

encore
STAGES

NOVEMBER 2017



A Contemporary Theatre

Nov 24–Dec 28



A
CHRISTMAS
CAROL

BY CHARLES DICKENS
ADAPTED BY GREGORY FALLS
DIRECTED BY EMILY PENICK

Dear Donor,

As a mother of a 2-year old son diagnosed with leukemia, there was such helplessness as I held him through years of blood draws and injections.

But thanks to Fred Hutchinson Cancer Research Center's groundbreaking development of bone marrow transplants, our son was cured.

It is the financial gifts of donors like you that made this possible.

Because of you, we saw our son launch himself into the world.

Sincerely,

Debbie Kwik
Seattle, WA.



FRED HUTCH
CURES START HERE®

**YOUR DONATIONS HELP CURE CANCER.
EVERY DOLLAR COUNTS.**

GIVE TODAY

FredHutch.org/Donate

encore STAGES

WINTER 2017

Contents

Dialogue

- 5 Erin Murray on the Kilroys list, making PNW theatre, and her new podcast, *That's WOW!*
- 9 Samie Spring Detzer on Washington Ensemble Theatre's season and living and working in Seattle

Intermission Brain Transmission

- 11 Test yourself with our trivia quiz!

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

Encore Stages features the following organizations:



December 2017
Volume 14, No. 3

encore
arts programs

Paul Heppner
Publisher

Sara Keats
Encore Stages Editor

Susan Peterson
Design & Production Director

Ana Alvira, Robin Kessler,
Shaun Swick, Stevie VanBronkhorst
Production Artists and Graphic Design

Mike Hathaway
Sales Director

Brianna Bright, Joey Chapman,
Ann Manning
Seattle Area Account Executives

Amelia Heppner, Marilyn Kallins, Terri Reed
San Francisco/Bay Area Account Executives

Carol Yip
Sales Coordinator

CityArts

Leah Baltus
Editor-in-Chief

Andy Fife
Publisher

Dan Paulus
Art Director

Gemma Wilson, Jonathan Zwickel
Senior Editors

Amanda Manitch
Visual Arts Editor

Barry Johnson
Associate Digital Editor

encore
media group

Paul Heppner
President

Mike Hathaway
Vice President

Genay Genereux
Accounting & Office Manager

Sara Keats
Marketing Manager

Ciara Caya
Customer Service Representative &
Administrative Assistant

Corporate Office
425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved. ©2017 Encore Media Group. Reproduction without written permission is prohibited.



A NEW MUSICAL

HOWL'S MOVING CASTLE

NOV 29 - DEC 30
CENTER THEATRE AT THE ARMORY

TIX: 206.216.0833 | BOOK-IT.ORG

Early Music Seattle

NORTHWEST BAROQUE
MASTERWORKS PROJECT
*Venetian Women: Vivaldi's
Gloria and Magnificat*

TUES. 19 DEC. 2017
7:30 PM // Bastyr University Chapel
THURS. 21 DEC. 2017
7:30 PM // Seattle First Baptist Church

EARLYMUSICSEATTLE.ORG // 206.325.7066



Erin Murray. Photo by Tracey Salazar.

Danielle Mohlman speaks with “femme forward” theatre maker and educator Erin Murray.

Erin Murray is a “femme forward” theatre maker and educator. A native of Washington, Erin grew up in University Place, just outside of Tacoma and describes herself as a PNW woman through and through. She’s a director with affiliations with seemingly every theatre in the area and recently added podcast host to her resume with her show *That’s WOW: That’s Womxn of Washington*, where she talks to femme culture makers and leaders in the area about their work. We had a chance to talk to her about her passion for plays from the female perspective, her love for the Pacific Northwest, and her dream project.

You went to Northwestern in Chicago to get your MFA in directing, but decided to move back to Seattle and grow your career here. What excites you about directing in Seattle and the Pacific Northwest? What about the region inspires you?

We are a region of pioneers in a great time of change, so I knew this would be the best place for me to continue to grow. The major theatre houses have had changes in artistic leadership in the past three years: John Langs at ACT Theatre, Braden Abraham at The Rep, even Aidan Lang at Seattle Opera, and with Andrew Russell moving on, there will be more. Mat Wright has brought new folks to ArtsWest, Kelly Kitchens and Annie Lareau are shaking up programming as the new



The Collection Celebrates. Shops. Eats. Sips. & Mingles.

Come together for the season. Your home to over 200 stores and the region's largest Dining District with over 50 local-to-global restaurants and nightlife adventures. Gather. Enjoy, and make memories together.

Delight in extended holiday shopping hours. Plus, free and easy parking—always.

bellevuecollection.com



Download the free 'Collection Eats' app to connect to over 50 dining options—at your fingertips. bellevuecollection.com/eats

THE BELLEVUE COLLECTION
BELLEVUE SQUARE • BELLEVUE PLACE • LINCOLN SQUARE



THE BELLEVUE
COLLECTION™



heads of Seattle Public Theatre, and newer companies like Forward Flux are finding strong root systems.

After broadening my skill set at Northwestern, I wanted a city where I could continue to direct a broad range of projects and not be confined to one style – and I’m finding that. I’ve worked and studied all over the northern hemisphere and I can tell you that American theatre is lacking a PNW voice. I would like to see that change, and I want to be that change. We are a weird region surrounded by terrifying beauty. David Lynch understood that when he placed *Twin Peaks* here. I want to explore our voice in American theatre.

I know work by female and non-binary playwrights is very important to you. How do you hope to bring more female playwrights to Seattle stages?

I was awarded a Spark Grant by the Greater Tacoma Foundation this summer, so myself and Ana Maria Campoy will be bringing a semi-staged reading of Tanya Saracho’s bilingual play *Fade* on a three-venue tour of Tacoma this fall.

“I can tell you that American theatre is lacking a PNW voice. I would like to see that change, and I want to be that change.”

I have also been developing a theatre company dedicated to the work of The Kilroys [an organization that publishes an annual industry-wide list of plays by women and non-binary playwrights]

CONTINUED ON PAGE 8 AFTER THE INSERTED PROGRAM

John Langs
Artistic Director

Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

A CHRISTMAS CAROL

BY CHARLES DICKENS
ADAPTED BY GREGORY FALLS
DIRECTED BY EMILY PENICK

November 24 – December 28, 2017

CAST

Abraham McNeil Adams*, Jazzlyn Bleil-Geiselman, Peter Crook*, Trick Danneker,
Sunam Ellis, Kalia Estes, Keagan Estes, Bradford Farwell*, Thomas Foster, Allen Galli*,
Keiko Green*, Alyssa Keene, Josh Kenji, Tia Kwanbock, Fawn Ledesma, Julian Mudge-Burns,
Conner Neddersen*, Brandon O'Neill*, Teigun Pesce, Timothy McCuen Piggee*,
Carol Roscoe*, Chip Sherman

CREATIVE TEAM

Emily Penick	Director
Shelley Henze Schermer	Scenic Designer
Deborah Trout	Costume Designer
Michael Wellborn	Lighting Designer
Dominic CodyKramers	Sound Designer
Katherine Strohmaier	Music Director
Steven M. Klein	Original Sound Designer
Adam Stern	Original Composer
Wade Madsen	Choreographer
JR Welden*	Stage Manager
Judith Shahn	Dialect Coach
Erin Zatloka*, Ruth Eitemiller	Assistant Stage Managers
Amy Jurkiewicz	Child Coordinator
Spencer Bertelsen	Production Assistant
Emmet Temple	Kenan Directing Fellow
Clara Mooney	Kenyon Directing Intern

Setting: London, England, 1843

Running Time: This performance runs approximately 90 minutes. There will be no intermission.

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

SHOW SPONSORS:



THEATRE AND SEASON SPONSORS:



A Contemporary
Theatre Foundation

ARTSFUND



The Joshua Green
Foundation



National
Endowment
for the Arts

The Norcliffe
Foundation



SUPPORT
FOR THE ARTS

The Sunderland
Foundation



KUOW

The Seattle Times

The Stranger

The Stranger

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

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.



PHOTO BY AMANDA SCHLICHER TANGERINE STUDIO

A Note from Director **EMILY PENICK**

A Christmas Carol has been an important part of my holiday ritual since I was a little girl, but ten-year-old Emily could never have predicted what an important part of my adult life this story would become. I know I'm not in the minority when I express my love for this tradition, and a sense that the holiday season hasn't truly begun until I hear Scrooge say "Humbug!" or Tiny Tim proclaim "God bless us, every one!"

What I love about this story, and Greg Falls' adaptation in particular, is how we get to know Scrooge as a complex man who has experienced much hurt in his life. We see him as a young and lonely child with trouble at home, watch him grow up to be welcomed into a beautiful loving home at the Fezziwigs', watch him fall in love and get engaged, and then tragically witness his life choices condemning him to a cruel and selfish adulthood and a cursed afterlife. This story teaches us that we do have the power to change, we do have the power to overcome the things that have made us ugly in life, and that we do have the ability to open up our hearts and enlist our love and generosity in making our

communities stronger. I think Scrooge's journey is an important one because he is not simply a greedy evil character. He is not a simple villain. We learn why he has become what he has become, and we get to witness a most beautiful transformation.

I am a theatre-maker to engender empathy for others, self-reflection within ourselves, and to strengthen our communities. And as I watch families flood the halls of ACT Theatre, I have hope for the year ahead. The magic of live theatre is that even tonight, at this very moment, you are gathered with about four-hundred strangers to experience a story together. To watch a situation go from bad to good. To watch lives and souls be saved. Tonight there are some familiar faces greeting you from the stage, and some new ones, all ready to join hands and share in a story of redemption and positive change.

Thank you for joining our family here at ACT Theatre for this beloved tradition.

Warmly,

Emily Penick



ACTPass

\$90

Three months.



BEST. GIFT. EVER.

Give the gift of a 3-month ACTPass for unlimited theatre.
Only \$90.

Visit acttheatre.org to
purchase and to check out
our 2018 Season.



acttheatre.org | 206.292.7676



A Note from Managing Director **BECKY WITMER**

Welcome to *A Christmas Carol*.

This year is our 42nd annual production of this timeless classic, adapted by ACT's founder Gregory A. Falls. Thank you to Jean Falls and the Falls family for continuing to share this legacy with ACT's audiences. To all of you joining us in the Allen Theatre, we are grateful that you are one of the nearly 20,000 people who will share in the joy of this beloved tradition.

