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Summer 2019

Volume 15, No. 7

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Arts, culture and community

are our priority here at Encore and it is these three pillars on which we were founded almost 50 years ago.

Since then a lot has changed. Though we have evolved and extended our reach to new places and digital platforms, we are still the Encore that you have come to expect over the years—the Encore program you hold in your hands, enhancing your experience at every performance.

Enjoy the show.

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Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Guide and Catalog, Official Seattle Pride Guide, and GSBA Guide & Directory. Learn more at encorespotlight.com.

Encore Stages features the following organizations:



Pacific Northwest Ballet Thinks Outside the Box—and the Theatre!—with OUTSIDE/IN



PNB School students in Christopher D'Ariano's *Youthquake* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

Danielle Mohlman gets the inside scoop on Pacific Northwest Ballet's summer public performance, NEXT STEP: OUTSIDE/IN.

Once summer rolls around, nothing can stand between a Seattleite and the outdoors. Which is why the Pacific Northwest Ballet made outdoor performance an annual tradition.

Ask any Pacific Northwest resident what their favorite time of year is and they'll answer, without hesitation and with a resounding amount of verve, summer. Every workday ends with a detour through the Olympic Sculpture Park or a jaunt around Green Lake. Every weekend is filled with long lazy trips to Golden Gardens or taxing treks in hiking boots. But we're still art lovers. Just don't make us go inside.

When it comes to merging a love of the outdoors with a love of art, Pacific Northwest Ballet has you covered. In June 2016, PNB started what will hopefully be a very long tradition of outdoor summer performance, beginning with *Sculptured Dance* at the Seattle Art Museum's Olympic Sculpture Park in 2016 and 2017, and continuing on with an annual series of performances on their home turf in 2018 and, now, 2019.

Longtime ballet audiences may remember the first iteration of PNB's outdoor performance series: summer performances held at Chateau Ste. Michelle from 1992 to 1995. Audiences



The Purple Lemonade at Summer at SAM: Sculptured Dance, 2017. Photo courtesy of Ron Gatsby

were charged admission and, as the story goes, there was always a little too much rain. The best part of this new and improved outdoor performance tradition? Admission is free and open to the public.

Peter Boal, artistic director of the Pacific Northwest Ballet, cited access, inclusion and a total removal of entrance barriers as the main reasons these outdoor performances are, and always should be free.

“One of the reasons that we have been interested in outdoor performances of late is to create easier access to ballet,” Boal said. “We had 5,000 attendees at our first Sculptured Dance, many of whom were seeing PNB for the first time. New settings bring new inspiration and new audiences.”

And those new audiences sometimes surprise themselves. Boal recounted the joy he felt whenever an audience member stumbled upon Sculptured Dance or NEXT STEPS: OUTSIDE/IN—as they biked across the Olympic

Sculpture Park bike path, played in the Pocket Beach or walked around Seattle Center. It’s a joyous challenge for dancers and choreographers.

“I think both choreographers and dancers love a new canvas,” Boal said. “So much of dance is created in a studio for the stage. A backdrop of sculpture, water or landscape can inspire fresh perspective.”

Boal says there’s a lot to look forward to at this year’s OUTSIDE/IN performance, but the performance he’s most excited about is a group-choreographed piece created for the Kreielsheimer Promenade and Fountain by PNB’s newest and youngest class of choreographers: the nineteen choreographers who make up New Voices: Choreography and Process for Young Women in Dance.

Ron Gatsby, artistic director of Purple Lemonade Collective, first became involved in PNB’s outdoor performance tradition through Purple Lemonade’s partnership with the Seattle Art

Museum. When PNB moved their outdoor performances from the Olympic Sculpture Park to Seattle Center in 2018, Gatsby came along for the ride.

With the entire Seattle Center campus available as a canvas, Gatsby chose to choreograph for the International Fountain, using the mythology of Oshun, the Yoruba goddess of art, love, beauty and fresh water as inspiration. When Gatsby is choreographing for indoor performance, they’re conscious of the limitations of the space and how those limitations affect the dynamics of the performance.

“When I’m choreographing for an outside environment,” Gatsby said, “I really allow myself to choreograph movement without concern for the space around me. I can jump higher, reach farther and really stretch myself—both literally and figuratively.”

Gatsby begins every rehearsal for his upcoming NEXT STEPS: OUTSIDE/IN performance with a spoken piece, a story or a meditation on the goddess Oshun. This sets the tone for that day’s rehearsal, preparing the dancers for a new set of choreography or a movement workshop.

“One thing we’ve recently incorporated is rehearsing in Cal Anderson Park in addition to a traditional studio space,” Gatsby said. “This allows us to see how the public organically responds to the movement.”

There are many things you can’t control when it comes to outdoor performance but the biggest outlier is always going to be the weather. Gatsby said that the worst thing a dancer could face when performing outdoors is the possibility of rain. But with the entirety of their piece taking place in the International Fountain, the scariest factor—water—is confronted head on. But that doesn’t make it any less of a challenge.

“The fountain has an effect on everything from the wardrobe to the way we move,” Gatsby said. “Because we are working with the fountain, I have to choreograph movement that is both dynamic and safe enough for the dancers to perform. I have to consider how they’re going to feel dancing in wet clothes, the type of footwear they wear.”

But Ron Gatsby will be the first to tell you: he loves a challenge.

Donald Byrd, artistic director of Spectrum Dance Theater, has been involved in this new tradition of outdoor PNB performance from the very beginning. When Peter Boal invited Byrd to choreograph a piece for the inaugural Sculptured Dance performance in 2016, he was eager to return to site-specific choreography.

“I saw it as an opportunity to return to a kind of work that had given me great pleasure earlier in my career,” Byrd said. “I also thought it would be a lot of fun.”

And it was fun. Byrd enjoyed the challenge of drawing the audience’s attention to the unique outdoor space, especially in the case of *Untitled*, which was performed at the Roy McMakin sculpture of the same name.

“There is an interplay among the various elements,” Byrd said. “The terrain, sculpture, dancers, movement, audience and sound—including audience sounds; ambient sound like traffic, dogs and sirens; and the pre-determined sounds that the choreographer has chosen—all play a role.”

Byrd was incredibly aware of the audience’s role in the performance of *Untitled*. Because of the dancer’s proximity to the audience, and the audience’s ability to view the performance from any angle, he choreographed the piece as something to be eavesdropped on. It was a breakup.

