

an enemy of the people

by
henrik
ibsen
adapted by
amy
herzog
directed by
victor
pappas



september 20 – october 5, 2025



an enemy of the people

by Henrik Ibsen
a new version by Amy Herzog
directed by Victor Pappas

September 20 - October 5, 2025

CAST

BJORN ANDERS TOWNSPERSON	TOMMY BEALE TOWNSPERSON	SHAWN BELYEA* MORTEN KIIL
AARON BLAKELY* THOMAS STOCKMANN	BRADFORD FARWELL* PETER STOCKMANN	DANIEL HANLON TOWNSPERSON
LEE ANN HITTENBERGER TOWNSPERSON	NEHEMIAH HOOKS* HORSTER	JOSH KENJI LANGAGER BILLING
ALANAH PASCUAL PETRA STOCKMANN	ROBERT SHAMPAIN* ASLAKSEN	RICKY SPAULDING* HOVSTAD
	JACE TUCKER TOWNSPERSON	

CREATIVE TEAM

VICTOR PAPPAS^ DIRECTOR	MATTHEW SMUCKER SCENIC DESIGN	CATHY HUNT COSTUME DESIGN
CONNIE YUN † LIGHTING DESIGN	THORN MICHAELS ASSISTANT LIGHTING DESIGN	DOMINIC CODYKRAMERS SOUND DESIGN
ROBERTSON WITMER COMPOSER	ALYSSA KEENE DIALECT COACH	GEOFFREY ALM^ FIGHT DIRECTOR

RACHEL NESVIG
HARDANGER FIDDLE & VIOLIN

GRANT OLSON
CELLO

STAGE MANAGEMENT

MELISSA Y. HAMASAKI*
STAGE MANAGER

NICOLA KRAUSE
ASSISTANT STAGE MANAGER

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^Member of the Society of Directors and Choreographers (SDC)

† Core Company member

Original Broadway Production Produced by SEAVIEW PATRICK CATULLO PLAN B

Roth-Manella Productions Eric & Marsi Gardiner

John Gore Organization James L. Nederlander Jon B. Platt

Atekwanna Hutton Bob Boyett Chris & Ashlee Clarke Cohen-Demar Productions Andrew Diamond

Gig Productions Sony Music Masterworks Triptyk Studios Trunfio Ryan Kate Cannova DJL Productions

"An Enemy of the People (Herzog)" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

www.concordtheatricals.com

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DURING THE SHOW

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION AND DISTRIBUTING 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. FOR MORE INFORMATION, PLEASE VISIT: <https://concordtheatricals.com/resources/protecting-artists>

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 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 *An Enemy of the People*: Saturday, October 4 at 2pm.

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

Welcome to our new organization - I'm very happy to welcome you to Union Arts Center, home of ACT and Seattle Shakespeare Company - and welcome also to the official start of our 2025/26 season!

An Enemy of the People is what we call a "cross-over" show. When combining our two theatres, we realized that there are certain plays that fall into both a "classical" style or time period and a "contemporary" style in terms of themes and storytelling. These are plays that could have been produced by either theatre in the past. Classical themes that link to early mythology and classical playwrights, told through a contemporary lens that helps us see our current times more clearly. These "cross-over" plays help us recognize that all plays are a reflection of both the time they were written and the time in which they are being told. When Ibsen was writing, his plays confused and angered audiences – they were seen as too political and divisive as he revealed his vision of what it meant to speak truth to power. Norway's greatest playwright was initially scorned and his work banned. He is now considered the creator of modern drama and realism.



Amy Herzog's adaptation of Ibsen's *An Enemy of the People* reimagines the classic with an eye to today's political and environmental conversations. While the original play centers on the conflict between truth and economic self-interest, Herzog deepens this conflict by drawing parallels to today's issues like climate change, public health, the erosion of trust in science, and what can often feel like a "mob mentality." She also adds a dash of carrying hope through a generational moral code.

Herzog examines the moral complexity of our "hero" in this new version. His elitist rhetoric is preserved but challenged, inviting audiences to consider how even well-intentioned activism can veer into intolerance and violence.

Whether told in Shakespeare's time, Ibsen's time, or in present time, the question remains: How do we make ourselves heard when speaking truth to power? And how do we know if anyone is listening?

- Elisabeth Farwell-Moreland

A handwritten signature of Elisabeth Farwell-Moreland in black ink.



A Letter from Managing Director John Bradshaw

Welcome to our first season at Union Arts Center, home of ACT Contemporary Theatre and Seattle Shakespeare Company!

Theatre is fundamentally a collaborative art form. Whether we're doing a Shakespeare production with fifteen actors or a new work with one, it takes a team to make theatre happen: directors, stage managers, designers, and technicians, not to mention production staff, marketing staff, development staff, box office, front of house, and more. Most importantly, the experience is a partnership between the theatre creators and the audience.

All of that is true for any production. Yet, Seattle theatre has been built on more than that. Seattle theatre, since the 1960s, has extended beyond the work of a single theatre into a community of theatres.

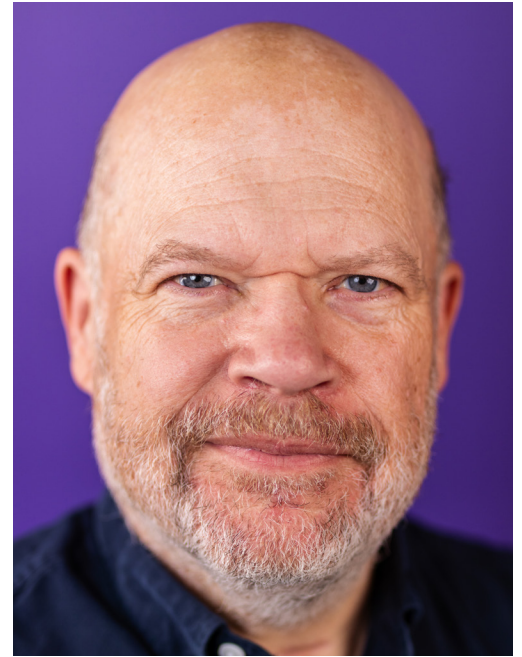
Greg Falls, the founder of ACT, is attributed to having said, "Theatres are like grapes; they grow best in bunches."

