

APRIL - MAY 2025

**ACT**  
CONTEMPORARY  
THEATRE

**APRIL 26 -  
MAY 11,  
2025**



# GOLDEN

BY **ANDREW LEE CREECH**

DIRECTED BY **TYRONE PHILLIPS**

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# encore STAGES

April/May 2025

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## In This Issue

Encore Stages is an Encore arts program that features stories about our local arts community alongside information about performances. Encore Stages is a publication of Encore Media Group. We also publish specialty publications, including the SIFF Program, Seattle Pride Magazine, and Seattle Art Dealers' SADA. Learn more at [encoreplus.app](http://encoreplus.app).

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### Encore—Connecting Arts, Culture and Community.



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for our newsletter, scan the QR code above.

BeautyBoiz' *Hotel Gatsby*

# A Cabaret of Light in the Darkness

BY DAVID DRURY

Artists who create their own theatre-based performance pieces on the cultural fringes all too often find themselves at a loss once the writing is finished. How to share the joy? Never mind reaching the world, how does one reach friends, neighbors, and the local community? Bringing something to the stage can mean having to learn how to self-produce—market, fundraise, balance the books—enough to kill many a dream. Meanwhile, creative spaces have been closing in Seattle since Covid. »

When the leadership of Seattle's Intiman Theatre tackled the problem of how to support artists and create space in the current artistic climate, the answer soon crystallized—cabaret.

Intiman's 2024–25 season Cabaret series at the Erickson Theatre is the result, and by all accounts, has been a smash with performers and audiences alike.





Top: Justin Huertas in *TRIPLE FIRE SIGN*  
Bottom: Jacob Storms in *Tennessee Rising*

“Intiman has infrastructure and expertise in all areas of production,” said Intiman’s Managing Director Wesley Frugé, “and we are always looking for ways to support the community. The closure of Re-Bar was something we thought about a lot as we watched creative space disappear, and we wanted to be part of the solution.”

Intiman’s Artistic Director Jennifer Zeyl was reminded of her

own experience coming up in the scene. “Crucial stepping stones in the creative pathway that I followed are disappearing,” she said. “The space to eff around and find out without risking your ability to pay rent. We’ve become a training and export city for artists and our retention is getting lower and lower.”

While the pair at the helm of Intiman Theatre seem to

understand the plight of artists, perhaps more importantly, they both share a love for performance variety. Frugé spent years producing drag shows and nightlife events with BeautyBoiz, a Seattle events and media savvy queer collective he co-founded. Intiman’s Artistic Director Jennifer Zeyl likewise produced *Genre Bender* for City Arts Magazine, which famously commissioned local artists to create original and unique collaborations which were then shared with audiences.

So, the team went to work.

They knew they wanted to create a different kind of theatrical space as these shows would be different and varied, in comparison to typical runs at Intiman. Due to their residency at Seattle Central





Curtain call at the Intiman Cabaret

College, Intiman had access to the Erickson Theatre, and when they considered the rather enormous stage it boasted, a plan started coming together. They would build a smaller stage on the main stage, and use the remaining room for table seating.

"Designing the stage with our Director of Production, Marcos Everstijn, was a total blast," said Zeyl. "We referenced olde time-y cabaret stages, down to the footlights, to create a warm, classic, intimate, flexible space to showcase these acts."

"The stage and layout is flexible," added Frugé, "so each artist gets to put their own touch on it, while it maintains the Intiman Cabaret brand and feel."

The team covered some of the rows of traditional theatre seating with bars and smaller tables to convert the traditional layout into a full cabaret venue where every seat is at a table or a bar. The company partnered with the point-of-sale tech wizards Toast to install an ordering system which has proved seamless and non-obtrusive. "You place your drink order on your phone," said Frugé, "and someone brings it right to your seat. It's elegant and the audience has so much fun!" SCC Associate of Arts students pitched in as well, building out the lobby décor.

The theatre company didn't have to look far to find their first production.

"Producing *Hotel Gatsby* at the Intiman Cabaret last year was

a dream," said Kaleb Dameron, co-founder and Creative Director of BeautyBoiz. "We were given the space to create something we truly loved, paired with the trust and support to bring our vision to life in our own way. It was an unforgettable experience of artistic freedom and collaboration."

The Cabaret debut for Intiman and *Hotel Gatsby* resulted in a sold-out run.

Musician and performer Justin Huertas, who writes musicals he performs on acoustic guitar, followed with his original show *Triple Fire Sign*. "Numbers are dwindling for musical theatre cabaret spaces," said Huertas, "so I was so happy to be part of Intiman Cabaret's first season. It's just the right balance of intimacy and razzle dazzle."



Artistic Director Jennifer Zeyl and  
Managing Director Wesley Frugé



"I would like the Cabaret to become a trusted brand. Even if you don't know the act, you go because you know it will be fun, engaging, and something you won't see anywhere else."

"It's been amazing watching the work people have created and the stories that have been shared on the Cabaret stage so far," said Frugé, "and they have all been so different." Now that the formula has proven successful, spring shows are being added, and the theatre is looking further afield for performers and productions.

"For our first year, Wesley and I relied on our networks to get the ball rolling," said Zeyl. "Now we have a Request for Proposal (RFP) on our website so that we can share this space with members of our performance community who we don't already know."

There have been pleasant discoveries along the way. "We discovered that we could add more seating to the stage area for popular shows," said Frugé, "so that will be new this spring."

They also solved one traditional problem with serving drinks in the intimate performance setting. With the Toast ordering system people place orders by phone and the service aisles are designed to avoid distraction. It's given the theatre the ability to no longer require intermissions of its artists if they don't prefer it.

Zeyl likes the positive momentum, but they continue to think on their feet. “We’re thinking about the ways we can produce in a hybrid way to support larger itinerant acts that are ready for the next big residency,” they said. “I would love to use my experience in touring to help artists get their work on national stages. I shouldn’t say more than that just yet. Keep the artist and export the work, rather than the other way around.”

Tables for shows are sold in groups, which has been creating a positive “community vibe.”

“Audiences are immediately engaged by the intimacy of the space,” said Zeyl. “The flexibility in seating allows us to guarantee that up-close experience. We’ve had overwhelming positive feedback.”

Frugé said “tables are flying off the shelves” for the spring shows, and they think they have struck the right balance with audiences by keeping ticket prices lower. The shows are all 21+, but the audiences have been diverse and the age range broad.

Even better news—there will be a next season and Frugé, who is excited about how things are coming together, promised that some productions will have longer runs.

“I would like the Cabaret to become a trusted brand,” said Zeyl. “Even if you don’t know the act, you go because you know it will be fun, engaging, and something you won’t see anywhere else.”

Intiman Cabaret’s upcoming shows include *The Mammy Project* (April 3–6), Scott Shoemaker’s *:PROBED!* (April 10–13), and *Cherdonna’s Favorite Things* (April 16–20). Tickets are available at [intiman.org](http://intiman.org).

David Drury is a Seattle-based writer, journalist, and Best American fiction author whose creative work can be found at [daviddruryauthor.com](http://daviddruryauthor.com).



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**ACT** CONTEMPORARY THEATRE

WHAT DOES IT TAKE TO  
MAKE CHANGE HAPPEN?

**GOLDEN**

BY **ANDREW LEE CREECH**

DIRECTED BY **TYRONE PHILLIPS**

**APRIL 26 - MAY 11**



SEATTLE  
SHAKESPEARE



CONTEMPORARY  
THEATRE

**TWELFTH  
NIGHT**

WRITTEN BY  
**WILLIAM SHAKESPEARE**

DIRECTED BY  
**ANNIE LAREAU**

**JUNE 7-22**





# The Word Around Town

Do you keep up to date on all the news and reviews for Seattle performances? Match the quote from a review to the correct title or artist of an upcoming show.

