

encore

JUNE 2014 — arts programs



THE AMAZING ADVENTURES OF **KAVALIER & CLAY**

BY MICHAEL CHABON

ABRIDGED STAGE VERSION BY

JEFF SCHWAGER

DIRECTED BY

MYRA PLATT

JUNE 7 - JULY 13, 2014





A LIFE IN TURMOIL. A DEDICATED TEAM. A HAPPY MOM-TO-BE.

SOME MIGHT SAY I'm a little quirky. But my dreams aren't. At 20, I looked forward to being married and having kids. But a small tumor on my pituitary had other plans. It played havoc with my hormones, put my emotions on edge and prevented me from getting pregnant. The medications we tried actually made me worse, and soon I was a complete emotional and physical wreck. Unless something changed, I'd never be a mom. Worse still, I was miserable.

It was hard getting a neurosurgeon even to see me — on paper I didn't look like an urgent case. But Drs. Ferreira and Failor (*UW Physicians, Harborview Medical Center*) were different. They didn't see me as a file on their desk but as a person. They heard me out, tears and all, and decided that they could help me. The procedure to remove the tumor went perfectly and within days I could feel the difference. I was me again.

By the way, we're having a girl.

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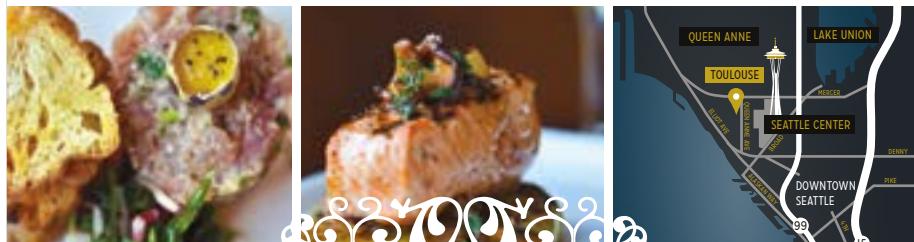
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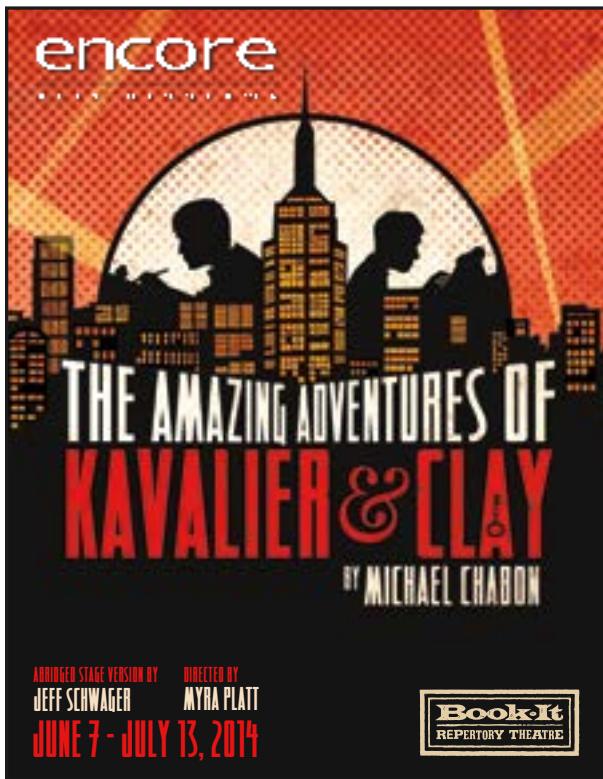
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ENCORE ARTS NEWS

Seeing Green

Kinetic artist Casey Curran captures a building's eco-goals in brass.

BY GEMMA WILSON

INSIDE CASEY CURRAN'S Capitol Hill studio apartment, intricate wire creations hang from the wall and sheets of brass, rolled like plastic wrap, lay on an enormous worktable. At the center of the room, an array of plants—Northwest natives, foxgloves, dandelions and ivy—sit on low black tables, rendered in painstaking detail from cold-work brass. Some shine under a dark, irregular patina, oxidized by a combination of salt and ammonia.

Not only has each leaf and petal been crafted by hand, Curran has also hand-made wire coils that bring power to the entire piece—his first major commission and his largest, most complicated project to date.

In April, the 7-foot by 8-foot finished piece was installed in the lobby of Stone34, a new mixed-use building at the corner of N. 34th St and Stone Way in Fremont. Thick Corten steel wraps the building's lobby, laser-cut to appear cracked open, with Curran's flora bursting out. "Almost like when you're walking on the sidewalk and a flower's broken through," he says.

Curran's installation connects to the building's power grid, programmed to slowly change the position of the flowers every 10–15 minutes. When energy use is high, the flowers wilt. When energy-use minimums are met, they blossom.

"When you walk into the building, we don't want you to really notice movement," Curran says. "It should have that natural quality to it, where you put a flower in the window and then an hour later it's

opened and you're like, 'When did that happen?'"

Stone34 is the first project in Seattle's Deep Green Pilot Program, which requires participating buildings to reduce both energy and water usage by 75 percent. The building's green features include rooftop rainwater capture, public bike racks and landscaping with edible plants like hops, lavender, thyme, blueberries, oregano, strawberries and kiwi fruit.

A little over a year ago, the building's developer, Skanska USA, approached Curran and asked him to submit a proposal for an installation. "Casey reminded us of how nature is always going to be vibrant," says Skanska development associate Marlene Bailey. "At the least opportunity it's going to burst into life and breathe."

Curran also works full-time as the paint studio supervisor at Cornish College of the Arts (his alma mater), designs sets for theatre company Saint Genet and is preparing for a show at Roq La Rue Gallery this summer. But he put in hundreds of hours over the last five months on the Stone34 piece.

In the past Curran has created mechanical sculptures that move, but this time he worked with a programmer and an electrical engineer. "I'm very analog," he says. "They made it so I didn't electrocute myself." ■



Casey Curran in his home studio.

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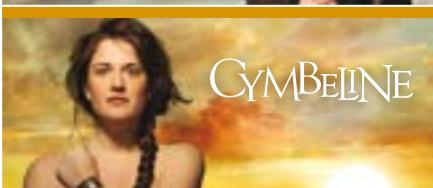
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Courageous Curiosity

Ana Maria Pinto da Silva digs into ideas with provocative slideshow parties.



EIGHT YEARS AGO, Ana Maria Pinto da Silva founded the Seattle chapter of PechaKucha 20x20, an inclusive presentation format that brings people together to share ideas in more than 730 cities around the world. She's since orchestrated 52 free events on art, design, inspiration, change—drawing recent crowds of 300+. Pinto da Silva works by day as designer at Microsoft; PechaKucha is her labor of love.

LEAH BALTUS

How would you describe the format of PechaKucha?

The end result of an evening of PechaKucha is that you feel like you went to a wonderful party. Each person gets six minutes and 40 seconds exactly—20 slides, 20 seconds each. It doesn't matter if you're Bill Gates or Bill Gates' intern—that's exactly as much time as you get.

What's amazing is that no one is good at it. Very few people have that pattern down. But what people are really curious about is each other. They want to know who you are. PechaKucha presentations might be about someone's work or fascination with something, but because the format makes you vulnerable, you have to be yourself.

Even people who are really accomplished are human—and you can see yourself in that. You can say, *Hey! I could probably present! I have something that I'm working on that's worthy.*

In February you did an Afrofuturism event at the Northwest African American Museum.

It was phenomenal to be at NAAM. The presenter roster really represented the *crème de la crème* of thinkers and makers and shakers within the African-American community, focused on a topic that is so future-forward. We had Okanomodé Soulchilde—he's a performance artist—he just took the house down. He sang through his entire presentation. Barbara Earl Thomas read a poem that she premiered at a PechaKucha about a year ago. It's about the premature, violent deaths of black boys in our country and it's incredibly powerful.

How did you start the PechaKucha in Seattle?
I'd been living in the Bay Area for over 20 years and then I went to graduate school back East. When I finished I was offered a job in Seattle but

I literally did not know one single person here. My friend Paul had gone through my graduate degree program with me at the Harvard School of Design and he was good friends with the founders of PechaKucha in Tokyo; he founded the San Francisco chapter. He was like, *You should start a PechaKucha in Seattle. It'll be a great way for you to get to know people.* And it was true!

PechaKucha is a story about friendship, a story about community. It's also a story about mischief and yes-ness. We had an event called Going Rogue on my 40th birthday. The first presenter was a burlesque artist who did a burlesque act while she was doing her presentation. The audience was going nuts. The next presenter was doing a presentation on cakes and quilts. You would have thought, *cakes and quilts right after a burlesque dancer?* Her cakes were so insane, so exquisite, her quilts were so fascinating that she's getting offers of marriage yelled out from the audience.

You're doing a poetry event in April. It's a great, diverse line-up. What are you expecting?

I have no idea! We've never done an all-poetry event. I never review people's presentations. I invite them and that's it. I say yes. It's their six minutes and 40 seconds. I trust them.

I'm working with Kathleen Flenniken—she was the Washington State poet laureate last year—and a poet named Lindsey Renee Walker who spoke at our Telling Tales event last November. You

know how there are levels of silence? There's a speaker and the room is quiet and then another speaker comes on and the room gets even quieter? That's what happened with Lindsey's poem. The room got silent. You could feel this electric current moving through the audience. So I reached out to her.

