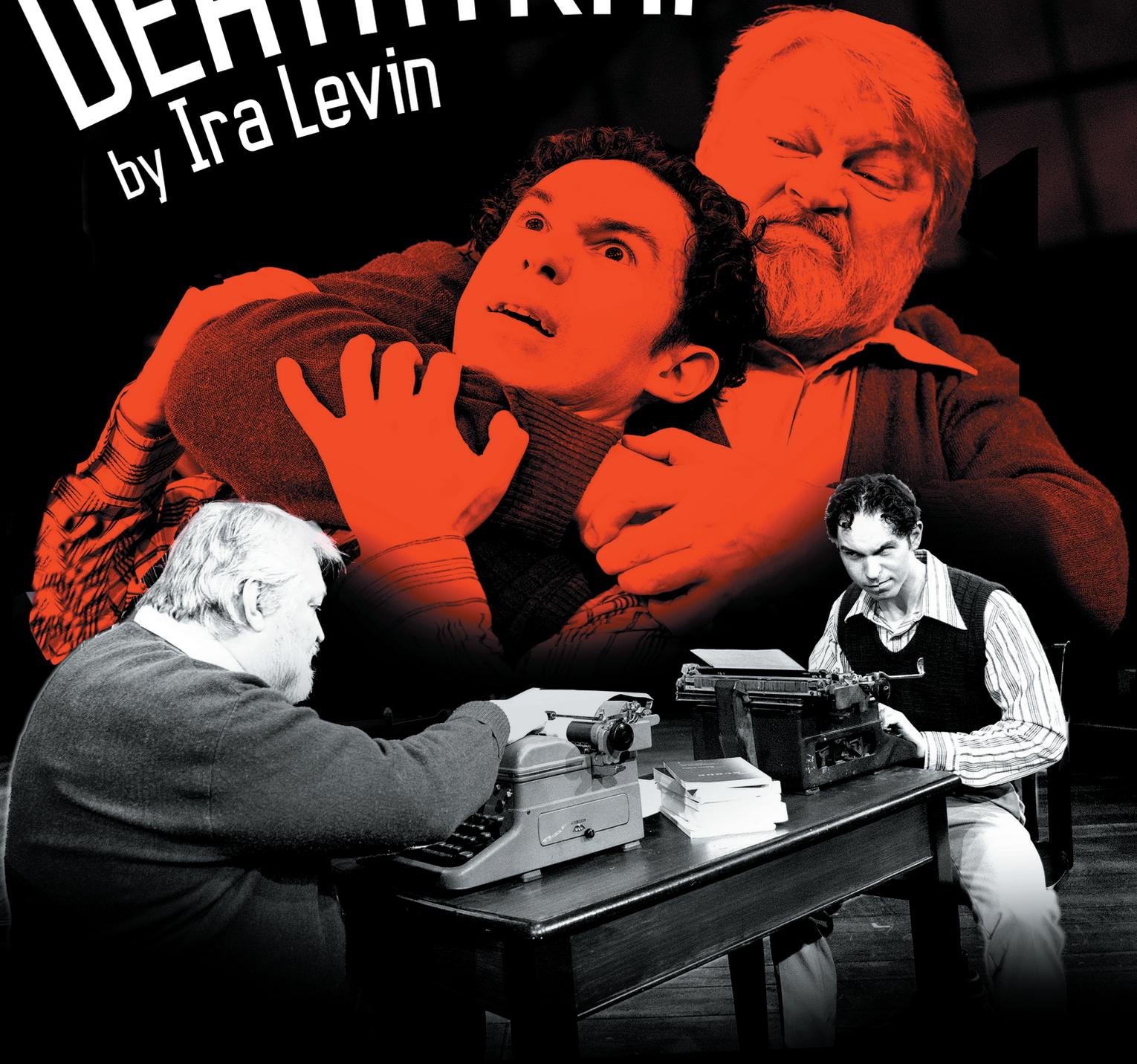


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by Ira Levin



January 19 – February 4, 2024

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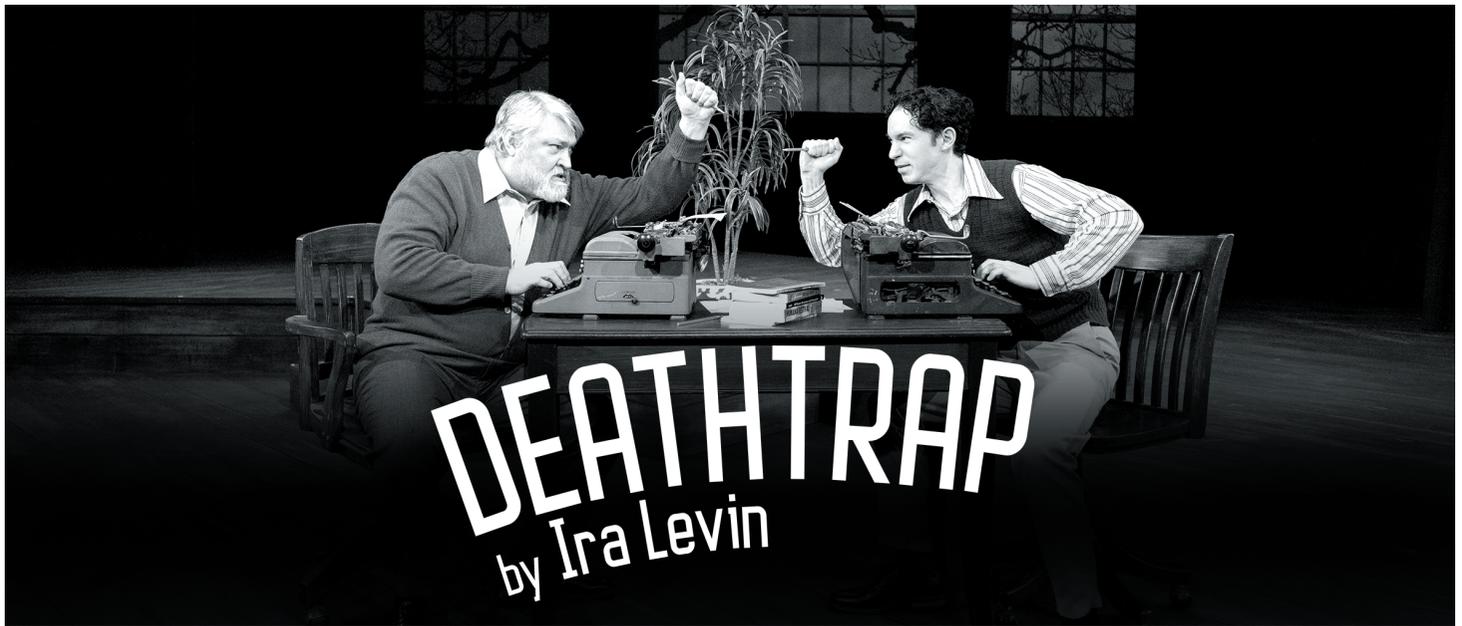
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CAST

Sidney Bruhl.....Russ Holm
 Myra Bruhl.....Jana Tyrrell
 Clifford Anderson.....Xander Layden
 Helga ten Dorp.....Teri Lee Thomas
 Porter Milgrim.....Michael Christopher

CREATIVE TEAM

Director.....Aaron Lamb
 Fight and Intimacy Director.....Candace James
 Scenic Design.....Gerald B. Browning
 Costume Design.....Darren Mills
 Makeup, Hair and Wig Design.....Darren Mills
 Lighting Design.....Savannah Van Leuvan
 Sound Design.....Keith Jewell
 Properties Design.....Dan Wolff

