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Saving Face
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6pm

The Celluloid Closet
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www.spl.org/Hello
The Intiman Theatre — which “uses the power of story and education to activate dialogue, confront inequity, and build collective joy” — will celebrate the return of the live arts by hosting the HOMECOMING Performing Arts Festival on September 18 and 19, 2021, on Harvard Ave., between Pike and Pine.

Although Intiman has put on theatre festivals previously, this will be the first time it will host a large outdoor performing arts festival.

Creative directors Jennifer Zeyl and Wesley Frugé started planning for this event back in the early spring. “We’re really excited, with all the COVID stuff going on, [about] having a safe environment where people can come together and really commemorate our move to Capitol Hill,” said Frugé, who mentioned that Intiman has not hosted an in-person event since September of 2019.

Festival details

The festival will have over 100 artists performing in front of a 24-foot-by-10-foot mural created by Seattle artist Barry Johnson. But that’s not all: the event will also include artist installations, a beer garden (presented with Life on Mars and sponsored by Jack Daniel’s), food trucks and vendors providing treats such as boba tea, tamale, coffee, and tofu food; and interactive photo-booth exhibits. Frugé said that Kendall’s DJ and Event, Intiman’s producing partner, has assisted with logistics, such as shutting down a city street for the weekend.

The festival opens on Saturday, Sept. 18, at 11 a.m. and will close that evening at 10 p.m.; but before Intiman and BECU present the “Angels in Seattle” awards, providing five local artists with $1,000 checks, BeautyBoiz will headline on Saturday, which will highlight local drag and LGBTQ+ performers, including Arson Nicki, Cherdoma Shimata, and Betty Wetter. Other performances will be by Bijoux, Velocity Dance Center, and the Royal House of Noir, among others.

All Black local talent will headline on Sunday, Sept. 19, including singer Akumefule J. Olou, a brand-new choreographed dance piece by Dori Teilred and David Roes, and a children’s program called “South End Stories.” BeautyBoiz will also present the “Black Pride Celebration Live!” with performers such as CarLaram, Archie; and DaQueen, among others. On Sunday, the event will begin at 11 a.m. and close at 9 p.m.

“Both evenings are really anchored by some of the most iconic Seattle performers,” said Frugé, who added that “the two anchor headline evenings are going to just be so overwhelming in terms of the amount of talent.”

To find artists to perform for the festival, Frugé and Zeyl partnered with various art organizations that share overlapping missions with Intiman. A good number of the artists were booked via presenting partner organizations, although Intiman booked some headliners directly.

“There are some repeat organization lineups, but the actual festival lineup — there won’t be any repeated performances,” said Frugé. Café Racer, for example, will be programming both days but will have different bands performing each day.

see HOMECOMING page 6
HOMECOMING
continued from page 5

Ticket and pass information
Single-day tickets and full-festival passes are being offered online. The former range from $5 to $65, with a suggested price of $65; the latter range from $39 to $205, with a suggested price of $95.

“We are offering a pretty wide range of ticket options, and that is based on Intiman’s commitment to accessibility,” explained Frugé. That said, Intiman encourages attendees to pay full price if it’s within their financial means. Additionally, Intiman will provide 200 guaranteed free tickets on a first-come, first-served basis on each day.

COVID precautions and volunteering
Since this will be Intiman’s first performing arts festival, it’s hard to know how many people will attend, but Frugé believes there will be about 3,000 over the course of the weekend.

“We are keeping our eye on the capacity of the festival, just so that we can maintain some COVID safety,” said Frugé. Outdoor COVID transmission is extremely low — especially among fully vaccinated individuals — but Intiman wants to make sure everyone has enough space to get away from the crowd if needed. Since the event is hosted outdoors, masks are not required for those who are fully vaccinated, but they are more than welcome. However, those not yet fully vaccinated should wear a mask at the event.

At this time, the festival will not be checking vaccination status, since it is an outdoor event, although there is potential for that to change in the coming weeks. Other COVID measures for the event include performer safety and providing hand sanitizer stations throughout the festival.

Intiman is still actively looking for volunteers to work the festival. A variety of shifts remain, including monitoring accessibility seating and providing attendees with information on what’s happening next. Volunteers will receive full weekend passes for free and will be given options for tickets at other events by the Intiman Theatre, Kendall’s DJ and Event, or Beautyblitz.

