

*Based on the best-selling  
book by Mitch Albom.*

# Tuesdays with **Morrie**

**By Jeffrey Hatcher  
& Mitch Albom**

**Directed By Karen Lund**

**TAPROOT THEATRE**  
COMPANY  
[www.taproottheatre.org](http://www.taproottheatre.org)

**Study Guide**

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**TAPROOT THEATRE**  
C O M P A N Y

204 N. 85<sup>th</sup> St., Seattle, WA 98103  
www.taproottheatre.org

# Tuesdays with Morrie

By Jeffrey Hatcher &  
Mitch Albom

Based in the book by Mitch Albom  
Directed by Karen Lund

## Play Synopsis

Mitch Albom’s favorite college professor is Morrie Schwartz and he takes all of Morrie’s offered classes while in college. Upon graduation, Mitch promises to keep in touch, but gets wrapped up in his own career and life. About 16 years later, Mitch sees an interview of Morrie on *Nightline* and is inspired to seek out his old mentor who has now been diagnosed with ALS, or Lou Gehrig’s Disease. When Mitch loses his job as a journalist, he begins visiting Morrie every Tuesday. During their time together they discuss family, finances, forgiveness, and everything in between. In this final class, Morrie offers Mitch some of the greatest lessons life can offer.

## Cast

Aaron Lamb  
Nolan Palmer

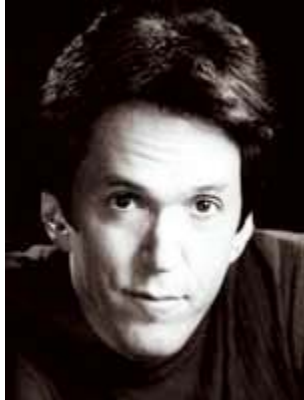
**Mitch Albom**  
**Morrie Schwartz**

## The Setting

Massachusetts,  
1979-1995

## Mitch Albom

From [http://www.saydetroit.org/mitch\\_albom.htm](http://www.saydetroit.org/mitch_albom.htm)



Born May 23, 1958. After receiving a B.A. in sociology from Brandeis University, Albom then attended Columbia University and received an M.J. and an M.B.A. After this thorough schooling he decided to enter the field of journalism. He wrote

for the *Queens Tribune*, *The Philadelphia Inquirer*, and *The Fort Lauderdale News and Sun Sentinel* from 1981-1985. Experience in these markets seasoned the young writer, for when he arrived in Detroit in 1985, his career took flight.

In 1995, he re-encountered Morrie Schwartz, a former college professor who was dying of ALS. His visits with Schwartz would lead to the book "Tuesdays with Morrie", which moved Mitch away from sports writing and began his career as an internationally recognized author. "Tuesdays with Morrie" is the chronicle of Mitch's time spent with his beloved professor. As a labor of love, Mitch wrote the book to help pay Morrie's medical bills. It spent four years on the New York Times Bestseller list and is now the most successful memoir ever published. His first novel, "The Five People You Meet in Heaven," is the most successful US hardcover first adult novel ever. For One More Day, his most recent, debuted at No.1 on the New York Times Bestseller List and spent nine months on the list. In October 2006, "For One More Day" was the first book chosen by Starbucks in the newly launched Book Break Program, which also helped fight illiteracy by donating one dollar from every book sold to Jumpstart.

All three of Albom's best sellers have been turned into successful TV movies. Oprah Winfrey produced the film version of Tuesdays With Morrie in December 1999, starring Jack Lemmon and Hank Azaria. The film garnered four Emmy

awards, including best TV film, director, actor and supporting actor. The critically acclaimed Five People You Meet in Heaven aired on ABC in winter, 2004. Starring Jon Voight, the film was the most watched TV movie of the year, with 19 million viewers. Most recently, Oprah Winfrey Presents Mitch Albom's "For One More Day" aired on ABC in December 2007 and earned Ellen Burstyn a Screen Actors Guild nomination.

Albom wrote the screenplay for both For One More Day and The Five People You Meet in Heaven, and is an established playwright, having authored numerous pieces for the theater, including the off-Broadway version of Tuesdays With Morrie which has seen over seventy productions across the US and Canada.

He has founded three charities in the metropolitan Detroit area: The Dream Fund, established in 1989, allows disadvantaged children to become involved with the arts. A Time To Help, founded in 1998, brings volunteers together once a month to tackle various projects in Detroit, including staffing shelters, building homes with Habitat for Humanity, and operating meals on wheels programs for the elderly. Super All Year Detroit is Mitch's most recent effort, is an umbrella program to fund shelters and care for the homeless in his city. He also raises money for literacy projects through a variety of means including his performances with The Rock Bottom Remainers, a band made up of writers. Mitch serves on the boards of various charities and, in 1999, was named National Hospice Organization's Man of the Year.

