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SEPTEMBER 2018



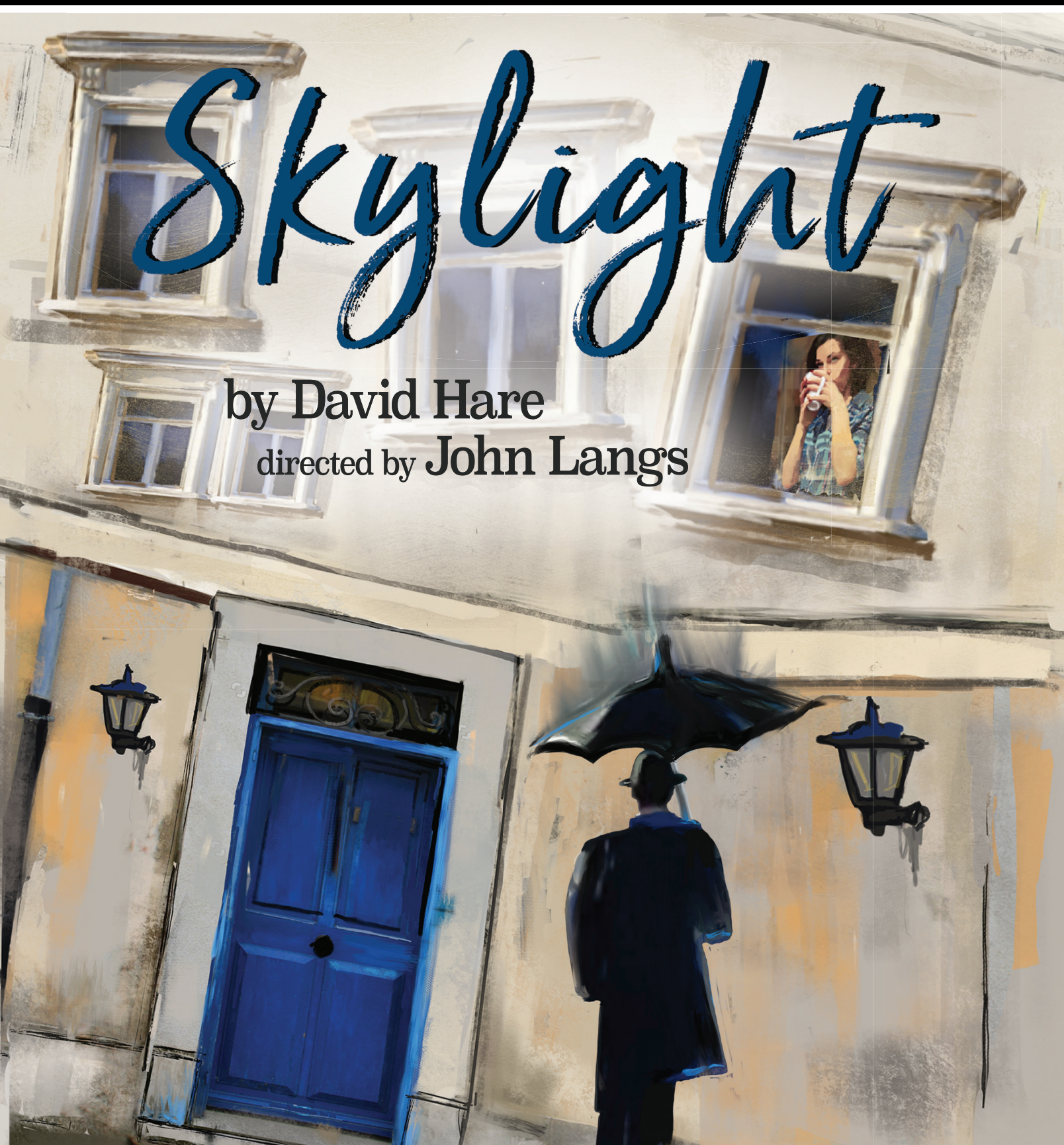
A Contemporary Theatre

Sep 7-30

Skylight

by David Hare

directed by John Langs



JANE EYRE

SEPT 13 - OCT 14

BY CHARLOTTE BRONTË
ADAPTED & DIRECTED
BY JULIE BECKMAN

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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 Next Generation of Arts Advocates



Young Patrons Circle Board of Directors at last season's Backstage Bash. Backstage Bash is an annual celebration that takes place backstage after a performance and includes live entertainment and dancing. *Photo: Alan Albastro Photography.*

Forget young, dumb and broke. These performing arts fans are young, smart and making sure performing arts are a financially viable entertainment option.

When you think about the board that supports your favorite performing arts organization chances are you're picturing an older sect—folks who are established in their careers, have saved for retirement and have money to spare. It's a group, when imagined this way, that's difficult to join and impossible to keep up with. But what if I were to tell you that performing arts boards come in all shapes and sizes, and that some are even actively recruiting young people into their fold? I had the pleasure of speaking with members of the BRAVO! Council at Seattle Opera, Young Patrons Circle at Pacific Northwest Ballet and New Guard at TeenTix—three organizations that are not only recruiting Millennial and Generation Z board members, they're also training the next generation of arts advocates.

In 1996, Seattle Opera founded BRAVO!, a young professionals group aimed at audience members ages 21 to 39. For an annual fee of \$79, BRAVO! members receive discounted opera tickets, invites to year-round social events and access to an exclusive intermission lounge, complete with complimentary wine and coffee. Now in its twenty-second year, BRAVO! is one of the largest organizations of its kind nationwide.

But BRAVO! would be nowhere without its council members. Nine dedicated young professionals run this leadership board with the mission to make opera an integral and rewarding part of their peers' lives.



BRAVO! Halloween Party. Photo: Jonathan Vandervelt.



BRAVO! event at Tyee Yacht Club. Photo: Genevieve Hathaway.

BRAVO! Council member Evan Bennett has been an opera fan nearly half his life. The 32-year-old joined BRAVO! a year ago, after leaving a position in the opera's community engagement department.

"The first thing I did once I left my position was to join BRAVO! as a member," Bennett said. This year marks his first season as a BRAVO! Council member. "I genuinely love the art form and joining Council is a meaningful way for me to help get people my age involved in a centuries-old tradition."

It's an art form that Bennett and the rest of the BRAVO! Council are passionate about—one that still resonates with audiences today.

"You certainly don't need a music degree to be a part of this group," Bennett joked, nodding to his own background in music performance and as an employee of Seattle Opera. "Everyone on the council has come to

opera in different ways. This diversity of experience has been an excellent catalyst for innovation around how to get people in their twenties and thirties involved in the art form."

