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by J.T. Rogers

directed by
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October 2018
Volume 15, No. 2

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encore STAGES

FALL 2018

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Encore Stages is an Encore Arts Program that features stories about our local arts community alongside information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish City Arts, a monthly arts & culture magazine, and specialty publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog. Learn more at encoremidiagroup.com

Encore Stages features the following organizations:



The Future (of Seattle Theatre) is Female



(from left) Haysam Kadri as Rasheed, Arden Pala as Zalmai, Nadine Malouf as Laila, Nikita Tewani as Aziza and Denmo Ibrahim as Mariam in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.

Female playwright-director teams are still a rarity nationwide, but this fall is full of women-led projects. Danielle Mohlman explores four plays coming to Seattle that showcase the talent, wit and power of women.

According to a nationwide study conducted by Theatre Communications Group, during the 2016–17 theatre season, only 26% of produced plays were written by female playwrights. This statistic is personal to me. I'm a female-identifying playwright working nationally. I'm a speck on that scale, but I do count. Which is why I'm a little ashamed to say I was actually excited to see this number. For several years, I'd been telling folks that female playwrights make up only 20% of produced plays. That six percent jump—that's huge!

I don't have to tell you that 26% is an abysmal statistic. And this number doesn't even include plays

by genderqueer and non-binary folks, which only make up 0.004% of produced plays nationwide.

But theatre companies across Seattle are doing their part to balance the scales and bring gender parity to their stages. I had the opportunity to speak with women championing other women—artists from Seattle Repertory Theatre, ArtsWest, Washington Ensemble Theatre and Seattle Public Theatre. These theatres are not only producing plays by female playwrights, they're also enlisting female directors to take the reins. Females are strong as hell, y'all.



Nadine Malouf as Laila and Antoine Yared as Tariq in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.



The cast, musician and composer, David Coulter, in *A Thousand Splendid Suns*, A.C.T. San Francisco. Photo by Jim Cox.

Carey Perloff, director of *A Thousand Splendid Suns* at Seattle Repertory Theatre, fell in love with Khaled Hosseini's novel—of the same name—as soon as she read it. She was directing *Scorched* by Wajdi Mouawad, a play set in the Middle East, at the time and turned to Hosseini's novel as a piece of research and inspiration. She found the novel so richly drawn, so captivating, that she wanted to see the story on stage—as soon as possible. Perloff, then the artistic director of A.C.T. in San Francisco, met with Hosseini, who lives in the Bay Area, and asked if he would consider allowing A.C.T. to adapt his novel for the stage.

“For the most part, when we read news about Afghanistan it focuses on war and destruction,” Perloff said. “But *A Thousand Splendid Suns* is a gorgeous story of three generations of women over a twenty-five-year period, forging a very unlikely friendship and finding love—and even joy—in a whole new future, amidst political chaos.”

Once Hosseini agreed to the adaptation, Perloff set out to find the perfect

playwright for the job. She was familiar with Ursula Rani Sarma's writing through a play produced at A.C.T.'s Young Conservatory. Perloff was drawn to the poetry of Sarma's playwriting.

“The fact that I, a young woman of color, get to direct this piece . . . means that the seats at the table are shifting . . .”

“She has a stunning visual sense and an ability to convey extreme emotion without excess,” Perloff said. Sarma had experience writing adaptations, which was important to Perloff. But more importantly, she had a connection to Afghanistan and the characters Hosseini had created. “She knew the part of the world that Khaled was writing about, so her lens was personal, intimate and true.”

The play just finished a run at A.C.T. in San Francisco, part of a planned collaboration between A.C.T. and Seattle Repertory Theatre.

“I have always found Seattle audiences to be adventurous, engaged and generous,” Perloff said. “I also know that Seattle audiences are excited about work from diverse cultures and multiple points of view. This is such an unusual piece in every way, both in terms of form and content, so it's exciting to think of it playing in a city with such a strong theatre tradition and a really committed public.”

Perloff was quick to add that this isn't a literal adaptation of Khaled Hosseini's novel. Rather, it's a reimagining—utilizing all the tools of theatre at its disposal, including live scoring using found instruments like saws and bed springs to create the music of this world.

“Seattle is in for a treat!” Perloff said.

A Thousand Splendid Suns runs October 5 to November 10 at Seattle Repertory Theatre.

Dominique Morisseau's *Skeleton Crew*, the final play in her three-play cycle "The Detroit Projects," was the third most produced play in the United States last season. It's also the play that ArtsWest has chosen to open their 2018–19 season—an ensemble drama about one of the last auto stamping plants in Detroit and the people who work there.

Jay O'Leary, the play's director, describes *Skeleton Crew* as a play about survival and having power over your own soul.

"*Skeleton Crew* explores how we persevere," O'Leary said. "The humans within this play are very good at what they do. They are funny. They are smart. They are passionate. The key to surviving and thriving in life in general is how we fight. Do we fight with the soul in mind or do we fight with bitterness and ugliness within our hearts? These questions directly apply to our socio-political climate right now. The more ugliness we give, the more ugliness we receive."

O'Leary added that not only are these characters dealing with how to survive a potential job loss, they're also navigating morality and whether their definition of right and wrong can change when their hopes, dreams, even their next meal, are all in jeopardy.

O'Leary discovered Morisseau's plays at a point of frustration.

"I was screaming about how desperately we need playwrights who are female-identifying artists of color," O'Leary said. "My friend tossed over 'The Detroit Projects' and I was immediately in awe of this woman's power and poetry. Dominique Morisseau's words sing and pulsate and thump



Jason Bowen, Caroline Stefanie Clay and Shannon Dorsey in *Skeleton Crew*, Studio Theatre. Photo by Teresa Wood.



Caroline Stefanie Clay and Tyee Tilghman in *Skeleton Crew*, Studio Theatre. Photo by Teresa Wood.

their rhythms into the marrow of your bones. That's how she builds up the humans of her scripted worlds—from the universal dust that creates the sack of blood and water which cradle our souls."

She added that the people in Morisseau's plays are so rarely seen depicted on

stage and screen as fully fleshed out human beings, rather than grotesque stereotypes.

"The fact that I, a young woman of color, get to direct this piece out here in very white Seattle means that the seats at the table are shifting," O'Leary said. And she's determined not only to take

that seat, but to make the table bigger than it's ever been. "Because who the hell wants to eat the same bland meal with the same exact people over and over again? I don't, and neither do you."

Skeleton Crew runs September 20 to October 14 at ArtsWest Playhouse and Gallery.

Maggie Rogers discovered Sheila Callaghan's playwriting her senior year of high school. She was auditioning for college acting programs and fell in love with a monologue from *Tumor*.

