

every brilliant thing



by **duncan
macmillan**

with **jonny
donahoe**

directed by
john langs

March 17-
April 2





BUSINESS
PHILANTHROPY
ADVOCACY
COMMUNITY



encore STAGES

March 2023

Volume 18, No. 4

In This Issue

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

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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 Program, Seattle Pride Magazine, and Seattle Art Dealers' SADA. Learn more at encorespotlight.com.

Encore Stages features the following organizations:





Every Single Body

By ELLE VONADA

The magic of theatre is a privilege. It has the power to provide a sense of unity, whether between audience members and performers, musicians and directors, or prop hands and sound techs. For one show, everyone plays a part in creating a piece of art. Historically, theatre has been exclusionary, but when the climate in the theatres expanded to more people of color, genders, and bodies, shows touched more people and told more stories. »

Several local theatres are working to expand the type of accessibility they offer. Elevators, ramps, audio descriptions, and ASL are crucial to an inclusive environment, but Seattle Repertory Theatre, Seattle Children's Theatre (SCT), and the Seattle Theatre Group (STG) are going beyond that to include those with invisible disabilities. These organizations thrive by acknowledging that simply because a disability is well masked and invisible, does not make it less real.

There are various unwritten rules audience members are expected to follow when attending a play: clap

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Tiffany Sparks-Keeney



presents...

TERRY PRATCHETT'S
MONSTROUS
REGIMENT

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 Directed by Christopher Kidder-Mostrom

Journey to Discworld
www.latitudetheatre.org
 May 14 - June 4, 2023
 Taproot Theatre's Isaac Studio

West Coast Premiere



at appropriate times, laugh on cue, and remain still and silent for hours at a time, for example. Though this is difficult for most children to do, it's also not comfortable for all adults. Seattle Rep and SCT understand those expectations should be viewed as boundaries that need to be dismantled so an accessible environment can be cultivated. Shifts towards accessibility have the potential to be inconvenient and expensive, but it is a responsibility artists and organizations have to their audience to allow their work to be showcased to anyone who wants to see it.

One of the people leading the charge at Seattle Children's Theatre is Tiffany Sparks-Keeney, a consultant to their Sensory Friendly Program. Her work creates a judgment-free environment where everyone is allowed their authentic reactions. "The heart of it for me is helping invisible people feel recognized and accepted—people who usually shy away and don't go to the theatre and don't feel welcome,"

she stated. She does this by creating a sensory guide that includes a scene by scene breakdown of the performance with insight to its possible disturbing aspects. Each scene breakdown includes things that may be emotionally stressful, visually off putting, and/or audibly alarming. This allows audience members to feel they have control over their theatre going experience. Sparks-Keeney has also helped SCT designate seating in the theatre to allow space for people to move around in the middle-back rows and use their devices in the final row, to avoid disturbing others in the audience. Sparks-Keeney believes allowing people the space to have their needs met, along with her sensory guides, may truly be the next obtainable step towards making all shows more sensory friendly.

Having a guide available for audiences is a reasonable, inexpensive tactic to diversify who feels comfortable attending shows. Though Sparks-Keeney primarily works with Seattle Children's Theatre,

“The heart of it for me is helping invisible people feel recognized and accepted—people who usually shy away and don’t go to the theatre and don’t feel welcome.”

Flying Woman

The Paintings of Katherine Bradford

Open Wed–Sun
11 am–5 pm
Admission is always free
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FEB 04–MAY 14

Image: Katherine Bradford. *Woman Flying*, 1999. Oil on canvas dropcloth. 84 x 72 in. Portland Museum of Art, Maine. Museum purchase with support from the Friends of the Collection, 2012.14 © Katherine Bradford. Image courtesy Luc Demers

Flying Woman: The Paintings of Katherine Bradford is organized by the Portland Museum of Art, Maine. The exhibition was curated by Jaime DeSimone, former Robert and Elizabeth Nanovic Curator of Contemporary Art, Portland Museum of Art, Maine. The presentation at the Frye Art Museum is organized by Amanda Donnan, Chief Curator. Generous support for the Frye's installation is provided by ArtsFund, the Frye Foundation, and Frye Members. News media sponsorship is provided by The Seattle Times. Broadcast media sponsorship is provided by KCTS 9.

ideally she would like to expand to larger theatres. After all, neurodivergent children grow up to be neurodivergent adults. Hopefully when children see they are welcomed in the theatre space, they are inspired to not only attend in the future but play a larger role in the creation.

The work being done at Seattle Rep is just as groundbreaking. Nabra Nelson is Seattle Rep’s point person for increasing accessibility for the neurodivergent. She said, “At Seattle Rep, you can ask for what you need.” It feels simple enough, but to know an individual’s necessities will be accommodated without judgment is uncommon, especially for those who are expected to mask for societal acceptance. It is clear that Seattle Rep thoughtfully prioritizes people’s needs and knows that is a crucial aspect of accessibility. The organization also anticipates audience members’ needs through providing mentions of intense possible triggers, displayed on Seattle Rep’s website alongside a list of

CREATIVITY & INSPIRATION

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A Hearing Loop sign at Seattle Rep. Hearing Loops transmit sound directly to t-coil enabled hearing devices.



A Hearing Loop headset provided by Seattle Rep.

resources for the triggers. This is an optional guide to ensure unwanted spoilers are not given. Additionally, Seattle Rep has a wellness room available to those during the performance and a “tune out” space for those who need complete isolation. They also provide the option to watch the show from the lobby. Having the show projected in the lobby is an easy solution if someone feels the need to move around yet doesn’t want to miss things.

Seattle Theatre Group has many lateral accommodation options. According to Adriana Wright, STG’s Education Partnership Manager, through their partnership with Sensory Access, STG offers Sensory Guides after each opening night of all Broadway performances, and sensory areas are provided at all student and community matinees. STG also offers sensory-friendly shows where the house lights are kept dim and there’s a lower sound decibel output. While STG remains aware that accessibility for touring productions “is a continuous education point [where

it] can be trickier to pre-build accommodations for, we always find a way upon request.” Seattle theatres’ commitment to increasing accessibility is seminal to a larger movement that requires the entire arts community’s support. Everybody who participates in any part of theatre should be asking if each show is accessible. If larger companies see that accessibility is highly valued by the arts community, they will prioritize accessibility to avoid being antiquated.

Nelson also mentioned that all of Seattle Rep’s ushers are trained with sensory access, meaning they know where best to point someone in distress. All of these resources make a world of a difference for those who may not uphold theatre’s onerous etiquette standards and potentially benefit those who might just need to stretch their legs or have a moment alone.

