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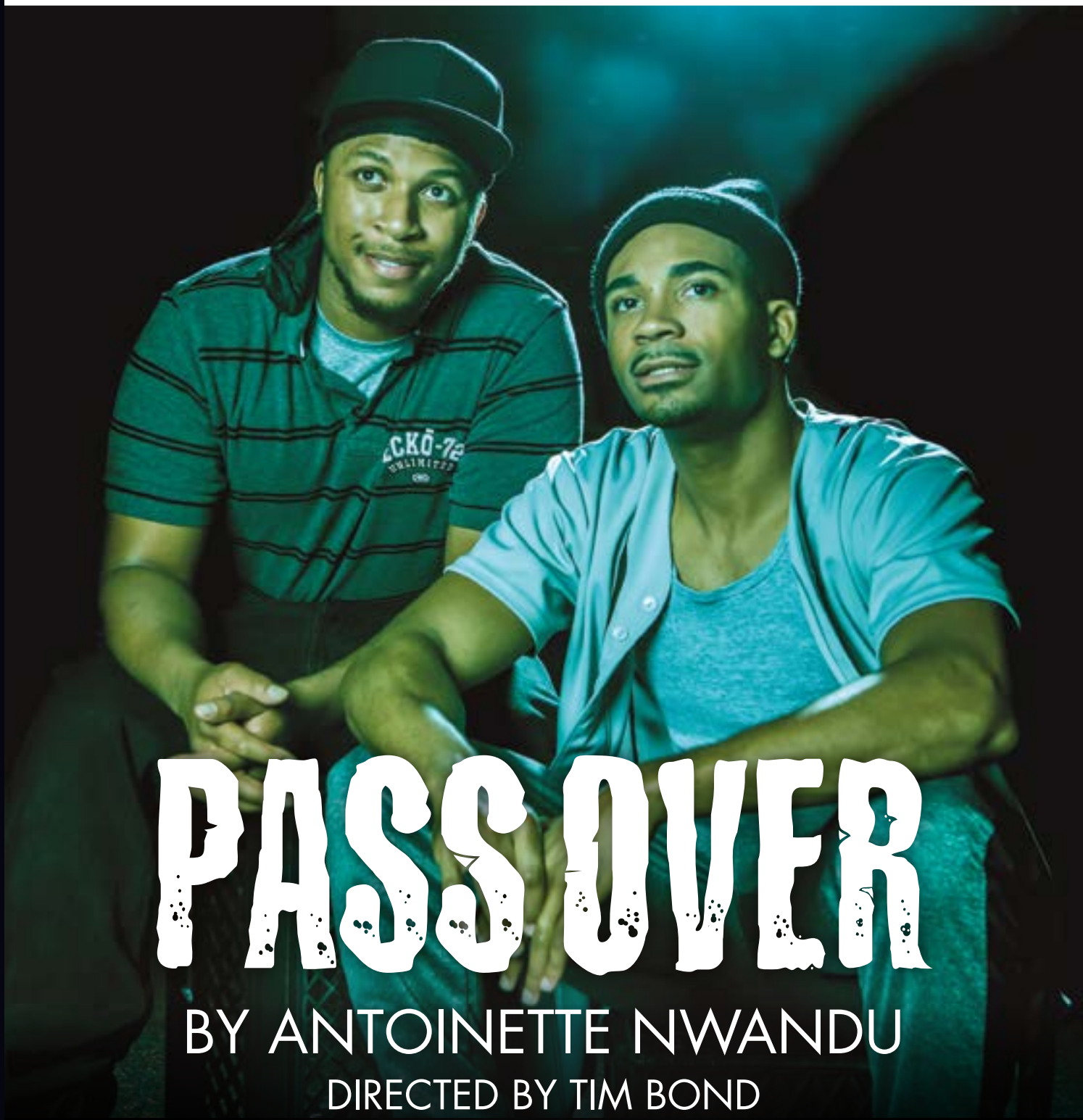

# PASS OVER

## BY ANTOINETTE NWANDU

DIRECTED BY TIM BOND

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Summer 2019 Volume 15, No. 7

# In This Issue

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Since then a lot has changed. Though we have evolved and extended our reach to new places and digital platforms, we are still the Encore that you have come to expect over the years—the Encore program you hold in your hands, enhancing your experience at every performance.

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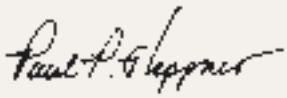

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# Pacific Northwest Ballet Thinks Outside the Box—and the Theatre!—with OUTSIDE/IN

PNB School students in Christopher D'Ariano's *Youthquake* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

Danielle Mohlman gets the inside scoop on Pacific Northwest Ballet's summer public performance, NEXT STEP: OUTSIDE/IN.

Once summer rolls around, nothing can stand between a Seattleite and the outdoors. Which is why the Pacific Northwest Ballet made outdoor performance an annual tradition.

Ask any Pacific Northwest resident what their favorite time of year is and they'll answer, without hesitation and with a resounding amount of verve, summer. Every workday ends with a detour through the Olympic Sculpture Park or a jaunt around Green Lake. Every weekend is filled with long lazy trips to Golden Gardens or taxing treks in hiking boots. But we're still art lovers. Just don't make us go inside.

When it comes to merging a love of the outdoors with a love of art, Pacific Northwest Ballet has you covered. In June 2016, PNB started what will hopefully be a very long tradition of outdoor summer performance, beginning with Sculptured Dance at the Seattle Art Museum's Olympic Sculpture Park in 2016 and 2017, and continuing on with an annual series of performances on their home turf in 2018 and, now, 2019.

Longtime ballet audiences may remember the first iteration of PNB's outdoor performance series: summer performances held at Chateau Ste. Michelle from 1992 to 1995. Audiences

The Purple Lemonade at Summer at SAM: Sculptured Dance, 2017. Photo courtesy of Ron Gatsby

were charged admission and, as the story goes, there was always a little too much rain. The best part of this new and improved outdoor performance tradition? Admission is free and open to the public.

Peter Boal, artistic director of the Pacific Northwest Ballet, cited access, inclusion and a total removal of entrance barriers as the main reasons these outdoor performances are, and always should be free.

"One of the reasons that we have been interested in outdoor performances of late is to create easier access to ballet," Boal said. "We had 5,000 attendees at our first Sculptured Dance, many of whom were seeing PNB for the first time. New settings bring new inspiration and new audiences."

And those new audiences sometimes surprise themselves. Boal recounted the joy he felt whenever an audience member stumbled upon Sculptured Dance or NEXT STEPS: OUTSIDE/IN—as they biked across the Olympic Sculpture Park bike path, played in the Pocket Beach or walked around Seattle Center. It's a joyous challenge for dancers and choreographers.

"I think both choreographers and dancers love a new canvas," Boal said. "So much of dance is created in a studio for the stage. A backdrop of sculpture, water or landscape can inspire fresh perspective."

Boal says there's a lot to look forward to at this year's OUTSIDE/IN performance, but the performance he's most excited about is a group-choreographed piece created for the Kreielsheimer Promenade and Fountain by PNB's newest and youngest class of choreographers: the nineteen choreographers who make up New Voices: Choreography and Process for Young Women in Dance.

Ron Gatsby, artistic director of Purple Lemonade Collective, first became involved in PNB's outdoor performance tradition through Purple Lemonade's partnership with the Seattle Art Museum. When PNB moved their outdoor performances from the Olympic Sculpture Park to Seattle Center in 2018, Gatsby came along for the ride.

With the entire Seattle Center campus available as a canvas, Gatsby chose to choreograph for the International Fountain, using the mythology of Oshun, the Yoruba goddess of art, love, beauty and fresh water as inspiration. When Gatsby is choreographing for indoor performance, they're conscious of the limitations of the space and how those limitations affect the dynamics of the performance.

"When I'm choreographing for an outside environment," Gatsby said, "I really allow myself to choreograph movement without concern for the space around me. I can jump higher, reach farther and really stretch myself—both literally and figuratively."

