

JUNE 19 - JULY 13



THE
EFFECT

BY LUCY PREBBLE

DIRECTED BY
MATHEW WRIGHT

ARTS
WEST

THE EFFECT

WRITTEN BY
LUCY PREBBLE

STARRING

SUNAM ELLIS*	TIM GOURAN
MORGAN GWILYM TSO	ANNA MULIA

FIGHT AND INTIMACY DIRECTOR
IAN BOND

LIGHTING DESIGN
TREVOR CUSHMAN

ASSOCIATE DIRECTOR & CHOREOGRAPHER
ALYZA DELPAN-MONLEY

COMPOSER
GREG FIELDS

SOUND DESIGN
CONOR FORTNER

SOUND DESIGN
SANDRA HUEZO-MENJIVAR

TECHNICAL DIRECTOR
ANDREW LONG

PROPERTIES DESIGNER
ZENAIDA SMITH

COSTUME DESIGNER & SCENIC DESIGNER
PARMIDA ZIAEI

STAGE MANAGER
P. ALYDA SORM

STAGE MANAGER
NEEN WILLIAMS-TERAMACHI*

DIRECTED BY
MATHEW WRIGHT

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*Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States

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Sunam Ellis

Dr. Lorna James

Sunam Ellis was last seen on the ArtsWest stage in *The Revolutionists* and is grateful to return for another compelling story. She graduated from the University of Washington's Professional Actor Training Program (PATP) in 2015 and has since worked on local productions with ACT, Seattle Children's Theatre, Book-It Repertory, Seattle Shakespeare, Seattle Public Theatre, Sound Theatre, and The Seagull Project. Favorite local roles include Dorothy in *Mrs. Caliban*, Margery in *Hand to God*, and Bala in *Sheathed*.

Website: sunamellis.com. Sunam like to thank Joshua for being her favorite (tamt), and Nolan, Jacob, and Moira for filling her mama-heart with endless love.



Tim Gouran

Dr. Toby Sealey

Tim Gouran (he/him) is a Seattle based actor and has performed with many regional and Seattle theatres including Seattle Repertory, Strawberry Theatre Workshop, Intiman Theatre, Seattle Children's Theatre, New City Theater, Washington Ensemble Theatre, Theatre22 and Azeotrope Theatre. He got his start with The Guthrie Theatre in Minneapolis.



Morgan Gwilym Tso

Tristan Frey

Morgan Gwilym Tso (He/They) is thrilled to be back on the ArtsWest stage for the first time in over 10 years, having previously been seen in the 2012 production of *Bloody Bloody Andrew Jackson*. More recent credits include *Romeo and Juliet* and *Love's Labour's Lost* (Seattle Shakespeare Company), *Wolf Play* and *A Christmas Carol* (ACT Contemporary Theater), *The Great Leap* (Perseverance Theatre), and *Sanctuary*

City (Seattle Rep). He is immensely grateful for the incredible team behind this show and the continuous support of his family and friends. @morgan_tgt



Anna Mulia

Connie Hall

Anna Mulia is a theatre artist who grew up in Seattle. She has performed in *Bloodletting* (Pork Filled Productions), The Distillery New Works Festival (Macha Theatre) and produced, wrote, and performed her own work, *A Nighttime Puppet Show*, as a part of the Spring Shot Festival (18th & Union). She'd like to thank her dad, loved ones and fellow climbers for their support.

Mathew Wright

Director & Producing Artistic Director

Mathew (he/him) has been in service as ArtsWest's Artistic Director since 2014, in a debut season that began with Green Day's *American Idiot* and ended with *Death of a Salesman*. Since then he has programmed and produced over 50 productions with an ever-expanding number of phenomenal artists. Prior to joining ArtsWest as Artistic Director, he spent three years working as a freelance director, teaching artist, and education programs coordinator at The 5th Avenue Theatre, where

he directed The Rising Star Project in its first four years; Adventure Musical Theatre tours of *Northwest Bookshelf*, *Klondike!* and *It Happened At the World's Fair*; and assistant/associate directed *Cinderella*, *Titanic: The Concert*, *The Music Man*, *Pirates of Penzance*, and *Oliver!* Other work in Seattle includes directing Rosenstock Productions' *Wisemen* at ACT, and projects at Seattle Rep, Intiman, Balagan, and Seattle Mainstreet Music Festival. Prior to moving to Seattle, Mathew worked as a director and musical director in Philadelphia, where he received a 2007 Barrymore Award for *The Fantasticks* (Musical Direction) and was nominated in 2012 for *Marat/Sade* (Original Score/Musical Direction.) Proud alumnus of Rutgers (BA, Theater) and Temple (MFA, Directing.)

