

OUR TOWN

By Thornton Wilder



IN REPERTORY WITH
SANCTUARY CITY
By Martyna Majok

Our Town: October 2 – November 1 · Sanctuary City: October 9 – 25

HARLEQUIN



CAST

Stage Manager Teri Lee Thomas
 Emily Webb Juliette Jones
 George Gibbs Bil Nowicki
 Dr. Gibbs David Gassner
 Mrs. Gibbs Tracy Kirkpatrick
 Mr. Webb Frank Delaney
 Mrs. Webb Kimberlee Wolfson
 Rebecca Gibbs Olive Beardsley
 Wally Webb Emma Kleven
 Joe Crowell, Jr. Luke Reynolds
 Si Crowell Kieran Nguyen
 Howie Newsome Andy Gordon
 Professor Willard Russ Holm
 Simon Stimson Dennis Rolly
 Constable Warren Craig Rock
 Mrs. Soames Ann Flannigan
 Joe Stoddard Rufus Crane
 Sam Craig Kai Sale
 Ensemble Mahayla Joseph
 Ensemble Selma Karlson
 Ensemble Michelle Koenen

ARTISTIC TEAM

Director Aaron Lamb**
 Intimacy Director Emily A. Rollie
 Scenic Design Bruce Haasl
 Costume Design Gretchen Halle
 Hair, Wig & Makeup Design Gretchen Halle
 Lighting Design Savannah van Leuvan
 Sound Design Keith Jewell
 Properties Design Gerald B. Browning

PRODUCTION TEAM

Stage Manager Celeste Elaine
 Assistant Stage Manager Logan Simpson
 Light/Sound Board Operator Blake Becker
 Wardrobe & Wig Manager
 & Dresser Erika Lootens-Bill

TIME & PLACE

Grover's Corners, New Hampshire, 1901 - 1913

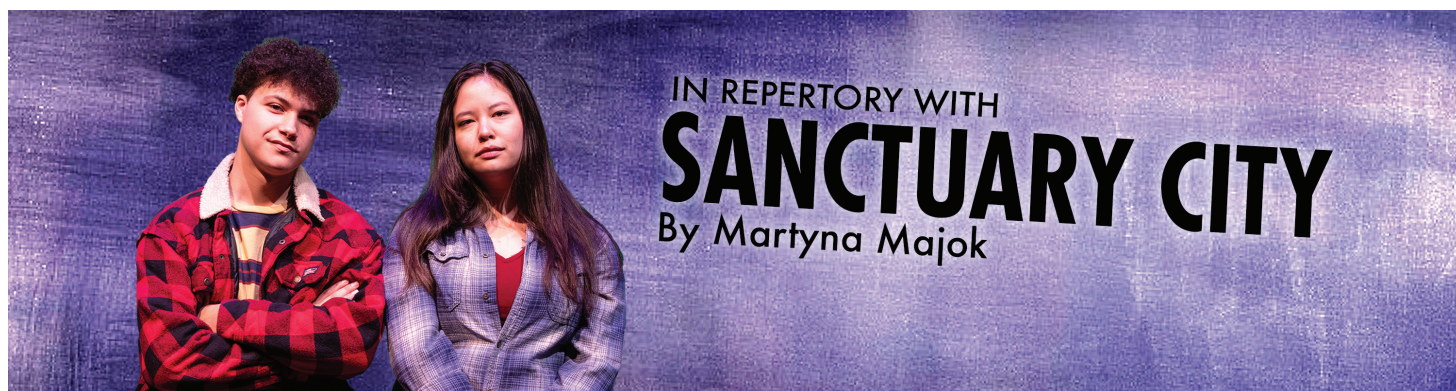
RUN TIME

2 hours and 20 minutes, including two intermissions

** Aaron Lamb is a member of the Stage Directors and Choreographers Society.

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www.alanbrodie.com





CAST

G.....Karissa Chin
B.....Kai Sale
HenryRamiro Della Montanyo

ARTISTIC TEAM

Director Aaron Lamb**
Intimacy Director Emily A. Rollie
Scenic Design Bruce Haasl
Costume Design Jason Kramer
Lighting Design Savannah van Leuvan
Sound Design Keith Jewell
Properties Design Gerald B. Browning

