



frida

... a self-portrait

written & performed by
vanessa severo

directed by
joanie schultz

June 6 - 28



union arts center

encore

June/July/August 2026 • Volume 21, No. 6

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Behind the Aisle: Inside the World of Theatre Ushers

BY TODD MATTHEWS

Pinging and glowing smartphones. Aisles crowded by feet and bags. Noisy mid-show audience chatter. Of all the issues for which Seattle Rep volunteer usher Kelly Kemmerling could have prepared, a broken drinking-water fountain was not on her bingo card. >>

“[Ushering] also lets you take a chance on unproven theatre. If you see a new show while ushering and it’s not to your taste, you’ve only given your time. Similarly, the experience can introduce you to new actors, playwrights, and other theatrical talent you may like.”



But as ticketholders passed through Seattle Rep’s carpeted hallways toward the Leo K. Theater for a Saturday matinee performance of *Mary Jane* this spring, Kemmerling couldn’t ignore all the visitors who leaned into the wall-mounted fountain for a sip of water, only to come up confused and disappointed.

“Sorry,” she explained while pointing people toward the nearest restroom or checking their tickets. “The drinking fountain is broken.”

Welcome to the world of local theatre ushers, where Kemmerling and scores of others at area theatres handle everything from the routine (checking tickets, handing out programs, and seating audience members) to the unforeseen (mid-show medical emergencies, fire alarms, and, yes, broken drinking fountains) to help you enjoy the show.

Having ushered for 12 years, Kemmerling, 71, has seen it all. Troubleshooting a broken drinking fountain was hardly a challenge. “The first time I ushered was during a production of *A Christmas Story* at the 5th Avenue Theatre,” she told me. “A kid threw up in the stairwell.”

Kemmerling’s quick feet and youthful enthusiasm for each show she ushers defy any preconceptions about her age. During Seattle Rep’s Saturday matinee, she was always in motion, striding through the lobby, tidying a stack of

programs, pointing theatregoers to the restrooms, examining tickets, and folding and stowing a wheelchair after seating a guest.

Growing up, Kemmerling’s parents didn’t own a television; instead, they loaded a record player with Broadway show albums and even took her to see live theatre. “I grew up memorizing all these wonderful musicals from the 1950s,” she recalled. When she moved to Seattle in 1996, she rekindled her interest in theatre after seeing a performance at Village Theatre. After retiring from a career in IT, Kemmerling happened to take a tour of downtown Seattle theatres and learned about an upcoming training session for volunteer ushers. “It just kind of bloomed from there, far more than I ever anticipated,” she explained. “Now, I’m in deep with the volunteer usher community.”

No doubt. If you attend a performance at Seattle Rep, Union Arts Center, Intiman, 5th Avenue, Village, and other company venues around town, there’s a good chance Kemmerling will help you find your seat. There are usually three days a month when she’s *not* ushering, as evidenced by her smartphone’s calendar and its Tetris-like, color-coded ushering appointments.

Shortly after 2 p.m., the house doors closed, and Kemmerling found a seat toward the back, where she could watch the audience watch the performance of



Left: Seattle Rep usher Kelly Kemmerling

Above: Usher Kelly Kemmerling helps a Seattle Rep theatergoer

See it at Seattle's free art museum

FRYE / Art Museum

Rockwell Kent. *Resurrection Bay from Fox Island* (detail), 1918/1966. Oil on canvas on board. 28 x 44 1/2 in. Frye Art Museum, Museum Purchase, 1998.010. Rights courtesy of Plattsburgh State Art Museum, State University of New York, USA, Rockwell Kent Collection, Bequest of Sally Kent Gorton. All rights reserved.

Mary Jane. “We are the eyes and ears during the show,” she explained.

Ushering occupies an odd space in live theatre—but often overlooked and underappreciated. “Each night could be described as ‘organized chaos,’” one experienced guest relations manager told me. “We truly could not have a successful performance without ushers.”

It combines “soft touch” skills and tactful wrangling with firm discipline. Could *you* diplomatically ask an especially tall audience member to move so the person behind him can see? How would *you* handle the theatregoer who has arrived bathed in enough cologne or perfume to sting the eyes of everyone in their row? Are *your* nerves steely enough to wield the dreaded “flashlight

Who do you need him to be?

Complementa

A Colombian Comedy
by Rafael Guizado
Translated by Gigi Guizado

TPS Center Theatre
at Seattle Center Armory

August 1 - 30

Latitude Theatre

Teatro

“We love being a part of what’s happening. Ushering fits in well.”

—Brenda Berry

of shame” on an audience member who’s texting during a performance? Ushers toe a fine line. What’s more distracting or disruptive? An audience member’s behavior or an audience member’s *reaction* to an usher trying to *correct* that behavior for everyone else’s benefit?

And consider the subtle nuances of ushering from one theatre to the next. For example, corralling an eight-year-old who rushes the stage at Seattle Children’s Theatre to hug Mary Poppins conveys a *very* different vibe than, say, corralling a 38-year-old who rushes the stage at the 5th Avenue Theatre to hug Mary Poppins.

Ushering isn’t glamorous, but many people want to do it.

Roughly 100 people are on a waiting list to become volunteer ushers at the 5th Avenue. Ideally, if you joined the waiting list today, you *might* be called to usher next season. In reality, only so many slots are available. “We are lucky and happy to say not many ushers leave once they start,” said Associate Director of Patron Services Kathleen Mueller. “Some volunteer ushers have been with us for 20 years or more.”

Greenwood’s Taproot Theatre Company doesn’t have a waiting list, but it *does* have a bank of 400 volunteer ushers. On average, up to 150 people apply for six ushering spots during each Taproot performance. Occasionally, additional ushers are stationed at the front of the company’s 220-seat house to ensure audience members don’t walk onto the stage.

“There are ushers who have their favorite positions and request them every time,” explained Taproot’s Patron Services Manager RyLeigh Thorne. “They’ve just been doing it for so long, and they love returning.”

Ushering is often, but not always, a volunteer gig.



At McCaw Hall, which is owned by the City of Seattle and is home to the Pacific Northwest Ballet and Seattle Opera, ushers are paid City employees. At Seattle Rep, unpaid volunteer ushers like Kemmerling work the 282-seat Leo K. Theater, while two dozen paid, union ushers work the 673-seat Bagley Wright Theater.

The 5th Avenue has a pool of 35 paid head ushers and 650 unpaid volunteer ushers; of that total, roughly 10 head ushers and two dozen volunteer ushers work each performance in the company’s 2,130-seat theatre. Currently, the youngest head usher is a high school senior, while the oldest is over 70.

Newly hired 5th Avenue head ushers are formally interviewed and trained. During their first few shifts, they are paired with an experienced head usher to observe “real-life” situations they might encounter. Head ushers are trained in emergency preparedness and supervise volunteer ushers, who mostly scan tickets, hand out programs, and

manage lines. Though unpaid, volunteer ushers at the 5th Avenue are given a seat to watch the show at no cost.

In general, many ushers arrive at the theatre two hours before the show begins. A pre-show “huddle” between the ushers and the house manager helps prepare the team for what to expect, including the show’s runtime, how many tickets have been sold, and any sensory advisories and content concerns.

During the pre-show huddle for *Mary Jane* at Seattle Rep, a house manager gave a rundown of answers to questions theatregoers might ask. Was there profanity in the show? Yes, but only a handful of curse words. More concerning was the show’s story, which focused on a single mother navigating the American healthcare system while raising her two-year-old son, who has cerebral palsy. “It’s a beautiful show,” the house manager explained, “but some people have walked out, telling us the story was too intense.”

Left: Village Theatre usher Marilyn Morrow.

Volunteering to usher is a well-known “hack” when it comes to seeing theatre on the cheap. But it’s not the only reason people sign up. It also lets you take a chance on unproven theatre. If you see a new show while ushering and it’s not to your taste, you’ve only given your time. Similarly, the experience can introduce you to new actors, playwrights, and other theatrical talent you may like.

