

encore
STAGES

MARCH 2017



A Contemporary Theatre

Mar 3–26, 2017



TRIBES



BY NINA RAINE
DIRECTED BY JOHN LANGS

BARD ON THE BEACH
SHAKESPEARE FESTIVAL

TICKETS FROM \$21 CAD

BMO Mainstage

Much Ado About Nothing

The Winter's Tale

Howard Family Stage

The Merchant of Venice

The Two Gentlemen of Verona

Under the Tents • Vanier Park, Vancouver, Canada
June 1 – Sept 23
1-877-739-0559 • bardonthebeach.org

ORGANIZE YOUR

FINE ART
RARE BOOKS
BASEBALL CARDS
MUSIC
COMIC BOOKS
ANTIQUES
UKULELES

Whatever you collect,
we have over 20 years'
experience to help you
manage your treasures.

ECHOSERVICES
425.427.8802
echoservicesinc.com/treasures

March 2017
Volume 13, No. 5

encore
arts programs

Paul Heppner
Publisher

Sara Keats, Jonathan Shipley
Encore Stages Editors

Susan Peterson
Design & Production Director

Ana Alvira, Robin Kessler,
Shaun Swick, Stevie VanBronkhorst
Production Artists and Graphic Design

Mike Hathaway
Sales Director

Brieanna Bright, Joey Chapman,
Ann Manning, Rob Scott
Seattle Area Account Executives

Marilyn Kallins, Terri Reed
San Francisco/Bay Area Account Executives

Jonathan Shipley
Ad Services Coordinator

Carol Yip
Sales Coordinator

Sara Keats, Jonathan Shipley
Online Editors

CityArts

Leah Baltus
Editor-in-Chief

Paul Heppner
Publisher

Dan Paulus
Art Director

Gemma Wilson, Jonathan Zwickel
Senior Editors

Amanda Manitch
Visual Arts Editor

Barry Johnson
Associate Digital Editor

encore
media group

Paul Heppner
President

Mike Hathaway
Vice President

Genay Genereux
Accounting & Office Manager

Sara Keats
Marketing Manager

Ryan Devlin
Business Development Manager

Corporate Office
425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremidiagroup.com
800.308.2898 x105
www.encoremidiagroup.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. ©2016 Encore Media Group. Reproduction without written permission is prohibited.



encore STAGES

SPRING 2017

Contents

Dialogue

- 4 Encore Stages in conversation with the Ladies Musical Club

Mix and Match

- 9 A look back at City Arts' innovative *Genre Bender* event

Intermission Brain Transmission

- 15 Test yourself with our trivia quiz

Encore Stages is an Encore Arts Program that features stories about our local arts community side-by-side with information about performances. Encore Arts Programs are publications of Encore Media Group. Learn more at encoremidiagroup.com

Encore Stages features the following organizations:





My wealth. My priorities. My partner.

You've spent your life accumulating wealth. And, no doubt, that wealth now takes many forms, sits in many places, and is managed by many advisors. Unfortunately, that kind of fragmentation creates gaps that can hold your wealth back from its full potential. The Private Bank can help.

The Private Bank uses a proprietary approach called the LIFE Wealth CycleSM to find those gaps—and help you achieve what is important to you.

To learn more, contact:

Lisa Roberts

Managing Director, Private Wealth Management

415-705-7159

lisa.roberts@unionbank.com

or visit unionbank.com/theprivatebank



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.

©2017 MUFG Union Bank, N.A. All rights reserved. Member FDIC. Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.



Ladies Musical Club violinist Angie Kam performs at Mirabella.

Photo by Chris Bennion

The Ladies Musical Club of Seattle is the oldest continuously functioning musical non-profit organization in the state of Washington. It offers over 50 free concerts open to the public in various locations around the city.

We recently sat down with Lynn Muehleisen, LMC's president, to discuss music education, the voice of women and how you can help the organization.

What is the Ladies Musical Club of Seattle?

Founded in 1891, the Ladies Musical Club began at a zenith of the women's club movement in the United States. Women in the late 19th-century were beginning to be accepted in colleges and universities in greater numbers, but newly-graduated women in 1891 found few, if any, opportunities to use their skills, so they began forming their own organizations to continue their education and practice those skills. LMC was founded by 24 female musicians who wanted to influence the frontier city of Seattle with great music, first in their own performances, later, bringing internationally recognized

musicians to concertize in Seattle from 1900 to 1995. Seattle enjoyed such performers as Rachmaninoff, Stravinsky and Marilyn Horne during the run of LMC's International Series.

In the early 1990s LMC began rethinking its mission and impact upon our developing city, which by then had a

**“LMC was
founded by 24
female musicians
who wanted to
influence the
frontier city of
Seattle with great
music.”**

plethora of great musical organizations bringing in fine musical artists. LMC developed two new programs in the '90s that continue today: Music in Schools and the Frances Walton Competition. Music in Schools identifies Seattle Public K-8 Schools that are underserved by music education, providing opportunities for performance and education through our collaboration with the Meany Center for the Performing Arts as well as other local musicians and educators, some of whom are LMC members.

The Frances Walton Competition occurs every year, and has recently expanded to auditioning classical musicians


2016/17



REAWAKENING *THE RITE OF SPRING!*

MONDAY, APRIL 24, AT 7:30PM

**LEIF OVE ANDSNES &
MARC-ANDRÉ HAMELIN
IN RECITAL**

Leif Ove Andsnes and Marc-André Hamelin, piano

MOZART: *Larghetto* and *Allegro* in E-flat major

STRAVINSKY: Concerto for Two Pianos

DEBUSSY: *En blanc et noir*

STRAVINSKY: *The Rite of Spring* for Two Pianos

These titans of the piano reawaken *The Rite of Spring*, its pounding rhythms and riotous harmonies all the more striking in Stravinsky's own four-hand scoring. Mozart, Debussy and Stravinsky's neoclassical Concerto for Two Pianos provide fascinating counterpoint.

Media Sponsors:  


LEIF OVE
ANDSNES


MARC-ANDRÉ
HAMELIN

FOR TICKETS:

206.215.4747 | SEATTLESYMPHONY.ORG

MEET HER AT DOCKSIDE



Come check out
Dockside after dark.

Sara knows the strains
to make you sleepy and
wake you up.

Mon-Sat 8am-11:30pm
Sunday 9am-10pm

DOCKSIDECANNABIS.COM



SAFE. LEGAL. ENLIGHTENING.

DOCKSIDE SODO

206.223.3724 1728 4TH AVE S

DOCKSIDE SHORELINE

206.402.4839 15029 AURORA AVE N

21+ RECREATIONAL | MEDICALLY ENDORSED

This product has intoxicating effects and may be habit forming. Marijuana can impair concentration, coordination, and judgement. Do not operate a vehicle or machinery under the influence of this drug. There may be health risks involved with consumption of this product. For use only by adults 21+. Keep out of reach of children.



President Lynn Muehleisen.

Photo by Chris Bennion

from the 19 western states, ages 20 to 35. Cash prizes are awarded to four soloists and one ensemble, the winners are given the opportunity to perform live on Classical KING-FM's Northwest Focus Live with Sean MacClean, and are sent on one of three week-long tours across the state of Washington during September, primarily to low-population areas, but also around the Puget Sound.

Our Public Concert Series continues with over 50 free concerts throughout the year and open to the public, featuring our performing members in venues such as Frye Art Museum, Seattle Art Museum, and the Seattle Central Public Library. Currently LMC boasts about 150 members.

How did you get involved?

In the mid-'90s I was doing a lot of performing in the area—I'm a singer—but it was mostly opera and musical theatre. I love both those art forms, but I really missed singing art song and chamber music, opportunities that are hard to find outside of academia. A friend of mine who was in a musical theatre production with me suggested I join a group she had just joined: The Ladies Musical Club of Seattle. I auditioned, was accepted as a performing member, and, for a small annual membership fee, I was able to perform on the LMC free Public Concert Series with other LMC musicians. Soon

after I joined, I became a member of the Board of Directors and found out what an impactful and busy organization LMC is!

What's your musical background?

I started piano lessons at age five, voice lessons at age eleven and eventually finished a Master of Vocal Performance from Indiana University. My husband—composer John Muehleisen—and I moved to Seattle in 1990, where I became an active performer and sang as a chorister for Seattle Opera for eight seasons.

How many events does LMC do each year?

Our Public Concert series alone features over 50 free concerts each season, October through May, mostly 60 minutes in length, which are open to the public. Our Frances Walton Competition Finals, held June 3rd from 9 to 5, is also open to the public. There's a free concert that same evening at 7:30 featuring our winners.

What are some of your favorite memories involved in the organization?

Here's one of the best — I had the privilege of taking two of our winners from the Frances Walton Competition, a pianist, Dr. Jovanni-Rey de Pedro, and a harpist, Sophie Baird-Daniel, on tour in eastern Washington spanning six days and 866 miles from Yakima to Oroville.

We visited 19 schools, impacting over 2,000 students. We gave three free concerts to the public and listening to children gasp as they heard a live concert harp for the first time in their lives, as well as a superior pianist! The tour not only changed the lives of students, it created a deep longing in both Jovanni-Rey and Sophie to continue musical outreach.

Women only, yes? What are the benefits you see in an all-women's organization? What are you hoping to achieve by it?

LMC was founded at a time when there were few opportunities for women to express themselves outside the home. Those times have certainly changed, but LMC still values the energy and focus that our female members give our organization. We hope to give women a voice in their community to create positive change through the musical arts, and provide free classical music experiences to those who would otherwise not have that opportunity. We do regularly invite male guests to perform on our Public Concert series.

Did the recent Women's March change your thinking in any way? Give you further direction?