Gatsby begins every rehearsal for his upcoming NEXT STEPS: OUTSIDE/IN performance with a spoken piece, a story or a meditation on the goddess Oshun. This sets the tone for that day's rehearsal, preparing the dancers for a new set of choreography or a movement workshop.

"One thing we've recently incorporated is rehearsing in Cal Anderson Park in addition to a traditional studio space," Gatsby said. "This allows us to see how the public organically responds to the movement."

There are many things you can't control when it comes to outdoor performance but the biggest outlier is always going to be the weather. Gatsby said that the worst thing a dancer could face when performing outdoors is the possibility of rain. But with the entirety of their piece taking place in the International Fountain, the scariest factor—water—is confronted head on. But that doesn't make it any less of a challenge.

"The fountain has an effect on everything from the wardrobe to the way we move," Gatsby said. "Because we are working with the fountain, I have to choreograph movement that is both dynamic and safe enough for the dancers to perform. I have to consider how they're going to feel dancing in wet clothes, the type of footwear they wear."

But Ron Gatsby will be the first to tell you: he loves a challenge.

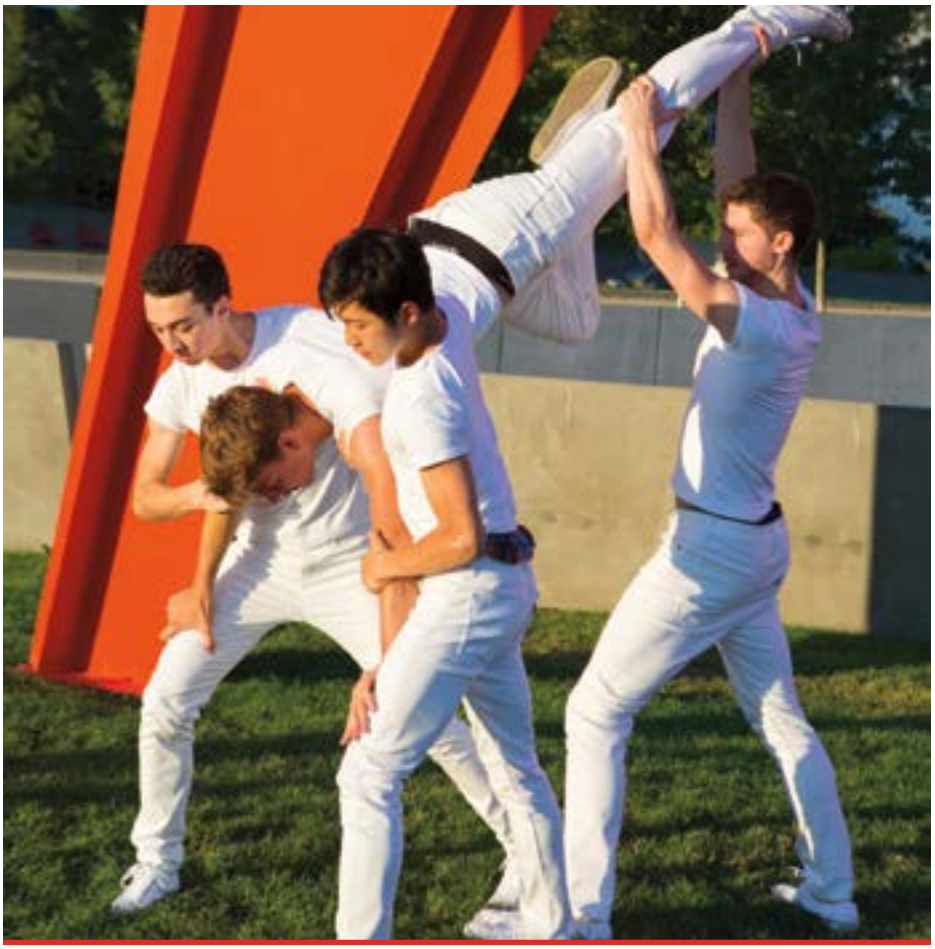
Donald Byrd, artistic director of Spectrum Dance Theater, has been involved in this new tradition of outdoor PNB performance from the very beginning. When Peter Boal invited Byrd to choreograph a piece for the inaugural Sculptured Dance performance in 2016, he was eager to return to site-specific choreography.

"I saw it as an opportunity to return to a kind of work that had given me great pleasure earlier in my career," Byrd said. "I also thought it would be a lot of fun."

And it was fun. Byrd enjoyed the challenge of drawing the audience's attention to the unique outdoor space, especially in the case of *Untitled*, which was performed at the Roy McMakin sculpture of the same name.

"There is an interplay among the various elements," Byrd said. "The terrain, sculpture, dancers, movement, audience and sound—including audience sounds; ambient sound like traffic, dogs and sirens; and the pre-determined sounds that the choreographer has chosen—all play a role."

Byrd was incredibly aware of the audience's role in the performance of *Untitled*. Because of the dancer's proximity to the audience, and the audience's ability to view the performance from any angle, he choreographed the piece as something to be eavesdropped on. It was a breakup.



Noelani Panatastico's *Picnic* at Sculptured Dance, 2017. Photo courtesy of Pacific Northwest Ballet

Christopher D'Ariano in Donald Byrd's *Wake the Neighbors* at NEXT STEP: OUTSIDE/IN, 2018. Photo by Lindsay Thomas

The biggest challenge in choreographing for Sculptured Dance was being okay with the audience missing part of the performance—either because they were standing too far away or because other audience members were obstructing their view. In the end, it was something Byrd simply had to be at peace with.

"I had to submit to the realness of the circumstances," Byrd shared.

While Byrd agrees that free public performances like Sculptured Dance and NEXT STEPS: OUTSIDE/IN are important to our community, he warns that "free art" and "accessible art" aren't synonymous phrases.

"In terms of arts exposure, education and awareness, all of our communities are underserved," Byrd said. "None of them get enough."

Which leaves Byrd wondering: How do we get to a point where art plays a critical role in the health and well-being of all our communities? How do we ensure that art becomes essential?

Christopher D'Ariano, a corps de ballet dancer at PNB, first became involved in NEXT STEP: OUTSIDE/IN last year as a participant in both the outdoor and indoor components. As both a dancer and a choreographer in the same 2018 program, D'Ariano performed Donald Byrd's solo piece *Wake the Neighbor* and then, mere minutes later, watched a company of PNB Professional Division dancers perform his own choreography: *Youthquake*. This year,

**"The audience's proximity to the dancers makes everything more intimate."**

D'Ariano was inspired to create outside the theatre walls.

"Outdoor performances are more unpredictable," D'Ariano said. "The audience is more involved and the dancers' work is challenged by the direct gaze of every viewer around them. It becomes a more personal experience."

The audience's proximity to the dancers makes everything more intimate. Audience members are granted access into a 360-degree view of the choreography, giving every single moment a new and specific meaning. Audiences share in the sweat, breath and momentum of the piece, sharing in an orchestration of tension and control. And dancers are stripped of the theatrical protections of the orchestra pit, stage lights and curtain.

"Creating for an outdoor space allows me, as a choreographer, room to explore the limits I can push," D'Ariano shared. "Will the fourth wall be broken, or will the subject be like a fish in an aquarium? The magic lies in the intention."

Sarah-Gabrielle Ryan, a corps de ballet dancer at PNB, first became involved in the ballet's outdoor performance tradition as a dancer in Noelani Pantastico's *Picnic* at the 2017 Sculptured Dance. The performance was such a success that the entire company was invited back to perform the piece at the 2018 NEXT STEP: OUTSIDE/IN.

"The main adjustment we made to dance outdoors was ditching our pointe shoes for sneakers, which I think we all enjoyed," Ryan said. "We also had a much closer audience than we get in a theatre. I appreciated this because it allowed us to have a greater connection with our audience than we traditionally do from a raised and distant stage."

