

FEBRUARY - MARCH 2026



a midsummer night's dream

by
william shakespeare

directed by
desdemona chiang

february 14 - march 8



union arts center

Home of ACT Contemporary Theatre & Seattle Shakespeare Company

encore

encore

January/February 2026 • Volume 21, No. 3

In This Issue

Feature • 3

Winter Stages: New Year, New Works

Say What? • 8

Match the review quote to its performance

News • 9

When Broadway Meets the Box Office: Inside the Rise of Theatrical Screenings

Calendar • 12

Winter Events

Intermission Brain Transmission • 15

Test yourself with our trivia quiz

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

Encore Stages features the following organizations:



THE SEATTLE SERIES

Intimate Venue, Spectacular Artists



Kim



Baltacigil Quan Di Lorenzo



Geller

Season Opens January 16th!
www.TheSeattleSeries.org

PAUL HEPPNER
President & Publisher

BRIANNA HANSEN
Vice President of Sales

SHAUN SWICK
Brand & Creative Manager

CIARA CAYA
Marketing & Communications Manager

GENAY GENEREUX
Accounting & Office Manager

CALEB AGEE
Design & Publications Manager

LIZELLE DIN
Production Designer

MARILYN KALLINS
Bay Area Representative

LYLE LAVER
Regional Sales Representative

Encore Media Group
1631 15th Ave W, Suite 219
Seattle, WA 98119-2796
206.443.0445
info@encoremediagroup.com
encoremediagroup.com

Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve performing arts events in the San Francisco Bay Area and Greater Seattle Area. All rights reserved. ©2025 Encore Media Group. Reproduction without written permission is prohibited.

Encore—Connecting Arts, Culture and Community.



Jen Ayers

Winter Stages: New Year, New Works

BY TODD MATTHEWS

As you ring in the new year, here's one easy resolution you can keep—go see a world-premiere show written by a local playwright. New works offer audiences fresh experiences as stories are told onstage for the first time. Here are four opportunities to see new works this winter. >>

***The World Looks Different
Sitting Down***
Seattle Public Theater
February 20–March 1

Teal Sherer was 14 years old and headed to see Labor Day fireworks when the car she was riding in with three high-school friends crashed, leaving her paralyzed from the waist down. Introduced to theatre in college, Sherer went on to appear onscreen with Sir Kenneth Branagh, Kathy Bates, and Cynthia Nixon in the Emmy-nominated HBO film *Warm Springs*, as well as onstage with Dustin Hoffman, James Cromwell, and Annette Bening in *American Voices* with BroadStage in Santa Monica. You might have even spotted her in television commercials for Disneyland, Chrysler, and Liberty Mutual.

Her new solo show, *The World Looks Different Sitting Down*, candidly recounts her life as an actor, writer, dancer, and disability advocate.

“For the show to work, I had to be as honest as I could be,” explained Sherer. “I had to challenge myself with some of the more vulnerable parts—the frustration, sadness, and vulnerability—to really go deeper in those moments. That took some work for someone pretty good at compartmentalizing my emotions and sugarcoating things [by saying], ‘I’m okay. Everything is fine. Don’t worry about me. My life is great!’”

Sherer’s 75-minute show steers audiences through her life—from the unflinching isolation of being a teenager suddenly navigating high school as a person with paraplegia to the experience of auditioning for a role in a garbage-strewn Hollywood alleyway because the building isn’t wheelchair accessible.

Humor is an essential part of life for Sherer, who lives in Bellevue with her husband, Ali Alsaleh, and 10-year-old son, River. She wrote and starred in the loosely autobiographical online comedy series *My Gimp Life*, and found humor necessary for her solo show.

“In some ways, parts of my life can be seen as tragic, hard, frustrating, or sad,” she said. “Humor has helped me through all of those things. To take people along on that journey felt good and right and human because that’s my life.”

One show highlight involves Sherer’s experience teaching Branagh how to swim while shooting *Warm Springs*. In the film, Branagh portrays Franklin D. Roosevelt, who visited the warm, buoyant, and mineral-rich waters of Warm Springs, Georgia, while battling polio in 1921. As Sherer playfully recounts in the show, “Ken claimed he needed to see how I swim, but I prefer to think it was a ploy to see me in my bathing suit.”

The World Looks Different Sitting Down had two workshop readings last summer at Seattle Public Theater. For this world-premiere production, Sherer is working with director and choreographer Jessica Wallenfels to incorporate Sherer’s experience as a dancer. Beyond being an engaging solo show, *The World Looks Different Sitting Down* aims to shatter misbeliefs and expand the audience’s view of disability.

“Disability is human and can happen to anybody at any time,” said Sherer. “Yet, it’s something we don’t talk about. If sharing my story expands anybody’s view of what disability is, I think that’s wonderful. For someone with a disability who attends my show, it may help them feel less alone and more connected.”

“In some ways, parts of my life can be seen as tragic, hard, frustrating, or sad. Humor has helped me through all of those things. To take people along on that journey felt good and right and human because that’s my life.”

—Teal Sherer



Teal Sherer



Till We Have Faces
Taproot Theatre Company
 January 21–February 21

Over the course of its 50-year history, Taproot Theatre Company has staged adaptations of C.S. Lewis’ novels *Shadowlands*, *The Great Divorce*, and *The Lion, the Witch and the Wardrobe*, as well as productions of the more contemporary, Lewis-inspired plays *Freud’s Last Session* and *Lewis & Tolkien*. For its latest effort, producing artistic director Karen Lund has adapted Lewis’ novel *Till We Have Faces*, which retells the myth of Cupid and Psyche through the eyes of Psyche’s older sister, Orual.

This world-premiere adaptation, directed by Marianne Savell, is a labor of love for Lund, who first read Lewis’ novel as a young adult and found it rich in metaphor and symbolism,

Teal Sherer
 with SPT Marguee.

posing profound questions about identity, faith, love, and beauty. Lund has spent more than 10 years working with Lewis’ estate to adapt this story.

“This is a piece of art that has been nagging at me to get done,” Lund said. “Sometimes, a play gets in your body, your head, and your bones, and it says, ‘I have to come to life.’ If you trust that, really beautiful things can happen. If you don’t trust that, it continues to follow you. Sooner or later, it’s going to have to find its way. I’m here to tell you, this play has found its way.”

Published in 1956, just seven years before his death, Lewis described his novel as “my best book,” but many readers and critics found it complex and confusing. By adapting it for the stage, Lund hoped to make it more accessible to a broader audience. Despite being associated with Lewis’ name and novel, as well as Taproot’s run of successful Lewis adaptations, *Till We Have Faces* is very much a new work.

“It comes with all the risks of a new work; it hasn’t been tested,” Lund explained. “But with our audience, whom we’ve been having conversations with for 50 years, we feel that if we are interested in it, they’ll be interested in it too. They’ve come to trust us, and we trust them.”

SHe Said
Intiman Theatre
 January 14–February 1

It was Halloween 2012 when Jen Ayers’ husband, Graham, identified as transgender. The couple had a long history together, having met in 1988 during freshman orientation at college, performed in bands together, and started a family. What did this life-changing revelation mean for them as individuals, as a couple, and as parents? Those questions are answered in Ayers’ new musical *SHe Said*.

“When I am trying to figure something out, process something, or don’t understand something, my go-to in life is often to sit at the piano, make music, and write songs,” said Ayers, who fronts the Fleetwood Mac tribute band Wild



Jen Ayers

“When I am trying to figure something out, process something, or don’t understand something, my go-to in life is often to sit at the piano, make music, and write songs.”

—Jen Ayers

Rumours, and has shared the stage with Dave Matthews and members of Heart, REM, and Pearl Jam. “The first seedling of a song that led to this musical today probably started the morning after Graham came to this discovery.”

Billed as an ageless and transformational love story akin to *Hedwig and the Angry Inch*, Ayers’ musical explores the impact of gender identity on a family and couple who transition together, changing the way we think about what it means to love.

SHe Said’s journey from Ayers’ piano bench at home to Intiman Theatre’s stage spans more than a decade, with private workshops at The Royal Room and Seattle Rep, a four-night run of public performances at Broadway Performance Hall, and numerous rewrites. Ayers also released a double album of *SHe Said* songs in 2022.

This world-premiere iteration at Intiman Theatre features an immersive stage that resembles a nightclub lounge, complete with cabaret-style tables offering cocktail service to audience members, as well as traditional theatre seating. Ayers, who sings and

plays piano, is backed by guitarists R. L. Heyer and Kathy Moore, bassist Rebecca Young, keyboardist Melissa Montalto, and drummer Geoff Redding.

Whether audiences show up for this brand-new musical is almost beside the point for Ayers, who sees *SHe Said* as a small act of resistance during perilous times for transgender people.

