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SEPTEMBER 2017



A Contemporary Theatre

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# *King* OF THE *Yees*

BY LAUREN YEE

DIRECTED BY DESDEMONA CHIANG



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# encore STAGES

FALL 2017

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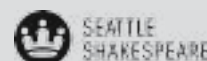
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Encore Stages is an Encore Arts Program that features stories about our local arts community side-by-side with information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish City Arts, the monthly arts & culture magazine, and specialty publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog. Learn more at [encoremidiagroup.com](http://encoremidiagroup.com)

**Encore Stages features the following organizations:**



# Asian Americans in Seattle Theatre



Josh Kenji and Mi Kang in *Nadeshiko* by Keiko Green, Sound Theatre Company, Spring 2017. Photo by Ken Holmes.

Kathy Hsieh revisits her 2012 survey of the space for Asian Americans in Seattle theatre, and looks ahead to work still to be done.

In 2012, I wrote a piece featured on the online dramaturgical commons Howlround about the importance of Asian American representation on Seattle stages and how invisible we were in the local theatre scene. If it weren't for Asian American theatre companies like SIS Productions, Pork Filled Players, Repertory Actors Theatre (ReAct) and Pratidhwani, Asian American actors telling Asian and Asian American stories by Asian American playwrights would be almost non-existent in Seattle. In the intervening five years, the Seattle theatre ecosystem has

harbored both monumental failures and unprecedented successes when it comes to the representations of Asians and Asian Americans on stage. The artists that work here—especially white arts administrators—still have a lot of work to do.

I grew up in Seattle, and our theatre scene has always been incredibly white. In the 1990s, a guide for actors wanting to work in towns like New York; Chicago; San Francisco; Los Angeles; Washington, D.C. and Seattle stated plainly that of all the cities covered in the book, Seattle was by

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The cast of *Do It for Umma* by Seayoung Yim. Photo by Dangerpants Photography.

far the most white on stage. The guide warned that it would be incredibly challenging for any actor of color to work here. It was a reality that actors of color in Seattle already knew, but most theatres remained unaware. Twenty years later, a series of events cracked the Seattle theatre scene wide open, uncovering a long-overdue conversation about race and lack of representation.

**These  
conversations  
made it  
apparent how  
divided Seattle  
was about race.**

In 2014, the Seattle Gilbert & Sullivan Society mounted a production of *The Mikado*. *The Mikado* is a Gilbert and Sullivan "comic operetta" from 1885. Even though the operetta is set in Japan, in the summer 2014 production, not a single actor was of Asian ancestry. Sharon Pian Chan of *The Seattle Times* called out the production's use of "yellow face," a term for having non-Asian actors made up to look stereotypically Asian, and incited a controversy. The local Asian American





This page: The cast of *Do It for Umma* by Seayoung Yim. Photo by Dangerpants Photography.

community protested, audience members told protestors to “Go back to where you came from,” and the conflict attracted national media attention. Locally, the controversy was contained primarily within the performing arts realm, but via social media and local radio, the conversation grew. These conversations made it apparent how divided Seattle was about race.

I felt an open conversation about race was vital for our community to create understanding and to move forward. I requested and was granted permission to quickly organize a community forum through my office, the City of Seattle’s Office of Arts & Culture, which we called “Artistic Freedom and Artistic Responsibility.” The evening featured a panel of theater artists, educators and activists and was done in partnership with the City’s Office for Civil Rights, 4Culture, and the Seattle Repertory Theatre. Through the discussion, it became clear that within Seattle’s theatre community two very different populations existed: people of color whose lived experience had long demonstrated to us that things were not equal and that the lack of representation and inclusion in the local theatre scene was palpably real, and many open-minded, progressive, white liberals who were shocked to discover that any of this was true.

Five years ago, the only production featuring Asian American protagonists not being produced by an Asian American theatre company was Annie Lareau’s adaptation of Jamie Ford’s novel *Hotel on the Corner of Bitter & Sweet* for Book-It Repertory Theatre. Between 2013 through early 2016, there were a handful of local productions that, while written by Asian American playwrights, did not feature any Asian Americans in the casting. But a study of the most recent theatre season and the one coming up reveals a distinctly hopeful trend.

In 2016, 16 productions in Seattle were either written by and/or featured Asian Americans as the leading protagonists, and of those almost  $\frac{2}{3}$  of them were produced by non-Asian American theatres. That’s a 400% increase in the number of Asian American productions since 2012. That count doesn’t include another hopeful trend: that many more Asian American actors were being cast in non-Asian specific roles. By the looks of the 2017 season, the upward trend is set to continue.

So what spurred this incredible growth? Several factors might be in play. After that 2014 convening, many local arts administrators realized that if they wanted to be perceived as truly inclusive, they needed to start

## Upcoming Productions Featuring Asian American Artists and Stories

- Intiman’s “Dragon Lady” by Sara Porkalob, September 5 – October 1
- Seattle Opera’s “An American Dream” with music by Jack Perla and libretto by Jessica Murphy Moo, September 7 – 17
- ACT’s “King of the Yees” by Lauren Yee, September 8 – October 1
- Kultura Arts’ “Mabuhay Majesty” by Robert Francis Flor, September 29 – 30
- Seattle Public Theater & SIS Productions’ “The World of Extreme Happiness” by Frances Ya-chu Cowhig, October 13 – November 5
- Seattle Public Theater’s “The Flight Before Xmas” by Maggie Lee, December 1 – 24



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making changes from the inside out. Many started participating in racial equity learning cohorts and trainings offered by the Seattle Office of Arts & Cultural Affairs. Others joined a diversity and inclusion cohort through Theatre Puget Sound and led by Carmen Morgan, a much-respected activist and teacher, who helped the Oregon Shakespeare Festival transform itself towards becoming more of an anti-racist organization. Andrew Russell, soon-to-be Artistic Director Emeritus of Intiman, and Matthew Wright, Artistic Director at ArtsWest, credit color conscious casting workshops offered in early 2015 as opening their awareness about the lack of equity for actors of color. They both made a commitment and told the directors they hired to cast more diversely.