Everybody deserves to feel welcome in the theatre—every single body. It is crucial to ensure all audience members have access to attending shows and feel it is a

safe space for them. The next step is encouraging people to move from the audience to the stage (or backstage). When people with disabilities feel comfortable enough to create theatre, the art is not only enriched but educated. There are many renowned performances that are known to use able-bodied actors to play roles meant for disabled bodies, *The Cripple of Inishmaan*, *Richard III*, *Miracle Worker*, *Wicked*, to name a few. This is referred to as “crip-face.” This pattern has continued when roles are written for the neurodivergent. This trend is harmful because it disregards any attempt to include people with disabilities in productions. It also gives the inevitable chance for them to be misrepresented.

Accessibility opens the gate for people to have their needs met, even when they feel reluctant to make the request. Additionally, a crucial part of accessible theatre is making audiences aware of the resources available to them during performances. This shows people that they will be entering a safe



space where their needs matter. Nelson said, "Society is exclusionary, why should theatre be too?" If there is the chance to make things even a little bit better for a lot of people, it is worth it. As Wright said, art "brings joy, it creates opportunity for dialogue, it opens up your creativity and imagination. Everyone deserves a piece of the magic." And everyone who has felt that magic agrees. This is why I have no doubt that theatre will only change for the better.

Elle Vonada is an artist aspiring to get a Journalism degree. The TeenTix Newsroom allows those two worlds to collide. Local theatre will continue to thrive with the assistance of Seattle's arts community and they're lucky to witness its journey.

This article was written on special assignment for Encore Stages through the TeenTix Press Corps, a teen arts journalism program sponsored by TeenTix, a youth empowerment and arts access nonprofit organization. Teentix.org.

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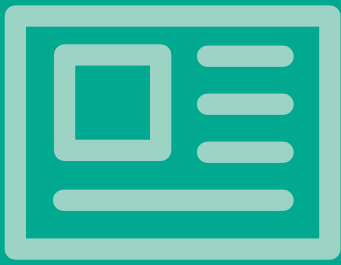
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The Word Around Town

Do you keep up to date on all the news and reviews for Seattle performances? Match the quote from a review to the correct title or artist of an upcoming show.



Angela Hewitt

James Katz

A
Matt Dusk

B
Angela Hewitt

C
Sense and Sensibility

D
Hairspray

E
Camille A. Brown

F
Every Brilliant Thing

1
"An overall sweet tale of two sisters coming of age, which is universal and spans the tests of time." —*Broadway World*

2
"[A] heart-wrenching, hilarious play...explored with unflinching honesty." —*The Guardian*

3
"...a vibrant performer—believable...She's a mistress of the melting gesture that's betrayed by a storm of little staccato ones."
—*The Village Voice*

4
"...swinging, bopping full of fun with a great message about inclusion for all..."
—*Broadway World*

5
"...[he] is waist deep in grandiose arrangements that are dripping with Sin City excess and turns the clock back some four decades with excellence." —*Jazz Times*

6
"One of those rare musicians who seem to get something into their heads and hearts and find it at their fingertips instantaneously."
—*The New York Times*

1) C—*Sense and Sensibility*; 2) F—*Every Brilliant Thing*; 3) E—Camille A. Brown; 4) D—*Hairspray*; 5) A—Matt Dusk; 6) B—Angela Hewitt

 A Contemporary Theatre

presents



By Duncan Macmillan
with Jonny Donahoe

Directed by John Langs
March 17 – April 2, 2023

CAST

Ian Bell*

UNDERSTUDY

Imogen Love*

CREATIVE TEAM

John Langs – Director
Parmida Ziaei – Scenic Design
Danielle Nieves – Costume Design
Lily McLeod – Lighting Design
Maggie L. Rogers – Sound Design

STAGE MANAGEMENT

Jeffrey K. Hanson* – Stage Manager
Max Zamorano – Production Assistant
Em Wittress - Stage Management Intern

Theatre and Season Partners



Nesholm Family
Foundation

The John Graham
Foundation

Katharyn Alvord
Gerlich

Running Time: This performance runs approximately 75 minutes with no intermission.

Every Brilliant Thing is presented by special arrangement with Dramatists Play Service, Inc., New York

Audio Description is offered on Saturday, April 1 at 2 pm. ASL interpreted performance will be Sunday, April 2 at 2 pm.

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

Photography, video, or audio recording of this performance by any means whatsoever are strictly prohibited. Audience members are cordially reminded to silence all electronic devices. Please do not walk on the stage before, during, or after the show.



A Contemporary Theatre

EVERY BRILLIANT THING

**By Duncan Macmillan
with Jonny Donahoe**

Directed by John Langs

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PATRON INFORMATION

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 and Drink

Concessions are available in the lobby. Concessions sales are by credit card only. No outside food or drink is allowed.

Lost and Found

Please contact the Box Office at boxoffice@acttheatre.org or call 206.292.7676 between noon and 5 pm, Tuesday–Friday.

Group Sales

Groups of 10 or more can save on most productions. Please email groups@acttheatre.org or call the Box Office Tuesday-Friday between noon and 5 pm.

COVID Safety Policy

Masks are strongly encouraged as part of your ACT audience experience. If you would like a mask, we are happy to provide one for you. Please call the Box Office at 206.292.7676 if you have any questions about our safety measures.

ACT's COVID-19 safety policies will continue to be reviewed and updated based on the advice of local health authorities, federal government guidance, and evolving circumstances.

Accessibility

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf and hard of hearing. This system is offered at all performances in our Mainstage theatres. ACT is also equipped with the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets and also provides sound for our Audio Description performances. All devices can be reserved at the time of ticket purchase and/or requested upon arrival to the theatre (ask staff for assistance).

Large Print Programs are available and can be picked up near the doors to the theatre.

American Sign Language (ASL) interpretation is offered at the following performances:

Every Brilliant Thing, Sunday, April 2 at 2 pm

Wolf Play, Sunday, May 21 at 2 pm

Audio Description is offered at the following performances:

Every Brilliant Thing, Saturday, April 1 at 2 pm

Wolf Play, Saturday, May 20 at 2 pm

ACT has a house wheelchair available if you need assistance getting to your seat. Wheelchair seating, flip arm, and armless seating is available in all our theatres.

Address and Website

ACT - A Contemporary Theatre
700 Union Street, Seattle, WA 98101
Phone: 206.292.7676
www.acttheatre.org



Photo: Truman Buffett

A Letter from Artistic Director **JOHN LANGS**

The only way out is through.

I was raised in a household of unflappable optimists who only looked on the bright side of just about everything... constantly. Our family joke was that if you were to one day come running into the house with a severed limb, you would be told to “look on the bright side... you have three more. Buck up – there are worse things.” Even when seriously challenging, possibly clinical depression reared its head in our household, my family didn’t have a language for it. “Your father is very sad, and he is going to talk to someone about it.” This was the outcome of the one and only Langs family meeting that was called in the wake of traumatic events.