I firmly believe that women today are poised to make unprecedented strides to improve their world. To that end the Ladies Musical Club today is continuing to grow and adapt to the needs of our community. Last year we beta-tested a concert at the Women's Correctional Facility in Purdy to great success, and we are now developing programs that we hope will address needs of homeless families and after-school programs. We are women musicians who believe firmly in the power of the arts and their ability to grow minds, talents, bodies, and hearts into compassionate human beings.

What are your favorite pieces of classical music?

Benjamin Britten is definitely my 'desert island composer,' and I particularly adore his opera, *Peter*



experience
ANACORTES™
your island getaway

**ANACORTES SPRING
WINE FESTIVAL
SATURDAY, APRIL 8TH**

**30 Wineries - Gourmet Bites
Cheese and Chocolate**

**VIP Hour from 12 noon to 1:00pm
General Admission 1:00pm – 5:00pm
anacortes.org/spring-wine-festival**

Must be 21 or older with valid ID.



Providing musical instruments to students in need.

Edmonds, Everett, Highline, Mukilteo, Seattle & Shoreline Public Schools.



(206) 409-3275

www.Music4Life.org

**McDowell's
U-Frame-It**

Framing the Northwest since 1972

AURORA

23632 Hwy 99, Ste P
Edmonds WA 98026
206-546-6480

BALLARD

1703 NW Market St
Ballard WA 98107
206-784-7565

BURIEN

457 SW 153rd
Burien WA 98166
206-246-2293

UNIVERSITY

2900 NE Blakeley St, #A
Seattle WA 98105
206-522-0968

HSDC

Hearing, Speech & Deaf Center

HSDC fosters inclusive, accessible communities through communication, advocacy, and education.

1625 19th Avenue | Seattle, WA | 98122 | 206-323-5770 | www.hsd.org



OUR SERVICES:

- Deaf & Hard of Hearing Services
- ASL Interpreting Services
- Early Childhood Education
 - Parent-Infant Program, ASL Bilingual
 - Behnke Speech-Language Preschool
 - Rosen Family ASL Bilingual Preschool
- Audiology Services
- Speech, Language, and Communication Services



HSDC offers one-stop, coordinated services that make the world more accessible for clients, infant to elder.

Check out our Facebook @HSDCSeattle to read more about what we do and how you can help!



Ladies Musical Club Music in Schools Program/The Nile Project performs at Licton Springs K-8 School.

Photo courtesy LMC

Grimes, and his cantata, St. Nicholas, both of which I can listen to obsessively. Prokofiev's Second Piano Concerto makes me swoon and energizes me at the same time. I think Ottorino Respighi is a terribly underrated composer. And if you don't believe me, listen to his song cycle with chamber ensemble, Deità Silvana. His orchestrations are brilliant!

What can someone do to help LMC?

You can help in two very significant ways. First, please donate! It's easy to do—just go to our website and click on the donate button. LMC is a non-profit, and uses every penny of your donation wisely. Because we accomplish almost all of our work through volunteerism, volunteering for LMC is the second significant way of helping fulfill the mission of the organization. The work of our volunteers is impactful in ways that benefit our community directly. If you're a woman and a musician, LMC auditions new performing members twice per year. Or if you are interested in arts advocacy and working for our programs, we also accept female at-large members. ■

John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

TRIBES



By Nina Raine
Directed by John Langs

Beginning March 3, 2017 • Opening Night March 9, 2017

CAST

Anne Allgood*	Beth
Kjerstine Rose Anderson*	Ruth
Joshua Castille	Billy
Frank Corrado*	Christopher
Lindsay W. Evans	Sylvia
Adam Standley*	Daniel

CREATIVE TEAM

John Langs	Director
Shawn Ketchum Johnson	Scenic Designer
Rose Pederson	Costume Designer
Andrew D. Smith	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Tristan Roberson	Projections Designer
Briana Kersten	Stage Manager
Emily Penick	Assistant Director
Hannah Beehler	Production Assistant
Ryan Schlecht	Sign Master
Judith Shahn	Dialect Coach

Running Time: This performance runs approximately one hour and 45 minutes. There will be one intermission.

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

Tribes was commissioned and first presented by English Stage Company
at the Royal Court Theatre on 14 October 2010.

Tribes was presented by Barrow Street Theatre, New York, NY in 2012.

Tribes is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

SHOW SPONSORS:



THEATRE AND SEASON SPONSORS:



A Contemporary
Theatre Foundation



The Joshua Green
Foundation



The Norcliffe
Foundation



THE SHUBERT
FOUNDATION INC.



CLASSICAL
KING FM 98.1

KUOW

The Seattle Times

theStranger

Katharyn Alvord Gerlich, Eulalie M. & Gian-Carlo Scandiuzzi, Nancy Alvord, True-Brown Foundation

Closed Captioning devices are available at all performances and ASL will be available at Mar 16 (7:30pm), 25 (8:00pm), and 26 (2:00pm).

To read more about accessibility and the Figaro MobiTxt® Closed Captioning System, visit acttheatre.org.

Deaf Spotlight is proud to support ACT's production of *Tribes*.

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

WELCOME to ACT

My work on *Tribes* has been one of the most gratifying and humbling experiences of my artistic life. As an Artistic Director you hope to make wise selections for your season that will lead the audience and the company on remarkable adventures. From the first reading of this play it was clear that *Tribes* would inspire such a journey.

Tribes is a story that endeavors to bridge two worlds. We knew instinctively that to tell the story well we would need to collaborate with great artists and advocates from the Deaf community. We would need to reorganize our infrastructure to progress our accessibility and provide appropriate training for our staff and our artists. Most importantly, we would need to ask questions, and not only listen to the answers, but seek a deeper understanding of an experience that is not our own.

The theme of “*how* we hear what we hear” is at the very center of this play and has already changed this institution. With the new installation of the Figaro Closed Captioning System for all of our Mainstage productions, and by connecting directly with experts within the Deaf community, ACT staff and artists continue to improve the cultural competency within the organization and our ability to truly be accessible to our deaf and hard of hearing patrons.

I would like to acknowledge the community of people who have been integral in supporting me and ACT Theatre in this production and ensuring that we are appropriately prepared for our commitment to accessibility for *Tribes* and all Mainstage shows moving forward. We are especially grateful to our sign master Ryan Schlecht, Patty Liang from Deaf Spotlight, Melissa “echo” Greenlee from DeafFriendly, and Howie Seago, as well as a small army of talented interpreters, consultants, and supporters who guided us through this new landscape. We are all grateful for their talent, insight, and patience.

We hope to have created an experience as open as possible to the community that it represents, while inviting our hearing audience to consider the challenges and complexities that coming-of-age presents when your experience is fundamentally different than the tribe that claims you. I am thrilled to lead our company on this journey of heartbreak and hilarity—a journey that I hope will expand our hearts and our community.

Welcome!

John Langs
Artistic Director



A Contemporary Theatre

2017 SEASON

Come back to ACT for

MURDER FOR TWO

Book by Joe Kinosian & Kellen Blair
Lyrics by Kellen Blair, Music by Joe Kinosian
Directed by Daniel Knechtges

A Co-production with The 5th Avenue Theatre

Drop-dead funny murder mystery musical with a twist!

Mar 25–Jun 11

The Legend of Georgia McBride

By Matthew Lopez
Directed by David Bennett

Jun 9–Jul 2

World Premiere

Alex & Aris

By Moby Pomerance
Directed by John Langs

Jul 14–Aug 6

King of the Yees

By Lauren Yee
Directed by Desdemona Chiang

Sep 8–Oct 1

The Crucible

By Arthur Miller
Directed by John Langs

Oct 13–Nov 12

Subscriptions and Single Tickets On Sale Now!

ACT | 700 Union St, Seattle, WA 98101 | acttheatre.org | 206.292.7676



A Note from Managing Director **BECKY WITMER**

Welcome to the 52nd Season of ACT!

For many of you, we are familiar faces to each other. I've been with ACT since 2011, and have served various roles over the past five years from marketing to management, and now as your Managing Director. It's an exciting time to lead ACT in partnership with John Langs, a true friend and collaborator.

I would like to express my gratitude and well wishes to my friend Carlo Scandiuzzi who, after eight years of extraordinary leadership, transitioned from our Executive Director to the Board of Trustees on January 1. On behalf of the board and staff, I'm so glad to welcome Carlo to this distinguished new role as a Trustee!

I am incredibly proud of ACT and I want everyone in this region to know that they are invited to be part of our community. When I'm not in the building, you can find me on area committees making sure that we participate in our changing local environment. I believe it is important for a theatre, for all cultural organizations, to be central to the fabric of a city, beyond our stages, as part of the greater conversation and development happening around us.

My arts management career started in Colorado at Central City Opera (CCO), an 85-year-old summer festival performing in an 1878 opera house in the mountains. CCO is deeply connected to the roots of Colorado history and has carried that rich past into its contemporary mission today. The history of Colorado can be seen through the archives of an opera company. What stays with me from that experience is that arts

organizations are what make their cities and states unique; we grow, learn, and reflect each other over time. I see this in Seattle as well. The history of our region is seen through our art and our stories.

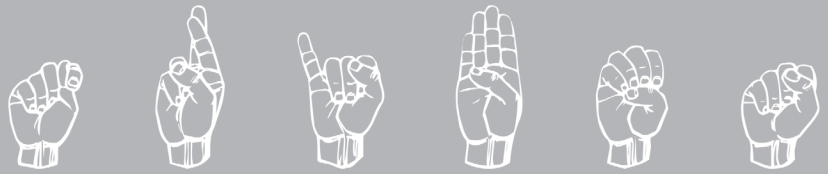
It is in that spirit that I'm proud to represent ACT as a partner with our neighbors at the Downtown Seattle Association, the Washington State Convention Center, the Freeway Park Association, the Pike Pine Renaissance project, the Chamber of Commerce, the Downtown Historic Theatre District, the GSBA, and Visit Seattle. I'm personally proud to serve on the Leadership Tomorrow planning committee to make sure that arts and culture are included in the training program for future city leaders, and I'm proud to build young audiences now and in the future through TeenTix, by participating on their advisory council.

