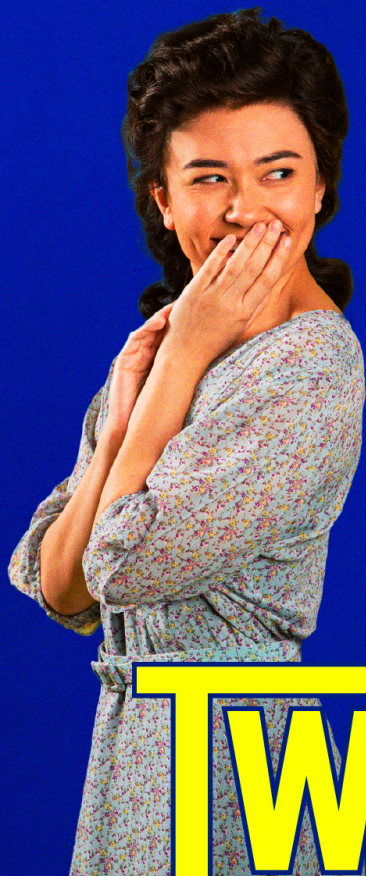




SEATTLE  
SHAKESPEARE



CONTEMPORARY  
THEATRE



# TWELFTH NIGHT



WRITTEN BY  
**WILLIAM SHAKESPEARE**

DIRECTED BY  
**ANNIE LAREAU**

**JUNE 7-22**



A JOINT PRODUCTION BETWEEN



SEATTLE  
SHAKESPEARE



CONTEMPORARY  
THEATRE

# TWELFTH NIGHT

by William Shakespeare

directed by Annie Lareau

June 7 - 22, 2025

## CAST

**ALEGRA BATARA**  
VIOLA/CESARIO

**TIM HYLAND\***  
SIR TOBY

**PILAR O'CONNELL\***  
FABIAN/CURIO/LADY IN WAITING

**MALEX REED**  
VALENTINE/PRIEST/OFFICER

**RHYS DALY**  
SEBASTIAN/LADY IN WAITING

**CASSI Q KOHL\***  
FESTE

**PETER DYLAN O'CONNOR\***  
SIR ANDREW

**JASMINE JEAN SIM†**  
OLIVIA

**SARAH HARLETT\***  
MARIA

**BENJAMIN NEIL MCCORMACK\***  
ANTONIO/CAPTAIN

**ARJUN PANDE\***  
ORSINO

**AMY THONE\*†**  
MALVOLIA

## CREATIVE TEAM

**ANNIE LAREAU**  
DIRECTOR

**AHREN BUHMANN**  
LIGHTING & PROJECTION DESIGN

**EVA GIL**  
INTIMACY DIRECTOR

**PILAR O'CONNELL**  
CASTING DIRECTOR

**MEGHAN ROCHE**  
ASSOCIATE SOUND DESIGN

**PARMIDA ZIAEI**  
SCENIC DESIGN

**ROBERTSON WITMER**  
SOUND DESIGN

**IAN BOND^**  
FIGHT DIRECTOR

**MARGARET LAYNE**  
ADDITIONAL CASTING

**DANIELLE NIEVES**  
COSTUME DESIGN

**AMY THONE\*†**  
TEXT COACH

**MALEX REED**  
COMPOSER & MUSIC DIRECTOR

**CASEY PRICE**  
ASSISTANT LIGHTING DESIGN

**ALEX WINTERLE**  
SCENIC ASSISTANT

## STAGE MANAGEMENT

**MELISSA Y. HAMASAKI\***  
STAGE MANAGER

**LARCYN BURNETT**  
ASSISTANT STAGE MANAGER

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\*Members of Actors' Equity Association, the Union of  
Professional Actors and Stage Managers in the United States  
†ACT Core Company member



The Choreographer is a Member of the  
**STAGE DIRECTORS AND CHOREOGRAPHERS  
SOCIETY**, a national theatrical labor union.

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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.

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 *Twelfth Night*: Saturday, June 14, 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 Welcome from Seattle Shakespeare Company Executive Director **John Bradshaw** and ACT Interim Producing Artistic Director **Elisabeth Farwell-Moreland**

Welcome to ACT Contemporary Theatre and Seattle Shakespeare Company's first joint production of *Twelfth Night, or What You Will*!

This production represents the inauguration of a new partnership between these two esteemed theatre companies as we move toward an official merger. Together, the two companies have a shared history of **nearly 100 years of creating powerful and engaging theatrical experiences** for the people of Seattle and the Pacific Northwest!