On the other end of the spectrum, there is an inclination in this culture to fetishize depression and suicide as this rare, exotic phenomenon. Something that happens when the tenderness and vulnerability of genius can’t find a way to exist in this cold world. Marilyn Monroe, Donny Hathaway, Kurt Cobain, Robin Williams etc.

Somewhere between these extremes, the beautiful play that you are about to see finds its footing. With candor and compassion, Macmillan and Donahoe have crafted a play that feels like a real gift, particularly at this moment.

In the words of playwright Reginald André Jackson, “We have been through it, y’all.” The collateral emotion building up over the last few years has left many of us searching. Daylighting struggles that are part of the universal human condition with grace and humor was at the heart of our impulse to bring this show to life.

Every Brilliant Thing is a show that, like our world, needs community, generosity, and a spirit of daring adventure to achieve its aim. Welcome to a world of your own making. However you choose to engage, know that this moment of theatre will only happen once, and it is made for you. When you leave, it’s our dearest hope that you will find your perspective challenged, your heart lighter, and the awareness of all the brilliant things in your life brought into sharper focus. If you would like to learn more about mental health resources, we have included a list of organizations on page 24 of this program. Thanks so much for joining us.

John Langs

“Welcome to a world of your own making. However you choose to engage, know that this moment of theatre will only happen once, and it is made for you.”

Every Brilliant Need

By Andrew Lee Creech

Plays don't materialize out of thin air, they're called upon by the people. There's a zeitgeist, shaped by political unrest, a stifled collective voice aching to be heard, a long avoided truth, a need to release—something to which the theatremaker responds. The people then become the listeners and receivers when they sit in the audience. So, if theatre's of and for the listener...what is it that the listener's soul craves in 2023?

I began with a question: What role does theatre play in our lives in this current moment? In a time of stolen human rights, inflation, ongoing battles with COVID, continued police violence on Black bodies, mass shootings that take the lives of children, teachers, Queer and Trans folks...what do we need from the theatrical experience as a whole, and what do our hearts need from the stories being told today?

After some reflection and posing the question to my various communities, a list was born. What follows are my personal musings on a few selections from this list (shout out to those who contributed offerings, thank you for sharing your heart):

#1 Truth—We've lived through the worst part of a pandemic, we can handle the truth. The world is filled with real problems, real traumas, and real work to be done. Don't sugarcoat. We need to see it. We need to hear it. And we need to take action.

#2 Belly laughs—When's the last time you truly laughed deeply and fully? Guffawed from the root of every follicle? Give us laughter that's unencumbered and feels good in our bones. Give us farce. Laughter that doesn't have to mask pain. Give us joy. Laughs that humanize not dehumanize. Give us laughter that soothes our stinging burns. Give us laughter that's truly free.

#4 Masks—Some of us still *need* them. All of us want to feel safe.

#6 Diversity—Give us stories by playwrights we've never heard of, actors we've never seen. Give us fat romantic leads. Give us Queer stories. Give us Black women. Give us Black love. Give us Black people dealing with conflicts other than racism. Give us stories featuring people with disabilities—and hire actual people with disabilities. The people for whom just living is a revolutionary act, put us on stage and give us a voice.

#7 Community—We need the theatre that doesn't "other." That builds solidarity and true care for one another. Theatre that brings people together for community meals, talk backs, artist markets, donation drives...We need theatre that becomes *more* than a performance.

#8 Bigger seats—No, 'cause let's talk about it.

#9 Wine—Nothing grounds one quite like a taste of the familiar. Settling into your seat, handing your glass to your partner while you debate whether your jacket should go over the chair back or blanket your lap. The tingle of that first sip of cab, unlocking a well of excitement as the pre-show speech cues the dimming lights. Oh, to have a sip of the things we miss.

#12 Release—Let us unclench our jaws. Let us cry as catharsis washes over us like a Spring shower. Let us yell. Let us mourn and grieve. Let us feel broken and sad, and know that that's okay. Let us let go in order to move forward.

#15 Softness—It is tiring to be strong all the time. Let us see ourselves be soft and tender. Hold space and lend us support while we rest our weary hearts.

#17 Escape—Whisk us back to child-like wonder. For just a few hours, remind us of a time when things were maybe a little less complicated. Wow us with magic. Inspire us with spectacle. Give us a show that we will never forget.

“Wow us with magic. Inspire us with spectacle. Give us a show that we will never forget.”

#20 Hope—Life isn’t wrapped up in a perfect little bow. It can be messy, uncertain, and sad. But don’t make us leave the theatre feeling helpless. Give us hope, courage, resilience, healing. Let us gaze into a mirror that doesn’t just reflect back at us the world as is, but a glimmer of optimism in what it *could* be.

Some of these go hand-in-hand, some may contradict. Such is life—One giant, matted ball of contradictions. Let’s get to untangling.

What do you need from the theatre in 2023? Scan the QR code to add your voice to the list!



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From this time of reflection ACT is emerging with a renewed commitment to our mission, values, and culture. We are publishing them here to invite conversation and hold ourselves accountable.

OUR MISSION

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

OUR VISION

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

LAND ACKNOWLEDGMENT

ACT Theatre acknowledges that the land on which this theatre stands is part of the ancestral homelands of the **Muckleshoot, Suquamish, Duwamish, Snoqualmie, and Tulalip** peoples along the waterways of the **Salish Sea**. We honor the **29 federally recognized sovereign nations** within the state of Washington as well as **the many other unrecognized peoples in this area**.

As we gather and strive to share stories of our world with joy and clarity, **we honor with gratitude the original stewards and storytellers of these lands—past, present, and future**. We value the immense contributions, sacrifices and **resilience of Indigenous People** here, and fully **acknowledge** the profound multi-generational impact that colonization has had on Native people everywhere, including ongoing disparities, racism, and political and social **INVISIBILITY**. **To heal, we need truth and understanding that everyone actively participates in, together.**

This land acknowledgment is one small act in recognizing the importance of continuing to care for the land and acknowledge our important relationship with the original people of this place we call home who are still here. **We are all in relationship to each other.**

WE BELIEVE

ACT STATEMENT OF VALUES AND COMMITMENTS

ACT believes in the power of theatre to change lives. For too long, the lives of our institution has focused on have been predominantly white and able-bodied. We acknowledge that ACT has worked inside biased systems that have continued to center only a small group of our global community. We want our art to be joyful and our work to have a spirit of adventure, so we commit to building thoughtful guardrails to bolster an environment where we can all be brave and buoyant together.