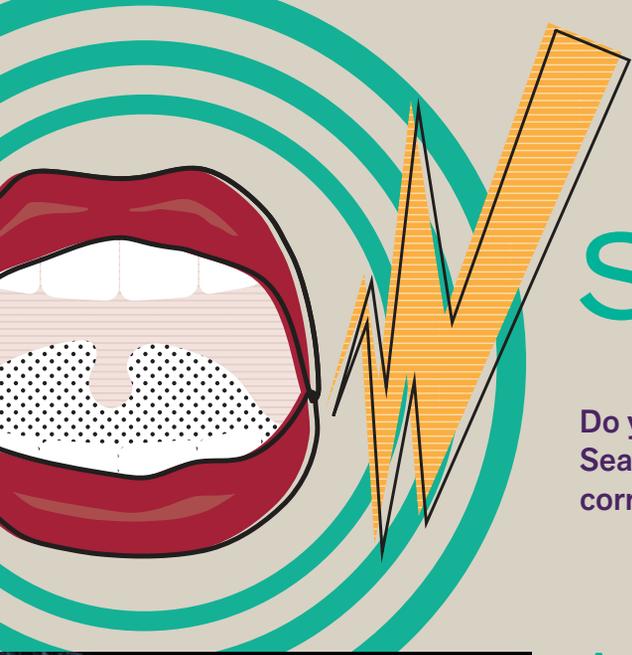
“It’s a story that needs to be shared,” Ayers explained. “When I think about what scares me about this musical, it’s more about the times we’re living in and the risk we’re taking by telling this particular story. The message of this show

is so important, and we want to share it. Hearts can be changed. This is an essential time for all of us to stand up.”

New Works Northwest (NW²) Festival
Union Arts Center
January 22–25

If you want a sneak peek at what might be in the pipeline on local stages, check out the *New Works Northwest (NW²) Festival* at Union Arts Center. Launched in 2023, this annual event offers staged readings, community events, and conversations exploring the future of theatre. This year’s lineup of staged readings includes *Afropick* by Gloria Majule, *thou shalt be healed* by Benjamin Benne, *The Loudest Man on Earth* by Catherine Rush, *Wardenclyffe* by Stacy D. Flood, *Sync* by Shanna Allman, and *Nothing’s Changed, Everything’s New* by Aliza Cosgrove.

Todd Matthews is a Seattle writer, editor, and journalist whose work has appeared in more than two dozen publications in print and online over the past 30 years.



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.



Degenerate Art Ensemble

A
Anima Mundi
(Degenerate
Art Ensemble)

B
*Here There Are
Blueberries*

C
Cinderella

D
Jen Ayers
(*She Said*)

E
*A Beautiful
Noise*

F
yMusic

1
“...deeply, profoundly skilled. They've formed a language all their own.”
— *NPR*

2
“Dazzling! We saw his show, now we're a believer.”
— *WBUR*

3
“The greatest detective story ever written.”
— *The Washington Post*

4
“Warm and joyous and deeply moving.”
— *The Seattle Times*

5
“Much in this production glistens, the costumes, the lighting and Nishimura's exquisite butoh.”
— *Bay City News*

6
“...delivers vocals with a passion and purpose... she has star quality written all over her... her voice is unparalleled on the music scene today when it comes to passion and intensity...” — *Showbiz Digest*

6. D—Jen Ayers (*She Said*)
5. A—*Anima Mundi* (Degenerate Art Ensemble)
4. C—*Cinderella*
3. B—*Here There Are Blueberries*
2. E—*A Beautiful Noise*
1. F—yMusic

a midsummer night's dream

by William Shakespeare
directed by Desdemona Chiang

February 14 - March 8, 2026

CAST

ANNE ALLGOOD*†
HIPPOLYTA/TITANIA

TIM GOURAN*
PHILOSTRATE/PUCK

CHRISTOPHER MORSON*
SNOUT/MUSTARDSEED

LUKA CRUZ
DEMETRIUS

KYLE HENICK
SNUG/MOTH

JEREMY STECKLER
LYSANDER

ELISE COGAN
HERMIA

JOSH KENJI LANGAGER
FLUTE/PEASEBLOSSOM

NATHANIEL TENENBAUM*†
BOTTOM

LILY DAVIS*
HELENA

DAVID ANTHONY LEWIS*
THESEUS/OBERON

R. HAMILTON WRIGHT*†
EGEUS/ PETER QUINCE/
COBWEB

CREATIVE TEAM

DESDEMONA CHIANG^
DIRECTOR

ANDREW D. SMITH
LIGHTING DESIGNER

RAYA TUFFAHA
FIGHT DIRECTOR

LEX MARCOS
SCENIC DESIGN ASSISTANT

PARMIDA ZIAEI
SCENIC DESIGNER

EVAN MOSHER
SOUND DESIGNER

SARAH HARLETT
INTIMACY DIRECTOR & TEXT COACH

CASEY PRICE
ASSISTANT LIGHTING DESIGNER

CHRISTINE TSCHIRGI
COSTUME DESIGNER

ANNASTASIA WORKMAN
COMPOSER

KATY TABB^
CHOREOGRAPHER

STAGE MANAGEMENT

JAMIE J. KRANZ*
STAGE MANAGER

ERIN B. ZATLOKA*
ASSISTANT STAGE MANAGER

BAYLA JAFFE
PRODUCTION ASSISTANT

SEASON SPONSORS



**KATHARYN
ALVORD
GERLICH**

**DAVID C.
ALLAIS**



**NESHOLM FAMILY
FOUNDATION**



SHOW SPONSOR



*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
^Member of the Society of Directors and Choreographers (SDC) † Core Company member

Table of Contents

3 - Letters from Elisabeth Farwell-Moreland and John Bradshaw

4 - *Why Midsummer?*

5 - *Our Midsummer Memories*

7 - Synopsis

8 - Character Descriptions

10 - Who's Who in *A Midsummer Night's Dream*

17 - Thank You!

18 - Union Arts Center Staff

19 - Union Arts Center Board of Trustees

Patron Information

DURING THE SHOW

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

Audience members are cordially reminded to silence all electronic devices. Please do not walk on the stage before, during, or after the show.

FOOD AND DRINK

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

SMOKING POLICY

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

FIREARMS POLICY

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

LOST AND FOUND

Please contact the Box Office at boxoffice@unionartscenter.org or call 206.292.7676.

For Box Office hours, visit unionartscenter.org/visit/box-office.

ACCESSIBILITY

Union Arts Center 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. Union Arts Center 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 and Sensory Wobble Cushions for adults and children are available and can be picked up at our Accessibility table. The kits contain noise-cancelling headphones, earplugs, sunglasses, sensory tubes, and fidget items.

Large Print Programs and Large Print Scripts 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 *A Midsummer Night's Dream*: Saturday, February 28 at 2pm.

ASL Interpreters: Jahmeca Osborne and Malcolm Reed

Audio Describer: Laura Ferri

UNION ARTS CENTER CONTACT INFORMATION

700 Union Street, Seattle, WA 98101

Phone: 206.292.7676 | unionartscenter.org

A Letter from Interim Artistic Director Elisabeth Farwell-Moreland

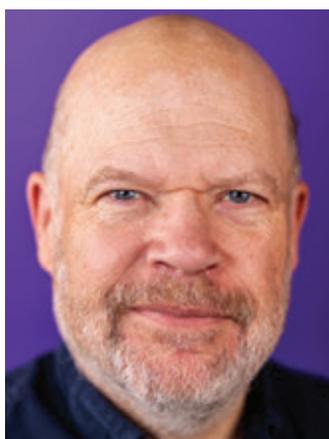
A Midsummer Night's Dream is one of Shakespeare's most beloved plays. A comedy, a romance, magical creatures and personal transformation.

When planning this season we determined that transformation was an important theme in our inaugural year. *Midsummer* seemed a natural choice, but for more reasons than just looking at how the characters change after their night in the woods. *Midsummer* keys into deep archetypal themes that we have seen in storytelling from earliest history. Journeying into the forest to find our true selves or accomplish a quest never seems to get old – whether it is Eurydice following nymphs and leading Orpheus into tragedy, Red Riding Hood journeying to visit her grandmother and finding a new life after being eaten by a wolf, or young lovers being temporarily confounded by magic, this journey away from safety and into the dark forests of the unknown represents not just survival and transformation, but the thrill of the eternal journey we are all on throughout our lives, and our desire to push the boundaries and risk what we know for what might be. It ultimately shows our determination to walk through the dark night of the soul to grow into who we may become with the understanding that that path may lead us in directions we never dreamed we'd be brave enough to explore.

Shakespeare makes light of the faerie world our characters wander into, but there is danger ahead and the knowledge that they may exit the forest changed forever. This play challenges the audience to leave the forest as different people than when they enter. Hopefully all theatre can lead us gently into the forest, willing to take the risk that we will come out transformed. As the playwright says, "Are you sure that we are awake? It seems to me that yet we dream."

Thank you for dreaming with us as we walk together into the future of our merged theatre companies.

- Elisabeth Farwell Moreland



A Letter from Managing Director John Bradshaw

Shakespeare often uses the idea of a magic land in his plays. *Twelfth Night* has Illyria; *As You Like It* has the Forest of Arden; *Pericles*, a host of lands. But each offers something in the journey: refuge, retreat, discovery, transformation.

So much of the focus of *A Midsummer Night's Dream* is about love and laughter. But, even more so, it's about the power of transformation, real or illusionary. A person becomes a donkey; lovers change partners; a fairy queen is enamored of an ass; "rude mechanicals" become actors (even if not very good ones) and stars at court (even if not for the reasons they believe). All ending happily (there is no Malvolio in *Midsummer*) but changed.