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Noelani Panastasio's *Picnic* at Sculptured Dance, 2017. Photo courtesy of Pacific Northwest Ballet



Christopher D'Ariano in Donald Byrd's *Wake the Neighbors* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

The biggest challenge in choreographing for Sculptured Dance was being okay with the audience missing part of the performance—either because they were standing too far away or because other audience members were obstructing their view. In the end, it was something Byrd simply had to be at peace with.

“I had to submit to the realness of the circumstances,” Byrd shared.

While Byrd agrees that free public performances like Sculptured Dance and NEXT STEPS: OUTSIDE/IN are important to our community, he warns that “free art” and “accessible art” aren’t synonymous phrases.

“In terms of arts exposure, education and awareness, all of our communities

are underserved,” Byrd said. “None of them get enough.”

Which leaves Byrd wondering: How do we get to a point where art plays a critical role in the health and well-being of all our communities? How do we ensure that art becomes essential?

Christopher D’Ariano, a corps de ballet dancer at PNB, first became involved in NEXT STEP: OUTSIDE/IN last year as a participant in both the outdoor and indoor components. As both a dancer and a choreographer in the same 2018 program, D’Ariano performed Donald Byrd’s solo piece *Wake the Neighbor* and then, mere minutes later, watched a company of PNB Professional Division dancers perform his own choreography: *Youthquake*. This year,

“The audience’s proximity to the dancers makes everything more intimate.”

D'Ariano was inspired to create outside the theatre walls.

“Outdoor performances are more unpredictable,” D'Ariano said. “The audience is more involved and the dancers’ work is challenged by the direct gaze of every viewer around them. It becomes a more personal experience.”

The audience’s proximity to the dancers makes everything more intimate. Audience members are granted access into a 360-degree view of the choreography, giving every single moment a new and specific meaning. Audiences share in the sweat, breath and momentum of the piece, sharing in an orchestration of tension and control. And dancers are stripped of the theatrical protections of the orchestra pit, stage lights and curtain.

“Creating for an outdoor space allows me, as a choreographer, room to explore the limits I can push,” D'Ariano shared. “Will the fourth wall be broken, or will the subject be like a fish in an aquarium? The magic lies in the intention.”

Sarah-Gabrielle Ryan, a corps de ballet dancer at PNB, first became involved in the ballet’s outdoor performance tradition as a dancer in Noelani Pantastico’s *Picnic* at the 2017 Sculptured Dance. The performance was such a success that the entire company was invited back to perform the piece at the 2018 NEXT STEP: OUTSIDE/IN.

“The main adjustment we made to dance outdoors was ditching our pointe shoes for sneakers, which I think we all enjoyed,” Ryan said. “We also had a much closer audience than we get in a theatre. I appreciated this because it allowed us to have a greater connection with our audience than we traditionally do from a raised and distant stage.”



Jane Wong *After Preparing the Altar, the Ghosts Feast Feverishly*

June 1–September 1, 2019

Image: Jane Wong, *After Preparing the Altar, the Ghosts Feast Feverishly* (detail), 2019. Photo: Jueqian Fang.

Jane Wong: After Preparing the Altar, the Ghosts Feast Feverishly is organized by the Frye Art Museum and curated by Amanda Donnan. Lead support for this exhibition is provided by the Rainier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Additional generous support is provided by 4Culture/King County Lodging Tax and Frye members. Media sponsorship provided by KUOW.

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Simply being on the same level as the audience made Ryan feel like she was more than entertainment. She was a human being.

Ryan said the rehearsal process for *Picnic* wasn't all that different from a traditional ballet rehearsal. Instead of adjusting for set pieces, Ryan was conscious of the placement of Alexander Calder's *The Eagle* or the slope of the Boeing Green.

"We mostly had to make sure the choreography was feasible for grass so that our bodies were protected," Ryan said.

Ryan loves that PNB includes free outdoor performance as part of their season. "I could seriously do an entire interview on this subject alone," Ryan joked. When asked to comment on the importance of accessible art in our community, Ryan said this: "Accessible art is essential to all communities—and I love that PNB is contributing to ours."

This year's NEXT STEP: OUTSIDE/IN will be held on Friday, June 14 at and around McCaw Hall. The outdoor portion of the performance is free and will be held from 6 p.m. to 7:30 p.m., surrounded by food trucks, a photo booth and PNB giveaways. Choreography by Dammiel Cruz, Christopher d'Ariano, Ron Gatsby, Mark Haim and the nineteen students from New Voices: Choreography and Process for Young Women in Dance will be featured. The indoor portion of the performance is \$25 and begins at 7:30 that evening. ■

Danielle Mohlman is a Seattle-based playwright and arts journalist. She's a frequent contributor to *Encore*, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in *American Theatre*, *The Dramatist* and on the *Quirk Books* blog.



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Luke Haynes: [The American Context #68] Double Elvis, 2012; 60 x 71 in. Courtesy of the artist.



John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

The YEAR *of*
MAGICAL
THINKING

by Joan Didion

Directed by Victor Pappas

Beginning July 19, 2019 • Opening Night July 25, 2019

CAST

Suzanne Bouchard* Joan Didion

CREATIVE TEAM:

Catherine Cornell	Scenic Designer
Constanza Romero	Costume Designer
Robert J. Aguilar	Lighting Designer
Erin Bednarz	Sound & Projections Design
Ruth Eitemiller*	Stage Manager
Victoria Thompson	Production Assistant
Lily McLeod	Assistant Lighting Designer
Rey Zane	Kenan Directing Fellow
Samie Detzer	Dramaturg
Rachel Beaver	Original Music

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

Running time: This performance is approximately 90 minutes. There will be no intermission.

ASL interpreted performance: August 9 at 8:00pm.

The Year of Magical Thinking is presented by special arrangement with Samuel French.

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A Note from Director

VICTOR PAPPAS

At roughly 3:45 in the morning on November 6, 2000, my husband died of brain cancer. His death left me in a spiral of shock, grief, anger, and despair as I could never have imagined. In the period that followed, I did as he wanted me to do—arranged for the cremation, the memorial, the items he wanted to give to others. I scattered the ashes, notified the creditors, paid the outstanding bills. Friends and family were there to hold me up and help me through.

And then I waited for him to come back.

Perhaps it would only be in dreams, perhaps through some miracle it would be for real, but I was determined to do everything I could to make it happen. I kept his things as he had left them, I made sure there were photos of him around the house, little altars where I could talk to him when I wanted and, with luck, hear back from him somehow. Of course none of this worked, and of course I had to keep earning a living, and indeed keep *living*. But even as my life normalized and I integrated the loss of him into it, I kept up the hope that I could somehow earn his return.