“Intiman is so excited to be the newest performing arts organization operating in the Capitol Hill Arts District. We want to introduce ourselves to the neighborhood, be an excellent neighbor and think about what our role is contributing to the community,” said Frugé, who added, “Intiman wants to hold space for this LGBTQ+ community and be part of welcoming people back to Capitol Hill, which was hit so hard by the pandemic.”

Visit www.intiman.org/homecoming for further ticket and event information.
by Paige McGlaflin
SGN Contributing Writer

Book-It Repertory Theatre is warming up for its 32nd season. The Seattle Center-based company, which specializes in bringing literary works to the stage, premieres its 2021-22 season on Oct. 12. Audiences will have the chance to enjoy five productions, two as audio dramas and the remaining ones in person.

“We’re finding a way to get back to being with audiences. We have a hybrid season. We are starting out with two audio productions and then switching to being in person in January,” says Memary, Book-It’s artistic director, told the SGN.

Last year the company opted to make all productions audio dramas, a move that proved to be successful, with listeners tuning in from a hundred countries across five continents. This year, Memary is looking forward to not only bringing audiences back to the theatre but working with a wide array of talent in his second season with the company.

“You’re trying to put together teams and great minds... that will sort of gel with each other,” he said. “Or you’re combining great artists with some great source material. So this season is so much a part of that ethos, while also thinking about what we need as audience members. We’re craving the conversation of theater. We’re craving the excitement, we’re craving the adventure. We’re craving that connection that I think at times can feel a little sacred.”

The first production from Book-It this season is Zen and the Art of an Android Beatdown, available starting Oct. 12. Based on Tochi Onyebuchi’s story of the same name, this audio drama is adapted and directed by Gin Hammond.

“It’s really, really something special,” said Memary. “It’s a story about identity, about humanity, wanting, longing, and what it means to be human through a sci-fi lens.”

Following soon after is The Three Musketeers, available as an audio drama starting on Nov. 23. Part of the company’s holiday show, it’s a fresh interpretation of the classic work by Alexandre Dumas, adapted and directed by Lamar Legend.

In the new calendar year comes Beowulf, Book-It’s first in-person production, running from Jan. 21 through Feb. 6, 2022.

“Beowulf is, when you hear it out loud, this story about someone fighting monsters. It’s fantastic, thrilling, scary, sacred,” said Memary, who will direct this production.

“When you’re just reading it off the page, it’s like so many other works, I think it just doesn’t quite translate. With that in mind, Julian Glover put this adaptation together, and now we’re taking up the mantle with this idea of a return to storytelling and tapping into something more ancient.”

The following month will bring Mrs. Mosdium, the second in-person production, adapted from a Rachel Ingalls novella by Frances Limoncelli and directed by Kelly Kitchen. It will run from March 3 through April 17, 2022.

The Three Musketeers, directed by Rosa Jolly from Amy Tan’s novel, will be the final production of the season, running from June 8 through July 3, 2022.

“I grew up in the Bay Area, and Amy Tan is a presence everywhere there... just part of the cultural fabric of where I came from,” said Memary. “She is one of our greatest writers. To be able to present it and to have such amazing artists such as Desdemona [Chung] adapting and Rosa [Jolly] directing, I just feel extremely fortunate. It’s going to be, I think, something truly special, I think it’s going to be a real gift. I’m immensely honored to have that many talented folks involved in this season.”

Full-season subscription packages can be purchased online and range from $122 to $225. For more information on tickets and the 2021-22 season, visit book-it.org/2021-2022-season.
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SEATTLE OPERA
Welcome Back Concert
restores the joy of live performance

by Alice Bloch
SGN Contributing Writer

DIE WALKÜRE
BY RICHARD WAGNER
ABRIDGED BY
SEATTLE OPERA
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AUGUST 28

During the year and a half since the onset of the pandemic, Seattle Opera has done a remarkable job of creating productions designed to be filmed, with plenty of physical distance between singers. Under the leadership of General Director Christina Scheppelehn, the company managed to produce digital versions of all operas planned for the 2020–21 season. The two most recent of those productions (Flight, filmed primarily in the Museum of Flight, and Rusalka, filmed at St. James Cathedral) were particularly vivid and satisfying to experience at home.