Jane Wong

*After Preparing the Altar, the Ghosts Feast Feverishly*

**June 1–September 1, 2019**

Image: Jane Wong. *After Preparing the Altar, the Ghosts Feast Feverishly* (detail), 2019. Photo: Jueqian Fang.

*Jane Wong: After Preparing the Altar, the Ghosts Feast Feverishly* is organized by the Frye Art Museum and curated by Amanda Donnan. Lead support for this exhibition is provided by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Additional generous support is provided by 4Culture/King County Lodging Tax and Frye members. Media sponsorship provided by KUOW.

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Simply being on the same level as the audience made Ryan feel like she was more than entertainment. She was a human being.

Ryan said the rehearsal process for *Picnic* wasn't all that different from a traditional ballet rehearsal. Instead of adjusting for set pieces, Ryan was conscious of the placement of Alexander Calder's *The Eagle* or the slope of the Boeing Green.

"We mostly had to make sure the choreography was feasible for grass so that our bodies were protected," Ryan said.

Ryan loves that PNB includes free outdoor performance as part of their season. "I could seriously do an entire interview on this subject alone," Ryan joked. When asked to comment on the importance of accessible art in our community, Ryan said this: "Accessible art is essential to all communities—and I love that PNB is contributing to ours."

This year's NEXT STEP: OUTSIDE/IN will be held on Friday, June 14 at and around McCaw Hall. The outdoor portion of the performance is free and will be held from 6 p.m. to 7:30 p.m., surrounded by food trucks, a photo booth and PNB giveaways. Choreography by Dammiel Cruz, Christopher d'Ariano, Ron Gatsby, Mark Haim and the nineteen students from New Voices: Choreography and Process for Young Women in Dance will be featured. The indoor portion of the performance is $25 and begins at 7:30 that evening. ■

***Danielle Mohlman*** *is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in* American Theatre, The Dramatist *and on the* Quirk Books *blog.*

John Langs
*Artistic Director*

Becky Witmer
*Managing Director*

ACT – A Contemporary Theatre presents

# PASS OVER

## Written by Antoinette Nwandu

### Directed by Tim Bond

May 31–June 23, 2019

**CAST**

| | |
|---|---|
| Treavor Lovelle* | Moses |
| Preston Butler III* | Kitch |
| Avery Clark*† | Mister, Ossifer |

**CREATIVE TEAM:**

| | |
|---|---|
| Julia Hayes Welch | Scenic Designer |
| Ricky German | Costume Designer |
| Andrew D. Smith | Lighting Designer |
| Sharath Patel | Sound Designer |
| Peter Dylan O'Connor | Fight Director |
| Victoria Thompson | Stage Manager |
| Robert Billups, Jr. | Production Assistant |
| Lily McLeod | Assistant Lighting Designer |
| Jasmine Lomax | Dramaturg |

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
† Member of ACT's Core Company

Approximately 80 minutes with no intermission.

*Pass Over* is presented by special arrangement with SAMUEL FRENCH, INC.

The world premiere of *Pass Over* was produced and presented at Steppenwolf Theatre Company, Chicago, IL; Anna D. Shapiro. Artistic Director and David Schmitz, Managing Director

Produced by Lincoln Center Theater New York City, 2018. Developed by Cherry Lane Mentor Project, Angelina Fiorellisi, Founding Artistic Director.

**ASL Interpreted Performance: Friday, June 21 at 8:00pm**

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Katharyn Alvord Gerlich

*Tim Bond*

# A Note from Director TIM BOND

The first time I read this play I was knocked out by Antoinette Nwandu's highly poetic, timely, and provocative modern allegory. With *Pass Over*, she has invented a muscular and poetic mash up of a riff on Beckett's *Waiting for Godot*, layered with haunting echoes of American slavery and the saga of the Book of Exodus. Her unflinching storytelling explores the existential absurdity of young black men trying to thrive in a nation plagued by systemic racism and complacent privilege. *Pass Over* tells the story of Moses and Kitch, two young black men trapped on a desolate urban street corner, suspended in a liminal time-space continuum, somewhere in America. The ground on which these men stand is sedimented with layers of history that rise up and through them as they wait for deliverance from their purgatory.

"Her unflinching storytelling explores the existential absurdity of young black men trying to thrive in a nation plagued by systemic racism and complacent privilege."

As we near the end of the second decade in the 21st Century, there has been a significant spike in hate crimes, ongoing lack of consequences when police react with disproportionate force leaving unarmed black men dead, increasing displacement of communities of color through gentrification, and a rise in white supremacist movements. How do we purge this poison of racism from our nation? With the tragic murder of Trayvon Martin and subsequent acquittal of his murderer, the playwright was moved to illuminate the plight of black men and women who are still not viewed as full citizens. A majority of Americans from all backgrounds feel that race relations are in a bad place in this country. So another question then is: How can we all stay committed to the idea of a plurality of people, coexisting as one nation, where all people are treated as equal citizens? Nwandu says that "there are crucial moments of intentional joy, of choosing to be hopeful as a means of survival. The radical nature of that act, of that choice, is a form of resistance—of continuing to promote and honor your own humanity when every single voice and person says you're not a human."

Moses and Kitch grew up together with a deep and abiding life-long friendship. The cycle of police brutality and systemic disenfranchisement from society—which these two young men endure on a daily basis—has not broken their resiliency or their choice to hold on to dreams of a better life. Faced with daily traumas of the murder of their 'brothers', it is an act of radical resistance to white oppression that Moses and Kitch still attempt to follow a path of hope. There is beauty and optimism in their invented games, their sense of humor, and the profound desire that they will someday be able to rise up to their full potential, 'get off the block' and finally "Pass Over". My hope is that an audience representing the mosaic of diverse cultures from all over Seattle will come to this production of *Pass Over* with open eyes, ears, and hearts.

Tim

*The following is included in the script and bears repeating:*

## A note about the language in this play from the playwright.

Let me be crystal clear: Aside from the actors saying lines of dialogue while in character, this play is in no way shape or form an invitation for anyone to use the n-word. Not during table work, not during talkbacks, not during after-work drinks.

If you're running the room, then set the tone straight away. All you have to say is something like, "when you want to talk about the n-word, say 'the n-word.'" Everyone **will** know what you mean! And then make sure everyone does exactly that.

# A Note from Managing Director BECKY WITMER

Welcome to *Pass Over* and thank you for joining us for this production.

I was recently speaking with a longtime supporter of ACT. He said, "ACT taught Seattle how to think"—it's a bold statement and one we strive to uphold. If the themes of the plays we present make their way into our consciousness and inform our view of the world, then we're achieving our mission.

Our hope with *Pass Over* is that audiences will not only be moved by the incredible poetic dialogue and the relationship of these two young men, but that together, as a collective audience, we will also lean in and ask, "Where am I in this play? Where is my city? How would Moses and Kitch reach their dreams in this community?"

There are several resources in the program and on the ACT website where we can explore these questions. I'm especially grateful to the City of Seattle Office of Civil Rights for the efforts they have made to provide educational resources online and through forums and training. I'm also proud to share that ACT is a partner venue for the Coalition of Antiracist Whites.

Please take a moment to check out some of the amazing organizations doing social justice work in the community we call home.

Thank you for being here today. Thank you for being part of the conversation.

# The Deep Roots and Radical Joy of ANTOINETTE NWANDU'S 'PASS OVER'

Antoinette Nwandu. *Photo by Beowulf Sheehan*

A conversation with the playwright about epic theatre, political uplift, and why she doesn't need "allies."

BY NATASHA SINHA, ASSOCIATE DIRECTOR AT LCT3/LINCOLN CENTER THEATER IN NEW YORK CITY, WHERE *PASS OVER* WAS PRODUCED IN 2018.

