



Media Contact: Rachel Liuzzi
rachel@washingtonensemble.org

For high resolution photos visit: <http://washingtonensemble.org/press/>

Washington Ensemble Theatre Announces 15th Anniversary Season and GUSH, a New Touring Series that Brings Contemporary Theatre Works to Seattle

(Monday, April 23, 2018—SEATTLE) **Washington Ensemble Theatre** has announced its **2018/19 Season**, a dynamic lineup of three plays that celebrates its 15th anniversary as a producing theatre company in Seattle. The season, which is themed “More, More, More!” in honor of the company’s continued growth and consistent artistic boundary-pushing, includes the fantastical dark comedy ***Everything You Touch*** by Sheila Callaghan, political thriller ***B*** by Chilean playwright Guillermo Calderón, and the twisted horror-comedy ***Feathers and Teeth*** by Charise Castro Smith. In addition to these three mainstage productions, WET is pleased to announce a new addition to its programming, **GUSH**, a series that will bring a piece of contemporary theatrical work from outside Seattle to be performed on its stage each season. The first piece to be presented as part of GUSH is ***SINGLET***, Erin Markey’s tenacious look at earned intimacy and how rivalry, affection, and power intersect. WET will continue to produce as a resident company at 12th Avenue Arts. Subscriptions start at \$60 are on sale now at www.washingtonensemble.org.

“Our 15th anniversary season isn’t about the capitalist sentiment that bigger is better, but is rather a declaration that we’re growing—and that’s a good thing!” said WET’s Artistic Director **Samie Spring Detzer**. “WET was founded 15 years ago by amazingly talented, headstrong, and ambitious artists who decided to create the art they believed Seattle needed to see. They were rigorous, they were persistent, and they were dedicated. Since that time, the company has changed members, venues, and mission, but the spirit remains the same. At WET we believe in pushing the limit. Let’s do more, let’s get more, let’s be more.”

WET’s season begins with ***Everything You Touch (September 21 - October 8, 2018)***, Sheila Callaghan’s fantastical and brash dark comedy that explores society’s obsession with body image and fashion that jumps between the opulent and vapid 1970s and present day. When Jess, a moody and uncertain young woman, hears that her mother, who she has not seen in 10 years, is on her deathbed, she embarks on a cross country journey fueled by self-loathing. Accompanied by Victor, a mercurial fashion designer turned travel companion who may or may not be real, Jess discovers who she is, what she’s made of, and how to wear it well. *Everything You Touch* was produced Off-Broadway in 2015 at the Cherry Lane Theatre and was called a “bold dissection of beauty, self-worth, and human connection” by

TheatreMania. **Maggie Rogers**, WET's Literary Manager and Resident Dramaturg, will direct the Northwest premiere of this stunningly eclectic play.

Everything You Touch is followed by the U.S. premiere of ***B* (January 11 - 28, 2019)**, a sharp, political work by Chilean playwright **Guillermo Calderón**. *B*, which had its world premiere at the Royal Court Theatre in London in 2017, is the story of Alejandra and Marcela, two anarchists searching for a way to voice their political beliefs and prove their dedication to the cause. When they meet disillusioned bomb maker Jose, he agrees to teach them all he knows. With their motives and devotion for non-violent anti-capitalist anarchy put to the test, Alejandra and Marcela must decide how far they are willing to go and what they are willing to give up to speak their minds. Calderón's tightly-wound absurdist play hashes out the complicated and irrational nature of violence, terrorism, and activism.

The final mainstage production in WET's season is the Seattle premiere of **Charise Castro Smith's *Feathers and Teeth* (March 29 - April 15, 2019)**, a play that is part *Stranger Things* and part *Serial Mom* that was called "fresh, gutsy, and disturbing" by the *Chicago Tribune*. Stepparents are usually a drag, but Chris' new stepmom might actually be evil incarnate. When a mysterious creature shows up at their home, poor, grieving Chris sees it as a sign to avenge her mother's death and take back her life, family, and future once and for all. With direction from WET's Lead Producer and Casting Director **Bobbin Ramsey**, this twisted horror-comedy grapples with the power of grief and the dangers of the other side. WET previously produced a play by Castro Smith, *The Hunchback of Seville*, in 2014. Get ready to have goosebumps!