The idea is that we are stronger as a theatre community. More theatres mean there are more opportunities for artists, technicians, and theatre staff members to work in our community and to make a home here. More local artists mean more voices within our community, representing what it means to truly have a Seattle theatre scene. Audiences gain a wider range of experiences with more theatre.

Seattle theatre as a community has been built on this concept. Of collaboration. Of partnership. Of working together. These two theatres, ACT and Seattle Shakespeare, bring nearly 100 years of combined work in our community, of creating shared theatre experiences, on stage, outdoors, in the classroom. This merger brings the two together, to form something new and something stronger at a challenging time for the performing arts. A partnership of contemporary and classic for the future.

As of July 1, we completed the legal work of merging the two companies. But that was not the end of the journey. It was the beginning. Thank you for joining us as we embark on this journey together!

- John Bradshaw

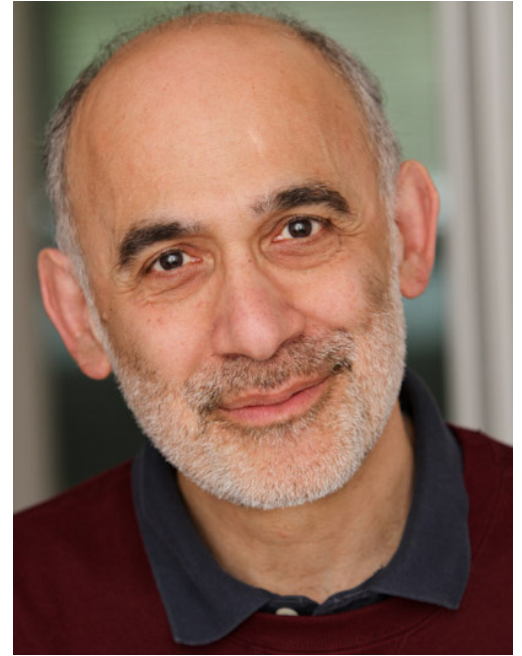


A handwritten signature in black ink, reading "John Bradshaw". The signature is fluid and cursive, with a long horizontal line extending from the end.

Notes from *An Enemy of the People* Director **Victor Pappas**

A true classic is a play that speaks both to its own time and to the generations that follow. Henrik Ibsen's *An Enemy of the People* certainly does that. Amy Herzog's adaptation of Ibsen's play is a powerful fusion of the classical and the contemporary. Herzog has streamlined the action of Ibsen's play and brought its language up to date, while maintaining the urgency and force of its story. It's a play that speaks volumes to our times and challenges us to consider what we might do in Thomas Stockmann's place: would we stand up for our principles, no matter the opposition we might face? Could we resist the temptations that make self-interest so easy to give in to? Would we stand up for the truth above all else? Is there a difference between what we say we would do and what we would actually do?

I am grateful to have had the experience of working on this play at this moment in the history of our country. I give my heartfelt thanks to the actors, designers, production team, administrators and staff with whom I have been privileged to collaborate. I have had the pleasure of directing numerous productions for ACT Contemporary Theatre and Seattle Shakespeare Company over the course of my career, so it is a particular honor for me to direct the opening show of Union Arts Center's first full season. These two companies, now merged, have given Seattle many years of worthy productions, and I have no doubt this new collaborative venture will lead to many more.



"Is there a difference between what we say we would do and what we would actually do?"

- Victor Pappas





We are union

On July 1, 2025, ACT Contemporary Theatre and Seattle Shakespeare Company came together to form **Union Arts Center**. This is a new chapter built on decades of **artistry**, **partnership**, and **community support**. We are creating something new together: a theatre **rooted in the classics** and **alive with contemporary voices**.

Union Arts Center holds many stages, but its true purpose is a gathering place. We are learning, growing, and evolving as a new organization, and **we want you to shape this journey with us**. Our goal is to welcome, entertain, and challenge our community through plays that connect past and present.

What do you love about ACT, Seattle Shakespeare, or Union Arts Center? Your voice will help shape what comes next, and together we will set the stage for the new home of theatre in Seattle.



n arts center



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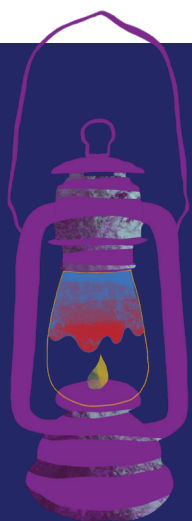
Scan this code to tell us what you love!



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!**

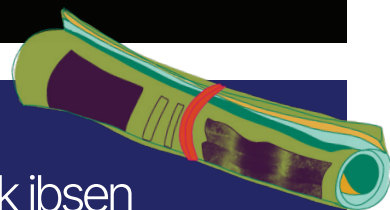


september 20-
october 5, 2025

an enemy of the people

by henrik ibsen
adapted by
amy herzog
directed by
victor pappas

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?

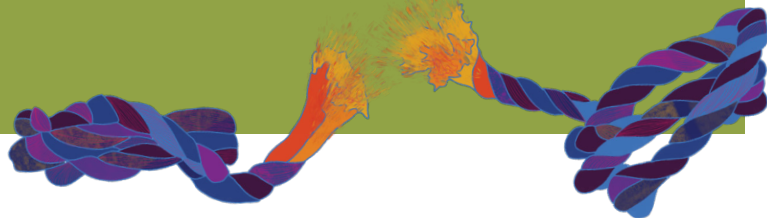


october 18-
november 2,
2025

shrew

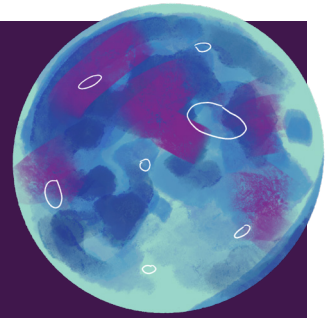
by william
shakespeare directed by
bobbie ramsey

