

A woman with a white headwrap and a red top with white floral patterns is looking directly at the camera. The background is a vibrant, multi-colored quilted pattern with squares in shades of red, blue, green, and black.

Gee's Bend

by Elizabeth Gregory Wilder

directed by Karen Lund

TAPROOT THEATRE
COMPANY
www.taproottheatre.org

Study Guide

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TAPROOT THEATRE
COMPANY

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

www.taproottheatre.org

Gee's Bend

By Elyzabeth Gregory Wilder

Directed by Karen Lund

Play Synopsis

From www.kcrep.org

This charming new play is based on the true story of the women of Gee's Bend, Alabama and the magnificent quilts they create which *The New York Times* has called "some of the most miraculous works of modern art America has produced." Born into poverty and hardship, Sadie Pettway, like other young girls of Gee's Bend, learned to quilt at her mother's side. Considered a domestic responsibility it was also a welcome respite from the harsh realities of racial indignities, spousal abuse, isolation, and despair. Infused with hauntingly beautiful gospel melodies and spanning over fifty years and three generations, we watch as Sadie grows from innocent young girl to talented and respected American artist.

Cast

Tracy Michelle Hughes	Nella Pettway
Samantha Rund	Sadie Pettway
Faith Russell	Alice/Asia Pettway
Geoffery Simmons	Macon Pettway

The Setting

Gee's Bend, Alabama,
1939, 1965, & 2000

Elyzabeth Gregory Wilder

From www.ardentheatre.org, www.genesisfoundation.org



Born and raised in Mobile, Alabama, playwright Elyzabeth Gregory Wilder graduated from high school early, and immediately moved to New York City to pursue her acting career.

While starring in a small production of *And the Tide Shall Cover the Earth*, Elyzabeth met Roger McFarland, executive director of Broadway Care. McFarland helped Elyzabeth become better acquainted with the New York theatre community, and it was around this time that upon a suggestion from Wendy Wasserstein herself, Elyzabeth began writing plays. Wilder claims she had always been fond of writing short sketches and monologues for herself to use during auditions.

Her first play was produced as a reading at the Blackjack Festival of New Plays when Wilder was only 17 years old. She graduated from NYU in 2004 and soon after moved to LA to find more writing opportunities.

Other Works by Elyzabeth Gregory Wilder

From www.doollee.com, www.theaterdogs.net

The First Day of Hunting Season, The Theory of Relativity, Jubilee, Tales of An Adolescent Fruit Fly, Fresh Kills, In Ocean Springs, Hot Blooded: New Monologues from the Members of Youngblood, The Spirit of Ecstasy, The Furniture of Home, The Bone Orchard

Elyzabeth recently received the 2008 Elizabeth Osborn New Play Award for an emerging playwright. This award was based mainly on *Gee's Bend*, which was commissioned by the Alabama Shakespeare Festival's Southern Writers Project. There was a staged reading of the play during the project's 2006 Festival of New Plays, and the fully-staged premiere occurred in January, 2007 at the Alabama Shakespeare Festival. Prior to writing the play, Elyzabeth traveled to *Gee's Bend* to interview the women of the town who are currently being recognized for their magnificent quilts, created across several generations in their isolated, closely-knit community.

Wilder's initial goal was simply to collect anecdotes about life and quilt making. "I wanted to know what was going on in these women's lives while they were making the quilts," she said. "What stories could they tell?" What resulted was a historically and culturally rich, emotional play about family values, perseverance, and character. While interviewing Mary Lee Bendolph, a *Gee's Bend* native and a now famous quilting artist, Elyzabeth was told to "Just write it honest." Wilder later said "That was my promise to her. I just hope my love for these women and these stories can be seen in the work."

She has been working as a writers' assistant for CBS television on *Club House*. She is also a member of Youngblood, the Ensemble Studio Theatre's program for writers under 30.

An Inside Look

From Daytona Strong, Communications Manger at TTC



Taproot Theatre Company opens its 2009 Mainstage season this month with the regional premiere of Elyzabeth Gregory Wilder's celebrated play, *Gee's Bend*, a story of courage and hope spanning over 60 years in the African American community of Gee's Bend, Alabama.

