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BY STEVEN DIETZ
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The cast of *Indecent* in rehearsal at Seattle Rep.

‘Indecent,’ or What it Means to Create Queer Jewish Theatre in Seattle

by DANIELLE MOHLMAN

When *Indecent* opened at Seattle Rep on September 20, it marked a pretty significant first: the first time this theatre has produced a play by Paula Vogel. Vogel, who’s arguably one of the most prolific and produced contemporary playwrights of our time, has been seen in recent years at Taproot Theatre Company (*A Civil War Christmas: An American Musical Celebration*, December 2017) and Strawberry Theatre Workshop (*How I Learned to Drive*, June 2018). But as I combed through Seattle Rep’s production history, it became more and more clear that Paula Vogel’s Seattle Rep debut is long overdue.

Indecent, which was the seventh-most produced play in the country during the 2018–19 season, according to the Theatre Communications Group—and is likely to remain in the top ten this season as well—explores the storied production history of Sholem Asch’s *God of Vengeance*. *Vengeance*, which was first read at a salon in Poland in 1906, was met with fear and animosity from the start. The Jewish patrons of the arts in Poland refused to support a play that showed Jews behaving immorally—communing with prostitutes and desecrating the Torah, to start.

In an imagined meeting between stage manager Lemml and playwright Eugene O’Neill, one that alludes to O’Neill’s actual defense of *God of Vengeance* in an obscenity



The cast of *Indecent* in rehearsal at Seattle Rep.

case, Vogel writes, “They’re gonna claim they’re closing it because of *Homosexualis*. That’s bunk. They’re closing it because the play shows that every religion—even Jews—sell God for a price.” Because, you see, *God of Vengeance* was the first Broadway play to feature a romantic scene between two women.

Rabbi Dana A. Benson, director of youth and family learning at Temple Beth Am and an avid theatre fan, was kind enough to speak with me about the themes of *Indecent* and what it means to have queer Jewish representation onstage at Seattle Rep. Because so much of the play is about identity, we began with hers.

“Ultimately, if we wanted to go along the *Game of Thrones* lines of naming ones identities as part of a title,” Rabbi Benson said, “mine might read: Rabbi Dana Benson, Hufflepuff, soft Butch, partner of roller derby playing librarian, daughter of Jewish-Hungarian lineage, child of compassionate and kind parents, singer of Broadway, creator of spiritually accessible learning opportunities, hoper for a better world, and willing mentor and guide for all learners—especially

those who feel wayward—as they grow into their best self.”

Temple Beth Am is considered a Welcoming Synagogue, meaning they’re not only actively creating inclusive space for LGBTQIA+ folks, they’re also striving for a truly diverse leadership—from the synagogue’s staff and board to their student leaders. Rabbi Benson admitted that there’s still work to do, but that Temple Beth Am is committed to putting in that work every day.

One of the central plot points of *Indecent* is that the Jewish gatekeepers in early 1900s theatre refused to support Sholem Asch on *God of Vengeance*’s production. Not only did they disapprove of the female love interests—a moment played for laughs in Vogel’s script as the men in the initial 1906 salon reading keep refusing to read the female roles—they were scandalized by the final moment of the play: a desecration of the Torah. And while Asch’s contemporaries are certainly pleased that he’s writing Jewish plays—and in Yiddish!—they cannot bring themselves to support theatre where Jews are portrayed as anything less than perfect.

“Why must every Jew onstage be a paragon?!!” Asch exclaims, angry at the very suggestion.

Rabbi Benson shared that this conversation surrounding “immoral” Jewish characters being considered anti-Semitic is still very much alive today. “I think it’s less about anti-Semitism as it is about portraying other Jews badly,” Rabbi Benson said. “There is this concern about how we are portraying ourselves because it may not be understood outside our own community. I think this goes back to, you know the reference in *Wet Hot American Summer*, and jokes that are missed and jokes that are in-group and the way that they’re coded for us to see or hear. Or Larry David’s character in *Curb Your Enthusiasm*—or *Seinfeld*. At what point is it humorous? Is it fun? Is it a laugh that’s both in-group as well as transcendent?”

Rabbi Benson thinks that the modern concern of any one Jewish character’s portrayal is more about it being “bad for Judaism.” “I shouldn’t speak on behalf of the Jewish community,” Rabbi Benson said, “but I still think there is still this sense of pressure, with none of us wanting to do something that would reflect badly on



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The cast of *Indecent* in rehearsal at Seattle Rep.

“This play now because of our current administration’s abhorrent human rights policies. This play now because it is full of love. This play now because we need to remember.”

—Sheila Daniels

the Jewish people. That’s very much true of our tradition.”

Andi Alhadeff, who plays Chana, and Cheyenne Casebier, who plays Halina, were at the very beginning of their rehearsal process when we spoke about the central themes of *Indecent*. But it was clear that the play had hit a visceral chord for both actors.

“I love that this play celebrates community, love and risk,” Casebier said. “It speaks to different forms of persecution and loss—and being the other. We couldn’t be more ready, as both a culture and society, to share and listen to this story.”

When Alhadeff first encountered the play, it felt like the stories these characters were telling already lived deep inside her bones. “On top of being one of the most hauntingly stunning plays I have ever seen or read, there was something about this show that simply felt as though it was a part of me,” Alhadeff said. “As a Jewish woman, I can certainly speak to the importance of representation of Jewish stories, particularly ones that move away from creating caricatures of obtuse archetypes or solely hold up our scars and our history of tragedy. There is so much joy in what it is to move through different layers of

love in *Indecent*, which is a complex and beautiful lens that honors any community you view it through.”

Alhadeff shared that exploring the emotional center of the play—the relationship between Chana and Halina and the many forms it takes—has been the easiest part of the entire process. She credits the safe rehearsal room and the respect of her fellow cast members. “I feel seen and cared for by my colleagues,” Alhadeff said, “and that is a formula for the precious and ordinary kind of magic that is human connection.”

Director Sheila Daniels was initially drawn to *Indecent* because of the inherent theatricality of Paula Vogel’s world. Daniels loved the way Vogel played with epic scope and deeply intimate moments. When I asked her why we need this play now, she was ready with an answer: “This play now because of our current administration’s abhorrent human rights policies. This play now because it is full of love. This play now because we need to remember.”

When I asked her what it meant to create queer Jewish theatre in Seattle, Daniels responded that it means everything. “I teach,” Daniels said, “and to know students

of mine who inhabit one or both of those identities will get to see themselves onstage makes me proud to be a part of it.”

In preparation to direct this play, Daniels went to Poland on a research trip. A significant amount of *Indecent* takes place in the Bałuty district of Łódź and Daniels was fortunate enough to spend a day with two locals there.

“We ended that day at Radegast station where they have a replica of a train car the exact size they shipped people in,” Daniels said. “They were tiny. The scope of what all of humanity lost when we lost so many souls in the Holocaust.”

But Daniels brings intangible and unexplainable moments into the *Indecent* rehearsal room too, like her walk through Auschwitz. “I can feel the ashes beneath my feet just sitting here,” Daniels said.

The play begins with ash spilling out of the actors’ sleeves, a moment that Daniels sees as a reawakening. When she read that stage direction for the first time, she was transported back to a moment thirty years ago, feeling the ash of her grandparents—feeling life sift through her hands.

