



47TH WORLD PREMIERE

— a co-production with —

THE HANSBERRY PROJECT



HISTORY OF THEATRE:

ABOUT, BY, FOR, AND NEAR

WRITTEN BY

REGINALD ANDRÉ JACKSON

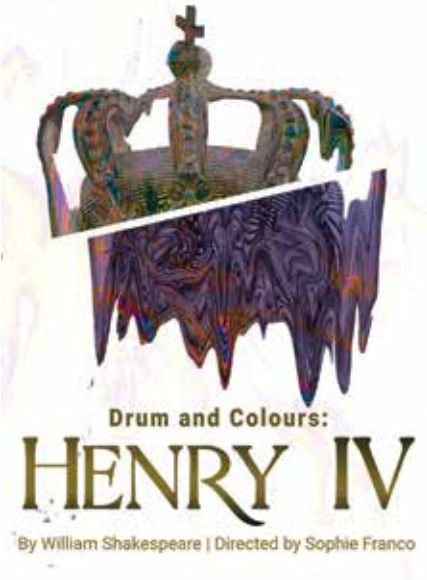
DIRECTED BY

VALERIE CURTIS-NEWTON

CHOREOGRAPHED BY

DONALD BYRD

An all-BIPOC company gathers for this epic tale of a polarized England that dares to ask:
WHO HAS THE RIGHT TO WEAR THE CROWN?



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HENRY IV

By William Shakespeare | Directed by Sophie Franco

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encore STAGES

January 2023

Volume 18, No. 3

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—Connecting Arts, Culture and Community.

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:





Talking About It Plainly With Debra Ann Byrd

by KYLE GERSTEL

Debra Ann Byrd deserves your attention—don't worry, she'll get it. A prolific writer, performer, and artistic director, Byrd is a theatre artist with a wardrobe of many hats and stories to share. »

Seattle Shakespeare Company is kicking off 2023 with Byrd's solo show *The World's a Stage: Becoming Othello, A Black Girl's Journey*, directed by Shakespeare & Company founder Tina Packer. The play follows Byrd's life as she performs as the titular character of *Othello*, a play by William Shakespeare known for its underlying racism. "As I was discovering Othello, the character, I started discovering things about myself as well," Byrd said. "I kept telling myself, 'I have to write about this.' I always wanted to perform a solo show, so I thought this was a good opportunity to create one."

Debra Ann Byrd in *The World's a Stage:
Becoming Othello, A Black Girl's Journey*.



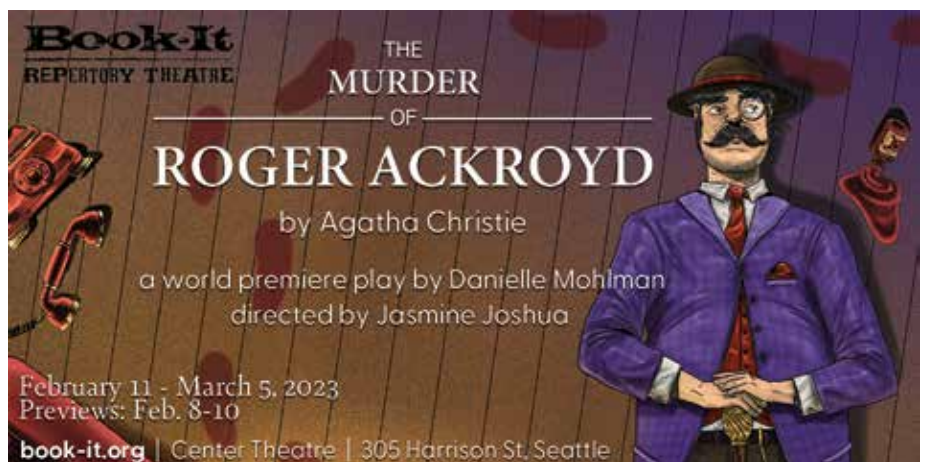
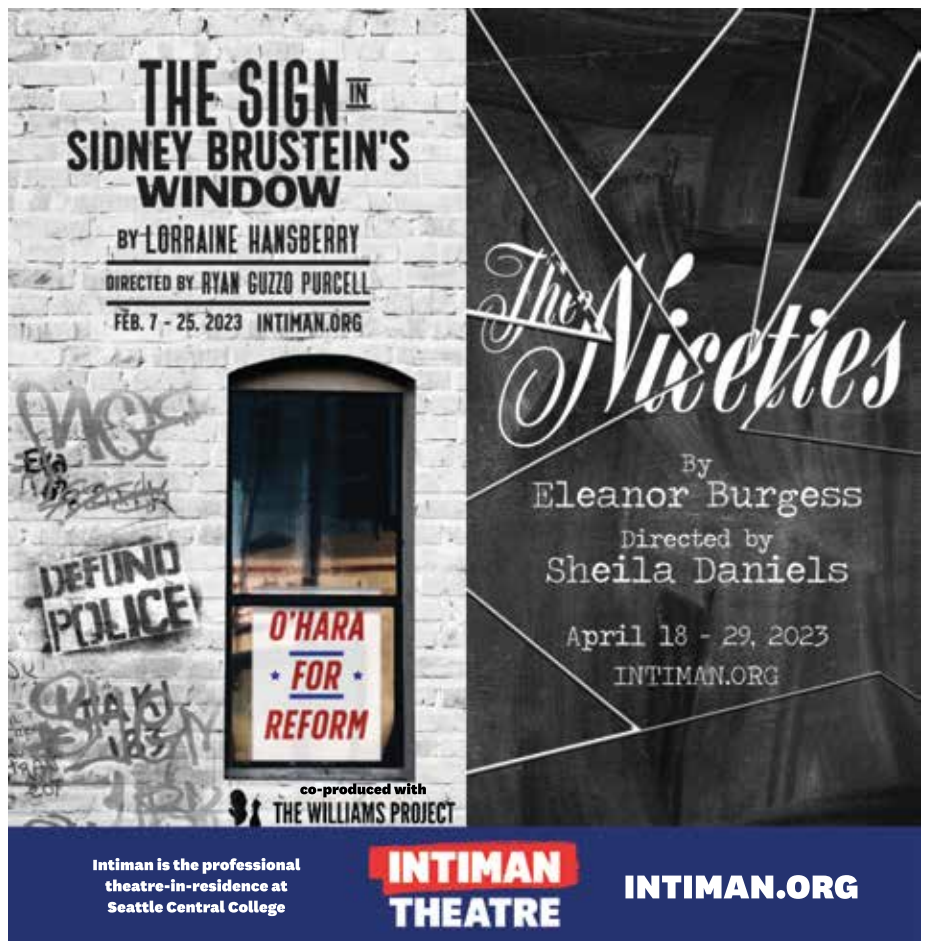
Since this is Byrd's first solo show, her first step was seeking education. "I went about the process of finding a coach to help me understand what it means to write a solo show," Byrd said. "Then, I got another coach to help me make what I wrote into a more serious production for theatre audiences."