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
directed by
desdemona chiang



february 14-
march 8, 2026

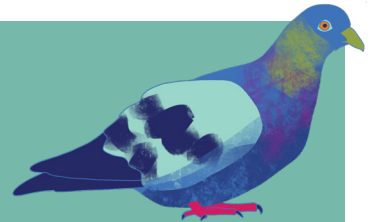
Shakespeare's most popular comedy pulls us once again into the magic of the moonlight. Four young lovers flee their families in pursuit of love in the forest, but get more than they bargained for when they land in the middle of a faerie feud. A chaotic night of love potions, merry mischief, and mismatched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

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

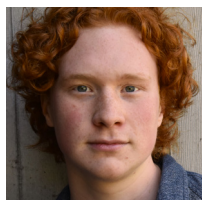


Who's Who in An Enemy of the People



**BJORN
ANDERS**
(he/they)
TOWNSPERSON

Bjorn Anders is thrilled to be making his Union Arts Center debut in *An Enemy of the People*. As an actor and stage combatant, he has been seen on numerous stages throughout Western Washington. Past acting roles include Thomas Chapman in *Miss Holmes* (Latitude Theatre), Owen Musser in *The Foreigner* (Woodinville Repertory Theatre), and Don John in *Much Ado About Nothing* (Shakespeare Northwest). Up next, he can be seen as marl' in *A Klingon Christmas Carol* (Latitude Theatre) this December. As a stage combatant, Bjorn's work was most recently seen as the fight choreographer for *Space Princess Wars* at the University of Washington. He would like to thank his friends and his partner, Jaime, for all of the endless encouragement and support.



**TOMMY
BEALE**
(he/him)
TOWNSPERSON

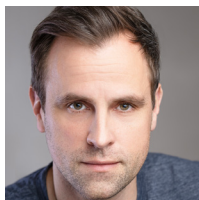
Tommy is a Seattle-based actor and stunt performer who is stoked to be a part of this production! Past favorites include *Oliver!* (Reboot Theatre), *Ride the Cyclone* (SecondStory Rep), and Lakeside's *Mission: Possible Stunt Show*. He thanks his family, his friends, Geoff Alm, and Potatas for their support. You can see what he's up to (A.K.A. how he's currently giving his mom a heart attack) on Instagram @tomebale. Cheers!



**SHAWN
BELYEA***
(he/him)
MORTEN KIIL

Shawn is thrilled to return to Union Arts Center having recently appeared as Capulet in *Romeo and Juliet* (Seattle Shakespeare Company), Jacob Marley in *A*

Christmas Carol, and as Stan in *Sweat (ACT)*. He serves as Producing Director for The 14/48 Projects (2008 Seattle Mayor's Arts Award) creators of 14/48: The World's Quickest Theater Festival and Theater Anonymous. A proud Seattle theater artist, Shawn's favorite roles include Rick in *Dry Powder* and Alan in *Opus* (Seattle Repertory Theatre), Duke Vincentio in *Measure for Measure* and Claudius in *Hamlet* (Freehold's Engaged Theater), and Dad/Babe Ruth in *Jackie and Me* (Seattle Children's Theatre). Locally he has directed many productions including *August: Osage County* (2013 Gregory's for Outstanding Director and Outstanding Production). Shawn is honored to be a Tukwila Arts Commissioner and a board member for Theatre Puget Sound. Shawn resides in Tukwila, WA with his amazing wife, local actor Megan Ahiers.



**AARON
BLAKELY***
THOMAS
STOCKMANN

Aaron is thrilled to return to Union Arts Center. On stage, he was most recently seen in the world premiere of *Rubicon*, written by Seattle's own Kirsten Potter at Denver Center Theatre Company. Previously at ACT, his credits include *Wolf Play*, *Oslo*, *Other Desert Cities*, and *Middletown*. Other Seattle productions: *I Am Not Your Perfect Mexican Daughter*, *Who's Afraid of Virginia Woolf?*, *Photograph 51*, *Clybourne Park*, and *How to Write a New Book for the Bible* at Seattle Rep, as well as *Sense and Sensibility* at Book-It Repertory Theatre. Regionally, Aaron has appeared at Berkeley Rep, South Coast Rep, Shakespeare Santa Cruz, A Noise Within, Idaho Rep, and Southern Rep. His film credits include *Marcies*, *Outside In*, *We Need to Talk About Kevin*, and *We Go Way Back*. On television: "Countdown" (Amazon Studios), "CSI: Vegas" (CBS), "Z Nation" (Syfy), "Grimm" (NBC), "The Librarians" (TNT), "Leverage" (TNT), and he recurred for three seasons in "The Man in the High Castle" (Amazon Studios). Aaron received his

MFA in Acting from the University of Washington.



**BRADFORD
FARWELL***
(he/him)
PETER
STOCKMANN

Previously at Union Arts Center: *The Lehman Trilogy*, *A Christmas Carol*, *Daisy*, *Worse than Tigers*, *Seven Ways to Get There*, *Mary Stuart*, *Jekyll and Hyde* (ACT); The Rivals, *Measure for Measure*, *Cymbeline*, *Julius Ceasar* (Seattle Shakespeare Company). Broadway: *Much Ado About Nothing*, *The Miser*. Seattle: Seattle Rep (*Indecent*, *Charles III*, *Photograph 51*, *You Can't Take it With You*, *The Imaginary Invalid*, *Twelfth Night*, *Noises Off*, *The Great Gatsby*); Intiman (*John Baxter*, *All My Sons*, *Grapes of Wrath*, *Richard III*, *A Thousand Clowns*); Strawberry Theatre Workshop (*Breaking the Code*); Nebraska Shakespeare (*Hamlet*, *Othello*, *Cymbeline*); American Player's Theatre (*She Stoops*, *Henry V*, *The Misanthrope*) New Century Theatre Company (*Festen*, *My Name is Asher Lev*); The 5th Avenue Theatre (*Guys and Dolls*). Bradford was a company member at The Stratford Festival in Canada for three years. TV: *Grimm* and *Leverage*. Training: Webber Douglas Academy of Dramatic Arts, London. Thanks to my angel Hazel and my incredible kids Willa and Poppy.



