



shrew

by William Shakespeare

directed by bobbin ramsey

october 18 -
november 2



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September/October 2025 • Volume 21, No. 1

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



Mariachi Herencia de México

Shared Stories, Shared Ground:

Multicultural Voices Open Puget Sound's Performance Season

BY DAVID DRURY

Seattle's stages this fall are offering more than just entertainment. They are acting as portals to enrichment and connection in a politically charged time, offering an array of stories, songs, and culturally broad performances that have the power to heal by bolstering the bonds of our collective humanity. >>



Indigenous and international artists stand at the center of this vibrant convergence: *Fancy Dancer*, an autobiographical play by Native American playwright Larissa FastHorse, produced jointly by Seattle Rep and Seattle Children's Theatre; a rare Puget Sound appearance by Rapa Nui (Easter Island) classical pianist Mahani Teave at Meany Center; and a high-energy concert from Mariachi Herencia de México, an ensemble that fuses old world Mexican tradition with generational innovation in a bold shared celebration.

Larissa FastHorse, a Sicangu Lakota playwright and MacArthur Fellow, has made history as the first Native American woman to have a play produced on Broadway. With *Fancy Dancer*, she turns inward, offering a chance to see the world through the eyes of a young Lakota girl, Lara, growing up in South Dakota. After a serious injury, Lara finds unlikely inspiration in Osage ballerina Maria Tallchief, and embarks on a journey of recovery, self-discovery, and cultural pride. The coming-of-age story is a collaboration between Seattle Rep and Seattle Children's Theatre, running September 18 through November 2, reflecting a shared commitment to Indigenous storytelling and intergenerational connection.

In spite of the fact that FastHorse did not write *Fancy Dancer* to be performed by herself, she said that director Chay Yew persuaded her to join the company, and it's not hard to see why he did.

"This powerfully moving and deeply personal autobiographical work speaks to the transcendence of art, community, identity, race, and finding and creating one's family," said Yew. "All hallmarks of Larissa's remarkable journey as artist, activist, leader and human."

FastHorse and Burgandi Trejo Phoenix will perform the lead in alternating roles.

Left and right:
Mahani Teave



“Music is something that unites us despite race, background, political ideas. Music speaks to us from the heart and to the heart.”

—Mahani Teave

“Sharing the journey of telling my story with me takes a ton of bravery, integrity and heart,” said FastHorse of Phoenix. “I cannot wait for [audiences] to see her shine in this role and make it her own.”

While FastHorse’s play explores resilience through narrative drama, pianist Mahani Teave expresses it through music. Teave will appear at Meany Center for the Performing Arts on October 3. Raised on Rapa Nui (Easter Island), Teave was a young girl when the first piano arrived on the island. She was magnetized to the instrument. Against the odds she trained and launched a successful career as an international classical musician. She returned to the island to build its first music school out of recyclable materials, to teach and to advocate for environmental and cultural preservation.

Seattle arts patrons David and Amy Fulton were traveling to the island when they met Teave, eventually inviting her to record an album in Seattle and participate in a documentary about her journey. Teave released her debut album, *Rapa Nui Odyssey*, in 2021. It includes pieces by Bach, Chopin, Handel, Liszt, Rachmaninov, and Scriabin.

In spite of being raised on one of the most remote inhabited islands in the world, music was an important part of

the pianist’s life, and island life. Her grandfather was a composer, and she had singers and songwriters in her family.

Teave acknowledged that in a time when political divisions seem so sharp, music can function as a form of cultural diplomacy. “Music is something that unites us despite race, background, political ideas,” she said. “Music speaks to us from the heart and to the heart. We are not just bodies and ideologies, that’s what the music is all about.” She pointed to an island tradition that if two people or families ever had a problem with one another, they would prepare songs, and address their disagreement through music.

But Teave went even further, saying that music is also a matter of formative connection. “Childhood is the most fragile moment in a human being’s lifetime,” she said. “A child will not learn to walk unless there is a person alongside to teach. If we are always fighting, the children will learn to fight. But there are beautiful things happening in the world. There is hope in the world. We need to connect them to that.”

Teave noted that music teaches things like listening skills, respect, and teamwork, which rise above even preparing for a profession. She said that as a music teacher on a small island, she

knows every family, including patterns of domestic violence or drugs. “When you start seeing what music can do to get a family through things, you understand the value. The bonds that kids make through music are sacred. Music is a sacred space. That has nothing to do with political ideas.”

As to what she hopes audiences in Seattle and beyond take away from her performance, she said, “I hope it gives them a moment in time, in which they can let go, and travel with the music to places inside where we don’t often go. I always hope to touch somebody’s heart.” Teave related something her daughter told her after hearing it taught at school, “Many small people in many small places can change the world.”

The season’s international offerings continue with Mariachi Herencia de México on the Meany Center stage October 17. The young, Grammy-nominated ensemble from Chicago is known for breathing new life into the mariachi tradition with a vibrant mix of jazz influences, original arrangements, and a clear reverence for their musical roots.

With bold brass and soaring vocals, Mariachi Herencia de México reclaims and reimagines a musical form that has always been as much about storytelling as song. Their performance is bound to be more than a concert, but rather a cultural celebration.

Multi-instrumentalist Eduardo Colin confirmed that the group came together in 2016 at a Chicago school for mariachi, but that the group quickly set itself apart from other mariachi acts. “The idea was to take mariachi to another level,” Colin said, “tilling unexplored ground, mixing up instrumentation, as a way to show the music form of new generations.” He admitted that mariachis are often seen merely as musicians who “play in cantinas and bars for drunk people.”



Mariachi Herencia de México



“We’re trying to send this message of unification all over the world. Trying to make audiences forget about differences and boundaries and let music bring us together.”

—Eduardo Colin

Challenged with honoring the legacy of mariachi while bringing in fresh arrangements and new energy, the question is how does a group balance honoring tradition with pushing boundaries?

“As to traditions, we respect them,” shared Colin. “We keep the base instrumentation as it is, and take it to another level from there.” The band is also known for collaborating with legends such as Latin percussion master Bobby Allende and from other genres like jazz and salsa.

When asked what it means to bring music so rooted in Mexican culture to audiences in places like Seattle, Colin said, “Wherever there is one Mexican, the place becomes Mexico to us. That is very important. We can feel like

a family, a nation united, at least for two hours.”

As to performing in this political and cultural climate, “We’re trying to send this message of unification all over the world,” he explained. “Trying to make audiences forget about differences and boundaries and let music bring us together.”

His most memorable moments on tour have involved feeling the power of this music to connect across differences in one very palpable moment each show. The band, at some point, asks the audience to sing, and it is always special. “It makes us feel good. The responsibility of creation falls to all of us. It feels spiritual when the we are the musicians, and yet the audience gives us the gift of music.”

When asked what feeling or message the band wanted the Meany Center audience to walk away with, Colin needed only one word: “Magic.”

In a region that prides itself on artistic curiosity and cultural openness, these performances provide a timely reminder that diversity in the arts is not just about inclusion, but about enrichment. Each of these artists brings their own story, but together they form a larger narrative about the healing power of the arts and the importance of listening to voices from beyond our own borders.

Now more than ever, our shared stories matter. They are the ground beneath us, and they are the bridge between us.

David Drury is a Seattle-based writer, journalist, and *Best American* fiction author whose creative work can be found at daviddruryauthor.com.

Fancy Dancer will play at Leo K. Theater from September 18 to November 2; tickets are available at seattlerep.org. Mahani Teave will perform at Meany Center on October 3 and Mariachi Herencia de México on October 17; tickets are available at meanycenter.org.

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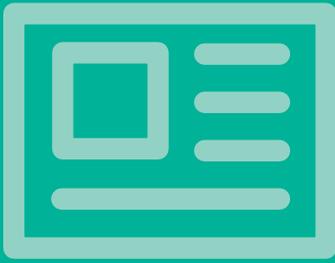
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Say What?