But aren't we constantly looking for transformation, whether real or make believe? In our individual lives and in our communal world? That person to love us; those new clothes; that next job; the new home; the next election; the winning lottery ticket that will allow everything to be different. ACT and Seattle Shakespeare just went through an extraordinary transformation into Union Arts Center and into something new. But as with the reality of so much change, it's not a sudden donkey's head; it's an ongoing process of planning and work and thought and effort and sweat and, even, tears. To come out as something different. Something...better. Our journey of change, all of us, together. And *Midsummer* seems the perfect play to celebrate that transformation.

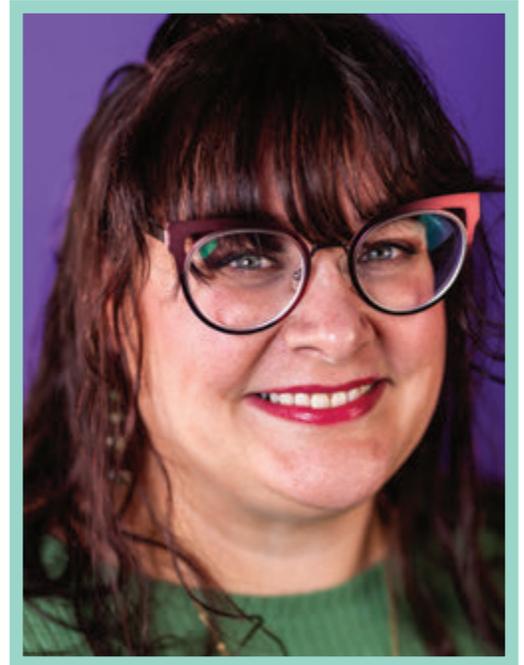
I thoroughly hope you enjoy this production. And, perhaps, find yourself a bit changed for the shared experience with us and all those around you. Thank you!

- John Bradshaw

Why *Midsummer*?

We all need a little magic and laughter in our lives and *A Midsummer Night's Dream* is a well-loved Shakespeare that has stood the test of time and welcomes audiences of all ages to delight in the chaotic humor of mistaken identities, transformation, and reconciliation. While this story might seem like one you have heard time and time again, it is one that resonates, and through a modern lens we can continue to learn from the various lessons hidden within the text.

I have always found this story to be one that on its surface might appear lighthearted and trivial but layered with deeper lessons about having empathy for others, how we are impacted by disagreements and lack of communication, and how storytelling is a way for us to process and understand the world around us. *A Midsummer Night's Dream* is in essence a fairytale about love and how love can drive us to make wild decisions that push us apart but also bring us closer together. This show explores relationships and social order through multiple characters' points of view and how they interact with each other. There are young lovers who believe deeply in the power of true love, the friends whose relationship turns to bickering when tricks are played upon them, the seasoned lovers who are torn apart by miscommunication who then harm each other with their actions, a father and daughter struggling with power dynamics of a parent/child relationship, and these are just a few to the many relationships we see played out upon the stage. With magic that blurs our reality—we (as the audience) can explore dreams, desire, and identity as we also explore our own relationship issues and dynamics in our preserved societies.



“With magic that blurs our reality—we (as the audience) can explore dreams, desire, and identity as we also explore our own relationship issues and dynamics in our preserved societies.”

A Midsummer Night's Dream promises to be a wonderful night of theatre, where the impossible is possible, love will win, and the mischief of fairies just might teach us a lesson. As Puck says, “if these shadows have offended, think but this, and all is mended, that you have but slumber’d here while these visions did appear”. *A Midsummer Night's Dream* welcomes us to celebrate joy, find hope, forgive our misunderstandings, and reconcile with those we hold dear. So, I invite you to laugh loudly, dreamily imagine, and experience the magic of live theatre!

- Jocelyne Fowler, Union Arts Center Curation Committee

Our *Midsummer* Memories

A Midsummer Night's Dream is one of those titles that immediately elicits a reaction – and usually not only a reaction, but also a story. It feels like everyone has their own meaningful experience with *Midsummer*, so we asked our staff to share some of theirs:

"In college, I directed a youth production of *Midsummer* (7-14 year olds). The kids vehemently believed the play was seriously lacking pop songs, so we essentially turned the production into an original text jukebox musical featuring the top songs of Summer 2018." - Tess Berger, Associate Creative Director

"*A Midsummer Night's Dream* was the very first show I ever did at the ripe age of seven. I played King Theseus and made the bold character choice to use crutches. I was not injured—I just thought it would be fun to have crutches. It was not the greatest Shakespearean performance of all time, but it was the thing that ignited my love of theatre. I truly don't know where I'd be if I hadn't stepped into Theseus's (entirely unnecessary) crutches all those years ago." - Anna Klein, Education Manager

"*Midsummer* marks the first time my wife and I shared the stage as actors. She played Titania and I played Oberon at The Glendale Center Theatre in Glendale, California in 2003. Though we wouldn't date and marry until years later, we often credit this show and the sparky, passionate relationship between the fairy Queen and King as our launch pad... the foundation on which our curiosity in one another begin. Thank you, *Midsummer*, for introducing me to the love of my life!" - Jeremy Jackson, Box Office Assistant Manager

Our *Midsummer* Memories

"I am thrilled that Union Arts Center's *Midsummer* is an ode to Dionysian teenagedom as it serves as a reminder of my own *Midsummer* experience. I was a Freshman in high school shadowing two Senior girls on spotlight operations. They snuck boys into the booth every night. 50 feet up in the air, in close quarters in the dark, we played very inappropriate versions of Truth or Dare." - Amber Granger, Marketing Coordinator

"In college I did a production of *Midsummer* where all the human characters were puppets and the fairies were all puppeteers." - Q, Lead Props Artisan

"One of many: my first *Midsummer* as an audience member was the Bathhouse Theatre's trendsetting production of Arne Zaslove's 1950s Rock n Roll *Midsummer*. One of the original cast members (Gretchen Orsland) was my first Shakespeare teacher - I was around 8 years old; I did Puck's epilogue and felt magical.

Because *Midsummer* is about forging these little tribes - lovers, fairies, mechanicals - as well as about discovering yourself in dark places, and about the power of theatre to bring everyone together at the end, it's always held a real power for me in the forging of community and helping people of all ages find a sense of freedom and connection."

- Shana Bestock, Artistic Associate

Synopsis

by Education Manager Anna Klein

In Athens, preparations are underway for the wedding of Duke Theseus and Hippolyta. As the city celebrates, conflict brews beneath the surface. Egeus demands that his daughter Hermia marry Demetrius, the suitor he has chosen for her. Hermia, however, loves Lysander. Faced with a rigid law that prioritizes obedience over love, Hermia and Lysander flee the city and escape into the forest, free from Athenian rules.

Meanwhile, Helena, Hermia's closest friend, is in love with Hermia's proposed suitor, Demetrius, who does not return her affection. Hoping to win him over, Helena reveals Hermia's escape plan and follows Demetrius into the woods.

The forest belongs to the Fairies, ruled by King Oberon and Queen Titania. Their relationship is strained, and their quarrel has thrown the natural world out of balance. Seeking control, Titania instructs her mischievous servant Puck to use a magical flower whose juice causes a sleeping person to fall instantly in love with the first being they see upon waking. Titania plans to use the spell to humiliate Oberon, and, in a separate act of mercy, asks Puck to enchant Demetrius so he will return Helena's love. Puck's enthusiasm, however, outpaces his accuracy, and soon the lovers' emotions are scrambled: both Demetrius and Lysander pine for Helena, while Hermia is left confused and alone.

In another part of the forest, a group of earnest Athenian workers, the mechanicals, rehearse a play they hope to perform in honor of Theseus and Hippolyta's wedding. Delighted by their theatricality, Puck decides to amuse himself, transforming the self-appointed star, Bottom, into a donkey-headed spectacle. When the sleeping Oberon (under the influence of the same enchanted flower) awakens, he falls deeply in love with the unsuspecting donkey-headed actor.

As night deepens, the lovers accuse one another of betrayal and chase each other through the woods. Recognizing the harm she has caused, Titania intervenes to undo the damage. The spells are lifted—except for Demetrius, who remains enchanted and devoted to Helena. Titania and Oberon are reconciled, and the lovers awaken, unsure whether the night's madness was real or only a dream.

With morning comes clarity. Authority softens. Egeus, seeing Hermia's genuine affection for Lysander and Demetrius's devotion to Helena, allows love to follow its own course, and the couples return to Athens to celebrate marriage. The play concludes with the mechanicals' heartfelt (and hilariously flawed) performance of *Pyramus and Thisbe*, and a final reminder from the fairies that what we have witnessed may not have been reality at all, but something a bit stranger, and perhaps more true.

A note for the audience: For those familiar with *A Midsummer Night's Dream*, you may notice some unexpected twists in the characters and their roles within the story. We hope you'll allow yourself to be enchanted by the newly imagined forest at Union Arts Center, and find fresh joy in the magic these adaptations invite.

