

MARCH 2022



A Contemporary Theatre

THE THIN PLACE

By Lucas Hnath

Directed by Brandon J. Simmons

March 18 - April 10

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March 2022

Volume 17, No. 3

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Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

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Encore—Connecting Arts, Culture and Community.

Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Program, Official Seattle Pride Guide, and Seattle Art Dealers' SADA. Learn more at encorespotlight.com.

Encore Stages features the following organizations:





Fantastic Embers: The Art of Live Storytelling

JONATHAN SHIPLEY

In the beginning, there was story. Humans would gather around the fire to tell stories: how they came to be and why. The embers would rise into the star-dazzled night.

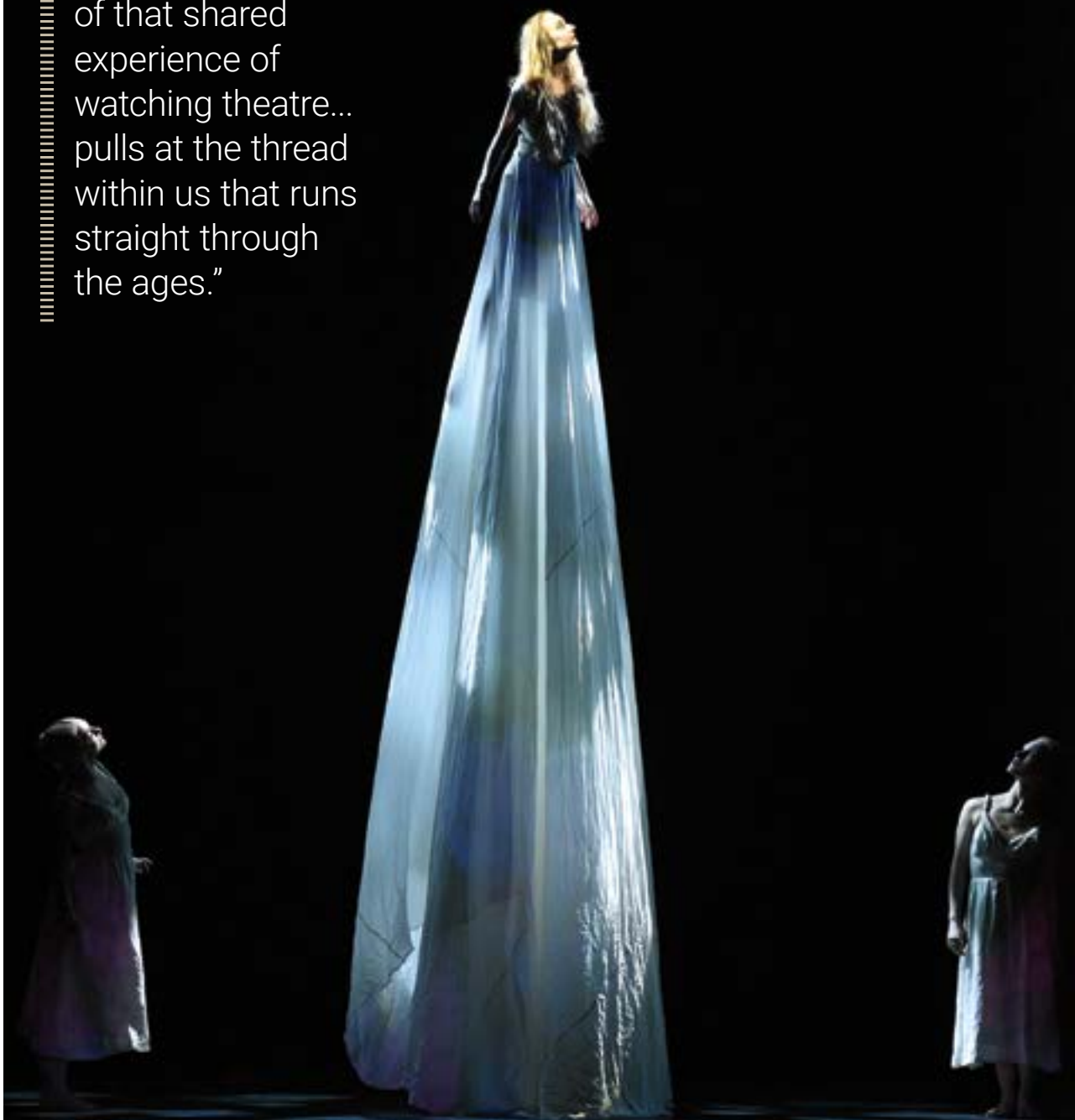
There are Marvel movies now. They seem to be released every other week or so. Bejeweled with cinema's finest actors, these stories are now told on screens, some as big as buildings. Others, so small as to be placed into a child's wayward pocket. The special effects of these movies are tsunamis—a flood of action, light, movement, color. They delight.

In March, Book-It Repertory Theatre is presenting *Mrs. Caliban*, a play that features a character: Aquarius the Monsterman. A story written by playwright Rachel Ingalls, the show is being directed by award-winning Kelly Kitchens. Adapted by Frances Limoncelli, it tells the tale of Dorothy Caliban and her husband, Fred, two pleasant people living pleasant lives, just

so long as you don't mention the children they've lost, and as long as she doesn't yearn for excitement and passion. What's exciting is a monsterman appearing at your door.

Mrs. Caliban (running March 23–April 17) is a story fantastic—like the ones told by our ancestors on cave walls and by Hollywood's latest trendy team—but told on one singular stage in front of one singular audience for one singular moment. “Storytelling,” Torrie McDonald, Book-It's director of marketing and communication said, “is ancient and primeval. So, the immediacy and impermanence of that shared experience of watching theatre—with no filters, buffers, rewinding or rewatching—pulls at the thread within us that runs straight through the ages.”

“Storytelling is ancient and primeval. So, the immediacy and impermanence of that shared experience of watching theatre... pulls at the thread within us that runs straight through the ages.”





Brandon J. Simmons,
director of *The Thin
Place* at ACT Theatre.

That thread of magic—one glittery with fantasy, suspense, and the suspension of disbelief—is being seen in theatre scenes all around Seattle these coming weeks. Book-It's *Mrs. Caliban* is a stinging blend of fantasy and domestic politics, showing us the joy of finding ourselves within ourselves. ACT Theatre's *The Thin Place* (running March 18–April 10), by Lucas Hnath, and directed by Brandon J. Simmons, cofounder of The Seagull Project, asks: Can we talk to the dead? Can we communicate with loved ones that we have lost? The show is having its West Coast premiere. Meany Center for the Performing Arts will showcase MOMIX's *Alice*, a surreal take on Lewis Carroll's beloved *Alice's Adventures in Wonderland*, a surreal children's book if there ever was one. The production is choreographed by MOMIX's founder Moses Pendleton.

These shows show how audiences, who have seemingly been entertained by most everything (we are inundated with movies, TV shows, web series, and much more),

can still be bewitched, bemused, and bedazzled by the simple act of telling a good story well.