Young professionals groups are cropping up at performing arts organizations across the country, but Seattle Opera credits the vitality of BRAVO! to its council members.

"... folks under 40 years old are not only a growing demographic in Seattle Opera audiences but also a growing donor base."

"BRAVO! has over 800 members and almost all of them are season ticket holders," said Kristina Murti, director of marketing and communications at Seattle Opera.

Murti credits council members like Bennett and Eoin Hudson, BRAVO! Council president, for this conversion rate. "Our council is very active in programming events and bringing in their own professional and personal networks to try out opera."

The numbers don't lie. Hudson joined the leadership council in 2013 and since that time BRAVO! membership has more than doubled—it had less than 400 members when he joined.

"In that time there's been a lot of change—at the opera and in Seattle," Hudson said. The change he's most excited about is the fact that folks under 40 years old are not only a growing demographic in Seattle Opera audiences but also a growing donor base. "It's exciting to see the art form being embraced by my generation and watching the preconceptions about opera shift."

When I asked Hudson which opera he was most looking forward to this



Young Patrons Circle's Night with a Choreographer fundraising event to benefit PNB's NEXT STEP program.
Photo: Andrew Tat Photography.

season, he named Benjamin Britten's *The Turn of the Screw*. The ghost story will be performed in October, just in time for Halloween.

Seattle Opera patrons interested in joining BRAVO! or the BRAVO! Council can learn more at www.seattleopera.org.

Seattle Opera isn't the only arts organization prompting their young audience members to get involved in the world of non-profit board leadership. For \$60 a year, Pacific Northwest Ballet audience members ages 21 to 39 can enroll in the Young Patrons Circle, a social and educational group that offers ticket discounts, ballet after-parties and the collective sponsorship of an original piece of choreography at Pacific Northwest Ballet's annual NEXT STEP performance.

A fifteen-member board of directors serves as leadership liaisons for the Young Patrons Circle with the mission

of supporting and engaging this new generation of ballet audiences.

Meeka Charles was wrapping up her first year as board chair when we spoke. In addition to growing the Pacific Northwest Ballet audience, Charles has worked with the board to develop the ballet's marketing and social media campaigns. Ballet has been a part of her life for over twenty-five years.

"I grew up overseas and moved often," Charles said. "Attending ballet was something my mother and I did together no matter where we lived. When I moved to Seattle, buying ballet tickets was one of the first things I did. For me, attending the ballet makes a new place feel like home."

Charles added that she loves engaging her peers in ballet. It's the reason she joined the board.

Pacific Northwest Ballet is personal for Board Member Emily J. Yamada

too. The Young Patrons Circle Board of Directors enjoys a rotating leadership structure and Yamada is preparing to begin her first year as chair. But it won't be her first time in the Pacific Northwest Ballet spotlight.

"I was a ballet student and amateur dancer from early childhood into early adulthood," Yamada said, sharing that she studied at Pacific Northwest Ballet for six of those years. "I got to perform in *The Nutcracker*, which I loved. I've always admired the incredible company dancers."

In the years since her *Nutcracker* performance, Yamada has lived all over the world and has always made ballet attendance a priority.

"I can see why Pacific Northwest Ballet has such a reputation for excellence in the global dance community," Yamada shared. "It was an easy decision to become a subscriber when I moved back to Seattle."



Members of The New Guard Leadership Board at the 2017 Teeny Awards, from left to right: Isabel Schmidt, Katherine Draves, Anne Lim, Neha Gupta. Photo: John Ulman.

During her upcoming year as chair of the board of directors, Yamada is hoping to expand Young Patrons Circle's relationship with not only young patrons, but also other young professionals groups across Seattle. And, of course, continue the board's work hosting events tailored to the interests and needs of Young Patrons Circle members.

Pacific Northwest Ballet audience members interested in joining Young Patrons Circle and its corresponding board of directors can learn more at www.pnb.org.

Thirteen- to nineteen-year-olds across Seattle and Tacoma know that TeenTix is the performing arts organization to join. For the duration of their teenage years, TeenTix members are eligible for \$5 day-of tickets to arts organizations across the region. The organization is supported by a passionate staff and two boards—an advisory council and The New Guard Leadership Board, an eight-member board made up entirely of TeenTix members.

“The New Guard Leadership Board is the home of some of the most talented, inspirational and kind-hearted individuals I have ever met.”

Neha Gupta joined the New Guard because she wanted to strengthen her leadership and public speaking skills. She fell in love with TeenTix because it gave her the opportunity to see theatre and attend museums without worrying about each organization's price point. She still loves seeing as much theatre as she can, but it's the people that make Gupta's work worthwhile.



Members of The New Guard cohort 2015–2016 holding signs they made for a fundraising campaign. Photo: unknown.

"The New Guard Leadership Board is the home of some of the most talented, inspirational and kind-hearted individuals I have ever met," Gupta said. She identifies as reliable, but shy. "The Leadership Board, as cheesy as it sounds, forced me to break out of my shell."

This season, Gupta is taking over as the New Guard Director of Partnerships, working with TeenTix's arts partners to organize events and strengthen their bond with the teen community.

Isabel Schmidt joined the New Guard Leadership Board because she was eager to connect with arts lovers in her peer group. Schmidt became a member of TeenTix as soon as she was eligible but took advantage of TeenTix's 2-for-\$10 days as her friends' plus one in the years leading up to her thirteenth birthday. She's going on her fourth year as a member of the New Guard, this time as the board's president.

"My favorite thing I've done on the New Guard has been giving advice to arts organizations in the city who are interested in highlighting youth voices and want advice on how to reach this important group of audience members," Schmidt said. "I appreciate being valued as an arts-goer. As we say at TeenTix, teens know what teens want."

Schmidt also loves having thought-provoking conversations with her peers and TeenTix's arts partners about what arts access really means. When she's not serving on the New Guard—and going to high school—Schmidt enjoys playing cello. She cited Seattle Symphony's upcoming Octave 9 space, an immersive performance and community space in the heart of downtown Seattle, as a place to watch.

"I'm looking forward to Seattle Opera's coming season," Schmidt said. "There are a lot of impressive shows coming up!"

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Watch out, BRAVO! Council, Isabel Schmidt might be coming for your job.

TeenTix members interested in joining The New Guard Leadership Board can learn more at www.teentix.org.

