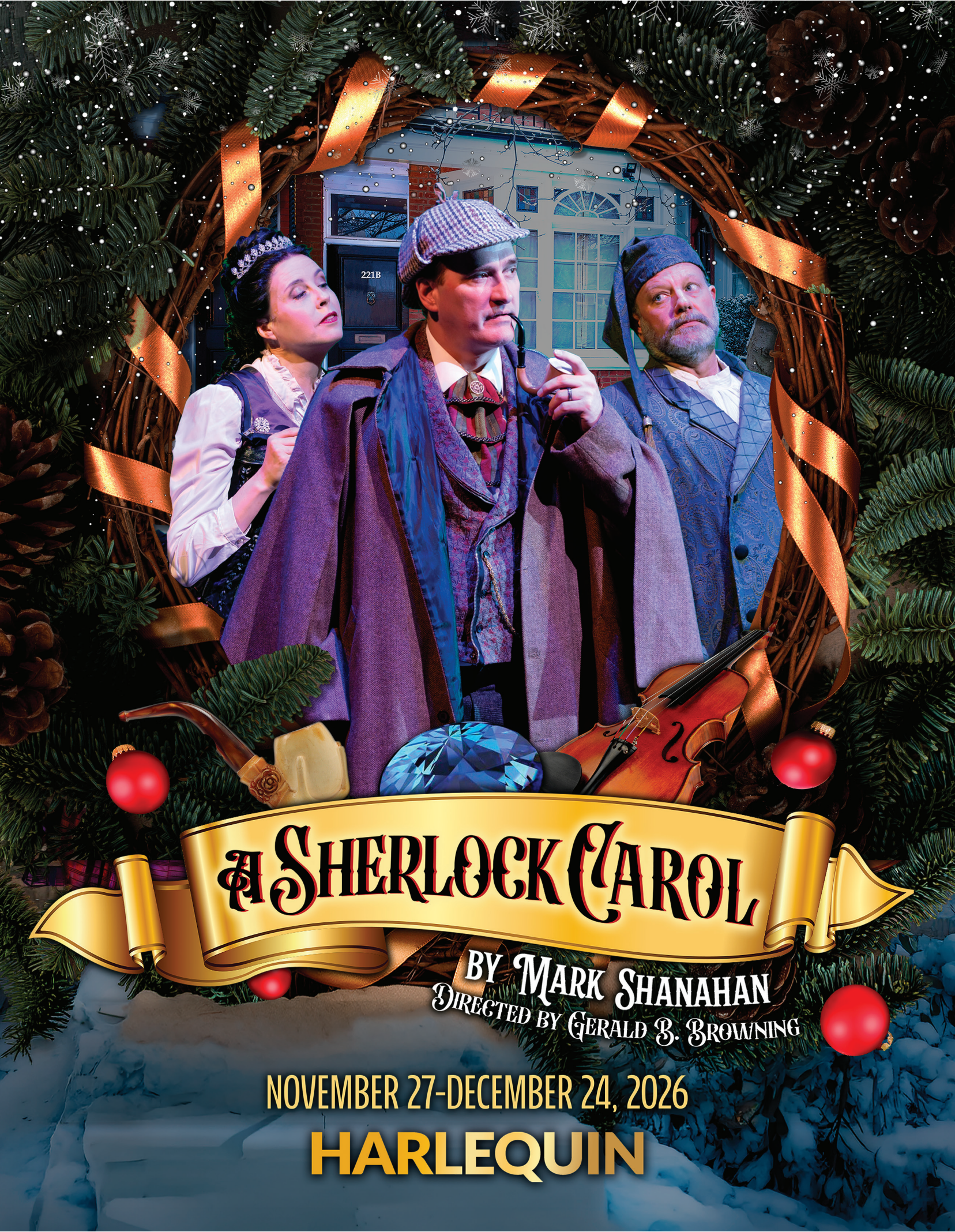

A SHERLOCK CAROL

BY MARK SHANAHAN

DIRECTED BY GERALD B. BROWNING

NOVEMBER 27-DECEMBER 24, 2026

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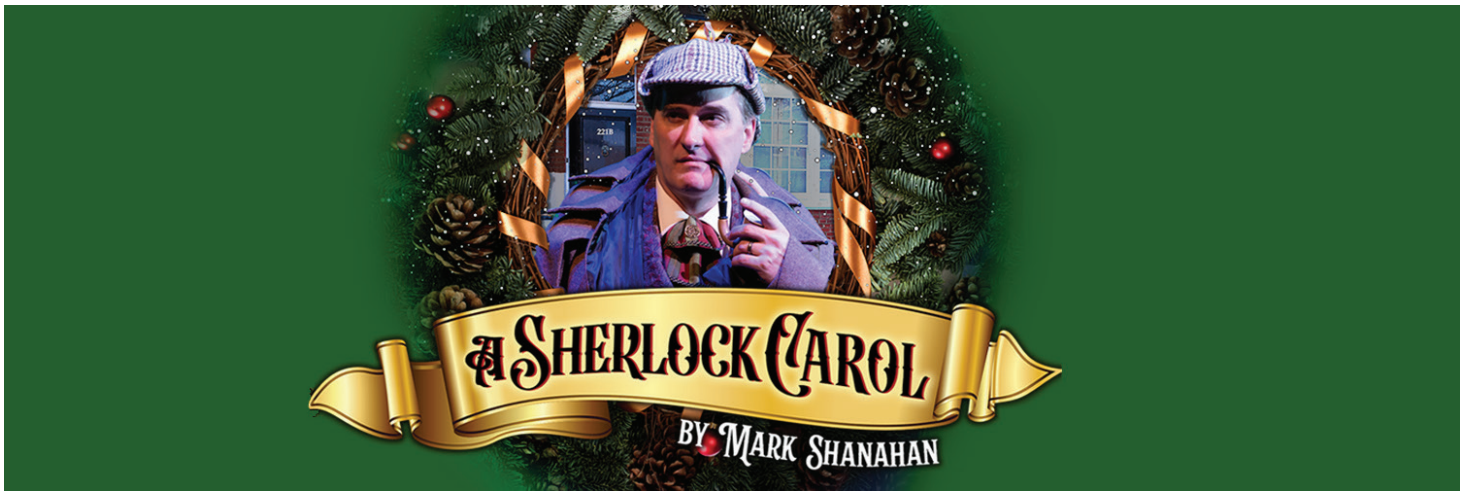

