

# encore

JUNE 2015

arts programs

Jun 5-28, 2015



رجل امرأة رجل

# THREESOME

مجموعة من ثلاثة أشخاص

By Yussef El Guindi

Directed by Chris Coleman



# GET WITH IT

Visit [EncoreArtsSeattle](http://EncoreArtsSeattle.com) for  
an inside look at Seattle's  
performing arts.

[EncoreArtsSeattle.com](http://EncoreArtsSeattle.com)



PROGRAM  
LIBRARY



BEHIND  
THE SCENES



ARTIST  
SPOTLIGHT



WIN IT



PREVIEWS

**encore**  
arts programs

## encore

arts programs

Paul Heppner  
Publisher

Susan Peterson  
Design & Production Director

Ana Alvira, Deb Choat,  
Robin Kessler, Kim Love  
Design and Production Artists

Marty Griswold  
Seattle Sales Director

Joey Chapman, Gwendolyn Fairbanks,  
Ann Manning, Lenore Waldron  
Seattle Area Account Executives

Mike Hathaway  
Bay Area Sales Director

Staci Hyatt, Marilyn Kallins,  
Terri Reed, Tim Schuyler Hayman  
San Francisco/Bay Area Account Executives

Brett Hamil  
Online Editor

Jonathan Shipley  
Associate Online Editor

Carol Yip  
Sales Coordinator

Jonathan Shipley  
Ad Services Coordinator

[www.encoreartsseattle.com](http://www.encoreartsseattle.com)

## CityArts

Leah Baltus  
Editor-in-Chief

Paul Heppner  
Publisher

Marty Griswold  
Associate Publisher

Dan Paulus  
Art Director

Jonathan Zwickel  
Senior Editor

Gemma Wilson  
Associate Editor

Amanda Manitch  
Visual Arts Editor

Catherine Petru  
Account Executive

Amanda Townsend  
Events Coordinator

[www.cityartsonline.com](http://www.cityartsonline.com)

## encore

media group

Paul Heppner  
President

Mike Hathaway  
Vice President

Erin Johnston  
Communications Manager

Genay Genreux  
Accounting

### Corporate Office

425 North 85<sup>th</sup> Street Seattle, WA 98103

p 206.443.0445 f 206.443.1246

[adsales@encoremediagroup.com](mailto:adsales@encoremediagroup.com)

800.308.2898 x113

[www.encoremediagroup.com](http://www.encoremediagroup.com)

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved.

©2015 Encore Media Group. Reproduction without written permission is prohibited.



## A New Orleans French Quarter Dining Experience



### Toulouse Petit Kitchen & Lounge



Fifth Most Popular Restaurant in the Nation, Tenth Most Popular in the World

— Trip Advisor's 2012 Traveler's Choice Award

Voted Best Neighborhood Bar

— DList Nightlife Awards 2014

Breakfast | Lunch | Happy Hour | Dinner | Late Night

601 Queen Anne Ave North, Seattle | [toulousepetit.com](http://toulousepetit.com) | 206.432.9069

# Henry



Ilse Bing, Garden wire, 1953. Gelatin silver print. Henry Art Gallery, gift of Yuri and Zoe Gurevich, 2012.91. © Estate of Ilse Bing.

ILSE BING: MODERN PHOTOGRAPHER  
5/2 – 10/18



Ilse Bing, Rooftops, 1935. Gelatin silver print. Henry Art Gallery, gift of Yuri and Zoe Gurevich, 2012.109. © Estate of Ilse Bing.

HENRY  
ART  
GALLERY

HENRY  
ART.ORG



# Contents



## Threesome 9

- 9 Title Page
- 10 Welcome to ACT
- 12 About the Play and Who's Who
- 19 ACT Partners
- 21 ACT Board & Staff

# KURT BEATTIE LOOKS BACK

BY KURT BEATTIE, ARTISTIC DIRECTOR

I first got involved with ACT as a patron back in the late Sixties, a young artist still in school at the University of Washington going to ACT productions. I remember most vividly *Waiting for Godot*, with Bill Ross, Robert Loper, Stanley Anderson, and Arne Zaslove. My debut at ACT was in 1975, in Brecht's *The Resistible Rise of Arturo Ui*, as the gangster Givola, a thinly veiled portrait of Hitler's right-hand man, Joseph Goebbels. And the show remains one of my favorite experiences in 40 years or so of witnessing and participating in ACT productions. Among other favorite shows at ACT that I was personally involved with as either a director, actor, or writer were Alan Ayckbourn's *A Chorus of Disapproval*; *Red Noses* by Peter Barnes; Steven Dietz' *God's Country* and *Becky's New Car*; the Young



© MARK GSELLMAN

ACT Company's adaptation of Homer's *The Odyssey*, performed for kids all over the state, and still produced around the country; as well as *The Pillowman*; *Ramayana*; *The Pitmen Painters*; and Tom Stoppard's *Rock'n' Roll*. But there are many more than these, if I had space to list them.

The 2015 season, my last as Artistic Director, has been chosen to demonstrate the sort of miraculous continuum that the art form itself represents, an on-going cultural meditation on how human beings live: what we have been, are, and possibly will become. So we are reviving one of the great plays from our past, by one of the

*The 2015 season, my last as Artistic Director, has been chosen to demonstrate the sort of miraculous continuum that the art form itself represents.*

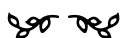
enduring great playwrights of the modern era, Tennessee Williams. And from there we begin looking forward to the future with Anne Washburn's brilliant, dystopian *Mr. Burns*, Jeanne Sakata's locally-steeped *Hold These Truths*, and two World Premieres: *Bloomsday*, by one of America's greatest contemporary playwrights and a beloved ACT colleague, Steven Dietz, and Seattle playwright Yussef El Guindi's funny and probing new play, *Threesome*. Each one of these plays, in its own way, is an immediate and highly imaginative description of our society and its place in the world today. My hope for the future of ACT is that it will continue to be what it has always been: courageous, entertaining, unpredictable, a font of new art and ideas that are renewing for the audience, a place of stellar performance and creation, and a theatre constantly interested in the living past, the presence of human life and art as it was lived and made and continues to be lived and made in the present.







**FRESH HANDMADE TORTILLAS  
SMOKED MEATS  
CHARRED VEGGIES  
PERFECT MARGARITAS  
AND TAQUITO HAPPY HOUR!**



Cantina Leña is a bright new spot in downtown Seattle to grab the perfect plate of addictive food with a scratch margarita or a cold Mexican beer!

**HOURS OF OPERATION**

Mon-Fri 11am-11pm

Sat & Sun 9am-11pm

happy hour during the week from 3-6pm  
and weekend brunch 9am-3pm

(206)519.5723  
2105 5th Ave, Seattle, WA 98121  
www.cantinalena.com

# A C O L L A B O R A T I V E T H E A T R E

Collaboration is key to success at ACT; in fact one might suggest the acronym “ACT” really stands for A Collaborative Theatre. Particularly since the advent of ACTLab in 2007 (then known as Central Heating Lab), ACT has become a hub of creative collaboration with a goal of fostering and supporting local artists and companies. Over the years since ACTLab first opened its doors, it has seen countless projects that have allowed ACT to build lasting relationships with theatre makers in the community.

In 2015 ACT joined the National New Play Network (NNPN) as an Associate Member, increasing our commitment to the promotion and production of new work for the American stage. The NNPN is the country’s foremost alliance of non-profit professional theatres, championing the development, production, and continued life of new plays. The missions of our two organizations are a perfect meld of philosophy and action: since ACT’s founding in 1965 we have produced close to 40 world premieres; and NNPN, since its founding in 1998, has supported more than 150 new plays nationwide through its Continued Life of New Plays Fund, which supports Rolling World Premieres. ACT is delighted to be the first LORT Theatre in the Pacific Northwest to join the NNPN, connecting us to theatre companies across the US, and bringing contemporary theatre— theatre of the moment—to our city.

The pages that follow are a sample of some companies and projects that have grown and developed within these walls.



Don Quixote & Sancho Panza: *Homeless in Seattle*  
© STEPHANIE MALLARD COUCH

## ESE TEATRO

Founded in 2010 and participating in ACTLab since 2011, the company empowers local Latino artists to create and produce professional theatre in both English and Spanish that explores language, history, and cultural roots. In addition to the development of new work, eSe restages and reimagines classic works of literature (including drama) for contemporary audiences. In ACTLab, eSe has held staged readings and full productions alike. Their first full production was Luis Alfaro's *Oedipus El Rey*, which was staged in The Eulalie Scandiuzzi Space in 2012. The work's passionate and striking execution demonstrated the company's great promise. Their collaboration with ACTLab has provided eSe experience working on larger-scale and more professional productions, and has launched their work to reach a broader audience. eSe brings fierce and ambitious creativity to ACTLab's stage, most recently in the 2014 production of *Don Quixote & Sancho Panza: Homeless in Seattle*. This original production developed through a series of staged readings and with input gleaned from extensive community outreach.

In addition to collaborating with ACT, eSe's Artistic Director Rose Cano has worked with ACT to establish the NW Latino Theatre Auditions, in partnership with the NW Regional Latino Theatre Alliance. Now in their second year, these auditions help bolster diversity in casting at theatres around the Northwest, and were recently hosted at ACT on April 18, 2015.

## THE SEAGULL PROJECT

Now a much-beloved resident company at ACT, The Seagull Project began as a simple group of actors with a shared passion for Chekhov. When Julie Briskman, founding Producer and co-Artistic Director of the Project, first approached ACT, she was simply looking for a stage on which she and her fellow actors could explore Chekhov's work. ACTLab provided the space and structural support needed for the company to take shape—and as The Seagull Project held open (public) rehearsals of *The Seagull*, they invited ACT's audiences into their exploration of the classic text. In January of 2013, The Seagull Project staged their production of *The Seagull* in The Falls Theatre. Met with great success, that first production planted the seed of what is now an exciting and ongoing collaboration: the company has established a goal of producing each of Chekhov's works at ACT and then, subsequently taking each of them abroad. In 2014, they traveled with *The Seagull* to Tashkent, where they performed on Chekhov's native soil. In early 2015, the company dove into *The Three Sisters*, kicking off the 2015 ACTLab season with their striking and beautiful production. The Seagull Project plans to take this production on the road, before returning to Seattle and bringing their next Chekhovian masterpiece to the ACTLab stage.



*The Seagull*  
© CHRIS BENNION

Robert Bergin, photo by John Ulman

ONSTAGE  
June 9 - July 3

# SLAUGHTER HOUSE-FIVE

KURT VONNEGUT

Book-It  
REPUTED THEATRE  
BOOK-IT.ORG

\$25 All tickets.  
All season.



## We treat the whole you.

Attentive care that considers  
every aspect of your health.

Naturopathic Medicine • Counseling  
Acupuncture • Ayurveda • Nutrition

**BASTYR CENTER**  
FOR NATURAL HEALTH  
*the teaching clinic of Bastyr University*

Healthy.BastyrCenter.net | 206.834.4100

CONTINUED ON PAGE 8



**BARD ON THE BEACH** SHAKESPEARE FESTIVAL  
TICKETS FROM \$26 CND

BMO Mainstage

**THE COMEDY OF ERRORS**

**KING LEAR**  
In collaboration with Theatre Calgary

Howard Family Stage

**LOVE'S LABOUR'S LOST**

**SHAKESPEARE'S REBEL** C.C. Humphreys

Under the Tents • Vanier Park, Vancouver, Canada  
June 4 – Sept 26  
1-877-739-0559 • bardonthebeach.org

GRAIN \ TO \ GLASS



**SALES & TASTING**  
**THURS-SAT NOON-8PM**  
CAPITOL HILL | SEATTLE, WA

**OOOLA**  
DISTILLERY

OOLADISTILLERY.COM

## THE 5TH AVENUE THEATRE

Each year, ACT and The 5th Avenue take turns selecting the next musical co-production for Mainstage. One artistic team presents an idea so they can look at budget, scope, and how it fits with other titles in their respective seasons, and then come to an agreement about what the next year's show will be. The goal is to find new, underrepresented, or even celebrated titles that neither organization could successfully produce on their own. With ACT's intimate theatre spaces, audiences have an opportunity to be up close with the art—a benefit for many wonderful musicals that may not be suited for the larger auditorium at The 5th Avenue Theatre. The close proximity of the two companies—located just two blocks from each other—makes it easy for 5th Avenue subscribers to travel up Union Street to ACT once a year.

*Vanities*, in 2011, was the inaugural co-production and the regional premiere of a new musical based on the 1975 hit play that ran for five years in New York. Three of Seattle's favorite musical ladies—Cayman Ilika, Jennifer Sue Johnson, and Billie Wildrick—brought a trio of lifelong Texas girlfriends to life for a 10-week run. 5th Avenue Executive Producer and Artistic Director David Armstrong has an eye for stories that have the potential to sing, and in 2012 he brought forward the idea of a world premiere musical with a creative team The 5th Avenue Theatre had been following for some time. Being a company dedicated to new works, ACT decided it was the right time to take on a project of that scale. A full year of workshops and three times the usual number of previews paid off: *First Date* was a runaway hit with Seattle audiences and then made it all the way to Broadway in 2013.