Whether you're a teen, a twenty-something or solidly in your thirties,

chances are there's a place for you on a performing arts board here in Seattle. The first step is to show up. We'll let you take it from there. ■

***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.*



Our Favorite Ticket Deals for Folks Under 40

Not ready to join one of the boards profiled? There are still plenty of opportunities to see theatre, dance and opera at an affordable price. Here are some of our favorites.

Club 20/30

Club 20/30 is Seattle Repertory Theatre's free program for audience members in their 20s and 30s. Single tickets at Seattle Repertory Theatre start at \$17, but Club 20/30 members are eligible for seat upgrades, happy hour pricing at the theatre's bar and free ticket exchanges.

The Pointe

The Pointe is Pacific Northwest Ballet's email list for audience members ages 20 to 40. Throughout the year, The Pointe sends out discounts ranging from \$15 balcony seats to 50% off any seat in McCaw Hall.

TeenTix

If you're 13 to 19 years old and live in the greater Puget Sound area, you're eligible for TeenTix. Members are eligible for \$5 day-of-show tickets at partner organizations across Seattle and Tacoma—including Taproot Theatre, ACT Theatre, Book-It Repertory Theatre, Seattle Repertory Theatre and many more.

MySymphony

MySymphony is Seattle Symphony's free program for patrons ages 21 to 39. Members are eligible for \$25 tickets to performances at Benaroya Hall.

John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

Skylight

Written by David Hare

Directed by John Langs

Cast

Daniel Gerroll*	Tom Sergeant
Elinor Gunn*	Kyra Hollis
Michael Monicatti	Edward Sergeant

Creative Team

John Langs	Director
Julia Hayes Welch	Scenic Design
Heidi Zamora	Costume Design
Connie Yun	Lighting Design
Robertson Witmer	Sound Designer
Daniel Kluger	Composer
Lily McLeod	Assistant Lighting Designer
Judith Shahn	Dialect Coach
Jeffrey K. Hanson*	Stage Manager
Victoria Thompson	Production Assistant
Ahna Demaro	Kenan Fellow

Running time: This performance runs approximately 2 hours and 20 minutes with one intermission

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

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

Closed Captioning devices are available at all performances and ASL will be available on September 21 (8:00pm). Please purchase designated CC seats and ASL tickets by calling 206.292.7676, emailing service@acttheatre.org, or visiting us in person. To read more about accessibility and the Figaro MobiTxt® Closed Captioning System, visit acttheatre.org.

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.



A Contemporary Theatre

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A Note from Managing Director **BECKY WITMER**

Thank you for joining us for *Skylight* and the 2018 Mainstage Season.

In each publication of *Encore*, we proudly list people who have joined our Legacy Society. I want to express my gratitude to this group of families and individuals who have made it known that ACT Theatre plays a meaningful part in their lives and have shared with us their commitment to making certain that ACT is here for future generations as well.

The Legacy Society is an extraordinary group of individuals who have provided a gift for ACT through their estate (will, IRA, life insurance policy, trust, or other vehicle) or a structured planned gift. In the past year ACT has received generous support from longtime friends of the theatre, Gartha Ferrand, Barbara Weinstein, and Joyce Karyl Winn.

I want to spend a minute recognizing an extraordinary bequest from the estate of Buster Alvord and his wife, Nancy. The Alvords were unwavering advocates for contemporary theatre, for pushing the envelope and trusting audiences to come along, and for making sure that ACT could grow and thrive. I have heard countless stories about their involvement at the theatre and how they provided wisdom, guidance, humor, and support to keep everyone going forward.

From the early days with Greg and Jean Falls until Nancy's death last year, their support has had a positive impact. It is an incredible gift to receive the generosity from their trust to keep ACT going strong.

On behalf of everyone at ACT, we gratefully thank and recognize the generations of Alvord family members for their continued support of the theatre and for their belief in our mission. As you leave the theatre tonight, please take a moment to raise a glass to the painting of Buster and Nancy Alvord by Thomas T. Wilson in the 2nd floor lobby.

If you have named ACT Theatre in your estate plans, will, trust, insurance, or retirement policies, please let us know so that we can thank you and invite you to the annual Legacy Society Luncheon, which is scheduled for November 5th this year. It is an honor for us to thank our subscribers, volunteers, and donors who care about ACT and support us through a planned gift.

Enjoy *Skylight*!

With Gratitude,

Becky Witmer

About the Playwright

SIR DAVID HARE

Sir David Hare, who arrived on the playwriting scene in 1968, is a dedicated social commentator, whose early plays were deeply influenced by John Osborne and other socially conscious playwrights of the late '50s and early '60s. His work explores such subjects as the collapse of the English empire, the debilitating effects of the class system, the myths of patriotism, and the loss of personal freedom. One of Hare's great gifts is his use of entertainment for a political purpose: whether for stage, film, or television, his work has focused primarily on modern Britain and on society's apparent failure to live up to the idealism of the post-war period.

Born in 1947, Hare grew up in a lower-middle class, English seaside town at the onset of the post-war era. With the hope that he would ascend

"Hare's plays naturally offer a portrait of his own divided temperament in which the romantic and the rebel are often at war."

in social station, his parents saved up and sent him to Lancing College, a private preparatory school, where his classmates included Christopher Hampton, the playwright, and Tim Rice, the lyricist. He later went on to Cambridge before pursuing theatre in earnest.

Like most of his generation, Hare started his career by acting,

directing, and writing on the fringe. His early works appeared at Portable Theatre Company, which he co-founded. Within a short time he began to receive attention from a wider audience. His play



Playwright, director, and author Sir David Hare.

Slag (1970) was first produced in London at the Hampstead Theatre Club. He became Resident Dramatist at London's Royal Court Theatre in 1970–71 and Resident Dramatist at the Nottingham Playhouse in 1973. He has been an Associate Director of the National Theatre since 1984 and was knighted in 1998.

Hare's preoccupation with the state of the nation informs much of his work. Notable early works include *Knuckle* (1974), which explores themes of amorality and profit, and *Plenty* (1978), the first of Hare's many plays written for the National Theatre. *Plenty* follows the heroine Susan Traherne, who experienced a "good war" fighting with the French Resistance but whose personal life falls apart in the peace time era. *Pravda* (1985), co-written with Howard Brenton, is a satire on media tycoons like Rupert Murdoch and the apparent collusion between the right-wing press and the Conservative government of the time led by Margaret Thatcher. (The title *Pravda*, which means "truth" in Russian, is an ironic nod to the official newspaper of the Communist Party between 1918–1991.) In the

1990s, Hare's most ambitious project was a trilogy of plays that examined: the Church of England (*Racing Demon*); corruption of the legal system (*Murmuring Judges*); and the demise of the Labour party (*The Absence of War*).