CAST

Sherlock Holmes ..... Aaron Lamb*
Ebenezer Scrooge ..... Corey McDaniel
Actor 1 ..... Sam Edgren
Actor 2 ..... Sara Trowbridge
Actor 3 ..... Henry Talbot Dorset
Actor 4 ..... Helen Harvester

CREATIVE TEAM

Director ..... Gerald B. Browning
Music Director ..... Stephanie Layton
Scenic Design ..... Jeannie Beirne
Costume, Wig, Hair & Makeup Design ... Gretchen Halle
Lighting Design ..... Olivia Burlingame
Sound Design ..... Gina Salerno
Projection Design ..... John Serembe
Properties Design ..... Henry Behrens
Dialect Coach ..... Leah Fishbaugh
Choreographer ..... Corey McDaniel

PRODUCTION TEAM

Stage Manager ..... Ashley Winrod
Assistant Stage Manager ..... Logan Simpson
Special Effects Coordinator ..... Rob Taylor
Light/Sound Board Operator ..... Blake Becker
Sound Engineer ..... Ed Salerno
Backstage Hand ..... Aurora Sonenshine
Spot Op 1 ..... Tommy McGee
Spot Op 2 ..... Joe Hoffman
Properties Master ..... Daniel Wolff
Dresser, Wardrobe Manager & Wig Maintenance ..... Erika Lootens-Bill

TIME & PLACE

London, 1894

RUN TIME

2 hours with one 20 minute intermission

Special thanks to: The Abigail Stuart House, Volunteer Carpenter Rich Kalman, and Melanie Ransom.

*Member of the Actors' Equity Association

Originally produced by Raymond Bokhour and Drew McVety

A SHERLOCK CAROL is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service.
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DIRECTOR'S NOTE



What happens when two of the most famous characters in English literature find themselves in the same story? Well, you get *A Sherlock Carol*, Mark Shanahan's wonderfully inventive blend of Victorian mystery, Christmas ghost story, and affectionate literary homage. On the face of it, bringing together the worlds of Charles Dickens and Sir Arthur Conan Doyle might seem a rather unlikely idea. But as it turns out, the two make surprisingly good company. The result is funny, heartfelt, delightfully clever, and just a little bit zany.

Even if you've never read a word of Dickens or Doyle, chances are you know their most famous creations. Sherlock Holmes and Ebenezer Scrooge are so firmly embedded in our cultural consciousness that they feel almost like old acquaintances. We know Scrooge, the cold-hearted miser whose remarkable transformation helped shape our modern understanding of Christmas. And we know Holmes, the brilliant, eccentric detective who can unravel the most baffling crimes with a keen eye, a razor-sharp intellect, and an almost irritating ability to be right about everything.

But these two gentlemen have more in common than we might first imagine. Both are loners. Both have spent much of their lives keeping the rest of the world at a comfortable distance. Scrooge hides behind his money, while Holmes hides behind his intellect. Neither is particularly at ease with human emotions, and both have convinced themselves that they can get along perfectly well without anyone else. As we know from Dickens, however, that sort of thinking can get a fellow into trouble.

A Sherlock Carol takes place in London in 1894, a fascinating time when Victorian society found itself caught between the familiar comforts of the past and the astonishing possibilities of the future. London was a city of extraordinary contrasts: magnificent homes and desperate poverty, elegant drawing rooms and dark, fog-filled alleyways, scientific breakthroughs and an almost insatiable fascination with the supernatural. It was an age when rational inquiry existed quite comfortably alongside spiritualism, séances, mediums, ghostly apparitions, and attempts to communicate with the dearly departed. And really, in a world where electricity could illuminate a room and voices could travel across great distances, was it such an enormous leap to imagine that the dead might somehow find a way to get in touch?

Interestingly, both Dickens and Doyle were fascinated by these questions, although they came to rather different conclusions. Dickens had a lifelong interest in ghosts and the supernatural but remained largely skeptical of spiritualism. Doyle, on the other hand, became a passionate and thoroughly committed believer.

And here's where things get particularly interesting. In his 1930 book *The Edge of the Unknown*, Doyle recounts a séance during which a spirit claiming to be none other than Charles Dickens apparently offered an explanation for *The Mystery of Edwin Drood*, the novel Dickens left unfinished when he died in 1870. Doyle considered the encounter possible evidence of an intelligence operating independently of the living participants.