It wasn't until several years later, when Joan Didion's memoir was published, that I learned

"It wasn't until several years later, when Joan Didion's memoir was published, that I learned a name for what I was experiencing: Magical Thinking. Her extraordinary book brought me affirmation, comfort, and a degree of understanding."

a name for what I was experiencing: Magical Thinking. Her extraordinary book brought me affirmation, comfort, and a degree of understanding. And even though to this day I still find myself thinking that if I just pass one final test he'll come back, I am grateful to her for helping me find my way through my grief and mourning knowing I was not alone in my madness.

When John contacted me about taking on *The Year of Magical Thinking*, I of course said yes, both because of what the memoir had meant to me and because of what ACT means to me professionally over the past 18 years. I have felt supported and nurtured here—the ACT staff will always go the distance to make sure that a director's vision is realized. This is a theatre where I can share with you something as personal as

The Year of Magical Thinking has been for me.

My task is made even sweeter by the participation of my good friend and frequent collaborator, Suzanne Bouchard—it's always an honor to work with this remarkably talented actor. I hope what we give you on the stage today will move you, enlighten you, and bring you a new level of understanding or even comfort. Thank you for being here to share this with us.

JOAN DIDION

Cultural Icon, Revolutionary Spirit, Literary Badass

BY SAMIE DETZER, ACT LITERARY MANAGER

“When you write, you’re always revealing a difficult part of yourself.”

For nearly five decades, Joan Didion has been a renegade and an icon, a cool-eyed, cold-blooded observer of the human condition. She rose to fame writing from inside a social revolution, culturally canonizing herself and her writing with that same unflinching scrutiny from inside grief and death. Unmistakably chic in her oversized black sunglasses, boxy shift dresses, and blunt bob haircut, Joan Didion made writing fashionable and desirable, if not wholly unattainable.

Born in 1934, Didion was a shy, bookish child, although she also pushed herself to overcome her shyness through acting and public speaking. In her final year at the University of California, Berkeley, she won an essay contest sponsored by *Vogue* magazine, where she worked for the next two years. It was during this time that she wrote her first novel, *Run River* (1963).

“It’s not you. It’s anyone. Sometimes I don’t want anyone around. Some afternoons I lie on my bed and the light comes through the shutters on the floor and I think I never want to leave my own room.” —*Run River*

In 1964, Didion married John Gregory Dunne, an aspiring novelist who was writing for *Time* magazine. The couple moved to Los Angeles with the intention of staying six months and instead made their home there for the next 20 years. The pair adopted a baby girl they named Quintana Roo after the state on the eastern coast of Mexico.

The revolutionary spirit of 1960s California provided Didion with ample opportunities for writing in her bleak



Joan Didion, circa 1977.

Courtesy: CSU Archives / Everett Collection

and unwavering style. In 1967, Didion traveled to the Haight-Ashbury district in San Francisco to the center of the spirit of chaos sweeping the nation. The then 32-year-old writer got up close and personal with psychedelic hippies in a way no one had done before, not concerning herself with subjectivity but with necessary, personal honesty. The 1968 publication of her collection of essays, *Slouching Towards Bethlehem*, proclaimed to many that Didion stood alone among her peers in providing readers with unique and astute observations of the cultural chaos of her time.

“I imagined that my own life was simple and sweet, and sometimes it was, but there were odd things going around town. . . Everything was unmentionable but nothing was unimaginable.” —*Slouching Towards Bethlehem*

Didion and Dunne often edited one another’s work and frequently collaborated on pieces. Together they wrote the screenplay for the film *The Panic in Needle Park* (1971) and introduced the world to Al Pacino. Their work on the film was much admired and the pair would become one of Hollywood’s most sought-after screenwriting teams, a lucrative sideline to their other writing.

FROM THE PLAYWRIGHT
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PILGRIMS MUSA AND
SHERI IN THE NEW
WORLD

People Of the book



WORLD PREMIERE
BY YUSSEF EL GUINDI
DIRECTED BY JOHN LANGS

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In 1979 Didion published a series of essays, *The White Album*, which included subjects ranging from the Manson cult to the Black Panthers, from painter Georgia O'Keefe to Didion's own struggles with depression and anxiety. The essence of California and the spiritual confusion following the 1960s continued to be Didion's primary point of exploration. A critic said of the collection, "California belongs to Joan Didion."

"I tell you this not as aimless revelation but because I want you to know, as you read me, precisely who I am and where I am and what is on my mind. I want you to understand exactly what you are getting: you are getting a woman who for some time now has felt radically separated from most of the ideas that seem to interest people." —*The White Album*

During the 1980s and 1990s Didion continued to write nonfiction but much of her interest turned to the state of America's political atmosphere. Didion's essays on American politics and government were collected in the collection *Political Fictions* (2001).

"It was clear for example in 1988 that the political process had already become perilously remote from the electorate it was meant to represent."
—*Political Fictions*

In 2005, her memoir *The Year of Magical Thinking* was published to widespread acclaim and received the National Book Award for Nonfiction in the same year. Didion continued to document her heart-wrenching loss in the 2011 companion memoir *Blue Nights* which directly addressed the death of her daughter among wide-ranging observations on childhood, motherhood, grief, mortality, and the aging process.

Joan Didion is 84 years old and lives in New York City with her large sunglasses and blunt bob haircut, ever the fashionista. In 2017 her nephew, Griffin Dunne, released a documentary detailing her life and work entitled *The Center Will Not Hold*.

"The biggest misconception about me is that I'm weak. I am anything but."
—Joan Didion

The following people are mentioned in *The Year of Magical Thinking*:

Anthony "Tony" Dunne: New York film art director, set construction coordinator. (m. Rosemary Breslin)

Frank E. Campbell: Well-known funeral home in New York City

Brian Moore: novelist and screenwriter from Northern Ireland. (m. Jean Denny)

Christopher Lehmann-Haupt: American journalist, editor and critic for the *New York Times*.

Conrad Hall: American cinematographer. (m. Katharine Ross 1969–1974)

Jean Moore: Canadian former TV commentator. (m. Brian Moore)

Katharine Ross: American film and stage actress. (m. Conrad Hall 1969–1974)

Lynn Nesbit: Literary agent to Joan Didion.

Rosemary Breslin: New York journalist and screenwriter. (m. Tony Dunne)

Susan Traylor: American actress and filmmaker. Childhood friend of Quintana.

