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JULY 2016

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WORLD PREMIERE

 **DAISY**

BY SEAN DEVINE

DIRECTED BY JOHN LANGS

Photo by Hayley Young Photography

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July–August 2016
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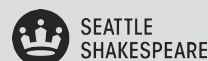
JULY 2016

Contents

- 3 Dialogue**
Encore Stages in conversation with the Young Shakespeare Workshop
- 5 Verdi Good Idea**
Bringing classical music to the masses
- 7 Intermission Brain Transmission**
Test yourself with our trivia quiz

Encore Stages is a publication of Encore Media Group. We also publish Encore Arts Programs, the monthly arts & culture magazine *City Arts*, and custom publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog.

Encore Stages features the following organizations:





Titus Andronicus at Young Shakespeare Workshop

The Young Shakespeare Workshop, a free program celebrating 25 years, is a Seattle-based non-profit that serves youth from Seattle and regions beyond. The seven-week summer First Year program draws teenagers from all walks of life to study and perform Shakespeare — sonnets, speeches, scenes — giving them the opportunity to celebrate the power of the human voice to illuminate experience. YSW was awarded the nation's highest honor for out-of-school youth arts training in 2011, the National Arts and Humanities Youth Program Award.

We sat down recently with Darren Lay, a professional actor, director and teaching artist, that has been directing the program since 1998, to discuss Shakespeare's power, the essential nature of art, and ways you can help.

How did you get involved with the Young Shakespeare Workshop?

My love of Shakespeare began when I was a teenager in Tulsa, Oklahoma. It is incredible to me that a city like Seattle, priding itself on the arts, has public high schools without theatre programs. After moving to Seattle I joined with Eric Ray Anderson, a fellow working actor, and Kimberly White, to take up the mantle of the Young Shakespeare Workshop from Edward Payson Call who began the program. I was not thinking I would still be at it 19 years later.

What's the demographic profile of those kids you serve?

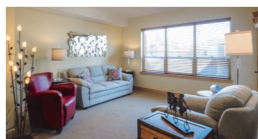
Kids of every description and stripe have participated in the program over the years — poor kids, rich kids, white kids, kids of color, straight kids, queer kids, religious kids, non-religious kids, kids with supportive parents, kids without parents, English language learners, immigrants, refugees,



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Othello at Young Shakespeare Workshop

conservative, or liberal. It is astonishing how wide a range of people Shakespeare can bring together.

Our in-school academic year work focuses primarily on low income public schools where most all of the students are kids of color. Cleveland High School in the last several years has been the school we have devoted the most time and energy too, providing after-school performance projects as well as in-class residencies for humanities classes. Last year for the first time we offered a for-credit Performing Shakespeare class in the fall. We are hoping to do the same this coming year if we can find enough funding.

Is selling Shakespeare to kids a hard sale?

It can be hard sometimes, if the context and situation is not supportive, but once kids get up on their feet and perform Shakespeare with each other as opposed to just reading it and have the time to begin to own the words for themselves, and see Shakespeare as 'their artist' writing for them, then Shakespeare the brilliant poet and truth-teller does all of the work. Shakespeare's work easily sells itself given the right environment.

What can Shakespeare's plays give kids?

Shakespeare gives kids a chance to step directly into thoughts and feelings, relationships and circumstances that intrigue us all, a chance to experience intensely nuanced reflection that can relate to your own life experience or circumstances of those around you

which acts to nourish a more intelligent and observant understanding of us all. The safe remove of art engages teens' empathy and thoughtful weighing of human interaction, incredibly valuable to teenagers shaping their own identity and voice. Theatre is such a deeply worthy and important human invention for examining the world and our place in it.

What are your favorite Young Shakespeare Workshop memories?

There are really too many to choose from. Most revolve around performances when students transcend "the ordinary of Nature's sale-work" and we are all compelled to marvel at Shakespeare's brilliance. One should never mistake Shakespeare's brilliance for your own, but sometimes it is lovely to imagine it is yours for a while, and you do come away feeling as if some of it might have rubbed off on you in some way during the insane funniness of *Midsummer's rough mechanicals*, or the brutal and terrifying word induced pindrop silences in *Othello* or the hauntingly beautiful *Richard II* as either performer or audience member.

What can people do to help YSW?

We are always cash poor (currently working to raise funds to be at Cleveland High School next fall) and of course the absolute best way anyone can help is to encourage that young person you know who needs that extra boost of confidence to contact us and join an often wonderfully life changing community. ■

John Langs
Artistic Director

Carlo Scanduzzi
Executive Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

DAISY **BY SEAN DEVINE**

Directed by John Langs

Beginning July 8, 2016 • Opening Night July 14, 2016

CAST

| | |
|---------------------|----------------|
| Tré Cotten | Clifford Lewis |
| Bradford Farwell* | Aaron Ehrlich |
| Michael Gotch* | Tony Schwartz |
| Kirsten Potter* | Louise Brown |
| Connor Toms* | Sid Myers |
| R. Hamilton Wright* | Bill Bernbach |

CREATIVE TEAM

| | |
|-----------------------|-----------------------------|
| John Langs | Director |
| Shawn Ketchum Johnson | Scenic Designer |
| Kimberley Korf | Costume Designer |
| Robert J. Aguilar | Lighting Designer |
| Robertson Witmer | Sound Designer |
| Tristan Roberson | Video/Projections Designer |
| Kyle Ahluwalia | Assistant Lighting Designer |
| Michaela Petrovich | Assistant Costume Designer |
| JR Welden * | Stage Manager |
| David Hartig | Production Assistant |
| Sally Ollove | Dramaturg |
| Jordan Bell | Directing Intern |

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.