PRODUCTION TEAM

Stage Manager.....Celeste Elaine
 Master Electrician.....Rob Taylor
 Scenic Charge Artist.....Gerald B. Browning
 Master Carpenter.....Ethan Bujead
 Assistant Stage Manager.....Tommy McGee
 Light Board Operator.....Richard Wheeler
 Carpenter.....Nick Price
 Wardrobe Manager.....Bonnie Reese

TIME AND PLACE

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RUNTIME

2 hours and 30 minutes with one 20 minute intermission

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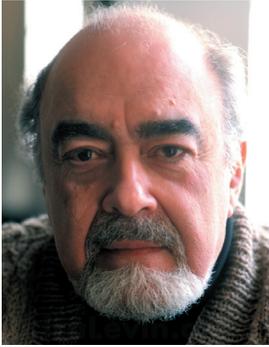
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ABOUT THE PLAYWRIGHT



Ira Levin - Playwright

Born in the Bronx, New York in 1929, Ira Levin attended the Horace Mann School and (after a two-year stint at Iowa's Drake University) New York University. While at NYU, a CBS television writing contest got him his first professional credit, and an agent – whereupon he began writing half-hour fantasy/suspense television fare during TV's "golden age."

Fresh out of college, Levin wrote the Edgar Award-winning suspense classic *A Kiss Before Dying*. Just before its publication, he was drafted into the U.S. Army, where – while not occupied in the writing of standard-issue training films – he scripted two hour-long teleplays, *Notebook Warrior* and *No Time For Sergeants*. Immediately out of the army, he made his Broadway debut, with his full-length stage treatment of *Sergeants*.

Levin spent the next 14 years crafting original full-length stage plays, beginning with his psychological drama *Interlock* (1958), his urbane comedy *Critic's Choice* (1960), his searing military drama *General See-*

ger (1962) and his one musical, *Drat! The Cat!* (1965) – which yielded the Barbra Streisand standard "He Touched Me".

Levin returned to novel writing, penning 1967's epochal *Rosemary's Baby* – credited with ushering in the era of modern horror. His 1972 *The Stepford Wives* would take its place in the collective psyche, as both a cultural reference point, and a touchstone of social and domestic fiction. Levin would spend the remainder of his 50+ year career alternating between novels and plays.

Levin crafted one of the most enduring works of contemporary theater – 1978's comedy-thriller *Deathtrap* – the fifth-longest running play in Broadway history. Levin received a 1978 "Best Play" Tony Award nomination for *Deathtrap*

Ira Levin died in New York in 2007, at the age of 78.

"My goal is to entertain. That's what any book or play has to do first. Anything beyond that is fine, but first it must entertain."

– Ira Levin



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If you know *Angel Street*, or *Dial M for Murder*, or *Sleuth*, or *Witness for the Prosecution*, you know the source material that informed this work by Ira Levin. A master of the genre, Levin also gave us *Rosemary's Baby* and *The Stepford Wives*, but *Deathtrap* was his most successful stage work. The Broadway production ran for 1,793 performances (four years), and garnered actor Marian Seldes (Myra Bruhl) with a Guinness Book of World Records mention for "most durable actress" because she performed in every single one.

As a director, I'm continually drawn to stories and characters that aren't what they seem at first. Characters that keep secrets always have the most exciting stories to tell. Yet much of the work we know in the theatre is centered around character - how do we feel about what this character is going through? How does the struggle impact and inform us? The thriller and mystery genre is different. This work is focused on a lost art form: plot. It's what happens that's important, or more properly stated: *what is going to happen?*

The best writers will keep you guessing, and Ira Levin is always many, many steps ahead.

But what makes *Deathtrap* fun, aside from all the surprises, is its self awareness. Sidney Bruhl, constantly in search of the one-set five-character money-maker, hits the jackpot when such a script, "Deathtrap", arrives in his mail. The meta-theatricality doesn't stop there, as the characters struggle to write the story they're telling (i.e. Clifford's line in Act Two, "Act Two is liable to be a letdown").