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John Langs

PHOTO BY TRUMAN BUFFET

WELCOME to ACT

Joan Didion wrote her first story when she was just five years old. The subject was a woman running through the freezing cold, barely surviving, only to fall asleep and wake up in the scorching sun of the Sahara. It was a predilection for extremes that marked her literary prowess even from the early days of childhood. It is no wonder that her defining work, *The Year of Magical Thinking*, bravely confronts the unavoidable extremes of the human condition and asks, “How does one go on with life in the face of death?”

As we began to think about producing this show at ACT, we discussed just how little our culture talks about death and the seemingly forbidden subject of grief. As the first non-religious book I’d encountered on the subject, *The Year of Magical Thinking* lays bare the intimate details of a deeply personal process of grieving, written by one of the most unflinching, investigative writers of her generation. When the book was first published in 2005, *Publisher’s Weekly* hailed it as “An indispensable Handbook on Bereavement.” The

The real power of this book and the play that it inspired, is that its narrator embraces the chaos and the overwhelming madness of the grieving process.

real power of this book and the play that it inspired is Didion’s ability to report from inside the chaos of the grieving process and, through her excruciating specificity illuminate something universal.

Death is a rite of passage for all of us. My hope is that by bearing witness to this profound story onstage, in the community of theatre, our production can offer healing for those who have experienced loss and a potential “handbook of bereavement” for those who will experience it in the future.

The staging of such an intimate portrait requires a fearless team. Director Victor Pappas and actor Suzanne Bouchard—who last worked together here on ACT’s celebrated production of *Mary Stuart* in 2011—are two of our community’s most beloved artists. We are thrilled to welcome them back to ACT’s stage.

John Langs



A Note from Managing Director BECKY WITMER

WELCOME to ACT THEATRE.

We've had a busy year! In addition to presenting bold theatre, we have been in strategic planning mode—which means researching, listening, sharing, brainstorming, and dreaming. Many of you participated in this work with thoughtful responses to surveys and conversations.

We are so grateful to our Audiences, Trustees, Subscribers, ACTPass Members, and Staff who shared their goals for the future of our theatre. There is so much we have learned from your input. Here are a just some of the themes that emerged from our conversations:

- ACT should make theatre that entertains and resonates with people; sometimes opening hearts and minds, other times making us laugh uncontrollably, and on rare occasions leaving us wondering what just happened.
- ACT should be a vibrant cultural space bringing people together in conversation. We want the community to arrive as they are and feel welcomed to a place where they belong and want to be.
- ACT Theatre lives on and remains a civic treasure of Seattle. We want to give this building life and celebrate the community that is created here.

Two early objectives in this work were to **revise our Mission and Vision statement**, and to **identify strategic goals** based on the feedback we received from the community. I'm excited to share our revised Mission and Vision statement with you here:

MISSION

ACT is a contemporary theatre where artistic ambition and civic engagement unite.

VISION

ACT envisions a world where the power of theatre expands our collective understanding of community and our own humanity.

Working in parallel with this work, the Staff and Board of ACT identified five strategic goals that will serve as guideposts in the coming years:

1. **Equity** is integrated into our practice and purpose.
2. **Financial sustainability** informs all decision making.
3. We will refine our **artistic identity** and attract **audiences across diverse age, cultural, and life experiences**.
4. We will fully assess and support the structural and operational **needs of our facility**.
5. We will **strengthen leadership roles and responsibilities** for our board and leadership staff.

Thank you for fueling ACT Theatre and our intention to go deeper and further in connecting with our community.

I'm glad you are with us for the journey.

Becky Witmer

BOLD NEW WORK BEGINS AT ACT



— A FESTIVAL OF NEW PLAYS —

The upcoming ACTOne Festival, in partnership with One Coast Collaboration, will create an opportunity for playwrights, actors, and directors to spend a week working together on five new plays. This year's ACTOne Festival will focus on plays written by Dylan Thomas Elwood, Isaac Gomez, Meg Miroshnik, Kimber Lee, and Sara Porkalob.

Learn more at
acttheatre.org/actonefestival

Who's Who in *The Year of Magical Thinking*

Cast:



Suzanne Bouchard

(*Joan Didion*) Suzanne recently worked on *The Last Act*, a new musical written by her dear college chum, Michael Thomas, in which she played an aging self-

absorbed, delusional actress. This is now the fourth such role to come her way in the past decade, though reasons remain unclear. Over the past thirty-five years, her favorite roles include Billie Dawn in *Born Yesterday* (Intiman Theatre), Karen Knightly in *Revenuers' Comedy* (ACT), Henrietta in *Smash* (Intiman Theatre), Lina in *Misalliance* (Seattle Repertory Theatre), Charlotte in *A Little Night Music* (The 5th Avenue Theatre), Helen Lawson / Miriam in *Valley of the Dolls* (Empty Space Theatre), Deborah in *A Kind of Alaska* (Shadow and Light), Elizabeth Bishop in *Dear Elizabeth* (Seattle Repertory), and Mrs. Alving in *Ghosts* (ArtsWest). She is glad to work again with Victor Pappas, enjoying a trust and affection which has grown now twenty-five years. Also, with love and deepest respect to Ames and Sheila; to my husband, David; and to my mother Carol.

Creative Team:

Victor Pappas (*Director*) Previously at ACT, Victor Pappas directed *The Price*, *Old Times*, *Other Desert Cities*, *Mary Stuart*, *The Trip to Bountiful*, and *Stuff Happens*; he also portrayed Ahmed Qurie in *Oslo*. He served as Associate Artistic Director of Intiman Theatre for seven years, directing productions of *The Importance of Being Earnest*, *Playland*, *Betrayal*, *Smash* (world premiere), *The Turn of the Screw*, *The Glass Menagerie*, *Gross Indecency: The Three Trials of Oscar Wilde*, *A Question of Mercy*, and *Skylight*. In addition, he directed ten developmental workshops for the "New Voices at Intiman" series. Other directing credits include *The Importance of Being Earnest*, *Mrs. Warren's Profession*, *All's Well That Ends Well* (Seattle Shakespeare Company); *The Picture of Dorian Gray* (Book-It Repertory Theatre); *Two By Pinter* (ACTLab); *I Am My Own Wife* (Portland Center Stage); *An Ideal Husband* (Pioneer Theatre Company); *Othello* (Idaho Shakespeare Festival); *Ghosts* (Utah Shakespeare Festival); *Falsettos*, *Follies*, and *Anyone Can Whistle* (Showtunes Theatre Company); the world premiere of Mark Jenkins'

All Powers Necessary and Convenient for the University of Washington, and developmental workshops of Jenkins' *Red Earth*, *Gold Gate*, and *Shadow Sky* at ACT. He received the Los Angeles Drama Critics Circle Award for Outstanding Direction for his work on the world premiere of Jamie Baker's *South Central Rain*, and several of his productions have received Footlight Awards from the *Seattle Times*. As an actor, he appeared in the Broadway production of Brecht & Weill's *Happy End*, and has acted at the American Conservatory Theatre, California Actors Theatre, and the Oregon, Marin, and Sherwood Shakespeare Festivals, as well as on television and in film. He is a proud member of SDC, AEA, and SAG/AFTRA.

