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BY GIN HAMMOND
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BY JANE JONES



RETURNING THE BONES

2018/19 MAINSTAGE

JANE EYRE + MY ÁNTONIA + AMERICAN JUNKIE + RETURNING THE BONES + BEHOLD THE DREAMERS

2018/19 TOURING STORIES

THE UPSIDE DOWN BOY / EL NIÑO DE CABEZA + NEW SHOES + THE ODYSSEY: AN EXPLORATION OF MYTH, MAGIC, AND MONSTERS



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encore STAGES

MARCH 2019

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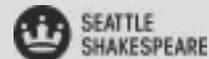
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Encore Stages is an Encore Arts Program that features stories about our local arts community alongside information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish specialty publications, including the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

Encore Stages features the following organizations:



Sensory-Friendly Performances in Seattle—and Beyond!



(left to right) Christian Roe and Ashley Byam in *The Velveteen Rabbit* at SCT. Photo by Angela Sterling.

More than 3.5 million Americans live with autism spectrum disorder. We spoke with five performing arts organizations in the Seattle area who are committed to providing sensory-friendly performances that welcome all families, including those whose children have autism and other sensory sensitive disabilities.

Being an audience member is powerful. Going to the symphony can connect you with a piece of music that feels like it was made for you. Surrounding yourself with opera can feel like communion with the soul. And that perfect piece of theatre will make you forget that you weren't right on that stage with them. But too often, the performing arts are created for a very specific audience—an audience without sensory sensitive disabilities like autism spectrum disorder. That's where sensory-friendly performances come in.

According to the Autism Society of Washington, more than 3.5 million



Spencer Wolfe in *The Very Hungry Caterpillar Show* at SCT. Photo by Elise Bakketun.

Americans live with autism spectrum disorder. Sensory-friendly performances are spaces created with autistic audiences—often children—in mind. Adjustments are made to productions, including sound levels, house lights and any strobe or other lighting elements that might be directed toward audience members. Designations are also often made to the seating arrangement inside the venue. Certain areas of the theatre are designated as quiet areas, while others allow talking amongst friends and family members. Audiences are free to walk around the theatre or even leave the space—all in the service of creating a performing arts experience that addresses each audience member's needs.

Taproot Theatre, Village Theatre, Seattle Symphony and Seattle Children's Theatre (SCT) all include sensory-friendly performances in their programming. The national tour of

The Lion King even included a sensory-friendly performance at The Paramount Theatre earlier this year.

"I think it's important to be clear that the goal is not to change the art and the performance," said Tracy Jirikowic, PhD, OTR/L, associate professor in the Division of Occupational Therapy at the University of Washington. Jirikowic has been researching sensory-friendly performances with her colleague Caroline Umeda, PhD, OTR/L, an assistant professor at Dominican University of California. Together, they've worked with performing arts organizations to implement sensory-friendly performances in their seasons, with the goal of creating inclusive spaces for audiences with and without disabilities.

"Research thus far indicates that families desire an inclusive experience," Umeda said, "not a 'special' experience that isolates individuals with

disabilities or specific diagnoses from the rest of society."

In 2014, Jirikowic attended the Sensory Friendly Summit in Washington, D.C., along with two Seattle Children's Theatre staff members. She stated that, "this summit—and the collective group of people working on these initiatives nationally and internationally—inspired Seattle Children's Theatre."

Umeda, who at the time was a PhD student at UW, led SCT's first sensory-friendly performance during the run of *Goodnight Moon* in March 2015.

"For many families who attended it was their first time bringing their child to a play," Umeda said. "Several parents expressed surprise at how much their child enjoyed and connected with the play and how much they got out of coming."

SCT has benefitted greatly from Jirikowic and Umeda's expertise. Not only does the theatre provide sensory-friendly performances for every production in their season, they also provide a Story Book, introducing autistic children to the building itself with topics such as "The Lobby" and "Entering the Theatre." The section entitled "My Seat" includes this comforting piece of knowledge: "My seat will always be next to my family. I might have my family on one side of me and a person I don't know on the other side of me."

"One of the reasons I was drawn to Seattle Children's Theatre was its commitment to making an inclusive space for all young people in our region," said Artistic Director Courtney Sale. When she started at SCT in 2016, the theatre offered sensory-friendly performances for three of the season's six productions. The next year, they were included in all six.

"Attending a sensory-friendly show is one of the most rewarding aspects of my job," Sale shared. "After the sensory-friendly performance of *Stellaluna*, a mother approached me and shared that this offering truly allowed her daughter to be herself. They felt welcome to verbalize and process the show in a way that might not be encouraged with a predominately neurotypical audience."

But even with all the joy that comes from sensory-friendly performances, that space presents its own challenges. Umeda flagged marketing as one of the key challenges. Visibility is growing, but there are still many audience members who aren't aware sensory-friendly performances are an option for them. Another key challenge is a lack of financial resources at the non-profit level.

"Organizations invested in these inclusion and equity initiatives need financial support to both get these programs off the ground and make



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Emmanuel Elpenord in *The Very Hungry Caterpillar Show* at SCT. Photo by Elise Bakketun.



Sarah Ware and Brad Walker in Taproot Theatre's 2017 production of *A Charlie Brown Christmas*. Photo by Erik Stuhaug.



Sarah Diener, Maya Burton, Arika Matoba, Coulson Bingham, Julee Felts and Brad Walker in Taproot Theatre's 2018 production of *A Charlie Brown Christmas*. Photo by Erik Stuhaug.

them sustainable over time," Umeda said. "In order to make sensory-friendly programs a reality for non-profit arts organizations, a funding stream is necessary."

Taproot Theatre began offering sensory-friendly performances of *A Charlie Brown Christmas* in 2015, after actor Sarah Ware shared her own experiences of creating sensory-friendly performances in graduate school with Associate Artistic Director Karen Lund. And they have continued ever since.

"After one particular performance, a parent told me what a joy it was for them to be able to enjoy theatre as a family in an atmosphere tailored to their needs," Ware shared. "It's really a privilege to be able to serve people in this way. Theatre is for everyone—and everyone should have the opportunity to enjoy the art form. Sensory-friendly performances afford people the opportunity to be included in a world that often feels exclusive and out of touch with their needs as a family."

In addition to many of the sound and lighting adjustments already mentioned, sensory-friendly performances at Taproot begin with a live announcement from the actors.

"They introduce themselves and let it be known they're all friends putting on a play together," Lund explained. "So, if they say mean words in the play, they aren't really mad at each other. They also remind the audience it's okay to laugh and just have fun."

Village Theatre began offering sensory-friendly performances through their *Pied Piper* series for youth and families during their 2012-13 season. Through the generosity of The Mark and Vickie Fund of the Nysether Family Foundation, Village Theatre is able to offer sensory-friendly performances free of charge.