**DANIEL
HANLON**
(they/he)
TOWNSPERSON

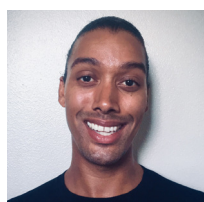
This is Daniel's first performance on a Union Arts Center stage and is very excited for the opportunity. Typically they can be found North preforming anywhere from Edmonds, to Woodinville, even up to Marysville. Some past credits include Marco in *A View from the Bridge* (Red Curtain Foundation), Ravanche in *Ken Ludwig's The Three Musketeers* (Icicle Creek Preforming Arts), and True in Act

a *Lady* (Woodinville Rep). When not performing Dan can be found working as a gardener or playing Dungeons and Dragons with their friends and family. Danny would like to give a huge thank you to Geoffrey Alm for teaching them what they know of stage combat, another thank you to their friends who always deal with their odd schedule, and most importantly to their partner, Maddie, for always dealing with all their crazy antics and odd hours. They love Maddie with all their heart, forever and always.



**LEE ANN
HITTENBERGER
TOWNSPERSON**

Ms. Hittenberger is thrilled to appear onstage at Union Arts Center. She is a Renaissance woman. Her work as an actor, fight/intimacy director, dance choreographer, director, and costume designer have been seen throughout the Pacific Northwest. Favorite roles include Helen (*Road to Mecca*), Nancy (*Oliver*), Eleanor (*Lion in Winter*) and Puck (*Midsummer*). She holds a degree from Dell Arte International School of Physical Theater, is a teaching artist and is an advanced actor combatant (recommended in 8 weapon styles) with Society of American Fight Directors. Special thanks to Geoffrey Alm for his mentorship.



**NEHEMIAH
HOOKS***
(he/they)
HORSTER

Nehemiah is thankful to be back with Union Arts Center after being a part of ACT's *Choir Boy*, *A Case for the Existence of God* and *The Lehman Trilogy*. Other credits include: *Jersey Boys*, *Beautiful: The Carole King Musical*, *Hello Dolly!*, *Miss Step* (Village Theatre), *After Midnight*, *The WIZ*, *Disney's Mary Poppins*, *Disney's The Little Mermaid*, *Disney's Beauty and The Beast* (The 5th Ave Theatre), *Shout, Sister, Shout!* (Seattle Repertory Theatre) and many shows on Norwegian Cruise Lines. Love and

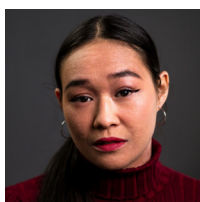
Gratitude to his family, friends and community for their continued support.



**JOSH KENJI
LANGAGER**
(he/they)
BILLING

Josh Kenji Langager is a Seattle actor and artist drawn to stories that reveal what's vibrant, overlooked, and uncomfortably human in us all. Forged by his Japanese and Norwegian-American cultural upbringing (and raised on a steady diet of mochi and lefse), he carries the restless friction between inheritance and self-definition, fueling his belief that theatre should be a joyful space for truth-telling, belonging, and just the right amount of trouble. He is a graduate of the University of Washington in Drama, Musical Theatre, and Voice Performance, and has performed with local theaters including Seattle Rep, ACT, The 5th Avenue Theatre, Sound Theatre, Strawberry Theatre Workshop, Village Theatre, Freehold Engaged Theatre, and more. joshkenji.com.

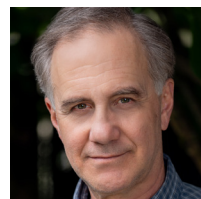
"Comfort the afflicted and afflict the comfortable." - Finley Peter Dunne



**ALANAH
PASCUAL
PETRA
STOCKMANN**

Alanah Pascual is a multi-hyphenate Filipina Latina actor from San Diego, CA. She is so excited to return to Union Arts Center! Alanah was previously seen at ACT in *A Christmas Carol*, at Seattle Public Theatre (*Unrivaled*), Seattle Shakespeare Company (*The Merry Wives of Windsor*), Book-It Rep (*The Bonesetter's Daughter*), Strawberry Theatre Workshop (*Gloria: A Life*) and more. She recently starred in her first feature film, *Wild Ragerz*. Along with acting, Alanah has directed with Shattered Glass Project (*Machismo*), Movement Directed with Dacha Theatre (*Twelfth Night*),

was the Associate Director at Seattle Shakespeare (*Merry Wives of Windsor*), and Assistant Directed with ACT and Pork Filled Productions. Alanah is also a producer, teacher, and writer. Her original play, *Call My Mom*, premiered in 2022 at the Strawberry Jam Director's Festival. Big love to her family, chosen family, and Hesham. [@alanah_del_ray](https://www.instagram.com/alanah_del_ray).



**ROBERT
SHAMPAIN***
ASLAKSEN

Robert Shampain has been acting in Seattle for over 25 years, with an 11-year gap while living in LA. Between his first ACT show (Bob Cratchit in *A Christmas Carol*) to recent shows at Village Theatre (*Fantasticks* and *Jersey Boys*), he has done shows at Seattle Rep, Intiman, Seattle Children's Theatre, and Seattle Shakespeare Company, among others. In LA: lots of film and TV, and theater at The Geffen Playhouse, LA Opera, Tim Robbin's The Actor's Gang (company member), and Pacific Resident Theater (company member). New York, regional, and UK stage credits include: *A Light in The Piazza* (Bart Sher, dir.); *Traps* by Caryl Churchill (NY premiere); *Inman* (Sir Jonathan Miller, dir.), *The Odyssey* (Mary Zimmerman, dir.), *Temple* (Gabriel Barre, dir.); California Shakespeare Festival; Portland Center Stage; Snoopy in UK revival of *You're A Good Man, Charlie Brown*; Arena Stage, Theatre Clwyd (Wales). He was a recurring guest star on the local series *Z-Nation*.