With support from Horseshoes & Hand Grenades Theatre, Sean Devine, Artistic Director, through assistance from the Canada Council for the Arts. *Daisy* was commissioned by Ensemble Studio Theatre through the Sloan Foundation, and was developed in part at the Icicle Creek New Play Festival, Allen Fitzpatrick, ICNPF Artistic Director, and at Studio 180 Theatre. The political commercials being used in this production are being used thanks to the Democratic National Committee.

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

SHOW SPONSOR:

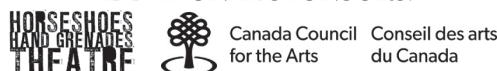


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Katharyn Alvord Gerlich, Eulalie M. & Gian-Carlo Scanduzzi, Nancy Alvord, Linda Brown & Larry True

ADDITIONAL SPONSORS:



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.



John Langs

PHOTO BY TRUMAN BUFFET

A Note from Director JOHN LANGS

When we chose to program *Daisy* over a year ago, we had an inkling that the country would be dealing with issues that would make this story immediate in a contemporary context. This inkling in no way prepared us for how this pivotal election in 1964 and the campaign from which the ad “Daisy—Peace, Little Girl” sprang, would become a major strategic theme that has been referenced over and over again in the run-up to the 2016 elections.

This fascinating journey began with a posting of the 1964 commercial “Confessions of a Republican” on Facebook in April 2016. Many who viewed it found it so relevant, so immediate, that it had to be a cleverly disguised contemporary spot by our modern Democratic party. The video went viral and 2 million views later, Bill Bogert, the actor in the 1964 ad, ended up on MSNBC’s *Rachel Maddow*.

As the rediscovery of this ad spread, many in journalism turned their attention back to 1964 to put our current election into political context. They found some of the artists and pioneers who used television in 1964, and brought them back into the spotlight. *POLITICO Magazine* and CNN both invited “Daisy” art director Sid Myers to interviews, which presented the story of the creation of the ad to a national audience, as they probed him for strategic advice on the 2016 campaign. Then came the continual comparisons to the Republican frontrunners in both elections. Both candidates were party outsiders who defied the odds to claim the nomination. Both began their run as a long-shot—some would say, a joke—and both found a way to tap into the powerful dissatisfaction with the establishment from a

nervous population to claim the nomination. On a more personal level, the tireless research of playwright Sean Devine led to connections right here in Seattle as Anton Schwartz, a local Seattle jazz artist and son of “Daisy” sound engineer Tony Schwartz, was introduced to the creative staff. Anton provided remarkable insight into the work of his father that enriched our experience and had a profound impact on the personal side of the story.

It’s difficult to describe the feeling in the rehearsal room as day by day, the world outside is reflecting the relevance of a story you are creating, while you are creating it.

To us, this is a story of technology and morality. 1964 was the first time the incredible power of television was ready to be weaponized by the advertising industry to influence a population, for better or for worse. This is a story of pioneers who were ready to test the limits. It is a story about a pivotal moment in our national discourse; a story about where we came from, and one that I hope will inspire conversation about where we are going.

This is the 46th world premiere that ACT has produced on its Mainstage. We are so grateful that you support a theatre that supports the vitality of new voices, new stories, and worthy artistic endeavors.

John Langs

Artistic Director

COMING SOON TO ACT



THE ROYALE **BY MARCO RAMIREZ** DIRECTED BY AMEENAH KAPLAN

Sep 9–Oct 9

SHOW SPONSOR
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Photo by Hayley Young Photography



THINGS YOU CAN DO Now–Jul 31



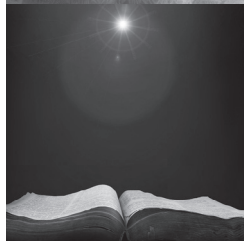
A drunken kiss, an icy plunge, and a reckless act of revenge. Live Girls! Theater presents a fresh take on the issues of global climate change through the personal lens of a family on the verge of a critical meltdown.



THE LOVE MARKETS Aug 13



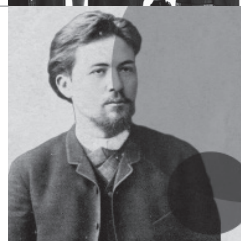
Lift your glass and join the celebration as The Love Markets play their new album live, transforming The Falls Theatre into a musical boudoir full of decadence, subversion, and resistance against the machine!



ENDANGERED SPECIES PROJECT Jul 11, Aug 8



Explore the great plays you seldom see. Join ESP for its sixth year of 12 book-in-hand presentations, chosen and performed by dozens of Seattle's best and bravest actors!



THE GREAT SOUL OF RUSSIA Sep 7



Join The Seagull Project and members of Seattle's vibrant artistic community as they explore how various Russian artistic roads, past and present, begin and end with Chekhov.



MEMBERS ONLY PARTY Jul 29

Become an ACTPass member by July 15 for your invitation to the summer party! A celebration of theatre before the productions of *Daisy* and *Things You Can Do*.



BAD APPLES Sep 7–25



Welcome to Club Abu, the darkest party in Baghdad. An incendiary rock musical that pulls back the curtain of one of the greatest moral challenges we have faced as a nation and sets it to a wicked irreverent back beat.

acttheatre.org | 206.292.7676 | 700 Union Street, Seattle

On the Streets, Discovering the Voice of the City

BY SAM ROBERTS

AN EXCERPT FROM THE NEW YORK TIMES



Tony Schwartz at work | COURTESY OF ANTON SCHWARTZ

Tony Schwartz was a good listener. Lugging a 14-pound portable tape recorder that he developed, he overcame his agoraphobia in 1946, to venture into his West Side neighborhood and capture the voice of New York. Thus began a career that seemed foreordained when a six-month bout of blindness as a teenager transformed him into an audiophile.