Developed by the ACT Core Company, this statement of values and commitments was created to ensure the well-being of artists, collaborators, board members, and staff to engage in the spirit of an ever-improving process.

OUR VALUES

We are people-led and art-centered.

We believe in creating a safe space in which to do dangerous work.

We depend on each other for clear, honest, and responsible communication.

We believe that the building of excellent art is risky and joyful, and takes time.

We strive to ensure that artistic trust is baked into the way we work.



See a PDF of our "We Believe" document



A Letter from Managing Director **ANITA SHAH**

By being here today you are taking a stand. You thought you were just coming to see a play? Not at all. By being here today you affirm that the Arts are vital to our individual and collective well-being, that the Arts are vital to our city's communal health.

As the voice of contemporary theatre in the Pacific Northwest, ACT's programming adds to and reflects the civic conversation. Our ability to speak to the moment, even in humanity's darkest hours, is an integral part of community health and wellness. When we reflect and share together, we grow and overcome together. When we celebrate and laugh together, we rejoice and heal. By providing opportunities for civic discourse and to be present with others, we combat significant social challenges such as depression and isolation. We learn that we are seen and heard and that we can offer that gift for others as well.

You will be proud to know that when you support ACT, you are supporting an organization that employs over 250 people and does business with over 400 (mostly local) vendors. We have collective bargaining agreements with 5 unions. ACT is a pillar in Seattle's arts scene, in part for our unique commitment to the development of, and partnership with, local artists, playwrights, actors, designers, and technicians. Our education program supports both students and educators with opportunities to see plays as well participate in teen youth theatre arts programs. As both an employer and a small business, ACT is a force multiplier in the economic health of Seattle. Your support for ACT in turn, supports so many.

By being here today you have answered the call to support ACT, to support the arts across our city, and to lift up our city's vibrant downtown. We thank you for being here.

And you thought it was just a trip to the theatre.

In gratitude,
Anita Shah

“Our ability to speak to the moment, even in humanity's darkest hours, is an integral part of community health and wellness. When we reflect and share together, we grow and overcome together.”

Wolf Play

by Hansol Jung

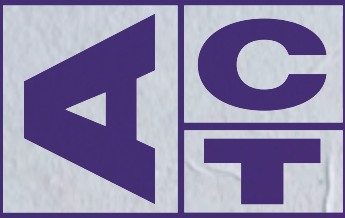
directed by
Rosa Joshi



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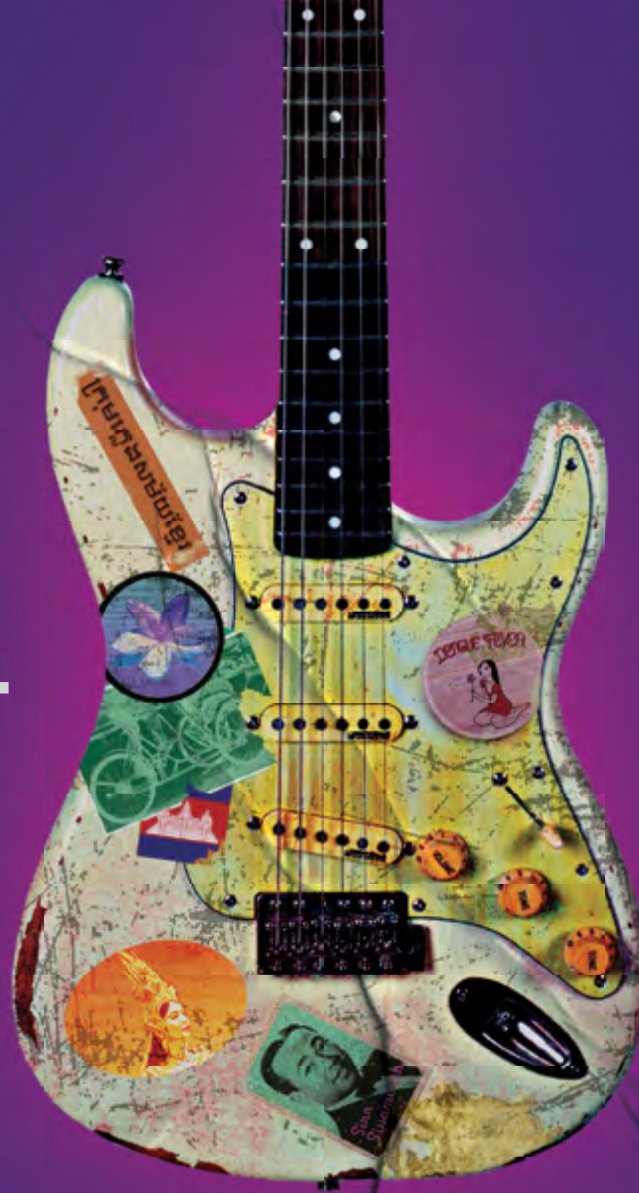


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SEPTEMBER 29 -
NOVEMBER 5



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directed by **Chay Yew**

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Visit our website or scan the QR code to make your donation today.



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Planned and estate gifts power the future of contemporary theatre at ACT! **Contact us at development@acttheatre.org** to let us know if you have included ACT in your estate plans or if you would like to learn more about making bold new works a part of your legacy.

ORIES ARE TOLD



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Over the last 15 months, over 1,200 households made donations to support bold new works, local artists, robust education programs, and daily operations at ACT.

As the leading voice for contemporary theatre in the Pacific Northwest, ACT is deeply grateful for the support of our donors who power audacious theatre and bring our community closer together around inquisitive, heartfelt, and adventurous productions.

To review a full list of ACT's donors, please scan the QR code or visit our website.



INSTITUTIONAL PARTNERS

Did you know that many companies match their employees' charitable giving? We are honored to partner with dozens of employers who match hundreds of donations to ACT. Since March 2020, over 10% of corporate support has come from employee matches! We're grateful to our donors and partners at Adobe, Bill & Melinda Gates Foundation, The Boeing Company, Coca Cola, Google, Microsoft, Nordstrom, Patagonia, and elsewhere.

Check with your HR manager or supervisor to see whether your employer matches and watch your impact grow!

Scan the QR code for a full list of our current institutional supporters and for more information.



