

OCTOBER 2026

by
**Douglas
Lyons**

directed by
**Shermona
Mitchell**

union arts center
oct 24 - nov 15

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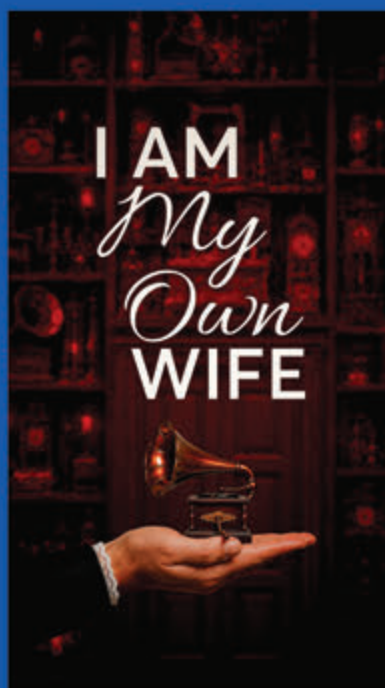
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**REwrights co-founders
Jenn Ruzumna and Lisa Every.**

Beyond the Ingénue

BY TODD MATTHEWS

Theatre should be for everyone, right? If so, where are the plays that emphasize the experiences of women over 40 and establish strong roles for them? It's an issue three local organizations—REwrights, Bleecker St. Playhouse, and DramaQueen Playwrights Lab—aim to resolve by creating theatre with meaningful roles and stories for middle-aged women. Here's a closer look at how their efforts are sparking new opportunities and experiences for local playwrights, actors, and even audiences. »

REwrights

How do you prepare for an audition when the only character description provided is “hot mom”?

Actor Jenn Ruzumna faced such a situation in 2013 while auditioning for films. “The roles my agent sent me out for were, literally, ‘hot mom,’ ‘workout mom,’ or ‘mom juggling whatever,’” recalled Ruzumna, who also noticed the roles largely called for young ingénues or much older women, with no room for middle-aged women like her. “I thought, ‘What’s happening?’”

Lisa Every, a fellow actor and one of Ruzumna’s closest friends, could empathize. “I didn’t feel like there were a lot of ‘middle-aged’ women roles available to the many, *many* great actresses in Seattle who were suited for those roles,” Every said.

Every posed to Ruzumna the idea of working together to write and produce their own plays featuring strong stories and roles for women. Over the past 12 years—and under the moniker REwrights (the “R” for Ruzumna; the “E” for Every)—the pair has written three full-length plays exploring motherhood, female friendship, and feminism, with women over 40 as central characters.

“I just was much more interested in putting my energy somewhere that felt more productive creatively,” Every said. “I wanted to spend my time feeling positive about my work. REwrights and working with Jenn did that.”

It’s a creative collaboration that Every, 59, and Ruzumna, 53, couldn’t have predicted when they first met in the early 2000s while performing in productions at the Capitol Hill Arts Center and Freehold Theatre. Today,



Left: REwrights co-founders
Lisa Every and Jenn Ruzumna.

Above: Mari Nelson in *The Fifth Wave*.

the pair are like sisters, drawn to the same kinds of stories and ways to tell them. “We have a common language,” Ruzumna explained. “We’ve also had very similar lives, with young kids who kind of grew up at the same time.”

Their dark comedy *Happy, Happy, Happy...* (Macha Theatre Works, 2017) centers on longtime friends Lauren and Anne. Lauren’s grandmother just died, her son Caleb is turning 19 years old, and her jogging-obsessed husband is absent. Meanwhile, Anne has a secret—she’s sleeping with Caleb and may be in love with him.

The Fifth Wave (Macha Theatre Works, 2022) explores the challenges facing middle-aged feminist icon and women’s studies professor Maxx Cheevie, portrayed by seasoned actor Mari Nelson. When an alleged sexual assault rocks the campus, Cheevie struggled with whether to rally alongside her students or remain ensconced in the comfortable life she’s carved out for herself at a private university.

Their magical realism play *The Park* (Macha Theatre Works and Seattle Public Theater, 2024) explores existential and metaphysical themes through the lives of two longtime friends, Bev and Libby, who gather on the same park

bench, under the same tree, for their entire lives and beyond, as generations of strangers pass in and out with their own challenges.

As for what’s next, the pair has written the first draft of a new play but declined to share details. What’s certain, though, is that it will feature women over 40 in strong and central roles.

“We take so long to write a play. It’s just how we are,” said Ruzumna. “There are so many women of a certain age going out for so few roles. The talent in this community is amazing. It would be a goal of mine to get more content out there, to give more opportunities to women.”

Bleecker St. Playhouse

If Bleecker St. Playhouse’s three co-founders had any doubts about what they envisioned for their brand-new theatre company, those doubts were set aside during their sold-out play festival and fundraiser, “Women of a Certain Age,” which was held in June at Theatre Off Jackson. More than 100 attendees raised more than \$15,000 while watching 10-minute plays by local playwrights Kate Danley, Christine Deavel, Darian Lindle, and Emily Golden.

The organization was created in late 2024 by Bryar Freed-Golden, Kaelyn Langer Mendonca, and Ann Pielli, who were working on a production of Emily Golden’s play *Gale* at Shoreline Community College when Freed-Golden floated the idea of starting a theatre company with Langer Mendonca, 43, and Pielli, 52.

Bleecker St. Playhouse aims to produce dynamic and nuanced stories, with a strong emphasis on women’s experiences, especially those of women over 40. The name is a nod to Manhattan’s Bleecker Street. This vibrant and energetic area was a cultural and artistic epicenter for the trio when they lived in New York at different times earlier in their lives.

“It has long bothered me that for women, and especially those over the age of 40, there were so few stories being told about their lives, using their voice,” said Freed-Golden, who is in her sixties. Over the course of her 40-year career as a theatre actor, director, producer, and educator, Freed-Golden said she has tried to offer creative opportunities and roles for women who might feel marginalized or overlooked. “But it never felt like enough,” she added. “I knew that



Bleecker St. Playhouse co-founders Ann Pielli, Bryar Freed-Golden, and Kaelyn Langer Mendonca.

[starting a theatre company] was the only way to change the narrative.”

With momentum from this summer’s fundraiser, Bleecker St. Playhouse will stage a production of David Lindsay-Abaire’s Tony Award-winning play *Good People*, which explores issues of class through Margie Walsh, a single mother recently fired from her cashier’s job at a dollar store, who cares for her disabled adult daughter and lives in blue-collar South Boston. The play will run at West of Lenin in November, with Freed-Golden as the director, Langer Mendonca as a producer, and Kat Rose Agnew as the assistant producer.

