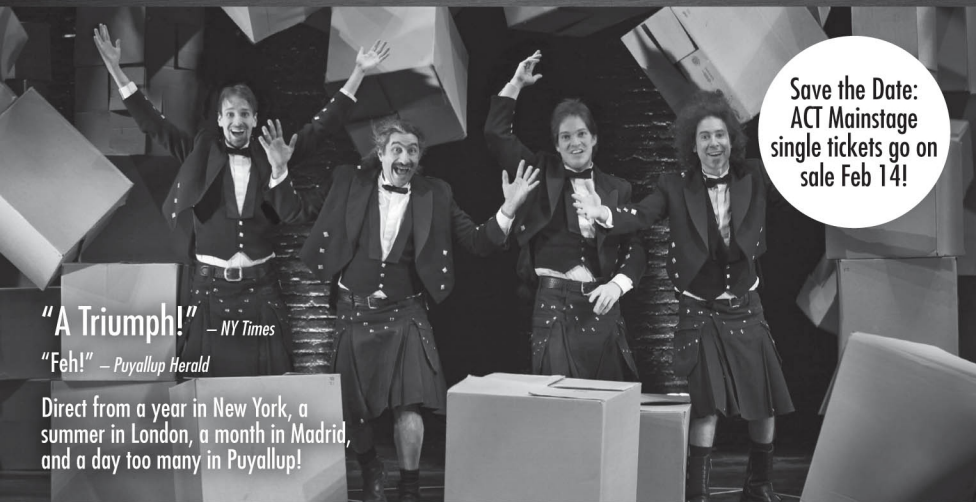




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Five IWW members and two deputies die in a gunbattle dubbed the Everett Massacre on November 5, 1916.

On November 5, 1916, two boatloads of workers and members of the IWW (Industrial Workers of the World, often called "Wobblies") traveled from Seattle to Everett to hold a free speech demonstration in support of striking shingle mill workers in Everett, and in support of First Amendment rights. They were met at the dock by local police, hired guards, and citizen deputies. Shots were fired, fatally wounding or killing outright five "Wobblies" aboard the steamer Verona. Two deputies also died on the pier, apparently shot in the back by their comrades during the fusillade. Seventy-four Wobblies were arrested on their return to Seattle and IWW leader Thomas H. Tracy was charged with murder. All were later released. Tracy was acquitted on May 5, 1917.

Solidarity for Shinglers

Shingle mill workers were on strike because mill owners had refused to restore wage cuts that unions had conceded when the price of cedar fell. The price had since recovered, and workers wanted their wages to recover as well.

Members of the IWW saw this as an opportunity to organize and provide support to striking workers (organized not by them but by an American Federation of Labor union). They went to Everett to speak in support of the strikers, and against the mill owners and the economic system they represented. Many heads were banged, teeth loosened, and a serious beating had taken place at the Beverly Park Interurban Railway station on October 30, 1916.

The IWW on Trial

The Wobblies planned a return visit for Sunday, November 5. The first of their two vessels, the steamers Verona and Calista, was met at an Everett loading dock by County Sheriff Donald MacRae and his businessmen's posse. The sheriff called out, "Who are your leaders?" The entire boatload of Wobblies aboard the Verona yelled back, "We all are!" Then someone (never identified) started shooting and five workers on the boat soon lay dead or dying. Probably another dozen were shot in the water after the boat pulled hastily away. Two businessman-deputies on the dock also died from shots in the back. Seattle police arrested 74 Wobblies upon their return to Seattle and charged Thomas H. Tracy with murder. The IWW launched a national defense fund campaign and retained Los Angeles attorney Fred H. Moore and former Seattle deputy prosecutor George F. Vanderveer (1875-1942), later anointed "Counsel for the Damned" because of his advocacy of unpopular clients and causes. After a stormy two-month trial, one of the county's first juries to include women acquitted Tracy on May 5, 1917.