It's almost absurd to try and write anything about a play like this, since anything specific is giving the game away. If you've seen the play (or the movie), you can do your partner a favor and just sit back, quietly. If you don't know though: lucky you. Please bring your seat back and tray table to their upright position, fasten your seatbelt, and enjoy the ride. Remember also that your nearest exit may be behind you.

- Director Aaron Lamb

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Amanda Stevens

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CAST



Russ Holm (he/him)
- *Sidney Bruhl*

Russ has appeared in over 40 Harlequin productions dating back to 1994, most recently as Jacob Marley in *A Christmas Carol* (2021). For Harlequin he has played, among other roles: Dr. Rank in *A Doll's House*, the title role in *Cymbeline*, Malvolio in the original *A Rock 'n' Roll*

Twelfth Night, Big Daddy in *Cat on a Hot Tin Roof*, and Riff Raff in both productions of *The Rocky Horror Show*. Elsewhere some of his favorite roles include: Edmund in *King Lear*, El Gallo in *The Fantasticks* (Electric City Theatre), Charlie in *The Foreigner*, Hines in *The Pajama Game* (Abbey Players), Kenickie in *Grease*, Arthur in *Camelot* (Summer Showcase), Mr. Peachum in *The Threepenny Opera* (Capital Playhouse), Geppetto in *Pinocchio* (Olympia Family Theatre) and Shylock in *The Merchant of Venice* (TAO).



Jana Tyrrell (she/her) - *Myra Bruhl*

Jana is thrilled to be back on the Harlequin stage, having most recently appeared as The Ghost of Christmas Past in *A Christmas Carol* (2021, 2022). She is an Indiana native and a Purdue University theatre graduate. In addition to acting credits with the Oregon Shakespeare Festival,

Indianapolis Civic Theatre, and The Lyric Theatre, she has performed in multiple shows with Harlequin Productions, including *The Women*, *Long Day's Journey Into Night*, *The Glass Menagerie*, *The Importance of Being Ernest*, *Sylvia*, *A Streetcar Named Desire* and *Assassins*, to name a few. She was seen in Centralia College productions of *Once On This Island*, *Into the Woods*, *Pippin*, and *Third*, among others, and in *Next to Normal* and *Little Women* at Capital Playhouse. MLTYK to Brian, Megan, Jake, Melissa, Avery and Grayson.



Xander Layden (he/him)
- *Clifford Anderson*

Xander is thrilled return to Harlequin and perform in one of his favorite plays, having just played Fred in *A Christmas Carol* (2022, 2023). You may have also seen him here in *Baskerville*, *Sherlock Holmes and the Case of the Christmas Carol*, *Laughter on the 23rd Floor*, *The Two Gen-*

tlemen of Verona, *Present Laughter*, *The Art of Racing in the Rain*, *The 1940's Radio Hour*, or in the *Star-dust* series. More recent shows include *The Mystery Plays* and *The One-Act Play That Goes Wrong* with Theater Artists Olympia, and *Hotel Olympian Gala Extravaganza* with Open Road Productions. Some favorite productions include *Cinder Edna* at Olympia Family Theater, St. Martin's production of *Equivocation*, *Hamlet* with South Puget Sound Community College, *Night Must Fall* at Olympia Family Theater, *The Head That Wouldn't Die!* at Theater Artists Olympia, *The Rocky Horror Show* at Lakewood Playhouse, and *Cabaret* with Standing Room Only. Keep an eye out for his real life playwriting debut this spring, *The King in Yellow*, at Oly Theater.