For ACT, the holiday season starts in July when we prepare for our summer launch of *A Christmas Carol* and it lasts all the way through the final performance. It is an unofficial part of everyone's job description: Must Love *A Christmas Carol*. And we do! At a time of year when life can feel chaotic and stressful, this story is a wonderful reminder to slow down, enjoy our family and friends, and celebrate the spirit of giving. It is the greatest community unifier, spirit lifter, tear jerker, and merrymaker all in one.

While our production has many consistent elements from year to year, each time we come back to it we look forward to working with a different group of artists to bring the show to life. We are thrilled to have ACT alumni Emily Penick taking helm of this production. This is Emily's first year to direct *A Christmas Carol*, and she is the third woman to direct this show at ACT.

We look forward to seeing returning audience members, as well as those enjoying the production for the first time. We welcome multiple generations of families to share the experience together, knowing each will take away something unique that will stay with them when they return to the hustle and bustle of daily life. For me, it's Tiny Tim's innocence and acceptance of others. It warms my heart each year.

In the spirit of Tiny Tim, I hope you will join me in trying to make the generosity and joy of the holiday season last all year. A good place to start is by donating to Northwest Harvest, as nearly 1 out of 5 households in Washington State struggle to put food on the table. Located in the Union Street lobby of ACT, you'll find donation bins ready to be filled with nonperishable food items.

Thank you for your support and I hope you have a wonderful holiday and New Year.

Becky Witmer

Celebrating Out Loud

On Stage with Charles Dickens & *A Christmas Carol*

From its first publication in December 1843 *A Christmas Carol* was seized upon by playwrights looking for a sure-fire success, and within three months no fewer than eight unauthorized stage adaptations could be seen on the West End, but the most famous and most effective of *A Christmas Carol's* stage performances were those given by Dickens himself, who as a young man had hoped to become an actor. Happily for English literature, if perhaps unhappily for the English stage (the evidence suggests that had he wanted a stage career he'd have been second to none), Dickens didn't pursue his theatrical ambitions, but he remained an avid theatre-goer, attending every week for the rest of his life, participating enthusiastically in amateur theatricals of all kinds, and eventually returning to his first love with solo performances of selections from his own work.

He gave his first public reading of *A Christmas Carol* in 1853 at Birmingham before an audience of nearly 2,000 people, an immense crowd for the time. Despite his raging popularity, in this century before radio and television, very few of his devoted readers knew what Dickens looked like or sounded like, and the opportunity to actually to see him in person reading from his own work was an event not to be missed. Dedicated fans would camp on the pavement outside the auditorium the night before tickets went on sale, as if for a rock concert or the World Series, and although Dickens always made sure that some seats were priced within reach of

the working class at just a shilling each, tickets were scalped regularly at prices far in excess of their face value.

Many in his audience were, at first, disappointed. Dickens was not an imposing figure physically, nor did he have the commanding vocal range of the most notable public speakers of the day. Still, he carried himself well and with a certain panache; what his voice lacked in scope it more than made up in flexibility, resonance and color; and once he began to read, people soon forgot their initial reservations.

Beyond his undoubted gifts as an actor, Dickens also had enormous charisma, and an ability to enthrall an audience through sheer force of personality that we would describe now as "star quality." Eyewitnesses describe the energy of his movements as he walked briskly to the podium, his marvelously mobile and expressive face, and most of all the twinkle in his large, deeply set brown eyes as he announced in his rapid, emphatic way "Marley-was-dead-to-begin-with..." as if he were already anticipating the thrills and delights of the story he was about to tell and could hardly wait to get on with it.

An American journalist wrote that to hear Dickens read the *A Christmas Carol* was like hearing the very sound of Christmas bells, and in time the readings became a holiday tradition for many people that they carried on within their own families each Christmas, as in fact many still do today.

—Margaret Layne



Dickens giving a reading

Christmas Traditions

CANDY CANES started out as straight sticks of white sugar, and legend has it that they were invented by a German choirmaster in 1670 worried about keeping children quiet through the long Christmas service; he shaped them like a shepherd's crook, to remind them of the shepherds that visited the manger in Bethlehem. The first evidence of a candy cane isn't till 200 years later, though, so this charming story is probably a Christmas tall tale. The red stripes were added around 1900.

CHRISTMAS TREES, brought into the house and decorated with candles, nuts, berries, and later, shimmering glass ornaments, are a German tradition brought to England by German-born Prince Albert when he married Queen Victoria in 1840. When the Illustrated London News ran a picture in 1848 of the large royal family gathered around their Christmas tree, the custom took off, and crossed the Atlantic to the U.S. in the same year.

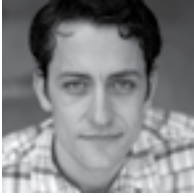
EGGNOG is probably descended from the Medieval "posset," a beverage made with hot milk and served in a small wooden mug used for serving alcohol that in Middle English was called a "noggin." The first American eggnog was made at Captain John Smith's Jamestown settlement in 1607 and was called "egg and grog," the latter being the term for any drink containing rum; the name is thought to derive from a contraction, perhaps after a few tankards, to "egg 'n' grog," and eventually to "eggnog."

MISTLETOE is a very ancient tradition going all the way back to the Druids, who believed hanging it in the house brought good luck and kept evil spirits at bay. In Norse mythology it also symbolized love and friendship. Kissing Under the Mistletoe is an English invention (kissing in public wasn't done in Victorian England, one needed an acceptable excuse!) and the original custom was that one of the white mistletoe berries was picked from the sprig before each kiss. When the berries ran out... no more kissing!



Victorian Christmas carolers

Who's Who in *A Christmas Carol*



Abraham McNeil Adams (*Bob Cratchit/Jonathan*) Abraham is honored to be making his Seattle theatrical debut at ACT. He is a native of Wyoming and currently based in

Cleveland, OH. He is a graduate of the Ohio University Professional Actor Training Program and the Actor Training Program at the University of Utah. Some of Abraham's recent credits include: Andrew in the world premiere of *The Family Claxon* by Eric Coble at Cleveland Public Theatre, Thorwald in *A Doll's House* with Mama! Theatre Company, and the Playwright et. al, in the regional premiere of *An Octoroon* at Dobama Theatre. Abraham would like to thank Mom, Dad, Katie, Dani, and especially Ben for all the love, support, and laughter.



Jazzlyn Bleil-Geiselman (*Belinda Cratchit/Fran*) is thrilled to be in her first big show in Seattle at this beautiful theatre! She is from Gig Harbor and has been dancing since the

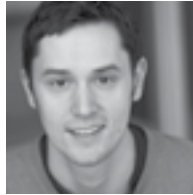
age of 1 at her mom's studio, *Just for Kicks*. Some of her dance experience has been dancing with Big Bad Voo Doo Daddy, WNBA Seattle Storm Dance troupe, Puget Sound Honor flights, and onstage with Macklemore. Some of her acting experience has been Mrs. Mayor Punchkin (*Wizard of Oz*), Roquefort (*The Aristocats*), King Louie (*The Jungle Book*), Lily St. Regis (*Annie*) and Veruca Salt (*Charlie & The Chocolate Factory*). Jazzlyn aspires to act, sing, and dance on Broadway someday. She wants to thank her family of 7, her Grandparents, her teachers, dance teachers, and her Mom and Dad for believing in her. She doesn't want to forget her brother Summit for always pushing her to be better. Lastly, thank you to Alissa for supporting her. And Taylor, Stephanie and Jan for helping her with her dancing and acting! @Jazzy_the_broadway_baby



Peter Crook (*Scrooge*) is a member of The Seagull Project and was most recently in their production of *The Cherry Orchard* at ACT. On Broadway and on tour he was Mozart in

Amadeus. He has performed with the New York Shakespeare Festival and the Old Globe Theatre. He was Joe Pitt in Intiman's first regional production of *Angels in America*. Other favorite Seattle credits include *The Notebooks of Leonardo da Vinci*, and *Clybourne Park* (Seattle Rep), *The Normal Heart* (Strawberry Workshop Theatre), *Richard II* (Seattle Shakespeare Company), *A Number* (ACT), *The Walworth Farce* (New Century Theatre Company), *The*

Tempest (New City Theatre), *Cabaret* (Village Theatre). He has performed in over a dozen productions with the Seattle Children's Theatre. Peter's Television and Film credits include *Designing Women*, *Max Headroom*, *Snow Falling on Cedars* and *Chaplin*. He is a graduate of the Pacific Conservatory of the Performing Arts and The Juilliard School.



Trick Danneker (*Fred & Others*) Trick last appeared at ACT as Orpheus in *Eurydice*. Other Seattle credits include *Pride and Prejudice*, *The Servant of Two Masters*, *Speech &*

Debate (Seattle Repertory Theatre), *The Boy at the Edge of Everything*, *The Cat in the Hat*, *Pharaoh Serket and the Lost Stone of Fire* (Seattle Children's Theatre), *Mother Courage and Her Children*, *Othello*, *Pygmalion* (Seattle Shakespeare Company), *The Memorandum* (Strawberry Theatre Workshop), *Arcadia*, *Back Back Back*, *The 13th of Paris*, *The Sweetest Swing in Baseball*, "Master Harold"... and the Boys (Seattle Public Theater), as well as performances with 14/48: TWQTF, Theater Anonymous, Book-It Repertory Theatre, and Theater Schmeater. Trick received his bachelor's degree in Theatre Performance from Minnesota State University, Mankato. He lives in Queen Anne with his lovely wife and two precocious kitties. XOAED



Sunam Ellis (*Mrs. Cratchit & Others*) is delighted to make her *A Christmas Carol* debut! She graduated in 2015 from the University of Washington's Professional Actor

Training Program, and since then, she has delved into the Seattle theater community, with productions and readings with Book-It, Seattle Shakespeare, Seattle Public Theatre, Sound Theatre, Seattle Rep, Theatre22, The Horse in Motion, and Freehold's Engaged Theatre Tour. Favorite local roles include Marie in *The Wellesley Girl*, Eleanor in *Bring Down the House*, Yulie/Nancy Beal in *The Brothers K*, Chorus in *Medea*, and Katharine/Montjoy in *Henry V*. Next, Sunam will be working on *The Journal of Ben Uchida: Citizen 13559* with Seattle Children's Theater. Sunam is supported in her work by her amazing husband, Joshua, and three wonderful children: Nolan, Jacob, and Moira.