However, this week’s Welcome Back Concert — an abridged, amplified, minimally staged Die Walküre performed outdoors at Seattle Center — reminded opera lovers of what we’ve been missing: the joy of live performance. The audience was masked, distractions abounded, and essential parts of the drama were cut.

But damn, it felt good to be part of an opera audience again.

The atmosphere was festive and celebratory, with many audience members wearing paper-winged bats to represent the Valkyries or colorful T-shirts acquired at past productions of Wagner’s Ring Cycle. Although people were not crowded together, Fisher Plaza looked and felt full. Before the concert, parents pushed strollers, family groups shared the contents of picnic baskets, and a rooftop beer garden added to the merriment.

The concert itself was the best possible, considering the difficult circumstances. Ludovic Morlot, conducting a Wagner opera for the first time, led Seattle Symphony musicians in an orchestral performance of rare clarity and expressiveness. The rich texture of Wagner’s music was all there, but the sound was never muddy. The wind rattled the microphones and fuzzed the music at times, but Morlot and these excellent musicians cannot be held responsible for that.

Opera singers normally sing without microphones; in fact, their voices sound best when unamplified. One of the thrills of attending an open performance is the experience of receiving a singer’s voice directly into one’s ears, unmediated. Of course, that was impossible at Fisher Plaza, but the singers stood several feet back from the microphones, and top-notch sound designed by Robertson Winter made for a decent outcome.

The main characters of Die Walküre are Brünnhilde and her father, Wotan, but cuts (admittedly necessary for the concert format) decreased their roles and showcased instead Siegmund and Sieglinde, the long-separated twins who fall in love in Act I. The most exciting, beautiful vocal performances were those of tenor Brandon Jovanovich as Siegmund and soprano Angela Meade as Sieglinde. Eric Owens is one of the best bass-baritones around, but he sounded slightly underpowered as Wotan (possibly the fault of the microphone). Soprano Alexandra Lobianco has excelled at Seattle Opera in recent years as Aida and Tosca, and her voice in concert was lovely, but to my ears, she didn’t sound like Brünnhilde, but Valkyrie; some vocal lift was missing.

As Sieglinde’s villainous husband Hunding, bass Raymond Aceto sang well but lacked a menacing edge.

Stage director Dan Wallace Miller did a fine job but is capable of much more than a concert setting permits. Connie Yin’s highly effective lighting provided most of the visual interest.

Wagner’s glorious score survived the competition of porta-potty doors hanging, gulls screeching, and helicopters whirring. In fact, a few of the distracting sights and sounds actually enhanced the show, for example: at one point, the H-44 Space Needle elevators ascended in synchrony with the Valkyries’ entrance. Unfortunately, the helicopter noise was badly timed, coinciding with the love duets in Act II rather than the Rule of the Valkyries in Act III.

In an attempt to make up for the substantial cuts, summaries of plot points were occasionally displayed on the large screens beside the stage. The witty summaries made many audience members laugh and, alas, broke the mood of several serious scenes.

One thing that I learned from the cuts was that the missing parts are absolutely essential to the drama. Without the Act II scenes between Wotan and Brünnhilde and between Wotan and his wife Fricka, we have no sense of Wotan’s deception or of his close relationship with Brünnhilde, so the heart-breaking “Wotan’s farewell” scene falls flat. On the other hand, including the missing material would have meant a four-hour performance with no action, no sets, no costumes, no English supertitles. That would have been a long evening indeed.

Despite these quibbles, I left the concert feeling elated and hopeful, and looking forward to the upcoming season of live performances at McCaw Hall. The first production of the 2021–22 season, Oedipus, opens on October 16. Hurray!

For more information, go to seattleopera.org.
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by Janice Affil
SGN Contributing Writer

While dressing up as your favorite fictional character seems like a 21st-century craze, the origins of what is now known as cosplay date further back than many realize. What is widely credited to modern Japanese culture was actually inspired by 15th-century masquerade balls and didn’t actually start in Japan.

There is a documented incident of something reminiscent of modern cosplay as far back as 1908, when a Cincinnati couple named Mr. and Mrs. Fell attended a masquerade ball dressed as characters from a popular newspaper strip at the time.