Character Descriptions

by Education Manager Anna Klein

the fairies

Titania Queen of the Fairies. Fiercely independent, yearning for control, and a purveyor of magical mischief.

Oberon King of the Fairies. A commanding presence while remaining deeply connected to the natural world.

Puck Titania's mischievous servant. Playful, unpredictable, and dangerously enthusiastic, he delights in transformation and confusion.

Cobweb, Peaseblossom, Mustardseed, and Moth Fairy attendants to Oberon.

the lovers

Hermia A fiercely loyal and stubborn young woman who refuses to surrender her right to choose whom she loves.

Helena Hermia's closest friend, aching with unrequited love. Sharp, self-aware, and emotionally vulnerable.

Lysander Romantic and idealistic, Hermia's beloved believes the heart should matter more than the law.

Demetrius The suitor favored by Hermia's father. He pursues Hermia while dismissing Helena.

the players

Bottom A weaver with limitless confidence and theatrical ambition. Earnest yet oblivious, he becomes the forest's most unlikely object of devotion.

Peter Quince A carpenter and the organizer of the mechanicals' play. He struggles valiantly to impose order on enthusiastic chaos.

Flute A nervous bellows-mender cast as Thisbe in the mechanicals' production.

Snug An exceptionally shy joiner cast as the Lion. He fears frightening the audience more than forgetting his lines.

Snout A tinker cast as the Wall in *Pyramus and Thisbe*. He commits fully to even the most absurd theatrical task.

the athenians

Theseus Duke of Athens. A ruler who values order and reason, yet ultimately chooses mercy when confronted with love.

Hippolyta Queen of the Amazons and bride-to-be of Theseus.

Egeus Hermia's father. Rigidly devoted to the law of Athens, he prioritizes obedience over affection.

Philostrate Theseus's master of revels. Responsible for overseeing entertainment and ceremony.



The future of theatre starts here. **With you.**

At Union Arts Center, Home of ACT Contemporary Theatre and Seattle Shakespeare Company, we're committed to creating meaningful theatre that brings people together and deepens our sense of community. **Your support is what makes this work possible.**

With you by our side, our theatre companies have each proven time and time again that the Pacific Northwest is **where the future of theatre begins.**

Now, under one roof, we invite you to join us in a bold new chapter. From fresh perspectives on timeless classics to new plays that reflect our shared pasts, Union Arts Center is here to ignite your imagination, spark conversation, and bring us closer as a community. **But we can't do it without you.**

You're more than an audience member: you're part of our story. Each time you walk through our doors, you help keep local theatre alive and thriving. Each laugh, gasp, tear, and standing ovation we share connects us across generations.

Your contributions directly support hundreds of talented local artists, playwrights, designers, artisans, stage crew, and staff who bring the stories you love to life!

Like arts organizations across the country, ticket sales cover **less than 50%** of what it takes to create our productions. The rest comes from the generosity of people like you – people who believe in the life-changing power of live theatre.

Visit give.unionartscenter.org/encore26 or scan the QR code to securely make your donation online.



Your gift today will...

- Fund powerful productions that bring people together
- Support local artists and creative teams
- Expand educational programs across the community

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

Who's Who in *A Midsummer Night's Dream*



**ANNE
ALLGOOD**
(she/her)
HIPPOLYTA/
TITANIA

Anne Allgood is a Core Company Member at Union Arts Center and has appeared in teens of productions here (including, among others, *Mary Stewart*, *Tribes*, *Old Times*, *Mr. Burns*, *The Women*, *POTUS*, *Vincent in Brixton*, and 8 or 9 *A Christmas Carols*). At The 5th Avenue Theatre, she has also starred in teens of shows. (She has lost count at this point!). Also in town: Seattle Rep, Village Theatre, Seattle Children's Theatre, Seattle Public Theater, and others. Nationwide, her credits include Broadway, National Tours, regional theaters coast-to-coast, opera, film, TV, and voiceover. Shakespearially, she's appeared as the Queen in *Cymbeline* (Twice! For Intiman and Wooden O); as Beatrice in *Much Ado About Nothing* (in college), and in *A Midsummer Night's Dream* (in 8th grade, as First Fairy). She is thrilled to be here and thanks you for being here too.



LUKA CRUZ
(he/him)
DEMETRIUS

Luka Cruz is a Seattle based actor/theatre artist, excited to be making his mainstage season debut with Union Arts Center this winter! He grew up in Seattle, found his love for Shakespeare in St. Louis, and has always been a giant fantasy book nerd. Some previous acting credits include *As You Like It* (Wooden O), *Hamlet* and *Shakespeare's Greatest Hits* (Texas Shakespeare Festival), and *Murder on the Orient Express* (Repertory Theatre St. Louis), whereabouts he graduated from the Sargent Conservatory of Theatre Arts at Webster University in St. Louis, Missouri. Thanks for watching some theatre, and enjoy the show!



**ELISE
COGAN**
(she/her)
HERMIA

Elise Cogan is

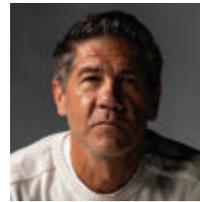
pinching herself, delighted to be making her Shakespearian debut at a theater that sparked her love for the art form. Having graduated from the Sargent Conservatory of Theater Arts at Webster University in 2024, Elise is over the moon to be back in her hometown of Seattle. Recent credits include *The Spitfire Grill* at Ballyhoo Theatre and *Oliver!* at Reboot Theatre. She would like to thank Bruce for his infinite wisdom and inspiration, and Mom and Dad for being by her side every step of the way towards making THE childhood dream come true!



LILY DAVIS
(she/her)
HELENA

Like the true coast-hopper she is, Lily just landed back

in Seattle from NYC about a year ago. She has spent much time walking in nature, helping people find their strength, walking dogs, and auditioning for many film and theatrical projects. What a wonderful show to break into the Seattle theatre scene with! She played this role 10 years ago and feels so curious and joyful about exploring it again in her third decade of life. So so so much love, warmth, and thanks to her parents, their dog Smoochie, her dtidterfrenz (IYKYK), and all of the beautiful souls who have meandered into her life and have helped her try to understand what love maybe is or isn't. So very grateful for this journey of life and art! NY credits: *Eco Village*, *Wicked*, *Frozen*. TV/Film: "Happy!", "Bull", "After Everything". Seattle TV/ Film: "Balloon Boy", "Christmas PopUp" (upcoming). MFA Old Globe/USD.



**TIM
GOURAN**
(he/him)
PHILOSTRATE/
PUCK

Tim Gouran was recently seen at Union Arts Center as Bob Cratchit in *A Christmas Carol*. He is a Seattle based actor and has performed with many regional and Seattle theatres including Seattle Rep, Tennessee Shakespeare Company, Strawberry Theatre Workshop, Intiman Theatre, Seattle Children's Theatre, New City Theater, Washington Ensemble Theatre, Theatre22, and Azeotrope Theatre. He got his start with The Guthrie Theatre in Minneapolis.



**KYLE
HENICK**
(he/him)
SNUG/MOTH

Kyle is so excited to

be making his Union Arts Center debut with this lovely cast and crew! Kyle is a 2010 graduate of Western Washington University's theater program and has been doing scripted work and improv in the Seattle area ever since. Most recently as Warbucks in RCT's production of *Annie*, as well as regular performances with Jet City Improv and the We Have Some Notes ensemble. Many thanks to his darling wife, Rebekah, for all her love and support. Enjoy the show!



**JOSH KENJI
LANGAGER**
(he/they)
FLUTE/
PEASEBLOSSOM

Josh Kenji Langager is a Seattle-based actor. He was last seen at Union Arts Center in *An Enemy of the People* as Billing. Josh is a graduate of the University of Washington in Drama, Musical Theatre, and Voice Performance, and has performed with Seattle Rep, ACT Theatre, The 5th Avenue Theatre, Sound Theatre,

Strawberry Theatre Workshop, Village Theatre, and Freehold Engaged Theatre. joshkenji.com.



DAVID ANTHONY LEWIS
(he/him)
THESEUS/
OBERON

This is David Anthony Lewis's first time in *A Midsummer Night's Dream*; his second show with Desdemona Chiang; his fourth show in this building; and his fifth show for Seattle Shakespeare Company (though his first for Union Arts Center!). He has spent the last four seasons at the Oregon Shakespeare Festival playing murderers and clowns. Before that he was at the American Shakespeare Center in Virginia where he was in 36 productions in eight seasons. And before any of that, he called Seattle home for 25 years, where he received a BFA in Acting from Cornish College of the Arts late last millennium. He's been a proud member of Actor's Equity for 25 years; he has done over 80 productions under their auspices, 57 of them with his amazing wife, Sarah Dale Lewis, who is Assistant Director of Stage Management at the Oregon Shakespeare Festival. He has three children, three grandchildren, and three pets.