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
Some Like It Hot

B
An Enemy of the People

C
Xian Zhang Conducts
Pictures at an Exhibition

D
SUFFS

E
Mahani Teave

F
The Pirates of Penzance

1
"Breadth and grandeur... heroic rhetoric and caressing lyricism... exquisitely poised... genuine eloquence."—*Gramophone*

2
"A glorious, big, high-kicking musical that flips the original film on its head. Nobody's perfect? This show is!"—*Associated Press*

3
"Plenty of sweet bites and fresh delights of songs, silliness, and sass."—*ArtsATL*

4
"...almost magically combines modernisms—both in themes and speech—with period authenticity."—*Deadline*

5
"[She] is riveting to watch; her musical results are even more riveting to hear."—*Seattle Times*

6
"Like all the best Broadway musicals, [this show] humanizes, empowers, moves, and entertains..."—*Chicago Tribune*



Xian Zhang

- 1. E—Mahani Teave
- 2. A—Some Like It Hot
- 3. F—The Pirates of Penzance
- 4. B—An Enemy of the People
- 5. C—Xian Zhang Conducts Pictures at an Exhibition
- 6. D—SUFFS

COURTESY OF ARTIST



shrew

by William Shakespeare
directed by Bobbin Ramsey

October 18 - November 2, 2025

CAST

REBECCA M. DAVIS*
HORTENSIO/GREMIO

JOCELYN MAHER
KATHERINA

RACHEL GUYER-MAFUNE †
BIANCA

PILAR O'CONNELL*
TRANIO

AYO TUSHINDE*
LUCENTIO

JASMINE JOSHUA
BAPTISTA/GRUMIO

ARJUN PANDE*
PETRUCHIO

CREATIVE TEAM

BOBBIN RAMSEY^
DIRECTOR/CO-ADAPTER

ALEXANDER WINTERLE
SCENIC ASSISTANT

CASEY PRICE
ASSISTANT LIGHTING DESIGNER

ANNETT MATEO
PUPPET DESIGNER/COACH

GABRIELLE HOYT
CO-ADAPTER/TEXT COACH/DRAMATURG

DANIELLE NIEVES
COSTUME DESIGNER

MEGHAN ROCHE
SOUND DESIGNER

PARMIDA ZIAEI
SCENIC DESIGNER

L.B. MORSE
LIGHTING DESIGNER

ERIN BEDNARZ
COMPOSER

IAN BOND^
FIGHT/INTIMACY DIRECTOR

STAGE MANAGEMENT

ELIZABETH STASIO*
STAGE MANAGER

AMY JURKIEWICZ*
ASSISTANT STAGE MANAGER

REBECCA K. HSIA*
ASSISTANT STAGE MANAGER

CORYNN CARIGNAN
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^Member of the Society of Directors and Choreographers (SDC) † Core Company member

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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 *Shrew*: Saturday, November 1 at 2pm.

ASL Interpreters: Jahmecca Osborne and Malcolm Reed

Audio Descriptionist: Lynne Compton

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A Letter from Interim Artistic Director Elisabeth Farwell-Moreland

Welcome to ACT Contemporary Theatre and Seattle Shakespeare Company's *Shrew*.

The Taming of the Shrew has long provoked discomfort and debate. A play that appears to celebrate misogyny and classism is, at first glance, difficult to reconcile with today's values. But Shakespeare rarely offers his audiences simple answers, and when his plays are framed as a play within a play, as *Shrew* is, it often hints to the audience that the inner tale is a cautionary parable and likely not quite what it seems at first glance. This production invites you to sit with the discomfort, interrogate assumptions, and re-examine how societal expectations around gender and class inform our behavior as we as individuals struggle to be heard, to hold our power, and examine what it means to "win."

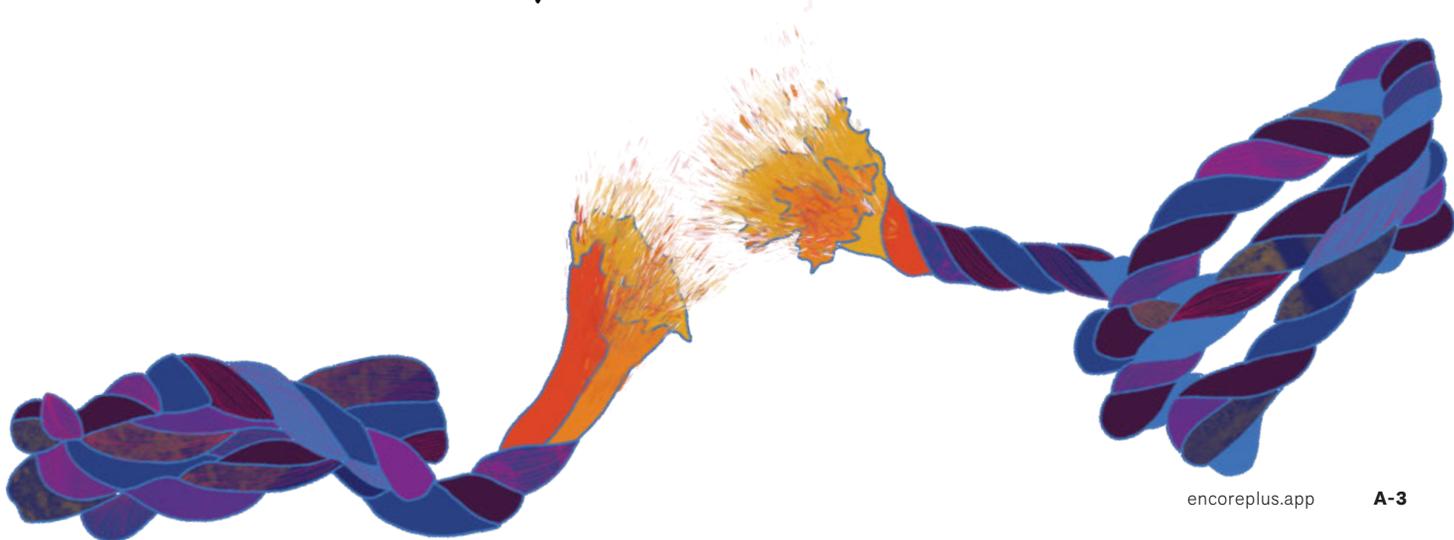
When approaching our first Shakespeare play since ACT Contemporary Theatre officially merged with Seattle Shakespeare Company, we wanted to examine how the classic and contemporary can speak to each other in one play. By examining the classic story through the lens of our current moment the result is a combination of timeless storytelling styles and theatrical conventions that span the centuries to create a new perspective on the play.

We are so happy to have you on this journey with us!

- Elisabeth Farwell-Moreland



Elisabeth Farwell-Moreland

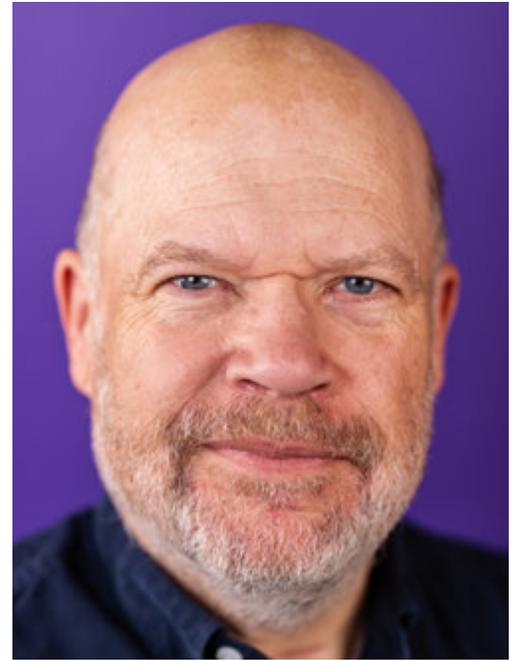


A Letter from Managing Director John Bradshaw

Welcome!

We so value you being here. It is so much more than about you being a ticket buyer. You are an integral part of this experience. It very sincerely doesn't happen without you. We are partners in this *Shrew*.

Many years ago, I stage managed a play called *According to Coyote*. The author/creator was John Kauffman, a significant Seattle artist who was crucial to the success of theatre here in the 1970s and 1980s. John grew up on the Nez Perce reservation near Spokane. For *According to Coyote*, through song, movement, dance, and theatre, John wove together tales from the Great Plains and the Plateau peoples of the trickster god Coyote. At the end of the play, John spoke about how, as a youngster, he would sit around a campfire with others from the reservation listening to his grandfather tell stories of Coyote: how Coyote made the first people, stole fire and gave to humans, made the constellations.



This is what theatre does. It brings us together to hear a story. About, essentially, who we are as human beings. To make us, for a performance, one people. Maybe to laugh. Maybe to cry. To think. To feel. To be human. Together.

Which, seems to me, in this age of division of politics, religion, values, and so much more and where so much seems to isolate us – cell phones, ear buds, streaming, and such – that this is all the more important because it brings us together and reminds us of what we share as human beings. It increases our empathy for each other. It reminds us of our shared humanity.