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Artistic Director

Anita Shah
Managing Director

ARTISTIC

Shana Bestock
Artistic Associate, Education

Margaret Layne
Casting

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Joceline Hitchcox-Lain
Development Assistant

Katie McKenna
Development Officer for Institutional Partners

Jill Robinson
Director of Development

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Design and Communications Manager

Amanda Cantlin
Interim Director of Marketing

Paige Lee
Digital Media Manager

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Publicist

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Staff Accountant

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Monica Axelson
Dano Beal
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Marlene Lahaise
Lynn Lambie
Alfreda Lanier
Mel Longley
Kwan Lui

Sarah Metzler
Tracie Nettles
Maryann Palmer
Louis Paquette
Markus Rook
Sharen Spencer
Summer Stack
Katy Swensen
Carole Sykes
Haleigh Wanchena
Claudia Webb
Patron Services Staff

PRODUCTION

Lisa Bello
Head Scenic Painter

Zachary Burns
Head Audio Technician

Nick Farwell
Stage Operations Supervisor

Melissa Gomez
Head Crafts / First Hand / Swing Dresser

Justine Halsey-Martin
Lead Props Artisan

Cal Hostetler
Lead Scenic Carpenter

Ada Karamanyan
Production Office Manager

Eric Koch
Technical Director

Kaitlyn Lawrenz
Swing Technician

Sally Mellis
Head Dresser

Alyssa Montgomery
Senior Director of Production

Nick Murel
Associate Technical Director

James Nichols
Head Stage Carpenter

A G Quinn
Lead Scenic Carpenter

Jeff Scott
Scenic Charge Artist

Valerie Snyder
Head Draper

Logan Thomas
Head Electrician

Jason Tribby
Head Scenic Carpenter

Christine Tschirgi
Costume Shop Manager

Will Widick
Properties Shop Manager

Cedric Wright
Head Props Artisan

FACILITY OPERATIONS

Dave Parmley
Engineer

Charlie Warden
Director of Facility Operations

PEOPLE & CULTURE

Margaret Grace Henning, 501 Commons
HR Consultant

ADDITIONAL PRODUCTION STAFF FOR EVERY BRILLIANT THING

Mel Williams
Assistant Lighting Designer

CAST



Ian Bell*

Ian Bell has previously performed at ACT in *Trip to Bountiful*, *The Pillowman*, *Black Coffee*,

and several productions of *A Christmas Carol* playing a variety of roles including Fezziwig, Cratchit, and in 2018, Scrooge. Ian created and hosted the series *Seattle Confidential*, which shared anonymously penned essays and monologues about the life experiences that unite us. Ian is the director and producer of the *Brown Derby Series*, (soon to resume) presenting satirical staged readings of pop-culture screenplays with a counter-culture sensibility. Ian directed *Hedwig and the Angry Inch* starring Jinkx Monsoon at the Moore Theatre in 2013. His decades long career in Seattle theatre includes several shows at Seattle Repertory Theatre, Empty Space Theatre, Re-bar, Strawberry Theatre Workshop, Annex Theatre, and AHA! Theatre. Ian is a graduate of Bennington College.



Imogen Love*

Understudy

Imogen Love was last seen at ACT in *These Streets*. Her first

appearance in Seattle was in 1991, at the Pioneer Square Theater, in Red Farm's *Willy Wonka and the Chocolate Factory*. Since then she's worked at Annex Theatre, 14/48 Projects, Empty Space Theatre, Mount Baker Theatre, Strawberry Theatre Workshop, Seattle Shakespeare Company, Seattle Repertory Theatre, Book-It Repertory Theatre, ACT, and many more. She was seen perhaps most frequently at Re-bar, where she proudly did some of her best and "worst" work. Often with Ian Bell, in fact. Directing credits include *Hedwig and the Angry Inch* and *What You Sing Might Save You* (Re-bar, 2004 and 2006). Film and TV credits include: Karl Krogstad's *Temple On A Stick*, Synthia Learned's *Chicks With Dicks*, Stephen Gyllenhaal's *Grassroots*, and NBC's *Grimm*. She is thrilled to be part of this production—for so many brilliant reasons.

CREATIVE

Jeffrey K. Hanson*

Stage Manager

Jeffrey K. Hanson has been a proud member of the Seattle theatre community and Actors' Equity for over 33 years. He has worked extensively as a production stage manager at ACT and The 5th Avenue. He is thrilled to return to ACT (where he has stage managed over 120 productions) for the first time since pre-pandemic days! Other Seattle credits include shows at Seattle Rep, Seattle Children's Theatre, Intiman and the Bathhouse Theatre. Regional credits include shows during 2 seasons each at Arizona Theatre Company and New Mexico Rep.

John Langs (he/him)

Director

John Langs has served as Artistic Director since 2016. He joined ACT in 2013 as Associate Artistic Director. Langs' 16-year freelance career afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons, Ensemble Studio Theater, Milwaukee Repertory Theater, Lookingglass Theatre Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. Langs received his directing degree from the University of North Carolina School of the Arts. Some of his favorite directing credits include *The Shaggs Philosophy of the World* (Los Angeles Drama Critic Circle Award for Best Original Musical), and *Brothers Karamazov* (seven LADCC Awards including Best Production of the year and Best Direction) and directing Kurt Beattie in *King Lear*. Langs received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. As a dedicated fan of original work, Langs has shepherded over a dozen projects to their premiere production.

Duncan Macmillan

Playwright

Plays include: *People, Places, and Things* (2015–2017, National Theatre/Wyndham's Theatre, West End); 1984, adapted from George Orwell (2013–2017, Headlong/ Nottingham Playhouse Theatre Company, West End, Broadway, international tours, co-adapted/co-directed with Rob Icke); *Every Brilliant Thing* (2013–2017, Paines Plough/Pentabus Theatre, Edinburgh Festival, UK and international tours, HBO); *City of Glass*, adapted from Paul Auster (2017, 59 Productions, HOME, and Lyric Hammersmith); *2071*, co-written with Chris Rapley (2014-2015, The Royal Court/ Hamburg Schauspielhaus); *The Forbidden Zone* (2014–2016, Salzburg Festival and Schaubühne Berlin); *Wunschloses Unglück*, adapted from Peter Handke (2014, Burgtheater Vienna); *Reise Durch Die Nacht*, adapted from Friederike Mayröcker (2012–2014, Schauspiel Köln, Festival d'Avignon, Theatertreffen); *Lungs* (2011–2016, Paines Plough and Sheffield Theatres/Studio Theatre, Washington, DC); and *Monster* (2006, Royal Exchange Theatre).

Lily McLeod

Lighting Designer

Lily is a Seattle-based Lighting Designer/ Associate with a B.A. in Theatre from Seattle University. Her designs have been seen onstage at Youth Theatre Northwest, Strawberry Theatre Workshop, Theatre 9/12, and ACT Lab (*Measure for Measure* and *Guards at the Taj*). Though her background is primarily in theatre, in recent years she has assisted on a few film projects, including *The Jinkx & DeLa Holiday Special*, *Potato Dreams of America*, and Seattle Rep's *Winter's Tale*. As an assistant/associate she has worked at venues all around Seattle, including over 20 productions here at ACT. She is a former Seattle Rep intern and is now on staff as their Lighting Associate.