For married couple Brenda and Shawn Berry, volunteering to usher at Taproot comes with other perks. Coming out of the pandemic, the Kirkland residents noticed many of Taproot’s older and long-time volunteer ushers hadn’t returned to the theatre. “There were some spots open, and we said, ‘Hey, let’s look into it,’” Brenda, 63, recalled. What’s more, Shawn, 64, had just retired from Boeing, so there was a little more flexibility in their schedules. “Being part of a team has always been in our DNA,” Brenda added. “We love being a part of what’s happening. Ushering fits in well. It’s a light touch, but it’s still fun to be part of the theatre.”

Brenda likes seeing sneak peek dress rehearsals during opening week (an invitation-only opportunity for Taproot’s volunteer ushers). Shawn likes scanning tickets and chatting with theatregoers. Occasionally, somebody he knows comes through the line. “Getting to see shows for free while ushering is nice,” Shawn said. “But I think most volunteer ushers want to help out and have some fun. For us, it’s date night. That’s part of the fun.”

Bellevue resident Marilyn Morrow, 79, has ushered at Seattle Rep, ACT (now Union Arts Center), and Village over the past 30 years. “I usher with a girlfriend who loves theatre, too,” Morrow explained. “That’s a big draw for me. It’s an important time for us together. We usually go out to dinner afterward or go

for brunch before a matinee. By doing that, I also have somebody I can discuss the show with before and after.”

Shoreline resident Shari Rosner, 68, ushered for eight years before stepping away in 2023. Yes, she enjoyed seeing shows for free. But the retired occupational therapist also liked to usher at the 5th Avenue on Sundays, when parking downtown is free, as well as at the Paramount, where volunteer ushers could sit in the lounge before the show and eat the free hors d’oeuvres. “Sometimes, I would plan on eating my dinner in the lounge,” she recalled.

Another perk? Seating notable people such as actors, musicians, politicians, and other celebrities. Jayme Gustilo, a Seattle Rep union usher who has worked at the theatre for 35 years, recalled meeting Lily Tomlin in 2000 during her one-woman show *The Search for Signs of Intelligent Life in the Universe*. “On the night of her closing performance, she personally came to thank the front-of-house ushers,” Gustilo recalled. “Every performance sold out, and she was so grateful for the caliber of work we did. That was a humbling and memorable moment for me.”

Perks aside, ushering is still a job.

“Sure, it’s a budget-friendly way to support the arts,” Kemmerling said. “But you have to be service-oriented, too, helping people and making sure they are having a good time. We all know the cost of theatre has been rising, so you want to make it as comfortable as possible for the people who paid to come see the show.”

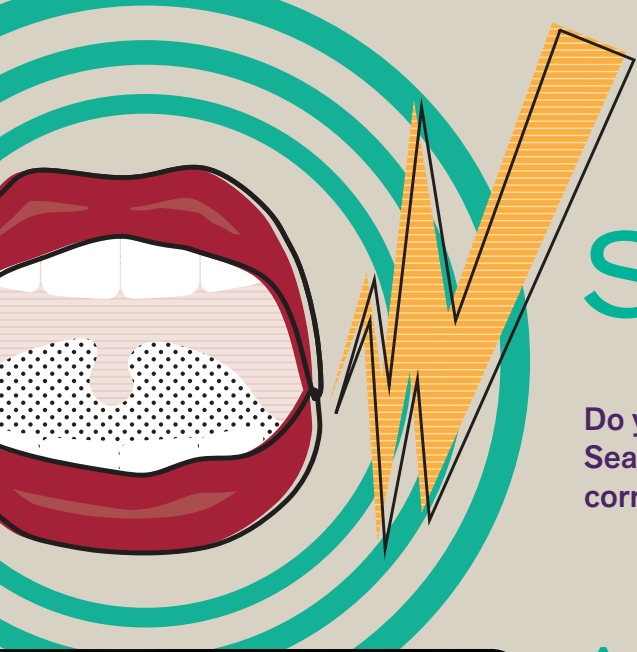
Todd Matthews is a Seattle writer, editor, and journalist whose work has appeared in more than two dozen publications in print and online over the past 30 years.



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Say What?

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



Gretchen Yanover

A
Gretchen
Yanover

B
*We Ain't
Ever Gonna
Break Up*

C
*Harry Potter
and the
Cursed Child*

D
Hell's Kitchen

E
Frida...
A Self-Portrait

F
*The Play That
Goes Wrong*

1 "A sparkling story with iconic music and absolute powerhouse vocals. Beautiful and heartbreaking."
– *Variety*

2 "DO NOT MISS... A constant laugh-fest, uproarious spectacle, and just a beautiful show."
– *BroadwayWorld*

3 "...a humorous, charming and poignant musical..."
– *Talkin' Broadway*

4 "Clocking in at about 75 minutes, the show whips along at such a rapid pace that it testifies to the actress's formidable performance skills and smarts, not to mention her sheer physical endurance."
– *KC Studio*

5 "Playing and layering her melodies, she crafts instrumental atmospheres that grow and transform onstage."
– *NPR Slingshot*

6 "...packed with mind-boggling illusions, riveting choreography, an immersive score and a skilled cast..."
– *Chicago Sun-Times*

1. D—*Hell's Kitchen*
2. F—*The Play That Goes Wrong*
3. B—*We Ain't Ever Gonna Break Up*
4. E—*Frida... A Self-Portrait*
5. A—Gretchen Yanover
6. C—*Harry Potter and the Cursed Child*



frida

... a self-portrait

Written & Performed by Vanessa Severo
Directed by Joanie Schultz

June 6 - 28, 2026

CAST

VANESSA SEVERO*^
FRIDA KAHLO & PLAYWRIGHT

CREATIVE TEAM

JOANIE SCHULTZ
DIRECTOR

RACHAEL CADY
LIGHTING DESIGNER

JACQUELINE PENROD
SCENIC DESIGNER

CAMI TALIAFERRO-BARBER
ASSISTANT LIGHTING DESIGNER

KATHERINE DAVIS
COSTUME DESIGNER

THOMAS DIXON
SOUND DESIGNER & COMPOSER

STAGE MANAGEMENT

JANINE VANDERHOFF*
STAGE MANAGER

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^Member of Stage Directors and Choreographers Society

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Patron Information

DURING THE SHOW

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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.

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FIREARMS POLICY

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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 *Frida... A Self-Portrait*: Saturday, June 20 at 2pm.

ASL Interpreters: Thor Anderson & Ginevra Deianni
Audio Describer: Lynne Compton

UNION ARTS CENTER CONTACT INFORMATION

700 Union Street, Seattle, WA 98101

Phone: 206.292.7676 | unionartscenter.org

A Letter from Managing Director John Bradshaw

Welcome!

We so appreciate you being here for this production of *Frida...A Self-Portrait* as we finish our inaugural merged season at Union Arts Center!

While the news is so often grim in the arts and culture sector these days – of economic woes, increasing expenses, layoffs, sluggish attendance – and we are definitely not exempt from those challenges – there is also so much for us to celebrate:

- Hopefully, you've seen the news that we've welcomed our first permanent UAC Artistic Director in Yuvika Tolani, who brings a wealth of experience in theatre and civic management to UAC;
- We have staged 6 very different plays in the Falls and Allen Theatres for our inaugural merged season, combining Shakespeare, classic, and contemporary work with a high level of professional directing, design, production, and acting;
- Last summer, we staged a lovely *As You Like It* free in the parks under the direction of Mimi Katano, that performed at a dozen locations and was seen by 6,000 people – and the only summer park program in the region that pays professional wages to cast and crew members;
- Our state wide tour of *La Tragedia de Romeo y Juliet*, a bilingual (English and Spanish) version of Shakespeare's R&J, doubled the number of school performances and of students served from a year ago;
- We were accepted into the PIVOT program at the City of Seattle, joining colleagues and consultants in exploring transformational change;
- We have received a commitment of approximately \$1.5 million spread over the next three years in launching our Sustain Our Stages campaign, providing vital support for our work.