Obie Award-winner Lucas Hnath's play, *The Thin Place*, explores a realm not far from any of us: death. But, still, far, indeed. As we slowly march through another season of COVID-19, death is all around us, and yet, we ourselves know nothing of death and what lies beyond our living. In the show, a woman says you can communicate with the dead in that boundary between the here and the hereafter. Is she pulling the wool over our eyes? Or are our eyes finally seeing the truth? Haunting and compelling, Hnath's ghost story packs a punch, a twisty yarn that won't easily unravel. "The play, of course, is about that hard to grasp space," said Simmons, who is directing the production. "But it's also about the invisible, electric space between the actor and the audience, because she is our storyteller." Stories: old as time and as fresh as now.

Alice's Adventures in Wonderland was first published in 1865. The





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"Screens don't give us access to that thin place that lies between two living bodies in space. Theatre does that!"

children's book is literary nonsense with Alice falling through a rabbit hole and into a fantasy world of oddities and odd characters. Fans of the work have been falling for it ever since. There's an entire industry based on the work with blockbuster movies, TV shows, games and more. MOMIX's *Alice* (running May 12–14) is one such work eager to showcase its particular point of view on a piece we all know well.

MOMIX is a dance company based in Connecticut, founded in 1981 by Moses Pendleton. The company presents works that combine acrobatics, dance, gymnastics, props, mime and film in a theatrical setting. "You can see why I think *Alice* is a natural fit for MOMIX," Pendleton has stated. It premiered in 2019. "An opportunity to extend our reach. I want to take this show places we haven't seen in terms of the fusion of dancing, lighting, music, costumes and projected imagery." Pendleton is a storyteller of movement.

COVID-19 has relegated us all to isolation and our screens for entertainment. Wonderful, to be able to celebrate art still. No matter how isolated we feel, or how long a quarantine may be, there's still the opportunity to explore art with one another, and find our common humanity in that way. But something has been missing. "Screens don't give us access to that thin

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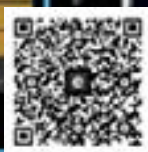
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San Francisco Bay Area

California Shakespeare Theater
San Francisco Opera
San Francisco Symphony
TheatreWorks Silicon Valley



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place that lies between two living bodies in space. Theatre does that!" noted Simmons, enthusiastically. "It's thrilling to present a play that wants to explore that power."

Whether it's talking to ghosts, sitting on a mushroom with a hookah-smoking caterpillar, or inviting Aquarius, a gigantic six-foot-seven-inch frog-like creature into one's home, the power of story is certainly stronger than the power of COVID-19. The power of story is being showcased with great aplomb on stage, curtains drawn back so that audiences can marvel like they've marveled for eons, much longer than any Marvel movie franchise. "Theatre," McDonald said, "is a un-replicable experience in magic." Un-replicable—much like each fire from which the first stories were told by. The embers rising in their particular ways to the dark velvet of our dreams.

Mrs. Caliban will play at Book-It Repertory Theatre March 23–April 17; *The Thin Place* will play at ACT Theatre March 18–April 10; MOMIX's *Alice* will play at Meany Center for the Performing Arts May 12–14.

Jonathan Shipley is a freelance writer whose work has appeared in the Los Angeles Times, National Parks Magazine, and Oh Reader!, among other publications.



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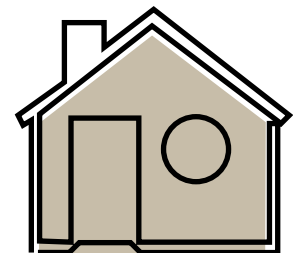
National Nordic Museum
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at nordicmuseum.org**

Tchaikovsky Symphony No. 5

Seattle Symphony
**Streaming March 17 live.
seattlesymphony.org**

Plot Points

Pacific Northwest Ballet
Streaming March 31-April 4 at PNB.org



CHRISTINA QUARLES

On view February 12–June 5, 2022

Christina Quarles is organized by Museum of Contemporary Art Chicago and curated by Grace Deveney, former Assistant Curator, with Jack Schneider, Curatorial Assistant, MCA Chicago. The presentation at the Frye Art Museum is organized by Amanda Donnan, Chief Curator. Lead support for this exhibition is provided by The Bennett Collection. Generous additional support is provided by the Frye Foundation and Frye Members. Media sponsorship is provided by Crosscut.

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Christina Quarles, *Peer Amid (Peered Amidst)* (detail), 2019. Acrylic on canvas. 55 x 86 x 2 in. The Joyner/Giuffrida Collection. © Christina Quarles. Courtesy of the artist, Hauser & Wirth, and Pilar Corrias, London

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Admission is always free | fryemuseum.org

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ACT – A Contemporary Theatre presents

THE THIN PLACE

By Lucas Hnath

Directed by Brandon J. Simmons

March 18 – April 10, 2022

CAST

Abigail Boucher*
Hilda

Julie Briskman*
Linda

Ray Gonzalez
Jerry

Alexandra Tavares*
Sylvia

Rob Burgess*
Understudy

Alyssa Keene
Understudy

CREATIVE TEAM

Brandon J. Simmons
Director

Lex Marcos
Set Designer

Cathy Hunt
Costume Designer

Connie Yun
Lighting Designer

Matthew Starritt
Sound Designer

Erin Bednarz
Sound Designer

Judith Shahn
Dialect Coach and Vocal Coach

Emily A. Rollie
Intimacy Director

Anne Allgood†*
Core Company Liaison

Kenrick Fischer
Assistant Lighting Designer

STAGE MANAGEMENT

Erin B. Zatloka*
Stage Manager

Amy Jurkiewicz
Production Assistant

Theatre and Season Partners



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The John Graham
Foundation

Katharyn Alvord
Gerlich

Running Time: This performance runs approximately 1 hour 30 minutes. There will be no intermission.

American Sign Language (ASL) interpretation is offered on Thursday, April 7 at 7:30 pm.

Audio Description is offered on Sunday, April 3 at 2 pm.

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

† Core Company member

Audience members are cordially reminded to silence all electronic devices. Please do not walk on the stage before, during, or after the show.

"The Thin Place" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Commissioned by and premiered in the 2019 Humana Festival of New American Plays at Actors Theatre of Louisville.
THE THIN PLACE was workshopped as part of the Jerry A. Tishman Playwrights Creativity Fund, a program of New Dramatists.
Developed at the Colorado New Play Festival, Steamboat Springs, June 2019.
Playwrights Horizons, Inc., New York City, produced the New York Premiere of THE THIN PLACE in 2019.

A Letter from Director Brandon J. Simmons

I am a big fan of titles, as a reader, listener, and interpreter. For me, a good title is a kind of seed — a little germ that if tended simply, will blossom into a coherent work of art — within my imagination or on a stage. A title can be a lodestar, something I can return to, to remind myself how to read, listen, and interpret in those difficult moments when the writer challenges us with conflicting or obscure ideas. A good title orients me in a story.

Lucas Hnath, our playwright, has given us a title — *The Thin Place* — and then presents us with a nebulous story. It's easy to get lost in — it's a story that demands that we re-orient ourselves again and again with a question: Is there another dimension to life, a *thin place* between living and dead so narrow that most of us live our entire lives overlooking it? This play explores that thin place between the living and dead, but also the thin place between friends, the intimate and sometimes sharp, thin place between lovers, the vital thin place between actor and audience, and most thrillingly, the thin place that can shift a simple ghost story into one of horror.