When I brought up this moment in the play with Rabbi Benson,

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The cast of *Indecent* in rehearsal at Seattle Rep.

she turned to a quote from the Talmud, the body of Jewish law.

“Rabbi Simcha Bunim said to one of his students ‘You should always keep two pieces of paper, one in each pocket,’” Rabbi Benson paraphrased. “‘The first should say *The world was created for my sake* and the other should say *I am but dust and ashes.*’ And that’s to always remind us to live somewhere between humility and divinity. If we live in that balance, perhaps we can offer a little more kindness to the world.”

Indecent runs September 20 to October 26 at Seattle Rep. Tickets are available online at seattlerep.org or by calling the box office at (206) 443-2222.

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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

DRACULA

by Steven Dietz

From the novel by Bram Stoker

Directed by John Langs

Beginning October 18, 2019

• Opening Night October 24, 2019

CAST

Avery Clark*†	John Seward
Khanh Doan* †	Mina Murray
Lindsay W. Evans*†	Maid, Vixen, Attendant
Basil Harris*	Renfield
Claudine Mboligikpelani Nako*†	Lucy, Fight, Movement, and Puppet Captain
Brandon O'Neill*†	Count Dracula
Arjun Pande	Jonathan Harker
Rachael Beaver	Cellist, Additional Music Composition

CREATIVE TEAM:

Matthew Smucker	Scenic Designer
Deborah Trout	Costume Designer
Andrew D. Smith	Lighting Designer
Robertson Witmer	Sound Designer, Composer
Geoffrey Alm	Fight Director
Judith Shahn	Dialect Coach
Shelby Adele Rogers	Hair and Make up Designer
Lily Mcleod	Assistant Lighting Designer
Julieta Vitullo	Dramaturg
Erin B. Zatloka*	Stage Manager
Ruth Eitemiller*	Assistant Stage Manager
Corynn Carignan	Stage Management Intern
Rey Zane	Kenan Directing Fellow

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

† Members of ACT Core Company

Running time: This performance is approximately 90 minutes. There will be no intermission.

ASL interpreted performance: November 4th at 8:00pm.

Dracula was originally produced by the Arizona Theatre Company, Tucson/Phoenix, Arizona.

David Ira Goldstein, Artistic Director; Robert Alpaugh, Managing Director.

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John Langs

PHOTO BY TRUMAN BUFFET

WELCOME to ACT

A Note from Artistic Director, John Langs

We're here tonight because of a story so irresistibly compelling that it has endured through many centuries, countries, and incarnations to arrive at ACT in a powerful new iteration by Steven Dietz.

Bram Stoker's 1897 gothic novel established Dracula as the most mesmerizing supernatural villain ever to swoop through the dark corners of our imagination. But he didn't come out of nowhere. From the beginning he was there in the shadows waiting to be found, a piece at a time, and assembled into being by Stoker's magpie mind.

In the 1890s, Stoker was working for London stage star Henry Irving as business manager of his Lyceum Theatre. It's likely that Stoker's first whisper of inspiration came from Hungarian traveler and folklorist Armin Vambéry at one of Irving's regular post-show gatherings. From Vambéry, he heard of the bloody history and dark legends of Transylvania and the Carpathian mountains, and Stoker—a lover of scary stories since his sickly childhood—was caught.

At the London Library he researched the brutal career of Vlad Tepes, a 15th century Romanian warrior-king known affectionately as "The Impaler", for his favorite mode of vengeance on those who opposed or betrayed him. Violent times bred violent men, but Vlad was in a class by himself—one account confirms an intimidating 20,000 impalements at one go. It was his nickname, though—from the medieval Romanian for "Dragon"—that really sparked Stoker's creative flame: *Dracula*.

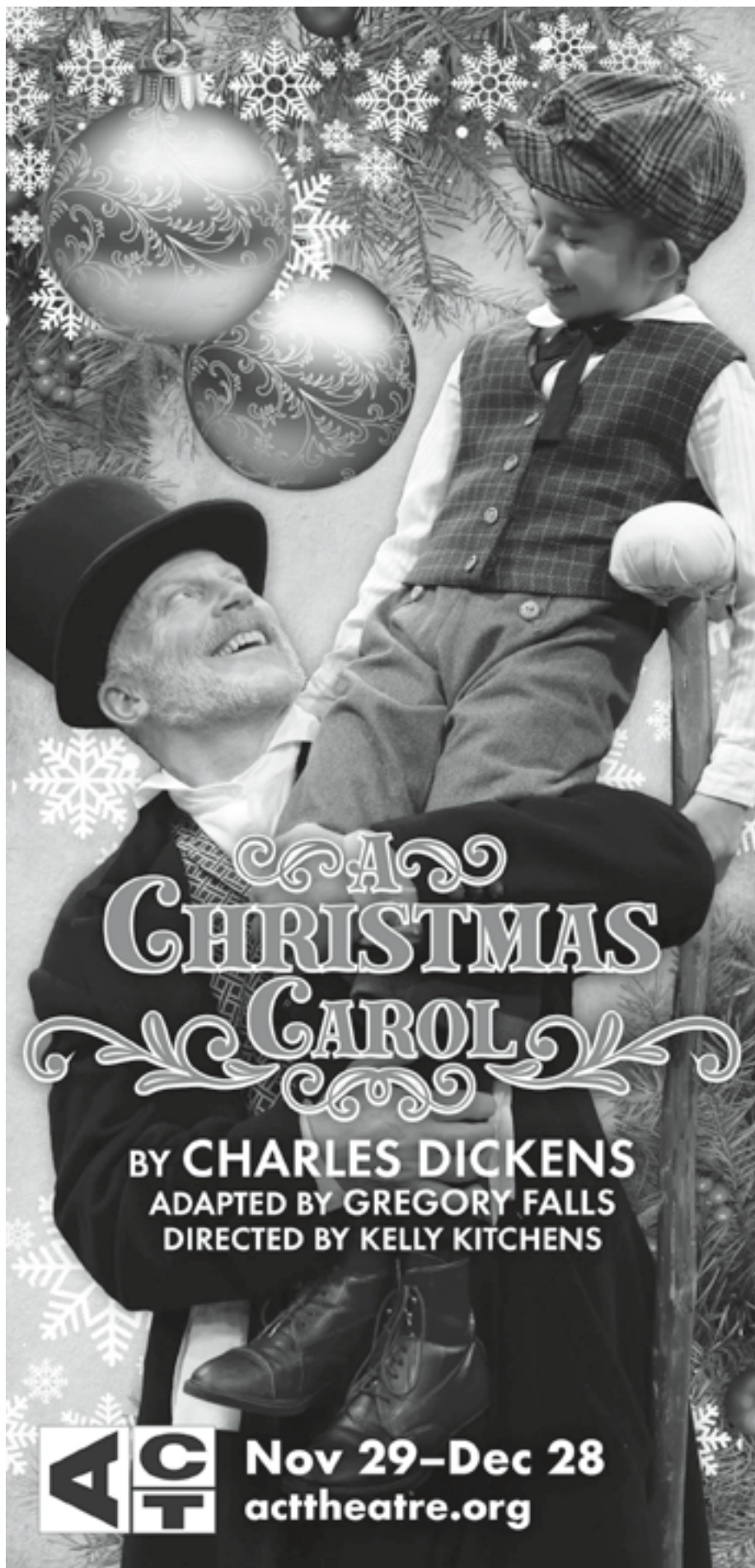
Stoker combined Vlad's name and exploits with Vambéry's lurid tales of the undead; borrowed an arresting appearance and charismatic, manipulative personality from his boss (Irving was not amused);

and zapped it all with his own narrative flare to animate a fictional character of such force that he seems always to have existed in our collective imagination.