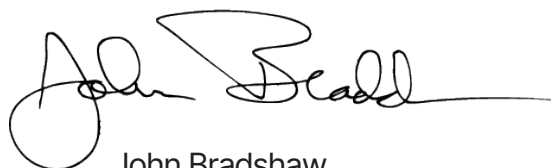
When we first discussed a joint production, we decided that we wanted a Shakespeare play that would be engaging, charming, and, very definitely, fun. *Twelfth Night* is all of that, but also so much more. From the moment Viola and her twin, Sebastian, are cast upon the shores of Illyria, this is a tale of change, of transformation, and, most of all, of **new beginnings**. Everyone is profoundly altered by the encounters with these twins – and Viola and Sebastian are forever changed as well.

As it is for everyone in Illyria, this is also a new beginning for ACT and Seattle Shakespeare. Shakespeare comedies traditionally end with a wedding (or two). This is effectively **a marriage of these two companies**, creating a new, better future together, both for us and for Seattle theatre, here on our own isle of Illyria.

To helm this production, we chose a director, Annie Lareau, whom we all respected enormously and knew would capture Seattle Shakespeare's commitment to exploring the aspects of Shakespeare that speak to today's audiences – and the commitment to contemporary plays that has been embedded in ACT from its inception. Annie has done inspiring work in and for our community and beyond, directing at Seattle Shakespeare, Seattle Public Theater (where she was Artistic Director), Book-It Repertory Theatre, ArtsWest, and so many more. We knew that her work on *Twelfth Night* would brilliantly represent the spirit of our new theatre company and our new adventure together!

Again, WELCOME to this production and to our new beginning! And, please feel free to chat with either of us in the lobby about this production, the merger, or the new season.

Thank you!



John Bradshaw  
Executive Director  
Seattle Shakespeare Company



Elisabeth Farwell-Moreland  
Interim Producing Artistic Director  
ACT Contemporary Theatre



# *Twelfth Night* Director's Notes

by **Annie Lareau**

Dear friends,

Welcome to the first-ever joint production between Seattle Shakespeare Company and ACT Contemporary Theatre—a joyful step toward a single, unified home for bold storytelling. As these two companies merge, Shakespeare's *Twelfth Night* feels like ideal company: a shipwreck that rearranges lives, a carnival of disguises, and, at its heart, a riotous romp steeped in the unquenchable faith in love's power to surprise.

I have leaned hard into the play's delicious collision of longing, mischief, and release. Watching these characters tumble head-over-heels is like watching someone miss a step on a staircase—hilarious, a little painful, and instantly familiar. We laugh, we wince, and in the next breath Shakespeare reminds us of the raw places we all carry: the ache of fresh grief, the instinct to survive, the exquisite frustration of loving someone who cannot—or will not—see us.

Context matters. Our Illyria lies on the sun-drenched Italian coast in the late 1940s, a moment poised between war's shadow and a new appetite for life. It was an era when the world questioned old rules and—though the history books may not always admit it—celebrated every shade of affection. Within those terraces, piazzas, and moonlit coves, love in all its forms—straight, queer, platonic, and self-revelatory—finds room to sing.

**"We laugh, we wince, and in the next breath Shakespeare reminds us of the raw places we all carry"**



That song is literal: under Malex Reed's inspired music direction, jazz, post-war swing, and Mediterranean folk weave through the evening like an additional character, lifting us whenever reason falters and hearts take over.

My deepest thanks to the artists and staff who have shepherded this production—particularly the loyal crew at Seattle Shakespeare who have sailed with me for years, and the gracious team at ACT who have welcomed us during this exhilarating merger. Your dedication turns ambition into reality.

May *Twelfth Night* leave you grinning, blushing, and perhaps a little braver in love.

Enjoy the revels,

Annie Lareau  
Director

# Mission, Vision, & Values

## ACT's Mission

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

### We Believe ACT Statement of Values & 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.

### ACT's 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.

## SSC's Mission

With the plays of William Shakespeare at our core, Seattle Shakespeare Company engages our audiences, our artists, and our community in the universal human experience inherent in classic drama through the vitality, immediacy, and intimacy of live performance and dynamic outreach programs.

### SSC's Values

*Values are the core of who we are: they shape us as a theatre and an organization. These values, with our mission, provide a guidepost for all the decisions we make – artistic, educational, and administrative.*

**At Seattle Shakespeare Company, we believe:**

In the power of great stories of the past to inform our present and guide our future;

In creating ways to deepen and expand the experience of classical theatre;

In instilling an understanding and appreciation of classical theatre through participative educational activities;

In the importance of the text as a primary source and in the artists' craft to bring the text to life;

In fostering a community both onstage and off that respects and honors each other's contributions as well as encourages interaction between artists and audiences;

In continuing our fiscal responsibility in order to fulfill and sustain our mission.

