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the wolves

by Sarah DeLappe

directed by Sheila Daniels



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STAGES
SPRING 2018

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

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Throwing Like a Girl and Writing Like One Too



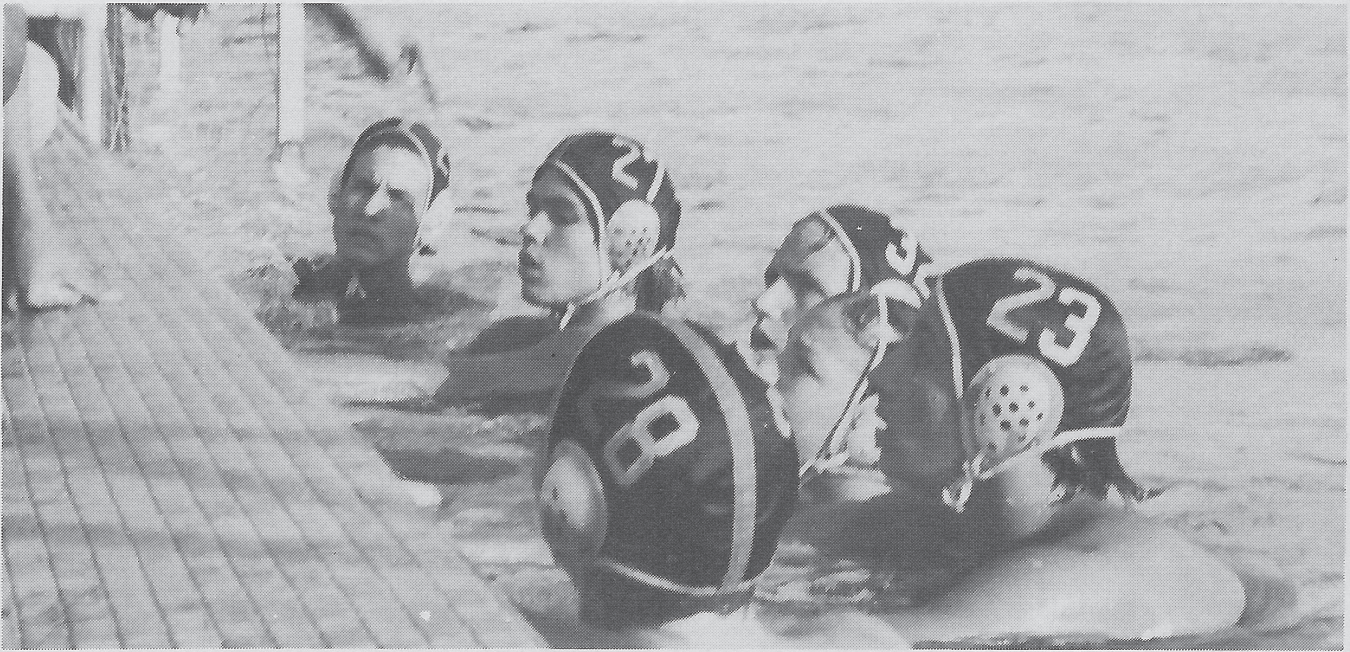
The cast of the upcoming production of *The Wolves* at ACT. Photo by Dawn Schaefer.

Danielle Mohlman examines the women laying claim to sports via the theatre, and their inspiration for doing so.

My dad was a star athlete in high school. Letterman jacket, full page in the yearbook, the whole nine yards. He was a water polo goalie and to this day the number he wore on his swim cap – 22 – is significant for both him and my mom. Every “22” they’ve ever seen in the wild has been photographed and framed. It’s the date of their wedding anniversary. And it was etched into the pin cushion my mom used in home economics, silver-headed pins forming the curves of each number.

My parents met in high school. She was a cheerleader, full of school spirit and there for every water polo game and swim meet. Pom poms in hand, she watched him pull through the water, breaking records in freestyle and backstroke.

As a teenager, I lived for the hours between the end of school and the beginning of sunset. I’d flash my completed homework at my mom and then run down the street to my



Danielle Mohlman's father, Mitch Mohlman, on the far left. (He's wearing number 22, but the angle doesn't show it.)

neighbor Gilbert's house. If we could assemble a team of neighborhood kids, we'd play touch football in the street, yelling "Car!" every time someone's parent got home from work. We had more timeouts than any regulation game and, it seemed, just as many injuries. If we couldn't get a team together, I'd strap on my roller blades and speed up and down the sidewalk, jumping off our homemade ramp. If he was patient and I was calm, Gilbert would continue his lifelong quest – teaching me how to ollie on his skateboard. I was never any good, but I was relentless. Still am. I'd fall and get back up again, bloody palms and all. Despite everything, I'm the furthest thing from an athlete. But sports are starting to creep their way into my plays – and I'm not the only one.

Spend enough time on the field and you'll come away with blood. But the blood that opens Sarah DeLappe's *The Wolves* isn't skinned knees or thousands of burst blood vessels congealing into a purple bruise. It's menstrual blood – in all its coagulated glory. The Wolves' thirst for blood isn't quenched by the

jealousy-fueled competition these young soccer players seem to thrive on. Their drug instead, is frantic whispers about a sheltered teammate who chooses pads over tampons. And jokes about pregnancy that quickly become unchecked abortion rumors. These girls are sixteen and it shows.

Interspersed in this dialogue about uterine lining and inefficient feminine products is a discussion about former Prime Minister of Cambodia, Nuon Chea, who at 90 years old is giving testimony about the Khmer Rouge genocide. The audience is momentarily faced with an odd juxtaposition: the murder of hundreds of thousands of Cambodian citizens and the torture of a particularly heavy period. Offstage, another soccer team warms up – a team just as driven, just as talented, just as vicious.

Sarah DeLappe's dialogue in *The Wolves* perfectly intones a teenage and athletic vocabulary. These girls turn around crude language as though they just learned how to form the syllables with their mouths. They litter their sentences with expletives, gossiping

about a "sweet old lady" with only one breast, claiming that the winter air is "colder than a witch's" – well, you can finish the rest. As the Wolves warm up for their games, they name-check each other by jersey number



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and masculine epithets like “man” and “dude,” as though their feminine first names betray the very nature of their competitive spirit. It’s reminiscent of every male dominated sport out there. They don’t want to be weak, so instead they’re “man” and “dude.” It’s easier that way. It’s armor.