Take a moment and look around. Each of you, all of us, are together in this theatre adventure with *Shrew*. If you are open to this story, if you embrace the journey of these characters, if you enjoy being in this room – together with those around you – whether you come from a legacy of ACT or from Seattle Shakespeare or from both or from neither – that this is your first time in this theatre – you are “us.”

It doesn't matter any, or many, differences we may have, for this time, here and now, we're one people, around a campfire that is this stage. When you laugh, feel those around you laughing as well. Smile, together. Be joyful, together. Be human, together. This is the magic – this is the miracle – of live theatre.

As we're reminded of our shared humanity, may we enjoy this new take on *Shrew*. Together.

- John Bradshaw

A handwritten signature in black ink that reads "John Bradshaw". The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

Notes from *Shrew* Director Bobbin Ramsey

"Better a shrew than a sheep"

To women living in early modern England, this would be a familiar phrase, if not a statement they themselves would proudly make. In a time when "shrew" was one of the worst insults that could be wielded, many still opted to be identified as such, rather than the demure, obedient and docile characterization of sheep.

Even in the early 1590s, when *The Taming of the Shrew* was written, it caused contention. Dividing contemporaneous audiences and inspiring a rebuttal play titled *The Tamer Tamed*, Shakespeare's story was never universally accepted as an appropriate blueprint for societal gender dynamics. In both whispered conversations and proud proclamations, women during the years that Shakespeare was writing proclaimed that they would rather be loud, opinionated, and disliked than demure, obedient, and one of the herd.

So, when Elisabeth asked me to direct *Shrew* at Union Arts Center, I was a little nervous. What would it mean to take on one of history's most infamous and problematic plays in our contemporary moment? But as I researched and considered, it occurred to me that I would be tackling a play that has always been the object of questions, critique, and conversation. I realized that this history of controversy - part of the play since its inception - was key to interpreting it, and that the commentary on gender scaffolding the play isn't outdated or antiquated at all. "What if," I wondered, "everything we need to tell a contemporary story can be mined from Shakespeare's text?"



"...at its core, *The Taming of the Shrew* argues that the socially-constructed expectations of how men and women both violate our humanity and render us violent."

The answer to my question (spoiler alert): yes...mostly. Let me explain the yes: the more time I spend with *Shrew*, the more I discern that while it is exploring the patriarchal oppression of its time, it is by no means condoning that dynamic. The script gives us tools to look at the problematic elements from a dramatic distance, see how clownishly the characters behave, and clearly understand the reasons why Kate rebels in the way she does.

Now, let me explain the mostly. The US in 2025 is a scary and painful place, especially in regards to gender equality. After decades of women, non-binary, gender non-conforming, and trans people advancing their right to equality, protective policies, and societal respect, we are now watching as these milestones are rolled back, upended, and undermined. Gender essentialism and strict adherence to the gender binary are championed by our

Notes from *Shrew* Director Bobbin Ramsey continued

government, and our media (social and otherwise) brims with alpha males and trad wives. We are in a moment of frightening regression, and as artists, it was essential to us that we bring our experiences and perspectives into the creation of this play: to walk alongside the characters holding both the truth of their time and of our time.

I believe that at its core, *The Taming of the Shrew* argues that the socially-constructed expectations of how men and women both violate our humanity and render us violent. Katherina's violence stems from a desperate attempt to break free of the bounds placed on her by the men who rule her life (especially her father). Petruchio's violence, meanwhile, roots itself in his understanding of masculinity: of what type of man he should be, and what should make him happy.

This last assumption - that one can find fulfillment in violent oppression - is where our *Shrew* intervenes. I don't think that serving as an instrument of subjugation makes Petruchio happy. In fact, I don't think it makes any of the men in the play happy. In taming Katherina, Petruchio thinks he's building his dream life - but our *Shrew* is interested in exposing the ways in which this construction of male supremacy through the destruction of female autonomy is a little suffocating, a little sterilized, and a little nightmarish...for both parties. And in the aftermath of this dramatic revelation, we're left asking: What now? How do we hold each other's humanity? How do we move forward, together?

Like I said at the beginning of this note, I was a little nervous about directing this play. But honestly, I didn't hesitate when Elisabeth first approached me. I knew that Union Arts Center, ACT, Seattle Shakespeare, and their adventurous, curious, and thoughtful audiences would be excited to see something a little weird, a little deconstructed, a little untamed. So, thank you for coming on this ride with us. To the shrews!

Bobbin Ramsey
Director





The Problem in the Play: Adapting *Shrew*

by dramaturg & co-adaptor Gabrielle Hoyt

In the 1929 essay *A Room of One's Own*, Virginia Woolf includes a section called "Shakespeare's Sister." She imagines a young woman—Judith Shakespeare (thus the fantastical namesake of the playwright's second daughter with Anne Hathaway)—with "the quickest fancy, a gift, like her brother's, for the tune of words." Woolf's Elizabethan world annihilates this nascent genius, subjecting her to beatings from her father and husband, the scorn of male theatergoers, and eventual murder by the man who's impregnated her.

Woolf's purpose in constructing this doleful fable has little to do with the historical life of Shakespeare, but much to do with the historical meaning of Shakespeare: the pinnacle of individuated genius, the all-encompassing "Soul of the Age." In the character of Judith, Woolf personifies the portrait of a woman thwarted and abjected—a distorted mirror of that enlightened "soul." The author's ultimate, radical point: "that any woman born with a great gift in the sixteenth century would have certainly gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at."

No play appears more consonant with this thesis than *The Taming of the Shrew*. At its opening, unruly, "crazed" Katherina Minola has already become a figure of fear and mockery. Men shun her, gorgeous younger sister Bianca flees her, and father Baptista Minola yearns to jettison her. Katherina's only saving grace, from a societal perspective, is the fortune Baptista will bestow on any man who will have her. Into this role steps Petruchio, a fortune hunter implored by Bianca's bevy of suitors—themselves incentivized by Baptista, who will only allow his younger daughter to marry once her older sister is wed—to woo the shrew. Petruchio does so with brutish aplomb, marrying Katherina and then employing tactics associated with the Elizabethan art of falconry (among them starvation and sleep deprivation) to tame his wayward wife. By Act V, these methods have prevailed. Kate has become not just obedient, but the most obedient, schooling her fellow women by speechifying on the joys of submission. Exeunt. End of play.

But Shakespeare is, as always, ambivalent. Contemporary efforts to ascribe fixed views on controversial topics (antisemitism in *The Merchant of Venice*, racism in *Othello*, misogyny in *Shrew*) fall flat thanks to the plays' kaleidoscopic, even contradictory, facets of meaning. Katherina is "tamed" by Petruchio, one could argue. But what about their electric sexual chemistry when they first meet, the physical trials that Petruchio puts himself through to win her, or the rhetorical (perhaps even ironical) zest with which Katherina infuses her final monologue? Then there's the play's infamous Induction, which depicts a foolish drunkard, Christopher Sly, being hoodwinked by a lord and his henchmen into believing himself nobility and a blushing pageboy his bride. Technically, the tale of Katherina and Petruchio is a play within a play put on for Sly's benefit. Might not this framing, then, further destabilize *The Taming of the Shrew's* brutal ending?

Many modern productions underline this take through casting. By doubling the actor playing Petruchio as Christopher Sly, they imply that the preening alpha male, like the credulous lush, has been taken in by an intellect—Katherina's—that far exceeds his own. Others split the difference: in these conceptions of *The Taming of the Shrew*, neither Katherina nor Petruchio triumphs over the other. Rather, through their mutually assured antagonism, the two reach a loving détente. In such interpretations, Katherina performs her final paean to tradwifery as an affirmation of uxorial devotion and a parody of her self-hating peers. These visions of comic unity, however, require some dramaturgical zhuzhing. To invest in them, audiences and artists must forgive, stomach, swallow, or otherwise elide Petruchio's successive (and successful) attempts to dominate his wife. In so doing, there's a danger that this famously thorny narrative might get a little...well...tame.

To me, and to director and co-adaptor Bobbin Ramsey, adapting *The Taming of the Shrew* means accepting that its contradictions are as irreconcilable as its author's motivations are unknowable. Instead, we have tried to meld what we love most about the play—its relentless repartee, its gleeful embrace of disguise, its commentary on romance and commerce—with a bleeding-edge inquiry into gender relations. Shakespeare didn't write everything you'll see onstage. However, every word we've added (or subtracted), gesture we've constructed, and aesthetic decision we've made has been inspired by our ongoing conversation with this confounding, controversial, and captivating work. As we thought, struggled, and collaborated, we drew on our own experiences with gender, love, siblinghood, money, misogyny, and more. We hope you'll consider similar themes in your own life, and in the world, as you engage with our show.