In fact, many theatres and directors started proactively seeking a greater diversity of actors and scripts and were surprised when the productions thrived at the box office. ArtsWest in association with SIS Productions produced *Chinglish* by David Henry Hwang in 2015 and sold out much of its run. *Chinglish* was the first Asian American play the company had produced and it ended up breaking their box office attendance for a non-musical show. Annex Theatre produced the world premiere of Seayoung Yim's *Do It for Umma* in 2016 as an off-night production and had so many sold-out crowds that Yim and director Sara Porkalob ended up remounting it in partnership with the Theatre Off Jackson to accommodate everyone who wanted to see it. Yim went on to receive the 2016 Gregory Award for People's Choice for Outstanding Play for her script.

What Seattle theatre companies discovered was that people were hungry for new stories and a greater diversity of representation on stage. When *Chinglish* was running, I was in line at a local deli in West Seattle, just down the street from ArtsWest, and the woman in front of me told the cashier all about



John Langs  
Artistic Director

Becky Witmer  
Managing Director

ACT – A Contemporary Theatre presents

# King<sup>OF THE</sup> Yees

BY LAUREN YEE

DIRECTED BY DESDEMONA CHIANG

Beginning September 8, 2017 • Opening Night September 14, 2017

## CAST

Khanh Doan*	Lauren Yee
Stan Egi*	Larry Yee
Ray Tagavilla	Actor 1
Annelih GH Hamilton	Actor 2
Joseph Ngo*	Actor 3

## CREATIVE TEAM

Desdemona Chiang	Director
Carey Wong	Scenic Designer
Christine Tschirgi	Costume Designer
Jessica Trundy	Lighting Designer
Brendan Patrick Hogan	Sound Designer
Dennis Milam Bensie	Wig Master
Annie Yee	Choreographer
Cash Vo	Lion Dance Consultant
Jeffrey K. Hanson*	Stage Manager
Lily McLeod	Assistant Lighting Designer
Laurel Nichols	Assistant Stage Manager

Running Time: This performance runs approximately 2 hours. There will be one intermission.

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

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

*King of the Yees* was developed as part of ACT's Construction Zone program and is making its NW Mainstage debut.

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The World Premiere of *King of the Yees* was produced in 2017 by

Goodman Theatre, Chicago, Illinois

Robert Falls, Artistic Director      Roche Schulfer, Executive Director

And Center Theatre Group, Los Angeles, California

Michael Ritchie, Artistic Director      Stephen Rountree, Executive Director

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.



John Langs

PHOTO BY TRUMAN BUFFET

# WELCOME to ACT

One of the most poignant journeys of a conscious life is the search for identity, and the quest to “find ourselves” is one that leads us into many adventures and down many unexpected roads. But inevitably, at the trailhead of every path stand our parents — in the case of playwright Lauren Yee, her father Larry. Her relationship with him, and with the ancestors who stand behind him, is the inspiration that propels this play as she searches her fertile imagination for the answer to the big existential questions: Who Am I, Where Do I Come From, and What Have My Parents Got To Do With It.

As an organization, we’re feeling somewhat *in loco parentis* ourselves towards this production: we had the privilege of hosting Lauren and *King of the Yees* in the 2015 ACT Lab Construction Zone with Live Girls! when the script was still early in its creative development, and two of the actors you’re about to see, Khanh Doan and Joseph Ngo, were part of that earlier iteration too. We have watched with hope and excitement as it was workshopped at the Hedgebrook Women Playwrights Festival and then as it went out into the world, blossomed in workshops and productions around the country, and found its strong clear voice. And now we welcome it back, once again under the nuanced and loving direction of Desdemona Chiang, as irrepressibly proud as Larry Yee himself to have played a small part in its creation.

As I’m typing this I’m also — through the wonder of remote video technology — watching my own 10 month old daughter sleep soundly, and thinking of the inevitable moment years from now when her mother and I will watch her set off on her own hero’s journey of discovery, her parents suddenly in the rearview mirror but still always closer than they appear. And I hope that when the moment comes that she meets me at one of those metaphysical trailheads on her path to self-discovery, I’ll be able to offer her some of the perspective and wisdom of Larry Yee. I certainly have the pride and the joy.

John Langs  
Artistic Director





Desdemona Chiang

## A Note from Director **DESDEMONA CHIANG**

Lauren Yee and I have a thing with plays about Chinatowns and going home.

I first met Lauren over 12 years ago, in San Francisco at the Bay One Act Festival. I was a young director living in the Bay Area, in the process of applying to graduate school at UW in Seattle, and she was a young playwright, finishing her undergraduate degree at Yale. I was asked to direct her one-act play *Escaping China Town*, because another director had serendipitously dropped out of the project. It was a funny and plucky story set in 1963 about an ambitious young college student named Anna Eleanor who goes home to Chinatown during her second year at Berkeley and brings her Black boyfriend to meet her Chinese parents. Think *Guess Who's Coming to Dinner?* meets *The Joy Luck Club*... sort of.

I didn't know it then, but Lauren and I would go on to work on many of her plays in varying capacities, from world and regional premieres to workshops to informal readings of nascent plays that she would have cooking in her head. I've had the honor and privilege of working alongside her for years, and am deeply grateful to call her a friend and close artistic collaborator.

So, in a way, it's befitting that for Lauren's premiere at ACT Theatre (a place I fondly consider one of my artistic homes in Seattle) that we return again to Chinatown. *King of the Yees* is Lauren's love letter to the Chinese community, a world in which I find myself often trapped between familiarity and foreignness, affection and alienation. It is also a love letter to her dad Larry, who is truly one of the most joyful, eccentric, and radiant dads I've ever met.

I look forward to sharing our journey home with you.