General Manager Erica Weir shared that during those first few seasons of sensory-friendly performances, Village Theatre put a lot of stress on themselves to deliver the perfect experience for those audiences.

“What we started to realize through talking to families,” Weir said, “was that the most important and valuable thing was for the kids and their families to feel welcome and accepted, and that no apologies were needed.”

Weir elaborated, explaining that every audience member has different needs. Some need to sit still, taking in every detail, while others need to use electronic devices, fidgets or headphones in order to feel comfortable. Some children need to be able to walk around during the performance and others leave before the performance is over. And every experience is accepted and welcome.

In 2015, Seattle Symphony began exploring ways to make their family programming more inclusive to neuro-diverse children. A board member connected the Symphony with the University of Washington Autism Center and, soon after, the Symphony partnered with Seattle Pacific University’s Music Therapy Program and Music Works Northwest. These partners provided the Seattle Symphony with the resources required to develop sensory-friendly programming as part of their season.

“The best part of the Sensory Friendly Concerts is seeing families and children able to experience a concert in a comfortable space where they do not have to worry if their child is going to make too much noise or be singled out for acting strangely,” said Collaborative Learning Manager Amy Heald. “What I love most is how the children and families feel comfortable to experience the concert however is best for them. It’s always incredibly rewarding to watch how the children

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Edgar Arceneaux: Library of Black Lies

NOV 17, 2018 – JUN 2, 2019

Edgar Arceneaux. *Library of Black Lies* [detail]. 2016. Wood, mirrored glass, mylar, newspaper, hard-bound books, sugar crystals, lighting fixtures, audio component. Photo: Jonathan Vanderweit.

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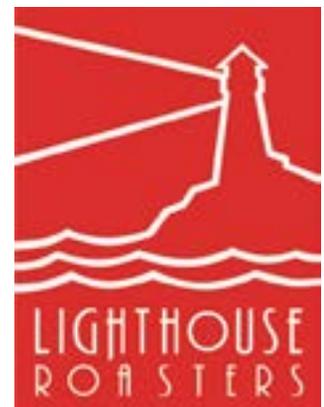
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get more comfortable and confident throughout the concert experience. Many are dancing and singing by the end. The dream is for all families to feel welcomed and comfortable attending any family program at the Symphony,” Heald said, “no matter what needs their child may have.”

Seattle Theatre Group experienced their first ever sensory-friendly performance earlier this year with the national tour of *The Lion King*.

“Seattle Theatre Group has been receiving a number of emails and thank you letters from audience members expressing their most sincere gratitude,” said Associate Director of Education Marisol Sánchez Best. “I’ve read a number of letters that have stated that this show was the first show they’ve attended as a family. As a parent, this is hard to hear because everyone should be allowed to enjoy a night out as a family in a judgement free environment.”

Sánchez Best hopes that this will be the first of many sensory-friendly performances at the organization.

“Seattle Theatre Group is the people’s theatre,” Sánchez Best said, “and we are committed to continuing this work for years to come.”

And a commitment to inclusive, welcoming performing arts experiences for audience members with autism spectrum disorder is a commitment we can all get behind. ■

Danielle Mohlman is a nationally produced feminist playwright and arts journalist based in Seattle. Her play Nexus is among the 2015 Honorable Mentions on The Kilroys list. She is an alumna of the inaugural class of Playwrights’ Arena at Arena Stage and the 2018 Umbrella Project Writers Group. www.daniellemohlman.com

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A NOTE FROM THE MANAGING DIRECTOR



MANAGING DIRECTOR
Kayti Barnett-O'Brien

Hi! Are you a lover of literature? Of live theatre? Sounds like you're a lover of Book-It! And we'd love for you to deepen your connection with us.

Book-It is looking for interested community members to join us on our Board of Directors, and we hope that's you!

Our Board is a dynamic, engaged, multi-generational, and passionate group of community members who support and work with

us to keep the company strong and thriving. As a non-profit organization, Book-It relies on its Board Members to:

- Embrace our mission and core values

- Advocate for Book-It's artistic process, policies, artistic and educational programs in the community
- Serve as a fundraising ambassador to the community
- Work closely with the artistic directors and managing director to carry out the fiduciary responsibilities of the organization

Interested? Contact Director of Development Sally Brunette at sallyb@book-it.org or 206.428.6258 to talk about how you might become involved.

We look forward to working with you in making great literature into great theatre!

Sincerely, **Kayti Barnett-O'Brien**
Managing Director

A promotional poster for the play 'Behold the Dreamers'. The background is dark with a silhouette of the Statue of Liberty on the right. The text is in white and yellow. At the top left, it says 'NEXT UP'. Below that, 'BY IMBOLD MBUE'. The title 'BEHOLD THE DREAMERS' is in large, bold, white letters. Below the title, it says 'ADAPTED FROM THE NEW YORK TIMES BESTSELLER: "...SAVAGE AND COMPASSIONATE IN ALL THE RIGHT PLACES."''. At the top right, it says 'JUNE 6 - JUNE 30'. At the bottom, it says 'BUY TICKETS TODAY! BOOK-IT.ORG OR 206.216.0833'. There is a small white heart and a small white figure of a person at the base of the Statue of Liberty silhouette.

2018-19 TOURING STORIES



The Odyssey: An Exploration of Myth, Magic, and Monsters

adapted from Homer's *Odyssey* by Annie DiMartino

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RETURNING THE BONES



**WRITTEN & PERFORMED BY
GIN HAMMOND***
**DIRECTED BY
JANE JONES****

Ariel Bui	Stage Manager
Shawna Grajek	Assistant Stage Manager
Dan Schuy	Scenic Designer
Reed Nakayama	Lighting Designer
Kyle Thompson	Sound Designer
Sally Ollove	Dramaturg

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

**The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

ARTIST'S STATEMENT

My father was the youngest of seven. I am the youngest of his four. His eldest siblings had already begun to pass away by the time I was a child. I was hungry to know my family's stories but lived nowhere near relatives enthusiastic to share them. Finally, as an adult, I took matters into my own hands and reached out to my then 75-year-old Aunt Carolyn, (aka "Auntie Bebe"), whom I'd met only briefly before.

Slowly, over the course of 10 years, (my first interviews still exist on dusty audio cassettes), she might modestly mention how she worked with Dr. Martin Luther King, or how she was one of the first African-American women to head up a hospital, or that she received an additional degree in psychiatry from Yale, or how she was invited to President Obama's first inauguration.

She treated professional athletes, dignitaries, and celebrities. She worked with death row inmates, on reservations, trained cadets at a police academy, ran an addictions clinic, and helped abused women find their way back. She never turned an uninsured patient away. She even made house calls! In each of these instances, what stood out to me the most was how she helped those around her assert their own humanity in the face of those who would try to tear it down.