**NATASHA SINHA: What I'm most struck by in this play is how you identify something so deeply rooted in the fabric of America, and then you channel that through layers of theatricality to tell the story of two black men being hopeful, terrified, playful, entirely human, and unsurprised by the traps and the biases they face. Can you talk about how you landed on these characters and the constructs of the play itself?**

ANTOINETTE NWANDU: The characters are super-loosely inspired by young men I had been teaching at the Borough of Manhattan Community College; also by the murder and then the trial of the murderer for Trayvon Martin. And as far as the constructs, one of my creative impulses is that I'm very drawn to the different ways that we create epic. One way is by making a play's surface area vast—whether that's huge ranges of time or tons of characters or locations. But with this play, I was like, how can I keep the surface area of the play small but give it very deep roots? When you compare contemporary young black men on a street corner to young slaves to young Israelites, what essential truths can we distill from all of these different historical moments?

**The play's tone smash-cuts from clowning to harsh reality, the use of repetition plays a big role, and you create a modern environment that's steeped in realities from both biblical Egypt and a Southern plantation. Did you feel like you were trying to connect the characters to those sources in sort of a puzzle fashion while you were building a world that takes place on an urban street corner?**

I think puzzle is a really great word. A lot of the times that's how I describe my writing process, creating a puzzle for myself, and then the process of building the play is figuring that puzzle out. I did start with a lot of—I wouldn't say rigid, but a lot of clear identity markers and demographic markers from these three layers of history. I was always very clear that these men were standing on the sedimented layers of history and that those identity markers were rising up into them and through them. One of the

huge puzzle pieces I had to think through was, is Moses a literal reinterpretation of the biblical Moses, for instance? Or is he a young black man who knows what the biblical Moses means and then happens upon a version of that power for himself? Is this a world where the Bible actually exists and he's drawing on something self-consciously? Which is what I eventually landed on.

**Thinking of Moses and Kitch, what role, if any, does radical joy play in *Pass Over,* and maybe in all of your work? I'm thinking of those radiant moments of dancing and silliness between Moses and Kitch, and the big climactic moment of justice before the ending. The ability to see that imagined onstage is so powerful.**

I think the playfulness of the characters is partly just their age—they're young men coming into their own who I would barely think of as adults in the first place. That said, I do think there are crucial moments of intentional joy, of choosing to be hopeful as a means of survival. The radical nature of that act, of that choice, is a form of resistance—of continuing to promote and honor your own humanity when every single voice and person says you're not a human. To say, "No, I choose joy in this moment for myself, I choose to create my own reality, I choose to be hopeful in this moment"—those are incredibly defiant acts.

At the end, when Moses and Kitch get to that moment of levity, it's a bit more spontaneous, like they're not choosing joy to cope with the mess of their situation and the mess of their country, but it's like, "Oh, something has actually changed—I genuinely feel hopeful and happy right now." I think that's very evocative for anybody who remembers the previous administration. The joy seemed a lot more spontaneous, like the natural course of things.

**It's not a play where you get uplifted into this dream moment and everything's perfect and then you leave. And that's not at all to disparage those kinds of plays! But your particular way into storytelling holds a mirror up to the audience and forces folks to see ugly truths.**

Absolutely. I know who I am and I know what my job is. I'm grateful when there are other writers, especially writers of color who, in this moment, it seems like their job is to bring joy and to bring those positive endings. I need those plays as much as anybody else, because I know that right now in this moment, that's not what I'm doing with this play.

**Tangentially, I think that's part of what we miss out on: the diversity *within* "diversity." Whenever I say "diversity," it's always in quotes, because I don't fully understand what it means to many white theatre folks beyond a buzzword. The "diversity" conversation is flattening, and we don't get to really dig into the fact that, yes, of course, there are some plays by black playwrights that give you a positive uplift, and then there are plays like *Pass Over* that don't let "allies" off the hook, and also there are countless other kinds! What do you think is missing from the "diversity" conversation, or what would you like to see as the next step?**

I want the "diversity" conversation to start including white artists who are grappling with their own whiteness, which would mean, I think, relinquishing the term "ally," which I'm pretty much done with. Because I'm like: No, no, no, I don't need you to be an ally in *my* fight. I need you to take full responsibility for your place, your part, and your responsibility in this shared American question. I don't own the race conversation. It's yours as much as it is mine. We're still in the place of, "Oh, ally, ally, ally, I'll march with you, I'll be sad with you." You know what I mean? I don't need an ally, actually. I'm doing okay. I need you to come in and talk to me about your whiteness. Struggle with it. Admit it exists as a construct that makes life much easier for you. I want to see that play. I want to hear that poem. You might "get it wrong." It might be really confusing. It might be 30 minutes of silence, I don't know. But I want someone to pick up the mantle who is white and needs to deal with whiteness. I'm waiting. I'm waiting.

From "Deep Roots and Radical Joy" by Natasha Sinha. Originally appeared in *American Theatre* magazine, Vol. 35, No. 7 (September 2018). Used with permission from Theatre Communications Group. The full article has been edited here for length and spoilers.

## A Note from Artistic Director JOHN LANGS

Playwright Antoinette Nwandu has done something remarkable in the writing of *Pass Over*. A fierce new voice in American theatre, she has crafted an allegory for one of the most challenging issues of our time, weaving the Exodus story from the Bible with the legacy of American slavery and Beckett's *Waiting for Godot*. The product is a powerful exploration of the enduring sickness with which historically ingrained systems of oppression infect our humanity and our hope for the future.

At ACT we have worked to be a safe place for our entire community and to hold space for all of its stories, including and most importantly those that strive to inspire us towards thought, towards conversation, and towards action. From our first contact with this play we have felt its authenticity, its poetry, its outrage, and its joy. *Pass Over* is a play that requires us to bear witness to our world so that we can collectively feel, contemplate, converse, and change.

Thank you for bringing yourselves to the experience.

John Langs

# What's *Godot* All About

BY ACT LITERARY MANAGER, SAMIE DETZER

*Waiting For Godot* by Samuel Beckett, directed by Sean Mathias. With Patrick Stewart as Vladimir, Ian McKellen as Estagon. *Photo by Geraint Lewis*.

Antoinette Nwandu's *Pass Over* is a 21st century riff on one of the most famous absurdist plays of all time, Samuel Beckett's post-war classic *Waiting for Godot*. *Pass Over* borrows from *Godot*'s abstract form and circuitous humor to explore the experience of two young black men on a street corner in America. But what is *Waiting for Godot* really all about?

As the title suggests, it is a play about waiting—two men waiting for a third who never appears. 'And if he comes?' one of Beckett's tramps asks the other near the end of the play, 'We'll be saved', the other replies. However, the nature of what that salvation could be, along with so much else, remains undefined for both the characters and audience. *Godot* is a modern meditation on existentialism, a journey through the need to connect and persevere despite the circumstance of living with so much uncertainty.

Written in 1949, *Waiting for Godot* has been translated into multiple languages, presented with every casting swap imaginable, and is one of the most produced plays of the last century. Its universalized humanity, aided by its unspecified time and place, allowed the play to have deep resonance with every social or political issue since it was written. Whether its setting be Sarajevo, London, Zimbabwe, or Wall Street, the play finds a way to connect to the prevailing political climate or current crisis through its taut simplicity and relative openness. It becomes a vessel for all the audience's concerns and hopes. Who is Godot? Whatever you want them to be. Sir Tom Stoppard said of *Godot*, "The play is a universal metaphor precisely because it wasn't designed as being a metaphor for anything in particular. The true subject matter of *Waiting for Godot* is that it's about two tramps waiting for somebody."

In *Pass Over*, Moses and Kitch are not only stuck in the existential conundrum of living, like Vladimir and Estragon in *Godot*, but they are also trying to survive in a world that continues to displace and devalue their lives. By adopting the cyclical framework of *Godot*, Antoinette Nwandu allows us a glimpse not into a metaphor, but into the profound real-world absurdity of being a young black man in America and still finding the radical optimism to thrive.