So, welcome to *Shrew*. We couldn't tame it, and we didn't try.

Plot Synopsis

In Padua, the wealthy merchant Baptista has two daughters: the younger, Bianca, is gentle, well-mannered, and admired by many suitors; and the elder, Katherina, is sharp-tongued, independent, and quick-tempered. Baptista declares that Bianca cannot marry until Katherina has a husband. This obstacle frustrates Bianca's hopeful suitors—Lucentio, Hortensio, and Gremio—who must somehow arrange a match for the seemingly unmatchable Katherina.

Petruchio, a bold gentleman from Verona, arrives in Padua in search of a wealthy wife. Hearing of Katherina's reputation and Baptista's riches, he seizes the chance to prove himself by winning her. To the surprise of many, Petruchio does not shrink from her wit or fury; instead, he matches her blow for blow, turning insults into banter and refusing to back down. Their "courtship" becomes a contest of two sharp minds locked in battle. Baptista agrees to their marriage, despite the complicated feelings expressed by Katherina.

Meanwhile, Bianca's suitors find creative avenues to reach her, since Baptista keeps her closely guarded. Lucentio disguises himself as a Latin tutor named Cambio to get close to Bianca, while his servant Tranio impersonates Lucentio to negotiate with Baptista about Bianca's dowry. Hortensio, another suitor who is eager to compete, also disguises himself as the music tutor Litio, though Bianca shows clear favor toward Lucentio.

Katherina and Petruchio marry in a deliberately chaotic ceremony. To upend expectations and assert control, Petruchio arrives scandalously late, dressed in tattered clothes, and behaves rudely throughout the service. He then whisks Katherina away before the wedding feast, where, at his country home, he begins a campaign of contradictions: denying her food, rest, and clothing under the claim that nothing is ever good enough for her. Their relationship becomes a battle of endurance and wit, each testing the other in a high-stakes game.

Back in Padua, Lucentio reveals his true identity to Bianca, and with the help of his servants, they secretly elope and marry. When the truth comes out, Baptista is initially outraged but accepts the match once assured of Lucentio's honorable intentions and wealth.

At the final banquet, the newlywed men wager on whose wife is the most obedient. To everyone's astonishment, it is Katherina who comes immediately when called and delivers a long speech urging wives to submit to their husbands. Her words shock everyone present.

The play ends with celebration and lingering ambiguity. Is *Shrew* a farce about gender roles, a satire of marriage customs, a battle of wills that ends in partnership, or a cautionary tale about power and control? Shakespeare leaves us to decide.

Character Descriptions

Katherina

The intemperate, outspoken elder daughter of Baptista. Known for being sharp-tongued and fiercely independent, she refuses to conform to societal expectations of feminine docility.

Bianca

The gentle, graceful younger daughter. Polite, admired, and clever, she draws the attention of several suitors—and catalyzes schemes created by men trying to win her hand. Her quiet confidence and ability to navigate her suitors' games give her a unique power that contrasts with her sister's.

Petruchio

A daring gentleman from Verona, intent on “wiving it wealthily.” Bold, eccentric, and determined, he takes on the challenge of courting Katherina and turns the battle of wit and will.

Lucentio

A young scholar who falls instantly for Bianca. Bold and clever, he switches identities with his servant Tranio to woo her without interference.

Tranio

Lucentio's cunning servant. Resourceful and quick-thinking, he orchestrates much of the clever deception in the play—outsmarting nobles and suitors alike.

Hortensio

One of Bianca's suitors. Persistent and inventive, he disguises himself as a music tutor in an attempt to get closer to her.

Baptista

The wealthy and status-conscious father of Katherina and Bianca. He loves his daughters but insists that the younger cannot marry until the elder is wed.

Grumio

Petruchio's loyal but hilariously beleaguered servant. Quick with a joke or a complaint, he provides some of the play's funniest moments.

Gremio

An aging, wealthy, comically pompous suitor to Bianca. Though well-meaning, his rivalry with Lucentio and Hortensio brings out his stubbornness, jealousy, and pride.



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Who's Who in Shrew



REBECCA M. DAVIS

(she/her)
HORTENSIO/
GREMIO

Favorite Seattle roles have included: Miss Penny in *Riverwood* for Seattle Public Theater, Lady Hunstanton in *A Woman of No Importance* at Taproot Theatre, Touchstone in *As You Like It* for Seattle Shakespeare Company, Duchess of Berwick in *Lady Windermere's Fan* at Taproot, Agatha Christie in *Vanishing Point* at Seattle Public Theater, Mrs. Brooks in *Welcome to Braggsville* at Book-It Repertory Theatre, Sid in *Girl You Know It's True* for The Stay Up Late Show, and co-writer/performer with Tootsie Spangles of *Fried Green Beaches*, produced by The Stay Up Late Show at Theatre Off Jackson. In her Emcee life, Rebecca regularly hosts charity galas, fundraisers, weddings and burlesque revues across the US and Canada.



RACHEL GUYER-MAFUNE BIANCA

Rachel Guyer-Mafune is stoked to be back at Union Arts Center! She is a Core Company member and a fourth generation Seattleite. Past credits include *The Skin of our Teeth*, *The Tempest* (Seattle Repertory Theatre); *The Bed Trick*, *Two Gentlemen of Verona*, *Henry IV*, *As You Like It*, *Hamlet*, and *The Winter's Tale* (Seattle Shakespeare Company); *The Wolves*, *WAD* (ACT Contemporary Theatre); *Howl's Moving Castle* (Book-It Repertory Theatre); *The Last World Octopus Wrestling Champion*, *Snowed In* (ArtsWest); *Wonder Boy* (The 5th Avenue Theatre); *Hometown Boy* (Seattle Public Theater); *Feathers and Teeth*, *Tin Cat Shoes*, *Teh Internet is Serious Business* (Washington Ensemble Theatre); *Emma* (Dacha); *Happy Christmas Jeeves* (Taproot); and *Down the Rabbit Hole* (Cafe Nordo). Endless love and gratitude to her family and friends.



JASMINE JOSHUA

(they/them)
BAPTISTA/
GRUMIO

Jasmine Joshua is honored to be a part of the *Shrew* cast! Favorite roles include Fagin in *Oliver!* and Pilate in *Jesus Christ Superstar* at Reboot Theatre, and Falstaff in *Merry Wives* at Seattle Shakespeare. Jasmine was also seen in *And So That Happened* at The 5th Avenue Theatre, in a track they also wrote, and roles at Intiman, Book-It, Village Theatre, Seattle Public Theater, Bainbridge Performing Arts, Seattle Musical Theatre, Annex, and more. Jasmine is the Founding Artistic Director of the award-winning Reboot Theatre Company. Their nonbinary musical *Here and Their* (book by Joshua, music/lyrics by Heather Ragusa) was workshopped at The 5th Avenue Theatre and Seattle Rep and celebrated a sold-out world premiere run last June. Cast album forthcoming! www.jasminejoshua.com.



JOCELYN MAHER

(she/her)
KATHERINA

Jocelyn is so grateful to be returning home to Seattle with Union Arts Center for *Shrew*! Previous Seattle credits include: *A Christmas Carol* (ACT), *The Rivals*, *She Stoops to Conquer* (Seattle Shakespeare Company), *She's Come Undone*, *Slaughterhouse-Five* (Book-It Repertory Theatre), *Arcadia*, *Slip/Shot*, *The Other Place* (Seattle Public Theater), *Hamlet*, *Brechtfest*, *Attempts on Her Life* (The Horse in Motion). She has also had the pleasure of working with Lifeline Theatre (*Cat's Cradle*, *War of the Worlds*), Raven Theatre (*A Lie of the Mind*) and Illinois Shakespeare Festival (*Twelfth Night*, *Sense & Sensibility*, and *Macbeth*) in the Chicagoland area. She holds her BA in Drama: Performance from the University of Washington and her MFA in Acting from The Theatre School at

DePaul University. Love and thanks to M, D, L and Sunny.



