



A CHRISTMAS CAROL

By Charles Dickens - Adapted and Directed by Aaron Lamb

NOVEMBER 29 – DECEMBER 24

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Based on the novel by Charles Dickens • Adapted and directed by Aaron Lamb

CAST

Ebenezer Scrooge..... Terry Edward Moore*
 Player 1 (The Ghost of Christmas Present/
 Fezziwig/others) Scott C. Brown
 Player 2 (The Ghost of Christmas Past/
 others).....Heather Matthews
 Player 3 (Bob Cratchit/others).....Nathan Rice
 Player 4 (Jacob Marley/others)..... Teri Lee Thomas
 Player 5 (Belle/Mrs. Cratchit/others).....Victoria Austin
 Player 6 (Fred/others).....Ejay Amor
 Boy (Young Scrooge/
 Tiny Tim/others)Larry “LJ” Bevan,
 Boy (Young Scrooge/
 Tiny Tim/others)Evan Grinnell-Holderman
 Girl (Little Fan/Martha Cratchit/
 others)Izumi Huff
 Girl (Little Fan/Martha Cratchit/
 others)Cosette Yanasak



*Appearing through an Agreement between this theatre, Harlequin Productions, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

CREATIVE TEAM

Director Aaron Lamb
 Scenic DesignJeannie Beirne
 Costume DesignMelanie Ransom
 Lighting DesignOlivia Burlingame
 Sound Design Keith Jewell
 Sound DesignGina Salerno
 Projection DesignJohn Serembe
 Properties Design..... Gerald B. Browning
 Makeup, Hair and Wig Design..... Bridget House
 Associate Lighting Design.....Rob Taylor

PRODUCTION TEAM

Stage Manager Ashley Winrod
 Assistant Stage ManagerTommy McGee
 Lightboard OperatorRichard Wheeler
 Wardrobe Manager Ashley Winrod

PLACE AND TIME

London, England, Christmas time, 1843

RUN TIME

A *Christmas Carol* runs 90 minutes with one 20-minute intermission

Special Thanks

To the Bevan family, Tacoma Arts Live, Lucy Gentry, and to the volunteer costume crew of Vicki Steigner, Sue Woods, Sue Medeiros, and Megan Garvey.



ABOUT THE PLAYWRIGHT



Charles Dickens, an English writer and social critic, achieved unparalleled popularity during his lifetime and is now revered as a literary genius. Renowned for creating some of the most iconic fictional characters and for being the preeminent novelist of the Victorian era, his works continue to captivate readers worldwide, ensuring his enduring legacy in literature.

Born on February 7, 1812, in Portsmouth, England, Dickens faced financial hardship from an early age. His father's imprudent spending led to his imprisonment for debt when Charles was only 12 years old. Forced to leave school and work in a factory, Dickens's lack of formal education did not deter him from pursuing a career in writing.

Dickens's literary journey began with the serial publication of The Pickwick Papers in 1836, marking the start of his meteoric rise to international acclaim. Renowned for his humor, satire, and acute observations of society, Dickens pioneered the serial publication of narrative fiction, captivating audiences with his serialized novels and engaging characters.

Among his many works, A Christmas Carol, published in 1843, remains a beloved classic, inspiring numerous adaptations across various artistic mediums. Other notable novels include Oliver Twist, Great Expectations, and A Tale of Two Cities, each offering vivid depictions of Victorian London and exploring themes of social injustice and redemption.

Dickens's creative brilliance has earned him praise from literary luminaries such as Leo Tolstoy and George Orwell, who lauded his realism, prose style, and social commentary. However, critics like Oscar Wilde and Virginia Woolf criticized his perceived lack of psychological depth and sentimentalism. Nevertheless, the term "Dickensian" continues to evoke images of poverty, injustice, and memorable characters, solidifying his enduring influence on literature.

Charles Dickens passed away on June 9, 1870, after suffering a stroke. He was laid to rest in Poet's Corner at Westminster Abbey, where thousands gathered to honor his memory and pay their respects with floral tributes. The inscription on his tomb reads:

"He was a sympathiser to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."

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In medieval times both peasants and lords celebrated the Christmas holiday with a twelve-day party, pulling together the Nativity, the Winter Solstice, and Saturnalia to create a month-long mega-holiday full of carols, gifts, dancing, feasts, party games, yule logs and fires, and a whole lot of drinking. In the 17th century, however, Puritans in England and America had put their collective feet down, and Christmas receded into the

ranks of a minor holiday. By the early 19th century, when Dickens was a boy, Christmas was hardly celebrated at all. So it was that in the 1840s (the “Hungry Forties”), people were hungry for a Christmas renaissance.