"Sheila Callaghan's work keeps popping up in my life as a constant reminder to take risks," Rogers said. "Her work is exciting to me because she doesn't apologize or write 'pretty' people. Her characters are raw, visceral and in your face."

Years later, Rogers is directing the Northwest premiere of *Everything You Touch* at Washington Ensemble Theatre, her directing debut with the company.

"What I love so much about this play is that it is a love letter to every person who thought they were not enough," Rogers said. "It bluntly tackles body image, food shaming, anxiety and the horrors of going home, in a way that deeply resonates with my dark sense of humor."

And she knows it's a play that Seattle needs right now.

"Seattle loves to pride itself on being politically correct, but I feel like fat shaming is the only widely accepted prejudice in the city, and the country for that matter," Rogers said. "When I moved to Seattle I found that I was often the fattest person in the room and a hot commodity on the Tinder dating scene. Over the past three years I have grappled with being called fat—



Kevin Kelly as Victor, Cheyenne Barton as Esme and Kiki Abba as Jess; the cast of *Everything You Touch*, Washington Ensemble Theatre. Photo by Kendall Lauren.

on public transit, by drunk dudes on Capitol Hill—and have investigated why it hurts so badly, even though I know a stranger's opinion should not hold any weight."

Samie Smith Detzer, Washington Ensemble Theatre's artistic director, agrees that now is the perfect time to produce this play.

"This play is particularly potent when you consider that we have only begun to scratch the surface of understanding the degree to which our society believes that our bodies do not personally belong to us," Detzer said. "This play explores how we can own our bodies. Plus, it's funny! And witty! And raunchy! And sweet!"

In addition to being a prolific playwright and writer and executive producer on *Shameless*, Sheila Callaghan is also a founding member of The Kilroys, a group of female-identifying playwrights

and producers dedicated to achieving gender parity on stage.

"The Kilroys have exposed a messed-up system that was essentially created to keep marginalized voices and identities out of the conversation," Detzer said. "They took the idea that there are no great women or trans playwrights and completely struck it down. What an amazing gift they have given us, the ability to move on to the next important question: Why the f— aren't these plays being produced?"

Everything You Touch runs September 21 to October 8 at 12th Avenue Arts.

Washington Ensemble Theatre isn't the only company in town working with a Kilroys founder. Tanya Saracho, perhaps best known as the showrunner of *Vida*, is also fighting for nationwide gender parity on stage. Her play *Fade* opens at Seattle Public Theatre this month.

"The Kilroys are such a valuable resource for me," said Director Pilar O'Connell. "The celebration of female and female-identifying playwrights and folks of color is incredibly important."

O'Connell first encountered Saracho's work when she was in college. She was researching Latinx artists working nationally and stumbled upon Teatro Luna in Chicago, a theatre company Saracho co-founded with collaborator Coya Paz. O'Connell dug deeper, reading every Saracho play she could find.

"I was drawn to *Fade* because I was looking for a smart show that gave me a different perspective of the Latinx experience," O'Connell said. "This play addresses the idea of classism within your own culture, and although it is a Latinx story, I think it's universally relatable."

O'Connell added that she loves Saracho's style—witty and realistic



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Annie Dow in *Fade*, Primary Stages. Photo credit unknown.



Annie Dow and Eddie Martinez in *Fade*, Primary Stages. Photo credit unknown.

with just a hint of film magic. It's a combination that's incredibly appealing to actors.

Seattle Public Theatre's co-artistic director, Annie Lareau, is looking

forward to sharing this play with Seattle audiences.

"We were drawn to *Fade* because of the intersectional conversation it presents around class, culture and the

price of ambition many women and women of color face in white and male dominated professions," Lareau said. "Through this microcosm of a play, we see the larger struggles faced by women in the workplace—all while calling into question the world of television and how it perpetuates dangerous stereotypes and the responsibility we have for shifting them."

Fade runs October 12 to November 4 at Seattle Public Theatre.

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This fall—and throughout the entire 2018–19 theatre season—make a commitment to see more plays by female and non-binary playwrights. Dig into The Kilroys list, reward theatres that demonstrate gender parity on their stages. Because who knows? You may be part of a national shift, one that will make today's 26% feel like ancient history. ■

Danielle Mohlman is a nationally produced feminist playwright based in Seattle. Her play *Nexus* is among the 2015 Honorable Mentions on The Kilroys list. She is an alumnus of the inaugural class of Playwrights' Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.

John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

OSLO

Written by J.T. Rogers

Directed by John Langs

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Aaron Blakely*	Joel Singer
Christine Marie Brown*	Mona Juul
Avery Clark*	Terje Rød-Larsen
Mike Dooly	Yossi Beilin
Elena Joyner	Swedish Hostess/German Wife
Darragh Kennan*	Johan Jorgen Holst/Finn Grandal
Martyn G. Krouse	Thor/German Husband
Wasim No'mani	Hassan Asfour
Brandon O'Neill*	Uri Savir
Victor Pappas*	Ahmed Qurie
Jeff Spaulding	Trond/American Diplomat
MJ Sieber*	Jan Egeland/Ron Pundak
Kate Witt	Marianne Heiberg/Toril Grandal
R. Hamilton Wright*	Yair Hirschfeld/Shimon Peres

Creative Team

John Langs	Director
L.B. Morse	Scenic Designer & Projections Designer
Catherine Hunt	Costume Designer
Duane Schuler	Lighting Designer
Chris Walker	Sound Designer and Composer
Judith Shahn	Dialect & Language Coach
Lily McLeod	Assistant Lighting Designer
Zaki Hamid	Cultural Consultant
Geoffrey Alm	Fight Coach
Ruth Eitemiller*	Stage Manager
Anne L. Hitt*	Assistant Stage Manager
Mario Gomez	Dramaturg
Ahna Demaro	Kenan Directing Fellow

Running time: This performance runs approximately 3 hours.

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

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A Note from Managing Director BECKY WITMER

Theatre that UPENDS expectations.

Several years ago, I took a class on contemporary art where the class was trained to ask three questions when evaluating a piece: What do I see? How could it be different? Why did the artist do it this way? By the end of the exercise, we found that while we may not have fallen in love with the artwork, we had grown an appreciation for it and felt a connection with the artist's intentions for its viewer. In live theatre as well, we can look at stories and perspectives and apply similar tools. What is the playwright saying in the play? What happened in real life? How is it different? Why did the artists tell it this way?

Whenever we produce a play inspired by an historic event, we hope that audiences will reflect on what it means in contemporary life. So many of our patrons tell us this is exactly why they subscribe to ACT, for access to a theatrical lens to view the world. Whether through *Oslo*, or any one of next season's plays that turn history on its head, all of us at ACT are grateful that **you** are with us to examine these stories and to connect them with our community and our world today.