Teri Lee Thomas (she/her)
- *Helga ten Dorp*

Teri is delighted to return to Harlequin after playing The Ghost of Christmas Present in *A Christmas Carol* (2023). You may have also seen her in the role of Countess de Lage in *The Women* (2019). She enjoyed recent post-pandemic Taproot Theatre roles in *Babette's Feast*, *As It Is In*

Heaven, *Black Coffee*, and *The Wickhams: Christmas at Pemberley*. Diverse credits span four decades in Shakespeare, classics, new plays, musicals, TV and film, with Village Theatre, Seattle G&S, Seattle Children's Theatre, Seattle Shakespeare, Seattle Musical Theatre, Driftwood Players, SecondStory Rep, Woodinville Rep, Theatre Off Jackson, ACTLab, Bathhouse, Intiman, eSe Teatro, New City, Texas Shakespeare, Montana Shakespeare, Oregon Repertory, Oregon Cabaret, and Rogue Theatre Tucson.

CAST Continued



Michael Christopher (he/him)
- *Porter Milgrim*

Michael is happy to be returning to the Harlequin stage. He was last scene here as a very psychotic zebra in *The Art of Racing in the Rain*. And to be returning to *Deathtrap*, once of his favorite thrillers. Michael is a founding member of Theater Artists Olympia and is the current president of the

company. He also serves on the board of Olympia Little Theater. When not acting, Michael can be found designing lights and sets, and even directing. A few of his favorite shows to direct were *Playhouse Creatures*, *Wonder of the World*, *Boston Marriage* and *Communicating Doors*.

CREATIVE TEAM

Aaron Lamb (he/him) - *Director*

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed or music directed *Every Brilliant Thing*, *Falsettos*, *Hundred Days*, *A Christmas Carol* (2021, 2022, 2023), *This Flat Earth*, *Hedwig and the Angry Inch*, *The Highest Tide*, *Sherlock Holmes and the Case of the Christmas Carol*, *Man of La Mancha*, *A Doll's House*, *Love and Information*, and *The 1940s Radio Hour*. In eleven seasons as an actor and guest director with Harlequin he also directed *I Am My Own Wife*, *Three Days of Rain*, *Ruthless!*, *August: Osage County*, *Hedda Gabler*, *Time Stands Still*, *Middletown*, and *Five Women Wearing the Same Dress*. As an actor, he most recently appeared in the 2021-2022 season, as Jacob Marley in *A Christmas Carol*. Lamb has worked in Seattle for Village Theatre, Taproot Theatre, Book-It Repertory Theatre, and Seattle Shakespeare Company, and has worked regionally throughout the country. He holds an MFA in Acting from California State University, Fullerton, a BA from Washington State University, and is a member of the Actor's Equity Association.

Candace James (she/her)
- *Fight and Intimacy Director*

For the past fifteen years, Candace has directed and provided fight choreography throughout the Northwest, the Southeast, and internationally in Florence, Italy. Candace is also a professional improv artist, an SAFD trained combatant, and a playwright. In addition to her freelance work, Candace teaches at Green River College and is the head theatrical director for Children's Dance Theatre. This is Candace's first show with Harlequin Productions. She credits her husband and 8-year-old twin daughters with helping her master the art of chaos coordination.

Gerald B. Browning (he/him)
- *Scenic Design/Scenic Charge Artist*

Gerald has designed sets for over fifty productions, including locally at Theatre22, Centerstage, and Seattle Public Theatre. Regionally, he's designed for such companies as DC's Imagination Stage, Maine's the Theatre at Monmouth, and Virginia's Wayside Theatre, where he was the Resident Scenic Designer. He's also served as Properties Designer for sixteen Harlequin Productions, most recently designing *Building Madness* and *A Christmas Carol* (2022). At Harlequin, he has appeared in *Until the Flood*, *The Highest Tide*, *Love and Information*, *The 1940's Radio Hour*, and *The Love List*. Local and regional acting credits: Seattle Shakespeare Company, Taproot Theatre, SecondStory Rep, Mt. Baker Theatre, Theater at Monmouth (ME), Seaside Repertory Theatre (FL), DC's Keegan Theatre (Helen Hayes Award nomination), the Smithsonian, and Kennedy Center. Gerald is also a director, dialect coach, and writer. He currently has two screenplays in development with an Academy Award-winning producer. Gerald holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