Dickens’s *A Christmas Carol*, “being a ghost story of Christmas”, published in 1843, brought our current vision of the holiday into being. While much of the politics may have changed, many have not: Christmas Present responds to Scrooge’s idea of privilege, inequity, and the surplus population as follows:

“If man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is, and Where it is. Will you decide what men shall live, what men shall die? It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man’s child. Oh God! to hear the Insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!”

In our modern parlance, this is to say, “do you really think you’re better than them simply because you started on third base?” Privilege, indeed, has been the hobgoblin of inequity since time immemorial.

It’s Scrooge’s ineffably sanguine nephew who introduces Dickens’s new ideal, and indeed, introduces the Christmas that we all know and celebrate:

“I have always thought of Christmas time ... as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of ... when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow passengers to the grave, and not another race of creatures bound on other journeys.”

But it’s the ghosts – Past, Present, Future, and Marley – that lend a timelessness and universality to Scrooge’s journey. This journey from prisons and workhouses, from surplus populations to charity and cheer, and this same journey from privilege to equity, can simplistically be labeled as a journey from evil to good. It’s Dickens’s ghosts that show us the reality: this is a journey from lost to found.

The most difficult question in moving Dickens’s *Carol* from the page to the stage is one of arc: surely Marley should be enough? Indeed, in the original text, he is: Scrooge remarks to the other spirits, “I went forth last night on compulsion, and I learnt a lesson which is working now. To-night, if you have aught to teach me, let me profit by it.” The vast majority of our text stays very close to the original page. Where we take liberty is in answering the real question for our theatrical purposes: What if Scrooge is more stubborn? If Marley wasn’t enough, what one element acts as catalyst for Scrooge’s change? How can we best dramatize that journey from lost to found?

I personally recall one holiday season: I was on a bus in the Midwest of America, shuffling between Michigan and Wisconsin repeatedly amidst snowstorms. We slept on the bus if we couldn’t make our hotel and set up in one small city after another for a single night’s performance of *A Christmas Carol*. It should have been a miserable time, and by most accounts it was. But I was playing Fred, and Dickens’s ghosts reverberated in me every night. It was indeed a kind, forgiving, charitable, pleasant time, and I was the happiest I’d been in years.

A story of redemption is fundamentally a story about hope. And forgiveness. May you too find ghosts that change you for the better this holiday season.

— Director Aaron Lamb

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A CHRISTMAS CAROL

CAST



Terry Edward Moore* (he/him)
- Ebenezer Scrooge

At Harlequin Terry has played Sherlock in *Sherlock Holmes and the Case of the Christmas Carol*, and Scrooge in Harlequin's 2021, 2022, and 2023 productions of *A Christmas Carol*. He has also played Scrooge three times (and Marley once) at ACT in Seattle. Terry has performed at most of the professional theaters in the Pacific

Northwest, including Seattle Repertory Theater, Book-It, 5th Avenue, Intiman, the Village, Taproot, Seattle Children's, and Seattle Shakespeare. His performances as Billy in *Billy Bishop Goes to War* at the Bathhouse and in *Howards End* at Book-It were deemed "stellar performances" in their respective years by the *Seattle Times*. In his spare time, Terry is the Producing Artistic Director of Thalia's Umbrella (thaliasumbrella.org) a small professional theater company in Seattle.



Scott C. Brown (he/him)
- Player 1 (*The Ghost of Christmas Present/Fezziwig/others*)

Scott is thrilled to return to Harlequin. He's worked with most of the South Sound theatres, and favorite roles include Mark Rothko in *Red* (Burien Actors Theatre (BAT)); Sallieri in *Amadeus*, RP McMurphy in *One Flew Over the Cuckoo's Nest* (Lakewood Playhouse); Lennie in *Of Mice And Men* (Stagedoor Productions);

Father Flynn in *Doubt* (Gold From Straw); Bobby in the world premiere of *Sins of the Mother*, and Sheriff Heck Tate in *To Kill a Mockingbird* (Harlequin Productions). Film work includes: *Depth*, *The Hollow One*, *A Bit of Bad Luck*, and *Scrapper*, and was in the final season of SyFy's *Z Nation*. He has also been seen in local, regional and national commercials, and been heard in audio books, commercials, and other Voice Acting work. Scott received his theater degree from Western Oregon State College. My thanks to wonderful and talented cast, and also to crew/staff for all the support.