From the seed of the title grows a script that in its very format gives us innumerable clues as to who these characters are and how they are experiencing reality. Hnath withholds a lot of details about our characters' inner lives, but he writes in carefully crafted lines of unrhymed, unstructured verse, to give a clear sense of the cadence the characters speak. He gives us rigorously specific punctuation, dashes, eclipses, overlapping lines, and large blank spaces on the page that suggest spaciousness. When we investigate these clues, ask ourselves "why does she pause there? Why does he interrupt her there? Why is this one line isolated on its very own page?"

When we ask these questions and explore the answers onstage and use the punctuation and structure as a road map, the play unfolds for us in real time.



**Is there another
dimension to life, a
thin place between
living and dead so
narrow that most
of us live our entire
lives overlooking it?**

From this time of reflection ACT is emerging with a renewed commitment to our mission, values, and culture. We are publishing them here to invite conversation and hold ourselves accountable.

OUR MISSION

ACT is a contemporary theatre where artistic ambition and civic engagement unite.

LAND ACKNOWLEDGMENT

ACT Theatre acknowledges that the land on which this theatre stands is part of the ancestral homelands of the **Muckleshoot, Suquamish, Duwamish, Snoqualmie, and Tulalip** peoples along the waterways of the **Salish Sea**. We honor the **29 federally recognized sovereign nations** within the state of Washington as well as **the many other unrecognized peoples in this area**.

As we gather and strive to share stories of our world with joy and clarity, **we honor with gratitude the original stewards and storytellers of these lands — past, present, and future**. We value the immense contributions, sacrifices and **resilience of Indigenous People** here, and fully **acknowledge** the profound multi-generational impact that colonization has had on Native people everywhere, including ongoing disparities, racism, and political **INVISIBILITY**. **To heal, we need truth and understanding that everyone actively participates in, together.**

This land acknowledgment is one small act in recognizing the importance of continuing to care for the land and acknowledge our important relationship with the original people of this place we call home who are still here. **We are all in relationship to each other.**

WE BELIEVE ACT STATEMENT OF VALUES AND COMMITMENTS

ACT believes in the power of theatre to change lives. For too long, the lives our institution has focused on have been predominantly white and able-bodied. We acknowledge that **ACT has worked inside biased systems that have continued to center only a small group of our global community**. We want our art to be joyful and our work to have a spirit of adventure, so we commit to building thoughtful guardrails to bolster an environment where we can all be brave and buoyant together.

Developed by the ACT Core Company, this statement of values and commitments was created to ensure the well-being of **artists, collaborators, board members, and staff to engage in the spirit of an ever-improving process.**

This document is one action in support of our fight to ensure the well-being of all who come through ACT's doors.

OUR VALUES

We are artist-led and art-centered.

We believe in creating a safe space in which to do dangerous work.

We depend on each other for clear, honest, and responsible communication.

We believe that the building of excellent art is risky and joyful, and takes time.

We strive to ensure that artistic trust is baked into the way we work.



THE THIN PLACE

By Lucas Hnath

Directed by Brandon J. Simmons

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PATRON INFORMATION

Emergency Evacuation Procedures

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

Smoking Policy

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

Firearms Policy

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

Food

No outside food or drink is allowed in our building and theatres.

Please note: there will be no concessions available for *The Thin Place*. Boxed water will be offered for sale: \$2 (credit card only).

Accessibility for 2022 Mainstage Season

ACT offers the Figaro MobiTxt® Closed Captioning System for audience members who are deaf and hard of hearing. This system is offered at all performances in our Mainstage theatres. ACT is also equipped with the Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets and also provides sound for our Audio Description performances. All devices can be reserved at the time of ticket purchase and/or requested upon arrival to the theatre (ask staff for assistance). Large Print Programs are available and can be picked up near the doors to the theatre. American Sign Language (ASL) interpretation is offered on one performance of a play's run: *The Thin Place* on Thursday, April 7 at 7:30 pm and *Sweat* on Thursday, May 19 at 7:30 pm. Audio Description is offered on one performance of play's run: *The Thin Place* on Sunday, April 3 at 2 pm and *Sweat* on Sunday, May 8 at 2 pm. ACT has a house wheelchair available if you need assistance getting to your seat and wheelchair seating is available in all our theatre spaces.

Lost and Found

Email service@acttheatre.org or call 206.292.7676 between 12:00pm and 5:00pm, Tuesday – Friday.

Address and Website

ACT - A Contemporary Theatre
700 Union Street, Seattle, WA 98101
Phone: 206.292.7660
www.acttheatre.org

Group Sales

Groups of 10 or more can save on most productions. Group sales are only processed through email; please email groups@acttheatre.org between Noon and 5 pm Tuesday – Friday.

COVID Safety Policy

All patrons 12 and over are required to provide proof of full vaccination or negative COVID PCR test.

ACT continues to require masking and verification of full vaccination status (2 doses of the Pfizer or Moderna vaccine or 1 dose of the Johnson and Johnson vaccine) or proof of a negative COVID PCR test within 72 hours of arrival at the theatre for a performance.

Children 5–11 are not required to provide proof of Covid-19 vaccination or a negative test result. However, vaccination or a negative PCR test are strongly encouraged.

All patrons regardless of vaccination status or age must be masked (mask covering the nose, mouth and chin) at all times while in the theatre or building.

Please visit acttheatre.org for our complete policy.

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Brandon Yamashita
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Scenic Carpenter

Kyle Covert
Scenic Carpenter

Joyce Degenfelder
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Marcos Everstijn
Scenic Carpenter

Jeanna Gomez
Prop and Costume Crafts Artisan

Sergio Vivas
Scenic Carpenter

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Casting

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A Letter from Artistic Director **JOHN LANGS**

One of the results of pausing to reexamine our theatre over the past few years has been that ACT has embarked on a unique curation process. For the first time ever, we opened the selection of titles for the main stage to a Curation Committee lead by artists from the Core Company, leaders from the theatre community, and yours truly. The process was an inspiring journey as each artist brought their unique lens and lived experience to the decision-making table.

“Know your audience” — this is the cardinal rule of the artist. Our first step was to define who our audience is and how to best serve them. We think of ACT’s patrons not as a monolith defined by anything obvious, but those who share a mindset. People who have a common curiosity — curiosity being the action of intellect. We serve those who want to be challenged, have a hunger to engage in fresh perspectives, and crave the unexpected.

And so, the charge of the Committee is to curate works that will satisfy your craving for the audacious and thought-provoking work that will engage as well as entertain. After reading, arguing, and making “passionate speeches” about 100 different plays, the Committee chose three to present in our first season back.