Then in 1939 sci-fi fan Myrtle Rebecca Douglas Smith Gray Nolan, also known as Memo, attended the first World Science Fiction Convention in New York City. Accompanied by her boyfriend, she dressed in a “futurama” costume that she designed and created herself, based on the pulp magazine artwork of Frank R. Paul and the 1936 film “Things to Come.” From there, the hobby became known as “cosuming,” becoming popular at Halloween and other parties, where attendees would wear according to a chosen theme rather than a specific character.

Character cosuming became more popular at comic book conventions and similar gatherings in 1975, after the advent of the film “The Rocky Horror Picture Show.” The live viewings encouraged moviegoers to dress up in costume as their favorite characters.

The custom became even more popular among Star Trek and Star Wars fans, but the term “cosplay” wasn’t invented until 1984, when Japanese journalist Nobuyuki Takahashi attended Worldcon in Los Angeles. The masquerade impressed him so much that he coined the term “kansyou”.

At the age of four, he discovered the popular TV series Power Rangers, and like most children, he quickly became obsessed with it. However, that show would prove to be influential for him in more ways than one. Not only would his handmade White Ranger costume help propel his cosplayer status, but his growing attraction to the actor who played the Red Ranger helped him realize and come to terms with his sexual orientation early in life.

When he was six, an adorable and embarrassing outburst of love for a male classmate turned his school years into a nightmarish time. Kids are cruel, and the early reveal of his homosexuality plagued him from elementary to middle and high school.

Before leaving high school, DJ proved his bravery and maturity by seeking therapy with a school counselor. He was able to work through the self-esteem issues he had experienced during his school years, and after a while he convinced his mother to join him. Together they were able to reach the acceptance DJ needed for himself and from others, and he was able to gain insight into how straight parents feel when faced with the knowledge of having a Gay child.

After high school, DJ dabbled in some modeling. It is easy to see why in the frequency of his photos (all taken by his doting boyfriend). He was featured in a few magazines and graced the catwalk at New York Fashion Week, but the designers and photographers he worked with never paid him, and so DJ realized he wasn’t getting back what he was putting into modeling.

But when one door closes, another opens. And so it was his departure from modeling that set him on the path of professional cosplay. Remembering the joy 10-year-old DJ felt donning a tank top, shorts, and boots, armed with potato chip bag clips as guns, the adult DJ made the best of his limited sewing skills and put together the Larv Croft, cosplay he’s now known for.

Held back by the possible scrutiny of venturing into other realms, he fell into a “tomb raider” theme, also portraying Indiana Jones and Nathan Drake from “Uncharted.” But someone like DJ, with an aura as bright as his favorite color (yellow) and the energy to match, can only restrict themselves for so long.

His amazing rendition of Superman immediately became popular, but his gender-bending of Jill Valentine from Resident Evil went viral. He woke up the next day to two thousand likes on Twitter, and the numbers have continued to climb.

Since then, his favorites, like his White Ranger— and a Regal-inspired villainous costumes, have been huge hits, as has his gender-bending of Sailor Pluto from the Sailor Moon series. He was able to have a wonderful conversation, at the end of which he left me with these words of inspiration: “To the world I know we live in a society where everything is a label, a race, a language, your sexuality, but don’t let it be a label. You are more complex than a label. We’re not meant to be put in boxes and told what to like or to be like. I want to encourage everyone to make a difference, and when you hear noise, don’t listen, don’t believe it, tune it out. Say you’re awesome, and understand that there’s nothing wrong with saying to yourself that you are awesome.”

DJ has been certified, followed, and interviewed by the official Tomb Raider and Power Ranger Twitter pages, which is not only a dream come true for him but has put him in position to be a positive role model. He is allowing dark-skinned children like himself to see that, armed with a glue gun and creativity, they can make their cosplay dreams a reality.
“I had to do it... With all the inclinations and desires of the boy I had to restrain myself to the more conventional ways of the other sex. I have been happier since I made the change than I ever have in my life...”

- Alan Hart, 1918

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10
Maysoon Zayid
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+ Survival of the Unfittest
6:30 PM | MEANY PERFORMING ARTS CENTER | $5

11
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JEANNIE RAK

Jeannie Rak is Seattle's newest shining star

by Lindsey Anderson

The Seattle Arts Journal

Seattle is no stranger to musical talents. From Pearl Jam to Jimi Hendrix to Macklemore, some of the industry's finest talents have risen to fame right here on the city's rain-soaked streets.