**A**  
*Life of Pi*

**B**  
Jonathan Biss

**C**  
*Tosca*

**D**  
Step Afrika!

**E**  
Riverdance

**F**  
*Laughs in Spanish*

**1**  
"A poignant and playful exploration of family, identity, and comedy." — *Boulder Weekly*

**2**  
"...has just about everything: great tunes, desperate lovers, loads of action, and a bad guy you're going to love to hate." — *The Seattle Times*

**3**  
"Glorious! A dazzling marvel of stagecraft. This powerful production sparks to stunning life." — *Entertainment Weekly*

**4**  
"...a composer of radical and seemingly boundless ideas." — *Wall Street Journal*

**5**  
"In the bodies of these skilled performers, the beat is obviously unstoppable." — *The New York Times*

**6**  
"...superbly and joyously performed... packaged with narrative and spectacle." — *The Chicago Tribune*



Jonathan Biss

1) F—Laughs in Spanish; 2) C—Tosca; 3) A—Life of Pi; 4) B—Jonathan Biss; 5) D—Step Afrika!; 6) E—Riverdance





presents the World Premiere of

# GOLDEN

by Andrew Lee Creech

directed by Tyrone Phillips

**April 26 - May 11, 2025**

## CAST

**MESGANA ALEMSHOWA**

ZORA HARRIS

**KAUGHLIN CAVER**

QUIKK

**ELENA FLORY-BARNES**

JAZMINE HARRIS

**TRACY MICHELLE HUGHES\***

RHEEDA GOLDEN

**ARLANDO SMITH\***

EARL

**TY WILLIS**

MORRIS GOLDEN

**EVANGELINE OPONGPARRY**

UNDERSTUDY, ZORA HARRIS

## CREATIVE TEAM

**TYRONE PHILLIPS**

DIRECTOR

**PARMIDA ZIAEI**

SCENIC DESIGNER

**RICKY ANDRÉ GERMAN**

COSTUME DESIGNER

**ROBERT J. AGUILAR**

LIGHTING DESIGNER

**ERIN BEDNARZ**

SOUND DESIGNER

**MARTINE KEI GREEN-ROGERS**

DRAMATURG

**JASMINE LOMAX**

INTIMACY DIRECTOR

**ALYSSA KAY**

FIGHT & MOVEMENT COORDINATOR

**QUETZIE TABORGA**

CASTING DIRECTOR

**DEDRA WOODS**

ADDITIONAL CASTING

**CASEY PRICE**

ASSISTANT LIGHTING DESIGNER

**ALEXANDER WINTERLE**

SCENIC ASSISTANT

**JOSH VALDEZ**

ASSISTANT SOUND DESIGNER

## STAGE MANAGEMENT

**SHAY TRUSTY\***

STAGE MANAGER

**TIANA ROSS**

PRODUCTION ASSISTANT

**MYLES WRIGHT**

YOUTH SUPERVISOR

## THEATRE & SEASON PARTNERS



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TRIAL &  
ERROR  
PRODUCTIONS

### *Golden*

was commissioned by ACT Contemporary Theatre, Seattle, WA AND Trial and Error Production, Seattle, WA  
John Langs - Artistic Director; Anita Shah - Managing Director, ACT; AND Lauren Dudley - Principal, Trial and Error  
World Premiere Produced by ACT Contemporary Theatre

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

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# PATRON INFORMATION

## DURING THE SHOW

The videotaping or making of electronic or other audio and/or visual recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law.

Audience members are cordially reminded to silence all electronic devices.

Please do not walk on the stage before, during, or after the show.

## FOOD AND DRINK

Bar service and concessions are available in the lobby. Pre-ordering for intermission is available for most shows. No outside food or drink is allowed.

## SMOKING POLICY

Smoking is not allowed in any part of the building or within 25 feet of the entrance.

## FIREARMS POLICY

No firearms of any kind are allowed in any part of the building.

## LOST AND FOUND

Please contact the Box Office at [boxoffice@acttheatre.org](mailto:boxoffice@acttheatre.org) or call 206.292.7676. For Box Office hours, visit [acttheatre.org/visit/box-office](http://acttheatre.org/visit/box-office).

## ACCESSIBILITY

ACT offers the **Figaro MobiTxt® Closed Captioning System for audience members who are Deaf or hard of hearing**. This system is offered at all performances in most of our theatres. ACT is also equipped with the **Williams Sound® Audio Equipment, which amplifies stage sounds with the aid of headsets and also provides sound for our Audio Description performances**. Both devices can be reserved at the time of ticket purchase and/or requested upon arrival to the theatre at the Accessibility table (please ask staff for assistance).

**Sensory Kits** for adults and children are available and can be picked up at our Accessibility table. The bags contain noise-cancelling headphones, earplugs, sunglasses, sensory tubes, and fidget items.

**Large Print Programs** are available and can be picked up at our Accessibility table.

**Audio Description and American Sign Language (ASL) interpretation** is offered at the following performance of *Golden*: Saturday, May 3, 2025 at 2:00pm.

## ACT CONTEMPORARY THEATRE CONTACT INFORMATION

700 Union Street, Seattle, WA 98101

Phone: 206.292.7676 | [acttheatre.org](http://acttheatre.org)

# A LETTER FROM INTERIM PRODUCING ARTISTIC DIRECTOR ELISABETH FARWELL- MORELAND

Welcome to ACT's 49<sup>th</sup> World Premiere production. *Golden*, by PNW resident and nationally recognized playwright Andrew Lee Creech, is a deeply intimate play that focuses on personal identity, our definition of success, lifelong relationships, and how we move forward, even when we aren't sure we can move on. What does it mean to change, if it means redefining our dreams?

*Golden* is part of a nine-play cycle, *The Legacy Plays Project*, that examine key moments in the lives of Black Americans during this country's history. The play was commissioned by ACT as a commitment to producing and supporting new work and the artists in our community. As you watch the play, you will understand why Andrew Lee Creech is a multi-award-winning playwright.



***“...New works push our boundaries, challenge our expectations, and offer fresh perspectives on contemporary issues.”***

New works push our boundaries, challenge our expectations, and offer fresh perspectives on contemporary issues. By introducing our audiences to new voices and diverse perspectives, new works invite us to not only be the first to see the plays that will become part of the classical canon, but also to question the status quo and step outside our own experiences, creating a deeper connection to the world and community around us.





# A LETTER FROM PLAYWRIGHT ANDREW LEE CREECH

The best way I can describe this play is with two words: Hopeful Tragedy. I don't know if that's even a thing, but it is today. Morris Golden's story is one that allows us to grapple with some heavy themes while embracing moments of joy and connection, and ultimately leaving with a sense of hope. Hopeful Tragedy for the win.

This is one of those “American Dream” plays. **What's unique about *Golden* is that it not only deals with people attempting to achieve the American Dream, it deals with people fighting to recapture it.** When we consider that much of the economic and social gains made by Black Americans in the '90s and early 2000s were then decimated by the Great Recession, the story we're sharing feels all the more urgent and vital to our collective historical record. **The Dream was coming alive for many, and then it was snatched away—a tale as old as time.**



To me, this play is about breaking generational cycles, the desire to be seen, and the desire to be needed and useful. It's about finding home—which, for a people whose existence in this country has been shaped by migration, both forced and voluntary—is a deeply resonant pursuit. It's about how we, both collectively and individually, navigate times of transition. It's about finding the strength and support to re-envision and rebuild your world after it falls. And, like many of my plays, **it's not only about daring to have a dream, but mustering the courage to act on it.**

I'm always thinking about how we can take the lessons of the past with us into the future. **Though not the same, the Great Recession and the COVID-19 pandemic share DNA in terms of their impact on employment, relationships, and mental health.** It's my wish that this play allows us to reflect on both of these historical moments—to grieve, to release, to laugh, to dream, and to hope. May this play offer us an opportunity to ponder these questions: How can I be a better partner? How can I practice empathy better? How can I love myself better?

I want to thank ACT Contemporary Theatre for supporting the continuation of my work on the *Legacy Plays Project*, because with our country's sweeping regressive legislation, overreaching executive orders, and attempts to erase Black people and rewrite history, this work remains critically important. As Shakespearean scholar Farah Karim-Cooper writes in her book *The Great White Bard: How to Love Shakespeare While Talking About Race*, “Historical record can help us reconstruct a picture of society, but it is art, literature, and drama that fill in the gaps of lived experience.” I want to thank trailblazers like Lynn Nottage and Dominique Morisseau, whose respective plays *Sweat* and *Skeleton Crew* seek to carve out space for Black American experiences and perspectives during this chapter of American history. I honor the path they're clearing and the stories they're sharing, and humbly offer *Golden* as my contribution.

# A LETTER FROM DIRECTOR TYRONE PHILLIPS

From the moment I finished reading *Golden* for the first time, I immediately recognized what an extraordinary and thought-provoking masterpiece of theatre it truly is. I was filled with an overwhelming sense of honor when asked to direct this beautiful play, which, I believe, will now take its rightful place within the American Theatre canon. This play's profound exploration of identity, ambition, and history resonated with me deeply. The richness of the text, the depth of the characters, and the powerful insights into the lives and struggles of African Americans in the early 2000s left an indelible impression on me. **It is a piece that blends poignant storytelling with a stark examination of the societal forces shaping our lives, past and present.**



*Golden* is a complex, multi-layered story about a man who is relentlessly striving to achieve the American Dream, all while navigating an array of challenges—some visible and others hidden in plain sight. The play is an intimate exploration of the trials and triumphs that come with marriage, ownership, parenting, and friendship. But beyond the personal, it also delves into the broader societal forces at play, examining the devastating impact when our government systems fail the very people they are meant to serve. **Through Morris Golden's journey, we see how the pursuit of hope and success can be a delicate dance between ambition and disillusionment, between personal growth and systemic oppression.**

Andrew Lee Creech has gifted us with a story that asks an essential question: **What do you do when you've run fresh out of hope?** In doing so, he holds up a mirror to our society, challenging the values we hold dear and urging us to confront the realities of racial and social inequalities. His work calls us to break free from the constraints of racial identity that have long shaped our perceptions of self and others. At the same time, it implores us to remember where we come from, to honor our roots, and to use that knowledge to dismantle generational curses and build something better for the future.