CHRISTOPHER MORSON
(he/him)
SNOUT/
MUSTARDSEED

Christopher is a Seattle-based actor and producer, making his Union Arts Center debut. Most recently, he appeared as Edgar in *The Story of Edgar Sawtelle* with Book-It Repertory Theatre. He has worked extensively with Seattle Shakespeare Company, appearing in productions including *The Tempest*, *The Merry Wives of Windsor*, *All's Well That Ends Well*, *Much Ado About Nothing*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Titus Andronicus*. He also played Hamlet

in *Hamlet* with New Canon Theatre Company in Carmel Valley, California. Additional theatre work includes Book-It Repertory Theatre, Taproot Theatre, Intiman Theatre, and Seattle Rep. On screen, Christopher has appeared in Syfy's "Z Nation", Netflix's "Everything Sucks!", "Prospect, Saturn", "Chaldea", and the Seattle short films "The Son, the Father and Iron". He is also producing and acting in the upcoming western short film "Rough Ways". BFA: Cornish College of the Arts.



JEREMY STECKLER
(he/him)
LYSANDER

Jeremy Steckler is an actor, director, and musician making his Union Arts Center debut as Lysander. Graduating from the University of Washington with a degree in Business Administration and Drama, he has performed with Taproot Theatre, Seattle Shakespeare, and Village Theatre in a range of plays from *The Importance of Being Earnest* (u/s Algernon/Chasuble) to *The Hello Girls* (Pvt. Matterson). Jeremy is also a founding member of Seattle-based Gaisma Theatre Group, assisting with marketing and admin work for the development of new musicals. Jeremy has recently branched out into film and can be seen in *Cora Bora* with Meg Stalter, *The Comedown*, and as Scott in *The Grove*. When he is not performing, Jeremy works at Redfin as a content marketing specialist. He is eternally grateful to his family and partner for supporting him as he lives his dream of telling stories that entertain and change lives.



NATHANIEL TENENBAUM
(he/him)
BOTTOM

Nate is quite thrilled of 2 things: to be strutting the boards for his Union Arts Center debut and that you're here. Pre-Covid: Mr. McQueen, *Urinetown*, (ACT Theatre and The 5th Avenue Theatre), Mendel

Shultz, *Indecent*, (Seattle Rep). During: Baked 1 strawberry cheesecake, sewed 1 unwearable shirt, played his vinyl, and became a *Star Wars* fan. Post-Quarantine: *A Case for the Existence of God* (ACT Theatre) Dr. George Bradman, *Blithe Spirit*, (Seattle Rep) Lion, *The Wiz*, (The 5th Avenue Theatre). xoxo GG.



R. HAMILTON WRIGHT
EGEUS/
PETER QUINCE/
COBWEB

R. Hamilton Wright has been a working actor for nearly fifty years and in that time has appeared in over 150 professional productions. A few of his favorites: *Inspecting Carol* by Dan Sullivan at Seattle Rep, *Red Noses* by Peter Barnes at ACT Theatre, and *The Government Inspector* by Nikolai Gogol, adapted by Jeffery Hatcher at Seattle Shakespeare Company. Mr. Wright is thrilled to be in this magnificent old play produced by this wonderful new company. Long live Union Arts!

DESDEMONA CHIANG
(she/her)
DIRECTOR

Desdemona Chiang is a Taiwan-born American director/writer working for the stage and screen. Her theatre directing credits include Oregon Shakespeare Festival, The 5th Avenue Theatre, Guthrie Theater, Cincinnati Playhouse, Alley Theatre, South Coast Repertory, Pittsburgh Public Theatre, Baltimore Center Stage, Seattle Repertory Theatre, Studio Theatre, Long Wharf, Seattle Children's Theatre, and ACT Theatre, among others. She has developed projects with the Sundance Episodic Program, Film Independent Episodic lab, The Orchard Project, The Writers Lab, and WeScreenplay. She made her episodic TV directing debut this year on "Fire Country" (CBS/Paramount+) and is directing/developing her first feature, "Something About the Tide" (Tribeca/AT&T Untold Stories Finalist). Her most recent short film "See You Tomorrow

Who's Who in *A Midsummer Night's Dream*

Tomorrow Tomorrow" is currently in the film festival circuit. Affiliations: Princess Grace Award, AFI DWW+, Women In Film, Alliance of Women Directors, Rideback Rise Circle. MFA Directing: University of Washington.

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, including Union Arts Center, The 5th Ave Theatre, Seattle Repertory Theatre, Village Theatre and Seattle Children's Theatre. When not designing, Parmida performs, choreographs, and teaches as a movement artist. parmidaziaei.com. @parmidaziaei.

CHRISTINE TSCHIRGI

(she/they)

COSTUME DESIGNER

Christine Tschirgi is Seattle-based costume designer and is thrilled to join Union Arts Center for *A Midsummer Night's Dream* this season. Other select local credits include: *King of the Yees*, *Wolf Play* (ACT Theatre) *Journal of Ben Uchida*, *Snow White* (Seattle Children's Theatre) *Constellations* (Seattle Rep); *The Pirates of Penzance*, *Hello, Dolly!*, *And So That Happened* (The 5th Avenue Theatre); *Measure for Measure*, *Merchant of Venice* (Seattle Shakespeare Company); *Richard III*, *Bringing Down the House* (upstart crowd collective); *The Show to End all Shows* (Circus Contraption); *The Red Shoes* (Degenerate Art Ensemble). Nationally and internationally, her work has been seen at Oregon Shakespeare Festival, Baltimore Centerstage, Cincinnati Playhouse in the Park, Pittsburgh Public Theater, Asolo Rep, Virginia Theater Festival and Kinoshita Circus, Japan. She holds an MFA in Costume Design from the University of

Washington and is a member of USA 829. www.ctschirgi.com.

ANDREW D. SMITH

LIGHTING DESIGNER

Andrew is a Seattle-based Lighting Designer and is thrilled to create the hypnotic journey of *A Midsummer Night's Dream*. Andrew believes in the power of theatre to humanize, empathize and understand one another, no matter how we arrived here. Recent designs at ACT Theatre and Seattle Shakespeare Company include *The Last Five Years*, *The Lehman Trilogy*, and *The Bed Trick*. National work: Arizona Theatre Company, Indiana Repertory Theatre, Pittsburgh Public Theatre, Cornerstone Theatre Company, Flint Youth Theatre, Cincinnati Shakespeare Company, Dad's Garage and Horizon Theatre Company. Seattle work: Seattle Rep, Seattle Children's Theatre, Book-It Repertory Theatre, New Century Theatre Company, Washington Ensemble Theatre, Azeotrope, Strawberry Theatre Workshop, Seattle Public Theater, Theater Off Jackson, ArtsWest, On the Boards, Velocity Dance Center and Broadway Performance Hall. Andrew holds a BA from Duke University and an MFA from the University of Washington, where he currently teaches. All love to the Smush clan.

CASEY PRICE

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 City, 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 Union Arts Center and

be a part of its new beginning.

EVAN MOSHER

(he/him)

SOUND DESIGNER

Evan Mosher is a Seattle-based audio engineer, sound designer, musician, and performer who's grateful to be returning to Union Arts Center after sound designing *A Christmas Carol* this season. He is excited to be working with this familiar team of theatre artists on *A Midsummer Night's Dream* after many previous collaborations with Azeotrope and Seattle Shakespeare Company. Evan's sound designs have been heard widely across Seattle stages, including Seattle Children's Theatre, Seattle Public Theater, ArtsWest, Book-It Repertory, Washington Ensemble Theatre, On the Boards, and Café Nordo, where he was a company member for ten years. Evan is also a founding member of the art-pop band "Awesome," with whom he has created melodic noise and unruly performance for over two decades.

KATY TABB

(she/her)

CHOREOGRAPHER

Katy Tabb is honored to make her Union Arts Center choreographic debut! Most recently, Katy directed *9 to 5* at Village Theatre and *Bohemia* at The Triple Door. Katy's choreographic work has been presented at The 5th Avenue Theatre, Village Theatre, Theatre Aspen, The Great Lakes Center for the Arts, Olney Theatre Center, Interlochen Center for the Arts, Seattle Symphony, Cornish College of the Arts, The Triple Door, Taproot Theatre, and Showtunes. She looks forward to choreographing *Come From Away* at Ford's Theatre in fall 2026. Katy is a proud two-time Gregory Award recipient for Best Choreography for *Newsies* and *Legally Blonde* at Village Theatre. Big thanks to Des and to you for supporting live theatre!

RAYA TUFFAHA

FIGHT DIRECTOR

Raya Tuffaha is a Palestinian fight director, actor and writer from Seattle.

Fight Director credits include Renton Civic Theatre, Latitude Theatre, Ballyhoo Theatre, Rainy Day Artistic Collective, and Theatre33. Local acting credits include Strawshop (*Circle Mirror Transformation*) and Artemis Theatre Project (*Chick Fight!*, currently playing). Arab America's 30 Under 30. SAFD AAC. www.rayatuffaha.com. "Let it be a tale."