And much more! Our focus has been on establishing our merged theatre and that will continue. It is fundamentally, a sea-change as these two companies, ACT and Seattle Shakespeare, have combined to forge something new, a fusion of contemporary and classic, while maintaining a commitment to local artists and theatre workers and to professional theatre in the Seattle downtown core.

We are certainly something new – and yet with 95 years of experience between us in creating theatre here in the Pacific Northwest. While we are committed to the art of theatre, we are also a not-for-profit organization, dedicated to serving our community. Everyone in our community: artists, theatre workers, students, teachers, volunteers, all possible audience members – and you!

I'm proud of what we've accomplished so far and excited for what lies ahead! I hope you'll join us this summer and next season – and be a part of an amazing future here at Union Arts Center!

- John Bradshaw





union arts center
2026/27 season

This season at Union Arts Center, five productions dare you to look beneath the surface, where the truth is messier, funnier, stranger, and more human than we ever expect. Join us for a season that won't let you look away.

**SUBSCRIBE
TODAY!**



hamlet

by William Shakespeare



september 19 –
october 11, 2026

A father is dead. A mother has moved on. And a son can feel the lies closing in around him. The court celebrates, the kingdom carries on, but Hamlet is the only one willing to look beneath the surface. The deeper he digs, the more dangerous the truth becomes, and the harder it gets to tell friend from enemy, sanity from madness, justice from revenge. In Shakespeare's most legendary tragedy, the truth will come out. The question is who will survive it.

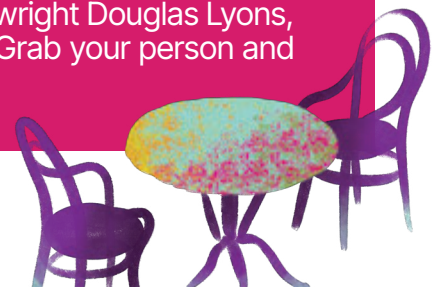


table17

by Douglas Lyons

october 24 –
november 15,
2026

If your ex called, would you answer? Jada and Dallas were once engaged. Now, two years after their breakup, they're sitting across from each other at their favorite restaurant, trying to keep it casual. Good luck with that. Between a waiter with no boundaries, wounds that never quite healed, and a spark that neither one of them can ignore, this "simple dinner" is about to go off script. From two-time Emmy nominee and playwright Douglas Lyons, *Table 17* is the best date night you'll have all season. Grab your person and make a reservation.



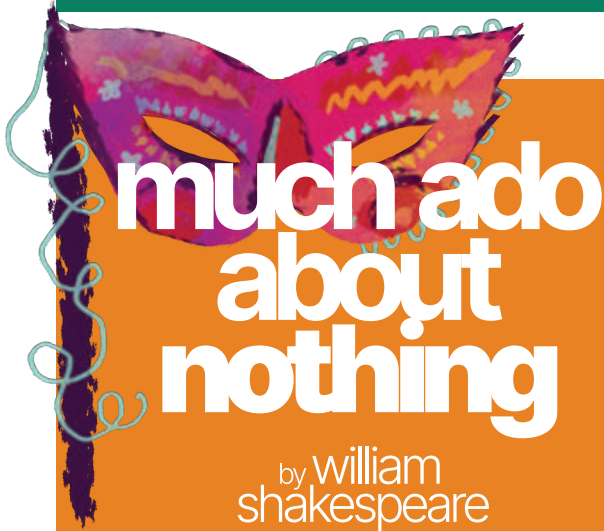


meteor shower

by steve martin

february 6 –
february 28,
2027

Leave it to Steve Martin to turn a quiet evening under the stars into total, glorious chaos. Corky and Norm have invited another couple over to watch a once-in-a-lifetime meteor shower. Simple enough. But something about the guests is... off. The conversation keeps taking sharp turns, and somewhere between the wine and the sky falling, the line between what's real and what's not dissolves completely. This is Steve Martin at his most inventive: a comedy that goes exactly where you don't expect and never once looks back.



much ado about nothing

by William
shakespeare

Beatrice and Benedick are not in love. Ask them, they'll tell you. Loudly. Repeatedly. With increasingly elaborate insults. The only people who aren't buying it? Everyone else. Shakespeare's wittiest comedy throws two of the sharpest tongues in theater onto a collision course while their friends scheme and meddle to force what everyone already knows. But the insults are getting softer. The glances are lasting longer. And pride is the only thing still standing in the way.

march 20 – april 11, 2027

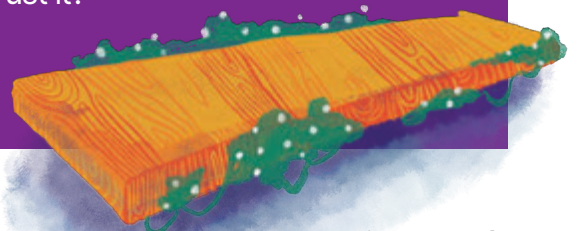


the river bride

by marisela
treviño orta

Three days before her sister's wedding, a stranger is pulled from the Amazon River. No name. No memory. No explanation. Just a magnetism that neither sister can resist. In a small Brazilian fishing village where old stories still hold power, Marisela Treviño Orta weaves a modern fable of desire, jealousy, and the ties that bind us to the people we love and the ones we should have chosen. Part folklore, part love story, part fairy tale with teeth, *The River Bride* asks: when fate pulls something extraordinary out of the water, do you trust it?

may 1 – 30, 2027



A Letter from Director Joanie Schultz

Courtesy of Portland Center Stage, 2021.

Women disappear. We have to search hard to find women in our history books, the literary canon, classical music, art history, and the history of drama, where women are footnotes, if at all – their work is “amateur” (because they weren’t allowed to be professional) and therefore wasn’t respected and documented, and so these women and their work simply disappear.

Frida Kahlo, obfuscated by her “genius” husband for most of her life, was too feisty to allow herself to disappear. She wasn’t a “nice” woman or a “good girl.” She made herself seen. And she forced herself to look at herself. She studied, and painted, and saw herself “as she truly is.” Frida reached a level of realness with herself, both inside and out, that few women had documented before. She showed the world her truth, her vulnerability, and her humanity. That was a revolutionary act.



We are drawn to self-portraits, memoirs, and other forms of autobiography; it makes us feel seen, and not so alone. This becomes even more important when we are those who disappear: women, people of color, people with disabilities, queer people, and trans people across the world look at Frida’s self-portraits and see themselves because they recognize the pain she articulates so well in her work. Frida has given the world a gift by being so authentically herself that she is all of us, and that we can see we exist because she existed, and she gives us permission to value ourselves and our lives, and our pain, and our thoughts, and our feelings as she did. No matter who we are.

Frida...A Self-Portrait is a self-portrait both of Frida Kahlo the historical figure and Vanessa Severo the performer. An actor is an interpreter as a form of self-expression, and so, as an actor, what better way to create your own self-portrait than to perform someone else? This self-portrait, that is as beautiful and honest as Frida’s truth was, is created with the paints of an actor’s toolbox: language, characters, accents, movement, puppetry, and creative play. In this highly theatrical world, we are witnessing a conversation that Vanessa has been having with Frida for years. As the piece unfolds, there are moments where we are seeing an embodiment of Frida, or where we suddenly hear Vanessa’s voice, or where the lines become blurred between the two, actor and character. What we are left with is pure Frida and pure Vanessa: searching to be seen and understood and reaching a hand out to all the other “strange” people in the world through their honest expression of self.

I’m inspired by the unflinching truth from both of them. Not disappearing...and urging us not to disappear.