"Because the format makes you vulnerable, you have to be yourself."

What else do you have planned?

The event after that is about art and technology, looking at the overlap between the world of art and the world of digital electronic arts. We have several other events planned—there will be one on design leadership and one called Watch Me Now about our surveillance culture. I'm learning to be courageous and to talk about the things that the community needs to talk about.

Bubble Up

Fat Cork applies obsessive attention to the most celebratory of beverages.

BY JONATHAN ZWICKEL



LIKE MOST AMERICANS, I most often encounter champagne as either an \$8 bottle of supermarket saccharine to cut with OJ for Sunday brunch or as a signifier of fantastic wealth to spill over a Kardashian's chest in a music video. Turns out there's more to it.

Fat Cork, a champagne retailer and subscription service based out of a stylish basement office in Queen Anne, points conscientious drinkers toward the libation's richly storied and delicious middle ground.

Over the course of an hour-long tasting, Fat Cork founder Bryan Maletis detailed champagne's nuances in origin, production and palate and poured from four different bottles. He described the 70-some varieties he sells at Fat Cork as "grower champagnes," meaning the grower of the grapes is also the maker of the champagne. This rare proximity between grape and bottle is akin to fine wine and single-malt scotch—and a far cry from most well known "Grandes Marques" champagne houses, which source and blend grapes from some 19,000 growers throughout the Champagne region of northern France.

Fat Cork champagnes are mostly organic or, to a greener extreme, biodynamic, grown in accordance to celestial cycles and Gallic superstition. They are family-made in tiny quantities from only the best grapes, redolent of their *terroir*. They are, in a word, artisanal.

Paging through the *Sexy Book*—Fat Cork's catalog—Maletis explained champagne's production process. It starts as wine from one of three grape varietals, all native to the chalky soil and damp, chilly climate of Champagne. This flat wine ferments in a metal or wood vat and is then transferred to pop-topped glass bottles, along with yeast and sugar. The yeast metabolizes the sugar in the bottle and, when no more sugar remains, dies off. Millions of tiny yeast corpses aging in the wine impart good champagne's chewy flavor; the second fermentation provides its bubbles.

The bottles are then angled nose-down in racks to sink dead yeast cells into the neck

and rotated a quarter turn every day for the next 15 months to 15 years. At the end of the aging process, the grower uncaps the bottles and, in a mystifying process called *disgorgement*, removes the dead gunky yeast cells from the bottle, leaving a clear golden liquid. To perfect levels of alcohol, acidity, sweetness and carbonation, he'll add a few milliliters of sugar-fortified wine—known in French as a *dosage*—and then cork the bottle for a few more months. The result of this tedious, labor-intensive *méthode champenoise* is an occasion appropriate for the word *voilà*.

Unlike typical importers or distributors, Fat Cork tracks each bottle's grape blend, vintage, disgorgement date and dosage and, in keeping with the process-related oversharing of food geeks, prints this info on every bottle. The reason is quality control and total disclosure—based on grapes and sugar content and date of disgorgement, an astute drinker can predict the flavor of any given champagne.

I'm certainly not astute, but I am a drinker, and the champagne I was given was rich and complex. Maletis, a compact, 30-something dynamo in khaki pants and Vans sneakers, allowed me four from the robust middle of the good-champagne spectrum. The first was dry-ish and yeasty, the second bright and fruity, the third brighter and fruitier still ("clear gummy bears," Maletis noted), the final rosé a floral confection. Like all of his champagnes, they ranged from \$40 to \$150 per bottle, including the impressive magnum he opened.

Maletis repressurized and re-chilled the bottles in preparation for a Fat Cork tradition. The following afternoon, 50 or so local Fat Cork subscribers would visit the store to pick up their bi-monthly champagne collections and sample several bottles. The store is open for standard retail, he said, but taste is developed by tasting. ■

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BOOK SMART

Seattle Bids for UNESCO City of Lit

A few years ago in Iceland, writer Ryan Boudinot sat down with a poet named Sjón, Bjork's frequent collaborator, and had a conversation that might substantially increase the prestige and reach of Seattle's literary culture. Sjón and Boudinot discussed Reykjavik's recent designation as a UNESCO City of Literature—what it meant for the city's writers and readers, what it meant for the city as a whole.

The United Nations Educational, Scientific and Cultural Organization designates cities as exemplary in particular art forms, including music, film, design, gastronomy, crafts and folk art, media arts and literature. Once UNESCO designates a City of X, that city enters a network of creative cities around the world with which it can start collaborating. Current UNESCO Cities of Literature include Kraków, Iowa City, Dublin, Edinburgh, Melbourne, Norwich and Reykjavik. To enter this network, a city has to make a bid detailing its past contributions to literature, a plan for what it'll do with the designation, a statement about what the city can bring to the network and endorsements from five other UNESCO cities.

After the conversation with his new Icelandic friend, Boudinot felt inspired. At Elliott Bay Book Company's 40th anniversary reading, he proposed to the crowd that Seattle make a bid. When the people at the reading said yes, he assembled a veritable literary Justice League to help push Seattle's bid, which the city council unanimously approved back in January.

"I'm not applying to become a City of Literature," Boudinot says. "I'm just trying to get Seattle to see itself as it truly is, which is a city of international significance in literature."

The possibilities of the designation are exciting. Exchanges could send Seattle writers to other Cities of Literature, and they'd send writers to Seattle. Northwest publications could gain more visibility internationally. Local writers could work on projects related to freedom of expression and other human rights issues. Plus, Seattle would have a seat at the table for UNESCO's annual Creative City Summit, where all 41 creative cities gather to develop international programming and to discuss issues of literary importance. There could also be opportunities for literary tourism and education programs.

On March 12 at Town Hall, Boudinot, Ed Murray, Deputy Mayor Hyeok Kim and local literary luminaries Elissa Washuta of the University of Washington, Gary Luke of Sasquatch Books, Rick Simonson of Elliott Bay Book Co., Tree Swenson of Richard Hugo House and Nancy Pearl of everywhere spoke as representatives of their respective literary interests. The team was confident that the city had a good shot at the bid. The UNESCO application was submitted in March and Seattle will find out whether or not it receives the designation in November.

As the lights rose on the pews, a friend and fellow poet next to me said, "Now I really want to go home and write." That kind of eagerness for reading and writing was one tangible benefit of the bid, and many took it away with them that night. **RICH SMITH**

LITERATURE, MEET THEATRE.



Jim Hamerlinck and Connor Toms in
Frankenstein; photo by Chris Bennion.



Sascha Streckel, Connor Toms, Heather Persinger in *Frankenstein*; photo by Chris Bennion.

ONE GREAT BOOK AT A TIME

Welcome to the close of Book-It's Season 24! Excuse our button-bursting, but we've just got to give a shout-out to Wally Lamb's "wonderful and heartwarming" *She's Come Undone*; Denis Johnson's *Jesus' Son* and its "sad parade of losers; the "vice-like grip on your senses" found in Mary Shelley's *Frankenstein*; and most recently Jim Lynch's love letter to Seattle, *Truth Like the Sun*.

And now, you're about to see what may be the biggest book we've adapted—it's certainly among the most ambitious: Michael Chabon's tale of escape, transformation, magic, and moxie. Grab your mask and cape; it's going to be action-packed!

Twenty-five years ago we were a bunch of actors living in the moment, one great book at a time. As we announce our Silver Jubilee Season, all those great books add up to more than 100 professionally produced adaptations. We had such fun digging into our repertory to find titles that bring back great memories to match with the soon-to-be favorites of our future.

You're going to see our Irish-culture celebration *I Am of Ireland*—filled with song, dance, and stories; Jane Austen's cherished *Pride and Prejudice* over the holidays; Charles Portis's comic road-trip tale, *The Dog of the South*; Chris Cleave's thriller, *Little Bee*; and Kurt Vonnegut's darkly funny and eloquent, *Slaughterhouse-Five*.

Book-It is so proud of what we have built over the years and honored that you have chosen to join us. We want to say thank you for giving so much to us for a quarter of a century, so, for our Silver Jubilee Season, all tickets to our mainstage productions are just \$25!

See page A-12 for "SJS" details.



Chris Ensminger and the cast of *Truth Like the Sun*; photo by Chris Bennion.



Julie Jamieson and Jocelyn Maher in *She's Come Undone*; photo by Alan Alabastro.



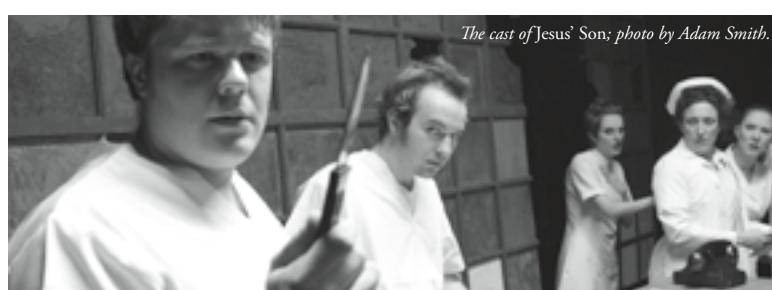
David Anthony Lewis and Jocelyn Maher in
She's Come Undone; photo by Alan Alabastro.



Scott Ward Abernathy in *Jesus' Son*;
photo by Adam Smith.



