

MAY 2023

# Wolf Play

by Hansol Jung

directed by  
Rosa Joshi



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# encore STAGES

April/May 2023

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## 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.**

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trivia quiz!

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](http://encorespotlight.com).

### Encore Stages features the following organizations:





Thirty-sixth Legislative District team.

## Little Voices, Big Inspiration

By DAVID DRURY

In the Northern Cascades, dollar-a-day arts camps make a difference for children whose families have been displaced by wildfire. In Union, Washington, free and low-cost music programs are being offered to rural families. In southern King County, they are teaching dance and theatre to impoverished youth through the lens of racial and social justice. The work is good, but that doesn't mean the programs will survive.



Seattle Rep audiences sit masked in the Bagley Wright Theater waiting to see *Fannie*.

We know that what culminates in beauty reaching us at high levels—career artists and performers bringing their craft to galleries and stages—starts as seeds planted in our communities and classrooms. But the agonizing reality is that arts and cultural programs are always struggling to keep their heads above water, much less find voices to advocate for their growth. Inspire Washington is changing all of that.

Formed in 2018 by a merger between the Washington State Arts Alliance and Cultural Access Northwest, non-profit cultural organization Inspire Washington is making measurable strides in uplifting science, heritage, and arts programming statewide. How do they do it? By advocating for public funding and building coalition. The bulk of the work is done as a 501(c)(3) organization, but a 501(c)(4) arm exists to support crucial campaigning and political work. All work done in the political sphere is non-partisan.

“When it comes to cultural programs in our state, they aren’t just capable, they are exceptional,” said Manny Cawaling, executive director of Inspire Washington. Cawaling pointed out that while the creative economy drives upwards of ten percent of

Washington’s gross domestic product, often ranking top in the nation, Washington ranks 45th in the nation when it comes to public per capita funding. “The numbers tell a story, but the bigger story is investment in value and in creating quality of life. We need policy to match all of this wonderful creation.”

In 2015, the Washington State Legislature recognized the value of cultural programming at the community level, opening the door for cities and counties to raise cultural funding. An organization was needed to head up the effort. “Washington has 281 [municipalities],” said Cawaling, “but not the same level of cultural access for each city. We realized there was an outdated view, focused on organizations. We wanted to center the work on the communities that most benefit from cultural programs.”

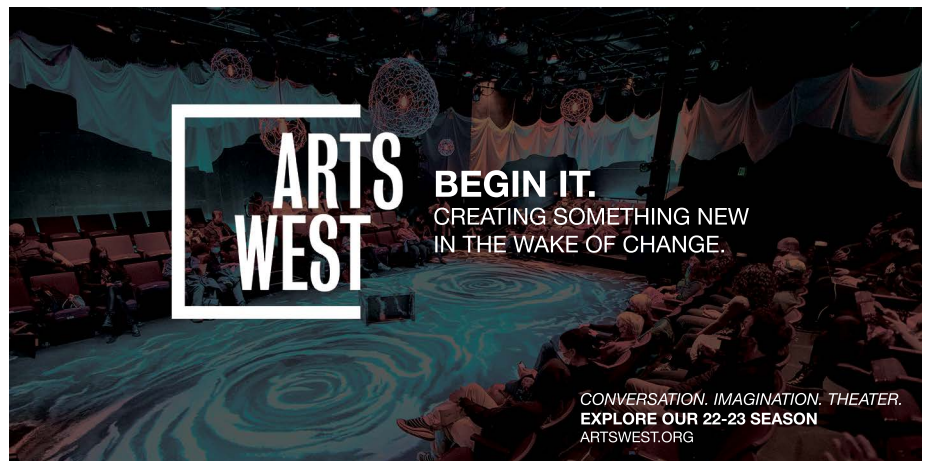
“Inspire Washington is a vital partner,” said Karen Hanan, executive director of ArtsWA. That’s saying something. The state agency, also known as the Washington State Arts Commission, formed half a century ago to nurture and support arts in the state. Hanan said that Inspire Washington now serves as a “powerful complement” to the work of ArtsWA.

“Inspire Washington brings to the table not only an abundant and contagious passion for arts, heritage, and science, but also a critical know-how of the legislative process and how change truly takes root in our state.” The union of science, heritage, and the arts in Inspire Washington’s mission of coalition and advocacy undeniably has created new reach, impact, and opportunities.

Executive Director of Pacific Northwest Ballet Ellen Walker, said that Inspire’s advocacy recently led directly to meetings with City of Seattle and King County councilmembers, as well as coordination of “Lawmaker Night” at the ballet. “In honor of PNB’s 50th Anniversary,” said Walker, “[Inspire Washington] proposed Pacific Northwest Ballet Day at the King County Council; it was a remarkable opportunity to tell our story, thank the county for its support, and mark this important milestone in our company’s history. They are incredible partners to us!”

Cawaling and company spent four months in 2022 driving all over Washington State doing town halls, explaining how the 77 million dollars invested by the state in the work of Inspire Washington could potentially impact communities. They listened to community leaders. They created conversations with candidates. “We are the big tent,” said Cawaling, “and we are always in pursuit of more people to represent.” Reviewing bills, considering all sides. Forming cultural advocacy teams for every district. Inspire Washington is dedicated to playing and winning what Cawaling admitted can be a complicated ground game. “No one theatre will change the minds of congress,” said Cawaling. “We need a bigger team.” That includes all kinds of cultural programmers, including off campus arts, small-town educational programs, and even zoos.

“Woodland Park Zoo is fortunate to have a (very small) government affairs team, but even with dedicated staff, we are not able to track all the



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 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



Top left: Representatives Cindy Ryu and Javier Valdez with Inspire WA team.

Top right: 2023 Arts, Heritage and Science Week.

Left: Inspire Washington Executive Director Manny Cawaling.

advocacy and policy opportunities at the local, state, and federal levels,” said Woodland Park’s Director of Government Affairs and Advocacy Kerston Swartz. “I am continuously impressed by Inspire Washington’s capacity to not only track bills, but to spend the time building key relationships with lawmakers. I feel great knowing they are out there representing us!”

“It’s easy to get wrapped up in the work of an individual organization and lose your sense of how it connects to the bigger picture in our community, region, and state,” said Matthew Melendez, general director of Great Bend Center for Music. “[Inspire Washington’s] advocacy not only keeps our work front and center in the eyes and ears of our legislators, it also has the benefit of keeping all of us who are working in the arts connected to each other.” Great Bend Center for Music serves rural families in and around Union, Washington.

“They are a small but a mighty team of advocates,” said Naho Shioya, co-executive director of Arts Corps in Seattle, a youth arts education organization that reaches over 2,500 K-12 students in South Seattle and South King County each year. “They help us understand the complexity of the political landscape and what it means to participate in advocacy work. [Cawaling] and his team at Inspire Washington not only do a fantastic

job of educating our community about often confusing policy-making process, but they bring our community together and help us generate collective power.” Approximately 72 percent of Arts Corps’ students come from low-income families and 84 percent are youth of color. Inspire Washington has come alongside them in their work to address race and income-based opportunity gaps in access to arts education.

Shioya recently testified at a legislative hearing in Olympia as part of Inspire Washington’s efforts to advocate for House Bill 1575. The bill, part of the current state legislative session (scheduled through April 2023) would give individual communities the power to establish funding by way of legislation, as opposed to needing to hold a public vote. A summary of HB 1575 reads, in part, “This bill helps to ensure access to arts and culture so the dreams of art students, dancers, musicians, performers, and others can be realized. The bill also supports the employment and economic activity that is generated because of arts and culture and helps to preserve the cultural history of the state. Current cultural organizations don’t have the resources to run a public campaign for the imposition of the tax, but they still need the funding.”