Alyza DelPan-Monley

Associate Director & Choreographer

Alyza DelPan-Monley believes in the expressive power that can be accessed in the body through movement. Known for their embrace of whimsy, quirky non-sequiturs and esoteric theatricality, they take inspiration from physical theatre, clowning, puppetry, cartoons, and a myriad of movement styles.

As a Filipinx-American third culture kid - they are interested in performance as a means towards connection, part of a life-long attempt to communicate beyond the obstacles they encounter with the structural limitations of language, to be more understood or relatable, to better understand and articulate what makes us all so different and yet so similar.

They strive to participate in and build processes where

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everyone feels like they can exist in their fullest selves by cultivating and celebrating every bodies' unique form of expression. They are constantly attempting to cram every interconnected thing and every single idea that every was into a cohesive piece - admittedly a fool's errand - but the mental overload of trying to hold all the strings and connect all the dots normally begats something exciting that was worth the attempts.

Neen Williams-Teramachi

Stage Manager

Neen (they/them) is a Japanese-American producer and stage manager. Neen was formerly the Director of New Works at the 5th Avenue Theatre and currently a Producer at Williamstown Theatre Festival. They are active in the leadership committees of the National Alliance for Musical Theatre, The Bret Adams & Paul Reisch Foundation (Vivace), Rhinebeck, Dramatists Guild Foundation, and the American Alliance for Theatre and Education. Select ArtsWest Credits include: *HIR*, *Sunset Baby*. Select regional/Off-Broadway credits include: *Yoko's Husband's Killer's Japanese Wife*, *Gloria* (Vivace Award, NMTC, NAMT), *Suicide Forest* (Off-Broadway, Ma-Yi, Obie Award, NYT Critics Top Pick 2020), *Lizard Boy* (NAMT, Off-Broadway), *Lighthouse* (NAMT, Off-Broadway), And *So That Happened* (The 5th Avenue Theatre), *Laughs in Spanish*, *The Odyssey*, *Emerald City*, *Twelfth Night*, and *The Winter's Tale* (Seattle Rep). They are a proud union member of Actors Equity Association and advocate of new, innovative works.

P. Alyda Sorm

Stage Manager

P. Alyda Sorm (she/her) is a Khmer American theatre artist born and raised in King County. She graduated from the University of Washington in 2019 and is currently a producer at Pork Filled Productions. Stage management credits include: *A Comedy of Errors*, Seattle Shakespeare Company (SM); *A Tale of Peter Rabbit*, Seattle Children's Theatre (ASM); *Black Nativity*, Intiman (ASM); *The Hula-Hoopin' Queen*, Seattle Children's Theatre (ASM). Outside of theatre, she enjoys playing with her rabbits, Choco and Latte.

Ian Bond

Fight & Intimacy Director

Ian Bond is a Seattle based storyteller. His fight and intimacy direction has been seen at the 5th Avenue Theatre (*Sweeney Todd*, *Beauty and the Beast*, *Afterwords*, *Spring Awakening*), Seattle Rep (*Teenage Dick*, *Ghosts*), Seattle Children's Theatre (*Luchadora!*), ACT Theatre (*Twelfth Night*, *Hotter Than Egypt*), Village Theatre (*The Fantasticks*, *Dial M for Murder*), The Seagull Project (*The Lower Depths*), Sound Theatre (*Gaslight*), University of Washington (*Caucasian Chalk Circle*, *Monstrosity*), Seattle Pacific University (*Big Love*), Seattle University (*The Seagull*), Washington Ensemble (*Feathers and Teeth*, *Is God Is*, *Teh Internet is Serious Business*), Taproot Theatre (*See How They Run*, *The Nerd*), Book-It Repertory (*Behold the Dreamers*), and Seattle Shakespeare (*Romeo and Juliet*, *Much Ado About Nothing*, *Macbeth*). He is an actor, educator, co-founder of PNW Theatrical Intimacy, Intimacy Director with

Intimacy Directors and Coordinators, and motion capture artist (*Ghost of Tsushima*, *Ghost of Yotei*). www.ianbond.org

Trevor Cushman

Lighting Designer

Trevor is a lighting designer for live performance based in Seattle. Recent theatre credits include *Covenant* at ArtsWest, and *The Stupidest, Scariest Time* with Swim Pony Performing Arts. Recent designs for dance have included *Of Us* by Tariq Mitri and Jenna Eady in a collaboration with CO-Performance, and *Girl Dinner* by Kelly Langeslay. This summer he will be lighting works for the Seattle Festival of Dance + Improvisation with Velocity Dance Center.