Kalia Estes (*Elizabeth Cratchit/Lil Fezziwig/Want*) She cannot contain her excitement as she shares this experience with her brother, Keagan who

plays Tiny Tim for the second time. Speaking in a Cockney accent after playing *Oliver* at Village Theatre Kidstage in the fall makes it even more in depth and real. She is forever grateful to her directors and Ms. Margaret Layne for this opportunity. She remembers watching the show last year with awe and aspiration as she was endeared by the emotions that were put into the show. This is Kalia's 15th production since she developed the love for musical theatre in 2014. None of these would be even remotely possible if not for God, her parents and siblings. Their love, encouragement and support inspire me to keep going.



Keagan Estes (*Tiny Tim/Ignorance*) He was over the moon when he played Tiny Tim last year. He hoped, prayed and wished that he'd land the part of Tiny Tim again because of the

enormous fun that he had. Well, his prayers were answered. What is even more exciting is the joy of having his sister in the show as Elizabeth. He cannot thank his directors and Ms. Margaret Layne enough for believing in him and his sister. His heart is full of gratitude especially to his parents who give them their 100% love and support may it be theatre, school, soccer, modeling or anything that they get involved in. Once again...and so as Tiny Tim observed "God Bless Us, Every One."



Bradford Farwell (*Marley & Others*) Previously at ACT: *Daisy, Worse than Tigers, Seven Ways to Get There, Christmas Carol, Mary Stuart, Jekyll and Hyde*. Broadway: *Much Ado*

About Nothing, The Miser. Seattle: Seattle Repertory (*Charles III, Photograph 51, You Can't Take it With You, The Imaginary Invalid, Twelfth Night, Noises Off, The Great Gatsby*) Intiman (*John Baxter, All My Sons, Grapes of Wrath, Richard III, A Thousand Clowns*), Strawshop (*Breaking the Code*), Seattle Shakespeare (*Measure for Measure, Cymbeline, Julius Caesar*) Regional: Nebraska Shakespeare (*Hamlet, Othello, Cymbeline*) American Player's Theatre (*She Stoops, Henry V, The Misanthrope*) Bradford is a member of the New Century Theatre Company: *Festen, My Name is Asher Lev*. The 5th Avenue: *Guys and Dolls*. Bradford was a company member at The Stratford Festival in Canada for three years. TV: *Grimm* and *Leverage*. Training: Webber Douglas Academy of Dramatic Arts, London. Bradford is a proud member of Actor's Equity. He lives in West Seattle with his wife Kate and daughters Willa and Poppy.



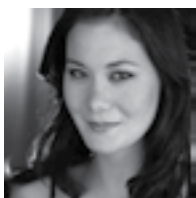
Thomas Foster (*Peter Cratchit/Young Scrooge*) is ecstatic to make his ACT debut in *A Christmas Carol*. Regional credits: *Dog of the South* (Book-It Repertory Theatre),

Forced Continuum (UW School of Drama). This 8th grader gives special thanks to the Langston Teen Summer Musical program where he has been trained in all aspects of theatre for the past 4 years.



Allen Galli (*Mr. Fezziwig & Others*) is pleased to be returning to *A Christmas Carol*. He last appeared in the 1996 production, the first at the Eagles Auditorium. Other ACT

credits include *The Pitman Painters*, *The Odd Couple*, and *Handing Down the Names*. Allen is a veteran of Seattle stages, appearing at Seattle Children's Theatre, 5th Avenue Theatre, Seattle Rep, the Village and Seattle Shakespeare. He also appeared as Sancho in *Don Quixote* with Tom Skerritt at Pacific Northwest Ballet. Regional credits include Arizona Theatre Company, Sacramento Theatre Company and Cincinnati Playhouse in the Park. TV credits: *Twin Peaks*, *Frasier*, and *Grimm*.



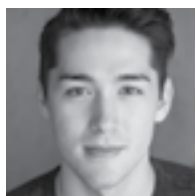
Keiko Green (*Spirit 1 & Others*) is a playwright and performer based in Seattle. She received her BFA in Experimental Theater from New York University's Tisch School of the Arts. As an actor,

she was a member of ACT Theatre's 2016 Core Acting Company, where she appeared in *Stupid F#@*ing Bird*, *Bad Apples*, and *Dangerous Liaisons*. She has also appeared in *The Comparables* (Seattle Repertory Theatre); *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Bring Down the House Pts. 1 & 2*, *Othello*, and *Love's Labours Lost* (Seattle Shakespeare Co/Wooden O); *Amadeus* and *Caught* (Seattle Public Theatre); *The Memorandum* (Strawberry Theatre Workshop); and *Water by the Spoonful* (Theatre22). Recent writing work includes *Nadeshiko*, which was an honorable mention on the national 2017 Kilroys List and received the 2017 Gregory Award for Outstanding New Play. TV/Film: *Grimm*, *Z Nation*, *C.O.G.* Love to her fiancé MJ Sieber, who she met at this very theatre!



Alyssa Keene (*Understudy*) Recent stage credits: Lili in *Why We Have a Body* (Strawberry Theatre), Mary in *Hotel Nordo* (Cafe Nordo), Yvette in *Mother Courage and Her*

Children (Seattle Shakespeare Company), Mary Bailey in *It's a Wonderful Life* (The 14/48 Projects), Helen in *Wizzer-Pizzer: Getting Over the Rainbow* (Theatre22), Rosie in *Humble Boy* (Seattle Public Theatre), and Dolores in *The Wild Party* (Sound Theatre Company). Recent dialect coaching credits include: *A Raisin in the Sun* (Seattle Repertory Theatre), *A Christmas Carol* (A Contemporary Theatre); *Ragtime*, *Paint Your Wagon* (5th Avenue Theatre); *Into the West* (Seattle Children's Theatre); *Mrs. Warren's Profession* (Seattle Shakespeare Company), *Treasure Island* (Book-It Repertory Theatre), and *To Savor Tomorrow* (Cafe Nordo). Alyssa is a member of the faculty at Cornish College of the Arts, Seattle Film Institute, and a vocal coach for Jack Straw Cultural Center.



Josh Kenji (*Understudy*) Josh Kenji is having a gay old time joining the *A Christmas Carol* family this year. He is a Japanese and Norwegian-American actor and a recent

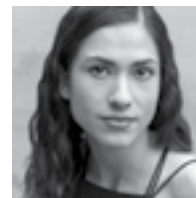
graduate of UW with a Bachelor's in Music in Voice Performance, as well as Bachelor of Arts in both Drama performance and Musical Theatre. Earlier this year he was seen in Sound Theatre Company's *Nadeshiko* as Toshio. He was also a part of a cultural ThinkTank with ACT's artist-in-residence, Lucia Neare. His Christmas wish-list this year includes national funding for the arts, a Welsh Corgi, and a large prize-vegan-Tofurky. Love to family, friends, and TJ.



Tia Kwanbock (*Martha Cratchit/Miss Fezziwig*) is excited to be making her professional stage debut—a Christmas wish come true. You may have seen Tia in *High School*

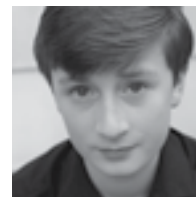
Musical, *Elf*, and most recently as Benny Southstreet in *Guys and Dolls* (Broadway Bound Children's Theatre); as Huck Finn in *Big River* (Seattle Children's Theatre musical revue); and as Little Ti Moune in *Once on This Island* (Lakeside Upper School). Tia loves acting and plans to pursue her passion both on stage and on camera. When not portraying a young 19th century milliner working hard to help support her family or dancing her heart out at Fezziwig Christmas parties, Tia enjoys running for her school's cross-country team (Go Lions!), reading, volunteering with refugees, doing impromptu photo shoots with friends, watching

live theatre, skiing, and drinking Mochas (26% hot cocoa, 64% coffee, 10% whipped cream). Tia would like to give a big shout out to everyone who worked so hard to bring *A Christmas Carol* to life. She thanks friends and family for their continuous support. Happy Holidays!



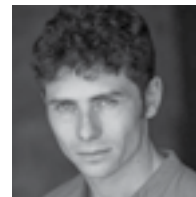
Fawn Ledesma (*Belle & Others*) is delighted to return home to Seattle for her ACT debut in *A Christmas Carol*! After spending a year in Washington DC,

working on an MFA at Shakespeare Theatre Company's Academy for Classical Acting, she looks forward to sharing this classic, beloved tale with audiences this holiday season. Recent Credits: Hermia in *A Midsummer Night's Dream*; Young Martius in *Coriolanus* (Shakespeare Theatre Company's Academy for Classical Acting). Regional: *Dick Whittington and his Cat*, *The Wizard of Oz*, *Robin Hood* (Seattle Children's Theatre); *Annie Get Your Gun*, *Great Wall*, *Around the World in 80 Days* (Village Theatre); *Romeo and Juliet*, *Hedda Gabler*, *Miracle!* (Intiman Theatre).



Julian Mudge-Burns (*Young Scrooge/Charles Cratchit/Master Fezziwig*) Julian, 12, is elated to return to *A Christmas Carol* this holiday season, after having had the great honor of playing

Young Scrooge and Peter Cratchit in 2016. Other professional credits include *The Big Meal* (Boy), New Century Theatre Company; *The Brothers K* (Young Peter), Book-It Repertory Theatre; and *Chitty Chitty Bang Bang* (Youth Ensemble), Seattle Children's Theatre. Additional theatre highlights include *Oliver!* (Charley Bates), Village Theatre KIDSTAGE; *The Lion King, Jr.* (Young Simba), SCT Summer Season; and *Big Fish* (Young Will), Bainbridge Performing Arts. Julian studies acting, music, and dance at Village Theatre Institute, SCT, and Vam Studios. He would like to extend a huge thank you to everyone at ACT, to Judith, to his school, and to his family for their support. He wishes you happiness this holiday season and hopes you enjoy the show!