ACT's Artistic Director Kurt Beattie selected and directed the



*Jacques Brel is Alive and Well & Living in Paris*

© M. KITAOKA

musical *Grey Gardens* in 2013, performed in-the-round in ACT's Allen Theatre. Audiences in The Allen are never more than eight rows away from the stage, and being so close to the bizarre Beales and their dilapidated living space brought audiences right into their bedroom, close enough to see the steam rising from the corn on Big Edie's hot plate.

In 2014, the Off-Broadway smash *Little Shop of Horrors*, was a show that both organizations knew audiences would relish revisiting. Director Bill Berry assembled a top-notch cast and creative team to bring the songs and characters (and man-eating plants) you know and love to The Falls Theatre.

This year's production features a show that has made the final list of potential projects every year since this collaboration began. *Jacques Brel is Alive and Well & Living in Paris*, a musical revue celebrating the songbook of legendary singer/songwriter Jacques Brel, ran for four years Off-Broadway in the late 1960s and '70s. The emotional power of Brel's songs—including "Ne Me Quitte Pas," "Madeleine," "La Chanson de Jacky," and "Marieke"—has inspired hundreds of artists, from David Bowie and Neil Diamond to Celine Dion and Nirvana, to cover his work. David Armstrong, who has directed several productions of the piece in his career, takes us through this very special evening of classic songs and vignettes.



Kurt Beattie  
*Artistic Director*

Carlo Scandiuzzi  
*Executive Director*

ACT – A Contemporary Theatre presents

# THREESOME

مجموعه من ثلاثة أشخاص

By Yussef El Guindi

Directed by Chris Coleman

*Beginning Jun 5, 2015 • Opening Night Jun 11, 2015*

## CAST

Alia Attallah*	Leila
Quinn Franzen*	Doug
Karan Oberoi*	Rashid

## CREATIVE TEAM

Chris Coleman	Director
Alison Heryer	Costume Designer
Peter Maradudin	Lighting Designer
Casi Pacilio	Sound Designer
Brendan Patrick Hogan	Associate Sound Designer
JR Welden*	Stage Manager
Ruth Eitemiller	Production Assistant

Running Time: This performance runs approximately two hours. There will be one intermission.

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

## SHOW SPONSOR:



## THEATRE AND SEASON SPONSORS:



A Contemporary  
Theatre Foundation

ARTSFUND



BOEING

CityArts

KING FM 98.1

THE JOHN GRAHAM  
FOUNDATION

OKCTS9



KUOW  
94.9



The Norcliffe  
Foundation

TUXEDOS AND TENNIS SHOES  
CATERING AND BEVERAGES

The Seattle Times

the Stranger

SHUBERT  
FOUNDATION INC.

tdf

Katharyn Alvord Gerlich, Eulalie M. & Gian-Carlo Scandiuzzi, Nancy Alvord,  
Gregory & Diane Lind, Chuck Sitkin, Chap & Eve Alvord, Brian Turner & Susan Hoffman,  
David & Joyce Veterane, Eric & Margaret Rothchild

Audience members are cordially reminded to silence all electronic devices. All forms of photography and the use of recording devices are strictly prohibited. Please do not walk on the stage before, during, or after the show. Patrons wearing Google Glass must power down the device if wearing them in the theatre.



Kurt Beattie

# WELCOME to ACT

It's with great pleasure that ACT is co-producing Yussef El Guindi's delightfully provocative *Threesome* with Chris Coleman and Portland Center Stage. Since the premiere of Yussef's *Pilgrims Musa and Sheri in the New World*, and his co-authorship of *Ramayana* with Stephanie Timm, ACT audiences have fallen in love with his gift for storytelling, his expansive world view and intellect, and his wit. And now Portland has, too.

*Threesome* delves into the complexities of male/female relationships, sexuality, and cultural taboos, both from an American perspective and an Egyptian one. The play's young, attractive people, nestled in their plush many-threaded sheets, probably of the finest Egyptian cotton and most likely bought at Bloomingdale's, appear at first to be single-mindedly experimenting with sex, and, thanks to Yussef, with delicious comic ineptness. But what lies beneath is something else again, as in all of Yussef's plays: in *Threesome*, he demonstrates a gift for creating real characters who also are expressive of something larger than themselves. An ancient history somehow bleeds quietly from their young bones while they chat, and the dark currents of today's global struggles surge through their yearning for connection. Old wounds and new perspectives brew together in their sweat, and the result is theatrically and unpredictably exciting.

My thanks to Chris Coleman and his artistic team for delivering such a beautifully rendered first production of this play, and of course to Yussef El Guindi, for conceiving it with such humanity and fearlessness.

A handwritten signature in black ink that reads "Kurt Beattie". The script is fluid and cursive.

Kurt Beattie, Artistic Director

# COMING SOON TO ACT



## HOLD These TRUTHS

By Jeanne Sakata  
Directed by Jessica Kubzansky

Jul 17–Aug 16



Illustration by Barry Blankenship



Photo by Anthony White

### Dirty Jun 10–29

A smart and driven entrepreneur tries to create an ethical, philanthropic porn company, but can such a thing really exist in America? A fully-staged production selected from The Construction Zone 2014 series and co-presented with Washington Ensemble Theatre.



### Endangered Species Project Jul 13, Aug 10

Explore the great plays you seldom see. This summer features Brendan Behan's *The Hostage*, followed by George Bernard Shaw's *Getting Married*.



### The Construction Zone Jun 16, Aug 25

Caution—plays under construction! Join ACT and Live Girls! Theater for their second and third readings in 2015 of exciting new work before one of the selections for the series comes to the stage in the 2016 ACTLab season.



### Dance Like a Man Jul 24–Aug 9

Set in the world of Indian classical dance, Pratidhwani brings us Mahesh Dattani's story of relationships and human weaknesses framed by the age-old battle between tradition and youthful rebellion.



### 2015 ACT New Play Award Jun 27–28

The 2015 New Play Award recipient is Moby Pomerance, for *The Piano Men*, the true story of an American spy working on the Manhattan Project. The ACT New Play Award is sponsored by a \$20,000 gift from Gian-Carlo and Eulalie Scanduzzi.



Photo by Sue Corcoran

### The Love Markets Aug 15

A special one-night concert with The Love Markets, the acclaimed Weimar Berlin-inspired cabaret band. Lift your glass and enter the world of your dreams. "Irresistible... Intoxicating theatricality... A deliciously dark carnival." —*Seattle Magazine*



acttheatre.org | 206.292.7676 | 700 Union Street, Seattle





# A Note from Director Chris Coleman

In Yussef El Guindi's play *Threesome* we enter unfamiliar terrain: the bedroom of an Egyptian couple. Granted, one of those Egyptians was born and raised here in the States, but it's still a new experience. And the terrain we are traveling is made even

"Tell me it  
didn't change  
everything."

-LEILA,  
IN *THREESOME*

more intriguing by adding a third party to the landscape. With all that has happened since the Arab Spring, and the headlines we read every day about conflicts unfolding in the Middle East, a bedroom farce might seem an unlikely entry point to a conversation on the topic.

But Yussef El Guindi, the playwright, has a few things on his mind—only one of which is sex. Born in Cairo, raised in Cairo and London, and spending most of his writing career split between the U.S. and Egypt, Yussef views the

events of our day from a unique vantage point. The notion that relationships between a couple, relationships between men and women—and their bodies—can become such a flashpoint in the huge political and social battles being waged, is at the heart of the conversation he is taking on. It's layered, meaty, provocative material that I am extremely proud to bring to the Northwest in its world premiere. *Threesome* was developed at the JAW Festival at Portland Center Stage, and it is an honor to see its life continue to unfold here in Seattle.

# BENEATH THE SHEETS

## YUSSEF EL GUINDI ON *THREESOME*

BY MEGAN WRAPPE, COURTESY OF PORTLAND CENTER STAGE

Playwright Yussef El Guindi took a moment to shed some light on his provocative new play, *Threesome*, originally developed at Portland Center Stage's JAW: A Playwrights Festival in 2013. He answered these questions about *Threesome* from Egypt, where he was working on an adaptation of the Japanese epic *The Tale of Heike* with playwright Philip Kan Gotanda, along with another new play, *The Talented Ones*.

*How would you describe Threesome in three sentences?*

**YEG:** *Threesome* is essentially about a woman, Leila, trying to reclaim her own sexuality, and the province of her own body, after a violent sexual assault. If the first act is above-the-bedcover lightness, in the second act we slip beneath those bedcovers, so to speak, and learn about the emotional turmoil and devastation that informed the actions of the three characters in the first act. The physical bodies we are amused by initially become flayed to reveal the damaged emotional lives beneath later on.

*Could you tell us a little about how this story came about? What was your impetus for tackling this topic?*

**YEG:** My imagination, that slithers about out-of-conscious-sight most of the time, knows more about the plays I start writing than my conscious self does. I don't outline; I follow some impulse and see where it leads. So I sort of play catch-up with what my imagination starts spewing out onto the page. So with this play, without quite knowing what's what, I found two people in bed chatting. By the end of that first page, I realized they were waiting for a third person to join them in bed. Two or three pages in, and I had a sense of who these characters were, what was going on, and a sense of how it would end. While I don't outline, I do like to have a sense of the overall arc of a play. I usually get that pretty early on in the process.

What informs my plays is usually some abiding and festering sense of injustice about something. I came to understand the play was about a woman asserting her right to her own body—after being sexually assaulted. The character Leila is an Egyptian. During the Egyptian revolution, a number of women experienced sexual assaults in the crowd. My sense was that whatever the revolution brought about, it could not really call itself a revolution until the mindset, the societal license that unofficially sanctioned these assaults—at least among certain elements in that crowd—were radically changed. (There was also a strong countermovement that

arose among the protestors to address those assaults.)

As always when I write plays that involve Middle Eastern characters, I try to find parallels that a Western audience might be able to relate to. In this case, it would be that the violence some Egyptian women experience is also experienced by American women in other contexts. Straddling two worlds, I find the self-righteousness of some commentators on the Middle East a little galling as they attempt to paint a picture of the "Other," in this case Arabs and Muslims, as somehow being a special kind of animal. "They engage in this kind of reprehensible behavior," pundits will posit, "while we are so much more civilized and treat our women differently—with respect, and greater equality," et cetera. When the fact is, of course, that American women experience the exact same kind of violence, sexual and otherwise. There is male privilege and a diminution of women right here in the States as well, in spite of all the rhetoric and stated policies.

*The first act of Threesome starts out as a comedy, but you end up tackling such difficult subjects. Explain your use of comedy as an entryway in this play. How do you think it serves the way the story unravels for viewers?*

**YEG:** I didn't start out to write a comedy. I have sometimes begun a play with the intention of writing a comedy, but not with *Threesome*. In general, I have an amused point of view with most things I write about. I think we're funny as a species (almost as funny as cats). So even when I stray into dark areas, I still find human behavior weird and comical at times. The comedy in *Threesome* is situational. We become a little funnier when we're naked, and sexually awkward—in that we make ourselves so very vulnerable in those situations. A slight turn (new information, a different context) and that vulnerability can also then become heart-wrenching. But the intention was not to be funny. It's that the characters find themselves in a very awkward, and somewhat comical,



©GIGI IBRAHIM

# EGYPTIAN ARAB SPRING

Beginning in December 2010, unprecedented mass demonstrations against poverty, corruption, and political repression broke out in several Arab countries, challenging the authority of some of the most entrenched regimes in the Middle East and North Africa. Such was the case in Egypt, where in 2011 a popular uprising forced one of the region's longest-serving and most-influential leaders, President Hosni Mubarak, from power.

In Egypt, demonstrations organized by youth groups, largely independent of Egypt's established opposition parties, took hold in the capital and in cities around the country. Protesters called for Mubarak to step down immediately, clearing the way for free elections and democracy. As the demonstrations gathered strength, the Mubarak regime resorted to increasingly violent tactics against protesters, resulting in hundreds of injuries and deaths. Mubarak's attempts to placate the protesters with concessions, including a pledge to step down at the end of his term in 2011 and naming Omar Suleiman as vice president—the first person to serve as such in Mubarak's nearly three-decade presidency—did little to quell the unrest. After almost three weeks of mass protests in Egypt, Mubarak stepped down as president, leaving the Egyptian military in control of the country.

Although protesters in Egypt focused most of their anger on domestic issues such as poverty and government oppression, many observers noted that political change in Egypt could impact the country's foreign affairs, affecting long-standing policies. Central elements of Egypt's foreign policy under Mubarak and his predecessor as president, Anwar el-Sadat, such as Egypt's political-military alignment with the United States and the 1979 Egypt-Israel peace treaty, embraced by Egypt's leaders but unpopular with the Egyptian public, could be weakened or rejected under a new regime.