Catherine Cornell (*Scenic Designer*)

A selection of Catherine's work includes: *MAC BETH* (The Red Bull Theatre); *MAC BETH, Buyer and Cellar* (Seattle Repertory Theatre); *Harvey* (Heritage Theatre Festival); *Cloud Nine* (University of Michigan); *Dry Land, The Liar* (Seattle Public Theater); *American Junkie, The Brief Wondrous Life of Oscar Wao, Tale for the Time Being, Slaughterhouse Five, Truth Like the Sun*, and productions in several Arts and Education Tours (Book-It Repertory Theatre); *Red Light Winter, 25 Saints*, and *Buzzer* (ACTLab); *Les Miserables, Crazy For You* (Village Theatre KIDSTAGE); *Frost/Nixon* (Strawberry Theatre Workshop); *Bright Half Life* (New Century Theatre Company); *Into the Woods* (STAGEright); *American Archipelago* (Pony World Theatre); and many more. www.catcornell.com

Constanza Romero (*Costume Designer*)

Constanza Romero's costume design credits include; Broadway: Katori Hall's *The Mountaintop*, *Fences*, (Tony nomination), *Gem of the Ocean* (Tony nomination), *Seven Guitars*, and *The Piano Lesson*. Among other regional theaters: Seattle Repertory Theatre (Resident Artist), Goodman Theatre, Huntington Theatre Company, Mark Taper Forum (2003 Ovation Award for Best Costume Design, *The Gem of the Ocean*), The Oregon Shakespeare Festival, Denver Center, Intiman Theatre, Yale Repertory Theatre, and Milwaukee Repertory Theatre. Additionally, Ms. Romero produced the Tony award-winning revivals of *Fences* and *Jitney*. In 2016, along with Denzel Washington and Viola Davis, Ms. Romero participated in the promotion of the film *Fences*. She currently serves as the Executor of The August Wilson Estate. Ms. Romero has taught costume design at the University of Washington, as well as scenic design at the University of California at Santa Cruz. She resides in Seattle with

Azula Carmen Wilson, daughter with her late husband August Wilson. She holds an MFA from the Yale School of Drama.

Robert J. Aguilar (*Lighting Designer*) Recent designs include *Uncle Vanya* (ACTLab/Seagull Project); *In The Heights*, *MAC BETH*, and *The Odyssey* (Seattle Repertory Theatre); *Native Gardens*, *HIR*, *Dragon Lady*, and *Barbeque* (Intiman Theatre); *String* (Village Theatre), and *The Wolves* (ACT). Other credits include *Dry Powder*, *Lizard Boy*, *I Am My Own Wife*, and *Of Mice and Men* (Seattle Repertory Theatre); *Wedding Band* and *Angels in America* (Intiman Theatre); *The Pajama Game*, *How to Succeed in Business Without Really Trying*, and *Jasper in Deadland* (The 5th Avenue Theatre); *ZM*, *Afterwords*, *How to Break*, and *Trails* (Village Theatre); *Alex and Aris*, *The Legend of Georgia McBride*, and *Daisy* (ACT); and *Next to Normal* (Contemporary Classics). Regional credits include *In The Heights* (Milwaukee Rep, Cincinnati Playhouse in the Park); *Full Gallop* (The Old Globe), and *Seven Spots on the Sun* (Cincinnati Playhouse in the Park). He is the Lighting Design Associate for Seattle Repertory Theatre.

Erin Bednarz (*Sound & Projections Designer*)

Erin works in sound, dramaturgy, production, performance, and music. Off Broadway: *MAC BETH* (Red Bull), *The Convent* (Rattlestick) Regional: *Dragon Cycle* (American Repertory Theatre), *A Few Good Men* (Pittsburgh Public). She contributes to Washington Ensemble Theatre, LiveGirls! Theater, and is co-founder of Umbrella Project and Cheat Day Collective. As DJ play__pranks, she plays nostalgia pop and dance hall around the bar scene in Seattle. She teaches Advanced Sound Design at Cornish College of the Arts and is a Gregory Award recipient in Outstanding Sound Design. Her late band Hearts Are Thugs had its time 2013–2015 and earned a 2014 RAW Artist Award.

Ruth Eitemiller (*Stage Manager*)

has worked on many shows at ACT since interning here over ten years ago; some recent productions include *Romeo + Juliet*, *Oslo*, *A Christmas Carol*, and *The Crucible*. Other recent credits around town include *The Picture of Dorian Gray* with Book-It Repertory Theatre (directed by Victor Pappas), *Patti and the Kid* with Frank Boyd & Libby King, and NextFest 2018 with The 5th Avenue Theatre. Ruth is the recipient of the 2018 Melissa Hines Backstage Award, and is proud to have been 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*.

Victoria Thompson (*Production Assistant*)
 Previous ACT credits include *Pass Over*, *The Wolves*, *Skylight*, *The Crucible*, *The Legend of Georgia McBride*, *The Royale*, and *A Christmas Carol*. Other credits include *The Curious Incident of the Dog in the Night-Time*, *Matilda: The Musical*, *The 39 Steps* (Village Theatre); *The Holler Sessions*, *Patti & the Kid* (On the Boards); *King Lear*, *Waiting for Godot*, *A Midsummer Night's Dream*, *Romeo & Juliet*, *Richard II* (Seattle Shakespeare Company); *Blues for Mister Charlie* (The Williams Project); *Festen*, *Tails of Wasps* (New Century Theatre Company); *The Amazing Adventures of Kavalier & Clay*, and *Slaughterhouse-Five* (Book-It Repertory Theatre).

Lily McLeod (*Assistant Lighting Designer*) is so happy to be working at ACT 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* (ACTLab); *Pilgrims* (Forward Flux); and *Happy Happy Happy* (Macha Theatreworks).