We have an exciting plan for the future, which includes many new artistic projects, updating our historic landmark building, deepening our engagement in the community and expanding our reach beyond Seattle. Consider yourself invited to be part of the excitement all along the way; we will need your support to make sure ACT is strong and successful for decades to come.

I look forward to seeing all of you in the lobbies in the coming season—at ACT and any number of our amazing cultural attractions in Seattle.

Thank you, and cheers to what's next!

Becky



Spotlight on Sign Master Ryan Schlecht

BY EMILY PENICK, ACT ARTISTIC & LITERARY MANAGER

Ryan has played a unique and integral role in ACT's production of *Tribes*, from casting to the rehearsal room, as the Sign Master. He has performed with Deaf West Theatre in Los Angeles, and works regionally as an ASL coach for interpreted performances at Seattle Repertory Theatre, Intiman, The 5th Avenue Theatre, and Seattle Theatre Group.

What about the story of *Tribes* speaks to you? Why do you feel it's a story worth telling on the ACT stage?

Ninety percent of Deaf children are born to hearing parents. More often than not, hearing parents have no knowledge about Deaf culture and American Sign Language, and consider them outside of the norm. Hearing parents normally will prevent their Deaf children from being exposed to their native language and community, prioritizing speech and lip-reading skills when they're not always effective. *Tribes* exposes the consequence behind hearing parents' negligence in doing what's in the best interest for their Deaf children. Unfortunately, it is commonly practiced in today's society, depriving Deaf children from understanding the authenticity of their self-identities. It's personal to me. This practice needs to be disrupted and *Tribes* does an excellent job of portraying it.

What is your role in the production as Sign Master? What is a Sign Master, and why is it important?

I work with actors and interpreters for ASL-interpreted



shows, confirming the accuracy and clarity of their translations from written English to American Sign Language, following the underlying meanings to sign choices. For the character of Sylvia, who is a Child of Deaf Adults (CODA) in the story, I work closely with the hearing actress, ensuring her presence and sign language style represents the authenticity of her existence as CODA. Lastly, I also monitor both the actors' and interpreters' positions on stage to ensure they are fully visible to Deaf patrons.

You also direct and perform. Many people in our audience saw you onstage in the ACTLab in *Sound*. How did you come to have a career in theatre, and why do you personally feel that is it an important art form?

Theatre is the place where we learn new things through productions we perform in, developing human connections with actors and the audience. It presents endless ways to challenge us to rethink things in life and enrich it. It's a perfect and safe place to bring marginalized communities to life. After all, theatre exists because it's the place to tell the truth about life. This is why I do theatre.

DEAF SPOT LIGHT



Patty Liang

"I am the Executive Director for Deaf Spotlight and we have been busy offering cultural and entertainment events to the Deaf community for the past six years. The Deaf community is a culturo-linguistic minority and we want to see our people and stories in ASL. Not often do we have opportunities to see our culture, history, and language on a visible platform.

"It is always great and inspiring that theatres like ACT are open-minded and make efforts to spotlight different dilemmas and moments we would never have thought of or went through. The audience will resonate with *Tribes* by seeing how they take things for granted: intimate connections, respect, hidden bias, communication, rapport, access to information, isolation, acceptance, and more."

—Patty Liang, Deaf Spotlight

ACT is thrilled to partner with Deaf Spotlight on this production of *Tribes*. Deaf Spotlight's third theatrical production, Crystal Roberts' *SKIN*, begins May 4-17 at 12th Avenue Arts. For more details, visit deafspotlight.com.



Left to right: Patty Liang (Production Runner and Executive Director of Deaf Spotlight), Lindsay W. Evans (Sylvia), Joshua Castille (Billy), Amy Harris (ASL interpreter), Ryan Schlecht (Sign Master).

A DISTINCTIVE CULTURE

When capitalized, Deaf refers to a culture, as distinct from deaf, which is a pathological term; this distinction echoes that between gay and homosexual. An increasing number of deaf people maintain they would not choose to be hearing. To them *cure*—deafness as pathology—is anathema; *accommodation*—deafness as disability—is more palatable; and *celebration*—as culture—trumps all.

St. Paul's declaration in his letter to the Romans that "faith comes by hearing" was long misinterpreted to mean that those who could not hear were incapable of faith, and Rome would allow no one to inherit property or title if he could not give confession. For this reason, starting in the fifteenth century, some inbred noble families undertook oral education for their deaf children. Most of the deaf, however, had to rely on the basic sign languages they could formulate; in urban settings, these evolved into coherent systems.

In the mid-eighteenth century, the Abbé de l'Épée pursued a vocation among the poor deaf of Paris and was one of the first hearing people ever to learn their language. Employing it as a means for explaining French, he taught the deaf to read and write. It was the dawn of emancipation; you did not need speech to learn the languages of the speaking world. The Abbé de l'Épée founded the Institute for the Instruction of Deaf-Mutes in 1755. In the early nineteenth century, the Reverend Thomas Gallaudet of Connecticut, who had become interested in the education of a deaf child, set off for England to get information on deaf pedagogy. The English told him that their oral method was a secret, so Gallaudet traveled on to France, where he was warmly received at the institute, and he invited a young deaf man, Laurent Clerc, to accompany him back to America to establish a school. In 1817, they set up the American Asylum for the Education and Instruction of the Deaf in Hartford, Connecticut. The fifty years that followed were a golden age. French sign language mixed with homespun American signs as well as the sign dialect on Martha's Vineyard (where there was a strain of hereditary deafness) to form America Sign Language (ASL). Deaf people wrote books, entered public life, achieved widely. Gallaudet College was founded in 1857 [sic] in Washington, D.C., to provide advanced education to the deaf; Abraham Lincoln authorized the college to grant degrees.

Andrew Solomon

Far From the Tree: Parents, Children, and the Search for Identity

Meet ACT's 2017 Core Company

After a successful kick-off in 2016, ACT and Artistic Director John Langs are thrilled to announce ACT's second Core Company. Each year, a group of actors joins ACT in a yearlong creative endeavor, performing and contributing as artistic ambassadors for ACT's season. The Core Company encourages an environment of artistic excellence, while creating a home for local actors to experiment and grow.

"I'm thrilled that this group of talented and generous actors, a mix of established and emerging performers, has enthusiastically accepted the invitation to deepen their acting craft," Artistic Director John Langs says. "Being in the Core Company gives these actors a larger voice in the conversations around the work we program at ACT."

This year's Core Company includes Anne Allgood, Khanh Doan, Claudine Mboligikpelani Nako, Adam Standley, and Ray Tagavilla. **Each actor will be featured in the following 2017 Season shows (right):**



Anne Allgood

Tribes

The Crucible



Khanh Doan

King of the Yees

The Crucible



Claudine Mboligikpelani Nako

The Legend of Georgia McBride

The Crucible



Adam Standley

Tribes

The Legend of Georgia McBride



Ray Tagavilla

King of the Yees

The Crucible

Who's Who in Tribes



Joshua Castille

(*Billy*) was just recently in HP's newest commercial, *Brothers #reinventing*. You may have seen him in the Broadway revival

of Deaf West's *Spring Awakening* as Ernst. Josh is an artist, a 22-year-old Louisiana native who hails from Los Angeles. By using art, he strives to create more opportunities for himself and his community. If you would like to know more about Josh and his craft, please visit joshuacastille.com.



Anne Allgood

(*Beth*) is overjoyed to return to ACT this season as a Core Company member. She has appeared previously at ACT in over a dozen roles, notably

the title roles in *Mary Stuart* and *Miss Witherspoon* and most recently in *Mr. Burns, a post-electric play*. On Broadway, Anne appeared in *The Most Happy Fella*, *Carousel*, *The Sound of Music*, *Beauty and the Beast*, and *Imaginary Friends*. She has toured the U.S. and Europe in *Parade*, *Evita*, *Floyd Collins*, *South Pacific*, and *Urinetown*; and has appeared at regional theatres coast to coast. In Seattle, Anne has appeared in over a dozen starring roles at The 5th Avenue Theatre, as well as at Seattle Repertory Theatre in *Bad Dates*; *You Can't Take it Without You*; *The Constant Wife*; *Boeing, Boeing*; and *Luna Gale*; Intiman in *Cymbeline*, *Angels in America*, and *Wedding Band*; Village Theatre, Seattle Children's Theatre, and others. She thanks you for being here!



Frank Corrado

(*Christopher*) first appeared at ACT 30 years ago in *The Jail Diary of Albie Sachs* and last appeared in the most recent *A Christmas Carol* as

Ebenezer Scrooge. In between, he has been seen in a number of productions; among his favorites have been *A Lie of the Mind*, *Glengarry Glen Ross*, *Breaking the Silence*, *Life During Wartime*, *Arcadia*, *The Goat*, *Stuff Happens* and, in the 2012 Pinter Festival which he had a hand in producing, *Celebration* and *No Man's Land*. He has also worked extensively in

other theatres in Seattle as well as many across the country. In 2010, he was awarded the Fox Foundation Fellowship for Distinguished Achievement by Theatre Communications Group, largely in recognition of his having created, developed and curated the play-reading series *Pinter Fortnightly* in ACTLab, formerly Central Heating Lab.