Unlike many depictions of Civil Rights struggles, this story finds joy, love, and humor along the way—qualities which are key to sustaining hope in the face of the kind of stunning horrors and

abject despair she was witness to, both in the segregated South and in war-ravaged Europe.

Auntie Bebe passed away in March 2014, but I continue to learn new stories about her remarkably rich life. Until I read her obituary, for example, I had no idea she had been arrested for refusing to sit in the back of a bus; nor did I know that she suffered from a serious heart condition all her life, which she never complained to me of even once. Until the end, she continued to approach each day with loving grace, and at times, even childlike wonder. Yet, it feels like a misnomer to say "the end," because each time I witness her stories taking root in the hearts of audience members, it's clear that the love she put into how she lived her life continues to radiate out into the world. One of my favorite audience reactions was: "My husband came home and decided he needed to continue fighting for something he wanted to give up on."

Auntie Bebe would be proud.



PLAYWRIGHT / ACTOR
Gin Hammond

DIRECTOR'S NOTE : FROM STAGE TO PAGE

For thirty years, Book-It has been adapting novels from page to stage. Gin Hammond's play, *Returning the Bones*, is a new adventure for us. Gin's account of her Aunt Bebe's life came from countless hours of Gin's interviewing her aunt over many years. Gin, then, turned Bebe's life story into this marvelous one-woman show, and now she is embarking on a book version of this remarkable tale. Oral tradition is responsible for much of the world's oldest literary tomes, so we are excited to be part of Gin's, and Bebe's, journey as this story transforms from stage to page.

Ten years ago, when Gin invited me to work with her on this piece, I was deeply honored. Still am. Gin's virtuosity as an actress of great transformative skills through voice, movement, and acting prowess was already familiar to me, but actually being in rehearsal with her and helping her shape the 27 characters she wrote and created was an experience I had not had as a

director until then. I remember one day after a run-through during a note session, I looked down at my hand-scribbled notations and one of them proclaimed, "Gin, in that scene in Austin when Gladys and Bebe return to Uncle Virgil's to let the family know her big news, Gladys is upstaging Dr. Hammond and Mother.

You need to move a bit stage right so I can see who's who." I did a double take on my note, and then I just burst out laughing. Gin was acting her heart out, yet effortlessly playing 5 individuals of different genders and ages in the same scene. The vividness of each of those characters was so real for me, so visual, I actually took a note that she had stepped in front of one of them, in other words UPSTAGING one of them, and I wanted her to change her blocking so I could see ALL of them.

I'm excited you get to meet and see all of them, too.



DIRECTOR
Jane Jones

IN THEIR BONES

Dramaturgy by Sally Ollove



Carolyn Beatrice Hammond Montier "Bebe" when she was a young student.

The family history of Dr. Carolyn Beatrice Hammond Montier (Bebe) is the history of America. With a family legacy stretching back to the founding of the country, Bebe's grandmother, Sarah, remembered the Emancipation Proclamation, she had been a house slave on a South Carolina plantation. Through Sarah, who lived into the 1940s, slavery was in the living memory of Bebe's family as they made their way in Texas during the Jim Crow era and through the Great Depression. Her other grandmother was part Cherokee, and a doctor to the tribe, who continued to treat patients until she was on her deathbed. Bebe would carry memories of both her grandmothers when she left Texas to become a doctor, through her travels in post-war Europe, and into the civil rights era.

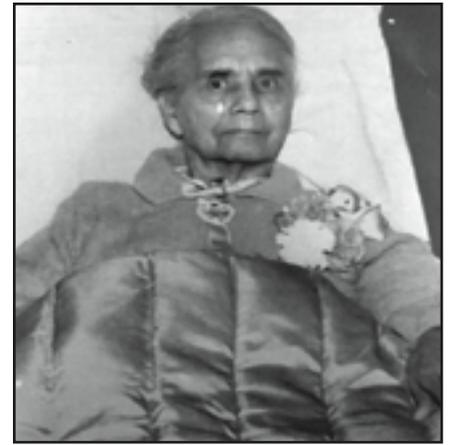


“YOU MAY NOT SEE the change you want happen in your lifetime, but change will come.”

Though Bebe would eventually settle in Cleveland, the story of her youth, and her family, is intricately bound with the story of African Americans in Texas. As her obituary read: “Like a true Texan, she wore cowboy boots, churned butter, rode horses, and raised chickens.” While the African American experience in Texas had many parallels to the experiences of those elsewhere in the South, Texas’s fiercely independent cowboy culture and entry into the United States made it unique.

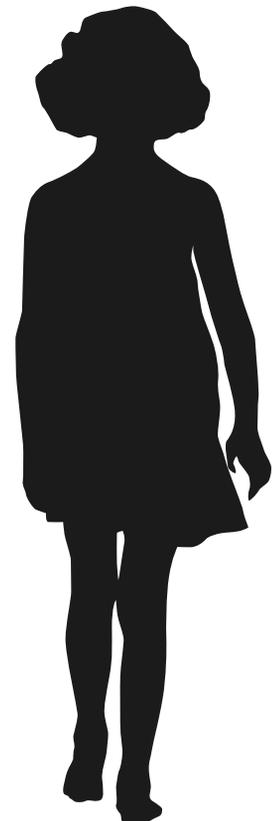
The majority of the first African Americans in Texas entered as slaves in the middle of the 19th century. After the annexation of Texas by the United States, enslavement took off rapidly. Where there were only 13,000 slaves in Texas in 1840, by 1860 there were 169,000, 30% of the population of the state. Slavery in Texas looked similar to slavery in the eastern southern states as Sarah would have known it: brutal lives for slaves and harsh slave codes that allowed slave-owners to discipline mostly how they saw fit. One such law capped the number of lashes a slave could receive for a minor infraction at 39. Texas’s proximity to Mexico meant that rather than try to escape North, slaves would attempt to reach the Southern border. Like Canada, but unlike the northern free states, Mexico refused to return escaped slaves, declaring these refugees free as soon as their feet touched Mexican soil.

Sarah would have been in her mid-twenties on Juneteenth, the day Union General Gordon Granger took over Texas and ordered the Emancipation Proclamation to be observed, though many former slaves had to fight for months to get Texas landowners to acknowledge the new law. After Juneteenth, Texas civil rights went back and forth as different majorities claimed the state legislature. Most legislatures did their best to limit newfound freedoms, but there were a few periods of advancement. African Americans sent representatives to the state legislature, and civil rights supporters won minor victories with help from the oversight of the federal Freedmen’s Bureau. They were able to strike down laws meant to force African Americans back into agricultural servitude and helped slowly shift the nation from an economy based in slavery to one based on free labor by the late 19th century. However, these brief windows of hope were quickly crushed by laws meant to suppress black voters—both a poll tax and primaries in which only whites were allowed to vote. These legal efforts were coupled with illegal acts of terror against black citizens that went unpunished by law enforcement: from 1865-68 over 1500 acts of violence against African Americans were reported across Texas, with countless more going unreported. 352 black Texans were lynched between 1882 and 1968.