By taking the time to acknowledge and celebrate the legacy of Morris Golden and each and every character onstage, my hope is that this production serves not just as an entertaining evening of theatre, but as an opportunity for each of us to reflect on our own lives. I hope that, through this journey, **you find a renewed sense of purpose, a deeper connection to your loved ones, and a reminder that kindness costs nothing.** In the end, we are all simply fellow passengers on this journey we call life, heading toward the same inevitable destination. Let's listen to one another, uplift one another, and take the time to make a positive impact while we still can.

# KEY CONTEXT FOR *GOLDEN*

by **Martine Kei Green-Rogers**, *Golden Dramaturg*

## SETTING: PRINCE GEORGE'S COUNTY, MARYLAND

Prince George's County was formed from land in Calvert and Charles Counties by an act of the General Assembly on Saint George's Day, April 23, 1696. The County was named after Prince George of Denmark, the husband of Princess Anne, and the heir to the throne of England. Free Black families living in the county prior to the Civil War were not able to acquire titles to land until the 1870s or later. However, over decades and multiple generations, Black families began to prosper. For over 300 years, African Americans have raised families and built communities that have been vital to the growth and development of Prince George's County and its history. Men and women have established neighborhoods, established businesses, infused the cultural landscape through arts and technology, and built structures, which have survived through years of change.



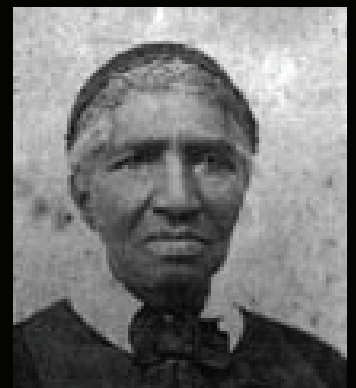
**Sources:** "History," [princegeorgescountymd.gov](http://princegeorgescountymd.gov)  
"African American History," [experienceprincegeorges.com](http://experienceprincegeorges.com)

## LAUNDRY & BLACK ENTREPRENEURSHIP



**Thomas Jennings** is believed to be the first African American to receive a patent. Born free in New York City at the end of the 18th century, he became a tailor and patented "dry scouring" in 1821. This was the predecessor of modern dry cleaning. He had a profitable career and spent his time and money as an activist. He was active against slavery, segregation, and colonization of Africa, and he supported immigration and suffrage.

**Clara Brown** opened the first laundromat in Colorado in the mid-1800s. Born enslaved in Virginia, she made her way west after her slaveowner's children freed her. After opening her laundry business, she also sold meals to settlers and invested in real estate and lands. She earned \$10,000 by the end of the Civil War in 1865. She is known for her charity and civic involvement, being the first woman in the Colorado Pioneers' Association.





**Golden** references specific places, events, and politics in U.S. history. This guide offers context for the setting and events, along with additional information to support your thinking about the show.



## THE GREAT RECESSION

The Great Recession was a global period of economic decline from late 2007 to mid-2009, though its effects were felt for years after. The causes are still debated today, but it was generally caused by risky financial policy, housing bubbles, shadow banking, and rising debt. The effects were the housing crisis, rising unemployment, plummeting net worth, and American distrust of financial and government institutions.

**Photo source:** Paul Sakuma for Associated Press

## THE 2010 HAITI EARTHQUAKE

The 2010 Haiti earthquake was a catastrophic magnitude 7.0 earthquake that struck Haiti at 16:53 local time on Tuesday, 12 January 2010. The epicenter was near the town of Léogâne, Ouest, approximately 16 miles west of Port-au-Prince, Haiti's capital.

**Photo:**  
Ruins of the Cathedral in the centre of Port au Prince;  
Wikimedia Commons





# Acts **ON** STAGE

Theater Company

celebrates **ANDREW CREECH**  
and the debut of "**GOLDEN**"

As a theatre, we are focused on centering the talents and stories of people of color and creators of faith. We invite you to learn about our vibrant community of writers of color through our partnership with the Seattle Urban Book Exchange.

Join the mailing list for more information about our Writer's Workshops & Expo, as well as the entire AOS catalog of programs and season!



Executive Director



Artistic Director



Get To Know AOS

Michelle Lang-Raymond

Isiah Anderson, Jr.

[www.ActsOnStage.com](http://www.ActsOnStage.com)

**ACT has renewed our commitment to our mission, values, culture, and the creation of New Works. We are publishing them here to invite conversation and hold ourselves accountable.**

## OUR MISSION

ACT is a contemporary theatre where artistic ambition and civic engagement unite.

## LAND ACKNOWLEDGMENT

ACT Contemporary Theatre acknowledges that the land on which this theatre stands is part of the ancestral homelands of the **Muckleshoot, Suquamish, Duwamish, Snoqualmie, and Tulalip** peoples along the waterways of the **Salish Sea**. We honor the **29 federally recognized sovereign nations** within the state of Washington as well as the many other unrecognized peoples in this area.

As we gather and strive to share stories of our world with joy and clarity, **we honor with gratitude the original stewards and storytellers of these lands — past, present, and future.** We value the immense contributions, sacrifices and **resilience of Indigenous People here**, and fully **acknowledge** the profound multi-generational impact that colonization has had on Native people everywhere, including ongoing disparities, racism, and political and social **INVISIBILITY**. **To heal, we need truth and understanding that everyone actively participates in, together.**

**Please consider taking action to support Indigenous communities. Support Native-owned businesses, Native artists, and Native causes. Donate your time, energy, and money to support Native people, and contact your local elected representatives.** This land acknowledgement is one small act in recognizing the importance of continuing to care for the land and our important relationship with the original people of this place we all call home who are still here. We are all in relationship to each other.

## WE BELIEVE

### ACT STATEMENT OF VALUES AND COMMITMENTS

ACT believes in the power of theatre to change lives. For too long, the lives of our institution has focused on have been predominantly white and able-bodied. We acknowledge that ACT has worked inside biased systems that have continued to center only a small group of our global community. We want our art to be joyful and our work to have a spirit of adventure, so we commit to building thoughtful guardrails to bolster an environment where we can all be brave and buoyant together.

Developed by the Staff, Core Company, and Trustees of ACT Contemporary Theatre, this statement of values and commitments was created to ensure the well-being of artists, collaborators, board members, and staff to engage in the spirit of an ever-improving process.

## OUR VALUES

**We are people-led and art-centered.**

**We believe in creating a safe space in which to do dangerous work.**

**We depend on each other for clear, honest, and responsible communication.**

**We believe that the building of excellent art is risky and joyful, and takes time.**

**We strive to ensure that artistic trust is baked into the way we work.**



Learn more about Our Commitment to Equity, Diversity, Inclusion, Accessibility, and Belonging.





# 2025/26 season

Join us for ACT Contemporary Theatre and Seattle Shakespeare Company's first season together, featuring five works which represent this significant moment in our shared company history: **a new beginning**. We invite you to join us at the start of this thrilling journey!

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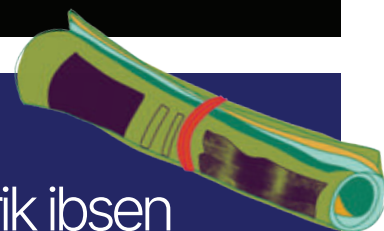


september 20-  
october 5, 2025

## an enemy of the people

by henrik ibsen  
adapted by  
amy herzog

The Tony Award-winning adaptation comes to Seattle! Amy Herzog's "smart, sharp, and relevant" (Deadline) take on this Henrik Ibsen timeless classic wraps us deep in an entangled web of truth, power and complacency. Dr. Stockmann has it all - but when he uncovers a catastrophe in the making that threatens lives, he runs up against those in power. As tensions rise, Stockmann must choose: follow his conscience, and risk destruction? Or join the conspiracy?

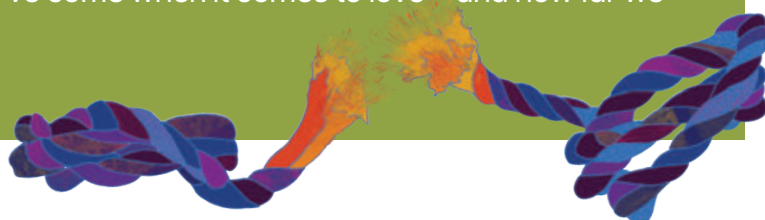


october 18-  
november 2,  
2025

## shrew

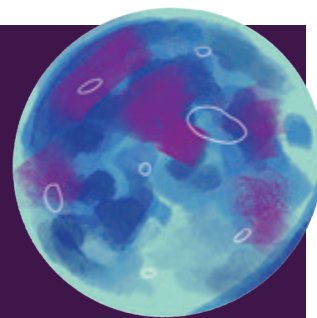
by william  
shakespeare

Girl meets boy. Girl hates boy. Girl agrees to marry boy against her will so her sister can get married, too. Got it? Experience Shakespeare's play of matrimonial misery as you've never seen it before. *Shrew* uses the classic text—inverted, upended, and overturned—to offer a modern-day perspective on how far we've come when it comes to love—and how far we still have to go.