As times change, our insight into the possibilities of Stoker's story and its characters change too. Even in 1897, Victorian ideas of male and female roles were shifting. When Steven Dietz began to reinvestigate the novel as a playwright to find its resonance for a 21st century audience, the character of Mina began to assert herself immediately, advocating in draft after draft the clarity of her purpose and the proactive courage of a character often reduced to a helpless victim.

As a director, my imagination was captured by the idea of retelling this story as a kind of dark ritual. In Indonesia, I once attended a ceremony that left a huge impression on me: a dancer performed in a state as close to religious ecstasy as I've ever witnessed, finally drawing a blade and piercing their own flesh, a release that lifted the other performers and the audience into an entirely different realm of experience. We've tried in this production to capture a similar power that will thrill as well as entertain, satisfying all comers: those who are lovers of the lore and legend; those drawn by the power of the myth; and those ready to see this story take flight again in a contemporary context.

Welcome to the night side. Enter freely and go safely.



A Note from Managing Director **BECKY WITMER**

Becky Witmer

PHOTO BY TRUMAN BUFFET

Welcome to *Dracula*, our closing production of the 2019 Mainstage Season! As the skies darken early and the wind and rain return, it feels like a great time to settle in for a timeless thriller!

This time of year is also when our gratitude meter is at its high point. Thank you to our season ticket holders and ACTPass members who have been with us for the journey. Through your engagement with the stories and characters on our stages, we've had great conversations about local and global issues in 2019.

We want to give a shout-out to our community partners who have joined us for dialogues, educational opportunities, in conversations with our staff and board, and who have participated in discussions with our audiences to dive deeper into the themes of our 2019 season.

We're grateful to the artists who give their all to the Mainstage, ACTLab, Core Company, and Young Playwrights Program. Our region is better because we have artists who create, innovate, and share their talents. ACT is unique and artistically ambitious because of the talents you share with our community.

And finally, we couldn't achieve our mission without the support of the people and organizations who donate to ACT. Ticket sales cover just 60 cents for every dollar it takes to make ACT Theatre possible. With a \$6 million budget, that means we need to fill the balance of those dollars with help from the community. Forty percent of our annual budget comes from donations that help make ACT's art and education programs affordable and accessible. In this time of giving, thank you in advance for thinking of ACT. We'll turn your gift into a meaningful and memorable life experience!

Please join us for the holidays and make plans to come back for next year's banner season celebrating 55 years of ACT – A Contemporary Theatre!

Warmly,

Becky Witmer



What draws us to **HORROR?** It all starts with **FEAR.**

Fear is the **ANTICIPATION** that something is about to occur, and the **ANXIETY** that it's going to be terrible. It is a part of our basic biological makeup. Fear keeps us alive and competitive as a species by making us cautious of the **UNKNOWN**, fearful of **PAIN**, and afraid of **DEATH**.

On a larger scale, fear protects us from the **BREAKDOWN** of **SOCIETY** and **CULTURE** by reinforcing behaviors that are biologically advantageous – making us wary of **OUTSIDE THREATS** and establishing prohibitions against socially deviant acts such as **MURDER** and **INCEST**.

When the things we fear actually **HAPPEN**, we experience **HORROR** – the dark **REALIZATION** and subsequent **REVULSION** that the world is now fundamentally, shockingly, and permanently altered.

Despite all of this unpleasantness, we enjoy the **HORROR** genre because it is equally **CONFORMIST** and **SUBVERSIVE**:

- It is a **TEST** of **COURAGE**.
- It reinforces **SOCIETAL ROLES** and easily digestible notions of **GOOD** and **EVIL**.
- It allows us to **SAFELY** experience **TABOO** subjects.
- It creates a rush of **HEIGHTENED EMOTIONS**.
- It reflects our **DREAMS** and **NIGHTMARES**.

Text Courtesy of MoPoP, Seattle

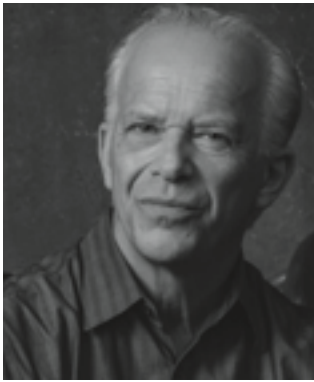


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Steven Dietz

PHOTO BY JOHN ULMAN

STEVEN DIETZ

Playwright's Note

I write to you from the midst of an enormous shadow. It is a shadow cast by history and fate, legend and myth. It is a shadow that has hovered over literature and popular culture for over a hundred years. It is the shadow of Bram Stoker's *Dracula*.

Dracula survives (and continues to be the Rosetta Stone of vampiric literature) because of its audacity. It is a story that is not content to deliver just one genre or narrative style. Like the Count from Transylvania which it celebrates, the reach of Stoker's novel is fully omnivorous: it is a mystery of detection, a horror story, a morality play, a social critique, and a psychological thriller all at once. The character of Dracula is not a metaphor; he is a brilliant, endless, seductive, fanged beast plotting to suck the blood from your throat. However, the flawed certainties of Dracula's victims—that Faith will protect, that Science will discover—produce a banquet of metaphorical questions: Are we complicit in the creation of evil? Are we blind to the beasts within us? Does love endure or does it devour?

In 1994, I made my first attempt to bring this iconic novel to the stage. The result—I remain

surprised and humbled to say—was an adaptation that continues to be performed across the country, twenty-five years later. But as it turns out: Bram Stoker was not done with me. With the encouragement and support of John Langs at ACT,

I returned to the story once again. And this time I found a young woman - Mina Murray - who refused to be simply Dracula's innocent Victorian bride. This time Mina was not content to have the men in the play discover the truth, detect the motive, plot a course of action, and vanquish the perpetrator. This time Mina was both Dracula's intended victim and Dracula's foremost adversary.

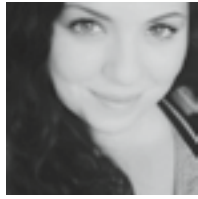
This time—in 2019—Mina is on a quest.

It is my great privilege to launch this new adaptation with Seattle's great artists and its adventure-hungry audiences. I believe great communities like ours are founded on both passions and myths. Stoker's *Dracula* invites us to indulge both: the restless passions of love, intimacy, secrecy; the enduring myths of what awaits us on a darkened night, when the moon is full and the wolves are howling.