Cawaling identified patrons of the arts as crucial

“[Inspire Washington’s] advocacy not only keeps our work front and center in the eyes and ears of our legislators, it also has the benefit of keeping all of us who are working in the arts connected to each other.”

to the work Inspire Washington is doing. “When you experience beauty of live performance, ask yourself, ‘Do I like this? Do I want more of it?’ You may buy a ticket for 5th Avenue Theater and have no idea you are also funding an amazing youth program that ignites spirits. So many of these organizations are doing great things. Inspire Washington is spreading the joy by making advocacy easy and powerful.”

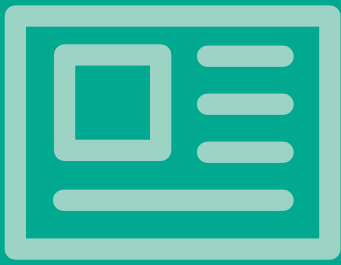
Inspire Washington invites visitors to its website, [Inspirewashington.org](http://Inspirewashington.org), to join others interested in grassroots efforts in Inspire Washington’s “Inspiration League” as a way to join others in “championing” cultural programming in yours and other Washington communities.

*David Drury is a Seattle-based writer, journalist, and Best American fiction author whose creative work can be found at [daviddruryauthor.com](http://daviddruryauthor.com).*



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# The Word Around Town

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



Midori

Timothy Greenfield-Sanders

**A**  
Los Angeles  
Master Chorale  
performing  
*Lagrime di San  
Pietro*

**B**  
*The Niceties*

**C**  
Midori

**D**  
Fatoumata  
Diawara

**E**  
*Wolf Play*

**F**  
*La traviata*

**1**  
"Thrilling...probing and playful...suggests there's an animality connecting us that transcends gender, social scripts; kinship and love are wild and don't play by the rules."—*New York Times*

**2**  
"One of the most inventive and dynamic performers in Africa."—*The Guardian*

**3**  
"Everything is just as grandiose as you would expect from an operatic scenic design...[and] stunning costumes which are at once elegant and impressively mobile."—*Broadwayworld.com*

**4**  
"Takes a crowbar to the jagged generation gap between those in power and the disruptive new thinkers radical enough to expose the way their elders—including many who identify as progressives—so often pull the ladder up after themselves."—*Variety*

**5**  
"...of the spirits, pitching and yawing like a mariner riding the quarterdeck, or else a Queen Lear railing against the elements—and yet, at the same time, with the elements."—*San Francisco Classical Voice*

**6**  
"Imaginative staging...in an extraordinary performance of Orlando di Lasso's a cappella masterpiece."—*Opera News*

1) E—*Wolf Play*; 2) D—Fatoumata Diawara; 3) F—*La traviata*; 4) B—*The Niceties*; 5) C—Midori; 6) A—*Lagrime di San Pietro*





presents

# Wolf Play

By Hansol Jung

Directed by Rosa Joshi  
May 5 – May 21, 2023

### CAST

Morgan Gwilym Tso – Wolf  
S. Franco – Ash  
Vahishta Vafadari – Robin  
Xander DeAngeles\* – Ryan  
Aaron Blakely\* – Peter

### UNDERSTUDIES

Koo Park – Wolf  
Ayodele Ngozi Tushinde – Ash/Robin  
Darius Sakui – Ryan  
Christopher Clark – Peter

### CREATIVE TEAM

Rosa Joshi – Director  
Andrea Bush – Scenic Design  
Christine Tschirgi – Costume Design  
Connie Yun† – Lighting Design  
Meghan Roche – Sound Design  
Amanda Villalobos – Puppet Designer  
Annett Mateo – Puppet Coach  
Helen Roundhill – Intimacy & Fight Choreographer  
Laura Wright – Boxing Coach  
Dylan Tomas Nieves – Assistant Director  
Thorn Michaels – Assistant Lighting Designer

### STAGE MANAGEMENT

Tori Thompson\*\* – Stage Manager  
Michelle Chesley – Production Assistant

### Theatre and Season Partners



Running Time: This performance runs approximately 2 hours with no intermission.

The Audio Described performance will be Saturday, May 20 at 2 pm. The ASL interpreted performance will be Sunday, May 21 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.

“Wolf Play” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. | [www.concordtheatricals.com](http://www.concordtheatricals.com)

“Wolf Play” was commissioned by Artists Repertory Theatre | Dámaso Rodriguez, Artistic Director Sarah Horton/JS May, Managing Director Portland, Oregon

“Wolf Play” was first produced as a National New Play Network Rolling World Premiere by Artists Repertory Theatre (Oregon) and Company One Theatre (Massachusetts).

“Wolf Play” received its New York premiere at Soho Rep., New York, NY | Sarah Benson, Artistic Director Cynthia Flowers, Executive Director

Developed By Victory Gardens Theater, Chicago, Illinois | Chay Yew, Artistic Director Erica Daniels, Managing Director

As part of IGNITION Festival of New Plays 2017



**CONTEMPORARY  
THEATRE**

# WOLF PLAY

**By Hansol Jung**

Directed by Rosa Joshi

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## PATRON INFORMATION

### Smoking Policy

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

### Firearms Policy

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

### 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](mailto: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](mailto: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 building.

Audio Description is offered at the following performances:

*Wolf Play*, Saturday, May 20 at 2 pm

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

*Wolf Play*, Sunday, May 21 at 2 pm

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

### Address and Website

ACT - A Contemporary Theatre  
700 Union Street, Seattle, WA 98101  
Phone: 206.292.7676  
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## ACT BOARD OF TRUSTEES

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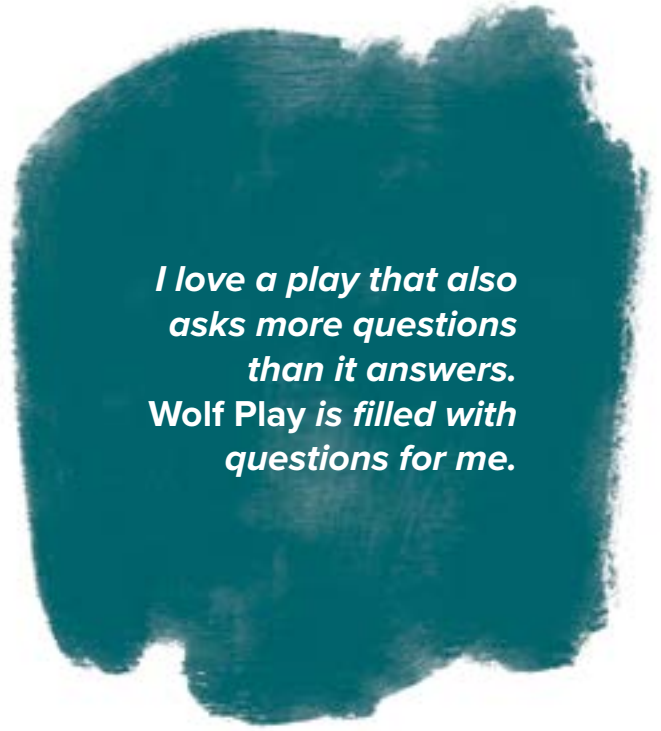


# A Letter from Director **ROSA JOSHI**

I love a play that invites us to engage our imaginations in order to tell a story. Hansol Jung's *Wolf Play* is filled with such imaginative invitations. We're invited to see a 'boy' through the body of an adult actor manipulating a puppet, to accept separate realities happening simultaneously in the same kitchen space, to hear the confusing language of a courtroom through a child's ears.

I love a play that also asks more questions than it answers. *Wolf Play* is filled with questions for me. How do we create family? What does it mean to really nurture a child and each other? What do we project onto our children? How does our family change who we are (for better and for worse)? Who do we belong with and who belongs with us? Who is part of our pack?