PILAR O'CONNELL

(they/them)
TRANIO

Pilar is an actor originally from Santa Fe. You may have seen them in *Twelfth Night* earlier this year at Union Arts Center. Favorite credits include: *Every Brilliant Thing* (The Santa Fe Playhouse), *Ms. Holmes & Ms. Watson - Apt 2B* (Harlequin Productions), *The Snow Queen* and *A Tale of Peter Rabbit* (Seattle Children's Theatre), *The Two Gentlemen of Verona*, *Twelfth Night*, *Henry IV*, *Cymbeline*, *As You Like It*, *Taming of the Shrew* (Seattle Shakespeare Company). *The Tempest*, *I'm Not Your Perfect Mexican Daughter*, *Luna Gale* (Seattle Rep), *Mala*, *Christmastown*, *The Liar* (Seattle Public Theater), *Miss You Like Hell*, *Our Country's Good* (Strawberry Theatre Workshop) and *The Nether* (Washington Ensemble Theatre). Pilar is a proud member of AEA. For Entheos always.



ARJUN PANDE

(he/him)
PETRUCHIO

Arjun has been acting professionally for over a decade now. He has performed new works and old, for children and adults, for small audiences and large, inside and out, with words and without. You may have seen him onstage in this very building, at one of the other theaters in town, or perhaps in a show on the other side of the country. If you would like to know about specific credits, ask him, and he'll be happy to dive into them with you. He is a lover of games and thunderstorms, has a taste for the mysteries of the universe, and when he isn't acting you can usually find him enjoying the company of his friends. Arjun is a graduate of Brown University and his favorite animal is the dragon.

Who's Who in Shrew



**AYO
TUSHINDE**
(they/she)
LUCENTIO

Ayo is grateful to have the opportunity to work with this extremely talented group of artists. They are most interested in telling stories through a lens of intersectionality, continuing to inspire vital change in our ever-shifting society. Favorite credits include the roles of Antipholus in *The Comedy of Errors* and Laertes in *Hamlet* at Seattle Shakespeare Company. They have enjoyed working with many other local theaters including Cafe Nordo, Seattle Repertory Theatre, Intiman Theatre, Seattle Public Theater, and The 14/48 Projects.



**BOBBIN
RAMSEY**
(she/her)
DIRECTOR/
ADAPTER

Bobbin Ramsey is a theater director based in New York. Recent work includes *Jane Scott* by Majkin Holmquist (Cleveland Play House), *BRKN* by Abigail C. Onwunali (Ensemble Studio Theater), *Enron* by Lucy Prebble (Atlantic Acting Conservatory) and Doug Robinson's *Cactus Queen* (Yale School of Drama). Before moving East, Bobbin directed almost twenty productions in Seattle, including the world premiere of Susan Soon-He Stanton's *The Things are Against Us*, Clare Barron's *Dance Nation*; Alice Birch's *Revolt. She Said. Revolt Again.* (Washington Ensemble Theatre); Brendan Pelsue's *Wellesley Girl*, *BrechtFest*, an original mash-up of Brecht plays served over a 3-course brunch (The Horse in Motion); and a site-specific *Waiting for Godot* performed on a Seattle pier (Arts on the Waterfront). She has directed readings and workshops with New York Theater Workshop, Oregon Shakespeare Festival, The Lark, and ACT, among others. She is an alum of the OSF FAIR Fellowship, the SDCF Observership

program, and Shakespeare & Company's Women of Will Fellowship. MFA: Yale School of Drama.

GABRIELLE HOYT
(she/her)
CO-ADAPTER/TEXT COACH/
DRAMATURG

Gabrielle Hoyt is a DFA candidate at the David Geffen School of Drama at Yale (DGSD), where she serves as Associate Editor of *Theater* magazine. She has published with *3Views*, *American Theatre*, *Theater* magazine, *Studies in Musical Theatre*, and *Hey Alma*. She previously worked as literary manager at Round House Theatre (RHT). Credits include: *The Sea Beyond the Ocean* (upcoming world premiere, Kennedy Center); *Millennials Are Killing Musicals* (upcoming world premiere, Colony Theatre Company); *Winner* (Blindspot Collective); *King Lear* (International Festival of Arts & Ideas, La MaMa Experimental Theatre Club) *Cactus Queen*, *Fucking A*, and *Macbeth* (DGSD); *A Hanukkah Carol*, *Ironbound*, and *The Book of Will* (world premieres, RHT); *The Heal* (world premiere, Getty Villa); *Handbagged* (US premiere, RHT & 59E59); and *In Every Generation* (NNPN rolling world premiere). She received her MFA and BA from Yale. Thank you to Bobbin, Mom, Miranda, and Jordan, whose shrew remains untamed.

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 ACT, Seattle Shakespeare Company, The 5th Avenue Theatre, Village Theatre, 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. pamidaziaei.com.

ALEXANDER WINTERLE
(he/him)
SCENIC ASSISTANT

Alex is a Seattle based scenic designer, and graduate of the UW School of Drama MFA program. His most recent design credits include *Cornelia's Visitors* for eSe Teatro, as well as numerous assistant designs in the local theater scene. alexanderscottwinterle.com

DANIELLE NIEVES
(she/her)
COSTUME DESIGNER

Danielle Nieves is thrilled to be back with the incredible artists at Union Arts Center. Her work has been seen previously at ACT/Seattle Shakespeare (*Twelfth Night*), ACT (*A Case for the Existence of God*, *STEW*, *Every Brilliant Thing*), The 5th Avenue Theatre, Seattle Repertory Theatre, Village Theatre, Intiman Theatre, Seattle Children's Theatre, The Old Globe, Dallas Theater Center, South Coast Repertory Theatre, The Goodman Theatre, Writer's Theatre, St. Louis Shakespeare Festival, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway credits: *Pity in History*, *No End of Blame*, *Gertrude The Cry*, and *Lovesong of the Electric Bear* for PTP/NYC at the Atlantic Stage 2. Danielle holds an MFA in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. USA 829 member. Daniellenieves.com.

L.B. MORSE
(he/him)
LIGHTING DESIGNER

L.B. Morse is a lighting, scenic, and multimedia designer for the performing and cultural arts. Previous designs

with Seattle Shakespeare Company include *Pericles* (scenic/projections) and *The Tempest* (scenic/projections). Previous designs with ACT include *Sweat* (scenic/lighting); *Oslo* (scenic/projections); *The Wolves* (scenic); *Rapture, Blister, Burn* (lighting); *Pilgrims Musa and Sheri in the New World* (lighting); *Fathers and Sons* (lighting); and *Mitzi's Abortion* (projections). Locally, he has also designed for Seattle Rep, The 5th Avenue Theatre, Village Theatre, Intiman, Seattle Children's Theatre, Woodland Park Zoo, Strawberry Theatre Workshop, and On the Boards, among others. Nationally, he has designed for Pittsburgh Public Theater, Indiana Repertory Theatre, UCSB Launch Pad, Tantrum Theater, and Children's Theatre Company. L.B. holds a BA in Theatre Arts and a Graduate Certificate in Scenic Design from University of California, Santa Cruz, and is a proud member of United Scenic Artists, Local 829.

CASEY PRICE

(he/him)

ASSISTANT LIGHTING
DESIGNER

A native of Utah who's worked at all ends of the country, Casey is happy to call Seattle home now. A graduate of Utah Valley University, Casey has been working in theatre for 20 years as a designer and technician. His work has been seen in Orlando, Cape Cod, Salt Lake, Phoenix, Milwaukee, Omaha, San Antonio and Seattle. Favorites include *Hello Dolly* and *Clue the Musical* (Arizona Broadway Theatre), *Diary of a Wimpy Kid* (First Stage Milwaukee), *Anne of Green Gables* (Orlando Family Stage) and *Silent Sky* (Mad Cow Theatre). Casey is happy to be working at the Union Arts Center and be a part of its new beginning.

MEGHAN ROCHE

(she/her)

SOUND DESIGNER

Meghan Roche is a Seattle-based sound engineer, designer, and assistant for theatre and themed entertainment. Her design work has

been heard across Seattle, most recently at Village Theatre (*Dial M for Murder*), ACT (*The Lehman Trilogy*, *Wolf Play*) and Seattle Public Theatre (*This Bitter Earth*). She sits on the board of the Theatre Sound Designers and Composers Association (TSDCA) as one of two Western region representatives and designs commercial AV systems when not working in theatre. She holds an MFA in Sound Design from UC Irvine and a BA in Theatre with Honors from Seattle University.