Conner Neddersen (*Middle Scrooge & Others*) is happily returning to ACT's *Christmas Carol* for a third year. As a local theater and film actor in Seattle, Conner has a

BFA from Cornish College of the Arts. He is also an assistant drama teacher at the Bertschi School on Capitol Hill, and a resident Shakespeare educator with the Seattle

Who's Who in *A Christmas Carol*

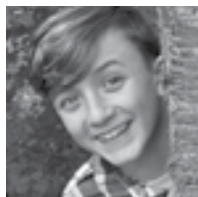
Shakespeare Company. He was most recently in *Much Ado About Nothing* with Seattle Shakespeare's Wooden O and was a company member with New Century Theatre Company. Some favorite local theater productions include *Into the West* (Seattle Children's Theatre), *Mary's Wedding* (NCTC Gregory Award nominee for Outstanding Actor in a Play), *Hamlet* (Seattle Shakespeare Company), *9 Circles* (Strawberry Theater Workshop Gregory Award nominee for Outstanding Actor in a Play). Conner is currently directing two student productions of *Alice in Wonderland* and *The Greek Myths* at the Bertschi school. Happiest of Holiday's to all!



Brandon O'Neill

(*Spirit 2 & Others*)
Broadway: Disney's *Aladdin* (Original Cast), *A Bronx Tale*; World Premieres: *Beatsville*, Asolo Rep; *First Date* (Gregory Award

Nomination), *Ramayana* (BWW Award, Seattle Times Footlight Award), ACT Theatre; *Saving Amy* (Scandalous), *A Christmas Story* (Cast Album), 5th Avenue Theatre; Select regional: *Cat on a Hot Tin Roof*, *Assassins*, *A Christmas Carol*, ACT Theatre; *Pride & Prejudice*, *A View From the Bridge*, Seattle Rep; *Peter and the Starcatcher*, CDAST; *Carousel*, *Pirates of Penzance* (Gregory Award Nomination), *Guys and Dolls* (Seattle Times Footlight Award), *Rent*, *Cinderella*, *Candide*, The 5th Avenue Theatre. Seattle Symphony: *Sondheim at the Pops* (conductor: Marvin Hamlisch), *Tribute to Marvin Hamlisch* (conductor: Larry Blank). He also is the voice of Uldren Sov in Bungie's video game franchise *Destiny*. Follow @brandononeillactor or visit www.brandon-oneill.com for more info.



Teigun Pesce (*Singing Thief/Undertaker's Assistant/Turkey Boy*) is 12 years old and lives in Lake Stevens. His heart belongs to the stage. His most recent productions include *The Lion King* as

Timon and *The Addams Family* as Pugsley at KidStage in Everett, and Young Will in *Big Fish* at Taproot Theatre in Seattle. Teigun wants to give a special shout out to his "big sis" Annika and his Pumbaa Braden. Much love to the rest of the family who supports him in all he does. "Broadway, I am coming for you".



Timothy McCuen Piggee

(*Scrooge*) has appeared in multiple productions at ACT, most recently in *The Legend of Georgia McBride*. Locally, he has been fortunate enough

to work at every major theatre. Nationally, his

work has been seen on Broadway, the Denver Center Theatre Company, Milwaukee Repertory Theater, Portland Center Stage, Kansas City Repertory Theatre, Arizona Theatre Company, and Pioneer Theatre Company, among others. His film and television credits include *Navy Diver*, *Out Patient*, *After*, *Crocodile Tears*, *Take One*, *The David Letterman Show* and *The 65th Annual Tony Awards*. Most recently, he directed *A Raisin in the Sun* at Seattle Repertory Theatre. Other directing credits include Village Theatre, Theater Schmeater, Langston Hughes Performing Arts Center, Showtunes Theatre Company, and Cornish College of the Arts where he is currently a professor in the Theater Department. Timothy is a proud recipient of the 2015 Lunt-Fontanne Fellowship, the 2015 Gregory A. Falls award for Sustained Achievement, as well as Gregory, Gypsy Rose Lee, and Footlight Awards for his work.



Carol Roscoe (*Mrs. Fezziwig & Others*)

Previously at ACT: *Pilgrims Musa and Sheri in the New World*, as well as *A Day in the Death of Joe Egg* (ACTLab.) Other Seattle

credits include *Barbecue*, *Romeo and Juliet*, *Dirty Story*, *All My Sons*, *The Diary of Anne Frank*, *Native Son* (Intiman), *What We Talk About When We Talk About Love*, *Persuasion* (Book-It Repertory), *Hamlet*, *Twelfth Night* (Seattle Shakespeare Company), *The Boy at the Edge of Everything*, *Shape of a Girl*, *Magic City*, *The Devil and Daniel Webster*, *Sideways Stories from Wayside School*, *Lily's Purple Plastic Purse*, (Seattle Children's Theatre) as well as other credits in AZ, NY, and DC. Honors include: 2013 Globe International Acting Fellow, 2011 TPS Gregory Award for Outstanding Actress. Carol teaches at Cornish College of the Arts. Her film work includes *If There's a Hell Below*, *West of Redemption*, *The Black Horse*, Gamers: *Hands of Fate*, Gamers: *Darkness Rising*. www.carolroscoe.com



Chip Sherman (*Middle Scrooge & Others*)

Chip feels quite honored to return to one of his favorite places to call home, ACT. He's a trained dancer, actor, singer, who has enjoyed

playing roles from Shakespeare and Brecht to up and coming playwright Idris Goodwin. Recent local productions; Malika Oyetimein's production of *I Know Why The Caged Bird Sings* as Bailey/Ensemble and *Alex & Aris* as Alex with John Langs. Other notable roles; MacHeath - *Threepenny Opera*, Julian - *How We Got On*, Cleopatra - *Antony and Cleopatra*, Olivia - *Twelfth Night*, The Tin Woodsman - *The Wizard of Oz*. Thank you for supporting diverse

theatre, the world needs it now more than ever. Enjoy, Emily Penick's *A Christmas Carol*!

Creative Team

Emily Penick (*Director*) Recent directing credits include *Coriolanus* (Rebel Kat Productions), *Pilgrims* (Forward Flux), *Worse Than Tigers* (RED STAGE, ACTLab), *R&J* (Seattle Immersive), and Milwaukee Repertory Theater's *The Other Woman*, *Wandering* and the world premiere of the devised short play *Pot of Gold*. Emily has choreographed at Book-It Rep (*Slaughterhouse Five*), Café Nordo (*Don Nordo Del Midwest*), and ACT (*A Christmas Carol*). As founding Artistic Director of RED STAGE, Emily commissions emerging female playwrights, and shares funding and career development opportunities with artists in theatre, dance, film, and fine arts. Emily earned her MFA in Directing from Ohio University.

Shelley Henze Schermer (*Scenic Designer*) has been associated with ACT designing props, scenery, and costumes for the mainstage, cabaret, and children's productions since 1971, including: *A Moon for the Misbegotten*, *Later Life*, *Custer*, *Amadeus*, *Fool for Love*, *On the Razzle*, *Little Shop of Horrors*, *Laughter on the 23rd Floor*, and two versions of *A Christmas Carol*. Her design work, locally, nationally, and internationally, includes theatre scenery, interactive museum exhibits, special events, conventions, and interior design, including ACT's Krielsheimer Place. She has also developed and produced live theatre. She has recently completed a series of three books on the history of ACT Theatre: *Defining ACT 1964-1974*, *1975-1985*, *1986-1996*.

Deborah Trout (*Costume Designer*) A Northwest designer, recent work at ACT includes *The Crucible*, *Mr. Burns - a Post Electric Play*, ACTLab's *Seven Ways to Get There*, and Alan Ayckbourn's *Sugar Daddies*. Other recent work includes Seattle Repertory Theatre's *Sherlock Homes and the American Problem*; Seattle Opera's *American Dream*; Alice Gosti's durational piece *How to Become a Partisan* at St. Mark's Cathedral; *The Life Model* with Jeffrey France' at On the Boards; and Portland Center Stage's *Cyrano* with Seattle's Jane Jones. Other theatres include: Actors Theatre of Louisville, The Alley Theatre (Houston), Alliance Theatre (Atlanta), Arizona Theatre Company, Denver Center Theatre Company, Intiman Theatre, Children's Theatre Company (Minneapolis), Oregon Shakespeare Festival, Perseverance Theatre (Juneau), Seattle Children's Theatre, Shakespeare Santa Cruz, Syracuse Stage, and Yale Repertory Theatre. Ms. Trout co-founded the New York millinery company Mackey and Trout, holds an MFA from the Yale School of Drama, is a member of United Scenic Artists, and teaches design at the University of Washington.

Michael Welborn (*Lighting Designer*) is pleased to return to ACT's production of *A Christmas Carol* for a 22nd season. Other designs at ACT have included *Vanya*, *Sonia*, *Masha and Spike*, *Eurydice*, *The Clean House*, *The Night of the Iguana*, *Bach at Leipzig*, *Avenue X*, and *Das Barbecü* (1995). Wellborn has also designed lighting for Seattle Repertory Theatre, Portland Center Stage, Intiman Theatre, Seattle Children's Theatre, Tacoma Actors Guild, Tacoma Opera, the Colorado Shakespeare Festival, and the American University in Cairo (Egypt). With Spectrum Dance Theater and the Ririe-Woodbury Dance Company, his work has toured the US, Mexico, Northern Europe, and Southeast Asia. Michael is the Production Manager at Seattle Children's Theatre.

Dominic CodyKramers (*Sound Designer*) is a Senior Instructor at Seattle University's Performing Arts and Art Leadership Department, and continues to design locally. Most recently at ACT he created the soundscapes for *Buzzer*; *Mr. Burns*, a post-electric play; *Cat on a Hot Tin Roof*; and last season's *A Christmas Carol* (Gregory Award nominee). His work has also been heard at Seattle Children's Theatre, Seattle Beckett Fest, Seattle Shakespeare Company, Seattle Repertory Theatre, West of Lenin, upstart crew, Strawberry Theatre Workshop, Madcap Melodrama, and the Flying Karamazov Brothers. Other west coast design credits include Universal Studios Hollywood Theme Park, PCPA Theatre Fest, Pasadena Playhouse, San Luis Obispo Little Theatre, Santa Clarita Rep, Hudson Theatre, and Oregon Cabaret Theatre. Dominic earned an M.F.A. from California Institute of the Arts and a B.A. from UNC-Asheville, his hometown. He is a proud member of United Scenic Artists USA-829.

Katherine Strohmaier (*Music Director*) Katherine's local music directing credits include: *Spring Awakening*; *Into the Woods*; *Cradle Will Rock*; and *Bat Boy: The Musical* (Cornish College of the Arts); *Bring It On*; *James and the Giant Peach* (Shorecrest High School). Others include *Marina* (NYMF); *It's About Time* (off-Bway workshop); and *Forever Plaid* (Hope Summer Repertory Theater). She has appeared on local and regional stages as an actor (5th Avenue Theatre, Village Theatre, SCT, Showtunes) and as a vocalist with Seattle Symphony, Pasadena Pops, L'Opéra de Rennes, and with celebrated Gershwin pianist Peter Nero. Katherine is an adjunct instructor at Cornish.