Heather Matthews (she/they)
- Player 2 (*The Ghost of Christmas Present/others*)

Heather is delighted to return to Harlequin Productions! Past Harlequin credits include *The Women*, *Fun Home*, *Hedwig and the Angry Inch*, *Hundred Days*, *Cabaret*, and *Sweeney Todd*. Other favorite local roles include The Witch in *Into the Woods* and Diana in *Next to Normal*. Heather also recently made

her Musical Director debut heading up Olympia Family Theater's production of *The Lightning Thief*. She enjoys performing with Vox Olympia, Capital City Chorus and her band SpareCrow, teaching music at McKenny Elementary, and playing piano, accordion, guitar, drums, clarinet, sax, and harp. Always up for more musical collabs! Big love to her ever-supportive partners in crime, Ben, Zoey, and Ami. Wuboo! Web: www.heathermatthews.com IG: @hedderschmidt_arts



Nathan Rice (he/him) - Player 3
(*Bob Cratchit/others*)

Nathan Rice is delighted to be returning to the stage at Harlequin. He has very much enjoyed his previous roles here, including Mike in *What the Constitution Means to Me*, Bob Cratchit in *A Christmas Carol* (2021, 2023), Max Marshall in *Building Madness*, White Chorus Man in *Sovereignty*, Lou Cohn in *The 1940s Radio Hour*, and Milt in *Laughter*

on the 23rd Floor. He has been active in other area theaters as well, as The Player in *Rosencrantz & Guildenstern are Dead* at Lakewood Playhouse. Also busy in local film, Nathan can be seen in "The Gamers: The Shadow Menace" from Dead Gentlemen Productions, and the "JourneyQuest" series from Zombie Orpheus Entertainment. In his free time, Nathan enjoys kayaking and hiking, being a couch potato, extreme nerding, and spending time with his brilliant and beautiful fiancée Hannah.



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CAST Continued



Teri Lee Thomas (she/her)
- Player 4 (Jacob Marley/others)

Teri is delighted to return to Harlequin after playing Fraulein Schneider in *Cabaret* and Helga ten Dorp in *Deathtrap* earlier this season, and The Ghost of Christmas Present/Fezziwig 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.



Victoria Austin (she/her) - Player 5
(Belle/Mrs. Cratchit/others)

Victoria is honored to return to the Harlequin stage for *A Christmas Carol*. You may remember her from Harlequin's *The Revolutionists*, Theater Artists Olympia's *The King in Yellow*, or Olympia Little Theater's *One Slight Hitch*, among other noble projects in the Salish area. Victoria studied theater at Cornish College of the Arts as well as film and writing

at UW and has been performing for audiences, large and small, from a young age. In her free time, Victoria is a voracious reader, writer, daydreamer, and life-liver who is simply delighted to make some holiday magic with you.



Ejay Amor (he/him)
- Player 6 (Fred/others)

Ejay is excited to make his Harlequin DEBUT! He studied Voice at Cornish College of the Arts and received his B.A. in Theatre (Acting & Dance) from Western Washington University. He is currently a Core Company Actor at Taproot Theatre Company's Touring Shows. Known for playing Josh in *9 to 5: A Dolly Parton Musical* for Showtunes Theatre

Company, Hamza in *Ten Acrobats* by Yussef El Guindi at Centerstage Theatre Company, Claudio in *Much Ado About Nothing* and Macbeth in *Macbeth* for Greenstage Theatre Company, Terrance in *Roost* and Viral in *11th and Pine* for Sound Theatre Company. Feel free to connect with me on Instagram @ejayamor



Larry "LJ" Bevan - Boy (Young Scrooge/Tiny Tim/others)

This is Larry's second performance with Harlequin Productions. Previously, LJ participated in camps with Ashland Children's Theater, Olympia Family Theater and Creative Theater Experience, most recently in CTE's summer 2024 performance of Dr. Seuss books. For fun after school, LJ loves to go to Olympia Youth Choir, take Hip-Hop dancing classes, and

has recently started playing violin and like all 10-year-old video games. LJ has enjoyed performing with this cast and the feeling of family belonging. He hopes the audience loves the performance as much as he does performing it.



Evan Grinnell-Holderman (they/ them) - Boy (Young Scrooge/Tiny Tim/others)

Evan is excited for their debut at Harlequin, as the Boy in *A Christmas Carol* (2024). They recently wrapped up their first show with Olympia Family Theater, *The Wizard of Oz*, and has participated in two seasons with the Creative Theater Experience. In their spare time,

Evan loves reading, archery, performing arts, and spontaneous gymnastics moves. They also love the written word and hope to write their own plays soon.