### SSC's Vision

We will become the visible hub for classical theatre, enabling us to:

Grow our programs for our communities – audiences, artists, and students – in Seattle and across Washington State.

Ensure that Shakespeare remains fresh, inclusive, accessible, and relevant in our own theatre and in parks and schools around the state.

Expand our legacy of nurturing emerging talent and fostering diverse voices. We will provide a safe space for exploring new perspectives.



# How We Make a Play Together

When we, as artists, gather together with you, as audience, there are a few things we want you to know so that we can create this play together.

- Your unique responses make the story come to life each performance.
- You are allowed to laugh out loud! To have audible moments of reaction and response.
- This is live theatre and the actors need you to engage with them, but recognize the difference between engaging and disrupting—lean into the story.
- The people around you (and onstage) each show up with their own history and experience. They might react differently, and that's okay!
- Please join with others and allow a bit of breathing room. Exhale together. Laugh together. Talk back a bit to the play, when you really need to, with your mmmhmmms and your ahhs and your amens. These stories can take it.

**This is community. Let's go.**

(Created from the collective work of many theatres & Dominique Morriseau's "Playwright's Rules of Engagement")

## Land Acknowledgment

ACT Contemporary Theatre and Seattle Shakespeare Company acknowledge 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.



# Plot Synopsis

Viola and her twin, Sebastian, have been separated in a shipwreck on the coast of Illyria. Certain that Sebastian has died, Viola dresses as a boy and, assuming the name "Cesario," enters the service of Duke Orsino. Orsino sends "Cesario" to woo Olivia on his behalf, but Olivia dismisses Orsino's suit and instead falls in love with "Cesario." Meanwhile, Viola has fallen in love with Orsino.

The head of Olivia's household staff, Malvolia, is a highly principled puritan. Olivia's drunken uncle, Sir Toby Belch, and his friend, Sir Andrew Aguecheek, seize every opportunity to make fun of Malvolia. They are assisted by Feste, Olivia's clown, and Maria, her maid.

Maria tricks Malvolia into believing that Olivia is in love with him. Olivia, thinking that Malvolia has gone insane, has him locked up.

Sir Toby, who has been encouraging Sir Andrew to woo Olivia, persuades him to challenge "Cesario" to a duel. Both are too scared to fight.

Viola's twin, Sebastian, has survived the shipwreck and arrives at Orsino's court with his friend, Antonio. Sir Andrew and Sir Toby think Sebastian is "Cesario," and provoke him to a duel, which Sebastian easily wins. Olivia also mistakes Sebastian for "Cesario" and, at last, finds her advances welcomed. Antonio is arrested by Orsino on old charges of piracy.

Olivia announces that she has married "Cesario," whom Orsino threatens to kill for betraying his trust. Finally, Sebastian arrives, "Cesario" reveals herself to be Viola, and Orsino, who was attracted to her as "Cesario," now offers to marry her. Antonio is pardoned, and Malvolia vows revenge on them all.

*Adapted from Shakespeare Genealogies by Vanessa James*

# Characters

## **Viola/Cesario**

Shipwrecked on the shores of Illyria, disguises herself as a young man (Cesario) and goes to work for Orsino

## **Olivia**

Wealthy heiress in Illyria, not in love with Orsino

## **Orsino**

Duke and Governor of Illyria, in love with Olivia

## **Sebastian**

Viola's twin brother

## **Feste**

Olivia's jester who sometimes works for Orsino

## **Sir Toby Belch**

Olivia's uncle, often drunk and likes to play tricks

## **Sir Andrew Aguecheek**

Sir Toby's friend who hopes to marry Olivia

## **Maria**

Olivia's maid

## **Antonio**

Sea captain who rescues Sebastian

## **Malvolia**

Olivia's steward, the manager of her household, dislikes Sir Toby and dreams of marrying Olivia

## **Fabian**

Member of Olivia's household

## **Valentine**

Attending gentleman to Orsino, serves as a messenger

## **Curio**

A gentleman to Orsino

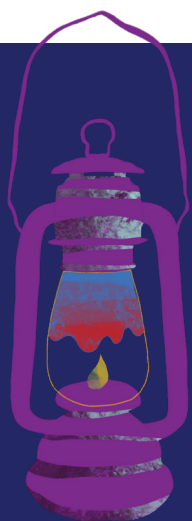




# 2025/26 season

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!