Please join us for a talk-back and/or visit the Learn More section of each play page on our website to dig deeper into the themes of all of our productions.

Lean in. Engage. Question. We're glad you are here.



Becky Witmer

Joshua Castille and Gabriella O'Fallon
are *Romeo + Juliet*.
Photo by Rosemary Dai Ross.



John Langs

PHOTO BY TRUMAN BUFFET

WELCOME to ACT

As a theatre artist, you put months and years of energy into learning your craft, making yourself into the sharpest tool you can be, so that your skills will be ready when you meet a play that asks you for the very best you have to give in order to realize itself. A play whose scale and appetite and ambition demand that we put ourselves in its service, pray at the altar of its story, and make something with wide-reaching ramifications that an audience will feel in its heart and take away as a memorable experience.

For all of us who've been working on it since mid-September, *Oslo* is that kind of play.

Based on extensive research, JT Rogers' theatrical imagining of the back-channel meetings and conversations that led to the historic 1993 Oslo

Accords has the scope and drive of a Shakespearean history play and the adrenalin of a high-stakes political thriller, but its heart and soul live in the relationships between the characters. The imperative to communicate is a central theme of its story, and the script reflects that—the dialogue *is* the action. Words matter. Words mean things, and if they're used well, accurately, respectfully, honestly, they can create connection and change even where it seems none is possible.

We've been looking all season long at the idea of "the space between," and it seems as if right now that space is toxically expanding. People are backing off to their ideological corners, hiding behind their social media screens and lobbing emotional grenades at one another, shouting their positions ever louder to drown out the shouting of others with different positions. That's the world we're living in, and we feel the cost of that diminishing communication every day.

In a sense we have been living in that space between as we've worked on the script. We knew going in that the Israel/Palestine conflict evokes passionate feelings and opinions on both sides, and this particular artistic exploration of that

complex relationship comes with a perspective that may ask you—as it has asked us—to deal with some cultural biases, preconceived ideas, and gaps in knowledge and understanding. We've bumped up against them and talked about them both amongst ourselves in rehearsal and as

individuals outside the rehearsal hall, and we'll be continuing that dialogue with the larger community through a number of panel discussions and pre-show talks during the run of the show.

Because this is a play that asserts the value of talking and of listening—a story of blood enemies who manage at a crucial moment to come together, sit across a table, and look at each other as people, moving past their fiercely held political agendas to a shared humanity and a patch of common ground big enough to stand on together.

Of course, the *Oslo Accords* for many reasons didn't work out as the men and women in this play thought they would, but the fact that they happened at all...that is, to me, incredibly reassuring. They showed that there's always a window of hope, if we can just point to it and reach for it, maybe we can get a glimpse of a better world beyond it. Even if the window disappears again we still know it's there, waiting for us to connect and step through together.

It's been a daily honor and thrill to work with this incredible company of fourteen actors, and we're excited to share with you this play that feels for us like a great capstone to the adventure of this 2018 season.

John Langs
Artistic Director

Key Characters of

OSLO



THE PALESTINIANS



Yasser Arafat
Chairman of the Palestine Liberation Organization (PLO)



Mahmoud Abbas
Member in charge of Foreign Affairs



Ahmed Qurie (also known as "Abu Ala")
Finance Minister for the Palestine Liberation Organization (PLO)



Hassan Asfour
Official PLO liaison with Palestinian Delegation at multilateral US-sponsored talks

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Co-founder of the Economic Cooperation Foundation*



Ron Pundak
*Junior Professor of Economics;
Cooperation Foundation*

THE NORWEGIANS



Johan Jorgen Holst
Foreign Minister; married to Marianne Heiberg



Jan Egeland
Deputy Foreign Minister



Mona Juul
Official in the Foreign Ministry; reports to Jan Egeland; married to Terje Larsen



Terje Rød-Larsen
Director of the Fafo Institute for Applied Social Sciences; married to Mona Juul



Marianne Heiberg
Executive with the Fafo Institute; works for Terje Larsen; married to Johan Jorgen Holst

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Who's Who in *Oslo*



Christine Marie Brown (*Mona Juul*) is thrilled to be a 2018 ACT Core Company member. Previous ACT credits include Susan in *The Pitmen Painters*, Maria/Lisa in *Mr. Burns*,

Mrs. Cratchit in *A Christmas Carol*, and Soccer Mom in *The Wolves*. Nationally, Christine has been seen on and off Broadway and her theatre work includes leading roles at the Guthrie, Old Globe, South Coast Rep, Shakespeare & Company, Alabama Shakespeare Festival, and American Shakespeare Center, among others. Seattle audiences would know her work from shows at Seattle Rep, Seattle Shakespeare, Village Theatre, Book-It Rep, Taproot, Seattle Opera, Theatre22, Engaged Theatre Program, Thalia's Umbrella, Sandbox Radio, ESTP and 14/48 Projects. She was seen most recently as Hermione/Autolycus this summer in *The Winter's Tale* with Engaged Theatre Program. Favorite roles include Masha in *The Three Sisters* (Baltimore Centerstage), The Baker's Wife in *Into the Woods* (Village Theatre), and Irene in *The Basement* (Theatre22). She is a proud member of the core faculty at Freehold Theatre Lab, and has taught at SU, SPU, and Cornish. Late this Fall, she will be joining the faculty at Interlochen Arts Academy as an Instructor of Theatre Arts, along with her husband, Andrew McGinn. She holds an MFA from the Old Globe Theatre and is a member of AEA, SAG-AFTRA, and AGMA.



Avery Clark (*Terje Rød-Larsen*) is a 2018 ACT Core Company Member. Most recently he was seen in *The Winter's Tale* (Engaged Theatre); *Beatrice and Benedict* (Seattle

Opera); and *The Crucible* at ACT. Select New York and regional credits include *Arcadia* and the original cast of *Coronado* (written by Dennis Lehane, Invisible City); *Measure for Measure*, *A Midsummer Night's Dream*, *The Tempest* (Shakespeare Theatre Company); *Straight White Men*, *Hedda Gabler* (Studio Theatre); *Romeo & Juliet*, *Cymbeline*, *Count of Monte Cristo* (Alabama Shakespeare Festival), *Hamlet*, *Pride & Prejudice*, *The Importance of Being Earnest* (Orlando Shakespeare Theatre); *Hamlet*, *The 39 Steps*, *Henry V* (Arkansas Rep); *A Christmas Carol* (Cincinnati Playhouse); *Journey's End* (Alley Theatre); *The Heidi Chronicles* (St. Louis Rep); *The Shape of Things* (Premiere Stages); *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival); and *Rabbit Hole*, *The 39 Steps* (Theatre Squared).