Steven Dietz

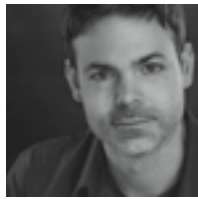
Who's Who in *Dracula*

CAST



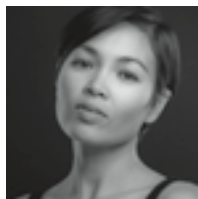
Rachel Beaver
(*Cellist*) Rachael Beaver is a cellist, vocalist, and composer from Dallas, Texas but has called Seattle her home for nearly 26

years. Along with a steady career of bands and orchestras, she has become a solo artist, mixing many genres, including rock and R&B.



Avery Clark (*John Seward*) Avery is a 2018 ACT Core Company Member. Seattle credits include *Pass Over*, *Oslo*, *The Crucible* (ACT),

The Passage (Village Theatre), and *Beatrice and Benedict* (Seattle Opera). Select New York and Regional credits include 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).



Khanh Doan
(*Mina Murray*) Khanh is thrilled to be part of Steven Dietz's new adaptation of *Dracula*! She is a 2017 ACT Core Company

member and you may have seen her in *King of the Yees*, *The Crucible*, *Ramayana* and *A Christmas Carol*. Most recently, she appeared in *A Doll's House, Part 2* at Seattle Repertory Theatre. Other credits: *The Little Prince*, *Chitty Chitty Bang Bang*, *Peter Pan*, *Sleeping Beauty* (Seattle Children's Theatre); *A Tale for the Time Being* (Book-it Repertory Theatre); *Jesus Christ Superstar* (Village Theatre); *Miss Saigon* (5th Ave Theatre);

Macbeth, *Julius Caesar* (Wooden O); *The Talented Ones* (Artists Repertory Theatre, Portland); *You for Me for You* (Portland Playhouse).



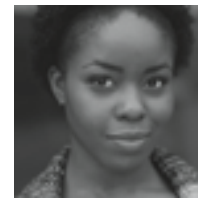
Lindsay W. Evans
(*Maid, Vixen, Attendant*) Lindsay is bloody thrilled to be back at ACT, creating with this incredible ensemble!

She has previously appeared on ACT stages in *Romeo + Juliet*, *Tribes* (Gregory Award nomination, supporting performance), *A Christmas Carol*, and *Sound*—an ACTLab co-production with Azeotrope. Other Seattle credits include *The Merchant of Venice* (Seattle Shakespeare Company), *The Diary of Anne Frank* (Intiman), *The Children's Hour* (Arouet), and *The Turn of the Screw* (Seattle Immersive Theatre). Further afield she has appeared with Deaf West Theatre, Coeurage Theatre Company, and Will Geer Theatricalum Botanicum in Los Angeles. Lindsay attended Western Washington University and when she's not consorting with the undead, she works in development at the University of Washington. She is proud to be a 2019 ACT Core Company member. Love, as ever, to Chad.



Basil Harris
(*Renfield*) Basil most recently appeared in Seattle Shakespeare Company's *She Stoops to Conquer* and as the evil Agatha

Trunchbull in *Matilda The Musical* at Village Theatre. He has performed locally on stage at Seattle Repertory Theatre, Seattle Children's Theatre, Strawberry Theatre Workshop, and Empty Space Theater. Regional credits include *Little Shop of Horrors* and *A Midsummer Night's Dream* at Ohio's Tantrum Theater, *Jane Eyre* at Actors Express (Atlanta), and *Robin Hood* at New Victory Theater in NYC. He stars in the locally produced, original series *Rocketmen* (now on YouTube and Vimeo) and *Automata* (available on the online sci-fi channel, Dust). Other film credits: *Language Arts*, *Safety Not Guaranteed*, *21 and Over*, *Knights of Badassdom*, and *My Effortless Brilliance*. Television credits include: *Grimm* (NBC), *Leverage* (TNT), *The Fugitive*, and *The John Report with Bob* (CBS). This is Basil's first show at ACT. basilharris.com.



Claudine Mboligikpelani Nako (*Lucy*)

Claudine is an actor, director, writer, teaching artist, and choreographer in

the Seattle area. She joined ACT Theatre's Core Company in 2017. Claudine was most recently seen on stage as Rosalind in Seattle Repertory Theatre's critically acclaimed musical production of *As You Like It*. Nako is a two-time Gregory Award Winner for Outstanding Lead for her work in *Little Bee* (Book-It Repertory Theatre) and *My Heart is the Drum* (Village Theatre). Claudine also works in film and television, starring most notably as Sherry O'Neil in the Netflix original series *Everything Sucks!* Nako is committed to supporting art that centers marginalized voices through dynamic storytelling. Previously at ACT: Mary Warren in *The Crucible*, Colleen/Itchy in *Mr. Burns*, *A Post-Electric Play*.



Brandon O'Neill
(*Count Dracula*)

Brandon is a 2018 Core Company Member and was seen last season at ACT in *Urinetown*

(Gregory Award Nomination) and *Oslo*. Broadway Credits include *Disney's Aladdin* (Original Broadway Cast); *A Bronx Tale* (First Replacement). World Premieres: *Beatsville*, *First Date* (Gregory Award Nomination), *Ramayana* (BWW Award, Seattle Times Footlight Award), *Saving Amy* (Scandalous), *A Christmas Story* (World Premiere Cast Album). Select Regional: *Cat on a Hot Tin Roof*, *Assassins*, *Pride & Prejudice*, *A View From the Bridge*, *Peter and the Starcatcher*, *Hunchback of Notre Dame* (Gregory Award Nomination) *Carousel*, *Pirates of Penzance* (Gregory Award Nomination), *Guys and Dolls* (Seattle Times Footlight Award), *Rent*, *Rock of Ages*, *Candide*. Seattle Symphony: *Sondheim at the Pops* (Conductor: Marvin Hamlisch), *Tribute to Marvin Hamlisch* (Conductor: Larry Blank), *Beatrice & Benedict* (Seattle Opera). O'Neill voices the Cave of Wonders in *Disney's Aladdin the Musical* worldwide, and the character of Prince Uldren Sov in Bungie's video game franchise *Destiny*. Instagram: @brandononeillofficial Twitter: brandon_one11 or visit brandononeill.com for more info.

Who's Who in *Dracula*



Arjun Pande

(Jonathan Harker)

Arjun is so grateful to be getting a second chance to collaborate with playwright Steven Dietz after recently

playing the role of "J" in the world premiere of Dietz's *The Ghost of Splinter Cove* in Charlotte, North Carolina. Closer to home, you may have seen Arjun on one of ACT's stages as Humayun in *Guards at the Taj*, or as part of the The Great Soul of Russia Reading Series with The Seagull Project and ACTLab. In Seattle, he has performed repeatedly at Book-It Repertory Theatre, Seattle Shakespeare Company, Seattle Public Theater, and Washington Ensemble Theatre. If you would like to know which shows you might have seen him in, be sure to ask him. Arjun is a lover of games and thunderstorms, and when he isn't performing, he climbs mountains, plays with cats, and tries to figure out the secrets of the universe. He is a proud graduate of Brown University and his favorite animal is the dragon, but above all else, he is glad you are here—thank you for coming.