Exploring these serious contemporary questions in this boldly theatrical, deeply imaginative play filled with humor, whimsy and rich emotional life, has been a wild adventure. I'm so happy to share that adventure with you.



*I love a play that also asks more questions than it answers. **Wolf Play** is filled with questions for me.*



**Scan the QR code to see a full list of LGBTQ+-specific or -friendly adoption resources, as well as places you can practice advocacy.**





# A Letter from Artistic Director **JOHN LANGS**

On Tuesday morning March 28th my father took his last breath as he transitioned from this world to whatever comes next. It was a discombobulating experience and one that I haven't quite sorted at the time I write this note. As I think about *Wolf Play* through the perspective of what a family means to us, I can't escape the thought of what a grounding presence and gravitational force family can create. Even a complicated family gives you a place to come from and the friction to sharpen your personhood. The very real process of choosing and un-choosing those we call family and how this process shapes all of us is one of the many reasons we wanted to bring this play to life. In addition, Hansol Jung is without a doubt one of the most creative voices in playwriting that has emerged in the last decade. Her ability to deploy all the bold theatricality that we love about live theatre; fierce physicality, crackling wit, and tight dialogue in service of revealing humanity is a gift that ACT is so honored to share with our audiences.

A story like *Wolf Play* is so unique and requires a deft director at the helm. ACT is thrilled that Rosa Joshi and the team of great artists she has assembled have agreed to build this production. They are all artists of great imagination and insight and it has been so inspiring to watch them build this multifaceted play.

As this is our final production of our 22/23 season I wanted to take a minute to call out the heroic work of the staff of ACT Theatre. They are a collection of incredible people who have navigated the past few years with courage, grace, and grit. They are artists and craftspeople who care deeply about the world around them and have chosen to spend their valuable energy telling stories that enrich us all. It seems fitting for an event that is about the power of the families that we choose to call out their work towards creating a more empathetic society and beautiful world. It is an honor to labor by their side.

***As I think about Wolf Play through the perspective of what a family means to us, I can't escape the thought of what a grounding presence and gravitational force family can create. Even a complicated family gives you a place to come from and the friction to sharpen your personhood.***

# So, Why a Puppet: Igniting the Human Imagination

By Andrew Lee Creech

The premise is simple: Breathe life into an inanimate object, use it to tell a story, entertain us all. We're drawn to puppets because of their epic quality. They can defy gravity. They can be large or small, radically shifting the scale of our world and illuminating a new perspective (marionettes). They can put animals on stage in a way that wouldn't be possible otherwise (*The Lion King*). They can create metaphors. They can critique society, politics, and modern life (*Avenue Q*). When one considers this trove of unique abilities--puppet powers, if you will--it's no wonder they've been able to captivate us for centuries. But in smaller, realistic stories, why choose a puppet over a human?

Puppets have an amazing ability to reflect our humanity and our innermost thoughts and feelings. There's a reason why any new Muppets content has us salivating with anticipation. It's not just the education, absurdity, or nostalgia, it's that we see bits of ourselves reflected in these wildly colorful characters. We understand Kermit's anxiety, Miss Piggy's determination. In puppets, we recognize something authentic about the human experience, which makes us lean in.

Moreover, when we observe puppets in action, a unique relationship between audience and performer is forged. We experience several perspectives at once: the wonder of the puppet coming to life, the awe of the puppeteer's skill, and the investment in the story unfolding before us. It's this combination of puppeteer, puppet, and our imaginations that creates in our minds the illusion of life.

In *War Horse*, at feeding time, the mistrustful young

Joey huffs and backs away as the boy approaches with a bucket of food. The boy turns to leave. But Joey steps closer as his curiosity and hunger get the best of him. The boy turns back and makes an offering. Joey watches. The alert stillness, the unsure eye contact, the cautious breath. And finally, the guarded, courageous approach toward the bucket. In that moment, through simple action, we see a living being work through fear and begin to trust. And suddenly, we understand this non-living, living being in a deeply intimate way that shouldn't be possible, but it is.



Photography by Rosemary Dai Ross

Lastly, puppets inherently tap into our childlike sense of wonder and play. Which, among many benefits, has proven to be a useful mental health tool. "Puppets are a way to externalize a problem, emotion, or experience and can help children identify and relate to a trauma because as they play, the puppets become an extension of themselves" (Anderson, pg. 5). In *Wolf Play*, though Jeenu *is* the puppet instead of an actual child, as the Wolf, he uses play and imagination to re-contextualize the very real trauma he's experiencing.

When a production incorporates puppetry, it cracks open imagination and possibility in new ways, inviting in magic, metaphor, and critique through inanimate objects. It's a way of connecting and having a shared experience that takes us outside of ourselves, placing it externally before us to grapple with and to be wowed by.

#### Bibliography

Anderson, Keely, "Puppet Creation: A Lost Art in Treating Child Trauma" (2019). Expressive Therapies Capstone Theses. 136.

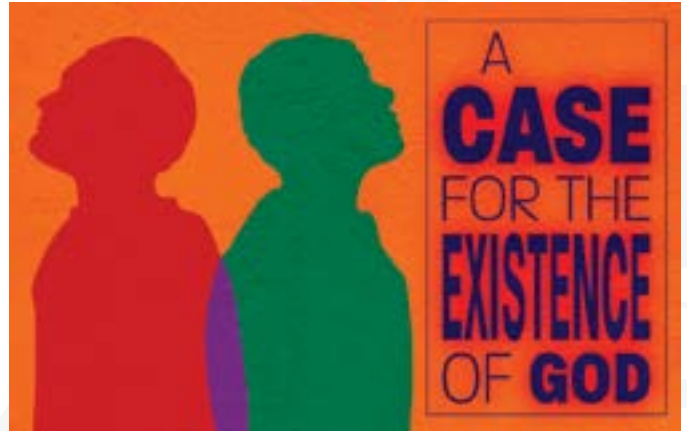
# 2023/24 SEASON

We are so excited to announce the upcoming **2023/2024 season** at ACT Theatre, which promises to be an **unforgettable** and **thought-provoking** journey into the world of **intimate epics** and the seemingly simple moments in life that unleash generations of impact.



**by Lauren Yee**

September 29 - November 5, 2023



**by Samuel D. Hunter**

February 2 - 18, 2024



**by Zora Howard**

March 15 - 31, 2024



**by Stefano Massini**

**adapted by Ben Power**

April 26 - May 12, 2024

Scan the QR code with your smartphone camera to check out the season, subscribe, and more!



# Welcome to a whole new vibration.

**In the coming year, you may see some changes at ACT.** On the surface you might notice the new logo, new color scheme, new vocabulary informing our messaging and the way we engage online. All of these changes are signals of something much deeper happening behind the scenes. In the boardroom, in the production shops, in the Core Company, in development meetings, a new vibration is emerging. Over the past 3 years, we have been engaged in a deep exploration of the way we view the work we do and how we connect with our community, our audience and one another.

**As you are getting to know the new look and feel of ACT, we wanted to share with you some of the ideas behind it.**

We believe that theatre made by many illuminates the minds of many, so we provide stories that compel us to engage in fresh perspectives.

We believe in an audacious vision - We champion a spirit of boldness that is unafraid to defy tradition and experiment with provocative new paths.



**We love a curious mind** - We turn intellect into action by asking difficult questions and challenging our own assumptions to discover and reveal new sources of insight.

**We promote an Inviting attitude** - We expand our empathy by building a safe haven where controversial ideas, unfamiliar experiences, and points of view are not only welcomed but encouraged.

We are here to tell the stories of lives lived whole. Here to bear witness to ebbs, flows, and absurdities of existence. Here to find laughter in the folds. **ACT is here to challenge how the story is told.**

**We believe that any impactful work that a theatre can do for its community will take courage. We believe that courage is born in good company, we believe in the power of the collective and welcome all into a collective of the courageous.**

Logos and colors are great, but it's our deepest hope that the energy you feel when you chose to engage with ACT is one of deep belonging.