JR Welden (*Stage Manager*) has stage managed *The Legend of Georgia McBride*, *Stupid F#@*ing Bird*, *Cat on a Hot Tin Roof*, *The Invisible Hand*, *Uncle Ho to Uncle Sam*, *Mary Stuart*, *One Slight Hitch*, *Eurydice*, *The Underpants*, and *A Christmas Carol* at ACT. He stage managed for ten seasons at

Intiman, working on productions including *The Grapes of Wrath*; *Nickel and Dimed*; and *The Mandrake Root*, with Lynn Redgrave. At Seattle Repertory Theatre, his credits include *Blue Door*, *The Chosen*, and *Pygmalion*.

Steven M. Klein (*Original Sound Designer*) Design credits include the world premieres of *A Normal Life*, *Halcyon Days*, *Tears of Rage*, and *My One Good Nerve* (ACT); *Psychopathia Sexualis*, *Voir Dire*, *Jolson Sings Again*, *Scapin* (adapted by Bill Irwin), and *Largely/NewYork* (Seattle Repertory Theatre); numerous productions for both Seattle Children's Theatre and Intiman; as well as the 1995 production of Wagner's *Der Ring des Nibelungen* (Seattle Opera). His work has been heard nationally at The Kennedy Center, Arena Stage, Philadelphia Drama Guild, Utah Shakespearean Festival, La Jolla Playhouse, Mark Taper Forum and Arizona Theatre Company.

Adam Stern (*Original Composer*) is the Music Director and Conductor of the Seattle Philharmonic and the Sammamish Symphony, and the Associate Conductor/"Pops" Conductor of the Oregon Coast Music Festival. When not conducting, he is active as a composer, lecturer, writer and teacher. He has written the incidental music for a handful of ACT productions over the years, including *Double Indemnity*, *The Pillowman*, *Alki*, *The Red and the Black*, and *A Christmas Carol*, the score of which has been heard at ACT every December since 1996.

Wade Madsen (*Choreographer*) Originally from Albuquerque, New Mexico, Wade has been teaching and choreographing in the Seattle Area since 1977. He has been a professor of Dance at Cornish College of the Arts for over 34 years, and also teaches at Velocity Dance Center. Madsen has over one hundred and seventy works to his credit. He has also performed with various dance groups in Seattle, including KT Niehoff, Dayna Hanson, Peggy Piacenza. Wade has performed, choreographed, and taught for different companies and colleges throughout the United States and Mexico. Wade frequently choreographs for ACT, Seattle Rep, Seattle Opera and Seattle Shakespeare Ensemble. His film credits include *Threshold*, *Dare Dreamer*, and *Crocodile Tears*. Wade most recently premiered several new works including *Cannot Be Undone* and *Alice* for the Cornish Dance Theater, as well as *Looking Back at Itself* and *People* with his newly formed dance/theater company.

Judith Shahn (*Dialect Coach*) has been coaching dozens of productions at Seattle area theaters for the last 30 years. More recent productions include *Tribes* at ACT, *The Lion*, *the Witch and the Wardrobe* at Seattle Children's Theatre and *A View from the Bridge* at Seattle Rep. She was a part of *A Christmas Carol's*

team for 10 years in a row, both as dialect coach and actor and is delighted to return to the show after 20 years! She recently retired from 26 years of teaching at the Professional Actor Training Program at UW and is currently a public speaking trainer for lawyers and business people with Vibrant Speaking. She recently performed in an all-female cast of *Coriolanus: Fight like a Bitch*, directed by Emily Penick.

Erin B. Zatloka (*Assistant Stage Manager*) most recently worked as the production stage manager on *Ragtime* at 5th Avenue Theatre. She is glad to be back at ACT where this season she assistant stage managed *Murder for Two*. Other favorites at ACT include *Assassins*, *The Lieutenant of Inishmore* and *Rock 'n' Roll*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

Ruth Eitemiller (*Assistant Stage Manager*) is happy to be working on her fourth production of *A Christmas Carol*. Past ACT credits include *The Crucible*, *Alex & Aris*, *Bloomsday*, *Vanya & Sonia & Masha & Spike*, *Sugar Daddies*, *One Slight Hitch*, and *Das Barbecü*. Around town Ruth has worked with Book-It Repertory Theatre (*Frankenstein*, *Anna Karenina*, *Sense & Sensibility*), Seattle Children's Theatre (*The Wizard of Oz*, *A Single Shard*, *Lyle the Crocodile*), The Seagull Project, Icicle Creek Theatre Festival, and others. She is a proud member of New Century Theatre Company, and has acted as Production Manager and Stage Manager for many of their productions. Thanks to Mom and Dad for the support!



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

freelance career afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Mary's Wedding* (NCTC), *The Three Sisters* (The Seagull Project), and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.

Who's Who in A Christmas Carol



Becky Witmer
(Managing Director)
has been with ACT
since 2011, serving as
the General Manager
(2014-2015) and also
the Director of
Marketing and

Communications (2011-2014). Becky began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008-2011) and Opera Colorado (2006-2008). She was the Associate Director of Marketing with Central City Opera (2002-2005). Becky is an advisory board member for TeenTix, a founding cochair of the Cultural Resource Collective, an Arts Business Consultant with Shunpike, and she frequently appears as a guest lecturer for Seattle University's Arts Leadership M.F.A. program. She is a graduate of the Leadership Tomorrow program.

Join ACT Theatre for an Estate Planning Seminar

Thursday, May 3, 2018
12:00 – 1:30pm at ACT Theatre
Light lunch provided

Stay and attend the 2pm
performance of *The Wolves*.

This free program with estate planning professionals covers the basics of:

- Wills
- Trusts
- Estate and Inheritance Taxes
- Powers of Attorney
- Asset Management
- Charitable Planning Options

The Seminar is free of charge, but seating is limited

For more information or to reserve your spot at the Seminar, contact **Megan Brewer at ACT** megan.brewer@acttheatre.org or 206.292.7660 ext 1330

YOUNG PLAYWRIGHTS PROGRAM
Amazing talent,
amazing opportunities

SAVE THE DATE!
YOUNG PLAYWRIGHTS
FESTIVAL
MAR 29-31, 2018

Thank You to Our Sponsors:
WA State Arts Commission | Horvath Foundation | Festival Foundation
McEachern Charitable Trust | The Begging Company

ACT
A Contemporary Theatre

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

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

Lost & Found

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

Address & Website

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

Theatre Rental

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

Group Sales

Groups of 10 or more can save.
Call 206.292.7676 or
email groups@acttheatre.org.

Please be considerate and keep personal fragrance to a minimum.

ACT 2018
SEASON

RENEW OR SUBSCRIBE TODAY
FOR A **POWERFUL** 2018 SEASON!

ride the
CYCLONE

A CO-PRODUCTION WITH THE 5TH AVENUE THEATRE, PRESENTED AT ACT
BOOKS, MUSIC & LYRICS BY
BROOK MAXWELL & JACOB RICHMOND
DIRECTED AND CHOREOGRAPHED BY
RACHEL ROCKWELL

MAR 10-MAY 20

Lauren weedman
doesn't live here anymore

BY LAUREN WEEDMAN
DIRECTED BY ALISON NARVER

JUL 20-AUG 12

the **wolves**

BY SARAH DELAPPE
DIRECTED BY SHEILA DANIELS

APR 20-MAY 13

Skylight

BY DAVID HARE
DIRECTED BY JOHN LANGS

SEP 7-30

until
the flood

BY DAEL ORLANDERSMITH
DIRECTED BY NEEL KELLER

JUN 8-JUL 8

★ 2017 TONY AWARD WINNER FOR BEST PLAY ★

OSLO

BY J.T. ROGERS
DIRECTED BY JOHN LANGS

OCT 12-NOV 11

SUBSCRIPTIONS ON SALE NOW!

ACT | 700 Union St, Seattle, WA 98101 | acttheatre.org | 206.292.7676

ACT PARTNERS: A PART OF THE ART

ACT graciously thanks and recognizes the many individuals and families investing in our mission. Our community and cultural life are better for your participation. Your continued generosity inspires and motivates—thank you!

PRODUCERS CIRCLE

Visionary Producers

\$100,000+

Nancy Alvord**
Linda & Brad Fowler**^

Kathryn Alvord Gerlich^
Eric and Margaret Rothchild Charitable Fund^

Eulalie M. & Gian-Carlo Scandiuzzi^
True-Brown Foundation^

Luminary Producers

\$50,000 – \$99,999

Allan & Anne Affleck^
Chap & Eve Alvord

Gary & Parul Houlahan**^
Gladys Rubinstein^~
Chuck Sitkin**^

Brian Turner & Susan Hoffman^
David & Joyce Veterane^

Executive Producers

\$25,000 – \$49,999

Joan & Larry Barokas^
Leslie Ray & Michael Bernstein*
Peter & Fran Bigelow^
Betty Bottler^
Benjamin & Marianne Bourland
Trevor Cobb & Cecilia Cayetano^

Allan & Nora Davis^
Jean Burch Falls*
Charles Fitzgerald**^
Gregory & Diane Lind^
Katherine & Douglass Raff^
Don & Goldie Silverman^

Shanna & Ryan Waite
Steve & Diana White^
Mr. & Mrs. Clyde Wilson^
Anonymous

Creative Producers

\$10,000 – \$24,999

Kermit & Danna Anderson^
Melinda & Walter Andrews
Dr. Eric Bennett^
James Degel & Jeanne Berwick, Berwick Degel
Family Foundation
Bob Dowdy & Cherry Tinker
Natalie Gendler^
Richard Hesik & Barbara Johns^
Abha Khanna & Adam Porsch^

Bill Kuhn & Patricia Daniels**^
Jane W. & James A. Lyons^
May McCarthy & Don Smith^
The Estate of Norman D. Miller**~
Yoshi & Naomi Minegishi
Jim & Cheri Minorchio
Dr. Arnie & Judy Ness**^
Linda & George Ojemann
Teresa Revelle**^

Ingrid Sarapuu & Michael Anderson^
Faye Sarkowsky
Barry & Colleen Scovel^
Spark Charitable Foundation
Franklin & Karen Thoen^
David & Shirley Urdal^
Jean Walkinshaw
Anonymous

This list reflects donations made to the Annual Fund between June 1, 2016 and June 1, 2017, as well as gifts to the ACT for the Future Campaign.