# a midsummer night's dream

by william  
shakespeare



february 14-  
march 1, 2026

Shakespeare's most popular comedy pulls us once again into the magic of the moonlight. Four young lovers flee their families in pursuit of love in the forest but get more than they bargained for when they land in the middle of a faerie feud. A chaotic night of love potions, merry mischief, and mismatched couples—plus a very lost troupe of actors—weaves an otherworldly spell. When morning comes, will the midsummer enchantment last, or fade like a dream?



# the aves

by jiehae park



april 18-  
may 3, 2026

An older couple enjoys a summer day on a park bench, talking about birds and the likelihood of rain. A simple conversation...or maybe more. An ordinary afternoon transforms into a shifting world of surreal possibilities in a stunning and surprisingly funny meditation on memory, forgiveness, and the lifelong process of becoming who we are. From the mind of acclaimed playwright Jiehae Park in her signature innovative style, this Seattle premiere will reignite your sense of wonder.



# frida... a self-portrait

written & performed by  
vanessa severo

directed by  
joanie schultz

The singular Frida Kahlo comes to life through the spirit of playwright and performer Vanessa Severo in this stunning one-woman show. Severo explores the parallels between their two lives as she embodies the many facets of this complex artist. With music and movement, Frida's evocative art, multilayered love life, and distinctive philosophy are sketched out in a visual dynamo of a piece that encourages us all to realize we are not alone.

june 6-28, 2026



# WHO'S WHO IN GOLDEN



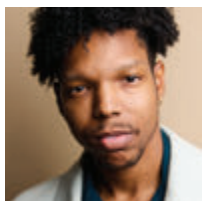
**MESGANA  
ALEMSHOWA**

(she/her)

ZORA HARRIS

A Seattle native,

Mesgana Alemshowa is a current freshman at Lakeside School and is both elated and grateful to be a part of this production. Infatuated by the arts from a young age, Mesgana has enjoyed participating in school productions and experiencing the creativity of the entire process. Aside from the performing arts, Mesgana can be seen practicing her guitar playing and taking long bike rides around her neighborhood. *Golden* is her first professional production with ACT Contemporary Theatre, and she certainly can't wait to continue pursuing her passion for acting in the future and is excited for what is to come on that journey!



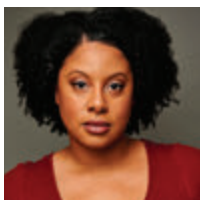
**KAUGHLIN  
CAVER**

(he/him)

QUIKK

Kaughlin Caver

is thrilled to be making his ACT Contemporary Theatre debut with *Golden*. He first found his creative voice as a rapper and songwriter from Atlanta, GA, before discovering his passion for acting. His work spans theatre and film, with notable stage performances in *Brown Bodies on a Blue Earth* (The Underground Theater); *Tartuffe*, *Ghost Train* (Centerstage Theatre); and *She Devil of the China Seas* (Pork Filled Productions). On-screen favorites include *Guyver Midnight*, *Sorry*, and *To Be Free: The Lion's Den*. Off-stage, Kaughlin is passionate about innovative technology and is a lifelong musician, currently teaching himself guitar. Kaughlin is grateful to his family, friends, and mentors for the continued support and the entire *Golden* team for the opportunity to bring this story to life. @kaughlin



**ELENA  
FLORY-  
BARNES**

(she/her)

JAZMINE

HARRIS

Elena Flory-Barnes is a stage, film and commercial actor, teaching artist, as well as an integrated artist and collaborator. A Seattle native and University of Washington graduate, Elena has been acting in her hometown for nearly two decades. This is Elena's ACT Contemporary Theatre debut.



**TRACY  
MICHELLE  
HUGHES\***

(she/her)

RHEEDA

GOLDEN

Tracy is excited to be back at ACT Contemporary Theatre, what she considers her home theatre, and performing in Andrew Lee Creech's *Golden*. She's shared the stage with Andrew many years ago and is so honored to be given the opportunity to play Rheeda in this world premiere. You may have seen Tracy most recently in *Clyde's* at ArtsWest or *The Lion Tells His Tale* with Intiman Theatre. She's played Prospero in *The Tempest* with Seattle Shakespeare Company's Wooden O and found that to be a complex and extremely gratifying role. She's performed in *History of Theatre*, *Sweat*, *Skeleton Crew*, *Wedding Band*, *Trouble in Mind*, *We Won't Pay/ We Won't Pay*, *Reparations*, *Crowns*, *Pretty Fire*, *Bright Half Life*, and *It's A Wonderful Livestream* to name a few. Tracy's played in theatres throughout Seattle and California and is full of gratitude to have such a blessed career and thankful to Andrew for his trust.



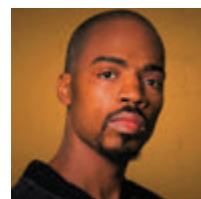
**EVANGELINE  
OPONGPARRY**

(she/her)

ZORA HARRIS

UNDERSTUDY

Evangeline OpongParry, age 14, is thrilled to be part of the inaugural production of *Golden*, having previously portrayed Zora in the 2023 reading. Her previous credits include *A Christmas Carol* (ACT Contemporary Theatre); *Nibelung* in *Das Rheingold* (Seattle Opera); Lisa in *Corduroy* (Seattle Children's Theatre); Amanda & Alice in *Matilda* (Village Theatre); Young Rosalind in *As You Like It* (Seattle Rep); and Jessa in *A Civil War Christmas* (Taproot Theatre). Outside of theatre and commercial work, Eva enjoys ballet, singing, and spending time with family and friends. She thanks playwright Andrew Lee Creech, director Tyrone Phillips, and the entire ACT team for this opportunity.



**ARLANDO  
SMITH\***

(he/him)

EARL

Arlando is happy

to help bring this new play to life! Previous performances at ACT include *A Christmas Carol*, *Choir Boy*, and *History of Theatre*. Elsewhere locally, his work has been seen at Book-It Repertory Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Public Theater, Seattle Rep, Seattle Shakespeare Company, Spectrum Dance Theater, Taproot Theatre, Town Hall, and Village Theatre. Further afield, he has performed at the Edinburgh Fringe Festival, the Kennedy Center, the Los Angeles Theatre Center, and The Public Theater in New York. [arlandosmith.com](http://arlandosmith.com)



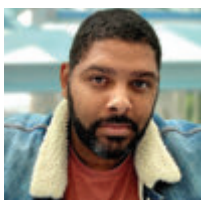


## TY WILLIS

(he/him)

MORRIS  
GOLDEN

Ty Willis is honored to participate in the world premiere production of *Golden* here at ACT Contemporary Theatre. A veteran performer, Ty has been seen in most of the major theatre houses in Seattle, including Seattle Rep, The 5th Avenue Theatre, Village Theatre, Intiman Theatre, Cornish Playhouse, Showtunes Theatre Company, and the Paramount Theater. Tours: *My One and Only*, *Miss Saigon*, and *Dreamgirls*. Favorite Regional Productions: *Mary Poppins*, *Kiss Me Kate*, *White Christmas*, *Ragtime*, *Little Shop of Horrors*, *On the Town*, and *Grease*, to name a few. Much appreciation to the cast and crew and enjoy the show.



## ANDREW LEE CREECH

(he/him)

PLAYWRIGHT

Andrew is a playwright, content creator, and performer. He's the creator of The Legacy Plays Project—a nine-play, multi-century-spanning meditation on the journey of Black Americans through pivotal moments in American History.

Select Awards/Accolades: 2025 Semifinalist—Page 73 Productions Fellowship, 2024 Finalist—Ojai Playwrights Conference (*Golden*), 2024 Finalist—NNPN National Showcase of New Plays, 2023 Finalist—Seven Devils Playwrights Conference (*Golden*), 2022 Semifinalist—Blue Ink Award (*Last Drive to Dodge*), 2021 Winner—Ashland New Plays Festival (*Last Drive to Dodge*) and 2020 Finalist—Ashland New Plays Festival (*Riverwood*). His plays have been produced with companies including: Taproot Theatre and Seattle Public Theater, and have been developed/

presented with ACT Contemporary Theatre, Playwrights' Center, and more.

Andrew is a 2023-2026 Playwrights' Center Core Writer, a 2024 Willapa Bay AiR Fellow, and serves on the Dramatists Guild national council. Current commissions: ACT Contemporary Theatre. BFA: Cornish College of the Arts.