Now, I find something wonderfully ironic about the man who created the world's most relentlessly logical detective turning to a séance to solve an unsolved literary mystery. One can only imagine what Sherlock Holmes himself would have made of the proceedings. I suspect he would have had some rather pointed questions about the witnesses, the evidence, and possibly the lighting.

The year 1894 also happens to be a particularly important one in the world of Sherlock Holmes. In Doyle's *The Final Problem,* published in 1893, Holmes seemingly meets his end alongside his arch-nemesis, Professor Moriarty, at Switzerland's Reichenbach Falls. Doyle had grown tired of his famous detective and hoped to turn his attention to what he considered more serious literary work. Unfortunately for Doyle, his readers were having none of it. Public outrage eventually helped bring Holmes back from the dead in *The Adventure of the Empty House*, published in 1903 but set in 1894.

And it's at this rather curious moment in Holmes's fictional life that Shanahan chooses to begin our story. The great detective has returned from the dead, but he's not entirely certain what to do with himself. He's restless, disillusioned, and apparently running rather short of mysteries worth solving. Imagine being the most clever man in London and finding yourself completely unable to figure out what to do next. It's a predicament that even the great Sherlock Holmes cannot solve through deduction alone.

And that, of course, is where Dickens comes in.

A Christmas Carol has always been a story about second chances. Dickens reminds us that no matter how far we may have wandered from the people and things that truly matter, it's never too late to find our way back. Shanahan takes that same lovely idea and offers it to Sherlock Holmes. Perhaps the world's greatest detective has one more mystery to solve - that of his own heart.

One of the things I enjoy most about Shanahan's play is the genuine affection he has for these characters and their literary worlds. He isn't trying to reinvent Dickens or Doyle. Instead, he's invited their creations to the same Christmas party and given them something new to talk about. Familiar faces appear in

unexpected places, literary references pop up when you least expect them, and there's a generous helping of wit, mischief, and good old-fashioned theatrical fun. The play also embraces something I particularly love about live theatre: its ability to invite us into a world where imagination can take us just about anywhere, provided we're willing to come along for the ride.

And for me, that's what makes *A Sherlock Carol* such a welcome addition to the holiday season. It gives us an opportunity to spend a little time with characters we love, enjoy a good mystery, share a few laughs, and perhaps discover something about ourselves along the way. Beneath all the cleverness and Christmas cheer is a gentle reminder that friendship, compassion, and human connection are things we all need, even those of us who insist otherwise.

Thank you for spending a little of your holiday season with us at Harlequin Productions. I hope you'll find yourself intrigued, surprised, amused, and perhaps even a little moved. Above all, I hope you'll leave the theatre with a smile on your face and a bit of Christmas spirit in your heart.

Enjoy the show, and may the spirit of the season remind us all that the most important things in life are seldom the things we can count, measure, or deduce.

– Director Gerald B. Browning

ABOUT THE PLAYWRIGHT: MARK SHANAHAN

Mark is the author of the Off-Broadway comedy *The Dingdond, A Merry Little Christmas Carol*, and is the creator/author of original radio drama for White Heron Theatre and NPR's *Ghost Light Series*. He is an Edgar Award nominee for his adaptation of *The Chronology Protection Case*, and co-writer of the short screenplay *Kill Me* (Adirondack FilmFest). His directing work has been seen extensively at The Alley Theatre, Westport Country Playhouse, Irish Rep, White Heron, Florida Rep, George Street, Virginia Stage, Penguin Rep, The Fulton, Arkansas Rep, Theatre Squared, Hudson Stage and many more. As an actor, he appeared on Broadway in *The 39 Steps* and *Philadelphia Here I Come!/* Off-Broadway in *Tryst, The Shaughran, Small World, Checkers, As Bees In Honey Drown,* and others, and has performed on numerous regional stages. Mark is the curator of the Script-In-Hand and Radio Theatre Series for The Westport Country Playhouse and a faculty member at Fordham University and JWS, teaching courses on Hitchcock, film adaptation, and playwriting. A graduate of Brown University (BA) and Fordham (MA). www.mark-shanahan.net



A Detective, A Miser, and a Kid in the Backrow: The Origins of A Sherlock Carol

Excerpts from an Essay by Playwright Mark Shanahan, 2022

Heroes often reveal themselves, without fanfare, at precisely the moment we need them most.

When I was ten years old, my father was battling a tough illness. At home, there was constant worry, but my dad knew just where to take me to escape from the uncertainty and anxiety. On rainy Saturday afternoons, we'd trudge downtown to the East Village in New York City and visit Theatre 80 St. Mark's, a revival house which showed double features of old movies. I am convinced that my chosen career in the theatre can be traced back to the joys of sitting with my dad in the darkened audience at Theatre 80, becoming fully immersed in the stories which came to life before my eyes. It was...to put it simply, pure heaven at a time when heaven seemed a bit out of reach of my ten year old arms.

The theatre was a dimly lit cave where, briefly, all seemed right with the world. There, I met heroes from Hollywood's heyday, usually in thrillers because I liked them best. On those afternoons, we'd stumble upon Cary Grant climbing Mt. Rushmore, or one of Bogart's world weary tough guys, or Orson Welles in Vienna. Once we even took a detour and came across some sled with a funny name.

