On the Boards presents 600 HIGHWAYMEN’S A Thousand Ways (Part Three): An Assembly (March 3-12) and Timothy White Eagle and the Violet Triangle’s Revival (March 24-27)

On the Boards announces two new projects for our current moment: The conclusion of the worldwide phenomenon A Thousand Ways triptych from Obie Award-winning 600 Highwaymen, and a new OtB commission with Timothy White Eagle and The Violet Triangle’s Revival. These two stellar artistic projects exemplify On the Boards’ commitment of investing in artists to create adventurous and experimental theater for Seattle audiences. Both artists’ teams have long relationships with OtB and each of their projects have evolved as a direct response to the ongoing upheaval of the past two years, culminating in performances that meet us where we are right now.
“I am overjoyed to finally be able to complete the cycle of ‘A Thousand Ways’, which began in the early days of the pandemic when we really didn’t know how and when we would be able to gather again. Timothy White Eagle and the Violet Triangle was the first project we postponed — almost two years ago to the day — so to be able to finally welcome Timothy and his collaborators back into the space feels exceedingly special at this moment in time.”
Rachel Cook, Artistic Director

600 HIGHWAYMEN
A Thousand Ways (Part Three): An Assembly
March 3-6 & 10-12, 2022
Multiple performance times each day; check ontheboards.org for complete schedule.

TICKETS: $20-28
CAPACITY: each performance can accommodate 16 people
RUN TIME: 60 minutes, with no intermission and no late seating


PERFORMANCE DESCRIPTION:
Obie Award-winning 600 HIGHWAYMEN present A Thousand Ways (Part Three): An Assembly, a timely and intimate return to togetherness. A Thousand Ways (Part Three): An Assembly brings together an audience of sixteen strangers to construct a unique and intimate theatrical event. Using a stack of instructive notecards, the audience will collectively recount a timeless story of perseverance—of audacity in the face of uncertainty. This elucidating experience invites participants to consider one another—individually and collectively—and the significance of coming together after so much time apart. This is an invitation. Will you attend?

A Thousand Ways (Part Three): An Assembly is the final experience of award-winning 600 HIGHWAYMEN’s triptych of encounters between strangers, following Part One: A Phone Call and Part Two: An Encounter. Each installment of the series, which has been experienced by thousands around the world, plumbs the essence of performance, bringing people together in the creation of a moving live experience. The work explores the line between strangeness and kinship, distance and proximity, and how the most intimate assembly can become profoundly radical.

The New York Times called A Thousand Ways, “Splendid. Funny and sweet and unexpectedly moving” (Part One: A Phone Call) and “a work of inquisitive humanity and profound gentleness, which over the course of an hour buffs away the armor that lets us proceed through our days brusque, numb, and antagonistic.” (Part Two: An Encounter)
ACCESSIBILITY:
This experience is enacted by you and the other audience members. The instructions for the performance are written on a stack of 4"x5" notecards, and audience members read what is written on them. The cards are written in English, and in a 15-point typeface in black and blue ink on a light gray background.

You do not need to have attended Parts One and Two to attend Part Three.

About 600 HIGHWAYMEN:
600 HIGHWAYMEN (Abigail Browde and Michael Silverstone), “standard bearers of contemporary theater-making” (Le Monde) who have “quietly been shaking up American theatre since 2009” (The Guardian), have been making live art that, through a variety of radical approaches, illuminates the inherent poignancy of people coming together. Their productions exist at the intersection of theater, dance, contemporary performance, and civic encounter. Their work has been seen at Centre Pompidou (Paris), The Public Theater (NYC), La Jolla Playhouse (La Jolla), Walker Art Center (Minneapolis), Museum of Contemporary Art (Chicago), Kimmel Center (Philadelphia), Dublin Theatre Festival (Dublin), Onassis Cultural Centre (Greece), Bristol Old Vic (UK), Salzburg Festival (Salzburg), and Theaterspektakel (Switzerland). 600 HIGHWAYMEN are recipients of Switzerland’s ZKB Patronize Prize, and their work has been nominated for two Bessie Awards, a Drama League Award, and Austria’s Nestroy Prize. In 2016, Abigail and Michael were named artist fellows by the New York Foundation for the Arts. They are currently Associate Artists of IN SITU, the European platform for artistic creation in public space.