By Walt Crowley, March 1, 2003 HistoryLink File #5326

Sources John McClelland Jr., *Wobbly War: The Centralia Story* (Tacoma: Washington State Historical Society, 1987); Lowell S. Hawley and Ralph Bushnell Potts, *Counsel for the Damned* (New York: Lippincott, 1953).

Smokestack Arias was created with funding by Jack Straw Productions through Meet The Composer's Commissioning Music/USA program, which is made possible by generous support from the Mary Flagler Cary Charitable Trust, the Ford Foundation, the Francis Golet Charitable Lead Trusts, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund. Significant additional funding from 4Culture and the Seattle Office of Arts & Cultural Affairs supported this project.



IWW graphic, Everett Massacre, 1916
Courtesy Everett Public Library

The Central Heating Lab

In Collaboration with Jack Straw Productions Presents

Smokestack Arias

Wayne Horvitz
Composer

Robin Holcomb
text and libretto

Maria Mannisto soprano – Cristina Valdes piano

*Dayna Hanson director
Dave Proscio lighting design*

February 2-12, 2012



Who Lies Here?
The River
The Shingle Weaver's Wife
I Hear a Song Beginning
Spin Round
The First Striking Thing
Ordinary Weather
Even So
Only The Truth
Also Known As
Again
Spit Into My Wallet
False Tongues
The Mrs.
Empty
City Of Smokestacks

A Woman Caught Between
The River
The Shingle Weaver's Wife
A Society Wife
A Society Wife
Sister of an IWW Member
Daughter of an IWW sympathizer
A Sheriff's Wife
A Newspaperman's Wife
A Woman Caught Between
A Woman Activist
The Shingle Weaver's Wife
A Woman Activist
A Woman Activist
A Woman Years Later
The River

All music by Wayne Horvitz ©2012 Other Room Music/ASCAP and all text by Robin Holcomb ©2012 Skippens Music/ASCAP except where noted. Spit Into My Wallet and Again words and music by Robin Holcomb, arranged by Wayne Horvitz. "Hold the Fort," a Union song with a very long history, is excerpted.



Pianist, composer, librettist and singer **ROBIN HOLCOMB** performs as a solo artist and the leader of various ensembles. Recordings of her compositions and performances can be heard on Songlines, Tzadik, Nonesuch and New World Records. She has contributed distinctive performances and arrangements to Things About Comin' My Way: A Tribute to the Music of the Mississippi Sheiks (Red Hen), Rogues Gallery: Pirate Ballads, Sea Songs, and Chanteys (Anti), The Anthology of American Folk Music: Revisited (Shout Factory), and Bill Frisell's Nashville (Nonesuch). A founder of and principal composer for The New York Composers Orchestra and WACO (The Washington Composers Orchestra), she composes music for ensembles of all sizes, theatre, dance and film. She previously collaborated with Wayne Horvitz on The Heartsong of Charging Elk and was a featured performer in his Joe Hill: Sixteen Actions for Orchestra, Voices and Soloist. Her own extended song cycles Angels at the Four Corners, O Say a Sunset and The Utopia Project have been performed nationwide. Current projects include the creation of We Are All Failing Them, an investigation in words and music of the Donner Party saga scheduled to premiere at Seattle's Northwest Film Forum in 2013. <http://www.robinholcomb.com/>

DAYNA HANSON has created dance, performance, music and film in Seattle for many years. From 1994–2006, she was co-artistic director of 33 Fainting Spells, the innovative dance theatre company whose work was presented by Dance Theater Workshop, Spoleto Festival, Walker Art Center, ICA in London, Kunstlerhaus Mousonturm in Frankfurt and others. Her solo multi-media work, Spirit Under The Influence, was presented by Northwest Film Forum in 2005. We Never Like Talking About the End was commissioned by On the Boards in 2006. Gloria's Cause, co-created with Dave Proscia and Peggy Piacenza, was commissioned by OTB and Under the Radar Festival in 2010. She is a 2010 United States Artists Oliver Fellow in Dance, 2009 Artist Trust Media Fellow and 2006 Guggenheim Fellow in choreography. She has received funding from the National Performance Network, the National Dance Project, MAP Fund, Seattle Office of Arts & Cultural Affairs and 4Culture. Actively encouraging the development of dance film in the Pacific Northwest she has created films that have screened worldwide. She recently choreographed a scene for the feature film Late Autumn by Korean director Tae Yong Kim that premiered at the 2010 Toronto International Film Festival and collaborated with The Rude Mechanicals on I've Never Been So Happy. She plays keyboards and bass with Today! <http://daynahanson.com/>