# HISTORY AND MYSTERY THIS FALL AT ACT

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BY ARTHUR MILLER



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The Crucible, A Christmas Carol photo by Peter Schneider



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A Contemporary Theatre





Lauren Yee

# Meet the Playwright: A Conversation with **LAUREN YEE**

BY TANYA PALMER, DIRECTOR OF NEW PLAY DEVELOPMENT AT GOODMAN THEATRE

*In a recent conversation with the Goodman's Director of New Play Development Tanya Palmer, Lauren Yee talks about what inspired her play King of the Yees, and what it's like to write herself into a story that is, as she describes, "only kind of true — just like the stories your father once told you as a child."*

**Tanya Palmer:** What inspired *King of the Yees*?

**Lauren Yee:** Before anything else, I had the title and knew the play would be about my dad, Larry Yee, who is a larger than life character. But there are also many aspects of my childhood outside of San Francisco's Chinatown—feeling like a part of Chinatown, but also feeling like an outsider—that I think are interesting and have never seen represented on stage. I began my research in 2014, visiting my father in San Francisco and conducting interviews, and pieces of the play started emerging. A few months later, just as I was sitting down to figure out how my dad's story fit into the play, California State Senator Leland Yee, whom my father knew and had volunteered for—and who had officiated my wedding—was arrested on charges of bribery, along with Raymond "Shrimp Boy" Chow, a Hong Kong-born felon with ties to a San Francisco Chinatown street gang and an organized

crime syndicate. I was on the phone with my husband and he said, "You know this is going to become the play." I replied, "No, obviously not. This is ridiculous; it couldn't possibly be the play." But that day became the impetus of what makes this play happen. Then, in the summer of 2014, my father and I traveled to China together.

**TP:** Was that your first time you visiting the country?

"I was on the phone with my husband and he said, 'You know this is going to become the play.'"

**LY:** It was my second trip—but it was the first, and probably only, trip I'll ever take to the place where his parents are from. I couldn't have possibly done it without him. That trip was successful based on all the things that are explored in the play about family connections, and how the knowledge resting inside one specific person is so hard to pass on or transfer to the next generation. The only

way we knew where to find his father's village—it's not on a map, you can't just Google it—was that my father spoke the language. Our taxi driver knew where to go based on my father's description that it "had a big building and used to grow rats." There are so many things about the trip that are echoed in the play, about this connection to where you're from and being part of the next generation. And just how much your parents know.



SINCE ITS INCEPTION, The Construction Zone has provided playwrights with opportunities to develop and share new work, while providing audiences with an intimate and meaningful exposure to the process. Plays chosen for the series are of the moment and feature gifted playwrights from around the country. Performed by professional artists and followed by discussions, one script from each year is then chosen to take stage in the ACTLab the following season. It is with great pride that we have been able to support *King of the Yees* from its reading in August of 2015 to the ACT Mainstage Season production now in 2017.

The Construction Zone for 2017, will present four staged readings, with one of these new and exciting scripts brought to life on the stage in the ACTLab and eSe Teatro's 2018 season.

We encourage everyone to support these works— as you may just see them on our Mainstage in a few years!

### Join us this September!

Sep 8: *Hushabye*

Sep 15: *Modern Slave*

Sep 22: *Journey of the Saint*

Sep 29: *Querencia*

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## THE LION DANCE

The lion dance has been part of the Chinese culture for thousands of years.

The Chinese use the lion dance to spread all the good blessings of the Gods to the whole community. The lion, a symbol of power, wisdom, and good fortune, chases away evil spirits and brings happiness, longevity, and good luck. Firecrackers,

loud gongs and cymbals are used to assist in chasing away these evil spirits. The lion dance is performed during the Chinese Lunar New Year Celebrations for the lion brings **prosperity and good luck.**





# Get to Know ACT's 2017 Core Company Khanh Doan & Ray Tagavilla

BY CATI THELEN, ACT'S MARKETING & PR ASSISTANT



Khanh Doan



Ray Tagavilla

**Cati Thelen:** How are the two of you preparing for your roles in *King of the Yees*?

**Ray Tagavilla:** Comedy is immediate. You need to get the audience's reactions right away from how the character is portrayed when they first step out onto stage. I'm the "flying off the seat" type of actor. I want to live in the moment during rehearsal and don't necessarily prepare for what I'm about to get myself into.

**Khanh Doan:** I've done several readings of this particular play, but I had always read for the Actor 2 role. So, playing the role of Lauren Yee is a surprise for me, and I admit I am a little nervous playing her. The heart of the play lies with Lauren and her dad, but I really am the straight man in this comedy. The other characters are so funny and imaginative, so I feel like my job is to play her honestly and let the mayhem and comedy come from the other actors. I don't tend to memorize my lines too much before rehearsals because it's such a collaborative art form. We discover a lot together in the rehearsal room, so I like to leave myself open to those spontaneous moments.

**CT:** What are you two most excited about being part of ACT's *King of the Yees*?

**KD:** When I first read the play, I just found it laugh out loud funny. It's such a fun show that takes you on a wacky journey that people can relate to, regardless of ethnicity. It's exciting to see the mystical elements in the play come to life. I really like Lauren and her writing, so I am incredibly happy that her plays are being produced. She has a slightly off-beat perspective and wit that is really refreshing. I'm also super stoked to work with Desdemona Chiang again. She is a smart, generous and collaborative director.

**RT:** I didn't know a lot about *King of the Yees* when I was auditioning. I had a friend videotape me for the audition, and she knew more than I knew about the play! I'm excited to work with Desdemona again. She is an incredibly smart director. She can change you as an actor by just saying a couple of words. She's always one step ahead of me. I'm also excited to work with this talented

group of people. It's a lot of brown onstage, which I'm so excited for!

**CT:** Both of you are part of ACT's 2017 Core Company. How has being part of this group been over the course of the season?

**RT:** It's been great! We have learned a lot about ACT as a business and it's interesting to hear about that since you don't necessarily see the ins and outs of a company when you are acting. We also get to read potential scripts for the next season and give our opinions. Our small mighty group of five has become a family away from family. Everyone has different strengths to bring to the table and everyone is funny! I feel so supported from all of the qualities that that all of us bring to the table and this season has been one of the best!

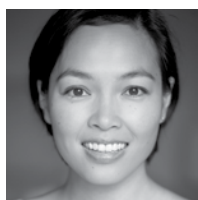
**KD:** Being part of the Core Company has been empowering for me. John Langs really cares about what we think and feel about all aspects of the theatre. I have felt more confident in giving my perspective and even fighting for what I believe can make something better. Plus, it's just nice to have a group of colleagues / friends that really support each other and root for each other. We all get a long really well, and being able to call or text any of them for help, advice or just to hang out is a pleasure and privilege.