Part of Hare's achievement has been to write plays that examine political issues through the lens of personal relationships. *Skylight* (1995) is one such play that beautifully combines social criticism with romantic optimism.

Occasionally, Hare extends the world of his plays beyond England. He has written adaptations of early Chekov plays such as *Ivanov* and *Platonov*. In *Via Dolorosa* (1998)—a play he performed himself and which was produced at ACT in 2006 with David Pichette—Hare reflects on a trip he made to Israel and the Palestinian territory. ACT patrons might also remember the sensational *Stuff Happens* (2004), a play that imagines high-level conversations between George Bush, Tony Blair, Donald Rumsfeld, and others leading up to the Iraq War.

"Over a period of thirty years, Hare's plays naturally reveal changes of tone and style," sums up British theatre critic Michael Billington. "What is utterly consistent, however, is his belief in the power of theatre as a medium and his unshakeable conviction that part of a writer's duty is to interpret the society in which he lives. Hare's plays naturally offer a portrait of his own divided temperament in which the romantic and the rebel are often at war. But collectively they also provide an authentic and remarkably well-sustained picture of the convulsions that have taken place in British life over the past half-century."



David Hare's adaptation of William Hinton's book, *Fanshen*, is an account of a group of Chinese peasants adjusting to change during the revolution from 1945 to 1949 and reinventing language to reflect the new world order.

Fanshen (1979) Photo by Chris Bennion. L-to-R: Clayton Corzatte, Isao Sato, & Haunani Minn



Of *Stuff Happens*, *Variety* critic writes, "One is barely a third of the way into the new David Hare play about George W. Bush, Tony Blair and the buildup to war in Iraq, before the audience is jolted into an awareness that what they're watching constitutes that rare piece of contemporary theater that has very real—some might say shockingly real—value as news."

Stuff Happens photo by Chris Bennion. (L-to-R): R. Hamilton Wright & Charles Dumas.

Who's Who in *Skylight*

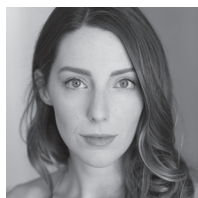


Daniel Gerroll

(Tom Sergeant)

Broadway: *Plenty*, *The Homecoming*, *High Society*, *Enchanted April*. Off-Broadway: *Intimacy*, *The Dear Boy*, *The Holy Terror*,

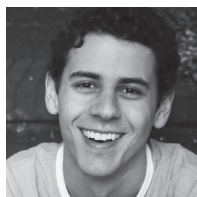
Translations, *The Slab Boys*, *Arms and the Man*, *The Knack*, *Bloody Poetry*, *Three Birds Alighting on a Field*, *Loose Knit*, *One Shoe Off*, *Terra Nova*. Regional: *The White Card*, *Frost/Nixon*, *Dissonance*, *Dinner*, *Amadeus*, *Misery*, *Much Ado About Nothing*, *A Christmas Carol*, *No Time for Comedy*, *Blithe Spirit*. Film: *Custody*, *Still Alice*, *Those People*, *Free the Nipple*, *Something Whispered*, *The Namesake*, *Big Business*, *84 Charing Cross Road*, *Chariots of Fire*. TV: *Code Black*, *Forever*, *Madoff*, *The Good Wife*, *Blue Bloods*, *Burn Notice*, *Ugly Betty*, *The Starter Wife*, *Cashmere Mafia*, *Woman in White* (BBC), *Sisters*, *Knots Landing*, *Cheers*, *Seinfeld*, *Law and Order*. Awards: Theatre World, Outer Critics Circle, OBIE for sustained excellence.



Elinor Gunn (Kyra)

was first cast at ACT in the American premiere of *Sugar Daddies*, written and directed by Sir Alan Ayckbourn, and is delighted to be

appearing on ACT's stage again. Elinor's notable roles in Seattle include Olivia in *Twelfth Night* and Cordelia in *King Lear* with Seattle Shakespeare Company, Queen Elizabeth I in Sound Theatre Company's *Holiday of Errors*, and she received a Seattle Times Footlight Award for her work in *Four Dogs and a Bone* at Theatre Schmeater. She currently resides in Los Angeles and is a valued company member of highly-acclaimed Theatre of Note, recently starring in a sold out run of the original work, *For the Love Of, or the Roller Derby Play* by Gina Femia. She has voiced several video game characters in *Skyrim: Elder Scrolls* and *The Evil Within 2*. Her next project will be a leading role in *Quantum Theory*, a sci-fi action heist comedy produced by 8-Sided Films. Please check her out on IMDB or follow her on Instagram @elinor_gunn. Thank you to John, Margaret, Doug, and Mom and Dad. Thank you for supporting artists.



Michael Monicatti

(Edward Sergeant)

The first theatre production Michael ever attended was *A Christmas Carol* here at ACT; he is thrilled to make his professional

debut on the very same stage nearly 15 years later. A recent graduate of the University of Washington School of Drama, select credits include Emcee in *Cabaret*, Moritz in *Spring Awakening*, William Barfée in *The 25th Annual Putnam County Spelling Bee*, and Beethoven in *Dog Sees God*. Visit michaelmonicatti.com for more!



David Hare

(Playwright) has been called "one of the great post-war British playwrights". Along with co-founding Portable Theatre Company and Joint

Stock Theatre Group, he served as Resident Dramatist at the Royal Court Theatre in London and Resident Dramatist at the Nottingham Playhouse. His first play, *Slag*, was performed at the Hampstead Theatre Club in 1970. Subsequent works include *Knuckle*, *Fanshen*, *Plenty*, *Pravda: A Fleet Street Comedy*, *The Secret Rapture*, *Skylight*, *Amy's View*, and *The Judas Kiss*. He has been Associate Director of the National Theatre since 1984, and was knighted in 1998.



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, 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.