The first theatrical work to be brought to WET's stage for **GUSH** is Erin Markey's ***SINGLET* (April 25 - May 5, 2019)**. Markey draws on their longstanding friendship and working relationship with actor Emily Davis to create a performance that maps the bonds and hysteria of earned intimacy. Combining Markey's singular style with a host of influences—spanning Genet's *The Maids*, celebrity psychotherapist Esther Perel's available-on-Audible couples counseling sessions, *Notes on a Scandal*, Elena Ferrante's *Neopolitan Quartet*, and Precious Moments® Collectible Dolls—this kaleidoscopic production grapples with the desire, rivalry, vulnerability, and subterfuge that bind two people together. By turns tenacious and tender, *SINGLET* reimagines the economies of power between friends, families, and wrestlers.

About Washington Ensemble Theatre

Through collaborative artistic leadership, Washington Ensemble Theatre fearlessly creates audacious stories for adventurous Seattle audiences. A resident company at 12th Avenue Arts in Seattle's Capitol Hill neighborhood, WET is committed to maintaining an environment wherein its members, as well as artists from the community, are challenged to grow through its work as an ensemble. For more information about Washington Ensemble Theatre, please visit washingtonensemble.org.

Washington Ensemble Theatre is Samie Spring Detzer, Jeffrey Azevedo, Maria Manness, Rachel Liuzzi, Bobbin Ramsey, Tristan Roberson, Joceline Wynn, Jenn Oaster, Ryan Dunn, Erika Bailey, Maggie Rogers, Sophie Franco, Rachel Guyer-Mafune, Kevin Kelly, and Erin Bednarz.

FOR CALENDAR EDITORS

Everything You Touch

By Sheila Callaghan

Directed by Maggie Rogers

Northwest Premiere

September 21 - October 8, 2018

When Jess hears that her mother, who she has not seen in 10 years, is on her deathbed, she embarks on a cross country journey fueled by self-loathing. Accompanied by Victor, her mercurial fashion mogul travel companion who may or may not be real, Jess discovers who she is, how to love herself, and how to wear it well. Sheila Callaghan's fantastical and brash dark comedy explores society's obsession with body image and fashion.

B

By Guillermo Calderón

U.S. Premiere

January 11 - 28, 2019

Anarchists Alejandra and Marcela are searching for a way to voice their political beliefs and prove their dedication to the cause. When they meet disillusioned bomb maker Jose, he agrees to teach them all he knows. With their motives and devotion for non-violent anti-capitalist anarchy put to the test, Alejandra and Marcela must decide how far they are willing to go and what they are willing to give up to speak their minds. Guillermo Calderón's tightly-wound absurdist play hashes out the complicated and irrational nature of violence, terrorism, and activism.

Feathers and Teeth

By Charise Castro Smith

Directed by Bobbin Ramsey

Seattle Premiere

March 29 - April 15, 2019

Stepparents are usually a drag, but Chris' new stepmom might actually be evil incarnate. When a mysterious creature shows up at their home, poor, grieving Chris sees it as a sign to avenge her mother's death and take back her life, family, and future once and for all. Part *Stranger Things* and part *Serial Mom*, this twisted horror-comedy grapples with the power of grief and the dangers of the other side. Get ready to have goosebumps!

SINGLET

A GUSH Presentation

By Erin Markey

West Coast Premiere

April 25 - May 5, 2019

The first theatrical work presented in GUSH, WET's new series that brings a piece of contemporary theatrical work from outside Seattle to be performed on their stage, is Erin Markey's *SINGLET*. Markey draws on their longstanding friendship and working relationship with actor Emily Davis to create a performance that maps the bonds and hysteria of earned intimacy. Combining Markey's singular style with a host of influences—spanning Genet's *The Maids*, celebrity psychotherapist Esther Perel's available-on-Audible couples counseling sessions, *Notes on a Scandal*, Elena Ferrante's Neopolitan Quartet, and Precious Moments® Collectible Dolls—this kaleidoscopic production grapples with the desire, rivalry, vulnerability, and subterfuge that bind two people together. By turns tenacious and tender, *SINGLET* reimagines the economies of power between friends, families, and wrestlers.

###