CREATIVE TEAM:

John Langs (Director) John has been delighted to serve ACT as Artistic Director since 2016, and previously as Associate Artistic Director for three years. Before ACT, John's freelance career afforded him the opportunity to work with many prestigious theatre companies across the country. He has directed productions at Playwrights Horizons NY, Ensemble Studio Theater NY, Milwaukee Repertory Theatre, Lookingglass Theater Company in Chicago, Circle X in Los Angeles, The Resident Ensemble, New Century Theatre Company, Washington Ensemble Theatre, and Seattle Shakespeare Company. John received his directing degree from the University of North Carolina School of the Arts. As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.

Steven Dietz (Playwright) Steven Dietz is honored to return to ACT with *Dracula*, which marks his twelfth play (and seventh world premiere) to be produced at the theatre since 1988. Other world premieres at ACT include *Bloomsday* (Steinberg New Play Award Citation), *Becky's New Car* (Steinberg New Play Award finalist), and his widely produced docudrama, *God's Country*.

Dietz's thirty-plus plays and adaptations have been seen at over one hundred regional theatres in the United States, as well as Off-Broadway. International productions have been staged in over twenty countries, including recently in Brazil, Thailand, South Africa, Estonia and Iran. His work has been translated into a dozen languages. Recent world premieres include *This Random World* (Humana Festival of New American Plays); *Rancho Mirage* (Edgerton New Play Award); *On Clover Road* (NNPN "rolling world premiere"); and his interlocking plays for adult and youth audiences (*The Great Beyond* and *The Ghost of Splinter Cove*) which premiered in Charlotte, NC earlier this year. His latest thriller, *How a Boy Falls*, will premiere at Northlight Theatre, Chicago, in 2020. A two-time winner of the Kennedy Center Fund for New American Plays Award (Fiction, *Still Life with Iris*), Dietz received the PEN USA West Award in Drama for *Lonely Planet*, and the Edgar Award® for Drama for *Sherlock Holmes: The Final Adventure*. Other widely produced plays and adaptations include *Yankee Tavern*, *Last of the Boys*, *Private Eyes*, *Jackie & Me*, *Paragon Springs*, *American la Ronde*, *Inventing Van Gogh*, and *The Nina Variations*. Currently a Dramatists Guild "Traveling Master," Dietz teaches workshops in playwriting, storymaking, and collaboration across the U.S. He and his wife, playwright Allison Gregory, divide their time between Seattle and Austin.

Matthew Smucker (Scenic Designer) is pleased to return to ACT, where previous designs include *The Crucible*, *The Legend of Georgia McBride*, *Mr. Burns, A Post-Electric Play*, *The Invisible Hand*, *Eurydice*, *The Pillowman*, *The Clean House*, and *The Women*, among many others. His work has appeared locally at The 5th Avenue Theatre (*Rock of Ages*, *Man of La Mancha*, *Elf*, *Oklahoma!*, *Candide*), Seattle Repertory Theatre (*Dry Powder*, *Who's Afraid of Virginia Woolf?*, *Three Tall Women*, *Circle Mirror Transformation*), Seattle Opera (*Beatrice and Benedict*), Village Theatre (*Matilda The Musical*, *Into the Woods*, *Cabaret*, *Jesus Christ Superstar*), Strawberry Theatre Workshop, Seattle Children's Theatre, Intiman, New Century, Book-It Repertory Theatre, Empty Space, and Tacoma Actors Guild; and nationally at The Denver Center for the Performing Arts, Paper Mill Playhouse, Theatre Under the Stars, Arizona Theatre Company, Portland Center Stage, Artists Repertory Theatre, San Jose Repertory

Theatre, Kansas City Repertory Theatre, Children's Theatre Company, and Childsplay Theatre. Matthew was a founding ensemble member of Deus X Machina, and a longtime company member at Seattle's Annex Theatre. Matthew teaches at Cornish College of the Arts and received his MFA from the UW School of Drama.

Deborah Trout (Costume Designer) a Northwest designer, her recent work with John Langs includes ACT's *The Crucible* and *Mr. Burns, A Post-Electric Play*, and their collaboration on Seattle Opera's *Beatrice and Benedict*. Other highlights include Seattle Opera's *The Turn of the Screw*; Seattle Repertory Theatre's *A Doll's House part 2*; Arizona Theatre Company's *Native Gardens*; Alice Gosti's durational piece *How to Become a Partisan* at St. Mark's Cathedral; *A Year with Frog and Toad* at Seattle Children's Theatre; and Portland Center Stage's *Cyrano* with Seattle's Jane Jones. Theatres include: Actors Theatre of Louisville, The Alley Theatre (Houston), Alliance Theatre (Atlanta), Denver Center Theatre Company, The Fifth Avenue, Intiman Theatre, Children's Theatre Company (Minneapolis), Oregon Shakespeare Festival, Perseverance Theatre (Juneau), Shakespeare Santa Cruz, Syracuse Stage, and Yale Repertory Theatre. Ms. Trout co-founded the New York millinery company Mackey and Trout, holds an MFA from the Yale School of Drama, is a member of United Scenic Artists, and teaches design at the University of Washington.

Andrew D. Smith (Lighting Designer) Andrew is a Seattle-based Lighting Designer, most recently lighting *Pass Over* and *Tribes* at ACT. National credits include: *Native Gardens* (Arizona Theatre Company), *The Diary of Anne Frank* (Indiana Repertory Theatre), Cornerstone Theatre Company, Flint Youth Theatre, Horizon Theater Company, Cincinnati Shakespeare Company, Roust Theater, and Cardinal Stage Company. Locally his 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. Andrew holds a BA from Duke University and an MFA from the University of Washington, where he currently teaches.

Who's Who in *Dracula*

Robertson Witmer (*Sound Designer, Composer*) Rob's previous shows at ACT include *Romeo + Juliet*, *The Wolves*, *Skylight*, and *Daisy*. Other recent credits include *Uncle Vanya*, *The Cherry Orchard* (The Seagull Project); *Richard III*, *Timon of Athens*, *Bring Down the House* (Seattle Shakespeare Company); *Ironbound*, *Hand to God* (Seattle Public Theater); *The Ghost of Splinter Cove* (Children's Theatre of Charlotte); and *Strange Fruit* (Spectrum Dance Theater). His sound designs have also been heard at Seattle Repertory Theatre, Intiman Theatre, Village Theatre, and Teatro ZinZanni. Rob composed music for *Black Beauty*, and *The Miraculous Journey of Edward Tulane* (Seattle Children's Theatre); and has been seen onstage in *Mr. Burns*, *A Post-Electric Play* (ACT); *A Doctor in Spite of Himself* (Intiman Theatre, Yale Rep); and *Go, Dog. Go!* (Seattle Children's Theatre). Upcoming projects include *Greenwood* (Alvin Ailey American Dance Theater) and *The Best Summer Ever!* (Seattle Children's Theatre). Rob plays with several bands, including The Love Markets, Awesome, and the Toucans steel drum band. Rob is a Part-time Lecturer at UW School of Drama, and a member of United Scenic Artists, Local USA-829.