ABOVE: Bebe’s Grandmother, Sarah, who was born a slave and died in the 1940s.

BELOW: Some white-owned businesses would not deal with African-American clients, or would not offer fair terms. Many created their own supply chains to fill needs.



“Daddy wanted to work in the white hospital and couldn’t... thought that wasn’t right, SO HE BUILT HIS OWN.”

Many African Americans fled the state during the early twentieth century, but among those who stayed were the citizens of freedmen towns: communities founded and built by former slaves that were independent of white supervision. One such community existed in the north part of Bryan, Texas, where Bebe’s family lived on a farm-like compound. Like the shtetls of Eastern Europe, freedmen communities were largely self-sustaining and sought minimal contact with those in power. White people rarely entered them. These communities were more commonplace in Texas than anywhere else in the country. Though they began to decline in the 1930s, due to the Great Depression and the pull of opportunities in the North, their legacy lingered in robust black-owned businesses such as newspapers, schools, colleges, grocery stores, funeral homes, and even medical practices, which catered to African American clientele. Bebe’s father’s medical practice was one such business.



Bebe’s father’s medical practice.



Bebe Montier.

“When you simply FOLLOW YOUR HEART, what others call bravery becomes a matter of course.”

1936, an important year for 11-year-old Bebe, was also a momentous year for African Americans in Texas—the year-long celebration of the state’s centennial. African American achievements were celebrated throughout the state, and October 19th was declared Negro Day, bringing together African Americans from across the state, who used the opportunity to organize and strategize to end segregation and discrimination. From this watershed moment, three organizations emerged: the Texas State Conference of Branches of the National Association for the Advancement of Colored People, the Texas State Negro Chamber of Commerce, and the Texas Negro Peace Officers Association. The three began a systematic campaign of legal challenges to the segregation laws that lingered from Reconstruction. Two of the major civil rights victories came from these Texas challenges: *Smith v. Allwright*, which made white only primaries illegal, and *Sweatt v. Painter*, which helped African Americans gain access to graduate and professional schools and lay the groundwork for *Brown v. Board of Education*. Bebe’s family was active in these efforts, and what she learned would color her later work as a psychiatrist.

However, these civil rights achievements were made under the shadow of violence and intimidation. Segregation was still the law and racial tensions were high when Bebe went to college at Howard University in 1941. Spurred by new economic opportunities created by WWII manufacturing in the state, the city of Beaumont, TX, 150 miles east of Bryan, experienced a population boom. This influx led to forced integration, housing shortages, and a strain on the city's food supply. In 1943, Texas was rocked by a race riot incited by a white women's claim that she had been raped by a black man. Around 3,000 angry white citizens stormed City Hall. Even when the woman couldn't identify her rapist, the crowd's anger boiled over and they rioted, destroying black-owned businesses and terrifying black neighborhoods. Eventually, the city was placed under martial law until the violence was quelled. Two black men and one white man were killed in the riots, and over 100 black-owned homes were burned, leaving the inhabitants homeless. For some, the riots sparked a renewed dedication to fighting injustice but it also caused those intimidated by the large scale of the violence to retreat. It's not hard to understand why, even with Bebe's strong ties to Texas, she might consider a future elsewhere.



“ To them,
AN AMERICAN
 is all I am.”



Understandable, then, why Europe held such appeal for African Americans seeking a different kind of life. Though they occasionally made their way to Paris in the 19th century, the first major influx of African American expats came at the end of World War One, when some soldiers, having received hospitable treatment from the French decided not to return where they couldn't be sure they would be welcomed home with open arms. In fact, they were right to be suspicious. While returning African American soldiers were greeted in some places as heroes, others were targeted for violence, especially in the South, as an effort to put them back in their place. Understandably, some chose to not even try and made homes and lives for themselves in Europe. Post-war Paris became an epicenter for African American culture abroad. Jazz fever swept France, bringing with it a new appreciation for Americans, generally, and African Americans, specifically. Musicians, writers, and visual artists all made their way across the ocean for opportunities denied them at home. All of them remarked on how welcome they seemed in France, which didn't have any of the intense racial consciousness of America: "They had a freedom you didn't get [in America]. Over there you didn't have to hide away," remembered jazz musician Elliot Carpenter. These expats included dancer Josephine Baker, who became a European sensation; cabaret owner Ada Bricktop Smith, whose nightclub Bricktop's was the gathering place for American expats including F. Scott Fitzgerald, Ernest Hemingway, and Gertrude Stein, among others; and poet Langston Hughes, who washed dishes in Montmartre cabarets while honing his writer's voice.



During the Beaumont Riot, firefighters work to save a black-owned business.

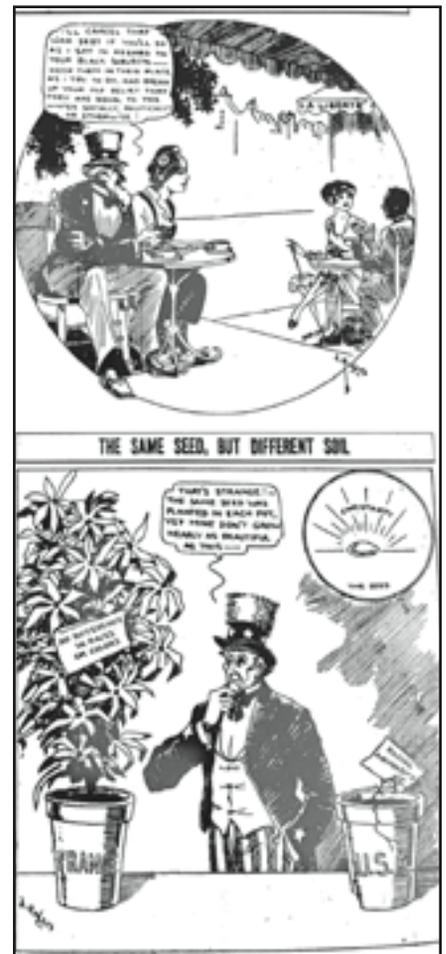
Most of this expat community left the U.S. during the war and the Occupation and did not return. Instead, the cycle repeated itself: African American soldiers, overcome by the hospitality of the French, who often favored African American



soldiers over their white counterparts, elected to stay in Europe rather than face second class citizenship at home. Unlike their predecessors, who came for artistic opportunities and discovered treatment as equals, these expats settled in Paris *because* they were treated as equals and found their callings after settling there. Many of these expats were sharply critical of the United States' treatment of their fellow minorities, including Richard Wright and James Baldwin, two of the most prominent post-war black expats.