Julia Hayes Welch (*Scenic Designer*) is a Seattle based freelance scenic designer. She is pleased to be back at ACT after designing *Alex and Aris* and *Bad Apples*. Scenic design credits: *HIR*, *Barbecue*, *Bootycandy* (Intiman); *O+E*, *The Three Feathers*, *An American Dream* (Seattle Opera); *Howl's Moving Castle* (Book-It Repertory Theatre); *Coriolanus* (Rebel Kat Production); *The Government Inspector* (Seattle Shakespeare Company); *Ironbound*, *Grounded* (Seattle Public Theatre); *The Things Are Against Us* (Washington Ensemble Theatre – Footlight Award, Gypsy Rose Lee Award); *An Octoroon*, *Peter and the Starcatcher*, *Really Really* (ArtsWest); *Big Rock* (Onward Ho! Productions); *Free Boy* (5th Avenue Educational Tour); *Twister Beach* (Café Nordo); *Trojan Women* (Civic Rep); *Pride and Prejudice* (Theatreworks UCCS); *Through the Looking Glass*, *Land of the Sweets* (House of Verlaïne); *Julius Caesar*, *The Abdication*, *Vitriol* (Handwritten Productions); *Twelfth Night*, *Cold Empty Terrible*, *Cowboy Mouth*, *The Real Inspector Hound*, *Stop Kiss* (UW Drama). Much love to W. www.jhwelchdesigns.com

Heidi Zamora (*Costume Designer*) Her costumes designs have been seen previously at ACT in *Stupid Fucking Bird*. Other credits include *Orphee et Eurydice* (The Seattle Opera & Florida Grand Opera); *Who's Afraid of Virginia Woolf?* (Seattle Repertory Theatre); *If You Give A Mouse a Cookie*, *Hamlet* (Seattle Children's Theatre); and various productions at Seattle Shakespeare, The Empty Space, Book-It Repertory Theatre and Strawberry Theatre Workshop. Heidi is a Co-Founder and former Co-Artistic Director of Washington Ensemble Theatre and has designed costumes for seventeen of the Ensemble's productions including *Bengal Tiger at the Baghdad Zoo*, *Crave*, *blablablabBANG*, and *RoboPop!* which she also co-directed. She is the Resident Costume Design Coordinator at The Seattle Opera and received her MFA in costume design from the University of Washington in 2002.

Connie Yun (*Lighting Designer*) is pleased to be making her design debut at ACT. Most recently, she designed *An American Dream* and *Beatrice and Benedict* at Seattle Opera and *La Cenerentola* and *Orfeo ed Euridice* for Portland Opera. Locally, her work has also been seen at Tacoma Opera, Seattle Repertory Theatre, On The Boards, The Cabiri, Pacific Musicworks, Cornish College of the Arts, University of Puget Sound, and Bellevue College. Upcoming projects include designs of *The Turn of the Screw* for Seattle Opera, *The Magic Flute* for Kentucky Opera, *Cavalleria Rusticana / Pagliacci* for Madison Opera, and *The Miraculous Journey of Edward Tulane* for Seattle Children's Theatre.

Daniel Kluger (Composer) BROADWAY: *Marvin's Room*, *Significant Other*. OTHER NEW YORK: New Orchestrations for *OKLAHOMA!* (St Anne's Warehouse); *The Light Years*, *Antlia Pneumatica*, *Marjorie Prime*, *Iowa* (Playwrights Horizons); *Man From Nebraska* (Second Stage); *The Effect*, *Tribes*, *Hit the Wall* (Barrow Street Theatre); *The Mystery of Love and Sex*, *Nikolai and the Others* (Lincoln Center); *Significant Other*, *The Common Pursuit* (Roundabout); *Lost Girls*, *The Nether* (MCC); *I'm Gonna Pray for You So Hard*, *Women or Nothing* (Atlantic Theater Company); *You Got Older* (PAGE73); *Somewhere Fun*, *The North Pool* (Vineyard). REGIONAL: The Old Globe, Mark Taper Forum, La Jolla Playhouse, Yale Rep, Huntington Theater Co, American Players Theater, Long Wharf, Pig Iron, Two River Theater, TheatreWorks Silicon Valley. www.danielkluger.com

Robertson Witmer (Sound Designer) Rob's previous shows at ACT include *The Wolves*, *The Mystery of Love and Sex*, and *Daisy*. Other recent credits include *Timon of Athens*, *Bring Down the House* (Seattle Shakespeare Company); *Ironbound*, *Hand to God* (Seattle Public Theater). His sound designs have also been heard at Seattle Rep, Intiman, New Century Theatre Company, Spectrum Dance Theater, and Teatro ZinZanni. Rob occasionally plays music onstage in such productions as *Mr. Burns*, *A Post-Electric Play* (ACT); *A Doctor in Spite of Himself* (Intiman Theatre, Yale Rep); *Fiddler on the Roof* (Village Theatre); and *Go, Dog. Go!* (Seattle Children's Theater). Rob plays with several bands, including The Love Markets, "Awesome" and the Toucans steel drum band. Rob is a member of United Scenic Artists, Local USA-829.

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).

Judith Shahn (Dialect Coach) has been coaching dozens of productions at Seattle area theaters for the last 30 years. Most recently at ACT include *A Christmas Carol*, 2017 and *Tribes* and is looking forward to coaching *Oslo*, next at ACT. 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.

Jeffrey K. Hanson (Stage Manager) Now in his 29th 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 Colonius*; *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*, *Holiday Inn*, *Mamma Mia*, *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.



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, and a founding co-chair of the Cultural Resource Collective. She is a graduate of the Leadership Tomorrow program. She is on the board of League of Resident Theaters.

ACT operates under agreements with the following:



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

PATRON INFORMATION

Emergency Evacuation Procedures

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

Emergency Number

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

Smoking Policy

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

Firearms Policy

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

Food

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

Accessibility

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 700 Union Street, Seattle, WA 98101. Ticket Office Phone: 206.292.7676. Administrative Office Phone: 206.292.7660. Fax: 206.292.7670. Website: www.acttheatre.org.

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Please be considerate and keep personal fragrance to a minimum.

Revisiting *Skylight* with DIRECTOR JOHN LANGS

BY CATI THELEN, MARKETING & COMMUNICATIONS MANAGER

Why did you choose *Skylight* to be part of the 2018 season? And how do you see its relevance in today's society compared to 1995?

I was looking for a play that spoke to the larger theme of the season, the space in-between ideologies, people who are seeking common ground in a very polarized society. I remembered this play being a full and balanced conversation between two people who live in different sociological strata. One grew up very privileged, and devoted herself to working with those who are less fortunate. The other grew up poor, fought his way to the top, choosing to serve the richest members of society as a successful restaurateur. That's what I remembered about the play.

What I forgot about the play was how deeply personal, vulnerable, human, and passionate it is. I know that ACT has a history of producing David Hare including *Fanshen* (1979) and *Stuff Happens* (2007), both large plays with a broad scope. In *Skylight*, Hare takes a much more intimate and delicate journey.