He would work on 15,000 commercial and political advertisements—most famously, the devastating ad that Lyndon B. Johnson unleashed against Barry Goldwater in 1964. The television ad featured the voice of a little girl counting the petals on a daisy. Her voice dissolved into a military-style launch countdown to nuclear apocalypse.

“The content of a political commercial is not what’s in it; it’s the resonance between what’s stored in the viewer’s mind and the stimulus that evokes it,” he once said. “In the ‘Daisy’ commercial, we never mentioned Goldwater’s name. We just touched a chord, something that was in a lot of people’s minds.”

Mr. Schwartz recorded tour guides, singing children, fire engines, fog horns, merry-go-round calliopes, cabbies and other urban folkloric sounds that produced the city’s collective voice now archived at the Library of Congress and collected in his albums. He rarely left his house on 56th Street near 10th Avenue. He died in 2008 at 84.

Mr. Schwartz liked to point out that people were born without ear lids, so “they listen to anything that concerns or interests them. I remember when I was looking for a mortgage, I heard every mortgage commercial. The day I got my mortgage, they stopped running them. I don’t know how they knew.”

The Forgotten History of the Women Who Shaped Modern Advertising

BY CIARA LAVELLE

In 1964, women had long been working in the advertising industry. At the turn of the century, enterprising ad execs realized: who understood the modern female consumer better than women themselves? This excerpt from Bitch Magazine explores the female ad pioneers of the early 1900s.

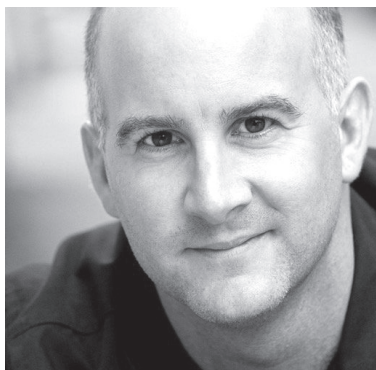
In the 1910s and '20s, women were slowly making their way into the advertising industry. Some of the biggest strides took place in the J. Walter Thompson agency’s “Women’s Editorial Department,” where a copywriting team of feminists led by Helen Lansdowne Resor changed the industry.

Resor’s team came from the world of journalism, the suffrage movement, and retail sales. They created some of the most influential ad campaigns of the first half of the 20th century and multiplied sales for their clients. They invented new methods of appealing to consumers, many of which are still used today.

Despite their limited progressiveness, Resor’s tactics worked. From Ponds to Crisco to Cutex, everything they touched seemed to turn to gold. By 1918, the revenue generated by the Women’s Editorial Department totaled more than \$2.2 million out of a total of \$3.9 million, or over half of the overall earnings at J. Walter Thompson, which was then the leading ad agency in the country.

Few women worked outside the home in the 1910s and 1920s, even those who had attended prestigious women’s colleges like Barnard and Smith. When they did enter the workforce, they had more to prove—and more to lose—than their male coworkers. The all-female team at J. Walter Thompson encountered common barriers faced by many professional women at the time. The Women’s Editorial Department was kept separate from the rest of the male-dominated company, a practice Resor herself enforced, believing that her team had more opportunity to succeed at JWT when they weren’t being compared to men in similar positions. When they did mingle in the office, male colleagues would often mistake the female copywriters for secretaries, asking them to run errands or make coffee. The women handled the bulk of the work at J. Walter Thompson. In 1925, the company had 22 women working on 65 accounts, while 19 male copywriters handled just 18 accounts.





A Conversation with Sean Devine

Playwright of *Daisy*

BY JOHN LANGS, ACT ARTISTIC DIRECTOR

ACT Artistic Director and Director of Daisy, John Langs, gives Canadian playwright Sean Devine a call at his home ...

John Langs: So tell me a little bit about why, from your comfort in Canada, you are picking on us here in the U.S. [They both laugh]

Sean Devine: It's not the first time I've written about American politics and American history, and I've had a lot of people ask me why. I've had to ask myself, too. I, like many Canadians, definitely pay very close attention to America. Here in Canada, we're living next to a giant. And when you live next to a giant, you are constantly aware of what that giant is up to. If the giant is angry, you pay attention. If the giant gets drunk, you certainly pay attention. If the giant buys a big monster truck and wants to drive it through your backyard, you pay close attention. So that's one reason. But the other thing is that everyone's happiness and everyone's sadness affects everyone else. I'm very aware of just how connected my own civilization is to yours.

JL: What inspired you to go after the story of the creation of the 'Daisy' advertisement? I mean, clearly there are some political echoes from one generation to the next, but why did this particular ad, and this particular story, capture your imagination?

SD: One thing that I'm always drawn to is the theme of what happens when idealists have their ideals crushed. I'm also interested in how large institutional powers take advantage of people. I've always been drawn to the David vs. Goliath story. I was compelled by the fact that this election was about peace. On the surface, the Johnson administration's motives were good and altruistic. They hired this advertisement team, the best and the brightest, to launch a campaign with the onus of beating Goldwater, putting Johnson forward as the candidate for peace. But he went and brought the country further and further into a war that I believe, and many people believe, he knew he was going to escalate all along. And so to me, it's a bit of a tragedy of how these idealists were engaged to use their talents to sell the country

on something, when everyone, including the advertisement people themselves, were being deceived to a large extent.

JL: I know that you are a thorough researcher of the material, from having worked with you before on a historically based piece. What were some of the wonders and discoveries of research on this play?