**SUBSCRIBE  
TODAY!**



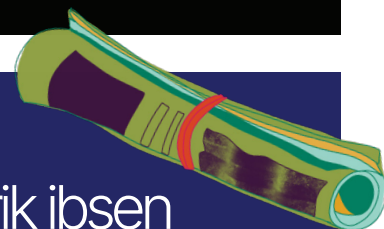
september 20-  
october 5, 2025

## 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?

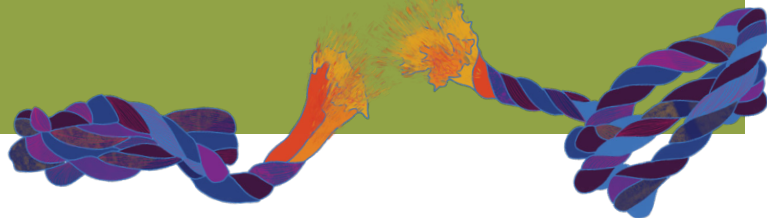


october 18-  
november 2,  
2025

## shrew

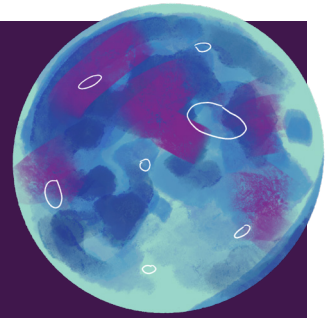
by william  
shakespeare

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

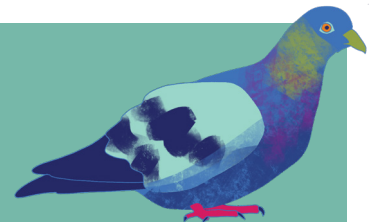
Shakespeare's most popular comedy pulls us once again into the magic of the moonlight. Four young lovers flee their families in pursuit of love in the forest, but get more than they bargained for when they land in the middle of a faerie feud. A chaotic night of love potions, merry mischief, and mismatched 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

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.



april 18-  
may 3, 2026



# 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 *Twelfth Night*

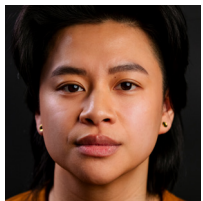


**ALEGRA  
BATARA**  
(they/them)  
VIOLA/CESARIO

Alegra Batara

is thrilled to be returning to Seattle Shakespeare and ACT Contemporary Theatre with one of their favorite Shakespeare plays. They are very excited to be part of this gender-queer adventure. Alegra is a Filipino-American theatre artist, born and raised in the PNW. Seattle credits: Nancy in *Oliver!* (Reboot Theatre); Spirit 1 in *A Christmas Carol* (ACT); Sylvia in *Two Gentlemen of Verona*, Juliet in *Romeo and Juliet* (Seattle Shakespeare); Marianne in *Sense and Sensibility*, Maid Marian in *Sherwood* (Village Theatre); and Sally in *A Charlie Brown Christmas* (Taproot Theatre). Regional: *A Christmas Carol* (Repertory Theatre of St. Louis) and *As You Like It*, *The Winter's Tale* (Great River Shakespeare Festival). Alegra works as an associate producer for Pork Filled Productions. They are dedicated to supporting the representation of AAPI and queer stories.

[alegrabatara.com](http://alegrabatara.com)



**RHYS DALY**  
(he/him)  
SEBASTIAN/  
LADY IN  
WAITING

Rhys Daly (Sebastian) is thrilled to be part of the first joint production between ACT Contemporary Theatre and Seattle Shakespeare Company in his favorite of Shakespeare's comedies! Recent credits include *Camelot* (Village Theatre), *The Great Gatsby* (Noveltease Theatre), *Squeeze* (UMO with Seattle Public Theatre), and *Anyone Can Whistle* (Reboot Theatre Company). When not on stage, he can be found at a coffee shop furiously memorizing lines or editing his next poetry collection. @jellicletrash



**SARAH  
HARLETT\***  
MARIA

Recent Credits  
include *Circle Mirror*  
*Transformation*,

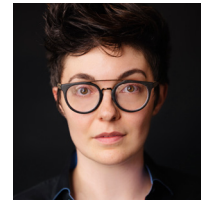
*Gloria: A Life*, *Frost/Nixon* (Gregory Award nominee), *The Memorandum*, and *The Birds* (Strawberry Theatre Workshop); *What the Constitution Means to Me* (u/s Seattle Rep); *Romeo and Juliet*, *Much Ado About Nothing* (Seattle Shakespeare Company); *Richard III* (Gregory Award Winner), *Bring Down the House* (upstart crowd/Seattle Shakespeare); *King John*, *Titus Andronicus* (upstart crowd); *The Events* (Intiman Theatre); and *POTUS* (u/s), *Middletown*, and *A Christmas Carol* (ACT). Sarah is a teaching artist and intimacy director at Cornish College of the Arts.