DEATHTRAP

CREATIVE TEAM Continued

Darren Mills (he/him)

- *Costume Design/Wig, Hair and Makeup Design*

Darren has designed costumes, wigs and hair for more than 60 shows in 26 seasons. Favorites include *Falsettos*, *Hedwig and the Angry Inch*, *Lady Day at Emerson's Bar and Grill*, *The Women*, *Man of La Mancha*, *A Doll's House*, *Ruthless!*, *I Am My Own Wife*, *August*, *Osage County*, *Present Laughter*, *To Kill a Mockingbird*, *Laughter On the 23rd Floor*, *Cat On a Hot Tin Roof*, *The Philadelphia Story*, *Enchanted April*, *Unexpected Tenderness*, *The Taming of the Shrew*, *The Elephant Man*, *The Rocky Horror Show*, *Intimate Apparel*, *Assassins*, *The Glass Menagerie*, *The Importance of Being Earnest* and *The Constant Wife*. Additional regional credits: *La Cage Aux Folles* and *Angels In America* (SPSCC), *Equivocation* (SMU) and *Murder Ballad* (Sidecountry Theater). NYC hair-dressing credits: Broadway: *Phantom*, *Mamma Mia!*, *The Music Man*. Film: *The Stepford Wives*, *War of the Worlds*, *Lonesome Jim*, *The Notorious Bettie Page*. TV: *The Sopranos*.

Savannah Van Leuvan (she/her) - *Lighting Design*

Savannah is excited to be designing her second show here at Harlequin, having lighting designed for *Building Madness* in 2023. Savannah has designed theater and dance around the United States, previously residing in Los Angeles before making the move up to Washington State. Some of her favorite designs include *Sweeney Todd*, *Cabaret*, *Urinetown*, *Living Out*, *I'm Still Here*, *Little Women*, and *The Nutcracker*. Savannah graduated from the University of Massachusetts, Amherst with a BA in Theater with a focus in Lighting Design. She has worked with the Charles Stewart Howard Community Playhouse, Contessi Ballet, Debatable Productions, the Camarillo Skyway Playhouse, Cornish College of the Arts, among others. She proudly serves on the Board of Trustees for Imaginarium Theatre Company in NYC. Thank you to her family and friends that have tirelessly supported her in her work.

Keith Jewell (they/them) - *Sound Design*

Sound is all around us, yet nearly always invisible. It contributes to a sense of place, sets mood, and provides valuable cues about the world we inhabit. Keith grew up on a diet of audio stories from NPR, ZBS, Jim Copp, Bergman and Proctor, and old-time radio. This led to a passion for using sound to tell stories. From a 1993 puppet show adaptation of *King Lear* in the *Star Wars* universe, through over a hundred and thirty other productions, Keith has had the pleasure of getting to work with the exceptional designers, actors, and directors here at Harlequin for seventeen seasons, as well as sixteen seasons at Saint Martin's University. You also may have seen their work in Ripley's "Believe It Or Not." Recent and favorite Sound Designer credits here include *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, pieces throughout the 2021 Fall Repertory Season, *August: Osage County*, and *The Art of Racing in the Rain*.

Dan Wolff (he/him) - *Properties Design*

Daniel comes from a background in practical design. He holds a degree in Wooden Furniture Design and a diploma in Fine Arts. His first job upon immigrating to the USA from Australia was as a wooden boat builder and he still builds boats today. He's excited for his first season working with Harlequin Productions.