ACT works to maintain our list of donors as accurately as possible. We apologize for any misspellings or omissions.

Should you find any, please contact our office so that we may correct any mistakes in future publications.

Email development@acttheatre.org or call 206.292.7660 x 1224

* ACT Legacy Society member ^ACT for the Future donor ~Deceased

ACT PARTNERS: A PART OF THE ART

ACTORS CIRCLE

Benefactors

\$5,000 – \$9,999

Sheena Aebig & Eric Taylor
Laurie Besteman & Jack Lauderbaugh^^
Robert Braun
Sonya & Tom Campion
Colin & Jennifer Chapman^
Dennis & Deborah DeYoung
Jerald Farley
Eleanor & Jeff Freeman
James & Barbara Heavey

John & Ellen Hill
Helaine & Marvin Lender
Dana & Nicholas Masington
Eugene & Donna Mikov
Sally Nelson
Douglas & Nancy Norberg
Dr. Greg Perkins^
Brooks & Suzanne Ragen^
Richard Reel

Dr. Larry Hohm & Karen Shaw^
Lisa Simonson^
Charles & Benita Staadecker
Margaret Stanley
Alison & Doug Suttles
Kären White^
Anonymous

Impactors

\$2,500 – \$4,999

Kendall & Sonia Baker
Frank & Denise Catalano
Michael Crystal
Rayner D'Souza
Lori Eickelberg
Rita Esta
Gary & Penny Ferguson
Anne Foster
Ross & Kelsey Henry^
Stephanie M. Hilbert^^
Katherine Ann Janeway & H.S. Wright III

Karen Koon & Brad Edwards
Joy McNichols
Nicholas & Yvonne Roberts
Evelyne Rozner & Matt Griffin
Tove Ryman
Harold Sanford
Joe Schwartz
Warren & Nancy Smith
Rose & the late John Southall^
Ron & Carol Sperling
Robert & Shirley Stewart^

Tamzen Talman
Nancy and David Thacher
Steven Tran
Jim & Kathy Tune
Vijay & Sita Vashee
Judith Warshal & Wade Sowers*
Anonymous

Activists

\$1,500 – \$2,499

Richard Andler & Carole Rush
Becky Benaroya
Phoebe Brockman
Alan & June Brockmeier
Corinne A. Campbell
Dennis & Aline Caulley
Todd & Sylvie Currie
Bob & Kristi Diercks^
Lonnie Edelheit
Patricia Fearey

Julia & Michael Herschensohn
Dan & Connie Hungate
Craig Davis & Ellen Le Vita
Eileen Lennon & Barrie Carter
Charlotte Lin & Robert Porter
Alice Mailloux
David Mattson^
Eric Mattson & Carla Fowler
Frank Lawler & Ann McCurdy
Lauren Mikov & John Muhic

Pamela & Gilbert Powers
Ken Ragsdale
William & Rae Saltzstein
Judith Simmons
Sheila Smith & Don Ferguson
Mark & Arlene Tiberkien
Mary & Donald Wieckowicz
Kathy & Chic Wilson
Conrad Wouters & Glenna Olson
Anonymous (4)

PLAYERS CIRCLE

Lead Players

\$750 – \$1,499

Matt Aalfs	William Franklin	Sara Comings Hoppin	Sarah Navarre	Jeffrey A. Sutherland
Francois Ajenstat	Penny A. Freedman	Gary Horsfall & Corrinne Martin	James Nichols & Beth Amsbary	Norm & Lynn Swick
John Akin & Mary Stevens	Ann & Donald Frothingham	Susan & Philip Hubbard	John O'Connell & Joyce Latino	Margaret Taylor
Aaron Anderson	Dot Fuller	Steve Langs	Chris & BJ Ohlweiler	Junior Torres
Peter & Jane Barrett	Gary J. Fuller & Randy L. Everett	Steven & Anne Lipner	Cynthia & Bruce Parks	Kathie & John Truax
Marge & Dave Baylor	Lucy Gaskill-Gaddis & Terry Gaddis	In Honor of Clayton & Susan Corzatte	Donald Paterson	Dirk & Mary Lou Van Woerden
Beth & John Brennen	Gordon Gardiner	Stephen & Ellen Lutz	Chuck Perry	Eric Weber
Bruce Burger	Genevra Gerhart	Dan & Carol Madigan	Judy Pigott	Nancy Weintraub
Dr. William Calvin & Dr. Katherine Graubard	Carol & Tal Godding*	Tony Martello	Judy G. Poll	Janet Westin & Mike McCaw*
Maxwell & Mindy Cameron	Claire & Paul Grace	Marcella McCaffray	Richard Rafoth	George & Colleen Willoughby
Jeffrey & Alicia Carnevali	Jim Graham	James & Nancy McMurrer	David Ragozin & Marilyn Charlat Dix	Dianne & Douglas Wills
Clement Family Foundation	Rhonda & Jim Greer	Frances & Casey Mead	Cindy & Lance Richmond	Ann P. Wyckoff
Judy & Bob Cline	Margaret Haggerty	Sarah B. Meardon	Bruce F. Robertson	Susan Yates^
Patricia & Theodore Collins	Lawrence & Hylton Hard	Gail & John Mensher	Donald & Jo Anne Rosen	Larry Yok
Kevin & Lisa Conner	Hashisaki/Tubridy Family^	David & Penny Miller	Barbara Sando	Diane & John Yokoyama
Kathy & Don DeCaprio	Jill & Rodney Hearne	Wesley Moore & Sandra Walker	John Schoettler	In Memory of Leda Yolo
Mike Dey	Amy Henry	Dayle Moss & David Brown	Ann Stephens	Sarah Zuberec
Patrick J. & Lanie Dineen	F. Randall & Barbara Hieronymus	Jim Mullin	Kim Stindt & Mark Heilala	Anonymous (5)
Kevin Wilson & Emily Evans	Vaughn Himes & Martie Ann Bohn	Bill & Mary Ann Mundy	Storms Family Trust	
Jeannie M. Falls		Nadine & John Murray	Isabel & Herb Stusser	

This list reflects donations made to the Annual Fund between June 1, 2016 and June 1, 2017, as well as gifts to the ACT for the Future Campaign.

ACT works to maintain our list of donors as accurately as possible. We apologize for any misspellings or omissions.

Should you find any, please contact our office so that we may correct any mistakes in future publications. Email development@acttheatre.org or call 206.292.7660 x 1224

* ACT Legacy Society member ^ACT for the Future donor ^Deceased

Special Fund Donors

ACT Endowment Donors

ACT's endowment is administered by the A Contemporary Theatre Foundation.

Buster & Nancy Alvord	The Ewert Family	Sally Pence	Rose & the late John Southall
Joan & Larry Barokas	Bruce & Dawn Goto	Katherine & Douglass Raff	David & Joyce Veterane
Michael Corliss-Investco	William Randolph Hearst Endowed	Brooks & Suzanne Ragen	The Peg & Rick Young Foundation
Katharyn Alvord Gerlich	Fund for Education & Outreach Programs	Herman & Faye Sarkowsky	Anonymous
Becky & Jack Benaroya	Kreielsheimer Remainder Fund	David E. & Catherine E. Skinner	
Charles Blumenfeld & Karla Axell	Doug & Nancy Norberg	Kayla Skinner	
Ron & Jan Delismon		Estate of Stuart Smailes	

The ACT Legacy Society

ACT patrons who continue to support and ensure the ongoing tradition of presenting the best contemporary theatre for future generations through estate planning, wills, and living trusts. Investments of all sizes can make significant future gifts by using tax-advantaged estate and financial planning options. Specific areas where ACT can benefit from your legacy are scholarships, endowments, capital projects, or operating costs. Questions or arrangements can be discussed with our Development Department at 206.292.7660 x1330.

Nancy Alvord	Stephanie Hilbert	Mike McCaw & Janet Westin	GregRobin Smith
Leslie Ray & Michael Bernstein	Gary & Parul Houlahan	Catherine & Barry McConnell	Rose & the late John Southall
Laurie Besteman	Suzanne Howard	Steven McCoy & Larry Henderson	Judith Warshal & Wade Sowers
Jean Chen	Ed Hutsell & Kathy Whitten	Norman D. Miller-	Dorothy E. Wendler
Jean Burch Falls	H. David Kaplan	Dr. Arnie & Judy Ness	
Charles Fitzgerald	Carolyn Keim & Connie Rinchiuso	Lisbeth Pisk	
Linda & Brad Fowler	Bill Kuhn & Patricia Daniels	Teresa Revelle	
Tal & Carol Godding	David Mattson	Chuck Sitkin	

A Special Thank You

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

Sydney Andrews	AJ Epstein	UW School of Drama
Keith Johnsen, Daqopa Brands LLC	Seattle Eye Care & Optical, Grady Hughes, MD	

ACT PARTNERS

ACT gratefully recognizes the following corporations, foundations, government and media agencies for their generous support of our 2017 programs. This funding from our community supporters enables ACT to offer outstanding contemporary theatre for many audiences, educational programs for a variety of student participants, and our continued theatre partnerships in ACTLab.

Platinum Circle

\$50,000+

ArtsFund
The Boeing Company

Seattle Office of Arts & Culture
Atsuhiko and Ina Goodwin Tateuchi Foundation[^]

The William Kenan Charitable Trust
The Shubert Foundation, Inc.