“[The fundraiser’s success] felt like a testament that this is what is needed,” said Langer Mendonca. “Someone at the event told me, ‘I have a friend who’s an actress in her forties and wants to get back into the theatre. I would love to get her in touch with you.’ It just feels like the time is now for this.”

continued »

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by José Rivera

directed by
Colin Hovde

October 1st - 17th

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at the Seattle Center Armory

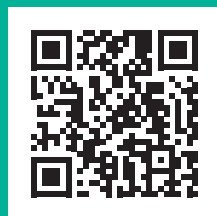
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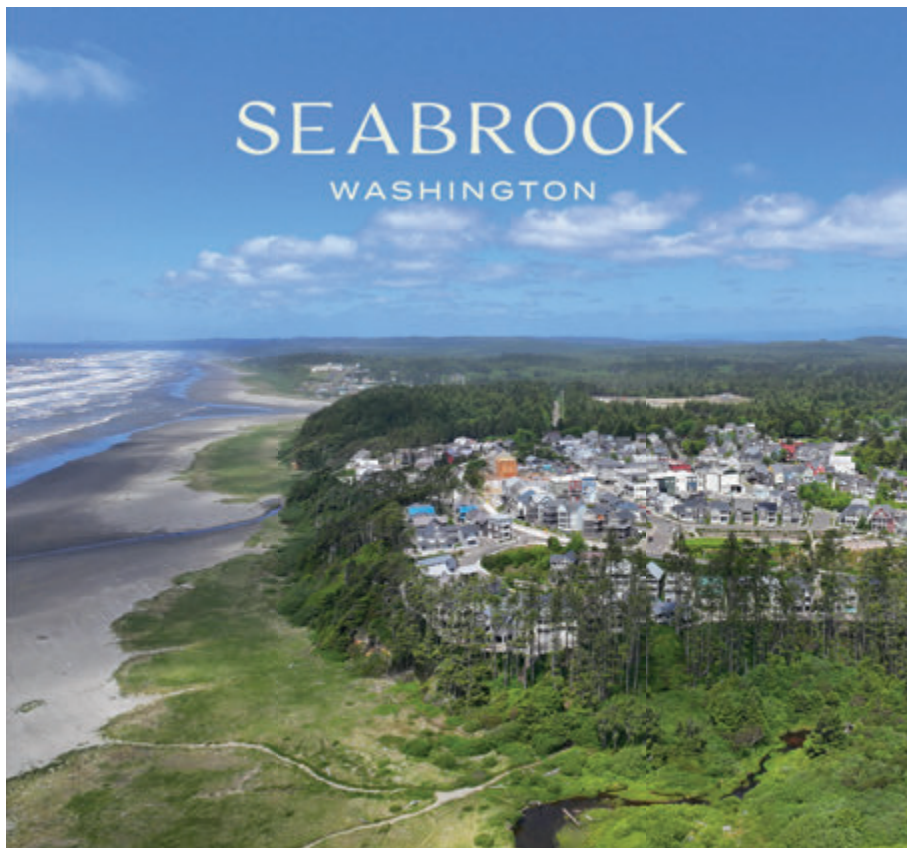
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DramaQueen Playwrights Lab

For the past 25 years, Karen Kinch's DramaQueen Theatre has provided development and production opportunities for local women playwrights. That goal remains the same, but with a slight pivot. DramaQueen Theatre is transforming itself into a peer-led playwright collective for women "of a certain age," and rebranding itself as DramaQueen Playwrights Lab. Initially, the Lab will focus on supporting women playwrights 50 and older—a cohort that, according to Kinch, faces fewer opportunities and pathways to develop and produce new plays.

"It is long past time to bring an end to decades of silencing and marginalization."

—Karen Kinch



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In addition to the name change, the Lab will be truly collaborative. Instead of serving as artistic director, a role Kinch held at DramaQueen Theatre, she will be one member of a collective group providing workshops, script development, creative peer support, and opportunities to collaborate with other theatre artists. The Lab is in the early stages of defining its current programs, and a public meeting will be held in the fall to share more information about how people can offer support and get involved.

"The assumption seems to be that we're too old, we've aged out, we're past our prime," Kinch explained. "It is long past time to bring an end to decades of silencing and marginalization. The DramaQueen Playwrights Lab will be an essential part of making that happen."

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.

table17

by Douglas Lyons
directed by Shermona Mitchell

October 24 – November 15, 2026

CAST

BRIA SAMONÉ HENDERSON*
JADA

BRANDON JONESMOONEY
DALLAS

LAMAR LEGEND*
RIVER/ERIC

CREATIVE TEAM

SHERMONA MITCHELL
DIRECTOR

DOUGLAS LYONS
PLAYWRIGHT

PARMIDA ZIAEI
SCENIC DESIGNER

ALEXANDER WINTERLE
SCENIC ASSISTANT

DANIELLE NIEVES~
COSTUME DESIGNER

ANDREW D. SMITH~
LIGHTING DESIGNER

JACOB VIRAMONTES
ASSISTANT LIGHTING DESIGNER

JERIK FERNANDEZ
SOUND DESIGNER

RAYA TUFFAHA
INTIMACY DIRECTOR

TARQUINN WHITE
ASSOCIATE DIRECTOR

STAGE MANAGEMENT

LAUREL NICHOLS*
STAGE MANAGER (9/11 - 11/7)

MONIQUE OTTER-JOHNSON
PRODUCTION ASSISTANT

BRET TORBECK
STAGE MANAGER (11/10 - 11/15)

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Please do not walk on the stage before, during, or after the performance.

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This system is offered at all performances in the Allen and Falls 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 *Table 17*: Saturday, November 14 at 2pm.

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A Letter from Artistic Director Yuvika Tolani



As the world gets a little chillier, a little darker (and I'm not just talking about the weather!), I have the distinct pleasure of welcoming you to the sparkling bright spot that is *Table 17*. With this play, Douglas Lyons invites us to escape into someone else's drama by leaning all the way in.

I couldn't be happier to have Bria Samoné Henderson and Brandon JonesMooney at Union Arts Center for their mainstage debut in this building, and to welcome back Lamar Legend – though, did they even really leave? – who pulls off a dizzying 180-degree turn from *Hamlet's* Horatio. This dazzling trifecta, guided by inimitable

Shermona Mitchell, brings endless charm. They are joined by a stellar design team whose work speaks for itself.

Shermona is a fabulous, multi-hyphenate talent whose crystalline values and deep sense of wonder underscore all she does. Working with her has been an absolute joy...and it continues! It's no small feat to helm two productions back-to-back, but you will see her deft hand at work again in *A Christmas Carol* this winter.

We are so happy to have you at the theatre, in this unapologetically human space where you can love loudly, protest wholeheartedly, and participate unabashedly. That is the invitation of *Table 17* – let's see where it takes us!

- Yuvika Tolani



A Letter from Managing Director John Bradshaw

Welcome to our second production of our second season at Union Arts Center.

We began this season effectively celebrating our legacy of Shakespeare with our staging of *Hamlet*.