Instagram: @papadontcreech

TikTok: @AndrewThaScribe

andrewleecreech.weebly.com

## TYRONE PHILLIPS

(he/him)

DIRECTOR

Tyrone Phillips is the founding Artistic Director of Chicago's Definition Theatre. Named one of *Newcity's* Players—the 50 leaders of Chicago's theater, dance, opera and comedy culture of 2022, he is a graduate of the University of Illinois at Urbana-Champaign and has studied abroad at Shakespeare's Globe. As a first generation Jamaican-American, Tyrone is passionate about equity and inclusion in the fine arts and has completed advanced anti-racism training to lead change in our community. Select theater credits on and off stage include: Definition Theatre, Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre Company, Writers Theatre, The Old Globe, Berkeley Rep, Milwaukee Rep, and Stage 42 (Off-Broadway). Tyrone is currently adjunct faculty at DePaul University and the University of Illinois - Chicago while also serving on the Board of Directors for the League of Chicago Theaters. Most recently he received the Arts Midwest Inaugural Peter Capell Award for Midwestern Creativity and Entrepreneurship and is a proud member of NAACP, SAG-AFTRA, and SDC.

## PARMIDA ZIAEI

(she/her)

SCENIC DESIGNER

Parmida Ziaei is an Iranian multidisciplinary artist, designer, and co-founder of Seda Iranian Theatre Ensemble. As a designer, Parmida has contributed to a diverse range of projects, including interior, architectural, immersive, and entertainment spaces. She has worked as a scenic and production designer for numerous Seattle theatres, such as The 5th Avenue Theatre, ACT Contemporary Theatre, Village Theatre, Seattle Shakespeare Company, Seattle Public Theater, Seattle Children's Theatre, and more. When not designing, Parmida performs, choreographs, and teaches as a movement artist and serves as a consultant and curator. She has received multiple residencies, including the 2022 Northwest Creator Residency at Village Theatre.  
parmidadziaei.com

## ROBERT J. AGUILAR

(he/him)

LIGHTING DESIGNER

Robert has designed many shows for ACT Contemporary Theatre, including *History of Theatre*, *The Wolves*, *Little Shop of Horrors*, and many others. Additional regional credits include work at: Seattle Rep, Portland Center Stage, The 5th Avenue Theatre, Pittsburgh Public Theater, Theater Under the Stars, Village Theatre, Denver Center for the Performing Arts, The Old Globe, Intiman Theatre, Cincinnati Playhouse in the Park, and Milwaukee Rep, among others. Film: *The Jinx and Dela Holiday Special*, *Potato Dreams of America*.  
IG: @fake\_\_robert.  
robertjaguilar.com

# WHO'S WHO IN GOLDEN

## JASMINE LOMAX

(they/them)

INTIMACY DIRECTOR

Jasmine Lomax is a Cornish College of the Arts Original Works graduate working tirelessly to help shape the Seattle Theater Community into a healthy, creative, and collaborative environment. Some of their recent credits include *Fat Ham* (Intimacy Director) with Seattle Rep; *STEW* (Intimacy Director) with ACT Contemporary Theatre; *Trouble in Mind* (Director) with Burien Actors Theatre; *The Niceties* (Associate Director/Fight Choreographer) with Intiman Theatre; *Tiara's Hat Parade* (Director) with Book-It Repertory Theatre; *PASSOVER* (Intimacy Director/Co-Fight Choreographer) with The Spot Sun Valley; and *This Bitter Earth* (Intimacy Director) with Seattle Public Theater. For fun, follow them on Instagram (@jasmineissublime) for more information on upcoming projects and to take a peek at their work with Delta Dental of Washington as the Tooth Fairy!

## ALYSSA KAY

(she/her)

FIGHT & MOVEMENT  
COORDINATOR

Alyssa Kay is a fight/intimacy director, actor, and movement coach born and raised in Seattle. Her work has been seen on numerous local stages over the years including Seattle Repertory Theatre, Seattle Shakespeare Company, Book-It Repertory, Tacoma Opera, Village Theatre, Taproot Theatre, Strawberry Theatre Workshop, and more. Alyssa earned her BA in Drama from the University of Washington and additionally trained at the Accademia dell'Arte in Arezzo, Italy. She is an Advanced Actor Combatant and former regional representative for the Society of American Fight Directors, a performance capture artist, and a founding member of PNW Theatrical Intimacy. alyssakay.net

## RICKY ANDRÉ GERMAN

(he/him)

COSTUME DESIGNER

Ricky German holds a BA in Theatre Arts from University of Puget Sound. He currently manages the costume shop for the University of Washington and is a freelance costume and fashion designer. Costume design credits include *Reparations*, *Citizen: An American Lyric* (Sound Theatre Company); *Bulrushier* (Intiman Theatre); *Pass Over* (ACT Contemporary Theatre); *John, Lady Day at Emerson's Bar and Grill*, *Hedwig and the Angry Inch*, *Clydes* (ArtsWest); *B*, *The Doll Pit* (Washington Ensemble Theatre); *Confederates* (Oregon Shakespeare Festival, St. Louis Repertory Theatre); and *Fat Ham* (Seattle Rep). Upcoming shows include *The Color Purple* (Village Theatre) and *After Midnight* (The 5th Avenue Theatre).

## ERIN BEDNARZ

(she/her)

SOUND DESIGNER

Erin Bednarz works nationally in audio as a theatrical sound designer, DJ, musician and educator. Awards: LA Drama Critics Circle, Bay Area Critics Circle, Gregory, Sound on Stage, and Broadway World (Regional). Press mentions: Wall Street Journal, New York Times. Off-Broadway: *MAC BETH* (Red Bull, Hunter Theater Project); *The Convent* (Rattlestick). Regional: Sara Porkalob's *Dragon Cycle* (Geffen Playhouse, Marin Theatre Company, Center Rep, Pittsburgh Public, Intiman Theatre, Caffè Nardo); *STEW*, *The Year of Magical Thinking* (ACT Contemporary Theatre); *Choir Boy* (ACT/The 5th Avenue Theatre); *Wonder Boy* (The 5th Avenue Theatre); Public Works' *The Tempest*, *Lydia and the Troll*, *Teenage Dick*, *MAC BETH* (Seattle Rep); and *Wonderful Wizard of Oz* (Seattle Children's Theatre). Teaching: Pomona College, Cal Poly Pomona, NYU, Cornish College of

the Arts, University of Washington. Erin is currently enrolled at Point Blank Music School in Los Angeles as a 'We Are Moving The Needle (WAMTN)' scholar to study Music Production and Sound Design. @play\_\_\_pranks

## MARTINE KEI GREEN-ROGERS

(she/her)

DRAMATURG

Martine Kei Green-Rogers is the Dean of the Theatre School at DePaul University. Her dramaturgical credits include *its not a trip*, *its a journey*, *He Brought Her Heart Back in a Box*, and *The Ohio State Murders* at Round House Theatre; *Wind in the Door* and *Long Way Down* at the Kennedy Center; *The Catastrophist* at Marin; *Toni Stone and Sweat* at the Goodman Theatre; *Lion in Winter*, *King Hedley II*, *Radio Golf*, *Five Guys Named Moe*, *Blues for An Alabama Sky*, *Gem of the Ocean*, *Waiting for Godot*, *Iphigenia at Aulis*, *Seven Guitars*, *The Mountaintop*, and *Home* at Court Theatre; and *It's Christmas*, *Caroll*, *Hairspray*, *The Book of Will*, *Shakespeare in Love*, *UniSon*, *Hannah and the Dread Gazebo*, *Comedy of Errors*, *To Kill A Mockingbird*, *The African Company Presents Richard III*, *A Midsummer Night's Dream*, and *Fences* at the Oregon Shakespeare Festival. Broadway credits include *Jagged Little Pill*.

## SHAY TRUSTY\*

(they/them)

STAGE MANAGER

Shay Trusty is excited to be back with ACT having last stage-managed *The Dina Martina Christmas Show*. Select stage management credits include *Jinx Monsoon & Major Scales Together Again*, *Again*, *Little Women*, *The Tempest*, and *In the Heights* (Seattle Rep); *Sense and Sensibility*, *Little Shop of Horrors*, *Mamma Mia!*, and *The Book Club Play* (Village Theatre); *The Dina*

\*Member of AEA

*Martina Christmas Show*, and BenDeLaCreme Presents: *Beware The Terror of Gaylord Manor* (ACT Contemporary Theatre). Much love to Ben and LC!

## **TIANA ROSS**

*(they/them)*

### **PRODUCTION ASSISTANT**

Tiana is thrilled to join ACT Contemporary Theatre for the first time as the Production Assistant for *Golden*. They are returning to the arts after a sabbatical from stage managing at Broadway Bound Children's Theatre. Tiana has been working onstage and behind the scenes in the Puget Sound for over 10 years and is passionate about social justice in artistic spaces. They hope to keep learning new skills and take their dreams to new heights, and continents. When Tiana is not in rehearsal, they are being terrorized by their newborn nephew and their dog. They would like to thank Caitlin McCown for the opportunity to be a Production Assistant again and Shay Trusty for being one of the best stage managers to work with.