www.tcushmandesign.com

Greg Fields

Composer

Greg Fields is a versatile music composer, multi-instrumentalist, and live/studio engineer based in Seattle, Washington. With deep roots in drums, bass, and keyboards, Greg brings a dynamic range to every project he touches. He has collaborated with renowned artists and groups including Clinton Fearon, Ayron Jones, FAME, Black Stax, and ArtsWest Theatre. Known for his soulful grooves and technical precision, Greg seamlessly bridges genres while elevating both live performances and studio recordings.

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Conor Fortner

Sound Designer

Conor Fortner is a Seattle based theatre technician and designer with a focus in audio engineering. Conor received his BA in Drama: Design from UW in 2021, and since then has been working professionally in Seattle. Conor's passion for implementation has given him experience across a variety of technical disciplines, including video, electrics, and scenic carpentry. Notable engineering credits include *Twelfth Night: The Musical* with Seattle Shakespeare company, *Sherwood* with Village Theater, *Solaris* with Book-it, and *The Last Five Years* at ACT. He is also a resident audio engineer at Town Hall Seattle and for 14/48. This is Conor's third professional show wearing the designer hat, previously having designed for Hailey Henderson's one woman show: *Blackout*, and *Snowed In (Again)* this year at ArtsWest. Conor is thankful to his mentor Rob Witmer, and his co-designer Sandra for asking him to be a part of this project.

Sandra Huevo-Menjivar

Sound Designer

Sandra Huevo-Menjivar is a sound designer and audio engineer based in Seattle, WA. Recent credits include Village Theatre KIDSTAGE's *A Wrinkle in Time* (Sound Designer/A1), Cornish College of the Art's *Alice By Heart* (Sound Designer), and Seattle Shakespeare Company's *Love's Labor's Lost* and *The Two Gentlemen of Verona* (Sound Designer). They are also a broadcast console operator for local public radio stations KEXP and KUOW. Their past work with ArtsWest includes *Here There Be Dragons*,

Swimming While Drowning, *Zach*, and *Born With Teeth* - they couldn't be happier to be returning for their fifth show with the company! You can find them on Instagram @menjivar_sound.

Zenaida Rose Smith

Properties Master, Production Manager, & Voice of Clinical Trial Narration

Zenaida (she/her) is a freelance producer, director, and actor championing local and Global Majority artists. In addition to being Production Manager at ArtsWest, she is a Producer for MAP Theatre and a board member with 14/48 Projects and Seattle Open Arts Place. Catch her next project *Jettison to Europa* by Andy Park-Buffelen at Annex Theatre this August.

Parmida Ziaei

Scenic & Costume Designer

Parmida Ziaei (she/her) is an Iranian multidisciplinary artist, designer, and co-founder of Seda Iranian Theatre Ensemble. As a designer, Parmida has contributed to a diverse range of projects, including interior, architectural, immersive,

and entertainment spaces. She has worked as a scenic and production designer for numerous Seattle theatres, such as ArtsWest, ACT, The 5th Ave Theatre, Village Theatre, Seattle Shakespeare Company, Seattle Public Theatre, Seattle Children's Theatre, and more. When not designing, Parmida performs, choreographs, and teaches as a movement artist and serves as a consultant and curator. www.parmidaziaei.com

Andrew Long

Technical Director

Most recently, Andrew was the Assistant Technical Director at Seattle Shakespeare Company (23-24 season), and the Assistant Technical Director at Book-It Repertory Theatre (22-23 season). While there, he was also able to work with ArtsWest with set construction/installation. When he is not working at ArtsWest, he spends his weekends teaching young adults how to be theatrical designers and technicians for Village Theatre KIDSTAGE (2021-Present). He is so excited and honored to be with this incredible team of collaborators as he starts his next journey in technical theatre.