The Thin Place held a very special spot in our Committee’s heart. They felt that Lucas Hnath’s mind-bending, spellcasting story was an opportunity to bring our community together in an unexpected way. In Curation, we envisioned an evening of theatre where the audience was brought to the edge of tension, all our hearts beating together, feeling that specific rush of pleasure that can only be brought on by a good group scare. We humans are united by many things, but there is something about a good group scare and the adrenaline spike that follows that is a marvelous and unexpected way to create an instant community. In one of the more animated, passionate speeches in favor of this play, a Committee member blurted out that we “must do it” and proceeded to read this quote from a review of Hnath’s work:

If Hnath is consistent about anything, it’s that in his plays, sureness is slippery. His characters tend to be caught in moments between certainties, and their doubt, even well-founded doubt, is usually destructive. Only fools are confident, and Hnath doesn’t write about fools. He writes about people who deeply and conscientiously question their beliefs — we should all try to, right? — but who accidentally rip up something valuable as they do so.

The Committee member went on to say that, “*The Thin Place* is perfect for ACT. It’s adventurous writing, a great story, and a thriller for smart people.” The Committee was convinced that this play was for ACT and for you, our audience. Enjoy the ride.

Warm regards,
John Langs

“We humans are united by many things, but there is something about a good group scare and the adrenaline spike that follows that is a marvelous and unexpected way to create an instant community.”



A Letter from Managing Director **ANITA SHAH**

Welcome Back!

It was joyful welcoming you home this winter. The joy in being able to welcoming you back, is even greater. We have learned new ways of making art, new ways of communicating, and new ways of sharing. We have learned to care for one another more deeply. We have learned to measure success differently.

To have mounted a world premiere during a global pandemic and a variant surge was no small feat. That we are able to be together again means that our collective society is moving in the right direction. But, things are not yet back to “normal”. As we grapple with a pandemic that lingers, we are acutely aware that every night we are able to perform for you is extraordinary. It is the result of significant hard work and diligence by our performers, our crew, our staff, and by you.

***“Every night that we
are able to perform for
you is extraordinary.”***

This month we are thrilled to share with you the West Coast premiere of *The Thin Place* by Lucas Hnath. It’s a haunting tale sure to draw you in and make you question what you think you know, and what you think you don’t know. We return at the end of April to close out the season with *Sweat*, the show we were poised to bring to you in March of 2020.

We hope you are inspired and invigorated by our return to live performances. Reopening our physical doors was a turning point, but there is still a long road to recovery ahead for all of us in the cultural sector. As we look towards our next season, we will continue to face significant challenges. We anticipate that it will be several years before our industry returns to pre-pandemic levels of participation. Nonetheless, ACT stands firmly committed to bringing you the innovative, entertaining, and relevant work that is our hallmark.

We appreciate your continued support of ACT’s work. Ticket sales represent less than half of what it takes to make the audacious theatre at the intersection of artistic ambition and civic engagement for which ACT is known and loved. More than ever, your presence and contributions make a critical difference in ensuring ACT’s vital role in the Seattle arts community. Thank you for your enduring support.

Welcome back. We will see you again soon.

Cheers,
Anita

PULITZER PRIZE WINNER



A Contemporary Theatre

SWEAT

By Lynn Nottage

Directed by John Langs | April 29 - May 22

acttheatre.org

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Weekly**

Julie Briskman CREATING BOLDLY



Julie Briskman and Brandon J. Simmons as Arkadina and Treplev in *The Seagull*. Produced by The Seagull Project in partnership with ACTLab.

Photo by Chris Bennion

By Gail A. Benzler

Julie Briskman is no stranger to ACT's stages and to Seattle audiences. The versatile artist returns as Linda in Lucas Hnath's *The Thin Place*.

We asked Julie about her role in *The Thin Place* and much more.

You have a brilliant career working with rich characters and classical pieces and playwrights, like Chekhov, Wilde and Shakespeare. Lucas Hnath's writing is very contemporary. The way the play sits on the page is very different. How have you interacted with this very modern text? How was the experience with *The Thin Place* script in relation to the work you've encountered in the past?

Yes! That is something you notice right away reading this play, the way it's laid out on the page.

As an actor, you always begin with the word. I am there to serve the playwright first and foremost. The gift Lucas has given us, is an insight into his vision for how this play moves. With any good play, what happens between the lines, is as important as what's being said, and because I had no idea what this play was about when I was asked to audition, I was reading

it truly cold. So, the way he crafts the text on the page is not only very specific, it also added to the urgency of the story, and my being enveloped in a sense of WHAT IS HAPPENING?! And that is how I felt every time I read it. There is an urgency that is wound very tight. It was thrilling to read every time, and I never felt myself get ahead of the story. That is something as actors we are often reminded of: don't let the audience get ahead of you. Trust them, they'll keep up. It has to do with the pace and the rhythm and the heartbeat of how we're telling the story. The fact that Lucas has created this on the page, is fantastic.

Why should audiences see *The Thin Place*?

Oh! Audiences should see *The Thin Place* because as Linda might say, "They'll have a ruddy good time!"

"If I have a hope, for any play I'm a part of, it's that you are moved in some way..."

Is there something you hope audiences take away from the play?

As for what I hope they take away from this play, I can't answer that. As Chekhov said, the role of the artist is to ask questions, not to answer them.

We do what we do as actors, and we never know what someone will take away on any given night, how it might affect or change them. Whether this piece will be one that stays with them for a long time, or just lingers for the car ride home. If I have a hope, for any play I'm a part of, it's that you are moved in some way, that something shifts. Maybe you feel altered on a cellular level, or maybe that's the first time you've let out a deep breath in a really long time. Perhaps your world view is rocked, or maybe you had a wonderful entertaining night at the theater. To me, it's all good, as long as it's something.

What do you love most about Linda?

I love how direct Linda is.

I love that she's from a working-class neighborhood in Yorkshire.

I love that the playwright describes her in the simplest of terms, which means I can feel completely free in what I am bringing to her.

I love that there will be different opinions from the audience about who she is.

I love that I am doing this play at ACT with this group of artists.

You've been on ACT's stage many times. What do you enjoy about ACT? What keeps you coming back?

Yes, I have been on ACT's stages many times, and it always feels like home. From my first show here in 2002, which was *Dirty Blonde*, to

Absurd Person Singular, to *Enchanted April* to *The Lady with All the Answers* to *The Underpants*, to *The Women*, to the *Pinter Festival* and many more, and then becoming an ACT Lab producing partner with The Seagull Project, I have been beyond fortunate for the opportunities I've had here. It's wonderful to come out of COVID, and to be back at ACT with everyone in this building, along with the audiences we love so much.

Chocolate or wine?

Well, that's like asking puppies or kittens to which I say BOTH thank you! Also, bunnies.

Finally, how do you feel coming back to the building and breathing life into characters in front of a live audience?

I have always been so grateful to be an actor, and that gratitude is even more pointed now. I do not take lightly all that has been done in the community and by the theaters themselves to stay up and running, to keep existing during such a challenging time in all our lives.

It has taken bravery on everyone's part to keep creating, for audiences to come back, for believing that what we create together is vital. Living without live art for two years reinforced how deeply we need to create something bigger than ourselves and share the experience of that together. To breathe each other's air.

Here's to all of us being together again, in the same space, and in the words of Chekhov: creating boldly, with full consciousness and beauty.

“Living without live art for two years reinforced how deeply we need to create something bigger than ourselves, and share the experience of that together.”