Jonah Kowal and Jennifer Lee Taylor in *Truth Like the Sun*; photo by Chris Bennion.



The cast of *Jesus' Son*; photo by Adam Smith.

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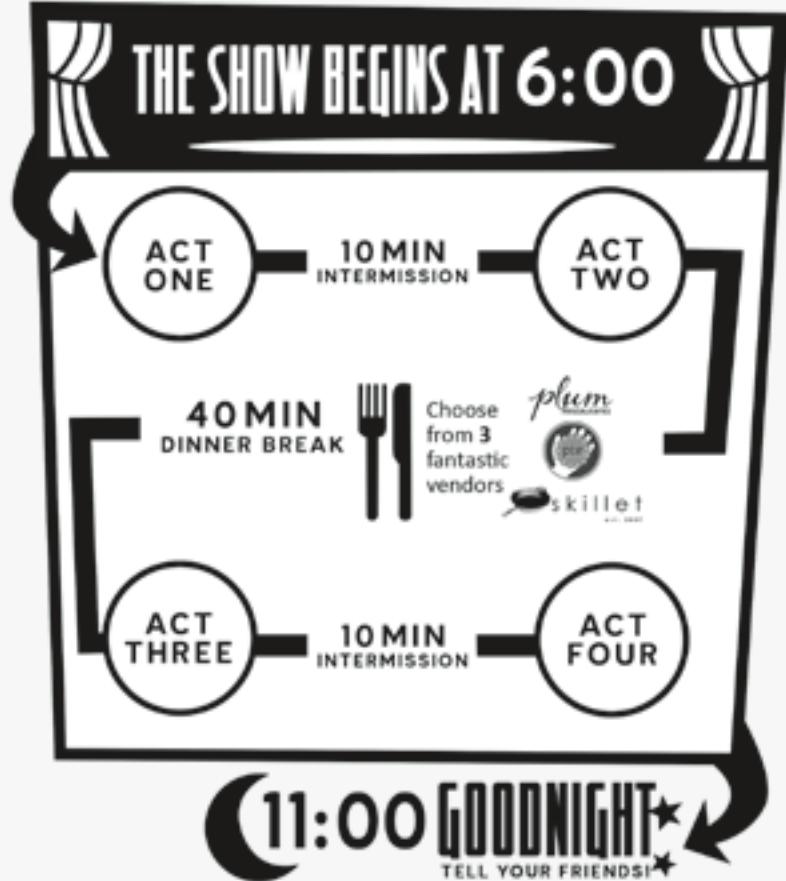
If you need to leave your seat for any reason during the show, You will not be re-admitted to the theatre until the intermission break. There is a video monitor in the lobby for your convenience.

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Don't feel like dining? You may wait in the lobby during the dinner break; it will remain open, however our concessions counter staff will also be taking a break at that time. If you prefer to make your own dinner plans, please return within 40 minutes. There is no late seating at Book-It.

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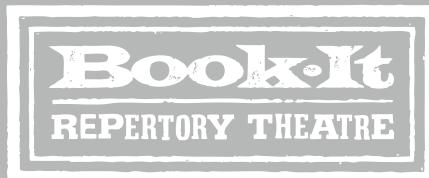
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Frank Boyd*	<i>Joe Kavalier</i>
Jaryl Draper	<i>Jerry Glovsky / Ensemble</i>
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David Goldstein	<i>Sammy Clay</i>
Robert Hinds	<i>Tracy Bacon / Ensemble</i>
Lauryn Rilla Hochberg†	<i>Helen Portala / Ensemble</i>
Harry Todd Jamieson	<i>Julius Glovsky / Ensemble</i>
Bill Johns	<i>Jack Ashkenazy / Ensemble</i>
Nate Kelderman	<i>Thomas / Tommy / Ensemble</i>
Amy Korver†	<i>The Housekeeper / Ensemble</i>
Jay Myers	<i>Marty Gold / Ensemble</i>
Michael Patten*	<i>George Deasey / Ensemble</i>
Opal Peachey	<i>Rosa Saks / Ensemble</i>
Ben Phillips†	<i>Frank Pantaleone / Ensemble</i>
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* Member Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States † Book-It Acting Intern

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emet (*truth*) in Hebrew



THE GOLEM: THE FIRST SUPERHERO?

BY LENORE BENSINGER

In *The Amazing Adventures of Kavalier & Clay*, Michael Chabon celebrates the Golem of Prague, shaped from the clay of the River Moldau as a “Recipe for Life.” The graphic geniuses of our story, cousins Sammy Clay and Joe Kavalier, make an indelible contribution to the Golden Age of the super hero comic book—under the spell of the golem.

The model for the first golem was Adam. In the Bible, on the sixth day of creation, the inspiration of the Divine Name was breathed into his nostrils, releasing him from his primordial lump of clay into the Garden of Eden. Since only God may generate perfect life, the making of a golem is dangerous territory. It is only the most pious and righteous *tzaddiks* (spiritual superheroes), learned in the mystical Kabbalah, who undertake this ritual—and only for the purposes of good.

Even so, all golems are ultimately flawed, without the power of speech or a soul. Inevitably, they are doomed to turn on their masters. Chabon, quoting the “golem hunter,” Gershom Scholem wrote, “Golem-making is dangerous...Like all major creation it endangers the life of the creator—the source of danger, however, is not the golem...but the man himself.”

In the many, variant recipes for making a golem, the body is shaped from clay, mud, or ash. Then, the inanimate humanoid is brought to life by the application of magical amulets, mystical incantations, reciting the names of God, or intoning the letters of the Hebrew alphabet just as God created the world in the Kabbalistic *Book of Creation*. The most storied formula is the application of the Hebrew word *emet* (truth) to his lifeless forehead or under his limp, gray tongue.

Historically, legends of golems as defenders of persecuted Jews first proliferated in the Middle Ages, especially at Passover, when accusations of Blood Libels (an anti-Semitic belief that Jews kidnapped and murdered the children of Christians to use their blood as part of their religious rituals) were widespread. A cycle of retaliation would ensue: beatings, burnings, pogroms, and then counter-attack by the local golem.

**GOLEM-MAKING IS DANGEROUS...
LIKE ALL MAJOR CREATION,
IT ENDANGERS THE LIFE
OF THE CREATOR.**

The genealogy of the most famous golems dates back to late-16th-century Prague. This creature was born under the auspices of the Rabbi Judah Loew Ben Bezalel, also known as the Maharal of Prague, who is said to have created an exceptionally powerful defender of the ghetto denizens. A popular retelling of Rabbi Loew’s golem sagas features Yossele (Josef) who could not only sweep streets, split wood, make himself invisible, but also summon spirits from the dead. He was tireless and uncomplaining, until one Sabbath, Loew failed to deactivate his servant. Even a golem must be allowed a day to rest. Yossele went berserk, ripping up trees and destroying forests and fields—and desecrating the *Shabbos*.

Once Yossele wreaked his havoc, the rabbi had no choice but to destroy the work of his hands, returning it back to primordial mud. Just as he was brought to life, the creature’s destruction was accomplished by removing the letter *alef* from the

word *emet*, leaving the word *met* ("dead").

That golem's body was stored in the attic of the Old New Synagogue, where he could be restored to life again, if needed. A recent story tells of a Nazi agent scaling the walls of the synagogue in an attempt to annihilate the golem forever. Chabon's golem is hidden in a traveling casket, sleeping until he is teased into life again through the agency of our two New-World superhero comic book artists.

For Chabon, the making of a literary world brimming with life is analogous to the creation of a golem—by "magic."

"The adept [writer] handles the rich material, the rank river clay, and diligently intones his alphabetical spells, knowing full well the history of golems: how they break free of their creators, grow to unimaginable size and power, refuse to be controlled. In the same way, the writer shapes his story, flecked like river clay with the grit of experience and rank with the smell of human life, heedless of the danger to himself, eager to show his powers, to celebrate his mastery, to bring into being a little world that, like God's, is at once terribly imperfect and filled with astonishing life."

—Michael Chabon, *Washington Post Book World*

GOLEMS AMONG US

For Jews and non-Jews alike, the golem has been a popular figure in the arts. There are plays, musicals, movies, novels, operas, and even a ballet based on the golem legend.

Famous among them are Mary Shelley's *Frankenstein*, Karel Capek's *R.U.R.* (origin of the word "robot"), I.B. Singer's *The Golem*, and "The X-Files."

Can you think of others?

PICTURED FROM TOP TO BOTTOM:

Instructions in Hebrew on how to create a golem from Rabbi Eleazar of Wormes (Worms); an illustration of the golem; the Thing (of the Fantastic Four), drawn as Jewish by Jack Kirby.

ועת יוציא נמלס נגלו מטבח זו שור ככגון נך
התחליל כי גלגולתית נלה . וויס לו ליקת קלקע
בתוכה במקום הרים סלול חפר בת הלאס כס.
וונכל העפר צמוי חיים וייעצת גולס להח וויתמול
לנגןן ביהלום ביזמות כל רכילה צערויס כל חכבר
לכד כל חכבר קכת'ב ביהו'ת נקperf ווילס כנגלו
וימנגנו צטחלהה הי'ב וויח'ב יונגןן צטכלהה הי'
ה ה ה ה ווילס הות האס עמאס הי' וככל הלי'ב
ווח'ב לוי ווח'ב לי ווח'ב לי ווח'ב לי ווילס
וכו לוי כלו ווח'ב יומליך הי' וכו ני וככל חכבר
כהו'ת פונעל זו ווילס יעסוק צטכלת:





Photos from an early *Kavalier & Clay* workshop.