**CT:** What are you most excited for the rest of ACT's 2017 season?

**KD:** I'm looking forward to *The Crucible*; it's a large cast, which is a rarer thing these days because of the economy. There are some fine actors that I can't wait to work with again and some for the first time. It's been a few years since I've worked with John Langs, so I'm excited about his vision for this classic yet timely play.

**RT:** I am also looking forward to *The Crucible*. And looking forward to what is ahead for ACT Theatre. ACT is definitely a theatre that constantly pushes to what is next, so I am excited to see what is in store for 2018's season.

# Who's Who in *King of the Yees*



**Khanh Doan** (*Lauren Yee*) has appeared in *Ramayana* and *A Christmas Carol* (ACT); *A Tale for the Time Being* (Book-It Repertory Theatre);

*Jesus Christ Superstar* (Village Theatre); *Miss Saigon*, *Macbeth* and *Julius Caesar* (Wooden 0); and in numerous productions at Seattle Children's Theatre over the last decade, including *Sleeping Beauty*, *Peter Pan*, and *Chitty Chitty Bang Bang*. In Portland, she has appeared in *Redwood Curtain* (Profile Theatre); *You For Me For You* (Portland Playhouse); and most recently *The Talented Ones*, a new play by Yussef El Guindi at Artist Repertory Theatre. She is very grateful to be a 2017 ACT Core Company Member.



**Stan Egi** (*Larry Yee*) is thrilled to be in Seattle where he appeared at Seattle Repertory in *Sisters Matsumoto*. He most recently performed at the

Sundance Theatre Lab in Morocco and at the Pasadena Playhouse in *Pygmalion* as Colonel Pickering. On Broadway he appeared in the Tony Award winning *Anything Goes*. Off Broadway: Public Theatre in *Golden Child* by David Henry Hwang, Manhattan Theatre Club directed by Oskar Eustis, Playwrights Horizons in *Yankee Dawg You Die* by Philip Kan Gotanda. Regional theatres: leading roles at American Conservatory Theatre, La Jolla Playhouse, South Coast Repertory, Berkeley Repertory, Guthrie Theatre; Yale Repertory. Film: *Rising Sun* with Sean Connery, *Paradise Road* with Glenn Close, *Come See the Paradise*, *Gung Ho*, *Boys on the Side*. TV: *CSI*, *Kickin' It*, *Medium*, *Numb3rs*, *J.A.G.* Stan thanks his wife, actress and choreographer Annie Yee. Stan dedicates this show in loving memory of his parents Daniel and Jane Egi, and parents-in-law Tommy and Nancy Yee.



**Anneli GH Hamilton** (*Actor 2*) makes her ACT debut with *King of the Yees*. Credits: SIS Productions (LAAFF Fest); Centerstage Theatre (*SQUATCH!*

*The Musical*) Theatre Battery (*SIFTW III & IV*), Taproot Theatre Company (*The Realization of Emily Linder*), 2016 Seattle Fringe Festival (*The Life & Many Deaths of Peter Pan*), and

ArtsWest Playhouse (*Really, Really*). Represented by MAM. For Joshua, Walter, & Hanneli. #LoveWillRipple



**Joe Ngo** (*Actor 3*) is elated to be making his debut at ACT as a part of *King of the Yees*. His most recent credits include

*Cambodian Rock Band*

(South Coast Rep's Pacific Playwrights Festival), *The White Snake* (Center Stage, Baltimore), *Henry IV: Part One* (Seattle Shakespeare Co.), *Blood Wedding* (Odyssey Theatre Ensemble), and *Hamlet (abridged)* as an Actor/Teaching Artist with the Oregon Shakespeare Festival School Visit program. As a solo performer/writer, his piece entitled *Words, Words* was recently produced as a part of Leviathan Labs' Living Room Series in NYC. He is a graduate of the MFA/PATP at the University of Washington and was born in Monterey Park, CA. Joe-Ngo.com.



**Ray Tagavilla** (*Actor 1*) is a graduate of the University of Washington Drama Program. He is the recipient of the 2012 and 2014 Gregory

Award for Best Supporting Actor and 2016 Outstanding Actor. Some of his theater credits include *Porcelain*, Theater Off Jackson (formerly NWAAT), *Our Country's Good*, *Money and Run Series* and *Trojan Women* (Theater Schmeater), *Richard II* (Seattle Shakespeare), *Sex in Seattle Series* and *Cowboy Vs Samurai* (SISProductions); *An American Book of the Dead*, *Clubfoot* (Annex Theater), *Soft Rock Kid* (ACT/Central Heating Lab), *The Mistakes Madeline Made* (Washington Ensemble Theatre), *Elephant's Graveyard* and *Zastrozzi: The Master of Discipline* (Balagan Theater), *Spidermann* (Jose Bold), *Of Mice and Men* (Seattle Repertory Theatre), *Sauces*, *To Savor Tomorrow*, *Smoked* (Café Nordo), *A Lie of the Mind* (Collektor), *White Hot* (West of Lenin), *Jesus Hopped the A Train* (Azeotrope), *Ramayana*, *Middletown*, *Seattle Vice* (ACT), *A Small Fire* and *Last Days of Judas Iscariot* (Sound Theater Company), *Four Dogs and a Bone* (Theater Schmeater), and most recently, *Christmas is Burning* at Cafe Nordo.