Danielle Nieves (she/her)

Costume Designer

Danielle is honored to be making her ACT debut. Her work has been seen at The Old Globe, The 5th Avenue Theatre, Seattle Repertory Theatre, Dallas Theater Center, South Coast Repertory, Goodman Theatre, Village Theatre, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway credits: *Pity in History*, *No End of Blame*, *Gertrude The Cry*, and *Lovesong of the Electric Bear* for the Potomac Theater Project NYC at the Atlantic Stage 2 in NYC. Danielle holds an M.F.A. in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. daniellenieves.com

Parmida Ziaei (she/her)

Scenic Designer

Parmida Ziaei is an Iranian multidisciplinary artist and designer based in Seattle. Parmida has been working in the themed entertainment design industry, and has also been a scenic and production designer with many Seattle theaters including Village Theatre, Seattle Shakespeare Company, ArtsWest, Taproot Theatre, Sound Theatre Company and Seattle Public Theater, among others. She is the co-founder of Seda Iranian Theatre Ensemble and the resident set designer with Macha Theatre Works. When not designing, Parmida performs, teaches, and choreographs contemporary movement and Persian dances. parmidaziaei.com

Maggie L. Rogers (she/her)

Sound Designer

Maggie L. Rogers is a director, dramaturg, and sound designer who proudly hails from Louisville, KY. She is the Artistic Producer of Washington Ensemble Theatre and Cherdonna Shinatra's co-collaborator and dramaturg. Previously at ACT she dramaturged *Romeo + Juliet*. She was nominated for a Gregory Award in Best Sound Design for *Feathers and Teeth* at WET. www.rogersmaggie.com

Max Zamorano (he/him)

Production Assistant

Max is ecstatic to be expanding his artistic footprint in Seattle, and excited to be making his debut at ACT! He is a recent Arizona State University graduate, where he earned his degree in theatrical production and design with a concentration in stage management. Recent credits include: *Mr. Dickens and His Carol*, *Metamorphoses* (Seattle Rep), *The Tempest*, *Just Deserts* (Santa Cruz Shakespeare), *#ENOUGH: Plays to End Gun Violence* (Binary Theatre Company), *HEDDATRON*, *Healing Wars*, and *La Comedia of Errors* (Arizona State University).

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.

Intimacy Direction provided by PNW Theatrical pnwtheatricalintimacy.com.

G**A****L****A**

C**T**

Join us for an evening of fun and fundraising!

**FRIDAY,
APRIL 28, 2023**

**ACT Theatre
Bullitt Cabaret
7:00 – 9:30 pm**

Featuring a dynamic performance by acclaimed spoken word artist, Jamaar Smiley of The Smiley Experience. You won't want to miss this powerful piece created for ACT's 2023 Gala!

Martha Enson will host this memorable evening celebrating and supporting ACT - the voice of contemporary theatre in the Pacific Northwest.

Mingle with ACT supporters in the refreshed Bullitt Cabaret, while enjoying a cocktail supper buffet by award-winning Kaspars, featuring ingredients from local farmers and small businesses.



We can't wait to FUNdraise with you!

Mental Health Resources



An estimated 21 million Americans, representing 8.5% of the country's population, were diagnosed with or receiving treatment for depression in the past year.* For those living with mental illness or supporting loved ones, we offer the following resources for education, crisis response, and support.

Crisis Support



Washington Recovery Help Line: warecoveryhelpline.org or 866.789.1511

An anonymous, confidential 24-hour help line for Washington State residents experiencing substance use disorder, problem gambling, and/or a mental health challenge. Professionally-trained staff provide emotional support and can connect callers with local treatment resources or community services.

Lines For Life: linesforlife.org/get-help-now or call/text 988

Lines for Life's mental health crisis services connect you to the right care, right now, 24/7. Specific services available for those ages 55+ and youth, service members, and those experiencing racism. The 988 Suicide & Crisis Lifeline connects callers to trained crisis counselors in their area who can offer support and resources.

King County Regional Crisis Line: crisisconnections.org or 866.427.4747

The 24-Hour Crisis Line provides immediate help to individuals, families, and friends of people in emotional crisis. We are a primary source for linking residents to emergency mental health services in King, Pierce, Clark, Skamania, Klickitat, Grant, Okanogan, Chelan, and Douglas Counties.

211 Community Help Line: call/text 211

2-1-1 is a free confidential community service and your one-stop connection to the local services you need, from utility assistance, food, housing, health, childcare, after school programs, elder care, crisis intervention and much more.

Samaritans: call 166 123 or visit samaritans.org

Every life lost to suicide is a tragedy, and Samaritans' vision is that fewer people die by suicide. We give people ways to cope and the skills to be there for others. And we encourage, promote and celebrate those moments of connection between people that can save lives.

Research and Advocacy



National Alliance on Mental Illness, Washington: namiwa.org

NAMI Washington is the State office of the nation's largest grassroots mental health organization dedicated to working with local affiliates in communities around the state to improve the quality of life for all those affected by mental health conditions.

The Trevor Project: thetrevorproject.org

The Trevor Project's mission is to end suicide among LGBTQ young people through crisis services, peer networks, research support, and public education and advocacy.

American Foundation for Suicide Prevention: afsp.org

AFSP is a voluntary health organization that gives those affected by suicide a nationwide community empowered by research, education and advocacy to take action against this leading cause of death.

Seattle YMCA Counseling Services: seattleyymca.org/social-impact-center/counseling-services

Counseling is for everybody. From ages 6 to 106+, our licensed therapists offer strength-based, trauma-informed approaches to help you understand yourself and gain skills to manage life's challenges.

**data from the National Institute of Mental Health*





Building a Stronger Community Through the Arts

by CALANDRA CHILDERS

We are in a pivotal moment. We are emerging from three years of pandemic-related impacts, many of the major employers of the region have announced layoffs, and everybody is feeling the impact of inflation on their wallets. At the same time, art persists. »

Audiences are returning to theatres and gallery spaces, artists continue to explore topical themes and challenging narratives, and the cultural sector works to understand what it looks like to move our craft forward in 2023. More than ever before, ArtsFund believes that art and cultural practice must play a major role in how our cities and communities recover. The arts are a tool for building a better quality of life and a strong arts sector is a sign of a healthy community. As we strategize around how to shape healthy communities, support young people, and neighborhood recovery, we believe that the arts can help frame these conversations in ways that center the most impacted individuals and boost overall outcomes.



At the core of ArtsFund’s mission is the belief that arts strengthen community. With this in mind, we are revisiting the findings of ArtsFund’s last Cultural Impact Study*, and the three focus areas of Youth Development and Education, Health and Wellness, and Neighborhood Vitality. For specific study citations, please visit the complete report at www.artsfund.org.