Comic book artist David Lasky.



Director Myra Platt demonstrates an action pose.

NOTES FROM THE DIRECTOR

Art. Magic. Transformation. Escape. Freedom. These have been our watchwords in the rehearsal hall over the last several weeks as we pushed and pulled

and splashed and spilled our guts out in an effort to realize Michael Chabon's mammoth novel on stage. I have done a lot of "big" shows, but this one takes the cake. I could not have taken on this project without a brilliant and generous team of collaborating artists, beginning with Josh Aaseng whose initial passion for the novel, his brave conversation with the author, and his early work with adapter Jeff Schwager was critical to getting us launched.

Thanks to an NEA grant, we were blessed to have a two-week workshop last November. I collected as many artists as I could fit into a room who would not be afraid to get messy with experimentation. Every day, cast members would splay out on the floor with big rolls of paper drawing their own visions of *The Escapist* adventures. Local award-winning comic book artist David Lasky taught us all Comic Book Drawing 101; Czech-born artist, Klara Glosova shared her authentic gritty aesthetic and brilliant mind; Michael Owcharuk banged out whole New York City-scapes on the piano; Steffan Soule unveiled to us in strict confidence the secrets of performing magic; designers Kent Cubbage and Pete Rush gathered and witnessed and discussed and helped shape things from a technical standpoint; and dramaturg extraordinaire Lenore

Bensinger pushed us all to dig deeper into the content, the historical backdrop, and Chabon's multi-layered themes. Scenic designer Christopher Mumaw envisioned our world with such courage and tenacity. And finally, but nowhere near least, I was blessed with our superhero stage managers, Victoria Thompson and Miranda Pratt, who saved us all.

After Jeff provided at least a dozen drafts and several readings of a three-act script, it became clear to us, as we considered the company's mission and listened to our artistic instincts, that we needed to honor the whole story. So we committed to a four-act structure with a dinner break—a risk that I am so proud Book-It was willing to take. And an adventure we're grateful you have signed on for.

Creating art is personal, but it's also collaborative. As an artist, I find that balancing trust in one's own vision with that of your collaborating partner(s) requires endless negotiating sans judgment and fear. Michael Chabon's amazing novel offers an intimate look at two artists' partnership, their mutual trust, and their individual relationships to their creations. In the book as in life, accessing inspiration can come at a price. But that moment when art happens, the "pang of creation," we see the brightest light and feel the liberation of the heart.

MYRA PLATT
Director



MEET THE AUTHOR

Mysteries of Pittsburgh (1988) began as his master's thesis, and became a *New York Times* Best Seller. Chabon's second novel, *Wonder Boys* (1995), was also a best seller, and was made into a critically acclaimed film. In 2001, Chabon was awarded the Pulitzer Prize for *The Amazing Adventures of Kavalier & Clay* (2001). The novel has since gained cult-like stature among enthusiasts of classic comics, magic, and more.

Other works include *Summerland* (2002), *The Final Solution* (2004), *The Yiddish Policemen's Union* (2007), *Gentlemen of the Road* (2007), *Telegraph Avenue* (2012), and screen plays including *Spider-Man 2* and *John Carter*.

Michael Chabon (*SHAY-bon*) was born in 1963, in Washington, D.C., and raised mostly in Columbia, Maryland. He studied at Carnegie-Mellon and the University of Pittsburgh, received an M.F.A. in Creative Writing at UC Irvine, and since 1997 has been living with his wife, Ayelet Waldman, also a novelist, and their children, in Berkeley.

Chabon wanted to be a writer from an early age; his debut novel *The*

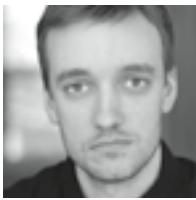
MEET THE CAST



RICHARD ARUM*

Sheldon Anapol / Ensemble

Richard is thrilled to be making his Seattle debut with Book-It. A recent transplant from Boston, he has performed with Huntington Theatre Company in *Our Town* directed by David Cromer, *Mauritius*, and *The Rivals*; Stoneham Theater in *Romeo & Juliet*, *The Grapes of Wrath*, and *A Prayer for Owen Meany*; The Publick Theatre in *Design for Living*, *The Beard of Avon*, and *The Merchant of Venice*; Gloucester Stage in *Living Room in Africa*; Theatre Workshop of Nantucket in *This is Our Youth*; Company One in *Jesus Hopped the 'A' Train*, *The Illusion*, and *Picasso at the Lapin Agile*; and the Edinburgh Fringe Festival. He has appeared in many films, commercials, and PBS documentaries, and can be seen opposite Kevin James in the movie *Here Comes the Boom*.



FRANK BOYD*

Joe Kavalier

As a member of the New York theatre companies Elevator Repair Service and the TEAM, Frank performed in *Gatz* at the Public Theater, Sydney Opera House, and American Repertory Theater; *The Select* at New York Theatre Workshop, McCarter Theatre, and Edinburgh International Festival; *Architecting* at Public Theater and Barbican Centre London; and *Particularly In the Heartland* at PS122, Bristol Old Vic, and BAC London. Other credits include *Red Speedo* with Studio Theatre in D.C., and *The Scarlet Letter* with Intiman. He is the creator and performer of *The Holler Sessions*, a new show about jazz, obsession, and the soul of America. *The Holler Sessions* will premiere at On the Boards in January 2015. Frank is from East Lansing, Mich. and graduated from NYU.



JARYL DRAPER

Jerry Glovsky / Ensemble

This is Jaryl's second show with Book-It, his first being *Owen Meany's Christmas Pageant*. He is thrilled to be involved in *The Amazing Adventures of Kavalier & Clay*, and feels very lucky to be a part of this



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

† Book-It Intern

incredible cast. Around town he has worked with such theatres as Stone Soup Theatre, Arouet, GreenStage, Harlequin Productions, Women Seeking... a theatre company, Ghost Light Theatricals, Pacific Play Company, Seattle Playwrights Collective, Woodinville Repertory Theatre, UPAC Theatre Group, and Eclectic Theater Company. Some of his favorite roles include Rudi in *The Temperamentals*, George in *The Philadelphia Story*, Starbuck in *The Rainmaker*, Uncle Peck in *How I Learned to Drive*, for which he received a 2011 Gypsy Rose Lee Award, and most recently Father Flynn in *Doubt*.

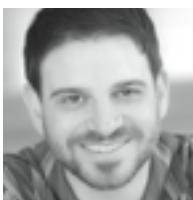


NICK EDWARDS

Davy O'Dowd / Ensemble

Nick is pleased to make his debut on Book-It's main stage. He has performed

in touring stories with Book-It's Arts and Education Program including *The Phantom Tollbooth* and *Skippyjon Jones*, and Book-It Special Editions including *Short Nights of the Shadow Catcher* and *The Hunger Lounge*. Recent scripted theatre includes *Undo* with Annex Theatre, *Wagner's Sketches* with Seattle Opera, *Twilight Zones* with Theater Schmeater, 14/48: The World's Quickest Theater Festival, *Spectacle Lunatique* with Redmoon Theater of Chicago, *Twelfth Night* with Montana Shakespeare in the Parks, *The Glass Menagerie* with Mount Baker Theatre, and *The Jammer* with Balagan Theatre. Recent unscripted theatre includes *Upside Downton*, *Uncle Mike Ruins Christmas*, *Funbucket*, and *Final Transmission*, all with Jet City Improv, where he is an ensemble member. Nick received a BA in theatre arts from Western Washington University.



DAVID GOLDSTEIN

Sammy Clay

David has previously appeared at Book-It in *Jesus' Son*, *A Prairie Nocturne*, *A Confederacy of Dunces*, *Giant*, *Travels with Charley*, *Red Ranger Came Calling*, *Baseball Stories*, touring stories with their Arts and Education Program, and in various short pieces. He has also written and directed pieces for Book-It's Guilty Pleasures and Circumbendibus. Other Seattle acting credits include *Jackie and Me* and *The Neverending Story* with Seattle Children's Theatre; *The Three Musketeers* with Seattle Rep; *The Two Gentlemen of Verona*, *Macbeth*, *Cymbeline*, and *A Comedy of Errors* with Seattle Shakespeare Company; and *August: Osage County* with Balagan Theatre, as well

as appearances at Seattle Public Theater, Seattle Shakespeare Company's Wooden O Theatre, Theater Schmeater, 14/48, Theater Anonymous, Endangered Species Project, Strawberry Theater Workshop, and others.

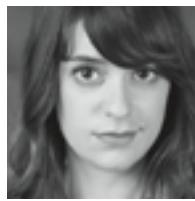


ROBERT HINDS

Tracy Bacon / Ensemble

Robert has been living and working in the Seattle area as an actor, producer, and teacher

for the past three and a half years. He has worked with Seattle Shakespeare Company, ArtsWest, STAGEright Theatre, and Taproot Theatre Company, among others. He has produced productions of *The Zoo Story* and Wallace Shawn's *The Fever*, which can easily be remounted for children's birthday parties.