Gold Circle

\$25,000 – \$49,999

4Culture
John Graham Foundation

National Endowment for the Arts
Nesholm Family Foundation

MAP Fund
*Tuxedos and Tennis Shoes**

Silver Circle

\$10,000 – \$24,999

*Daqopa Wines**
Harvest Foundation
HomeStreet Bank
Microsoft Corporation

The Peg & Rick Young Foundation
Robert Chinn Foundation
The Sheri and Les Biller Family Foundation

The Studios
Treeline Foundation
Washington State Arts Commission

Bronze Circle

\$5,000 – \$9,999

Alhadeff Family Charitable Foundation
Fox Rothschild LLP

Horizons Foundation
Laird Norton Wealth Management

Sellen Construction
US Bank Foundation

Copper Circle

\$1,500 – \$4,999

Bob & Eileen Gilman Family Foundation
The Commerce Bank
*Crane Jewelers**
*Ethan Stowell Restaurants**

Eulalie Bloedel Schneider Foundation
Fales Foundation Trust
Gordon Biersch Brewing Co.
Jeffris Wood Fund

McEachern Charitable Trust
*The Chef in the Hat**
USI Kibble & Prentice
Wyman Youth Trust

*All italicized institutions are recognized as 10+ year supporters of ACT *Denotes in-kind support ^Denotes multi-year commitment*

ACT for the Future

4Culture
State of Washington Department of Commerce

The Norcliffe Foundation
Joshua Green Foundation

The Sunderland Foundation
Wyman Youth Trust

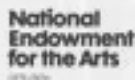
ACT gratefully acknowledges the following for their contributions to the 2017 Season:



ARTSFUND 



THE JOHN GRAHAM FOUNDATION



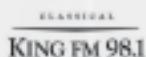
NESHOLM FAMILY FOUNDATION



SHUBERT FOUNDATION



2017 Media Sponsors:



ACT *A Theatre of New Ideas*

ACT Board of Trustees

Gary Houlahan
Chair

Chuck Sitkin
Immediate Past Chair

Ross Henry
Vice President

Michael Crystal
Treasurer

Teresa Revelle
Secretary

Matt Aalfs
Joan Barokas
Eric Bennett
Leslie Ray Bernstein
Laurie Besteman
Trevor Cobb
Bob Dowdy
Rayner D'Souza
Charles Fitzgerald
Michael Herschensohn
Stephanie Hilbert
Grady Hughes
Abha Khanna
Diane Lind
Bill Kuhn
Kyoko Matsumoto Wright
Lauren Mikov
Naomi Minegishi
Jim Minorchio
John Muhic
Tim Mulligan
Erika Nesholm
Judy Ness
George Ojemann
Deborah Person
Margaret Rothchild
Carlo Scandiuozzi
Karen Shaw
Goldie Gendler Silverman
Rob Stewart
Larry True
Ryan Waite
Shanna Waite

ACT Advisory Council

Sheena Aebig
Daniel D. Ederer
Jean Burch Falls
Jeannie M. Falls
John H. Faris
Brad Fowler
Carolyn H. Grinstein
Sara Comings Hoppin
C. David Hughbanks
Jonathan D. Klein
Jane W. Lyons
Gloria A. Moses
Nadine H. Murray
Douglas E. Norberg
Kristin G. Olson
Donald B. Paterson
Eric Pettigrew
Pamela Powers
Katherine L. Raff
Brooks G. Ragen
Suzanne Ragen
Catherine Roach
Jo Anne Rosen
Faye Sarkowsky
David E. Skinner
Susan Trapnell

Brian Turner
George V. Willoughby
Jane H. Yerkes

EMERITUS COUNCIL

Richard C. Clotfelter
Esther Schoenfeld

A Contemporary Theatre Foundation Board

Kermit Anderson
President

Lucinda Richmond
Vice President

Katherine Raff
Secretary

Don Paterson
Treasurer

Trevor Cobb
Michael Crystal
Brad Fowler
Gary Houlahan
Jim Minorchio
Chuck Sitkin

ACT Staff

EXECUTIVE

John Langs
Artistic Director

Becky Witmer
Managing Director

Samie Detzer
Artistic and Executive Manager

ARTISTIC

Kurt Beattie[†]
Artistic Director Emeritus

Margaret Layne[†]
Director of Casting

Tracy Hyland
Education and Engagement Manager

Olivia Ochoa
Young Playwrights Program Administrator

Ian Bond
Mario Gomez
Literary Intern

Emmet Temple
Kenan Directing Fellows

Clara Mooney
Kenyon Directing Intern

ADMINISTRATION

Chris DeGracia
Capital Projects and Operations Manager

Ana Rusness-Petersen
Events and Venue Manager

York Building Services, Inc
Janitorial Services

AC/R Services
Engineer

Rica Wolken
IT Director

Timothy Norris
Deputy IT Director

Tuxedos and Tennis Shoes
Catering Bar and Concessions

FINANCE

Sheila Smith
Director of Finance

Sandi Hogben
Payroll and Accounts Payable Specialist

Liz Camelia
Senior Accountant

DEVELOPMENT

Clare Hausmann Weiland
Director of Development

Jill Robinson
Development Officer

Carrie Campbell
Institutional Funding Manager

Leslie Witkamp
Annual Fund Manager

Amanda Rae
Development Coordinator

Megan Brewer
Development Coordinator

MARKETING, SALES, AND COMMUNICATIONS

Amy Gentry
Director of Sales & Marketing

Heather Puri
Associate Director of Sales

Matt Lesinski
Marketing Manager

Kelsey Von Stubbe
Marketing Manager

Amelia Wade
Sales & Groups Manager

Cati Thelen
Marketing & PR Assistant

Dawn Schaefer
Graphic Design Associate

Chris Bennion
Production Photographic Services

Christa Fleming
Graphic Design Services

Star Zatine
Telesales Manager

Bob Ciak
Irwin Michelman
Deborah Pryor
Direct Sales

Adam Vanhee
Front Office Representative

Marissa McKown
Customer Service Manager

Levi Ryan
Ticket Office Assistant Manager

Emily Paul
Nicole Song
Ticket Office Lead

Martin Sisk
Andrew L. Creech
Summer Begalka
Elizabeth Tsamakias
Christopher Quilici
Shannon Hunter
Ticket Office Representatives

Jeremy Rupprecht
Audience Services Manager

Becky Plant
House Manager

Libby Barnard
Assistant House Manager

Terrence Woodson
Keith Tavares
Amber Granger

Lauren Ruhl
Monika Holm

Robert Billups Jr.
Katie Bicknell

Sarah Karnes
Ryan Higgins

Andrew Lee Creech
Doug Fries
Audience Services

Christine Jew
Audience Services Affiliate

PRODUCTION

Alyssa Montgomery
Production Manager

Meaghan Darling
Production Associate

Patty Liang
Production Runner

Katie Burnett
ACTLab Producing Coordinator

STAGE MANAGEMENT

Jeffrey K. Hanson[†]
Production Stage Manager

JR Weldon
Stage Manager

Ruth Eitemiller
Erin Zatloka
Assistant Stage Manager

Spencer Bertlesen
Production Assistant

COSTUME DEPARTMENT

Amanda Mueller
Costume Shop Manager

Janet Edman Lind
Head Draper

Susanne R. Sherman
First Hand

Sally Mellis[†]
Wardrobe Master

Courtney Kessler-Jeffrey
Wardrobe

Nova Dobrev
Costume Shop Assistant

SCENIC DEPARTMENTS

Derek Baylor[†]
Technical Director

Nick Murel
Assistant Technical Director

Amanda Quinn
Master Scenic Carpenter

Ron Darling
Lead Scenic Carpenter

Mike Sterkovicz
Scenic Carpenter

Jeff Scott
Scenic Charge Artist

Lisa Bellerio[†]
Assistant Charge Artist

Marne Cohen-Vance[†]
Properties Master

Ken Ewert[†]
Master Properties Artisan

Thomas Verdos[†]
Lead Properties Artisan

STAGE OPERATIONS

Nick Farwell[†]
Stage Operations Supervisor

James Nichols[†]
Master Stage Carpenter

Pam Mulkern[†]
Master Electrician

Max Langley[†]
Master Sound Engineer

Ryan Dunn
ACTLab Technical Associate

FOR THIS PRODUCTION

Joyce Degenfelder
Wigs

Andrew Beyer
K.D. Schill
Dresser

Thomas Verdos
Kevin Cuba
Stagehands

Chelsea LeValley
Youth Actor Casting Associate

Chelsea LeValley
Lindsay Evans
David Hsieh
Mandy Rose Nichols
Maureen Williams
Youth Actor Audition Volunteers

[†] Denotes staff member has worked at ACT for 10 years or more



My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Lisa Roberts
Managing Director, Private Wealth Management
lisa.roberts@unionbank.com
415-705-7159



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.

©2017 MUFG Union Bank, N.A. All rights reserved. Member FDIC. Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.

and we hope to have a production in Seattle for summer 2018.

Besides pitching and producing Kilroys' works on my own, I have also developed curriculum for a Kilroys analysis and scene study class that I piloted this summer at Youth Theatre Northwest. The Kilroys work catalogs the most current voices of American theatre. I would love to educate more students, actors, and theatre goers to maximize their appreciation for this new class of daring playwrights. I'm also being more upfront about calling out material I am offered that does not contain complex roles for womxn.

“Seattle is growing, so I would want to bring people both new and native together around our most exciting storytellers.”

Who's your favorite playwright working today? Where can we see their work?

Benjamin Benne writes thrillingly theatrical plays with strong female characters and I'm so proud that he is a Seattle playwright. His newest work, *Las Mariposas*, was produced by Forward Flux in September. Chicago playwright Philip Dawkins writes crackling, smart dialogue and bold femme characters, so I'm pleased he just opened *Charm* in New York. Arlitia Jones is an Alaskan playwright who was working with the Seattle Rep playwrighting program and I want The Rep to fully produce one of her plays because they are fresh, dark, and ambitious while containing her

fabulous sense of humor. Elizabeth Heffron is another Seattle playwright I am proud to know, and I wish the city would support her with more gusto. I'd love to see *Mitzi's Abortion* play again in light of our current administration. Finally, Clare Barron is a Kilroy's playwright from Wenatchee who just won the Susan Smith Blackburn prize for playwriting, so I'd love to see *Dance Nation* play in Seattle.

What are you most looking forward to seeing in Seattle this season?

Sheila Daniels is directing *The Wolves* at ACT in the new year and that is going to be fantastic. It's a deftly written contemporary script with an outstanding director at the helm. I'm also looking forward to Sara Porkalob's direction of the Kilroys List show *Peerless* by Jiehae Park in January at ArtsWest. And I'm keeping my ear to the ground for Carol Louise Thompson's site specific work *This Is a Show About Progress*, which is expected to be rescheduled after it was thwarted by property developers this summer.

If you could direct any play in the world and stage it in Seattle, which play would you choose? What about the play makes it ripe for Seattle audiences?