SD: I've never had as much access to the real history of an event as I have with this one. As you know, I continue to have dialogue with some of the real people that created the story. I met with and continue to talk to the real Sid Myers. I got to go and stand inside the basement of Tony Schwartz where a lot of these ads were made. I have in my possession the actual tape recorder that the 'Daisy' ad was recorded on. I have a copy of an audio tape that I've never listened to which contains three alternate soundtracks to what everyone now agrees is the most devastating piece of advertising ever created. And I partly feel like Indiana Jones saying, "This should be in a museum!" but as someone who is really just trying to be a writer, the fact that I get to geek out and put my feet right into the actual history that I'm trying to document is thrilling.

JL: How do you think this audience is going to feel about *Daisy*? How do you hope it lands?

SD: I almost feel as if the parallels to what is really happening in today's American politics are almost going to take over what I thought the reaction might have been when I first started working on this project many years ago. I believe firmly that history is cyclical, and repeats itself, and people who feel that we can rise above the lessons that history has taught us are fools. My hope was always that people see this play, and while they're looking at a story from a generation ago, they think that they're being just as manipulated by political machinery as their ancestors were. That was my hope. But what's happening now with Trump and Clinton, and how it's being compared to the 1964 election, I feel like we have lightning in a bottle, and that the current election cycle is itself going to be placed right on top of what we're doing.

Presidential Attack Ads Through the Ages

COURTESY OF MUSEUM OF THE MOVING IMAGE

Celebrating eight years of collaboration

Daisy was partially developed at the Icicle Creek New Play Festival, offering two playwrights the space, time, and support to develop new work with the support of a company of professional actors, directors, and dramaturgs, and to present their work to live audiences. Playwrights receive a week-long residency at the beautiful Icicle Creek Center for the Arts in Leavenworth, including daily rehearsals, ample



1952 *Eisenhower Answers America*

Conceived and created by the agency behind the M&M “melts in your mouth, not in your hands” campaign, Eisenhower’s ads were as bold in conception as they were simple in execution. The campaign created 40 ads, each consisting of a question from an ordinary voter and a response from the candidate. The answers were filmed with Eisenhower reading off of cue cards, while the questions were later read by tourists scouted in front of Radio City Music Hall. Eisenhower is filmed in the elevated position; the questioners all look up at him, keeping him in the position of the hero. The campaign spent nearly \$2 million to saturate the airwaves in 12 key states during a three-week period. Adlai Stevenson’s campaign decried the effort to sell Eisenhower in the same manner as soap. Stevenson was the first—and last—candidate to refuse to appear in TV ads. **Results:** Eisenhower (R) 55% vs. Stevenson (D) 44%



1964 *Daisy—Peace, Little Girl*

The most famous of all campaign commercials ran only once as a paid advertisement on NBC. Without any explanatory words, the ad juxtaposes a scene of a little girl happily picking petals off of a flower, and an ominous countdown to a nuclear explosion. The ad was created by the agency Doyle Dane Bernbach, known for its conceptual, minimal, and modern approach to advertising. The frightening ad was instantly perceived as a portrayal of Barry Goldwater as an extremist. Without mentioning Goldwater or citing any statements by him, the ad exploited the established public fear that he would start a nuclear war if elected president. The Goldwater campaign vigorously protested the ad, stating, “This horror-type commercial is designed to arouse basic emotions and has no place in the campaign.”

Results: Goldwater (R) 38% vs. Johnson (D) 61%



1968 *Laughter*

As the sitting vice president in an unpopular administration, it was easier, and safer, for Humphrey to attack Nixon than to promote his own accomplishments. Spiro Agnew was unknown on the national stage when Nixon selected him as his running mate. ‘Laughter’ makes fun of Agnew, but suggests that his election would be no laughing matter. The ad was created by Tony Schwartz, best known for his work on the “Daisy” commercial in 1964. In the ad’s memorable soundtrack, uncontrollable laughter at the notion of Agnew as vice president turns into a painful cough, serving as one of the rare examples of humor in a campaign ad. **Results:** Nixon (R) 43.4% vs. Humphrey (D) 42.7%

1948

1952

1956

1960

1964

1968

1972

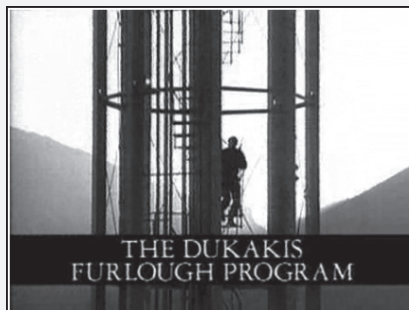
1976

time for playwrights to tackle revisions with support from a company dramaturg, and culminating in public staged readings.

The Festival was founded by Artistic Director Allen Fitzpatrick in 2007. Sean Devine's *Daisy* is the third play the Festival has developed which went on to be produced on ACT's Mainstage. Previously, audiences have enjoyed Yussef El Guindi's *Pilgrims Musa and Sheri in the New World* (2011) and Steven Dietz' *Bloomsday* (2015). ACT congratulates the Festival for 10 years of nurturing new plays, and looks forward to supporting many more.

Special thanks:

The playwright wishes to thank the following people and organizations for their support, guidance, and contributions to creating *Daisy*: Anton & Kayla Schwartz, Sid Myers, John Carey, Kathleen Hall Jamieson, Bill Geerhart, Robert Mann, Kathleen Gordon, The Democratic National Committee, The Library of Congress' Tony Schwartz Collection, Ensemble Studio Theatre, Studio 180 Theatre, the Icicle Creek New Play Festival, and to funders at the Canada Council for the Arts, the Ontario Arts Council and the City of Ottawa Cultural Office. Finally, a big thanks to John Langs, a bold and determined collaborator.