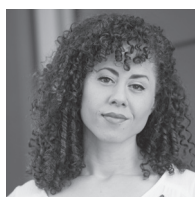
Aaron Blakely (*Joel Singer*) ACT Theatre: *Middletown* and *Other Desert Cities*. Other Regional Theatre: *Who's Afraid of Virginia Woolf?*, *Photograph 51*, and *Clybourne Park*

at Seattle Repertory Theatre; *How To Write A New Book For The Bible* at South Coast Repertory, Seattle Rep, and Berkeley Rep; *Sense and Sensibility* at Book-It Rep, *The Lion in Winter* at Shakespeare Santa Cruz; As well as productions with A Noise Within, Idaho Rep, and Southern Rep. Film: *Outside In*, *We Need to Talk About Kevin*, and *We Go Way Back*. Television: *Z Nation* (Syfy), *Grimm* (NBC), *The Librarians* (TNT), *Leverage* (TNT), and recurring as Erich Raeder in Amazon Studios' Emmy award winning, *The Man in the High Castle*.



Mike Dooly (*Yossi Beilin*) Previous roles include Playwright/Wahnotee/LaFouche in *An Octoroon*, Gordon in *Dead Man's Cell Phone* (ArtsWest), The Tiger in *Bengal Tiger*

at the Baghdad Zoo (WET); Stine in *On Clover Road*, Matt in *Talley's Folly*, Jake in *The Understudy* (Seattle Public Theater); Sir Toby Belch in *Twelfth Night*, Stefano in *The Tempest*, Costard in *Love's Labour's Lost*, Pompey in *Antony and Cleopatra*, Aufidius in *Coriolanus*, and Horatio in *Hamlet* (Seattle Shakespeare Company); Iago in *Othello*, Larry in *Closer*, and Lee in *True West* (Balagan Theatre). Mike loves Seattle, loves Theatre, and most of all, loves you, for your continued support in making the Great Pacific Northwest the Theatre Capital of the World.



Elena Joyner (*Swedish Hostess/German Wife*) is a recent Theater graduate from Cornish College of the Arts. Credits include Dynamite/Ensemble in *Hairspray*

(Village Theatre); Doris in *The Homefront* (Village Theatre's 2018 Festival of New Musicals); Ensemble in *The Boys From Syracuse* (Showtunes Theatre); Vocalist in *Kiss Me Kate* Spotlight Night 2018 (The 5th Avenue Theatre); Deloris Van Cartier in *Sister Act*, Soldier/Ensemble in *The Caucasian Chalk Circle*, and the Witch in *Into The Woods* (Cornish College of the Arts). Before moving to Seattle from Boston, she studied voice at Berklee College of Music.



Darragh Kennan (*Johan Jorgen Holst/Finn Grandal*) Darragh is delighted to return to ACT Theatre (where he was last seen as Aristotle in *Alex and Aris*, and to work again

with longtime friend and collaborator John Langs. Recent credits: Antonio in *The Merchant of Venice* and Leontes in *The Winter's Tale* (Seattle Shakespeare Company), and Sherlock Holmes in both *The Hound of the Baskervilles* and *Sherlock Holmes and The American Problem* (Seattle Repertory Theatre). Darragh works in the development department at Seattle Repertory Theatre, teaches Shakespeare for Freehold Theatre Lab, and lives on Vashon Island with his incredible family: Jessica, Finn, and Måire Kennan.



Martyn G. Krouse (*Thor/German Husband*) is pleased to make his debut at ACT in this production of *Oslo*. He's been seen in acclaimed productions at several other regional theaters,

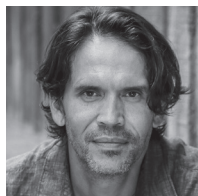
including Seattle Repertory Theatre, Seattle Public Theater, Book-It Repertory Theatre, Seattle Shakespeare Company, Intiman Theatre, Washington Ensemble Theatre, and Sound Theatre Company, among others. His work also includes TV and film appearances as well as voiceovers for radio and video games. He lives in South Seattle with his girlfriend, his two teenage daughters, and a gecko.



Wasim No'mani (*Hassan Asfour*) is proud and honored to be a part of the *Oslo* cast and the ACT family. He resides in LA where he is unemployed as a working actor. Born

of migrating Iraqi parents pursuing their higher education in theatre, Wasim spent his developing years meandering through sets, stages, and theaters throughout the united states with big immigrant dreams of becoming Jean Claude-Van Damme. When the feasibility of this ambition appeared improbable, he decided to turn his focus on becoming the best actor he could be. The craft of telling a lie truly. He made his theatre debut in Arthur Miller's *Death of a Salesman* and has been plodding the boards ever since. Wasim thanks his friends and family for their unreasonably durable support and is also deeply indebted to director John Langs and the entire ACT family for their warm welcoming of him to Seattle.

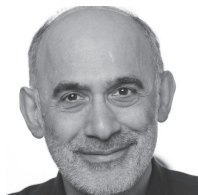
Who's Who in Oslo



Brandon O'Neill

(Uri Savir) ACT Theatre appearances: *Cat on a Hot Tin Roof*, *Assassins*, *First Date* (Gregory Nom), *Ramayana* (BWW Award) *A Christmas Carol* and

Seattle Opera's Co-Production of *Beatrice and Benedict*. Broadway: Disney's *Aladdin* (Original Cast), *A Bronx Tale* (1st Replacement). Select regional: *Pride & Prejudice*, *A View From the Bridge* (Seattle Rep); *Peter and the Starcatcher* (CDAST); *Beatsville* (Asolo Rep), *Hunchback of Notre Dame* (Gregory Nom) *Carousel*, *Pirates of Penzance* (Gregory Nom), *Guys and Dolls* (Footlight Award), *Rent*, *Cinderella*, *Candide*, (The 5th Avenue Theatre). He also is the voice of Uldren Sov in Bungie's video game franchise *Destiny*. Insta: @brandononeillofficial Twitter: brandon_onei11 or visit www.brandon-oneil.com for more info.



Victor Pappas

(Ahmed Curie) Acting: Broadway: *Happy End*; Regional: American Conservatory Theatre, California Actors Theatre, New Mexico Repertory Theatre,

Oregon, Marin & Sherwood Shakespeare Festivals; Film, TV & Media: *Language Arts*, *Chaldea*, *Knightriders*, PBS Theatre In America - *Cyrano de Bergerac*, *As the World Turns*; Directing: *The Price*, *Old Times*, *Other Desert Cities*, *Mary Stuart*, *The Trip to Bountiful*, *Stuff Happens* (ACT); *Skylight*, *The Glass Menagerie*, *Gross Indecency*, *A Question of Mercy*, *Smash*, *Betrayal*, *Playland*, *The Importance of Being Earnest* (Intiman); *The Picture of Dorian Gray* (Book-It Repertory Theatre); *Mrs. Warren's Profession*, *The Importance of Being Earnest* (Seattle Shakespeare Company) and numerous others. Proud member AEA, SAG-AFTRA, SDC.