One particularly rainy Saturday right before my father was to return to the hospital for treatment, we arrived at Theatre 80 and a remarkable character flickered to life on the screen. Sherlock Holmes had showed up in that movie theatre, just when I needed him most. It was Basil Rathbone in the role, smirking with knowing charm. And there, too, was his best and most loyal pal, Dr. Watson, played by Nigel Bruce. *The Hound Of The Baskervilles* and *The Adventures Of Sherlock Holmes* splashed onto the screen that day, and those two movies, generally considered Rathbone and Bruce's finest outings as the duo, were filled with foggy London streets, mysterious hansome cabs, evil villains and brilliant deductions, the likes of which only Sherlock Holmes could make. I was hooked.

Like so many other ten year olds who come across the character, I immediately wanted more. A month later, under a Christmas tree, I found a wrapped copy of *The Complete Stories of Sherlock Holmes* by Arthur Conan Doyle, and I devoured each and every Story. The tales were perfect for my ten year old love of adventure stories, uncomplicated by the anxieties of adult matters in the real world. At the heart of the every story I found a kind of warmth-exhibited by the friendship shared between a hero and his sidekick. I felt that friendship somehow extended to me, too.

Oh, I was convinced that I would surely have made as great a sidekick to Sherlock as Watson did. As worrisome as life could be, Holmes suggested that somehow, a solution was always on the way - and I believed him.

I marveled at each adventure in the volume. There was the one with the poisonous snake, the one with the missing blue diamond, the one with the impossible secret code, and then the one... where he died. Wait a minute. Had I read that right? Sherlock Holmes - dead? Never to show up again? Surely that couldn't happen! After all, Conan Doyle would never ever ... Wait. would he? I needed to do some investigating myself. The forward in my collection, written by a pompous sounding scholar, provided some explanation. Holmes had in fact been killed. And there was no mystery as to whodunnit.



Basil Rathbone and Nigel Bruce

For a time, Doyle hated the popularity of his very own creation. "Holmes takes my mind from better things," the author complained to his mother. And so, in 1893 he published *The Final Problem*, sending Sherlock to a certain death, plunging him over the Reichenbach Falls in battle with his arch nemesis, Professor Moriarty.

Fortunately, Victorian readership shared my outrage. Hate mail poured in. Readers begged Doyle to reconsider. "Keep Holmes Alive" campaigns thrived as fictional obituaries were written in newspapers across the globe. The Strand Magazine, where Doyle's stories appeared, barely survived the experience, with 20,000 readers canceling their subscriptions.

Holmes' death left Watson as heartbroken as I was. He eulogized his friend as "the best and the wisest man whom I have ever known." If only the good doctor had been a little more observant, he may have deduced that the case of Holmes' death was not quite closed. Consider that no body had ever been found in the story. Had Conan Doyle given himself a convenient "out" with what those who work in the theatre might recognize as an "offstage death?" Had the detective's demise merely been an elaborate act? After all, there had always been more than a little bit of theatre about Sherlock Holmes. And a penchant for drama is what would ultimately allow him not only beat Moriarty, but cheat death itself.

Certainly, Sherlock held the theatre in regard. "The best way of successfully acting a part is to be it," stated Holmes in *The Case of The Dying Detective*. In stories, Holmes himself was an excellent actor, often donning disguises to ferret out clues, fooling even his closest confident and most critical audience, Dr. Watson.

Watson gave him glowing reviews. "It was not merely that Holmes changed his costume." He stated. "His expression, his manner, his very soul seemed to vary with every fresh part that he assumed." One client, noting Holmes' propensity for disguises, noted that "what the law had gained, the stage had lost," when Holmes took up his role as detective. Even a Scotland Yard detective had complimented him, "You'd have made an actor, and a rare one!"

Holmes first showed up onstage played by the American actor, William Gillette, who had campaigned to play the role. He sent a telegram to Doyle, asking "May I marry Holmes?" The still-indifferent author replied, "You may marry or murder or do what you like with him." Upon their first meeting, Doyle saw the character come to life as Gillette stepped off the train in full Holmes costume, the first in a long line to don the deerstalker and pipe which would come to define the character behind what Doyle had written.

And so, Sir Arthur gave in. "Very well," he scribbled on a postcard to his agent. And just like that, Holmes returned to life in 1903's *The Adventure Of the Empty House*. As it turned out, Holmes had merely faked his death! What a performance! After all, doesn't every good actor long to play a juicy death scene?

Whereas I had only to turn the page in my collection to learn Sherlock's happy fate, Victorian readership had been forced to wait ten long years to learn a simple fact... Sherlock Holmes can never die.

And now, I had become an adult. By the time in 2019 I told my friend, the wonderful actor Drew McVety, that I wanted to write a Holmes script in which he'd play the detective. He replied simply in his best Holmes voice, "then you must do it!" And so, I did.

Freely borrowing elements from Doyle's stories and combining them with another titan of Victorian literature in Dickens' Ebenezer Scrooge, I fashioned a holiday mashup of a mystery titled, *A Sherlock Carol*. I littered the tale with all the characters I loved, placing Watson and Lestrade alongside a grown-up Tiny Tim Cratchit and a few Fezziwig relatives, writing as if I was introducing old friends to each at a Christmas party- and hoping like hell they'd all get along.

Certainly, Holmes had given me hope and inspiration as a boy. Now, I felt I would write a play to remind my hero that he, too, could always find a way through hard times.

Does that sound insane? Can one really return a favor to a fictional friend? I say, why not!?