CREDITS:
A Thousand Ways
by 600 HIGHWAYMEN
Written & created by Abigail Browde & Michael Silverstone
Executive Producer: Thomas O. Kriegsmann / ArKtype
Dramaturg & Project Design: Andrew Kircher
Line Producer: Sami Pyne

This production was commissioned by The Arts Center at NYU Abu Dhabi, Stanford Live at Stanford University, The Public Theater, and Festival Theaterformen. Part Three: An Assembly was developed through a residency partnership with the University of Colorado, Colorado Springs. Original support for the production was provided by The Pew Center for Arts & Heritage, Philadelphia.

Timothy White Eagle and The Violet Triangle: Revival
Created by Timothy White Eagle and The Violet Triangle
March 24-27, 2022

Thursday, March 24, 7 pm
Friday, March 25, 7 pm
Saturday, March 26, 7 pm
Sunday, March 27, 4pm

TICKETS: $20-28
CAPACITY: Each performance can accommodate 66 people
RUN TIME: 2 hours, with no intermission and no late seating

IMAGES: Photos by Richard Mitchell
https://www.dropbox.com/sh/z4lj041ttzv99oi/AAAQMhEpHlf8h1LjSQ2N5WB4a?dl=0
https://www.dropbox.com/sh/z4lj041ttzv99oi/AAAQMhEpHlf8h1LjSQ2N5WB4a?dl=0

PERFORMANCE DESCRIPTION:
“Lots to say. Much to feel about this sacred, moving, and near religious experience. The story of the world then and now is beautifully gifted. Wonderfully told, and riveting is presented.” — Edward Rubin, Artes Magazine

“Timothy White Eagle’s collaborative project is a sublime evening of performance. We begin in a wild interactive carny midway but end with White Eagle weaving his stories, a mix of myth and personal history, into true transformative magic.” — Mark Russell, Artistic Director Under the Radar Festival, NYC

“Beautifully Meditative” — Michael Dale, BroadwayWorld

*Revival* is an immersive ritualistic theater and installation work by the well-known Seattle-based Indigenous artist Timothy White Eagle and his team of collaborators, The Violet Triangle—Paul Budraitis, HATLO, and John Kendall Wilson. This new theater work is rooted in ritual theater and explores one of the oldest and most universal myths, the story of a hero being swallowed alive and then returned, which has appeared around the world. The artists use this ancient story to ponder what it means to be living in our contemporary moment through isolation and longing for community. Timothy is well-known for artworks and live experiences that juxtapose the profane with the sacred.

Audiences will experience a visit to a carnival, where attendees play games in a loud, chaotic, and vibrant setting. Next the audience will be taken on a journey through space and time guided in the building of On the Boards on to the Merrill theater stage where audiences will be swallowed in the belly of the whale, La Baleine. This treasure filled journey will be marked by reliquaries staged throughout the space, each combining storytelling and universal mythology into fantastic sculptural elements. This new performance and installation work are by nature process-based, iterative, and generative. TWE and their collaborators use their COVID-era research as a series of development experiments both online and live to adapt *Revival* to each specific time and place it is performed.
ABOUT Timothy White Eagle and The Violet Triangle:

TIMOTHY WHITE EAGLE is a mixed-race artist. His art practice rises from a decades long exploration of traditional ritual and embodiment practice. He crafts experiences and objects designed to heal both creator and audience. His preferred mediums include objects, photography, performance and installed space. “All of my artwork stems from a ritual practice,” White Eagle said, in a video produced by The Stranger last spring. “I, with my work, am looking to heal parts of myself and parts of my community, and I have spent the last 20 years in some pretty intense environments learning about ritual and learning about traditional practice.”

This work began in the late 1990s, when White Eagle curated and performed in his landmark art/coffee house performance venue in Seattle called The Coffee Messiah, a space that is still lovingly missed by reviewers and community members. He spent his 20s exploring performance-based art, and in 1995, he began a mentor/protégé relationship with a Shoshone-Metis teacher, Clyde Hall. Around that same time, White Eagle began helping to craft personal and community rituals within his spiritual circles. In 2006, he began collaborating with photographer Adrain Chesser, which led to the release of their book The Return in 2014.

White Eagle started working with MacArthur “Genius Grant” award winner Taylor Mac as a consultant on Native American content for Mac's “A 24 Decade History of Popular Music,” which went on to become a finalist for the Pulitzer Prize in Drama in 2017. His consulting work led to a role in the show’s NYC premiere, which further led to a job as Dandy Minion Artistic Director for the touring company of the same show. He was the recipient of the WAA/AIP Launch Pad award in 2019, as well as a Seattle City Artist award in 2020. He received a BFA in Theater from U of Utah. He was a Resident Artist with La MaMa Experimental Theater Club, NYC, in 2020.