MJ Sieber (Jan Egeland/Ron Pundak)

Previous ACT credits include: *The Crucible* (Rev. Parris), *Stupid Fucking Bird* (Dev), *Lt. of Inishmore* (Davey), and *A Christmas Carol*

(Fred). He has also appeared in shows with Seattle Rep (*Dry Powder*, *Outside Mullingar*, *Photograph 51*, *Glengarry Glen Ross*, *Twelfth Night*), Intiman (*Native Son*), Seattle Shakespeare Co. (*Shakespeare in Love*, *A*

Midsummer Night's Dream, *A Winter's Tale*, *Much Ado About Nothing*) and Strawberry Theatre Workshop (*Elephant Man*, *Gutenberg; The Musical*, *Accidental Death of an Anarchist and Prelude to a Kiss*) to name just a few. He was the Associate Artistic Director of New Century Theatre Co. and appeared in *Festen*, *O Lovely Glowworm*, *The Trial*, *The Adding Machine*, and directed the west coast Premiere of Annie Baker's Pulitzer Prize-winner *The Flick*. Film and Television credits include: *Grassroots*, *Gamers: The Hands of Fate*, *Z Nation*, *The Boarding House*, *The Gift*. All my love to Keiko.



Jeff Spaulding

(Trond/American Diplomat) A Seattle theater performer since 1985, Jeff is excited to make his ACT debut. Credits include *The Unsinkable Molly*

Brown, *Camelot*, and *Babes In Toyland* (Village Theatre); *Tales of a Fourth Grade Nothing* (Seattle Children's Theatre); and Herbie in SMT's *Gypsy*. He has appeared in productions at Theater Schmeater, Annex Theater, Alice B. Theater, Greenstage, and Civic Light Opera. In 2015, Jeff played the role of Frank Colacurcio in Marxiano Productions, acclaimed *Seattle Vice* at the Triple Door. Most recently, Jeff performed as Baptista Minola in Second Story Rep's *Taming of the Shrew*. Classical roles include the Ghost in *Hamlet*, Macduff in the Scottish play, and Launce in *Two Gents*. Special thanks to his wife Kathleen for 33 years of love and patience.



Kate Witt (Marianne Heiberg/Toril Grandal)

was most recently seen as Menenius in Rebel Kat Productions' *Coriolanus*. She has worked with many Seattle-area theatres

including Wooden O, SecondStory Repertory, Arouet, ArtsWest, New Century Theatre Company, 14/48, and Seattle Shakespeare Company. Favorite roles include Worcester (Henry 4 Part 1), Mistress Quickly, (Henry 4 Part 1), Elizabeth McKellen (*The Long Road*), Nancy Gordon (*Third*), Emilie (*Emilie: La Marquise Du Châtelet Defends Her Life Tonight*), Feste (*Twelfth Night*), Casca (*Julius Caesar*), and Lisa Kron (*Well*). Film/TV: Nurse Ratched (*Z Nation*), Julia (*Julia's Farm*), Diana (*The Noise Made By People*), Nurse Pat (*Two Pictures*). She holds an MFA in Theatre from the University of Mississippi. Kate lives in Magnolia with her husband, Steve, and their daughter, Molly.



R. Hamilton Wright

(Yair Hirschfeld/Shimon Peres) R. Hamilton Wright's first role at ACT was Vince in Sam Shepard's *Buried Child* in the summer of 1981.

His latest was in 2016 as

Max in *The Royale* by Marco Ramirez. Between those two productions were over forty great experiences. Some of his favorites: *Red Noses*, *Bach at Leipzig*, *Chorus of Disapproval*, *Intimate Exchanges*, *Middletown*, *Double Indemnity* (Writer), *End of the World*, *Souvenir* (Director), *Enchanted April*, *The Revengers' Comedies*, *The Pillowman*, *Assisted Living* (Director), *The Odd Couple*, *Stuff Happens*, *Christmas Carol* and *Marrying Katie*. His original play *Sherlock Holmes and the American Problem* received its world premiere in 2016 at The Seattle Repertory Theatre and has had successful productions at The Barter Theatre in Abingdon, Virginia and Vertigo Theatre in Calgary, Alberta.



JT Rogers (Playwright)

J.T. Rogers's plays include *Blood and Gifts* (National Theater, London; Lincoln Center Theater); *The Overwhelming* (National Theatre, followed by

UK tour with Out of Joint and BBC Radio; Roundabout Theatre); *Madagascar* (Theatre 503, London; Melbourne Theatre Company); and *White People* (Off Broadway with Starry Night Productions). As one of the original playwrights for the Tricycle Theatre of *London's Great Game: Afghanistan*, he was nominated for 2009 Olivier Award. His works have been staged throughout the United States and in Germany, Canada, and Israel, and are published by Faber and Faber and Dramatists Play Service. Recent awards include NEA/TCG and NYFA fellowships, the Pinter Review Prize for Drama, the American Theatre Critics Association's Osborne Award, and the William Inge Center for the Arts' New Voices Award. Rogers's essays have appeared in American Theatre and in London's Independent and The New Statesman. He is a member of New Dramatists and the Dramatists Guild and holds an honorary doctorate from the University of North Carolina School of the Arts.



John Langs (Director)

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

Who's Who in Oslo

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 *Beatrice & Benedict* (Seattle Opera & Seattle Symphony); *The Crucible, Alex & Aris* (ACT). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.

L.B. Morse (*Scenic & Projections Designer*) is a lighting, scenic, and multimedia designer for the performing arts based in Seattle. Previous designs at ACT include: *The Wolves* (scenic); *Rapture, Blister, Burn* (lighting); *Pilgrims Musa and Sheri in the New World* (lighting); *Fathers and Sons* (lighting); and *Mitzi's Abortion* (multimedia). Recent regional credits include: *The Little Prince* (multimedia, Seattle Children's Theatre); *Ibsen in Chicago* (lighting, Seattle Repertory Theatre); *Man of La Mancha* (lighting; 5th Avenue Theatre); *Sherlock Holmes and the American Problem* (lighting/scenic/multimedia, Seattle Repertory Theatre); *Dancing at Lughnasa* (scenic, Tantrum Theater); *Constellations* (lighting/scenic, Seattle Repertory Theatre); *The Comparables* (lighting, Seattle Repertory Theatre); and *Lizard Boy* (scenic/multimedia, Seattle Repertory Theatre). L.B. is a member of United Scenic Artists Local 829, and is the Resident Designer at Seattle Repertory Theatre.