*From Encyclopaedia Britannica, by The Editors of Encyclopaedia Britannica.  
© 2015 by The Editors of Encyclopaedia Britannica.*

situation. When their situation shifts, so does the tone of the play.

There is a point in *Threesome* when what laughter there is ceases. We are smack-dab in the middle of two people's pain. It's a hard transition. But for me, the play is all of one piece. We just discover, as the play progresses, that what we laughed at sits atop a painful history.

*Would you speak a little about what it has been like being an Egyptian American during such a turbulent time in Egypt?*

**YEG:** I left Egypt when I was four. I returned to do my undergraduate degree there and have been back frequently since (I return once a year). Given that my formative years were spent outside Egypt, my perspective has always been that of a "khawaga" (foreigner). It is both my birthplace, a very familiar place, but it's also emotionally a very complicated place for me. Home, but not quite home. I have, of course, followed closely the ups and downs of life there, post-revolution. While I have experienced the country's vicissitudes on a visceral level, I am still not quite in the thick of it. Which is both a relief and a loss.

*It would be a very different experience to witness Threesome as a movie or television show, compared to seeing it live in a theatre. How much do you think about that when you're writing? Why do you think the live theatrical experience works as an effective vehicle for this story?*

**YEG:** I am first and foremost a writer for the stage, for all the usual reasons theatre artists give for live performances. It is live! It lives there and then, as you witness it. And as you witness it, you are in dialogue with the play unfolding. There is a direct and immediate interaction between theatre artists and audience, and that interaction informs the experience of the evening for both parties. While I have been involved in some film/TV projects, I still find those media somewhat impersonal. They reach wider audiences of course, which is nice, but I still prefer my storytellers to be in the same room with me in real time. Theatre will never go



away—in spite of reports of it being rushed into the emergency room now and again. The social intimacy of live performance speaks to something very primal in us.

With *Threesome* in particular, we are right there as the characters experience the sexual awkwardness that takes place. It makes that awkwardness—and the pain the characters expose to each other later on—all the more visceral. Film might give you an equally valid visceral ride (the close-up is very handy), but there's no substitute for live actors on stage playing their emotional selves in real time. Or wondering how to get a threesome going.

*The character of Leila is such a challenging and powerful role. Could you talk a little about your inspiration for this character?*

**YEG:** I come from a family of very strong women. While there is of course a strong paternal/patriarchal paradigm in place in a lot of areas around the world, including Egypt, I think it's a Western Orientalist tic to want to perceive Middle Eastern women as passive individuals waiting to be rescued by Western enlightenment. A lot of women from that region would beg to differ. The situation is much more complicated and nuanced on the ground. When one talks of writing three-dimensional Middle Eastern characters, one is really just talking about presenting characters that have their own moral agency (and are not mere background props for the Westerner-in-the-Middle-East narrative). Also, something as simple as having the right to engage in conversations that aren't fraught with the latest Western headlines about the region, or to fall into any of the tropes Westerners have of the region, and of the sexes there (e.g., all Middle Eastern women are fragile, abused, put-upon creatures, and somewhere in the play/film/TV show, the Arab/Muslim male is sure to slap her, because, well, according to these stories, that's just what Arab/Muslim males do. They can't help themselves. Or so we are led to believe).

I've wanted to introduce more layered and nuanced Middle Eastern characters in my plays. There seems to be a dearth of them in most entertainment in the West.

# THE BURQA

The *burqa* is a type of garment grouped into a category called *hijab*, an Arabic word which means “to veil or cover,” and which refers specifically to clothing that covers a woman's head and body. The *hijab* takes many forms. In Saudi Arabia, women wear a loose robe called *abaya* and a face veil called *niqab*. In nations like Tunisia or Turkey, Muslim women tend to wear only a headscarf. In Iran, all women are mandated to wear loose clothing—preferably a black or white robe called a *chador*—when going out, and are also instructed to wear either a full face veil or scarf. The Afghan *burqa*, the use of which was enforced by the Taliban, covers the entire body in loose clothing, with the face—including the eyes—covered, and only a grille for women to look through.

There is disagreement in Islamic circles about the extent to which the Quran advocates the wearing of the *burqa*, since it isn't specifically mentioned. Instead, men and women are instructed to dress and behave modestly in society. Modern-day Muslims look to the *hadith*, the collected traditions of life in the days of the prophet Muhammad, as the authority regarding the use of the *burqa*.

In recent years debates have been raised over whether the Western world should ban the *burqa*. These debates often assume that Muslim women are forced by men to wear it. In many Muslim countries, women lack equality and basic rights that other women enjoy; therefore, the *burqa* may seem to be just one more example of patriarchal control. There is also some evidence that women in particularly conservative countries are forced to wear a *burqa* or *niqab* out of fear of beatings, arrests, or honor killings. However, many women in strictly Islamic countries and Western countries alike have insisted to countless reporters that wearing a full body covering is their choice and their right. As faithful Muslims, they interpret their holy text to mean that their faces must be covered.

Many women also feel that the *hijab* isn't a tool of subjugation at all, but rather a means to equality. They feel that in public, they aren't judged on their appearance, that they are free from unwelcome male advances and objectifying leers. Additionally, some women say they continue to wear the veil for purposes of group identity, feeling that it is a badge of honor and solidarity in a world full of negative opinions about Islam.

© RAMA



## Who's Who in *Threesome*



**Alia Attallah** (*Leila*)  
A Minnesota native, Alia received her B.F.A. from the University of Minnesota/Guthrie Actor Training Program. In the years

that followed she acted in various professional projects, such as *King Lear* and Ibsen's *Ghosts*. In 2014, Alia received her M.F.A. in Acting from New York University. Some highlights of Alia's graduate career include being directed in Samuel Beckett's *Rockaby* by JoAnne Akalaitis, and appearing as Masha in Richard Feldman's (Juilliard) production of *The Seagull*. Alia has also studied in London, where she worked with John Barton (Royal Shakespeare Company) and studied clowning at the London Institute for the Performing Arts (LISPA). In 2010, Alia traveled to India to be part of a cultural immersion project focused on training American actors in the ancient discipline of Kathakali theatre. Under the tutelage of Ruben Polendo (NYU Abu Dhabi) and Guru Kal, she learned the 2,000-year-old practice of performing theatrical ballads from the Ramayana, Mahabharata, and Vedic texts. Alia also worked with Eve Ensler (author of *The Vagina Monologues*) on a performance festival in 2006. Alia is thrilled to be making her ACT debut, and to be in a city that takes drinking coffee so seriously!



**Quinn Franzen** (*Doug*) is very happy to be bringing this fabulous new play home to Seattle. A member of the Satori Group, Quinn

codeveloped and performed in *Returning to Albert Joseph*, *reWilding*, and *Fabulous Prizes*. Other Seattle credits include: Louis in *Angels in America*, Romeo in *Romeo and Juliet*, Frank in *Dirty Story* (Intiman Theatre Festival), Stapleton in *Hound of the Baskervilles* (Seattle Repertory Theatre), Cassio in *Othello*, Algernon in *Importance of Being Earnest* (Seattle Shakespeare Company), and the title role in *Crash* (Seattle Children's Theatre). He has done a number of smaller commercial and television projects, including a spot on NBC's *Grimm*. He has trained with Pig Iron, The Market Theatre in Johannesburg, Shakes and Co., and LAMDA. Quinn holds

a B.A. in theatre from Williams College. Next up: *Threesome* goes to 59e59 Theaters in NYC.



**Karan Oberoi** (*Rashid*) starred in the dramatic play *Masked* (Neptune Theatre), *The Importance of Being Earnest* (Brant Theatre), *The Laramie Project*

(Theatre Passe Muraille), *Dracula* (Casa Loma), and *Lovers and Other Strangers* (Alumnae Theatre). Select television credits include: *NCIS*, *Borealis*, *Combat Hospital*, *Covert Affairs*, *The Listener*, *The Border*, and the upcoming *Containment*. Select film credits include *Displacement* and *The Last Supper*.



**Yussef El Guindi** (*Playwright*) Yussef's most recent productions include *Ramayana* (co-adapted with Stephanie Timm) at ACT; *Pilgrims Musa*

and *Sheri in the New World* (winner of the Steinberg/American Theater Critics Association's New Play Award in 2012; Gregory Award, 2011; The Seattle Times' "Footlight Award" for Best World Premiere Play, 2011) at ACT, and at Center Repertory Company (Walnut Creek, CA), 2013; and *Language Rooms* (Edgerton Foundation New American Play Award, as well as ACT's New Play Award), coproduced by Golden Thread Productions and the Asian American Theater Company in San Francisco; at the Wilma Theater in Philadelphia (premiere); and at the Los Angeles Theater Center. *Our Enemies: Lively Scenes of Love and Combat* was produced by Silk Road Theater Project and won the M. Elizabeth Osborn Award. His plays, *Back of the Throat* (winner of L.A. Weekly's Excellence in Playwriting Award in 2006), as well as *Pilgrims Musa* and *Sheri in the New World*, *Jihad Jones* and *The Kalashnikov Babes*, *Such a Beautiful Voice is Sayeda's*, and *Karima's City*, have been published by Dramatists Play Service. The latter one-acts have also been included in *The Best American Short Plays: 2004-2005*, published by Applause Books. *Ten Acrobats in an Amazing Leap of Faith* (winner of Chicago's "After Dark/John W. Schmid Award" for Best New Play in 2006) is included in *Salaam/Peace: An Anthology of Middle-Eastern American Playwrights*,

published by TCG, 2009. *Our Enemies: Lively Scenes of Love and Combat* is included in the anthology *Four Arab American Plays* published by McFarland Books. *Pilgrims Musa* and *Sheri in the New World* was included in the September 2012 issue of *American Theatre Magazine*. And *Language Rooms* was published in Rain City Projects' anthology, Manifesto Series Volume 3. Yussef is the recipient of the 2010 Middle East America Distinguished Playwright Award. He holds an M.F.A. from Carnegie-Mellon University and was playwright-in-residence at Duke University.

**Chris Coleman** (*Director*) Chris joined Portland Center Stage (PCS) as artistic director in May, 2000. Before coming to Portland, he was artistic director at Actor's Express in Atlanta, a company he cofounded in the basement of an old church in 1988. Chris recently returned to Atlanta to direct the world premiere of *Edward Foote* at Alliance Theatre. He also directed Phylicia Rashad and Kenny Leon in *Same Time Next Year* at True Colors Theatre Company in Atlanta in 2014. Favorite PCS directing assignments include *Threesome*, *Dreamgirls*, *Othello*, *Fiddler on the Roof*, *Clybourne Park*, *Sweeney Todd*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Ragtime*, *Crazy Enough*, *Beard of Avon*, *Cabaret*, *King Lear*, *Cat on a Hot Tin Roof*, *Man and Superman*, *Outrage*, *Flesh and Blood*, and *The Devils*. Chris has directed at theatres across the country, including Actor's Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre, The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop, and Center Stage in Baltimore. A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president of the Cultural Advocacy Coalition. Chris and his husband Rodney are the proud parents of an 18-lb. Jack Russell/Lab mix, and a 110-lb. English Blockhead Yellow Lab.

**Alison Heryer** (*Costume Designer*) Alison is a costume designer for theatre, film, and print. Her theatre credits include *The Bluest Eye* (New Victory); *The Fall to Earth*, *A Lesson Before Dying*, *Orange Flower Water*, and *World Set Free* (Steppenwolf Theatre); *Pippin*, *The Whipping Man*, *A Little More Alive*, and *The Who and The What* (Kansas City



Rep); *The King and I*, *33 Variations*, *RENT*, and *Doubt* (ZACH Theatre), *Jackie and Me* (Indiana Repertory Theatre); and *Bum Philips All-American Opera* (La MaMa). Recent awards include the Austin Critics' Table Award and the ArtsKC Inspiration Grant. Upcoming projects include *The Price* (Artist Repertory Theatre) and *Three Days of Rain* (Portland Center Stage). Alison is a faculty member at Portland State University. She is a graduate of Washington University in St. Louis and the University of Texas at Austin, and a member of United Scenic Artists.

**Peter Maradudin** (*Lighting Designer*)

Peter is pleased to return to ACT, where previous work includes *Temporary Help* and *L'Universe*. On Broadway, he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and off-Broadway *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers*. Peter has designed more than 300 regional theatre productions, for such companies as the Kennedy Center, the Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Huntington Theatre Company, South Coast Repertory, Steppenwolf, Dallas Theater Center, and the Oregon Shakespeare Festival. He is the Studio Director of the architectural lighting group StudioK1, and is the author, under his pen name Peter Alexei, of the novels *The Masked Avenger* and *The Queen of Spades*.