At its heart, *A Sherlock Carol* is a tale of resurrection of the spirit, in which Sherlock Holmes, freshly returned from Reichenbach but not feeling like his old self, struggles his way back from a dark place on Christmas Eve. He is guided by the spirit of Ebenezer Scrooge, who seemed the perfect character to remind Holmes that we are all "fellow passengers to the grave," charging Holmes with becoming his best self and live up to his talents.

When we finally opened *A Sherlock Carol* in the fall of 2021, as the New York theatre itself was struggling to return to life, my mom and dad sat beside me.

My dad had long ago battled and beaten his illness. It was as remarkable a victory as any survival at Reichenbach Falls, and even more heroic. At curtain call on *A Sherlock Carol's* opening night, my parents leapt to their feet to applaud not only the actors, but the characters and stories I had loved since I was a boy. I am convinced that a good story well told - and often one with a good hero at its center - can help see us through any of life's challenges and hard times. Those Saturdays at Theatre 80 seem long ago now, and yet I know they remain remarkably present. Over the years, I have met my fair share of true heroes, both real and imagined. But I'm particularly grateful to Sherlock Holmes for showing up at a musty old theatre when he did, conjured by a clattering film projector on a rainy Saturday afternoon.

If you need Holmes for any reason, I know he will be there for you, too. Whenever you're troubled, just pick up a book and lose yourself in one of his stories. Or maybe, if you're lucky, buy a ticket and see him come to life on a stage. Because, Sherlock Holmes always shows up when you need him most. It's as simple as that. In fact, it's elementary.

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CAST



Aaron Lamb* (he/him)
- Sherlock Holmes

Aaron is the Producing Artistic Director of Harlequin Productions. As an actor, he has worked in Seattle for Village Theatre, Taproot Theatre, Book-It Repertory Theatre, and Seattle Shakespeare Company, and has worked regionally throughout the country. Aaron was awarded a Seattle Critics (Footlight) Award for his work as Lord Goring in *An Ideal Husband* at Taproot Theatre, the Memphis Critics (Ostrander) Award for Best Actor as Jerry in *The Full Monty* at Playhouse on the Square, a Kennedy Center award for Best Actor for his work as Samuel Coleridge in *Grasmere*, and an OC Weekly Award for his work as Peck in *How I Learned to Drive*. Aaron holds an MFA in acting from California State University, Fullerton, a BA from Washington State University, and is a member of the Actors' Equity Association.



Corey McDaniel (he/him) - *Ebenezer Scrooge/Choreographer*

Corey McDaniel returns to Harlequin Productions after appearing as Christmas Past (& Player 1) in its 2022 production of *A Christmas Carol*. Corey's Harlequin credits also include *I Am My Own Wife* (Charlotte von Mahlsdorf), as well as directing *Baskerville*, *Falsettos*, *I Ought to Be in Pictures*, *Murder for Two*, *Noises Off*, *Tenderly*, and *The Complete Works of William Shakespeare (abridged)*. He is delighted to return to the Harlequin stage.



Sam Edgren (he/him) - *Actor 1 (Dr. Cratchit, Fezziwig, others)*

Sam Edgren is an actor, writer, maker, and dog-petting enthusiast from nowhere in particular. He holds an MFA in Acting Classical and Contemporary Text from the Royal Conservatoire of Scotland, and is excited to perform with Harlequin for the first time. Some recent credits include Aufidius (*Coriolanus*, GreenStage), Peter and others (*Ten to Places,* Heart Repertory Theatre), Alex Meyers (*The Fifth Wave,* Macha Theatre Works), and Claudio (*Much Ado About Nothing*, Dacha Theatre). When not actively rehearsing, he can usually be found enjoying a cup of tea, a book of poetry, and a friendly dog, ideally simultaneously.



Sara Trowbridge (she/her) - *Actor 2 (Emma Wiggins, Windigate, others)*

Sara is thrilled to be on the boards for the second time at Harlequin, after making her debut in *A Christmas Carol* last year. Favorite roles include: Helga in *Deathtrap* (Woodinville Rep), Anna in *Closer* (SSR), Jane Banbury in *Fallen Angels* (Theater Schmeater), God in *Wild Party* (Sound Theater Company), Sissie Poe in *The Hours of Life* (Theatere22), and Annie Wilkes in *Misery* (SSR). Sara wishes you all a holiday season filled with love, light and laughter.



Henry Talbot Dorset (he/him) - *Actor 3 (Dr. Watson, Mrs. Dilber, others)*

Henry is excited to return to Harlequin, having previously performed in the 2025 productions of *A Chistmas Carol, Rent* and *Romeo & Juliet*. He has been doing theatre since he was seven years old, when he played Theo in Pippin. Henry received his training from the musical theatre BFA program at Central Washington University, as well as many instances of practical experience. Some of his favorite roles include Roger DeBris in *The Producers*, The Nurse in *Romeo & Juliet* and the Sheriff of Nottingham at Center Stage's Panto production of *Robin Hood*. "I'd like to dedicate this performance to my husband. You are my Blue Carbuncle."



Helen Harvester (she/her) - *Actor 4 (Lestrade, Countess, others)*

Helen has performed in 19 previous roles at Harlequin over 15 seasons, including Tracy Lord in A Philadelphia Story (2013), Maggie the Cat in *Cat on a Hot Tin Roof* (2014), Hedda in *Hedda Gabler* (2016), Belinda Blair in *Noises Off* (2020), Marie Antoinette in *The Revolutionists* (2023), and, most recently, Susan Hendrix in this season's *Wait Until Dark*. Regionally, she has performed with Taproot Theatre, Book-It Repertory, Theater Shmeater, Balagan Theater, Centerstage, and Bainbridge Performing Arts. Helen is a 2003-2004 Fulbright scholar, holds a BA in Drama from Vassar College, an MA from the Boris Shchukin State Theatre Institute in Moscow, Russia, and is currently the Marketing and Communications Director for Harlequin.