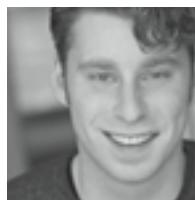


LAURYN RILLA HOCHBERG†

Helen Portala / Ensemble

Lauryn is an actor and teaching artist. She has performed with the

Oregon Shakespeare Festival in *The Pirates of Penzance* and the world premieres of *Ghost Light* and *WILLful*. While at OSF, she workshopped the original play *Peaseblossom*, which she then performed at the Sebastopol Shakespeare Festival. Since returning to Seattle, she co-founded the Tenacity Theatre Collective with which she performed *An Actress Vs. William Shakespeare*, a one-woman show that toured Seattle with Arts Crush. As a teaching artist, she has worked with Seattle Children's Theatre and Seattle Shakespeare Company, as well as teaching her own creative story drama curriculum. Look for her in the Seattle True International Film Festival selection *Clarity*, *Lyrical Speaking*, and *Grief or Madness*.



HARRY TODD JAMIESON

Julius Glovsky / Ensemble

Harry is very pleased to be working with Book-It on this production.

Previous Book-It credits include two stints as the ill-fated Harold Crosby in *Owen Meany's Christmas Pageant* and Willie in *Silver Water*. As an actor, director, and sound designer, Harry has worked with various local and regional theaters, including Seattle Shakespeare Company and their Wooden O Theatre, Seattle Rep, Balagan Theatre,

MEET THE CAST

Seattle Public Theater, Seattle Opera, Seattle Children's Theatre, The Sandbox Artist Collective, Cornish College of the Arts, Shakespeare Walla Walla, 14/48: The World's Quickest Theatre Festival, and most recently, The Collision Project. Harry is a graduate of Western Washington University and holds a BA in theatre arts.



BILL JOHNS

Jack Ashkenazy / Ensemble

Bill is thrilled to work with Book-It again, having previously been seen in *Broken*

For You, Peter Pan, A Confederacy of Dunces, Sense and Sensibility, and Frankenstein; or, The Modern Prometheus. It is always a joy to work with the incredible family of talented folk that Book-It brings together for their productions. He has worked in the Southeast and Northwest as an actor, teacher, designer, stage combat choreographer, fire-eater, and voice talent for thirty plus years. He currently works at the Overlake School in Redmond, Wash. and at the Seattle Film Institute. Bill is married to novelist Stephanie Kallos (*Broken For You* and *Sing Them Home*) and has three children—Brynn, Noah and Sam.



NATE KELDERMAN

Thomas / Tommy / Ensemble

Nate is thrilled to make his Book-It debut. You may have seen him last year when

he played Buddy in *The Edge of Peace* in a joint production of The University of Texas at Austin and Seattle Children's Theatre. Other roles include Peter/Young Scrooge in *A Christmas Carol* at ACT Theatre and Luther in *Inspecting Carol* at Seattle Rep. Nate has participated in the summer season through Seattle Children's Theatre's Drama School. Shows there include *A Midsummer Night's Dream*, *Junglebook*, and *Young Playwrights Program*. Besides acting, Nate is an accomplished violinist and performs in Seattle Youth Symphony's Debut Orchestra. He is a member of *Kaleidoscope Dance Company*. Welcome to the world of 1939!

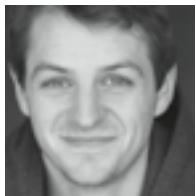


AMY KORVER*

The Housekeeper / Ensemble

Amy is thrilled to be making her Book-It debut. You may have seen her most

recently in Fantastic Z's *UpClosePersonal* or in the Seattle Gilbert and Sullivan Society's rendition of *The Gondoliers*. Amy is a very recent graduate of Seattle Pacific University's music and theatre department (she walked on opening weekend) and has worked as a vocal coach, a singer, a musical coordinator, and an orchestral musician. As an Iowa transplant, she's excited to finally start calling Seattle and its theatre community her home.



JAY MYERS

Marty Gold / Ensemble

This is Jay's second show at Book-It, as well as his second show with Myra at the helm, having appeared

in the production of *Rough Magic* she directed at UW. Recently, Jay has been seen at Seattle Shakespeare Company's *Richard II*, *Much Ado About Nothing*, and *Love's Labour's Lost*. He also performed in Arts on the Waterfront's *Waiting for Godot*, and the Washington Ensemble Theatre's *Tall Skinny Cruel Boys*. Jay holds a BA in drama and a BA in psychology from the University of Washington, where he performed in various productions including *Macbeth*, *Romeo and Juliet*, *Eurydice*, *The 25th Annual Putnam County Spelling Bee*, and *Rough Magic*.



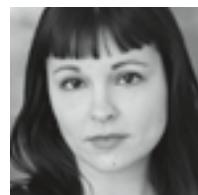
MICHAEL PATTEN*

George Deasey / Ensemble

Michael is a journeyman actor/director/producer based in the Pacific

Northwest. His previous Book-It credits include *Lady Chatterley's Lover*, *Great Expectations*, and *Owen Meany's Christmas Pageant*. In Seattle, he has worked with New Century Theatre Company (founding company member), Seattle Rep, ACT Theatre, Seattle Shakespeare Company, Seattle Opera, Intiman Theatre, Strawberry Theatre Workshop, among others. In New York, Michael has worked with LaMama, Theatre 22, American Shakespeare Repertory, Qwirk Productions, and others. Regional credits include *The Odyssey*, directed by Mary Zimmerman at McCarter Theatre Center/Seattle Rep; *Noises Off*, directed by Richard Seyd at Seattle Rep/

Redondo Beach Performing Arts Center; Alabama Shakespeare Festival, Huntington Theatre, Mill Mountain Theatre, Camden Shakespeare Festival, Interplayers, and Tacoma Actors Guild. Film and television credits include *Prefontaine*, *Georgia*, *Highway*, "Grimm," "Leverage," and "The Commish."

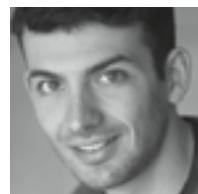


OPAL PEACHEY

Rosa Saks / Ensemble

Opal is pleased to be appearing in *The Amazing Adventures of Kavalier & Clay*, her first mainstage Book-It

production. She was last seen as Madame Washington in *Seattle Vice* at ACT Theatre. Opal is a company member of Café Nordo, and has originated roles in all seven of their productions.



BEN PHILLIPS†

Frank Pantaleone / Ensemble

Ben is excited to be making his Book-It mainstage debut. Ben recently performed in

A Day's Work, touring with Book-It's Arts and Education Program; *Waiting for Godot* with Arts on the Waterfront; and *Attempts on Her Life* with The Horse in Motion, a new theatre company he co-founded. College performance credits include *Once Upon a Time 6x in the West*, *The 25th Annual Putnam County Spelling Bee*, *Macbeth*, *Rough Magic*, *Romeo and Juliet*, and *Eurydice*. Ben is a recent graduate of the University of Washington with a degree in drama and political science and a minor in African studies.



NOAH J. ROSE

Young Sammy / Ensemble

Noah is thrilled to be making his Book-It debut. He began performing at the age of six at Seattle's Coe Elementary School, first with their opera program and then with their musical theatre productions.

Noah performed in *Oliver!*, *La Bohème* and *Tosca* at The Moore Theatre with Lyric Opera Northwest. He was last on stage at Seattle Public Theater in *The Best Christmas Pageant Ever*, directed by Shana Bestock. He was honored to work with Seattle's improv master, Matt Smith in the feature film, *My Last Year with the Nuns*, and recently completed filming an anti-bullying



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† Book-It Intern

MEET THE ARTISTIC STAFF

video directed by George Gullian. Noah is a student at Seattle Academy of Arts and Sciences.

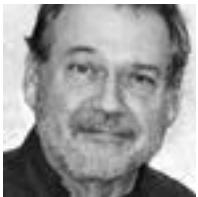


CAROL SILVERSTEIN

Ethel Klayman / Ensemble

Carol is delighted to work with Book-It in this exciting production. A native

New Yorker, she performed in New York City stage productions, voiceovers, and was a founding member of The Atlantic Theater Workshop (now Theater Tweed). Carol created and toured her one-woman play *Sabinka* throughout New York City, sponsored by the Mayor's Council on the Arts and the Holocaust Hagaddah Foundation. Regionally, she acted with The Victoria Theater on Prince Edward Island, Canada; Long Island Theater Company; and Seattle Jewish Theater Company. When not acting, she has conducted corporate seminars, presentations, and cross-cultural training domestically and internationally for the United Nations Development Fund, the U.S. Department, and the China International Travel Service, among others.



GARY TAYLOR*

Bernard Kornblum / Ensemble

Gary is delighted to be performing in his first show with Book-It Repertory

Theatre. The Book-It collaborative rehearsal process—including workshops with director, cast, designers, author, and advisors—has been a scintillating experience for him, as has been the close association with many of Seattle's best actors. And Professor Bernard Kornblum—the *ausbrecher!*—has become one of his favorite characters ever.

JEFF SCHWAGER

Adapter

Jeff is pleased to be working with Book-It once again on *The Amazing Adventures of Kavalier & Clay*. Previously, his adaptation of Denis Johnson's *Jesus' Son* was the inaugural production of the company's Circumbendibus series in October 2012, and was expanded for a second, extended run in November 2013. As a writer, critic, and journalist, he has written extensively about movies, music, theater, and literature. He is currently at work on two new plays, one an original project, the other an adaptation of early stories by F. Scott Fitzgerald.