Who's Who in *The Thin Place*

†ACT Core Company
*Member of AEA

CAST



Abigail Boucher*
Hilda

Abigail Boucher is delighted to be making her Seattle

debut at ACT working on *this* play. Chicago theatre credits include: *The Language Archive* at Piven, *All My Sons* at Court, *In the Garden* at Lookingglass, *Betrayal* and *A Loss of Roses* at Raven, *The Distance* at Haven, *Old Times* and *Three Sisters* at Strawdog, and *The Sparrow* at The House Theatre. Film/TV credits include *The Family* by Luc Besson, *Operator* and *Recessive* by Logan Kibens, *Chicago Med* and *Empire*. Abigail is a proud AEA and SAG member, a graduate of Smith College, and a new mom. She is represented by PKA in Los Angeles and Big Fish Talent Northwest in Seattle.



Julie Briskman*
Linda

Julie Briskman is the Co-Founder and Artistic Producer of The Seagull Project

where her roles include Arkadina in *The Seagull*, Olga in *The Three Sisters*, and Ranevskaya in *The Cherry Orchard*. She has played leading roles at all of Seattle's major theaters, most recently (before COVID) appearing as Sugar in *Tiny Beautiful Things*, and Vera in *Indecent* at Seattle Rep, and as Mrs. Malaprop in *The Rivals* at Seattle Shakespeare Theatre. National credits include: Yale Repertory Theater, Berkeley Repertory Theatre, Trinity Repertory Company, Milwaukee Repertory Theatre, The Old Globe, Portland Center Stage, Arizona Theater Company, and seven seasons at The Guthrie Theater in Minneapolis. Julie is a proud recipient of the Lunt-Fontanne fellowship, (David Hyde Pierce Master Teacher), and was a member of the Ten Chimneys invited Master Class with Olympia Dukakis, who became her dear friend and mentor in all things Chekhov.



Rob Burgess*
Understudy

Rob is a proud NW native. He is a lifelong student of theatre arts, vocal jazz and

is a graduate of the American Academy of Dramatic Arts. Rob's work has been seen (performing/writing) or heard (lyrics/composer) on many Seattle-area stages including: ACT, Seattle Repertory Theatre, Seattle Children's Theatre, The Empty Space, Strawberry Theatre Workshop, On the Boards, and Seattle Shakespeare. Rob directed plays at Lakeside School for over 20 years and is a current member of The Seagull Project. He loves to travel and adores music in its many forms - he plays guitar, writes songs, sings and dances whenever he is able.



Ray Gonzalez
Jerry

Ray is a founding member of New Century Theatre Company (that had

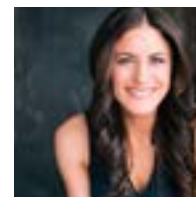
a 10 year run in Seattle) and a graduate of Cornish College of the Arts ('97). Most recently he portrayed Claudio in Strawberry Theatre Workshop's production of *Lidia*. Other local credits include Mark in *Fire Season*, King Claudius in *Hamlet*, Ian Smithton in *The Other Place*, Kim in *Festen*, Raul in *Back Back Back*, Brad Youngquist in *Orange Flower Water*, Sir Tobey Belch in *Twelfth Night* and Petruchio in *Taming of the Shrew*, among others. He has worked locally at NCTC, Intiman, ACT, Seattle Shakespeare Company, Wooden-O, Book-It!, Seattle Repertory, Seattle Public Theatre, and Bridges International. Ray is the proud father of two wonderful daughters, Shelby who is a fashion designer in New York and Rubyrose who is a junior at the University of Florida. Huge thank you to Kaleb Kerr.



Alyssa Keene
Understudy

Alyssa Keene's pre-pandemic acting credits include: Fanny in *Howl's Moving*

Castle (Book-It), Maggie in *Yen* (ACT), Lili in *Why We Have a Body* (Strawshop), and Yvette in *Mother Courage* (Seattle Shakespeare). During the pandemic, she wrote and performed (via live broadcast) with Macha Theatre Works *Resistance: A Love Story*, her one-woman show about her family's relationship with the French Resistance during WWII. Dialect coaching credits include: *What We Were* (Pony World Theatre), *Austen's Pride*, *West Side Story* (5th Ave); *Language Rooms* (Pony World); *Jitterbug Perfume* (Café Nordo), and over 30 productions at ACT since 2005. As a voice actor, she can currently be heard as the narrator for several podcasts, including *Opening Doors* and *SoundPages*, for which she served as a co-producer. During quarantine, she voiced the role of Young Vic for the radio play podcast *The Life and Times of Victoria C. Woodhull*, *Future Presidentess* with UMO Ensemble.



Alexandra Tavares*
Sylvia

Alexandra has been seen at ACT in *Middletown*, *Rock 'n'*

Roll and *Christmas Carol*. She has also appeared at Seattle Rep—*Constellations* (nominated for Outstanding Actress), and *The Great Moment*; *Ironbound* at Seattle Public Theatre; *Frost/Nixon* at Strawberry Theatre Workshop, Actors Theatre of Louisville; Arizona Theatre Company; Intiman Theatre; *Medea* (nominated Outstanding Actress) in *Medea* at Seattle Shakespeare Company; Nina in *The Seagull*, Masha (nominated Outstanding Actress) in *The Three Sisters* and Yelena in *Uncle Vanya* with The Seagull Project. She is a co-founder of The Seagull Project, has an M.F.A. in acting from University of Washington and is a member of Actors Equity.

Who's Who in *The Thin Place*

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*Member of AEA

CREATIVE

Lucas Hnath

Playwright

Lucas Hnath's most recent play, *Dana H.*, was at the Vineyard Theatre in New York. Lucas received a 2017 Tony Award nomination for Best Play with *A Doll's House, Part 2*. Hnath's other plays include *Hillary and Clinton*, *The Thin Place*, *Red Speedo*, *The Christians*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye* and *Death Tax*. He has been produced on Broadway at the John Golden Theatre and Off-Broadway at New York Theatre Workshop, Playwrights Horizons, Soho Rep and Ensemble Studio Theatre. His plays have also premiered at the Humana Festival of New Plays, Victory Gardens and South Coast Repertory. He is a New York Theatre Workshop Usual Suspect, a member of Ensemble Studio Theatre and an alumnus of New Dramatists. Awards: Whiting Award, Guggenheim Fellowship, Kesselring Prize, Outer Critics Circle Award for Best New Play, Obie Award for Playwriting, Steinberg Playwright Award and the Windham-Campbell Literary Prize.

Brandon J. Simmons

Director

Brandon J. Simmons makes his ACT directorial debut with *The Thin Place*. Previously, he has directed *An Octoroon* at ArtsWest Playhouse, the west coast premiere of Benjamin Benne's *Alma* at Theater Battery, and his own play, *Is She Dead Yet? (a white comedy)* at Annex Theatre. Brandon is also an actor, and has performed with many theaters in Seattle. ACT Lab audiences may remember his performances with The Seagull Project in *The Cherry Orchard* (2017), *The Three Sisters* (2015), and *The Seagull* (2013).