– Joanie Schultz

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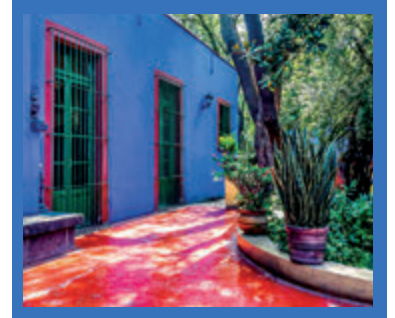


About Frida

by Tracy Reich, Director of Development

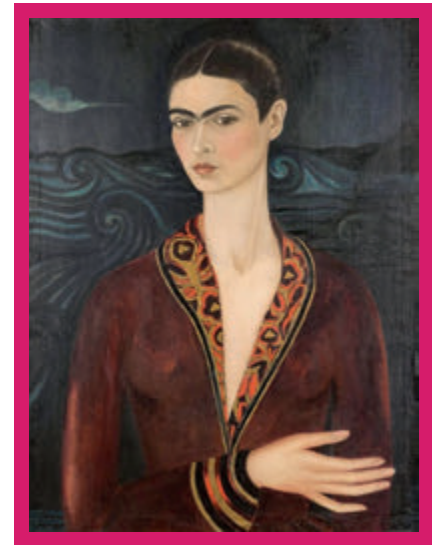
Frida Kahlo was one of the most important Mexican artists of the early 20th century. Best known for her uncompromising self-portraits, Kahlo used pre-Columbian iconography, Mexican symbolism, and elements of magical realism to transform personal pain into a powerful visual language that remains deeply influential.

She was born on July 6, 1907, in Coyoacán, Mexico City, at **Casa Azul (the Blue House)**, built by her German father. She grew up there with her parents and three sisters. At age six, Kahlo contracted polio, which left her right leg thinner and weaker and confined her to bed for months, a formative experience that shaped her resilience and self-image.



In 1925, Kahlo was among the few women admitted to Mexico City's top preparatory school, where she planned to become a doctor. That same year, her life changed irrevocably when she was nearly killed in a bus accident. A metal handrail pierced her hip; her spine, ribs, collarbone, and right leg were shattered, and she suffered lifelong complications. Over her lifetime, she endured more than 30 surgeries and recurring periods of immobilization.

While recovering, Kahlo began painting in earnest. Her parents built a special easel so she could work from bed, and she completed her first self-portrait, *Self-Portrait in a Velvet Dress*. Unable to continue medical studies and facing mounting expenses, she turned toward art and politics, joining the Communist Party. There she began her relationship with **Diego Rivera**, Mexico's most famous muralist, whom she married in 1929.



Post-revolutionary Mexico was redefining itself after centuries of colonial rule, and Rivera emerged as a leading voice of this cultural renewal. As their relationship deepened, Kahlo embraced traditional Mexican dress, especially



the Tehuana style, rejecting European fashion in favor of Indigenous identity. Their marriage, however, was turbulent and unconventional, marked by separations and mutual infidelities. Living in two connected houses in San Ángel, Kahlo increasingly infused her work with surrealist elements and pre-Hispanic symbolism to express emotional and physical pain.

"There have been two great accidents in my life. One was the tram, the other was Diego. Diego was by far the worst."



Works such as *Self-Portrait with Cropped Hair* and *Memory, the Heart* directly confront betrayal, identity, and suffering, particularly following Rivera's affair with her sister Cristina. In 1938, André Breton organized Kahlo's first solo exhibition in the United States, followed by a show in Paris, where she met artists including Picasso and Chagall. She became the first woman and first living Mexican artist to have a work acquired by the Louvre (*The Frame*).

Soon after returning to Mexico, Rivera asked for a divorce. During this period, Kahlo painted *The Two Fridas* (1939), her largest and most iconic work, depicting dual identities connected by exposed veins and broken hearts.

The couple remarried a year later, acknowledging that Kahlo's health and emotional stability were deeply tied to Rivera, though they continued to live separately.

Throughout the 1940s, Kahlo's fame grew as her health deteriorated. Confined increasingly to Casa Azul, she produced a prolific series of self-portraits, consciously using her image as a site of power and resistance. In *The Broken Column*, her body is split open and held together by a medical brace—an enduring image of chronic pain.



"I do not paint my dreams, I paint my memories."



"My painting carries with it the message of pain."

At her first and only solo exhibition in Mexico in April 1953, Kahlo arrived by ambulance and greeted visitors from a bed installed in the gallery. Later that year, her right leg was amputated due to gangrene. Despite declining health, she remained politically active. Her final public appearance was a protest against the U.S.-backed overthrow of Guatemalan president Jacobo Árbenz, attended from her wheelchair just days before her death on July 13, 1954.

Once dismissed in her obituary as "Diego Rivera's wife," Frida Kahlo's legacy has only grown. Casa Azul became a museum in 1958, and her work now commands record-breaking prices and global recognition. Today, Kahlo endures as an artist, activist, and cultural icon—proof that personal truth, boldly expressed, can become collective history.



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Who's Who in Frida...A Self-Portrait



VANESSA SEVERO FRIDA KAHLO & PLAYWRIGHT

Regional: Milwaukee Rep, Writer's Theatre, Indiana Repertory Theatre, Pittsburgh Public Theater, Geva Theatre Center, Cincinnati Playhouse

in the Park, Portland Center Stage, Kansas City Repertory Theatre. *Shane* (Movement Director): Oregon Shakespeare Festival, Dallas Theatre Center, Guthrie Theatre, Cincinnati Playhouse in the Park. *Dracula* (writer/director): Cincinnati Playhouse in the Park, Kansas City Repertory Theatre. *Rubik* (writer/movement director): Spinning Tree Theatre. *Louisa May Alcott's Little Women* (Movement Director): Portland Center Stage and Cincinnati Playhouse in the Park. *Once* (choreographer): Kansas City Repertory Theatre. International: *Frida...A Self Portrait*, Rio de Janeiro, World Theatre Day 2025. Affiliations/Awards: Recipient of the 11th Round of the Fox Foundation Resident Actor Fellowships 2017; 2025 Joseph Jefferson Nomination for Best Solo Play; 2024 NEA New Work Grant Recipient for *Rubik*; 2020 Kilroys List for *Frida...A Self Portrait*; 2021 Artist in Residence for City of Carlsbad, California; 2025 Artist in Residence city of Peoria, Arizona,. Certified in Suzuki Method and Viewpoints under the instruction of Ellen Lauren of the SIT1 company. AEA Member. SDC Member. Website: vanessasevero.com.



JOANIE SCHULTZ DIRECTOR

UAC: Debut. Regional: Studio Theatre: *Hand to God*, *Cry it Out*, *2.5 Minute Ride*; Everyman Theatre: *A Doll's House*; Cincinnati Playhouse in the Park: *Mrs.*

Christie, *Louisa May Alcott's Little Women*, *Birthday Candles*, *Vietgone*, *Origin Story*, *Frida...A Self Portrait*; *Frida...A Self Portrait*: Writer's Theatre, Indiana Repertory Theatre, Pittsburgh Public Theater, Geva Theatre Center, Portland Center Stage, Milwaukee Repertory Theatre, Kansas City Repertory Theatre; The Goodman Theatre, Steppenwolf Theatre, Quantum Theatre. International: *Frida...A Self Portrait*, Rio de Janeiro, World Theatre Day 2025. Awards: 2025 Zelda Fichandler Award; TCG Leadership U; 3Arts Make A Wave Award; Drama League Fellow; Helen Hayes and Joseph Jefferson Award nominated. Training: Northwestern University, MFA; Columbia College Chicago, BA. www.joanieschultz.com

JACQUELINE PENROD

(she/her)

SCENIC DESIGNER

Jacqueline previously designed the set for *Frida...A Self Portrait* at Milwaukee Rep, Writer's Theatre, Indiana Rep, Geva Theatre, Pittsburgh Public Theater, Cincinnati Playhouse in the Park, Portland Center Stage and Kansas City Repertory Theatre. Jacqueline's award-winning design work has been seen throughout the Chicago area, and

regionally. Some of her favorite collaborations include Lookingglass Theatre Company, Pegasus Theatre Chicago, Northlight Theatre, Steppenwolf Theatre Company, Next Theatre Company, and Remy Bumppo Theatre Company. Jacqueline recently designed *Pivot* at Rivendell Theatre Ensemble, *Georgiana & Kitty: Christmas at Pemberley* at Buffalo Theatre Ensemble, and *The Hobbit* for Young Peoples Theatre of Chicago. She is a member of United Scenic Artists Local 829. Jacqueline is an Associate Professor Emerita at Columbia College Chicago.