White America was well aware of how the French perceived their policies. "For God's sake, don't let these foreigners turn you into a brick to hurl through our window!" Wright was told while attending a 1946 party at the American Embassy in Paris. Meanwhile, expat after expat marvelled at how easy it was to walk down Parisian streets, date who they wanted, eat where they wanted, with no concerns about segregation or fears of racial reprisal: "I met a lot of people in Paris," said Baldwin, "I even encountered myself." One can understand how tempting it must have been to African American visitors like Bebe to stay.

Bebe's Texas childhood and European adventure stayed with her throughout her career as a doctor, as she broke barriers for herself. They stuck with her when she returned to Europe with her husband, a surgeon, and encountered Germans eager to tell her that they were not Nazis while trying to get her to sponsor their immigration to the United States. They stuck with her when she co-authored a paper on the effects of segregation on the psyches of children. They stuck with her when she pursued psychiatry at Yale and when she returned to Bryan to help out her father's practice during summers. They stuck with her when she used her psychiatry skills to train activists to withstand psychological abuse when sitting at 'Whites Only' lunch counters in protest. They stuck with her when she treated both white patients and patients of color who had never been treated by a black doctor before. And they stuck with Gin Hammond, who knew in her bones that her great-aunt's story needed to be told.



TOP LEFT - Clockwise:
 The Hammond family gathered around Grandmother Sarah.
 Bebe and a friend.
 Bebe posing as a young student
 A political cartoon from the *African American* paper, *The Chicago Defender* reflecting different attitudes between Americans and Parisians regarding race.

MEET THE PERFORMER

Gin Playwright/Performer Hammond

Gin received her MFA from the A.R.T. at Harvard University/Moscow Art Theatre. She has performed nationally at theatres such as The Guthrie, Arena Stage, The Longwharf Theatre, Seattle's ACT, The Pasadena Playhouse, the ART, The Berkshire Theatre Festival, and The Studio Theatre in Washington D.C., where she won a Helen Hayes Award for Outstanding Lead Actress for her performance of *The Syringa Tree*. Internationally, she has performed in Russia, Germany, Ireland, Scotland, and England. Ms. Hammond also received a Kathleen Cornell award and WA state grants from Allied Arts, The Mayor's Office of Arts and Cultural Affairs, Artist Trust, 4Culture, as well as from the NEA. Her voice(s) can be heard on Jim French's *Imagination Theatre*, *Super Granny*,



Cake Mania, *Westward*, and *Nancy Drew* video games; a wide range of industrials, audiobooks produced by Redwood and Cedar House Audio; and Halo 3 ODST. She currently resides in Seattle, with her husband, where she writes, directs, teaches, and performs.

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+United Scenic Artists, Local USA 829 of the IATSE is the union representing Lighting and Sound designers in this Live Performance.

MEET THE ARTISTIC TEAM

Jane Jones

Director/Founder, Founding Co-Artistic Director

Jane is the founder and founding co-artistic director of Book-It Repertory Theatre, with Myra Platt. In her 30 years of staging literature, she has performed, adapted, and directed works by such literary giants as Charles Dickens, Eudora Welty, Edith Wharton, Kurt Vonnegut Jr., Pam Houston, Raymond Carver, Frank O'Connor, Jim Lynch, Ernest Hemingway, Colette, Amy Bloom, John Irving, John Steinbeck, Daphne du Maurier, and Jane Austen. A veteran actress of 35 years, she has played leading roles in many of America's most prominent regional theatres. She co-directed, with Tom Hulce, at Seattle Repertory Theatre, Peter Parnell's adaptation of John Irving's *The Cider House Rules, Parts I and II*, which enjoyed successful runs in Seattle, at the Mark Taper Forum in Los Angeles (Ovation Award, best director), and in New York (Drama Desk Nomination, best director). Jane's most recent directing credits include *American Jubkie* at Book-It and *Native Gardens* at Arizona Theatre Company. With Portland Center Stage, she directed *Cyranos*, *Twelfth Night* (Drammy awards, Best Direction and Production) and Book-It's adaptations of *Great Expectations* and *Pride and Prejudice*. For Book-It, her credits include *The Maltese Falcon*, *A Moveable Feast*, *What We Talk About When We Talk About Love*, *The Dog of the South*, *Adventures of Huckleberry Finn: Uncensored*, *Truth Like the Sun*, *The House of Mirth*, *The Highest Tide*, *Travels with Charley*, *Pride and Prejudice*, *Howard's End*, *In a Shallow Grave*, *The Awakening*, *Owen Meany's Christmas Pageant*, *A Tale of Two Cities*, and *The Cider House Rules, Parts I and II*, winner of the 2010 and 2011 Gregory Awards for Outstanding Production. In 2008, she, Myra Platt, and Book-It were honored to be named by *The Seattle Times* among seven Unsung Heroes and Uncommon Genius for their 20-year contribution to life in the Puget Sound region. She is a recipient of the 2009 Women's University Club of Seattle Brava Award, a 2010 Women of Influence award from *Puget Sound Business Journal*, and the Paul G. Allen Family Foundation's 20th Anniversary Founders Grant, and she was a finalist for the American Union for Stage Directors and Choreographers Foundation's 2012 Zelda Fichandler Award.

Dan Schuy

Scenic Designer

For the past three years, Dan has served as Book-It's production manager, prior to that he served stints as technical manager and carpenter. He began his affiliation with the company back in 1997, designing the set for *Grendel* in the old Westlake performance space. In the intervening years, his Book-It designs have included productions of *Lady Chatterley's Lover*, *Owen Meany's Christmas Pageant*, and *Anna Karenina*. In the past, he spent 23 years as the technical director and resident designer for the Theatre Department/Stage One Theatre at North Seattle College. During this time, he designed the technical elements for over 85 productions, helped launch the theatrical careers of many of his students, but more importantly, helped even more of his students finish their studies. In addition to his work at NSC and Book-It, Dan's designs have been seen at ArtsWest (highlights include: *Evil Dead: The Musical*, *Shipwrecked*, *Deadman's Cellphone*), Bellevue Youth Theatre, Bellevue International School, The Hi-Liners, The Sandbox Radio Collective, Seattle Public Theater, and SecondStory Repertory, among many others. Thank you for seeing this production and supporting your local theatre community—keep it up.