**Lauren Yee** (*Playwright*) was born and raised in San Francisco. She currently lives in New York City. She received her

bachelor's degree from Yale University, and her M.F.A. in playwriting from UCSD, where she studied under Naomi Iizuka. Other plays include *Ching Chong Chinaman* (Pan Asian, Mu Performing Arts); *The Hatmaker's Wife* (Playwrights Realm, Moxie, PlayPenn); *Hookman* (Encore, Company One); *In a Word* (SF Playhouse, Cleveland Public, Strawdog); *Samsara* (Victory Gardens, O'Neill Conference, Bay Area Playwrights Festival); and *The Tiger Among Us* (MAP Fund, Mu). She was a Dramatists Guild fellow, a MacDowell fellow, a MAP Fund grantee, a member of The Public Theater's Emerging Writers Group, a Time Warner Fellow at the Women's Project Playwrights Lab, the Shank playwright-in-residence at Second Stage Theatre, a Playwrights' Center Core Writer, and the Page One resident playwright at Playwrights Realm. She has been a finalist for the Jerome Fellowship, the PONY Fellowship, the Princess Grace Award, the Sundance Theatre Lab, and the Wasserstein Prize. Her play *Samsara* has been a nominee for the Susan Smith Blackburn Prize and the L. Arnold Weissberger Award, and her play in a word won the Francesca Primus Prize and was a finalist for the ATCA/Steinberg Award. Her play *The Hatmaker's Wife* was an Outer Critics Circle nominee for the John Gassner Award for best play by a new American playwright. Her work has been published by Samuel French. Lauren is a member of the Ma-Yi Theatre Writers Lab. She is currently under commission from the Denver Center, the Geffen Playhouse, La Jolla Playhouse, Lincoln Center Theatre/LCT3, Mixed Blood Theatre, Portland Center Stage, South Coast Rep, and Trinity Rep.



**Desdemona Chiang** (*Director*) is a stage director based in Seattle and the San Francisco Bay Area, and co-founder of Azeotrope (Seattle).

Directing credits include Oregon Shakespeare Festival, California Shakespeare Theater, Seattle Repertory Theatre, Playmakers Repertory Company, Long Wharf Theatre, ACT, Seattle Shakespeare Company, Aurora Theatre Company, Shotgun Players, Crowded

Fire Theatre Company, Azeotrope, Impact Theatre, FringeNYC, Playwrights Foundation, Golden Thread Productions, Washington Ensemble Theatre, One Minute Play Festival, Ohio Northern University, University of Washington, and Cornish College of the Arts, among others. Assisting and dramaturgy credits include: Oregon Shakespeare Festival, Intiman Theatre, Playmakers Repertory Company, ACT, California Shakespeare Theater, Arizona Theatre Company, Mark Taper Forum, Magic Theatre, Theatreworks, Rattlestick Playwrights Theatre, among others. Intersection for the Arts Triangle Lab Artist-Investigator. Adjunct Faculty, Cornish College of the Arts. Awards/Affiliations: Vilcek Prize for Creative Promise in Theatre, SDC Sir John Gielgud Directing Fellowship, Drama League Directing Fellowship, TCG Young Leader of Color, Lincoln Center Theater Directors Lab and Directors Lab West. Gregory Award Recipient for Outstanding Direction. B.A.: University of California at Berkeley. M.F.A. Directing: University of Washington School of Drama.

**Jeffrey K. Hanson** (*Stage Manager*) Now in his 28th season at ACT, Hanson has stage managed more than 70 shows including *Murder for Two*; *Jacques Brel is Alive and Well and Living in Paris*; *Mr. Burns, a post electric play*; *Little Shop of Horrors*; *Sugar Daddies*; *Double Indemnity*; *Becky's New Car*; *The Lieutenant of Inishmore*; *Das Barbecü*; *The Women*; *Stuff Happens*; *The Pillowman*; *Mourning Becomes Electra*; *Quills*; *Laughter on the 23rd Floor*; *The Gospel at Colonus*; *Halcyon Days*; *The Revengers' Comedies*; and *Lloyd's Prayer*. At The 5th Avenue Theatre, he has been production stage manager for *The Pajama Game*, *A Night With Janis Joplin*, *How to Succeed In Business Without Really Trying*, *A Chorus Line*, *Oklahoma!*, *Candide*, *Irving Berlin's White Christmas*, *Hello, Dolly!*, and *Mame*. He has stage managed *Metamorphoses*, *The Cider House Rules*, *Parts One and Two* (Seattle Repertory Theatre); and for Seattle Children's Theatre, Intiman, and Arizona Theatre Company.

**Brendan Patrick Hogan** (*Sound Designer*) Brendan's work includes 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, sound design and show control for *Unconditional Surrender* at Northwest New Works (with artist Gary Hill)

and original music for *Giselle Deconstruct* with The Three Yells. 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, 2016, and 2017 awards for Best Musical Score at the Seattle 48 Hour Film Project.

**Carey Wong** (*Scenic Designer*) Theatre credits include the Seattle Repertory Theatre, Berkeley Repertory Theatre, Portland Center Stage, Arizona Theatre Company, Syracuse Stage, Intiman, Seattle Children's Theatre, The Village Theatre, Tacoma Actors Guild, Phoenix Theatre, Childsplay, Mixed Blood Theatre, Prince Music Theater, Hey City Theater, and Spain's Nearco Producciones. He has been Resident Designer for Portland Opera, Opera Memphis, and Wildwood Park for the Arts. Opera credits include Seattle Opera, Spoleto Festival USA, New York's Valhalla Wagnerfest, Pittsburgh Opera, Opera Carolina, Vancouver Opera, San Francisco Opera Center, and the Beijing and Macao Music Festivals. Carey is a graduate of Yale College and attended the Yale School of Drama. Previous designs for ACT include *Murder for Two*; *The Royale*; *Cat on a Hot Tin Roof*; *Vanya, Sonia, Masha and Spike*; *Bethany*; *Uncle Ho to Uncle Sam*; *The Pitmen Painters*; *First Class*; *The Underpants*; *A Number*; *Good Boys*; *Fish Head Soup*; *Going to St. Ives*; and *Holy Ghosts*. He is the exhibition designer for *Beyond the Gate: A Tale of Portland's Historic Chinatowns*, originally presented by the Oregon Historical Society, that will be remounted in the new Portland Chinatown Museum opening in the spring of 2018.