After working with the coaches, she was unsure how to continue developing the play. "I'm a praying girl, so I thought about it, I prayed about it," Byrd said. "Who is supposed to help me with this thing? What came to mind was a colleague and friend of mine, [Dr.] Paul Edmondson, the [Head] of Research at the Shakespeare Birthplace Trust."

Edmondson and his team at the Shakespeare Birthplace Trust loved Byrd's concept and wanted to support the play. "They said, 'Maybe we could bring her out to Stratford-upon-Avon to become the writer-in-residence here for a month and we can help develop the play,'" Byrd said. "We recorded like nine sessions of interviews, 45 minutes to an hour and 15 [minutes] each, to go over what I was thinking, why it was so personal, and why it was also so public. Why would audiences care? Why would it matter to the world?"

Byrd continued to attain opportunities to develop the play through residencies at esteemed institutions such as Columbia University and the Folger Library in Washington D.C. "Then, I wrote a proposal so I could put some dramaturgical elements into the show, the history of *Othello*," Byrd said. Eventually, Byrd brought in Tina Packer to mold and direct the production. "I reached out to Tina Packer, who was one of my teachers and mentors, and I thought she would be a great fit for the play," Byrd said.

Packer's prior experience gave Byrd a stronger understanding of the needs of solo work. "Tina Packer has worked on other solo shows, including ones that she wrote for herself, so she had a lot of knowledge," Byrd said.





(left) Debra Ann Byrd as Othello.
(above) Debra Ann Byrd as Othello and Natalie Andrews as Desdemona.

“I went up and worked with her for weeks on end until it was time to go into rehearsal.”

Packer helped Byrd shape the play for regional theatre audiences, which are frequently not diverse in age or race. “I know that a lot of audiences are old and white and as the years go by, the young ones are getting old too,” Byrd said. Packer focused on what the audience takes away from the production. “Tina Packer would help me fine-tune those areas that needed to reach a little bit further to get an audience member to understand,” Byrd said.

“Even before we got to Shakespeare & Company, we knew that this show would first be seen by audiences in Stratford-upon-Avon, so we knew that they would be not only old and white, but old,

white, and British. We thought about how we could break it down a little more so that audiences could understand from a cultural point of view what it is I’m trying to say.”

However, Byrd and Packer were confident that audiences would appreciate the production for its Shakespearean references if nothing else. “Because there are over 200 Shakespearean lines in it, we knew that people who like Shakespeare would love it,” Byrd said. “We took into consideration all of the audiences who might come and tried to make sure we had something in there for everyone.”

Throughout the process, Byrd learned the importance of balancing authenticity with tools for audience engagement. “At first, I was telling the story to get it out of my body

and into the world,” Byrd said. “How do we take all of these things, mix it in with Shakespeare, and tell the stories? What is it that we can do together to create something that is meaningful in the world?”

The play analyzes Othello from a fresh perspective “to encourage, to challenge, [and] to inspire. Is he a mad man or is he a hurt man?” Byrd said. “When I broke it down, I saw that Othello was hurt. I say it in the play: if we tell ourselves the truth, we have a better chance of making the world a better place. We need to talk about it plainly.”

The World’s a Stage: Becoming Othello, A Black Girl’s Journey, presented by Seattle Shakespeare Company, is playing January 3–29, 2023. Tickets are available at seattleshakespeare.org.



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Libretto by Stephen Kitsakos

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time for this story to
be taking the stage.”

— *Roya Sadat, Stage Director*

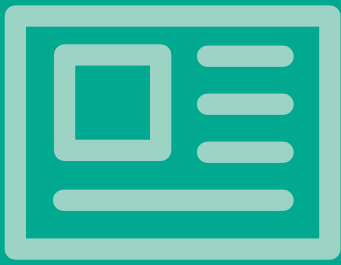
Based on Khaled Hosseini’s best-selling novel and set against Afghanistan’s volatile history, this new opera tells the breathtaking story of Mariam and Laila, two Afghan women brought together under the brutal Taliban rule. The bond between Laila and Mariam leads to unthinkable sacrifices and ultimately, one family’s survival.

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Kyle Gerstel is a 15-year-old musical theatre geek who couldn’t be happier to have found TeenTix in 2020. In addition to writing for the TeenTix Newsroom and his school newspaper The Islander, Kyle frequently performs with Youth Theatre Northwest and works with Penguin Productions to foster an equitable theatre community. When not in rehearsal, you can probably find him writing poetry, rewatching Promising Young Woman or obsessing over Bo Burnham.

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.



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.



Augustin Hadelich

A
Samson & Delilah

B
I Am Not Your Perfect Mexican Daughter

C
Sense and Sensibility

D
Augustin Hadelich

E
Ain't Too Proud: The Life and Times of The Temptations

F
Takács Quartet

1
“Like building a house in a historic district, [he] respects the architecture of the neighborhood, but his design is fresh. It puts [his] precision, agility and grit on display while he riffs on themes from earlier in the piece.”—*NPR*

2
“...McAnuff’s savvy at packing the music into every available nook and cranny. There’s hardly enough time to swoon over one fantastic track before a sublime 18-member orchestra led by Kenny Seymour strikes up yet another.”
—*The Washington Post*

3
“It’s a thematically evocative work—f populist uprising, religious demagoguery, societies sliding into decadence—all map richly onto Saint-Saëns; own late 19th-century context, and indeed should speak with clarion force today.”—*Operawire*

4
“It is in this way that the space Julia claims quietly and instinctively is as thrilling as that which she declares boldly and without apology. She is a feminist lynchpin, a past, present and future firebrand and also a woman who will likely be judged for her entire life by the body she inhabits.”—*New City Stage*

5
“Even in the most fiendish repertoire these players show no fear, injecting the music with a heady sense of freedom.”—*Financial Times*

6
“This show is catnip. It’s also catnip for all theatergoers, through its intelligence, wit, and considerable charm in staging and overall production. It’s stylish and well-crafted, much like the needlepoint samplers all Dashwood women embroider when not playing the pianoforte...”—*Houston Press*

1) D—Augustin Hadelich, 2) E—Ain't Too Proud: The Life and Times of The Temptations, 3) A—Samson & Delilah, 4) B—I Am Not Your Perfect Mexican Daughter, 5) F—Takács Quartet, 6) C—Sense and Sensibility

presents

HISTORY OF THEATRE: ABOUT, BY, FOR, AND NEAR

By Reginald André Jackson

Directed by Valerie Curtis-Newton
January 28 – February 12, 2023

CAST

Tracy Michelle Hughes*
Reginald André Jackson**
Be Russell*
Arlando Smith*
Amy Thone**
Malcolm J West
Dedra D. Woods*
R. Hamilton Wright**

UNDERSTUDIES

Anne Allgood**
Nicholas Japaul Bernard*
Alexandria J. Henderson*

CREATIVE TEAM

Valerie Curtis-Newton – Director
Jennifer Zeyl – Scenic Design
Cathy Hunt – Costume Design
Robert J. Aguilar – Lighting Design
Larry D. Fowler – Sound Design
Juniper Shuey – Projection Designer
Donald Byrd – Movement
Amani Dorn – Dialect Coach
Martine Kei Green-Rogers – Dramaturg
LB Morse – Associate Lighting Designer

STAGE MANAGEMENT

Ruth Eitemiller* – Stage Manager
Hazel Rose Gibson* – Assistant Stage Manager
Noah Sarkowsky – Production Assistant

Theatre and Season Partners



For an up-to-date runtime, visit www.acttheatre.org/history-of-theatre

The ASL interpreted performance will be Sunday, February 12 at 2 pm. The Audio Described performance is Saturday, February 11 at 2 pm.