Adam Standley

(*Daniel*) is a founding member of the new works ensemble, The Satori Group. He's currently living in South Seattle with his beautiful and

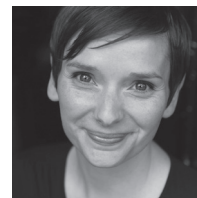
inspiring wife, Amanda, and his beautiful and awful dog, Bogie. He is a lead carpenter with LCM Builders. Credits include *reWilding*, *Making of a Monster*, *Tragedy: a tragedy*, and *Winky* (The Satori Group); Bud Frump in *How To Succeed In Business...* (The 5th Avenue Theatre); Con in *Stupid F@#*ing Bird* (Gregory Award Nomination), Mr. Burns in *Mr. Burns, a post-electric play* (ACT); Prior in *Angels in America: Part 1 and 2*, Lyle Webb in *John Baxter is a Switch Hitter*, State Trooper/et al in Jane Nichols' idiotic *We Won't Pay*, *We Won't Pay* (Gregory Nomination) (Intiman); Leo in *4000 Miles* (ArtsWest); and Mike in *Crash* (Seattle Children's Theatre). Thanks for coming to the theatre, I'm glad you're in this room.



Kjerstine Rose Anderson

(Ruth) is delighted to return to ACT after appearing in The 5th Avenue co-production of *Assassins* last spring. Her credits from

seven seasons with the Oregon Shakespeare Festival include Little Red Riding Hood in *Into the Woods*, *The Unfortunates*, *My Fair Lady*, *The Servant of Two Masters*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Distracted*, *Cyrano de Bergerac*, *As You Like It*, *All's Well That Ends Well*, and *The Winter's Tale*. Other credits include Cordelia/The Fool in *King Lear* (California Shakespeare Theater), Bianca in *The Taming of the Shrew* (Idaho Shakespeare Festival/Great Lakes Theater Festival), and Elinor in *Sense and Sensibility* (Book-It Repertory Theatre). For Nicky.



Lindsay W. Evans

(*Sylvia*) has previously appeared at ACT in *A Christmas Carol*, and is delighted to return to The Allen Theatre in Tribes. Other local credits include

Margot Frank in *The Diary of Anne Frank* (Intiman), Barbara in *Sound* (Azeotrope, ACTLab), Michelle in *Black Like Us* (Annex Theatre), The Governess in *Turn of the Screw* (Seattle Immersive Theatre), and Martha in *The Children's Hour* (Arouet). She also appeared in *My Sister in this House* and *The Adventures of Pinocchio* in Los Angeles (Deaf West Theatre). Born and raised in the Pacific Northwest, Lindsay began learning ASL while attending South Kitsap High School. She is a graduate of Western Washington University, where she met and married her best friend & life partner, Chad.



Nina Raine

(*Playwright*) After graduating from Oxford, Nina Raine began her career as a trainee director at the Royal Court Theatre. She dramaturged and

directed the hard-hitting verbatim play *Unprotected* at the Liverpool Everyman, for which she won both the TMA Best Director Award and the Amnesty International Freedom of Expression Award for an Outstanding Production on a Human Rights Theme. *Unprotected* was also nominated as Best Regional Production by Whatsonstage.com. *Rabbit* is Nina's first play, for which she won London's Evening Standard Award 2006 for Most Promising Playwright, the Critics' Circle Award 2006 for Most Promising Playwright, and was nominated as Best London Newcomer by Whatsonstage.com. The play was also shortlisted for the Verity Bargate Award 2004. It premiered at the Old Red Lion Theatre in 2006 and after a sell-out run transferred to the Trafalgar Studios in London's West End, followed by a production for Brits Off Broadway in New York in 2007. Nina's second play, *Tiger Country*, was shortlisted for the Sphinx Theatre Brave New Roles Award, and is under commission to the Royal Court Theatre.

John Langs (Director) See bio on opposite page.

Who's Who in Tribes

Shawn Ketchum Johnson (*Scenic Designer*) is a new-to-Seattle scenic designer. His expertise in site-specific and devised performance keep him linked to innovative socially-engaged ensembles in Chicago and throughout the country. Recent local projects include the world premiere of *Daisy* (ACT, winner of the 2016 Gregory Award for Outstanding Scenic Design), *Ghosts* (ArtsWest), and *Bring Down the House* (Seattle Shakespeare Company). An alumnus of Northwestern University, Johnson holds the Scenic Design faculty position at Seattle University.

Rose Pederson (*Costume Designer*) is happy to be returning to ACT where her work was last seen in *The Royale*. She has designed 28 plays for ACT including *Middletown*, *The Invisible Hand*, *Uncle Ho to Uncle Sam*, and *The Price*. She designed *Largely New York* on Broadway and The Kennedy Center. Rose has designed 47 plays at Seattle Repertory Theatre, most recently *Roz and Ray* and *View From The Bridge*. Locally, she has also designed shows at The 5th Avenue Theatre, most recently *The Pajama Game*. She has also designed shows for New Century Theatre Company, Seattle Children's Theatre, Intiman, New City Theater, and Seattle University. Regionally, Rose has designed at Berkeley Repertory Theatre, Arizona Theatre Company, Idaho Shakespeare Festival, Portland Center Stage, Artists Repertory Theatre, Playmakers Repertory Company, and The Cleveland Playhouse.

Andrew D. Smith (*Lighting Designer*) is thrilled to return to ACT, having previously designed *Bethany*, *Worse Than Tigers* (RED STAGE, ACTLab), *The Seagull* (The Seagull Project, ACTLab), *Red Light Winter* and *25 Saints* (Azeotrope, ACTLab). In Seattle, his designs have been seen at Seattle Repertory Theatre, Intiman, Seattle Children's Theatre, Book-It Repertory Theatre, Azeotrope, Seattle Shakespeare Company, Strawberry Theatre Workshop, Seattle Public Theatre, Washington Ensemble Theatre, Theatre Off Jackson, ArtsWest, On The Boards, Velocity Dance Center, and Broadway Performance Hall. Nationally, Andrew has designed with Cornerstone Theatre Company, Flint Youth Theatre, Horizon Theater Company, Cincinnati Shakespeare Company, Roust Theater, and Cardinal Stage Company. He received the 2010 and 2011 Gregory Award for Outstanding Lighting Design, as well as the 2010 *Seattle Times* Footlight

Award. Andrew is a member of New Century Theatre Company, holds a B.A. from Duke University, and an M.F.A. from the University of Washington, where he currently teaches.

Brendan Patrick Hogan (*Sound Designer*) Brendan's work combines practices in composition, sound, and media design for theatre, dance, and film, as well as electronics, programming, and show control systems for live and installation/immersive performance. Recent projects include over 50 productions at ACT, where he spent six seasons as the Resident Sound Designer. Hogan received the 2012 and 2016 Gregory Awards for Outstanding Sound Design and Music for *Red* (Seattle Repertory Theatre) and *The Birds* (Strawberry Theatre Workshop), as well as the 2014 and 2016 awards for Best Musical Score at the Seattle 48 Hour Film Project.

Tristan Roberson (*Projection Designer*) is a lighting and projection designer based here in Seattle. His work has been seen at many theatres across Seattle including ACT, 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), *Daisy* (ACT), *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.

Judith Shahn (*Dialect Coach*) began coaching at ACT over 30 years ago and has worked on dozens of productions over the years. She has also acted in *A Christmas Carol* and *Red Noses*. Productions included *Clean House*, *Arcadia*, *A Marvelous Party*, *My Children*, *My Africa*, *Women in Mind*, and many others. Judith recently retired from 26 years as the Voice and Dialects teacher at The University of Washington School of Drama. She now works with lawyers and business people in her consulting work, Vibrant Speaking. In March, she'll be directing *Voices of Ida Culver House*, remarkable stories of senior residents. She is thrilled to be working for first time with John Langs on this play.

Ryan Schlecht (*Sign Master*) is an actor, director, and sign master. Acting credits include Broadway's revival of *Big River* (Roundabout / Deaf West, Tony Award

winner), *Sound* (Azeotrope, Gregory Award nomination), and *Oliver!* (Deaf West, L.A. Ovation Award). Directing credits include *El Deafo* (Book-It Repertory), *God of Carnage*, and *Broken Spokes* (Deaf Spotlight). Sign Master for Seattle Theatre Group, Seattle Repertory Theatre, ACT, and The 5th Avenue Theatre ASL-interpreted shows. Cindi, Hannah and Blake—love you all!

Emily Penick (*Assistant Director*) Recent Seattle credits include choreographing *A Christmas Carol* (ACT), directing the world premiere of *Worse Than Tigers* (RED STAGE, ACTLab), *R&J* (Seattle Immersive Theatre), *Snowglobed* (West of Lenin), and choreographing *Slaughterhouse Five* (Book-It Repertory) and *Don Nordo Del Midwest* (Cafe Nordo). Emily is the Literary & Artistic Manager at ACT and the founding Artistic Director of RED STAGE.

Briana Kersten (*Stage Manager*) Literary & Artistic Manager at ACT, and founding Artistic Director of RED STAGE, Emily is grateful for the rich and multifaceted theatre community of the Pacific Northwest. Recent directing credits include the world premiere of *Worse Than Tigers* (RED STAGE), *R&J* (Seattle Immersive Theatre), and *The Other Woman*, *Wandering*, and the world premiere of the devised short play *Pot of Gold* (Milwaukee Repertory Theater). Emily has choreographed at *Slaughterhouse Five* (Book-It Repertory Theatre), *Don Nordo Del Midwest* (Café Nordo), and *A Christmas Carol* (ACT). Upcoming directing credits include *Pilgrims* (Forward Flux Productions), and *A Christmas Carol* (ACT).



John Langs (*Artistic Director*) John has been delighted to serve ACT as Artistic Director in 2016, and previously as Associate Artistic Director for three

years. 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 the University of

North Carolina School of the Arts. 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 *Mary's Wedding* (NCTC), *The Three Sisters* (The Seagull Project), and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.



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.

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.