Reed Nakayama

Lighting Designer

Reed is a lighting and video designer based in Seattle. Originally from Denver, Colorado, he moved to Seattle to attend Cornish College of the Arts. There, he studied lighting and scenic design, receiving a Bachelor of Fine Arts degree in 2007. He has lit productions by Strawberry Theatre Workshop (*Our Town*, *Proof*, *The Birds*, *Lydia*), Pacific Northwest Ballet (*The Perpetual State*, *A Dark and Lonely Space*), and Teatro ZinZanni (*In Tents*, *Mezzo Lunatico*).

Kyle Thompson

Sound Designer

Kyle is very excited to be working with Book-It again, where his designs were last heard in *American Junkie*, *Jane Eyre*, *The Brief Wondrous Life of Oscar Wao*, and *Treasure Island*. Since 2010, he has designed over 45 productions in the Seattle area, including *The Merry Wives*

of *Windsor, Love's Labour's Lost* (Wooden O/Seattle Shakespeare Company); *The Happiest Song Plays Last, Annapurna, Water By The Spoonful* (Theatre22); *Mothers and Sons, 4,000 Miles* (ArtsWest); *The Wedding Gift* (Forward Flux Productions); *Oedipus el Rey* (eSe Teatro/ACTLab); *Undo, The Underneath, Kittens in a Cage* (Annex Theatre). Kyle holds a BA in Drama from the University of Washington, and he is currently in his third season working as a lead sound engineer at Seattle Children's Theatre.

Ariel Bui

Stage Manager

Ariel is a Seattle-based production stage manager, whose previous credits include *Uncle Vanya* (The Seagull Project); *Ghosted* (Seattle Children's Theatre); *Public Works: The Odyssey* (Seattle Repertory Theatre); *Hand to God, Ironbound, On Clover Road, The Other Place, Christmastown: A Holiday Noir, and Arcadia* (Seattle Public Theater); *As One* (Seattle Opera); *Richard III* and *Mother Courage and Her Children* (Seattle Shakespeare Company); *The Secret Garden, A Splash of Red, and Flora & Ulysses* (Book-It Repertory Theatre); and *Live! From the Last Night of My Life* (Theatre22). Ariel is a graduate of Seattle Pacific University.

Shawna Grajek

Assistant Stage Manager

Shawna has previously worked with Book-It Repertory Theatre (*The Picture of Dorian Gray, Howl's Moving Castle, A Tale for the Time Being, The Brothers K*), The Seagull Project (*Uncle Vanya, The Cherry Orchard*), Seattle Public Theater (*Ironbound*), ArtsWest (*The Nance, Holiday Cast Party*), Sound Theatre Company (*ILLUMINATE*), and New Century Theatre Company (*The Big Meal*). She is the assistant production manager and casting associate for Book-It Repertory Theatre, and the artistic associate and ensemble liaison for The Seagull Project.

Sally Olove

Dramaturg

Sally is a Philadelphia- and Seattle-based dramaturg and director. She is the associate artistic director and resident dramaturg of the Bearded Ladies Cabaret in Philadelphia. Formerly the literary manager at Arden Theatre Company, resident dramaturg of Azuka Theatre, and the programming director of The Jewelbox Theater at the Rendezvous, in Seattle. Other credits include TheatreExile, Philadelphia Theatre Company, and The Foundry (Philadelphia); ACT (Seattle); One Coast Collaboration, Frank Boyd & Libby

King (On the Boards); among others. She has served as adjunct faculty at Rowan University, University of the Arts, and Intiman's Emerging Artist program. Sally is a graduate of the ART/MXAT Institute for Advanced Theatre Training at Harvard, a member of the 2011 Director's Lab at Lincoln Center, and a 2016 recipient of the LMDA Bly Creative Capacity Fellowship.

Myra Platt

Founding Co-Artistic Director

As the founding co-artistic director with Jane Jones, Myra has helped produce over 90 world-premiere mainstage productions and over 30 education touring productions. Most recently, she directed and adapted the new musical *Howl's Moving Castle*. Previously, she adapted and directed *The Brothers K* and directed *The Amazing Adventures of Kavalier & Clay* (2014 Gregory Award for Outstanding Production, *The Seattle Times* Footlight Award). She was nominated for Outstanding Director 2012 (*Financial Lives of the Poets*) and 2014 (*Kavalier & Clay*). Other directing credits include *Little Bee; The Financial Lives of the Poets; The River Why; Persuasion; Night Flight; Red Ranger Came Calling; The House of the Spirits; Plainsong; Cry, the Beloved Country; Sweet Thursday; Giant; I Know Why the Caged Bird Sings; Cowboys Are My Weakness; Roman Fever; and A Child's Christmas in Wales*. Adapting credits include *I Know Why the Caged Bird Sings, Little Bee, The Financial Lives of the Poets, The River Why, Night Flight, The Art of Racing in the Rain, Red Ranger Came Calling, The House of the Spirits, Giant, Cowboys Are My Weakness, Roman Fever, A Child's Christmas in Wales*, and co-adapted *Owen Meany's Christmas Pageant* with Jane Jones. Composing credits include *Prairie Nocturne, Night Flight* (with Joshua Kohl), *Red Ranger Came Calling: A Musical* (with Edd Key), *The Awakening, Ethan Frome, Owen Meany's Christmas Pageant, A Child's Christmas in Wales, and I Am of Ireland*. Acting credits include Seattle Repertory Theatre, Intiman Theatre, New City Theatre, the Mark Taper Forum, *Prairie Nocturne, The Beautiful Things That Heaven Bears, The Awakening* (West Los Angeles Garland Award), and *Howards End*. She originated the role of Candy Kendall in *The Cider House Rules, Parts I and II*, directed by Jane Jones and Tom Hulce. Myra is the recipient, with Jane Jones, of a Paul G. Allen Family Foundation Anniversary grant, the 2010 Women of Influence from *Puget Sound Business Journal*, and she was named by *The Seattle Times* a 2008 Unsung Hero and Uncommon Genius for their 20-year contribution to life in the Puget Sound region.

Kayti Barnett-O'Brien

Managing Director

Kayti has been with Book-It since 2015, first serving as general manager (2015-2017) and managing director (2017-present). She looks forward to ushering Book-It into its next chapter through new strategic planning and equity initiatives. Kayti was previously the managing director at New Century Theatre Company and a former board member for Theatre Puget Sound. Kayti is a member of the Leadership for Social Change cohort with artEquity and holds an MFA in Arts Leadership from Seattle University.

Josh Aaseng

Associate Artistic Director

Josh joined Book-It in 2010, as the education associate, then served as literary manager for five years. Book-It credits include directing and co-adapting (with Diamond Arrindell) *Welcome to Braggville*; directing and adapting *Slaughterhouse-Five*; and directing *Jesus' Son* and *Where the Mountain Meets the Moon*. As a consulting director on Frank Boyd's *The Holler Sessions*, he has worked at On the Boards and ACT in Seattle, the Noorderzon Performing Arts Festival in the Netherlands, PS 122 COIL Festival in New York, and the Guthrie Theater. Josh's work has been recognized with two *Seattle Times* Footlight Awards, as well as Seattle Theater Writers Critics' Circle awards for excellence in playwriting and direction. Josh is a member of the Lincoln Center Theater Directors Lab and a graduate of New York University's Tisch School of the Arts.