KATHERINE DAVIS COSTUME DESIGNER

Katherine is a Costume Designer based out of Kansas City. Aside from *Frida... A Self Portrait*, her recent designs include *Picasso at the Lapin Agile* (Johnson County Community College), *Milking Christmas* (Black Box Theatre), *Sonnets for an Old Century* (TTU-SOTD), *Dracula; A Song of Love and Death* (UMKC Theatre and KCAT), and more. When not designing Katherine has been delving into the world of puppetry with Simple Mischief Studios and playing Roller Derby. For more information visit katherinedavis.org.

RACHAEL CADY LIGHTING DESIGNER

Rachael is thrilled to be making her debut at Union Arts Center with a production that is very close to her heart. She has had the privilege of designing the lighting for *Frida...A Self Portrait* since 2019. A lighting and projection designer with over 30 years of experience, her work has been seen on stages all over the world. Select Regional Credits: *Oklahoma!* (Theatreworks); *The Underpants*, *A Perfect Wedding*, *Shake Rattle and Roll*, *Smokey Joe's Café* (Florida Studio Theatre); National tour of *Love, Janis* for Columbia Theatricals, National Tour of *Joseph*, for Theatre League, *The Great Divorce* (Pearl Theatre NYC); *Rebecca* (LG Theatre Seoul, South Korea). Kansas City Credits: 10 years as Resident Designer for the Unicorn Theatre (designing over 50 productions); numerous designs for KCREP including *A Christmas Carol* (2010-2018), *Of Mice and Men*, and *Sunday in the Park with George*. Touring/Concert Video Programming: Green Day's *American Idiot* (Broadway), Jennifer Lopez's Dance Again World Tour, Imagine Dragons, and Pitbull. Currently, Rachael works as a Video Engineer, Programmer, and Designer for the Virgin Voyages fleet. She is also an adjunct professor at UMKC and a training specialist for Green Hippo media servers. When not in a theatre or on a ship, she is likely playing pickleball, drumming for her band, or hosting the radio shows *Siren Song* and *The Darkest Hours* on 90.1 FM KKFI. She lives in Kansas City with her partner Margaret and their dogs Cassie and Harley. Rachael is a member of USA 829.

CAMI TALIAFERRO-BARBER

(she/her)

ASSISTANT LIGHTING DESIGNER

Cami is a Lighting Designer and Assistant Lighting Designer for the performing arts based in the Seattle area. Some of her credits include *Dial M for Murder* with Village Theatre (ALD), *Sanctuary City* with Seattle Rep (ALD), *High School Musical Jr. In Concert* with Village Theatre KIDSTAGE (LD), *Much Ado About Nothing* with Somniterum Productions (LD), *Miracle on 34th St.* with Edmonds Driftwood Players (LD) and *A Lonely Realization* with The Shattered Glass Project (LD). Cami is a recent Summa Cum Laude graduate of Cornish College of the Arts and of Seattle Rep's Professional Arts Training Program. She'd like to thank her family, friends, mentors and partner for all of their support on her journey!

THOMAS DIXON

(he/they)

SOUND DESIGNER & COMPOSER

Thomas Dixon is a Chicago-based artist who is delighted to be in Seattle for his tenth production of *Frida...A Self Portrait*. Thomas' work has been heard at theaters across the country, including Oregon Shakespeare Festival, Portland Center Stage, Kansas City Rep, Milwaukee Rep, Writers Theatre, Steppenwolf Theatre Company, Cincinnati Playhouse in the Park, Pittsburgh Public Theater, and Jacob's Pillow Dance. He teaches sound design at DePaul University in Chicago and is a member of the Theatrical Sound Designers and Composers Association. www.thomasdixonsound.com.

JANINE VANDERHOFF

(she/her)

STAGE MANAGER

Janine has been a stage manager and production manager for more than 25 years on Broadway, Off-Broadway, regionally, and on tour. Some favorites include *Frida...A Self Portrait* (Regional, six cities and counting!), *The Lion King* (Original Broadway Company & National Tour) as well as the National Tours of *The Vagina Monologues*, *The Graduate* (starring Morgan Fairchild), *Cats*, *Jekyll & Hyde*, and many more. She has stage managed over 30 shows in the past decade at Portland Center Stage (Regional). Janine has also production managed at multiple regional theaters as well as The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention." *Frida Forever*. Proud NYU graduate and AEA member.

Union Arts Center operates under agreements with the following:



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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.



Behind the Curtain: An Interview with Vanessa Severo

Courtesy of Portland Center Stage, 2021. Introduction by Tamera Lynn, Portland Center Stage Content Creator.

Set on the eve of Frida Kahlo's death, this intimate solo show plunges into the brilliant, nuanced world of Frida Kahlo's tumultuous, extraordinary life. With its world premiere at the Living Room Theatre in 2014, Vanessa Severo continued to evolve and deepen her research into Kahlo. In 2019, KCRep further developed and produced this show at its OriginKC: New Works Festival. This interview was taken during that development process, when Vanessa sat down with Lisa Rothe (director of new works for the 2019 festival) to unveil how she came to blend Kahlo's life with her own experiences.

Lisa Rothe: When did you first become excited by Frida Kahlo? And what was it that sparked your excitement?

Vanessa Severo: My interest in Frida Kahlo began eight years ago when my good friend told me he saw Frida Kahlo in me. This very statement made me curious, and I began researching her.

The more I learned about Frida Kahlo, the more I felt I was seen and understood, and the world became a less lonely place. I became excited by the possibility of telling her story, because there was a woman that was seemingly unafraid of any challenge, and that spoke to me on all creative levels.

LR: How did her work and life connect to you as an artist?

VS: Frida was pretty much the first woman to do selfies, but instead of finding the right angle and filter for her face, Frida instead painted herself and her situations unapologetically. This is the very reason her art still connects to all of us today. Frida is celebrating authenticity in marriage, politics, infidelities, pain, and loss, and we can see that and understand it in our own lives, as an artist, as a human.

LR: You have been working on this play for about four years. What was it like to carve out a story over time?

VS: Working on this play for five years has really given me the gift of growth. When I first presented *Frida...A Self-Portrait* at the Living Room Theatre five years ago, I was limited in my knowledge of her. What I knew about Frida was from what I read. Since then, I have traveled to Mexico City, spent time at Frida's house – La Casa Azul – and talked to locals there about their experience and connection to her. The funny thing that happened in the last five years that I did not anticipate was, I have changed – my writing, my thoughts, and my connection to Frida have deepened.

LR: How is it to build your performance of Frida physically as you are in the process of writing it?

VS: Learning to embody Frida presented a challenge that changed the way this story needed to be told. In learning to live in Frida's skin, I realized I was learning to live in my own. I had to be 100% honest with all elements of this story and, as a result, it has become "our" story.

LR: What does sharing the imagined voice of Frida give to others?

VS: What we leave behind can sometimes supersede who we truly were. Sharing an imagined voice of Frida Kahlo, I feel, gives us the chance to see that she was a living, breathing person...just like us.

LR: How does Frida's continued examination through self-portraiture offer a window for the viewer to consider her position in the world? And, by extension, the world of the viewer?

VS: We all share some aspects of Kahlo's life. When we look at her paintings, we feel she is talking directly to us. You might be a wife, a mistress, bisexual, your partner may have cheated on you, you might have disabilities, or are struggling with addiction. Whatever your experience, there is an element of Frida's story you can relate to.

LR: How has this experience surprised you along the way?

VS: On this journey to find Frida, I was surprised that in order to tell her story I had to tell mine. This was something that surprised me, and I fought with it internally. Then I realized my journey to find Frida was one of the most integral parts of the story, and ultimately, I was painting *Vanessa...A Self-Portrait*.