Special Fund Donors

ACT Endowment Donors

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

Buster & Nancy Alvord • Joan & Larry Barokas • Michael Corliss-Investco • Kathryn 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 • Kreielseheimer 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 • Rose & the late John Southall • David & Joyce Veterane • The Peg & Rick Young Foundation • Anonymous

The ACT Legacy Society

ACT patrons who continue to support and ensure the ongoing tradition of presenting the best contemporary theatre for future generations through estate planning, wills, and living trusts. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning options. Specific areas where ACT can benefit from your legacy are scholarships, endowments, capital projects, or operating costs. Questions or arrangements can be discussed with our Development Department at 206.292.7660 x1330.

ACT Legacy Society Members

Nancy Alvord • Leslie Ray & Michael Bernstein • Laurie Besteman • Jean Burch Falls • Jean Chen • Charles Fitzgerald • Linda & Brad Fowler • Tal & Carol Godding • Stephanie Hilbert • Gary & Parul Houlahan • Suzanne Howard • Ed Hutsell & Kathy Whitten • H. David Kaplan • Carolyn Keim & Connie Rinchiuso • Bill Kuhn & Patricia Daniels • David Mattson • Mike McCaw & Janet Westin • Catherine & Barry McConnell • Steven McCoy & Larry Henderson • Norman D. Miller • Dr. Arnie & Judy Ness • Lisbeth Pisk • Teresa Revelle • Chuck Sitkin • Greg Robin Smith • Rose & the late John 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 Johnson, Daqopa Brands LLC • AJ Epstein • Seattle Eye Care & Optical, Grady Hughes, MD • Seattle Repertory Theatre • Village Theatre • Wiley Basho Gorn • MJ Sieber • Tim Gouran

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 American

Sign Language interpreted and audio-described performances. For more information, email 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.

Theatre Rental

For information regarding booking, contact events@acttheatre.org.

Group Sales

Groups of 10 or more can save.
Call 206.292.7676 or
email groupsales@acttheatre.org.

Fragrance

Please be considerate and keep personal fragrance to a minimum.

ACT PARTNERS: A PART OF THE ART

ACT graciously thanks and recognizes the many individuals and families investing in our mission. Our community and cultural life are better for your participation. Your continued generosity inspires and motivates—thank you!

PRODUCERS CIRCLE

Visionary Producers

\$100,000+

Nancy Alvord**
Linda & Brad Fowler**^

Katharyn Alvord Gerlich**^
Eric and Margaret Rothchild Charitable Fund^

Eulalie M. & Gian-Carlo Scandiuzzi^
True-Brown Foundation^

Luminary Producers

\$50,000-\$99,999

Allan & Anne Affleck^
Chap & Eve Alvord

Gary & Parul Houlahan**^
Gladys Rubinstein^
Chuck Sitkin**^

Brian Turner & Susan Hoffman^
David & Joyce Veterane^

Executive Producers

\$25,000-\$49,999

Joan & Larry Barokas^
Peter & Fran Bigelow^
Betty Bottler^
Trevor Cobb & Cecilia Cayetano^
Allan & Nora Davis^
Jean Burch Falls*
Charles Fitzgerald**^

Gregory & Diane Lind^
Katherine & Douglass Raff^
Don & Goldie Silverman^
Shanna & Ryan Waite
Steve & Diana White^
Mr. & Mrs. Clyde Wilson^
Anonymous

Sustaining Producers

\$10,000-\$24,999

Kermit & Danna Anderson^
Dr. Eric Bennett^
Leslie Ray & Michael Bernstein*
James Degel & Jeanne Berwick, Berwick Degel Family Foundation
Marianne & Benjamin Bourland
Natalie Gendler^
Richard Hesik & Barbara Johns
Bill Kuhn & Patricia Daniels**^
Jane W. & James A. Lyons^
May McCarthy & Don Smith^
The Estate of Norman D. Miller*

James & Cheri Minorchio
Spark Charitable Foundation
Dr. Arnie & Judy Ness^
Linda & George Ojemann
Teresa & Geoff Revelle**^
Ingrid Sarapuu & Michael Anderson^
Faye Sarkowsky
Barry & Colleen Scovel^
Franklin & Stephanie Thoen^
David & Shirley Urdal^
Anonymous

This list reflects donations made to the Annual Fund between January 1, 2016 and January 1, 2017, as well as gifts to the ACT for the Future Campaign.

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 or call 206.292.7660 x 1224

* ACT Legacy Society member ^ACT for the Future donor

ACT PARTNERS: A PART OF THE ART

ACTORS CIRCLE

Benefactors

\$5,000-\$9,999

Sheena Aebig & Eric Taylor
Melinda & Walter Andrews
Laurie Besteman & Jack Lauderbaugh*^
Sonya & Tom Campion
Colin & Jennifer Chapman^
Dennis & Deborah DeYoung
Jerald Farley
James & Barbara Heavey
Ross & Kelsey Henry^
John & Ellen Hill
Heather & Grady Hughes^

Lisa & Norman Judah
Abha Khanna & Adam Porsch^
Marvin & Helaine Lender
Nicholas & Dana Masington
Eugene & Donna Mikov
Yoshi & Naomi Minegishi
Sally Nelson
Douglas & Nancy Norberg
Dr. Greg Perkins^
Brooks & Suzanne Ragen^
Richard Reel

Donald & Jo Anne Rosen
Dr. Larry Hohm & Karen Shaw^
Lisa Simonson^
Margaret Stanley
Alison & Doug Suttles
Jean Viereck
Jean Walkinshaw
Kären White^
Anonymous (2)

Impactors

\$2,500-\$4,999

Jerome Anches
Robert Braun
Laurie & Mike Crystal
Rayner D'Souza
Anne Foster
Eleanor & Jeff Freeman
Stephanie M. Hilbert**
Katherine Ann Janeway & H.S. Wright III

Linda & Ted Johnson
Mark & Susan Minerich
Nicholas & Yvonne Roberts
Evelyne Rozner & Matt Griffin
Warren & Nancy Smith
Rose & the late John Southall*
Ron & Carol Sperling
Charles & Benita Staadecker

Robert & Shirley Stewart^
Tamzen Talman
Nancy Thacher
Jim & Kathy Tune
Vijay & Sita Vashee
Judith Warshal & Wade Sowers*
George & Colleen Willoughby
Anonymous (2)

Activists

\$1,500-\$2,499

Corinne A. Campbell
Dennis & Aline Caulley
Patricia & Theodore Collins
Bob & Kristi Diercks^
Lonnie Edelheit
Kevin Wilson & Emily Evans
Hashisaki/Tubridy Family^
Ms. Amy Henry
Julia & Michael Herschensohn
Dan & Connie Hungate

Chace Kapitan & Keith Schreiber
Karen Koon & Brad Edwards
Craig Davis & Ellen Le Vita
Eileen Lennon & Barrie Carter
Eric Mattson & Carla Fowler
Frank Lawler & Ann McCurdy
Joy McNichols
Dayle Moss & David Brown
John Oconnell & Joyce Latino
Pamela & Gilbert Powers

Richard Andler & Carole Rush
Tove Ryman
William & Rae Saltzstein
Sheila Smith & Don Ferguson
Mark & Arlene Tibergien
Mary & Donald Wieckowicz
Conrad & Glenna Wouters
Anonymous (2)

PLAYERS

Lead Players

\$750-\$1,499

Matt Aalfs & Alys Weinbaum	Frank & Denise Catalano	Rodney & Jill Hearne	Tony Martello	Chuck Perry	Kathie & John Truax
Francois Ajenstat	Kevin & Lisa Conner	Marjorie Kennedy Hemphill	Frances & Casey Mead	Judy Pigott	Dirk & Mary Lou Van Woerden
John Akin & Mary Stevens	Steve Coulter	F. Randall & Barbara Hieronymus	Gail & John Mensher	Judy G. Poll	Eric Weber
Aaron Anderson	Jeff & Allison Craggs	Vaughn Himes & Martie Ann Bohn	Wesley Moore & Sandra Walker	Richard Rafoth	Nancy Weintraub
Kendall & Sonia Baker	Todd & Sylvie Currie	Sara Comings Hoppin	Jim Mullin	Ken Ragsdale	Janet Westin & Mike McCaw*
Peter & Jane Barrett	Kathy & Don DeCaprio	Gary Horsfall and Corrinne Martin	Bill & Mary Ann Mundy	Barbara Sando	Dianne & Douglas Wills
Marge & Dave Baylor	Patrick J. & Lanie Dineen	Alexander Grigorovitch & Vera Kirchuk	Nadine & John Murray	Harold Sanford	Kathy & Chic Wilson
Rebecca Benaroya	Lori Eickelberg	Willis Kleinenbroich	Sarah Navarre	John Schoettler	Ann P. Wyckoff
Wendy Bradbury	Jeannie M. Falls	Steven & Anne Lipner	James Nichols & Beth Amsbury	Joe Schwartz	Susan Yates†
Phoebe Brockman	Lucy Gaskill-Gaddis & Terry Gaddis	Stephen & Ellen Lutz	Chris & BJ Ohlweiler	Judith Simmons	Larry Yok
Bruce Burger	Gordon Gardiner	Dan & Carol Madigan	Hal Opperman & JoLynn Edwards	Storms Family Trust	Anonymous (6)
Dr. William Calvin & Dr. Katherine Graubard	Jim Graham	Alice Mailloux	Cynthia & Bruce Parks	Isabel & Herb Stusser	
Jeffrey & Alicia Carnevali	Lawrence & Hylton Hard		Donald Paterson	Jeffrey A. Sutherland	
	Rick & Cindi Hasselblad		Valerie D. Payne	Norm & Lynn Swick	