**Casi Pacilio** (*Sound Designer*) Casi keeps busy with a variety of work and play in Portland and around the country. Portland Center Stage credits include *Vanya and Sonia and Masha and Spike*, *Dreamgirls*, *The Last Five Years*, *Othello*, *A Small Fire*, *Chinglish*, *Twist Your Dickens* (2013 and 2014), *The Mountaintop*, *Fiddler on the Roof*, *Oklahoma!*, *The North Plan*, *Shakespeare's Amazing Cymbeline*, *Black Pearl Sings!*, *Opus*, *futura* (with composer Jana Losey), *Ragtime* (PAMTA Award 2010), *The 25th Annual Putnam County Spelling Bee*, Alfred Hitchcock's *The 39 Steps*, *Snow Falling on Cedars*, *Crazy Enough*, *The Little Dog Laughed*, *Sometimes a Great Notion*, *Cabaret*, *The Pillowman*, *I Am My Own Wife*, *West Side Story*, *Celebrity Row*, and eight seasons of JAW. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*. Hand2Mouth Theatre credits: *Left Hand of Darkness*, *My Mind is Like an Open Meadow*

(Drammy Award 2011), *Something's Got Ahold Of My Heart*, and *PEP TALK*. Other theatrical credits include Squonk Opera's *Bigmorgasbord-WunderWerk* (Broadway, PS122, national and international touring); *I Am My Own Wife*, *I Think I Like Girls* (La Jolla Playhouse); *Playland*, *10 Fingers and Lips Together*, *Teeth Apart* (City Theatre, PA). Film credits include *Creation of Destiny*, *Out of Our Time*, and *A Powerful Thang*. Recordings: *Glitterfruit's fruit snacks*.

**Brendan Patrick Hogan** (*Associate Sound Designer*) Brendan was the Resident Sound Designer at ACT from 2009 to 2014, during which time he designed over 50 mainstage and limited-run productions on ACT stages, including a number of world premieres. In addition to his work at ACT, other designs and compositions have been heard at Seattle Repertory Theatre, Seattle Shakespeare Company, Arizona Theatre Company, George Street Playhouse, Wellfleet Harbor Actor's Theatre, Center Theatre Group, Book-It Repertory Theatre, and Washington Ensemble Theatre. Brendan teaches sound engineering and sound design at Cornish College of the Arts.

**JR Welden** (*Stage Manager*) has stage managed *The Invisible Hand*, *Uncle Ho to Uncle Sam*, *Mary Stuart*, *One Slight Hitch*, *Eurydice*, *The Underpants*, and *A Christmas Carol* at ACT. He stage managed 10 seasons at Intiman Theatre, working on productions including *The Grapes of Wrath*, *Nickel and Dimed*, and *The Mandrake Root*, with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.



**Kurt Beattie** (*Artistic Director*) has been creating theatre for Puget Sound audiences for over 40 years as an actor, playwright, and

director. His productions at ACT include *Vanya and Sonia and Masha and Spike*; *Grey Gardens*; *Ramayana* (with Sheila Daniels); *The Pitmen Painters*; *Double Indemnity*; *In the Next Room, or the vibrator play*; *The Lieutenant of Inishmore*; *Rock 'n' Roll*; *Becky's New Car*; *Intimate Exchanges*; *First Class*; *The Pillowman*; *Mitzi's Abortion*; *The Underpants*; *Bach at Leipzig*; *Vincent in Brixton*; *Black Coffee*; *Alki*; *Moon for the Misbegotten*; *Fuddy Meers*; *Fully Committed*;

*Via Dolorosa*; and the holiday classic, *A Christmas Carol*. Elsewhere, he has directed at Seattle Repertory Theatre, Empty Space Theatre, Intiman Theatre, Seattle Children's Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theater, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor, he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), Seattle Repertory Theatre, Intiman Theatre, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Beattie is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award, and the Outstanding Achievement in the Arts Award from ArtsFund.



**Carlo Scanduzzi**

(*Executive Director*) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*, and

*The Flats*, and Indieflix, a distribution company. In 1979, Scanduzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space, including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists, such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films, including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss*, and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva. Carlo currently serves as a member of the Seattle Arts Commission.

**ACT operates under agreements with the following:**



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



## PATRON INFORMATION

**Emergency Evacuation Procedures** In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

### Emergency Number

The theatre's emergency number in the Union lobby is 206.292.7667. Leave your exact seat location with your emergency contact in case they need to reach you.

### Smoking Policy

Smoking is NOT allowed in any part of the theatre or within 25 feet of the entrance.

### Firearms Policy

No firearms of any kind are allowed in any part of the theatre.

### Food

Food is not allowed in the theatre. Tuxedos & Tennis Shoes is the exclusive caterer of ACT.

### Accessibility

Wheelchair seating is available. The theatre is equipped with the Williams Sound® Listening System for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability. ACT offers captioned and audio-described performances. For more information, email [service@acttheatre.org](mailto:service@acttheatre.org).

### Lost & Found

Call 206.292.7676 between 12:00pm and 6:00pm, Tues–Sun.

### Address & Website

ACT is located at 700 Union Street, Seattle, WA 98101. Ticket Office Phone: 206.292.7676. Administrative Office Phone: 206.292.7660. Fax: 206.292.7670. Website: [www.acttheatre.org](http://www.acttheatre.org).

### Theatre Rental

For information regarding booking, contact [events@acttheatre.org](mailto:events@acttheatre.org).

### Group Sales

Groups of 10 or more can save. Call 206.292.7676 or email [groupsales@acttheatre.org](mailto:groupsales@acttheatre.org).

### Fragrance

Please be considerate and keep personal fragrance to a minimum.

# Special Fund Donors

## ACT Endowment Donors

*ACT's endowment is administered by A Contemporary Theatre Foundation.*

Buster & Nancy Alvord • Joan & Larry Barokas • Michael Corliss-Investco • Katharyn Alvord Gerlich • Becky & Jack Benaroya • Charles Blumenfeld & Karla Axell • Ron & Jan Delismon • The Ewert Family • Bruce & Dawn Goto • William Randolph Hearst Endowed Fund for Education & Outreach Programs • Kreielsheimer Remainder Fund • Doug & Nancy Norberg • Sally Pence • Katherine & Douglass Raff • Brooks & Suzanne Ragen • Herman & Faye Sarkowsky • David E. & Catherine E. Skinner • Kayla Skinner • Estate of Stuart Smailes • John & Rose Southall • David & Joyce Veterane • The Peg & Rick Young Foundation • Anonymous

## The ACT Legacy Society

The ACT Legacy Society honors those who remember ACT in their wills or other estate plans. Legacy Society members ensure ACT's ongoing tradition of presenting the best of contemporary theatre for future generations. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning techniques. Notify ACT of your arrangements by calling ACT's Development Department at 206.292.7660 x1330.



Nancy Alvord • Laurie Besteman • Jean Burch Falls • Linda & Brad Fowler • Tal & Carol Godding • Suzanne Howard • H. David Kaplan • Carolyn Keim & Connie Rinchiuso • David Mattson • Mike McCaw & Janet Westin • Catherine & Barry McConnell • Dr. Arnie & Judy Ness • Lisbeth Pisk • Brooks & Suzanne Ragen • Teresa Revelle • Chuck Sitkin • GregRobin Smith • John & Rose Southall • Judith Warshal & Wade Sowers • Dorothy E. Wendler

## Special Thanks

*ACT gratefully acknowledges the following professionals and organizations who have helped make this season a success:*

Keith Johnsen, Daqopa Brands LLC • Seattle Children's Theatre • AJ Epstein • Seattle Repertory Theatre • UW Drama • Mike Dodge • Avast! Recording Co. • Serenza Salon & Spa • Intiman Theatre • Carlson Audio • Morgan Rowe

## Join us for Dinner!



Supporting Partners join ACT's Executive and Artistic staff and other guests for celebratory dinners on Opening Night of our Mainstage productions. This special benefit is one of the many ways we bring our friends closer to the art they love. In addition to Opening Night dinners, members giving \$500 or more are invited to Tech Talks where they hear stories from

behind the scenes and witness actors, technicians, and the director work through the first technical rehearsal for an upcoming show.

*For information on these or other benefits of our Partner Program, please call Clare Hausmann Weiland at 206.292.7660 x1002.*



A Contemporary Theatre

Come behind the **SCENES!**  
Support the **ART** you love!

**CELEBRATE**  
**50** YEARS

Gifts from individuals like you make up **25%** of ACT's annual budget,  
which means your gift, of any size, truly matters at ACT.

**Give to ACT's Annual Fund TODAY!**

Donate at [acttheatre.org/donate](http://acttheatre.org/donate), in one of our lobby donation boxes,  
or call 206.292.7660 x1330 to reach the ACT development office.

# ACT Corporate, Foundation & Government Sponsors

ACT gratefully recognizes the following corporations, foundations, and government agencies for their generous support of our 2015 programs. Without such tremendous community support, ACT would not be able to offer outstanding contemporary theatre, in-school educational programming, or community-based outreach.

## THEATRE SPONSORS

**\$100,000+**

ArtsFund  
Norcliffe Foundation\*

## SEASON SPONSORS

**\$50,000–\$99,999**

4Culture\*  
The Boeing Company  
Office of Arts & Culture, City of Seattle  
The Shubert Foundation, Inc.  
Wyman Youth Trust\*

## SHOW SPONSORS

**\$25,000–\$49,999**

John Graham Foundation  
Joshua Green Foundation\*  
Nesholm Family Foundation  
Tateuchi Foundation  
Tuxedos and Tennis Shoes†

## EVENING SPONSORS

**\$10,000–\$24,999**

Elizabeth George Foundation  
Microsoft Corporation  
The Peg & Rick Young Foundation  
TEW Foundation  
Theatre Development Fund†

## STAGE SPONSORS

**\$5,000–\$9,999**

Charlie's Produce  
City Arts Magazine†  
Fran's Chocolates†  
Gordon Biersch Brewing Co.†  
Homewood Suites†  
Horizons Foundation  
Prop Gallery†  
RealNetworks Foundation  
The Seattle Foundation  
US Bancorp Foundation  
Washington State Arts Commission

## SUSTAINING SPONSORS

**\$1,000–\$4,999**

Alaska Airlines†  
Alaskan Copper & Brass Company / Alaskan Copper Works  
BNSF Railway Foundation  
Butler Transportation LLC  
Carlson Audio Systems†  
Cave B Winery†  
Coffman Engineers Inc.  
The Commerce Bank of Washington  
DCI Engineers  
The Dramatists Guild Fund, Inc.  
E & J Gallo Winery†

Foster Pepper & Shefelman  
Hydroplane & Raceboat Museum†  
Inn at Langley†  
La Spiga Osteria†  
Loulay Kitchen & Bar†  
Menashe & Sons Jewelers†  
Palmer Chiropractic Clinic†  
Pike Brewing Company†  
Sub Pop Records†  
True Fabrications†

## MEDIA PARTNERS

City Arts Magazine†  
Classical KING FM†  
KCTS9†  
KEXP†  
KUOW†  
The Seattle Times†  
The Stranger†

\* Denotes ACT for the Future Campaign Donor

† Support provided through in-kind contributions.

ACT gratefully acknowledges the following for their contributions to this production and season:





# ACT Partners

ACT's mission is to raise consciousness through theatre—a mission made possible by generous contributions from people in our community. We would like to recognize and thank the many kind individuals who have partnered with A Contemporary Theatre this year. You inspire us all. Thank you.