Corresponding with Black History Month, this play captures the rich story of the women of Gee's Bend, Alabama, many of whom are descendants of the slaves who used to live on the plantation located there. The women of this community have become known for their distinctive quilts: pieces of old, tattered clothing transformed into works of art that are now displayed in museums.

"Them quilts could tell stories these people'll never know," says the main character, Sadie, whom we see grow up throughout the course of the play. "Little pieces of our lives sewn up in those quilts. Little pieces of our history. We made them, cause we had nothing else."

"I think this play comes at the perfect time in our country's history," said director Karen Lund, "especially with the tough economic issues ahead for everyone. The people of Gee's Bend faced these same issues repeatedly and have prevailed. With President Obama being sworn in, it's also a great time for us to look back at the tragedy of our past racial relations and begin to celebrate how far we've come."

Gee's Bend is the celebrated play that won the playwright the 2008 M. Elizabeth Osborn New Play Award from the American Theatre Critics Association. It premiered at the Alabama Shakespeare Festival in January 2007, and has received strong positive audience response.

The play speaks to the courage and hope of people who've fought for equality in times of segregation, and those who've persevered through economic difficulties. During the time the play is set, the people of Gee's Bend are so poor they reuse scraps of fabric to create quilts and put newspaper on their walls to keep out the drafts. The main character, Sadie, is inspired when she encounters Martin Luther King, Jr., and is determined to take a stand for equality, no matter the cost.

"It's very encouraging to see that this community has repeatedly faced challenges and triumphed over them, and that this small rural area has become world renowned for the way the people stand up against every type of problem—from slavery to economic depression to racial discrimination, and even now to modernity and how they're dealing with modern times," said Lund.

The History of Gee's Bend

From The Quilts of Gee's Bend

Gee's Bend is a nearly forgotten community in Alabama that is only 5 miles across and 7 miles deep. Three sides of the community are bordered by the Alabama River as it bends sharply in its path. The fourth side doesn't provide an easy entrance either, as there are more rivers and unpaved road leading the way. The inhabitants are descendants of slaves who worked that land and then bought it once freed. Below is a timeline of the community and its people, hopefully giving a better understanding of their struggles.

- 1824: Joseph Gee dies; heirs contest inheritance of his plantation.
- 1845: Gees sell plantation and 101 slaves to their relative Mark Pettway of Halifax North Carolina.
- 1861: Pettway dies
- 1861-65: Civil War. After war, many freed Pettway slaves become tenants on plantation.
- 1895: Pettways sell plantation.
- 1900: Former Pettway plantation bought by Tuscaloosa, AL lawyer Adrian Van de Graaff.
- 1922: Price of cotton falls to pennies per pound. 60 Bend families are advanced money by a Camden merchant E.O. Rentz, who holds their cotton in exchange for loans to buy farm supplies and dry goods.
- 1932: Rentz dies and his heirs foreclose on Bend families, removing food, livestock, and property.
- 1934-35: Federal and state relief programs provide farm assistance.
- 1937-40: Federal government builds a school, a store, a cotton gin, a mill, a clinic, and about 100 new homes. Give loans to Bend residence to purchase houses, founds Gee's Bend Farms cooperative.
- 1949: Post Office opens. Congress names town Boykin after white congressman.
- 1950s (early): Gee's Bend Farms cooperative shuts down
- 1962: Congress orders construction of dam and lock at Miller's ferry to flood Alabama River at Gee's Bend
- 1960s (mid): Electricity comes to local homes
- 1965: Martin Luther King Jr. preaches at Gee's Bend Pleasant Grove Baptist church. Many residents participate in Selma march and seek to register to vote in Camden. Ferry service is terminated.
- 1966: Freedom Quilting Bee founded in Rehoboth
- 1968: King assassinated, Gee's Bend mules pull the wagon with his casket in Alabama.
- 1970: Miller's Ferry Lock and Dam officially opens
- 1970s (mid): Water and telephone service are officially established throughout Gee's Bend
- 1975: Boykin High School closes; students are bused to Pine Hill
- 1979: Students begin bussing 50 miles to Annemarie after Pine Hill school burns
- 1992: Alabama's Black Belt elects it's first African American congressman since Reconstruction
- 1990s (late): Plans to build new ferry and reestablish service on the Alabama River between there and Camden

Civil Rights Timeline

From www.cnn.com/EVENTS/1997/mlk/links.html, <http://www.infoplease.com/spot/civilrightstimeline1.html>

1948: President Truman issues executive order outlawing segregation in U.S. military.