This play also presents one of the most extraordinary challenges for actors, two characters living in real time, uninterrupted for two hours and twenty minutes as they unpack their lives and their intertwined histories onstage for all to see. As we continue to explore, define, and reach towards artistic excellence at ACT, this play presented an exciting opportunity to put an intimate story on our main stage in the round.

You have directed *Skylight* before. What are you looking forward to exploring and changing in the direction of this production?



Director John Langs looking onto rehearsal. Photo by Cati Thelen.

The thing about going back to a piece of work that you have directed before is that you're usually a different person from the last time you worked on it. Life experiences including divorce, moving to Seattle, falling in love, the birth of a child, all of these events give me a different perspective on life, on this script. My view of these characters is more empathetic this time than when I worked with it a decade ago. I recognize some pockets that I may not have had the capacity to feel then that I now feel deeply. As an artist the hope is if you stay open, you will have more to give.

What has the rehearsal been like so far?

The biggest thing that you look for in casting is the intimate combat, the chemistry. It was apparent with Elinor and Daniel when they entered the rehearsal room together that they had exactly that, and it continues to play out in exciting and surprising ways in rehearsal.

***Skylight* involves two incredibly dimensional characters going through huge and emotionally raw transformations. How do you work with actors to get them there?**

It's a slow and steady process. Each day you come into rehearsal and you try to add ingredients that create a thickness or depth. Deep exploration has to happen. I ask questions like, "How does this make you feel?"

Then you need to make it active. A play is about doing. Acting is about doing. Feeling eventually must be a byproduct. The actors must ask, "How are they affecting the other person?" How do we organize those intentions to create momentum that doesn't hinder energy? You can overcook a play in a rehearsal room. You have to understand that they're like cookies on a cookie sheet, the cookies will continue to bake on the sheet once it's taken out of the oven.

Because we are talking about food, how would you describe *Skylight* as a meal?

Skylight is exactly what Kyra and Tom are cooking, a rich Spaghetti Bolognese with a dark, deep red glass of wine (or maybe half a bottle). It is full, well-rounded. The play comes together with all the ingredients to make quite an experience.

When you select a season do you choose the plays as a director or as the leader of a theatre company?

I try to approach a season from both perspectives. As a director, I've already imagined the worlds that come from each script and my vision begins to shape the rest of the season. If a vision keeps me up at night and walking in circles, then I know I can trust



Daniel Gerroll (Tom Sergeant) and Elinor Gunn (Kyra Hollis) in rehearsal. Photo by Cati Thelen.

the urge to bring those scripts on stage. You have to fall in love with every play that you choose passionately. Not every play will please every person, but if you aim to please, you aim to fail. If you trust your gut, at least if you are wrong you have not betrayed yourself.

As leader of a theatre company with a mission to raise consciousness through theatre, I want to make sure we are representing diverse voices and expanding ACT's versatility. All of this is true to the artist that I want to be. I want to create surprises and provide unexpected experiences.

How do you want audiences to feel after watching *Skylight*?

I think *Skylight* provides audiences with an opportunity to feel a sort of bittersweet reckoning with how ideologies can drive people together and push them apart. Sometimes we have to let go of the thing that we love the most. But, in that process, we also learn something about ourselves and our humanity.

BE INNOVATIVE



SO MUCH is changing in Seattle; it's no secret that technology and business are booming. Living and operating in a region experiencing constant advancement, it's necessary to incorporate **innovative changes** in our Theatre--*innovation that goes beyond what is presented on stage.*

ACCESSIBILITY is at the core of ACT's mission and **we are proud** of the state of the art closed-captioning system we installed in 2017. This system makes it possible for our Deaf and hard of hearing audience members to fully enjoy every ACT production with ease and clarity. In 2017 alone, closed captioning was offered at **127 performances** and utilized by over **260 patrons.**

OUR INNOVATIVE EFFORTS to improve your theatre-going experience continue. You undoubtedly noticed a few changes. **First impressions matter** and the ticket office and Scanduzzi Lobby are your first stops on the way to see great theatre. ACT's home hasn't been renovated in over 20 years and we decided it's high time our spaces reflect the **contemporary art you love** to see on our stages.

AMIDST ALL THESE CHANGES, there are some things we are determined to keep the same. When you attend ACT you can still expect to be greeted by a welcoming and knowledgeable staff, enjoy **engaging** dig-deep opportunities, and see **high quality, poignant stories** come to life.

AS A DONOR, **you make it possible for ACT to innovate and adapt to a changing society while maintaining our artistic standards producing the works you expect.** Your contributions drive us forward, supplying ACT with the resources we need to improve accessibility, maintain our historic home, and remain contemporary. Donate today and join ACT in **being innovative.**



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Photo by Chris Bannion

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Casting an Actor with Albinism: The Importance of Authenticity on Stage



The *Chisel* team at the talkback: director Nathan Singh, playwright Julie Taiwo Oni, Jordan White, Cherie Carter, and Joshua Michael Moore. Courtesy of Julie Taiwo Oni.

Playwright Julie Taiwo Oni explores the difficult, yet necessary task of casting actors who authentically represent characters written and the effect this representation has on marginalized identities.

How do you cast authentically when there is not a single actor of a certain identity to be found within your community? If my mission as a playwright is to share stories of the underrepresented, then how can I cast an actor who lacks the marginalized identity my script requires? This obstacle is an important element of the current fight for fairness in casting, and I encountered it full-force on my own journey to find a Black teenage male actor with albinism.

As a Nigerian-American and a storyteller, I am in constant conflict between heightened awareness of

widespread misconceptions of non-Western cultures (my global side) and sheer shock and horror at the encountering of some ritual practices (the good ole American in me). When I first heard about the persecution of PWAs (person with albinism) in Africa from my father a few years back, I thought it must be an ancient myth; I was mistaken. In fact, even today, Tanzania has one of the highest global rates of people with albinism, and they are frequently attacked and killed for the sale of their bodies to witch doctors for good luck potions.

To dramatize this unfortunate story, I wrote *Chisel*, a two-character play about a Black American teen with albinism and



Jordan White and Cherie Carter in rehearsal. Courtesy of Julie Taiwo Oni.

his interaction with a biracial Tanzanian art student. Sal, my teen protagonist, is in conflict with his albinism because he doesn't feel that he's accepted as a Black Lives Matter activist due to his lacking pigmentation. He therefore engages in an aggressive activity that lands him in a juvenile detention center. Alice—his counter—struggles with being mixed race in a culture that often resents non-native citizens. I finished a draft of the play and placed it aside a few years ago, mainly because I had no idea who would perform either role, especially that of Sal.