ACTORS' EQUITY ASSOCIATION 1913

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CREATIVE TEAM

Gerald B. Browning (he/him) - *Director*

Gerald has directed over fifty productions in his career. Some of his favorite directing credits include *Buried Child, The Laramie Project, Equus, Into the Woods*, *Merrily We Roll Along* and Harlequin's 2025 version of *A Christmas Carol*. His production of *The Lisbon Traviata*, at Seattle's Theatre22, was named by the Seattle Times as one of "5 Plays You Need to See in Seattle." Gerald co-wrote and directed a series of three national commercials and has taught workshops on directing and directing new works for numerous organizations. His recent scenic designs for Harlequin include *Wait Until Dark (*Winner - Achievement in Scenic Design, 2026 Sound On Stage Theatre Awards), *The Foreigner (*Nominee - Outstanding Scenic Design - 2026 Gregory Awards) and *RENT*. He's designed locally at Theatre22, Centerstage, and Seattle Public Theatre. He has also served as properties designer for over twenty Harlequin Productions. Gerald has appeared at Harlequin 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, Theatre at Monmouth (ME), Seaside Repertory Theatre (FL), DC's Keegan Theatre (Helen Hayes Award nomination), the Smithsonian, and the Kennedy Center. He holds a Master's Degree in Directing from the Chicago College of the Performing Arts at Roosevelt University.

Stephanie Layton (she/her) - *Music Director*

Stephanie is delighted to be returning to Harlequin after serving as music director for *Million Dollar Quartet, Sweeney Todd* and *A Christmas Carol*. A multi-instrumentalist & vocalist, her main gig is fronting jazz band Eden Lane, with appearances at the Rainbow Room, Joe's Pub, and Carnegie Hall (technically; it was a very fancy bat mitzvah). Other credits include Williamstown Theater Festival, Florida Repertory Theater, drums/percussion gadgets for Bill Irwin (NYC's Irish Arts Center) and Olympia's 20th anniversary installment of Lord Franzannian's Vaudeville Spectacular. Steph recently had the great joy of performing her original musical comedy act "A Word From Our Sponsor" for three weeks at the Seattle Moisture Festival, and is extremely grateful to be making her living in the arts. edenlanejazz.com

Jeannie Beirne (she/her) - *Scenic Design*

Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past designs: *Is This A Room*, *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.

Gretchen Halle (she/her) **-** *Costume, Wig, Hair & Makeup Design*

Gretchen has an MFA in costume design and technology from University of Missouri-Kansas City. Her design work includes: Costume Design for *Our Town* and *The Foreigner* and Hair and Makeup Design for *Wait Until Dark* (Harlequin Productions), Costume Design for *What The Constitution Means To Me* (Boise Contemporary Theatre), *What Would Crazy Horse Do?* (Kansas City Rep), *Bernhardt/Hamlet* (Unicorn Theatre), *As You Like It* (Illinois Shakespeare Festival), and *Henry IV Part 1* (Arkansas Shakespeare Theatre). Her technology work includes custom tailoring for the Super Bowl LVIII Halftime Show in Las Vegas, the K-Pop group BlackPink at Coachella, and Dodger Stadium, as well as custom gowns for the background vocalists on the Beyoncé Renaissance Tour.

Olivia Burlingame (she/her) - *Lighting Design*

Olivia is grateful to be designing for Harlequin once again. Olivia has designed in Olympia for the last fifteen years. Some favorites include *Cabaret*, *The Revolutionists*, *Hundred Days*, *Hedwig and the Angry Inch, Man of La Mancha, Little Shop of Horrors, Equivocation*, and *On the Verge*. Olivia graduated from Central Washington University with a BFA in Theater Design and Technology. 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!

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 *The Foreigner, Wait Until Dark, Murder on the Orient Express, Romeo and Juliet* ('25), *Sweeney Todd, A Christmas Carol* ('21-25), *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 Jerry for being The Best, and sends Big Hugs to Andy and Miss Sauce for all the love and support!

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CREATIVE TEAM Continued

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

John has designed projection/video for *Hundred Days*, *Baskerville*, *A Christmas Carol* (2021 - 2025), *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 for Ionesco's *Rhinoceros* at ART in Los Angeles. John is also the Harlequin graphic designer, and has appeared onstage at Harlequin in shows including *Murder on the Orient Express*, (Poirot), *Ken Ludwig's Baskerville, The 39 Steps, Hedda Gabler, The Art of Racing In The Rain, The Highest Tide, Little Shop of Horrors*, and two of the Stardust series. He has appeared with Nevada Shakespeare in the Park for 10 years, on several Los Angeles stages, and briefly on the tube in *Cheers, Scrubs*, and others. John is a member of SAG/AFTRA and Actor's Equity Association. He is also publisher of Oly Arts magazine.