Samie Detzer (*Dramaturg*) is an interdisciplinary artist, a notorious fast talker, and a graduate of Cornish College of the Arts. She currently serves as the Literary Manager at ACT and the Artistic Director of Washington Ensemble Theatre where she curates and produces the Six Pack Series, ReSet, and the Gush Series. As an actor and a writer, Samie has performed all over Seattle in a variety of venues and organizations. She is a proud (and vocal) advocate of #shoutyourabortion.

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 or 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 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, Tuesday–Sunday.

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: acttheatre.org.

Theatre Rental

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

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Their dedication keeps ACT thriving for future generations and results in long-term impact on the creative economy of our region. We are so grateful for their belief in ACT—today and for tomorrow!

Please let us know if you have included ACT in your estate or long-range financial plans—we'd like to include you in the Legacy Society and welcome you as a part of this very special group of donors. We would like to thank you for your generosity and include you in our special Legacy Society events, including our Annual Lunch in November.

If you would like more information about the Legacy Society, please feel free to call or email the Development Office:
206.292.7660 x1330 or development@acttheatre.org



We are thrilled to share an interview with ACT Managing Director, Annual Fund Donor, and Legacy Society Member **Becky Witmer.**

Managing Director Becky Witmer and husband, sound designer and artist, Robertson Witmer.

Why do you donate to ACT?

Rob and I give what we can to support organizations that are doing good work for our community. I have worked in the not-for-profit arts for 18 years and I know every dollar counts. I'm proud of the work we do at ACT. ACT is contemporary theatre, historic preservation, community engagement, and affordable housing all in one building! Many people expect for ACT's budget to be twice the size that it is; we achieve so much with our mission on a mid-size budget.

Can you share what motivated you to join ACT's Legacy Society?

Rob and I each entered a new decade a couple years ago and we decided to get our "act" together and make some advanced plans for our assets. We don't have children, so we want to make sure that the people and organizations we care about can be a little bit stronger financially with a gift from us when we're gone. ACT is a big part of our lives and always will be. I'm inspired by the people who founded and stewarded this company and I hope we can be part of that legacy, too.

Did a play ever change your perspective on something?

Hold These Truths changed, or opened actually, my perspective on how the USA responded to the events of WWII and the treatment of Japanese and Japanese Americans in our country.

Have you ever been in a play?

I grew up a singer-dancer-actress but stopped performing after college when I discovered that I was better at marketing and communications.

Have you attended ACT's Young Playwrights Festival?

Yes—every year I am knocked over by the creativity and imagination of the writers. The middle school students tend to write more fantasy or action-based scripts. High schoolers will go for the heart and soul and write about deep topics that they are grappling with. I love how the YPP allows young people to express themselves and have a voice.

What's your favorite color? Why?

Yellow, which no one will believe because I wear black all of the time. I love a bright sunny day.

Do you have a pet?

Grace, our cat, is 18. You can see her (and all things ACT or hiking) on my Instagram feed.

Please share anything else you want us to know about donating to ACT.

A donor once said to me that their gift was probably a 'drop in the bucket'. I will tell you that there is no such thing. Every dollar helps to provide support for artists, teachers, writers, equipment, salaries, utilities, scripts, paints, email software, janitors, signage, elevators, etc. We truly need the support of our full community to thrive in our historic landmark home and to make sure that ACT is a home for contemporary theatre for decades to come.

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Now more than ever, it's vital to feed your soul and support the art you love. ACT Donors are our most engaged advocates and supporters. Your contributions make it possible for ACT to nurture new and seasoned artists, collaborate with promising young playwrights and local performing artists, and connect you to the many stages of the creative process.

We're pleased to profile three generous donors who are also ACT Staff. We're fortunate to have dedicated staff working tirelessly to bring our mission to life.



SHEILA SMITH,
DIRECTOR OF FINANCE

Do you remember the first professional play(s) you saw?

Amahl and the Night Visitors at "Old" Meany Hall at the UW circa 1959.

Why do you donate to ACT?

As finance director, I know how vitally important public support is to ACT Theatre, and indeed all non-profit performing arts organizations! We rely on broad-based support from the community and can't do what we do without it. Contributions are meaningful at every level of giving and I love asking people to join me in supporting ACT.

Have you ever been in a play?

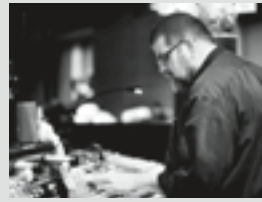
Twenty-Seven Wagons Full of Cotton (Flora) by Tennessee Williams and *Noah's Fludde* by Benjamin Britten (Chorus), directed by Aurora Valentinentti.

Did you ever attend a concert or performance in the Eagles Auditorium before it became ACT's home?

Janis Joplin, Joe Cocker, and Country Joe and the Fish. I even remember what I wore to my first concert (CJ&F) at the Eagles and have vivid memories of the concert posters of the era.

What's your favorite color? Why?

Spring green, as the color of hope after the season of dark and renewal.



MAX LANGLEY,
MASTER SOUND ENGINEER

Why do you donate to ACT?

I believe in the mission.

What recent ACT play has inspired the most conversation afterwards?

Until the Flood and *Pass Over*

Have you ever been in a play?

40 years ago—*The Lion, the Witch, and the Wardrobe*, Lewiston High School

What do you consider your hometown?

Lewiston, Idaho



JAMES NICHOLS,
MASTER STAGE CARPENTER

Why do you donate to ACT?

ACT is my professional home and family. I started donating at a time when ACT was in a financial crisis. I realized that ACT's commitment to paying a fair wage was something that made my wonderful lifestyle possible. Supporting the company that supports me just seems right.

Have you ever been in a play?

I got into doing theatre in junior college because my friends were doing it. My first play was *Babes in Arms* performed on a deck behind a bar in old town Eureka, CA. Most of my roles were dancing (the dream ballets) and being a member of the choir in musicals for Humboldt Light Opera. Then, after graduating, I went on to "real life". When that didn't work out so well I came back to the camaraderie of making theatre, but this time it was backstage building sets and running shows.

What do you consider your hometown?

I consider Fortuna, California to be my "hometown". That's where I was born, did most of my growing up, and it's where most of my family live. But I consider Seattle my home.

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Kiyon C. Ross's *Do. Not. Obstruct.* at Summer at SAM: Sculptured Dance, 2016. Courtesy of Pacific Northwest Ballet

A Conversation with Choreographers Dammiel Cruz, Miles Pertl and Kiyon C. Ross

Dammiel Cruz, Miles Pertl and Kiyon C. Ross aren't yet household names, but they will be. Cruz joined the Pacific Northwest Ballet as an apprentice in 2016 and was promoted to the corps de ballet later that same year. Pertl joined PNB as a corps de ballet dancer in 2015 after being a corps de ballet member at both Stuttgart Ballet in Germany and Het Nationale Ballet in the Netherlands. And Ross joined PNB in 2001, the very same year he created his first piece of choreography. He's been the NEXT STEP program manager at PNB since 2012, a position he held simultaneously with his career as a soloist at PNB before retiring from dance in 2015.