The representation struggle has become all too familiar these days, from the rampant cultural appropriation of hip-hop, to Katy Perry's kimonos and dreadlocks, to the whitewashing and gender identity-crossing of Hollywood via the likes of Scarlett Johansson. Yet

an important part of the conversation is the challenge of representing marginalized identities when privileged bodies are so much more accessible on casting couches. Constant rejection and appropriation discourages under-represented actors, making it even more difficult to get them into the room. The unfortunate result is that more privileged actors get more opportunities to hone their skills in all levels of theatre.

Sometime into my own representation journey, my friend Bri, who was set to perform the role of *Chisel's* Alice for a reading, sat down to help me brainstorm possible actors to play the PWA male character Sal. We were at a loss. Would an audience be able to gather the full weight of the story—centered on the identity of a young man with albinism—if the actor playing the role did not have this condition? It felt so important to see him. We decided that the absolute minimum at that moment was to find somebody who would understand Sal's journey intellectually and be willing to engage in conversation about the PWA plight. We decided to cast Tom, a TV actor and friend. The reading went well, but the question of course came up: was this play castable?

Is it worth the ongoing and discouraging search for an actor of a marginalized identity when there are so many of privilege willing to play the role?

I believe it is.

So, I persisted. Everywhere I went, to anyone I met, I mentioned *Chisel* and my struggle to find an actor. I spoke of the PWA attacks in my classes on culture. I emailed modeling and casting agencies. I asked my acting students for recommendations. The result was a sharing and tagging anytime a friend or colleague saw a story on albinism and a collection of books and magazine articles sent by friends, yet still no Sal.



Joshua Michael Moore, Cherie Carter and Jordan White. Courtesy of Julie Taiwo Oni.

Perhaps six months after the reading, I got a message from Tom: “I see the Tanzanian albino girls we talked about in rehearsals.” The girls were Tindi and Bibiana Mashamba, sisters who were in Los Angeles on refuge after Bibiana had been attacked and lost a leg and fingers. They were at his local lunch spot. My heart jumped with joy. “Well talk to them!” I waited impatiently. Hours later, he told me he’d lacked the nerve to speak to them: “I didn’t know what to say. Sorry.”

And here we encountered the next obstacle on our mission: the hypocrisy of drawing attention to albinism when the heart of *Chisel*’s story is about a desire for acceptance instead of social isolation. If I were to pass a Black male with albinism that looked like a possible Sal, what would I say to him, “You’re a PWA, I need you”? Fortunately, Tom saw them again a few months later and asked if they would be interested in meeting up with the *Chisel* team. They were overjoyed (probably because they recognized him from TV, but I’ll take it). Their host and co-founder of African Millennium Foundation, Malena Ruth, arranged for us to all have tea. During our meeting, they told the story of Bibiana’s attack, and we were all horrified by their trauma yet inspired by these two warriors.

If only these girls had been actors.

Despite these frequent roadblocks, I firmly believe that the theatre community can work together to hold each other up in the mission toward authentic casting. I think most of us *want* representation; the challenge is the grit that it requires.

A year or two after the initial *Chisel* reading, with a second reading under our belt but still no PWA actor for Sal, a new theatre colleague sent me contact information for a Black

actress with albinism she’d heard about in Chicago. I emailed her a long, detailed, impassioned letter about my journey and how excited I was to be connected with her. I didn’t expect a reply. Ten minutes later, I got one. She was as excited as I was to be in touch.

I sent her *Chisel* and thought that perhaps I could find a way to cast her

in the male role or adjust the script’s gender dynamics. She gave me the most heart-felt and thorough script feedback I had received, noting the ringing-true to her experience and sharing questions that came up. Casting her proved an impossibility because of the story’s essential commentary on Black male experience, but I promised to keep in touch and update her on the process. We made plans to collaborate



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in the future, and I asked if she knew any male PWA actors.

She did!

This is it, I said to myself, crafting another heartfelt email, this time, at long last, to a Black male actor with albinism. I got no reply. I was back to square one, even with some strong and inspiring ladies in my court.

A few weeks later, I was scrolling through my Instagram when I saw a post from @albinism_beautiful, a group I'd been following for years. It hit me that the members of this particular community might be worth approaching. The second I passed the profile of Jordan White, an eighteen-year-old young man from Atlanta, I knew I'd found my Sal. He was a Black teenage male with albinism with the description "Actor/Model." I didn't wait this time. I messaged him immediately and heard back within an hour or so. We began an ongoing dialogue about my play.

It turned out one of Jordan's most prominent performances was tied to another PWA actor's casting in a TV series shot in his city. Marginalized groups do have this profound ability to hold each other up, but we need to see that others respect our stories as well by pushing forth characters that are multidimensional—not archetypal. And we need the space to bring them to life ourselves. This is the key to representation.

On June 14, 2018, Jordan flew to LA for the first time to perform in a reading of *Chisel* at Pepperdine University, where I work. The Department of Humanities and Teacher Education generously hosted him for Albinism Awareness Day. After months of talking through the script and planning, we finally met in person.

I was shocked by this young man. He reminded me of the importance of life experience and observation to breathe humanity into a story. Jordan was an articulate, enthusiastic, hilarious and confident guy. When he entered the theatre, fresh off a long flight (and the first of his life), he greeted us all with handshakes and hugs, pumped and ready. I had anticipated—after all these years of studying the oppression of PWA—to encounter a shy and self-conscious young man who would need time to warm up to us; he was just the opposite.

"I like to be seen," he said as we drove down Pacific Coast Highway after that first rehearsal. "I used to be mad all the time and hate the stares, but now I just smile."

In a world of rampant cultural and identity appropriation, we have a responsibility as practitioners of live performance to allow the audience to experience another's story truthfully. The joy of encountering an underrepresented actor onstage playing a character of his or her actual identity is too powerful to forego. The more marginalized actors see themselves represented authentically, the more they will start to fill our casting couches. The maze will dwindle. ■

Julie Taiwo Oni is a Nigerian-American playwright with an interest in exploring the African diaspora through narrative. Recent plays include nat&EM, Bunk, Denim, Black-Proof, and Chisel—a story that displays the oppression of people with albinism in Tanzania. Oni is Visiting Assistant Professor of English at Pepperdine University. www.julietaiwooni.com

This piece, "Casting an Actor with Albinism: The Importance of Authenticity on Stage" by Julie Taiwo Oni was originally published on HowlRound (<http://howlround.com/casting-an-albino-actor-the-maze-of-representation-and-the-joy-thereafter>), on August 2, 2018.