## Welcome to the collective.

**ACT**  
CONTEMPORARY  
THEATRE



# A Letter from Managing Director **ANITA SHAH**

Our first full post-pandemic season draws to a close. We are so grateful for your attendance and support. We are so proud to have presented this season of poignant and joyful programming. *Choir Boy*, ACT's beloved holiday tradition *A Christmas Carol*, our 47th world premiere *History of Theatre: About, By, For, and Near, Every Brilliant Thing*, and now *Wolf Play*. These stories explore who we are and how we travel through life, navigating the worlds we find ourselves in—be it for a moment, or forever.

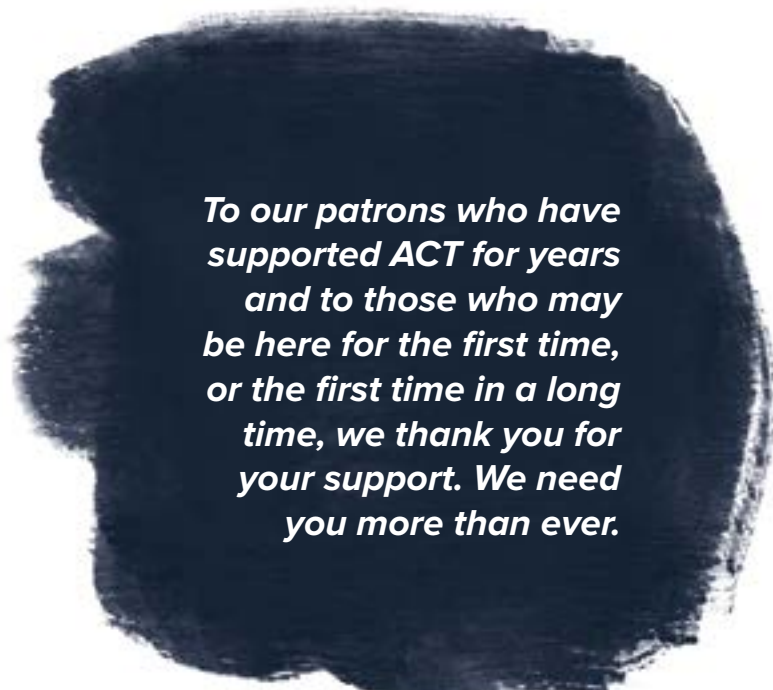
Next season, we turn our sights towards inwards – moments of choice where we give or withhold a truth. How small choices can have an unknowably large impact. From father to daughter across the world, from one stranger to another in a cubicle, across multiple generations of women in a kitchen, and from brother to brother in their new homeland. We can't wait to share our season with you; *Cambodian Rock Band*, *A Case For The Existence of God*, *Stew*, and *The Lehman Trilogy*. These remarkable plays will captivate you.

It is with great enthusiasm that we look ahead to the 2023–2024 season. One of the many things we learned during the pandemic is that there is no substitute for live performance. The pandemic reinforced how vital it is to gather in community. Even still, audiences have been slow to return. We need your support to ensure that ACT Theatre can navigate the lingering effects of the pandemic and thrive as **your voice for contemporary theatre in the Pacific Northwest**.

To our patrons who have supported ACT for years and to those who may be here for the first time, or the first time in a long time, we thank you for your support and hope that you will take this time to renew your subscription, buy tickets, bring your friends, spread the word and share the love on social media, and perhaps even consider a donation. We need you more than ever.

We look forward to seeing you back here at ACT in the fall.

Anita Shah



*To our patrons who have supported ACT for years and to those who may be here for the first time, or the first time in a long time, we thank you for your support. We need you more than ever.*



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.

---

## 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.**

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## 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

# CHALLENGE

## JOIN ACT'S COMMUNITY OF CREATORS

**ACT Contemporary Theatre is dedicated to producing bold, relevant works on contemporary themes that spark an authentic curiosity about the human condition.**



Donors at every level power thought-provoking, entertaining stories. Truly, ACT's work is possible because of community support throughout the process.

Partners Circles donors at \$100 or more enjoy access to behind-the-scenes events including dress rehearsals, backstage tours, Tech Talks, and more throughout the year.

## FALLS LEGACY CIRCLE

**Planned and estate gifts power the future of contemporary theatre at ACT!**

Contact us at [development@acttheatre.org](mailto:development@acttheatre.org) to let us know if you have included ACT in your estate plans or if you would like to learn more about making bold new works a part of your legacy.

# STORIES

# ENGAGE HOW

## THANK YOU!

**We are so grateful to the over 1,000 households who have made a recent donation to ACT. Your support powers bold New Works, local artists, and a reimagined Youth & Community Engagement program.**



Our donors are key players in ACT's Community of Creators and have, through their sustained and growing support have positioned ACT as the leading voice for contemporary theatre in the Pacific Northwest.

Thank you again for helping us bring our community closer together around inquisitive, heartfelt, and adventurous productions.

## INSTITUTIONAL PARTNERS

**Did you know that many companies match their employees' charitable giving?**

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



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

# ES ARE TOLD



## Staff

### EXECUTIVE

John Langs  
*Artistic Director*

Anita Shah  
*Managing Director*

### ARTISTIC

Shana Bestock  
*Artistic Associate, Education*

Margaret Layne  
*Casting*

### BOX OFFICE

Peter Hiebert  
*Box Office Manager*

Jeremy Jackson  
*Box Office Assistant Manager*

Christina Liburd  
*Box Office Lead*

Melodie Gorow  
Amber Granger  
Ada Hoch-Schneider  
*Box Office Representatives*

### DEVELOPMENT

Roland Carette-Meyers  
*Individual Giving Manager*

Kristine Haroldson  
*Stewardship and Events Coordinator*

Joceline Hitchcox-Lain  
*Development Assistant*

Katie McKenna  
*Development Officer for Institutional Partners*

Jill Robinson  
*Director of Development*

### FACILITY OPERATIONS

Dave Parmley  
*Engineer*

Charlie Warden  
*Director of Facility Operations*

### FINANCE

Lesley Fox  
*Incoming Director of Finance*

Kevin Peterson  
*Staff Accountant*

Sheila Smith  
*Director of Finance*

### MARKETING, SALES, AND COMMUNICATIONS

Tess Berger  
*Design and Communications Manager*

Paige Lee  
*Digital Media Manager*

Michelle Leyva  
*Publicist*

Nathaniel Pulse  
*Sales and Marketing Analyst*

Yashar Shayan  
*Director of Marketing & Sales*

### PATRON SERVICES

Tanya Wanchena  
*Patron Services Manager*

### PATRON SERVICES STAFF

Daniel Anson  
Monica Axelson  
Dano Beal  
Renee Boehlke  
Talia Colten  
Maria Durham  
Natalia Elston  
Karen Gillespie  
Truxton Ivory  
Marlene Lahaise  
Lynn Lambie  
Alfreda Lanier  
Mel Longley  
Kwan Lui  
Sarah Metzler  
Tracie Nettles  
Maryann Palmer  
Louis Paquette  
Markus Rook  
Sharen Spencer  
Summer Stack  
Erin Sutter  
Katy Swensen  
Carole Sykes  
Haleigh Wanchena  
Claudia Webb

### PEOPLE & CULTURE

Margaret Grace Henning, 501 Commons  
*HR Consultant*

### PRODUCTION

Lisa Bellero  
*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 WOLF PLAY

Kim Dancy  
*Dresser*

Natalie Wang  
*Costume Shop Assistant*

# Who's Who in *Wolf Play*

## CREATIVE

### Andrea Bush

#### Scenic Design

Andrea is thrilled to be part of the creative team for *Wolf Play*. As a scenic designer she has worked with many Seattle based companies including Seattle Children's Theatre, Village Theatre, Intiman Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, Seattle Public Theater, and Cornish College of the Arts. She is a former Ensemble member and resident designer at Washington Ensemble Theatre. Andrea is an MFA graduate from UW where she is currently on staff in the Scene Shop. She received the 2010 Gregory Award for outstanding scenic design.