**TIM HYLAND\***  
SIR TOBY

Tim is thrilled to be back at ACT Contemporary Theatre, where he

last appeared as Ebenezer Scrooge in *A Christmas Carol* (2022). Other roles at ACT include Christy in *The Lieutenant of Inishmore*; Frank in *Female of the Species*; Big Stone in *Eurydice*; and Jacob Marley in *A Christmas Carol*. A Seattle-based performer for more than 30 years, favorite roles include Phillip in *Hometown Boy* (Seattle Public Theater), Falstaff in *Henry IV, Part 1* (Seattle Shakespeare Company); the title role in *Galileo* (Strawberry Theatre Workshop); Leo Herman in *A Thousand Clowns* (Intiman Theatre); Jake in *Stones in His Pockets* (Capitol Hill Arts Center); and Pa in *Into the West* (Seattle Children's Theatre). He would like to dedicate this performance to Arne Zaslove, founder of the Bathhouse Theatre Company, mentor, and friend.



**CASSI Q  
KOHL\***  
(she/her)  
FESTE

Cassi is back with

ACT Contemporary Theatre/Seattle Shakespeare Company after playing in the parks last summer as the Duke in *The Two Gentlemen of Verona* with Wooden O! You may recognize her from playing "Cathy" in *The Last 5 Years* (ACT/The 5th Avenue Theatre), the electric eel "Flotsam" in *The Little Mermaid* (The 5th Avenue Theatre), the WW1 switchboard operator "Grace Banker" in *The Hello Girls* (Taproot Theatre), or the blow torch-wielding "Bernadette" in *POTUS* (ACT). Many years ago, she graduated from the University of Washington with a degree in vocal performance and moved east, where she originated a role in the Off-Broadway production of *Soul Doctor* (New York Theatre Workshop) and joined the original cast of *Motherhood the Musical* (GFour Productions). She later traveled as a Mainstage performer with Disney Cruise Line and performed in the national tour of *Martha Speaks*. Love to her fiancée Amanda for always setting out her favorite breakfast. @thunderdyke



**BENJAMIN  
NEIL  
MCCORMACK\***  
ANTONIO/  
CAPTAIN

Benjamin is honored to perform with ACT Contemporary Theatre for the first time; a goal of his since attending and graduating from Cornish College of the Arts. In Seattle, he has performed with Book-It Repertory, Seattle Shakespeare Company, Seattle Children's Theatre, Seattle Public Theater, and has workshopped with Seattle Rep. Outside of acting, he enjoys spending time with his family and playing rugby. He thanks his loved ones to whom he is eternally grateful.



**PILAR  
O'CONNELL\***  
(they/them)  
FABIAN/CURIO/  
LADY IN WAITING;  
CASTING DIRECTOR

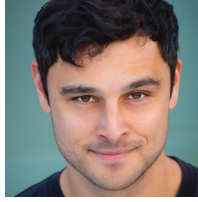
Pilar is an actor originally from Santa Fe, NM. They are thrilled to be making their ACT Contemporary Theatre debut. Recent credits include: *Every Brilliant Thing* (The Santa Fe Playhouse); *Ms. Holmes & Ms. Watson - Apt 2B* (Harlequin Productions); *The Snow Queen* and *A Tale of Peter Rabbit* (Seattle Children's Theatre); *The Two Gentlemen of Verona*, *12th Night*, *Henry IV*, *Cymbeline*, *As You Like It* (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); as well as with WET, Annex, The 14/48 Projects and many others. Pilar is a proud member of AEA. For Entheos always.



**PETER  
DYLAN  
O'CONNOR\***  
(he/him)  
SIR ANDREW

Peter is an actor, teacher, choreographer, director, scenic designer, technical director, producer, sculptor, writer, woodworker, and ceramicist. As an actor, his favorite roles include: Blake in *The Walworth Farce*, Joe Mitchell in *Waiting for Lefty*, Charlie Conlin in *Stones in his Pockets*, Randy Rage in *PileDriver!*, Caliban in *The Tempest*, and Eric Bogosian's one person show *Sex, Drugs, Rock & Roll*. Peter was a Co-Founding Member of New Century Theatre Company. He was also the Production Director for The 14/48 Projects. Peter taught in the production and theatre depts at Cornish College of the Arts for ten years and taught acting at Freehold Theatre for three years. In his off hours, he builds houses in the Seattle area and

looks for the next opportunity to travel.



**ARJUN  
PANDE\***  
(he/him)  
ORSINO

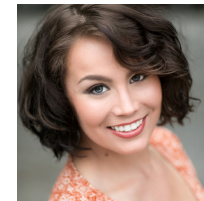
Arjun has been acting professionally for over a decade now. He has performed new works and old, for children and adults, for small audiences and large, inside and out, with words and without. You may have seen him onstage here at ACT Contemporary Theatre, around the state with the Seattle Shakespeare Company, 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, and when he isn't acting, he enjoys wrestling with the mysteries of the universe. Arjun is a graduate of Brown University, and his favorite animal is the dragon.