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Book-It Repertory Theatre is a nonprofit organization dedicated to transforming great literature into great theatre through simple and sensitive production and to inspiring its audiences to read.



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Empowerment through Teen Activism



Ali's Feminism club (Ali second from right). All photos in article courtesy of Huma Ali.

For this issue, Encore asked TeenTix if one of their members from the TeenTix Press Corps program would contribute a piece about what teen activism means to them. Huma Ali shares her experience as an activist and feminist as a teen today.

As I've gotten older, activism has become increasingly popular among my peers. Maybe it's because we desire a sense of belonging, have discovered unwavering principles to hold on to, or seek to create change—each individual has different motivations. But collectively, my generation has found power in our voices. As students, we have begun to speak out about the changes we want to see in society. We've planned walkouts, formed clubs and attended protests—we have become activists. But while some of us have pursued activism, another group has set out to bring us down. Growing up among a fairly kind bunch of students, it was unusual to see kids doubt the activism of their peers. Yet, I have come to realize that such a reaction is inherent to activism; someone will always second-guess you.



Contributor Huma Ali.



“Everyone is welcome” sign for Ali’s Feminism Club.

We’ve planned walkouts, formed clubs and attended protests—we have become activists. But while some of us have pursued activism, another group has set out to bring us down.

In the seventh grade, I befriended an upper-class student who introduced me to activism and the need for it in today’s world. Until that point, I had been under the impression that conflict was absent in our world. I thought war was a tale of the past, and that we lived in a utopian society. To some extent, I blame my elementary school curriculum for this because every Martin Luther King Day lesson left me, and other students, thinking that racism *didn’t exist* anymore. Well, I soon realized that’s not true. I learned that the world is not a perfect place. The world probably can’t be perfect, but it can be better. I became an avid human rights activist, labeling myself a feminist. Activism provides an outlet for individuals to support their beliefs in a way they will be heard. The power of their words allows for change, in a society that needs it.

Freshman year I joined my high school’s Feminism Club. It was a nice

space, quite positive and full of like-minded individuals. But a torrent of hate lingered behind the club. Many students thought it was unnecessary—and some still do. Another group tried to start a “Meninist” club. Many of my peers thought of feminism as a derogatory term, and often called our events, like one of our walkouts, “stupid.” But these people wouldn’t make time to understand the reasons behind our actions. It is safe to say that it wasn’t always easy to be a part of the club. Recently, someone defaced our “Feminism Club! Everyone is Welcome!” poster by adding a line that read “no straight males.” It’s hard to comprehend a student’s motivation behind writing such a comment because our club’s priority is inclusivity. In response, we created an arrow out of tape, at the tail of which was another poster reading, “This is why we need Feminism Club. This type of mentality is exactly what we are trying to overcome. Feminism by nature is inclusive. We hope you will visit our club with an open mind!” I hope they actually come to one of our meetings. If they do, I don’t think I’ll be mad at them for defacing the poster—I’ll be happy they showed up and gave feminism a chance.

Being a teen activist, the most important thing I have learned is that you must stay rooted in your beliefs. People have agendas, intentional or not. You need to know what *you* are fighting for. There is value in the ideas of others, but there is power in the ideas you form by yourself. Activism empowers youth to fight for their beliefs through a viable means, in which they are given a chance to influence change in our society—at the very least, this is what it has done for me. ■

Huma Ali is a junior at Lake Washington High School who is passionate about the power of words. She is a patron of the arts, an active writer and works to make teen voices heard through TeenTix’s Press Corps program.

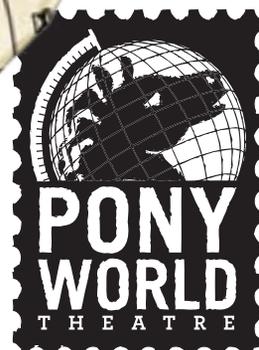


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A Man of the People: Edwin Lindo and Estelita's Library



Estelita's Library. All photos in article courtesy of Jonathan Shipley.

In an unassuming building that used to be home to a wine bar, a community library and bookstore lies, ready to be explored. With a focus on social justice, ethnic studies and liberation movements, Estelita's Library is open to anyone and has something for everyone.

Invisible Man, by Ralph Ellison. *Ceremony*, by Leslie Marmon Silko. *To Be Young, Gifted and Black*, adapted by Robert Nemiroff. There is no order to the books on the shelves. There is an element of discovery. *Chinese Communism and the Rise of Mao*, by Benjamin Schwartz. *The Souls of Black Folk*, by W.E.B. Du Bois. Homer's *The Iliad*. It's like someone's den. A few shelves long against one wall. Another shelf on the far wall with paperbacks. Most of all the books dealing with race, politics, gender, justice. *Crazy Laws and Lawsuits: A Collection of Bizarre Court Cases and Legal Rules*, by Robert Allen.



Edwin Lindo (center) in conversation with patrons.

The books on the shelves have been placed there by Edwin Lindo. He's never run a library before. He teaches at the University of Washington with the Department of Family Medicine. He got his BS in Business Administration/International Relations from the University of the Pacific in Stockton, California and a Doctor of Jurisprudence degree from the UW School of Law. He's never worked in a bookstore, either. He runs this place—Estelita's social justice library, bookstore and community space crammed into a little space on Beacon Hill. It's across the street from El Centro de la Raza and behind a place called Chop House—a beauty salon.

Estelita's was in a wine bar. The old counter now has vintage *Black Panther* comic books in it, old *Black Scholar* magazines, too. There are "Democracy is Power" postcards available for the taking. On the walls—African masks, tree branches with little bird nests in them (art created by local Briar Bates). Paper skeletons sweep across the front window. There are Che Guevara posters. An upright piano is shoved

in by the window. There's a church pew. There are a couple of tables with burgundy tablecloths on them to read, or commiserate, or to play chess.

The Responsibility of Intellectuals, by Noam Chomsky. *The Buddha in the Attic*, by Julie Otsuka. *Long Walk to Freedom*, by Nelson Mandela.

"This is the sort of place I grew up in," Lindo says. He grew up in the Bay Area to a Nicaraguan father and a Salvadoran mother. His dad would take him to a restaurant where there would frequently be discussions of art and politics, books and the news of the day.

"I wanted to bring that here," he says. "I hated books, I didn't really start reading until after college. It was when I started listening to my elders that I started reading. They told me that books are where the secrets lie."