ERIN BEDNARZ

(she/her)

COMPOSER

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, The Sound on Stage, BroadwayWorld. Press mentions: Wall Street Journal, New York Times. Off-Broadway: *MAC BETH* (Red Bull, Hunter Theater Project), *The Convent* (Rattlestick). Regional: Geffen Playhouse, Pittsburgh Public Theater, Marin Theatre Company, Center Rep, Boston Court Pasadena, The 5th Avenue Theatre, Seattle Repertory Theatre, Seattle Children's Theatre. Intiman. ACT: *The Year of Magical Thinking*, *The Thin Place*, *Choir Boy*, *STEW*, *Golden*. Teaching: Pomona College, Cal Poly Pomona, NYU, Cornish College of the Arts, University of Washington, Atlantic Acting School, UC Riverside. As a musician and DJ, past partnerships include Alaska Airlines, The CW and W Hotel; previous projects can be found on Spotify, Bandcamp, and world-renowned public radio KEXP. Erin is presently enrolled at Point Blank Music School as a 'We Are Moving The Needle (WAMTN)' scholar to study Music Production and Sound Design. @play_pranks.

ANNETT MATEO

PUPPET DESIGNER/COACH

Annett Mateo believes anything can be a puppet! She has made all kinds of puppets out of all kinds of materials for people, projects and theatres

both nationally and internationally. In her career as a professional puppet designer and builder she has built marionettes, Muppet-type puppets, rod puppets, large body/costume style, modified Banraku, shadow and pretty much every other kind of puppet. She has attended the O'Neill Theatre conference for puppetry for a number of years and is now on staff there. She has been a member of a puppet improv group, done theatre performances for adults, and is a regular participant of regional puppet slams. You can view her puppets on puppetlandia.com.

IAN BOND

(he/him)

FIGHT/INTIMACY DIRECTOR

Ian Bond is a Seattle based storyteller. His fight and intimacy direction has been seen at ACT/Seattle Shakespeare (*Twelfth Night*), ACT (*Hotter Than Egypt*), Seattle Shakespeare (*Romeo and Juliet*, *Much Ado About Nothing*, *Macbeth*), The 5th Avenue Theatre (*Sweeney Todd*, *Beauty and the Beast*, *Afterwords*, *Spring Awakening*), Seattle Rep (*Teenage Dick*, *Ghosts*), Seattle Children's Theatre (*Luchadora!*), Village Theatre (*The Fantasticks*, *Dial M for Murder*), The Seagull Project (*The Lower Depths*), Sound Theatre (*Gaslight*), University of Washington (*Caucasian Chalk Circle*, *Monstrosity*), Seattle Pacific University (*Big Love*), Seattle University (*The Seagull*), Washington Ensemble (*Feathers and Teeth*, *Is God Is*, *Teh Internet is Serious Business*), Taproot Theatre (*See How They Run*, *The Nerd*), and ArtsWest (*The Effect*). He is an actor (most recently seen in *The Play That Goes Wrong* at Seattle Rep), educator, co-founder of PNW Theatrical Intimacy, Intimacy Director with Intimacy Directors and Coordinators, and motion capture artist (*Ghost of Tsushima*, *Ghost of Yotei*). www.ianbond.org.

ELIZABETH STASIO

(she/her)

STAGE MANAGER

Liz is a Seattle-local stage manager and theatre artist. Previous work at ACT and Seattle Shakespeare

Who's Who in Shrew

Company include *POTUS*, *The Lehman Trilogy*, *Twelfth Night the Musical*, and the first year of *Drum & Colours*. Other local stage management and backstage credits include work with Seattle Children's Theatre (*The Snow Queen*, *Luchadora*, *Carmela Full of Wishes*, *The Lamp is the Moon*), Seattle Rep (*As You Like It*, *The Winter's Tale*, *Mr. Dickens and His Carol*, *The Tempest*), The 5th Avenue Theatre (*Afterwords*), Village Theatre (*The Color Purple*), 14/48 Projects, and others.

REBECCA K. HSIA

(she/her)

ASSISTANT STAGE MANAGER

Rebecca is an LA and Seattle-based multi-hyphenate artist who has worked all over the world. She holds an MFA. in Stage Management from CalArts. Select Stage Manager credits: Geffen Playhouse (*Dragon Lady*, *The Reservoir*, *Am I Roxie?*); IAMA Theatre Company (*RADICAL or, are you gonna miss me?*); ArtsWest (*Athena*); The 5th Avenue Theatre (Production Assistant for *Rock of Ages*, *West Side Story*, *First Draft*); Intiman Theatre (*Caught*, Intiman Emerging Artist Program 2018); Annex Theatre (*Silhouette* - 2018 Gregory Award winner, Best New Play); Centerstage Theatre (*Pajama Game*, *Rapunzel: A Holiday Pantomime*). She would like to send love and thanks to her family (especially MP, K9 Max, & Mila) and friends for their endless love and support.

AMY JURKIEWICZ

(she/her)

ASSISTANT STAGE MANAGER

Amy is happy to be back at Union Arts Center after having previously worked on *A Christmas Carol* and *The Thin Place* for ACT. Other stage management credits include The 5th Avenue Theatre, Taproot Theatre Acting Studio, Seattle Children's Theatre, and Youth Theatre Northwest. Amy also works as a Child Actor Guardian; credits include *The Skin of Our Teeth*, *What the Constitution Means to Me*, *A Thousand Splendid Suns* (Seattle Rep); *Mary Poppins*, *Waitress*, *Mrs. Doubtfire* (The 5th Avenue Theatre), among others at Seattle Children's Theatre, Seattle Opera, and Village Theatre.

CORYNN CARIGNAN

(she/her)

PRODUCTION ASSISTANT

Corynn Carignan was born and raised in the Puget Sound where she began her lifelong love of theatre over 20 years ago. After graduating from Cornish College of the Arts' Performance Production Department, she freelanced as a Stage Manager around Seattle for several years before joining Sound Theatre Company as their Production Manager at the beginning of 2025. When not working, she can be found baking, building puzzles, and holding full intellectual and insightful conversations with her two cats, Mitchell and Martin.

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Photos top to bottom: Youth Shakes Romeo and Juliet at Seattle Shakespeare, photo by Giao Nguyen; Mesgana Alemshowa in Golden at ACT, photo by Rosemary Dai Ross; Jasmine Joshua in The Merry Wives of Windsor at Seattle Shakespeare, photo by Giao Nguyen; Alegra Batara in A Christmas Carol at ACT, photo by Rosemary Dai Ross

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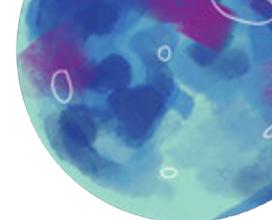
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Head of Wardrobe

Nick Murel
Associate Technical Director

James Nichols
Head Stage Carpenter

Todd Peacock-Preston
Head Props Artisan

A G Quinn
Lead Props Artisan

Jeff Scott
Scenic Charge Artist

Logan Thomas
Head Electrician

Jason Tribby
Head Scenic Carpenter

Christine Tschirgi
Costume Department Manager

Sergio Vivas
Lead Scenic Carpenter

FOR THIS PRODUCTION

Kelly Caffey
First Hand

Christopher Ching
Lead Dresser

Joyce Degenfelder
Hair & Wigs

Jeanna Gomez
Head Crafts

Scott Grey
Head Crafts

Rachel Kunze
Head Dresser

Ty Pyne
Shopper

Marty Sisk
Head Stage Carpenter

Kelsey Taylor
Key Scenic Carpenter and Key Props Artisan

Danielle Wilder
Key Prop Artisan

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ENGAGE THE SAGE

student matinees

Meet the artists and get an inside look at the production!

Our unique student matinee programs explore the magic and making of theatre. Through close up conversations with actors and directors, students experience theatre in a dynamic learning environment.

UPCOMING:



the aves

Wednesday, April 29 at 11am

Join us for traditional student matinee experiences!

a christmas carol 50

Celebrate the 50th anniversary!
Wednesday, December 3 at 11am
Wednesday, December 10 at 11am

a midsummer night's dream

Tuesday, March 3 at 10:30am



For more information contact
groups@unionartscenter.org
or call 206.292.7676



Observerships: Be in the room where it happens!

An Observership is a transformational experience, giving participants a front-row look at professional theatre-making at the height of its craft. "An experience that will forever change what you think about in those few seconds when the lights go down and before the play begins."