DAVE PROSCIA has been lighting dance since '00. He has recently lit pieces for Coriolis Dance, Seattle Chamber Players/ Paige Barnes, Dayna Hanson, Scott Powell Performance and Boost Dance Festival. Dave brings a background in visual art and music to his lighting process. He studied under Ben Geffen and Fred Crane while interning at On the Boards during the '98 and '99 seasons and got his start designing for Amy O'Neal and Locust. Over the years Dave has designed lights for Deborah Hay, 33 Fainting Spells, Village Theatre and many other Seattle luminaries.

The creators of Smokestack Arias would like to give special thanks to Kurt Beattie and the staff and crew of ACT Theatre and to Joan Rabinowitz at Jack Straw Productions for producing the show. We would also like to thank Nica Horvitz for her creation of the lyric booklets and her editing prowess, Beth Fleenor and Maren Wenzel for administrative support, David Dilgard and The Northwest Room, Everett Public Library for the use of images from the Everett Massacre, to Dave Proscio for his vision and willingness to leap in, Daisy Zajonc our rehearsal pianist, Wade's Eastside Guns for the shells, and to Maria Mannisto, Cristina Valdes and Dayna Hanson for their passion, flexibility and generosity.

Composer **WAYNE HORVITZ** has performed worldwide as a pianist and electronic musician. He has collaborated with Bill Frisell, Butch Morris, John Zorn, Robin Holcomb, Fred Frith, Julian Priester, Philip Wilson, Michael Shrieve, Bobby Previte, Marty Ehrlich, Skerik, William Parker, Ron Miles, Sara Schoenbeck, Peggy Lee, Steven Bernstein, Briggan Krauss, Dylan van der Schyff, Paul Taylor, Liz Lerman Dance Exchange, Gus Van Sandt and Gordon Edelstein and many others. He has been commissioned by the NEA, Meet The Composer, Kronos String Quartet, Seattle Chamber Players, Mary Flagler Cary Trust, PGAFF, BAM and other organizations. He has recorded extensively and has produced recordings for Eddie Palmieri, Fontella Bass, Robin Holcomb, Bill Frisell and other artists. He is the recipient the NEA American Masterpieces award for his composition These Hills of Glory for string quartet and improviser (2008), Artist Trust Fellowships (2008, 2001), City of Seattle Office of Arts & Cultural Affairs Fellowships (2003 and 2006), a Rockefeller MAP Grant for Joe Hill: 16 Actions for Chamber Orchestra, Voices and Soloist (2002) and other awards. Fifty-Five: Music & Dance in Concrete, a new collaboration with Tucker Martine (sound engineer), Yukio Suzuki (choreographer/dancer) and Yohei Sato (video artist) is funded by a second MAP grant and will premiere at Centrum in Pt. Townsend WA in fall 2012. <http://www.waynehorvitz.net/>

Finnish-American soprano **MARIA MANNISTO** has an extensive performing history as an opera singer, concert soloist, pianist, and organist. Maria has appeared in numerous Seattle area productions by Puget Sound Concert Opera, Seattle Experimental Opera, Puget Sound Opera, and the University of Washington, and has performed in new operas and oratorios by Seattle composers Wayne Horvitz, Bill Smith, Garrett Fisher, Brian Cobb, and Tom Baker. In 2007 she was awarded the Finlandia Foundation Performer of the Year, which provided her the opportunity to perform recitals around the United States, Canada, and Finland. Maria was a finalist in the 2010 Kangasniemi Song Competition in Kangasniemi, Finland. <http://mariamannisto.com/>