Izumi Huff (all pronouns) - Girl (Little Fan/Martha Cratchit/others)

Izumi is happy to be returning to Harlequin for a third production, having previously played Debater in *What the Constitution Means to Me* and Little Fan/Martha Cratchit in *A Christmas Carol* (2023). Izumi has been acting for a long time now, their most recent shows include *SIX*, *The Wizard of Oz*, and *Eurydice*. When not

onstage, Izumi enjoys painting, music, and drawing. They hope you enjoy the show!



Cosette Yanasak (she/her) - Girl (Little Fan/Martha Cratchit/others)

Cosette is thrilled to be returning to Harlequin Productions for her second show, having previously played Julie in *This Flat Earth*. Other recent roles include Belinda in *Noises Off* with Olympia High School, the Pig and understudy Jamie in *The Velveteen Rabbit* with Olympia Family Theater, and Janis in *Mean Girls Jr.*

with Creative Theater Experience. In her free time Cosette enjoys singing, dancing, listening to music, and spending time with her family, her friends and her many pets.

A CHRISTMAS CAROL

CREATIVE TEAM

Aaron Lamb (he/his) - *Director*

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed or music directed *Sweeney Todd*, *Cabaret*, *Deathtrap*, *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.

Jeannie Beirne (she/her) - *Resident Scenic Designer*

Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past favorites: *Sweeney Todd*, *Cabaret*, *Falsettos*, *Hundred Days*, *Building Madness*, *Fun Home*, *Hedwig and the Angry Inch*, 2021 Fall Repertory Season including *A Christmas Carol*, *Noises Off*, *Sherlock Holmes and the Case of the Christmas Carol*, *Man of La Mancha*, *A Doll's House*, *August: Osage County*, *Little Shop of Horrors*, *Hedda Gabler*, and *First Date*. Jeannie has also enjoyed working with The Olympia Family Theatre, Saint Martin's University and South Puget Sound Community College. In Missouri, she has designed *Urinetown* and *The Music Man* with Missouri Western State University, and *The Drowsy Chaperone*, *She Loves Me* and *Damn Yankees* for Tent Theater. In Arizona, Jeannie designed *Mama and Jack Carew* and the world premiere of *Suocera* by Hal Corley at the Theatre Artists Studio and *Big Love* with Kim Weild at Arizona State University. Jeannie holds an MFA in performance design from Arizona State University and a BA in set design from Western Washington University.

Melanie Ransom (she/her) - *Costume Design*

This is Melanie's sixth season doing costumes with Harlequin. Favorite shows with her costume work include *What the Constitution Means to Me*, *Pride and Prejudice*, *The Revolutionists*, *Hundred Days*, *Building Madness*, *The Women*, *Noises Off*, *Tenderly*, *Lady Day at Emerson's Bar and Grill*, *Sovereignty*, *Hedwig and the Angry Inch*, *A Christmas Carol*, and *Fun Home*. She has also worked on costumes with the Spokane Theater Ensemble, South Puget Sound Community College, Centralia College, Pennsylvania Stage Company, the Legend of Daniel Boone and the Story of Lincoln outdoor dramas, Creative Theatre Experience, and Tumwater High School. She holds a BFA in Theater from Ohio University and an MBA from Pacific Lutheran University.

Olivia Burlingame (she/her) - *Resident Lighting Designer*

Olivia is grateful to be designing for Harlequin once again. Olivia has designed in Olympia for the last twelve years. Some favorites include *The Revolutionists*, *Hundred Days*, *Hedwig and the Angry Inch*, *Little Shop of Horrors*, *Equivocation*, and *On the Verge*. Olivia graduated from Central Washington University with a BFA in Theater Design and Technology and is currently working on her Master's at Royal Welsh College of Music and Drama. She has also worked with Tacoma Opera, Theater Artists Olympia, Olympia Family Theater, Tacoma Arts Live, SMU, SPSCC, and Seattle Children's Theater. Olivia is a proud member of the Cowlitz Indian Tribe. Thank you to all her friends and family!

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 nineteen 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 *Sweeney Todd*, *Cabaret*, *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, and *August: Osage County*.

Gina Salerno (she/her) - *Sound Design*

Since 2005, Gina has worn many hats at Harlequin. Her favorite hats are those of Company Manager, Stage Manager, and Sound Designer. Some of Gina's favorite projects include *Sweeney Todd*, *A Christmas Carol* ('21, '22, '23, and '24), *Pride and Prejudice*, *Time Stands Still*, *The 39 Steps*, *The Man of La Mancha* (Harlequin), *Border Songs* (St. Martin's University; Book-It), *Equivocation*, *Polaroid Stories* and *The Last Days of Judas Iscariot* (St. Martin's University). She thanks her incredible family at Harlequin for all their love and support, especially Jerry, Keith, Ashley, and Aaron. And the happiest of holidays to her partner Andy and the sweetie Miss Sauce. You make my heart complete.