### Michelle Chesley (she/her)

#### Production Assistant

Michelle Chesley is delighted to be working with ACT for the first time! Recent work includes *Carmela Full of Wishes* and *The Boy Who Kissed the Sky* (SCT); *R&H's Cinderella*, *You're a Good Man, Charlie Brown*, and *Hansel & Gretl & Heidi & Günter* (Village Theatre); *Souvenir and The Fantasticks* (UFOMT); *Beowulf*, *The Mandala of Sherlock Holmes*, *The Effluent Engine*, *The Canterville Ghost*, *Childfinder*, and *Howl's Moving Castle* (Book-It).

### Rosa Joshi (she/her)

#### Director

Rosa Joshi (she/her) is a director, producer and educator based in Los Angeles. She has directed at Oregon Shakespeare Festival, The Folger Theatre, Intiman Theater, and Seattle Shakespeare Company, among others. Upcoming projects include *Mala* at American Players Theatre and *Coriolanus* at Portland Center Stage (in partnership with Play On! and upstart crow collective). In 2006 she co-founded upstart crow collective a company that produces classical plays with racially diverse casts of women and non-binary people. With upstart crow she has directed *King John*, *Bring Down the House*, *Richard III* and *Titus Andronicus*. Rosa has been on the faculty of Seattle

University and is currently guest faculty at The Old Globe University of San Diego Shiley Graduate Theatre Program.

### Annett Mateo

#### Puppet Coach

Annett Mateo believes anything can be a puppet! She has made all kinds of puppets out of all kinds of materials for people, projects and theatres both nationally and internationally. In her career as a professional puppet designer, builder and coach she has built marionettes, Muppet type puppets, rod puppets, large body/costume style, modified Banraku, shadow and pretty much every other kind of puppet. She has attended the O'Neill Theatre conference for Puppetry a number of years. She has been a member of a puppet improv group and has been a regular participant of regional puppet slams. You can view her puppets on [Puppetlandia.com](http://Puppetlandia.com).

### Dylan Tomas Nieves

#### Assistant Director

Dylan Tomas Nieves is a Queer Puerto Rican Theatre Maker from Brooklyn. Dylan's directing work has been seen in NYC at Theatre Row, The Flea, and Teatro Latea. They have directed promotional marketing for Broadway Productions, such as *Slave Play*, *Mean Girls*, and *King Kong*. From 2021–2022, Dylan was a co-founder and Producing Artistic Director of the Latinè Musical Theatre Lab, an organization committed to providing free resources to Latinè-Identifying artists in the development of their new musicals. As an actor, Dylan has been seen aboard Norwegian Cruise Lines, The Woodstock Playhouse, Theaterworks USA, and 54 Below. As a playwright, Dylan received a commission from Lincoln Center for the Performing Arts. They were most recently an assistant director of *How to Break at Village Theatre*.

\* Member of AEA

† Member of ACT Core Company

### Meghan Roche

#### Sound Design

Meghan Roche is a Seattle-based sound designer and engineer for theatre & themed entertainment. Her theatre design work has been heard on stages at a variety of theatres Seattle, including ACTLab, Taproot Theatre Company, Book-It Repertory Theatre, Seattle Public Theater, Intiman, Theatre Schmeater, Seattle Shakespeare/Wooden O, West of Lenin, and others, and in Southern California, including South Coast Repertory, New Swan Shakespeare Festival, UC Irvine, where she also recently worked on sound for themed entertainment projects at Universal Studios Hollywood and Warner Bros Studio Tour, among others. In 2018, she received the Gregory Award for Outstanding Sound Design alongside Rob Witmer for their co-design of Seattle Shakespeare Company and upstart crow collective's *Richard III*. She sits on the board of the Theatre Sound Designers and Composers Association (TSDCA) and is a member of USITT. Education: BA in Theatre with Honors - Seattle University, MFA in Sound Design - University of California, Irvine.

### Helen Roundhill (they/them)

#### Intimacy & Fight Choreographer

Helen Roundhill is a multidisciplinary theatre artist based in Seattle. Audiences may have seen their work on stage and behind the scenes at Intiman, Seattle Rep, Island Shakespeare Festival, Seattle Public Theater, among others. They are grateful to be making their ACT debut working with such a remarkable team of artists and performers. Helen is passionate about intersectional storytelling and promoting physical, mental, and emotional safety in the arts. They would like to thank all of the talented, fierce, compassionate fight and intimacy directors they have worked with through the years, whose work has paved the way and bettered the industry. Special thanks to Christopher Martinez, Brian Pucheu, Celina Surniak, and Kevin Roundhill

# Who's Who in *Wolf Play*

## **Tori Thompson** \*† (she/her) **Stage Manager**

Tori Thompson is always excited to be back at ACT. Most recently, she worked on *Into the Woods* at The 5th Avenue Theatre. Her previous ACT credits include *A Christmas Carol*, *Hotter Than Egypt*, *Pass Over*, *The Wolves*, *Skylight*, *The Crucible*, *The Legend of Georgia McBride*, and *The Royale*. She has also worked locally with Seattle Children's Theatre, Seattle Rep, Village Theatre, Seattle Shakespeare Company, Book-It Repertory Theatre, The Williams Project, On the Boards, and New Century Theatre Company.

## **Christine Tschirgi** (she/they) **Costume Design**

Christine Tschirgi is a freelance Costume Designer for live performance based in Seattle and is thrilled to be back with ACT for *Wolf Play* this season. Other select local credits include: *King of the Yeas* (ACT); *Journal of Ben Uchida*, *Snow White* (SCT); *Constellations* (Seattle Repertory Theatre); *The Pirates of Penzance*, *Hello, Dolly!*, *And So That Happened* (The 5th Avenue Theatre); *Richard III*, *Bring Down the House* (upstart crow collective); *The Show to End all Shows* (Circus Contraption); *The Red Shoes* (Degenerate Art Ensemble). Nationally and Internationally, her work has been seen at OSF, Baltimore Center Stage, Pittsburgh Public Theater, Asolo Rep, Ringling Brothers and Kinoshita Circus, Japan. She holds an MFA in Costume Design from the University of Washington and is a member of USA 829. [www.ctschirgi.com](http://www.ctschirgi.com)

## **Amanda Villalobos** **Puppet Designer**

Amanda designs and builds puppets and specialty props for both stage and television and has performed on and off-Broadway as an actor and puppeteer. She is a MacDowell Colony fellow and her work has been nominated for two Drama Desk Awards and has been awarded grants & residencies from the Henson Foundation and BAX. Collaborators include theater companies Elevator Repair

Service, Half Straddle, 7 Daughters of Eve Theater & Performance Company, and with performance artist Becca Blackwell. [avpuppets.com](http://avpuppets.com)

## **Laura Wright** **Boxing Coach**

Laura is a Colorado native who has lived in Seattle for 17 years. She started her boxing journey in 2013 under the tutelage of former pro boxer Tricia Arcaro Turton (head coach and founder of Arcaro Boxing) and boxed competitively in the amateurs for three years totaling 12 bouts. Laura has coached recreational/fitness/competitive boxing since 2018 with several local gyms including The Boxing Gym Westside, Arcaro Boxing and others. Laura loves boxing for the stories it lets us tell and for the freedom we can experience when we put on a pair of gloves. As a creative herself, she curated an artistic series called "The Artist and the Boxer" combining poetry with live sparring/boxing, music, and painting all on the canvas of a boxing ring. For Laura, the art is the fight and the fight is the art.