Principal Players

\$250-\$750

Shawn Aebi	Dan & Esther Darrow	Susan Griffith & Drew Fillipo	Rhoda & Thomas Lawrence	Godfrey & Ann Perrottt	William M. & Rosslyn Staab
Bob & Sarah Alsdorf	Marguerite David	Lyn Grintstein	Elizabeth Leber & Andrew Coveler	Marie Peters	Gail & Robert Stagman
Connie Anderson & Tom Clement	Emily Davis	Paul & Sheila Gutowski	Christopher Mathews & Robert Lehman	Barbara Phillips	Stilyana Stamenova
Gilbert & Mary Jane Anderson	Rebecca Davis-Suskind	Robyn & David Hagel	Paul and Helen Leuzzi	Katin Pieper	Jen Steele & Jon Hoekstra
Jan Anderson	Paul & Sandy Dehmer	Don Fleming & Libby Hanna	Charlotte Lin	Carrie & Charles Powers	Ann Stephens
Renate & Croil Anderson	Dottie Delaney	Kateri Harnetiaux	Gary Lindsey	Greg and Mandy Prier	Barbara Sternoff
Jane & Brian Andrew	Roxanne Dempsey	Diana & Peter Hartwell	Arni Litt	Lucy & Herb Pruzan	Jane Stevens & Jerry Zimmerman
Basil & Gretchen Anex	Paula Diehr & Frank Hughes	Phyllis Hatfield	Loeb Family Foundation	Megan & Greg Pursell	Lisa & John Stewart
Elizabeth Axford	Janice Dilworth & Greg Denton	Richard & Susan Hecht	David Longmuir	Darryn Quincey & Kristi Falkner	Kim Stindt & Mark Heilala
Diane & Jean-Loup Baer	Carol and Robert Dinning	Heinrich-Dahlheimer Donor Advised Fund	Paula & Jonathon Drachman	Carol Radovich	Margaret Stoner & Robert Jacobsen
Bob & Melisse Barrett	Darrel & Nancy Dochow	Jean Henderson	Mark P. Lutz	David Ragozin & Marilyn Charlat Dix	Derek Storm & Cynthia Gossett
Michael Bauer	Lynne & Robert Dowdy	Wendy & Rich Hendrickson	C. Gilbert Lynn	Ann Ramsay-Jenkins	James H. Stroupe
Kurt Beattie & Marianne Owen	Kathryn Dugaw	Pat Highet	Theodore & Mary Ann Mandelkorn	Jeff & Pat Randall	Sally Sullivan
Kathleen Bemis & Don Blair	Kati Dunn	Roger Hitzeman	Jeffrey & Barbara Mandula	Charles & Doris Ray	James Bushyhead & Christina Surawicz
Neil & Bekki Bergeson	Vasiliki Dwyer	Erin Hobson	Carolyn Mangelsdorf	Margaret Readio	Earl & Charlotte Sutherland
Ruth & Greg Berkman	Glenn & Bertha Eades	Jim & Linda Hoff	Dorothy H Mann	Sharon Redeker	Jill Harper and Rik Reppe
Luann & Irv Bertram	Amanda Ebbert & Kathryn Johnson	Lewis Horowitz	Bill & Holly Marklyn	Connie Redmond	Margaret Taylor
Dennis Birch & Evette Ludman	Shmuel El-Ad & Patricia Emmons	Jack House	David Mattson*	Craig & Melissa Reese	Bill & Pat Taylor
Meredith Birkmeyer	Carole Ellison	Susan & Philip Hubbard	Mary Ellen Maxell	Cecilia Paul & Harry Reinert	Andrew Telesca
Siggi Bjarnason	Darrin Emerick and Steve Scott	Cynthia Huffman & Ray Heacox	Ellen Maxson	Jan & Kerry Richards	Dr. Barbara Thompson
Gail & Randy Bohannon	Joanne R. Euster	C. David Hughbanks	Arthur Mazzola	Cindy & Lance Richmond	Dennis M. Tiffany
Cleve & Judith Borth	Evelyn Fenner-Dorrity and Tony Kidd	Jen Steele & Jon Hoekstra	Janet McAlpin	Larry Riley	Arthur & Louise Torgerson
Sean Bowles	Lyn & Paul Fenton	David Hutchinson	MaryBeth & Lorne McConachie	Jeff Robbins & Marci Wing	Kim & Ann Torp-Pedersen
Philip Brazil	Teresa Irene Ferguson	Dean M. Ishiki	Catherine & Barry McConnell*	Bruce F. Robertson	Junior Torres
Kenneth Brewie	Richard, Angela & Ian Finlay	Joel Ivey & Sheyrl Murdock	David & Karen McCullough	Jimmy Rogers	Sarah & Russell Tousley
Dr. James & Donna Brudvik	Carol Finn	Wendy Jackson	Catherine McGuire	Randy & Willa Rohwer	Susan Trapnell & Erik Muller
Val Brustad	Gerard Fischer	Ann James-Waller & Ilgtz Waller	Russell Metz	Ernestine Rombouts	Lorraine W. Vagner
Anne Buchinski & Marc Coltrera	K. Denice Fischer-Fortier & James M. Fortier	Michael Dryfoos & Ilga Jansons	Erika Michael	Marc Rosenshein & Judy Soferman	Peter Van Der Meulen
Carol & Jonathan Buchter	Rynold & Judge Fleck	Susan & Fred Jarrett	Tami and Joe Micheletti	Ann Rowe, MD	Vanguard Charitable Endowment Program
Carl Bunje & Patricia Costello	Penny A. Freedman	David B. Johnson	Lauren Mikov & John Muhic	Richard & Nancy Rust	John Veblen
Michael & Lynne Bush	Rick Freedman	Ms. Joan E. Mathews Julnes	David & Penny Miller	Stephanie Ryan	Virginia Voorhees Wilcox
Alyssa C. Byer	Mr & Mrs. Phillip Frink Jr	Stephen E. Kalish	Michael Moody & Martha Clatterbaugh	Werner & Joan Samson	Mary & Findlay Wallace
Maxwell & Mindy Cameron	Ann & Donald Frothingham	Paul Kassen	Aaron Moore	Marybeth & Jerry Satterlee	Dr. & Mrs. Mike Waring
Susan Campbell	Micaela Fujita	Kirby Kauffman	James Moore	Estelle Scheetz	Vreni Von Arx Watt
C. Kent & Sandra Carlson	Gary J. Fuller & Randy L. Everett	John & Nancy Jo Keegan	Sallie & Lee Morris	Betsy & Jason Schneier M.D.	Jeff & Carol Waymack
Mary Casey-Goldstein & Steve Goldstein	Jean Garber & Clyde Moore	Jerry Kenney	Susan & Edward Mul Kern	Duane & Pat Schoeppach	Charles & Sally Weems
Michael & Sally Cassidy	Marcia Garrett	Lura & David Kerschner	Annette & Gordon Mumford	John & Jane Schreiner	Marjorie & Bob Weiss
Ronald & Leila Cathcart	Sergey Genkin	Steven & Patricia Kessler	John Naye	George Schuchart	Herbie Weiss
Sallie Chaney	Genevra Gerhart	David & Karen King	Cindy & Ed Neff	Alan & Susan Schulkin	Greg Wetzel
Andrew & Lorna Chin	Jerry Gilbert	Roger Klorese & David Haney	Lila Nielsen	Sandra & Kenneth Schwartz	Susan Wilder
Martin Christoffel & Shirley Schultz	Wilmut & Mary Gilland	Cynthia Knoll	Dan & Denise Niles	David & Elizabeth Seidel	Sterling & Melinda Wilson
Clark Family Charitable Fund	Boyd & Ann Givan	Weldon Ihrig & Susan Knox	Craig & Deanna Norsen	Mark & Patti Seklemian	Scott & Shirley Wilson
Judy & Bob Cline	Bruce & Peggy Gladner	D'vorah Kost	Colette J. Ogle	Darshana Shanbhag	Rob & Becky Witmer
Zan & Stephan Collier	Carol & Tal Godding*	Jim & Jean Kunz	Maureen O'Leary	Barbara & Steve Shaub	Susan Wolcott & George Taniwaki
Ellen & Phil Collins	Debra Godfrey & Jeffrey Sconyers	Jill Kurfirst	Kristin Olson	John Shaw	Diane & John Yokoyama
Jamila Conley	William Goldberg & Virginia Leen	Christiane Laakmann	Mark Olson	Bonnie Sheeran	Josette Yolo
Marie Coon and Marget Livak	Hellmut & Marcy Golde	Edie Lackland	DJ Padzensky & Melissa Bloor	Barbara & Richard Shikiar	Christine Yuodelis-Flores
Christopher & Pauline Corbett	Cathy Gorman	Bob & Janet Lackman	Debbie Paul	Sonia Siegel Vexler & Paul Vexler	Joyce & Christian Zobel
George & Carolyn Cox	Connie Gould & Philip Rudman	George & Linda Lamb	Molly Pengra	Marsha Silberstein	Sarah Zuberec
Bill & Marilyn Cranston	Claire & Paul Grace	Sharon Lamm	Emily Penick	Greg Simmons	Igor Zverev & Yana Solovyeva
Chris Curry	Dick & Jan Gram	Kristen Crider	Bob Pennell & Addi Brooks	Don & Kathy Smith-DiJulio	Anonymous (9)
Phil and Barbara Cutler	Kelly & Jeffrey Greene	Max & Shawn Langley	Susan Perkins	Jay Soroka & Jane Reisman	
Andrea Dahlke	Rhonda & Jim Greer	John Langs		Ronald Spaulding	

This list reflects donations made to the Annual Fund between January 1, 2016 and January 1, 2017, as well as gifts to the ACT for the Future Campaign.

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 or call 206.292.7660 x 1224

The Foundation Scene

with Institutional Funding Manager, Carrie Campbell

*Featuring the Nesholm Family Foundation and
The Sheri and Les Biller Family Foundation*

Art and artists live among us and thirst for safe spaces to work and share their art. Many foundations understand the importance of art as the fabric of life. The Nesholm Family Foundation believes in the impact ACT is having in the cultural well-being of the Seattle community through theatre, and The Sheri and Les Biller Family Foundation supports the efforts of theatres, including ACT, to present socially-charged productions that promote dialogue around relevant issues. In a time of uncertainty for the funding of art, we see foundations stepping up to continue their commitment to art and for the community to enjoy it.