Henry Behrens (they/he) - *Properties Design*

Henry Behrens is an actor, editor, designer, and cat dad excited to be working with Harlequin Productions for a second time after designing for *Wait Until Dark* earlier this season. They are a member of Dacha Theatre, where they frequently act and design, and have also designed props for Pony World Theatre (*Eulogy, or how to plan your own funeral [and have fun doing it]*, coproduced by the Seattle Rep), Sound Theatre (*The Humans*), and eSe Teatro (*Cornelia's Visitors*). See more of their work and connect at henrybehrens.com.

Leah Fishbaugh (they/them) - *Dialect Coach*

Leah is thrilled to join Harlequin for the first time! A graduate of Cornish College of the Arts, Leah has been passionate about shaping speech patterns and coaching dialects for actors for almost 15 years. When they aren't working dialect magic, Leah owns a small business in Seattle where they are a licensed esthetician. Love to Brandon and all our kitties.

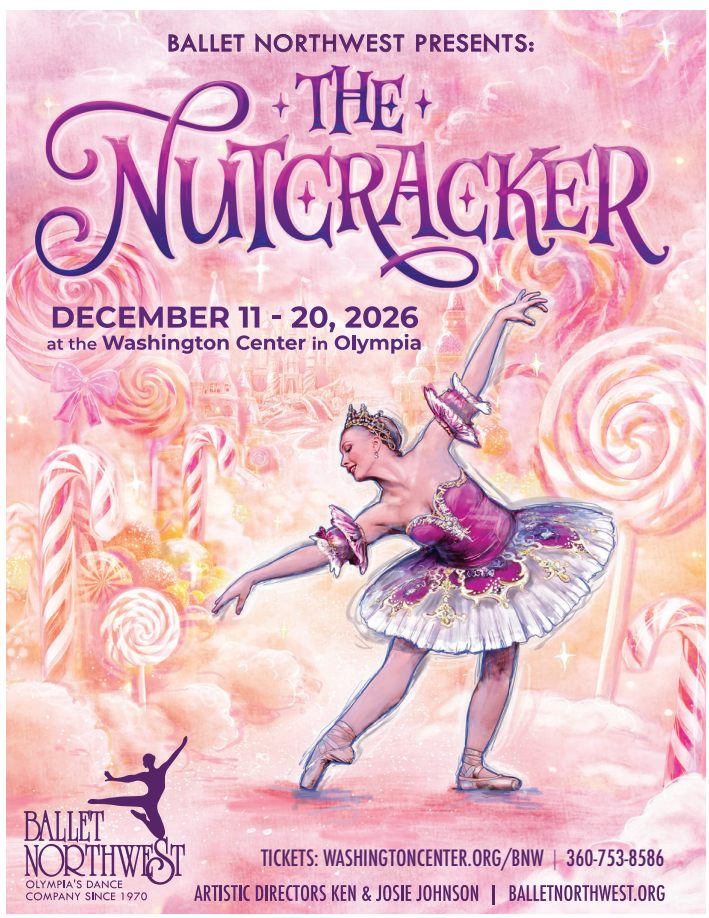
PRODUCTION TEAM

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

Ashley is ecstatic to return to Harlequin! Select stage management credits include *Barefoot in the Park*, *Wait Until Dark*, *POTUS*, *RENT*, *Is This a Room*, *A Christmas Carol* (2024, 2025), *What the Constitution Means to Me*, *Pride and Prejudice* (Harlequin); *Footloose* (Central Theatre Ensemble), being awarded a certificate of merit from The Kennedy Center American College Theater Festival; *A Christmas Carol... More or Less* (Lakewood Playhouse); *Barefoot in the Park* (Taproot Theatre). She holds a BFA in Theatre Design and Production from Central Washington University. She would like to thank her wonderful friends and family for their continued love and support.

Logan Simpson (he/him) - *Assistant Stage Manager*

Logan is excited to be returning for his 4th production as Assistant Stage Manager with Harlequin. Recent projects he's worked on include Assistant Stage Manager for *Our Town*, *Sanctuary City*, *The Foreigner*, Sound and Light Board Operator for *Wait Until Dark*, Stagehand for *A Christmas Carol* (2025) and *Murder on the Orient Express*, and Spotlight Operator for *Million Dollar Quartet.*

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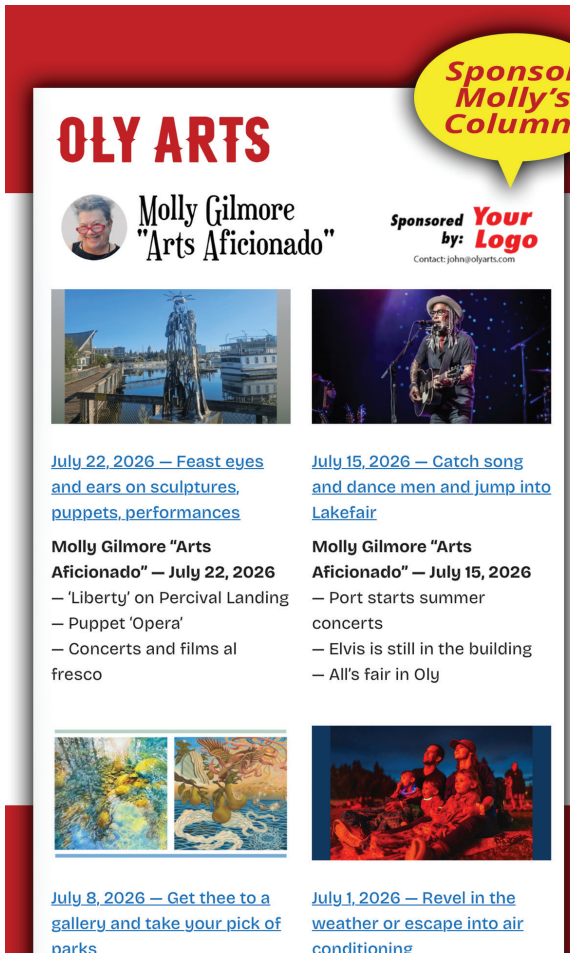

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Molly Gilmore's Weekly Column is one!