MYRA PLATT

Director / Founding Co-Artistic Director

As co-founder, director, adapter, actor, and composer, Myra has helped Book-It produce more than 100 world premieres. Most recently she adapted and directed *The Financial Lives of the Poets*, which received nominations in the 2013 Gregory Awards, including Outstanding Director and Outstanding Production. Her other adapting/directing credits include *The River Why, Night Flight, Red Ranger Came Calling, The House of the Spirits, Giant, I Know Why the Caged Bird Sings, Cowboys Are My Weakness, Roman Fever, A Little Cloud, A Telephone Call, and A Child's Christmas in Wales*. Directing credits include *Persuasion, Plainsong, Cry, the Beloved Country, and Sweet Thursday*. She adapted *The Art of Racing in the Rain*, co-adapted *Owen Meany's Christmas Pageant* with Jane Jones, and composed music for *Prairie Nocturne, Night Flight* (with Joshua Kohl), *Red Ranger Came Calling* (with Edd Key), *The Awakening, Ethan Frome, Owen Meany's Christmas Pageant, A Child's Christmas in Wales, A Telephone Call, and I Am of Ireland*. Her acting credits include *Prairie Nocturne, The Beautiful Things That Heaven Bears, The Awakening* (West Los Angeles Garland Award), *Howards End*, and *The Cider House Rules, Parts I and II* (original production). She has performed at Seattle Repertory Theatre, Intiman, New City Theatre, and the Mark Taper Forum. Myra is the recipient, with Jane Jones, of the Paul G. Allen Family Foundation Founders Award, the 2010 Women of Influence from Puget Sound Business Journal, and was named by *Seattle Times* an Unsung Hero and Uncommon Genius for their 20-year contribution to life in the Puget Sound region.

CHRISTOPHER MUMAW

Scenic Designer

Christopher is grateful to be working with this extraordinary team on his first Book-It production. His most recent work was with Vespertine Opera Theater's production of *The Rape of Lucretia* at St. Marks Cathedral. Locally, he has designed *Little Women* for ArtsWest and *Driving Miss Daisy* for ReAct Theater Company. Additionally, while Christopher works mainly as a scenic designer, this past August he collaborated on a production of *The Last Five Years* as both scenic and lighting designer for a showcase produced by Cornish College for the Arts. He has a masters of fine arts from the University of Washington and a bachelor of fine arts from Wright State University in Dayton, Ohio. www.christophermumaw.com

KENT CUBBAGE

Lighting Designer

This is Kent's third show with Book-It, following *Jesus' Son* and *Geek Out*. This year his designs have appeared with Steppenwolf's Garage Rep, Artists Repertory Theatre, Taproot, Seattle Shakespeare Company, and On the Boards, and his large-scale interactive art has been displayed at two galleries. He is a resident designer at the Triple Door and the Neptune. His honors and awards include a Gregory nomination, representing the U.S. at the Prague Quadrennial, and being a Fulbright finalist. Local assists include *Chicago* at Village Theatre, *Sugar Daddies, Assisted Living*, and *Double Indemnity* at ACT Theatre, and *A Room With a View* and *Elf* at The 5th Avenue Theatre. Regional assists include shows at the Guthrie, the McCarter, and Chicago Shakespeare Theater, and multiple Broadway productions.

PETE RUSH

Costume Designer

Pete previously designed costumes for *Truth Like the Sun, The Cider House Rules, Parts I and II, The Art of Racing in the Rain*, and *Night Flight* for Book-It, along with scenery for *Sense and Sensibility*. Seattle designs include *Hamlet, Electra, Antony & Cleopatra, A Doll's House, The Merchant of Venice, and Cymbeline* for Seattle Shakespeare Company; *Rapture, Blister, Burn, and Little Shop of Horrors* for ACT Theatre; *RENT* for The 5th Avenue Theatre; *The Adding Machine* for New Century Theatre Company; *BedSnake, Sextet, and Tall Skinny Cruel Boys* for Washington Ensemble Theatre; as well as productions at ArtsWest, SecondStory Repertory, and Seattle Public Theater. Regional credits include Hangar Theatre, George Street Playhouse, and Berkshire Theatre Festival.

MEET THE ARTISTIC STAFF

MATT STARRITT

Sound Designer

Matt is a freelance sound designer for both theatre and dance and a writer from Seattle. He is currently the sound design associate at Seattle Repertory Theatre, and is a part-time lecturer for the UW's School of Drama. In Seattle he has designed for Book-It, The Cherdonna and Lou Show, Intiman and the Intiman Theatre Festival, Seattle Repertory Theatre, Seattle Shakespeare Company, Strawberry Theatre Workshop, Waxie Moon, and was a founding member of the Washington Ensemble Theatre. Nationally, he has designed for the Alley Theatre, Berkeley Repertory Theatre, Cornerstone Theater Company, Illusion Theatre, and South Coast Repertory.

KATHLEEN LE COZE

Properties Master

Kathleen is Book-It's properties master for the '13-14 season. She just finished working on *Truth Like the Sun* and previously worked on *Frankenstein; or, The Modern Prometheus* and *Jesus' Son*, as well as working as props artisan for *She's Come Undone*. Other credits include props master for *Trust Me* and *The Little Mermaid Jr.* with Village's KIDSTAGE program in Issaquah, *Bengal Tiger at the Bagdad Zoo* with Washington Ensemble Theatre, and properties artisan for *Much Ado About Nothing* and *The Importance of Being Earnest* with Seattle Shakespeare Company. You can continue to see her work with Book-It, Seattle Shakespeare Company, and other various projects at Village's KIDSTAGE program in Issaquah.

MICHAEL OWCHARUK

Composer / Music Director / Musician

Michael is a composer, pianist, and accordionist. His love for all music compels him to work in many genres: jazz, new music, modern chamber and orchestral music, Slavic folk, rock, and music for dance, theatre, and film. Michael co-directs the Seattle Jazz Composers Ensemble; leads the Michael Owcharuk Trio; and performs with the Workshop Ensemble, Crystal Beth and the Boom Boom Band; and works musically supporting and collaborating with a diverse group of artists. He holds a bachelor of music from Cornish College of the Arts and his music has been featured on/by: NPR, KEXP, KBCS, SIFF, Bumbershoot, Earshot Jazz, 14/48, Seattle Rock Orchestra, Bushwick Book Club Seattle, Book-It Repertory Theatre, Balagan Theatre, Seattle Rep, Karin Stevens Dance, and many others. www.owcharukmusic.com

BETH FLEENOR

Musician

Composer, clarinetist, and vocalist, Beth harbors a strong love for variety and all sonic manipulation, moving freely through genres such as jazz, rock, orchestral, contemporary chamber, Slavic and American folk, metal, musique concrete, ambient, and pop. Her work has been heard internationally from 100,000-seat rock festivals, maximum-security prisons, and rural bars, to art galleries, bunkers, sidewalks, sacred spaces, and some of the most prestigious concert halls, museums, clubs, and theatres in the country. Believing that "art is the discipline of being," Fleenor uses sound to open the channels of communication between and within individuals and environments. She can be found actively performing with her own projects, Crystal Beth & the Boom Boom Band and Workshop Ensemble (WE), as well as alongside numerous other original work artists.

VICTORIA THOMPSON

Stage Manager

Victoria is the production stage manager for Book-It Repertory Theatre where she has worked on numerous productions including *The Cider House Rules, Parts I and II*; *Adventures of Huckleberry Finn: Uncensored*; and *She's Come Undone*. Other credits include *Tails of Wasps* with New Century Theatre Company; *Richard II* with Seattle Shakespeare Company; *The Tempest* and *Twelfth Night, or What You Will* with Seattle Shakespeare Company's Wooden O Theatre; and *Love Horse* with Washington Ensemble Theatre.

MIRANDA C. PRATT*

Assistant Stage Manager

Miranda is very excited to be back at Book-It after working on *Hotel on the Corner of Bitter and Sweet* and *She's Come Undone*. In addition to being the production manager at Seattle Shakespeare Company, Miranda also spends her time stage managing. She has worked with many Seattle theatres including Seattle Shakespeare Company and their Wooden O Theatre, Seattle Rep, 14/48, Theater Schmeater, Paradise Theatre School, and Balagan Theatre. Prior to moving to Seattle, she worked at the La Jolla Playhouse on Aaron Sorkin's *The Farnsworth Invention* (workshop production) and at Repertory Theatre of St. Louis on *Bad Dates Completely Hollywood Abridged*. Miranda has a BFA in stage management from Webster University's Conservatory of Theater Arts in St. Louis, Mo.

LENORE BENINGER

Dramaturg

Lenore is happy to return to Book-It to work on ...*Kavalier & Clay* as dramaturg. She last worked on Book-It's *Frankenstein; or, The Modern Prometheus* and *Adventures of Huckleberry Finn: Uncensored*. Previously she worked with Myra Platt on *Rough Magic* at UW. Playwright, director, and sometimes producer, Lenore's personal passion is creating and developing plays where science (especially physics) and theatre intersect. She recently wrote and workshopped the book for a musical, *Meanwhile*, where current big bang theory and a time-traveled 26-year-old Einstein intersect with a Latina astrophysicist. It's moving forward by quantum leaps.