<b>THEATRE SPONSOR</b> <b>\$100,000+</b>	<b>SHOW SPONSOR</b> <b>\$25,000–\$49,999</b>	<b>EVENING SPONSOR</b> <b>\$10,000–\$24,999</b>	
Kathryn Alvord Gerlich Eric and Margaret Rothchild* Eulalie M. & Gian-Carlo Scanduzzi*	Peter & Fran Bigelow* Betty Bottler Allan & Nora Davis* Betsy & Charles Fitzgerald* Gary & Parul Houlahan* Marion B. Keen May McCarthy & Don Smith* Yoshi & Naomi Minegishi* Don & Goldie Silverman* Mr. & Mrs. Clyde Wilson* Anonymous (2)	Kermit & Danna Anderson* Eric Bennett* Laurie Besteman & Jack Lauderbaugh* Colin & Jennifer Chapman* Trevor Cobb & Cecilia Cayetano* James Degel & Jeanne Berwick, Berwick Degel Family Foundation Jean Burch Falls Linda & Brad Fowler* Ellen Hazzard	Heather & Grady Hughes Bill Kuhn & Patricia Daniels* Jane W. & James A. Lyons* Dr. Arnie & Judy Ness* Linda & George Ojemann Victor Pappas Katherine & Douglass Raff* Teresa & Geoff Revelle* Ingrid Sarapuu & Michael Anderson* Barry & Colleen Scovel* Margaret Stanley*
<b>SEASON SPONSOR</b> <b>\$50,000–\$99,999</b>			
Allan & Anne Affleck* Nancy Alvord Linda Brown & Larry True Gregory & Diane Lind* Chuck Sitkin* Brian Turner & Susan Hoffman* David & Joyce Veterane* Anonymous			

## **ASSOCIATE** **\$5,000–\$9,999**

Sheena Aebig & Eric Taylor  
Melinda & Walter Andrews  
Joan & Larry Barokas  
Becky Benaroya  
Benjamin & Marianne Bourland  
Sonya & Tom Campion  
Bob & Kristi Diercks\*  
Richard Hesik & Dr. Barbara Johns\*  
John & Ellen Hill  
Dr. Larry Hohm & Karen Shaw\*  
Linda & Ted Johnson  
Lisa & Norman Judah  
Abha Khanna & Adam Porsch\*  
McKibben Merner Family Foundation  
Dr. Greg Perkins\*  
Ann Ramsay-Jenkins  
Eric and Margaret Rothchild Charitable Fund  
Herman & Faye Sarkowsky  
Lisa Simonson\*  
Spark Charitable Foundation  
Robert & Shirley Stewart\*  
David & Shirley Urdal  
Jean Viereck  
Jean Walkinshaw  
Kären White\*  
Marcia & Klaus Zech  
Anonymous

## **FRIEND** **\$2,500–\$4,999**

Richard & Constance Albrecht  
Peter & Jane Barrett  
Marcia Bartholme  
Viktoria Mya Berlyant  
Beth & John Brennen  
D.T. & Karen Challinor  
Dennis & Deborah DeYoung  
Natalie Gendler  
Rhonda & Jim Greer  
Thomas P. & Christine M. Griesa  
Rodney & Jill Hearne  
James & Barbara Heavey  
Ross Henry\*  
Stephanie M. Hilbert\*  
Karen Koon & Brad Edwards  
Frances & Casey Mead  
Sally Nelson  
Lee Ann & Randy Ottinger  
Marie Peters  
Brooks & Suzanne Ragen  
Donald & Jo Anne Rosen  
Evelyn Rozner & Matt Griffin  
David & Catherine Skinner  
John & Rose Southall  
Ron & Carol Sperling  
Garth & Drella Stein  
Cathy & Ron Thompson  
Mark & Arlene Tibergien  
Judith Warshal & Wade Sowers

Virginia Wyman  
Anonymous

## **SUSTAINING PARTNER** **\$1,000–\$2,499**

John Akin & Mary Stevens  
Monica Alcabin  
Rhett Alden & Marcia Engel  
Richard Andler & Carole Rush  
Jason Astorquia  
Akhtar & Alka Badshah  
Kendall & Sonia Baker  
Marge & Dave Baylor  
June & Alan Brockmeier  
Dr. William Calvin & Dr. Katherine Graubard  
Corinne A. Campbell  
Midge & Steve Carstensen  
Dennis & Aline Caulley  
Donald Cavanaugh  
Clement Family Foundation  
Steven & Judith Clifford  
Patricia & Theodore Collins  
Steve Coulter  
Craig Davis & Ellen Le Vita  
Chris DeGracia  
Dottie Delaney  
Ben & Kathy Derby  
Mike Dey  
Lonnie Edelheit  
Lori Eickelberg

A.J. Epstein  
Jeannie M. Falls  
Anne Foster  
Mrigankka Fotedar  
Richard & Mary Beth Gemperle  
Genevra Gerhart  
Hellmut & Marcy Golde  
Lawrence & Hylton Hard  
Nicholas Hart  
Hashisaki/Tubridy Family\*  
Phyllis Hatfield  
Arlene & Doug Hendrix  
Margot & Paul Hightower  
Vaughn Himes & Martie Ann Bohn  
Nancy & Martha Hines  
Dale & Donna Holpainen  
Cynthia Huffman & Ray Heacox  
Dan & Connie Hungate  
Joseph & Linda Iacolucci  
Katherine Ann Janeway & H.S. Wright III  
Judith Jesiolowski & David Thompson  
Bill Johnson  
Clare Kapitan & Keith Schreiber  
Lura & David Kerschner  
Agastya & Marianna Kohli  
Greg Kucera & Larry Yocom  
Frank Lawler & Ann McCurdy  
Candy Lee & Rocke Koreis  
Ed & Barbara Lee

Eileen Lennon  
 Steven & Anne Lipner  
 Jim Lobsenz & Elizabeth Choy  
 D.W. & Shirley Logan  
 Laura Lundgren  
 Stephen & Ellen Lutz  
 Dan & Carol Madigan  
 Meg & Jake Mahoney  
 Alice Mailloux  
 Barbara Martyn  
 Peter & Kelly Maunsell  
 Joy McNichols  
 Gail & John Mensher  
 Eugene & Donna Mikov  
 Lauren Mikov  
 Mark & Susan Minerich  
 Dayle Moss & David Brown  
 John Muhic  
 Bill & Mary Ann Mundy  
 Nadine & John Murray  
 Mardi Newman  
 James Nichols  
 Paul & Linda Niebanck  
 The Nordhoff Family  
 Chris & BJ Ohlweiler  
 Kristin Olson  
 Hal Opperman & JoLynn Edwards  
 Valerie D. Payne  
 John Peeples  
 Pamela & Gilbert Powers  
 Alan & Andrea Rabinowitz  
 Matthew & Linda Radecki  
 Richard Rafoth  
 Ken Ragsdale  
 David & Valerie Robinson Fund  
 William & Rae Saltzstein  
 Barbara Sando  
 Terry Scheihing & Ben Kramer  
 Frank & Leslie Schipper  
 M. Darrel & Barbara Sharrard  
 John Shaw  
 Sheila Smith & Don Ferguson  
 Kathleen Sneden-Cook & Jack Cook  
 Jen Steele & Jon Hoekstra  
 Kim Stindt & Mark Heilala  
 Jeffrey A. Sutherland  
 Tamzen Talman  
 Timothy Tomlinson  
 Jim & Kathy Tune  
 Dirk & Mary Lou Van Woerden  
 Tom & Connie Walsh  
 Nancy Weintraub  
 Mary & Donald Wieckowicz  
 George & Colleen Willoughby  
 Kathy & Chic Wilson  
 Maria & Michael Wolfe  
 Kyoko Matsumoto Wright  
 Ann P. Wyckoff  
 Anonymous (8)

## **SUPPORTING PARTNER \$500–\$999**

Chase Anderson  
 Connie Anderson & Tom Clement  
 Jane & Brian Andrew  
 Diane & Jean-Loup Baer  
 Kurt Beattie & Marianne Owen  
 Luann & Irv Bertram  
 Cleve & Judith Borth  
 Wendy Bradbury  
 Matthew Brantley  
 Margaret Bullitt  
 Tina Bullitt  
 Kathryn & Bill Carruthers  
 Martin Christoffel & Shirley Schultz  
 Clark Family Charitable Fund  
 Ellen & Phil Collins  
 Kevin & Lisa Conner  
 Jan & Bill Corrison  
 Linda Crome  
 Chris Curry  
 James M. Curtis III  
 Richard & Nancy Davis  
 Timothy De Clue  
 Kathy & Don DeCaprio  
 James & Amanda Devine  
 Patrick J. & Lanie Dineen  
 Eva & Gary Dines  
 Shmuel El-Ad  
 Joselynn & Randy Engstrom  
 Joanne R. Euster  
 Frank Ferrante  
 Carol Finn  
 Rick Freedman  
 Eleanor & Jeff Freeman  
 Ann & Donald Frothingham  
 Dot Fuller  
 Gary J. Fuller & Randy L. Everett  
 Lucy Gaskill-Gaddis & Terry Gaddis  
 Fernando Garcia  
 Sergey Genkin  
 Boyd & Ann Givan  
 Robert Greco  
 Kelly & Jeffrey Greene  
 Alexander Grigorovitch & Vera Kirichuk  
 Peter Hartley & Sheila Noonan  
 Marjorie Kennedy Hemphill  
 F. Randall & Barbara Hieronymus  
 Pat Highet  
 Stephen B. Hilbert  
 Jim & Linda Hoff  
 Eric & Mary Horvitz  
 Susan & Philip Hubbard  
 Peter & Winifred Hussey  
 Dean M. Ishiki  
 Victor Janusz  
 David B. Johnson  
 Ms. Joan E. Mathews Julnes  
 H. David Kaplan  
 Jerry Kenney

Steven & Patricia Kessler  
 David & Karen King  
 Dr. Edward & Mimi Kirsch  
 George & Linda Lamb  
 Sharon Lamm  
 Max Langley  
 Paul & Linda Larson  
 Rhoda & Thomas Lawrence  
 Loeb Family Foundation  
 Linda & Jason Lowry  
 Alex & Lynn MacDonald  
 Bill & Holly Marklyn  
 Tony Martello  
 Christopher Mathews & Robert Lehman  
 Erika Michael  
 Michael Moody & Martha Clatterbaugh  
 Adam & Shellie Moomey  
 Aaron Moore  
 Ken Moore & Kali Sakai  
 Wesley Moore & Sandra Walker  
 Sallie & Lee Morris  
 Zack Mosner & Patty Friedman  
 Jim Mullin  
 Cynthia & Morris Muscatel  
 Craig & Deanna Norsen  
 David Nyberg  
 John O'Connell & Joyce Latino  
 Cynthia & Bruce Parks  
 Cecilia Paul & Harry Reinert  
 Lisa & Cheri Perazzoli  
 Chuck Perry  
 Donald Pogoloff  
 Judy G. Poll  
 Megan & Greg Pursell  
 Kate Purwin & Sergei Tschernisch  
 Craig & Melissa Reese  
 Stephen Reynolds & Paula Rosput Reynolds  
 Cindy & Lance Richmond  
 Jeff Robbins & Marci Wing  
 Nicholas & Yvonne Roberts  
 Bruce F. Robertson  
 Marc Rosenshein & Judy Soferman  
 Beverly Rowe  
 Mike Scully  
 Darshana Shanbhag  
 Michael C. Shannon  
 Peter Shattuck  
 Barbara & Richard Shikar  
 Jeff Slesinger & Cynthia Wold  
 Mathew Smucker  
 Isabel & Herb Stusser  
 Norm & Lynn Swick  
 Franklin & Stephanie Thoen  
 Dr. Barbara Thompson  
 Kevin Tighe  
 Joan Toggenburger  
 Kim & Ann Torp-Pedersen  
 Vijay & Sita Vashee

Marianna Veress  
 Padmaja Vrudhula  
 Shanna Waite  
 Ellen Wallach & Tom Darden  
 Janet Westin & Mike McCaw  
 Dianne & Douglas Wills  
 Rob & Becky Witmer  
 Susan Wolcott & George Taniwaki  
 Judith Wood  
 Susan Yates\*  
 Josette Yolo  
 Joyce & Christian Zobel  
 Igor Zverev & Yana Solovyeva  
 Anonymous (4)

## **CONTRIBUTING PARTNER \$250–\$499**

Bob Alexander & Kathleen Devon  
 Bob & Sarah Alsdorf  
 Basil & Gretchen Anex  
 Bruce P. Babbitt  
 Ronald & Marcia Baltrusis  
 Carolyn Bechtel  
 Kathleen Bemis & Don Blair  
 Ruth & Greg Berkman  
 Dennis Birch & Evette Ludman  
 Siggi Bjarnason  
 Pirkko Borland  
 Jerome & Barbara Bosley  
 Stanley & Barbara Bosse  
 Karen Brattesani & Douglas Potter  
 Dr. James & Donna Brudvik  
 Anne Buchinski & Marc Coltrera  
 Carol & Jonathan Buchter  
 Mr. R B Cairns  
 Rose Cano  
 John & Arlene Carpenter  
 Mary Casey-Goldstein & Steve Goldstein  
 Jack Clay  
 Patrick & Jerri Cohen  
 Richard Conway & Susan Williams  
 John & Catherine Crowley  
 Barb & Phil Cutler  
 Barbara & Ted Daniels  
 Ruth Darden  
 Dan & Esther Darrow  
 Emily Davis  
 Clay & Karen Dawson  
 Ron & Jan Delismon  
 Paula Diehr & Frank Hughes  
 Patricia Dill  
 Darrel & Nancy Dochow  
 Ellen Downey  
 Luella & Harold Drevecky  
 Michael Dryfoos & Ilga Jansons  
 Vasiliki Dwyer  
 Glenn & Bertha Eades  
 Amanda Ebbert & Kathryn Johnson  
 Suzanne Edison  
 Karen Elledge & Gerald Ginander