1988 *Revolving Door*

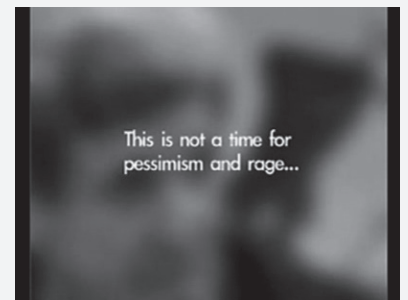
This stark and unsettling ad from the Bush campaign doesn't mention the notorious escaped convict William Horton by name. (Although he went by William, the Bush campaign referred to him by the less respectable name "Willie"). However, with its release just a few weeks after the independently financed ad "Willie Horton" had generated controversy, the connection was clear. Dukakis was linked with the case of the African American felon who fled Massachusetts during a weekend furlough and attacked a young white couple in Maryland. Bush decided to make this a key issue in the campaign, attacking Dukakis in a speech as "a tax-raising liberal who let murderers out of jail." **Results:** Bush (R) 53.9% vs. Dukakis (D) 46%



1992 *Arkansas 2*

Because he trailed in the polls for the entire campaign, President Bush's commercials were unusually defensive in tone for those of a sitting president. Although several ads used news footage to illustrate his success as commander in chief, most of Bush's commercials were attack ads portraying Clinton as a tax-and-spend governor with little foreign policy experience. Exploiting controversy about Clinton's evasion of the draft and alleged extramarital affairs, several ads suggested that he was morally untrustworthy and hypocritical. Bush's 1992 ad "Arkansas 2" used a horror-film style to depict Arkansas under the leadership of Governor Bill Clinton. Clinton fired back with an ad attacking Bush's "worst economic record of any President in 50 years", stating "Nothing could be more frightening than four more years."

Results: Bush (R) 37% vs. Clinton (D) 43%



2004 *Kerry's Coalition of the Wild-Eyed*

The Internet became an important medium during the 2004 campaign. In June, the Bush campaign issued a web ad which attempts to depict Kerry and fellow Democrats as being excessively angry, intercutting images of Adolf Hitler. Links to the ad were e-mailed to six million supporters. In the face of strong attack ads from the Bush campaign, Kerry's TV ads became much more aggressive in tone, frequently attacking the President on Iraq and the economy. **Results:** Bush (R) 51% vs. Kerry (D) 48%

1980

1984

1988

1992

1996

2000

2004

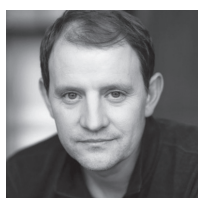
2008

Who's Who in *Daisy*



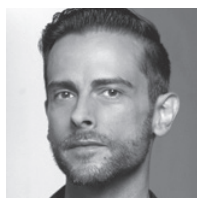
Tré Cotten (*Clifford Lewis*) is a native of North Carolina. Tré is excited to be making his debut with ACT and the Seattle community. He will be receiving his M.F.A. in Acting at the

University of Washington School of Drama this upcoming year. Some of his previous work includes: *Julius Caesar*, *Twelfth Night* (Virginia Shakespeare Festival); *The Color Purple* (City Stage Tour); *Smokey Joe's Cafe* (Cape Fear Regional Theater); *Six Degrees of Separation* (Wilmington, NC); *A Chorus Line* (Opera House Theater Company); *Ragtime* (Thalian Association); and *Five Guys Named Moe* (Opera House Theater Company). His film and television credits include: *One Tree Hill* (CW Network), *East Bound and Down* (HBO), and *Frat Brothers* (BET Network). He would like to thank John Langs and everyone at ACT for this opportunity. Break legs everyone and God bless!



Bradford Farwell (*Aaron Ehrlich*) has recently been seen in *Worse than Tigers* and *Seven Ways to Get There* (ACTLab). He has also been seen in *A Christmas Carol*, *Mary Stuart*, *Jekyll and Hyde* (ACT). Bradford is a

member of New Century Theatre Company's Acting Company where he has performed in *My Name is Asher Lev* and *Festen*. Other Seattle credits include *Photograph 51*, *You Can't Take it With You*, *The Imaginary Invalid*, *Twelfth Night*, *Noises Off*, *The Great Gatsby* (Seattle Repertory Theatre); *John Baxter is a Switch Hitter*, *All My Sons*, *Grapes of Wrath*, *Richard III*, *A Thousand Clowns* (Intiman); *Breaking the Code* (Strawberry Theatre Workshop); *Measure for Measure*, *Cymbeline* (Seattle Shakespeare Company); and *Seattle Children's Theatre*, *The 5th Avenue Theatre*, and *Village Theatre*. Bradford was a company member at The Stratford Festival in Canada for three years and regionally in the U.S. has been seen at Nebraska Shakespeare Festival, American Players Theatre, and many others. Bradford received his theatre training from the Webber Douglas Academy of Dramatic Arts in London and lives in West Seattle with his wife Kate and two daughters Willa and Poppy. He is a proud member of the union of Actors' Equity. In the fall/winter he can be seen in *Charles III* at A.C.T. in San Francisco, Seattle Repertory Theatre, and The Shakespeare Theatre in Washington, D.C.



Michael Gotch (*Tony Schwartz*) is honored to make his ACT debut in *Daisy*. He is currently a core company member of The REP, a professional theatre-in-residence at The University of

Delaware, where he also teaches. He has performed in 38 plays there over eight seasons, including leading or title roles in *Hamlet*, for which he won a Broadway World Award, *I Am My Own Wife* and *The Glass Menagerie*, both directed by John Langs, *The Homecoming*, *The 39 Steps*, *Red*, *Death of a Salesman*, and *The Elephant Man* (2017) to name a few. Michael has worked at many of the country's leading theatres in productions that include a world premiere of Jeffrey Hatcher's *Armada* and *I Am My Own Wife* (Milwaukee Repertory Theatre). New York credits include the U.S. premiere of *Sjvek* (Theatre for a New Audience); *Richard III*, *Murder By Poe* (The Acting Company); *Mercadet* (Culture Project). Other regional credits include *Algernon in The Importance of Being Earnest* (South Coast Repertory); *Salieri in Amadeus* (Actors Theatre of Louisville); Joseph Jefferson Award Nomination and After Dark Award for Chicago premiere of Shakespeare's *R&J* (Chicago Shakespeare Theatre); *Julius Caesar*, *Timon of Athens*, *The Merchant of Venice*, and *Much Ado About Nothing* (American Players Theatre), for which he received a Falstaff Award Nomination.