MARIANNA DE FAZIO

Dialect Coach

Marianna trained as an actor at the UW's Professional Actor Training Program and studied dialects under Judith Shahn, with whom she'll be assistant coaching *Angels in America* for the Intiman Theatre Festival this summer. Recent coaching credits include *Arcadia* at Seattle Public Theater, *Mr. Pim Passes By* at Taproot Theatre Company, and *The Miracle Worker* at Seattle Pacific University. Also this summer, catch her onstage as Eliante in *School for Lies* with Sound Theatre Company. Marianna is a proud employee of Theatre Puget Sound.

TOM DEWEY

Fight Choreographer

Tom is honored to join the team of *The Amazing Adventures of Kavalier & Clay*. As an actor and fight choreographer, his work has been seen around the Puget Sound Region, most recently at ACT Theatre's Central Heating Lab as an ensemble member in *Terre Haute*. Favorite roles include Titus Lartius in *Coriolanus* with Seattle Shakespeare Company, Fisher in *Border Songs* at Book-It, and Every-Minor-Character (Who Dies) in GreenStage's HARD BARD *Titus Andronicus*. Tom is an actor combatant with the Society of American Fight Directors and a proud graduate of the theatre arts and history programs at the University of Puget Sound in Tacoma.



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

† Book-It Intern

PRODUCTION STAFF

JANE JONES

Founding Co-Artistic Director

Jane is the founder of Book-It and founding co-artistic director of Book-It Repertory Theatre, with Myra Platt. In her 24 years of staging literature, she has performed, adapted, and directed works by such literary giants as Charles Dickens, Eudora Welty, Edith Wharton, Kurt Vonnegut Jr., Pam Houston, Raymond Carver, Frank O'Connor, Ernest Hemingway, Colette, Amy Bloom, John Irving, John Steinbeck, Daphne du Maurier, and Jane Austen. A veteran actress of 30 years, she has played leading roles in many of America's most prominent regional theatres. Most recently, she played the role of Miss Havisham in Book-It's *Great Expectations*. Film and TV credits include *The Hand That Rocks the Cradle*, *Singles*, *Homeward Bound*, "Twin Peaks," and *Rose Red*. She co-directed with Tom Hulce at Seattle Rep, Peter Parnell's adaptation of John Irving's *The Cider House Rules*, *Parts I and II*, which enjoyed successful runs here in Seattle, at the Mark Taper Forum in Los Angeles (Ovation Award, best director) and in New York (Drama Desk Nomination, best director). Jane directed *Pride and Prejudice* and *Twelfth Night* at Portland Center Stage which won the 2008 Drammy award for Best Direction and Production. For Book-It, she has directed *Truth Like the Sun*, *Adventures of Huckleberry Finn: Uncensored*, *The House of Mirth*, *The Highest Tide*, *Travels with Charley*, *Pride and Prejudice*, *Howard's End*, *In a Shallow Grave*, *The Awakening*, Owen Meany's *Christmas Pageant*, *A Tale of Two Cities*, and *The Cider House Rules*, *Parts I and II*, winner of the 2010 and 2011 Gregory Awards for Outstanding Production. In 2008 she, Myra Platt, and Book-It were honored to be named by the Seattle Times among seven Unsung Heroes and Uncommon Genius for their 20-year contribution to life in the Puget Sound region. She is a recipient of the 2009 Women's University Club of Seattle Brava Award, a 2010 Women of Influence award from Puget Sound Business Journal, and the Paul G. Allen Family Foundation's 20th Anniversary Founders Grant, and was a finalist for the Stage Directors and Choreographers Foundation's 2012 Zelda Fichandler Award.

CHARLOTTE M. TIENCKEN

Managing Director

Charlotte is an administrator, director, producer, and educator who has been working in the producing and presenting fields for 30 years. Before moving back to the Seattle area in September 2003, she was general manager at Jacob's Pillow Dance Festival in Massachusetts. As president of her own consulting firm, Scarlet Productions,

she has worked with companies across the country, including Chitresh Das Dance Company in San Francisco, Ben Munisteri Dance in New York, Seattle Theatre Group, EnJoy Productions in Seattle, and Westwind, in Oregon among many others. She has taught at Seattle Pacific University, the University of Washington, The Evergreen State College, and the University of Puget Sound. She has been an adjunct faculty member at Lesley University in Cambridge, Mass. for ten years. Charlotte is a member of SDC, the stage directors and choreographers society, and is past president of the Board of Arts Northwest. She has served on the Board of the Pat Graney Dance Company, on granting panels for the Washington State Arts Commission and 4 Culture, and was president of the Board of Theatre Puget Sound. Her most recent directing credits include *Into the Woods* for Vashon Drama Dock, *Eugene Onegin* for Vashon Opera, and *Rashomon* for Seattle Pacific University. She lives on Vashon Island with her husband Bill, three cats, and two dogs.

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GOLD FROM HERE ON

Raz Simone narrates Seattle's unconscious.

BY CLAYTON HOLMAN



Solomon "Raz" Simone, square-jawed, with lank and sinew, like a young boxer with reach, unlocks his new office space. A black bandana encircles his Raiders cap; gold rings leave only his thumbs free.

The office for his entertainment company Black Umbrella sprawls three rooms on the base of Queen Anne's west slope. A black couch, an empty conference table and a few cardboard boxes sit on its green carpet. Like Simone and his company, the office is in a state of transition.

In March, Black Umbrella released Simone's first LP, *Cognitive Dissonance*, in partnership with 300 Entertainment, the latest venture of Lyor Cohen, a music-industry titan, onetime manager of Run-D.M.C. and former CEO of Warner Music Group. 300 is shifting the industry's bloated model toward digital efficiency using social media data, and Simone is its first signee. It's a unique partnership that gives Simone full artistic and business control.

Cognitive Dissonance sounds like Seattle because it sounds like nowhere else. The production, handled by Simone and a small team, is movie-trailer boom-bap, a conglomeration of thick synths, subservient

drums, widescreen strings and live instrumentation. The album exists outside of rap's feedback loop—it must, because Simone pays little attention to hip-hop at large.

"I am not a hip-hop head," he says, "but I am hip-hop." Simone, who didn't hear Tupac until eighth grade, views rap primarily as the vessel for his writing. "I don't look at hip-hop as a martial art, like I need to learn from our predecessors," he says. "If there's some hip-hop council that wants to do a review and say that I'm revoked or whatever, then f**k 'em. This is me."

The 24-year-old is a thoroughbred Seattleite, raised by his mother in West Seattle, White Center, the north end and the Central

**On *Cognitive Dissonance*,
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District. When he speaks, his voice carries an amalgamation of black, white, Christian and street dialects, the result of exposure to a wide variety of communities. "I know people that have never left the block they grew up on," he says. "So I'm glad I had that experience."

When he was 17, Simone got his girlfriend pregnant. He exhausted himself working multiple jobs, going to school and taking college classes through the Running Start program. "I was like, this isn't working," he says. "No one cares that I have a child coming into the world." So he began selling drugs. For months he kept the pregnancy and his street life hidden from his mother, a time he describes as his darkest.

As an outlet, Simone wrote poetry until he realized he was writing raps. He fronted a fledgling punk-rap band, Razpy & the Vigilantes, for several years. In 2010, his first solo songs surfaced on YouTube—one of which was a video shot by Central District rapper/producer Sam Lachow. The two later collaborated on the popular 2012 EP *5 Good Reasons*. In early 2013 Simone put out his first solo EP, *Solomon Samuel Simone*. Both EPs showcased Simone's sneering sincerity and gut-punching couplets: *I'm glad I had an absent*

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ANNE FENTON. *Mystical Fire*
[video stills], 2013. Single-channel video (color, sound); 65 min. Courtesy of the artist

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father, not an angry dad/Being a bastard child never made me mad, he raps on "These Kids Throw Rocks." He spent the rest of 2013 beating a gun charge in New York and finishing *Cognitive Dissonance*.

As an MC, Simone is more architect than craftsman. The vision takes precedent. If he has to squeeze bars to make them fit, he will. His voice, which can sound like weathered gravel or shiny silt, stretches and tightens, grunts and gasps, in service of his narrative. These vocal contortions abut polished and digestible hooks.

His lyrics are equal parts microscope and telescope, a flurry of converging tensions. On "Natural Resources," he champions love of self: *We're no longer niggas, we're gods now/ We're no longer black, we're gold from here on out*. On "Swim Away" he casts aspersions at his counterparts, snarling, *If they could they would let somebody else walk in their feet*. He wields complex compassion on "8 Rangs," declaring that he'll buy a house for every mom and my whores on the strip, but later warns his son's mother that he might put rings where your cheek is at.

"They'll Speak" is Simone's veritable mission statement. He constructs a panoramic paranoia in which addicts flatter dealers for handouts, starving men wear gold teeth and men make "life decisions off no sleep." By the time he remembers his dreams for "a big house, big wedding, big ring," we've forgotten these things exist.

Simone narrates Seattle's unconscious, the unheard stories of its black community. He makes the music he never heard growing up in a city that favors sunnier rap sounds. "Seattle is an extreme as far as the gentrification and the muting of people," he says. "There's a disconnect. A lot of people in different neighborhoods don't go out to events. There's nothing there for them."