Catherine Hunt (*Costume Designer*) is so excited to be back at ACT and working again with John Langs. Previously, they collaborated on the ACT premiere of *Dangerous Liaisons* and *Bethany*. Favorite ACT productions include: *The Mystery of Love & Sex* directed by Allison Narver, *Bloomsday, In The Next Room, The Pitmen Painters*, and *Bach at Leipzig*, all directed by Kurt Beattie. Locally, Catherine has designed for Village Theatre, Seattle Repertory Theatre, Intiman, Seattle Opera, and Seattle Children's Theatre. Catherine has designed for Hartford Stage, Syracuse Stage, ChildsPlay, and The San Diego Repertory Theatre. Catherine is the recipient of two Theatre of Puget Sound Gregory Awards, and a San Diego Theatre Critics Circle Award, as well as a LA Times Drama Loge award for the Anne Bogart

Production of *The Women*. Catherine also designed the costumes for the computer game *Riven*. She has been a guest lecturer at both the University of Washington, and Cornish College of the Arts.

Duane Schuler (*Lighting Designer*) Duane's work encompasses opera, ballet, and theatre. Opera productions include *Turandot* (La Scala); *Cendrillon* (Metropolitan Opera); *Magic Flute* (Seattle Opera); *La Fanciulla del West* (Opéra Paris); *Elektra* (Salzburg Festival), and *Fidelio* (Covent Garden). Theatre credits include *House and Garden, A Picasso* (Manhattan Theatre Club); *Ragtime* (The 5th Avenue Theatre); and *The Importance of Being Earnest* (Broadway). Ballet credits include *Swan Lake, The Snow Maiden* (American Ballet Theatre); *The Sleeping Beauty* (Stuttgart Ballet); and *Giselle* (Deutsche Ballet). Upcoming productions include *Jenufa* (Santa Fe Opera); and *Lucia* (Oper Wien). Mr. Schuler is also a founding partner of Schuler Shook, the theatre planning and architectural lighting design firm whose projects include Seattle's Marion Oliver McCaw Hall, Lyric Opera of Chicago, and the David H. Koch Theater in New York.

Chris Walker (*Sound Designer & Composer*) is very pleased to be returning to ACT this season. In Seattle he's worked at The 5th Avenue Theatre, the Seattle Repertory Theatre and Intiman, and has been the resident sound designer at Seattle Children's Theatre since 2002. Previously he spent seven years as resident sound designer for the American Repertory Theatre in Boston. He's designed at regional theatres in San Francisco, Los Angeles, San Diego, Phoenix, Houston, Chicago, Philadelphia, Washington D.C., and New York. Internationally he's designed in Taiwan, Singapore, and Moscow. Commercially, he's composed for Intel and Starbucks. He holds a B.F.A. in Classical Piano Performance from Cornish College.

Judith Shahn (*Dialect Coach*) has been coaching dozens of productions at Seattle area theaters for the last 30 years. Most recently at ACT, *Skylight, A Christmas Carol*, and *Tribes*. At other theatres: *Porgy and Bess* (Seattle Opera); *The Lion, the Witch and the Wardrobe* (Seattle Children's Theatre); *Angels in America* (Intiman); and *A View from the Bridge* (Seattle Repertory Theatre). Judith recently retired from 26 years of teaching at the Professional Actor Training Program at UW and is currently a public speaking trainer for lawyers and business people with *Vibrant Speaking*. She recently performed in an all-female cast of *Coriolanus: Fight like a Bitch* and will appear in *My Antonia* at Book-It Repertory Theatre in the fall.

Lily McLeod (*Assistant Lighting Designer*) is so happy to be working at ACT this season, where she has assisted on numerous shows over the last three years. She is a Seattle-based lighting designer/assistant with a B.A. from Seattle University, a former intern of Seattle Repertory Theatre, and a past FAIR Assistant at the Oregon Shakespeare Festival. Recent design credits include *Guards at the Taj* and *Measure for Measure* (ACT); *Pilgrims* (Forward Flux); and *Happy Happy Happy* (Macha Theatreworks).

Ruth Eitemiller (*Stage Manager*) has enjoyed spending the last ten years working with ACT on a variety of shows, including *A Christmas Carol* (3 years), *The Crucible, Alex & Aris, Bloomsday, Vanya & Sonia & Masha & Spike, Other Desert Cities, Sugar Daddies*, and *Das Barbecü*. Her recent credits include *The Picture of Dorian Gray* with Book-It Repertory, *Patti and the Kid* with Frank Boyd & Libby King, and NextFest 2018 with The 5th Avenue Theatre. Around Seattle she has worked with Book-It Repertory, The 5th Avenue Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, The Seagull Project, and others. Ruth was a company member and production manager with New Century Theatre Company, where she helped create such shows as *Mary's Wedding, The Trial*, and *The Adding Machine*.

Anne L. Hitt (*Assistant Stage Manager*) is delighted to be a part of the Oslo team! A proud AEA/AGMA member, Anne most recently worked at Village Theatre (*Hairspray*). Other regional theater credits include: Seattle Opera (*An American Dream*), The Wallis Annenberg Center for the Performing Arts (*Merrily We Roll Along*), The Geffen Playhouse (*Barbecue* and *In & Of Itself*), and many shows with Center Theatre Group (Ahmanson Theatre, Mark Taper Forum, and Kirk Douglas Theatre). Anne has an MFA in Stage Management from UC Irvine and is also the creator of SM Boot Camp. annehitt.com and smbootcamp.com

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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.



A Contemporary Theatre

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A Contemporary Theatre

Special Thanks to the following professionals and organizations who contributed to the production of *Oslo*:

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Miso Samara

Sophy Clair David

Avi Eschinazi

Esther Eschinazi

Dag Skevik

Mariana Peters

Arne Ness

Special thanks to the following individuals and organizations participating in *Oslo* engagement events:

Ghaith al-Omari

Jordan Goldwarg

Zaki Hamid

Kids4Peace

Temple De Hirsch Sinai

Rabbi Daniel Weiner

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

AJ Epstein

Seattle Eye Care & Optical

Grady Hughes, MD.

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.

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

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Website: www.acttheatre.org.

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Please be considerate and keep personal fragrance to a minimum.

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Dialogue

Encore Stages in conversation



Ashley Byam as Boy, Christian Roe as Rabbit and Stephen Kennedy as Narrator in *The Velveteen Rabbit*, Unicorn Theatre. Photo by Manuel Harlan.