In my own play, *Dust*, I also dive into the ferocity of teenage girls. My athletes are a high school swim team, condemned to an unfinished life – the entire play lives in the memory of the young man who killed every one of them, but even in his distorted lens they’re magnificent. The swim team’s captain, Wendy, is the queer object of this vicious man’s attention. Everyone else was just in the wrong place at the wrong time. Even in death, they work together as a team, shifting the perspective memory by memory.

When I told my parents about this play they were surprised I’d chosen an athletic path. Those football games on the street went on for years and at one point I actually took a chance on organized sports, playing two seasons of softball. But their perception of me has always been divorced from the athletics they know and love. They describe my upbringing as musical – a decade of clarinet and nearly the same amount of dance classes. Today, I lack

grace. It’s like my body has forgotten how to move. But as a teenager, I’d show up at my community center on Tuesday nights, poised to learn another thirty seconds of choreography. I wanted so badly to dance to Tchaikovsky. Instead, my teacher brought in the *Runaway Bride* soundtrack. To this day I can’t hear Shawn Colvin without thinking about those long mirrors, the ballet barre, and the smell of high school girls learning to dance. As I raised my hands high above my head, blood dried on my palms. My mind was on the asphalt road of our makeshift football field.

All those years of dance make their way into *Dust* as well. In an effort to communicate with the audience that something is very wrong, the play never stops moving. Dance is an integral part of the play’s vocabulary, conveying everything from an overactive imagination to a mass murder. This play lives in a zone where words are not sufficient on their own. It’s the unsquareable moment of my bloody palms in a ballet class. It may look delicate at first glance, but upon closer inspection it’s everything but.

While I was finding inspiration for *Dust* in my dad’s legendary tales about his high school swim records, Lauren Yee was looking to her own father’s obsession with basketball as she started

writing *The Great Leap*. In her author’s note, Yee writes that her father played basketball all day and all night growing up. As a 6’1” Chinatown kid from San Francisco’s projects, he dominated asphalt courts and recreation center floors. He was never going to go pro – he knew that even then. But he was good. He was really good.

Lauren Yee’s father first visited China in the 1980s, playing a series of exhibition games against China’s best teams. Yee says that *The Great Leap* isn’t her father’s story – his American team was defeated too many times to count. But it’s a story like her father’s. In *The Great Leap*, Manford, a rec center-trained teenager from Chinatown, busts into a basketball practice uninvited, barreling at the team’s point guard, twisting his ankle in the process. With a newly injured player and a life changing exhibition game against Beijing University on the horizon, the University of San Francisco coach, Saul, is livid. In the moment before the play begins, Saul tells Manford that he has thirty seconds to explain why he was “sh---ing all over his practice” before he calls security. While other players might leave immediately, running through the door they came in, Manford takes full advantage of the thirty seconds.



Production photos from the Studio Theatre production of *The Wolves*. Photo by Teresa Wood.

“I will win you games. I will score you points. I will make you layups. I will shoot from half court, full court. I will shoot over whatever, whenever, whoever is getting in my way. I am quick. I am relentless. I am the most relentless person you have ever met, and if you’ve met someone more relentless than me, tell me. Tell me and I will meet them, and I will find a way to become even more relentless than them.”

“It’s an athletic embarrassment of riches, helmed by three female playwrights who aren’t afraid to walk away with a scraped knee and a couple of bruises.”

Despite his short stature and brash introduction, Manford makes his way onto the University of San Francisco team. Because he’s right. He is relentless. But he’s also undeniably talented.

We live in a city that pulses with Seahawks spirit, even in the off season. But March through May, a new cavalry of athletes is taking over. Manford and the University of San Francisco are commanding the Leo K. Theatre at Seattle Rep. Wendy and the Mermaids are taking over Youth Theatre Northwest, aptly surrounded by water on Mercer Island. And the Wolves are running drills up and down the Allen Theatre at ACT. It’s an athletic embarrassment of riches, helmed by

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Lauren Yee's father, Larry Yee, blocking a shot. Photo from excerpt of *The Great Leap* on New Play Exchange, courtesy of the playwright.

three female playwrights who aren't afraid to walk away with a scraped knee and a couple of bruises. As every coach we've ever encountered has said, "Rub some dirt on it and walk it off." ■

The Great Leap by Lauren Yee runs at Seattle Repertory Theatre from March 23 to April 22.

The Wolves by Sarah DeLappe runs at ACT from April 20 to May 13.

A workshop production of *Dust* by Danielle Mohlman runs at Youth Theatre Northwest from May 11 to 12.

Danielle Mohlman is a nationally produced feminist playwright based in Seattle. Her play *Nexus* is among the 2015 Honorable Mentions on *The Kilroys* list. She is an alumnus of the inaugural class of Playwrights' Arena at Arena Stage and a member of the 2018 Umbrella Project Writers Group.

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John Langs
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Becky Witmer
Managing Director

ACT – A Contemporary Theatre presents

the wolves

by Sarah DeLappe
directed by Sheila Daniels

Beginning April 20, 2018 • Opening Night April 26, 2018

CAST

Cheyenne Barton	#7	
Emma Bjornson	#2	
Christine Marie Brown*	Soccer Mom	
Madilyn Cooper	#25	
Meme Garcia	#11	
Rachel Guyer-Mafune	#13	
Emilie Hanson	#14	
Alyssa Norling	#46	Stephanie Ribeiro & Beverly Yanez
Zoé Tziotis Shields	#8	
Martha Kathryn Smith	#00	

CREATIVE TEAM

Sheila Daniels	Director
Pilar O'Connell	Assistant Director/Yoga Coach
LB Morse	Scenic Designer
Melanie Burgess	Costume Designer
Robert Aguilar	Lighting Designer
Robertson Witmer	Sound Designer
Lily McLeod	Assistant Lighting Designer
Stephanie Ribeiro & Beverly Yanez	Soccer Coaches
Victoria Thompson	Stage Manager
Alex Wommack	Assistant Stage Manager

Running Time: This performance runs approximately 90 minutes. There will be no intermission.

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

World premiere produced by The Playwrights Realm (Katherine Kovner, Artistic Director | Roberta Pereira, Producing Director) on September 8, 2016 and remounted on December 5, 2016 by special arrangement with Scott Rudin and Eli Bush.