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

**ACT Core Company member

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

HISTORY OF THEATRE: ABOUT, BY, FOR, AND NEAR

By **Reginald André
Jackson**

Directed by Valerie Curtis-Newton

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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.

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:

History of Theatre, Sunday, February 12 at 2 pm

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:

History of Theatre, Saturday, February 11 at 2 pm

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: 206.292.7660
www.acttheatre.org



A Letter from Director **VALERIE CURTIS-NEWTON**

When I got the call that Reggie Jackson was working on a play called *History of Theatre: About, By, For, and Near*, my first thought was, “What an epic exercise!” As he told me of his hopes for the project, my next thought was “How can I be in that room?”

“Pieces like History of Theatre remind us all that there is more for us to know.”

The history of Black People in the American theatre is beautiful but also incomplete. There is so much unwritten. So much erased. So much lost to us. Without this history, Black theatre artists often lose their way and forget their birthright. Their rightful place on the stage. And White audiences never get the chance to celebrate the brilliance of our people’s contributions. Pieces like *History of Theatre* remind us all that there is more for us to know.

We are as the children of Branch, Bonner, Childress, Hansberry, Baraka, Carroll, Wilson, Wesley and so many others; the heirs of a lineage and a heritage of art—with purpose. Of meeting and surviving the very real struggles that confront us. Struggles that have been going on since we were brought here against our will. Each one of those literary giants was pressured to conform to the white gaze and each one of them resisted. Sometimes at great sacrifice. Some sank into obscurity. Some chose to forgo big paydays in order to tell unvarnished truths.

We must also remember the institutions that were built to sustain us, places like: The African Grove Company, The American Negro Theatre, The Negro Repertory Theatre, the Negro Ensemble Company, Crossroads, Penumbra, Black Arts West Theatre, and the New Federal Theatre. These examples can provide a great road map for our future in the field. They mark both the right turns and the grave dangers that will confront whatever our new theatre will be.

Now we have the chance to build on their legacy. In the Sanfoka spirit, “we will go back to go forward” and build a new theatre that will have its own shape and relationship to community empowered by the ancestors. *History of Theatre* is an invitation to join us craft that which comes next. I am honored to be working on this project with this wonderful team. The Hansberry Project has returned to ACT to support this worthy and important project. Reginald A. Jackson’s sprawling epic project—*History of Theatre: About, By, For and Near*—is a multiyear project dedicated to filling in more of the blanks. It introduces this community to historical figures and movements to which we all owe a debt of gratitude. We hope that you enjoy it and that you are inspired to look for more hidden figures.

Valerie Curtis-Newton

Recovering Black American History Through Theatre

By Andrew Lee Creech

When we think about history, we recall the old adage “Those who don’t consider history are doomed to repeat its mistakes.” But, as depicted in Reginald André Jackson’s *History of Theatre: About, By, For, and Near*, Black artists have been using theatre to do more than help us avoid our past blunders, we’ve been using it to be seen and heard. In the aftermath of George Floyd and “We See You, White American Theater,” both the nation and theatre industry continue to struggle with equity, diversity, and inclusion. Now, playwrights are showing us that plays rooted in Black history and perspectives may be our best shot at progress.

Although our history has been heavily whitewashed, American and Black history are one and the same. The Black American experience has been omitted or filtered through a White lens for hundreds of years, and the ability to tell and benefit from our own stories has been stripped from us. These Black history plays push us to have the uncomfortable conversations in order to recover unheard people and forgotten history, acknowledge the contributions of Black Americans, and ultimately, reconcile these two histories.

August Wilson set the bar for Black history theatre with his *Century Cycle*, and contemporary playwrights are following suit. Dominique Morisseau, Donja R. Love, Katori Hall, even myself (with the support of ACT’s commission) have all created bodies of work at the intersection of American history and Blackness. In this critical moment, Black playwrights are asking: “Who hasn’t had a chance to tell their story?”

Seattle actor and *History of Theatre* cast member, Dedra D. Woods reflects, “The thing that is striking me the most...is how much I didn’t know...So much of my people’s history was held back from me. So I’ve been mulling over why they chose to teach me about Odets instead of Charles Gilpin or Sissieretta Jones. How different my education could have been at that PWI [Predominantly White Institution] if I saw myself in the work before August Wilson.”

As I work on my own ACT commission, like Ms. Woods, I’m unpacking an enigma. As I’m researching the Reconstruction era, I wonder why my own public education left me with a vague “Lincoln freed the slaves and Black people struggled through the 1960s” version of history, instead of learning about the 2,000 Black men who held elected positions of power (from sheriffs, to mayors, to congressmen) in the twelve years following the Civil War. One positions a “white salvation of a helpless people narrative,” while the other reveals a people filled with optimism, strength, and drive who fought to free themselves, and demanded that the nation live up to its creed. These are the kinds of figures and heroes, and stories that move a people; that show us that we have done and will continue to do great things.

This is why we need these stories, perhaps now, more than ever. We can never underestimate the power of seeing one’s own culture and community represented on stage, nor the power of discovering a history of your people you never knew existed. That is a power that inspires a people. It bolsters pride and resilience. And in an industry (and nation) where we have fought to hold space, it creates a sense of ownership and belonging. When we tell these stories, we aim to fully acknowledge the wrongs of our past. We uplift and celebrate the contributions of Black Americans, restoring our rightful place in history. We foster empathy. And we create space for our communities to be seen in the full breadth of our talent, humanity, and rich history. That is how we progress.

“This is why we need these stories, perhaps now, more than ever. We can never underestimate the power of seeing one’s own culture and community represented on stage, nor the power of discovering a history of your people you never knew existed.”



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Photo: Truman Buffett

A Letter from Artistic Director **JOHN LANGS**

History of Theatre: About, By, For and Near.

In June of 2020, the streets of Seattle—like so many other cities in our country—were on fire. In no uncertain terms the world was changing, and we could literally hear the chanting in the streets coming through the walls of the theatre. The questions that emerge for any artist and certainly any institution that promotes “contemporary work” took on new and urgent resonance in our Zoom rehearsal room that day: “How can we meet this moment?”

As we were asking what work of art and what artists could synthesize and contextualize this life-altering inflection point and allow the community to engage with all that is swirling around them, we were, at that moment, fortunate to be sharing space with Core Company member Reginald André Jackson. As the world was erupting, and the theatre industry was absorbing the wakeup call of *We See You, White American Theater*, a vital conversation began about how as artists and makers of theatre we might respond.