SARAH HARLETT

(she/her)

INTIMACY DIRECTOR &
TEXT COACH

Recent intimacy direction credits: *The Bed Trick*, *Macbeth* Education Tour (Seattle Shakespeare Company); *Sanctuary City* (Seattle Rep); *Hello Dolly* and *Mamma Mia* (Village Theatre); *As You Like It*, *Romeo & Juliet*, *Julius Caesar*, *Cymbeline* and *A Midsummer Night's Dream* (Wooden O). At Cornish College of the Arts: *Everybody*, *Sweeney Todd*, *Amelie*, *Chess*, *Head Over Heels*, *Pericles*, *Cabaret*, *Our Town*, *Corner's Grove*, *Chicago*, *Orlando*, and *Once*. *Elsewhere*, *Refugees in the Garden City* (ReAct/Pratidhwani); *Monsters of the American Cinema* (ArtsWest); *Eurydice* (Seattle University); *Measure for Measure* (Engaged Theater); and the film *In The Water*. Sarah is also an actor and teaching artist.

JAMIE J. KRANZ

STAGE MANAGER

Jamie is delighted to be back at Union Arts Center having previously worked on *POTUS* with ACT Contemporary Theatre. Locally, Jamie has enjoyed working with The 5th Avenue Theatre, Seattle Opera, Seattle Rep, and Village Theatre. Regional credits include productions with the Guthrie Theater, Utah Shakespeare Festival, Everyman Theatre, Mountain Playhouse, Children's Theatre Company, Park Square Theatre, Goodspeed Musicals, and Maine State Music Theater. Jamie received her MFA from Columbia University and is a proud member of Actors' Equity Association.

ERIN B. ZATLOKA

ASSISTANT STAGE MANAGER

Past productions include *Assassins*, *The Thin Place*, and *Choir Boy*. Erin was last at The 5th Avenue Theatre as the Assistant Stage Manager on *Elf - The Musical*. Other favorites include *Mary Poppins*, *Annie*, and *Ragtime*. Much love to Greg and Zoey.

BAYLA JAFFE

(she/her)

PRODUCTION ASSISTANT

Bayla is excited to be working at Union Arts Center for the first time! Recent Production Assistant credits at The 5th Avenue Theatre include: *Elf - The Musical*, *Bye Bye Birdie*, *Waitress*, and *Mary Poppins*. Bayla serves as the General Manager of Acrobatic Conundrum, a contemporary circus company based out of Seattle. She was the Stage Manager for their 2024 PNW Tour of *The Circus of Second Chances* and was the Assistant Stage Manager for their Fall 2025 run of *Threads* at 12th Avenue Arts. Bayla is also the Event Coordinator and a Stage Manager at SANCA/ECTA, and she spends her summers as a Performance Coordinator at Camp Winnarainbow in Mendocino County, CA where she teaches all levels of trapeze. When she's not at the theater or circus, you can find Bayla backpacking, climbing, or curled up with tea and a good book.

Union Arts Center operates under agreements with the following:



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

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

isn't it wonderful to forgive?



the aves

by **jiehae park**

directed by **sheila daniels**

april 18 - may 3



union arts center

home of ACT & Seattle Shakespeare





frida

... a self-portrait



written & performed by
vanessa severo

directed by
joanie schultz

june 6 - 28



union arts center

home of ACT & Seattle Shakespeare

Discover the heartbeat of your community at

the **PULSE** of union arts center

PULSE is an artistic home created by youth, for youth (14-23) and for those who support rising creatives. New to Union Arts Center in 2026, PULSE offers FREE or PWYC skills development sessions, readings of plays by local playwrights, and community building spaces.

Weekly offerings include:

Classes and workshops! Affinity groups! Script readings! Artist panels! Q&As! And more!

Tap into your creative PULSE, every Sunday
from 1-4pm at Union Arts Center.



Thank you!

Union Arts Center is home to an incredible community of actors, designers, playwrights, artisans, stage crew, staff, and supporters.

Donors are a central part of this community. As we celebrate our inaugural merged season, we are overwhelmed with gratitude for you: our dedicated, inspired, and consistently curious supporters.

Through your support, you make it possible to produce bold new works, be theatrically ambitious, amplify the voices of local artists, bring people together, and expand our education and community engagement programs. Thank you!

Union Arts Center gratefully recognizes all ACT Contemporary Theatre and Seattle Shakespeare Company donors.

View a complete list and learn more:



We are incredibly grateful to our institutional partners.

View a complete list of corporate, foundation, and government partners and learn more:

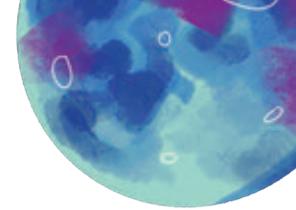


Thank you to the many volunteers who have donated their time and talents.

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



Union Arts Center Staff



EXECUTIVE

John Bradshaw
Managing Director
Elisabeth Farwell-Moreland
Interim Artistic Director

ARTISTIC & EDUCATION

Shana Bestock
Artistic Associate
Anna Klein
Education Manager
Margaret Layne
Casting Director

BOX OFFICE

Peter Hiebert
Box Office Manager
Jeremy Jackson
Box Office Assistant Manager
Christina Liburd
Box Office Lead
Thalia Shelver
Lillie Wirth
Box Office Representatives

DEVELOPMENT

Madysen Ellars
Individual Giving Manager
Kelsey Gehl
Development Associate
Kristine Haroldson
Stewardship and Events Manager
Annie Lareau
Institutional Giving Manager
Tracy Reich
Director of Development

FACILITIES

Casey Lawrence
Facilities Director

FINANCE

Beth Hagen
Controller
Kevin Peterson
Staff Accountant

IT SUPPORT

InterPlay

LEGAL REPRESENTATION

Foster Garvey PC
Pacifica Law Group
Perkins Coie

MARKETING & COMMUNICATIONS

Tess Berger
Associate Creative Director
Amber Granger
Marketing Coordinator
Anisa Ishida
Director of Marketing & Communications
Giao Nguyen
Digital Content & Communications Manager

ADMINISTRATION

Jocelyne Fowler
Associate General Manager
Alyssa Montgomery
General Manager

PATRON SERVICES

Tanya Wanchena
Patron Services Manager
Patron Services Staff
Mary Austin
Monica Axelson
Dano Beal
Kelly Beal
Kasper Cergol
Omar Faust
Karen Gillespie
Tam Inglese
Truxton Ivory
Coco Justino
Alfreda Lanier
Matthew Long-Rhyne
Mel Longley
Kwan Lui
Tracie Nettles
Ella Newborn
Maryann Palmer
Markus Rook
Thalia Shelver
Mel Smith
Chris Sorensen
Sharen Spencer
Katy Swensen
Carole Sykes
Claudia Webb

PEOPLE & CULTURE

Astrid Riera
Director of People and Culture

PRODUCTION

Lisa Bellerio
Head Painter
Meghan Boyle
Key Scenic Carpenter
Zachary Burns
Head Audio Technician
Matthew Carleton
Interim Technical Director
Lucy Cavener
Costume Shop Assistant
Kim Dancy
Head Cutter/Draper
Chandler Eichele
Stage Operations Swing Technician
Nick Farwell
Stage Operations Supervisor
Melissa Gomez
*First Hand, Head Crafts Artisan,
& Swing Dresser*
Cat V Kerr
Prop Shop Manager

Emily Kight
Production Department Coordinator

Eric Koch
Technical Director
Caitlin McCown
Director of Production

Sally Mellis
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

Jax Avena
Props Artisan

Jeff Cook
Painter

Tristan Hansen
Interim Production Supervisor
Jeanna Gomez
Head Crafts Artisan

Gemma Kealy
Painter

Emily Kettler
Lead Stagehand/Automation Operator
Meagan Kirby
Lead Dresser

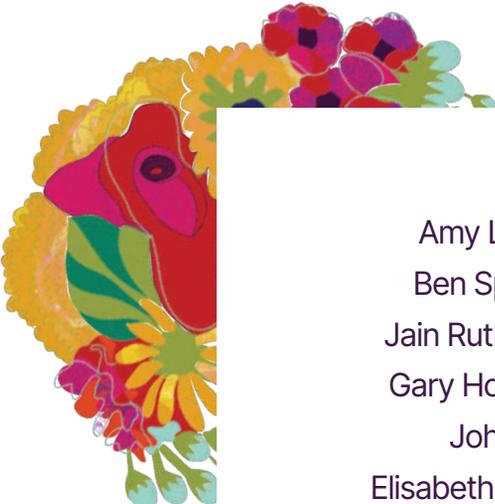
Juliette Lewis
Wig Artisan

Ari Lidz
Scenic Carpenter
Shellie Moomey
Stitcher/First Hand

Kat Rhind
Lead Dresser

Marty Sisk
Head Stage Carpenter
Kelsey Taylor
Props Artisan

Union Arts Center Board of Trustees



Amy Levenson, Chair
Ben Spicer, Vice Chair
Jain Rutherford, Secretary
Gary Houlahan, Treasurer
John Bradshaw*
Elisabeth Farwell-Moreland*
Bill Kuhn
David Lundsgaard
Brian Markham
Erika Nesholm
Morgan Patton
Ariel Rosemond
Darrell Sanders
Bob Wright

**Ex-Officio*



We're hitting the road!

romeo & juliet

This spring, we're touring a bilingual production of *Romeo y Juliet* across Washington, bringing live theatre directly to schools statewide. Experiencing *Romeo y Juliet* live creates an immediate and lasting connection to the story. Powerful performances help students engage with Shakespeare's language, themes, and emotions in a way that feels accessible, relevant, and unforgettable.