With *Table 17*, we now honor our tradition of contemporary plays, one that began with ACT in 1965 by producing *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad*. Since then, this company has had a commitment to not just contemporary works but regional and world premieres. In a city that has long had a dedication to innovation, premiering new and current works is a huge part of our heritage at this theatre.



With *Table 17*, we offer another regional premiere, new to our Puget Sound area. Former Artistic Director John Langs saw the production Off-Broadway in New York City and returned, saying it was a play that we should do at this theatre.

For the theatre that Greg and Jean Falls built and nurtured for decades, works such as *Table 17* are an important part of our theatrical legacy, a legacy that has been a cornerstone of one of the most important theatre ecosystems in the country. We have been intensely fortunate to have the breadth and depth of theatre in this city and region, with ACT at the heart of that.

As a young theatre worker in the 1980s, some of the most exciting theatre I saw was at ACT - *A Lie of the Mind*, *Glengarry Glen Ross*, *God's Country*, *Woman in Mind*, and *Red Noses* are plays that still stay with me all these years later, all contemporary plays in their time. Current works such as *Table 17* speak to us through laughter and heartache and, so importantly, through insights into our shared humanity.

The impacts of COVID continue to challenge our current arts environment in Seattle. We are seeing signs of recovery and hope, but we still have a definite road ahead. I would urge you, as I have been encouraging audiences to do for several years now, to go to theatre and the performing arts all the more, to classics and contemporary works. Here but throughout the region. And then, so important, tell people about your experiences and urge them to attend as well. Be an advocate, a champion, a hero of the arts. Our remarkable arts scene, contemporary and classic, is one of the elements that makes living here such a special place and experience. Help continue the legacy!

Thank you!

- John Bradshaw

A Letter from *Table 17* Director Shermona Mitchell

What does it take to come to “The Table”?

Maybe you’re already thinking of one. A table you couldn’t wait to sit at! One you stayed at too long. One you left before you were ready. Or someone you would sit across from again, if only for one more conversation.

We come to our relationships hungry! Hungry to be seen, chosen, understood, forgiven, celebrated, safe. We arrive carrying so much more than our appetite. We bring our joy, history, expectations, pride, fears, old wounds, and all the ways we have learned to love and be loved!

Then we ask another beautifully complicated human to sit across from us carrying all of theirs.

What an extraordinary thing we ask of each other!

So, as we share this story together, I invite you to consider your own tables.

What do you bring to it?

What are you hungry for?

What has nourished you? What could you no longer swallow?

When is staying an act of love, and when is leaving a stronger one?

Can you celebrate someone’s happiness when it no longer includes you? Can you forgive someone without inviting them back into your life? Can you miss someone without wanting them back?

And perhaps most tenderly, can something end and still have been worthwhile?

I ask these questions because I have my own tables. My own people. Conversations I wish I had been brave enough to have. People I can now thank for changing me, even when we were not meant to travel together forever.

Perhaps you do too.

Maybe moving on isn’t really about leaving people behind. Maybe it is learning what to carry forward.

A lesson. A laugh. A scar. An apology. A memory. A little more knowledge about how to love the next person better. Maybe even a little more knowledge about how to love ourselves.

So, for the time we have together, pull up a chair.

Think of someone who once sat across from you.

And ask yourself.

Who did I become because I sat across from you?

And perhaps more importantly:

Who will you choose to be when I come to the table again?



- Shermona Mitchell

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meteor shower

by **Steve Martin** directed by **Adrienne Mackey**



much ado about nothing

by **William Shakespeare** directed by **Leah Adcock-Starr**



the river bride

by **Marisela Treviño Orta** directed by **Rebecca Touriño Collinsworth**

Black Rom-Coms: Films & Books

Table 17 is inspired by the Black romantic comedy films of the 1990s and 2000s. In partnership with the Seattle Public Library and Beguiled Books, we've curated a list of films and books celebrating Black romance.



Love Jones (1997)

Darius Lovehall is a young black poet in Chicago who starts dating Nina Mosley, a beautiful and talented photographer. As they try to figure out if they've got a "love thing" or are just "kicking it," Nina tests the strength of Darius' feelings and sets a chain of romantic complications into motion.



Love & Basketball (2000)

Quincy McCall and Monica Wright are neighbors who, as children, develop a friendship around their shared interest in basketball. Over the years, their friendship blossoms into love, but their separate paths threaten to pull them apart.



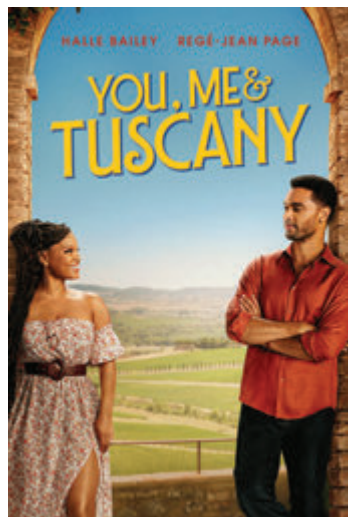
Brown Sugar (2002)

Sidney is the editor of a music magazine. Dre is the producer of a major music label. Since childhood they have been best friends, but never more than that. As they navigate adulthood and their demanding careers, they fall in love with other people, but something other than hip-hop keeps pulling them back to each other.



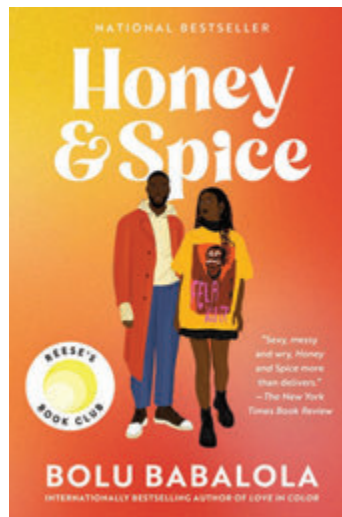
Sylvie's Love (2020)

In 1950s Harlem, Sylvie is working in her father's record store for the summer where she meets Robert, an aspiring jazz saxophonist. The two have a whirlwind romance that begins as quickly as it ends. Years later, their paths cross again, opening up the door to a second chance at love.



You, Me, and Tuscany (2026)

Anna, a young aspiring chef, travels to Tuscany and finds herself living in a villa owned by Matteo, a man she barely knows. When she becomes unexpectedly entangled with Matteo's family, and lies that she is his fiancée, her web of deception grows more complicated, as do her feelings for Matteo's brother, Michael.



Honey & Spice

by Bolu Babalola

Kiki Banjo has made a huge mistake. As the host of a popular student radio show that focuses on making sure women don't fall into messy "situationships" and heartbreak, she finds her reputation on the line after publicly kissing Malaki Korede, a man she once denounced on the air. To reclaim her public image, Kiki enters a fake relationship with Malaki, but perhaps their connection may be more genuine than either expected.