PRODUCTION TEAM

Stage Manager Celeste Elaine
Assistant Stage Manager Logan Simpson
Light/Sound Board Operator Bella Peregrino
Wardrobe Manager Erika Lootens-Bill

TIME & PLACE

Newark and thereabouts, 2001 - 2006

RUN TIME

90 minutes without an intermission

Special thanks to: Lynne Glore and Cindy Hough

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SANCTUARY CITY is presented through special arrangement with and all authorized performance materials are supplied by TRW PLAYS 1180
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SANCTUARY CITY had its World Premiere at New York Theatre Workshop, Jim Nicola,
Artistic Director, Jeremy Blocker, Managing Director, 2020

SANCTUARY CITY was developed, in part, at the 2018 Sundance Institute Theatre Lab

REPERTORY CALENDAR

SUN	MON	TUES	WED	THR	FRI	SAT
SEPTEMBER 1	28	29	30	OCTOBER 1	2 7:30	3 7:30
4 2:00	5	6	7	8	9 7:30	10 2:00 7:30
11 2:00 CC 7:30	12	13	14 2:00	15 7:30	16 7:30	17 2:00 7:30
18 2:00 CC 7:30	19	20	21 7:30	22 7:30	23 7:30	24 2:00 7:30
25 2:00	26	27	28 2:00	29 7:30	30 7:30	31
NOVEMBER 1 2:00	OUR TOWN SANCTUARY CITY OPENING NIGHT CC CLOSED CAPTIONED TALKBACK CLOSING NIGHT					

DIRECTOR'S NOTE

Thornton Wilder wrote the bulk of *Our Town* in 1937. The play opened on Broadway in 1938, and won the Pulitzer Prize for Drama that same year. It has since been regarded as one of the greatest American plays ever written. Edward Albee went further and called it “probably the finest American play ever written so far.”

Wilder has said that he wrote the play as “an attempt to find a value above all price for the smallest events in our daily life.” This American classic poses the fundamental question: what does it mean to be human? Wilder asks this through the lens of a 1938 America. It works because his audience saw themselves there. And we see ourselves there, too. Some of us. A lens has edges, however, and Wilder shows us his: Professor Willard shares some of the town’s statistics in Act 1 — English “brachiocephalic blue-eyed stock,” Anglo-Saxon, Scotch-Irish — and notes the earliest inhabitants, the Cotahatchee tribes, “now entirely disappeared.”

Eight decades later, Martyna Majok stands outside that census. *Sanctuary City* centers two young people in Newark, American in every way but the one that counts at a border. Wilder asks to see the preciousness of our daily life. Majok interrogates that little word “our” and asks what Grover’s Corners never had to: whether or not we get to keep it. Her characters can’t own the ordinary routine Wilder finds precious — their experiences are all on loan. She calls it “a Cubist play about love(rs) and Dreamers,” one moment turned and turned until

you see every side. Sentimentality and self-pity, she tells us, “have no currency in these characters’ world.”

In a world where social media has taught us to judge before we see, and American politics has taught us to divide ourselves into tribes, the preciousness of the ordinary has become something we may barely be able to recognize. But underneath all this daily noise there is a fundamental truth: time only moves in one direction. We can only see into and be informed by the past. We can only exist in the present. And we can impact only the future. These are two plays about memory, about how we might learn from what we’ve seen, about how we live in the now, and about how we honor the time we have. In conversation, it is my hope that you see two things: we’re all human, regardless of who we choose to include or exclude, and that recognizing how far we’ve come also shows us how far we have to go.

On why he felt *Our Town* was the finest American play, Albee added that the reason is harder than it sounds: “the play makes us understand that if we don’t live our lives fully and completely, we’ve wasted everything we have.” Isn’t that impossible, he was asked. “Yeah,” he said. “But you got to try hard.”

– Aaron Lamb, Director



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Thornton Wilder was a pivotal figure in the literary history of the twentieth-century. He is the only writer to win Pulitzer Prizes for both fiction and drama. He received the Pulitzer for his novel *The Bridge of San Luis Rey* (1927) and the plays *Our Town* (1938) and *The Skin of Our Teeth* (1942). His other best-selling novels include *The*

Cabala, *The Woman of Andros*, *Heaven's My Destination*, *The Ides of March*, *The Eighth Day* and *Theophilus North*. His other major dramas include *The Matchmaker* (adapted as the musical *Hello, Dolly!*) and *The Alcestiad*. *The Happy Journey to Trenton and Camden*, *Pullman Car Hiawatha* and *The Long Christmas Dinner* are among his well-known shorter plays.