One of the newest talents in the industry, Jeannie Rak, is hoping to make a name for herself in the way other Seattle artists have done so.

Before following her passion for music, Rak was a teacher at White Center, but after finding herself in a healthy situation at the University of Washington and teaching fifth grade for a year, she realized music was the true path she wanted her life to follow.

Although she is new to the recording end of the business, Rak has been performing for the last few years, making a living at the city's historic Pike Place Market. “I am not primarily a recording artist. Before I started recording in Seattle, I was actually a busker — it’s basically just a street musician, or street performer in general — and I was doing that full-time for two years at Pike Place Market,” Rak explains.

Rak was successfully making a living in the market until the pandemic hit. “I was first and foremost a live performer, so I needed the crowds at Pike Place Market to make a living, and really what that meant was when the pandemic hit was that, you know, and recording was my way of responding to COVID. So yeah, it’s a little backwards for me.”

After being forced to revitalize her career yet again, Rak decided to go in the direction of recording original music in the studio. Her first single, “Heart, Broken” was released earlier this year on all streaming platforms, and she plans also released a new cover, That Girl. Beyond that, she is looking to drop an album in September.

Making the transition from busker to recording was difficult for Rak at first. “I have a whole folder of songs I curated as a busker, because you learn very quickly, ‘Oh, okay, people will tip me if I sing these songs,’” she explained. Some of her favorite covers to perform were works from Sara Bareilles, Jason Mraz, and John Mayer.

“[Being a busker] influenced and taught me, in a really positive way, how to be an engaging performer but it hasn’t really had much of an impact on the music that I write and create for myself,” Rak said, “so when I transitioned from being a live performer in Pike Place doing only covers to being a recording artist in a studio and having a producer and recording my own original music. That was like wearing two completely different hats. I had to actually reverse a lot of the habits I had picked up as a busker.”

One challenge Rak faced in the studio was releasing a song she had written seven years ago. “Heart, Broken” was originally a song about one of her first heartbreaks back in college. Rewriting the single as a now happily married woman in a much different headspace was a strange feeling for Rak.

“So I’m thinking that you change as a person,” she explained, “and having written material so long ago, and then wanting to produce it in the studio, part of the difficulty was getting myself back in the headspace and trying to understand what I was feeling when I wrote the song.”

Luckily, Rak’s producer worked hard to help, even suggesting she add in a bridge to bring the song into 2021.

Musical inspirations

Rak draws much of her musical inspiration from Top 40 hits and is certainly admitted to listening to one of her favorite bands is Maroon 5. “They straddle this really cool line of Funk and pop and rock in a way that makes acoustic songs very rhythmic. His voice is amazing, too. He sings in my register, and he’s a man, Adam Levine.

My ‘type is very mid 2000s, singers like Usher and Ne-Yo,” she added, “and then there’s the obvious ones like Jason Mraz and Sarah Bareilles, but then, on top of that, the more I really loved listening to Bill Withers, so I love his music, too.”

Rak also finds inspiration in unique and alternative artists, Rak is proud to be a fan of Maroon 5 and other mainstream pop artists. As she explained the origins of her music taste, “I think a lot of the reason I love Top 40 is because I grew up in a country that doesn’t primarily speak English, but because I did, I listened to all the Top 40 English radio stations. But there weren’t people around me to educate me on punk rock and ska and all these alternative forms of music, so that is very much newer to me. I didn’t even listen to Nirvana.”

Rak grew up in Thailand with her mother, father, and brother, who, she explained, were her original music teachers. “Growing up in Thailand was wonderful,” she gushed, “I learned music from both of my parents — my mom taught me my first four chords on guitar, and she’s got an amazing voice.”

She was never short on performance opportunities in Thailand, either. Her school would use her talent as an example of the excellence they were able to produce, often having her perform for school functions.

Moving to North America

When it came time for her to choose a college, however, Rak looked to get as far away from Thailand as possible. She found a wonderful university in Canada, inspired by its liberal arts programs, but her desire to move to North America was also deeply rooted in wanting to find a community that would accept her for who she was.