# Who's Who in *Pass Over*

## Cast:

**Treavor Lovelle*** (*Moses*) Originally from Pensacola, Florida, Treavor is a 2013 BFA graduate of Cornish College of the Arts. Since graduation Treavor has appeared in several films and stage productions. His most recent credits include *Ghosted* (Seattle Children's Theater), *Romeo and Juliet* (Seattle Shakespeare Company), *Slip/Shot* (Seattle Public Theatre), *Pink & Say, S.T.A.T.* and *The Financial Lives of the Poets* (Book-It Repertory Theatre) and *Emboldened: The Rise and Fall of Buddy Bolden* (Freehold Engaged Theater). *Pass Over* marks his debut at ACT.

**Preston Butler III*** (*Kitch*) Touted by the *LA Times* as a "physical and emotional power seldom encountered on any stage," Preston Butler III is a rare triple threat. He recently played 'The Greatest,' Muhammad Ali in *Fetch Clay, Make Man*, a play exploring Ali's friendship with Hollywood's first black millionaire, Stepin Fetchit. Butler also starred in *The Royale,* a play based on the life of the world's first African American heavyweight champ and Ali's biggest inspiration, Jack Johnson. Internationally, Butler toured in France with the World Premiere of *FORE!*, a new play written by the 2018 Obie Award-winner, Aleshea Harris, and performed in a musical drama that he co-created in the Edinburgh Fringe Festival. Other credits include: *Gem of the Ocean* (South Coast Rep), *Sense and Sensibility* (South Coast Rep), *Hecuba* (Stella Adler Theater), and *Cotton Patch Gospel* (American Coast Theater). He is a Graduate of MFA Acting Program at the California Institute of the Arts. Phil 4:13

**Avery Clark*** (*Mister/Ossifer*) is a 2018 ACT Core Company Member. Most recently he was seen in *The Passage* (Village Theatre), *Beatrice and Benedict* (Seattle Opera), and *Oslo* and *The Crucible* (ACT). Select New York and Regional credits include *Arcadia* and the original cast of *Coronado* (written by Dennis Lehane, Invisible City); *Measure for Measure*, *A Midsummer Night's Dream*, *The Tempest* (Shakespeare Theatre Company); *Straight White Men*, *Hedda Gabler* (Studio Theatre); *Romeo & Juliet*, *Cymbeline*, *Count of Monte Cristo* (Alabama Shakespeare Festival); *Hamlet*, *Pride & Prejudice*, *The Importance of Being Earnest* (Orlando Shakespeare Theatre); *Hamlet*, *The 39 Steps*, *Henry V* (Arkansas Rep); *Christmas Carol* (Cincinnati Playhouse); *Journey's End* (Alley Theatre); *The Heidi Chronicles* (St. Louis Rep); *The Shape of Things* (Premiere Stages); *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival); and *Rabbit Hole*, *The 39 Steps* (Theatre Squared).

## Creative Team:

**Tim Bond** (*Director*): Professor Tim Bond joined the faculty at the UW School of Drama in the fall of 2016. He currently serves as Head of the Professional Actor Training Program. Bond moved back to Seattle in August 2016 after a twenty-year period producing and directing theatre in many other cities nationally and internationally. Most recently, Tim served as Producing Artistic Director of Syracuse Stage and the Syracuse University Department of Drama from 2007 to 2016. From 1996 to 2007, Tim was an Associate Artistic Director of Oregon Shakespeare Festival. During his time at OSF he directed 12 productions, promoted equity and inclusion efforts, and created the FAIR Program which cultivates the next generation of diverse theatre artists and administrators. Bond began his career in Seattle with Seattle Theatre Group in 1984 where he directed over 20 productions and curated the nationally recognized MultiCultural Playwright's Festival. Tim served his last five seasons at The Group as Artistic Director. He has guest directed at a number of theatres locally, including Seattle Repertory Theatre, A Contemporary Theatre, The Empty Space, The Paul Robeson Theatre, and Seattle Children's Theatre. Outside of Seattle, Tim has directed at theatres including The Market Theatre (Johannesburg), The Baxter (Cape Town), The Guthrie (Minneapolis), Milwaukee Rep, The Wilma Theatre (Philly), Arena Stage (D.C.), GEVA Theatre (Rochester), Cleveland Play House, Indiana Rep, Actors Theatre of Louisville, P.C.P.A., Arizona Theatre Company, Portland Center Stage, and Dallas Theatre Center. Tim has had the honor of directing seven of the ten plays that comprise August Wilson's Century Cycle at six different theatres companies. He has committed to directing all ten. Tim received two Backstage West Garland Awards for Outstanding Direction and two Syracuse Area Live Theatre (S.A.L.T. Awards) for Outstanding Production and Director of the Year. He has served on the national boards of trustees for both Theatre Communications Group and ASSITEJ: The International Association of Theatre for Children and Young Audiences. His work as an organizational leader, teacher, and stage director has led him to South Africa, The Republic of the Congo, Beijing, Hong Kong, Japan, Mexico, Uzbekistan, Austria, France, England, and Belgium. Tim received his B.F.A. in Dramatic Arts from Howard University in 1980 and his M.F.A. in Directing from the University of Washington in 1983.

**Julia Hayes Welch** (*Scenic Designer*) is pleased to be back at ACT after designing *Skylight, Alex & Aris,* and *Uncle Vanya and Bad Apples* (ACTLab). She is a recipient of the People's Choice Gregory Award for Outstanding Designer. Scenic design credits: *HIR, Barbecue, Bootycandy* (Intiman*); Uncle Vanya* (The Seagull Project); *O+E, The Three Feathers, An American Dream, The Odyssey* (Seattle Opera); *My Antonia, Howl's Moving Castle* (Book-It Repertory Theatre); *Coriolanus* (Rebel Kat Production); *As You Like It, She Stoops to Conquer, Arms and the Man, The Government Inspector* (Seattle Shakespeare Company); *Fire Season, Ironbound, Grounded* (Seattle Public Theatre); *The Things Are Against Us* (Washington Ensemble Theatre); *An Octoroon, Peter and the Starcatcher, Really Really* (ArtsWest); *Big Rock* (Onward Ho! Productions); *Free Boy* (5th Avenue Educational Tour); *Twister Beach* (Café Nordo); *Trojan Women* (Civic Rep); *Pride and Prejudice* (Theatreworks UCCS); *Through the Looking Glass, Land of the Sweets* (House of Verlaine); *Julius Caesar, The Abdication, Vitriol* (Handwritten Productions); *Twelfth Night, Cold Empty Terrible, Cowboy Mouth, The Real Inspector Hound, Stop Kiss* (UW Drama). Much love to W. www.jhwelchdesigns.com

**Ricky German** (*Costume Designer*) Ricky is a freelance costume and fashion designer. Recent credits include *Hedwig & the Angry Inch, John, Lady Day at Emerson's Bar & Grill* (ArtsWest Playhouse); and *B* (Washington Ensemble Theatre). Mr. German holds a BA in Theatre from University of Puget Sound. After

graduating, he completed an apprenticeship with bespoke tailor Jason Maclochlainn and resided as staff costume designer at St. Martin's University from 2013 to 2018. This summer, look for his work onstage in *Citizen: An American Lyric* (Sound Theater Company) and *Inferno* (Island Shakespeare Festival).

**Andrew D. Smith** (*Lighting Designer*) Andrew is a Seattle-based Lighting Designer, most recently lighting Tribes at ACT. National work includes: Arizona Theatre Company (*Native Gardens*), Indiana Repertory Theatre (*The Diary of Anne Frank*), Cornerstone Theatre Company, Flint Youth Theatre, Horizon Theater Company, Cincinnati Shakespeare Company, Roust Theater, and Cardinal Stage Company. Seattle work has been seen at Seattle Repertory Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Seattle Shakespeare Company, New Century Theatre Company, Washington Ensemble, Azeotrope, Strawberry Theatre Workshop, Seattle Public Theatre, Theater Off Jackson, ArtsWest, On The Boards, Velocity Dance Center and Broadway Performance Hall. National work includes Andrew holds a BA from Duke University and an MFA from the University of Washington, where he currently teaches.