## **MYLES WRIGHT**

*(he/him)*

### **YOUTH SUPERVISOR**

Myles is excited to be working with ACT Theatre. He has been a part of wardrobe crew at Seattle Opera for productions such as, the world premiere of *Jubilee*, *The Barber of Seville*, and *X: The Life and Times of Malcolm X*. When Myles isn't at the theater, you can find him skateboarding, reading, and finding new music.

ACT operates under agreements with the following:



Scenery, Stage, Costume, and Youth Supervisor work is performed by employees represented by I.A.T.S.E. Locals Number 15, 488, and 887.

This theatre operates under an agreement between the League of Resident Theatres; Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; Stage Directors and Choreographers Society; and United Scenic Artists.



# **GOLDEN**

## **COMMUNITY DAY**

### **CELEBRATING BLACK ARTISTIC EXCELLENCE**

An all-day celebration featuring performances, panel discussions, and artist meet and greets. Join us at any and all events free with your *Golden* ticket stub.

## **MAY 4, 1-9PM**

**1pm:** Meet the Playwright for young people ages 14-25.

**2pm:** *Golden* Matinee Performance

**4pm:** Celebrating Black Artistic Excellence

**7pm:** *Golden* Evening Performance

**COMMUNITY  
PARTNERS**  
**ACTS ON STAGE**  
**ARTS CORPS**  
**SEATTLE URBAN  
BOOK EXCHANGE**  
**SPEAK WITH  
PURPOSE**



# PARTNER CIRCLES



*Choir Boy Tech Talk, 2022*

ACT Contemporary Theatre has always been a catalyst for the arts, championing bold New Works and bringing cutting-edge plays to life right here in Seattle. With you by our side, we've proven that the Pacific Northwest is not just a destination for theatre — **it's where the future of theatre begins.**

Now, we invite you to see the magic behind the scenes as a member of ACT's Partner Circles. When you make a gift of \$100 or more, you enjoy a full year of benefits and special experiences designed to bring you closer to the plays you love. Your gift directly supports the art and artists on stage and off, all season long.

## TECH TALKS

### Supporting Players+

Hear directly from designers and artisans to get an insider's look at the technical wizardry that brings our productions to life.

## DRESS REHEARSALS

### Ensemble Players+

Be among the first to experience a brand-new production at a private Dress Rehearsal.

## BACKSTAGE TOURS

### Principal Players+

Join us as we pull back the curtain on ACT's historic venue, the Eagles Auditorium.

**As your support deepens, so do your benefits.** Pre-show toasts with ACT leadership, backstage tours, ticket discounts, parking passes, and so much more are all available. Tech Talk invites start with just a \$100 donation.

**Ready to step into the spotlight?** Scan the QR code to easily donate online or visit [give.acttheatre.org/encore25](https://give.acttheatre.org/encore25). If you'd prefer to make your gift via mail, donation envelopes are available in the lobby.



# ACT CONTEMPORARY THEATRE STAFF

## EXECUTIVE

Elisabeth Farwell-Moreland  
*Interim Producing Artistic Director*  
Alyssa Montgomery  
*General Manager*

## ARTISTIC

Kurt Beattie  
John Langs  
*Artistic Directors Emeriti*  
Shana Bestock  
*Artistic Associate,  
Education and Engagement*  
Margaret Layne  
*Casting Director*

## BOX OFFICE

Peter Hiebert  
*Box Office Manager*  
Jeremy Jackson  
*Box Office Assistant Manager*  
Christina Liburd  
*Box Office Lead*  
Madelyn Marks  
Lillie Wirth  
*Box Office Representatives*

## DEVELOPMENT

Madyson Ellars  
*Individual Giving Manager*  
Kelsey Gehl  
*Development Associate*  
Kristine Haroldson  
*Stewardship and Events Manager*  
Katie McKenna  
*Development Officer for Institutional  
Partnerships*

## FINANCE

Mirna Fritz  
*Director of Finance*  
Kevin Peterson  
*Staff Accountant*

## IT SUPPORT

InterPlay

## LEGAL REPRESENTATION

Dresden Law PLLC  
Foster Garvey PC  
Pacifica Law Group  
Perkins Coie

## MARKETING, SALES, & COMMUNICATIONS

Tess Berger  
*Creative Brand Manager*  
Amanda Cantlin  
*Marketing Specialist*  
Colleen Flanigan  
*Interim Director of Marketing & Sales*

Amber Granger  
*Marketing Coordinator*  
Giao Nguyen  
*Digital Content & Communications  
Manager*  
Shane Regan/Michelle Sanders  
*Communications  
Public Relations*

## OPERATIONS

Adam Bates  
*Facilities Technician*  
Jae Dooley  
*Facilities Manager*  
Katie Duff  
*Facilities Technician*  
Casey Lawrence  
*Assistant Director of Facilities*

## PATRON SERVICES

Tanya Wanchena  
*Patron Services Manager*  
  
*Patron Services Staff*  
Bill Abelson  
Monica Axelson  
Dano Beal  
Kelly Beal  
Renee Boehlke  
Talia Colten  
Natalia Elston  
Karen Gillespie  
Coco Justino  
Marlene Lahaise  
Alfreda Lanier  
Matthew Long-Rhyne  
Mel Longley  
Kwan Lui  
Celia Major  
Tracie Nettles  
Maryann Palmer  
Markus Rook  
Jessica Severance  
Thalia Shelver  
Mel Smith  
Sharen Spencer  
Carole Sykes  
Dominic W. Wallace  
Haleigh Wanchena  
Claudia Webb

## PEOPLE & CULTURE

Astrid Helgeson  
*Director of People and Culture*

## PRODUCTION

Lisa Bellero  
*Head Scenic Painter*  
Meghan Boyle  
*Key Scenic Carpenter*  
Zachary Burns  
*Head Audio Technician*

Kim Dancy  
*Head Draper*  
Larkin Dimeff  
*Costume Shop Assistant*  
Chandler Eichele  
*Stage Operations Swing Technician*  
Nick Farwell  
*Stage Operations Supervisor*  
Melissa Gomez  
*Firsthand / Swing Dresser*  
Joel Herrera Rivera  
*Head Props Artisan*  
Cat V. Kerr  
*Prop Shop Manager*  
Eric Koch  
*Technical Director*  
Caitlin McCown  
*Director of Production*  
Sally Mellis  
*Head of Wardrobe*  
Nick Murel  
*Associate Technical Director*  
James Nichols  
*Head Stage Carpenter*  
A G Quinn  
*Lead Props Artisan*  
Jeff Scott  
*Scenic Charge Artist*  
Logan Thomas  
*Head Electrician*  
Jason Tribby  
*Head Scenic Carpenter*  
Christine Tschirgi  
*Costume Shop Manager*  
Sergio Vivas  
*Lead Scenic Carpenter*

## FOR THIS PRODUCTION

Ryan Amaya  
*Scenic Carpenter*  
Rachel Kunze  
*Stitcher*  
Michael Cepress  
*Crafts*  
K.D. Schill  
*Lead Dresser*

# ACT LEADERSHIP

## BOARD OF TRUSTEES

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Gary Houlahan, Treasurer

Bill Kuhn  
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Rachel McCracken  
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Joan Dee Barokas  
Kurt Beattie\*  
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Laurie Besteman  
Jeannie M. Falls  
John H. Faris  
Brad Fowler  
Katharyn Alvord Gerlich  
Carolyn H. Grinstein  
Sara Comings Hoppin  
Kate Janeway

Jonathan D. Klein  
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Jane W. Lyons  
Douglas E. Norberg  
Dr. George Ojemann  
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Barry Scovel  
Susan Trapnell  
Brian Turner  
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Esther Schoenfeld

*\*Artistic Director Emeritus*

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Christine Marie Brown  
Joshua Castille  
Avery Clark  
Khanh Doan  
Yussef El Guindi  
Keiko Green  
Rachel Guyer-Mafune

Reginald André Jackson  
Claudine Mboligikpelani Nako  
Brandon O'Neill  
M.L. Roberts  
Chip Sherman  
Jasmine Jean Sim  
Adam Standley  
Ray Tagavilla

Nathaniel Tenenbaum  
Tori Thompson  
Amy Thone  
Connor Toms  
Lindsay Welliver  
R. Hamilton Wright  
Connie Yun

## ARTISTS UNDER COMMISSION

Andrew Lee Creech

Holly Arsenault



# REMEMBERING CARLO

*by Kurt Beattie, ACT Artistic Director Emeritus*



*Benjamin Benschneider / The Seattle Times*

Carlo Scandiuzzi, ACT's Executive Director from 2008 to 2016, was a dear friend and colleague. And when he died this past February, I died a little too.

He was a great supporter of ACT. A lover of the theatre—of the Arts in general, in fact—he was genuinely excited by every chance he had to help the work get made. A unique man, he had a wide range of tastes: he adored opera, and the great artistic achievements of the past, and, at the same time, audacious experiments reaching for something audiences had never seen before. In other words, he was intellectually and spiritually free.