Originally presented by New York Stage and Film and Vassar in the Powerhouse Season, Summer 2016.

Playwrights Horizons Theater School produced a workshop of *The Wolves* in 2015 in association with The Clubbed Thumb, where the play had been developed previously.

Winner of the 2016 Sky Cooper New American Play Prize at Marin Theatre Company, Mill Valley, CA
Jasson Minadakis, Artistic Director; Keri Kellerman, Managing Director

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Audience members are cordially reminded to silence all electronic devices. All forms of photography and the use of recording devices are strictly prohibited. Please do not walk on the stage before, during, or after the show. Patrons wearing Google Glass must power down the device if wearing them in the theatre.



John Langs

PHOTO BY TRUMAN BUFFET

WELCOME to ACT

One of the things we look for in selecting plays for The Allen Theatre is a story that makes an event out of the room. In *The Wolves*, first-time writer Sarah DeLappe creates a stir and takes us not only to the unlikely theatre setting of a soccer field, but also into the minds and hearts of girls in America transitioning between childhood and womanhood. The female athlete-warriors featured in this play dribble, pass, and kick the ball ferociously at the same time that their emotional lives are delicately unfolding. *The Wolves* is a perfect event for this venue, adding to this season's theme of what lives in-between the space of each of the stories we tell. It's such a gift when a playwright can write with an accuracy that pulls back the curtain on a world we think we know, and by doing so reveals how much more we have to learn.

So far, this year is marked by the courage and bravery of young people all over this country demanding that their voices are heard. Students are taking it upon themselves to change our society's relationship with outdated laws and ways of thinking for which we no longer have use. I'm inspired by their courage. I'm so deeply moved by their urgency to speak out and tell their truth. This is just one more reason to represent youth on this stage tonight.

ACT remains committed to providing support and encouragement to emerging artists, and with *The Wolves* it's our pleasure to give the stage to emerging female performers in the robust theatre world of Seattle. We also want to welcome Sheila Daniels, the wonderful director of this production. Sheila's work has been celebrated all over Seattle, including here at ACT. One of the signature aspects of her work is the way she can take a disparate group of individual actors and transform them into a superb ensemble, in the way that a great coach can create a winning team. It's a joy to have her leadership and inspiration on this project.

As always, I thank you for joining us at ACT tonight and for leaning into this physical, emotional, and theatrical event.

John Langs

Artistic Director



A Note from Managing Director **BECKY WITMER**

Welcome to ACT Theatre!

Thank you for joining us for our 53rd Season of Mainstage Plays.

We had an absolutely terrific year in 2017 and that is because audience members like you attended our productions, tried something new, and said “Yes!” to supporting contemporary theatre in Seattle. I know that this year’s plays will be just as inspiring, challenging, and entertaining. Thank you for being a theatre **disrupter** with us!

New Stories

Your support means that we can bring the most exciting and innovative theatre to Seattle audiences. I’m thrilled that we have two shows that were the hottest ticket in New York last year with *The Wolves* and *Oslo*. *The Wolves* just enjoyed a second sold out run at Lincoln Center Theater in NY. Reading the headlines and reviews of their production heightened our anticipation to create a 100% Made in Seattle production for ACT audiences.

Bold Women

My hope is that our audience reflects the cast in this show and that we see a great turnout from young women to share in this experience. 50% of our plays are written by women: Sarah DeLappe. Dael Orlandersmith. Lauren Weedman. 50% of our plays are directed by women: Rachel Rockwell. Sheila Daniels. Allison Narver. And there are many roles for strong female characters on the stage.

Deep Conversation

Whether it is your first time or if you have seen hundreds of plays at ACT, you are welcome here and we want to hear from you. Last year we doubled the number of pre and post-show conversations to talk about the themes of the plays. Tonight – or the next time you attend – check out the Dates to Note section on the website to schedule your tickets during an engagement conversation. Dig deep with us!

Enjoy the season and thank you for your support.

A handwritten signature in black ink that reads "Becky Witmer". The signature is fluid and cursive.

Becky Witmer

Actors, Soccer Players, and the Common Goal

BY AMY GENTRY, DIRECTOR OF SALES & MARKETING

Last year when we started working on the marketing for *The Wolves* we could rarely mention the show without someone bringing up Seattle Reign FC, Seattle's professional women's soccer team. Hoping that it might be possible to collaborate with the team, I reached out to Bill Predmore, owner of Reign FC and long-time ArtsFund board member, and received an enthusiastic YES. They invited their fans and season ticket holders to see the show. They secured a player to come work with the cast (we have been honored to have Bev Yanez here to coach the actors on their soccer skills, and to give her insight into the sport to our patrons). Our actors have had access to Reign FC's elite Academy teams. And we invited the Reign's phenomenal first-team and academy players to our theatre to see the show.

"We were honored to receive the call asking to collaborate on the project, given ACT's history of producing important work in our community," said Predmore. "*The Wolves* is a brilliant play that explores issues that deserve our attention and consideration. We appreciated the chance to play a role in the production and to have had the opportunity to introduce the play to our fans."

It has been a fruitful and fun partnership. As it has unfolded, the parallels between playing a team sport and being in a theatrical production have revealed themselves. Both have



The Wolves cast and Reign FC's Beverly Yanez.

a collective goal; to get out there and perform at the highest level. While soccer matches do not have the same ending every time, and the blocking and set changes regularly, both have more in common than not. Both are surrounded by supportive, and sometimes disappointed, fans with an expectation of high entertainment. A soccer team must have trust, much like a cast of actors. To succeed it is imperative to trust that your teammates or castmates are where they're supposed to be to receive the ball or pick up a cue. And both must have support when there is failure. When someone stumbles, the others are there to pick things up and keep moving toward that goal (proverbial or literal).

They are ensembles, on the field and on the stage. Ensembles of women, in the case of *The Wolves* and Reign FC, that are connected by camaraderie, trust, support, success, and ultimately, applause.

Many thanks to Seattle Reign FC for being a part of ACT's ensemble.

A Special Thank You

ACT gratefully acknowledges the following professionals and organizations who have helped make this season a success:

AJ Epstein, Seattle Eye Care & Optical, Grady Hughes, MD, Soccer West, Darby Mason



Sarah DeLappe

An Interview with **SARAH DELAPPE**

Where did the play come from?