**Sharath Patel** (*Sound Designer*) Sharath was raised between Appalachia and India while spending the following years studying across Europe and New England. Before arriving in the Pacific Northwest, he spent nearly a decade as a lead sound designer in New York City. Recent design highlights include *The Crucible, The Royale* (ACT); *Tiny Beautiful Things, Ibsen in Chicago* (Seattle Repertory Theatre); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Rep-Portland); *Nina Simone: Four Women* (Alabama Shakespeare Festival); *Christmas at Pemberley Part 2: The Wickhams* (Marin Theatre Company); *WIG OUT!* (American Repertory Theatre/Company One-Boston); *As You Like It* (California Shakespeare Theater-Oakland); *Coriolanus: Fight Like a Bitch* (12th Avenue Arts); *Free Outgoing* (East West Players-Los Angeles); *The Color Purple* (Portland Center Stage); *26 Miles, Dead Man's Cell Phone, Buried Child* (Profile-Portland); *The Piano Lesson, Jitney, King Hedley II, The Brother Sister Plays* (Portland Playhouse). Regional/International credits include designs in New York City, Washington D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, and Romania. He has previously served as a visiting assistant professor, lead designer, guest artist, instructor, or lecturer at Reed and Whitman Colleges, Yale, Fordham, Columbia, Willamette, Ohio, Portland State, and Butler Universities. Sharath is a member of United Scenic Artists Local USA 829, IATSE as well as the Theatrical Sound Designers and Composers Association (TSDCA) and is an Arts Envoy for the U.S. Department of State. He holds a MFA in Sound Design from the Yale School of Drama and is very proud to a Resident Artist at Artists Repertory Theatre. www.sharathpatel.com

**Victoria Thompson** (*Stage Manager*) Previous ACT credits include *The Wolves, Skylight, The Crucible, The Legend of Georgia McBride, The Royale,* and *A Christmas Carol.* Other credits include *The Curious Incident of the Dog in the Night-Time, Matilda: The Musical, The 39 Steps* (Village Theatre); *The Holler Sessions, Patti & the Kid* (On the Boards); *King Lear, Waiting for Godot, A Midsummer's Night Dream, Romeo & Juliet, Richard II* (Seattle Shakespeare Company); *Blues for Mister Charlie* (The Williams Project); *Festen, Tails of Wasps* (New Century Theatre Company); *The Amazing Adventures of Kavalier & Clay,* and *Slaughterhouse-Five* (Book-It Repertory Theatre).

**Lily McLeod** (*Assistant Lighting Designer*) is so happy to be working at ACT this season, where she has assisted on numerous shows over the last four years. She is a Seattle-based lighting designer/assistant with a B.A. from Seattle University, a former intern of Seattle Repertory Theatre, and a past FAIR Assistant at the Oregon Shakespeare Festival. Recent design credits include *Guards at the Taj* and *Measure for Measure* (ACT); *Pilgrims* (Forward Flux); and *Happy Happy Happy* (Macha Theatreworks).

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In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

**Emergency Number**
The theatre's emergency number in the Union lobby is 206.292.7667. Leave your exact seat location with your emergency contact in case they need to reach you.

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

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

**Food**
Food is not allowed in the theatre. Tuxedos & Tennis Shoes is the exclusive caterer of ACT.

**Accessibility**
ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are Deaf / Hard of Hearing (HH). This system is offered at multiple performances for each production. Devices can be requested upon arrival at the theatre. ACT is also equipped with the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets (ask staff for assistance). ASL interpreted performances for the Mainstage Season are offered at least once per play (check the website or contact the Ticket Office for ASL dates). Wheelchair seating is also available.

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Photo by Rosemary Dai Ross

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**ACT's Legacy Society is a community of friends making a commitment to our future by recognizing ACT in their estate or long-range financial plans.**

Their dedication keeps ACT thriving for future generations and results in long-term impact on the creative economy of our region. We are so grateful for their belief in ACT – today and for tomorrow!

Please let us know if you have included ACT in your estate or long-range financial plans – we'd like to include you in the Legacy Society and welcome you as a part of this very special group of donors. We would like to thank you for your generosity and include you in our special Legacy Society events, including our Annual Lunch in November.

If you would like more information about the Legacy Society, please feel free to call or email the Development Office:
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We are thrilled to share an interview with **Janet Westin and Mike McCaw** highlighting their sustained support of ACT and their investment in our future.

Photo of Janet and Mike spelunking in 2018

**What's your favorite play of all time at ACT?**

**Janet:** I don't think I can come up with just one, but I'll list a few: Pinter Festival, *Jacques Brel is Alive and Well*, *Hold These Truths* and *Oslo*.

**Mike:** Impossible to narrow down to one. Some that leap to mind include: *Daisy*, *Hold These Truths*, *Jaques Brel is Alive and Well in Paris* and *The Lieutenant of Inishmore*.

**Do you remember the first professional play you saw?**

**Janet:** *Richard III* at the Guthrie in Minneapolis in 1965. I was literally bored to tears, but I've overcome that initial experience... It sounds like a lot for an 11-year-old... [but] my sisters and I were very taken with the story of the 2 missing princes.

**Mike:** Yes! *Midsummer Night's Dream* at Ashland in 1961. I was eight.

**Why do you donate to ACT?**

**Janet:** Seeing a play is a very powerful experience. It can't be duplicated by movies or television. I want to help make sure that this art form continues to make powerful statements.

**Mike:** Because I love live theater. We actually donate to four theaters.

**Can you share what motivated you to join ACT's Legacy Society?**

**Janet:** I view the Legacy Society as a way to make a more significant contribution than what we can afford annually.

**Mike:** We live on the earnings of our IRAs. The Legacy Society allows us to make a truly meaningful gift that we cannot afford to do at present.

**What recent ACT play has inspired the most conversation afterwards?**

**Janet:** *Threesome*. Mike and I still talk about that one.

**Mike:** *OSLO*.

**Have you ever been in a play?**

**Janet:** I was in *The Tinker's Wife* in second grade. I played the tinker's wife and had a solo.

**Mike:** No.

**Please share anything else you want us to know about donating to ACT.**

**Mike:** I love being able to attend the Tech Talks!

Photo by Dawn Schaefer. 2016 World Premiere of *Daisy*, Directed by John Langs.

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Joshua Castille and Gabriella O'Fallon in *Romeo + Juliet*, directed by John Langs. Photo by Chris Bennion.