Youth Development and Education

Involvement in arts can improve academic and social outcomes for youth across socioeconomic status. Research shows that through arts education, youth learn critical thinking skills and build technical capacity to express themselves and engage with the world around them. Students with arts backgrounds are also more likely to access economic mobility via employment in high-demand creative class fields. This suggests that to cultivate a creative workforce and supply a knowledge economy, business leaders and elected officials should support and promote arts education and access to the arts, especially in the K-12 years.

Additionally, arts education may play a key role in the development of local talent and a 21st century workforce. Arts education can help supply local talent to fill the workforce pipeline and serves as a “field-leveling” intervention. While research suggests all students benefit from arts education,

studies show that its effect on academic achievement is strongest for lowest-income students. Integrating art especially benefits low-income students, demonstrating out-size gains in English and math scores, behavioral challenges, college attendance, voting, and volunteering in their community. For example, 43% of eighth graders of low socio-economic status and low arts engagement plan to earn a bachelor’s degree. This number is thirty points higher (73%) for students with similar backgrounds who also have arts engagement. This evidence suggests art is a useful tool to advance equity goals.

Health and Wellness

Studies show that the arts impact health and wellness, particularly in aging adults and people diagnosed with Alzheimer’s or other disorders that cause dementia and recovering patients. The presence of arts and opportunities for arts engagement also contribute to community-level health and wellness.

In both primary care and behavioral health, music and art therapy are widely recognized strategies to reduce stress and anxiety, as well as cope with symptoms of disease. Nationwide, 45% of medical institutions offer some sort of arts program. Of those 80% stated a main reason for having arts in healthcare is to benefit patient recovery, and locally, many hospitals and health providers integrate arts into their resources. In King County, more than 600 patients participate in the Swedish Cancer Institute Art

Therapy program every year, with many more patients requesting access to the program. Kaiser Permanente Washington collaborates with Seattle Children’s Theatre to promote community health through plays and workshops that address health topics from HIV to healthy eating to bullying.

Medical schools and hospitals, including Virginia Mason Medical Center, integrate art in curricula and partner with local museums like Seattle Art Museum to help physicians build skills in empathy and observation.

Older adults with high and sustained levels of involvement with participatory art forms like music and dance experience positive cognitive and quality of life outcomes including self-motivation, mental stimulation, and productivity, along with the intrinsic pleasure of participation. In addition, older adults involved in the arts have fewer visits to the doctor, require less medication, and experience less depression than older adults not involved in participatory arts programming.

Neighborhood Vitality

The presence of arts in a community is linked to increased neighborhood livability, community identity, and social wellbeing. Research ties the benefits of arts and cultural participation to a sense of pride and community ownership. While many aspects of wellbeing are linked most closely to economic status and racial identity, in neighborhoods with limited economic

resources, engagement with arts and culture can create social capital (the value and resources inherent in social relationships and networks) that exerts a strong, positive effect on wellbeing.

This evidence suggests arts and cultural assets can play an important role in equitable outcomes. There are many examples of “creative placemaking,”—the process by which arts-based interventions animate under-used, vacant, or utilitarian parts of neighborhoods, increasing the appeal of a place and catalyzing community revitalization and economic development. It is worth noting that in some cases, creative placemaking can have unintended consequences such as gentrification, when the growing appeal of a place increases rents and costs for housing and small businesses.

In addition to creating new places, art may be utilized for “place-keeping” or the ongoing upkeep of existing cultures or

populations within a geographic boundary. Artistic and cultural resources, such as public art, can increase the appeal of existing public spaces and support place-keeping. In addition to the maintenance of the physical environment, arts can foster community partnerships, and connections between residents. Place-keeping can be especially valuable in neighborhoods that have been historically underinvested in, thereby addressing historic and structural inequities.

People intrinsically value the arts in their lives—arts entertain, inspire, inform, and provoke us. If Washington is to meet our most pressing challenges, we will need to find a way to leverage and expand the powerful impacts of the arts so more people and communities can benefit. Arts are not the only strategy to affect positive social outcomes, but they are a viable and proven—yet often underutilized and unacknowledged—strategy.

What can you do?

Research demonstrates that the arts are a powerful partner for positively influencing the social determinants of health and well-being at both the individual and community level. And the time is ripe for cross-disciplinary approaches to addressing some of our most pressing challenges. In order to continue to support a strong quality of life for Washingtonians, the state’s arts organizations need all of us.

How can you be part of this movement? You are doing it right now. By showing up for arts programming and bringing your friends and family to experience what our artists and cultural organizations are offering, you are investing in their ability to continue to offer these benefits and strengthen our community fabric.

Invest in arts organizations that matter to you through direct funding. In addition to direct funding, investments can be in the form of time, space, professional services, board leadership, and marketing support.

The arts have always been a reflection of the world around us. We rely on the arts to tell stories that unlock unfamiliar narratives to help us understand one another; to bring people together in shared experiences for a sense of belonging; and to act as a healer and agent of joy. Join us in supporting the creative workers, artists and cultural organizations that help support a healthy and vibrant Washington state.

Calandra Childers is the Vice President of Strategic Initiatives & Communications at ArtsFund.

encore+

A new way to explore the show.

You'll find Encore+ digital programs at these performing arts organizations:

Greater Seattle Area

A Contemporary Theatre
Book-It Repertory Theatre
Intiman Theatre
Meany Center for the Performing Arts
Seattle Children's Theatre
Seattle Chorus
Seattle Opera
Seattle Rep
Seattle Shakespeare Company
Seattle Theatre Group
Taproot Theatre Company
Village Theatre

San Francisco Bay Area

American Conservatory Theater
Cal Shakes
San Francisco Gay Men's Chorus
San Francisco Opera
San Francisco Symphony





Camille A Brown Dancers will perform *BLACK GIRL: Linguistic Play* on March 16–18 at Meany Center.

Upcoming Events

Explore a full-season performing arts calendar at encorespotlight.com.