John Serembe (he/him) - *Video Design*

John has designed projection for *Hundred Days*, *Baskerville*, *A Christmas Carol* (2021, 2022, 2023), *Hedwig and the Angry Inch*, *Until the Flood*, *The Highest Tide*, *Sherlock Holmes and the Case of the Christmas Carol*, and *Love and Information* at Harlequin, and *Rhinoceros* and others at Arroyo Repertory Theatre in Los Angeles. John is also Harlequin's Graphic Designer, and has appeared onstage (*Ken Ludwig's Baskerville*, *The 39 Steps*, *Hedda Gabler*, *The Art of Racing In The Rain*, *The Highest Tide*, *Little Shop of Horrors*, and others) He has appeared onstage in Los Angeles and around the country and on the tube. John is a member of SAG/AFTRA and AEA.

CREATIVE TEAM *Continued*

Gerald B. Browning (he/him) - *Properties Design*

Gerald has served as Properties Designer for nineteen Harlequin productions, most recently designing *What the Constitution Means to Me*, *Pride and Prejudice*, *Complete Works*, *Building Madness*, and *A Christmas Carol* (2022, 2023). He also served as Scenic Designer for this season's *Deathtrap* and *Complete Works*. 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. 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 holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

Bridget House (she/her) - *Makeup, Hair and Wig Design*

While Bridget and her family may be new to the Olympia area, she is not new to a love of theater. Having been the Hair and Makeup Director for The Liberty Theater in Dayton, WA for 7 years, she has worked on productions such as *Oliver*, *Beauty and the Beast*, *Fiddler on the Roof*, *Once Upon a Mattress*, *Music Man*, *Christmas Carol*, and *Annie*. She's excited to jump into theater again in her new community and has truly enjoyed her experiences with Harlequin and the players she has met. Bridget is a salon owner in Tumwater, calling The Craft salon her home.

Rob Taylor (he/him) - *Associate Lighting Design*

Rob has served as Harlequin's Master Electrician for over ten years, with significant forays into set construction and properties design. He is beyond thrilled at this opportunity to design lights for the third time, having previously lighting designed for *Every Brilliant Thing* and *A Christmas Carol* (2023). He would especially like to thank friends, colleagues, and mentors for their support and encouragement.

PRODUCTION TEAM

Ashley Winrod (she/her) - *Stage Manager/Wardrobe Manager*

Ashley is ecstatic to return to Harlequin. Past stage management credits include *What the Constitution Means to Me* and *Pride and Prejudice* (Harlequin); *Footloose* (Central Theatre Ensemble), being awarded a certificate of merit from KCACTF; *A Christmas Carol... More or Less* (Lakewood Playhouse). She is a recent graduate of Central Washington University, receiving her BFA in Theatre Design and Production with a minor in Psychology. She would like to thank her friends and family for their continued love and support.

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 *A Christmas Carol*.

STATE THEATER INFORMATION

Cameras & Recording Devices

The use of cameras (with or without flash) or other recording devices is prohibited.

Concessions

Food is not permitted in the seating area. Water and beverages in plastic or paper cups are allowed. Please unwrap cough drops prior to the start of the performance.

Silence Your Cell Phone

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.

Special Seating Needs

If you have a wheelchair, walker, or other special seating needs, please advise the Box Office in advance so we may accommodate you comfortably.

Friends & Family

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

Featured Artist RUTH BRAVETTI

I have become mainly an abstract artist in my adult retirement life exploring printmaking and acrylic painting. The process in producing creative work is unique with each artist. It is the essence of my past, present and future. The years of experience, education, and emotional ups and downs may be reflected in most artist's work. I gave up conforming to rules and standards knowing that deviating from norms could limit acceptance of my art. The why, how, and where the inspiration comes from may be beyond my understanding.

My goal is to have fun, letting go, and just feeling good about the process of creating. This is what keeps this artist producing; playing with color, shapes, texture etc. My artwork is displayed locally and internationally.



In The Sound



Harlequin seeks to invigorate, educate, and empower our community and all people to feel more, think more, play more, and judge less through the mirror of real live theatre.

Photo by Shanna Paxton Photography

HARLEQUIN

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Gerald B. Browning Production Coordinator
Gina Salerno Company Manager
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