Lex Marcos

Scenic Designer

Lex was born and raised in Manila. He studied Painting and Art History at the University of the Philippines, Diliman. His first significant experience in theatre was learning Kabuki and Noh from a

Japanese Sensei. His exposure to visual arts, music, and performance has inspired him to pursue a practice in Scenic Design; Lex designed sets in Manila for several years and joined the MFA program in Scenic Design through an invitation from the University of Washington School of Drama, Design. After finishing the degree in 2017, He started designing productions in Seattle and other parts of the U.S.

Cathy Hunt

Costume Designer

Cathy Meacham Hunt is a two-time Theatre Puget Sound Design Award winner, recipient of the Southeastern Theatre Design Award, Los Angeles Drama-Logue Award, San Diego Theater Critics Circle Award, and was an inaugural Theatre Communications Group Design Fellow. Cathy has designed costumes for over 100 theatre and opera productions. Her work has been seen at the Hartford Stage, San Diego Repertory Theatre, Syracuse Stage, New Victory Theatre, Cincinnati Opera, Pittsburgh Opera, Seattle Opera, 5th Avenue Theatre, The Seattle Repertory Theatre, Seattle Children's Theatre, LA Theatre Works, Intiman Playhouse, ACT Theatre, Village Theatre, Childsplay, and Clarence Brown Theatre. Cathy has been a guest lecturer at The University of Washington and Cornish College of the Arts. She holds an M.F.A. in Costume Design from The University of California, San Diego.

Connie Yun

Lighting Designer

Connie Yun has previously been at ACT for *Skylight*. Most recently, local designs include the world premiere of *Red Riding Hood* for Seattle Children's Theatre, Disney's *Beauty and the Beast* for 5th Avenue Theatre, and *Don Giovanni* for Seattle Opera. Other recent designs include *Lucia di Lammermoor* for Madison Opera, *Tosca* for Portland Opera, and the world premiere of *The Rise and Fall of Holly Fudge* for Merrimack Repertory Theatre. She has also previously designed for Seattle Rep, On the Boards, Tacoma Opera, Pacific Musicworks, The

Cabiri, Cornish College, Bellevue College, University of Puget Sound, San Francisco Conservatory of Music, Kentucky Opera, Arizona Opera, Minnesota Opera, and Canadian Opera Company. Upcoming projects include *Madame Butterfly* for Hawai'i Opera Theatre, *The Marriage of Figaro* for Seattle Opera, *A Midsummer Night's Dream* for Des Moines Metro Opera, *L'Orfeo* and *The Fall of the House of Usher* for Orpheus PDX.

Matthew Starritt

Sound Designer

Matt Starritt is a Seattle-based, freelance sound designer. In Seattle, he has designed for ACT, Seattle Repertory Theatre, Intiman Theatre, Seattle Shakespeare Company, Strawberry Theatre Workshop, Book-It Repertory Theatre, ArtsWest, Cherdonna, Kitten and Lou, New Century Theatre Company, The Williams Project, BenDeLaCreme, Waxie Moon, zoe I juniper, and Washington Ensemble Theatre. Nationally, he has designed for Alley Theatre, Berkeley Repertory Theatre, Cornerstone Theater Company, The Old Globe, South Coast Repertory, and the Under the Radar Festival at the Public Theatre. He is the sound supervisor at Meany Center for the Performing Arts at the University of Washington and was a founding member of Washington Ensemble Theater.

Erin Bednarz

Sound Designer

Erin (she/her) tells stories through sound, music, performance, and production. Having previously designed *The Year of Magical Thinking* she is hyped to be back at ACT! Erin is Producing Director at Washington Ensemble Theatre, founding member of Umbrella Project, and dramaturg for Cheat Day Collective. Erin holds a Gregory Award for Outstanding Sound Design and has brought her designs to Off-Broadway, regional, and collegiate institutions. Press Mentions: Wall Street Journal, New York Times. Nominations: Drama Desk, Lucille Lortel. Residencies: Centrum, Sou'Wester, 2+U Studios. Her music can be found on The

Who's Who in *The Thin Place*

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CW + Alaska Airlines collaboration *Band In Seattle*, for which she holds a RAW Artist Award. Off-Broadway: *Mac Beth* (Red Bull, Hunter Theater Project), *The Convent* (Rattlestick). Regional: *A Few Good Men* (Pittsburgh Public), *The Dragon Cycle* (American Repertory Theatre). Love to Glo and Gallie.

Judith Shahn Dialect and Vocal Coach

Judith Shahn has been coaching at ACT theatre for almost 40 years! She has done many productions of *A Christmas Carol* and other favorites include: *Oslo*, *Tribes*, *Dracula*, *Skylight* in recent years. Seattle Rep, favorites: *Road to Mecca*, *Private Lives*, *View from the Bridge*, *BO-nita*, *Brothers Size*, *The Children*. At Intiman: premiere of *Angels in America* (both productions), *The Kentucky Cycle*, *The American Cycle*. Other theatres: Seattle Children's Theatre, Seattle Opera, Book-It, Portland Stage, Oregon Shakespeare Festival, Utah Shakespearean Festival, Shakespeare & Company. Judith retired 6 years ago after teaching Voice & Dialects at the University of Washington for 26 years. She is an actor, voice teacher & mentor to hundreds of students around the world and teaches at the Kristin Linklater Voice Centre in Orkney.

Emily A Rollie Intimacy Director

Emily A. Rollie (PhD, she/her) is a director, intimacy choreographer, and associate professor of theatre at Central Washington University. Emily has directed in venues around the country, with emphasis on new play development and intersectional feminist performance. As an intimacy choreographer, she has worked on productions such as *Stupid F**king Bird*, *In the Next Room*, or the vibrator play, *These Shining Lives*, and *In the Blood*. For five years, Emily was the artistic director for Independent Actors Theatre (Columbia, MO). She is associate faculty for Theatrical Intimacy Education (TIE), a founding member of the PNW Theatrical Intimacy Collective, a member of the SDC (Stage Directors & Choreographers Society), and a registered yoga instructor who leads

Yoga for Artists workshops.

Erin B. Zatloka* Stage Manager

Erin is happy to be back at ACT where she last stage managed Steven Dietz's *Dracula*. She recently finished work at The 5th Avenue Theatre where she assistant stage managed *Disney's Beauty and the Beast*. Their first show back in two years! Other favorites include: *Ragtime*, *Romy and Michele's High School Reunion*, *Annie*, and *West Side Story* (The 5th Avenue Theatre). Nothing in her life could happen without the support of friends and family. Ever grateful for the love she receives every day from Greg and Zoey.

Amy Jurkiewicz Production Assistant

Amy (she/her) is happy to be back at ACT after having previously worked on *A Christmas Carol*. Other stage management credits include The 5th Avenue Theatre, Village Theatre KIDSTAGE, Seattle Children's Theatre, and Youth Theatre Northwest. Amy also works as a Youth Guardian; credits include *The Winter's Tale*, *As You Like It*, *A Thousand Splendid Suns*, *Well*, *A Raisin in the Sun* (Seattle Rep); *Mrs. Doubtfire*, *Annie*, *Ragtime* (The 5th Avenue Theatre), among others at Seattle Children's Theatre, Seattle Opera, and Book-It Repertory Theatre.