Geoffrey Alm (*Fight Director*) is pleased to be returning to ACT to be a part of *Dracula*. His work was last seen in *Romeo + Juliet*, *Oslo*, *Dangerous Liaisons*, *The Mystery of Love & Sex*, and *Assassins* (ACT). Recent local work includes *Romeo & Juliet* (Seattle Shakespeare Company); *Indecent* and *As You Like It* (Seattle Repertory Theatre); and *Carmen* and *Rigoletto* at Seattle Opera. National credits include work at The Old Globe, Shakespeare Theatre Company, Shakespeare Santa Cruz, Arizona Theatre Company, and Kansas City Repertory Theatre. Mr. Alm teaches stage fighting at Cornish College for the Arts, the UW Professional Actor Training Program, and Freehold Theatre Lab. He is a Fight Master with The Society of American Fight Masters, and a proud member of SDC.

Judith Shahn (*Dialect Coach*) began dialect coaching at ACT thirty years ago and has coached dozens of shows over the years. Most recently at ACT: *Oslo*, *Skylight*, *Tribes* and *A Christmas Carol*. Other dialect coaching credits include: *Porgy and Bess* (Seattle Opera), *Angels in America* (Intiman Theatre—including the revival), *A View from the Bridge* (Seattle Rep), as well as productions at Book-It Repertory

Theatre and Seattle Children's Theatre. Her Shakespeare work includes dialect coaching at Oregon Shakespeare Festival, Utah Shakespearean Festival and Shakespeare & Company. As an actor, she was last seen in *My Antonia* at Book-It Repertory Theatre. Judith retired Emerita from the University of Washington School of Drama, but still teaches internationally in Mexico, Scotland, and most recently in Brazil.

Erin B. Zatloka (*Stage Manager*) Erin is glad to be back at ACT, where she last stage managed *Until the Flood*. Most recently Erin worked at The 5th Avenue Theatre as Assistant to the Stage Manager on *West Side Story* and *Annie*. Nothing in her life could happen without family and friends. Love to Greg and Zoey.

Ruth Eitemiller (*Stage Manager*) has worked on many shows at ACT since interning here over ten years ago; some recent productions include *The Year of Magical Thinking*, *Romeo + Juliet*, *Oslo*, *A Christmas Carol*, and *The Crucible*. Other recent Seattle credits include *The Picture of Dorian Gray* with Book-It Repertory Theatre (directed by Victor Pappas), *Patti and the Kid* with Frank Boyd & Libby King, (On the Boards) and NextFest 2018 with The 5th Avenue Theatre. Ruth is the recipient of the 2018 Melissa Hines Backstage Award and is proud to have been a company member and production manager with New Century Theatre Company where she helped create such shows as *Mary's Wedding*, *The Trial*, and *The Adding Machine*.

SPECIAL THANKS to Victor Moray (Fang Specialist), Goldie and Don Silverman, American Conservatory Theatre, Guthrie Theater, Oregon Shakespeare Festival, St. Louis Repertory Theatre, Seattle Repertory Theatre, and UW School of Drama. Steven Dietz thanks Bob Wright who was crucial to development of this version of *Dracula*.

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

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.

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.

Smoking Policy

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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Call 206.292.7676 between 12:00pm and 6:00pm, Tues–Sun.

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ACT Trustee Rayner D'Souza and his wife Tove Ryman are generous and savvy Annual Fund donors who have their contributions matched by their employers, more than doubling their gifts. We're pleased to share excerpts from an interview with Rayner about why he invests in ACT.



Rayner D'Souza and Tove Ryman two miles into their 375 mile walk on The Camino de Santiago.

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

One of my first plays at ACT was *In the Next Room* (2009). It's difficult to choose a favorite play among so many good ones. But another one that stands out is *Invisible Hand* by Ayad Akhtar. I also like many of Yussef El Guindi's plays. (*Threesome*, *Language Rooms* and *People of the Book*).

Why do you donate to ACT?

I believe in the organization. ACT pushes the conversation...I often think about and relive a play for days after. A play can change you, sometimes a play can stay at the back of your mind and can inform your actions, convictions. A play that comes to mine is *Hold These Truths* about the internment of Japanese Americans. I want to support this. It's why we donate to ACT.

Have you ever been in a play?

I don't want to relive that! I was a deer-in-the-headlights and forgot my lines – think I was in 3rd or 4th grade and was the recreation of the nativity scene around Christmas.

Who do you attend ACT with?

Mostly with Tove, but we bring friends who are interested in the play we are going to see.

Do you remember the first play you and Tove attended together?

Invisible Hand

What's your favorite pre-performance snack?

Pre-performance – spaghetti at Cortina or sushi at Japonessa.

What recent ACT play has inspired the most conversation afterwards?

Passover – It gave a unique perspective about being a person of color in US. I often now ask the question "could race have been a factor"? It also brought into perspective "white privilege" and made us conscious to so many institutions with racist pasts. Eg: FHA.

Did a play ever change your perspective on something? If yes, what play?

The obstacles faced by people who are hearing impaired never crossed my mind and *Tribes* made me aware of these obstacles.

Have you ever attended an ACTLab performance?

Yes. Several. I have an ACTPass which I love. It allows us the flexibility to pick a play and we don't care which seats we get because there are no bad seats at ACT. ACT is such an intimate theatre with the furthest row being like 9 rows in. So the Pass is perfect. ACTLab performance that stands out was *Dance Like a Man* by Pratidhwani.

What do you consider your hometown?

Seattle. It's the longest I have spent in any one city and the city I identify with. It just feels like home (rain and everything).

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[†] Denotes staff member has worked at ACT for 10 years or more

[†] Member of ACT's Core Company

* Deceased



Meet the Host of Tiny Tots Concert Series

by DANIELLE MOHLMAN

When John Turman moved to Seattle in 2015, hosting the Tiny Tots concert series was the furthest thing from his mind. He'd just graduated from Rice University and, after deciding to turn down a principal horn position at the St. Paul Chamber Orchestra, joined the horn section at the Seattle Symphony. Now entering his fifth season with the Symphony and his second season as the Tiny Tots concert series host, this Austin native is happy to now call Seattle home.

"There's just an action and activism that I feel here in Seattle," Turman said. "And politically, it's amazing. I hear more voices here than anywhere else." I had the pleasure of speaking with Turman just before the start of the 2019–20 Seattle Symphony season about his role as a host, and how that role has deepened his understanding of early childhood education.

Danielle Mohlman: The Tiny Tots concerts are geared toward children ages zero to five, a demographic

typically left out of symphony performances. How did you become involved in this concert series as a host? What drew you into this age group?

John Turman: When Amy Heald, our associate director of collaborative learning, joined the Seattle Symphony a couple of years ago, she said "Let's bring some of these Symphony musicians onstage for these kids." It was an age we were kind of missing out on. Because they absolutely can understand

and have fun and recognize the musicians. And we really wanted to change things up with our Tiny Tots programming, so we kind of scrapped the entire thing and started from the ground up. And we started writing our own scripts. Our main thing is it's all based on really great music. We wanted to program some pieces with substantial weight in the classical cannon—because there are so many pieces that not only the kids can enjoy, but the parents as well.

And just knowing that learning classical music early on helps with complex processing later in life. And not pandering and saying that this is "children's music." Because all music can be children's music.

Exactly. It's this cognitive development cycle that Amy [Heald]



John Turman hosting the Tiny Tots concert series.