Eric & Polly Feigl  
 Jude Fisher  
 Rynold & Judge Fleck  
 Jean Fleischfresser  
 Don Fleming & Libby Hanna  
 Mary Fosse  
 Penny A. Freedman  
 Jean Garber & Clyde Moore  
 Jean Gardner  
 Bruce & Peggy Gladner  
 Ariel Glassman  
 Sara J. Glerum  
 Carol & Tal Godding  
 Debra Godfrey & Jeffrey Sconyers  
 Catherine Gorman  
 Claire & Paul Grace  
 Dick & Jan Gram  
 Bernadine & Sean Griffin  
 Christian Gruye  
 Nancy & Joe Guppy  
 Paul & Sheila Gutowski  
 Cynthia Haboush  
 Robyn & David Hagel  
 Kirsi Hall  
 Marja Hall  
 Jean Henderson  
 Wanda Herndon  
 Tula Holmes  
 Earl & Mary Lou Hunt  
 John Hynes  
 Weldon Ihrig & Susan Knox  
 Joel Ivey & Sheyrl Murdock  
 Wendy Jackson  
 Ann Janes-Waller & Fletch Waller  
 Paula Jenson  
 Christine Jew  
 David Johansen & Patrice McDermott  
 Paul Kassen  
 Graciela Kawa  
 John & Nancy Jo Keegan  
 Laura Kolby  
 Jim & Jean Kunz  
 Bob & Janet Lackman  
 Kathleen F. Leahy  
 Elizabeth Leber & Andrew Coveler  
 Mary Reeves Leber  
 Arni Litt  
 David Longmuir  
 Mark P. Lutz  
 Kevin Lynch  
 Jeffrey & Barbara Mandula  
 Shaula & Darrin Massena  
 Arthur Mazzola  
 Janet McAlpin  
 Catherine & Barry McConnell  
 Carol McDonald

Sarah B. Meardon  
 Bob & Sue Mecklenburg  
 Mary Metastasio  
 John Mettler  
 Michael & Sarajane Milder  
 Robert Mustard  
 Sarah Navarre  
 John Naye  
 Mari Osuna & Adam de Boor  
 DJ Padzensky & Melissa Bloor  
 Susan Perkins  
 Barbara Phillips  
 Judy Pigott  
 Joan Potter  
 Darryn Quincey & Kristi Falkner  
 Linda Quirk  
 Carol Radovich  
 Jeff & Pat Randall  
 Charles & Doris Ray  
 Pamela Reed & Sandy Smolan  
 Emily Riesser & Tom Sunderland  
 Randy & Willa Rohwer  
 Judy & Kermit Rosen  
 Robert Rosner  
 Ivan Rouzanov  
 Richard & Nancy Rust  
 M. Lynn Ryder Gross  
 Werner & Joan Samson  
 Harold Sanford  
 Marybeth & Jerry Satterlee  
 John Searce & Nancy Buckland  
 Lisa Schaures  
 Duane & Pat Schoeppach  
 Sandra & Kenneth Schwartz  
 Ted & Patricia Scoville  
 David & Elizabeth Seidel  
 Sarah & Bharat Shyam  
 John Siegler & Alexandra Read, MD  
 Susan Simons  
 Jeanne Simpson  
 Peggy O'Neill Skinner & John Skinner  
 Don & Kathy Smith-DiJulio  
 Jeanne Soule  
 Helen F. Speegle  
 Gail & Robert Stagman  
 Lisa & John Stewart  
 Carol Stockton & Jeffrey Robinson  
 Margaret Stoner & Robert Jacobsen  
 Derek Storm & Cynthia Gossett  
 Stephen Strong & Lorri Falterman  
 Sally Sullivan  
 Bill & Pat Taylor  
 Margaret Taylor  
 Steven Thomas  
 Steven Thomas  
 Dennis M. Tiffany

Arthur & Louise Torgerson  
 Sarah & Russell Tousley  
 Andrew Valaas  
 Pieter & Tjitske Van Der Meulen  
 Mary & Findlay Wallace  
 Mike & Judy Waring  
 Jeff & Carol Waymack  
 Bruce Weech  
 Randall Weers  
 Robin Weiss  
 Jim & Sharron Welch  
 Martina Welke  
 Gregory Wetzel  
 Leora Wheeler  
 Rob Williamson  
 Peggy & Dennis Willingham  
 Catherine Wilson  
 Marianne & Arnold Wolff  
 Erin Wong  
 Kairu Yao  
 Sylvia Young  
 Law Offices of Karen Zimmer  
 Anonymous (4)

*\*Denotes ACT for the Future  
 Campaign Donor*

## Gifts in Tribute

Happy Birthday to ACT, and In honor  
 of Clayton & Susan Corzatte:  
 Anonymous  
 In memory of Victoria D. Anderson:  
 Kermit & Danna Anderson  
 In honor of Joan Barokas: Carol  
 & Bruce Backer; Frank & Jan  
 Gonzalez; Susan & Jim Powell; Lynn  
 & Anthony Wartnik  
 In honor of Kurt Beattie: Dawn  
 Maloney; Jeff Robbins & Marci  
 Wing  
 In honor of Laurie Besteman:  
 Gabriela Acero  
 In memory of Clayton Corzatte:  
 Anonymous  
 In honor of Emily Davis: Stephanie  
 Hilbert  
 In honor of Jean Falls: Susan &  
 Patrick Dunn  
 In loving memory of Melissa Hines:  
 Martha Hines  
 In memory of Carolyn Keim: David  
 & Marjorie Baylor; Sarah Nash  
 Gates; Ken & Josie Johnson; Local  
 887 Theatrical Wardrobe Union;  
 Angela Owens; Braunell Price; Carl  
 & Lonnie Price; Grant & Leigh Price;  
 Jeff Robbins & Marci Wing; Kevin  
 Tighe; Claudine Trujillo  
 In memory of Mrs. Louise McKinney:  
 Dr. John & Callie Vassall  
 In honor of Judy Ness: James & Sheila  
 Woodcock  
 In honor of Carlo Scanduzzi: Frank &  
 Leslie Schipper  
 In honor of Kyoko Matsumoto  
 Wright: Debra Corner  
 In memory of Leda Yolo: Josette Yolo

ACT works to maintain our list of donors as accurately as possible.  
 We apologize for any misspellings or omissions. Should you find any, please contact  
 our office so that we may correct any mistakes in future publications.  
 Email [development@acttheatre.org](mailto:development@acttheatre.org) or call 206.292.7660 x1330.



# ACT *A Theatre of New Ideas*

## ACT Board Of Trustees

Charles Sitkin  
*Chairman*

Colin Chapman  
*President*

Ross Henry  
*Vice President*

Gary Houlahan  
*Treasurer*

Bill Kuhn  
*Secretary*

Joan Barokas  
Eric Bennett  
Laurie Besteman  
Trevor Cobb  
Bob Diercks  
Charles Fitzgerald  
Richard Hesik  
Stephanie Hilbert  
Grady Hughes  
Abha Khanna  
Diane Lind  
Kyoko Matsumoto Wright  
May McCarthy  
Lauren Mikov  
Naomi Minegishi  
John Muhic  
Judy Ness  
George Ojemann  
Teresa Revelle  
Ingrid Sarapuu  
Barry Scovel  
Karen Shaw  
John Siegler  
Goldie Gendler Silverman  
Rob Stewart  
Larry True

## Advisory Council

Daniel D. Ederer  
Jean Burch Falls  
Jeannie M. Falls  
John H. Faris  
Brad Fowler  
Carolyn H. Grinstein  
Sara Comings Hoppin  
C. David Hughbanks  
Jonathan D. Klein  
Jane W. Lyons  
Gloria A. Moses  
Nadine H. Murray  
Douglas E. Norberg  
Kristin G. Olson  
Donald B. Paterson  
Eric Pettigrew  
Pamela Powers  
Katherine L. Raff  
Brooks G. Ragen  
Catherine Roach  
Jo Anne Rosen  
Faye Sarkowsky  
David E. Skinner  
Brian Turner  
George V. Willoughby  
David E. Wyman, Jr.  
Jane H. Yerkes

## EMERITUS COUNCIL

Richard C. Clotfelter  
Esther Schoenfeld

## A Contemporary Theatre Foundation

Kermit Anderson  
*President*

Lucinda Richmond  
*Vice President*

Katherine Raff  
*Secretary*

Brian Turner  
*Treasurer*

Colin Chapman  
Brad Fowler  
Gary Houlahan  
Catherine Roach  
John Siegler  
Charles Sitkin  
Brian Turner

## ACT Staff

### EXECUTIVE

Kurt Beattie<sup>†</sup>  
*Artistic Director*

Carlo Scandiuizzi  
*Executive Director*

Becky Witmer  
*General Manager*

Robert Hankins  
*Executive and Board Relations Manager*

### ARTISTIC

John Langs  
*Associate Artistic Director*

Margaret Layne<sup>†</sup>  
*Director of Casting*

Anita Montgomery<sup>†</sup>  
*Literary Manager and Director of Education*

Emily Penick  
*Artistic Associate*

Kenna Kettrick  
*Education Associate*

Nicky Davis  
*Literary Intern*

### ADMINISTRATION

Susanna Pugh  
*Operations Manager*

Hannah Schirman  
*Events and Venue Manager*

Robert McDonald  
*Facilities Maintenance*

AC/R Services  
*Engineer*

Rica Wolken  
*IT Director*

Ashley Schalow  
*Database Manager*

Tuxedos and Tennis  
Shoes Catering  
*Bar and Concessions*

### FINANCE

Sheila Smith  
*Director of Finance*

Sandi Hogben  
*Payroll and Accounts Payable Specialist*

Dave Clelland  
*Accountant*

### DEVELOPMENT

Maria Kolby-Wolfe  
*Director of Development*

Clare Hausmann Weiland  
*Deputy Director of Development*

Sarah Guthu  
*Grants Manager*

Andrew P. Storms  
*Development Associate*

### MARKETING AND COMMUNICATIONS

Kevin Boyer  
*Director of Marketing and Communications*

Aubrey Scheffel  
*Associate Director of Marketing*

Karoline Nauss  
*Marketing Coordinator*

Jillian Vasquez  
*Temporary Marketing Coordinator*

Marissa Stein  
*Graphics and Email Coordinator*

Mark Siano  
*Public Relations Manager*

Sebastien Scandiuizzi  
*Video Manager*

Apex Media  
*Advertising*

Chris Bennion  
*Production Photographic Services*

Christa Fleming  
*Graphic Design*

### SALES AND AUDIENCE SERVICES

Jessica Howard  
*Director of Sales and Audience Services*

Lynch Resources  
*Telemarketing*

Scott Herman  
*Customer Service Manager*

Ada A. Karamanyan  
*Front Office Representative*

Kelton Engle  
Ben Perez  
Ciara Pickering  
Amelia Wade  
Kathryn Wahlberg  
*Ticket Office Representatives*

Jim Moran  
*Audience Services Manager*

Jeremy Rupprecht  
*House Manager*

Kristi Quiroz  
*Assistant House Manager*

Katie Bicknell  
Ty Bonneville  
Monika Holm  
Becky Plant  
Robin Obourn  
Luke Saylor  
Shane Unger  
Adam Vanhee  
Nina Yarbrough  
*Audience Services*

Christine Jew  
*Audience Services Affiliate*

### PRODUCTION

Joan Toggenburger<sup>†</sup>  
*Producing Director*

Alyssa Byer  
*ACTLab Production Manager*

Skylar Hansen  
*Production Office Manager*

Megan Tuschhoff  
*Production Runner*

### STAGE MANAGEMENT

Jeffrey K. Hanson<sup>†</sup>  
*Production Stage Manager*

JR Welden  
Erin B. Zatloka  
*Stage Managers*

Ruth Eitemiller  
*Production Assistant*

### COSTUME DEPARTMENTS

Lisa A. Knoop  
*Costume Director*

Connie Rinchuso<sup>†</sup>  
*Costume Shop Foreman*

Kim Dancy<sup>†</sup>  
*Cutter*

Sally Mellis<sup>†</sup>  
*Wardrobe Master*

Joyce Degenfelder<sup>†</sup>  
*Wig Master*

### SCENIC DEPARTMENTS

Steve Coulter<sup>†</sup>  
*Technical Director*

Derek Baylor<sup>†</sup>  
*Assistant Technical Director*

Austin Smart<sup>†</sup>  
*Master Scenic Carpenter*

Sean Wilkins  
*Lead Scenic Carpenter*

Nick Murel  
*Scenic Carpenter*

Jeff Scott  
*Scenic Charge Artist*

Lisa Bellerio<sup>†</sup>  
*Assistant Charge Artist*

Marne Cohen-Vance<sup>†</sup>  
*Properties Master*

Ken Ewert<sup>†</sup>  
*Master Properties Artisan*

Thomas Verdos  
*Lead Properties Artisan*

### STAGE OPERATIONS

Nick Farwell<sup>†</sup>  
*Stage Operations Supervisor*

James Nichols<sup>†</sup>  
*Master Stage Carpenter*

Pam Mulkern  
*Master Electrician*

Max Langley  
*Master Sound Engineer*

Michael Cornforth  
*ACTLab Technician*

### FOR THIS PRODUCTION

Ron Darling  
*Scenic Carpenter*

<sup>†</sup> Denotes staff member has worked at ACT for 10 years or more

# SPOTLIGHT

BY NICKY DAVIS, ACT LITERARY INTERN

## JOAN TOGGENBURGER

As Producing Director at ACT since 2003, Joan's first experience working with ACT was as a stage manager. "I worked on four, maybe five shows, some 20 years ago. That was my first experience here. And that was in the old building, so I was a little familiar with the place," she says. Now, of course, her responsibilities are much wider in scope. As Producing Director, Joan runs and oversees all the production elements of each show, from creative teams working on costumes, sets, lights, and sound, to the physical production components themselves. "That's pretty much it in a nutshell," she smiles, as though that's a simple task. And it's clear in talking to her why Joan is great at her job. Over the course of our brief conversation, several different staff members pop their heads into her office to ask questions and run over ideas, and Joan responds effortlessly to each with calm kindness. Though she does it with great composure, Joan says the hardest part of her job is balancing everything. "There's a lot of moving pieces," she explains, "You're trying to reconcile the past, and manage what needs to happen day-to-day, while also looking ahead to the future."