Albom is an internationally renowned and best-selling author, journalist, screenwriter, playwright, and radio and television broadcaster. His books have collectively sold over 26 million copies worldwide; have been published in 50 territories and 42 languages around the world; and have been made into Emmy Award-winning and critically-acclaimed television movies. He writes a regular syndicated column through the Detroit Free Press, hosts a syndicated radio show, and appears regularly on ESPN's "The Sports Reporters."

## Jeffery Hatcher

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From <http://www.playscripts.com/author>



Born in 1958, Jeffery is married with one son. Currently living in New York, he is one of America's most prolific playwrights. Hatcher grew up in Ohio before attending New York University to study acting. After a brief career on stage,

he turned his hand to writing. His many award-winning original plays have been performed on Broadway, off-Broadway, and regionally across the US and abroad. His biography is as follows: Broadway: *Never Gonna Dance* (book). Off-Broadway: *Three Viewings*, *Scotland Road*, *The Turn of the Screw*, *Neddy*, *Tuesdays with Morrie* (with Mitch Albom), and *Murder by Poe*. Cincinnati Playhouse: *Scotland Road*, *The Turn of the Screw*, *Everything's Ducky* (with Bill Russell and Henry Krieger). Mr. Hatcher's other plays include *To Fool the Eye*, *Mercy of a Storm*, *Korczak's Children*, *One Foot on the Floor*, *Pierre*, *The Servant of Two Masters*, *The Fabulous Invalid*, and *Work Song* (with Eric

Simonson). Theaters that have produced Mr. Hatcher's work include Manhattan Theatre Club, Primary Stages, The Old Globe, Yale Rep, The Guthrie, Milwaukee Rep, Philadelphia Theatre Company, Actors Theater of Louisville, City Theater, Children's Theater Company, South Coast Rep, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Florida Stage, Florida Studio Theater, Repertory Theater of St. Louis, Missouri Rep, Arizona Theater, Portland Stage, Denver Center, Intiman Playhouse, The Empty Space, and many others in the U.S. and abroad. His film adaptation of *Compleat Female Stage Beauty*, directed by Richard Eyre and starring Billy Crudup and Claire Danes, opened in October 2004. His screenplay *Casanova*, directed by Lasse Halstrom, is currently shooting in Venice. He is writing films for directors Steven Shainberg (*Secretary*) and Kim Pierce (*Boys Don't Cry*). He has written for the Peter Falk TV series *Columbo* and has won grants and awards from the National Endowment for the Arts, Theatre Communications Group, Lila Wallace Fund, Rosenthal New Play Prize, Frankel Award, and others. *A Picasso* won Philadelphia's 2003 Barrymore Award for Best New Play. Mr. Hatcher is a member of New Dramatists, The Playwrights' Center, WGA, and the Dramatists Guild.

## **Plot Summary**

From <http://litsum.com/tuesdays-with-morrie/>

*Tuesdays with Morrie* is a true story about sportswriter Mitch Albom and his favorite college professor Morrie Schwartz. During Albom's undergraduate years at Brandeis University, when he takes every class taught by his mentor, he and Schwartz form a bond that goes beyond the typical student/teacher relationship.

After graduation, Albom promises to stay in touch with his professor and moves to New York City with the intention of pursuing a career as a professional musician. He spends several frustrating years working odd jobs and wondering what he is doing wrong. He loses touch with all of his college friends and with Schwartz. His musical dreams are dying a frustrating death, and he feels like a failure for the first time in his life.

Around that time, a favorite uncle passes away from cancer at the age of forty-four. This frightens Albom into action. He returns to school and earns graduate degrees in journalism and business administration from Columbia University in New York. Albom accepts a job as a sports writer and begins working long, grueling hours, determined not to end up at a corporate job he hates like his uncle did. He bounces around the country working for different newspapers and magazines before finally settling at *The Detroit Free Press*, where his career really begins to take off.

As Albom's career grows, so do his income and his material possessions. The more he gets, the more he wants and the harder he works. During this time, he also gets married. His wife wants to start a family, and he promises her "someday." One evening while flipping channels on the television, Albom catches the introduction to *Nightline* and hears the name Morrie Schwartz. His long-forgotten favorite professor is the subject of a Ted Koppel interview. Albom watches in shock as he learns Schwartz is dying of ALS, or Lou Gehrig's disease.