I played soccer and other sports as a kid, but I never played at the elite level as the girls who are on the Wolves. I quit when I was fourteen so I could do theater and act in plays. They didn't have a soccer team at my high school so, in a way, this is wish fulfillment: I got to write about the team that I was never a part of in high school.

A couple of summers ago, I went to an exhibit at The New Museum that was a survey of contemporary art from the Middle East and North Africa. I was walking around and watching all of these metropolitan New Yorkers look at their iPhones in the middle of this incredibly affecting art about suicide bombings, and Syria, and the civil war in Lebanon, and then go back to drinking cold brew or talking about what they were doing that weekend. They would say something intelligent about the art and then just move quickly along with the rest of their life.

There was something about the obvious gap in the experience of these people and the world that they were consuming briefly that made me think, "What could be further away than a bunch of suburban girls on an indoor soccer field warming up for a soccer game?"... While I was writing it, I quickly began thinking of it as a war movie. But instead of a bunch of men who are going into battle, you have a bunch

of young women who are preparing for their soccer games.

Why did you choose to identify the characters by their numbers and not their names?

I wanted the characters to exist only as members of the team on the turf. This is the only place where they are athletes, first and foremost. I was interested in creating a world where teenage girls could define themselves, as opposed to being defined by parents or boyfriends or the male gaze. They get to set the rules,

but they're also moving through this simultaneous, synchronized warm up, physically moving as one organism. Each of them existing as a number is related to the idea of them moving and existing as one organism on the field.

What are the questions that you want people to be thinking about when they watch the play?

The play has a certain 'choose-your-own-adventure' aspect to it because

there's so much overlapping dialogue and so much action. I hope that the audience doesn't catch every single word or every single moment of the play. In a way, you're a fly-on-the-wall. I want the audience to be wondering who each of these girls are as they slowly reveal themselves over the course of the play.

Excerpts reprinted with permission from Lincoln Center Theater's Education Department

"I was interested in creating a world where teenage girls could define themselves"

ACT 2018 SEASON

MEET ACT'S 2018 CORE COMPANY

WHAT IS THE MOST THRILLING PART ABOUT BEING IN THIS YEAR'S CORE COMPANY?

Chip Sherman

I am looking forward to being a part of the creation of new works or the recreation of old works to make them relevant to the issues we are currently facing, which ACT continues to do on the regular. I came to Seattle for this purpose, to tell the stories that haven't been told yet, to bring new life to the stories we've heard a thousand times, and to give voice and representation to people of color; ACT has a similar agenda.

Rachel Guyer-Mafune

I am beyond excited to represent ACT as an artistic ambassador this year and being surrounded by talented artists who encourage each other to creatively explore. I'm so lucky to have a space to collaborate with artists that I look up to.

Brandon O'Neill

I am most excited about a prolonged connection to a diverse group of artists. In the theatre we make fast friends and then after the show is over so is the connection. The Core enables us to have a platform to engage on a regular basis with some of the best and brightest in Seattle.

Avery Clark

I am hoping to achieve the feeling of belonging to something larger than just a singular production. To be part of a group that is striving to help, not just themselves, but their community at large.

Christine Marie Brown

An artistic place to call home, community and the chance to collaborate with artists I admire.



Yusef el Guindi (Playwright)

My position as a Core Company playwright is a new one. This position is developing as we move forward. I have ambitions for this post, both for myself and for whoever follows me. The excitement lies in seeing how this new position will be integrated into the theater activity at ACT. I'm sensing possibilities; the way it might reconfigure plays I've been thinking about; how those plays might change as I begin to think of ways to integrate the wonderful actors in my year, as well as the other Core members in previous years. It's all unmapped and waiting to evolve and play itself out.

Launched in 2016, the Core Company is an annually selected group of actors. Its purpose is to encourage an environment of artistic excellence, while creating a home for local actors to experiment and grow over the course of the season. Core Company Members are guaranteed at least two shows in the season, and serve as artistic ambassadors.

Stay tuned for casting announcements for the rest of ACT's season.

We are grateful to Gary & Parul Houlahan and Eric & Margaret Rothchild for their support of ACT and the 2018 Core Company.

To read full interview, visit: <https://acttheatre.wordpress.com/>

Photo by Dawn Schaefer



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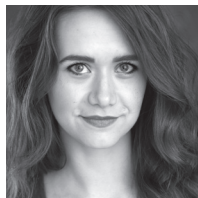
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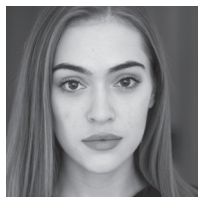
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Who's Who in *The Wolves*



Cheyenne Barton (#7) is thrilled to make her Equity debut as #7 in ACT's production of *The Wolves*. She is honored to be included in a cast of such incredible,

brilliant women. This is her second show in Seattle; her first was playing Eliza's understudy in SMT's fall production of *My Fair Lady*. She moved to the Pacific Northwest from Houston, TX in May 2017 after getting her BFA in Acting from St. Edward's University in Austin. Previous credits include Amalia Balash in *She Loves Me*, Ophelia in *Hamlet*, Susannah in *Mr. Burns: A Post-Electric Play*, and Marya in *The Government Inspector* (Mary Moody Northen Theatre, Austin, TX). She wants to give a huge shout-out to her friends and family for being rad as hell and supporting her in all of her creative ventures. Y'all are the best.



Emma Bjornson (#2) is excited to make her ACT stage debut in *The Wolves*! She graduated from Seattle University in 2016 with a degree in Theatre. While in

school, she appeared onstage in *Big Love* and *Buried Child*, among other plays. More recently, she played the part of Rutland in *Bring Down the House* at Seattle Shakespeare Company.



Christine Marie Brown (*Soccer Mom*) is thrilled to be back at ACT. She has performed on and off Broadway and regionally, including leading roles at The

Guthrie, The Old Globe, South Coast Repertory, Baltimore Centerstage, Shakespeare & Company, Alabama Shakespeare Festival, American Shakespeare Center, and Kansas City Repertory. Locally, her work has been seen at Seattle Repertory Theatre, ACT, Seattle Shakespeare Company, Village Theatre, Book-It Repertory, Taproot Theatre, 14/48 Projects, Engaged Theatre Program, The 5th Avenue Theatre NextFest, Sandbox Radio, SOAPFest, and ESTP. In addition, she has taught at Seattle Pacific University, Seattle University, Cornish, Jack Straw Productions, Seattle World School, and is a member of the core

faculty at Freehold. M.F.A., Old Globe. Member: AEA & SAG-AFTRA.