Joan studied theatre at UCLA, and after graduation got her first job as an assistant stage manager at the Los Angeles Actor's Theatre in Hollywood. She worked on several shows on what was known as their "half stage," a theatre with a seating capacity of 99, to ensure it met with "equity waiver" standards. "Everyone knew what that meant, you know," she laughs. "It means you basically have fifteen dollars to put the show up. But it was great." The thing Joan most loved about working with what she called the LA A-Team, was working on new plays. "We didn't think about the new plays as different or special. We just worked on the play, and the playwright was there ... it was great. Lots of world premieres, lots of really



© CHRIS BENNION

wonderful plays." It's her love of new work that drew her to ACT.

During her time at ACT, Joan has seen a number of productions move through the building. When asked about her favorite, she borrowed a saying from former costume director, Carolyn Keim, "you fall in love every time. With every new show you work on.' And it's true. You do." A show that stands out in her memory, however, is *The Trip To Bountiful* by Horton Foote, which she recalls as a "beautiful production of a really warm and lovely play." When asked what excites her most about the 2015 season, she mentioned *Mr. Burns*, which she thinks will no doubt be a fun and exciting piece for the theatre, but also *Cat on a Hot Tin Roof*, adding, "you can't ignore a big, beautiful Tennessee Williams piece like that one."

Since ACT has so many different performance spaces, the production needs for each show vary depending on which space it's in. Over the years she has really come to love seeing shows in The Allen. "I

get why people like to be that close to the stage. It's really a sort of magical space to see a play."

But at the end of the day, she says, the best part of the job is the wonderful production staff of talented artisans and craftspeople. "People may not know this, but we build all the Mainstage shows here. In this big maze of a building, all our shops are on the seventh and eighth floors," she says. And in a theatre with five performance spaces under one roof, that's no short order. Automated pieces, lifts, and mechanical pieces can be recycled again and again, but everything else is built specifically for each show. "We design everything from the ground up. With costumes, we have a pretty big stock, but do we go in and pull out a box labeled 'Jacques Brel costumes'? Of course we don't. It's all designed for that specific show." It's an incredible effort put forth by the whole production team to bring each show to life on ACT's many stages and it's a team of which Joan is proud to be a part.



*Old Times* in The Pinter Festival, 2012

© CHRIS BENNION

## THE PINTER FESTIVAL

Local playwright and actor Frank Corrado initially approached ACT with an idea for a Harold Pinter reading series. A longtime admirer of Pinter, Corrado was inspired to celebrate the playwright's legacy after the former's death in 2008. Corrado wanted to create a project that would give actors the chance to work on Pinter plays that they might otherwise never encounter. The project developed into a hit reading series, known as Pinter Fortnightly. Pinter Fortnightly brought in both longtime fans of Pinter's work and audiences who'd never heard of him before. In 2010, Corrado worked with several other local actors, including Victor Pappas and Suzanne Bouchard, to stage two of Pinter's one-acts, *A Kind of Alaska* and *Ashes to Ashes*, in The Bullitt Cabaret. Called *Two by Pinter*, the popular program ran alongside the reading series at ACT. By the time Pinter Fortnightly concluded, Corrado's project had read nearly all of Pinter's plays—and there was still a call for more. In light of this demand, ACT mounted The Pinter Festival in 2012, a month-long series that included full productions of four of Pinter's plays (*Celebration*, *Old Times*, *The*

*Dumb Waiter*, and *No Man's Land*), as well as discussions, readings, film screenings, and a Pinter party in celebration of the influential British playwright. The Festival was a remarkable feat of theatre, a triumph for audiences, and a major critical success. The Festival is a wonderful example of how an ACTLab project can grow, evolve, and become a featured attraction in ACT's Mainstage.

## ICICLE CREEK NEW PLAY FESTIVAL

Beginning in 2008, ACT has partnered annually with Icicle Creek New Play Festival (ICNPF, formerly known as the Icicle Creek Theater Festival). The ICNPF gives playwrights a chance to develop new plays in partnership with actors and directors in a workshop setting that culminates in a reading series at the



Icicle Creek reading of *Pilgrims Musa and Sheri in the New World* by Yussef El Guindi.

Snowy Owl Theatre (part of the Icicle Creek Center for the Arts in Leavenworth, Washington). Through its relationship with ICNPF, ACT provides workshop opportunities for playwrights whose work is under consideration for production on ACT's stages. Several of ACT's Mainstage plays have been developed at Icicle Creek, including the 2015 World Premiere of Steven Dietz' *Bloomsday*.

## HEDGEBROOK

ACT has hosted the Hedgebrook Women Playwrights Festival™ since 1998, before ACTLab even began. The Festival is the culmination of a two-week retreat at the Hedgebrook writing center on Whidbey Island. Each year, participants in the Festival are invited to the retreat by partner theatres around the country, in an effort to support female playwrights in the development and production of their work. Playwrights such as Theresa Rebeck, Lynn Nottage, and Sarah Ruhl have all had developed their plays at Hedgebrook and have participated in ACT's Festival. ACT was proud to partner with Hedgebrook to once again bring these voices to the Seattle stage on May 18, 2015, for the Festival's 18th year.



## RAMAYANA

This staggeringly rich 2012 production actually began as a series of events within ACTLab. The flexibility of ACTLab and its focus on process and exploration was crucial to the development of this piece. Artistic Director Kurt Beattie brought in local playwrights Yussef El Guindi and Stephanie Timm to adapt and modernize the Sanskrit epic for ACT's audiences. Maureen Whiting, a local dancer who began her affiliation with ACTLab with a 2009 residency, joined the project team as choreographer. The script underwent a lengthy process of workshoping and



revision through ACTLab over the course of the next two years, and culminated in a Mainstage production directed by Beattie and Sheila Daniels that incorporated puppetry, music, dance, and lavish spectacle. The production was surrounded and supported by extensive immersion programming events, including dance performances and lecture series that introduced ACT audiences to the history and cultural context of the epic tale.

*Ramayana* was an immense critical and popular success, and remains one of ACT's proudest world premiere productions.

## AZEOTROPE

Founded in 2010, Azeotrope is a unique Seattle theatre company that seeks to increase representation of marginalized voices and bring "visibility to the invisible." The company was invited to bring their distinct practice and mission to ACTLab—through which, in 2012, they mounted an award-winning production of *Jesus Hopped the A Train* in The Eulalie Scandiuzzi Space. Following that first acclaimed collaboration, Azeotrope returned to ACT in 2013 with a remount of their first production, Adam Rapp's *Red Light Winter*, which they ran in repertory with a production of *25 Saints* by Joshua Collins. Azeotrope's bold artistic style showcases the edgier side of the ACTLab's mission.

## NEW CENTURY THEATRE COMPANY

New Century Theatre Company (NCTC) is another bold voice among ACTLab's partners. The mission of the company is to produce work that challenges the audience with questions of morality and humanity, and to do so with the integrity and craft of a cohesive and dynamic ensemble of actors and theatre makers. Though NCTC is an independent theatre company, the organization approached ACT in 2008 in search of a space in which to mount their first production. Their inaugural performance of *The Adding Machine* by Elmer Rice was also among the first full productions to be presented as part of ACT's Central Heating Lab program. Since that first production, NCTC has continued to grow and expand, all the while maintaining a strong partnership with ACTLab: in 2009, they produced *Orange Flower Water* by Craig Wright in The Bullitt Cabaret, and in 2010 the company brought their first world premiere play, *On The Nature of Dust* by local playwright Stephanie Timm, to The Falls Theatre. As the company continues to develop, they have turned to other theatrical venues to house their productions, but in 2014 they returned to ACT, presenting Timm's risqué new play, *Tails of Wasps*, in Buster's Space.



## THE CONSTRUCTION ZONE

The Construction Zone series was initially developed by dramaturg and director Christine Sumption and ACT Literary Manager Anita Montgomery, in 2013. From its inception, the series has provided ACT the invaluable opportunity to collaborate extensively with a partner organization to curate and present readings of new plays-in-development. In 2014, ACT and producing partner Washington Ensemble Theatre created a new model for the readings that emphasized play development over a two-year program cycle. During the first season, the partnering theatre, with



Azeotrope's *Jesus Hopped the A Train*.

© JESSICA MARTIN

support from ACT, selects four new plays by distinct playwrights. Each playwright comes to ACT for a workshop and reading of their play, which provides them with insight into their play's development while offering audiences an intimate look into the process of playmaking (including postplay discussions with the playwrights). After The Construction Zone readings are complete, one of the four plays is chosen for a full production in the following ACTLab season. ACT partnered with Washington Ensemble Theatre and in 2014 selected Andrew Hinderaker's play, *Dirty*, for production in the 2015 ACTLab season. ACT is excited to be hosting readings of four new plays by women this season, as The Construction Zone partners with Live Girls! Theater for 2015.



*Ramayana*

© CHRIS BENNION



A Contemporary Theatre

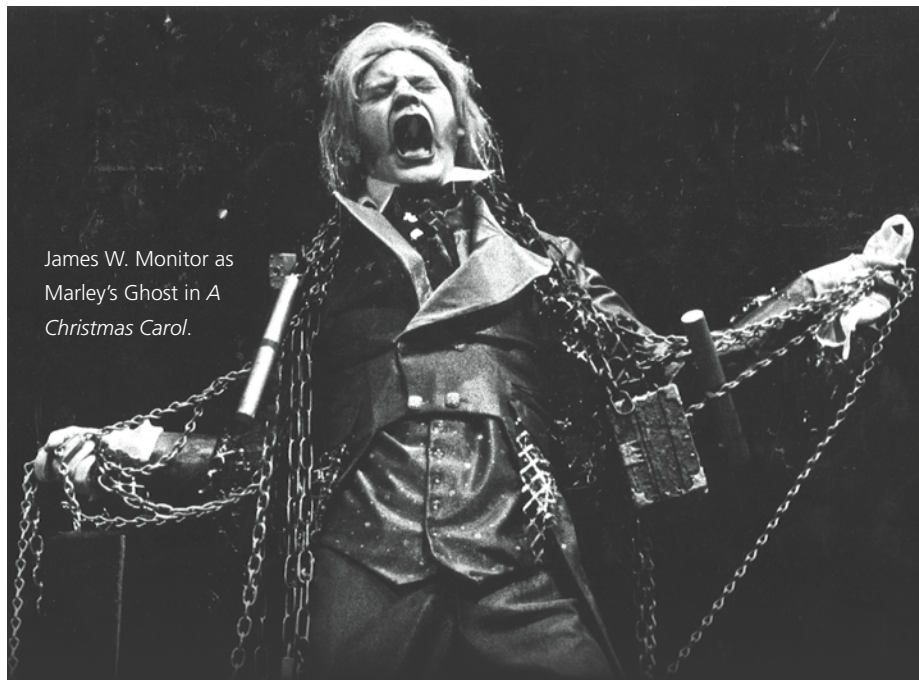
# ACT THROUGH THE

## 1960s

The '60s saw the birth of ACT. Beginning as just an experiment during the summer season, over the course of the decade Gregory A. Falls' brainchild bloomed into an established home for bold contemporary theatre in Seattle.

**1965:** ACT's first season, a summer season run by Greg Falls as a new Seattle theatre experiment. ACT becomes incorporated as a non-profit organization with a board of directors.

**1966:** ACT expands to a seven-show season running from June to September.



James W. Monitor as Marley's Ghost in *A Christmas Carol*.

## 1970s

ACT in the '70s was building a significant audience, growing to nearly ten times the size of its first season, and beginning to outgrow its first home in lower Queen Anne. The '70s also saw the beginning of a major ACT tradition: The Falls adaptation of Dickens' *A Christmas Carol*.