The Union Arts Center Observership cohort follows a production through four touchpoints:

Designer presentations and the first table read

A blocking (staging) rehearsal

A technical rehearsal

Opening night



Designer presentations & first table read

Tuesday, November 4, 4-7pm

Blocking rehearsal

Saturday, November 15, 10-2pm

Technical rehearsal

Saturday, November 22, 12-4pm

Opening night

Thursday, December 4, 7:30pm

Register:



a midsummer night's dream

Designer presentations & first table read

Tuesday, January 20, 10am-2pm

Blocking rehearsal

Saturday, January 31, 10am-2pm

Technical rehearsal

Wednesday, February 11, 12-4pm

Opening night

Thursday, February 19, 7:30pm

Register:



the aves

Designer presentations & first table read

Tuesday, March 24, 10am-2pm

Blocking rehearsal

Saturday, April 4, 10am-2pm

Technical rehearsal

Wednesday, April 15, 12-4pm

Opening night

Thursday, April 23, 7:30pm

Register:



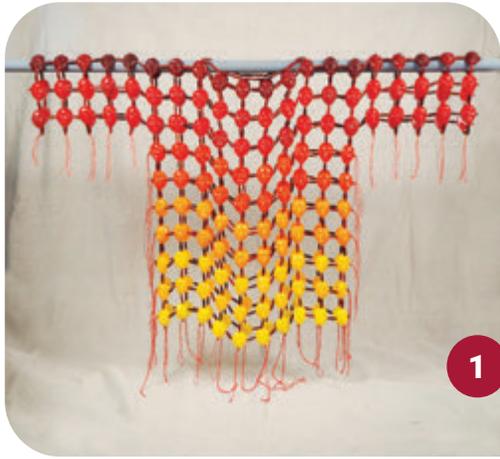


Image courtesy of Kara Beadle.

WALK DONT RUN:

Revival of Downtown Seattle, One Step—and One Hundred Artists—at a Time

On Saturday, September 20, 2025, downtown Seattle will come alive with art, music, and movement during **WALK DONT RUN**—a free, one-day celebration featuring over 100 local artists. Spanning a 3-kilometer route from Occidental Square to Bell Street, the event will transform downtown sidewalks, plazas, parks, and storefronts into a corridor of performance, visual art, sound, and community-driven experiences that invite participation at every turn. >>



1. Warshirt. Image courtesy of Tammie Dupuis.

2. Image courtesy of The Fabulous Downey Brothers.

3. Spectacle MS+A. Image courtesy MS+A, photo by Jim Coleman.

4. Rock Garden Generator 2020. Image courtesy of Janet Galore.



The free event runs from noon to 6 p.m., and invites everyone to walk, roll, or wander along the sidewalks to discover art happenings and performances. As attendees move through the route, they'll encounter musicians, movement artists, sculptures, video art, and interactive experiments in community storytelling and creative play.

"Imagine it: traversing the city's sidewalks, experiencing performance art and happenings, hearing music from buskers on every block, and enjoying temporary sculptures dotted throughout the city from Pioneer Square to Belltown," said event founder Kira Burge, whose vision brought the project to life. "Empty storefronts and urban pockets—parks and plazas—are coming alive creatively."

It also doubles as an open house for downtown venues, including the **Seattle Art Museum**, **Baba Yaga** and **Jupiter Lounge**, as well as buildings filled with working artists, such as the **Good Arts Building** and **Base Camp Studios 2**, and new cultural spaces including **ArtLove Salon** and **Cannonball Arts**.



The Making of a Moving Festival

The idea for WALK DONT RUN took root in a city reckoning with the post-pandemic vacancies and cultural fragmentation. As downtown storefronts sat empty and in-person community engagement became increasingly difficult to find, a group of cultural producers saw an opportunity to reimagine the urban core as a stage—one filled with celebration, experimentation, and collective energy.

Burge teamed up with collaborators Steven Severin, Alice Gosti, Philippe Hyojung Kim, Meli Darby, Olivia Neal Howell, and Jennie Kovalcik to build an event that emphasized community, imagination, and public accessibility. Inspired by the post-recession DIY art activities of the late 2000s, the dream quickly attracted hundreds of artist submissions. After a thoughtful selection process, more than 100 artists were chosen—their projects receiving compensation and space through numerous partnerships with private property owners, funding partners

and individual donors, and permits covering over 20 blocks of sidewalks and public parks issued by the City of Seattle.

"This is a chance for our community—the folks who love the Northwest—to come downtown and be part of a day-long art adventure," said Steven Severin, a longtime music and nightlife producer. "We want people to be part of the art, not just spectators. Bring your instruments, join the drum line!"

City as the Canvas

Unlike a traditional festival with stages and ticket booths, WALK DONT RUN unfolds across a living, breathing urban landscape. At one intersection, you might meet **The Department of Bearing and Orientation**, led by artist Ben Beres, a tongue-in-cheek "municipal agency" giving out spiritual and literal guidance with LED-lit arrow backpacks. Around the corner, artist Janet Galore's **Motivation Station** dispenses videos of encouragement, creative prompts, or real talk from Seattle's artistic community.

Nearby, you might stop and create art yourself in **The Collaborative Landscape**, a massive watercolor installation by Jesse Higman, where strangers pour paint together to produce shimmering, ephemeral pieces about flow and cooperation.

The diversity of artistic voices on display is one of WALK DONT RUN's greatest strengths. From activist performance to surreal sculpture, from punk shows to marching bands, the event is as much about discovery as it is about curation.

At multiple points along the route, artist Tammie Dupuis-of Salish, Q'lispe, and European descent—presents oversized beaded sculptures that explore Indigenous visibility and layered identity. At the same time, Molly Jae Vaughan's **Project 42** pays tribute to transgender lives lost to violence through quiet, memorial art placed in a prominent plaza facing the Federal Building on 2nd Avenue.

Musical acts, including Pak & The Lolos featuring Totem Star—a vibrant collaboration of youth musicians and seasoned performers from the Totem

Star collective—and Marshall Law Band, will fill downtown parks and plazas with hip-hop, R&B, and global sounds, featuring messages of empowerment and unity. Dance artist Giordana Falzone will use surreal, slow-moving choreography to invite passersby into a kind of dream-state awareness of public space as part of the performance **Raw and Sunny**.

Throughout the day, WALK DONT RUN becomes more than an event—it becomes a pulse. A movement. A city reawakening through creativity, discovery, and togetherness.

Join the Movement

WALK DONT RUN is an invitation to rediscover the city through joy and shared curiosity. It asks Seattleites to meet each other with open eyes and creative spirit, to linger where they might usually pass, to listen where they might not expect music.

Attendees are encouraged to register in advance at walkdontrun-sea.org, and to bring a non-perishable food donation for the **Pike Market Food Bank**. Priority needs include canned beans, fruits, and protein bars.

"WALK DONT RUN is a reminder that cities can still surprise us," Burge said. "That art can show up in unexpected places, and that sometimes, when we slow down just enough to pay attention, we find each other again."

WALK DONT RUN

Date:

Saturday, September 20, 2025

Time:

12 p.m. – 6 p.m.

Location:

Starts in Occidental Square
(117 S Washington St, Seattle)

Tickets:

Free. Register at
walkdontrun-sea.org

No streets will be closed, except for the final block of the route, which is Bell Street between 2nd & 3rd Avenues.



2025-2026 Season

Finland

Melartin Birthday Bash
September 20 & 21

Denmark

Six Danish Strings
January 10 & 11

Iceland

Sveinbjörnsson Celebration
February 7 & 8

Sweden

Whirling Swedish Winds
March 7 & 8

Nordic Neighbor:

Lithuania

Four Lithuanian Hands
April 18 & 19

Norway

Grieg in Dialogue
May 2 & 3

Saturdays at 1 pm at First Lutheran Church, Tacoma

Sundays at 2 pm at Ballard First Lutheran Church

Nordic Chamber Music presents six concerts each season – one for each Nordic country and a neighbor.

This unique series lets each country's music shine on its own musical merit, offering audiences the opportunity to hear Nordic chamber music live and in-person.

Free with suggested donation levels

nordicchambermusic.org

Produced by the Northwest Edvard Grieg Society and supported, in part, by:



nwegriegsociety.org

The Pirates of Penzance will be staged at Seattle Opera October 18 to November 1.



Upcoming Events

Explore a full-season performing arts calendar at encorespotlight.com.