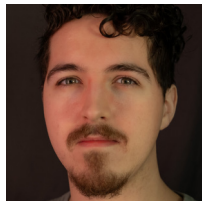


**RICKY
SPAULDING***
(he/him)
HOVSTAD

Ricky is so excited to be making his Union Arts Center debut. His recent credits include: Melchior, *Spring Awakening* (The 5th Avenue Theatre), Willis, *The Bed Trick* (Seattle Shakespeare Company), Will, *Born with Teeth* (ArtsWest), Robin Hood, *Sherwood* (Village Theatre), *Lydia and the Troll* (Seattle Rep),

Who's Who in *An Enemy of the People*

Champagne + Sodomy (The Williams Project), and *Arlington* (Washington Ensemble Theatre). He has also appeared on Hulu and in a number of local independent films. Ricky trained at the University of Washington and the Atlantic Acting School in New York City.



**JACE
TUCKER**
(he/him)
TOWNSPERSON

Jace Tucker is absolutely elated

to be making his debut at Union Arts Center! A Seattle-based actor, director, and stage combat artist, Jace is a graduate of Cornish College of the Arts's Original Works program (2023). You may have seen him inhabit the role of Banquo in Seattle Shakespeare Company's educational tour of *Macbeth* or Dacha Theatre's *The Veil* as the Magpie. Jace also recently directed Harold Pinter's *The Dumb Waiter* for his new theatre company, "The Bird and The Bug". Jace would like to extend his thanks to Geoffrey Alm for his continued teachings, Union Arts Center for this wonderful opportunity, and his loving partner, Cricket, as well as his pets Banquo, Meriadoc, and Vallah.

HENRIK IBSEN PLAYWRIGHT

At age 23, Henrik Ibsen (1828-1906) became theatre director and resident playwright of the new National Theatre at Bergen, charged with creating a national drama. He directed the Norwegian Theatre in Kristiana from 1857 to 1863, when the theatre went bankrupt. He then set off on extended travels in Europe, beginning a self-imposed exile that would last until 1891.

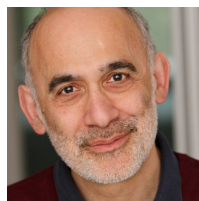
In Italy, he wrote the troubling moral tragedy *Brand* (1866) and the buoyant *Peer Gynt* (1867). After the satire *Pillars of Society* (1877), he found his voice and an international audience with powerful studies of middle-class morality in *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck*

(1884) and *Rosmersholm* (1886). His more symbolic plays, most of them written after his return to Norway in 1891, include *Hedda Gabler* (1890), *The Master Builder* (1892), *Little Eyolf* (1894) and *When We Dead Awaken* (1899).

Emphasizing character over plot, Ibsen addressed social problems such as political corruption and the changing role of women, as well as psychological conflicts stemming from frustrated love and destructive family relationships. He greatly influenced European theatre and is regarded as the founder of modern prose drama.

AMY HERZOG ADAPTATION

Amy Herzog's plays include *Mary Jane* (New York Drama Critics' Circle Award), *4000 Miles* (Pulitzer Prize Finalist, Obie Award for Best New American Play), *After the Revolution* (New York Times Outstanding Playwright Award) and *Belleville* (Drama Desk Award nominee). She received the Benjamin H. Danks Award from the American Academy of Arts and Letters. Amy teaches playwriting at the David Geffen School of Drama.



**VICTOR
PAPPAS^**
DIRECTOR

Previously at ACT, Victor Pappas directed *Stuff*

Happens, *The Trip to Bountiful*, *Mary Stuart*, *Other Desert Cities*, *Old Times*, *The Price*, and *The Year of Magical Thinking*, and portrayed Ahmed Curie in *Oslo*. For Seattle Shakespeare, he directed *The Importance of Being Earnest*, *Mrs. Warren's Profession*, and *All's Well That Ends Well*. He served as Associate Artistic Director of Intiman Theatre for seven years, directing productions of *The Importance of Being Earnest*, *Playland*, *Betrayal*, *Smash* (world premiere), *The Turn of the Screw*, *The Glass Menagerie*, *Gross Indecency: The Three Trials of Oscar Wilde*, *A Question of Mercy* and *Skylight*. In addition he directed ten developmental workshops for

the "New Voices at Intiman" series. Other directing credits include *The Picture of Dorian Gray* (Book-It); *Two By Pinter* (ACTLab); *I Am My Own Wife* (Portland Center Stage); *An Ideal Husband* (Pioneer Theatre Company); *Othello* (Idaho Shakespeare Festival); *Ghosts* (Utah Shakespeare Festival); *The Two Gentlemen of Verona* (Grove Shakespeare Festival); *Romeo & Juliet* (The Western Stage); *Falsettos*, *Follies*, and *Anyone Can Whistle* (Showtunes Theatre Co.); the world premiere of Mark Jenkins' *All Powers Necessary and Convenient* for the University of Washington, and developmental workshops of Jenkins' *Red Earth*, *Gold Gate*, *Shadow Sky* at ACT and UW. He received the Los Angeles Drama Critics Circle Award for Outstanding Direction for his work on the world premiere of Jamie Baker's *South Central Rain*, and several of his productions have received Footlight Awards from the Seattle Times. As an actor, he appeared in the Broadway production of Brecht & Weill's *Happy End*, and has acted at the American Conservatory Theatre, California Actors Theatre, and the Oregon, Marin, and Sherwood Shakespeare Festivals, as well as on television and in film. He is a proud member of SDC, AEA & SAG/AFTRA.

MATTHEW SMUCKER SCENIC DESIGN

Matthew Smucker is pleased to return to Union Arts Center, where previous designs with ACT include *Dracula*, *The Crucible*, *The Legend of Georgia McBride*, *Mr. Burns*, *The Invisible Hand*, *Eurydice*, *The Pillowman*, *The Clean House*, and *The Women*, among many others. His work has appeared locally at The 5th Avenue (*Spring Awakening*, *Rock of Ages*, *Man of La Mancha*, *Elf*, *Oklahoma!*, *Candide*), Seattle Rep (*Blues for an Alabama Sky*, *The Tempest*, *Dry Powder*, *Who's Afraid of Virginia Woolf?*, *Three Tall Women*, *Circle Mirror Transformation*), Seattle Opera, Village Theatre, Strawberry Theatre Workshop, Seattle Children's Theatre, Intiman, New Century, Book-It, Empty Space, and Tacoma Actors Guild; and nationally at Playmakers, Denver Center, Paper Mill Playhouse,

Theatre Under the Stars, Arizona Theatre Company, Portland Center Stage, Artists Repertory Theatre, San Jose Rep, Kansas City Rep, Children's Theatre Company, and Childsplay Theatre. Matthew teaches at Cornish College of the Arts at Seattle University, and received his MFA from the UW School of Drama.