Madilyn Cooper (#25) is a Seattle based actor who has recently graduated from Cornish College of the Arts. She is thrilled to be making her ACT debut with *The Wolves*

and is excited that her passion for sports and theatre have merged through this unique, funny, intense, strong story. Previous credits include *Hamlet* (Freehold Engaged Theatre); *The 2017 14/48 Projects Theatre Festival*; *Rapture, Blister, Burn* (Capitol Stage Theatre Company); *Julius Caesar*, *Caucasian Chalk Circle* (Cornish College of the Arts); and more. Special thank you to Sheila Daniels who continues to inspire her and brings so much light to the world. And thank you to her family, A.K.A. her biggest support system. GO WOLVES!



Meme Garcia (#11) is an actor and playwright. She is a recent graduate of the London Academy of Music and Dramatic Art where she received an MA in Classical

Acting. She is a Fulbright Scholar and holds degrees in Theatre and Women and Gender Studies from Seattle University. Originally from El Salvador, she is committed to reshaping the way society understands and interprets classical texts and stories, as well as creating theatre which subverts cultural norms while raising major questions about gender, race, and class inequality. She premiered her first play, *House of Sueños: A Chubby Latin Hamlet*, this fall at 18th and Union. She is a founding member of Wyrld Sisters Productions, an ensemble member of The Seagull Project and a member of the Umbrella Project Writers Group. She has worked with Wooden O, Seattle Repertory Theatre, eSe Teatro, Strawberry Workshop Theatre, Book-It Repertory Theatre, Intiman, Seattle Shakespeare Company, upstart crew collective, Actor's Shakespeare Project, and Freehold Theatre.



Rachel Guyer-Mafune (#13) is stoked to be making her ACT debut in *The Wolves* as a 2018 Core Company member!

She is a recent graduate of Cornish College of the Arts, and a member of Washington Ensemble Theatre. Past credits include: *Howl's Moving Castle* (Book-It Repertory Theatre), *Teh Internet is Serious Business* (Washington Ensemble Theatre); *Pilgrims* (Forward Flux Productions); *The Winter's Tale* (Seattle Shakespeare Company); *Puny Humans*, *The Lost Girls* (Annex Theatre). Catch her in Strawberry Theatre Workshop's production of *How I Learned to Drive*, running June 7th-July 7th!



Emilie Hanson (#14), a senior at Bellarmine Preparatory School, is excited to be returning to ACT for *The Wolves*. Recent credits include Betty Parris in *The Crucible* (ACT)

and Johanna in *Sweeney Todd* (ArtsWest). She would like to thank her family and friends for their constant love and support! Enjoy the show!



Alyssa Norling (#46) is thrilled to make her debut at ACT in *The Wolves*. As a Seattle theatre, dance, and performance artist she has performed at On

the Boards, Café Nordo, and created, directed, and performed *The Gas Trap* for the environmental organization Coltura, which toured internationally in the summer and fall of 2017. She holds her B.F.A in Original Works from Cornish College of the Arts, and thanks her lucky stars for all the artists she met there. Many more thanks to her family, friends, the collaborative and passionate people of Seattle, and all her various newly acquired soccer mentors!



Zoé Tziotis Shields (#8) is elated to be a part of her first ACT Theatre production and is extremely thankful for the opportunity. She originally hails from

Mobile, Alabama, and is a proud Greek American. Zoé is a graduate from Cornish College of the Arts with a B.F.A. in Theatre. She was recently seen in *A Midsummer Night's Dream* as Peaseblossom at Seattle Shakespeare Company. Other credits include Pollux and Boreas in *Argonautika*, Paulina and Mopsa in *The Winter's Tale*, as

well as Mariana in *Wild Kate: A Tale of Revenge at Sea* (Cornish College of the Arts). Zoé is currently working with Seattle Public Theatre through their Teaching Artist Residency, teaching Creative Drama to elementary students.



Martha Kathryn Smith (#00) is honored to be making her ACT debut! Recent credits include *The Little Prince* (Seattle Children's Theatre), Ilse in *Spring Awakening*, Tinal

Dance Captain in *Sister Act: The Musical*, Martha Truit in *The Rimers of Eldrich* (Cornish College of the Arts), and *Psycho Beach Party* (Short North Stage). Originally from Grove City, Ohio, she is currently finishing her B.F.A. in Musical Theater from Cornish College of the Arts, and will have officially obtained her degree by May. She sends thanks and love to her parents and her Cornish family for all of their support. www.marthakathrynsmith.com

Sheila Daniels (Director) has been making theatre as a director, choreographer and educator in Seattle since 1994. She is thrilled to be back at ACT where she last co-directed *Ramayana*. In Seattle she has also directed for INTIMAN, Seattle Rep, Strawberry Theatre Workshop, Seattle Children's Theatre, Seattle Shakespeare, Book-It, Seattle Public Theatre, UMO, CHAC, Theatre Underground, Baba Yaga, Ladykiller, Theater Schmeater. She has also directed in Albuquerque, Minneapolis, NYC and Dublin, OH. As a producer, Sheila has served as Intiman's Director to Bartlett Sher Associate Artistic Director at CHAC, Artistic Director of Theater Schmeater, and co-founded Baba Yaga and Theater Underground. She served as an Affiliate Artist at ACT, a member of Intiman's Collective, and is currently an Associate Artist with Seattle Shakespeare Company. Sheila has been on the faculty of Cornish College of the Arts from 1998 to the present, where she teaches collaboration, devising and acting, and is a two-time recipient of the Excellence in Teaching Award. She also has served on the faculty of University of Washington, Seattle University, Seattle Children's Theatre, and as a guest director at University of Texas, Austin. She is a 4 time nominee and 2 time recipient of the Gregory Award for Outstanding Director. Sheila will be directing Allison Gregory's *Wild Horses* for Intiman in June of 2018.