**1976:** ACT begins a beloved holiday tradition with its first production of *A Christmas Carol*, as adapted by Greg Falls. The theatre's regular season was also expands, now running from June all the way through Thanksgiving and giving each play a full 24-performance run.

**1978:** On opening night of the *Henry IV: Part One*, the mayor declares it to be ACT Theatre Day in Seattle.



Jeff Steitzer in rehearsal for *Red Noses*.

© CHRIS BENNION

## 1980s

The '80s was a decade of transition for ACT, with the retirement of Greg Falls after 23 years, handing over the reins to Jeff Steitzer. Additionally, the '80s was the theatre's final decade in Lower Queen Anne.

**1982:** ACT is now considered to be one of the six major cultural institutions in Seattle, alongside the Seattle Symphony, Seattle Opera, Seattle Repertory Theatre, Pacific Northwest Ballet, and Seattle Art Museum.

**1988:** Falls retires from his 23-year run as Artistic Director, to be replaced by ACT Resident Director, Jeff Steitzer. Steitzer turns the theatre's focus toward the production of new works by English and American playwrights.



# DECADES

## 1990s

The '90s at ACT saw three different artistic directors (from Steitzer to Shannon to Edelstein) and two different theatre spaces. The theatre moved into the heart of downtown in the middle of this decade, making the '90s a period of resettling and reimagining the possibilities for Seattle's contemporary theatre.

**1994/1995:** Peggy Shannon takes over the reins as Artistic Director at ACT.

**1996/1997:** ACT stages its final performance in its Lower Queen Anne home: *Laughter on the 23rd Floor* by Neil Simon, and transitions into the downtown location. ACT opens the doors at its new multiplex style home in the former Eagles' auditorium in the heart of downtown Seattle, launching the new space mid-season with Tom Topor's *Cheap*. ACT and the Seattle theatre community suffer a major loss when Greg Falls passes away at age 75.



Kurt Beattie in rehearsal for *Ramayana*.

CONTINUED ON PAGE 31

**SOUND** theatre company

2014 GREGORY AWARD THEATRE OF THE YEAR

**SUMMER 2015 SEASON**  
REVOLUTION and REVELATION

**SEATTLE PREMIERE!**

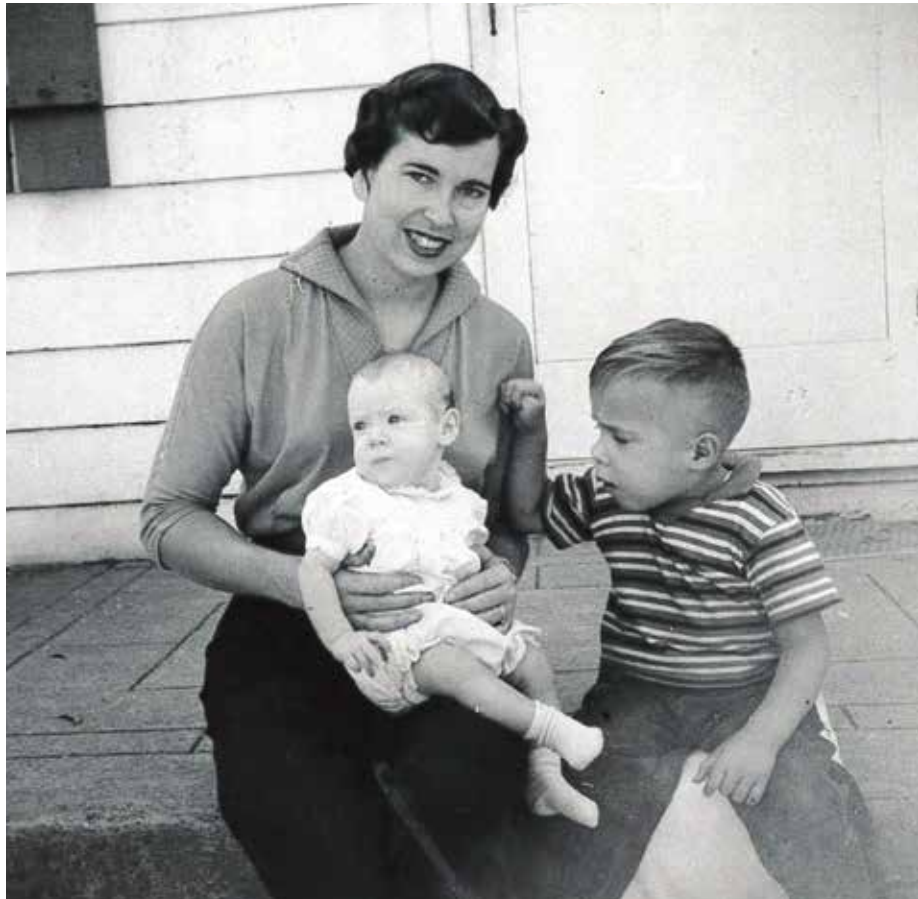
A co-production with  
BROWNBOX THEATRE  
directed by Tyrone Brown

**TICKETS** - brownpapertickets.com

[www.SoundTheatreCompany.org](http://www.SoundTheatreCompany.org)

**...AND JESUS MOONWALKS THE MISSISSIPPI**  
by MARCUS GARDLEY

**JULY 16 - AUGUST 2**  
**CENTER THEATRE**  
Seattle Center Armory



**50 years ago, some parents had just two choices:  
institution or revolution.**

So they started Northwest Center — and a revolution to include people of all abilities at school, at work and in the community.

**Join the Revolution.**  
[nwcenter.org/revolution](http://nwcenter.org/revolution)

Northwest Center  
People of all abilities  
Celebrating 50 Years

50<sup>th</sup> Anniversary  
Title Sponsor

**Value Village**  
Good deeds. Great deals.

Media Sponsors

**K5**  
KING 5

**encore**  
THEATRE SEATTLE

**OKCTS9**



# FAMOUS FACES

Over the decades, many of the talented artists who have been part of the ACT family have gone on to become well-known celebrities.

## Do you remember seeing any of these artists on the Mainstage?

**JANE ALEXANDER**, Actor  
*MOURNING BECOMES ELECTRA* (2002)  
A Tony Award winner and two-time Emmy Award winner

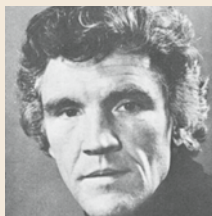
**DARYL ANDERSON**, Arts Administrator  
*THE RESISTIBLE RISE OF ARTURO UI* (1975)  
Actor and Photographer for TV series, *Lou Grant* (1977–1982).  
Since 1995, he has produced the annual Screen Actors Guild Awards.

**STANLEY ANDERSON**, Actor  
*EH?*, *ROYAL HUNT OF THE SUN*, *THE LION IN WINTER*, *BLACK COMEDY*, *A DELICATE BALANCE*, *WAITING FOR GODOT* (1968), *AND ECHOES* (1972)  
Numerous TV and Film roles—notably *The Drew Carey Show*.

**JILL ANDRE**, Actor  
*THE PRIME OF MISS JEAN BRODIE* (1970)  
Broadway, Off-Broadway, Film and Television

**DENIS ARNDT**, Actor  
*HENRY IV, PART 1*; *THE SHADOW BOX*; *BALLYMURPHY*; *MAKASSAR REEF* (1978); *OTHERWISE ENGAGED* (1979); *THE PILLOWMAN* (2006); *ROCK 'N' ROLL* (2009)  
Numerous Film and Television roles

**DAVID CANARY**, Actor  
*THE SEA HORSE* (1978)  
Numerous television shows, notably *Bonanza* and *All My Children*



David Canary in *The Sea Horse* (1978)

**MICHAEL CRISTOFER**, Playwright  
*NO PLACE TO BE SOMEBODY*, *THE CONTRACTOR* (1973)  
Pulitzer Prize and Tony Award-winning playwright; Film and Television actor

**ALEXIS DENISOFF**, Actor  
*A CHRISTMAS CAROL* (1978), *HOLY GHOSTS* (1979)  
Film and Television—notably *Buffy the Vampire Slayer*



Alexis Denisof in *Holy Ghosts* (1979)

**PATRICK DUFFY**, Actor  
*MARAT-SADE* (1969), *THE BALCONY*, *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*, *THE CAUCASIAN CHALK CIRCLE*, *MOONCHILDREN* (1972)  
Television—notably *Dallas*

**MIREILLE ENOS**, Actor  
*MOURNING BECOMES ELECTRA* (2002)  
Film and Television—notably *The Killing*; Broadway Tony Award-nominated Actress



Mireille Enos in *Mourning Becomes Electra* (2002)

**JUDD HIRSCH**, Actor  
*BELOW THE BELT* (2009)  
Film and Television Actor—notably *Taxi*

**SAMUEL L. JACKSON**, Actor  
*A SOLDIER'S PLAY* (1983)  
Film Actor

**MEL JOHNSON, JR.**, Actor  
*SIZWE BANSI IS DEAD* (1976)  
Film Actor

**JUDITH LIGHT**, Actor  
*THE DECLINE AND FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER* (1973)  
Tony Award-winning Broadway Actress; Television—Notably *Who's The Boss*

**HERSHA PARADY**, Actor  
*THE TRIAL OF THE CATONSVILLE NINE* (1972), *THE HOT L BALTIMORE*, *A STREETCAR NAMED DESIRE* (1974), *GETTING OUT* (1981)  
Television Actress—notably *Little House on the Prairie*

**RICHARD RIEHLE**, Actor  
*CLOUD 9* (1983), *TRUE WEST*, *MAYDAYS* (1985)  
Film and Television Actor

**ARMIN SHIMERMAN**, Actor  
*MAKASSAR REEF* (1978)  
Film and Television—notably *Star Trek: Deep Space Nine*

**J.K. SIMMONS**, Actor  
*THE FANTASTICKS* (1979)  
Academy Award-winning Actor



J.K. Simmons in *The Fantasticks* (1979)  
PHOTO BY CHRIS BENNION

**MARC SINGER**, Actor  
*ROYAL HUNT OF THE SUN* (1968), *THE HOMECOMING*, *RHINOCEROS*, *MARAT-SADE*, *PHILADELPHIA*, *HERE I COME* (1969), *THE BIRTHDAY PARTY*, *THE BALCONY*, *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*, *THE CAUCASIAN CHALK CIRCLE* (1970)  
Film and Television Actor

**JEAN SMART**, Actor  
*A CHRISTMAS CAROL* (1977, 1978)  
Film and Television Actor

**HOLLAND TAYLOR**, Actor  
*BLACK COMEDY*, *A DELICATE BALANCE* (1968)  
Film and Television Actor

## 2000s

Turmoil and rebirth marked the early 2000s at ACT, taking a brief hiatus during a financial crisis in 2003, and then coming back with clarity and precision to close out the decade. 2007 saw the beginning of the Central Heating Lab (now ACTLab), which has since become an integral part of the ACT experience.

**2002:** Edelstein leaves ACT in the hands of his Associate Artistic Director, Kurt Beattie.

**2007:** Kurt Beattie and ACT's Executive Director Carlo Scanduzzi open the doors of the Central Heating Lab, an experiment designed to foster new work and fill up the five theatre spaces available in ACT's new building.

## 2010s

ACT continues to grow and change, increasing and strengthening its presence as a home for bold, provocative voices in theatre, and challenging audiences with works both old and new. In 2015, ACT celebrates its 50th anniversary and its 40th year of *A Christmas Carol*.

**2011:** ACT begins a musical co-production relationship with The 5th Avenue Theatre.

**2015:** ACT celebrates its 50<sup>th</sup> anniversary, opening the season with a throwback from its very first season in 1965, Tennessee Williams' *Cat on a Hot Tin Roof*. Kurt Beattie ends his 12-year run as Artistic Director at the end of another season of great theatre, leaving ACT in the hands of Associate Artistic Director John Langs as it moves into the future.

Joshua Carter in *Little Shop of Horrors* ©TRACY MARTIN



## NOMINATIONS OPEN FOR THE MAYOR'S ARTS AWARDS!

**Nominations open  
May 1 – 31 at  
[seattle.gov/arts](http://seattle.gov/arts)**

**Save the Date for the  
Mayor's Arts Awards  
Friday, September 4, 4pm**

**Categories:  
Future Focus  
Cultural Ambassador  
Arts & Innovation  
Cultural Preservation**



**Presented by**



**Sponsored by**



**CityArts**

**CHIHULY  
GARDEN AND GLASS**

**Image: Brittney Bollay**

**MOVE  
RESTORE  
REFLECT  
BREATHE  
YOGA**



# SEATTLE ART FAIR

July 30 – August 02, 2015  
at CenturyLink Field Event Center

[seattleartfair.com](http://seattleartfair.com)

[seattleartfair.com](http://seattleartfair.com)

SEATTLE  
ART FAIR