"We believe that the performing arts are a primary force in shaping our cultural heritage and in contributing to the vitality of our society ... Ultimately, we support the work that organizations do best —putting performances on stage and making them more accessible to all audiences."

— Erika Nesholm

The Nesholm Family Foundation was established in 1987 in honor of Elmer J. Nesholm (1910–1986). We see the impact of the foundation everywhere in Seattle, at Seattle Opera, Seattle Symphony, here at ACT, as well as being recognized for their impacts on the arts and its future with their work at TeenTix. In 2014, Seattle's *Crosscut* recognized John and Laurel Nesholm for their courage in unflinching optimism and courtesy, two characteristics that encourage the organizations they fund to be hopeful for the future and know the Nesholm's true partnership in their giving.



Nesholm Family Foundation Board of Directors

Accessibility and sustainability for arts organizations are cornerstones of the Nesholm Family Foundation mission for arts and culture. "We continue to focus on the sustainability of and access to the arts in Seattle. For us, the arts are at the center of the life of the mind. They expand, enrich, and deepen our understanding of life. The arts provide a window into the soul and a glimpse of the transcendental," Executive Director Erika Nesholm stated in an interview with Philanthropy Northwest. Sustainability is being able to continue stability without being destroyed. ACT maintains that sustainability requires a balance between being true to the mission, accessibility to patrons through variable and affordable ticket prices, and financial security. This is what funders like the Nesholm Family Foundation help arts organizations, like ACT, do.

The Sheri and Les Biller Family Foundation was founded in 2001 to be actively involved in its communities, supporting many programs including theatre enrichment. The foundation has endeavored to support "excellent artistic content that promotes important conversations around timely social issues." The Sheri and Les Biller Family Foundation's support for Seattle's artistic community has included Seattle Children's Theatre, Intiman, ArtsWest, Theatre Battery, The 5th Avenue Theatre, and now ACT. Each production has and will create discussion in the community as they invite more audiences in for the experience.

In the Fall of 2016, Mark F. Dederer joined the foundation as their new Executive Director. Mark stated that he is inspired by the foundation's mission to "focus its efforts on equity and access and by its commitment to active philanthropy." Mr. Dederer will continue to lead The Sheri and Les Biller Family Foundation in their active partnership model and ensure the new initiative, launched in 2015, increases access for new audiences to theatre which grapples with social issues.

Sustainability, art making a difference, and welcoming all communities to the theatre are the work we at ACT want to do with our partners

"Our Foundation is about creating change NOW. We feel a great sense of urgency to act quickly. We hope that what we do contributes to real, positive and sustainable change within all our areas of interest."

— Sheri Biller



*Les and Sheri Biller with Mark Dederer
Photo by Patti Payne at the PSBJ.*

and are grateful for the on-going support of the Nesholm Family Foundation and the new support of The Sheri and Les Biller Family Foundation. We also want to recognize the great work they do for so many in our community.

ACT Corporate, Foundation & Government Sponsors

ACT gratefully recognizes the following corporations, foundations, government and media agencies for their generous support of our 2017 programs. This funding from our community supporters enables ACT to offer outstanding contemporary theatre for many audiences, educational programs for a variety of student participants, and our continued theatre partnerships in ACTLab.

Platinum Circle

\$50,000+

ArtsFund
Atsuhiko and Ina Goodwin Tateuchi Foundation[^]
The Boeing Company
National Endowment for the Arts

Office of Arts & Culture
The Shubert Foundation Inc.
The William Kenan Charitable Trust

Gold Circle

\$25,000-\$49,999

4Culture
Doris Duke Charitable Foundation

John Graham Foundation
MAP Fund

Nesholm Family Foundation
*Tuxedos & Tennis Shoes**

Silver Circle

\$10,000-\$24,999

*Daqopa Brands**
Elizabeth George Foundation
Harvest Foundation

HomeStreet Bank
Microsoft Corporation
Peg & Rick Young Foundation

Robert Chinn Foundation
The Sheri and Les Biller Family Foundation

Bronze Circle

\$5,000-\$9,999

Alhadeff Family Charitable Foundation
The Chef in the Hat*
Horizons Foundation

Humanities Washington
Nordstrom
Sellen
TEW Foundation

Treeline Foundation
U.S. Bank Foundation
WA State Arts Commission

Copper Circle

\$1,500-\$4,999

Bob & Eileen Gilman Family Foundation
The Commerce Bank
Crane Jewelers*
Ethan Stowell Restaurants*
Eulalie Bloedel Schneider Foundation

Fales Foundation Trust
Fran's Chocolates*
Gordon Biersch Brewing Co.
Jeffris Wood Fund
Riddell Williams, P.S.

Seattle Foundation
Seattle Actors Workshop
Washington Holdings*
Wyman Youth Trust

ACT for the Future Campaign Institutional Donors

4Culture	The Norcliffe Foundation
State Of Washington	Joshua Green Foundation
Department Of Commerce	Wyman Youth Trust

All italicized institutions are recognized as 10+ year supporters of ACT

* Denotes in-kind support

[^] Denotes multi-year commitment

ACT gratefully acknowledges the following for their contributions to the 2017 Season:



2017 Media Sponsors:



ACT *A Theatre of New Ideas*

ACT Board of Trustees

Gary Houlahan
Chair

Charles Sitkin
Past Chair

Ross Henry
Vice President

Michael Crystal
Treasurer

Teresa Revelle
Secretary

Carlo Scanduzzi
Major Gifts Chair

Matt Aalfs
Joan Barokas
Eric Bennett
Leslie Ray Bernstein
Laurie Besteman
Trevor Cobb
Rayner D'Souza
Charles Fitzgerald
Julia Herschensohn
Stephanie Hilbert
Grady Hughes
Abha Khanna
Bill Kuhn
Diane Lind
Kyoko Matsumoto Wright
Lauren Mikov
Naomi Minegishi
James Minorchio
John Muhic
Judy Ness
George Ojemann
Karen Shaw
Goldie Gendler Silverman
Rob Stewart
Larry True
Ryan Waite
Shanna Waite

ACT Advisory Council

Sheena Aebig
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
Susan Trapnell
Brian Turner
George V. Willoughby
David E. Wyman, Jr.
Jane H. Yerkes

EMERITUS COUNCIL

Richard C. Clotfelter
Esther Schoenfeld

A Contemporary Theatre Foundation Board

Kermit Anderson
President

Lucinda Richmond
Vice President

Katherine Raff
Secretary

Brian Turner
Treasurer

Mike Crystal
Brad Fowler
Gary Houlahan
Charles Sitkin

ACT Staff

EXECUTIVE

John Langs
Artistic Director
Becky Witmer
Managing Director
Samie Detzer
Literary and Executive Manager

ARTISTIC

Kurt Beattie[†]
Artistic Director Emeritus
Margaret Layne[†]
Director of Casting
Angie Kamel
Artistic Engagement Manager
Emily Penick
Literary and Artistic Manager

Kenna Kettrick
Young Playwrights Program Administrator

Wiley Basho Gorn
Videoographer
Megan Brewer, Arica Jeffery Kidd,
Eliza Wu
Literary Interns

ADMINISTRATION

Chris DeGracia
Capital Projects and Operations Manager
Ana Rusness-Petersen
Events and Venue Manager

James Stone
Facilities Maintenance
AC/R Services
Engineer

Rica Wolken
IT Director

Tuxedos and Tennis Shoes
Catering
Bar and Concessions

FINANCE

Sheila Smith
Director of Finance
Sandi Hogben
Payroll and Accounts Payable Specialist

DEVELOPMENT

Clare Hausmann Weiland
Director of Development
Robert Hankins[†]
Associate Director of Development
Carrie Campbell
Institutional Funding Manager
Jill Robinson
Development Officer
Amanda Rae
Development Coordinator
Grace Goodwin
Development Associate

MARKETING AND COMMUNICATIONS

Amy Gentry
Director of Marketing and Communications
Aubrey Scheffel
Associate Director of Marketing
Jillian Vasquez
Marketing Manager
Amelia Wade
Groups Manager
Cati Thelen
Marketing & PR Assistant
Dawn Schaefer
Graphic Design Associate
Apex Media
Advertising
Chris Bennis
Production Photographic Services
Christa Fleming
Graphic Design Services

SALES AND AUDIENCE SERVICES

Jessica Howard
Director of Sales and Audience Services
Ashley Schalow
Database Manager
Scott Herman
Customer Service Manager
Star Zatine
Telesales Manager

Bob Ciak
Irwin Michelman
Deborah Pryor
Direct Sales

Adam Vanhee
Front Office Representative

Stephanie Tett
Ticket Office Lead

Adera Gandy
Emily Paul
Maggie Rogers
Ticket Office Representatives

Jeremy Rupprecht
Audience Services Manager

Ty Bonneville
House Manager

Linnea Ingalls
Assistant House Manager

Ashley Bagwell
Libby Barnard
Katie Bicknell
Andrew Creech
Ryan Higgins
Monika Holm
Sarah Karnes
Michael McClain
Becky Plant
Shane Unger
Audience Services

Christine Jew
Audience Services Affiliate

PRODUCTION

Alyssa Byer
Production Manager
Amber K. Lewandowski
Assistant Production Manager
Meaghan Darling
Production Office Manager
Patty Liang
Production Runner

STAGE MANAGEMENT

Jeffrey K. Hanson[†]
Production Stage Manager
JR Welden[†], Briana Kersten,
Erin B. Zatloka
Stage Manager