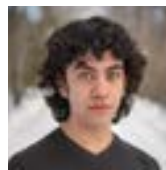
## **Connie Yun**† (she/her) **Lighting Design**

Connie Yun is a freelance lighting designer for the performing arts based out of Seattle and excited to be back at ACT this season after designs for *The Thin Place* and *Skylight*. In the Pacific Northwest, she has designed for Seattle Opera, Portland Opera, OrpheusPDX, Tacoma Opera, The 5th Avenue Theatre, Seattle Repertory Theatre, On The Boards, and Empty Space Theatre. Nationally and internationally, she has also designed for New Orleans Opera, Des Moines Metro Opera, Hawaii Opera Theatre, Palm Beach Opera, Madison Opera, Kentucky Opera, Minnesota Opera, Dallas Opera, Arizona Opera, San Francisco Conservatory of Music, Academy of the West, and Canadian Opera Company. Upcoming engagements include *The Love for Three Oranges* for DMMO and *The Royal Shepherd* for OPDX. Connie is an ongoing mentor in the ETC Fred Foster Student Mentorship Program.

\*Member of AEA

† Member of ACT Core Company

## CAST



## **Morgan Gwilym Tso** (he/they) **Wolf**

Morgan Gwilym Tso is a Seattle-based actor, thrilled to be making their ACT debut in *Wolf Play*. A recent graduate of Stanford University with a degree in Theater and Performance Studies, their last appearance on a Seattle stage was with the Young Americans' Theater Company in 2018 and they are so excited to be back. Notable acting credits include *The Great Leap* with Perseverance Theater, *A Midsummer Night's Dream* and *As Soon As Impossible* with Stanford TAPS, as well as *Supposed Home* and *When the Party's Over* with TheatreWorks New Works Initiative. Other favorite credits include *Beyond the Wound is a Portal*, *Cabaret*, and *In the Heights*. Special thanks to his parents for always looking out for their pup, and to his grandma for making the long journey down the hill.



## **S. Franco** (they/them) **Ash**

S. Franco is a Peruvian American theatre artist who has worked as an actor, director, playwright, dancer, bilingual text coach and teaching artist. Companies include: Oregon Shakespeare Festival, The 5th Avenue Theatre, Seattle Rep, Seattle Shakespeare Company, Seattle Public Theatre, Book-It Repertory Theatre, upstart crow collective, On the Boards, Horse in Motion, Umbrella Project, Burien Actors' Theatre, Annex Theater and Actor Shakespeare Project. Additionally, they are Sunshine Chairman and a Resident Actor at Washington Ensemble Theatre. Follow them @sugrappifranco

# Who's Who in Wolf Play



**Vahishta Vafadari**  
(she/her)  
Robin

Vahishta Vahishta (she/her) is so happy to be back working with ACT. Previously she was an understudy for *Hotter Than Egypt*, and has worked as the Assistant Dialect Coach for the 2019 production of *A Christmas Carol*. In Seattle she has performed with Seattle Shakespeare Company, Dacha Theatre, and The Shattered Glass Project. Regional/Chicago Credits include her Jeff Nominated performance as Anne Lister in *I Know My Own Heart* (Pride Films and Plays), *Top Girls* (Remy Bumpo), *Cyrano* (BoHo Theatre), and *As You Like It* (First Folio). Vahishta received her M.F.A. in Acting from The Theatre School at DePaul University and is represented by The Actors Group.



**Xander DeAngeles\***  
(he/him)  
Ryan

Xander DeAngeles is proud and truly humbled to have the opportunity to perform at ACT in Seattle. Though his professional debut began in the Bay Area in 2016, he found a closer connection with his love for nature on San Juan Island in 2019. His PNW credits include *The Merchant of Venice* and *Much Ado About Nothing* (Island Stage Left) and *Time Stands Still* (San Juan Community Theatre). In 2022, he also Co-Starred as *Lennox* in the local new media series *A Scottish Play*. His west coast credits include *Water by the Spoonful*, *Sunday in the Park with George*, *Colossal*, *The White Girls Guide to International Terrorism* (San Francisco Playhouse), *Mad Madge*, *She*, *Longitude* (Counter Balance Theatre), *Richard III*, *Cymbeline* (Marin Shakespeare Company), and even experienced his first stuntman role for Feld Entertainment's *Jurassic World Live Tour*. He is an alum of UC, Irvine's MFA program.



**Aaron Blakely\***  
Peter

Aaron is pleased to make his return to ACT, where he was previously seen in *Oslo*, *Other Desert Cities* and *Middletown*. Other regional credits include roles in *I Am Not Your Perfect Mexican Daughter*, *Who's Afraid of Virginia Woolf?*, *Photograph 51*, and *Clybourne Park* at Seattle Rep; *How to Write A New Book for the Bible* at Berkeley Rep, South Coast Rep and Seattle Rep; *M. Butterfly* at South Coast Rep; *Sense and Sensibility* at Book-It Repertory Theatre; *The Lion in Winter* at Shakespeare Santa Cruz; as well as productions with Seattle Shakespeare Company, A Noise Within, Idaho Repertory Theatre and Southern Rep. Film credits: *Outside In*, *We Need to Talk About Kevin* and *We Go Way Back*. On television, he has appeared in "CSI: Vegas" (CBS), "Z Nation" (Syfy), "Grimm" (NBC), "The Librarians" (TNT), "Leverage" (TNT) and recurred for three seasons as Erich Raeder in Amazon Studios' "The Man in the High Castle." Aaron graduated from the University of Washington PATP with an MFA in acting.



**Koo Park**  
*Wolf Understudy*

Koo Park is an actor based in Seattle. This is his ACT debut. He was born and raised in South Korea and was a member of Theatre Troupe Georipae, a company deeply rooted in Korean traditional performing arts. With the company, he starred in many nationally acclaimed productions including *Parables of Baek-Seok* (Winner of Korean National Theatre Awards for Best Play, 2015) and *Ogu: The Ritual of Death*, which toured nationally. Seattle credits include: *Macbeth* (Seattle Shakespeare Company), *A Woman of No Importance* (Taproot Theatre Company). Koo wrote and performed in *LET ME HAMLET*, a solo performance that recently premiered at the Isaac Studio Theatre of Taproot. Training: MFA Acting, University of Washington.

\* Member of AEA

† Member of ACT Core Company



**Ayodele Ngozi Tushinde**  
(she/they)  
Ash/Robin Understudy

Ayo is a Seattle artist with a passion for creating through focus on intersectionality and inclusion, continuing to inspire vital change in our ever-shifting society. Favorite credits include the roles of Rosalind in *As You Like It* and Laertes in *Hamlet* at Seattle Shakespeare Company. She has enjoyed working with many local theaters, including Cafe Nordo, ACT, Seattle Repertory Theatre, Intiman Theatre, Seattle Public Theater, Book-It Repertory Theatre, and The Seagull Project.



**Darius Sakui**  
*Ryan Understudy*

Darius Sakui is excited to be working with ACT! Born in Minneapolis to parents of Liberian and Norwegian descent, and being raised in many parts of the world, he eventually found his love for theatre his junior year of high school. He started his theatre education at Lane Community College where he studied under Dr. Brian Haimbach. He moved to Seattle and graduated in May of 2021 with a BFA in Theatre from Cornish College of the Arts. He has since then appeared in productions at Theatre Off Jackson, Dukesbay Productions, Seattle Repertory Theatre, Taproot Theatre, 12th Avenue Arts, Seattle Public Theater, and Seattle Shakespeare Company. He is also beyond blessed to announce he will be attending the David Geffen School of Drama at Yale class of 2026 this Fall to obtain his MFA in Acting! He thanks his ancestors, his parents, his teachers, his siblings, his friends and enemies, all of those who helped him on his journey!