L.B. Morse (Scenic Designer) is a lighting, scenic and multimedia designer for theatre and dance based in Seattle. Previous designs at ACT include: *Rapture, Blister, Burn* (lighting); *Pilgrims Musa and Sheri in the New World* (lighting); *Fathers and Sons* (lighting); and *Mitzi's Abortion* (multimedia). Recent regional credits include: *The Little Prince* (multimedia, Seattle Children's Theatre); *Ibsen in Chicago* (lighting, Seattle Repertory Theatre); *Man of La Mancha* (lighting; 5th Avenue Theatre); *Sherlock Holmes and the American Problem* (lighting/scenic/multimedia, Seattle Repertory Theatre); *Dancing at Lughnasa* (scenic, Tantrum Theater); *Constellations* (lighting/scenic, Seattle Repertory Theatre); *The Comparables* (lighting, Seattle Repertory Theatre); and *Lizard Boy* (scenic/multimedia, Seattle Repertory Theatre). L.B. is a member of United Scenic Artists Local 829, and is the Resident Designer at Seattle Repertory Theatre.

Robert Aguilar (Lighting Designer) At ACT: *Alex & Aris, The Legend of Georgia McBride, Daisy, Little Shop of Horrors* (The 5th Avenue Theatre co-production), *The Lady With All the Answers*; Seattle area: *The Pajama Game, How to Succeed..., Jasper in Deadland* (The 5th Avenue Theatre); *Dry Powder, A Raisin in the Sun, Buyer and Cellar, Lizard Boy, Dear Elizabeth, The Vaudevillians, Bo-Nita, I Am My Own Wife, Of Mice and Men, The K of D and boom!* (Seattle Repertory Theatre); *The Cherry Orchard, Three Sisters* (The Seagull Project, ACTLab); *Barbecue, Wedding Band, The Children's Hour, Angels in America* (Intiman); *Trails* (Village Theatre); *Next to Normal, The Yellow Wood, The 25th Annual... and Zanna Don't!* Contemporary Classics). Regional: *Full Gallop* (The Old Globe), *7 Spots on the Sun* (Cincinnati Playhouse).

Melanie Taylor Burgess (Costume Designer) is a proud Seattle Costume Designer. Occasionally she is taken elsewhere: The Guthrie, Cincinnati Playhouse, Idaho Theatre for Youth, Honolulu Theatre for Youth, Hawaii Opera and Ohio's Tantrum Theatre, but the largest portion of her work is generated here in the Seattle area. She has designed over 160 productions for Seattle Repertory Theatre, The 5th Avenue Theatre, ACT Theatre, Intiman Theatre, The Village Theatre, Seattle Opera, Seattle Children's Theatre, Seattle Shakespeare Company, NCTC, Seattle Theatre Company, Strawberry Theatre Workshop, ArtsWest, Taproot Theatre

and sadly, a few theatres that don't exist anymore. She is also a professor of costume design at Cornish College of The Arts.

Robertson Witmer (Sound Designer) Rob's recent credits include: *Daisy, Stupid F#@king Bird* (ACT Theatre); *Timon of Athens, Bring Down the House* (Seattle Shakespeare Company); *Ironbound* (Seattle Public Theater); *Lydia* (Strawberry Theater Workshop). His sound designs have also been heard at Seattle Rep, Intiman, Seattle Pubic Theater, New Century Theatre Company, Tantrum Theater, and Teatro ZinZanni. Rob's onstage appearances include *Mr. Burns, A Post-Electric Play* (ACT); *A Doctor in Spite of Himself* (Intiman Theatre, Yale, Rep, Berkeley Rep); *Fiddler on the Roof* (Village Theatre, ATC); and *Go, Dog. Go!* (Seattle Children's Theater). Rob is a member of United Scenic Artists 829, and plays with several bands, including The Love Markets, "Awesome" and the Toucans steel drum band.

Victoria Thompson (Stage Manager) is excited to be stage managing *The Wolves*. She has worked with various companies around town including Village Theatre, Seattle Shakespeare Company, New Century Theatre Company, The 5th Avenue Theatre, Book-It Repertory Theatre, The Williams Project, and On the Boards. Her previous credits at ACT include *The Crucible, The Legend of Georgia McBride, The Royale, Christmas Carol, Hold These Truths, and Cat on a Hot Tin Roof*.

Alex Wommack (Assistant Stage Manager) is a Seattle transplant from Texas, via Birmingham, Alabama where she spent two seasons as the Assistant Stage Manager for Alabama Ballet. Recent Seattle credits include *The Little Prince* (Seattle Children's Theatre); *The Barber of Seville, As One* (Seattle Opera); *The Odyssey, Dry Powder* (Seattle Repertory Theater); and *The Realistic Joneses* (New Century Theatre Company).



John Langs (Artistic 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

Who's Who in *The Wolves*

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. John received the first annual Seattle Gregory Award honoring excellence in direction for *The Adding Machine*. Recent Seattle credits include *Mary's Wedding* (NCTC), *The Three Sisters* (The Seagull Project), and *Othello* (Seattle Shakespeare Company). As a dedicated fan of original work, John has shepherded over a dozen projects to their premieres.



Becky Witmer
(Managing Director)
has been with ACT since 2011, serving as the General Manager (2014-2015) and also the Director of Marketing and

Communications (2011-2014). Becky began her career in arts management through marketing and communications. She was the Director of Marketing and Public Relations at Intiman Theatre (2008-2011) and Opera Colorado (2006-2008). She was the Associate Director of Marketing with Central City Opera (2002-2005). Becky is an advisory board member for TeenTix, and a founding cochair of the Cultural Resource Collective. She is a graduate of the Leadership Tomorrow program.