Rhythm's Blues

by Kimberly Brown

After three years together, Rhythm leaves her rapper boyfriend, Raheem, because of his inflated ego and inappropriate behavior. Soon after, Rhythm meets Channing, and the two share an undeniable connection. But their budding relationship becomes complicated when Raheem becomes Channing's new producer, and he isn't ready to let Rhythm go.



The Marriage Narrative

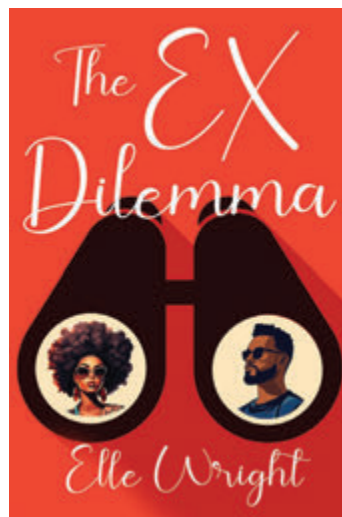
by Claire Kann

Zinnia is an ambitious woman who refused to wait around for her One True Love. Instead, she turns her dating profile into a strategic plan: get married in 30 days. Her friends don't believe it will work, when she matches with Jordan, who has motives of his own for pursuing a beneficial marriage.



Janae Sanders' Second Time Around

Janae Sanders is newly divorced and re-dedicating her life to her son, her career, and her friends. But at her 20-year high school reunion, she runs into her former high school crush, Adam Henderson. Sparks fly as they reconnect, but they soon find themselves on opposite sides of a battle over budget cuts to her son's beloved school arts program.



The Ex Dilemma

by Elle Wright

Joyce Batchelor gives her grandchildren an ultimatum: marry or lose their inheritance. Grandson Wesley is commitment-phobic and publicly put on blast by an anonymous social media influencer who leaks his romantic escapades, putting both his inheritance and relationship with his grandmother at risk. Enter Albany Keyes, his ex-girlfriend and private investigator hired to track down the influencer. But as they work together, professional distance begins to give way to reignited passion.

In Our Own Language:

The Power of Black Love on Stage

"I hope you diiiiie!" Paula Jai Parker screams from the driver's seat of a stolen car as Joe Torry clings to the roof. They didn't know it at the time, but their mutual disdain was destined for a romantic connection. I still remember watching *Sprung* for the first time. Full-throated, belly laughs. It was silly, romantic, and full of cultural references. It had a classic scene with the late John Witherspoon and even a Clarence Williams III cameo (*Tales from the Hood*, if you know, you know). And for me and my friend Brian – two black kids attending a predominantly white high school in a predominantly white suburb – it was everything. We bonded over getting to see ourselves be outrageous, thoughtful, messy, kind, and in love. We got all our familiar rituals of the romantic comedy: the meet-cute, the first kiss, the misunderstanding, the betrayal, the break up, the make up, and the happy ending that a rom-com promises.

People are drawn to rom-coms because they give us a safe space to hope, to be vulnerable, to be deeply seen, and to get put through the emotional wringer because we know everything turns out in the end. But *Sprung* offered something else: it spoke a language we understood. Even the title carried cultural fluency. It wasn't called *Crush* or *Infatuated* or *Help, I'm in Love*. I knew exactly what it meant to be sprung off somebody. I mean, I'd been heart eyes for Tisha Campbell since *Little Shop of Horrors*. It didn't need translation. That same fluency fueled the Black rom-com of the '90s and 2000s. Films like *Love Jones*, *Love & Basketball*, *Two Can Play That Game*, and *Brown Sugar* took the familiar beats of romantic comedies and dramas and infused them with Black life.

In 2023, I sat in on a conversation between activists and authors Sonya Renee Taylor (*The Body is Not An Apology*) and Ijeoma Oluo (*So You Want to Talk About Race*). At one point, they proposed an idea to the audience that seared into my mind: "Imagine what we could do and devote time to if we didn't have to spend so much time thinking about racism." That's what I love about the Black rom-coms of the '90s/2000s. These stories are allowed to dream, pursue passions, have wealth, build supportive communities, and fall in love. Racism hadn't magically disappeared, but for ninety minutes, it didn't have to dominate our existence. We got to focus on other things. We got to choose joy. So, what happens when we put that Black rom-com on stage? What happens when Black people get to fall in love in a theatrical language that belongs to us?

In the 1970s, playwright and scholar Paul Carter Harrison developed a mode of Black theatrical storytelling, challenging the inherited Western dramatic traditions. Kuntu Drama, as he called it, is rooted in Black cultural aesthetics and styles of performance, drawing us closer to African traditions of myth, ritual, rhythm, and communal participation. Though Black rom-coms may not be considered Kuntu Drama in the truest sense, the framework cracks open an exciting way to explore what happens when Black love enters a theatrical space.

by Andrew Lee Creech

Take the idea of the narrator in rom-com movies. In *Sprung*, Montel narrates from the present, looking back at the past and guiding us toward the future. In *Two Can Play That Game*, Shanté walks us through her misguided “rules” for getting her man back. They talk to us, but we can’t talk back. Well, technically, we can – I know I be yelling at my TV, “Girl, don’t do it!” “Boy, you WRONG for that.” But the movie keeps rolling. In theatre, the actors can actually hear us. That exchange evokes a call and response, a tradition deeply rooted in Black American and African cultures, and is a central piece of Harrison’s thinking. Suddenly, the audience isn’t just watching the romance, we’re actually in the room as it happens. A character can tell us how they’re feeling, solicit our advice, try to get us on their side, or even implicate us in their terrible decisions. Like the friends and family surrounding any good Black rom-com couple, we become part of the community helping these fools figure it out.

Kuntu Drama also gives us another way to think about time. Rather than your typical “this happened, then this happened” linear progression, past, present, and future can bleed into one another. Even though time moves linearly in real life, we carry our past with us into our present. For a pair of exes, for instance, the past isn’t just backstory, it’s actively in the room with us, colliding with who they are now and who they might still become.

And then there’s music, rhythm, dance, movement – all of which play a critical role in Black American and African cultures. But how can they inform storytelling itself? In *Brown Sugar*, two lifelong friends bond over their love of hip-hop while concealing their feelings for each other. So when Dre finally tells Syd, “You are the perfect verse over a tight beat,” and later asks, “When did you actually fall in love with hip-hop?”, music becomes more than a shared interest. Hip-hop has actually given them a language for understanding each other and for expressing their love. When put on stage, music, rhythm, and movement can heighten these expressions, creating a kind of Black cultural shorthand for romance – a theatrical language in which a beat, a dance, or a shared rhythm can say what words can’t.