Wilder's many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters, the Presidential Medal of Freedom, the National Book Committee's Medal for Literature and the Goethe-Plakette Award (Germany).

Wilder was born in Madison, Wisconsin, on April 17, 1897. He spent part of his boyhood in China and was educated principally in California, graduating from Berkeley High School in 1915. After attending Oberlin College for two years, he transferred to Yale, where he received his BA in 1920. His post-graduate studies included a year spent studying archaeology and Italian at the American Academy in Rome (1920-21) and graduate work in French at Princeton (Master's degree, 1926).

In addition to his talents as a playwright and novelist, Wilder was an accomplished essayist, translator, research scholar, teacher, lecturer, librettist and screenwriter. In 1942, he teamed up with Alfred Hitchcock on the classic psycho-thriller *Shadow of a Doubt*. Versed in foreign languages, he translated and adapted plays by Ibsen, Sartre and Obey. He read and spoke German, French and Spanish, and his scholarship included significant research on James Joyce and Lope de Vega.

Wilder enjoyed acting and played major roles in several of his plays in summer theater productions. He also possessed a life-long love of music and wrote librettos for two operas, one based on *The Long Christmas Dinner* (composer Paul Hindemith) and the other based on *The Alcestiad* (composer Louis Talma).

One of Wilder's deepest passions was teaching. He began this career in 1921 as an instructor in French at The Lawrenceville School in New Jersey. During the 1930's he taught courses in Classics in Translation and Composition at the University of Chicago. In 1950-51, he served as the Charles Eliot Norton Professor of Poetry at Harvard.

During WWII, Wilder served in the Army Air Force Intelligence. He was awarded the Legion of Merit Bronze Star, the Legion d'honneur and the Order of the British Empire.

In 1930, with the royalties received from *The Bridge of San Luis Rey*, Wilder built a home for himself and his family in Hamden, Connecticut. Although often away from home, restlessly seeking quiet places in which to write, he always returned to "The House The Bridge Built." He died there on December 7, 1975.



Martyna Majok was born in Bytom, Poland, and raised in Jersey and Chicago. Productions include *Queens* (Lincoln Center Theatre/LCT3, Upcoming), *Cost of Living* (Manhattan Theatre Club and Williamstown Theatre Festival) and *Ironbound* (Rattlestick Playwrights Theater/Women's Project Theatre). In

addition, her plays have been performed and developed at Steppenwolf Theatre Company, Actors Theatre of Louisville, Ensemble Studio Theatre, Round House Theatre, LAByrinth Theatre Company, The John F. Kennedy Center, Dorset Theatre Festival, Marin Theatre Company and New York Stage & Film, among others.

Awards include The Dramatists Guild's Lanford Wilson Award, Helen Hayes Award's Charles MacArthur Award for Outstanding Original New Play or Musical, the inaugural Women's Invitational Prize at Ashland New Play Festival, The Kennedy Center's Jean Kennedy Smith Award, Marin Theatre's David Calicchio Emerging American Playwright Prize, New York Theatre Workshop's 2050 Fellowship, Aurora Theatre's Global Age Project Prize, National New

Play Network's Smith Prize for Political Playwriting, Jane Chambers Student Feminist Playwriting Prize, and The Meringue Foundation Fellowship for the American Dream.

Commissions from Lincoln Center, The Bush Theatre in London, The Geffen Playhouse, La Jolla Playhouse, South Coast Rep, Manhattan Theatre Club, Marin Theatre Company and The Foundry Theatre. Publications by Dramatists Play Service, Samuel French, TCG, and Smith & Kraus. Residencies at SPACE on Ryder Farm, Fuller Road, Marble House Project and Ragdale. BA: University of Chicago; MFA: Yale School of Drama.