In our reflections on the country, our city, our industry, and our theater, Reginald began to excite the conversation with stories of unsung Black heroes of the stage, highlighting Seattle’s importance in Black theatre history with stories that had been whitewashed or erased. By asserting Black history back into its rightful place in the history of American theatre he was simultaneously providing an opportunity to speak frankly about the present. Through this lens, the idea of *History of Theatre: About, By, For, and Near* project was born.

The first choice of director to lead such an endeavor was obvious—we are so honored that Valerie Curtis-Newton, the venerated director and artistic director of the Hansberry Project, renowned scholar, change advocate, and truth teller has returned to ACT to provide her insight and leadership to the ideas and stories we share today.

History of Theatre was initially scheduled as part of our digital season in 2021 but only a few days into the rehearsal, the continual series of revelations brought on by these untold stories made it clear that this project demanded a larger canvas. The voices from the past were rising up and calling out to be heard. Through perseverance, grit, and passion, these pioneers shaped the art form we all enjoy today and it’s an honor to host them as they set the record straight.

As a theatre that aims to develop and create ambitious new work, we are thrilled that the 47th World Premiere offered from ACT’s stages is this incredibly special co-production with The Hansberry Project.

Thank you so much for sharing these stories together.

John Langs

“History of Theatre was initially scheduled as part of our digital season in 2021 but only a few days into the rehearsal, the continual series of revelations brought on by these untold stories made it clear that this project demanded a larger canvas.”

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**

For most of us, the start of each new year finds our coffers once again filled with hope. We resolve to move closer to that better version of ourselves and ponder how we might better our communities. We brim with the excitement and possibility about what might be.

The thrill and delight of this possibility is that it cannot be known at the outset just what lies ahead. We know only that great joy—and surely great sorrow—will be integral to this adventure of a new year. We know we will succeed and fail in ways we have yet to imagine. We will meet people that will alter the course of our lives in minute and grand ways. And we will experience art that will both question and make sense of it all. We will depend on songs, films, and plays to help us better understand ourselves and our world.

At ACT, we are here to bear witness to the ebbs, flows, and absurdities of existence. We are here to help find laughter in the folds. The experience of live theatre brings such a profoundly personal and deeply communal experience. There is no other artistic medium that affects and reflects us in the way theatre can. We hope that you will resolve to make ACT a part of your new year. To make ACT Theatre a partner in your journey.

Not only is ACT here to challenge how the stories are told, we also are here to challenge what stories get told. With *History of Theatre: About, By, For, and Near*, we bring you one such story. Our 47th World Premiere is a play commissioned by ACT, and we are deeply proud to be part of ensuring these stories are told. The tapestry of America's history is a complex one, and one that is deeply enriched by fullest telling of all the stories and lives lived within her.

I wish you and yours health, happiness, and hope for the New Year. And more than anything else, I wish you that thrilling excitement about the possibility of what lies ahead.

Warmly,
Anita Shah

“The experience of live theatre brings such a profoundly personal and deeply communal experience. There is no other artistic medium that affects and reflects us in the way theatre can.”

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Haleigh Wanchena

PRODUCTION

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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

ADDITIONAL PRODUCTION STAFF FOR HISTORY OF THEATRE: ABOUT, BY, FOR, AND NEAR

David Baldwin
Carpenter

Kelly Caffey
Stitcher

Chandler Eichele
Stage Hand

Joyce Degenfelder
Wigs

Hannah Gibbs
Assistant Lighting Designer

Kate Hennigan
Carpenter

K.D. Schill
Dresser

Natalie Wang
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CREATIVE

Valerie Curtis-Newton

Director

The Head of Directing and Playwriting at the University of Washington's School of Drama, Valerie also serves as the Artistic Director for The Hansberry Project. Her recent work includes The Guthrie Theater, Seattle Rep, Intiman Theatre, Denver Center Theatre, West of Lenin, ArtsWest, Taper Forum, New York Theatre Workshop, among others. Valerie holds a B.A. from Holy Cross College and an M.F.A. from the University of Washington. She has been awarded the National Endowment for the Arts/Theatre Communications Group Career Development Grant for Directors, the Stage Directors and Choreographers Foundation's Gielgud Directing Fellowship, Theatre Puget Sound's Gregory Falls Award for Sustained Achievement, *The Seattle Times*' 13 Most Influential Citizens of the last decade, the Seattle *Stranger* Genius Award in Performance, and the Crosscut Courage Award for Culture.



Reginald André Jackson*†

Playwright and Actor

Jackson is a Seattle actor/playwright.

Subscribers will know this ACT Core Company member from *Sweat, Romeo and Juliet, The Crucible, and Fathers & Sons*. He has also worked at Arena Stage, The Shakespeare Theatre, 5th Avenue, Seattle Children's Theatre, Intiman, Lake Tahoe Shakespeare, Seattle Shakespeare Company, Book-It Repertory Theatre, Artist's Repertory Theatre, Village Theatre, and more. He received a 2018 Gregory Award for his performance as Wolf in Seattle Repertory Theatre's production of *Two Trains Running*. And was awarded the 2010 American Alliance of Theatre and Education Award in the category of adaptation, for his stage version of the Christopher Paul Curtis novel *Bud, Not Buddy*. Jackson is also proud to have been selected as a 2019

Lunt Fontanne 10 Chimneys Fellow. He most recently played *Macbeth*, for Seattle Shakespeare Company.

Jennifer Zeyl (she/they)

Scenic Designer

Jennifer is thrilled to return to ACT Theatre! Previous shows include: *The Mojo and the Sayso, Pilgrims Musa and Sheri in the New World, Middletown, and Beware The Terror of Gaylord Manor*, among others. A Seattle-based scenic designer, stage director, and producer, she is honored to be the Artistic Director of Intiman Theatre, Founding Co-Artistic Director of Washington Ensemble Theatre, winner of The Stranger Genius Award in Theatre and three-time Gregory Falls Best Scenic Design recipient. Jennifer is grateful to receive funding for her original work from: The Seattle Office of Arts and Culture, Theatre Communications Group, Map Fund, Creative Capital, Artist Trust, 4Culture, and The NEA. BFA Directing, BFA Theatre Design - University of Rhode Island 1996, MFA Scenic Design - University of Washington, 2003.

Cathy Hunt

Costume Designer

Cathy Hunt designed *The Thin Place* for last year's season at ACT Theatre. She is thrilled to be back at ACT to work on this amazing play with Val Curtis-Newton. Cathy Meacham Hunt is a two-time Theatre Puget Sound Design Award winner, recipient of the Southeastern Theatre Design Award, Los Angeles Drama-Logue Award, San Diego Theatre Critics Circle Award, and was an inaugural Theatre Communications Group Design Fellow. Cathy has designed costumes for over 100 theatre and opera productions. Her work has been seen at the Hartford Stage, San Diego Repertory Theatre, Syracuse Stage, New Victory Theater, Cincinnati Opera, Pittsburgh Opera, Seattle Opera, The 5th Avenue Theatre, Seattle Repertory Theatre, Seattle Children's Theatre, LA Theatre Works, Intiman Playhouse, ACT Theatre, Village Theatre, Childsplay Theatre Co, and Clarence Brown Theatre. Cathy has

been a guest lecturer at The University of Washington and Cornish College of the Arts. Cathy Holds an MFA from the University of California, San Diego.