If I were given the opportunity to direct any play with full financial support and the city of Seattle as my intended audience, I would find a play that would show off the fantastic range of artists – both emerging and mature – that we have in our city. I have had the privilege of working with many emerging artists since returning to Seattle and I'd love to see them working on the larger stages and becoming familiar faces: Rafael Molina, Jonelle Jordan, and Ayo Tushinde to name a few. Charles Leggett, Amy Thone, Ray Tagavilla, and Kathy Hsieh are just a few established actors I would love to direct.

Seattle is growing, so I would want to bring people both new and native together around our most exciting storytellers. Chicago is a city that

warmly supports its playwrights and actors and I'd love for that zeal to flow to Seattle. With this in mind, I would direct Mary Zimmerman's *Arabian Nights*. We could do it in big warehouse in Georgetown, and get Amazon to donate 500 pillows for audience members to sit on. And we'd sell Pagliacci by the slice because if you are new to Seattle you should know about Pagliacci and if you're familiar with Seattle then you should know Pagliacci pizza is the best. However, considering our current political state, I might suggest David Hare's *Stuff Happens*, a deftly written seventeen-person play that examines how we entered the Iraq war. We'd take over the Rainier Club. Don't worry, there would still be Pagliacci. And \$2 Rainier tall boys.

Do you have any plugs? How can folks find more about you and your work?

I fly to Chicago soon to direct the midwest premiere of a Kilroy's-mentioned play, *I Saw My Neighbor on the Train and I Didn't Even Smile* by Suzanne Heathcote at Redtwist Theatre which plays November 19 – December 19. Then I come back and start working the professional premiere of *Shakespeare's Other Women* at Island Shakespeare Festival. Everyone should come to Whidbey Island and to enjoy some fantastic female-driven Shakespeare fan fiction. Come grab a whiskey with me before the show! After that, I start working on Seattle Shakespeare Company's statewide tour including a bilingual production of *Twelfth Night* that I'm creating with Ana Maria Campoy. And of course, this spring at Youth Theatre Northwest, I'm directing your play, *Dust* – it's a movement-infused play boasting a cast of twenty-two that features a dark take on the Peter Pan myth for millennial consumption. There are a few other projects in the works and all information can be found on my website: ErinMurrayDirects.com. My podcast *That's WOW* is available on iTunes. ■ DANIELLE MOHLMAN

Dialogue



Photo courtesy of WET.

Samie Spring Detzer

Samie Spring Detzer is a true Seattleite. She grew up just north of the city and moved here to attend Cornish College of the Arts where she graduated with a BFA in theatre and original works. She's the Artistic Director of Washington Ensemble Theatre, but always identifies as an actor first, theatre administrator second. She joined the ensemble of WET six years ago and has performed in at least one show a season ever since. This season, she'll be directing *Monstrosity* by Lucy Thurber – a co-production between the University of Washington and WET. We had the pleasure of talking to her about WET's fourteenth season, being an artist in Seattle, and what makes her "an opinionated, loud-mouthed, head-bitch-in-charge" – in everything she does.

You've got an incredible season lined up for Washington Ensemble Theatre. What does your season planning process look like?

There's a saying in the company that "WET is the people in room." It's a way to get folks to stay invested and connected to running every aspect of the company. But I also really believe that "WET is the season we produce." While the dynamic of how the ensemble operates has morphed over the years, the one thing that is always decided as a group is season planning. We read plays all year long and then we go on a winter retreat together to create the season. It's three days of drinking, reading, and fighting for the plays we want. We aren't allowed to leave without a season. In the Ensemble, plays must be visually stimulating, thematically complex, and socially conscious. Our season planning weekend is about holding ourselves accountable to that vision and falling in love with the plays we choose.

The season feels uniquely Seattle. What drew you to each of these plays?

These plays have all had successful runs elsewhere, but they also are all very

polarizing pieces, and in some ways that can be seen as confrontational. As a company, we have a desire to find plays that wouldn't be done at any other theater in Seattle. In fact, two of these plays have gone through a few major Seattle theatre companies but never got picked up. One thing I love about WET is that our biggest fans hate about half of what we do. It means we're making art that is imperfect and complicated, and that's the goal.

The Nether feels especially relevant in Seattle's booming tech sphere. What are you hoping this will mean for your audiences?

You're right that this city is dealing with how to engage with the young, tech savvy demographic that has very quickly moved into our bars, apartments, and taken a bit of our community culture. I wouldn't say we set out to pull in that audience, but WET has the benefit of being a company of millennials – with all the drive, self-importance, fearlessness, and digital literacy that comes with that. I think what we do implicitly draws a young, visionary crowd.

 FRAN'S



Handcrafting artisan confections in Seattle for over 35 years

1325 1st Avenue, Seattle
206.682.0168

2626 NE University Village Street, Seattle
206.528.9969

10036 Main Street, Bellevue
425.453.1698

5900 Airport Way South, Seattle
206.508.4535

800.422.3726
frans.com


THE
Carlile
ROOM

AFTER THE SHOW, STOP BY
TOM DOUGLAS' NEWEST
RESTAURANT, LOCATED ACROSS THE
STREET FROM THE PARAMOUNT
THEATRE. THE CARLILE ROOM IS A
70'S STYLE LOUNGE FOCUSING ON
PLANTS, LATE NIGHT SNACKS AND
FANTASTIC COCKTAILS.

OPEN TIL MIDNIGHT DAILY
HAPPY HOUR
4-6PM AND 10PM-MIDNIGHT

BRUNCH

SATURDAY + SUNDAY
10:00AM-3:00PM

THECARLILE.COM

SEATTLE
OPERA.

MOZART'S COMEDY ABOUT SEX

così fan tutte
jan 13-27, 2018



LET THE GAMES BEGIN!

Love has many faces when two buddies don disguises to test the faithfulness of their fiancées. Will the women fall for their “new” suitors as the opera’s title (“All women do it”) suggests? And if they do, who is really to blame? Blending bawdy humor and keen insight, the charming *Così* features some of the sweetest and most ravishing music Mozart ever wrote.

Seattle Opera Revival
In Italian with English subtitles.
Evenings 7:30 PM
Sunday 2:00 PM

MCCAW HALL
206.389.7676
SEATTLEOPERA.ORG/COSI

PRODUCTION SPONSORS:
SEATTLE OPERA FOUNDATION,
ANN P. WYCKOFF,
ARTSFUND

PHOTO © PHILIP NEWTON

What excites you most about being an artist in Seattle?

The truth is I’m afraid most of what I love about being a Seattle artist is slowly getting priced out, modified, and gentrified, to the point that much of the city feels different to me. I do love this place and I’d be lying if I didn’t say what excites me most is that I’m holding out until the bubble bursts and we get to be a small-town big-city again. In the meantime, the food is good, the outdoors are beautiful and it’s given me and many other folks a place to be an artist.

How do you hope to grow and challenge the theatre community here in Seattle?

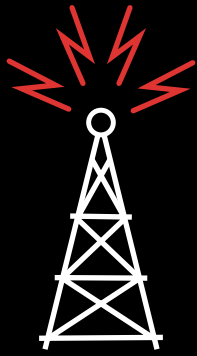
I hope that WET will continue to expand Seattle’s notion of “a well-made play.” I find Aristotelian-centric theater tired. I prefer an epic slow burn or a firecracker. Surprise me, challenge me, indict me, but never bore me, please! I also think WET, like a few other companies here, has begun to really embrace using politics, equity and social justice to strengthen the art. More of that, please.

Are there any musicians, dancers, or theatre artists that you’re especially excited about this season? Who are you excited to see?

There are so many awesome artists working on this season. We have Sara Porkalob, Jennifer Zeyl, and Frank Boyd all working on Young Jean Lee’s *Straight White Men*. Then we’ll end with ensemble member Bobbin Ramsey directing on *The Nether*, which will blow your mind. There are so many amazing artists joining us, too many to name. Offering artists opportunities is the best part of my job.

How can folks find more about you and your work?

Check out washingtonensemble.org. I’d also suggest you look at the *Shout Your Abortion* website. I’m on there, but also, it’s just a great organization you should know about! ■ DANIELLE MOHLMAN



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. Book-It Repertory Theatre's *Howl's Moving Castle: The Musical* is based on a novel by Diana Wynne Jones. Who or what is Howl?
 - a) An accursed wizard
 - b) A dragon trapped in the form of a teenager
 - c) The dean of a magic school
 - d) A town of people who can't get their castle to stay put
2. *A Christmas Carol* is enjoying its annual run at ACT Theatre. It is based on the story by Charles Dickens. Which of the following is a real Dickens quote?
 - a) "I can never close my lips where I have opened my heart."
 - b) "A friend is one to whom one may pour out the contents of one's heart, chaff and grain together, knowing that gentle hands will take and sift it, keep what is worth keeping, and with a breath of kindness, blow the rest away."
 - c) "Everything is funny, if you can laugh at it."
 - d) "Angry people are not always wise."



English author and former child laborer Charles Dickens lived 1812–1870.

3. *A Civil War Christmas: An American Musical Celebration* is playing at Taproot Theatre. The play is set on Christmas Eve the year before Abraham Lincoln was assassinated. Which year would that be?
 - a) 1860
 - b) 1863
 - c) 1864
 - d) 1865
4. Mannheim Steamroller plays at The Paramount Theatre this season. This prog-rock, new-age classical band has released at least twenty-five Christmas albums. For which other holiday have they made themed albums?
 - a) Memorial Day
 - b) Easter
 - c) Halloween
 - d) Thanksgiving

Bonus Question

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

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

ANSWERS: 1) A – An accursed wizard. Howl is skillful with magic, but gave his heart to a fire spirit and is being hunted by a powerful witch. 2) A – "I can never close my lips where I have opened my heart." is the real quote. It comes from *Master Humphrey's Clock*, which was published in 1840. 3) C – 1864. This was the year Lincoln was re-elected, the year after signing the Emancipation Proclamation. 4) C – Halloween. Mannheim Steamroller has released more than twenty-five albums for Christmas and four for Halloween.



Say yes.

Say yes to hope.

Say yes to care for all kids in all communities.

To pioneering research.

To lifesaving immunotherapy.

To unlocking the mysteries of the developing brain—leading to better treatments.

Say yes to cures previously unimaginable.

Say yes to defying the impossible.

Now is the time. Seattle is the place.

Yes is the word.

See what your yes can do at seattlechildrens.org/yes

**IT STARTS
WITH YES**
The Campaign For
Seattle Children's


Seattle Children's[®]
HOSPITAL • RESEARCH • FOUNDATION