**Christine Tschirgi** (*Costume Designer*) is thrilled to be a part of the design team for *King of the Yees*. In Seattle, she has designed at Seattle Repertory Theatre, Azeotrope, Upstart Crow, 5th Avenue Theatre, Village Theatre, Seattle Shakespeare, Book- it Repertory Theatre, Theatre22, Washington Ensemble Theater, Degenerate Art Ensemble, Strawberry Theatre Workshop, Susie Lee Dance, 14/48, Cornish Dance Theater, StoryBook Theater, and Circus Contraption. Christine has worked nationally at Portland Playhouse, Performing Arts Company of Jackson Hole, Fireside Theatre, Coast Playhouse, Ringling Bros. and Barnum & Bailey Circus, and internationally at The Kinoshita Circus (Japan). She holds an M.F.A. in Costume Design from the University of Washington and is a member of the United Scenic Artists Local 829.

**Jessica Trundy** (*Lighting Designer*) is excited to be a part of the creative team for *King of the Yees*. Previous work at ACT includes *Sound* and *Jesus Hopped the A-Train* with Azeotrope Theatre (directed by Desdemona Chiang) and Maureen Whiting's *Burden of Joy*. Her work has been seen elsewhere in Seattle at On the Boards, New Century Theatre Company, Intiman Theatre Festival, Seattle Shakespeare Company, Seattle Children's Theatre, Book-it Repertory Theatre, Washington Ensemble Theatre, and Seattle Repertory Theatre, among others. She holds a M.F.A. from the University of Washington, was a founder of Washington Ensemble Theatre, and works in Seattle as a theatrical and architectural lighting designer.

**Annie Yee** (*Choreographer*) is a very proud Yee! She is thrilled to be working on this show at ACT! Most recently she was the choreographer for *The Golden Dragon* at The Theater @ Boston Court directed by Michael Michetti, for which she won a Scenie Award, an Ovation Award, and Broadway World L.A. nomination for Best Choreography. She was the Chinese dance consultant for *Pearl* at the Lincoln Center, directed and choreographed by Daniel Ezralow. Other choreography includes *Made in Bangkok* at the Mark Taper Forum, directed by Robert Egan and Badges at Los Angeles Theater Center, directed by Luis Valdez. Annie is the current President of the Chinese American Citizens Alliance of L.A., the 3rd female in its 105 year history in L.A. Annie thanks her actor husband Stan Egi. She dedicates this show in loving memory to her parents Tommy and Nancy Yee, and parents-in-law Daniel and Jane Egi.

**Cash Vo** (*Lion Dance Consultant*) started lion dancing at the age of 15 in Olympia, WA with the Lien Hoa Youth Group. When he transferred to the Lieu Quan Youth Group in 1998, Cash was tasked with rebuilding the LQ Lion Dance team with just 4 members. Since then, he has developed the team and has lead it onto being one of the most recognized and trusted teams in the Pacific Northwest. He is currently the Secretary of the US Dragon & Lion Dance Federation, Chief Instructor for LQ LionDance, and is the 6th Generation Disciple of the Sar Ping Lui Pai Lion Dance Art.



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



## Who's Who in *King of the Yees*

Before ACT, John's freelance career 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. 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.**

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## 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**

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf/ Hard of Hearing (HH). This system is offered at multiple performances for each production. Devices can be requested upon arrival at the theatre. ACT is also equipped with the Williams Sound® Audio Equipment,

which amplifies stage sounds with the aid of headsets (ask staff for assistance). ASL interpreted performances for the Mainstage Season are offered at least once per play (check the website or contact the Ticket Office for ASL dates). Wheelchair seating is also available.

### **Lost & Found**

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

### **Address & Website**

ACT is located at  
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Ticket Office Phone: 206.292.7676.  
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### **Theatre Rental**

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Please be considerate and keep personal fragrance to a minimum.

# 2nd Annual Legacy Society Luncheon

Join us Thursday, Nov 16 at Blue Acre Seafood for our 2nd Annual Legacy Society Luncheon to honor our planned giving donors.

The Legacy Society is an extraordinary group of individuals who have provided a gift for ACT through either their estate or a structured planned gift. ACT is pleased to honor these individuals and is grateful for the opportunity to serve as a steward for these unique legacies. As a small token of our gratitude, we will acknowledge our Legacy Society members at our 2nd Annual Legacy Society Luncheon in November.



If you have included ACT in your estate plans but are not a member of the Legacy Society, please let us know so we can extend an invitation to you to become part of this very special group. We would like to thank you for your generosity, and include you in this and other Legacy Society events. Call Clare Hausmann Weiland at 206.292.7660 x1002.

## Keeping Theatre Thriving *A Portrait of Gartha Ferrand*

BY GRACE GOODWIN AND KYLE CABLE

Gartha Ferrand, a long-time friend and employee of ACT, supported ACT in many ways throughout her lifetime, dedicating time, energy, and care to the theatre she loved. By combining her love of theatre with a strategic giving plan, Gartha made a lasting impact on the cultural vitality of our region and helped safeguard the future of ACT. ACT is grateful to have received a significant planned gift from Gartha, ensuring that groundbreaking contemporary theatre thrives long into the future.

Gartha Ferrand, born in Seattle in 1937, lived her passion for the arts throughout her life. As a student at Pacific University in the 1950s, Gartha became involved in the university's music and theatre groups — she participated in a female acapella quartet and performed in several theatre productions. After college, Gartha spent several years in Washington DC before moving back to Seattle in the 1970s, where she remained for the rest of her life.

In the late 1970's, Gartha started working in the box office of MusiComedy NW, a

community musical theatre company that shared the 2nd Stage Space with Intiman Theatre. While there, she continued acting, performing in several of the company's productions. A woman of many talents, Gartha was also pursuing a singing career during this time. She frequently performed at the Stimson Green Mansion where she was able to hone her skills as a chanteuse. Though singing did not become her career, she landed the job of her dreams at ACT as Assistant to the Managing Director, where she remained for nearly 20 years. Gartha was instrumental in ACT's history, including the renovation of the Eagles Auditorium and the move downtown from lower Queen Anne in the mid-1990s.