Robert J. Aguilar

Lighting Designer

Robert is a Latinx lighting designer, whose previous designs for ACT include *The Year of Magical Thinking, Romeo and Juliet, The Wolves, Daisy, and Alex and Aris*. Other Pacific Northwest credits include: *In the Heights, Tiny Beautiful Things, Macbeth, A Raisin in the Sun, I Am My Own Wife, and Lizard Boy* (Seattle Rep); *The Curious Incident of the Dog in the Night-Time* and *In the Heights* (Portland Center Stage); *Native Gardens, Hir, Barbeque, and Angels in America* (Intiman Theatre); *Urinetown, Little Shop of Horrors* (ACT/The 5th Avenue Theatre); *The Pajama Game, How to Succeed..., and Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee, String* (Village Theatre); *Uncle Vanya, The Cherry Orchard, and The Three Sisters* (The Seagull Project). Regional credits include *Lizard Boy* (TheatreWorks Silicon Valley); *Little Shop of Horrors* and *Marjorie Prime* (Pittsburgh Public); *Susan* (Public Theater UTR), *Full Gallop* (The Old Globe); *In the Heights, Seven Spots on the Sun* (Cincinnati Playhouse in the Park); *In the Heights* (Milwaukee Rep). Film: *The Jinx* and *Dela Holiday Special, Potato Dreams of America*. Robert is the lighting director of Seattle Rep. robertjaguilar.com, IG: @fake_robert

Larry D. Fowler

Sound Designer

Larry is a Philadelphia based theater sound designer, radio imaging producer, and music producer whose work spans 20+ years. Theater companies Larry has designed for include Wilma Theater, Azuka Theater (Current Board Member), Interact Theater, Theater Horizon, People's Light, Theater Exile, The Lantern Theatre, Denver Center, Trinity Rep, Playmakers Rep, Camden Rep, Rennie Harris Puremovement (DJ-Rome And Jewels), ELeon Dance, Danse4Nia, and Khaleah

London Dance. He is a 3-time Barrymore Award nominee. In broadcast radio, Larry has been an in-studio producer and board operator for Radio One, Inc. in Philadelphia and is currently an imaging producer, voice over talent, and content editor for Healthcare Now Radio.com. He is also an Adjunct Associate Professor at The University of the Arts. Soundcloud: soundcloud.com/whatsthatstound Instagram: @mrcisum

Juniper Shuey Projection Designer

Juniper is a visual artist who creates visual performative installations to ask questions about our perceptions of the world.

Juniper is the co-founder of zoe | juniper a Dance Performance, Visual Art, and Installation group. Recently working with Preston Singletary as the Audio Visual Installation Designer for his Solo show *Raven and the Box of Daylight*. Recent zoe | juniper work includes creating an installation at MassMoCA, with the help of producing partner Jacob's Pillow, to film for VR 360 dance performance and the creation of an art book called *The Other Shore*. Theatrical Projection Design includes works with zoe | juniper since 2006, Ahamefule J. Oulu's work *Susan* and most recently BookIt's *The Bonesetter's Daughter*. Juniper has been awarded Bellagio Creative Arts Fellow (2016) and MacDowell Artist Fellow (2010).

Donald Byrd Movement

Donald Byrd is the Artistic Director of the Seattle-based Spectrum Dance Theater, a TONY-nominated (*The Color Purple*) and Bessie Award-winning (*The Minstrel Show*) choreographer. He has created works for Alvin Ailey American Dance Theater, Pacific Northwest Ballet, Dance Theater of Harlem, The Joffrey Ballet among others; and worked extensively in theater and opera including The Public Theater, The 5th Avenue Theater, CenterStage (Baltimore), Seattle Opera, Dutch National Opera, The Atlanta Opera, The Israeli Opera, Houston Grand Opera, and San Francisco Opera. Awards, prizes,

and fellowships include Doris Duke Artist Award, James W. Ray Distinguished Artist Award, Honorary Doctorate of Fine Arts (Cornish College of the Arts), Masters of Choreography Award (The Kennedy Center), Fellow at The American Academy of Jerusalem, James Baldwin Fellow of United States Artists, Resident Fellow of The Rockefeller Center Bellagio, Fellow at the Institute on the Arts and Civic Dialogue (based at Harvard), Rainier Club Laureate, the Gordon Davidson Award (Stage Directors and Choreographers Foundation) and the Mayor's Arts Award for his sustained contributions to the City of Seattle.

Amani Dorn Dialect Coach

Amani Dorn is an actor/singer/dancer/teacher from Austin, Texas, currently residing in Atlanta, Georgia. She received an MFA in Acting from the University of California, Irvine and has 18 years of professional experience in performance, teaching, and coaching. She got her start performing in musicals in Austin while an undergrad at the University of Texas and has since performed and coached with and for actors all over the world. While pursuing her MFA, she was introduced to Knight-Thompson Speechwork and Fitzmaurice Voicework and has since pursued both certifications and continues her career as a dialect coach. Amanidorndialects.com

Martine Kei Green-Rogers Dramaturg

Martine Kei Green-Rogers is the Dean of the Theatre School at DePaul University. Her dramaturgical credits include *its not a trip, its a journey*, *He Brought Her Heart Back in a Box*, and *The Ohio State Murders* at Round House Theatre; *Wind in the Door* and *Long Way Down* at the Kennedy Center; *The Catastrophist* at Marin; *Sweat* at the Goodman; *King Hedley II*, *Radio Golf*, *Five Guys Named Moe*, *Blues for An Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*, and *Home* at Court Theatre; *It's Christmas*,

Carol, *Hairspray*, *The Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill A Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*; and *Fences* at the Oregon Shakespeare Festival. Broadway credits include *Jagged Little Pill*.

Ruth Eitemiller Stage Manager

Ruth is grateful to be back creating and performing shows in person. Recent credits include *Mr. Dickens and His Carol* and *Fannie: The Music and Life of Fannie Lou Hamer* at Seattle Rep, and *Sweat* at ACT. She has considered ACT her artistic home for the past 14 years; pre-pandemic credits include Stage Managing *Romeo + Juliet*, *Oslo*, and *Dracula*, as well as six years of *A Christmas Carol*. Around town Ruth has also worked with The 5th Avenue Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre and Seattle Children's Theatre. She was the recipient of the 2018 Melissa Hines Backstage Award, and is proud to have been a company member and production manager with New Century Theatre Company.