HATLO is a queer artist living and making work on the land of the Duwamish Tribe, also known as Seattle. A versatile collaborator, Hatlo mixes a variety of generative roles (directing, dramaturgy, writing, performing etc) to support the development of new performance experiments. Hatlo has worked with over a dozen celebrated Northwest performing artists and companies to create world premieres across multiple disciplines. Frequent collaborators include Timothy White-Eagle, Markeith Wiley, Rosa Vissers (as PE|Mo), Dani Tirrell, Fox Whitney and Shontina Vernon. Hatlo has been nominated for a Gregory New Play Award for their original play STUCK and for a Stranger Genius award as part of the creative team for That'swhatshesaid. Hatlo was the 2019 Seattle Town Hall Artist-in-Residence, where they facilitated the SOW Queer residency and showcase with 50 local artists.
Paul Budraitis is a director, performer, teacher, and generative artist, newly based in Berlin. He received a Fulbright grant to study directing at the Lithuanian Music and Theatre Academy in Vilnius, Lithuania, under the mentorship of visionary director Jonas Vaitkus. In Seattle, Paul directed the world premieres of Elizabeth Heffron’s Bo-Nita (Seattle Repertory Theatre) and Kristen Kosmas’ The People’s Republic of Valerie (On the Boards), as well as the Northwest premieres of Will Eno’s The Realistic Joneses (New Century Theatre Company) and David Greig’s The Events (Intiman Theatre). Most recently, as part of The Violet Triangle, he collaborated on the world premiere of The Indigo Room at La MaMa E.T.C. in New York.

John Kendall Wilson is a professor emeritus with Cornish College of the Arts. He taught primarily Auto-Cours, theater history, dramaturgy, and the history and theory of performance art.

Crystal Cortez is a sound, installation artist & programmer based out of Portland, Oregon. She is also a professor of Creative Coding & Sonic Arts at Portland Community College. Her work focuses on the empowerment of underserved populations gaining access and knowledge around technology. Under her performance moniker Crystal Quartez she transforms field recordings, uses synthesis, audio programming, data sonification, and 3D sound spatialization to produce complex sonic realms.

CREDITS:
Timothy White Eagle - Lead Artist and Set Designer
Hatlo - Director/Dramaturg
Paul Budraitis - Director/ Dramaturg
John Kendal Wilson - Dramaturg/Elder Artist
Crystal Cortez - Sound Designer

This production received development funding by Western Artist Alliance/Advancing Indigenous Performance and 4 Culture Project Grant.

This performance is an expanded version of The Indigo Room which was presented at La Mama November 11 -21, 2021.
**About On the Boards:**
As one of the leading organizations of its size and focus in the United States, OtB produces unique performance projects by leading artists and creates one-of-a-kind experiences for our audiences. The organization makes significant investments in the performing arts community to help increase the quality of new work created. Since its inception, OtB has featured seminal performances by artists including Laurie Anderson, Bill T. Jones, The Wooster Group, Spalding Gray, Dumb Type, Anne Teresa de Keersmaeker, Pat Graney, Dayna Hanson, Amy O'Neal, Reggie Watts, Zoe Scofield & Juniper Shuey, and Crystal Pite. OtB fulfills its mission by supporting artists from the Northwest and beyond, through new commissions and existing work presented online and in person. OtB offers a range of resources and events that provide in-depth information and complimentary social experiences to frame the art on its stages and create dynamic access for its audiences. On the Boards is located on the traditional homelands of the Duwamish (dxʷdewʔabš) (Dkhw Duw’Absh) and the customary territories of the Suquamish, Muckleshoot, Stillaguamish and many other Coast Salish Peoples. We also acknowledge the Native peoples from many Nations who call Seattle their home. We aim to honor these communities, past, present, and future.

**Press Contact:** [communications@ontheboards.org](mailto:communications@ontheboards.org)

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**Box Office & Ticket Information**

All tickets and subscriptions can be purchased at [ontheboards.org](http://ontheboards.org)

**TICKETS** for individual performances are $20-28, with member discounts available. **SUBSCRIPTIONS** start at $75.00, with member discounts available.

Contact [boxoffice@ontheboards.org](mailto:boxoffice@ontheboards.org) with questions about tickets or subscriptions.