Gartha was known for her love of the arts, as well as her unending sense of adventure, her expansive set of knowledge and interests, and perhaps most of all, for her kind-hearted, friendly nature. Gartha's curious, adventurous spirit led her to explore Portugal, cruise the Mediterranean, cruise up the inside passage to Alaska, and board a ship in England for a



*Gartha Ferrand*

“repositioning” crossing to the states. Gartha made frequent trips to New York City to see Broadway shows and attended the 1985 Tony Awards and saw Neil Simon's *Biloxi Blues* take the award for Best Play. These experiences only deepened Gartha's love for Seattle and for the theatre she called home.

Gartha Ferrand used her passions and talents as a vibrant member of her community of art and artists. She knew that live theatre, like a living organism, requires love, care, and support to keep it thriving — Gartha's gift and membership in ACT's Legacy Society is a testament to her commitment to ACT and its future.

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*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!*

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## ABOUT THIS PLAY

***King of the Yees* premiered at the Goodman Theatre with Center Theatre Group in 2017**

**GOODMAN THEATRE** America's "Best Regional Theater" (Time magazine) and Chicago's premier not-for-profit theater, Goodman Theatre is distinguished by the quality and scope of its artistic programming and civic engagement. The Goodman is led by Artistic Director Robert Falls and Executive Director Roche Schuller. Productions have earned two Pulitzer Prizes, 22 Tony Awards and nearly 160 Jeff Awards. Over the past three decades, audiences have experienced over 150 world or American premieres, 30 major musicals and internationally celebrated productions of classics. The Goodman was the first in the world to produce all 10 plays in August Wilson's "American Century Cycle." For four decades, the annual tradition of *A Christmas Carol* has created a new generation of theatergoers. The 2016 opening of the Alice Rapoport Center for Education and Engagement launched the next phase in the Goodman's commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning.

**Center Theatre Group**, one of the nation's preeminent arts and cultural organizations, is Los Angeles' leading nonprofit theatre company, programming seasons at the 736-seat Mark Taper Forum and 1600 to 2000-seat Ahmanson Theatre at The Music Center in Downtown Los Angeles, and the 317-seat Kirk Douglas Theatre in Culver City. In addition to presenting and producing the broadest range of theatrical entertainment in the country, Center Theatre Group is one of the nation's leading producers of ambitious new works through commissions and world premiere productions and a leader in interactive community engagement and education programs that reach across generations, demographics and circumstance to serve Los Angeles.

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



Malie Wong and Greg Lyle in *Nadeshiko* by Keiko Green. Sound Theatre Company. Photo by Ken Holmes.

the production, saying, “I’ve been to a number of shows there, but this was the first time I saw so many people of all nationalities and languages there. It was so cool! We were all laughing at the same things!”

Theatre has the power to bring people together, in one place, so we can experience our common humanity together. A greater diversity of stories gives people the opportunity to learn about other people, not only what makes us each unique, but also what is universal and connects us. Local actor Josh Kenji, recently seen in Sound Theatre’s *Nadeshiko* explains, “Theatre helps to cultivate compassion. If we only see stories of white people, we only cultivate compassion for white people.”

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When people of color see other people of color on stage, it signals that we are

## When people of color see other people of color on stage, it signals that we are included, that our lives matter, too.

included, that our lives matter, too. I remember seeing my first stage play when I was 14. I was enthralled. It was pure magic, and from that moment, I knew theatre would always be a part of my life. But it wasn’t until I saw a production of a Japanese folktale at the Seattle Children’s Theatre, where all the

actors looked like me, that I actually believed in the possibility that I, too, could be on that stage and not simply sit in the dark and watch others do what I wanted to do.

Khanh Doan, who can be seen in ACT’s upcoming *King of the Yees*, knows what it feels like to be on the other side of that equation. “When I’m performing at the Children’s Theatre, and I look out at the audience and see young Asian American kids looking up at me, seeing someone who looks like them, that’s worth everything.”

If we want to create true equity in this country, then we need to start by letting all people see themselves fully and regularly in these spaces. “Theatre is innately a democratic practice, and Democracy finds its roots in theatre,” elaborates Kenji. “Both are not being fully realized in the civic realm if they are excluding

# INSIDE OUT



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'A Thousand Small Towns'  
Rainier Arts Center, Columbia City

**(9/11) John Nichols**

'Horsemen of the Trumpocalypse'  
The Summit on Pike, Capitol Hill

**(9/12) Jonathan White**

'The Science and Spirit of the Ocean'  
University Lutheran Church, U District

**(9/13) Vanessa Grigoriadis**

'Sex, Power and Consent on Campus'  
University Lutheran Church, U District

**(9/23) Global Rhythms Concert:**

**Brooklyn Raga Massive**  
'An homage to John Coltrane'  
Plymouth Church, Downtown

**(9/25) Town Hall Seattle and Seattle University present:**

**Halee Fischer-Wright**  
'The Art, Science and Business of Medicine'  
Pigott Auditorium, Seattle U, Capitol Hill

**(9/26) Town Hall Seattle and the Museum of Flight present:**

**Major Margaret Witt**  
'The Military Trial at a Gay Rights Tipping Point'  
Museum of Flight, South Seattle

**(10/2) Town Hall Seattle and Seattle University present:**

**Stephen Greenblatt**  
'What Adam and Eve Can Teach Us'  
Pigott Auditorium, Seattle U, Capitol Hill

**(10/5) Global Rhythms Concert:**

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Evan Whitfield & Kathy Hsieh in *Chinglish* by David Henry Hwang, presented by ArtsWest & SIS Productions. Photo by Michael Brunk.

entire populations." We need a constant stream of diverse stories; single stories lead to stereotypes. Many stories, with multi-faceted characters, leads to greater cross-cultural understanding of each other and of ourselves. Diverse representation on our stages is one important part of creating a more equitable civic culture.

We've come a long way from having only a single David Henry Hwang play or *Madame Butterfly* opera once every decade on Seattle's largest stages. But even with the recent upward trend, Asian American productions still only represented 8% of all the productions in Seattle in 2016. That doesn't reflect the demographic of our city: 17.1% of Seattle's population is Asian American/Pacific Islander, so we still have much further to go before our worlds on-stage reflect our city beyond the theatre walls. It's vital for larger companies with greater resources to partner with the smaller people of color led theatre companies, not only to ensure greater cultural authenticity, but as a way of disrupting the inequitable systems in place, so that we can create a more vibrant theatre ecosystem.