Interested in bringing *Romeo y Juliet* to your school? Visit our website to learn more about booking a performance.



by william shakespeare

adapted by
alyssa saldana & michael nevárez

directed by
michael nevárez



Observe with



the aves

Interested in looking at theatre making from a different perspective?
Our **Observership** program offers a behind-the-scenes look at the creative process, inviting participants to observe, learn, and connect with the artistic process in a new way.

First Read: Tuesday, March 24, 10am – 2pm

Staging Rehearsal: Saturday, April 4, 10am – 2pm

Tech Rehearsal: Wednesday, April 15, 12pm – 4pm

Opening Night: Thursday, April 23 at 7:30pm

Learn more and apply by visiting our website.



summer is coming!

It may still feel cold outside, but summer is just around the corner. Interested in engaging with theatre in a new way?

Sign up for our email list and be the first to learn about our summer programs!



a staged reading
in collaboration with

 Music Stand Theatre

WOLFPONE

by Ben Jonson

March 23, 7pm

Union Arts Center's Bullitt Cabaret



looking for space?

**Union Arts Center has many
unique and beautiful spaces
to offer for your next event,
meeting or production!**

**Send an inquiry to
rentals@unionartscenter.org
or get more information:**





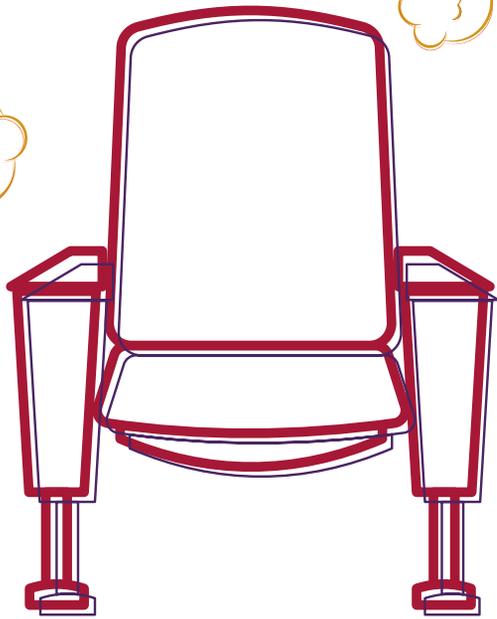
Lindsay Mendez, Jonathan Groff and Daniel Radcliffe
in *'Merrily We Roll Along'* on Broadway.

When Broadway Meets the Box Office:

Inside the Rise of Theatrical Screenings

When the house lights dim and the red glow of a marquee pulses outside a cinema, most moviegoers expect superheroes, rom-coms, or maybe a Saturday-night thriller. But increasingly, they're finding something else: live musicals captured on stage, and opera performances beamed in from world-famous houses. Over the past two decades, a quiet revolution has unfolded: high-caliber theatre and opera are migrating from grand auditoria into local multiplexes — and for many, it represents the best parts of both worlds. >>





Bringing Theatre and Opera to Movie Theatres

The Metropolitan Opera, with its “The Met: Live in HD” series, has long been a pioneer in this arena. Since its first cinema transmissions in 2006, the Met has brought Saturday matinee performances to movie theatres nationwide, blu-ray-style cameras capturing drama and grandeur for audiences who may never step foot into Lincoln Center. According to The Met, the Live in HD series has sold more than 30 million tickets—a staggering figure that proves there is hunger for opera outside the traditional opera-going crowd.

At the same time, more and more stage musicals are embracing cinematic release. The recently announced theatrical version of *Merrily We Roll Along*—the 2023–24 revival of the once-infamous 1981 musical by Stephen Sondheim and George Furth—is one of the most prominent examples.

On December 5, 2025, the filmed version of *Merrily We Roll Along*—starring Daniel Radcliffe, Jonathan Groff and Lindsay Mendez—premiered worldwide in cinemas, thanks to a partnership between Sony Pictures Classics and distributor Fathom Entertainment. This marks a rare but growing moment: high-profile Broadway musicals released not as streaming specials, but as cinematic events.

The Perks of the Popcorn Version

For many, the advantages are obvious. First: accessibility. Not everyone can fly to New York or brave the logistics and cost involved. A cinema screening often costs less and may be dramatically more convenient. As one commentator put it in the context of *Merrily*, showing it theatrically “brings this art to more people who might not otherwise be able to afford it.”

Second: inclusivity of experience. For the time-poor, or those living far from cultural hubs, cinema brings opera and theatre to local screens. The Met’s Live in HD series, for example, is part of a mission to expand reach: when theatres are not an option, The Met offers streaming through a “Live at Home” service.

Third: intimacy and cinematic artistry. While traditional theatre seats you at a fixed vantage point, recordings for cinema can use close-ups, dynamic camera angles, and editing to offer a new emotional clarity. The filmed version of *Merrily We Roll Along* is no simple “stage-camera” capture, but rather a carefully edited film that transforms the show into a cinematic experience—a “new genre,” in the words of one of its producers.

Finally: affordability and accessibility for families, new audiences, and younger people. The lowered price and casual setting of a movie theatre—maybe with popcorn, friends, or kids—can make opera and musical theatre feel

less intimidating. In some cases, the cinema version may be a gateway to discovering a love for theatre that otherwise felt out of reach.

The Drawbacks — What Might Be Lost

But this shift also raises serious questions. First, the “live” immediacy—the electricity of a crowd gasping in unison, the sense of being present in the same room as the performers—can vanish. Even the best high-definition capture cannot replicate the sensory fullness of live acoustics, live presence, and that communal feeling of a shared theatrical moment. Some critics and performers fear that cinema-style broadcasting may push artists to change the way they perform—singing differently for camera, acting differently for edited shots, altering projection, or pacing to suit film rather than stage.

Moreover, there is a philosophical concern: does turning theatre into film risk diluting the art form? The medium imposes its own grammar. Close-ups, camera cuts, editing choices—these can reshape the audience’s perception in ways the original stage creative team might not fully anticipate. In capturing a play or an opera for cinema, some of the immersive unpredictability of live performance—the subtle variations between nights, the energy of the room—is lost.

There is also a concern that cinema showings could undermine smaller, local theatre companies. As one critic of



the trend at The Met has argued: making cheap, polished, star-studded broadcasts widely available might discourage audiences from supporting struggling regional theatres. What's good for a global brand may not be good for the grassroots of the theatre and opera ecosystem.

A New Chapter or a Compromise?

At heart, the migration of opera and theatre into movie theaters represents both promise and tension. For many, it is a gift: democratizing access, opening doors, giving new audiences a chance to fall in love with music, drama, and storytelling. For others, it is a compromise—a version of theatre that trades immediacy for reach, depth of presence for cinematic polish.

The release of *Merrily We Roll Along* invites us to test that compromise. When audiences flood theatres—or turn away—it will tell us whether this trend has the power to meaningfully expand the world of theatre, or whether it is simply a stopgap for times when audiences can't come to the stage.

Either way, the lights are up on a new era. And for now—at least—many of us have the chance to sit back in a dark cinema, press play, and re-imagine what theatre can be.