John Turman hosting the Tiny Tots concert series.

educated me about when she brought me on to host. Danielle Kuhlmann was the first host of this structure of Tiny Tots that we're using right now. We had a woodwind quintet play a show and then Danielle read a book to go along with this composition. And then the next year, Amy approached me and asked if I wanted to host. And I said yes, of course. I love music education and I come from a background, you know, Texas high school—really solid music educators. I've known a lot of great educators throughout my life and I'm very grateful and privileged to have had that. And so I'm really excited to give that back in this way. I'm still performing and people know that I play in the Symphony and that's part of the fun. I'm like the friend who says, "Here's what things are really like in the Symphony." And these kids are all zero to five and I'm like, "You guys belong here just as much as the adults do."

Yeah!

So Amy and I started brainstorming. It was her idea to do standard chamber music pieces, so we have a woodwind quintet for one

show, a brass quintet for another, a percussion trio and a string quartet. And the final concert is a big chamber orchestra.

Bringing it all together.

Yeah, exactly. So now we have this whole program where the kids will see every instrument represented on stage throughout the Tiny Tots series. Which is so much different than what we were doing before. And we're so excited because people really do enjoy that. They enjoy taking their kids to see a show for thirty minutes and they enjoy the programming. And I hope they enjoy the characters that we get introduced to. I'm usually always wearing some type of sequined garment—something that's visually appealing. Stimuli is a big thing in their life right now. Sequins are golden. Sequins are the key here.

Switching gears a little bit: when did you first discover your passion for music. Do you remember how old you were?

I do. I remember the exact moment. It was when my Grandpa Tom took me into the music store in

Austin, Texas and bought me a three-quarter size classical guitar. I was seven. And I thought, "Oh yeah, I'm Stevie Ray Vaughan over here." And then he bought me a guitar book. And it was just when I was learning how to read, so I learned how to tune the guitar myself, and I learned how to read the first three lines of the treble clef. That moment of getting that guitar and making sound on my own for the first time was something that really, really drove home that I wanted to do this. I wanted to learn this. And both my parents were in the Longhorn Band [at the University of Texas, Austin]—that's how they met.

Wow.

Yeah. And then band started for me in sixth grade. And at the instrument petting zoo, the shortest line was for the French horn. And I thought it was really cool. And my Aunt Betty Lou said, "You know, John, this is the most challenging instrument in the orchestra." And I said, "Oh I can't back down from a challenge." And I had some incredible music educators. My band director got me a CD of the Canadian Brass and The Planets.

Oh I love The Planets.

Right? It just kind of triggered my hunger. It really just activated the nerd inside. I loved organizing chamber music ensembles with my friends. And then I was drum major in high school and I loved being that kind of role model for band kids. And, you know, being in band is hard. Being in high school is hard. And I was happy to be a friend and mentor to a lot of people through that.

The Tiny Tots concert series at the Seattle Symphony begins on October 4 and 5 with *The Percussion: 5, 6, Pick Up Sticks* and continuing on with *The Brass: March of the Toys* on December 6 and 7. A full schedule of this season's Tiny Tots concerts can be found at seattlesymphony.org.

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.

A poster for Harlequin's Season 2020 production, titled "Transformation". The poster features a dark, moody background with silhouettes of people in a room. In the foreground, two men are sitting on the floor, one with his arms around the other. The text on the right lists several plays: "NOISES OFF" by Michael Frayn, "THE HIGHEST TIDE" by Jim Lynch, adapted by Jane Jones, "FOR PETER PAN ON HER 70TH BIRTHDAY" by Sarah Ruhl, "A BRIGHT ROOM CALLED DAY" by Tony Kushner, "INTO THE WOODS" by Stephen Sondheim and James Lapine, "SNOW IN MIDSUMMER" by Francis and the Cowley, "THIS FLAT EARTH" by Lindsay Ferrelles, "FUN HOME" by Lisa Kron, Jeanine Tesori, and Alice Birchell, and "A CHRISTMAS CAROL" by Charles Dickens, adapted by Aaron Lorb. The contact information is "Call: 360.786.0151" or "Or visit: harlequinproductions.org". The bottom of the poster says "Live and Information • Photo by Jessica Weaver" and "State Theatre, 202 4th Avenue East Olympia, WA 98501".

HARLEQUIN

NOISES OFF
by Michael Frayn

THE HIGHEST TIDE
by Jim Lynch, adapted by Jane Jones

FOR PETER PAN ON HER 70TH BIRTHDAY
by Sarah Ruhl

A BRIGHT ROOM CALLED DAY
by Tony Kushner

INTO THE WOODS
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SNOW IN MIDSUMMER
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THIS FLAT EARTH
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A CHRISTMAS CAROL
by Charles Dickens, adapted by Aaron Lorb

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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** At Meany Center for the Performing Arts on October 1, Garrick Ohlsson will perform. Ohlsson is an expert performer and promoter of Frédéric Chopin. Chopin spent much of his adult life in Paris, France. Where did he spend his childhood?
- A Nice, France
 - B Berlin, Germany
 - C Warsaw, Poland
 - D Klow, Syltavia

- 2** October 11–November 17 at Seattle Rep, *The Great Moment* will be performed. The playwright, New Yorker Anna Ziegler, is from the City of Churches, another name for what is now which borough?
- A Queens
 - B Brooklyn
 - C The Bronx
 - D Manhattan

- 3** *The Tempest* will play at Seattle Shakespeare Company October 15–November 10. This tale of shipwreck, familial control and magic features appearances by three Greek and Roman goddesses. Who of the following does not appear in the play?
- A Juno
 - B Ceres
 - C Iris
 - D Minerva

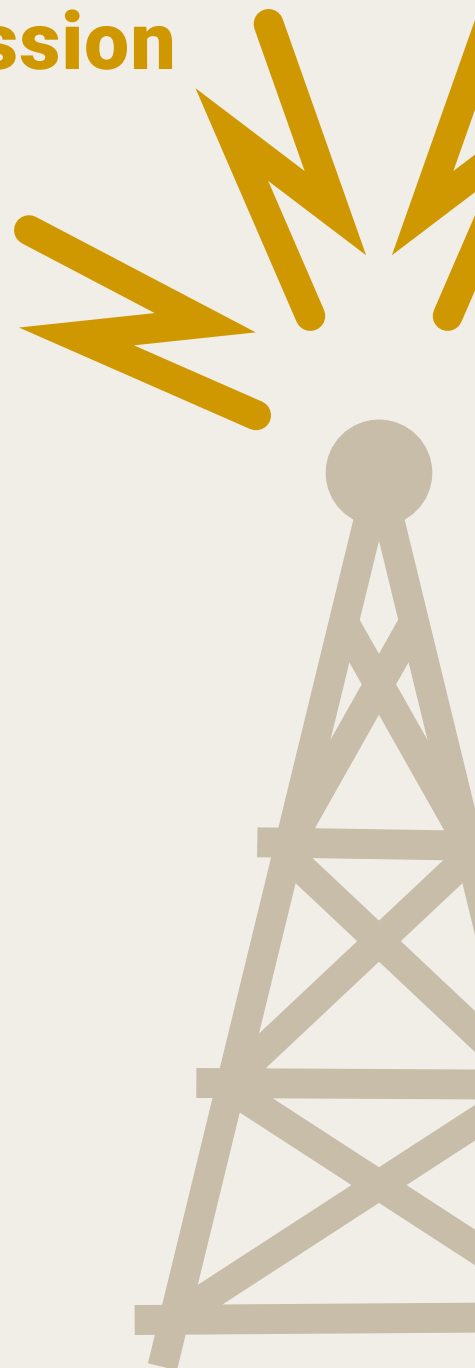
- 4** At ACT Theatre October 18–November 17, Steven Dietz's adaptation of *Dracula* will be performed. A prolific artist, Dietz's other plays and adaptations have been performed around the Puget Sound region. Which of the following has not been staged in the last two years?
- A *Go, Dog, Go!* at Seattle Children's Theatre
 - B *Last of the Boys* at Seattle Rep
 - C *Lonely Planet* at West of Lenin
 - D *Yankee Tavern* at Edmonds Driftwood Players