CATHY HUNT

COSTUME DESIGN

Cathy Meacham Hunt is a two-time Theatre Puget Sound Design Award winner, recipient of the Southeastern Theatre Design Award, Los Angeles Drama-Logue Award, San Diego Theatre Critics Circle Award, and was an inaugural Theatre Communications Group Design Fellow. Cathy has designed costumes for over 100 theatre and opera productions. Her work has been seen at the Hartford Stage, San Diego Repertory Theatre, Syracuse Stage, New Victory Theatre, Cincinnati Opera, Pittsburgh Opera, Seattle Opera, The 5th Avenue Theatre, The Seattle Repertory Theatre, Seattle Children's Theatre, LA Theatre Works, Intiman Playhouse, ACT Theatre, Village Theatre, Childsplay, and Clarence Brown Theatre. Cathy has been a guest lecturer at University of Washington and Cornish College of the Arts. She holds an M.F.A. in Costume Design from University of California, San Diego.

CONNIE YUN †

(she/her)

LIGHTING DESIGN

Connie is delighted to return to Union Arts Center where her work was last seen on ACT's *POTUS*, *STEW*, and *A Case for the Existence of God*. Other recent local designs include *The Play That Goes Wrong* and *Blithe Spirit* (Seattle Rep), *Tosca* (Seattle Opera), and *Dial M for Murder* (Village Theatre). Other recent designs include *The Rake's Progress* (Des Moines Metro Opera), *The Elixir of Love* (New Orleans Opera), *La Boheme* (Opera Colorado), and *The Barber of Seville* (Madison Opera). Her designs have also been seen at Portland Opera, Opera

Philadelphia, Kentucky Opera, Hawaii Opera Theatre, Palm Beach Opera, Canadian Opera Company, Curtis Institute of Music, Alliance Theatre, Merrimack Rep, Seattle Children's Theatre, and The 5th Avenue Theatre. Upcoming projects include *Don Giovanni* (Florentine Opera), *La Boheme* (Madison Opera), and *Elf* (The 5th Ave). Connie is a member of USA-829 and mentor with ETC Fred Foster Mentorship Program. connieyun.com.

DOMINIC CODYKRAMERS

SOUND DESIGN

Dominic is a Teaching Professor in his 18th year at Seattle University where he teaches, designs, and mentors in theatre sound and audio production. Favorite ACT designs include soundscapes for *Buzzer* (Gregory Award Nominee), *Mr. Burns*, *Cat on a Hot Tin Roof*, *Stuff Happens*, *Wine in the Wilderness*, *Pillowman*, *Jumpers*, *Alki*, *Polish Joke*, and *Big Love*. His work has also been heard recently at Seattle Shakespeare Company (*Macbeth*) and at Seattle Children's Theatre, Seattle Beckett Fest, Seattle Rep, West of Lenin, upstart crow, Strawberry Theatre Workshop, Madcap Melodrama, and the Flying Karamazov Brothers. Other West Coast credits include Universal Studios Hollywood Theme Park, PCPA TheatreFest, Pasadena Playhouse, San Luis Obispo Little Theatre, Santa Clarita Rep, Hudson Theatre, and Oregon Cabaret Theatre. Dominic earned an MFA from California Institute of the Arts and a BA from UNC-Asheville, his hometown. He is a proud member of IATSE Local USA829 – United Scenic Artists.

ROBERTSON WITMER

COMPOSER

Rob is delighted to be part of the first show presented by Union Arts Center. Recently his music has been heard in *The Lehman Trilogy* and *Dracula* (ACT Theatre); *Murder on the Links* (Taproot Theatre, Laguna Playhouse); *Peril in the Alps* (North Coast Rep/Laguna Playhouse) and *Kevin Kling: Unraveled* (Contemporary

American Theatre Festival). Other recent projects include *Go Dog Go/Ve Perro Ve* (Chicago Children's Theatre); *Twelfth Night* (Seattle Shakespeare Company) and *Jurassic Parking Lot* (The Habit/Marxiano Productions). Rob's sound designs have been heard at Seattle Rep, Seattle Opera, Seattle Shakespeare Company and Spectrum Dance Theatre. Rob is a member of the Theatrical Sound Designers and Composers Association and United Scenic Artists.

ALYSSA KEENE

DIALECT COACH

Alyssa Keene has coached over 30 productions at Union Arts Center since 2003. Recent coaching credits: *Waitress*, *Mary Poppins*, *Something's Afoot*, *Sweeney Todd* (5th Ave Theater); *Always... Patsy Cline*, *A Woman of No Importance* (Taproot). Recent stage credits: Golde in *Fiddler on the Roof*, Della in *The Cake* (WICA), Leonato in *Much Ado About Nothing*, Kent in *King Lear* (Island Shakespeare Festival). Alyssa has been on faculty at WWU, Cornish College of the Arts, Seattle University, and Seattle Film Institute and also coaches at Jack Straw Cultural Center. Training: Cornish College of the Arts, Roy Hart Centre. Next up: *Cowboys Are My Weakness* at WICA. A Seattle expat, Alyssa now happily lives amongst the trees and eagles on Whidbey Island.