CRISTINA VALDES is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents in venues including Lincoln Center, Carnegie Recital Hall, Merkin Hall, Miller Theatre, Nordstrom Hall and the Kennedy Center. Her passionate interest in new music has led to collaborations with such renowned composers as Terry Riley, Joan Tower, Ezra Laderman, and Morton Subotnick. She has premiered the works of many other composers including Evan Ziporyn, Orlando Garcia, Wayne Horvitz, and Carlos Sanchez-Gutierrez. Festival performances include New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, the Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Theater de Welt in Stuttgart, the Festival of Arts and Ideas in New Haven, the Great Lakes Chamber Music Festival, and the Singapore Arts Festival among others. Cristina is currently a member of Trio V with ICE percussionists Nathan Davis and David Schotzko. She has toured extensively with the Bang On a Can "All Stars" and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, the award-winning chamber music group, Antares, the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, and the Stony Brook Symphony Orchestra. Cristina can be heard on the Newport Classics, Albany, and Innova labels.

Who Lies Here?: A woman supporter of the Commercial Club finds herself questioning the free speech curtailment levied against the striking shingle weavers and their IWW comrades.

The River: The River speaks.

The Shingle Weaver's Wife: A woman comes with her husband to Everett to make a new life. Upon arrival, the couple share many disappointments. She joins her husband as he strikes for fair treatment from the mill bosses, though all promises are empty.

I Hear a Song Beginning: The wife of a Commercial Club member stands on the waterfront cliff, awaiting the arrival of the two boats loaded with hundreds of IWW members. They sail to Everett to support the striking shingle weavers and organize for One Big Union. She senses that something is wrong but has no idea what happened in Beverly Park – there are only whispers.

Spin Round: A society woman, enthusiastic about the promise of the future, describes the early years of Everett, a city born in the mud with visions of greatness.

The First Striking Thing: The sister of an IWW member tells her brother's story: he sailed on The Verona with his comrades, then returned to Seattle to tell the tale of their tragic welcome in Everett. He speaks, through his sister, for the dead, dying and missing.

Ordinary Weather: A young girl tells what she hears around town. Her friends find shell casings under the dock, which end up as important evidence in the trial of a Wobbly charged with the murder of two deputies. Of all accused, only his case saw the light of day, the light of three long months in the courtroom.

Even So: When the sheriff and his wife were married, he was a shingle weaver, a union secretary – valued for his knowledge of the mills and camps. Once he believed that people deserved the right to free speech, but not outsider agitators. Now his wife can't help but wonder: When did he become such a madman? Who haunted him?

Only the Truth: A newspaperman's wife testifies that her husband reports the lies behind the facts and publishes a deeper version of the truth.

Also Known As: A woman caught between movements looks for reasons to maintain her civic pride, while also trying to keep an open mind. Nonetheless, she knows that what happened on the dock that Sunday afternoon was wrong...

Again: A woman activist tells the story of men, who travelled to Everett in support of the strikers, only to be taken to the edge of town and sent back to Seattle. Some came back repeatedly, no matter how brutal their treatment. Some never returned.

Spit into my Wallet: The shingle weaver's wife questions not her husband's commitment, but rather how to get by and feed their children. There is nothing left to spend and there is no way to earn.

False Tongues: As many herbs can heal or harm, so can words wag praise or defame. Devil's Club, native to the Pacific Northwest, can modulate the sugar in the blood.

The Mrs: Three women, known to police as IWW organizers, were arrested for transferring suspiciously between trains while travelling south from Everett to Seattle immediately following the Everett Massacre. One was accused of pouring cayenne pepper into the eyes of the sheriff as he was wheeled away, wounded that day, on the Everett dock.

Empty: A woman, speaking from the present, drives up to Everett from Seattle, imagining how men, beaten bloody, walked that same distance, some more than once. Visiting the infamous intersection of Hewitt & Wetmore, site of countless public demonstrations and law enforcement response, the waterfront, and Beverly Park, she imagines past events.

City of Smokestacks: The river speaks again.

Smokestack Arias is a work of the imagination.