Color Trip: Yoshida Hodaka's Modern Prints

Asian Art Museum
NOW THROUGH MAY 1

Be Water, My Friend: The Teachings of Bruce Lee

Wing Luke Museum
NOW THROUGH JULY

Fun Home

Ballyhoo Theatre/The Black Box at Edmonds College
MARCH 3–19

Between Two Knees

Seattle Rep
MARCH 3–26

Ikat: A World of Compelling Cloth

Seattle Art Museum
MARCH 9–MAY 29

Henry IV

Seattle Shakespeare Company
MARCH 14–APRIL 9

Spectrum Stories

ArtsWest
MARCH 15–APRIL 9

Matt Dusk Sings Sinatra

Kirkland Performance Center
MARCH 16

Camille A. Brown and Dancers

Meany Center for the Performing Arts
MARCH 16–18

Samara Joy

Town Hall Seattle/Earshot Jazz
MARCH 17

Gene Kelly: A Life in Music

Seattle Symphony
MARCH 17–19

Every Brilliant Thing

ACT Theatre
MARCH 17–APRIL 2

Sense and Sensibility

Village Theatre—Everett
MARCH 17–APRIL 9

The Spitfire Grill

Edmonds Driftwood Players
MARCH 17–APRIL 9

Choral Tradition: Masterful Mozart

Seattle Metropolitan Chamber Orchestra
MARCH 18–19

Watch From Home

Who says you need to leave your house to enjoy performing arts? You can watch these performances from the comfort of your couch.

Meet Me at Dawn

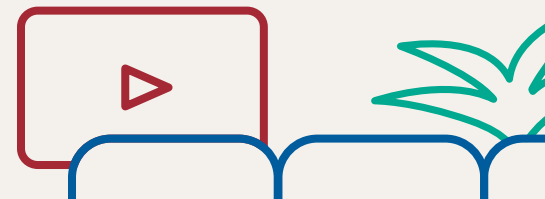
Radial Theater Project
LIVESTREAMED ON MARCH 24–APRIL 8 AT RADIALTHEATER.ORG

Boundless

Pacific Northwest Ballet
STREAMING MARCH 30–APRIL 3 AT PNB.ORG

Ari Shapiro with Dan Savage

Town Hall Seattle
LIVESTREAMING ON APRIL 3 AT TOWNHALLSEATTLE.ORG



Accessible Performances

Here are a few of the accessible performances coming up in Seattle.

Between Two Knees

Seattle Rep

ASL INTERPRETED & AUDIO DESCRIBED ON MARCH 25

Paige in Full

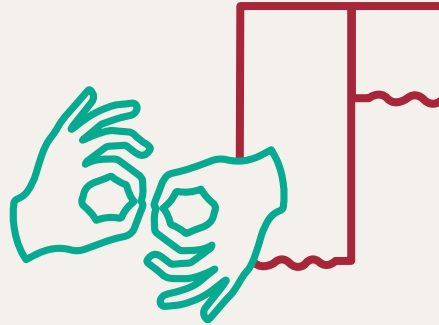
Seattle Children's Theatre

SENSORY FRIENDLY ON APRIL 2

Hairspray

Broadway at The Paramount

OPEN CAPTIONED ON APRIL 9



Xian Zhang will conduct *Carmina Burana* at Seattle Symphony on March 30–April 2.

Intonations: Songs From the Violins of Hope

Music of Remembrance

MARCH 19

Angela Hewitt

Meany Center for the Performing Arts

MARCH 22

As It Is in Heaven

Taproot Theatre Company

MARCH 22–APRIL 22

Paige in Full

Seattle Children's Theatre

MARCH 22–APRIL 2

Three Continents Cello Concerto

Seattle Symphony

MARCH 23–25

Havana Hop

Seattle Children's Theatre

MARCH 23–APRIL 2

Strings for Peace

Meany Center for the Performing Arts

MARCH 24

The Living Horn

Seattle Symphony

MARCH 24

Meet Me at Dawn

Radial Theater Project

MARCH 24–APRIL 8

How to Break

Village Theatre—Issaquah

MARCH 29–APRIL 30

Carmina Burana

Seattle Symphony

MARCH 30–APRIL 2

Hairspray

Broadway at The Paramount

APRIL 4–9

The Wonderful Wizard of Oz

Seattle Children's Theatre

APRIL 4–MAY 14

Songs in the Key of Life: Tribute to Stevie Wonder

Kirkland Performance Center

APRIL 6

The Music of Couture

Town Hall Seattle/Seattle Metropolitan Chamber Orchestra

APRIL 7

Dover Quartet

Meany Center for the Performing Arts

APRIL 11

Fatoumata Diawara

Meany Center for the Performing Arts

APRIL 15

The Niceties

Intiman Theatre

APRIL 18–29

Step Afrika!

APRIL 20–22

Meany Center for the Performing Arts

How I Learned What I Learned

APRIL 21–MAY 14

Seattle Rep

Twelfth Night

APRIL 25–MAY 21

Seattle Shakespeare Company

Intermission Brain Transmission

Why stare at your phone for the hundredth time today when you could treat your brain to this scintillating trivia quiz? Better yet, send us your answer to the bonus question for a chance to win tickets to an upcoming performance.

1 The Seattle Symphony will present *Carmina Burana* March 30–April 2. The cantata opens with the movement “O Fortuna.” This piece has been in many films and advertisements, including a film’s trailer, in which it was played in its entirety. Which film is this?

- A *Indiana Jones and the Raiders of the Lost Ark*
- B *Dragonslayer*
- C *Excalibur*
- D *Clash of the Titans*

2 Seattle Rep will stage *Between Two Knees* March 3–26. This is the first play by sketch comedy troupe The 1491s. Which TV show is The 1491s best known for?

- A *Reservation Dogs*
- B *What We Do in the Shadows*
- C *Rutherford Falls*
- D *Mohawk Girls*

3 March 17–19 Seattle Symphony presents *Gene Kelly: A Life in Music*. In this special event, the Symphony will play musical arrangements from Kelly’s classic films while he dances on the big screen. For which film was Kelly nominated for an Academy Award for Best Actor?

- A *Singing in the Rain*
- B *An American in Paris*
- C *On the Town*
- D *Anchors Aweigh*

4 Shakespeare’s history *Henry IV* will play at Seattle Shakespeare March 14–April 9. At which battle does the climax of the play take place?

- A The Battle of Shrewsbury
- B The Battle of Bramham Moor
- C The Battle of Homildon Hill
- D The Battle of Agincourt

BONUS

What’s your favorite live performance that you’ve seen recently?

Post your answer on social media and tag @encorespotlight with a picture of your Encore program for a chance to win tickets to an upcoming performance!

1. (C) *Excalibur*
2. (A) *Reservation Dogs*
3. (D) *Anchors Aweigh*
4. (A) The Battle of Shrewsbury



THE WHATCOM MUSEUM PRESENTS

KATAZOME TODAY

Migrations of a Japanese Art

February 11 - June 11, 2023

Cheryl Lawrence; *Snowstorm* (diptych detail). Courtesy of the artist.

Support provided by a Tourism Promotion Grant from the City of Bellingham.

In *Katazome Today*, seven national and international artists present contemporary visions of a unique and historically significant Japanese textile-dyeing process.

Lightcatcher building | 250 Flora St. | Bellingham, WA | www.whatcommuseum.org



WHATCOM MUSEUM