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

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

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

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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,

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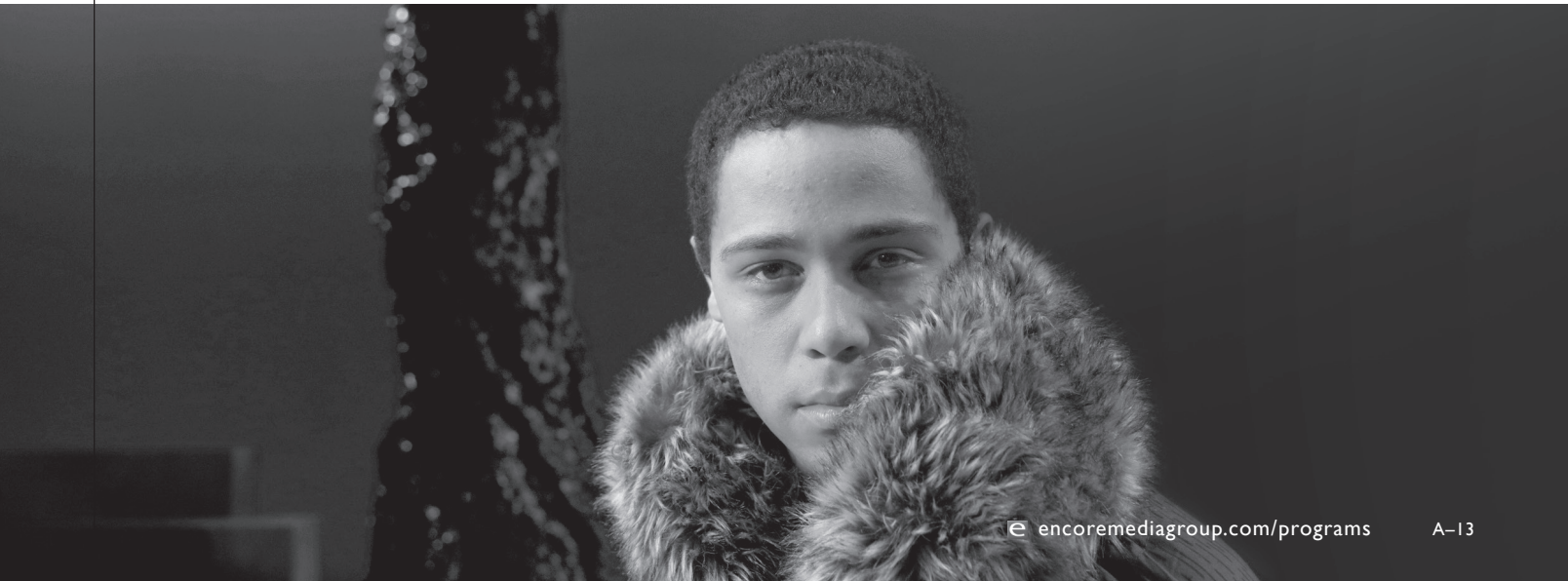
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Photo by Youth in Focus student.

Youth in Focus is a 24-year-old youth development photography program whose mission is to empower young people to experience their world in new ways and to make positive changes in their lives through photography.

Encore Stages recently sat down with Trina Gadsden, Youth in Focus's Executive Director, to discuss seeing the world in light and shadows, a boy named Tony, and how you can help.

What is Youth in Focus?

We put cameras in the hands of adolescents and place them in a challenging environment surrounded by high-quality, talented teachers and nurturing adult mentors, creating a strong community of support. Through photography our students find their voice, identity, creativity, and gain new confidence in their worth and abilities.

We are the people who teach kids how to develop negatives into positives. Nobody has as much fun creating a safe community of trust and support for youth through photography, as we do. Our impact is empowering youth to find their voice and gain self-confidence as



Photo by Youth in Focus student Chris P.

they learn life skills and discover who they are, and what matters to them.

Are you a photographer yourself? What got you into the art form?

Back in the day my father bought me a second-hand film camera before I headed off to college. Since that time, I see the world in light and shadows. Photography has always been a magical medium for me to explore human emotions and nature's gifts.

How did you get involved with Youth in Focus?

While in graduate school, I was fascinated with the nonprofit and partnered with them any opportunity I could, to see how the organization could play on a larger scale and serve more youth through the gift of photography. When the former Executive Director decided to leave, the Founder, Walter Bodle, left me a voicemail and said, "You need to apply."

“Through photography our students find their voice, identity, creativity, and gain new confidence in their worth and abilities.”

At the time, I was running a nonprofit doing work in Uganda, but I knew I couldn't pass up the opportunity to help empower youth in our community through a camera lens.

Who are some of your favorite photographers? Why?

Our Youth in Focus students who create profound work and continue to vulnerably reveal their inner struggles through a camera lens. We often rush through our busy lives without truly noticing or appreciating all the unique things that surround us. Our students continue to remind me of the beauty in the small things.

In the professional realm, Joyce Tenneson's portraits have always been hauntingly beautiful and unworldly to me. And Alan Ross, who was Ansel Adams' assistant for years, chases light and captures emotions in nature, like no other.



Trina Gadsden.

What are some specific events or activities throughout the year that the kids participate in?

We offer quarterly Core Classes for youth ages 13-19 in digital and black and white photography. Throughout the year we partner with schools, community centers, libraries and other organizations within the community through our Partner Programs, and we work with populations ranging from elementary school children to 92-year-olds through our Seniors in Focus program!

“Nobody has as much fun creating a safe community of trust and support for youth through photography, as we do.”



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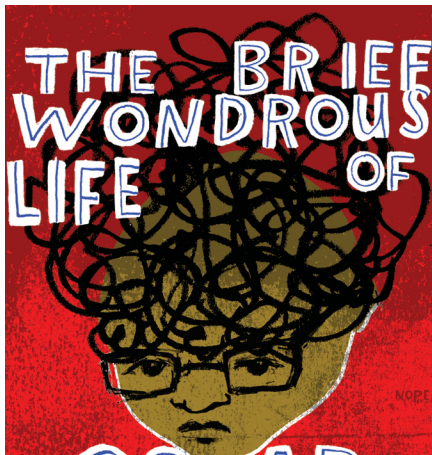
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Photo by Youth in Focus student.



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What are some of your favorite memories of Youth in Focus?

One of my favorite memories at Youth in Focus has nothing to do with photography and more about the connection with the youth. A few years ago, there was a student named Tony, who was personally struggling because he had been moved around so many times while in foster care. He would come early to class and would sit in my office and we would talk about his day, sometimes he would ask for advice on how to get along with his foster parents better as he didn't want to get moved again, but most of the time I just listened and let him know I saw him and appreciated him. About a year into our program, after changing schools and his foster care home again, he ran in my office and said he was getting adopted by one of his teachers in his school! We were both so excited, we started crying and jumping around my office! His new

"Dad" showed up to his End of Quarter Show and Tony was grinning from ear to ear as he shared his final image and spoke to the crowd about his work and experience in our program.

"Our Youth in Focus students ...reveal their inner struggles through a camera lens."