Most regional theatres are organized around two leaders: Artistic Directors and Managing Directors, who work in tandem to produce seasons of plays. The Managing Director generally oversees the business activities of the theatre, and the Artistic Director the Art. But this team really works best, obviously, when both share an understanding and respect for each other's domain, and

are most helpful to each other and the theatre they serve when they are joined in this way.

ACT had the good fortune, earlier in its history, to have one of the best Managing Directors to ever take on the job, Susan Trapnell, who understood the importance of this overlapping partnership perhaps better than anyone. And when she finally departed, she left some very big shoes to fill. But Carlo, in his own way, continued her legacy wonderfully. He had an extraordinary zeal for the idea that it is fundamentally important for any humane society to invest in not-for-profit arts institutions like ACT, all of which exist, he believed, to generate both consciousness and pleasure for their audiences, and to deepen our culture. And almost more importantly, to sustain a home for the artists and artisans and staffs who create it and make it possible.

I was enormously lucky to have him as a partner. He had courage, intelligence, a generous heart, humor, and that rarest of things, an innate genuine optimism. He truly liked people, of every size and description—most people anyway—and you could feel it everywhere in the building, his presence stoking a sort of communal heat and excitement that is one of the great pleasures of theatre-making when it is really present. Something that feels, to me anyway, like the presence of love.

He also had the wisdom to know that we are all temporary, but that institutions, if they remain vital, can serve generations of exciting artists and audiences beyond us. And that the essential job in front of us therefore is to do everything we can to keep the forge heated at ACT. And, I would add, to smile and loudly exclaim as he did when a new show was about to open, AVANTI!

# ACT'S SUMMER EDUCATION PROGRAMS



## STAGE MANAGEMENT CAMP

ACT's Stage Management Camp is a 3-day intensive for those ages 14+ who are interested in theatrical production, focusing on core job skills with rotating special topics each session. Learn key skills from professional stage managers, and get an inside look at the day-to-day responsibilities of the job. This summer, we are pleased to offer two sections of Stage Management Camp: **The Student Stage Manager**, designed for those 14-22 and focused on stage management for those in high school and college, and **Going Pro: Setting Up Your Stage Management Career**, for those ages 14+ looking to advance their career in theatrical production.

### THE STUDENT STAGE MANAGER

August 15-17, 10am-5pm

### GOING PRO: SETTING UP YOUR STAGE MANAGEMENT CAREER

August 22-24, 10am-5pm



# THE WAVE

(and what came after)

BY HOLLY ARSENAULT

DIRECTED BY SHANA BESTOCK

## YOUNG CORE COMPANY SUMMER PRODUCTION

FOR AGES 14-19

REHEARSALS: JULY 7 – 25, MONDAY –  
FRIDAY, 12:30PM – 4:30PM  
(TECH REHEARSALS JULY 22 – 25)

PERFORMANCES: JULY 25 @ 7PM,  
JULY 26 @ 7PM, JULY 27 @ 2PM

The Young Core Company cultivates a professional theatre environment in a culture of fun, inclusion, and supported risk-taking. The YCC welcomes actors, writers, directors, stage managers, and designers.

LEARN MORE:



## ACT ON STAGE SUMMER PRODUCTION

FOR AGES 14-19

AUGUST 18 – 22, 12:30PM – 5PM

FINAL PERFORMANCE  
FRIDAY, AUGUST 22, 4PM

A show in a week? It's a dream!  
This fun and fast-paced production class offers up hilarious characters, modern-day magic and delightful mayhem, culminating in a performance at ACT's Bullitt Cabaret for family and friends.

LEARN MORE:





JUNE 7-22 JUNE 7-22 JUNE 7-22



TICKETS AT ACTTHEATRE.ORG



WRITTEN BY  
**WILLIAM SHAKESPEARE**

DIRECTED BY  
**ANNIE LAREAU**

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We are honored to partner with dozens of employers who match hundreds of donations to ACT. Since March 2020, over 10% of corporate support has come from employee matches! We're grateful to our donors and partners at Adobe, The Bill & Melinda Gates Foundation, The Boeing Company, Coca Cola, Google, Microsoft, Nordstrom, Patagonia, and elsewhere.

Check with your HR manager or supervisor to see whether your employer matches and watch your impact grow!



Photo: Truman Buffett



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### Do you love ACT Contemporary Theatre? Power the future!

You can help the curtain stay up! It's simple – name ACT as a beneficiary of your retirement plan, life insurance policy, or other account.

We will include you in the Falls Legacy Circle when you let us know you've named ACT as the beneficiary of an account or in your estate plans.

For more information or to inform us of your plans, please contact Kristine Haroldson, Stewardship & Events Coordinator, at [kristine.haroldson@acttheatre.org](mailto:kristine.haroldson@acttheatre.org).

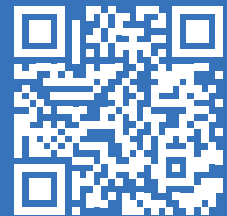


# THANK YOU!

As we celebrate our 49<sup>th</sup> World Premiere, we are overwhelmed with gratitude for you: our dedicated, inspired, and consistently curious ACT donors. The stories you see on our stages this season are only made possible through the generosity of our community.

ACT gratefully recognizes all donors of \$1+ in alphabetical order.

**View a complete list and learn more:**



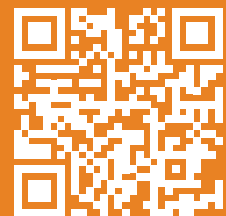
We are incredibly grateful to our Institutional Partners who power audacious theatre and bold New Works.

**View a complete list of Institutional Partners and learn more:**



Thank you to the volunteers who have donated their time and talents.

**View a complete list of volunteers and learn how to get involved:**







*The Pirates of Penzance* at The Glimmerglass Festival (August 2024).

## Seattle Opera's Next Season Brings Bold Voices and Timeless Stories

Seattle Opera's 62nd season promises an exciting blend of fresh productions and timeless favorites. »

Announced by General and Artistic Director James Robinson—marking his first full season in the role—the 2025/26 lineup features three McCaw Hall premieres: the swashbuckling comedy *The Pirates of Penzance*, the rarely performed Strauss opera *Daphne*, and *Fellow Travelers*, a poignant story rooted in LGBTQ+ history. The season concludes with *Carmen*, one of the most popular operas of all time.



“Seattle Opera is committed to making opera both timeless and timely,” said Robinson. “Our 2025/26 season is a celebration of opera’s vast emotional and stylistic landscape. From the high-spirited hilarity of *The Pirates of Penzance* and the intimate tragedy of *Daphne* to the sweeping passion of *Carmen* and the poignant urgency of *Fellow Travelers*, we are producing stories that entertain, challenge, and move us.”

The season will also showcase a range of international talent and continue Seattle Opera’s close partnership with the Seattle Symphony Orchestra.



↓ SOFIA NEGRON

## The Pirates of Penzance

**October 18 – November 1, 2025**

Ahoy mateys! Get ready for opera on the high seas with Gilbert and Sullivan’s popular piratical comedy. Making its Seattle Opera debut, this production of the family-friendly farce comes to Seattle following rave reviews at The Glimmerglass Festival, The Atlanta Opera, and Opera Theatre of St. Louis.



Melody Wilson will sing the role of Gaea in *Daphne in Concert* (January 2026).



↑ ANDREW STAPLES

David Butt Philip will sing the role of Apollo in *Daphne in Concert* (January 2026).

## Daphne in Concert

**January 16–18, 2026**

This seldom-heard pastoral opera is “Strauss at his most ingenious” (*The New York Times*) and features thrilling, opulent orchestrations, including the celebrated “metamorphosis” scene concluding the opera. With members of the Seattle Symphony, *Daphne* is perfect for a concert presentation.



*The Pirates of Penzance at The Glimmerglass Festival (August 2024).*



## Fellow Travelers

**February 21 – March 1, 2026**

Set in 1950s Washington, D.C., recent college graduate Timothy Laughlin and State Department official Hawkins Fuller kindle a romantic relationship and face impossible choices as they struggle to survive the Lavender Scare. One of the most frequently performed contemporary operas, this “striking” (*American Record Guide*) opera with a “ravishing musical score” (*Cincinnati Enquirer*) makes its Seattle premiere.



↑ DAVID PEARSON

*Fellow Travelers at Virginia Opera in January 2023.*



## Carmen

**May 2–17, 2026**

One of the world’s most popular operas ever! Bizet’s famous music accompanies a lethal dance of lust, love, and survival that only stops when the struggle for freedom ends. “Opera’s guilty pleasure” (*The Seattle Times*) returns in a “gorgeous production” (*Seattle Magazine*) featuring mezzo-sopranos J’Nai Bridges and Sasha Cooke.

↑ SUNNY MARTINI

*Carmen dress rehearsal (2019).*





# Upcoming Events

Tosca will be staged at Seattle Opera May 3 to 17.