Together, these three represent the past, present and future of choreography at the Pacific Northwest Ballet and beyond. And because we have sunshine on the brain, we wanted to talk to them about their experience choreographing for the outdoors and how performances like *Sculptured Dance* (2016–2017) and *NEXT STEP: OUTSIDE/IN* (2018–present) affect the way they choreograph.



PNB School students in *El baile* final, choreographed by Angeli Mamon and Dammiel Cruz for NEXT STEP, 2017. Photo by Lindsay Thomas

Sculptured Dance and fell in love with it. I was exposed to choreographers I had never worked with, met amazing dancers from our city and got to dance outside and mingle with those watching. It was so cool!

Kiyon C. Ross, choreographer of *Do. Not. Obstruct.* for the 2016 Sculptured Dance: When choreographing for traditional spaces, I know generally what I have to work with. There’s usually a square space with a number of wings for entrances and exits. Sometimes there’s a space for dancers to cross over behind the cyclorama. And usually there’s a curtain—and at the very least top lighting and side lighting. Creating a site-specific work requires the same level of planning, preparation and creative process as choreographing for the stage. But being in a space already occupied by art (like the Olympic Sculpture Park) and using that art as an inspiration, is unforgettable. I certainly had to approach the site-specific commission with flexibility. But that flexibility allowed me to find new ways of expressing movement. It forced me to consider bodies in space in ways that were completely unorthodox to me.

What was your most joyful experience choreographing for Sculptured Dance?

Ross: The most joyful experience for me was being able to share my art with so many people. Making art accessible and approachable is extremely important—especially for an art form like dance. Sometimes going to the theatre can create barriers for people, both economically and socially. Having art in your community where you live and being able to access it with your friends and neighbors is a meaningful experience. Seeing the faces in the crowds—and seeing people take a moment from riding their bikes, walking their dogs or their evening strolls to appreciate dance in a space that is meant to be shared by everyone—is certainly a cherished memory from this experience.

How does choreographing for an outdoor performance compare to choreographing for a more traditional theatre space?

Dammiel Cruz, choreographer for the 2019 NEXT STEP: OUTSIDE/IN: Choreographing for an outdoor setting can be very different. Luckily a lot of the movement involved in my piece can be easily performed outside. Sometimes dancing on concrete or grass can limit one’s ability to turn well. Either way, I believe dancing outside is a great way to get more of the community involved in the arts!

Miles Pertl, choreographer of *Riding the Wave* for the 2018 NEXT STEP: OUTSIDE/IN: Dancing outside offers the dancers and the choreographers a completely different experience. The audience is so close that you can hear every “Oooh,” every sigh, every chuckle. This is a stark contrast to dancing on the stage at McCaw Hall where the audience appears as a black void, only making themselves known by their applause at the end of the performance. Before OUTSIDE/IN, I had danced in both of the first two years’ iterations of

“Art doesn’t need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather.”

PNB's outdoor performances are free to the community. Talk to me about the importance of accessible art in our community.

Cruz: I absolutely love that PNB's outdoor performances are free of charge. I believe it's incredibly important to have accessible art not only in our community, but communities everywhere because it gives the opportunity for all minds to be inspired. Art provides an outlet for people to express themselves.

Pertl: Art doesn't need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather. Each one of us gets bogged down with work, school and personal drama. But when you come to an event like OUTSIDE/IN or any of the other events around our city, you are entering a place of community and shared experience. You get a glimpse into the artists' lives and their experience might mirror your own. Many of the artists I know are creating art not for the money, but for the opportunity to share it with everyone. ■

This Dialogue has been excerpted and lightly edited from three separate interviews, all conducted in April 2019.

***Danielle Mohlman** is a Seattle-based playwright and arts journalist. She's a frequent contributor to *Encore*, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in *American Theatre*, *The Dramatist* and on the *Quirk Books* blog.*



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Annie Yim, Lia Lee and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade



Actor and director, David Hsieh. Photo by John Ulman

David Hsieh on Bringing 'Kim's Convenience' to the American West Coast Stage

One of Seattle's most prolific directors and actors, David Hsieh is well known for bringing diverse work to the stage as the founding artistic director of ReAct. His many credits also include performances in Book-It's productions of *The Brothers K* and *Hotel on the Corner of Bitter and Sweet*, as well as in *The Happy Ones* and *The Best Christmas Pageant Ever* at Seattle Public. Co-directing *Kim's Convenience* with Taproot Theatre's founding artistic director Scott Nolte, Hsieh is realizing a long-held ambition in bringing Ins Choi's warm-hearted comedy about a Korean family and their friends to local audiences.

“I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store.”



Annie Yim and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade

Rosemary Jones: Kimbits, as fans of the series *Kim's Convenience* are known, largely come from watching the Canadian television sitcom starting in 2016 or streaming on Netflix since 2018. Did you first encounter Ins Choi's *Kim's Convenience* as the stage play or online?

David Hsieh: When the published version of the script was first printed in 2012, a copy of it landed on my desk. (I was the drama book buyer at a local bookstore at the time.) I knew nothing about it but being a play with Asian themes. I added it to my huge ever-shifting pile of plays to read. I didn't actually get to it until a few years later after hearing Ins Choi being interviewed on the radio one night. He was talking about the play and its great success at the Toronto Fringe and subsequent Soulpepper tour as well as the new series in the works. I dug my copy out the pile and read it, and immediately fell in love with the script. I don't have Netflix or anything but when Scott first asked me to help with the production, I binge-watched [the series] on YouTube and am now a huge fan of that as well.

Who is your favorite character in the Kim family?

I'm not one who likes to pick favorites. I actually like them all . . . and that's what I find intriguing about the play and how it's written. I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store. Growing up second generation in an immigrant Asian family, I can definitely relate to both [the Kim's adult children] Jung and Janet's characters and what they are going through in the play. But the parents of course are also so wonderfully written, in particular the part of [the father] Appa, who is such a fun role and an amusing take for the audience. On a personal level, I don't have a strong relationship with my own father, so the storyline between Appa and Jung is particularly affecting for me.