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Join us for an afternoon at Frida's house! Bring your dancing shoes and your creativity to this fun family event! Participatory dance, live music, local food, and collaborative art-making with local artists and cultural organizations, plus a community discussion on Frida's legacy and resonance here in Seattle.

Produced in partnership with the Consulate of Mexico in Seattle, Seattle Opera, and NW Folklife.



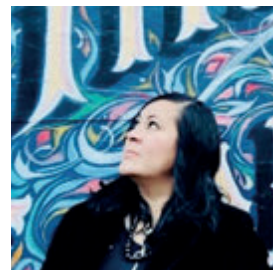
ArtMaranth Mobile School

ArtMaranth Mobile School is a unique service that brings art education to you. No matter where you are located in the greater Seattle area, ArtMaranth will come to you. This service is perfect for individuals, schools, and non-profit organizations that are seeking more personalized and convenient forms of art education. artmaranth.com.

Amaranta Ibarra-Sandys

A South Seattle based Teaching Artist by day and Mixed Media Artist by night. Born and raised in Mexico City, but she calls the PNW her home.

She is the Creative Director of ArtMaranth Mobile School where she offers youth mural mentorship, bilingual art classes, and private classes. She is also an emerged public artist, consultant, business entrepreneur, performer, community builder, gardener, mother of a teenager, and a cat mama. Her illustrations of gloomy landscapes, depicting women, goddesses, and skeletons reclaimed ancient rituals, foods, and language while blending elements of PNW nature, water, sea life, and mountains. Art is her tool for social change in hopes to inspire others!



Highline Mariachi Group

Highline School District first piloted its mariachi music program during the 2023/24 school year. The program has quickly become a community favorite at the participating schools, which include Highline High School, Evergreen High School, and Cascade Middle School.

Casa Latina

Founded in 1994 to advance the power of Seattle's Latino immigrants, Casa Latina is a non-profit organization that advances the power and well-being of Latino immigrants through employment, education, and community organizing.





Northwest Folklife

Since 1972, the Northwest Folklife Festival has brought a celebration of diversity and tradition to the heart of Seattle. Our first program, the Northwest Folklife Festival, was created to celebrate all forms of cultural expression practiced in the Northwest. The festival has become a major focal point for many traditional and ethnic performing groups and communities in its 55 years of existence. Over the years,

the Festival has evolved to include year-round programming—Our Big Neighborhood, a Public Archive, a Creative and Cultural Workforce Development program, our Wonder/Wander Cultural Asset Map, and our Quilt Sessions virtual concerts. Folklife isn't just once a year, it happens all year and reflects the ever-growing number and diversity of communities that call the Northwest home. nwfolklife.org.

Orquesta Northwest

Orquesta Northwest's music programs, performances, and events, feature Latinx artists, composers, and culture, serving as a bridge to excellence in every dimension of life, empowering marginalized communities, especially youth, and strengthening their voice in civic life. www.orquestanw.org.



Raúl Sánchez

Raúl Sánchez is a bilingual (English, Spanish) and sometimes trilingual (Nahuatl) poet and community collaborator. He was the 2019-21 City of Redmond, Washington's Poet Laureate. He teaches bilingual poetry to middle school students through the Jack Straw Cultural Center. He has volunteered for PONGO Teen Writing at the Juvenile Detention Center. Aside from poetry, Raul has collaborated with Orquesta Northwest, not only as a board member but also as an artistic contributor. He works with the community at Casa Latina and Path with Art, among others. He was a mentor and a judge for the 2014 Poetry on Buses Project and a TEDx participant in Yakima, WA. poetraulsanchez.com.

Seattle Fandango Project

In 2004, Martha Gonzalez and Quetzal Flores organized the first fandango workshop and in the following years, continued to perform and give workshops in the city. Through small informal gatherings, this group shared their experience and knowledge of the fandango tradition. With a supportive community of artists, activist, and educators, the Seattle Fandango Project (SFP) coalesced in the summer of 2009 with the purpose of building a fandango community in Seattle and connect it to the larger movement in other parts of the United States and in Mexico.

The Fandango traditions of Veracruz, Mexico, use music, singing, and dancing to generate a spirit of convivencia—of living and being in community. For a decade, musicians in Veracruz and California have built a movement of convivencia through Fandango Sin Fronteras (Fandango Without Borders). The Seattle Fandango Project brings this movement to Seattle through workshops, concerts, and public discussions with guest artists. Come experience and learn! seattlefandangoproject.weebly.com.



SEATTLE OPERA.

Seattle Opera

Founded in 1963, Seattle Opera is one of the leading opera companies in the United States. The company is recognized internationally for the quality of its productions, and supportive and nurturing environment for singers and artists. The company is committed to advancing the cultural life in the Pacific Northwest with performances of the highest caliber, and through innovative education and community programs that take opera far beyond the McCaw Hall stage. In January 2027, the Seattle Opera will produce *El último sueño de Frida y Diego*. *El último sueño de Frida y Diego* bursts to life on stage with a

fantastical set by Jorge Ballina, music by Grammy Award-winning composer Gabriela Lena Frank, and a libretto by Pulitzer Prize winner Nilo Cruz, creating a production reminiscent of Frida's and Diego's art itself. www.seattleopera.org.

Your Self Portrait

Many of Frida Kahlo's most well-known paintings are her self portraits, which incorporated heavy symbolism in the form of animals, plants, and more.

Draw a self portrait in the space below and add in your own meaningful symbols!



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URGENT: We must secure \$2 million in new and increased giving commitments by June 30 to stabilize revenue and provide critical operational support.

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Your support helps us open more learning opportunities for all ages, provide additional scholarships, and create hands-on experiences that nurture empathy, confidence, and imagination.

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We hear you. There are a number of upgrades to infrastructure that would make your experience as audience members more enjoyable. Leadership funding allows us to shift from reactive emergency repairs to proactive stewardship of our beloved Eagles building.

YOUR LEADERSHIP SUPPORT will:

- Open artistic possibilities
- Stabilize operations and protect jobs
- Reduce risk in a fragile facility
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- Ensure Union Arts Center remains a permanent civic anchor

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- Reduce long-term building risk and emergency disruptions
- Strengthen job stability across the organization

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macbeth



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July 15 @ 7pm – Richmond Beach Community Park, Shoreline

July 16 @ 7pm – Lynndale Park, Lynnwood

July 17 @ 7pm – Luther Burbank Park, Mercer Island

July 18 @ 7pm – Luther Burbank Park, Mercer Island

July 19 @ 7pm – Luther Burbank Park, Mercer Island

July 22 @ 7pm – Luther Burbank Park, Mercer Island

July 23 @ 7pm – Issaquah Community Center, Issaquah

July 24 @ 7pm – Klahanie Park, Sammamish

July 25 @ 7pm – Wright Park, Tacoma

July 26 @ 7pm – Volunteer Park, Capitol Hill, Seattle

July 29 @ 7pm – Luther Burbank Park, Mercer Island

July 30 @ 7pm – Luther Burbank Park, Mercer Island

July 31 @ 7pm – Community Center Gardens, SeaTac

August 1 @ 7pm – Wiggum's Hollow, North Everett

August 2 @ 7pm – Columbia Park, Columbia City

August 5 @ 7pm – Volunteer Park Ampitheater, Seattle

August 7 @ 7pm – Luther Burbank Park, Mercer Island

August 8 @ 7pm – Luther Burbank Park, Mercer Island

August 9 @ 6pm – Des Moines Beach Park, Des Moines

August 12 @ 6pm – Luther Burbank Park, Mercer Island

August 13 @ 6pm – Luther Burbank Park, Mercer Island

August 14 @ 6pm – Luther Burbank Park, Mercer Island

August 16 @ 6pm – Luther Burbank Park, Mercer Island

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Meghan Boyle
Lead Scenic Carpenter
Zachary Burns
Head Audio Technician