# Who's Who in *Wolf Play*

\* Member of AEA

† Member of ACT Core Company



## Christopher Clark *Peter Understudy*

Christopher Clark is ecstatic to be part of the pack for *Wolf Play*.

Recent productions include *Picasso at the Lapin Agile* (Picasso), *Suite Surrender* (Pippett), *Hay Fever* (Sandy), and *The Tempest* (Stephano). Film: *Ingress*. For Mary, whose penchant for creative nonsense keeps my world (and head) spinning. @c.w.clark

ACT operates under agreements with the following:



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

Intimacy Direction provided by PNW Theatrical Intimacy [pnwtheatricalintimacy.com](http://pnwtheatricalintimacy.com).



Photography by Rosemary Dai Ross

**Special thanks** to TransTape for donating a full sampling of products to help us support transgender actors.

Learn more about the great ways they give back:







## Building a Stronger Community Through the Arts

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Volunteering in the arts sector is a great way to give back to your community while also gaining new experiences and expertise. It is an opportunity to be part of an organization or community that shares the same passions as yourself. By volunteering your time and talents, you can support the growth and sustainability of the arts industry in your local community. Jumping into a new environment can be intimidating, and the number of volunteer opportunities can be overwhelming. That's why we'll take it step by step, giving you a better idea of the benefits of volunteering in the arts sector, the different ways you can get involved, and tips on how to find the right opportunity for you. »

## Benefits of Volunteering in the Arts Sector

Volunteering in the arts sector offers opportunities for both personal and professional advancement for the individual, while organizations benefit from the donated time and expertise. While many people may immediately think of donating money to nonprofit organizations as a low effort and effective way to stay involved, donating time can give much more back to the individual. Here are some of the key advantages of volunteering in the arts sector:

### Make a Difference

First and foremost is the most obvious and often touted reason for volunteering: to make a difference. By volunteering in the arts sector, you can play an instrumental role in transforming your community. Whether it's helping to organize a local arts festival or providing support to an arts organization, your efforts can contribute to the growth and success of the arts industry.

### Develop New Skills

Volunteering in the arts sector can also provide an opportunity to develop new skills. Depending on the organization and the role, you could gain experience in event planning, marketing, fundraising, project management, or artistic skills such as music or theatre. Many abilities that you cultivate through volunteering can be easily adapted to use in other areas of your personal or professional life.

### Connect with Others

Volunteering in the arts sector can be a great way to meet like-minded people who share your passion for the arts. It is a chance to build connections and friendships with others in your community who have similar interests and goals.

### Gain Work Experience

For those looking to pursue a career in the arts, volunteering can be a great way to gain work experience and build your resume. By volunteering with an arts organization, you can demonstrate your commitment and enthusiasm for the industry, while also developing valuable skills and experience.

### Enjoy Personal Fulfillment

Volunteering in the arts sector can be personally fulfilling, as it provides an opportunity to contribute to a cause you care about. It can give you a sense of purpose and satisfaction that comes from making a positive impact in your community.



## Ways to Get Involved in the Arts Sector

There are many ways to get involved in the arts sector as a volunteer. Here are some of the different opportunities available:

### Event Planning and Promotion

Many arts organizations rely on volunteers to help plan and promote events. This could include coordinating logistics, reaching out to vendors, promoting the event on social media, and helping with setup and cleanup.

### Fundraising and Development

Volunteers can also play a key role in fundraising and development for arts organizations. This could involve researching and applying for grants, coordinating fundraising campaigns, and soliciting donations from individuals and businesses.

### Administrative Support

Arts organizations often need assistance with administrative tasks such as data entry, answering phone calls, and managing email correspondence. By offering your time to help with these tasks, you can free up staff members to focus on more strategic and creative work.

### Artistic Skills

If you have experience in a particular artistic skill such as music, theatre, or visual art, you could offer to provide support for performances, rehearsals, or exhibitions. This could involve providing technical support, assisting with set design or costume design, or playing an instrument in a music ensemble.



## Finding the Right Volunteer Opportunity

To find the right volunteer opportunity in the arts sector, it is important to consider your interests, skills, and availability. Here are some tips on how to find the right opportunity for you:

### Research Local Organizations

Start by researching local arts organizations in your community. Look for organizations that align with your interests and goals, and reach out.

### Attend Arts Events

Attending local arts events, such as performances, exhibitions, and festivals, can be a great way to learn more about the organizations in your community and the types of volunteer opportunities available. You can also talk to staff members or volunteers at these events to learn more about their experience and what opportunities are available.

### Network with Others in the Arts Community

Networking with others in the arts community can be a great way to learn about volunteer opportunities that may not be publicly advertised. Attend networking events, connect with people on social media, and join local arts groups to stay informed about opportunities that may be available.

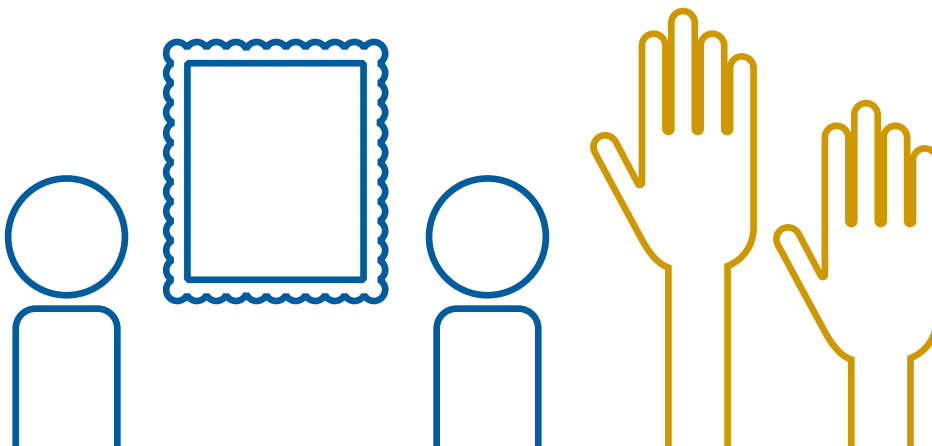
### Consider Your Availability

When choosing a volunteer opportunity, it's important to consider your availability and how much time you are able to commit. Make sure the opportunity you choose aligns with your schedule and allows you to balance your volunteer work with other commitments. While you may be tempted to start your activism with a running start, dipping your toe in might be a better way to begin, ensuring you have the time and energy to commit fully. Once you become a volunteer, organizations may come to rely on you, and the last thing you'll want to do is disappoint them by backing out of a commitment.

### Match Your Skills and Interests

Consider your skills and interests when choosing a volunteer opportunity. Look for opportunities that allow you to use your strengths and develop new skills in areas that interest you. By matching your skills and interests to the volunteer opportunity, you can ensure that you are making the most of your time and contributing in a meaningful way.

Through this article, we hope you have learned all about how volunteering in the arts sector is a valuable way to give back to your community while also gaining new experiences and skills. You now know there are myriad ways to get involved, no matter what your interests and skills are. By volunteering in the arts sector, you can make a real difference in your community, develop new skills, and connect with others who share your passion for the arts. If you're ready to begin volunteering, you can start looking for opportunities on an organization's website. If you aren't sure where to start, you can look up a variety of opportunities on [VolunteerMatch.org](http://VolunteerMatch.org), [United Way of King County \(uwkc.org/volunteer\)](http://United Way of King County (uwkc.org/volunteer)), or [seattle.gov/get-involved](http://seattle.gov/get-involved).



# Upcoming Events

Explore a full-season performing arts calendar at [encorespotlight.com](http://encorespotlight.com).