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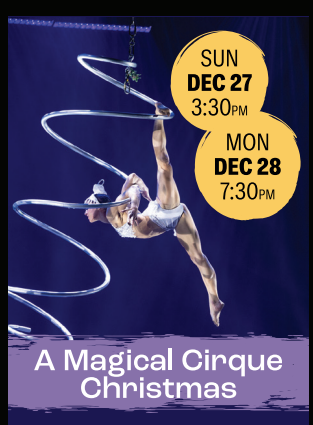

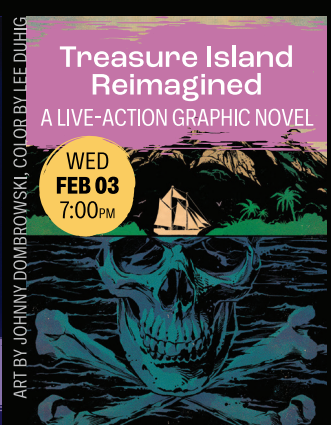



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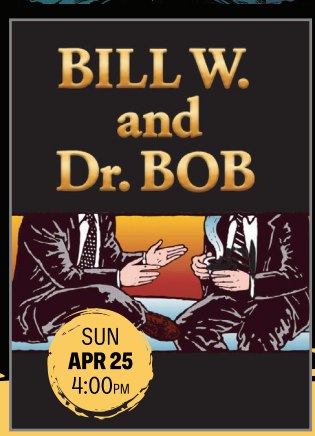



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Featured Gallery Artist:

AIMEE SCHREIBER

MYSTERY

I paint moths to pay attention and embrace mystery. There are many worlds that exist unnoticed, and my work with moths explores this liminal space between the seen and unseen. Drawn to their intricate patterns, otherworldly colors, and evocative symbolism, I often elevate my small subjects with gold halos and dramatic scale to invite viewers into the hidden realms both outside and within themselves.

Moths have become teachers and mirrors that allow me to approach some of life's most baffling difficulties: impermanence, vulnerability and the unknown. Examining these themes through the lens of creatures that display dramatic transformation so gracefully enables me to see further into the energy of hope, intuition, and connection needed during times of change and upheaval.

Drawing inspiration from both nature and mystical traditions, I pair moths with local plant life and devotional imagery like halos because they are symbols designed to make the sacred visible. I have created eight moth painting collections within this larger series over the last five years, each using different background elements and moth characteristics to explore a different theme. I hope to create portals into the overlooked wonders and bewildering beauty that surrounds us while dispelling fear, celebrating curiosity, and discovering the connective threads that unite us with reality and each other.

Aimee Schreiber is an artist, poet, and gallery director of The Copper Wolf in Tumwater, Washington where she creates symbolic paintings of moths to explore the ineffable. She works with open acrylics and gold leaf to create meditations on transformation, impermanence, and connection rooted in the visual language of nature and medieval iconography. Her paintings are held in public and private collections across the globe.



Into the All (western tent moth), 2026, acrylic and gold leaf on aluminum, 24 x 20 inches. Part of my 11-piece Nature/Nurture collection of moths and fruit, this painting features a western tent moth with pears, which are a host plant for the caterpillars. I included many agricultural 'pest' moths in this collection because I was intrigued by our common appetites and believe these points of connection with the natural world are a crucial antidote to isolation and precursor to empathy.



To Nurture (brimstone moth), 2026, acrylic and gold leaf on canvas, 16 x 20 inches. Part of my 11-piece Nature/Nurture collection of moths and fruit, this painting features a brimstone moth with hawthorn berries and leaves, which is host plant for the caterpillars. Inspired by a heart-healing hawthorn tree outside my studio, this painting explores the mysteries of transformation, nourishment and the heart.



Photo by Shanna Paxton Photography

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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.

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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.

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Patrons with hearing disabilities may see the House Manager prior to the performance to obtain an enhanced hearing device. Large print and Braille programs are available at the Concessions counter.

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.

Accessible Performances & Community Talkbacks
The first Sunday matinee of each production will feature a post-show Talkback. The second Sunday matinee of each production will feature a Closed Captioning option. Every production will feature one Audio-Described performance, a live audio description of the performance. Most productions will also feature a Sensory-Friendly performance. House lights will be dimmed but not fully extinguished. Visit https://harlequinproductions.org/talkbacks-accessible-performances/ for a complete list of performance dates.

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

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.



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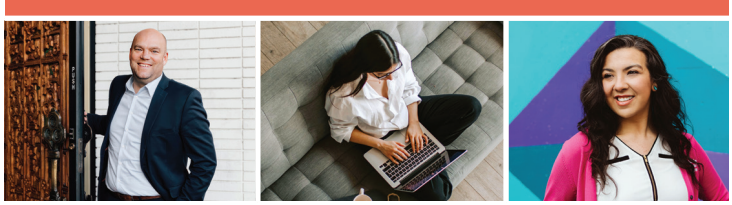

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