Dialogue

Encore Stages in conversation



Seattle Modern Orchestra. Photo: unknown.

Seattle Modern Orchestra (SMO) is the only large ensemble in the Pacific Northwest solely dedicated to the performance of contemporary classical music. The professional new music ensemble, conducted by Julia Tai, has 18 musicians performing in many different configurations, adding to Seattle's artistic landscape and cultural dialogue.

Jérémy Jolley, SMO's co-artistic director (along with Tai), is eager for SMO's distinct voice to be heard. He recently sat down with Encore Stages to discuss the meaning of modern music, the challenges in performing it and *Echoes of Tinder*.

Tell me a bit about yourself.

I was born in Lyon, France and grew up in the French Alps. I moved to Seattle in 1997, pursued composition studies and received my Bachelor of Arts and Master of Music degrees in Composition from the University of Washington. I'm the co-artistic director of SMO, also the artistic collaborations manager at the Seattle Symphony.

What is Seattle Modern Orchestra? How is it different than other orchestras in the area?

Seattle Modern Orchestra focuses on music that relates to the present or

recent past. It is a modern orchestra that explores what music can be.

How did you get involved with SMO? Why was it important to you?

In June 2010, Julia Tai organized a concert featuring Steve Reich's *Tehillim* under the name Seattle Modern Orchestra. In August of that year, after returning from a new music festival in Germany, I was looking forward to creating a way to consistently present contemporary music in Seattle. Julia and I had met during our studies at the University of Washington, where she had conducted one of my works,



Jérémy Jolley, SMO's co-artistic director.
Photo: Amy Vandergon.

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so I contacted to see if I could join her effort with SMO and we launched SMO's first season in 2010-2011. Seattle area audiences must have access to all of the different types of music being created today. Experiencing different types of thought and expression is key to living in today's society.

People have a perception of what classical music is. What does SMO do to change those perceptions?

Today's performing groups, including SMO, are taking a critical look at whose music has been performed and whose has not. SMO's mission to perform the music of today gives us the chance to challenge all these preconceived notions associated with 'classical' music. We are always experimenting with the concert format and asking our audience for their input. Overall, there is an attitude of welcoming people to a concert as if they were being welcomed into our homes.

Who are some of your favorite modern composers?

Ah! There are too many to list here, but if you insist; some composers that I return to regularly and recommend exploring are Giacinto Scelsi, Luigi Nono and Gérard Grisey. Their unbound love for sound and its expressive potential is very compelling to me.

What are some of your favorite SMO memories?

All of my favorite memories of SMO are a variation on the same experience, that is, at a concert, while listening to the works being played; or after the performance, looking at the facial expressions of the audience. The faces of wonder, excitement, bewilderment. I typically sit on the side of the auditorium, and to see the humble and thankful looks that audiences and performers give one another is magical.

What are you looking forward to in the coming season?

This season is very exciting for me because I've only heard one of the pieces of our season performed live! I'm looking forward to discovering them deeply as we prepare them for our three concerts. This coming season we will get to play with Yigit Kolat and his *Echoes of Tinder* for ensemble and electronics. We will also have a concert celebrating flutist/composer/conductor Robert Aitken. Aitken is from Toronto, Canada and will play with and conduct the ensemble music by Toru Takemitsu, Brian Cherney, Iannis Xenakis and his own. Our last concert of the season will feature the American composer and vocalist Erin Gee who will perform a few of her *Mouthpieces* with the ensemble. These are works in which she explores the nature of vocal sounds and their relation to instrumental sounds. It is a uniquely beautiful experience. ■

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.

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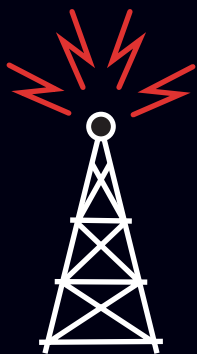
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Intermission Brain Transmission

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) At ACT Theatre, *Skylight* will run from September 7–30. This play was written by British playwright David Hare. For which screenplay did he win the Seattle Film Critics Award for Best Screenplay, Adapted in 2002?

- a) *The Hours*
- b) *Far from Heaven*
- c) *A Beautiful Mind*
- d) *Gosford Park*

- 2) September 12–October 20, Taproot Theatre Company will produce Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*. John Baskerville designed the popular serif typeface Baskerville in the 1750s. To what classification of typeface does Baskerville traditionally belong?

- a) Old-Style
- b) Modern
- c) Transitional
- d) Tuscan

- 3) One of Shakespeare's histories, *Richard III*, will run September 12–October 7 at Seattle Shakespeare Company. Richard III assumed the throne after King Edward IV, his brother, died and Edward's heirs were declared illegitimate. Richard was killed two years later and his remains were lost. Where in England were they eventually found?

- a) Mislabeled, in the archives of the British Museum in 1989.
- b) Under a parking lot in Leicester in 2012.
- c) Preserved in a boggy tributary of the River Soar in 1930.
- d) On display in a curiosity museum in Liverpool in 2004.



Charlotte Brontë.
University of Texas

- 4) *Jane Eyre*, adapted from the novel by Charlotte Brontë, will run at Book-It Repertory Theatre September 13–October 14. Which popular cartoonist is known for creating "Dude Watchin' With the Brontës", a comic strip first published on the internet?

- a) Kate Beaton, *Hark! A Vagrant*
- b) John Allison, *Scary Go Round*
- c) Gabrielle Bell, *Lucky*
- d) Allie Brosh, *Hyperbole and a Half*

Bonus Question

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

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

ANSWERS: 1) a. *The Hours*. Hare was nominated but did not win the Academy Award for Best Adapted Screenplay for *The Hours*. 2) c. Transitional. Commonly used in the mid- to late-18th century, these typefaces feature thick and thin lines that are more pronounced than those of old-style faces such as Garamond but not as much as modern styles that came later like Bodoni. 3) b. In Leicester. The car park, as they are called in England, was built over the grounds of the Greyfriars Church, which was dissolved as an institution in the 1530s and later demolished. 4) a. Kate Beaton. Her historical and literary humor webcomic, *Hark! A Vagrant*, was updated from 2006–2016. She has written and illustrated two children's books and is working on a graphic novel.



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