Kirsten Potter (*Louise Brown*) Previously seen in: *Rapture*, *Blister*, *Burn* and *Big Love* (ACT); *Worse than Tigers* and *Seven Ways to Get There* (ACTLab); *View from the Bridge*, *Photograph 51*

and *Or*, (Seattle Repertory Theatre). Regional credits include: *The Weir*, *The Heiress*, *Misalliance*, *Taking Steps* (South Coast Repertory); *Palestine, NM*; *Sex Parasite* (Mark Taper Forum); *Cat on a Hot Tin Roof* (Geffen Playhouse); *Honour*, *Bold Girls* (Matrix Theatre); *Major Barbara*, *Top Girls* (L.A. Theatre Works); *As You Like It* (A Noise Within); *King Lear*, *Tonight at 8:30* (Antaeus); *The Constant Wife*, *Red Herring* (Laguna Playhouse). Prior to moving to Seattle, she appeared in over 20 productions and three world premieres as a company member with Milwaukee Repertory Theater; as well as shows with Geva, Arizona Theatre Company, Huntington Theater, Arena Stage, American Conservatory Theater; and The Utah, California, Nebraska, and Santa Fe Shakespeare Festivals. Ms. Potter has voiced

dozens of vixens and evildoers in video games, including the Queen of the Reef in *Destiny*; and has received numerous awards for her audiobooks. She has been honored by the Audie Awards, the Garlands, LA Drama Critics Circle, the Gregory's, and the NFAA. She is a proud member of ACT's 2016 Core Company.



Connor Toms (*Sid Myers*) is a proud member of ACT's 2016 Core Company. Most recently seen in *Stupid Fucking Bird* (ACT), he was also in *The Invisible Hand* and *In the Next*

Room, or...the Vibrator Play (ACT). He has performed in *Festen* (New Century Theatre Company); *Hound of the Baskervilles*, *Red* (Seattle Repertory Theatre); *The Cider House Rules* (Book-It Repertory Theatre); Seattle Shakespeare Company, Intiman, Seattle Children's Theatre, Artists Repertory Theater, Arizona Theatre Company, New Victory Theater Company, and more. Connor is married to the talented and beautiful Hana Lass, a consistent partner in life and art. Look for their upcoming production, *First Time Parents!* this fall ...



R. Hamilton Wright (*Bill Bernbach*) was last seen onstage at ACT as Ebenezer Scrooge in Charles Dickens's *A Christmas Carol* in the fall of 2014. His first role at ACT was as Vince in

Sam Shepard's *Buried Child* in the summer of 1981. Some of his favorites between those two: *Red Noses*, *Bach at Leipzig*, *Chorus of Disapproval*, *Intimate Exchanges*, *Middletown*, *Double Indemnity* (Writer), *End of the World*, *Souvenir* (Director), *Enchanted April*, *The Revengers' Comedies*, *The Pillowman*, *Assisted Living* (Director), *The Odd Couple*, *Stuff Happens*, and *Marrying Katie*. Bob is a proud member of this season's Core Company. His original play *Sherlock Holmes and the American Problem* received its world premiere this past season at Seattle Repertory Theatre.



Sean Devine (*Playwright*) Sean Devine is the Artistic Director and co-founder of Horseshoes & Hand Grenades Theatre. Sean's first play *Re:Union* premiered in Vancouver

in 2011 (directed by John Langs), was published in 2013, and was presented by the 2015

Who's Who in *Daisy*

Magnetic North Theatre Festival, where it won the Prix Rideau Award for Best Production. Sean's second play *Except in the Unlikely Event of War* premiered in Vancouver in 2013. *Daisy* was commissioned by NYC's Ensemble Studio Theatre, and has had public readings with TimeLine Theatre (Chicago), Studio 180 Theatre (Toronto), Icicle Creek New Play Festival (Leavenworth), and Horseshoes & Hand Grenades (Ottawa). Sean is currently working on *When There's Nothing Left to Burn*, as a commission for the University of Lethbridge, and *Interregnum*, loosely based on the controversial 1935 novel *It Can't Happen Here*. Sean recently ran for office in the 2015 Canadian federal election, as a candidate for the social democrat New Democratic Party. He lives with his wife Alexa and their (almost) four kids in Ottawa.

John Langs (*Director*) See bio on this page.

Shawn Ketchum Johnson (*Scenic Designer*) is a visual artist whose commitment to community engagement led him into the theatre as a scenographer, drawing on his experience in installation art, environmental assemblage, and large-scale sculpture. His work as a scenic designer and devised theatre-maker is known primarily in the Midwest, where he has worked extensively with innovative socially-engaged ensembles such as Chicago's preeminent public spectacle artists Redmoon Theater, and the community-based ethnographic devising company, Working Group Theatre, where he remains as an Artistic Associate. Upcoming local projects include *Henry V* (Freehold Engaged Theatre) and *Bring Down the House* (Seattle Shakespeare Company). An alumnus of Northwestern University, Johnson holds the Scenic Design faculty position at Seattle University.