Courtney Sale describes herself as a director who's passionate about new work and devised theatre. As the artistic director of Seattle Children's Theatre, Sale has directed adaptations of *Black Beauty* and *The Little Prince*. But her work isn't just limited to theatre for young audiences. Sale proudly collaborates with a number of nationally produced playwrights, including Steven Dietz, Kirk Lynn and Allison Gregory. Encore Stages had a chance to speak with her about the upcoming production of *The Velveteen Rabbit* at Seattle Children's Theatre, a co-production with the Unicorn Theatre in London. The play runs November 1 to December 30 at Seattle Children's Theatre.

What drew you to *The Velveteen Rabbit*? Why this play now?

The Velveteen Rabbit is a story for multi-generational audiences always worth revisiting. For me, the play reminds us that love is a verb. The work of deepening kindness and

compassion takes time, action and evolving understanding. Once we truly know those civilizing emotions, we can overcome anything—even if it means we experience loss.

I was at a funeral a few years ago where a religious scholar said the only way to take loss out of life is to take



Courtney Sale, artistic director of Seattle Children's Theatre. Photo by Eva Blanchard.



Christian Roe as Rabbit and Ashley Byam as Boy in *The Velveteen Rabbit*, Unicorn Theatre. Photo by Manuel Harlan.



Khanh Doan as Prince and Sydney Andrews as Fox in *The Little Prince*, Seattle Children's Theatre. Photo by Elise Bakketun.

love out of life. That idea has stuck with me. As our world becomes more complicated and frightening, taking time to meditate on how to love one another is a radical act. The opportunity to gather in community and practice that idea across generations is wholly compelling.

When did you become familiar with Margery Williams' work? What is it about her writing that excites you?

My mom read the story many times to me. Not only a fabulous parent, she is wonderful with children—one of her many gifts. My mom taught me how to treat young people. She was patient between each page, comforting in her voice and indulgent to every question I asked. *The Velveteen Rabbit* was one of the first books I read as a child that made me see my toys anew. I owned a few Care Bears and the night after I read the story I had to sleep with all of them tucked into my bed. I felt an

indelible responsibility to make sure each of them knew how much I loved them!

To me, what is exciting about Margery Williams' language is that it takes the shape of the patience and generosity exhibited in the way my mom read to me as a child. The story holds a particular quality and slower time signature—something I find lacking in some of children's entertainment today.

***The Velveteen Rabbit* is directed by Purni Morell, former artistic director of the Unicorn Theatre in London. What drew you to Purni as a director? What was it about Unicorn that promoted you to partner with them on this play?**

We are delighted to have Purni's work on our stages at SCT. This is the first time we've worked together. What I love about Purni is her fierce intellect and uncanny sense of humor. We share a paramount value in that the work we make for children should flatter their intellect and imagination.



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Khanh Doan as Prince and Sydney Andrews as Geographer in *The Little Prince*, Seattle Children's Theatre. Photo by Elise Bakketun.

This iteration of the play has received successful runs in both New York and London. We were thrilled we are able to bring the physical production from the UK to Seattle, as well as cast two local Seattle actors in the show. Those actors will rehearse in London in October. Like SCT, Unicorn Theatre holds a commitment to producing the highest quality work for children. We are like-minded in our dedication to new work. It's a natural fit.

What are you most looking forward to about this production?

This iteration of the story activates all the things I want in a theatre experience—rough magic, beautiful language, playful physicality, live music—all built upon a story with real meaning and substance. The ability to invite the audience in through multiple sensory experiences is always something I want to create in the theatre.

Are there any female playwrights, directors, choreographers or musical theatre writers—working in Seattle or nationwide—that you'd like to shout out?

Absolutely! Seattle enjoys one of the most dynamic concentration of amazing female directors and playwrights in the nation. I am so inspired by the artistry around me. To name a few: Allison Gregory, Cheryl West, Karen Hartman, Desdemona Chiang, Rosa Joshi, Anita Montgomery, Valerie Curtis Newton, Elizabeth Heffron, Sheila Daniels, Jane Jones and the list goes on!

Is there anything else you'd like to share about *The Velveteen Rabbit*?

Whether you are young, recently young or previously young, this is a story for you. In the darkest time of the year as the days get shorter, it is such a great story to warm critical aspects of our humanity—namely, unconditional love.

■ **Danielle Mohlman**

Dialogue

Encore Stages in conversation



Nick Droz, musician of Bushwick Book Club. Photo by Libby Lewis.

Ever been inspired to write a song based on *Moby-Dick* or *Ready Player One*; *The Outsiders* or *Delta of Venus*? The Bushwick Book Club is a group of musicians who create original compositions inspired by books they read. These compositions are then presented to a live audience and their fellow songwriters.

Encore Stages recently sat down with Geoff Larson, Bushwick's executive director, to discuss playing bass, *Commander Toad* and how music can help illuminate literature.

What's your background?

I'm the executive director of Bushwick Northwest, the parent organization to The Bushwick Book Club Seattle and STYLE: Songwriting Through Youth Literature Education. I graduated from Western Washington University with a degree in Classical Performance on the upright bass while studying Jazz and Composition. I've spent 20 years working as a professional musician in a variety of styles, having the opportunity to tour the world. I now focus on my

executive director role at Bushwick and producing events, education programs and recorded music in the Seattle area.

What is Bushwick Book Club and how did you get involved in it?

Our goal is to ignite passion for literature and support musicians in their creative endeavors. More than anything, Bushwick is a community for artists to gather and share their compositions while supporting those around them.



Geoff Larson, executive director of Bushwick Northwest. Photo by Wade Trenbeath.

I moved to NYC in 2009 with my jazz quartet, Das Vibenbass. While living in the city I ended up performing with a variety of groups and seeing some amazing performances, including The

Bushwick Book Club right there in Bushwick, Brooklyn. It was one of the most electric songwriting showcases I had ever seen. When I made the move back to Seattle, I knew I would need to start up a Bushwick chapter. I gathered a crew and we performed our first event in 2010.

How can music help illuminate literature? How can literature help illuminate music?

Music is something that can bring out emotions in an unexpected way. The way a performer chooses to represent their inspiration certainly challenges each listener with their own experience with the same text. Each reader has a unique take on a single passage and will represent their experience accordingly. And then a listener will even have a different inspiration from the music. It's a beautiful cycle of ideas and creation. Attaching a story to music can help bring a listener on a journey. This is something I always love to do with my instrumental music. I love hearing what journey a listener created while listening to my music. It's actually a game I like to play inside the classroom with our education program, STYLE.

What books growing up touched you? What books have you gravitated towards as an adult?