So maybe the question isn’t what happens when we put a Black rom-com on stage, but what happens when we let Black love actually shape the theatrical event. When the way we love informs the way we tell the story. When our rhythms, rituals, histories, and ways of speaking become part of the language of romance. Or, as poet Regie Gibson asks in the opening moments of *Love Jones*: “Can you speak to me in your language of divinity? With your miracle of ritual and spiritual drum?” Leaving us with one final provocation: “Can we love?”

Who's Who in Table 17



**BRIA
SAMONÉ
HENDERSON**
(she/her)
JADA

Bria Samoné Henderson is a multi-hyphenate force: actor, comedian, poet, filmmaker, Virginia raised and LA based. You may know her as Dr. Jordan Allen on ABC's *The Good Doctor*, or as Margaret Sloan in FX's *Mrs. America*. As a filmmaker, she EP'd, wrote, and starred in the short *Virginity*, now streaming on KweliTV. Her short won Outstanding Comedic Digital Series at the Oscar Micheaux Film Festival (with four nominations to boot), and also screened at BronzeLens, where she took home the Rising Superstar Award at the 13th Annual Women Superstars Honors. Her screen work spans from her comedic film debut in *The Donor Party* on Hulu, to the award-winning shorts *Prepared* and *Honest Fluff* (EP'd by Amy Aniobi), to A24's *BLKNWS* by Kahlil Joseph, which premiered at Sundance 2025.

On stage, she's brought her voice to *The First Deep Breath* at the National Black Theatre of Harlem, *And In This Corner* at Seattle Children's Theatre, and was selected for the NBC Spotlight Diversity Showcase in 2018, which launched her TV and film career. Now, she's thrilled to trade LA sunshine for Seattle rain, bringing her full self back to the city that shaped her artistry for *Table 17*. She holds an MFA in Acting from the University of Washington and a BA in Drama from Spelman College. Catch her latest project, *Side Quest*, on Apple TV+.



**BRANDON
JONESMOONEY**
DALLAS

Brandon JonesMooney is a multi-hyphenate way maker who carries the spirit of Oakland, CA, into every room he's

in. Notable regional credits include: *The Brothers Size*, *Endgame* (Young Hot Thespian), world premieres of *Riverwood* (Seattle Public Theater) and *Reparations* (Sound Theatre Company). TV/Film: *72 Hours* (Netflix) and *Black 365* (Young Hot Thespian). He's a founding member of The 6(th) Dimension Collective and Young Hot Thespian. As a writer, his work has been showcased at True Colors Theatre Company, The Hansberry Project, and his solo show *An Exercise in Vulnerability* premieres this winter at JACK in Brooklyn, NY. Brandon is a graduate of the Pacific Conservatory of Performing Arts. He also holds a BFA in Original Works from Cornish College of the Arts and an MFA from NYU Tisch Grad Acting.



**LAMAR
LEGEND**
(they/them)
RIVER/ERIC

Lamar Legend is a non-binary actor/writer/director originally from New York City. You

may have seen them most recently in Union Arts Center's *Hamlet* as Horatio. Locally, they've worked with Strawberry Theatre Workshop, Village Theatre, Seattle Opera, Seattle Rep, Intiman, The 14/48 Projects, Seattle Children's Theatre, and ArtsWest. Regionally, they've worked with Steppenwolf, Chicago Shakespeare Theatre, and Teatro Franco Parenti in Milan. As a playwright, they've written and adapted original and classic works for companies in New York, Chicago, Seattle, and Los Angeles, as well as abroad in Italy, Prague, and Mexico. As a screenwriter, Lamar's scripts have won several screenplay competitions and have been featured on The Black List. They've been honored with The Rising Star Award by the Broadway League in New York and a Gregory Award in Seattle.



**SHERMONA
MITCHELL**
(she/they)
DIRECTOR

Shermona Mitchell

is a storyteller; an award-winning multidisciplinary theatre artist, whose work as an actor, director, adaptor, and arts leader celebrates creativity, connection, and transformation. Transplanted in Seattle by way of Kentucky, Shermona has been blessed with a myriad of artistic opportunities both nationally and internationally! Regionally they have collaborated with The 5th Avenue Theatre, Taproot Theatre, Intiman Theatre, Washington Ensemble Theatre, Seattle Children's Theatre, theater simple, Village Theatre, among many others. Shermona currently serves as a Co-Artistic Director for Sound Theatre Company.

TARQUINN WHITE
ASSOCIATE DIRECTOR

Tarquinn White is a South African performer who has a postgraduate degree in Education Management and BA in Teaching Musical Theatre from Trinity London. He has performed in numerous musicals such as: *RENT* (Angel), *The Rocky Horror Picture Show* (Ensemble/Riff Raff Cover), *Assassins* (Giuseppe Zangarra), *Parade* (Riley), *Bat Out of Hell* (Jaguwrire), *Memphis* (Germany), and an international Asian tour of *CATS the Musical*. Since moving to the USA in 2024, he has played Eddie in *Sister Act*, Robbie Hart in *The Wedding Singer*, Grady in *The Color Purple*, Middle Scrooge in *A Christmas Carol*, Judas Cover in *Jesus Christ Superstar*, and Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat*. Tarquinn has an EP titled "Tarquinn White – Love Letter" which can be found on all music streaming platforms. He is also a 2026 Gregory Award Nominee. Tarquinn loves to travel, swim, write songs, cook, bake, and enjoy the outdoors. His motto is, "Above all else, to thine own self be true." Only in knowing yourself can you be the gift humanity needs.

DOUGLAS LYONS

PLAYWRIGHT

Douglas Lyons is a GLAAD, NAACP, and Emmy-nominated writer, an Audelco award-winning playwright, actor, and composer whose work has spanned television, Broadway, Off-Broadway, and film. Douglas served as a writer and composer on Apple TV's *Fraggle Rock*. His Broadway playwrighting debut *Chicken & Biscuits* was the second most produced play in the US in 2022/23. His other theatrical works include the Off-Broadway hit: *Beau, Don't Touch My Hair, Polkadots, Five Points, Pure Glitter, Mother. Daughter. Father. Son.* Douglas' Broadway acting credits include *Beautiful: The Carole King Musical*, the Tony award-winning revival of *Parade*, and *The Book of Mormon*. @douglassings @chocolatehipser

PARMIDA ZIAEI

(she/her)

SCENIC DESIGNER

Parmida Ziaei is an award-winning Iranian multidisciplinary artist, designer, and co-founder of Seda Iranian Theatre Ensemble. Her work spans interior, architectural, immersive, and entertainment design. Parmida has worked as a scenic and production designer with leading regional theatres, including Union Arts Center, the 5th Avenue Theatre, Seattle Rep, Village Theatre, and Seattle Children's Theatre. Beyond design, she performs, choreographs, and teaches as a movement artist, and has also contributed as a consultant and curator for organizations such as Oregon Shakespeare Festival, On the Boards, Base Art Space, and ArtsWA. @parmidaziaei parmidaziaei.com

DANIELLE NIEVES

(she/her)

COSTUME DESIGNER

Danielle Nieves is delighted to be back with the amazing Union Arts Center. Her work has been seen previously in this building (*Shrew, Twelfth Night, A Case for the Existence of God,*

STEW, and Every Brilliant Thing), and at The 5th Avenue Theatre, Seattle Rep, Village Theatre, Intiman, Seattle Children's Theatre, The Old Globe, Dallas Theater Center, South Coast Rep, The Goodman Festival, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway credits: *Pity in History, No End of Blame, Gertrude The Cry, and Lovesong of the Electric Bear* for PTP/NYC at the Atlantic Stage 2. Danielle holds a BFA in Costume Design from the University of California Irvine and a curatorial certification for Japanese and Western costumes from the Kyoto Costume Institute. Proud member of USA 829. danielleenieves.com.