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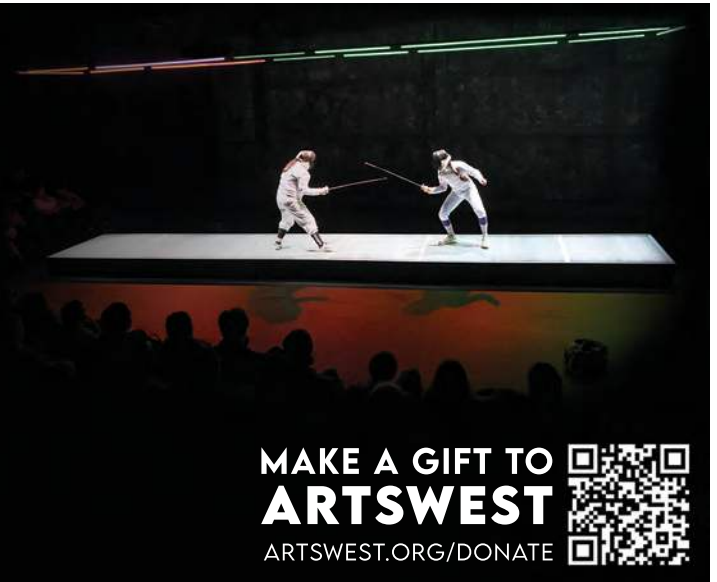
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CREATING THE WORLD OF THE EFFECT

THE EFFECT is a sci-fi thriller set in the not-too-distant future. What goes into crafting that world for the stage?

For director Mathew Wright's vision to become a reality, he knew that creating the world through movement, sound, and light would be essential. Gathering the right team was key.

Parmida Ziaei's set transformed the stage to extend and include the audience, enveloping them in the world of the play, and offers a nimble playing space for the actors.

Lighting designer, Trevor Cushman, deftly defines locations, draws attention, and impacts the storytelling through color & light.

Our co-sound designers, Sandra Huezon-Menjivar and Conor Fortner, worked closely with composer Greg Fields to create a sci-fi feel. Huezon-Menjivar and Fortner's precisely crafted tones and soundscapes are in conversation with the beautiful original compositions Fields created for the show.



MATHEW WRIGHT
DIRECTOR

ALYZA DELPAN-MONLEY
ASSOCIATE DIRECTOR & CHOREOGRAPHER

FROM TEXT TO STAGE. Associate director and choreographer Alyza DelPan-Monley explains how the creative team works together to develop a vocabulary for the look and feel of the production.

AN EXERPT FROM THE SCRIPT: VOLUNTEER INTAKE

Stage directions:

Admissions procedure. Tristan and Connie (all volunteers) are changed into clinic outfits. Their blood pressures are taken, alcohol levels checked, weight, height are monitored.

Dr. James looks to her electronic tablet, the modern equivalent of a clipboard, and begins typing on it. When she does this, her words appear on the screen.

Text, gradually appearing, reads: "First 25 mg dose of agent RLU37 given at timed intervals as of [whatever date and time it is]."

Dr. James, armed with a timing device to measure the dosing intervals, gives Tristan a pill that has been emptied into a plastic cup and then a plastic cup of water to wash it down with.

DR. JAMES. 5,4,3,2,1

He swallows it. His mouth is checked. Connie is next. 5,4,3,2,1

Connie takes hers. Her mouth is checked. It continues, theoretically, with other volunteers.

Medical tests are carried out: temperature, weight, height, pupil dilation, reaction, and electrodermal response.

...

An EKG is administered to monitor their hearts. It does so.

Tristan has blood drawn. He watches the process.

Blood is drawn from Connie, who looks away from it, slightly queamish. He heart rate goes wild.

It ends.

'As a creative team, we first look at aesthetic and world-building. Set a few years into the future, we imagined a clinic where the subject vitals can be read without the need for physical devices.'

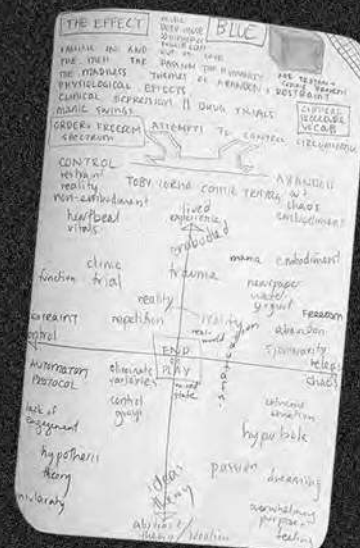


The phrase work was inspired by performance, research, the text, and observation to distill the series of tests to an abstraction.

The director then crafts & coordinates sound and light to heighten and clarify the movement, so that the movement shifts happen in tandem with the other design elements.'

As choreographer, my next step is to think about what kind of movement can abstractly represent the various intake tests.

We decided early on that miming the objects was not the route for this, so I problem-solved how to make the movement representative.



With everything in place, the production aims to transport audiences into the futuristic, sci-fi world of this gripping play.

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