Shortly after learning the diagnosis, Schwartz makes an important decision. He isn't going to hide behind his illness. He isn't going to be ashamed or afraid of dying. He's been a teacher all his life and decides he'll teach one final class, teaching his students how to die. That's where Schwartz's old student and friend Mitch Albom comes in. After seeing the *Nightline* interview, Albom visits Schwartz and makes another promise to keep in touch.

A few weeks later, Albom's newspaper goes on strike, and he is out of a job. Left with too much time on his hands and too many unsettling thoughts in his head, he returns to Massachusetts to see Schwartz. In fact, he returns to Massachusetts every Tuesday until the end of Schwartz's life.

After a couple of visits, Albom begins recording their talks, with Schwartz's permission and his encouragement. He wants to share this journey with the world and knows that Albom can help him reach beyond the walls to which his disease has confined him. For the next fourteen weeks, Schwartz and Albom discuss everything from regrets and death to money and marriage, from family to forgiveness. Their conversations and the insights they give into the way Schwartz has lived his life and accepts his death become the foundation around which *Tuesdays with Morrie* is written.

## **Lou Gehrig's Disease (ALS)**

From <http://www.alsa.org/als/what.cfm>

Amyotrophic lateral sclerosis (ALS), often referred to as "Lou Gehrig's Disease," is a progressive neurodegenerative disease that affects nerve cells in the brain and the spinal cord. Motor neurons reach from the brain to the spinal cord and from the spinal cord to the muscles throughout the body. The progressive degeneration of the motor neurons in ALS eventually leads to their death. When the motor neurons die, the ability of the brain to initiate and control muscle movement is lost. With voluntary muscle action progressively affected, patients in the later stages of the disease may become totally paralyzed.

A-myo-trophic comes from the Greek language. "A" means no or negative. "Myo" refers to muscle, and "Trophic" means nourishment—"No muscle nourishment." When a muscle has no nourishment, it "atrophies" or wastes away. "Lateral" identifies the areas in a person's spinal cord where portions of the nerve cells that signal and control the muscles are located. As this area degenerates it leads to scarring or hardening ("sclerosis") in the region.

As motor neurons degenerate, they can no longer send impulses to the muscle fibers that normally result in muscle movement. Early symptoms of ALS often include increasing muscle weakness, especially involving the arms and legs, speech, swallowing or breathing. When muscles no longer receive the messages from the motor neurons that they require to function, the muscles begin to atrophy (become smaller). Limbs begin to look "thinner" as muscle tissue atrophies.

The body has many kinds of nerves. There are those involved in the process of thinking, memory, and of detecting sensations (such as hot/cold, sharp/dull), and others for vision, hearing, and other bodily functions. The nerves that are affected when you have ALS are the motor neurons that provide voluntary movements and muscle power. Examples of voluntary movements are your making the effort to reach for the phone or step off a curb; these actions are controlled by the muscles in the arms and legs

The heart and the digestive system are also made of muscle but a different kind, and their movements are not under voluntary control. When your heart beats or a meal is digested, it all happens automatically. Therefore, the heart and digestive system are not involved in ALS. Breathing also may seem to be involuntary. Remember, though, while you cannot stop your heart, you can hold your breath - so be aware that ALS may eventually have an impact on breathing.

Although the cause of ALS is not completely understood, the recent years have brought a wealth of new scientific understanding regarding the physiology of this disease.

While there is not a cure or treatment today that halts or reverses ALS, there is one FDA approved drug, riluzole, that modestly slows the progression of ALS as well as several other drugs in clinical trials that hold promise.

Importantly, there are significant devices and therapies that can manage the symptoms of ALS that help people maintain as much independence as possible and prolong survival. It is important to remember that ALS is a quite variable disease; no two people will have the same journey or experiences. There are medically documented cases of people in whom ALS 'burns out,' stops progressing or progresses at a very slow rate.

## **Nightline**

From <http://www.wchstv.com/abc/nightline/>

ABC News' "Nightline" is television's most esteemed Late-Night news program. Since its debut on March 24, 1980, The half-hour program, which has provided viewers with in-depth reporting on one or more of the major stories in the news, airs weeknights from 11:35 p.m.--12:05 a.m., ET, on WCHS-TV8. "Nightline" evolved from the ABC News special broadcasts, "The Iran Crisis: America Held Hostage," which began November 8, 1979, four days after the American hostages were seized at the U.S. Embassy in Teheran, Iran.