PRODUCTION TEAM

Celeste Elaine (she/her) - *Stage Manager*

Deathtrap marks Celeste's seventh production with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Building Madness*, *Fun Home*, *Sovereignty*, *The Revolutionists*, and most recently, *A Christmas Carol* (2022, 2023). Elsewhere, her choreography has been seen at area theaters and colleges, and she occasionally enjoys acting as well. Other favorite works include *Steel Magnolias*, *Urinetown*, and *Into The Woods*. When not Stage Managing, Celeste spends her time enjoying matcha green tea and interior decorating her space.

Rob Taylor (he/him) - *Master Electrician*

Rob has served as Harlequin's Master Electrician for nearly ten years, with significant forays into set construction and properties design. He would like to thank friends, colleagues, and mentors for their support and encouragement.

PRODUCTION TEAM *Continued*

Tommy McGee (he/him) - *Assistant Stage Manager*

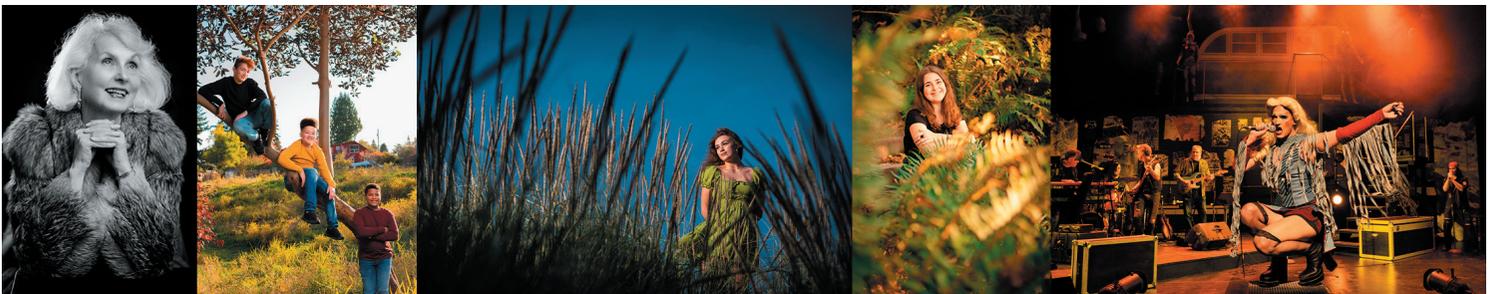
Tommy is ecstatic to be working for Harlequin once again. Tommy has been working with Harlequin since 2016 as has been on the backstage of Harlequin doing everything from spotlight, to sound cues, to assistant stage managing. When Tommy is not backstage at Harlequin, he can be found indulging in his hobbies of writing and creating culinary delights.

Richard Wheeler (he/him) - *Lightboard Operator*

Richard (Quinault Nation) studied theater at Grays Harbor Community College. He has played the title role in *The Miser* and George Spelvin in *The Actor's Nightmare*, by Christopher Durang. Richard has worked as Light Board Operator, Assistant Stage Manager and ensemble actor for Capital Playhouse, Stage Manager for Olympia Family Theater and TAO and Assistant Stage Manager for Animal Fire Theater. He is currently a theater technician (Lightboard Operator, Sound FX and Video Operator) for Harlequin, where he has also worked on props, and as an ASM, Stage Manager and Spotlight Operator. He is excited and proud to be a part of the technical crew for *Deathtrap*.

Bonnie Reese (she/her) - *Wardrobe Manager*

Bonnie has always loved live theater and being on stage. She has enjoyed properties design, set building, performing, and light board operation. At Harlequin, Bonnie has Asst Stage Managed for *A Christmas Carol* (2023), Property Designed for *Every Brilliant Thing* and *The Revolutionists*, and had the pleasure of assisting in a Properties Internship for *Building Madness*. Outside of Harlequin, some of her favorite shows she has Property Designed include *Sunday in the Park with George* (South Sound Community College), *Nyx and the Long Night* (Olympia Family Theater), and *The Girl Who Swallowed a Cactus* (Olympia Family Theater), and she is looking forward to many more productions to come. She would like to thank those closest to her for their love and support, in giving her the confidence to reach into her soul and live her dreams, and especially to those who gave her the opportunity to show her talents in this beautiful and magical world of live theater.