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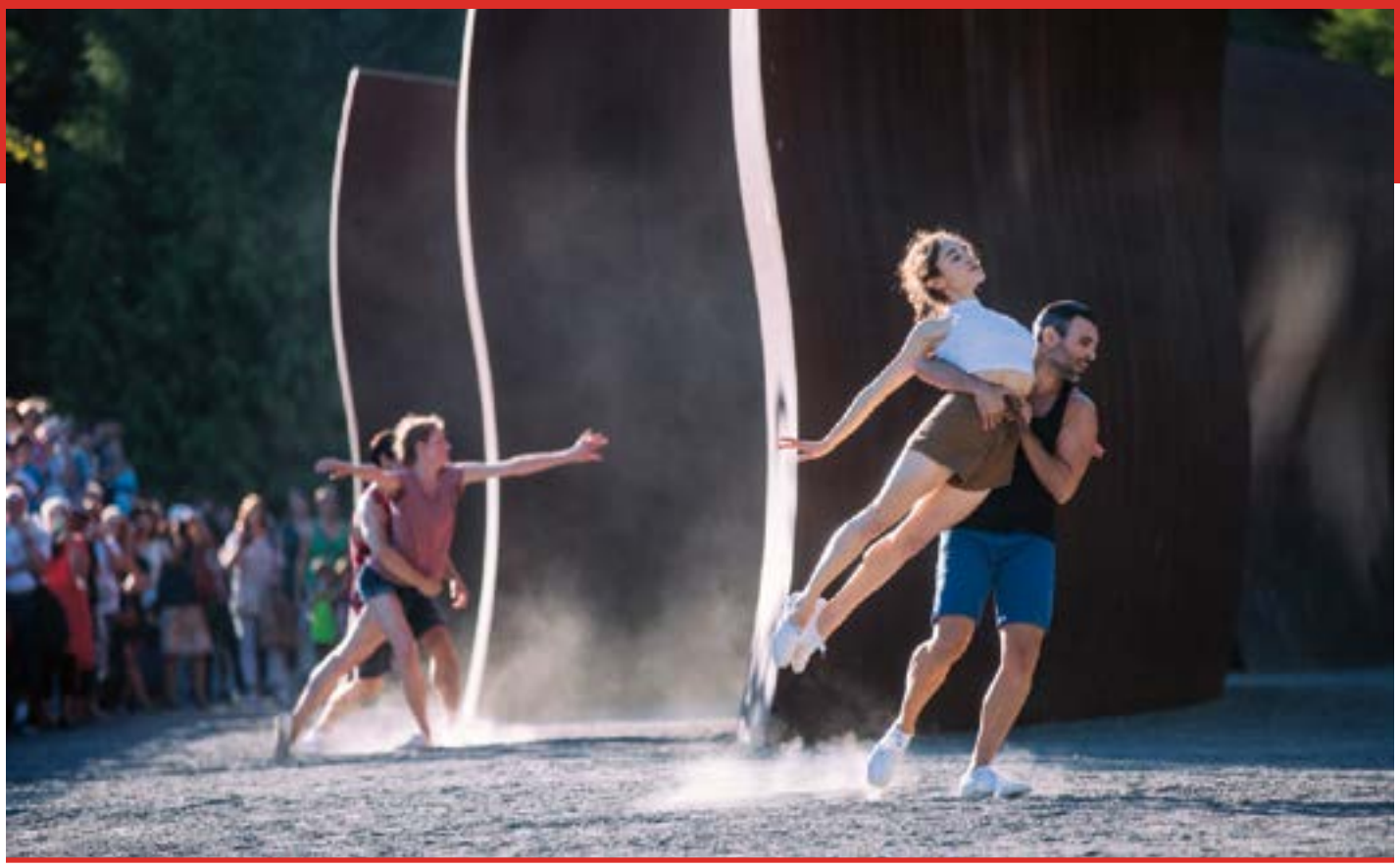
# Dialogue

Encore Stages in conversation



Kiyon C. Ross's *Do. Not. Obstruct.* at Summer at SAM: Sculptured Dance, 2016. Courtesy of Pacific Northwest Ballet

## A Conversation with Choreographers Dammiel Cruz, Miles Pertl and Kiyon C. Ross

Dammiel Cruz, Miles Pertl and Kiyon C. Ross aren't yet household names, but they will be. Cruz joined the Pacific Northwest Ballet as an apprentice in 2016 and was promoted to the corps de ballet later that same year. Pertl joined PNB as a corps de ballet dancer in 2015 after being a corps de ballet member at both Stuttgart Ballet in Germany and Het Nationale Ballet in the Netherlands. And Ross joined PNB in 2001, the very same year he created his first piece of choreography. He's been the NEXT STEP program manager at PNB since 2012, a position he held simultaneously with his career as a soloist at PNB before retiring from dance in 2015.

Together, these three represent the past, present and future of choreography at the Pacific Northwest Ballet and beyond. And because we have sunshine on the brain, we wanted to talk to them about their experience choreographing for the outdoors and how performances like Sculptured Dance (2016–2017) and NEXT STEP: OUTSIDE/IN (2018–present) affect the way they choreograph.

PNB School students in *El baile* final, choreographed by Angeli Mamon and Dammiel Cruz for NEXT STEP, 2017. Photo by Lindsay Thomas

**“Art doesn’t need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather.”**

**How does choreographing for an outdoor performance compare to choreographing for a more traditional theatre space?**

**Dammiel Cruz, choreographer for the 2019 NEXT STEP: OUTSIDE/IN:** Choreographing for an outdoor setting can be very different. Luckily a lot of the movement involved in my piece can be easily performed outside. Sometimes dancing on concrete or grass can limit one’s ability to turn well. Either way, I believe dancing outside is a great way to get more of the community involved in the arts!

**Miles Pertl, choreographer of Riding the Wave for the 2018 NEXT STEP: OUTSIDE/IN:** Dancing outside offers the dancers and the choreographers a completely different experience. The audience is so close that you can hear every “Oooh,” every sigh, every chuckle. This is a stark contrast to dancing on the stage at McCaw Hall where the audience appears as a black void, only making themselves known by their applause at the end of the performance. Before OUTSIDE/IN, I had danced in both of the first two years’ iterations of Sculptured Dance and fell in love with it. I was exposed to choreographers I had never worked with, met amazing dancers from our city and got to dance outside and mingle with those watching. It was so cool!

**Kiyon C. Ross, choreographer of *Do. Not. Obstruct.* for the 2016 Sculptured Dance:** When choreographing for traditional spaces, I know generally what I have to work with. There’s usually a square space with a number of wings for entrances and exits. Sometimes there’s a space for dancers to cross over behind the cyclorama. And usually there’s a curtain—and at the very least top lighting and side lighting. Creating a site-specific work requires the same level of planning, preparation and creative process as choreographing for the stage. But being in a space already occupied by art (like the Olympic Sculpture Park) and using that art as an inspiration, is unforgettable. I certainly had to approach the site-specific commission with flexibility. But that flexibility allowed me to find new ways of expressing movement. It forced me to consider bodies in space in ways that were completely unorthodox to me.

**What was your most joyful experience choreographing for Sculptured Dance?**

**Ross:** The most joyful experience for me was being able to share my art with so many people. Making art accessible and approachable is extremely important—especially for an art form like dance. Sometimes going to the theatre can create barriers for people, both economically and socially. Having art in your community where you live and being able to access it with your friends and neighbors is a meaningful experience. Seeing the faces in the crowds—and seeing people take a moment from riding their bikes, walking their dogs or their evening strolls to appreciate dance in a space that is meant to be shared by everyone—is certainly a cherished memory from this experience.

**PNB's outdoor performances are free to the community. Talk to me about the importance of accessible art in our community.**

**Cruz:** I absolutely love that PNB's outdoor performances are free of charge. I believe it's incredibly important to have accessible art not only in our community, but communities everywhere because it gives the opportunity for all minds to be inspired. Art provides an outlet for people to express themselves.

**Pertl:** Art doesn't need to feel high-minded or elite. By providing accessible art, we provide a place where our entire community can gather. Each one of us gets bogged down with work, school and personal drama. But when you come to an event like OUTSIDE/IN or any of the other events around our city, you are entering a place of community and shared experience. You get a glimpse into the artists' lives and their experience might mirror your own. Many of the artists I know are creating art not for the money, but for the opportunity to share it with everyone. ■

*This Dialogue has been excerpted and lightly edited from three separate interviews, all conducted in April 2019.*

***Danielle Mohlman*** *is a Seattle-based playwright and arts journalist. She's a frequent contributor to Encore, where she's written about everything from the intersection of sports and theatre to the landscape of sensory-friendly performances. Danielle's work can also be found in* American Theatre, The Dramatist *and on the* Quirk Books *blog.*

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# Dialogue

Encore Stages in conversation

Annie Yim, Lia Lee and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade

Actor and director, David Hsieh. Photo by John Ulman

## David Hsieh on Bringing 'Kim's Convenience' to the American West Coast Stage

One of Seattle's most prolific directors and actors, David Hsieh is well known for bring diverse work to the stage as the founding artistic director of ReAct. His many credits also include performances in Book-It's productions of *The Brothers K* and *Hotel on the Corner of Bitter and Sweet*, as well as in *The Happy Ones* and *The Best Christmas Pageant Ever* at Seattle Public. Co-directing *Kim's Convenience* with Taproot Theatre's founding artistic director Scott Nolte, Hsieh is realizing a long-held ambition in bringing Ins Choi's warm-hearted comedy about a Korean family and their friends to local audiences.