Special Thanks:

Michael Angelo Ledezma

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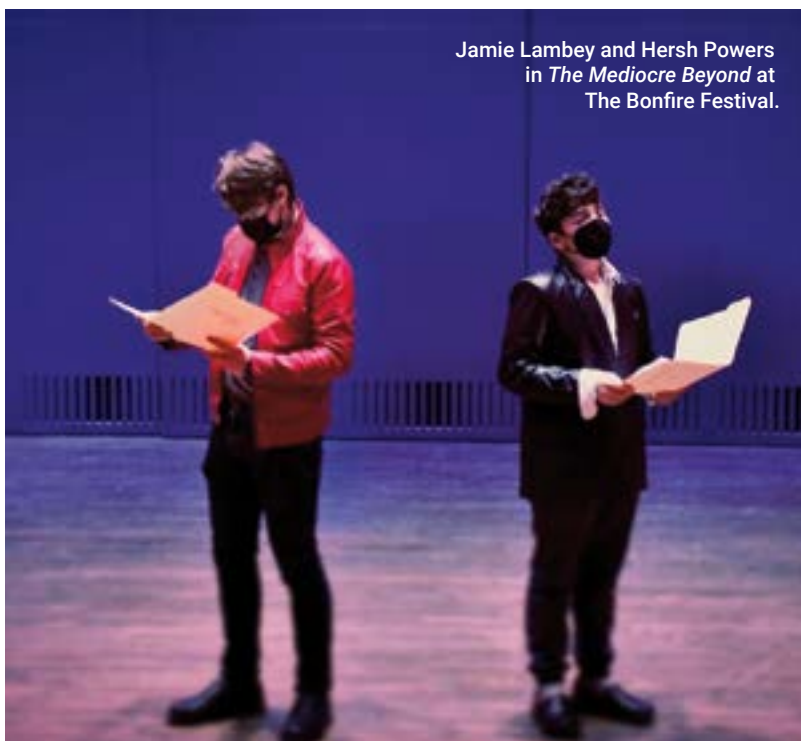


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“Welcome to the Landfill”: Dark Comedy Meets Youth Empowerment

ESHA POTHARAJU

16-year-old playwright Valentine Wulf is partnering with Penguin Productions to bring her darkly humorous play featuring a snarky, generationally dysfunctional family to the big stage. Wulf’s work, titled *Welcome to the Landfill*, is the first play written by a highschooler to receive a full, feature-length production at Penguin Productions. The company hopes it will inspire more youth to bring forward their work. Shana Bestock, the producing artistic director at Penguin Productions, is adamant about the value of producing plays from diverse, young voices: “Without [them], we are lost.”



Jamie Lambey and Hersh Powers
in *The Mediocre Beyond* at
The Bonfire Festival.

Welcome to the Landfill is laden with cynical mundanity, lies and disillusionment. The play follows a family of estranged half-siblings who are reunited following a mysterious call about their father’s death. Everyone is hiding their own secrets, which unfurl during a road trip across the Midwest to their father’s supposed funeral home. “I would say it’s a play about family and family dysfunction. It’s a play about expectation and unexpected consequences, and unexpected effects and how we deal with them. Which really resonates with us at this time, right?” said Bestock.

The ensemble starts off with Jim Janson, the grifter mastermind behind the elaborate scheme to gather his children back together. Then comes his oldest son Bernard, a tired middle school physical education teacher in his late forties (“He’s just such a dad,” joked Wulf), and his teenaged son Jeremy, onto whom Bernard projects his unfulfilled

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"It's a play about expectation and unexpected consequences, and unexpected effects and how we deal with them. Which really resonates with us at this time, right?"

childhood hockey dreams. Jim's second oldest, Elizabeth, is, as Wulf put it, "a micro-influencer mommy-blogger who posts Keto recipes. She calls herself an alpha female." Her daughter Noelle is a lonely 10-year-old whose identity is consumed by the beauty pageants she competes in. She does not have much company, save for her pet, Karl Barx, who Wulf described as "one of those little crusty white dogs."

Finally, there is the much younger sibling Vitus, who is a 19-year-old aspiring breakdancer. "He's not very good," Wulf sighed. "He's stuck working at a rundown amusement park and he plays a character called Marnie the Movie Dinosaur because they didn't want the Barney people to sue them. So he shows up in his mascot costume. He's just terrible." Much of the play is set in Vitus's crammed car, in which Wulf crafts hilariously unexpected interactions that showcase copious family secrets. In doing so, she uses her play to conduct an exploration on the very human motives of her otherwise cartoonish band of characters.

The idea of *Welcome to the Landfill* has roots in an uncanny speculation made about Wulf's own grandfather. "My dad and his siblings haven't talked to him or



Playwright of *Welcome to the Landfill*
Valentine Wulf.

seen him in forever,” she explained. “And they just got a call from a funeral home one day that he died and that they had to send a check to pay for it. And my dad was sitting there and he goes, ‘This could be a scam. Like what if we just send them the check, and then we drive there—and it’s just an empty lot?’” Her father suggested she write a play about the strange thought. “So I did,” she said, but she also took creative license to make it “much more.” Within three weeks, Wulf had already drafted her vision into a play.

In the fall of 2021, she was selected by Penguin Productions to participate in a cohort of youth playwrights called the Bonfire Collective. Wulf brought her play’s script to the very first meeting, and her fellow cohort members immediately jumped into a cold read of the work. “I’d never heard the script read aloud before. Actually, hearing how it would sound onstage really helped it come together and it helped me see what things I needed to change,” said Wulf. She quickly found that the community of Bonfire Collective writers propelled her story into being the best it could be. They would ask questions that pushed Wulf to rework the script. They would guide her to fleshing out her characters



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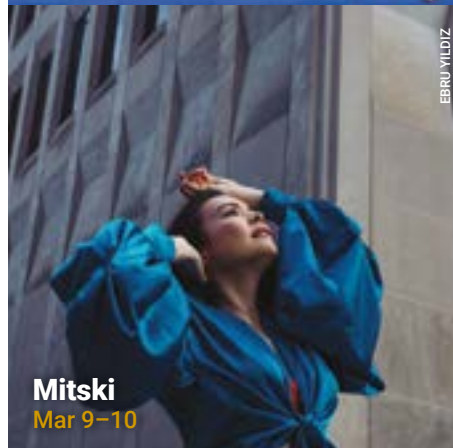
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Hersh Powers in *The Mediocre Beyond* at The Bonfire Festival, as part of the Bonefire Collective where *Welcome to the Landfill* was workshoped.

into nuclear personas. And most importantly, they would provide her with a support network to fall back on during her creative journey.

Soon after Wulf completed the Bonfire Collective's programming, Penguin Productions reached out to her about producing *Welcome to the Landfill*. "It's so different from a lot of shows that youth get to perform. There's no romance, there's no talking about going to school," said Artistic Associate Annika Prichard. "It's really about a non-traditional family who gets pushed together in this set of really weird circumstances. And I think so many know what that feels like."