Kimberley Korf (*Costume Designer*) is a Seattle-based costume designer, who has worked in NYC, Los Angeles, San Diego, and Seattle. She is thrilled to be designing her first show at ACT. Some favorite shows she's designed include *The Trial*, the opera *Eugene Onegin*, *Holy Days*, and *Titus Andronicus*. She holds a M.F.A. in Costume Design from UW School of Drama.

Robert J. Aguilar (*Lighting Designer*) Recent designs include: *Luna Gale* (Seattle Repertory Theatre); *How to Succeed In Business Without Really Trying* (The 5th Avenue Theatre). Seattle area: *Little Shop of Horrors* (ACT and The 5th Avenue Theatre), *The Lady With All the Answers* (ACT); *Buyer and Cellar*, *Lizard Boy*, *Dear Elizabeth*, *The Vaudevillians*, *Bo-Nita*, *I Am My Own Wife*, *Of Mice and Men*, *The K of D*, and *boom!* (Seattle Repertory Theatre); *Jasper in*

Deadland, *Hairspray in Concert* (The 5th Avenue Theatre); *The Children's Hour*, *John Baxter is a Switch Hitter*, *Angels in America* (Intiman); *Trails* (Village Theatre); *Three Sisters* (The Seagull Project); *Next to Normal*, *The Yellow Wood*, *The 25th Annual Putnam County Spelling Bee*, and *Zanna, Don't!* (Contemporary Classics). Regional: *Full Gallop* (The Old Globe), *7 Spots on the Sun* (Cincinnati Playhouse).

Robertson Witmer (*Sound Designer*) was seen recently onstage at ACT as the musician in *Mr. Burns*, a post-electric play. His recent sound design credits include *The Mystery of Love & Sex*, *Stupid Fucking Bird*, *The Three Sisters* (ACT); *Romeo & Juliet*, *Mrs. Warren's Profession*, *Mother Courage* (Seattle Shakespeare Company); and *The Flick* (New Century Theatre Company). His onstage appearances include *A Doctor in Spite of Himself* (Intiman, Berkeley Repertory Theatre); *Fiddler on the Roof* (Village Theatre), and *West* (On the Boards). In 2013, Rob received the Gregory Award for Outstanding Sound Design. He is a member of United Scenic Artists, Local USA 829.

Kyle Ahluwalia (*Assistant Lighting Designer*) is thrilled to be working on his first production south of the border. Usually at home in Ottawa, Ontario, Kyle works in both English and French as associate artist with Horseshoes and Hand Grenades, Production and Tour Manager for Théâtre la Catapulte, venue technician for the Ottawa Fringe Festival, as well as freelancing technical and design work. *Daisy* (ACT) is closing out Kyle's 2015-2016 season which has included: *Mollyville* (Théâtre Tremplin, Ottawa), *Ik Onkar* (Catapulte, tour), *Cinéma* (Catapulte, tour), *Le Long de la Principale* (Catapulte, Ottawa), *The 8th Prix Rideau Awards Gala* (Prix Rideau Awards, Ottawa), and festivals with Ottawa Fringe Festival, Zones théâtrales, and Contacts Ontarios. Other past productions include 2015's *Re:Union* (Horseshoes and Hand Grenades), 2014's *The Railway Children* (Ottawa Little Theatre), and *Le temps et la chambre* (La Licorne) in 2013. Thanks to the Canada Council for the Arts for funding support, and much love to my partner Danielle.

Tristan Roberson (*Video/Projections Designer*) is a lighting and projection designer based in Seattle. His work has been seen at many theatres across Seattle, including Village Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre, ArtsWest, Washington Ensemble Theatre, and On the Boards. Recent designs include *Giselle Deconstruct* (The Three Yells), *The Things Are Against Us* (Washington Ensemble Theatre), and *Crimes of the Heart* (Village Theatre). Tristan is the resident lighting designer at Washington Ensemble Theatre.

JR Welden (*Stage Manager*) has stage managed *Stupid Fucking Bird*, *Cat On a Hot Tin Roof*, *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, working on productions including *The Grapes of Wrath*; *Nickel and Dime*; and *The Mandrake Root*, with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.

Sally Ollove (*Dramaturg*) is a freelance director and dramaturg who splits her time between Philadelphia and Seattle. She is the Associate Artistic Director of the Bearded Ladies Cabaret and the Resident Dramaturg at Azuka Theatre. Formerly the Literary Manager at Arden Theatre Company, she has also worked with Theatre Exile, Gas & Electric Arts, Woolly Mammoth, the Lantern Theatre, the Flea, and Philadelphia Theatre Company among others, and has taught at the University of the Arts and Rowan University. Sally is a graduate of the ART/MXAT Institute for Advanced Theatre Training at Harvard and a member of the 2011 Director's Lab at Lincoln Center. Thanks to John, Sean, and the ACT staff.



John Langs (*Artistic Director*) John has been delighted to serve as Associate Artistic Director of ACT for three years, and is ACT's Artistic Director in 2016. John's 16-year freelance career

has afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from UNCSA. Some of his favorite directing credits include *The Shaggs Philosophy of the World* (LA Drama Critics Circle Award for Best Original Musical), and *Brothers Karamazov* (seven LADCC Awards including Best Production of the year and Best Direction) and directing Kurt Beattie in *King Lear*. John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include NCTC's *Mary's Wedding* (NCTC), *The Seagull Project's The Three Sisters*, and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.

**Carlo Scandiuzzi**

(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, Scandiuzzi 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 Empty Space Theatre 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.

**Becky Witmer**

(Managing Director) has been with ACT since 2011, serving as the General Manager (2014-2015) and also the Director of Marketing and Communications

(2011-2014). Becky began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008-2011) and Opera Colorado (2006-2008). She was the Associate Director of Marketing with Central City Opera (2002-2005). Becky is an advisory board member for TeenTix, a founding co-chair of the Cultural Resource Collective, an Arts Business Consultant with Shunpike, and she frequently appears as a guest lecturer for Seattle University's Arts Leadership M.F.A. program. She is a graduate of the Leadership Tomorrow program.