Theatre is the art form that lays bare the human soul so that we might understand that we are not alone—

not only in our connection with the characters on stage, but also in the experiencing of the story communally with others. Imagine how truly powerful theatre might be if we did indeed consistently have people of all races sitting side-by-side, laughing and reacting, feeling and sharing the many stories of all of us together. And when we begin to see and experience the full spectrum of who we are as human beings together, think of how much more might be possible in every aspect of our lives. If all the world's a stage, then it's time we started seeing more of the world on our stages. ■

*Kathy Hsieh is an award-winning actor, writer and director. She has worked in film, audio and theatre including the Seattle Rep, Book-It, ACT, INTIMAN, Seattle Public Theatre, ReAct, Living Voices, Theater Schmeater, Freehold, Live Girls!, 14/48 Productions, ArtsWest and more. As the Cultural Partnerships & Grants Manager for the Seattle Office of Arts & Culture, she's working to transform the City's arts funding program through a racial equity lens and helped the agency earn the Seattle Management Association's first Race & Social Justice Management Award. She is also a Co-Executive Producer for SIS Productions, a local Asian American theatre company run by women to provide them with opportunities for developing leadership skills.*





Paul Flanagan and Jared Michael Brown. Photos courtesy of A Sensible Theatre Company.

## The Only Sensible Thing to Do

For this issue, we talked to Jared Michael Brown, co-founder of A Sensible Theatre Company. Brown is an actor who has appeared on stage at The 5th Avenue Theatre, Village Theatre, Seattle Children's Theatre, ACT, Showtunes Theatre Company, Contemporary Classics, Stumptown Stages, and The Endangered Species Project. He currently splits his time between Seattle and New York City.

**Tell us a little about who you and your co-founder are.**

Paul [Flanagan, the other co-founder of A Sensible Theatre Company] and I are two respectable gay gentlemen who moseyed into Seattle years ago and decided that we wanted to produce high-caliber queer entertainment. We're two professional musical theatre artists that wanted to sprinkle a little glitter onto the gray and misty Pacific Northwest.

**Why did you start A Sensible Theatre Company?**

A city with the 5th largest population of self-identified LGBTQIA+ individuals deserves a company that will focus solely on furthering the conversation of inclusivity and equality [for that population].

A Sensible Theatre Company exists to present fabulous musical theatre productions that focus on furthering the LGBTQIA+ conversation of inclusivity. We will do that by producing full-out, no-



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marking productions that place a diverse range of LGBTQIA+ human beings at the forefront of our stories—because that's the only #sensible thing to do at this moment in time.

### How long has the company existed?

We're fresh! We officially released our company onto the world in July, though it has been in the works for over a year. At the moment, we're working on fundraising, and making connections with those we feel will represent our mission and help us to reach the communities we want to impact.

### So, you're still in the founding phase. Any projects on the docket yet?

Yes, we have several projects in the works: A series of gatherings and parties leading up to our inaugural project at ACT in the summer of 2018, *PAGEANT: The Musical*; a couple commissioned works in the pipeline; and maybe a surprise pop-up event in the near future as well.

### What is your vision for the future of the company?

We plan to continue to curate productions and experiences that further our mission, on this continent, and on every continent. We also look forward to working with At-Risk Queer Youth, International Queer Artists, and actors of all colors and creeds.

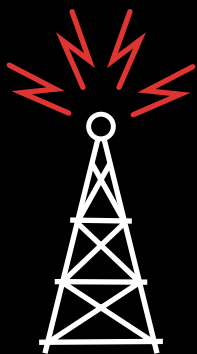
### Who inspires you?

Both of Paul and I are inspired by the local theatre community here in Seattle. It's chock full of individual artists that aren't afraid to express themselves in bold new ways. We draw inspiration from those who have paved the path before us: Seattle's Sarah Rudinoff, RuPaul, Tony Kushner, Ellen, Stephen Fry, Lily Tomlin, Bette Midler... the list goes on and on.

### How can interested folks learn more or get involved in A Sensible Theatre Company?

Anyone interested in learning more about our company and our work should visit our website ([sensibletheatre.co](http://sensibletheatre.co)), find us on Facebook, and follow us on Instagram (@ASensibleTC). We've got a lot of exciting things in store. ■





# 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. Book-it Repertory is producing *I Know Why the Caged Bird Sings*, based on the autobiography of Dr. Maya Angelou. The title of the book is a line from a poem by whom of the following poets?

a) Paul Laurence Dunbar	c) Langston Hughes
b) Phyllis Wheatley	d) Gwendolyn Brooks

2. In ACT Theatre's *King of the Yees*, playwright Lauren Yee explores themes of family, solidarity, insularity, and alienation. The play is set in Chinatown in San Francisco. In what year did Seattle's Chinatown/International District open its own Chinatown gate?

a) 2011	c) 1994
b) 2008	d) 1974

3. *Julius Caesar* by William Shakespeare is running at Seattle Shakespeare Company. During the play, Caesar is killed. Who was his successor as emperor?

a) Octavian	c) Mark Antony
b) Crassus	d) Nero

4. Taproot Theatre Company is producing *Relativity*, a play about Albert Einstein's family life. In what year did Albert Einstein publish his theory of general relativity?

a) 1923	c) 1915
b) 1905	d) 1934



Marble head from a statue, probably of Julius Caesar, about AD50 from Rome at the British Museum. Photo by William Warby.

## Bonus Question

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

Email your response to [production@encoremediagroup.com](mailto:production@encoremediagroup.com) with Trivia Quiz in the subject line.

**ANSWERS** 1) A – Paul Laurence Dunbar (1872-1906), an accomplished author and poet, was also the lyricist for the first all-African-American-produced musical on Broadway; 2) B – 2008. Construction was completed in 2007 and cost \$500,000; 3) A – Octavian. Later known as Augustus, he is considered the first all-Roman emperor; 4) C – 1915. Einstein first hit upon the theory in 1905, but it took a decade to refine, defend, and publish.





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