But Simone's concerns with representation extend further than music. The city's murder rate, while relatively low, is concentrated in the poorer black communities. "Chances are that if someone dies in Seattle, we know them, so it means more because it's targeted toward us," he says. "It's frustrating, because how do you tackle that? How do you get people behind that? It's not affecting enough people to really do anything, and it gets more and more narrowed down each day."

On *Cognitive Dissonance*, Simone aims to complicate Seattle's self-identity. His themes are universal but informed by a distinctly local experience. So far people are listening. *The Huffington Post* premiered the shadowy video for "They'll Speak" and NPR debuted *Cognitive Dissonance* in early March. Simone played a couple of showcases at South by Southwest and will play Sasquatch! this summer.

As Seattle's accelerating urban transformation shakes up the geographies of people and recasts neighborhood landscapes, Simone's voice gains in relevance and power. His story is the city's story. It's one we need to hear. ■

CLASSICAL UPDATE

Seattle Symphony Launches Label

A brand-new indie label launched in Seattle this April, and its first release captures a blockbuster live performance by a band with more than 50 members.

The Seattle Symphony's latest platform is Seattle Symphony Media, a record label helmed by music director Ludovic Morlot and executive director Simon Woods. In the last few decades, the Symphony has released more than 100 recordings through small classical labels or major-label imprints, but SSM gives the directors an unprecedented degree of creative control and Symphony musicians greater opportunity for financial reward.

"Look at what's happened in the pop business," Woods said after a listening party held in an office at Benaroya Hall in mid-March. "There's so much movement towards artists controlling their own destiny. Same has happened in the classical music business."

The Symphony has been recording every performance since Benaroya opened in 1998, but SSM will focus on recordings from the last three years and onward, beginning with Morlot's celebrated tenure as music director. Morlot, French by birth, and Woods collected the works of modern French and American composers for the first three releases, including Ravel, Gershwin, Ives, Henri Dutilleux (a personal friend of Morlot's) and more.

"With our own label we can be nimble on our feet and literally say, 'That concert was great, it's coming out on CD four months later.'"

Each release will be available as a compact disc, iTunes download, high-definition iTunes download and 5.1 Surround Sound lossless download. Woods said that as of now there are no solid plans for vinyl, but he's considering it.

During the listening party, Woods played snippets of each release. The sound quality was stunning (granted, these were the 5.1 versions piped through a high-end sound system) and the selections brilliant in their diversity and impact. Each demonstrated the perpetual vitality of classical music—as well as an alluring freshness to anyone bred on a steady diet of pop and hip-hop. For many, classical offers an entirely new language to learn, rich and undeniably moving.

"We want to take the Seattle Symphony to a broader audience," Woods said. "We're one of the top 15 American orchestras but not as well known as some of the others. It's time to change that." JONATHAN ZWICKEL

Listen to selections from Seattle Symphony Media at cityartsonline.com/symphony.

**THE OUTSIDERS**

Industrial Revelation wrecks expectations.

BY JONATHAN ZWICKEL

The night tilted toward unpredictable as Industrial Revelation took the stage at the old Comet Tavern, with its broken-down bar stools and broken-down barflies and bouncer missing a tooth taking cash at the door. Clad in ties and polite pastel sweaters, the band had come to play their music at this fraying dive, but the Comet would not accommodate the band without incident.

They started their set a quartet: trumpet, Rhodes electric piano, upright bass and drums, blasting a song that built delicious tension and rose to a golden climax. The Rhodes hummed like an engine at cruising speed, the horn shone like a solid beam of light, drums percolating and distinct, bass alert and proud.

Too proud, maybe. In an instant, something happened, and Evan Flory-Barnes, the big man on the big instrument, suddenly held the neck of his bass at a wrong, violent angle, cracked from its wooden shoulders. He all but dropped the shambles to the floor like a throttled corpse and, ashamed of what he'd done or just mad as hell, ducked off the stage and bolted out the front door. The remaining musicians played on, indifferent to the absence, insistent even on erasing it with more sound for the next 40 minutes.

This, I realized, is the best rock band in Seattle.

Ferocious and loud, with messy feelings all driving at a specific pinpoint of an idea through a process of sonic expansion and

contraction, so intent on expression that breakage may occur.

That was in January 2013. In the fall, IR released their third full-length album. It proved the point: These guys mess with expectations.

Oak Head refines the unhinged energy of their live show, tames it into a more fluid ride. It's mixed and engineered, a shave of the stubble that might otherwise roughen a live set. But even with its trad-jazz instrumentation, *Oak Head* rocks (thanks in no small part to Josh Rawlings' scuzzy, filtered tone on the Rhodes). In this case, it rocks with an instrumental precision and intimacy native to trained jazz guys playing as aggressively and intuitively as any musicians in the city.

At the release of the album, IR left for tour. They spent 10 days circling the Northwest and then returned to Seattle and played a welcome-home show. That night at Vermillion—another unconventional venue melded to IR's unconventional music—the band was even stronger, bolder than before. Songs from the album were intensified and augmented from the recording. The room echoed, pressurized with kinetic energy, breezy with release.

Industrial Revelation embodies jazz; jazz is meta-musical, embodying everything else. And so IR rocks. But really they're just virtuoso musicians playing risky and loose. They are a joy to hear. They slide around the music scene, doing the thing they do, mercurial and misplaced and unsung. As outsiders, they fit right in. ■

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Photo by Jeremy Daniel



Mix and Match

Dana Landon looks to the street for fashion's evolution.

BY AMANDA MANITACH

WHO Dana Landon, the 31-year-old freelance photographer and street-style journalist whose blog *It's My Darlin*, now in its sixth year, has spawned fans amongst both fashionistas and strangers on Seattle's streets.

IT'S MY DARLIN Landon's infatuation with personal style goes back to being a small-town girl growing up in Connecticut and Idaho, where people thought she was crazy for wearing heels on a weekday. Pre-internet, she obsessed over clippings of Bill Cunningham's *New York Times* photos mailed to her by an aunt and uncle in New York City. When she moved from Boise to Seattle in 2007, Landon was inspired. Without knowing anything about photography—but knowing exactly what she was looking for—she grabbed a camera and began to document what ever caught her eye.

THE LOOK "I dream of a closet that is a carefully edited mix of one-of-a-kind second-hand finds and timeless, artful pieces from Totokaelo and Baby & Co., where I can wake up and easily pick any combination of beautiful things to make the perfect outfit. In reality my closet is a total mess of all the things that caught my eye over the years. Right now I'm wearing a lot of menswear, oversized layers, white, navy and clean lines. On any given day, I'm likely wearing a mix of thrifted items, an investment piece (designer heels or jewelry by Hitchcock Madrona or Rachel Ravitch) and a basic picked up from Zara or J.Crew."

STYLE ICONS "It will be different tomorrow but right now: artist Cathy Cooper, *Betty Blue*, 1930s and 1940s work wear/tomboy style but somehow at the same time the '90s, Garance Doré, Totokaelo and Annie Hall. Always people I see on the street."

Beyond GRUNGE "Seattle gets a bad rap when comes to fashion, but when I arrived I felt like there was so much amazing personal style everywhere I looked. I like that we aren't slaves to fashion. I see our style as an inspired combination of resourcefulness, practicality and supporting local."

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BOOK OF THE MONTH



FINDING TRUST
ANNIE MARIE MUSSelman
(Kehler Verlag)

In 2002, photographer and lifelong animal lover Annie Marie Musselman found a sick pigeon near her home in Seattle. She dialed 911 and soon after received a call from a

volunteer at the Sarvey Wildlife Care Center in Arlington, Wash. The volunteer drove 55 miles at night to pick up the bird and nurse it back to health.

Musselman soon became a Sarvey volunteer herself: cleaning cages, cutting meat, feeding and intubating animals, anything required by the many creatures that call Sarvey home—some for now, some forever. Musselman had recently lost her mother and was searching for something of meaning in her life. Sarvey became a home for her, too.

"The struggling animals at Sarvey taught me to love the here and now, and be mindful of each moment," Musselman writes in her book *Finding Trust*.

Every Thursday for six years, in addition to her volunteer work, Musselman documented the residents of Sarvey—birds of prey, bobcats, foxes. The images she captured defy many conventions of animal photography. Shunning anodyne images of pets as well as pages upon pages of anything sloe-eyed and heart-warming, Musselman's photos are emotionally complex, depicting Sarvey with kindness and without agenda. "Every wild thing has a soul full of strength, and my goal was to portray them like humans."

In *Finding Trust*, an eagle lies wide-eyed, motionless on a medical table. A raccoon sits on a volunteer's lap, looking as comfy as a toddler. Birds are held swaddled in shabby towels and a fawn stands at a screen door, gazing longingly at the world outside. These are the quotidian moments of a place Musselman fondly describes as "an animal shantytown held together by rare donations and lots of love."

Fighting for life and grappling with death are common occurrences at Sarvey, and Musselman captures animals in both states with respect and compassion. On one page, two tiny cottontail rabbits—eyes barely open and tiny paws still a pink shade of tender infancy—fit comfortably inside a woman's manicured hand. A page later, "Cottontail Going to Heaven" captures the soft face of a rabbit looking up toward the plastic cone fitted over its face as light pours in from a nearby window.

Musselman's open-hearted empathy filters every image. They're sad and happy, straightforward and un-glamorous. By capturing everyday moments in an extraordinary setting with love and honesty, she reminds us of our connection—and obligation—to the natural world. **GEMMA WILSON**

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