In my youth, I loved adventure and exploration. These have been found in the simplicity of Beverly Cleary or in *Commander Toad*, although I could not deny the beautiful poetry of Shel Silverstein or Dr. Seuss. I have fond memories of my parents reading me those stories. As I grew into high school age, I found Kurt Vonnegut, still one of my favorite writers, and John Steinbeck. As an adult, I've counted heavily on those around me to guide me towards what they love. Science fiction is something I love beyond all. The creativity and thought towards the future cannot be matched with these incredible

writers. I have to note that Mary Doria Russell's *The Sparrow* has become one of my top reads. It feels so real to me.

How does one become involved in Bushwick? Are you seeking out singers?

Bushwick is always looking for more musicians to perform in our programs. All you need to do is share one song inspired by the written word with us, and provide us with your online presence. We love meeting new performers and bringing more artists together to foster support and collaboration.

We also love volunteers! It's a wonderful way to help our organization charge forward and get the chance to support local artists and see our performances. You can volunteer by contacting us through our web page.

Favorite Bushwick memories?

Bushwick has too many to count—from our multiple performances at Benaroya Hall and McCaw Hall, to performing with a full orchestra at Town Hall Seattle. My favorite moment is picking up a guitar and performing that first song back in 2010. It was my first performance on guitar and vocals and my goal was to make sure everyone was comfortable to bring their own songs to this audience.

What are you looking forward to most next season?

I am ecstatic that we will have a place to call home next season. Thank you to the Hugo House for providing us with a location for most of our events. Our partnerships are a big deal to us. This also includes Town Hall Seattle, Seattle Arts & Lectures, The Vera Project, Jack Straw Cultural Center and Seattle7Writers.

As for our events, I'm looking forward to our *Parable of the Talents* event on April 20, 2019 at Town Hall Seattle. Working with our curator, KEXP's Riz



Read and Destroy, musicians of Bushwick Book Club. Photo by Marc La Pierre.

Rollins, is a fantastic experience, and I cannot wait for this second performance (we did *Parable of the Sower* last season). Octavia Butler is one of the best science fiction writers I've read, and the musicians found so much to create.

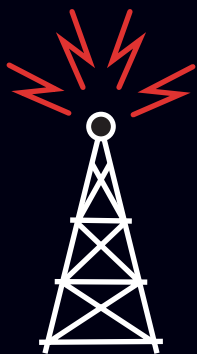
If you could perform in front of any author, living or dead, who would you pick? What sort of tune would you play?

This answer could change on any given day, but I'll pick one for today. I'm going with Mary Doria Russell. I know that the song I would write would be inspired by *The Sparrow* and would be performed with my upright bass with my dropped D. There would be a solid drone with that low note and throughout the rest of the bass giving sense of urgency and waiting (I know it's weird). I think I might focus on the loneliness our characters might feel while on a long journey through... Ok I won't give anything away. Read the book!

How can someone help Bushwick?

Come to a show. Bring your friends! You won't be disappointed, and you'll be supporting local musicians. ■

Jonathan Shipley is a freelance writer living in West Seattle. He's been published in the Los Angeles Times, Fine Books & Collections Magazine, and Seattle Magazine, among others.



Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned to 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) Coming to Meany Hall on October 17, Marc-André Hamelin will showcase his prodigious talent on the piano. Who invented the piano?

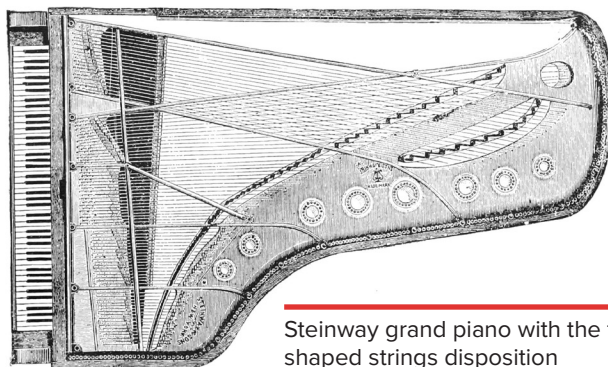
- a) Jean-Pian Forté
- b) Bartolomeo Cristofori
- c) Giovanni Battista Guadagnini
- d) Sébastien Érard

- 2) *A People's History* will be performed by Mike Daisey at Seattle Repertory Theatre October 17–November 25. In this series of monologues, Daisey contrasts what he was taught in history class with Howard Zinn's book *A People's History of the United States*. Howard Zinn collaborated on an extensive comic book adaptation entitled *A People's History of American Empire*, published in 2008. Who was the cartoonist who co-authored and drew this hefty tome?

- a) Mike Dawson
- b) Mike Allred
- c) Mike Konopacki
- d) Mike Grell

- 3) On October 12–November 11, ACT Theatre will present *Oslo*, a new play dramatizing the signing of the very real 1993 Oslo Accords between the Israelis and the Palestinians, as agreed by leaders Yitzhak Rabin, the prime minister of Israel, and Yasser Arafat, chairman of the Palestine Liberation Organization. Who was prime minister of Israel directly after Rabin?

- a) Benjamin Netanyahu
- b) Ehud Olmert
- c) Ariel Sharon
- d) Shimon Peres



Steinway grand piano with the fan shaped strings disposition

- 4) *Arms and the Man* by George Bernard Shaw will play October 23–November 18 at Seattle Shakespeare Company. From what Shawian play was the Broadway musical *My Fair Lady* adapted?

- a) *Major Barbara*
- b) *Pygmalion*
- c) *Mrs. Warren's Profession*
- d) *You Never Can Tell*

- 5) At Meany Center on November 13, string quartet Brooklyn Rider will perform. This young group recorded music by the composer Phillip Glass in 2011. For what movie did Phillip Glass win a Golden Globe for his original score?

- a) *The Truman Show*
- b) *The Hours*
- c) *Kundun*
- d) *Notes on a Scandal*

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.

1.) b – Bartolomeo Cristofori. The Italian master craftsman (b. 1655–d. 1731) created the first pianos around the turn of the 18th century. 2.) c – Mike Konopacki. The Wisconsin-based artist has enjoyed a long career as a political cartoonist and has published six books of labor cartoons with his business partner Gary Huck. Their original artworks are in the permanent collection of New York University's Tamiment Institute Library & Robert F. Wagner Labor Archives. 3.) d – Shimon Peres. Peres became prime minister in 1995 after Rabin's assassination. It was his third term as prime minister, having previously served beginning in 1977 and in 1984. 4.) b – *Pygmalion*. The musical *My Fair Lady* debuted on Broadway in 1956 with book and lyrics by Alan Jay Lerner and music by Frederick Loewe. 5.) a – *The Truman Show*. Glass won the Golden Globe for best original score in 1999 for this film, which he shared with Burkhard von Dallwitz. Glass was also nominated in 1998 for *Kundun* and in 2003 for *The Hours* for the same award.

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