ANDREW D. SMITH

(he/him)

LIGHTING DESIGNER

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

JACOB VIRAMONTES

ASSISTANT LIGHTING DESIGNER

Jacob Viramontes is thrilled to be involved with his first production at Union Arts Center! Jacob received a BFA in Acting & Directing with a minor in Technical Theatre & Design from Pacific Lutheran University in 2017. Since then, Jacob has been living in Seattle, mostly working as a lighting designer. Recent lighting designs include: *Neha and Neel* (Seattle Public Theater/Pratidhwani), *Noises Off, Footloose, and Steel Magnolias* (Renton Civic Theatre), *Les Miserables* (Tacoma Musical Playhouse), *It Couldn't Get Worse, or the Margarita Boat Tour Incident* (Edinburgh Fringe Festival), *Anthropology* (Drama Dock), *You Will Get Sick* (Sound Theatre), *Wife of Headless Man Investigates Her Own Disappearance* (Annex), *Anything Goes* (Reboot), *The Roommate* (ArtsWest). Jacob was the recipient of the 2025 TPS Gregory award for outstanding lighting design and the 2025 Sound On Stage award for outstanding lighting design of a musical. Ig: @jacobviramontestheatre

JERIK FERNANDEZ

SOUND DESIGNER

Jerik Fernandez is a Seattle based multi-hyphenate artist from the Bay Area. He recently graduated with his MFA in Acting from the University of Washington PATP program. He is a graduate of the Pacific Conservatory of the Performing Arts and Cornish College of the Arts. He has designed sound for Book-It Rep's *In the Time of the Butterflies* and Dacha Theatre's *Dears in Headlights, Much Ado About Nothing, and The Grown Ups*.

RAYA TUFFAHA

(she/her)

INTIMACY DIRECTOR

Raya Tuffaha is a Palestinian actor, writer, and fight/intimacy director. Her work has been seen at Union Arts Center, Sound Theatre Company, Strawberry Theatre Workshop, Reboot Theatre, and more. Poetry collections:

To All the Yellow Flowers (Golden Antelope Press, 2020), *apocalypse blues* (2022). Her writing has been commissioned by Seattle Opera, 4Culture, and Artist Trust. Other publications include *Minza*, *AAWW*, *Phoebe Journal*, *Button Poetry*, and *The Louisville Review*. *Arab America's 30 Under 30*. SAFD AAC. rayatuffaha.com. "Let it be a tale."

LAUREL NICHOLS

(she/her)

STAGE MANAGER (9/11 - 11/7)

Laurel Nichols is pleased to be joining the *Table 17* company! Previously with ACT: *Until the Flood*, *King of the Yeas*, and *Murder for Two*. Regional theatre highlights include: *A Chorus Line*, *Jesus Christ Superstar*, *Disney's The Little Mermaid*, *The Wiz*, *Mrs. Doubtfire*, *Austen's Pride*, *West Side Story*, *Rock of Ages*, *Marie: Dancing Still*, *Annie*, *Oliver!*, and *Secondhand Lions* (The 5th Avenue Theatre); *Revenge Song*, *King John* (Oregon Shakespeare Festival); *Baskerville*, *Brigadoon*, *Jersey Boys*, *Legally Blonde*, *Beautiful: The Carole King Musical*, *Hello, Dolly!*, *The Noteworthy Life of Howard Barnes*, *Newsies*, *Pump Boy and the Dinettes* (Village Theatre); *The Adding Machine*, *The Sign in Sidney Burstein's Window* (The Feast and Intiman Theatre); *A Tale of Peter Rabbit*, *Goodnight Moon* (Seattle Children's Theatre). In her free time, Laurel enjoys traveling, playing with her niblings, and finding cozy places to read! Proud AEA member. Love to Mr. Nichols! @laurrelleemarie

MONIQUE OTTER-JOHNSON

(she/her)

PRODUCTION ASSISTANT

Since graduating from Pacific Lutheran University with a Bachelor of Fine Arts in Design/Technical Theatre, Monique has been working at a variety of South Puget Sound regional and community theatres. She has focused her theatre artistry in a variety of roles and disciplines including production management, stage management,

props design, as well as acting. Some of her recent credits include: *Ragtime* (Production Assistant, Village Theatre); *Carrie: The Musical* (Stage Manager, Lakewood Playhouse), *Spring Awakening* (Anna, Tacoma Little Theatre), and *Matilda* (Stage Manager, Tacoma Little Theatre). Monique would like to thank her family and friends for their endless support and excitement about her creative pursuits, and she'd like to thank you for supporting live theatre!

BRET TORBECK

(he/him)

STAGE MANAGER (11/10 - 11/15)

Bret Torbeck loves live theater and is honored to be joining the *Table 17* team. He was last in this building to call the closing weekend of *A Case for the Existence of God*. In Seattle, he also works at Seattle Rep and Seattle Opera. His day job is getting to work with the inspiring students at Cornish College of the Arts at Seattle University as Associate Professor of Stage Management. He is a board member of Seattle Public Theater.

Union Arts Center operates under agreements with the following:



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

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





Donors have more fun!

2026/27 SEASON BENEFITS	Supporting Players \$100	Ensemble Players \$250	Principal Players \$500	Activists \$1,000	Impactors \$2,500	Benefactors \$5,000	Creative Producers \$10,000
✦ Invitation for 2 to our historic theatre tour							
Subscription to Spotlight, our donor newsletter							
Invitation for 2 to a Tech Talk							
Commemorative pin							
VIP ticketing service							
✦ Biannual book club							
Behind-the-scenes tour							
Advanced notice of our upcoming season							
✦ Access to one pop-up donor lounge during the season							
Invitation for 2 to a Tech Talk and Rehearsal							
Complimentary parking passes							
Invitation for 2 to one Executive Drinks							
Invitation for 2 to all Executive Drinks							
✦ Local donor field trips							
✦ Access to pop-up donor lounges all year long (5 per season)							
Invitation for 2 to a Meet-the-Maker event							
✦ Future travel opportunities							
Four complimentary drink vouchers							

New benefits added in the 2026/27 Season

Book Club: \$500+

Historic Building Tour: \$100+

Lounge Pop-Up: \$1,000+

Visit give.unionartscenter.org
or scan the QR code
to securely make your donation!