GEOFFREY ALM^

(he/him)

FIGHT DIRECTOR

Geoffrey is thrilled to be back at Union Arts Center working with Victor Pappas and the rest of the creative team, on this incredibly relevant story. Past ACT credits include *Sweat*, *Romeo and Juliet*, *Dracula*, and many others. Recent credits: *Brigadoon*, *Camelot*, *Jersey Boys* and *The Color Purple* at Village Theater, *Skin of our Teeth* at Seattle Rep, *Pagliacci* at Seattle Opera. Mr. Alm teaches Stage Fighting at Freehold, Cornish College of the Arts at Seattle University, and University of Washington, and is a Certified Fight Director Teacher, and the designated Honorary of Fight Master with The

Who's Who in *An Enemy of the People*

*Member of AEA

Society of American Fight Directors. He is a proud member Stage Directors and Choreographers (SDC). @geoffreyalm

MELISSA Y. HAMASAKI*

(she/her)

STAGE MANAGER

Melissa Y. Hamasaki is pleased to kick off the work of Union Arts Center with *An Enemy of the People*. Favorite credits include: *The Women*, *Ramayana*, *Intimate Exchanges*, *Assisted Living* (ACT); *Waitress*, *Memphis* (The 5th Avenue Theatre); *Primary Trust* (Seattle Rep); *Uncle Vanya* (The Seagull Project); *Carmen*, *Tales of Hoffman* (Seattle Opera); *The Thin Place* (Intiman); *Enchanted April* (Pioneer Theatre Company, UT); *L'elisir d'amore* (Pine Mountain Music Festival, MI); *The Spitfire Grill* (Showtunes Theatre Company); *Big Rock* (Onward Ho! Productions); *Of Mice and Men* (Arena Stage, DC). She is on the board of Seattle Public Theater and a proud union member. Much appreciation to the Phinn Support Team. Kim and Linda Vacchieri – thanks for letting me tag along. Training: Allen Lee Hughes Stage Management Fellow at Arena Stage, Washington, DC; Technical Apprentice, Santa Fe Opera, NM.

NICOLA KRAUSE

(she/her)

ASSISTANT STAGE MANAGER

Nicola Krause is a graduate from Seattle University ('22), where she studied Theatre and Anthropology. This is Nicola's first production at Union Arts Center. She works at various theatres in the greater Seattle area, notable productions include *Becoming Dr. Ruth* (ASM, Village), *The Snow Queen* (ASM, SCT), *Solaris* (ASM, Book-It), *The Murder of Roger Ackroyd* (SM, Book-It), *My Lord, What a Night* (ASM, Taproot), and *A Raisin in the Sun* (Dresser, Taproot). Nicola is absolutely thrilled to be a part of this production, and hopes you enjoy the show!

THORN MICHAELS

ASSISTANT LIGHTING DESIGNER

Thorn Michaels has designed and assisted for The 5th Avenue Theatre, Seattle Opera, Village Theatre, Seattle Repertory Theatre, Seattle Children's Theatre, ACT, Santa Fe Playhouse, Kentucky Opera, Lincoln Center, Alvin Ailey American Dance Theater, San Francisco Opera, New York City Ballet, and others. She holds an MFA in Lighting Design from the University of Washington and is the Lighting Design Faculty Member for Cornish College of the Arts at Seattle University. For more about her work, please visit thornmichaels.com.

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

Welcome to Union Arts Center, home of ACT & Seattle Shakespeare. With you by our side, our theatre companies have proven time and time again that the Pacific Northwest isn't just a destination for outstanding live theatre—it's where the future of theatre begins.

Now, under one roof, we are stepping into a **bold new chapter** in our inaugural 2025/26 Season. From contemporary perspectives on timeless classics to cutting-edge plays that speak to our shared pasts, we're here to ignite your imagination, spark conversation, and inspire true connection.

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. Every laugh, gasp, tear, and standing ovation we share brings us closer together as a community.

Please consider making a gift today to kick off the 2025/26 Season strong. 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

Partner Circles

We invite you to become a member of Union Arts Center's 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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Scan the QR code to easily donate online or visit give.unionartscenter.org/encore26

If you'd prefer to make your gift via mail, donation cards are available in the lobby.



Did you know?

Many companies across Puget Sound will match employee contributions, making your personal donations go twice as far for the plays you love. We are grateful to our donors and partners at Adobe, The Bill & Melinda Gates Foundation, The Boeing Company, Coca Cola, Google, Microsoft, Nordstrom, Starbucks, and elsewhere.

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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!

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Key Scenic Carpenter

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Chandler Eichele
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Costume Department Manager

Sergio Vivas
Lead Scenic Carpenter

FOR THIS PRODUCTION

Ryan Amaya
Scenic Carpenter

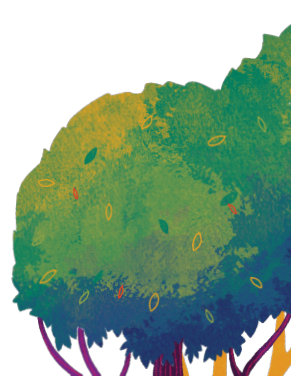
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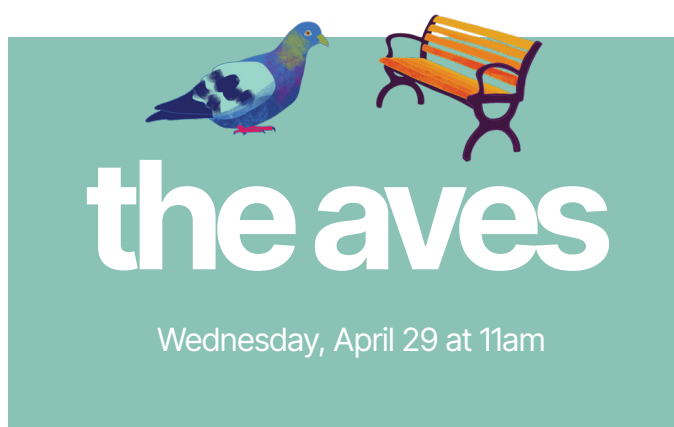
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Education Summer Recap

We're giving a standing ovation to our Youth Shakes *Twelfth Night* and Young Core Company *The Wave (and what came after)* casts for their work on stage this summer! Congratulations to our students for taking on the challenges of not only the Bard, but also a world premiere script.