1952: Racial, ethnic barriers to naturalization removed by Immigration and Naturalization Act.

1954: U.S. Supreme Court declares school segregation unconstitutional in *Brown v. Board of Education of Topeka* ruling.

1955: Rosa Parks refuses to move to the back of a Montgomery, Alabama, bus as required by city ordinance; boycott follows and bus segregation ordinance is declared unconstitutional.



Federal Interstate Commerce Commission bans segregation on interstate trains and buses.

1956: Coalition of Southern congressmen calls for massive resistance to Supreme Court desegregation rulings.

1957: Arkansas Gov. Orval Ruben uses National Guard to block nine black students from attending a Little Rock High School; following a court order, President Eisenhower sends in federal troops to ensure compliance.

1960: Four black college students begin sit-ins at lunch counter of a Greensboro, North Carolina, restaurant where black patrons are not served.

Congress approves a watered-down voting rights act after a filibuster by Southern senators.

1961: Freedom Rides begin from Washington, D.C., into Southern states.

1962: President Kennedy sends federal troops to the University of Mississippi to quell riots so that James Meredith, the school's first black student, can attend.

The Supreme Court rules that segregation is unconstitutional in all transportation facilities.

The Department of Defense orders full integration of military reserve units, the National Guard excluded.

1963: Civil rights leader Medgar Evers is killed by a sniper's bullet.

Race riots prompt modified martial law in Cambridge, Maryland.

Dr. Martin Luther King Jr. delivers "I Have a Dream" speech to hundreds of thousands at the March on Washington.



Church bombing in Birmingham, Alabama, leaves four young black girls dead.

1964: Congress passes Civil Rights Act declaring discrimination based on race illegal after 75-day long filibuster.

Three civil rights workers disappear in Mississippi after being stopped for speeding; found buried 6 weeks later.

Riots in Harlem, Philadelphia.

1965: March from Selma to Montgomery, Alabama, to demand protection for voting rights; two civil rights workers slain earlier in the year in Selma.

Malcolm X assassinated.

Riot in Watts, Los Angeles.

New voting rights act signed.

1966: Edward Brooke, R-Massachusetts, elected first black U.S. senator in 85 years.

1967: Riots in Detroit, Newark, New Jersey.

Thurgood Marshall first black to be named to the Supreme Court.

Carl Stokes (Cleveland) and Richard G. Hatcher (Gary, Indiana) elected first black mayors of major U.S. cities.

1968: Martin Luther King Jr. assassinated in Memphis, Tennessee while standing on the balcony outside his hotel room; James Earl Ray later convicted and sentenced to 99 years in prison.

Poor People's March on Washington -- planned by King before his death -- goes on.



1973: Maynard Jackson (Atlanta), first black elected mayor of a major Southern U.S. city.

1975: Voting Rights Act extended.

1978: Supreme Court rules that medical school admission programs that set aside positions based on race are unconstitutional (Bakke decision).

1979: Shoot-out in Greensboro, North Carolina, leaves five anti-Klan protesters dead; 12 Klansmen charged with murder.

1983: Martin Luther King Jr. federal holiday established.

1988: Congress passes Civil Rights Restoration Act over President Reagan's veto.

1989: Army Gen. Colin Powell becomes first black to serve as chairman of the Joint Chiefs of Staff.

1989: L. Douglas Wilder (Virginia) becomes first black elected governor.

1991: Civil rights museum opens at King assassination site in Memphis.

1992: The first race riots in decades erupt in south-central Los Angeles after a jury acquits four white police officers for the videotaped beating of African American Rodney King.