**MALEX REED**  
(they/she/he)  
VALENTINE/  
PRIEST/OFFICER;  
COMPOSER &  
MUSIC DIRECTOR

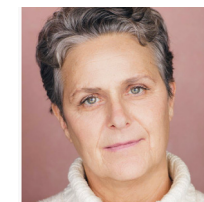
Malex Reed is a Seattle-based performing artist with a background in Vocal Performance, Music Composition, Theatrical Directing, and Playwriting from Cornish College of the Arts. Acting credits include Ariel in *The Tempest*, Don Armado in *Love's Labor's Lost*, and Dr. Caius in *Merry Wives of Windsor* (Seattle Shakespeare); The Oracle in *Spirit Parlour* (Café Nordo); Jiji in *Kiki's Delivery Service*, and Bro in *Deep Purple Wiggle* (Theatre Battery). Music direction credits include *The Tempest*, *Pericles*, and *Love's Labor's Lost* (Seattle Shakespeare Company), as well as *Cabaret* (Reboot Theatre). Directing credits include *The Little Dog Laughed* (Broken Cage Collective). Malex also directs the PwA Singers through Path With Art, a nonprofit dedicated to expanding arts access in

underserved communities. They are the lead singer and songwriter for the band Neither Bears Nor Forest.



**JASMINE  
JEAN SIM†**  
(she/her)  
OLIVIA

Jasmine is thrilled to have made it back to an ACT Contemporary Theatre stage once again, where she is a founding Core Company member! She trained at the Pacific Conservatory for the Performing Arts as well as Cornish College of the Arts. Jasmine has previously worked with The 5th Avenue Theatre, Seattle Rep, Village Theatre, Book-It Repertory Theatre, ArtsWest, and many more. She was nominated in 2019 for two Gregory Awards (Best Supporting Actor in a Play & Musical) which she lost gracefully. In the last few years, Jasmine has stepped away from more traditional theater and stretched her artistic skills in the burlesque/cabaret world, performing in more than 20 productions with Can Can Culinary Cabaret, including shows like *Dolly* and *This Is Halloween*. Love always to Mom & Dad, Pete, Willa, Paloma, & Diego, best friend Andie, and hot server Ben.



**AMY  
THONE\*†**  
(she/her)  
MALVOLIA;  
TEXT COACH

Ms. Thone is over the moon to be in this production that begins the alliance of Seattle Shakespeare and ACT Contemporary Theatre, both organizations that are key to the health of the Seattle theatre landscape, and also important places for Ms. Thone's (and many other artists') work. Amy was on staff at the Shakespeare Company for 25+ years and played Helena, Beatrice, Prospero, Cassius, the Chorus, Paulina, Emilia, Goneril, Titania, Lady Macbeth, Cleopatra, and others there. Other Shakespeare productions in Seattle include: For Upstart Crow, title roles



# Who's Who in *Twelfth Night*

in *Titus Andronicus* and *King John*. At Seattle Children's Theatre, Gertrude, the Nurse, Caliban; and for Intiman, *Measure for Measure*. Here at ACT, as a Core Company member, she has been in several *Christmas Carols*, *Romeo and Juliet*, and *History of Theatre*. Thank you for attending live theatre!!!



**ANNIE  
LAREAU**  
(she/her)  
DIRECTOR

Annie Lareau

has been directing regionally for the past 25 years. She currently serves as the Producing Artistic Director of Madison Street Theatre Company after spending the last 8 years as the Artistic Director of Seattle Public Theater. Past productions at Seattle Public include *Admissions*, *The Call*, *Vanishing Point*, and *Grand Concourse*. Other Seattle productions include *The Tempest*, *Pericles*, *As You Like It*, *Romeo and Juliet*, and *Macbeth* for Seattle Shakespeare Company; *Hotel on the Corner of Bitter and Sweet* and *My Antonia* for Book-It Repertory Theatre; and *The Little Dog Laughed* and David Henry Hwang's *Chinglish* for ArtsWest Playhouse. Other directorial work has been seen at The Kennedy Center for the Arts, ACT, Cornish College of the Arts, Seattle Children's Theatre, among others. Annie holds a BFA in Acting and Directing from Syracuse University and a M.Ed from Harvard University and an MFA in Creative Writing from Cedar Crest College.