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In consideration of those around you, please silence all electronic devices and refrain from text messaging or utilizing your devices during the performance.

Assisted Listening Devices

Patrons with hearing disabilities may see the House Manager prior to the performance to obtain an enhanced hearing device.

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If you have a friend or family member in the cast with whom you wish to visit, please wait in the lobby following the performance where your person will find you. Notes, flowers, gifts and messages may be sent backstage through the House Manager.

Children & Youth

Please help us avoid disruptions that may affect others' enjoyment and the actors' performance. Disruptive children should be escorted to the lobby. No babes in arms, please. Some productions may not be appropriate for younger children, though discretion is left to the parent. Please call the Box Office with any questions concerning a play's content.

Late Seating

Latecomers will be seated in the Gallery at the back of the house, which provides a good vantage point with a minimum of disturbance. An usher will direct you to your seat at an appropriate break or at intermission. If you leave the house during the performance and return, please watch from the Gallery until an usher can direct you to your seat.

IN THE GALLERY

Sharon Styer - The Night Watchman

Soon after moving to Tacoma in 2006, I had the great good fortune of running the Photo Safari program for the City of Tacoma. Armed with the power of the City I could gain access to any location that I wanted to lead a group of photographers on a photo shoot. At that time, there were a lot of broken dreams in Tacoma, which showed up as abandoned buildings. Except for graffiti artists, no one had been inside some of the buildings for years. These intriguing places became my destinations. Unlocking doors to empty dusty rooms with no electricity made even the light through gritty windows feel abandoned. These places became my photographic theme which I called The Night Watchman.

I added to my collection of abandonment by driving around Tacoma in the evenings searching out eerie lights down empty streets and alleyways. I found solace in these dark, beautiful places.

In 2011, I received the Tacoma Artist Initiative grant (TAIP) which led to a solo show of The Night Watchman at Fulcrum Gallery in Tacoma. I printed the images on aluminum. On each image I attached two mini lights as if they were street lights reflecting down on the images. The gallery was dark - no lights were on other than these small lights on the photos.

In honor of *Deathtrap* now playing at Harlequin, I present once again, The Night Watchman. I have added a few images to this show. A few photos of Tacoma's Gritty City Sirens, a burlesque group. And, of course, a few of my collages that tip into this dark theme.



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Shanna Paxton Photography

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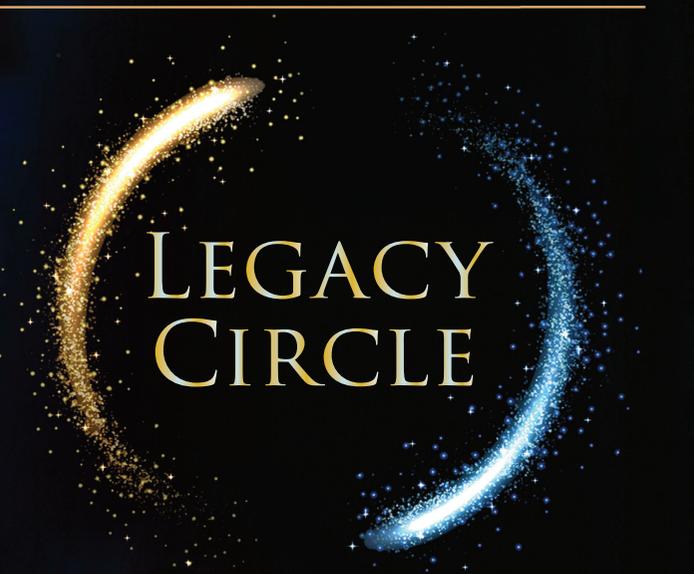
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