1994: Byron De La Beckwith convicted of 1963 Medgar Evers assassination.

1995: Supreme Court rules that federal programs that use race as a categorical classification must have "compelling government interest" to do so.

1996: Supreme Court rules consideration of race in creating congressional districts is unconstitutional.

2003: In the most important affirmative action decision since the 1978 Bakke case, the Supreme Court (5-4) upholds the University of Michigan Law School's policy, ruling that race can be one of many factors considered by colleges when selecting their students.

2005: The ringleader of the Mississippi civil rights murders, Edgar Ray Killen, is convicted of manslaughter on the 41st anniversary of the crimes.

Rosa Parks dies at age 92

2006: Coretta Scott King dies of a stroke at age 78.

2008: Senator Edward Kennedy introduces the Civil Rights Act of 2008. Some of the proposed provisions include ensuring that federal funds are not used to subsidize discrimination, holding employers accountable for age discrimination, and improving accountability for other violations of civil rights and workers' rights.

The Quilts of Gee's Bend

From www.quiltsofgeesbend.com; www.ardentheatre.org

African Roots

The type of quilt making found in Gee's Bend is of the African-American style. This style is considered unique among others found elsewhere in the United States. The most obvious reason for this is the overt African influence. The use of symbols, asymmetry, bright colors, and vertical piecing are techniques that hark back to African textile creations of years ago. Many of the symbols found in these quilts have also been traced back to religious symbols native to a multitude of African tribes. So although these quilts signify their personal pasts and hopes for a future, these women still respect the culture from which they originated.

The "Inspiration"

These quilts were not originally created as pieces of art—whether for wall hangings or theatrical inspiration. In fact, the quilts were made out of necessity. The very culture that these women were raised in taught them that everything had a use and many of them did not know the meaning of the words "waste" or "trash." So when the nights became cold each winter, the women would scrounge what small scraps of fabric they could find and fashion a blanket to put on the beds of their children and themselves. The inspiration for this approach to construction came from the equally as innovative approach to housing insulation—using layers of paper found in newspapers or magazines. These scraps for the quilts usually consisted of outgrown or worn-out clothes or leftover fabric from sewing projects. These wonderful pieces of art were simply thought of as creative methods of keeping a family warm until 1966. It was then that these women realized that the magic and beauty of the quilts came more from what went into them rather than what came out.

In the Public Eye

It was a common practice in these small communities of quilt makers to "air out" their quilts every spring. For members of the community, this became a time to study other's methods or designs so that they may have inspiration the next winter. However, in 1966, another set of eyes caught a glimpse of these soon to be masterpieces. Father Francis Walter saw something more than function in these quilts. He saw a passion and a history unique to these people. But perhaps more importantly to them, he saw a way to relieve them of their economic dependency on wealthy whites across the river. Walter, a Civil Rights worker, proposed the idea of marketing and selling these quilts to stores in larger cities in the hopes that these women would soon become self-sufficient economically doing what they loved. Working in conjunction with many volunteers and a woman named Estelle Witherspoon (The Freedom Quilting Bee's first president), he was able to get the quilts of small, run-down towns into the Smithsonian Institution. This exposed the work of these women to the world, but also inspired stores such as Sears, Bloomingdales, and Saks Fifth Ave. to sign contracts with them to manufacture and sell their designs. But the true artistic appeal of these quilts was not discovered until as late as 1998. Up until then, the patterns exposed to the public were basic and simple compared to the quilts that each family kept for themselves and their future generations. It was the perseverance of collector William Arnett that led to the recent revival of quilt making as artistic expression.

Below are some of the traditional patterns that are specifically Gee's Bend. These have adapted, changed and developed as generations have created their own variations.