## **PARMIDA ZIAEI**

(she/her)  
SCENIC DESIGN

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 Contemporary Theatre, The 5th Avenue 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. [parmidaziaei.com](http://parmidaziaei.com)

## **DANIELLE NIEVES**

(she/her)  
COSTUME DESIGN

Danielle Nieves is thrilled to be back with the incredible artists at ACT Contemporary Theatre. Her work has been seen previously at ACT (*A Case for the Existence of God*, *STEW*, *Every Brilliant Thing*), The 5th Avenue Theatre, Seattle Rep, Village Theatre, Intiman Theatre, The Old Globe, Dallas Theater Center, South Coast Repertory Theatre, The Goodman Theatre, Writers 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 M.F.A. in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. [daniellenieves.com](http://daniellenieves.com)

## **AHREN BUHMANN**

(he/him)  
LIGHTING & PROJECTION DESIGN

Ahren Buhmann is a Lighting and Video designer based in Seattle. His previous shows include *Jersey Boys*, *Beautiful*, *Miss Step* and *Eastbound* with Village Theatre; *Disney Descendants* and *Legally Blonde: The Musical* with Village Kidstage; *The Moors*, *Hometown Boy*, *This Bitter Earth*, *Pipeline*, *Mala*, *Dry Land*, *Fade*, *Grounded*, and *Vanishing Point* with Seattle Public Theater; *Or*, *Nonsense and Beauty*, *White*, *The Revolutionists*,

*Burn This*, *The Pride*, and *Annapurna* with Theatre22; *The Angel In The House* with Café Nordo; *Solaris* and *My Antonia* with Book-It Repertory Theatre; *Parliament Square* with Pony World; *Cyla's Gift* with Samara Lerman; *Every Five Minutes* with WET; *The Who's TOMMY* with Seattle Gilbert & Sullivan Society; *White Noise*, *The Good Book*, *Angels In America* and *Out of Character* with Berkeley Rep; *Earnest Shackleton Loves Me* at the Tony Kiser Theater; and *Carefree* with NJPAC. Ribbet.

## **ROBERTSON WITMER**

(he/him)  
SOUND DESIGN

Rob is a Seattle-based composer and sound designer. Previously at ACT Contemporary Theatre: *Mrs. Loman is Leaving*, *The Lehman Trilogy*, *Dracula*, *Daisy*, *Romeo + Juliet*. Other recent productions include: *Peril in the Alps* (North Coast Rep); *Murder on the Links* (Laguna Playhouse, Austin Playhouse); *The Magic Flute*, *Jubilee* (Seattle Opera); *Camelot* (Village Theatre); *The Moors* (Seattle Public Theater); and *Romeo & Juliet* (Seattle Shakespeare Company). His work has also been heard at Alvin Ailey American Dance Theater, Seattle Children's Theatre, Seattle Rep and Teatro ZinZanni. Rob also plays with several bands, and is a member of United Scenic Artists, Local USA 829.

## **EVA GIL**

INTIMACY DIRECTOR

Eva Gil (she/her) has worked in theater in Chicago, New York and regionally for over two decades as an actor, director, and producer. She is an Assistant Professor at Western Washington University where she teaches Acting in their Performance Concentration. Recent WWU productions as Director and Intimacy Director include *Hurricane Diane* and *The Cake*. She is happy to be back at ACT, having previously been Assistant Intimacy Director on *POTUS* and *A Christmas Carol*. MFA Case Western/Cleveland Play House.

## IAN BOND^

(he/him)

FIGHT DIRECTOR

Ian Bond is a Seattle-based storyteller. His fight and intimacy direction has been seen at 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*), Washington Ensemble (*Feathers and Teeth*, *Is God Is*, *Teh Internet is Serious Business*), Taproot Theatre (*See How They Run*, *The Nerd*), Book-It Repertory (*Behold the Dreamers*), Seattle Shakespeare (*Romeo and Juliet*, *Much Ado About Nothing*, *Macbeth*), and ACT Contemporary Theatre (*Hotter Than Egypt*). He is an actor, educator, co-founder of PNW Theatrical Intimacy, Intimacy Director with Intimacy Directors and Coordinators, and motion capture artist (*Ghost of Tsushima*, *Ghost of Yotei*).  
ianbond.org

## MEGHAN ROCHE

(she/her)

ASSOCIATE SOUND DESIGN

Meghan Roche is a Seattle-based sound engineer, designer, and assistant for theatre and themed entertainment. Her design work has been heard on stages across Seattle, most recently at Village Theatre (*Dial M for Murder*), ACT Contemporary Theatre (*The Lehman Trilogy*, *Wolf Play*) and Seattle Public Theater (*This Bitter Earth*). In 2019, she and sound designer Robertson Witmer received the Gregory Award for Outstanding Sound Design for their co-design of upstart crew collective and Seattle Shakespeare Company's *Richard III*, and they have worked on a variety of other projects together since, including *Mrs. Loman Is Leaving*, *The Lehman Trilogy*, and *Romeo & Juliet*

at ACT. Meghan also sits on the board of the Theatre Sound Designers and Composers Association (TSDCA) and designs commercial AV systems as a Project Engineer for CENSEO AV+Acoustics. She holds an MFA in Sound Design from UC Irvine and a BA in Theatre from Seattle University.