Another thing that drew the company to the play was the wildly different age range of its characters. "We shouldn't just be asking teens to play teens. We should allow them to expand themselves, and this play gives them the opportunity to do so," said Bestock.

The Bonfire Collective is only one of the completely free theatre education programs that Penguin Productions offers. Its business model intentionally defies that of other theatre companies: "We wanted to entirely eliminate that pay barrier and remove that shame that's associated with needing financial aid," said Bestock. The company prioritizes paving an accessible gateway to theatre for youth who need it the most. One strategy it employs is guaranteeing registrees

challenging and meaningful roles in play productions, regardless of prior experience. "Theatre is important because it centers humanity. So this question of 'Why is making it accessible to youth voice[s] important?' comes down to 'Because it preserves our humanity,'" said Bestock.

While the Bonfire Collective was transformative for Wulf's playwrighting career, she "caught the theatre bug" a ways back, in the fifth grade. "I started in Youth Theater Northwest, which is all the way in Mercer Island, so I was pretty committed to having my mom drive me to shows," Wulf chuckled. Her first role was Caliban, a prominent character from the magic-filled Shakespearian drama *The Tempest*. At the opening performance, Wulf said that "someone's little grandma came up to me and told me that I was amazing at acting, and that I should never stop. It feels so cliché, but I still think of that moment every day."

From observing her performance scripts, Wulf taught herself how to write plays and started taking on passion projects in the eighth grade. "Gifts can be squandered, gifts can be shoved into a corner, or gifts can be used," Bestock said. "Valentine is someone who uses her gifts."

Wulf is committed to creating togetherness with her play: "Theatre is such a collaborative medium, and I wanted to see how people come together to work on this," Wulf said. "I'm excited about

"Gifts can be squandered, gifts can be shoved into a corner, or gifts can be used. Valentine is someone who uses her gifts."

this because the director, the cast, the set designers might take it somewhere that I hadn't imagined at all, and there's this element of surprise to seeing what the finished product might look like."

The show is set to inspire other teens who don't know how to take their work to the big stage. Penguin Productions has expressed its enthusiasm for opening this opportunity to teen playwrights. "Work created by youth doesn't come second to big plays that you've heard of before," said Prichard. "They deserve to be on just as big of a stage, to have just as much attention, and just as much care as these really well-known plays."

Welcome to the Landfill will have performances on March 19 and 20 at Taproot Theatre's Isaac Studio Theatre.

Esha Potharaju (she/her) is an avid arts lover based in Fremont, California. She is a firm believer in the importance of diversity in the arts. In her free time, Esha enjoys writing articles, drawing and overanalyzing comics and cartoons with her best friend.

This article was written on special assignment for Encore Spotlight through the TeenTix Press Corps, a program that promotes critical thinking, communication and information literacy through criticism and journalism practice for teens. TeenTix is a youth empowerment and arts access nonprofit. teentix.org



Lang Lang will perform on March 22 at Seattle Symphony.

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ArtsWest
March 17–April 10

Sharon Isbin

Meany Center for the Performing Arts
March 18

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Seattle Symphony
March 18

Plot Points

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March 18

Starbucks 25th Annual Hot Java Cool Jazz

Seattle Theatre Group
March 18

Motown and More

Seattle Men's Chorus
March 18–19

Alvin Ailey American
Dance Theater will
perform at The
Paramount Theatre
March 26–27.



The Thin Place

ACT Theatre
March 18–April 10

Our Blue Planet

Seattle Art Museum
March 18–May 30

Celebrate Asia

Seattle Symphony
March 20

Silent Movie Mondays: Women Pioneers in Filmmaking: “Shoes”

Seattle Theatre Group
March 21

The Best Summer Ever!

Seattle Children’s Theatre
March 22–April 17

Lang Lang in Recital

Seattle Symphony
March 22

Mrs. Caliban

Book-It Repertory Theatre
March 23–April 17

Bill T. Jones/Arnie Zane Company

Meany Center for the Performing Arts
March 24–26

Velocity Presents: El Sueño

Velocity Dance Center
March 25–27

Zakir Hussain–Triveni Trio With Kala Ramnath and Jayanthi Kumaresh

Seattle Theatre Group
March 26

Alvin Ailey American Dance Theater

Seattle Theatre Group
March 26–27

Silent Movie Mondays: Women Pioneers in Filmmaking: Shorts

Seattle Theatre Group
March 28

Mahler Symphony No. 6

Seattle Symphony
March 31–April 3

Ghosts

Seattle Rep
April 1–May 1

Emerson String Quartet

Meany Center for the Performing Arts
April 1

Video Games Live

Tacoma Arts Live
April 2

Silent Movie Mondays: “The Ancient Law / Das Alte Gesetz”

Seattle Theatre Group
April 4

Don’t Let the Pigeon Drive the Bus!

Seattle Children’s Theatre
April 5–May 22

Beautiful: The Carole King Musical

Broadway at The Paramount
April 8–10

The Book Club Play

Village Theatre–Everett
April 8–May 1

Ranky Tanky

Tacoma Arts Live
April 9

Jeremy Denk

Meany Center for the Performing Arts
April 12

Nobuyuki Tsujii in Recital

Seattle Symphony
April 12

Third Coast Percussion/ Movement Art Is

Meany Center for the Performing Arts
April 14



Intermission Brain Transmission

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

1 *The Thin Place* is coming to ACT Theatre (March 18–April 10). This West Coast premiere is written by Lucas Hnath who also penned which Tony Award-winning play?

- A *A Doll's House, Part 2*
- B *Oslo*
- C *Present Laughter*
- D *Indecent*

2 *Mrs. Caliban* tells the story of a woman who falls in love with an amphibious man creature (Book-It, March 23–April 17). The play's source material fell out of print in the 90s, but was reprinted in 2017, the same year that a movie sharing a similar plot points became a hit—which film was this?

- A *Amphibian Man*
- B *Swamp Thing*
- C *Creature From the Black Lagoon*
- D *The Shape of Water*

3 *Teenage Dick* (Seattle Rep, March 4–April 3) is a modern retelling of Shakespeare's *Richard III* with the titular character reimagined as a high school outsider. *Richard III* is the second longest play in Shakespeare's canon. What is the longest?

- A *Cymbeline*
- B *Hamlet*
- C *Othello*
- D *Henry VIII*

4 *The Spitfire Grill* is coming back to Taproot Theatre (March 23–April 30). It received its Seattle premiere at Taproot in what year?

- A 2003
- B 2004
- C 2005
- D 2006

5 *Starbucks Hot Java Cool Jazz* is a performance presented by Seattle Theatre Group on March 18. This celebration is a night of music by five of Seattle-area's high school jazz bands. What year is this annual performance celebrating?

- A 21
- B 23
- C 25
- D 27

BONUS

What excites you most about returning to live performances?

Post your answer on social media and tag @encorespotlight with a picture of your Encore program for a chance to win tickets to an upcoming performance!

(1) a—This 2017 play received eight Tony nominations and won Academy Awards.
Tor's film won four Academy Awards.
(2) d—Guillermo del Toro's film won four Academy Awards.
(3) b—*Hamlet* is the longest play by a few hundred lines.
(4) a—2003
(5) c—25



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