## How to Break

Village Theatre—Issaquah  
NOW THROUGH APRIL 30

## Color Trip: Yoshida Hodaka's Modern Prints

Asian Art Museum  
NOW THROUGH MAY 1

## Ikat: A World of Compelling Cloth

Seattle Art Museum  
NOW THROUGH MAY 29

## 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.

### Changer: A Hand Telling

Sound Theatre Company  
STREAMING NOW AT  
[SOUNDTHEATRECOMPANY.ORG](http://SOUNDTHEATRECOMPANY.ORG)

### Aynur: Kurdish Folk, Reimagined

Town Hall Seattle/SAMA  
LIVESTREAMING ON APRIL 27 AT  
[TOWNHALLSEATTLE.ORG](http://TOWNHALLSEATTLE.ORG)

### A Midsummer Night's Dream

Pacific Northwest Ballet  
STREAMING APRIL 27–MAY 1 AT [PNB.ORG](http://PNB.ORG)



The Seattle Men's Chorus will perform *Disney Pride in Concert* June 9–10.

## Be Water, My Friend: The Teachings of Bruce Lee

Wing Luke Museum  
NOW THROUGH JULY

## The Peasant Prince

Seattle Symphony  
APRIL 1

## Hairspray

Broadway at The Paramount  
APRIL 4–9

## The Wonderful Wizard of Oz

Seattle Children's Theatre  
APRIL 4–MAY 14

## Songs in the Key of Life: Tribute to Stevie Wonder

Kirkland Performance Center  
APRIL 6

## The Music of Couture

Town Hall Seattle/Seattle Metropolitan Chamber Orchestra  
APRIL 7

## Graveyards and Gardens

Seattle Symphony  
APRIL 7

## Peacherine Ragtime Society Orchestra

Tacoma Arts Live  
APRIL 8

## Dover Quartet

Meany Center for the Performing Arts  
APRIL 11

## Berlioz Symphonie Fantastique

Seattle Symphony  
APRIL 13–16

## Distillery Festival of New Works

Macha Theatre Works  
APRIL 14–16

## Picasso at the Lapin Agile

Valley Center Stage  
APRIL 14–30

## Fatoumata Diawara

Meany Center for the Performing Arts  
APRIL 15

## The Niceties

Intiman Theatre  
APRIL 18–29

## Step Afrika!

Meany Center for the Performing Arts  
APRIL 20–22

## Bethany Sees the Stars


Copious Love Productions  
APRIL 20–MAY 6

## Indigenous Enterprise

Seattle Theatre Group  
APRIL 21

## Significant Other


Tacoma Little Theatre  
APRIL 21–MAY 7


 **Sweeney Todd: The Demon Barber of Fleet Street**  
The 5th Avenue Theatre  
APRIL 21–MAY 14


 **How I Learned What I Learned**  
Seattle Rep  
APRIL 21–MAY 14


 **Classics V: Dancing Mallets & Pulsing Percussion**  
Symphony Tacoma  
APRIL 22

 **Twelfth Night**  
Seattle Shakespeare Company  
APRIL 25–MAY 21


 **Nils Frahm**  
Seattle Theatre Group  
APRIL 27


 **RachFest**  
Seattle Symphony  
APRIL 27–29


 **The Squirrel Plays: Infestation, Compensation, Eradication**  
Mirror Stage  
APRIL 27–MAY 20

 **Aaron Diehl**  
Meany Center for the Performing Arts  
MAY 2


 **Zach**  
ArtsWest  
MAY 3–28



 **Little Shop of Horrors**  
Ballyhoo Theatre  
MAY 4–14

 **Hometown Boy**  
Seattle Public Theater  
MAY 4–28

 **Rigoletto**  
Vashon Opera  
MAY 5–7

 **Wolf Play**  
ACT Theatre  
MAY 5–21

 **How to Break**  
Village Theatre—Everett  
MAY 5–28



2018 Pulitzer Prize Winner

# Cost of Living

by **Martyna Majok**

*an achingly beautiful story bridging the worlds between Disabled and abled people*

## June 2023

*tickets coming soon at [soundtheatrecompany.org](http://soundtheatrecompany.org)*



Bainbridge Island | Timed tickets are required for admission  
Open Tuesday–Sunday, rain or shine | [bloedelreserve.org](http://bloedelreserve.org)



Step Afrika! Will perform at Meany Center April 20–22.

**Lydia and the Troll**

Seattle Rep  
MAY 5–JUNE 4

**Los Angeles Master Chorale**

Meany Center for the Performing Arts  
MAY 6

**Collab Season 2023**

Guild Dance Company/Radiance Choir  
MAY 6

**La traviata**

Seattle Opera  
MAY 6–19

**Listener's Choice Concert**

Everett Philharmonic Orchestra  
MAY 7

**RUBBERBAND**

Meany Center for the Performing Arts  
MAY 11–13

**Seattle International Film Festival 2023**

SIFF  
MAY 11–21

**SPRING '23**

Whim W'Him  
MAY 12–24

**Orlando**

Screaming Butterflies Theater  
MAY 12–28

**Classics VI: Blues, Tangos & Rhapsodies**

Symphony Tacoma  
MAY 13

**We Got the Beat**

Seattle Women's Chorus  
MAY 13

**Seattle Rock Orchestra Performs the Beatles**

Seattle Theatre Group  
MAY 13–14

**Monstrous Regiment**

Latitude Theatre  
MAY 14–JUNE 3

**MFA Dance Concert**

UW Department of Dance  
MAY 17–21

**Jeeves Takes a Bow**

Taproot Theatre Company  
MAY 17–JUNE 17

**The Art of Leaving**

Seattle Symphony  
MAY 19

## Accessible Performances

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

**A Practice of Return**

Black Collectivity Project/Velocity Dance Center  
ASL INTERPRETED ON APRIL 7

**The Wonderful Wizard of Oz**

Seattle Children's Theatre  
SENSORY FRIENDLY ON MAY 7

**How I Learned What I Learned**

Seattle Rep  
ASL INTERPRETED/AUDIO DESCRIBED ON MAY 13



# Intermission Brain Transmission

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

**1** The *Wonderful Wizard of Oz* will play at Seattle Children's Theatre April 4–May 14. The book that the play is based on has 13 sequels in the series. Which book is the second in the *Oz* series?

- A *The Emerald City of Oz*
- B *The Lost Princess of Oz*
- C *The Marvelous Land of Oz*
- D *Dorothy and the Wizard in Oz*

**2** This spring (May 5–June 4) Seattle Rep will premiere *Lydia and the Troll* by local award-winning playwright, composer-lyricist, and actor Justin Huertas. Which of Huertas' plays traveled to California and performed on TheatreWorks Silicon Valley's stage in 2021?

- A *Lizard Boy*
- B *The Last World Octopus Wrestling Champion*
- C *Howl's Moving Castle*
- D *The Lamplighter*

**3** Seattle Shakespeare Company will present *Twelfth Night* April 25–May 21. This Shakespearean comedy about mistaken identity and self-discovery was adapted into which teen film?

- A *10 Things I Hate About You*
- B *Get Over It*
- C *O*
- D *She's the Man*

**4** *Jeeves Takes a Bow* will play at Taproot Theatre Company May 17–June 17. The play follows the antics of Bertie Wooster and his valet Jeeves, characters created by P.G. Wodehouse in a series of short stories and novels. In the TV show *Jeeves and Wooster*, also based on Wodehouse's stories, the character of Jeeves was played by which British actor?

- A Hugh Laurie
- B Rowan Atkinson
- C Stephen Fry
- D John Cleese

## 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—*The Marvelous Land of Oz*  
2. A—*Lizard Boy*  
3. D—*She's the Man*  
4. C—Stephen Fry



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

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