## MELISSA Y. HAMASAKI\*

(she/her)

STAGE MANAGER

Melissa Y. Hamasaki is pleased to return to ACT Contemporary Theatre with *Twelfth Night*. Favorite ACT credits include: *The Women*, *Ramayana*, *Intimate Exchanges*, *No Man's Land*, and *Fiction*. Other Seattle credits include: *Waitress*, *Memphis* (The 5th Avenue Theatre); *Primary Trust* (Seattle Rep); *Uncle Vanya*, *The Cherry Orchard*, *Three Sisters*, *The Seagull* (The Seagull Project); *Spitfire Grill* (Showtunes Theatre Company); and *Big Rock* (Onward Ho! Productions). She is on the board of Seattle Public Theater and a proud union member. Many thanks to the Phinn Support Team. Training: Allen Lee Hughes Stage Management Fellow at Arena Stage, Washington, DC; Technical Apprentice, Santa Fe Opera, NM.

## LARCYN BURNETT

(they/them)

ASSISTANT STAGE MANAGER

Larcyn Burnett is a queer freelance stage manager, and they are excited to be working on the first joint production of ACT and Seattle Shakespeare Company! Recent credits include: *Waitress*, *Mary Poppins*, *Spring Awakening*, *White Christmas*, *Sweeney Todd*, *Afterwords* (The 5th Avenue Theatre); *POTUS*, *A Case for the Existence of God* (ACT); and *The Book of Will* (Santa Cruz Shakespeare). They hold a B.F.A. in Performance Production with a Stage Management concentration from Cornish College of the Arts. They'd like to thank YOU for supporting live theater within the local Seattle arts community.

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League of Resident Theatres

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

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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.** Each time you walk through our doors, you play a vital role in our story. Now, ACT Contemporary Theatre and Seattle Shakespeare Company are entering a bold new chapter in our inaugural 2025/26 Season. We need your help to get there.

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Make your gift today at [give.acttheatre.org/encore25](https://give.acttheatre.org/encore25)



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We invite you to become a member of our Partner Circles – just in time to enjoy a full year of donor benefits for our inaugural 2025/26 Season. Don't miss out on all the magic behind the scenes! In addition to special events and perks designed to bring you closer to the contemporary, classic, and Shakespeare plays you love, you'll be directly supporting the art and artists on stage and off, all season long.

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# save the date



**a new beginning**  
september 19, 2025

7:00pm

celebrate our first merged  
season and raise funds for  
our future!

# Thank you!

As we celebrate our organizations coming together, we are overwhelmed with gratitude for you: our dedicated, inspired, and consistently curious donors. The stories you see on our stages this season are only made possible through the generosity of our community.



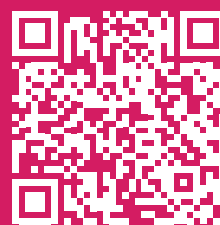
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*Stewardship and Events Manager*

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*Facilities Manager*

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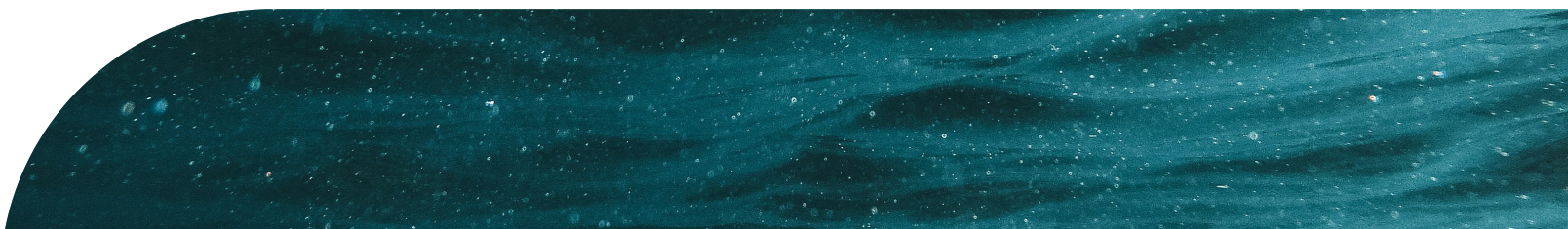
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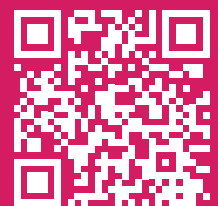
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