SUSTAIN Campaign

With your support, our doors can open wider: to neighbors encountering live performance for the first time, to the next generation of theatre-makers honing their craft, and to community members discovering that the magic made here in Seattle extends beyond the stage and into civic life.

OUR VISION

New Work, Nurtured Here

Expanding our New Works Program to give playwrights the time, space, and collaboration needed to develop bold new stories for the stage.

Theatre for Every Generation

Creating accessible education, engagement, and low-cost pathways so students, families, and lifelong audiences can experience live theatre.

Artists Rooted in Seattle

Building sustainable local career pathways for directors, designers, technicians, and theatre-makers at every stage of practice.

A Landmark Made Alive

Preserving our historic Eagles Auditorium with capital investment to ensure we remain a home where artists and audiences meet, stories spark connection, and community grows stronger.

A Future Built Together

Welcoming our community to their civic home, where storytelling becomes a conduit for reflection, experimentation, gathering, and community life.



Update

Thanks to the generosity of our supporters, the Sustain Campaign is already helping Union Arts Center move from vision to visible impact. One of the clearest examples is the shift to three-week production runs—a strategic change that allows us to better meet audience demand, deepen engagement with each production, and strengthen earned revenue. More time on stage means more opportunities for audiences to gather, more stability for our artistic work, and a stronger foundation for the future we are building together.

Campaign support is also strengthening our historic home. Recent restroom upgrades and ongoing elevator repairs and maintenance are improving accessibility, comfort, and reliability for audiences, artists, students, and community partners. These investments ensure that the Eagles Auditorium remains not only a treasured landmark, but a vibrant civic asset—welcoming, active, and prepared to serve Seattle for generations to come.

As we enter the next phase of the campaign, we are focused on rebuilding and expanding our New Work Development Program. Drawing on ACT Theatre's nationally recognized legacy of new play development, Union Arts Center will create more opportunities for living playwrights, nurture local stories, and support artists through workshops, readings, commissions, and the collaborative space required for new work to reach its fullest potential.

Together, these investments in artistic programming, audience growth, access, and building stewardship are helping secure a sustainable future for Union Arts Center. With our supporters at our side, we can ensure that new voices, new works, and shared live experience remain at the heart of our mission—and that our remarkable building continues to open its doors wider for the community we serve.



You can play an active role in our transformation!

Gifts from the millions to the hundreds are welcome and can be pledged over three years!

To learn more, please contact Tracy Reich, Director of Development at
tracy.reich@unionartscenter.org or call 206.259.9838

THANK YOU!

We are so grateful to those who could join us in celebrating the legacies of Kurt Beattie, Marianne Owen, and Gian-Carlo & Eulalie Scandiuzzi at our annual Gala on October 1!

Together we raised \$460,000 for live theatre!

It was a wonderful night celebrating these luminous leaders!

Missed it? You can still make a gift to support live theatre!

Make your gift:



looking for space?

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

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



Groups save 10–25%!

Bring your friends, family, or colleagues together to experience the joy of live theatre! Groups of 10 or more people receive exclusive discounts to our incredible and powerful productions. It especially makes for a great holiday outing for our annual production of *A Christmas Carol*.

2026/27 Season Shows:

10-19 seats – Save 10%

20-29 seats – Save 15% + 1 free ticket

30-49 seats – Save 20% + 1 free ticket

50+ seats – Save 25% + 2 free tickets

Student Group Discounts

A \$25 student group rate for 10 or more students is available to select performances in the 2026/27 Season. This discount is available to student groups in grades 6-12 and college classrooms.

Senior Group Discounts

A \$25 senior group rate for 10 or more people aged 65+ is available to select performances in the 2026/27 Season. The \$25 senior rate is subject to availability and must be booked in advance.



To learn more and book your group, scan the QR code or email groups@unionartscenter.org



Up next: *A Christmas Carol*

A conversation between Director Shermona Mitchell and Union Arts Center Artistic Producer Jocelyne Fowler

Jocelyne Fowler: Hello Shermona! We are so delighted that you are returning to Union Arts to direct our 51st production of *A Christmas Carol*. We are also thrilled that your work is featured tonight! Because of your work last year on the 50th anniversary of *A Christmas Carol*, we were curious about your approach to this year's production.

JF: When it comes to working on a production like ACC, which is essentially a hybrid of a remounted design with lighting and sound adjustments, how do you approach the work differently than a new production?

SM: That's a great question. I think the biggest difference is that with a remount, you're not beginning with a blank page. You're entering into a conversation with what already exists and asking, "What can we discover inside this story now?"

This year, we're thinking a great deal about bells and what they represent throughout *A Christmas Carol*. Bells announce things. They warn us. They celebrate. They call us somewhere. They tell us that something is about to change. So with Evan Moser, our sound designer, we've been exploring the different qualities and variations of bells, as well as the voices and other sounds within the production, to create something that can be playful, theatrical, and genuinely haunting.

With Andrew D. Smith, our lighting designer, we're similarly looking at how light can help us experience Scrooge's emotional journey. Where does the world isolate him? Where does it close in? And as he begins to reconnect with memory, possibility, and eventually other people, where can the world begin to open and warm around him?

JF: What are you most excited about when it comes to this year's production of ACC?

SM: This year, I'm especially excited about the people who get to carry that tradition forward.

We have an extraordinary company of artists. There are people audiences will recognize, artists returning to roles or to this community, and people bringing completely new energy and perspectives to the production. One of my favorite things about *A Christmas Carol* is watching these roles and tracks pass from artist to artist. You may know the character, you may even know exactly what happens next, and then a new actor steps into that role and suddenly you discover something you've never noticed before. I love that.

JF: What are you hoping the audience takes away from this production?

SM: I'm always fascinated that, nearly 200 years later, we are still gathering together to tell this ghost story. We know what happens. We know who Scrooge is. We know the ghosts are coming. And yet, year after year, people return and say, in some way, "There's still something in this story that I need."

I love that.

And I don't know that I want to decide what that "something" should be for everyone.

A Christmas Carol is almost its own little treasure map. Depending on where you are in your life, you may discover something completely different within it. But if this story makes us a little more awake to one another, a little more willing to participate in our communities, and a little more hopeful about our capacity to change, then I think this nearly 200-year-old ghost story has done its job once again.

Read the full interview on our website!