Hazel Rose Gibson Assistant Stage Manager

Hazel is thrilled to be back at ACT, this time on the other side of the table, as she was just seen acting in the annual production of *A Christmas Carol*. Hazel is an actor, Zulily model, and stage manager who has been working in Seattle since 2015. Originally from CO, Hazel moved to the PNW to continue her career after starting it in Sioux City, Iowa as a guest artist stage manager for a private college production of *Into the Woods* post graduation. She last worked as a stage manager on *Macbeth* for the Seattle Shakespeare Company. One of her favorite and frequent places of employment is Greenwood's own Taproot Theatre! Previous ASM credits at Taproot include: *Crowns*, *Persuasion*, *The Trial of Ebenezer Scrooge*, and *This Christmas*. IG: @notorious_hrg; Website: www.hazelrosegibson.com

Who's Who in *History of Theatre*

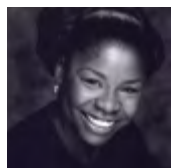
†ACT Core Company
*Member of AEA

Noah Sarkowsky

Production Assistant

Noah is thrilled to be working on *History of Theatre*. Noah is a theatrical stage manager and event producer born and raised in Seattle. Since graduating from Pace University in 2021 with his Bachelor's in Stage Management, Noah has helped produce events for Google, Salesforce, Western Digital, Amazon, BMW and others. Select Theatre Credits include: *How Can I Love You* (Ancient Lakes Theatre Festival), *Eat The Devil* (OYL), *Where the Wild Things Are* Lab (New Victory Theater), and *Victory Dance* (New Victory Theater). Thanks to the whole ACT team for the opportunity to be a part of this show and story!

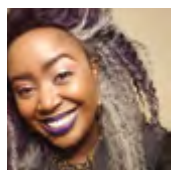
CAST



Tracy Michelle Hughes*

Tracy is Proud to be in the ensemble of *History of Theatre* at ACT. The

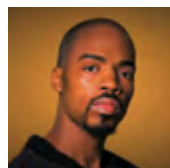
knowledge learned from this new work is mind boggling and so welcomed. Thank you, Reggie! Once again she is honored to be working with another amazing group of theatre artists both on and off stage. Tracy reveals the last few years have been hard for her and yet... have also delivered her characters full of depth and heart to dig into. Cynthia in *SWEAT* here at ACT, Billie Mae in Sound Theatre's *Reparations* at Langston Hughes Performing Arts, Georgia Bailey with 14/48 Theatre Anonymous in *It's a Wonderful Livestream*, Capulet in Seattle Shakes all femme *Romeo & Juliet*, *Skeleton Crew* at Arts West, *Crowns* at Taproot, *Bright Half Life* at 12th Ave Arts, *Pretty Fire*, *Trouble in Mind*, *Wedding Band* and those are just a few. Tracy acknowledges and appreciates all her blessings.



Be Russell*

Seattle credits include - The 5th Avenue Theatre: *The Wiz* (The Wiz), *Beauty and the Beast*

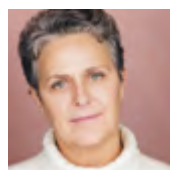
(Babette). Village Theatre: *Mamma Mia!* (Rosie), *She Loves Me*. SHOWTUNES: *9 to 5 the Musical* (Violet), *Legally Blonde* (Paulette). Taproot Theatre Company: *A Night with the Russells: The Legacy of Us*, *Godspell* (Peggy), *Crowns the Musical* (Jeanette). Drinking Gourd/Hansberry Project: *As Simple As It Seems* (Paulette), *Dependency* (TT's Demon). Be feels so blessed to be making her ACT debut with this amazing new work and is grateful to share the stage with these beautiful artists. All glory to God, reverence to the ancestors, and love to family and dearest friends. IG: @be_russell755



Arlando Smith*

Arlando is happy to bring the past into the present once again with *History of Theatre*. Also at ACT,

he has worked on *Sweat*, *Choir Boy*, and *A Christmas Carol*. Elsewhere locally, he has been seen at Book-It Repertory Theatre, Seattle Opera, Seattle Public Theater, Seattle Shakespeare Company and Village Theatre. Further afield, he has worked at The Edinburgh Fringe Festival, The Los Angeles Theater Center and The Public Theater in New York. www.arlandosmith.com



Amy Thone*†

Amy is soooo happy to be in this truly epic world-premiere production, with this jaw-dropping

group of artists. Ms. Thone has spent most of her career working on plays by dead white men, and is beyond pleased to work on a play by Mr. Jackson, a definitely living, vibrant African-American artist. Amy is a core company member here at ACT (Scrooge/Marley in *A Christmas Carol*, Nurse in *Romeo & Juliet*), was one of the founders of the the New Century Theatre Company (which produced for ten years here in Seattle), was casting director at the Seattle Shakespeare Company for 25 years, has received 3 Seattle Gregory Awards and the Stranger Genius award, taught at Cornish College for two-plus decades, and currently teaches both

graduate and undergraduate students at UW. Her work in this production, like most other things in Ms. Thone's life, is dedicated to her two beautiful daughters, Charlotte and Stella.



Malcolm J. West

Malcolm J. West is a homegrown local Seattle actor with stage credits dating back to the 70's

starting at the University of Washington School of Drama, Black Arts West, Paul Robeson Theatre, Spokane Interplayers, Sound Theater, and Tacoma's Dukesbay Theater. Notable roles are Jesse B Semple in *Simply Heavenly*, Midge Carter in *I'm Not Rappaport*, Hoke in *Driving Miss Daisy*, James in *Yohen*, and most recently appeared in UofW's *Father Comes Home From The Wars* and *The Amen Corner* to name a few. I'm so honored to work with this extremely talented cohort of artists onstage and behind the scenes.



Dedra D. Woods*

Dedra D. Woods is an Actor/Storyteller/Creator/ and Change

Agent. She has been working in the Seattle Arts scene since 2012. Dedra has had the privilege to perform with several companies around Seattle including, The 5th Ave Theater, Seattle Children's Theater, The Williams Project, Seattle Public Theater, Seattle Shakespeare Company, Upstart Crow, Book-It Repertory Theater, and ArtsWest. She has performed regionally at Pittsburgh Public Theater and Artists Repertory Theater. Dedra has also worked in television, film and as a voiceover artist. She is the creator and curator of Artists of Color in Seattle, AOC(S), a social media platform that celebrates Black, Indigenous and POC artists in Seattle and their work, while inviting everyone to bear witness to their humanity and artistry. Dedra is grateful for the support of her family and friends, who inspire her to dream big.

Who's Who in *History of Theatre*

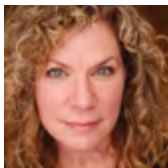
†ACT Core Company
*Member of AEA



R. Hamilton Wright* †

R. Hamilton Wright first appeared at ACT as Vince in Sam Shepard's

Buried Child in the summer of 1981. His latest was as Ebenezer Scrooge and Jacob Marley with the amazing Ms. Amy Thone in 2021's *A Christmas Carol*. Some of his favorites between those two: *Red Noses*, *Chorus of Disapproval*, *Intimate Exchanges*, *Middletown*, *Double Indemnity* (Writer), *End of the World*, *Souvenir* (Director), *The Revengers' Comedies*, *The Pillowman*, *The Royale*, *Oslo*, *Assisted Living* (Director), *The Odd Couple*, *Stuff Happens*, and *Marrying Katie*. His original play *Sherlock Holmes and the Vanishing Thimble* premiered at Vertigo Theatre in Calgary, Alberta this last spring.