- 5** At Meany Hall on November 5, Jonathan Biss will perform. Biss has made more than ten recordings of Beethoven's music. Ludwig van Beethoven had several well-to-do patrons—which of the following Catholic cardinals was his?
- A Archduke Rudolph
 - B Cardinal Richelieu
 - C Mordecai "Three Finger" Brown
 - D Giovanni de' Medici

BONUS

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

Email your answer with "Trivia Quiz" in the subject line to: production@encoremediagroup.com or post your answer to social media and tag @encorespotlight.



1—C Chopin was born in what was then the Duchy of Warsaw, a state established by Napoleon in 1807 and which was dissolved in 1815. 2—B This moniker dates from the mid-19th century, before Brooklyn was absorbed into the growing city of New York. 3—D Minerva is a goddess of strategic warfare and may not have been thought thematically appropriate to include in the wedding scene in which the other goddesses appear. 4—All of the above. All of these have been staged since 2018. 5—A The youngest son of Emperor Leopold II, Rudolph was a close friend of Beethoven and the only one who paid Beethoven the pension he and others promised.



We're Celebrating 50 Years of Arts, Culture and Community

For the past fifty years, it has been our pleasure to provide audiences with performance programs, festival guides and magazines that reflect and enhance the organizations of our community.

Although you may not know it, Encore has published many of the programs that you've read at performances throughout the Greater Seattle Area and the San Francisco Bay Area. Encore has become an established partner to arts organizations throughout these communities, and to celebrate the fiftieth anniversary, we talk to the president of Encore, Paul Heppner, about Encore's history, its purpose, and the arts communities Encore serves.

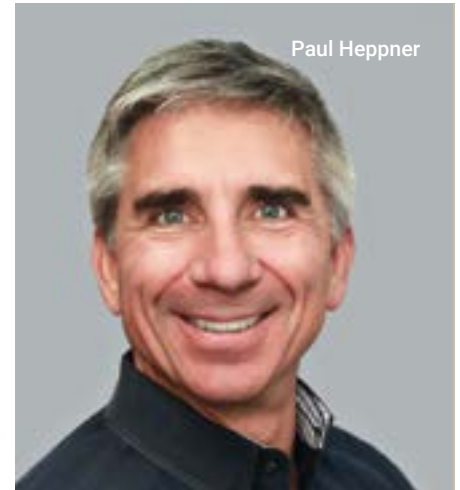
Ciara Caya: Fifty years is quite the milestone. Can you tell me a bit about how Encore was founded?

Paul Heppner: My dad, Philbrook Heppner, loved music, arts and, most of all, the opera. After having worked as an architect, he made

a career change that brought his passion for the arts to fill a need in the Portland performing arts scene by launching Encore Magazine for the Arts. That quickly evolved into the programs for Portland Opera and Encore arts programs.

Partnerships with arts organizations are essential to your business—how did those relationships start?

Librettos and theatre programs were commonplace, especially in Europe where my dad collected many souvenir programs. Creating programs (typesetting, layout and printing) in those days was extremely labor intensive and performing arts organizations were not set up to handle the production necessary, so a mutually beneficial service model was developed.



Paul Heppner

Having worked with Encore since you were a young man, you've seen better than most the changes that have occurred in Seattle's arts community—the good and the bad. How has Encore adapted amongst these changes?

We were just talking about this the other day—when I arrived in Seattle in 1985, state of the art was an IBM Selectric typewriter! The outstanding thing to note over the years has been the appreciable growth in depth and quality of the performing arts, as well as the breadth and sophistication of the respective audiences. Interestingly enough, even with the advent of the internet in our data driven world, the theatre program has remained a cherished part of the live performance experience. Unlike the mass media (print, digital or electronic) attending a live performance is enhanced by simply turning the pages and reading a program that gives you compelling and thoughtful content about the people and



Encore publishes for over twenty organizations in the Greater Seattle Area and the San Francisco Bay Area.

the performances—it truly can make the event transformative.

As the publisher of arts organizations' programs, Encore is usually (pardon the pun) behind the scenes. In what other ways are you and Encore involved with the Seattle community and with the arts organizations you partner with?

We're extremely proud to have had the privilege to work with, and support through our work, numerous organizations outside the performing arts world. Last year we were an integral part of a team of committed arts leaders to work with Seattle Foundation to transition and insure the future of GiveBIG (the annual day of

philanthropy). We've been long-time supporters and fans of SIFF and believe in our work with, and support of Seattle Pride. This year we were thrilled to begin working with Seafair and all that it represents to our city and region. Over the years we've also provided support to smaller organizations—one of our favorites is Music4Life because of its impact on the lives of young people in our public schools.

So, now that you have the first fifty under your belt, what's on stage for the next fifty?

We've learned that the fulcrum for evolving our business centers on providing services that connect the arts, culture and our community. We recognize and are excited to

play a leading role in supporting the great works of organizations that are transforming and building this region. We believe that finding smart ways to integrate media in meaningful ways for consumers is key, and we are focused on developing products and programs that expand and enhance opportunities for all of our stakeholders. We've recently launched encorespotlight.com to start addressing the distressing lack of arts coverage in major media. Through this website we are also continuing our work with youth, having partnered in part with the amazing Press Corps at TeenTix to provide both a platform (in print and digitally) for these amazing young journalists.



The Japanese Butoh dance troupe Sankai Juku will perform October 17–19 at Meany Center.

Upcoming Events

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

The Great Moment

October 11–November 17
Seattle Rep

The Tempest

October 15–November 10
Seattle Shakespeare Company

Sankai Juku

October 17–19
Meany Center for the Performing Arts

Shakespeare in Love

October 17–November 3
Tacoma Arts Live

Dracula

October 18–November 17
ACT Theatre

Cinderella

October 19–November 1
Seattle Opera

Schumann Piano Concerto

October 24–26
Seattle Symphony

Miss Saigon

October 29–November 3
Broadway at The Paramount

Duke Ellington Orchestra

November 2
Tacoma Arts Live

Guys & Dolls

November 7–February 2
Village Theatre

Danish String Quartet

November 7
Meany Center for the Performing Arts

Locally Sourced


November 8–17
Pacific Northwest Ballet

India Ink Theatre Company: Mrs. Krishnan's Party

November 15–24
Seattle Theatre Group

Stravinsky The Rite of Spring

November 21–23
Seattle Symphony



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