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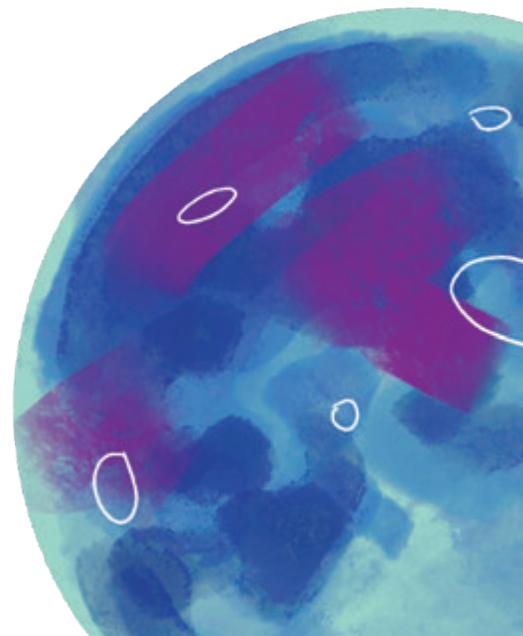
Lisa Bellerio
Head Painter
Meghan Boyle
Lead Scenic Carpenter
Kenny Bumpers
Associate Technical Director
Zachary Burns
Head Audio Technician
Lucy Cavener
Costume Shop Assistant
Kim Dancy
Head Cutter/Draper
Nick Farwell
Stage Operations Supervisor
Melissa Gomez
*First Hand, Head Crafts Artisan,
& Swing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

Emily Kight
Associate Production Manager

Kasi Love
Director of Production
Sally Mellis
Head of Wardrobe
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
Lead Scenic Carpenter

FOR THIS PRODUCTION

Ingrid Bell
Audio Technician
Meagan Kirby
Stitcher
Kelsey Taylor
Props Artisan



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Historic Theatre District

Hi Friends,

You know that joke that starts, “What happens when 5 theatres walk into a bar together?” Okay, okay, we might be stretching that one.

But seriously, did you know that The 5th Avenue Theatre, Moore Theatre, Paramount Theatre, Town Hall Seattle, and Union Arts Center (the newly merged company of ACT Contemporary Theatre and Seattle Shakespeare Company), are all a part of Seattle’s Downtown Historic Theatre District?

We’re incredibly proud to be stewards of these historic homes, all of them listed on the National Register of Historic Places. They’re beautiful buildings, yes, but more than that, they’re places where Seattle has gathered for generations – to be entertained, challenged, surprised, moved, and sometimes simply to have a really great night out.

And in a city that changes constantly, there’s something pretty special about that.

When you come through the doors of any of our theatres, we hope you feel like you’re stepping into an experience you won’t soon forget. Maybe it’s a civic connection at Town Hall, a locally produced musical at The 5th, a podcast at the Moore, a concert at the Paramount, or a play in the round at Union Arts Center. Each space has its own personality, its own history, and its own way of bringing people together.

The organizations behind these five theatres – The 5th Avenue Theatre Company, Seattle Theatre Group, Town Hall Seattle, and Union Arts Center – have been talking about how we can do more together. That might mean shared marketing, new perks or opportunities for patrons, or simply better ways to help people discover what’s happening across all five spaces.

We’re proud of what each of our organizations brings to Seattle, and we’re excited about what we might create together. Stay tuned for more partnership, more ways to connect, and more reasons to visit each of these theatres.

Take a look at what’s coming up. Pick something familiar or try something completely new. We’d love to see you.



Upcoming Events

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

Sinéad Campbell Wallace
& Tómas Tómasson
in INO's *Salome*.

September

The Kondō Family: Storytellers in Clay

The Asian Art Museum
NOW–JANUARY 3

A Chorus Line

The 5th Avenue Theatre
SEPTEMBER 13–27

Ragtime

Village Theatre
SEPTEMBER 15–NOVEMBER 15

Conscience

Taproot Theatre Company
SEPTEMBER 16–OCTOBER 17

The Goldberg Variations

On the Boards
SEPTEMBER 17–19

The Chinese Lady

ArtsWest
SEPTEMBER 17–OCTOBER 11

Hamlet

Union Arts Center
SEPTEMBER 19–OCTOBER 11

Opening Night with Yuja Wang

Seattle Symphony
SEPTEMBER 19

Yulianna Avdeeva

Seattle Chamber Music Society
SEPTEMBER 23

Eureka Day

Seattle Rep
SEPTEMBER 24–NOVEMBER 15

Xian and James Ehnes

Seattle Symphony
SEPTEMBER 24–27

Serenade

Pacific Northwest Ballet
SEPTEMBER 25–OCTOBER 4

October

References to Salvador Dalí Make Me Hot

Sound Theatre Company
OCTOBER 1–17

Leonardo! A Wonderful Show About a Terrible Monster

Seattle Children's Theatre
OCTOBER 1–NOVEMBER 1

Ricky Kej

Meany Center for the Performing Arts
OCTOBER 2

Our Town

Harlequin Productions
OCTOBER 2–NOVEMBER 1

Stage of Fools

Macha Theatre Works
OCTOBER 3–NOVEMBER 2

Niladri Kumaar

Seattle Theatre Group
OCTOBER 4

Water for Elephants

Broadway at The Paramount
OCTOBER 6–11

Leni's Last Lament

Intiman Theatre
OCTOBER 9–18

I'll Be Your Superhero

Seattle Children's Theatre
OCTOBER 15–NOVEMBER 1

The Arditti Quartet

Meany Center for the Performing Arts
OCTOBER 16

Etudes and Devotions

Seattle Symphony
OCTOBER 16

Salome

Seattle Opera
OCTOBER 17–31

Bruce Liu

Meany Center for the Performing Arts
OCTOBER 20

Morlot Conducts The Sounds of Spring

Seattle Symphony
OCTOBER 22–24

Accessible Performances

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

Bluey's Big Play

STG & 5th Avenue Theatre
SENSORY FRIENDLY ON OCTOBER 4

Eureka Day

Seattle Rep
OPEN CAPTIONED ON OCTOBER 8 & 14

Hamlet

Union Arts Center
ASL INTERPRETED & AUDIO DESCRIBED ON OCTOBER 10

Salome

Seattle Opera
AUDIO DESCRIBED ON OCTOBER 25

Oh, Mary!

Broadway at The Paramount
AUDIO DESCRIBED ON NOVEMBER 8

Ragtime

Village Theatre Everett
CAPTIONED ON NOVEMBER 14

Table 17

Union Arts Center
OCTOBER 24–NOVEMBER 15

Dance Theatre of Harlem

Seattle Theatre Group
OCTOBER 30–31

November

Oh, Mary!

Broadway at The Paramount
NOVEMBER 3–8

I Am My Own Wife

Intiman Theatre
NOVEMBER 4–22

Janice Carissa

Meany Center for the Performing Arts
NOVEMBER 10



Lesbians *Eating A* Quiche

Oct. 22 – Nov. 14

ponyworld.org

12th Ave Arts
By Evan Linder &
Andrew Hobgood

Directed by
Kate Jaeger



Shunpike
THEATRE COMPANY

ARTSWA

4
CULTURE