The Rights of Indians and Tribes, by Stephen Pevar. *Radical Dharma*, by Jasmine Syedullah, Lama Rod Owens and Rev. angel Kyodo Williams. *Roots*, by Alex Haley.

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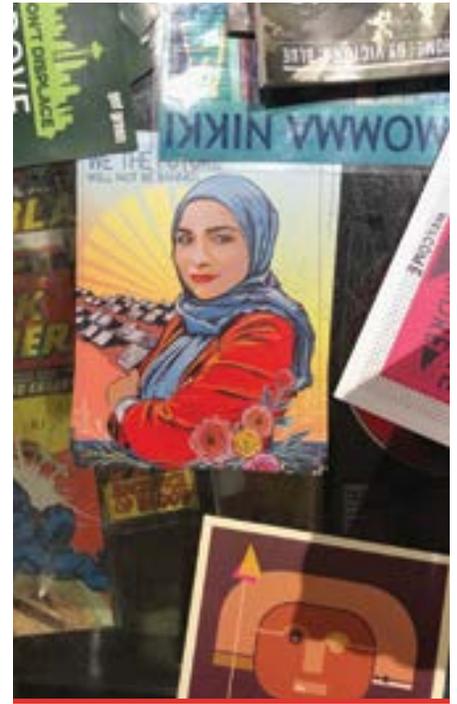
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Estelita's Library.



Vintage copy of *The Black Panther* comic book.



Collection of postcards at Estelita's.

The books on the shelves are mostly his own. It's an interesting collection. Behind the counter he has piles of *The Black Panther* newspapers. The official newspaper of the Black Panther Party began in 1967, founded by Huey P. Newton and Bobby Seale. He believes he may have the greatest collection of them in the world. Approximately 400 editions of the paper were created. He's got 380 of them. He's angling to get the whole set. "I tried to show them off to Bobby Seale. He said, 'Cool, cool.'"

The library is named after his daughter, Estelita, and opened in March 2018. The library operates through membership. From \$30 to \$50 or so, you can have access to the books (about 1,200 are in circulation now and he's always looking for suitable donations) and have the books for a two-week stretch. Currently, Estelita has 336 members. "It's amazing," Lindo says of the growth. And more, the non-profit is already growing. He's received a grant from the city to open a second location. It'll be in the Central District. Plans are still being formulated.

The Quran. *How to Rap*, by Paul Edwards. *The Macho Paradox*, by Jackson Katz.

More than a place for knowledge to decentralize, it's a place for the community to gather—play chess, have conversations with strangers, debate. Eager to bring people off the street, Lindo is also wanting to partner with like-minded community organizations. He wants to offer classes, book talks, lectures. "My wife asks me why I spend so much time here," Lindo says. "It's because I love it. I can spend hours here—jazz playing on the speakers, people coming in to talk, all these books."

The Negro Revolution in America, by Louis Harris and William Brink. *Native Son*, by Richard Wright. *Stamped from the Beginning: The Definitive History of Racist Ideas in America*, by Ibram X. Kendi.

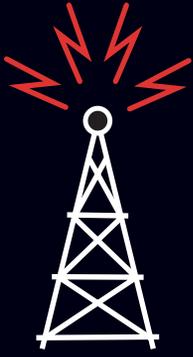
Teenagers sit in the corner of the shop, peruse the titles and chitchat. It's raining outside and they didn't want

to go home quite yet. Two old women come in, warmly chatting. Two thirty-somethings come in soon after. They ask Lindo about that night's poetry open mic. "It's been cancelled," Lindo says, reluctantly. But then, "That doesn't mean you can't have it anyway," Lindo tells them.

The old women sit at a table with the thirty-somethings. They don't know each other. They introduce themselves. They start talking. They get to know each other.

"That," Lindo says, smiling. "That right there is what this is all about." ■

Jonathan Shipley is a freelance writer living in West Seattle. He's been published in the Los Angeles Times, Fine Books & Collections Magazine, and Seattle Magazine, among others.



Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned to your seat before the second act and have a few minutes to spare? Treat your brain to this scintillating trivia quiz!

Email us the answer to the last question and have a chance to win tickets to a show!

- 1) March 1 through 31, ACT Theatre will produce *Romeo + Juliet*, Shakespeare's classic tale of ill-fated love. Juliet will be played by Seattleite Gabriella O'Fallon and Romeo will be played by Joshua Castille of Los Angeles. Joshua is an emerging Deaf Broadway actor and performs in Seattle regularly. In what play did he grace ACT's stage in 2017?
 - a) *Tribes*
 - b) *Alex & Aris*
 - c) *The Legend of Georgia McBride*
 - d) *Oslo*
- 2) Emerson String Quartet will perform at Meany Center for the Performing Arts on March 6. The New York-based quartet was named after famed intellectual Ralph Waldo Emerson. Where did Emerson live for most of his life?
 - a) Ames, Iowa
 - b) Concord, Massachusetts
 - c) Cincinnati, Ohio
 - d) Dover, Delaware
- 3) Taproot Theatre Company will produce *Always . . . Patsy Cline* from March 14 to April 6. This sentimental musical tells the story of the country singer's blossoming friendship with a fan. Patsy Cline used a stage name. What was her real name?
 - a) Patricia Jean Griffin
 - b) Patty Lee Ramey
 - c) Virginia Patterson Hensley
 - d) Mary Patricia Plangman
- 4) March 15 through April 28, Seattle Repertory Theatre will show Lucas Hnath's *A Doll's House, Part 2*. This 2017 play was written as an unofficial sequel to Henrik Ibsen's *A Doll's House*, which premiered in 1879. At what time of year is *A Doll's House* set?
 - a) Around Easter
 - b) Christmas time
 - c) The dead of summer
 - d) During Lent



Romeo and Juliet, attributed to Benjamin West. Public domain.

- 5) *She Stoops to Conquer* will be on stage at Seattle Shakespeare Company March 19–April 14. This is one of the most popular English-language plays that was originally produced in the 18th century. Which Irish dramatist wrote it?
 - a) John Banim
 - b) Mary Devenport O'Neill
 - c) Oliver Goldsmith
 - d) Henry Jones
- 6) Book-It Repertory Theatre will present *Returning the Bones* March 28 through April 14. Seattle-based actor Gin Hammond wrote and will perform this solo play with 28 characters. Set in rural Texas during the era of Jim Crow, it follows the story of Hammond's Aunt Bebe on her journey to become a doctor. Who was the first African American woman to become a physician in the U.S.?
 - a) Rebecca J. Cole
 - b) Mary Eliza Mahoney
 - c) Charlotte E. Ray
 - d) Rebecca Lee Crumpler

Bonus Question

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

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



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