Lucy Cavener
Costume Shop Assistant
Kim Dancy
Head Cutter/Draper
Nick Farwell
Stage Operations Supervisor
Melissa Gomez
First Hand, Head Crafts Artisan, & Swing Dresser
Cat V Kerr
Prop Shop Manager
Emily Kight
Associate Production Manager
Eric Koch
Technical Director
Sally Mellis
Head of Wardrobe
James Nichols
Head Stage Carpenter
Todd Peacock-Preston
Head Props Artisan
A G Quinn
Lead Props Artisan
Jeff Scott
Scenic Charge Artist
Marty Sisk
Swing Technician
Logan Thomas
Head Electrician
Jason Tribby
Head Scenic Carpenter
Christine Tschirgi
Costume Department Manager
Sergio Vivas
Stagehand/Scenic Carpenter

FOR THIS PRODUCTION

Paige Demasi
Scenic Carpenter
Kelsey Taylor
Scenic Carpenter

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A Neighborhood Institution In Need

BY CIARA CAYA

It's more than shops, restaurants, homes and a few post boxes. It's more than a name or a spot on the map. Seattle neighborhoods have an identity, a personality, and a history. Alki makes you feel like you're in a beach town with seafood restaurants and views of the water. Capitol Hill is historically home to an artistic and queer community (with plenty of nightlife to spare). And Phinney Ridge/Greenwood (colloquially known as "Phinneywood") is an escape from the city with the Zoo and parks, tree covered sidewalks, and a 50-year-old theatre that is the beating pulse in the quiet neighborhood. >>

A Woman of No Importance
at Taproot Theatre.



“Taproot has survived economic crashes, the digital revolution, a fire that destroyed our building, a literal explosion in our neighborhood, and a global pandemic, and we’re still here.”

—Karen Lund

“We are so lucky to have Taproot Theatre in PhinneyWood. In an era where small, local theatre is struggling to survive and produce compelling programming, Taproot is a wildly successful anomaly,” shared Chris Maykut, a Phinney Neighborhood Association small business advocate.

From its humble beginnings in 1976 as a touring company founded by six locals, five of whom were graduates of Seattle Pacific University, Taproot Theatre has grown into an established and respected producer of regional theatre.

Since that start, Taproot has faced hurdle after hurdle, some that were common to the artistic community, and some that were unique to them. “Over these five decades,” said Producing Artistic Director Karen Lund, “Taproot has survived economic crashes, the digital revolution, a fire that destroyed our building, a literal explosion in our neighborhood, and a global pandemic, and we’re still here.”

The latest devastation came at the end of April when their theatre was the target of theft and vandalism. Two air-conditioning units were ruined and stripped for copper. The damage requires Taproot to completely rebuild their HVAC system in the Jewell Mainstage theatre, which is the larger of the two theatres at their home on North 85th Street.

While Taproot and its patrons had expected 2026 to be a year of celebration due to their 50th anniversary season, it is instead forced to be a year of trial. But through that comes something better than celebration, a demonstration of resiliency and of the power of community. Not only has Taproot maintained its influence and relevancy for 50 years, but, with our help, they will hopefully continue for another half century.



**THE TREES NEED YOU.
YOU NEED THEM.
JOIN US.**

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TOUR Free monthly guided walks. See our website.	PULL Become an Ivy Leaguer™. Remove Ivy & Invasives. Plant native species.	GIVE SPR is a 501(c)(3) Corp. The Trees Thank You.
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SchmitzParkCreekRestore@gmail.com

Schmitz Park Restore
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ALKI, WEST SEATTLE

To keep Taproot running and on schedule with the rest of their season, they have launched a campaign, Together with Taproot, with the goal of reaching \$400,000. This may seem like a big number, but with a community that supports them and audiences that visit year after year, we are all hopeful that the goal will be met.

As Maykut reminds us, there is so much joy to be gained from keeping Taproot's doors open: "They are somehow able to thread the needle and bring us highly-acclaimed plays, pack the house, pay their actors a competitive wage, and somehow remain affordable and accessible. Anything we can do to support such a unicorn is a no-brainer."

Make a donation at taproottheatre.org/together or by calling 206.529.3678.

All quotes are from Taproot Theatre Company's associated press release.

Ciara Caya writes the weekly Beyond the Stage newsletter for Encore+.

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Upcoming Events

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



June

Samantha Yun Wall

Seattle Art Museum
NOW–OCTOBER 4

Jonathan Lasker: Drawings and Studies

Frye Art Museum
NOW–OCTOBER 11

Grease

Village Theatre—Everett
NOW–JUNE 7

Barefoot in the Park

Taproot Theatre Company
NOW–JUNE 13

Aviatrix

Seattle Public Theater & Macha Theatre
Works
NOW–JUNE 7

All Lang

Pacific Northwest Ballet
NOW–JUNE 7

We Ain't Ever Gonna Break Up: The Hymn and Parfunkel Musical

Village Theatre—Issaquah
NOW–JUNE 21

Frida...A Self-Portrait

Union Arts Center
NOW–JUNE 28

Xian Conducts Mahler 7

Seattle Symphony
JUNE 11–13

The Play That Goes Wrong

Seattle Rep
JUNE 11–28

PNB School Performance


Pacific Northwest Ballet
JUNE 13

Xian Conducts Beethoven 9


Seattle Symphony
JUNE 18–21



Seattle Theatre Group presents the 28th annual DANCE This on July 10.

 **Seattle Youth Poet Laureate Chapbook Launch**

Seattle Arts & Lectures
JUNE 23

 **Ben Rector: Symphonies Across America**

Seattle Symphony
JUNE 24

 **Indiana Jones and the Raiders of the Lost Ark™ in Concert**

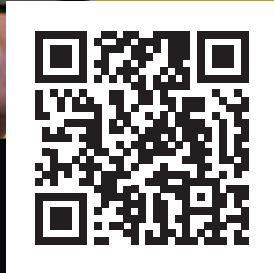
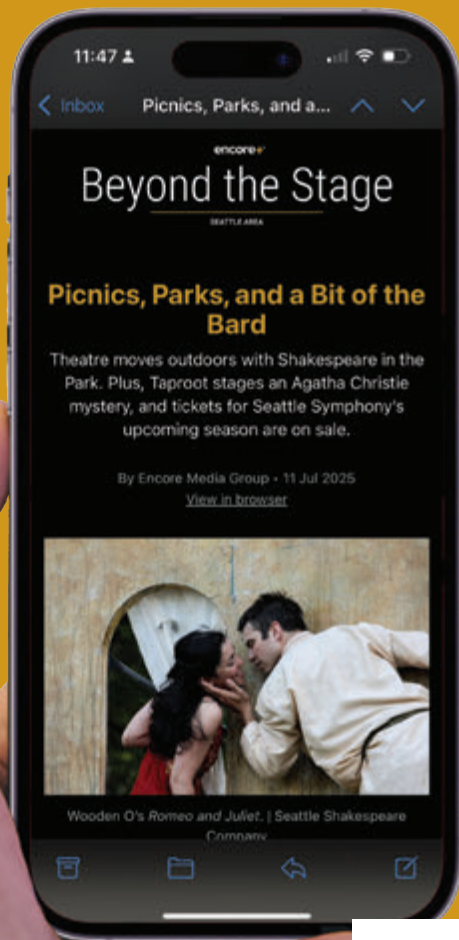
Seattle Symphony
JUNE 26-27

 **We Ain't Ever Gonna Break Up: The Hymn and Parfunkel Musical**

Village Theatre—Everett
JUNE 27-JULY 19

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.




