyer parking lot, a block and a half west of Taproot. You are allowed to park in their lot along 85th St.

Language Issues

Please remember that you're the best judge of what's appropriate for your students. On this page you'll find a thorough account of everything in the script which might be found to be objectionable to students and adults. If you have questions about the content of the script, please read it - don't rely 100% on this page or what you've been told about the show. If you would like a perusal script (copy of the play) or more information about the potentially objectionable material, call Alicia Anderson at 206.529.3668 or e-mail her at alicia@taproottheatre.org.

Objectionable Language:

Damn

Objectionable Content:

One actor appears briefly in boxers and a towel

TAPROOT THEATRE
ACTING STUDIO

Fall Classes 2009

*It's Time
to Act!*



Dramatic Adventures **Ages 4-9**

Class Code: 09-CFDA

Students will let their imaginations run wild as they create their own play using drama and movement. Family and friends are invited to the final class to see the show!

2 Sessions:

I Ages 4-6 II Ages 7-9

Saturdays, Oct 3-Nov 7 • 10-11:30 am • 6 wks

Tuition: \$195

Youth Actors Workout **Ages 9-17**

Class Code: 09-CFYW

This class encourages beginning and advanced actors in the building and maturing of basic acting skills through the use of improvisational exercises and scene work.

Tuesdays, Oct 6-Nov 17 • 6-8 pm • 7 wks

Tuition: \$235

Christmas Showcase **Ages 9-18**

Class Code: 09-CFCS

Students are offered a fun and exciting opportunity to be in a live production. Find out what the professionals go through, from first rehearsal to final production. (No experience necessary.)

Tuesdays, Oct 13-Dec 8 • 6-8 pm • 9 wks

Tuition: \$235

Dress rehearsal: Mon, Dec 7, 6-8 pm

Performance: Tues, Dec 8, 7 pm

Sing, Sing, Sing! **Ages 7-11 & 12-17**

Class Code: 09-CFSS

Always wanted to learn the basics of singing for musical theatre? This introductory class is perfect for new musical theatre singers who'd like to gain skills, confidence and the building blocks of singing for the stage.

Ages 7-11 (6 student limit)

Saturdays, Oct 3-Nov 21 • 12-12:55 pm • 8 wks

Tuition: \$100

Recital rehearsal: Saturday, Nov 21, 11:30 am

Recital: Sat, Nov 21, 12:30 pm

Ages 12-17 (5 student limit)

Saturdays, Oct 3-Nov 21 • 1-2:20 pm • 8 wks

Tuition: \$150

Last day of class and recital will be combined with the adult class.

Combined class: Sat, Nov 21, 1:30 pm

Combined recital: Sat, Nov 21, 3 pm

Questions?

call 206.529.3668
e-mail studio@taproottheatre.org
visit www.taproottheatre.org
mail PO Box 30946
Seattle, WA 98113-0946