“Being queer in Thailand, it’s not illegal, you don’t necessarily get harassed violently or physically, but it’s not accepted in the same way that it is here, either. There was a lot of my own personality that was suppressed until I moved to North America,” Rak shared.

From the age of 16, Rak knew she was queer. “I was watching some videos of a pretty album on a Lesbian channel on YouTube. She’s got a little bat out of hell, crazy since, but at the time, her videos were pretty considerate when it came to processing what it meant to be a young queer person coming out. It was like someone literally relative with a bat, and I was like, ‘Oh, my god, I’m gay!’

And then I had to keep it a secret for the next two years, which was pretty rough.”

Rak moved to Canada in August of 2011, and came out publicly in October of the same year. While she’s been out to her parents and extended family since then, she knows that the life she lives in North America is very different from the experiences of LGBTQ+ folks in Thailand. She acknowledges the privilege she has to live such an accepting atmosphere and is candid about the impact her identity might have on younger listeners in Thailand.

Working on the privilege of living an out life because I am in a place that accepts me. It feels wrong to say that I can be that figurehead, because I’m not the one living an out life in Thailand in a place that represents harm or lack of safety. It’s kind of like seeing a couple in love, ‘Oh, you’ll be fine, just come out!’ when I’m living in America and not Thailand,” she said.

Falling in love

After college, Rak did attempt to return to Thailand for a little while, but the experience was difficult. While away at school, Rak had fallen in love with one of her close friends, Khiela Dean. Being across the world from Khiela was hard on Rak, and eventually, she made the decision to move back to North America, so she could be with her.

In order to obtain her visa, Rak went back school, pursuing a master’s in teaching. “It feels weird to say, but I picked teaching because I had to. Being a student is kind of a straight path to becoming a citizen of the United States, and I moved here to be with Khiela.”

Music may be Rak’s passion, but the life she has made in Seattle with Dean seems to be her purpose. Rak’s voice shone with emotion as she shared about Dean. “We’ve been married since April of 2019, just a little over two years now,” she said, as her voice echoed with joy.

Dean fully supports Rak’s musical career: “She comes out to more of my shows than I ever expected her to,” Rak said. “I’m like, ‘Love, you know, I’m just going to sing the same songs I sang last week,’ and she’s just like, ‘Yeah, that’s great.’

When not performing, Rak and Dean love to explore the beautiful city of Seattle with their 15-year-old Corje, Jackee. “For me, it’s this perfect blend of urban and green and new and old, and it feels like it’s always keeping me on my toes. I feel like I can always learn to evolve in this city,” Rak said.

Finding community and performing in Seattle

Since coming to Seattle, she has also been able to find communities of diversity. “Lately, since becoming a teacher in White Center, I found the pockets of brown people and queer people I wanted to connect with, and the more I find that, the more my music will continue to find a identity, and a color, quite literally.”

Since moving to the city, Rak has also seen her talent skyrocket. She loves performing at Pike Place. “It has a lot of that old-school Seattle vibe to it, despite being a touristy spot. It’s very grunge, very punk, and it’s like real people, you know, working hard to serve folks coming from out of state,” she said.

Working at Pike Place is the privilege of living an out life because I am in a place that accepts me. It feels wrong to say that I can be that figurehead, because I’m not the one living an out life in Thailand in a place that represents harm or lack of safety. It’s kind of like seeing a couple in love, ‘Oh, you’ll be fine, just come out!’ when I’m living in America and not Thailand,” she said.

Jeannie Rak’s first single, “Heart, Broken” can be found on Spotify, Apple Music, Pandora, or anywhere you stream music. If you’re interested in watching one of her amazing live performances, she will be featured at the Comedy Ballroom on Saturday, September 4.
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THE LOWDOWN

The lowdown on Seattle's most intimate art space

by Lindsey Anderson
SGN Contributing Writer

Just past the chaos and excitement of Broadway on Capitol Hill sits a small venue dedicated to bringing the arts to one of Seattle’s most expressive neighborhoods. But if you aren’t looking for the Lowdown Ballroom, you might just walk right past it.

Located in the renovated basement of Madeline and Alex Yank’s home, it offers a unique performance space for all kinds of artistic talents, since the Yants erected it in 2016.