What do you hope for the organization in both the near and distant future?

My goal has always been to be a sustainable organization that can serve more kids through quality programs. Long term, we have been working with Mahlum Architects to help design 'Youth in Focus in a Box' so we can

How to get involved!

Teach

Youth in Focus needs professional teaching artists to teach B&W Darkroom and Digital Photography classes. Course are eight-weeks long and occur throughout the year. They also offer workshops and partner programs, depending on a teacher's interest and skills.

Mentor

If you have experience with photography and working with at-risk youth, you could become a mentor with Youth in Focus to help make a difference in the lives of over 300 kids a year. Mentors must be available for class twice a week, over an eight-week course.

Volunteer

Maybe you'd like to help, but photography isn't a strong suit. Youth in Focus has volunteer positions available to help with everything from events to recruitment to administrative tasks.

Learn more and apply for any of these positions at youthinfocus.org

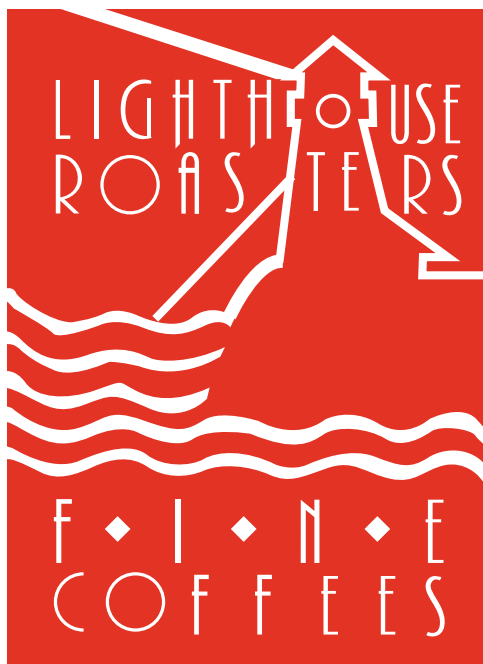
expand to other communities in the state and nationwide.

How can one support Youth in Focus?

Individual donations go such a long way in our nonprofit and help cover scholarships, film and cameras, just to name a few things! Corporate sponsorship of our classes is extremely helpful, along with simply spreading the word and sharing the work we do with more people to gain support! ■

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

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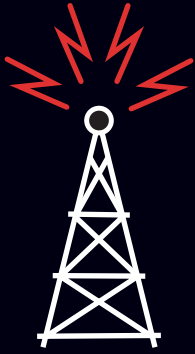


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Intermission Brain Transmission

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

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

- 1) Seattle Rock Orchestra will grace the stage to perform the music of the Beatles, at the Moore Theatre, May 12–13. In which German city did the Beatles hone their craft in 1960-'62?
 - a) Frankfurt
 - b) Dresden
 - c) Hamburg
 - d) Berlin
- 2) Diego El Cigala, the masterful Romani flamenco singer, will perform at Meany Center, April 7. His full name is Diego Ramón Jiménez Salazar – El Cigala is a nickname. What does it mean?
 - a) The Western Eel
 - b) Norway Lobster
 - c) Fiddler Crab
 - d) European Crayfish
- 3) Meany Center welcomes Complexions Contemporary Ballet to Seattle on May 17–19. Founded in 1994 by dance legends Dwight Rhoden and Desmond Richardson, from which city does this storied company hail?
 - a) Chicago
 - b) New York
 - c) Los Angeles
 - d) Toronto
- 4) *Mac Beth*, a retelling of Shakespeare's *MacBeth* through the eyes of several women, will play May 18–June 17 at Seattle Repertory Theatre, where it was developed last year. The play is written and directed by Erica Schmidt. Which one-person play did she direct at Seattle Rep in 2011?
 - a) *I Am My Own Wife*
 - b) *The Agony and the Ecstasy of Steve Jobs*
 - c) *The K of D, an urban legend*
 - d) *Humor Abuse*
- 5) *Lady Windermere's Fan* is to play May 16–June 23 at Taproot Theatre Company. This is the fourth play written by Oscar Wilde. Which of the following was written immediately prior?
 - a) *Salomé*
 - b) *The Importance of Being Earnest*
 - c) *An Ideal Husband*
 - d) *A Woman of No Importance*
- 6) *Shakespeare in Love* is being produced by Seattle Shakespeare Company, May 2 –June 3. This play is adapted from the Oscar-winning film by the same title. Who played Shakespeare's love interest in the 1998 movie?
 - a) Claire Danes
 - b) Kate Winslet
 - c) Emma Thompson
 - d) Gwyneth Paltrow
- 7) On April 20–May 13, ACT will produce *The Wolves*, a play about a girls' soccer team. Title IX is a federal law prohibiting discrimination on the basis of sex in education. This is often cited as justification for the funding of women's athletic programs in schools as well as men's. In what year was this made law?
 - a) 1972
 - b) 1964
 - c) 1990
 - d) 1980
- 8) *The Brief Wondrous Life of Oscar Wao*, a play based on Junot Díaz's book by the same title, will play at Book-It Repertory Theatre, April 19–May 6. Junot Díaz is a MacArthur Fellowship recipient. Which of the following writers won this award the same year as him?
 - a) Dinaw Mengestu
 - b) Ta-Nehisi Coates
 - c) Jesmyn Ward
 - d) Edwidge Danticat

Bonus Question

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

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

ANSWERS: 1) c - Hamburg. 2) b - Norway Lobster. This animal is also known in English as scampi or langoustine (not to be conflated with langoustinos, which are not true lobsters). 3) b - New York. 4) d - Gwyneth Paltrow. Paltrow has mostly left acting and is now publisher and CEO of a lifestyle brand, *goop*. 5) d - *Humor Abuse*. The performer, Lorenzo Pisoni, wrote the play about his upbringing as a child clown in his family's circus. A documentary of these experiences, *Circus Kid*, is now available. 6) b - *Salomé*. Written in 1891, it was first published in 1893. 7) d - *The Importance of Being Earnest*. Paltrow was later renamed the Patsy Mink Equal Opportunity in Education Act after its late co-author and sponsor. 8) a - Dinaw Mengestu, author of *The Beautiful Things That Heaven Bears*, went on to write the acclaimed *How to Read the Air* after becoming a MacArthur Fellow in 2012.

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