Housetop



Bars & Blocks



Bricklayer



Flying Geese



Gee's Bend

Set design by Mark Lund



Faith Russell, Tracy Michelle Hughes, Geoffery Simmons and Samantha Rund

Production Team	
Director	Karen Lund
Sound & Scenic Designer	Mark Lund
Costume Designer & Costume Shop Manager	Sarah Burch Gordon
Stage Manager	Anne Hitt
Lighting Designer	Richard Schaefer
Props & Master Electrician	Dustin Morache
Dramaturg	Katrina Moore
Assistant Stage Manager	Elizabeth Cocco
Dresser	Carla Moar
Light Board Operator	Brett Affleck-Aring
Sound Board Operator	Nathan Gemmet
Dialect Coach	Gin Hammond
Music Director	Edd Key

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 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

Online Resources:

The Quilts of Gee's Bend: <http://www.quiltsofGeesbend.com>

Freedom Quilting Bee: <http://www.ruraldevelopment.org/FQB.html>

Wikipedia Article on Gee's Bend: http://en.wikipedia.org/wiki/Gee%27s_Bend

Books:

The Quilts of Gee's Bend: Masterpieces from a Lost Place

By: William Arnett, Alvia Wardlaw, Jane Livingston, & John Beardsley; Tinwood Books, 2002

Gee's Bend: The Architecture of the Quilt

By: Paul Arnett, William Arnett, Bernard Herman, Maggi Gordon, Diane Mott, Dilys Blum, Lauren Whitley, Amei Wallach, & Joanne Cubbs; Tinwood Books, 2006

Multimedia:

NPR story on Gee's Bend: <http://www.npr.org/templates/story/story.php?storyId=4184856>

Video of Gee's Bend Women singing gospel in Kansas City: <http://www.youtube.com/watch?v=uf2Bcfc-pYY>

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 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 it is important to them.
- 2) Give students time in the library to research the Civil Rights Movement, the South, and the 1960s. 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 *Gee's Bend* 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.



EALRs

By attending Taproot Theatre's production of *Gee's Bend*, 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

Gee's Bend 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 *Gee's Bend* at Taproot Theatre

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

Preview Opportunities

Jan. 28 th	7:30 p.m. Performance
Jan. 29 th	7:30 p.m. Performance
Jan. 31 st	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 ½ 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 objectionable material, call Alicia at 206.529.3668 or e-mail her at alicia@taproottheatre.org.

Objectionable Content:

Racial discrimination, talk of abuse

TAPROOT THEATRE

ACTING STUDIO

If you've always wanted to be on stage...it's time to act!

Class Schedule Spring Quarter 2009



YOUTH CLASSES Class Code

Story Drama **09-SSD**
Young actors will create their own imaginative play! This class will focus on the imaginative art of storytelling. Students create characters that take them on an amazing adventure! Parents are invited to the last class to see what they've been working on.
Ages 4-6. 6 weeks, \$185.
Saturdays, April 18-May 23, 10-11:30 a.m. GFC

Dramatic Adventures **09-SDA**
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!
Ages 6-9. 6 weeks, \$195.
Saturdays, April 18-May 23, 10-11:30 a.m. GFC

Spring Break Camp
Session 1: Ages 7-11 **09-SPBC I**
Session 2: Ages 12-17 **09-SPBC II**
Students will sample a buffet of acting skills such as improv, stage combat, Shakespeare and musical theatre in this one-week adventure! Parents will enjoy a presentation on the final day of camp.
Ages 7-17. 1 week, \$265.
Mon-Fri, March 30-April 3, 10 a.m.-4 p.m. TTC
Performance: Fri., April 3, 3 p.m. TTC

Session 3: Ages 4-6 **09-SPBC III**
Especially for our youngest Actors! Students ages 4-6 will create an original performance while learning the building blocks of acting.
Ages 4-6. 1 week, \$175.
Mon-Fri, March 30-April 3, 10 a.m.-2 p.m. GFC
Performance: Fri., April 3, 1 p.m. GFC

Youth on Broadway **09-SYOB**
Students will experience singing, dancing and acting! They will work with songs and scenes from Broadway favorites, focusing on acting a song. This class is perfect for all levels of experience.
Ages 9-17. 7 weeks, \$200.
Tuesdays, April 14-May 26, 6-8 p.m. GFC



Space is still available in our
Midwinter Break Camp Feb. 16-20!
Visit our website for more information

For more class information visit www.taproottheatre.org, call 206.529.3668, or e-mail studio@taproottheatre.org