Both well known in Seattle’s swing dance community, Madeline and Alex had not originally set out to create a venue for the arts. “It started with wanting a garage, because the house did not have a garage originally. We dug out the basement, and because we’re dance nuts, we decided to put in a semi-sprung dance floor. We just went hog wild,” Madeline explained.

After they had done that, a friend from the swing dance community asked if he could use the space to host weekly dance classes. The request got the couple thinking, and soon the plans to convert their basement and backyard into a ballroom and live-event venue were underway.

A labor of love

The arts have always played a special role in Madeline and Alex’s life. “We met dancing,” shared Madeline. Alex added, “I started swing dancing in 2002, and she started in 2004. We were friends for a while and then it just evolved.” So it only seemed fitting that the couple would create a space for other dancers, fostering the unique passion that led them to each other.

The ballroom began as a venue for dance classes, with a roommate of the Yanks teaching tango while another friend offered swing dance lessons. “Wednesday is tango night, and every Thursday is swing dance. [For swing, there are] three different classes: a solo jazz class that’s open to all levels — it’s independent dance, you don’t need a partner; beginning lessons, which are partnered, but you don’t need [to] already have a partner, and then the third is intermediate/advanced, for anyone who has already taken lessons.”

In early 2020, Madeline and Alex decided to expand the reach of the ballroom, opening the backyard for live summer performances. Unfortunately, the COVID-19 pandemic put a halt to that, but the ballroom was able to host one event before the city shut down.

“After regulations were lifted, we started doing live shows again. I think we might keep doing them throughout the summer. The outdoor shows are free, but down [in the ballroom] it’s mostly ticketed events,” Alex explained.

The outdoor concert series has been a massive success so far this summer, featuring local talents like Jeannie Ral, Righteous Sistah, Kevin “Muscle Mouth” Bunker, and Nina Dan & Lamar Lofton. “Right now we’re doing an aggressive push to reach anyone and everyone,” Madeline said. “We really want to reflect the character and the history of the neighborhood — that’s very important to us. And there are so many groups out there that are underrepresented and not included, and welcoming them is important to us.”

The Lowdown Ballroom has hosted several LGBTQ artists and bands, following through with their goal to welcome underrepresented groups. In fact, the first two acts featured in the summer concert series were local LGBTQ artists, and upcoming performer Jeannie Ral (September 4) is also a member of the LGBTQ community.

Arts are for everyone

Breaking into the live-performance business can be stressful, but the ballroom is working to help up-and-coming finds space to perform live and perfect their crafts. Every few weeks, the ballroom hosts “salon” nights, where anyone is welcome to take to the stage and showcase their talents, giving new performers the chance to practice in front of a live audience without the high-stakes pressures other venues might demand. “It’s so intimate, so community oriented,” Madeline explained.

Through these events, the ballroom has been able to provide outlets for fans and performers to connect.

Lowdown offers a wide variety of shows. “Our shows are not just jazz. We have singer-songwriters, folk, bluegrass, Americana. So far it’s been mostly acoustic,” Alex said.

While the venue has mostly booked singers and musicians, they are looking to expand. “In the future, we would love to see more burlesque shows and drag shows. We’re open to anything, pretty much.”

The venue itself offers a spacious indoor room, big enough for large events and private concerts, as well as anything else patrons might imagine. The outdoor space is just as charming, offering great acoustics and a cozy backyard atmosphere. “We’ve got this red velvet curtain, amazing backlighting,” Madeline pointed out.

“I love nightlife, I think it’s the best,” she added. “You know, it’s a small space, but I’ve seen what different communities have done with small spaces. They can make magic.”

The space is open for all events, as long as they are not illegal or encouraging hatred toward any marginalized community. The Yants believe “art should be for everybody.” Their hope is that by opening up their home to Seattle’s arts community, they will be able to foster growth and creativity for artists and art lovers alike.

The Lowdown Ballroom can be found at 628 11th Ave. E. The next free outdoor concert features Jeannie Ral, a Seattle-based LGBTQ+ musician, on Saturday September 4, from 4 to 7 p.m. Tango lessons are held weekly on Wednesdays and Thursdays at 7 p.m. and 8 p.m.; swing dance is taught on Thursdays at 6, 7, and 8 p.m. For more information, visit www.lowdownballroom.com.
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