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Accessible Performances


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


 **The Play That Goes Wrong**
Seattle Rep
OPEN CAPTIONED ON JUNE 18

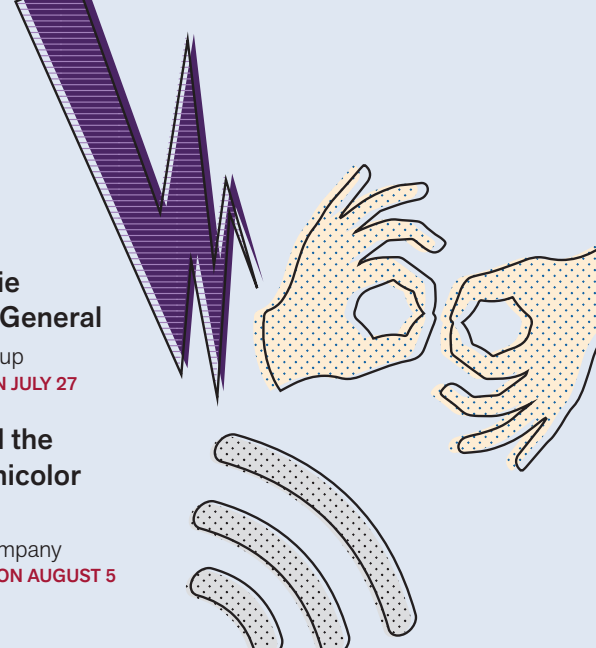
 **Frida...A Self-Portrait**
Union Arts Center
AUDIO DESCRIBED ON JUNE 20

 **We Ain't Ever Gonna Break Up: The Hymn and Parfunkel Musical**
Village Theatre—Everett
ASL INTERPRETED ON JULY 11


 **Hell's Kitchen**
Broadway at The Paramount
ASL INTERPRETED ON JULY 26

 **Silent Movie Mondays: The General**
Seattle Theatre Group
AUDIO DESCRIBED ON JULY 27



 **Joseph and the Amazing Technicolor Dreamcoat**
Taproot Theatre Company
CLOSED CAPTIONED ON AUGUST 5




July


 **Summer Festival**
Seattle Chamber Music Society
JULY 7-26

 **Joseph and the Amazing Technicolor Dreamcoat**
Taproot Theatre Company
JULY 8-AUGUST 8


  **Top Gun: Maverick in Concert**
Seattle Symphony
JULY 8

 **Ann Patchett**
Seattle Arts & Lectures
JULY 9

 **Macbeth**
Union Arts Center
JULY 9 - AUGUST 16

 **DANCE This**
Seattle Theatre Group
JULY 10

  **How To Train Your Dragon in Concert**
Seattle Symphony
JULY 10-12


 **The Winter's Tale**
GreenStage
JULY 10-AUGUST 15



The Play That Goes Wrong will play at Seattle Rep from June 11 to 28.

 **Coriolanus**
GreenStage
JULY 10-AUGUST 15


 **The Two Noble Kinsmen**
GreenStage
JULY 10-AUGUST 15


 **The Tempest**
GreenStage
JULY 11-AUGUST 15


  **Hedwig and the Angry Inch**
Seattle Theatre Group
JULY 14-15

 **Wonderland**
Ballyhoo Theatre
JULY 17-26

 **Hell's Kitchen**
Broadway at The Paramount
JULY 21-26

 **Gretchen Yanover in Concert**
Bainbridge Island Museum of Art
JULY 25

 **Silent Movie Mondays: The General**
Seattle Theatre Group
JULY 27

 **Freak the Mighty**
Seattle Rep
JULY 30-SEPTEMBER 6

August

 **Lost Girl**
Seattle Rep
AUGUST 7-16

 **Harry Potter and the Cursed Child**
Broadway at The Paramount
AUGUST 22-SEPTEMBER 12

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 The interpretive piece, *Frida...A Self-Portrait* plays at Union Arts Center June 6 to 28. This one-woman show performed by Vanessa Severo examines the parallels between her own life and that of the artist. Ever the individualist, Frida Kahlo spent the duration of her first solo exhibition confined to what?

 - A A moveable throne
 - B A bed
 - C A hammock hanging in the middle of the room
 - D A separate room where she could watch guests
- 2 *The Play That Goes Wrong*, staged at Seattle Rep from June 11 to 28, is a creation by three artists of Mischief Theatre Company. This British theatre company was founded by a group of students from which school?

 - A Oxford School of Drama
 - B University of the Arts London
 - C Royal Academy of Dramatic Art
 - D London Academy of Music and Dramatic Art
- 3 Taproot Theatre will present *Joseph and the Amazing Technicolor Dreamcoat* from July 8 to August 8. This classic musical was the first collaboration of Andrew Lloyd Webber and Tim Rice to be publicly performed. However, there was one musical that was created before this that wasn't performed for the public until 2005. Which musical was this?

 - A *The Likes of Us*
 - B *Evita*
 - C *Cricket*
 - D *Jesus Christ Superstar*

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—A bed
2. D—London Academy of Music and Dramatic Art
3. A—*The Likes of Us*

UAC union arts center 2026/27 season

nothing is what it seems



hamlet

by William Shakespeare

sept 19 – oct 11, 2026

A father is dead. A mother has moved on. And a son can feel the lies closing in around him. The court celebrates, the kingdom carries on, but Hamlet is the only one willing to look beneath the surface. The deeper he digs, the more dangerous the truth becomes, and the harder it gets to tell friend from enemy, sanity from madness, justice from revenge. In Shakespeare's most legendary tragedy, the truth will come out. The question is who will survive it.



table 17

by Douglas Lyons

oct 24 – nov 15, 2026

If your ex called, would you answer? Jada and Dallas were once engaged. Now, two years after their breakup, they're sitting across from each other at their favorite restaurant, trying to keep it casual. Good luck with that. Between a waiter with no boundaries, wounds that never quite healed, and a spark that neither one of them can ignore, this "simple dinner" is about to go off script. From two-time Emmy nominee and playwright Douglas Lyons, *Table 17* is the best date night you'll have all season. Grab your person and make a reservation.

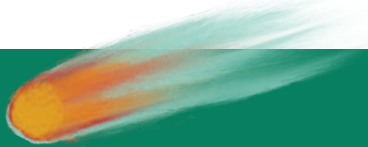


meteor shower

by Steve Martin

feb 6 – 28, 2027

Leave it to Steve Martin to turn a quiet evening under the stars into total, glorious chaos. Corky and Norm have invited another couple over to watch a once-in-a-lifetime meteor shower. Simple enough. But something about the guests is... off, the conversation keeps taking sharp turns, and somewhere between the wine and the sky falling, the line between what's real and what's not dissolves completely. This is Steve Martin at his most inventive: a comedy that goes exactly where you don't expect and never once looks back.

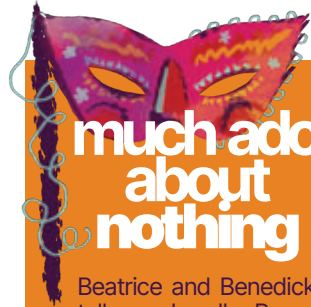


much ado about nothing

by William Shakespeare

mar 20 – apr 11, 2027

Beatrice and Benedick are not in love. Ask them, they'll tell you. Loudly. Repeatedly. With increasingly elaborate insults. The only people who aren't buying it? Everyone else. Shakespeare's wittiest comedy throws two of the sharpest tongues in theater onto a collision course while their friends scheme and meddle to force what everyone already knows. But the insults are getting softer. The glances are lasting longer. And pride is the only thing still standing in the way.

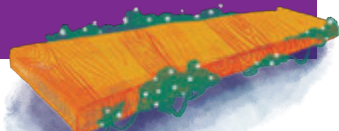


the river bride

by Marisela Treviño Orta

may 1 – 30, 2027

Three days before her sister's wedding, a stranger is pulled from the Amazon River. No name. No memory. No explanation. Just a magnetism that neither sister can resist. In a small Brazilian fishing village where old stories still hold power, Marisela Treviño Orta weaves a modern fable of desire, jealousy, and the ties that bind us to the people we love and the ones we should have chosen. Part folklore, part love story, part fairy tale with teeth, *The River Bride* asks: when fate pulls something extraordinary out of the water, do you trust it?



This season at Union Arts Center, five productions dare you to look beneath the surface, where the truth is messier, funnier, stranger, and more human than we ever expect. Join us for a season that won't let you look away.

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