Anne Allgood* † Understudy

Anne Allgood is a CORE Company member here at ACT, serving on

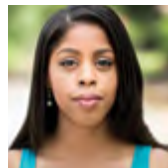
Curation and Ethics Committees as well as the Inclusivity Working Group. She has appeared in over sixteen productions at ACT (including several iterations of *A Christmas Carol*), and over sixteen at the 5th Avenue Theatre as well. Additionally, her work has taken her to Broadway, on national and international tours, to regional theatres coast-to-coast (including every major venue in Seattle), and occasionally to opera stages, recording studios, and big and small screens. She teaches and coaches acting and singing for the stage, as well as professional presence and communications skills in corporate settings. She can be seen next as the murderous Mrs. Lovett in *Sweeney Todd* at the 5th Avenue Theatre later this spring.



Nicholas Japaul Bernard* (he/him) Understudy

Nicholas Japaul Bernard is a native of Rochester, New York and a Seattleite of five years

now. He has had the opportunity to work with many theaters around town including The 5th, Seattle Rep, Seattle Children's Theatre, Sound Theatre, ArtsWest, Strawberry Workshop, and Book-It Repertory Theatre. As a disabled, queer, and black artist, Bernard is interested in fostering an artistic world in which marginalized people have the space to both give breath to their own stories as well as not being regulated to that alone. We are more than our pain and more versatile than you've ever imagined.



Alexandria J. Henderson* (she/her) Understudy

Alexandria J. Henderson is excited to strengthen

her understudy muscles in support of this production. Thanks to my family for their unending and unconditional support. I love you. TTM. alexandriajhenderson.com; Socials: @missajhenderson

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

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CONTEMPORARY

THEATRE

MARCH 17 – APRIL 2

every
brilliant
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by Duncan Macmillan
directed by John Langs

MAY 5 – MAY 21

Wolf
Play

by Hansol Jung
directed by Rosa Joshi



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Investing in the Future of Washington's Arts Community

from ARTSFUND

ArtsFund and the Paul G. Allen Family Foundation announced a historic investment in Washington's arts and culture sector. The Community Accelerator Grant, one of the largest private grants for the arts, will help deliver \$10 million dollars in funding to cultural organizations across the state of Washington in early 2023. »



Michael Greer.
(above), Lara
Littlefield.



Better Together

The Community Accelerator grant is intended to boost organizations whose primary mission is to produce or support arts and cultural activities, improving their ability to invest in their teams and missions. To celebrate this announcement, ArtsFund CEO Michael Greer and Lara Littlefield, Executive Director, Partnerships and Programs on behalf of the Paul G. Allen Family Foundation discussed the growth and future of the arts and culture sector in Washington state and how investing in arts is an investment in healthy, thriving communities. For more information and to sign

up for updates about the grant, visit www.artsfund.org/accelerator.

Michael Greer: Hi Lara, and great to be having this conversation. This program is critical to the future of many communities at a time when we need it the most. We are witnessing a cultural sector that has weathered a tumultuous several years. Art making survives because it's human nature. However, our institutions and organizations that support that work, and the public's ability to engage with art and culture are facing a structural change in how that work is done.

“What’s exciting about the Community Accelerator Grant is that it advances our ability to invest in the future of a vibrant arts and culture scene and all the benefits associated with that.”

Organizations are finding new ways to relate to one another and the communities they serve. They are getting closer to their neighborhoods and finding new ways to reflect the values and the diversity of their communities.

What’s exciting about the Community Accelerator Grant is that it advances our ability to invest in the future of a vibrant arts and culture scene and all the benefits associated with that. This program will support organizations’ ability to celebrate creative expression, tell important stories, and inspire people of varied ages, backgrounds, and lived experiences. And unrestricted funding allows organizations the capital they need to support their mission. This flexible funding gives communities the ability to invest in their greatest needs, and ultimately foster a stronger arts and culture ecosystem for all. That support will strengthen our communities and create a better quality of life for everyone, across all of Washington State.

Lara Littlefield: When the foundation was considering how best to invest in the future of our arts and culture sector, we knew one of the most important aspects was to

ensure that resources were getting to grantees quickly and seamlessly. We were looking to accelerate the funding process, making it frictionless for arts and culture organizations who already have so much on their plate. The Community Accelerator Grant’s model allows these organizations to access and distribute funds based on needs *they* are defining. It is important that our arts and cultural organizations regardless of size or location, are trusted and supported by funders—we can ultimately learn a lot from grantees. As a funder supporting the most pressing needs in the arts and culture sector, we will analyze and share the data we get back to help determine needs-specific trends for arts organizations of all resource levels around the state.

MG: The Community Advisory Panel is really the heart of how this program will be responsive to the needs of the sector right now. As a funder, we stay as close to our grantees as we can, but there are limitations based on positionality and power dynamics. By bringing in a Community Advisory Panel to support the decision-making, both in the creation of the guidelines and requirements, as well as in the evaluation of the applicant information, we get closer to the true needs of the sector. The cultural sector has been historically funded through a lens of “excellence”—but who gets to define what that means and for whom? An approach like the Community Advisory Panel allows us to center decision-making conversations with community members.

We are being intentional with

the make-up of this panel. Not only does the Community Advisory Panel aim to represent the geographic scope of Washington State, but the individuals who are sitting on the panel also reflect a wide array of lived experiences, including Black, Indigenous, and people of color, LGBTQ+, and people with disabilities. Through this process, we want to ensure that decision-making is closest to the impacted communities.



DNDA Summer Youth Program

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- Intiman Theatre
- Meany Center for the Performing Arts
- Seattle Children's Theatre
- Seattle Choruses
- 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



Leanne Campbell (Coeur d'Alene Tribe) examines the Burke Museum Basketry Collection.

LL: The Community Advisory Panel was an especially important aspect of being more inclusive and prioritizing community input into our approach to funding arts, culture, and heritage organizations. We want to learn from this process to help other funders better embrace collaborative approaches to grantmaking, especially in a sector like arts and culture that is so deeply embedded in and critical to the communities their organizations serve.

MG: As you noted, Lara, it is vital to get these resources distributed to grantees quickly and seamlessly. The Community Accelerator Grant will be open from January 4–31, 2023, with distributing of funding by the end of Q1 2023. It's a fast timeline for us as a grantmaker, but it's been developed so that we can both get feedback on the creation of the program and move quickly to move resources where

they are needed most. For people looking to sign up to get updates about the program as soon as they are available, please visit www.artsfund.org/accelerator.

About ArtsFund

ArtsFund supports the arts through leadership, advocacy, and grantmaking in order to build a healthy, equitable, and creative Washington. Founded in 1969, the Seattle-based nonprofit has been building community through the arts for more than 50 years. ArtsFund was originally founded to bring corporate and civic leaders together to help establish and sustain our region's arts and cultural institutions. Over its grantmaking history, ArtsFund has supported more than 650 arts organizations with more than \$100 million in grants, and provided valuable leadership and advocacy. Learn more at www.artsfund.org.