September

Exotic Deadly: Or the MSG Play

Pork Filled Productions / SIS Productions
NOW-SEPTEMBER 20

Some Like It Hot

Broadway at The Paramount
NOW-SEPTEMBER 21

Hells Canyon

Washington Ensemble Theatre
NOW-SEPTEMBER 21

SUFFS

The 5th Avenue Theatre
NOW-SEPTEMBER 27

The Play That Goes Wrong

Seattle Rep
NOW-SEPTEMBER 28

The Importance of Being Earnest

Taproot Theatre Company
NOW-OCTOBER 18

Xian Conducts Pictures at an Exhibition

Seattle Symphony
SEPTEMBER 18-20

Chicka Chicka Boom Boom

Seattle Children's Theatre
SEPTEMBER 18-OCTOBER 12

Fancy Dancer

Seattle Rep / Seattle Children's Theatre
SEPTEMBER 18-NOVEMBER 2

The Odd Couple

Heart Repertory Theatre
SEPTEMBER 19-OCTOBER 5

The 39 Steps

Anacortes Community Theatre
SEPTEMBER 19-OCTOBER 11

A Fox on the Fairway

Edmonds Driftwood Players
SEPTEMBER 19-OCTOBER 12

Brigadoon

Village Theatre-Issaquah
SEPTEMBER 19-OCTOBER 19

Mariachi Divas

Edmonds Center for the Arts
SEPTEMBER 20

An Enemy of the People

Union Arts Center
SEPTEMBER 20-OCTOBER 5

Andrew Bird
Performing The Mysterious
Production of Eggs

Seattle Symphony
SEPTEMBER 25

The Roommate

ArtsWest
SEPTEMBER 25–OCTOBER 19

Jewels

Pacific Northwest Ballet
SEPTEMBER 26–OCTOBER 5

**The Rocket Man: A
Tribute to Elton John**

Edmonds Center for the Arts
SEPTEMBER 28

October

**Xian Conducts
Rachmaninov**

Seattle Symphony
OCTOBER 2–5

Out There

Velocity Dance Center
OCTOBER 2–11

Mahani Teave

Meany Center for the Performing Arts
OCTOBER 3

**Airplane! With David
Zucker and Rober Hays
in Conversation**

Seattle Theatre Group
OCTOBER 3

**Fussy Cloud
Puppet Slam, Vol 29**

Fussy Cloud
OCTOBER 3–4

Stereophonic

Broadway at The Paramount
OCTOBER 7–12

Rumours of Fleetwood Mac

Seattle Theatre Group
OCTOBER 10

**Warner Bros.
Discovery Presents Bugs
Bunny at the Symphony**

Seattle Symphony
OCTOBER 10–12

INTIMAN THEATRE

the little Foxes
BY LILLIAN HELLMAN
Directed By Ryan Guzzo Purcell
OCTOBER 15 - NOVEMBER 2, 2025

co-produced with **the Feast**

BLACK NATIVITY
BY LANGSTON HUGHES
DIRECTED BY VALERIE CURTIS-NEWTON
December 10 - 28, 2025

INTIMAN.ORG

Finally, an email to look forward to on a Friday afternoon.

Subscribe to our newsletter for the best news and events from the Seattle area's performing arts scene, every Friday.

encoreplus.app/tgif

encore+

encoreplus.app 13

Accessible Performances

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

 **The Play That Goes Wrong**

Seattle Rep
ASL & AUDIO DESCRIBED
SEPTEMBER 20

 **Chicka Chicka Boom Boom**

Seattle Children's Theatre
SENSORY SENSITIVE
OCTOBER 4

 **The Pirates of Penzance**

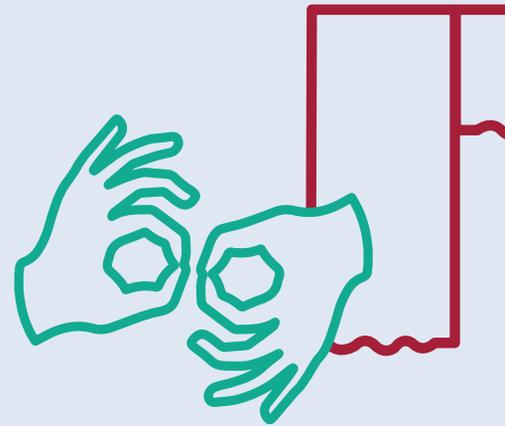
Seattle Opera
AUDIO DESCRIBED
OCTOBER 26

 **Fancy Dancer**

Seattle Rep /
Seattle Children's Theatre
OPEN CAPTIONED
OCTOBER 2

 **Brigadoon**

Village Theatre—Issaquah
CAPTIONED
OCTOBER 18



  **The Raven & Other Stories**

Noveltease Theatre
OCTOBER 10–18

 **Nrityagram Dance Ensemble**

Edmonds Center for the Arts
OCTOBER 11

 **The Little Foxes**

Intiman Theatre
OCTOBER 15–NOVEMBER 1

 **Gaelic Storm**

Edmonds Center for the Arts
OCTOBER 16

 **Handel Music for the Royal Fireworks**

Seattle Symphony
OCTOBER 16–18

 **Mariachi Herencia de México**

Meany Center for the Performing Arts
OCTOBER 17

 **The Pirates of Penzance**

Seattle Opera
OCTOBER 18–NOVEMBER 1

 **Shrew**

Union Arts Center
OCTOBER 18–NOVEMBER 2

 **Rinaldo**

Pacific Northwest Opera
OCTOBER 19–26

 **Jerusalem Quartet**

Meany Center for the Performing Arts
OCTOBER 21

 **Chicago**

The 5th Avenue Theatre
OCTOBER 22–NOVEMBER 2

 **Vaughan Williams A Sea Symphony**

Seattle Symphony
OCTOBER 23–25

   **Uncle Basement's Attic of Horrors!**

Shoes & Pants Productions
OCTOBER 23–25

 **Gabriella Smith & Gabriel Cabezas**

Seattle Symphony
October 24

 **The Da Vinci Code**

Tacoma Little Theatre
OCTOBER 24–NOVEMBER 9

 **Brigadoon**

Village Theatre—Everett
OCTOBER 25–NOVEMBER 16



Andrew Bird will perform *The Mysterious Production of Eggs* with the Seattle Symphony on September 25.

 **Opening Night and Piano Celebration**

Cascade Symphony Orchestra
OCTOBER 27

 **Pianist Sir Andrés Schiff in Recital**

Seattle Symphony
OCTOBER 29

November

 **Music for New Bodies**

Meany Center for the Performing Arts
NOVEMBER 1

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 Union Arts Center will present *An Enemy of the People* from September 20 to October 5. Which real-life issue did this play reflect when it was first written in 1882?
 - A Industrial labor strikes in Norway
 - B The censorship and backlash against Ibsen's play *Ghosts*
 - C The outbreak of cholera in Northern Europe
 - D The unification of Germany
- 2 *The Little Foxes* will play at Intiman Theatre from October 15 to November 2. The title of the play is a reference to a passage from which text?
 - A The Bible
 - B Shakespeare's *Hamlet*
 - C A poem by Emily Dickinson
 - D A Southern folktale
- 3 Taproot Theatre Company will present *The Importance of Being Earnest* from September 17 to October 18. When the comedy premiered in 1895, what major event soon overshadowed its success?
 - A A fire that destroyed the theatre
 - B Wilde's arrest and trial for "gross indecency"
 - C The discovery of the X-Ray
 - D A demonstration of the first movie projector
- 4 The Jerusalem Quartet will play at Meany Center on October 21. Which of the following composers is frequently featured in the Quartet's repertoire?
 - A Igor Stravinsky
 - B Leonard Bernstein
 - C Johann Sebastian Bach
 - D Franz Schubert

BONUS

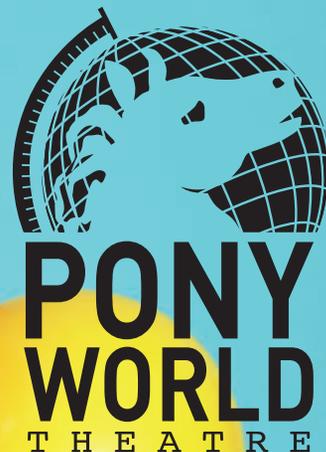
What's your favorite live performance that you've seen recently?

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

1. B—The censorship and backlash against Ibsen's play *Ghosts*
2. A—The Bible (from the Song of Solomon: "Take us the foxes, the little foxes, that spoil the vines...")
3. B—Wilde's arrest and trial for "gross indecency"
4. D—Franz Schubert

Written & Performed by Brendan Healy

Directed by Sophia Franzella



EULOGY

**" A moving and
beautiful experience.
Funny, too! "**

– Someone we paid
\$5 to say this

**" I can't wait to see this!
I've been waiting for Brendan's
funeral for years! "**

– Many People

Or
**How to Plan
Your Own Funeral**
(and have fun doing it!)

October 23 - November 15
12th Ave Arts
www.ponyworld.org