**"I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store."**

Annie Yim and James Yi in *Kim's Convenience* at Taproot Theatre. Photo by Robert Wade

**Rosemary Jones: Kimbits, as fans of the series *Kim's Convenience* are known, largely come from watching the Canadian television sitcom starting in 2016 or streaming on Netflix since 2018. Did you first encounter Ins Choi's *Kim's Convenience* as the stage play or online?**

David Hsieh: When the published version of the script was first printed in 2012, a copy of it landed on my desk. (I was the drama book buyer at a local bookstore at the time.) I knew nothing about it but being a play with Asian themes. I added it to my huge ever-shifting pile of plays to read. I didn't actually get to it until a few years later after hearing Ins Choi being interviewed on the radio one night. He was talking about the play and its great success at the Toronto Fringe and subsequent Soulpepper tour as well as the new series in the works. I dug my copy out the pile and read it, and immediately fell in love with the script. I don't have Netflix or anything but when Scott first asked me to help with the production, I binge-watched [the series] on YouTube and am now a huge fan of that as well.

**Who is your favorite character in the Kim family?**

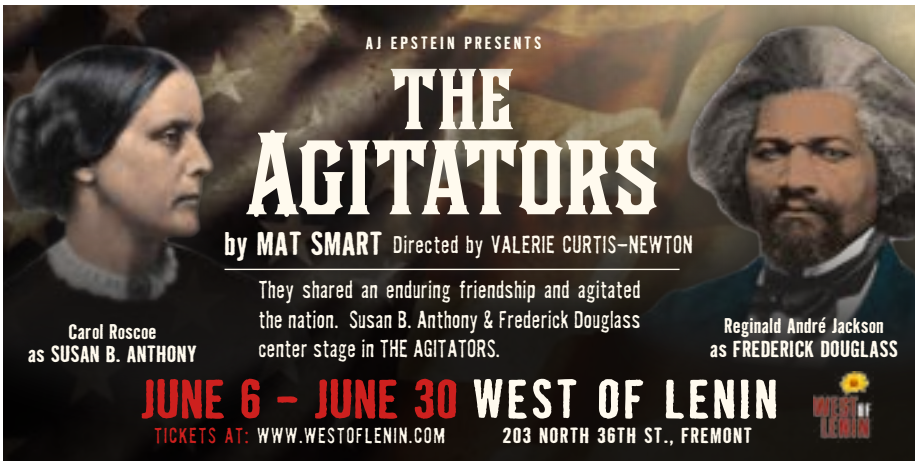
I'm not one who likes to pick favorites. I actually like them all . . . and that's what I find intriguing about the play and how it's written. I think everyone can relate to each of the four family members in different ways, as well as the variety of other characters that visit the store. Growing up second generation in an immigrant Asian family, I can definitely relate to both [the Kim's adult children] Jung and Janet's characters and what they are going through in the play. But the parents of course are also so wonderfully written, in particular the part of [the father] Appa, who is such a fun role and an amusing take for the audience. On a personal level, I don't have a strong relationship with my own father, so the storyline between Appa and Jung is particularly affecting for me.

**What are the differences you see between the Canadian series and the original play?**

Well the TV series was inspired by the play, but there are differences. While the family and basic plot is similar, and there are some scenes and sections of dialogue from the play peppered into various episodes of the series, particularly the first season, there are many differences. For instance, in the play, Jung left 16 years ago and in the series it's only been about nine years, so the characters are all younger and at a different point in their lives. As each season has unfolded the series has expanded and grown and diverged more and more. There are some things in the play that are quite different, and probably can't happen in the timeline of the series any more, almost becoming an alternate reality. I think TV audiences will be intrigued to see the play and these differences and what inspired the TV show.

**When did you hear about the Taproot Theatre production?**

Scott Nolte notified me over a year ago that they were hoping to get the rights to do this American West Coast premiere and asked if I'd be interested in working on the project. I immediately and enthusiastically said yes and a few months later, the rights were confirmed.



**How does co-directing work with Scott Nolte?**

I think it works really well. This is my first chance to work at Taproot, a theatre that I've admired for decades. Scott and I have known each other for many years. We have the same sensibilities and appreciation of theatre as well as the same take on *Kim's Convenience*. He obviously knows the space really well, and of course I have a unique perspective for this play and we make a good team.

**As co-director, what's your biggest challenge in preparing for opening night?**

Well, as with any production I've helped direct, our biggest challenge is to create and present the best production of the play as we possibly can. We have an amazing cast. I think Seattle audiences are really going to enjoy this production. You know it's going to be a good show when you're still laughing and being moved to tears by the play deep into the rehearsal process, another testament to the brilliant script created by Ins. Our greatest joy will be to see Seattle audiences enjoying this timely and universal story of family love. It's been so well received at every place it has been produced. I hope this show will be one of Taproot's biggest successes.

---

Taproot Theatre's production of *Kim's Convenience* runs May 15 through June 22.

After *Kim's Convenience* opens, Hsieh will be directing the West Coast premiere of *Salty* by AJ Clauss, a play about penguins and zookeepers, for ReAct Theatre at 12th Ave Arts. ■

***Rosemary Jones** has written about arts and culture in the Pacific Northwest for the* Cornish *magazine,* Capitol Hill Times, Encore, *Examiner.com and others. Additional work can be seen at rosemaryjones.com.*

# 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) Antoinette Nwandu's *Pass Over* will play at ACT Theatre May 31–June 23. This three-actor meditation on death, joy and survival is inspired in part by the classic play *Waiting for Godot*. Who wrote *Waiting for Godot*?

   a) Samuel Beckett
   b) Henrik Ibsen
   c) George Kaufman
   d) Tennessee Williams

2) This summer, June 6–30, Book-It Repertory Theatre will present *Behold the Dreamers*, based on Imbolo Mbue's debut novel. The play centers around a family who has recently immigrated to the U.S. from Cameroon. Which of the following countries does not border Cameroon?

   a) Nigeria
   b) Chad
   c) Gabon
   d) Benin

3) Seattle Shakespeare Company performs classic plays for free in Puget Sound parks each summer under the banner of Wooden O. This year they will perform *Romeo and Juliet* and *Twelfth Night*. What popular movie is based on the plot of *Twelfth Night*?

   a) *10 Things I Hate About You*
   b) *A Knight's Tale*
   c) *She's the Man*
   d) *Warm Bodies*

4) *Bright Star* will be performed at Taproot Theatre Company July 10–August 17. This new bluegrass musical was written by Edie Brickell and Steve Martin, who is an accomplished banjoist. In which movie did Steve Martin make his earliest film appearance?

   a) *The Jerk*
   b) *The Absent-Minded Waiter*
   c) *Sgt. Pepper's Lonely Hearts Club Band*
   d) *Another Nice Mess*

Banjo-mandolin (left) and banjos (right).

5) Also showing at ACT this summer is *The Year of Magical Thinking* (July 19–August 11) based on Joan Didion's book of the same name. The role of the bereaved author will be played by Seattle stalwart of the stage Amy Thone. On which local college's faculty does she sit?

   a) University of Washington
   b) Seattle University
   c) Seattle Pacific University
   d) Gonzaga University

**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.

1) a—Samuel Beckett. *Waiting for Godot* is Beckett's own translation of his earlier play in French *En attendant Godot* and was first performed in 1953. 2) d—Benin. This country is located on the opposite side of Nigeria from Cameroon, which is bordered by six countries: Nigeria, Chad, Central African Republic, Republic of the Congo, Gabon and Equatorial Guinea. 3) c—*She's the Man*. This 2006 teen comedy stars Amanda Bynes as a scheming soccer player, opposite Channing Tatum. 4) d—*Another Nice Mess*. Martin played a nameless hippy in this Smothers Brothers-adjacent project seven years before *The Jerk*. 5) a—UW. Amy Thone has won a Stranger Genius Award, three Gregory Awards and also teaches at Freehold Studio Lab and at Cornish College of the Arts.

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