About Paul G. Allen Family Foundation

Founded in 1988 by philanthropists Jody Allen and the late Paul G. Allen, co-founder of Microsoft, the foundation invests in communities across the Pacific Northwest to enhance the human experience of arts & culture, center under-served populations, and mobilize young people to make impact. In addition, the foundation supports a global portfolio of nonprofit partners working across science and technology solutions to protect wildlife, preserve ocean health, and create lasting change. The foundation also funds the Paul G. Allen Frontiers Group, which works to advance cutting-edge research in all areas of bioscience. Learn more at www.pgafamilyfoundation.org.



J'nai Bridges will star in *Samson and Delilah in Concert* at Seattle Opera January 20–22.

Upcoming Events

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

Anthony White: Limited Liability

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Wing Luke Museum
NOW THROUGH MAY 14

The World's a Stage: Becoming Othello, A Black Girl's Journey

Seattle Shakespeare Company
JANUARY 3–29

Behzod Abduraimov

Meany Center for the Performing Arts
JANUARY 4

Shostakovich Symphony No. 5

Seattle Symphony
JANUARY 5–8

Cinderella

Village Theatre—Everett
JANUARY 6–29

Haydn, Mozart & Beethoven

Seattle Symphony
JANUARY 12–14

I Am Not Your Perfect Mexican Daughter

Seattle Rep
JANUARY 13–FEBRUARY 5

The Simon & Garfunkel Story

Tacoma Arts Live
JANUARY 13

An Evening of Music Inspired by Red at the Bone by Jacqueline Woodson

Town Hall Seattle and The Bushwick Book
Club Seattle
JANUARY 14

Samson & Delilah in Concert

Seattle Opera
JANUARY 20–22

The Peking Acrobats

Tacoma Arts Live
JANUARY 22

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.

Down the Rabbit Hole: An Exploration of Time

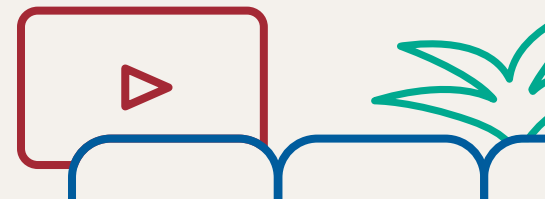
National Nordic Museum
VIRTUAL DISCUSSION ON JANUARY
14 AT NORDICMUSEUM.ORG

Kultur Shock

Town Hall Seattle and SAMA
LIVESTREAMING ON FEBRUARY 2
AT TOWNHALLSEATTLE.ORG

Giselle

Pacific Northwest Ballet
STREAMING FEBRUARY 16–20
AT PNB.ORG



Accessible Performances

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

Samson & Delilah

Seattle Opera

AUDIO DESCRIBED ON JANUARY 22

The Sign in Sidney Brustein's Window

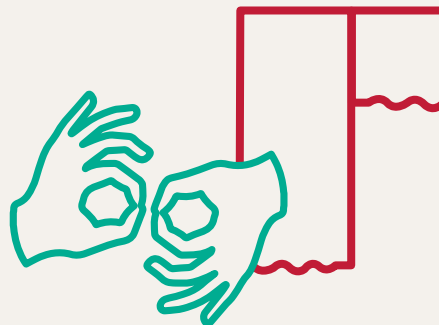
Intiman Theatre

ASL INTERPRETED ON FEBRUARY 17

Metamorphoses

Seattle Rep

SENSORY FRIENDLY ON FEBRUARY 25



Ragamala Dance Company will perform at Meany Center February 9–11.

Marshall/Meyer/Meyer/Sutton

Seattle Theatre Group

JANUARY 23

Ain't Too Proud—The Life and Times of the Temptations

Broadway at The Paramount

JANUARY 24–FEBRUARY 5

A Woman of No Importance

Taproot Theatre Company

JANUARY 25–FEBRUARY 25

An Endless Shift

ArtsWest

JANUARY 26–FEBRUARY 19

Kodō

Meany Center for the Performing Arts

JANUARY 27–28

This Bitter Earth

Seattle Public Theater

JANUARY 27–FEBRUARY 19

Metamorphoses

Seattle Rep

JANUARY 27–FEBRUARY 26

History of Theatre: About, By, For and Near

ACT Theatre

JANUARY 28–FEBRUARY 12

Celebrate Asia

Seattle Symphony

JANUARY 29

Sense and Sensibility

Village Theatre—Issaquah

FEBRUARY 1–MARCH 12

Giselle

Pacific Northwest Ballet

FEBRUARY 3–12

Get The Party Started

Seattle Women's Chorus

FEBRUARY 4

Flying Woman: The Paintings of Katherine Bradford

Frye Art Museum

FEBRUARY 4–MAY 14

That Magnificent Mozart!

Everett Philharmonic Orchestra

FEBRUARY 5

The Sign in Sidney Brustein's Window

Intiman Theatre

FEBRUARY 7–25

The Murder of Roger Ackroyd

Book-It Repertory Theatre

FEBRUARY 8–MARCH 5

Niyaz feat. Azam Ali

Kirkland Performance Center

FEBRUARY 9

Ragamala Dance Company

Meany Center for the Performing Arts

FEBRUARY 9–11

Into the Woods

The Fifth Avenue Theatre

FEBRUARY 10–MARCH 5

Carmela Full of Wishes

Seattle Children's Theatre

FEBRUARY 14–MARCH 12

Yamato Drummers of Japan

Seattle Theatre Group

FEBRUARY 16

My Heart is a River

Seattle Symphony

FEBRUARY 24

A Thousand Splendid Suns

Seattle Opera

FEBRUARY 25–MARCH 11

Portrait of Aretha

Tacoma Arts Live

FEBRUARY 25

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 Intiman Theatre will stage *The Sign on Sidney Brustein's Window* from February 7 to 25, 2023. The play was written by Lorraine Hansberry who was the first Black woman to write a play performed on Broadway. Which play was this?

- A *At the Drop of a Hat*
- B *A Loss of Roses*
- C *A Raisin in the Sun*
- D *Belafonte at the Palace*

2 Seattle Rep will present *Metamorphoses* from January 27 to February 26, 2023. This new production is inspired by Ovid's epic poem. Ovid is considered one of the canonical poets of Latin literature along with which other two poets?

- A Horace and Catullus
- B Horace and Virgil
- C Ennius and Catullus
- D Ennius and Lucretius

3 From January 3 to 29, 2023, Seattle Shakespeare will stage *The World's a Stage: Becoming Othello, A Black Girl's Journey*. This living memoir of Debra Ann Byrd is interspersed with verses from *Othello*. Who was the first Black actor to play the title role in *Othello*?

- A Ira Aldridge
- B James Hewlett
- C Bob Cole
- D Ernest Hogan

4 Taproot Theatre will produce *A Woman of No Importance* from January 25 to February 25, 2023. This show is one of Oscar Wilde's four drawing-room comedies. Which of these Victorian comedies did Wilde write first?

- A *The Importance of Being Earnest*
- B *An Ideal Husband*
- C *Lady Windermere's Fan*
- D *A Woman of No Importance*

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) *A Raisin in the Sun*
2. (B) Horace and Virgil
3. (A) Ira Aldridge
4. (C) *Lady Windermere's Fan*



Members Michael F., Erik W., & Christa S.

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