COSTUME DEPARTMENT

Lisa A. Knoop
Costume Director
Janet Edman Lind
Head Draper
Susanne R. Sherman
First Hand
Sally Mellis[†]
Wardrobe Master
Courtney Kessler-Jeffrey
Dresser
Joyce Degenfelder[†]
Wig Master

SCENIC DEPARTMENTS

Derek Baylor[†]
Technical Director
Nick Murel
Master Scenic Carpenter
Ron Darling
Lead Scenic Carpenter
Mike Sterkowicz
Scenic Carpenter
Jeff Scott
Scenic Charge Artist
Lisa Bellerio[†]
Assistant Charge Artist
Marne Cohen-Vance[†]
Properties Master
Ken Ewert[†]
Master Properties Artisan
Thomas Verdos[†]
Lead Properties Artisan

STAGE OPERATIONS

Nick Farwell[†]
Stage Operations Supervisor
James Nichols[†]
Master Stage Carpenter
Pam Mulkern[†]
Master Electrician
Max Langley[†]
Master Sound Engineer
Ryan Dunn
ACTLab Technical Associate

FOR THIS PRODUCTION

Hannah Beehler
Production Assistant
Alyson Boote
Karen Carlson
Joey Creek
Ginevra Deianni
Brad Gallaway
Andy Gault
Amy Harris
Mary Hould
Robert Huven
Kaden Mack
Molly McGuire
JoAnna Smith
Mary Thornton
ASL Interpreters
Angie Thibault
Sound Operator
Lynne Ellis
Light Board Operator
Rob Witmer
Video Programmer

[†] Denotes staff member has worked at ACT for 10 years or more

Mix and Match



Curtain call, *Genre Bender* 2016.

Photo by Robert Wade

City Arts sparks dozens of unexpected, interdisciplinary collaborations with *Genre Bender*.

Selecting the artists for *Genre Bender* isn't just a matter of which artists are most interesting to creative director Jennifer Zeyl and City Arts editor in chief Leah Baltus—there are plenty of artists they would love to showcase—but the task at hand is to build a cohort of diverse voices, perspectives and creative disciplines that will intersect in unexpected ways. It's a special kind of producing, more like artistic matchmaking than traditional casting or curation.

Genre Bender is an original event produced by Seattle's City Arts magazine. Produced annually since 2011, the event pairs up 10 outstanding artists from the local community and commissions them to create all-new, multidisciplinary short performances, which are presented in revue.

The artists almost always start as strangers—sometimes they know each other's work or have friends in common, but usually they sign on to the project as a leap of faith. First meetings between the artists often begin like blind dates.

"We're in a unique position to use our own network of relationships to bring people together who don't know each other," says Baltus. "We think about how their interests and styles would meld, where their aesthetics overlap before matching them up. Ideally we hope that the pairs help each other expand their practice and try new things—which explains how a musician ends up dancing and a visual artist ends up puppeteering on stage."

The artist relationships that make up *Genre Bender* are all about trust: trusting the producing team to set the artists up for success and trusting the artist's creative processes to lead to something compelling. The reward for this risk lies in the relationships that develop in each year's *Genre Bender* cohort, in the ways they teach each other to expand their creative skills and practices, and in the fresh performances they create by exploring ideas with a wide palette of tool at their disposal. The fundamental goal of *Genre Bender* is cross-pollination of the local arts community—building

Continued on page 14

“We’re in a unique position to use our own network of relationships to bring people together who don’t know each other.”

— Leah Baltus, City Arts editor in chief

Mark Mitchell & Marya Sea Kaminski

Artist and costume designer Mark Mitchell (left) and writer, director and performer Marya Sea Kaminski joined forces for *Genre Bender* 2014. Several months later, Mitchell designed costumes for Intiman Theatre’s production of *Angels in America*, including an epic, winged costume for Kaminski as the Angel.



Photo by Chonda Kasinger



Erik Blood & Markeith Wiley

Erik Blood (left), a musician and producer, collaborated with dancer, choreographer and storyteller Markeith Wiley (second from left) during *Genre Bender* 2016. The two created a new piece for the KEXP stage at Bumbershoot the following summer and continue to work together in various ways.

Photo by Robert Wade

Ahamefule Oluo & Jennifer Zeyl

Musician, comedian and storyteller Ahamefule J. Oluo (right), collaborated with choreographer, dancer and poet ilvs strauss (left) for *Genre Bender* 2014. After working with creative director Jennifer Zeyl (not pictured), Oluo brought Zeyl on to production manage his celebrated mixed-media performance *Now I'm Fine. Now I'm Fine* was in the Public Theatre's Under the Radar Festival in New York last year and traveled to Baltimore in February.



Photo by Chona Kasinger

Business, meet box office.

Encore Media Group connects businesses and brands to the best of arts & culture in Seattle and the Bay Area.

We're proud to have published programs for Seattle-area arts organizations since 1976.

From jewelers and restaurants to galleries and schools, smart business owners know Encore is the best way to get their brand in the spotlight.

encore
media group

To learn what Encore can do for your business,
visit encoremediagroup.com.

Trent Moorman & Lusine

Drummer Trent Moorman (pictured) was paired with electronic music artist Lusine in 2014. The two are still making music together; in March Moorman joins Lusine on tour in Hong Kong as his live drummer.



Photo by Chona Kasinger

Hanna Benn & C. Davida Ingram

After musician and composer Hanna Benn (right) worked with conceptual artist and writer C. Davida Ingram for *Genre Bender* 2015, they went on to create a new commission this February as part of a North Corner Chamber Orchestra concert celebrating Black American composers.



Photo by Robert Wade

What do you think?



Participate in the City Arts spring reader survey to tell us who you are, what you love, and what we can do to make City Arts even better.

Plus: You could win some sweet prizes!

cityartsonline.com/survey



Continued from page 9

bridges among the disciplines as a way of strengthening the community as a whole. Fan bases converge, giving audiences a chance to try something new.

"There's something exciting and necessary about putting money down to support risk," Baltus says.

Genre Bender was created by Sara Edwards in 2011, when she was director of arts programing for City Arts Fest, a huge music and arts festival that ran from 2010–2012. When City Arts decided to discontinue the fest, *Genre Bender* stood out as something unique and valuable and worthy of mounting independently. In 2014, Jennifer Zeyl joined the project as creative director, and has stewarded the show ever since.

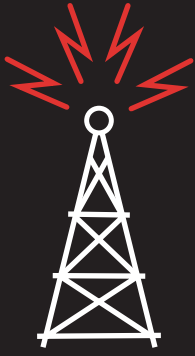
The connections made between artists creating pieces for *Genre Bender* are often just the beginning of fruitful collaborative relationships. ■

Genre Bender 2017

March 3 – 5

- Choreographer/Thunderpussy frontwoman **Molly Sides** + street artist **No Touching Ground**
- Rapper/storyteller **Yirim Seck** + filmmaker/conceptual artist **DK Pan**
- Visual artist/designer **Mary Anne Carter** + dancer/choreographer **Dani Tirrell**
- Folk/blues musician **Ben Hunter** + filmmaker/activist **Tracy Rector**
- Theatre artist **HATLO** + performer/musician **Shontina Vernon**

Learn more at
cityartsonline.com/genre-bender



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!

Email us the answer to the last question and have a chance to win tickets to a show!

- 1) Dance Theatre of Harlem will be performing at the Paramount Theatre. What year was the company founded?
 - a) 1969
 - b) 1959
 - c) 1929
 - d) 1909
- 2) *Dry Powder*, a dark comedy, will be performed at Seattle Rep's Leo K Theatre. What is its main focus?
 - a) American economy
 - b) Immigration
 - c) Women's rights
 - d) Police brutality
- 3) Yefim Bronfman, in concert soon at Meany Center for the Performing Arts, plays what instrument?
 - a) Piano
 - b) Lute
 - c) Violin
 - d) Sitar
- 4) Taproot is bringing a world premiere production to their stage, *Evidence of Things Unseen*, by local playwright Katie Forgette. At which theatres has she worked as an actor?
 - a) Seattle Repertory Theatre
 - b) Seattle Children's Theatre
 - c) Intiman Theatre
 - d) All of the above



Evidence of Things Unseen to be seen at Taproot Theatre.

- 5) Nina Raine's *Tribes* is to be showcased at ACT. It won what award for Best Play?
 - a) Tony Award
 - b) Drama Desk Award
 - c) Outer Critics Circle Award
 - d) Obie Award

Bonus Question

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

Email your response to production@encoremediagroup.com with Trivia Quiz in the subject line.

ANSWERS 1) A - 1969. It was founded, in part, by Arthur Mitchell, the first African-American male dancer in a major ballet company. 2) A - American economy. Written by Sarah Burgess, it premiered off-Broadway last year, starring Claire Danes, John Krasinski and Hank Azaria. 3) A - Piano. He appeared in Disney's *Fantasia 2000*, playing a piece by Shostakovich. 4) D - All of the above. Her plays, *The O'Connor Girls* and *A Faculty for Living*, have also had premieres in Seattle. 5) B - Drama Desk Award. It won in 2012.

fly nice™

Nice rewards.

30,000 bonus miles offer | Free checked bag
Annual companion fare offer

The benefits above apply to Visa Signature® accounts only and different benefits apply to Platinum Plus® accounts. Card type is determined by creditworthiness.

The Visa Signature® card benefits described herein are subject to certain restrictions, limitations and exclusions. For more information about the rates, fees, other costs and benefits of this credit card, visit mynewalaskavisa.com and refer to disclosures accompanying application. This credit card program is issued and administered by Bank of America, N.A. Visa and Visa Signature are registered trademarks of Visa International Service Association and are used by the issuer pursuant to license from Visa U.S.A., Inc. Platinum Plus is a registered trademark of Bank of America Corporation. ©2017 Bank of America Corporation.



Alaska
Mileage Plan

MyNewAlaskaVisa.com