Explore a full-season performing arts calendar at [encorespotlight.com](http://encorespotlight.com).

## The Winter's Tale

Cornish College of the Arts  
NOW-APRIL 5

## Rusalka

Pacific Northwest Opera  
NOW-APRIL 6

## Laughs in Spanish

Seattle Rep  
NOW-APRIL 11

## Jersey Boys

Village Theatre—Issaquah  
NOW-APRIL 20

## Alonzo King LINES Ballet

Meany Center for the Performing Arts  
APRIL 3-5

## McGill/Höskuldsson/X. Yang/Barker

The Seattle Series  
APRIL 4

## Rizwan-Muazzam Qawwali

Seattle Theatre Group  
APRIL 5

## Jean-Guihen Queyras & Alexander Melnikov

Seattle Symphony  
APRIL 8

## Lara Downes

Meany Center for the Performing Arts  
APRIL 8

## The Barricade Boys

Edmonds Center for the Arts  
APRIL 10

## Dvořák New World Symphony

Seattle Symphony  
APRIL 10-12

## Athena

ArtsWest  
APRIL 10-MAY 4

## Njioma Grevious and Jeewon Park

Seattle Chamber Music Society  
APRIL 11

## Roméo et Juliette

Pacific Northwest Ballet  
APRIL 11-20

## Leyla McCalla

Meany Center for the Performing Arts  
APRIL 12

## Spring Chamber Music Concert

Cascade Symphony Orchestra  
APRIL 12

## Spring Rep

Olympic Ballet Theatre  
APRIL 12-13

## Potted Potter: The Unauthorized Harry Experience

Seattle Theatre Group  
APRIL 15-20



**Life of Pi**  
Broadway at The Paramount  
**APRIL 15-20**



**Parade**  
The 5th Avenue Theatre  
**APRIL 16-MAY 4**



**The Mountaintop**  
Tacoma Arts Live/Theater Northwest  
**APRIL 17-MAY 18**



**Step Afrika!**  
Edmonds Center for the Arts  
**APRIL 19**



**Wolfgang Amadeus Mozart to Thomas Adès**  
Seattle Symphony  
**APRIL 22**



**Augustin Hadelich Plays Prokofiev**  
Seattle Symphony  
**APRIL 24-26**



**Golden**  
ACT Theatre  
**APRIL 26-MAY 11**



**Ehnes Quartet**  
Seattle Chamber Music  
**APRIL 27**



**Vivaldi The Four Seasons**  
Seattle Symphony  
**MAY 1-4**



**Ljósíð**  
Seattle Symphony  
**MAY 2**



**Tosca**  
Seattle Opera  
**MAY 3-17**



**Jersey Boys**  
Village Theatre—Everett  
**MAY 3-25**



**Third Coast Percussion and Jessie Montgomery**  
Meany Center for the Performing Arts  
**MAY 3**



**Haydn The Creation**  
Seattle Symphony  
**MAY 5-8**



## Digital programs reimagined.

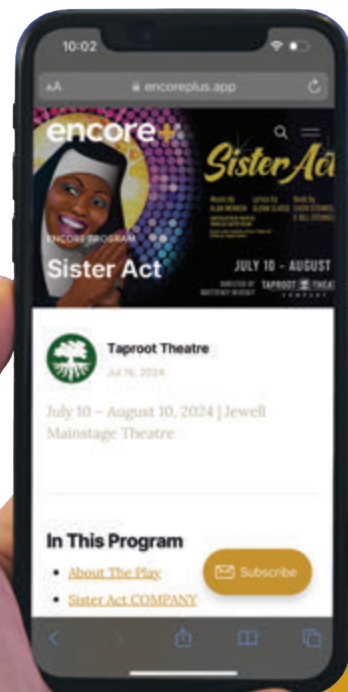
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Taproot Theatre Company  
Village Theatre

### San Francisco Bay Area

American Conservatory Theater  
Berkeley Rep  
San Francisco Opera  
San Francisco Gay Men's Chorus  
San Francisco Symphony



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## Accessible Performances

Here are a few of the accessible performances coming up in Seattle.

### **Mandy Patinkin**

Seattle Theatre Group

**OPEN CAPTIONED**

**APRIL 26**

### **Laughs in Spanish**

Seattle Rep

**OPEN CAPTIONED**

**MAY 1**

### **Jersey Boys**

Village Theatre—Everett

**ASL INTERPRETED**

**MAY 10**

### **Tosca**

Seattle Opera

**AUDIO DESCRIBED**

**MAY 11**

### **Six**

Broadway at The Paramount

**AUDIO DESCRIBED**

**MAY 11**

### **The Pa'akai We Bring**

Seattle Children's Theatre

**SENSORY SENSITIVE**

**MAY 18**



Jean-Guihen Queyras and Alexander Melnikov will perform at Seattle Symphony on April 8.

### **Six**

Broadway at The Paramount

**MAY 6–11**

### **The Pa'akai We Bring**

Seattle Children's Theatre

**MAY 7–JUNE 1**

### **An Evening with Yo-Yo Ma and the Seattle Symphony**

Seattle Symphony

**MAY 8**

### **Complexions Contemporary Ballet**

Meany Center for the Performing Arts

**MAY 8–10**

### **Jonathan Biss**

Meany Center for the Performing Arts

**MAY 13**

### **Tan Dun Conducts Nu Shu: The Secret Songs of Women**

Seattle Symphony

**MAY 15–16**

### **Hamid Rahmanian's Song of the North**

Meany Center for the Performing Arts

**MAY 17**

### **The Color Purple**

Village Theatre—Issaquah

**MAY 28–JUNE 29**

### **Duel Reality**

Seattle Rep

**MAY 29–JUNE 22**

### **Riverdance**

Broadway at The Paramount

**MAY 30–JUNE 1**

### **100 Years of Epic Film Scores**

Seattle Symphony

**MAY 30–JUNE 1**

### **Bye Bye Birdie**

The 5th Avenue Theatre

**JUNE 6–29**

### **An Enemy of the People**

ACT Theatre

**JUNE 7–22**

### **Ira Glass**

Tacoma Arts Live

**JUNE 7**

### **Mamma Mia!**

Broadway at The Paramount

**JUNE 10–15**

### **Hilary Hahn Plays Beethoven**

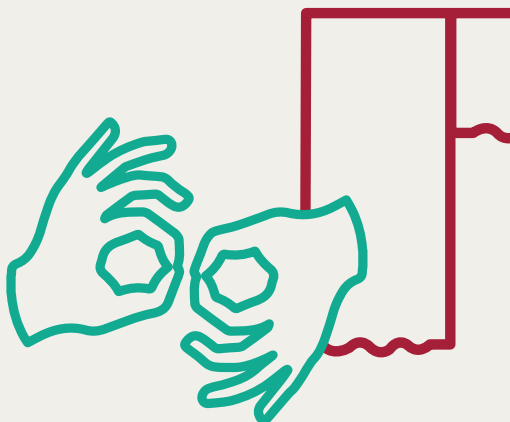
Seattle Symphony

**JUNE 12–15**

### **Napoleon Dynamite LIVE!**

Tacoma Arts Live

**JUNE 13**





# Intermission Brain Transmission

Why stare at your phone for the hundredth time today when you could treat your brain to this scintillating trivia quiz? Better yet, send us your answer to the bonus question for a chance to win tickets to an upcoming performance.

**1** *Golden* will have its world premiere at ACT Theatre from April 26 to May 11. Which major historical event serves as the backdrop of this play by Andrew Lee Creech?

- A The Dot-Com Bubble
- B The Great Recession of 2008
- C The Stock Market Crash of 1929
- D The COVID-19 Pandemic

**2** The one-person play, *The Mammy Project*, will be performed at Intiman Cabaret from April 3 to 6. Which activist featured in *The Mammy Project* fought for African American representation at the 1893 World's Fair?

- A Sojourner Truth
- B Harriet Tubman
- C Ida B. Wells
- D Mary McLeod Bethune

**3** Complexions Contemporary Ballet will perform at Meany Center from May 8 to 10. Which band provides the soundtrack for their piece *For Crying Out Loud*?

- A U2
- B The Rolling Stones
- C Radiohead
- D Coldplay

**4** Taproot Theatre will present *Always...Patsy Cline* from May 14 to June 14. This play delves into the life of the acclaimed singer. What was Patsy Cline's birth name?

- A Virginia Patterson Hensley
- B Patricia Ann Cline
- C Mary Elizabeth Carter
- D Eleanor Mae Watson

## BONUS

**What's your favorite live performance that you've seen recently?**

Sign up to our Encore+ newsletter ([www.encoreplus.app](http://www.encoreplus.app)) then email us at [info@encoremediagroup.com](mailto:info@encoremediagroup.com) with your answer for a chance to win tickets to an upcoming performance!

1. B—The Great Recession of 2008  
2. C—Ida B. Wells  
3. A—U2  
4. A—Virginia Patterson Hensley



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