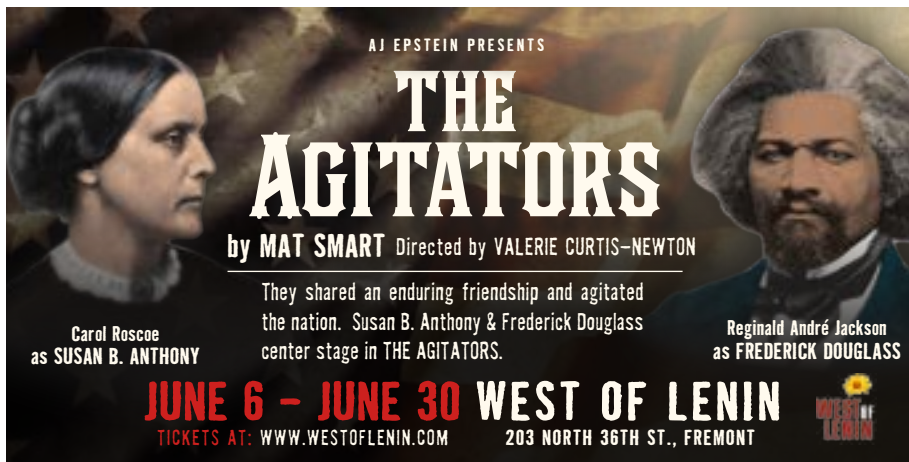
What are the differences you see between the Canadian series and the original play?

Well the TV series was inspired by the play, but there are differences. While the family and basic plot is similar, and

there are some scenes and sections of dialogue from the play peppered into various episodes of the series, particularly the first season, there are many differences. For instance, in the play, Jung left 16 years ago and in the series it's only been about nine years, so the characters are all younger and at a different point in their lives. As each season has unfolded the series has expanded and grown and diverged more and more. There are some things in the play that are quite different, and probably can't happen in the timeline of the series any more, almost becoming an alternate reality. I think TV audiences will be intrigued to see the play and these differences and what inspired the TV show.

When did you hear about the Taproot Theatre production?

Scott Nolte notified me over a year ago that they were hoping to get the rights to do this American West Coast premiere and asked if I'd be interested in working on the project. I immediately and enthusiastically said yes and a few months later, the rights were confirmed.



How does co-directing work with Scott Nolte?

I think it works really well. This is my first chance to work at Taproot, a theatre that I've admired for decades. Scott and I have known each other for many years. We have the same sensibilities and appreciation of theatre as well as the same take on *Kim's Convenience*. He obviously knows the space really well, and of course I have a unique perspective for this play and we make a good team.

As co-director, what's your biggest challenge in preparing for opening night?

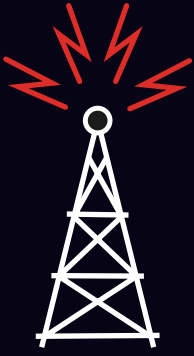
Well, as with any production I've helped direct, our biggest challenge is to create and present the best production of the play as we possibly can. We have an amazing cast. I think Seattle audiences are really going to enjoy this production. You know it's going to be a good show when you're still laughing and being moved to tears by the play deep into the rehearsal process, another testament to the brilliant script created by Ins. Our greatest joy will be to see Seattle audiences enjoying this timely and universal story of family love. It's been so well received at every place it has been produced. I hope this show will be one of Taproot's biggest successes.

Taproot Theatre's production of *Kim's Convenience* runs May 15 through June 22.

After *Kim's Convenience* opens, Hsieh will be directing the West Coast premiere of *Salty* by AJ Clauss, a play about penguins and zookeepers, for ReAct Theatre at 12th Ave Arts. ■

Rosemary Jones has written about arts and culture in the Pacific Northwest for the *Cornish magazine*, *Capitol Hill Times*, *Encore*, *Examiner.com* and others. Additional work can be seen at rosemaryjones.com.

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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) Antoinette Nwandu's *Pass Over* will play at ACT Theatre May 31–June 23. This three-actor meditation on death, joy and survival is inspired in part by the classic play *Waiting for Godot*. Who wrote *Waiting for Godot*?
 - a) Samuel Beckett
 - b) Henrik Ibsen
 - c) George Kaufman
 - d) Tennessee Williams
- 2) This summer, June 6–30, Book-It Repertory Theatre will present *Behold the Dreamers*, based on Imbolo Mbue's debut novel. The play centers around a family who has recently immigrated to the U.S. from Cameroon. Which of the following countries does not border Cameroon?
 - a) Nigeria
 - b) Chad
 - c) Gabon
 - d) Benin
- 3) Seattle Shakespeare Company performs classic plays for free in Puget Sound parks each summer under the banner of Wooden O. This year they will perform *Romeo and Juliet* and *Twelfth Night*. What popular movie is based on the plot of *Twelfth Night*?
 - a) *10 Things I Hate About You*
 - b) *A Knight's Tale*
 - c) *She's the Man*
 - d) *Warm Bodies*
- 4) *Bright Star* will be performed at Taproot Theatre Company July 10–August 17. This new bluegrass musical was written by Edie Brickell and Steve Martin, who is an accomplished banjoist. In which movie did Steve Martin make his earliest film appearance?
 - a) *The Jerk*
 - b) *The Absent-Minded Waiter*
 - c) *Sgt. Pepper's Lonely Hearts Club Band*
 - d) *Another Nice Mess*



Banjo-mandolin (left) and banjos (right).

- 5) Also showing at ACT this summer is *The Year of Magical Thinking* (July 19–August 11) based on Joan Didion's book of the same name. The role of the bereaved author will be played by Seattle stalwart of the stage Amy Thone. On which local college's faculty does she sit?
 - a) University of Washington
 - b) Seattle University
 - c) Seattle Pacific University
 - d) Gonzaga University

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) a—Samuel Beckett. *Waiting for Godot* is Beckett's own translation of his earlier play in French *En attendant Godot* and was first performed in 1955. (2) d—Benin. This country is located on the opposite side of Nigeria from Cameroon, which is bordered by six countries: Nigeria, Chad, Central African Republic, Republic of the Congo, Gabon and Equatorial Guinea. (3) c—*She's the Man*. This 2006 teen comedy stars Amanda Bynes as a scheming soccer player, opposite Channing Tatum. (4) d—*Another Nice Mess*. Martin played a nameless hippy in this Smothers Brothers-adjacent project seven years before *The Jerk*. (5) a—UW. Amy Thone has won a Stranger Genius Award, three Gregory Awards and also teaches at Freehold Studio Lab and at Cornish College of the Arts.



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