Photos: top right – Youth Shakes London Cast, photo by Spencer Dykstra; bottom left – Youth Shakes Stratford Cast, photo by Kayla Brooks; bottom right – *The Wave (and what came after)*, photo by Adam Collett

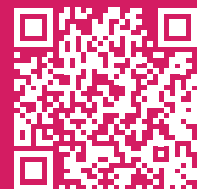


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enemies of who?

by Tess Berger

In 68 CE, ending a reign of conspiracy, cruelty, and indecision, the Roman Emperor Nero was labeled by the Senate as *hostis publicus* – an enemy of the people. The narrator of *Beowulf* describes Grendel as an enemy of the people. Grendel is often depicted as a demon or monster, but many scholars have since analyzed the poem through the lens of Grendel as an ostracized outsider (in some translations, described as a “border-crosser”). In the 1790s, during France’s Reign of Terror, tens of thousands of *ennemis du peuple* were executed with a minimal and biased trial. The definition of these “enemies” was fluid, consisting of anyone from former monarchs, aristocrats, and clergy, to counter-revolutionaries, journalists, and ordinary citizens who opposed the new government.

A year before Ibsen wrote *An Enemy of the People*, his play *Ghosts* opened to public outcry. It was, at the time, his most scandalous (among other things, venereal disease was a present metaphor for the dangers of traditional ideology). Thus came *An Enemy of the People* – a thinly-veiled illustration of the public reception to *Ghosts* meant to highlight how a singular outsider is often more correct, factually and morally, than a herd group. While the play is almost 150 years old, it’s not difficult to see how its themes have remained relevant throughout its lifetime.

Amy Herzog’s adaptation resculpts Ibsen’s classic work for a modern audience. Herzog cuts out almost half of the original text, distilling the language of the play to center her message. She also cuts the character of Katherine Stockmann, Dr. Stockmann’s wife, placing the doctor in a state of familial grief rather than hindrance, and intensifying the basis for him to start to go off the rails. This loss of foundation for Dr. Stockmann becomes the crux of Herzog’s adaptation – instead of the story of one person fighting for truth a corrupt world, it highlights the way a commitment to a fight can overshadow the commitment to truth; or, as *The New York Times* describes it, “the way political and civil discourse gets corroded by tribalistic rancor” (Alexandra Alter).

Photo: One of Google’s data centers releasing steam; Connie Zhou



So what about now? Even as the origin of the “tribalistic rancor” remains a point of contention, one of the few mutually agreed-upon sentiments in our world is that political and civil discourse getting corroded by it is, at this point and eternally, part of our societal hemoglobin. There are majority groups who hold social, and often political, power, and those who challenge hegemony – usually pegged as “enemies of the people.”

On the banks of the Columbia River, in The Dalles, Oregon, are Google data centers that back the tech giant’s many digital services. These data centers run extremely hot, particularly due to the large role of AI now. Because they run at such a high temperature, the centers need to be cooled down by hundreds of millions of gallons of water a year – over a billion in the last 10 years (*The Oregonian*). This is almost 1/3 of the water usage for The Dalles, which has been in a multiyear drought, and enough water to flood the entire city (*WaterWatch*). In 2022, after a huge legal fight with *The Oregonian* newspaper, Google finally agreed to these numbers being shared. The company is notoriously withholding about their water use numbers, and when the paper requested public records of the data in 2021, the city of The Dalles sued them, arguing that the water use was a “trade secret” for Google. Though the city and company both conceded this lawsuit, and the information was finally released to the public, this situation has left residents terrified about the implications of a huge company paying a local government to seal public records. While many residents have had concerns, others have argued that Google is a big provider of economic opportunity for the city, creating hundreds of local jobs in an area where the major agricultural and fish/wildlife industries are increasingly impacted by climate change. A legal and ethical battle of over a year gives that “tribalistic rancor” time to fester, letting those who benefit from withholding information get away with pitting people against each other, all the while stealing all of our resources and hiding behind money and power.

Ibsen’s play has asked generations of audiences to look inward and examine how do we define an enemy? Herzog’s adaptation calls to mind the need to ask WHO – who defines the enemy? Who are we getting our definitions from? ...and WHY – why are they the ones we’re listening to? Why do they benefit from others being the enemy? **Who is the real enemy?**



In Memory

by John Bradshaw

Seattle recently lost one of our major arts leaders who had an enormous impact at Seattle Shakespeare and ACT as well as throughout our community, our region, and nationally. On August 10th, suddenly and unexpectedly, John Gordon Hill passed away peacefully in his sleep.

Born in Seattle, John created a life in the arts, in film, in music, in theatre. Shortly after college, John started his own film company, Hill Film Inc. He was a multi-award winning, national filmmaker, a member of the Directors Guild of America, with a variety of film productions, commercials, and television work to his credit, including for the Discovery Channel, PBS, CBS, A&E, Lifetime, multiple episodes of *America's Most Wanted*, and much more. Particularly memorable, he created an outstanding documentary, as writer and director, on the Seattle World's Fair entitled *When Seattle Invented the Future: the 1962 World's Fair* which has aired on public broadcasting stations across the country.

John and Ellen, his wife, were recognized as effectively the fairy godparents of Youth Theatre Northwest on Mercer Island. They provided leadership and support for YTN, benefiting hundreds and thousands of young people who participated in the programs there. John served on the board and as board president. He personally directed more than a dozen shows for YTN.

Among the boards John served on were Cornish College for the Arts (where he was chair of the board), Pacific MusicWorks, and Mercer Island Center for the Arts (where he was board president). John was a composer, concert level keyboardist, poet, teacher, theatre director, arts champion and advocate, and philanthropist

John and Ellen were early supporters of Wooden O, free Shakespeare in the parks, which launched on Mercer Island. After the Merger of Wooden O and Seattle Shakespeare, Ellen joined the Seattle Shakespeare board; when she stepped off the board, both John and Ellen agreed to become part of the Seattle Shakespeare's Advisory Board. John and Ellen were major supporters of both ACT and Seattle Shakespeare.

In 2018, John and Ellen's daughter, Megan Hill, an award-winning, national actor, performed her two-person play, *The Last Class: A Jazzercise Play* at ACT.

For years, after each performance at Seattle Shakespeare as subscribers, John and Ellen would host me for dinner, and we would discuss the production, the arts of Seattle, and simply the world. John was an intelligent, thoughtful, kind, ethical, brilliant, gentle person, a treasured friend to so many people, including myself.