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Verdi Good Idea

Bringing Classical Music to the Masses



A recent Opera on Tap performance at the Narwhal in Capitol Hill

Opera on Tap is pouring out opera locally.

Photos by Shane Williams

It's a regular night at the dive bar that is the Blue Moon Tavern. Folks perched on stools looking out at the Seattle gloom. Folks arrayed in a booth, wooden tables all scuffed and abused with graffiti. Folks standing around outside with cigarettes, trying not to get wet from the besotted sky. Or is it a regular night? For what's happening on stage, exactly? A soprano is singing. A tenor, too, and they're singing...opera? Here? At the Blue Moon Tavern? Why can't opera stars be rock stars, too? They can, thanks to Opera on Tap.

Founded in Brooklyn, New York in 2005, Opera on Tap now has 19 chapters internationally, bringing opera to the masses. It was founded, as their website states, to "promote opera as a viable, living and progressive art form and to

support the artists who continue to keep the art form alive." Drinking beers with Berlioz and booze with Beethoven is something Seattleites are now growing accustomed to because of the city's chapter growing event by event.

Ksenia Popova, a proclaimed "co-managing diva" of the operation, is a Russian-born, Seattle-based soprano. This is to say, Popova is not just promoting opera locally, she's singing it. A frequent soloist for Seattle Opera Guild's Preview Groups, she, along with other like-minded divas and divos, put together events around the city with accomplished singers and musicians. "We make opera," she says, "approachable and digestible. Also, it's rare that you'll have a singer blasting away just inches from you — it's a



SENGA NENGUDI: IMPROVISATIONAL GESTURES

JULY 16 – OCT 9



Senga Nengudi: Improvisational Gestures is organized by the Museum of Contemporary Art Denver and the University of Colorado Colorado Springs Gallery of Contemporary Art. The presentation at the Henry is organized by Nina Bozicnik, Assistant Curator, with support from 4Culture, ArtsFund, and the Seattle Office of Arts & Culture.

Senga Nengudi, studio performance of Mesh Mirage, 1978. Image courtesy of the artist and Museum of Contemporary Art, Denver. Photo: Adam Avila.

visceral feeling you wouldn't get going to a concert hall."

This past April, at Naked City in Greenwood, they put together "Art of War," highlighting opera's most famous power struggles. In May, at the Blue Moon, Opera on Tap performed "Much Ado about Opera," focusing on Shakespearean opera. In June, they had a show at the tiki-themed bar, Hula Hula. The shows are a \$5 suggested donation with the monies garnered distributed amongst the performers.



There's a growing effort to showcase, in the city, classical music and its forms to communities who might not have access to it otherwise. Perhaps a ticket to Seattle Opera's *The Flying Dutchman* is a little too much for some, but perhaps \$5 and a couple of drinks at the bar to hear selections from *La Boheme* and *The Marriage of Figaro* isn't as challenging. Perhaps one has never been exposed to opera at all and then, suddenly, one hears Bizet's *The Pearl Fishers* in their local watering hole and it moves them. That's what happened at a brewery in Ballard. Popova recalls, "At the end of our show, a woman – who was part of a motorcycle convention on the same street – came up to me with tears in her eyes. She'd never heard opera before and thought it was the most beautiful thing. That means a lot to me – when we make someone feel."

That's what the organization is hoping for – to expose new audiences to what opera is and to aid opera singers in their quest to do what they love doing – singing opera. What better feeling is there – than comfortably at a local haunt with friends, frosty pints in hand, and *Pagliacci* arias in one's ears? ■

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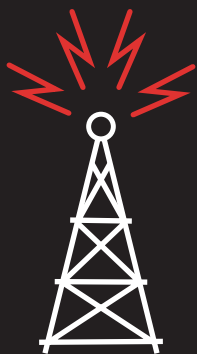
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Intermission Brain Transmission

Are you waiting the curtain to rise? Or, perhaps, you've just returned your seat before the second act and have a few minutes to spare? Treat your brain to this scintillating TRIVIA QUIZ!

Answer the bonus question for a chance to win tickets to a show!

- 1) Taproot Theatre is staging Daniel Wallace's *Big Fish*. The movie was nominated for an Academy Award in what category?
 - a) Best Picture
 - b) Best Director (Tim Burton)
 - c) Best Supporting Actor (Albert Finney)
 - d) Best Score (Danny Elfman)
- 2) Seattle Shakespeare Company is presenting free productions of *Love's Labour's Lost* and *Hamlet* throughout the summer out-of-doors. What is the name of Hamlet's late father who visits his son as a ghost?
 - a) Claudius
 - b) Fortinbras
 - c) Hamlet
 - d) Polonius
- 3) ACT Theatre is presenting a world-premiere play, *Daisy*, the true story of a political ad during Lyndon Baines Johnson's presidential campaign. Who was he campaigning against?
 - a) Pat Brown
 - b) Nelson Rockefeller
 - c) Henry Cabot Lodge, Jr.
 - d) Barry Goldwater



Photo courtesy of MOHAI

- 4) What is the King's name in Shakespeare's *Love's Labour's Lost*?
 - a) Dumaine
 - b) Marcadé
 - c) Boyet
 - d) Ferdinand
- 5) What year did Seattle's Moore Theatre open?
 - a) 1894
 - b) 1907
 - c) 1921
 - d) 1938

Bonus Question

What was the last performance you attended that you liked best and why?

Email production@encoremediagroup.com or tweet to @EncoreArts with #EncoreStages and be entered to win two tickets to an upcoming Encore Arts performance.

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