Considered one of the most innovative programs in broadcast news, "Nightline" is known for its probing interviews, its coverage of global news events and many broadcast innovations such as live town meetings, a concept was first introduced in 1987. "Nightline's" correspondents are Chris Bury, John Donvan, Dave Marash and Michel Martin. For 21 years "Nightline" has been committed to providing extensive coverage of events around the globe.

"Nightline's" many notable interviews have included Nelson Mandela, Boris Yeltsin, former Philippine President Ferdinand Marcos in his first one-on-one interview after his exile, an exclusive interview with Libyan Colonel Muammar Qaddafi, former Chief Justice of the Supreme Court Warren E. Burger's first live television interview, former President of South Africa P.W. Botha and Nobel Peace Prize-winner Desmond Tutu in their first appearance together, President Clinton and former Presidents Bush, Reagan, Carter, Ford and Nixon, among many others.

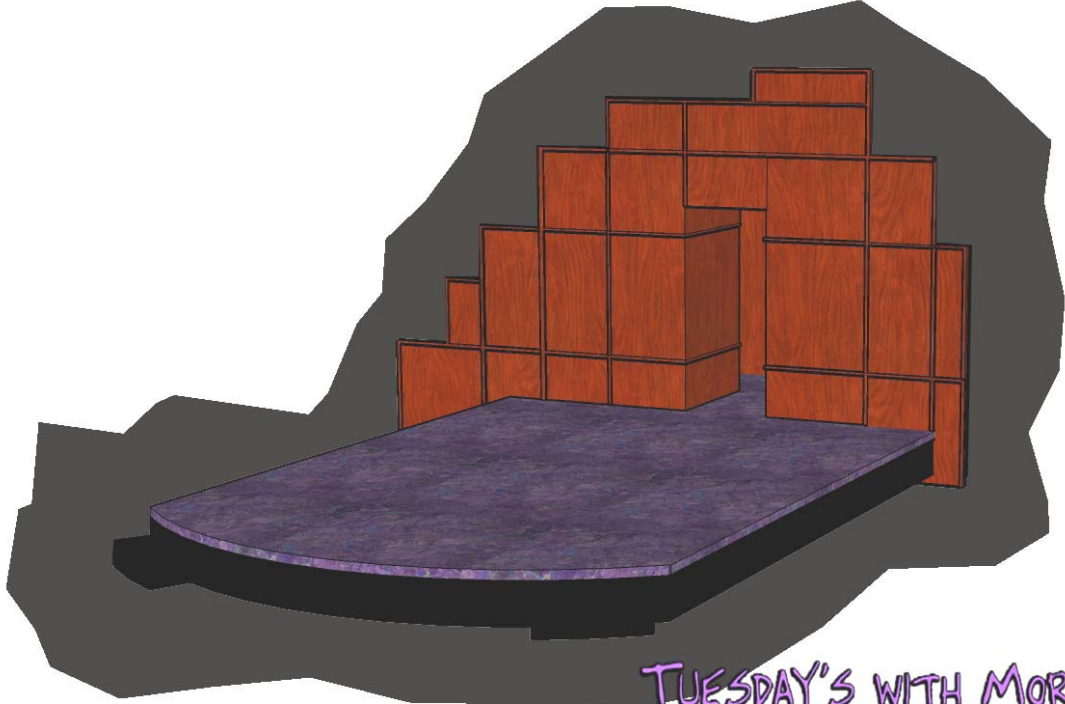
The first time "Nightline" originated abroad was in March, 1985, from Johannesburg, South Africa. It was a critically acclaimed and highly provocative week-long series which won the first Gold Baton ever presented in the history of the Alfred I. duPont-Columbia University Award, and was cited as "the most extraordinary television of the year." In 1990, "Nightline" returned to South Africa after five years to examine that nation, following Nelson Mandela's release from prison.

"Nightline" originated from Manila in February 1986, the week Philippine President Marcos was driven into exile. "Nightline in the Holy Land," which originated live from Israel, April 25-29, 1988, examined the Arab-Israeli conflict and prospects for peace in the Middle East. The series won a duPont-Columbia Award, the National Press Club's Hood Award, the Sigma Delta Chi Award, a National Headliner Award, the Overseas Press Club's Edward R. Murrow Award and two Emmys, among other honors.

In August, 1990, Mr. Koppel was the first Western journalist to report from Baghdad following Iraq's invasion of Kuwait, filing the first live reports, hostage interviews and video from Iraq, as well as conducting an exclusive interview with Iraqi Foreign Minister Tariq Aziz. "Nightline" broadcast extensive nightly coverage of the Gulf War in 1991, while Mr. Koppel anchored the program from Cairo, Amman, Baghdad, Geneva, Dhahran and Kuwait City. Mr. Koppel reported from Moscow in October, 1993, in a program entitled "Moment of Crisis: Anatomy of a Revolution." This broadcast, which has been honored with citations from the Overseas Press Club and the National Headliner Awards, examined the coup attempt in Russia from behind the scenes.