THE BIRTH OF THE AMERICAN SUPERCAR

AT LEMAY – AMERICA'S CAR MUSEUM

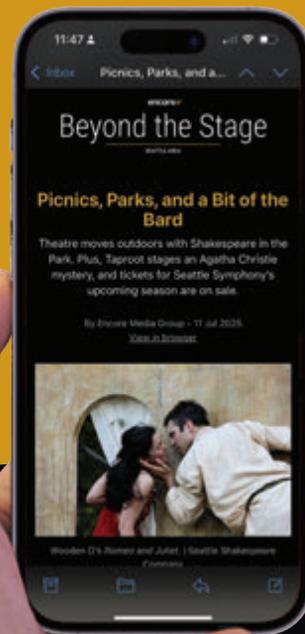


THURSDAY – MONDAY • 10AM – 5PM | 2702 E D ST TACOMA, WA
AMERICASCARMUSEUM.ORG

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+®

Upcoming Events

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

January

 **The Pigeon Gets a Big Time Holiday Extravaganza**

Seattle Children's Theatre
NOW–JANUARY 4

 **Disney's The Lion King**

Broadway at The Paramount
NOW–JANUARY 4

 **Ai Weiwei: Water Lilies**

Seattle Asian Art Museum
NOW–MARCH 15

 **The Heart Sellers**

Seattle Rep
JANUARY 2–FEBRUARY 1

 **Bernstein & Rachmaninov**

Seattle Symphony
JANUARY 8–10

 **A Beautiful Noise**

Broadway at The Paramount
JANUARY 13–18

 **She Said**

Intiman Theatre
JANUARY 13–FEBRUARY 1

 **Daphne in Concert**

Seattle Opera
JANUARY 16–18

 **Li**

Seattle Public Theater
JANUARY 16–FEBRUARY 8

 **Karim Sulayman & Sean Shibe**

Meany Center for the Performing Arts
JANUARY 17

  **Blade Runner in Concert**

Seattle Symphony
JANUARY 17

 **Whose Live Anyway?**

SEATTLE THEATRE GROUP
JANUARY 18

 **Baskerville: A Sherlock Holmes Mystery**

Village Theatre—Issaquah
JANUARY 20–FEBRUARY 22

 **Till We Have Faces**

Taproot Theatre Company
JANUARY 21–FEBRUARY 21

 **Here There Are Blueberries**

Seattle Rep
JANUARY 21–FEBRUARY 25

 **Ada Twist, Scientist & Friends**

Seattle Children's Theatre
JANUARY 22–FEBRUARY 22

 **Leif Ove Andsnes**

Meany Center for the Performing Arts
JANUARY 23

 **Winter Festival Concert**

Seattle Chamber Music Society
JANUARY 23–FEBRUARY 1

 **The Time Machine**

Tacoma Little Theatre
JANUARY 23–FEBRUARY 8

  **11 Days in the Life of Dr. King**

Tacoma Arts Live
JANUARY 24

 **Art From Ashes – VEDEM**

Music of Remembrance
JANUARY 26

 **Cinderella**

Pacific Northwest Ballet
JANUARY 30–FEBRUARY 8

 **Love's Labour's Lost**

The Phoenix Theatre
JANUARY 30–FEBRUARY 22

 **Handel's Water Music**

Seattle Philharmonic Orchestra
JANUARY 31

Accessible Performances

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

 **A Beautiful Noise**
Broadway at The Paramount
JANUARY 18
AUDIO DESCRIBED

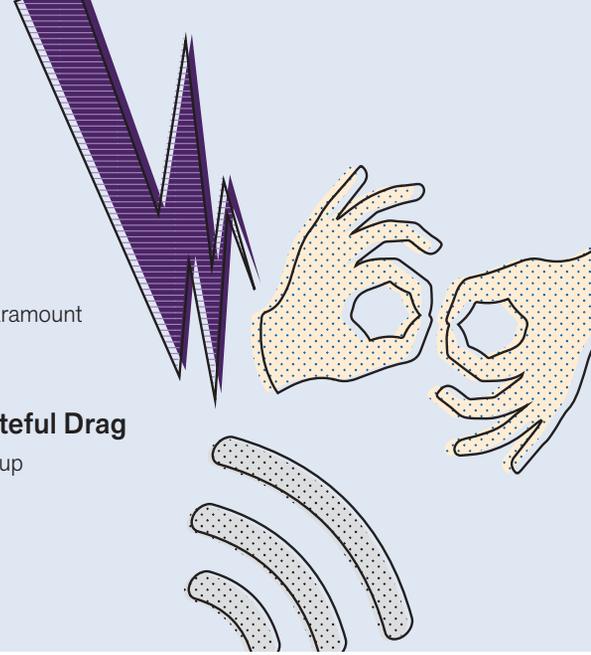
 **Cinderella**
Pacific Northwest Ballet
FEBRUARY 7
AUDIO DESCRIBED

 **The Wiz**
Broadway at The Paramount
FEBRUARY 15
OPEN CAPTIONED

 **The Heart Sellers**
Seattle Rep
JANUARY 24
ASL & AUDIO DESCRIBED

 **Ada Twist, Scientist & Friends**
Seattle Children's Theatre
FEBRUARY 7
SENSORY FRIENDLY

 **Bertha: Grateful Drag**
Seattle Theatre Group
FEBRUARY 21
ASL INTERPRETED



February

 **Monty Python's Spamalot**
The 5th Avenue Theatre
FEBRUARY 4-15

 **Samantha Yun Wall**
Seattle Art Museum
FEBRUARY 4-OCTOBER 4

 **Topdog/Underdog**
ArtsWest
FEBRUARY 5-MARCH 1

 **Macbeth**
Valley Center Stage
FEBRUARY 6-22

 **Peppa Pig: My First Concert**
Tacoma Arts Live
FEBRUARY 7

 **The Wiz**
Broadway at The Paramount
FEBRUARY 10-15

 **All Aboard**
Bainbridge Symphony Orchestra
FEBRUARY 13-15

 **She Loves Me**
Renton Civic Theatre
FEBRUARY 13-MARCH 1



Seattle Opera will stage *Fellow Travelers* from February 21 to March 1.

 **A Midsummer Night's Dream**
Union Arts Center
FEBRUARY 14-MARCH 1

 **The Baylor Project**
Meany Center for the Performing Arts
FEBRUARY 14

 **Anima Mundi**
Seattle Theatre Group
FEBRUARY 14

 **Fishbowl**
Bainbridge Performing Arts
FEBRUARY 20-22

 **The World Looks Different Sitting Down**
Seattle Public Theater
FEBRUARY 20-MARCH 1

 **The Music of Jimmy Smith and Oliver Nelson**
Seattle Repertory Jazz Orchestra
FEBRUARY 21

 **Young Dragon: A Bruce Lee Story**
Seattle Children's Theatre
FEBRUARY 19-MARCH 15

 **Fellow Travelers**
Seattle Opera
FEBRUARY 21-MARCH 1

 **Bill T. Jones/Arnie Zane Company**
Meany Center for the Performing Arts
FEBRUARY 26-28

 **Clue the Movie**
Tacoma Arts Live
FEBRUARY 28

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 *Till We Have Faces*, playing at Taproot Theatre, is a world premiere retelling of the myth of Cupid and Psyche. In Greek mythology, what is Psyche best known for?

- A Being the goddess of wisdom and warfare
- B Representing the human soul
- C Turning men into stone with her gaze
- D Guiding souls through the Underworld

2 Union Arts Center is staging *A Midsummer Night's Dream*. When was the play first believed to have been performed?

- A Around 1595, possibly for a noble wedding
- B Around 1599, to celebrate Queen Elizabeth I's birthday
- C Around 1603, for the coronation of King James I
- D Around 1611, alongside *The Tempest*

3 *The Heart Sellers*, playing at Seattle Rep, follows two young immigrants on their first Thanksgiving in America. What significant piece of U.S. legislation provides the inspiration for the title of play?

- A The Immigration Act of 1924
- B The Immigration Reform and Control Act of 1986
- C The DREAM Act
- D The Immigration and Nationality Act of 1965

4 The Bill T. Jones/Arnie Zane Company will present *Still/Here* at Meany Center. In what year and at which event was the dance and theatre work first presented?

- A 1992 at the American Dance Festival
- B 1994 at the BAAND Together Dance Festival
- C 1994 at the Next Wave Festival at the Brooklyn Academy of Music (BAM)
- D 1995 at the Hudson Valley Dance Festival

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@encoremediagroup.com with your answer for a chance to win tickets to an upcoming performance!

1. B—Representing the human soul
2. A—Around 1595, possibly for a noble wedding
3. D—The Immigration and Nationality Act of 1965. Also known as the Hart-Celler Act
4. C—1994 at the Next Wave Festival at the Brooklyn Academy of Music (BAM)

SEATTLE
REP

New Year. New Plays. New Possibilities at Seattle Rep.

Experience the second half of our 2025/26 Season—packed with powerful storytelling, acclaimed playwrights, Seattle premieres, and award-winning works. Featuring local actors, directors, and #BuiltBySeattleRep's shops.

If you crave theater that grabs you, challenges you, and stays with you—this is your moment to join us.



JAN. 21 - FEB. 15
BAGLEY WRIGHT THEATER

BY Moisés Kaufman and Amanda Gronich
CONCEIVED AND DIRECTED BY Moisés Kaufman

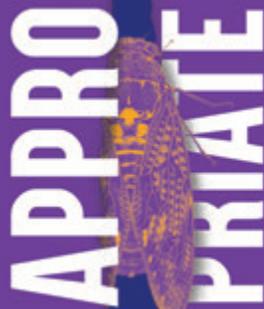
A forgotten photo album. Smiling faces hiding shocking secrets. Tectonic Theater Project's 2024 Pulitzer Prize Finalist unravels a chilling puzzle—where every photograph holds a truth too dangerous to ignore.



MARCH 19 - APRIL 19
LEO K. THEATER

BY Amy Herzog
DIRECTED BY Allison Narver

From Tony-nominated playwright Amy Herzog, *Mary Jane* is a tender, cathartic story praised for its compassion and quiet power. A New York Times Critic's Pick that has moved audiences nationwide with its emotional depth, humanity, and beautiful depiction of caregivers.



APRIL 9 - MAY 10
BAGLEY WRIGHT THEATER

BY Branden Jacobs-Jenkins
DIRECTED BY Timothy McCuen Piggee

This gripping, darkly funny family drama and 2024 Tony Award winner by acclaimed playwright Branden Jacobs-Jenkins—whose new play *Purpose* won the 2024 Pulitzer Prize—will be helmed by Seattle favorite Timothy McCuen Piggee (*Fat Ham*, 2024).

THE
PLAY
THAT
GOES
WRONG

**LOOKING FOR
SOMETHING A
LITTLE EXTRA?**

Don't miss the smash-hit return of *The Play That Goes Wrong* — this June.

Chris Murray
in *The Play That
Goes Wrong* (2025).
BRONWEN HOUCK

Experience the artistry, the acclaimed,
the unforgettable — only at Seattle Rep.

seattlerep.org

See how the season unfolds.
SUBSCRIPTIONS START AT \$260