Ted Koppel and former "Nightline" producer Kyle Gibson are the authors of "Nightline: History in the Making and the Making of Television." Published by Times Books, it tells the inside story of a news program unique to broadcast television. Mr. Koppel is a veteran broadcast journalist who has been with ABC News for 36 years. Prior to joining "Nightline," he served for nine years as ABC's chief diplomatic correspondent. Previously he was ABC News' bureau chief in both the Hong Kong and Miami bureaus. Mr. Koppel is based in Washington, D.C.

Mr. Koppel and "Nightline's" correspondents, producers and editors have won every major award in broadcast journalism more than once, including six Peabody Awards, ten duPont-Columbia Awards, ten Overseas Press Club Awards, scores of Emmys and many others.



## TUESDAY'S WITH MORRIE

Set design by Mark Lund



Aaron Lamb as Mitch & Nolan Palmer as Morrie

Production Team	
Director	Karen Lund
Sound & Scenic Designer	Mark Lund
Costume Designer & Costume Shop Manager	Sarah Burch Gordon
Stage Manager	Joshua Strickler
Lighting Designer	Jody Briggs
Props & Master Electrician	Dustin Morache
Dramaturg	Ian Klein
Assistant Stage Manager	Brian Cordoba
Production Stage Manger	Anne Hitt
Light Board Operator	Alex Grennan
Sound Board Operator	Nathan Gemmet

### 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**

### **Further Reading**

*Surprised by Joy: The Shape of My Early Life* by C.S. Lewis

*My Mother Dying* by Hillary Johnson

*The Year of Magical Thinking* by Joan Didion

*Wouldn't Take Nothing for my Journey Now* by Maya Angelou

www.foronemoreday.com – information on Mitch Albom as well as his other works

### **Further Viewing**

*Tuesdays with Morrie* (1999) with Hank Azaria & Jack Lemmon

*Morrie Schwartz: lessons on living* (DVD)

Away from Her (DVD)

### **Other Works by Mitch Albom**

From [http://www.biblio.com/author\\_biographies/2225721/Mitch\\_Album.html](http://www.biblio.com/author_biographies/2225721/Mitch_Album.html)

*The Five People You meet in Heaven, Bo, For One More Day*

### **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 Lou Gehrig's Disease (ALS), Nightline, how to cope with death, and other notable people and events mentioned in the play. Ask them to find some aspects and elements of each item and discuss the impact on individuals, society and culture..
- 3) If you have time, walk through the characters and plot line of *Tuesdays with Morrie* 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 *Tuesdays with Morrie*, 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

## *Tuesdays with Morrie* Study Guide

This study guide is available on Taproot Theatre's website at <http://www.taproottheatre.org/study-guides/>.  
**Taproot encourages you to make copies and distribute the study guides to your class.**

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### **Preview *Tuesdays with Morrie* 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](mailto:marie@taproottheatre.org) for a pair of complimentary preview tickets.

### **Preview Opportunities**

March 25 <sup>th</sup>	7:30 p.m. Performance
March 28 <sup>th</sup>	2:00 p.m. Performance
April 2 <sup>nd</sup>	7:30 p.m. Performance

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### **Driving Directions to Taproot Theatre Company**

**From I-5:** Take the N. 85<sup>th</sup> St. exit. Go west on N. 85<sup>th</sup> 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. 85<sup>th</sup> St.**

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### **Bus Parking**

Heading west on 85<sup>th</sup>, pass Taproot Theatre (**204 N. 85<sup>th</sup> 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 85<sup>th</sup> 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 at 206.529.3668 or e-mail her at [alicia@taproottheatre.org](mailto:alicia@taproottheatre.org).

### **Objectionable Language:**

Ass



# TAPROOT THEATRE



ACTING STUDIO

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

## Class Schedule Spring Quarter 2009

### Story Drama

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.

### Dramatic Adventures

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.

### Youth on Broadway

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.

### Intermediate Acting

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

High school-Adults. 6 weeks, \$200.

Mondays, April 13-May 18, 7-9 p.m.

For more class information visit [www.taproottheatre.org](http://www.taproottheatre.org), call 206.529.3668, or e-mail [studio@taproottheatre.org](mailto:studio@taproottheatre.org)