Martyna is currently part of the Lila Acheson Wallace American Playwright Program at The Juilliard School. She has taught playwriting at Williams College, Wesleyan University, SUNY Purchase, Primary Stages ESPA, NJRep, and as an assistant to Paula Vogel at Yale. Alumna of EST's Youngblood and Women's Project Lab. Martyna is a Core Writer at Playwrights Center and a member of The Dramatists Guild, The Writers Guild of America East, and New York Theatre Workshop's Usual Suspects. Martyna was a 2012-2013 NNPN playwright-in-residence and the 2015-2016 PoNY Fellow at the Lark Play Development Center.

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Free Legal Representation for Immigrants Detained at the Northwest ICE Processing Center



Steffani Powell, Executive Director & Lead Attorney. Photo courtesy of LISO.

WHO WE ARE

Legal Immigration Services of Olympia (LISO) is a non-profit law office providing free legal representation to immigrants detained at the Northwest ICE Processing Center (NWIPC) in Tacoma, Washington.

Founded in July 2025, LISO is one of the few non-profit organizations south of Tacoma dedicated solely to representing detained immigrants and supporting their families throughout the South Sound and South-west Washington.

THE COMMUNITY WE SERVE

The people we represent are not strangers to our communities. Most have lived in the United States for many years. They are parents, spouses, employees, neighbors, and community members with deep roots in Washington State. Many have U.S. citizen children who suddenly lose a parent when detention occurs.

When someone is detained, the consequences extend far beyond the individual. Families lose income. Children experience trauma and uncertainty. Employers lose trusted workers. Communities lose valued members.

OUR WORK

LISO provides:

- Legal consultations and case evaluations
- Bond hearings seeking release from detention
- Representation in immigration court proceedings
- Coordination with habeas corpus counsel
- Support for families navigating detention and release

Detained immigration cases move quickly and often involve complex legal and factual issues. Every case requires extensive work with families, gathering evidence, preparing legal filings, coordinating with government agencies, and advocating before immigration judges.

OUR IMPACT

In a little more than one year:

- More than 100 families have received legal consultations or assistance.
- Multiple detained immigrants have been released and reunited with their families.
- Multiple clients have obtained relief through bond hearings, habeas litigation, or successful advocacy.
- Families throughout Washington have received support navigating the detention system.
- LISO has built partnerships with attorneys, community organizations, volunteers, and law students to expand access to justice for detained individuals.

A STORY OF IMPACT

When ICE detained a Washington father of four U.S. citizen children, his family was already facing unimaginable hardship. Their mother had recently died of cancer, leaving the children dependent on their father as their sole caregiver and source of support. After he was detained and placed on a plane for transfer out of state, LISO worked with experienced habeas counsel to challenge his detention and seek his release. The legal team successfully secured his freedom, allowing him to return home to his children and continue pursuing his immigration case from outside detention. For this family, legal representation meant more than winning a case. It meant preventing four children who had already lost one parent from losing the other.

WHY SUPPORT LISO

The need continues to grow. In recent months, LISO has experienced a dramatic increase in requests for help from detained immigrants and their families. Every contribution helps ensure that individuals facing detention have access to legal representation, due process, and a meaningful opportunity to present their case.

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OUR TOWN CAST



Teri Lee Thomas (she/her)
- Stage Manager

Teri happily returns to Harlequin after playing Jessie in *Sweat*, Chorus/Prince/Peter in *Romeo and Juliet*, Jacob Marley in *A Christmas Carol* 2024, Fraulein Schneider in *Cabaret*, Helga ten Dorp in *Deathtrap*, Ghost of Christmas Present/Fezziwig in *A Christmas Carol* 2023, and Countess de Lage in *The Women*.

en. She recently played Miss Lynch in Village Theatre's *Grease*, Maud/Lin in *Cloud 9* at Tucson's Rogue Theatre, and Taproot Theatre roles in *Babette's Feast*, *As It Is In Heaven*, *Black Coffee*, and *The Wickhams: Christmas at Pemberley*. Diverse stage credits span five decades in Shakespeare, classics, new plays and musicals at Village Theatre, Taproot, 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.



Juliette Jones (she/her) - Emily Webb

Juliette Jones is ecstatic to be back at Harlequin after recently appearing in *The Foreigner*, *A Christmas Carol* and *Sweeney Todd*! She has performed locally with Taproot Theatre, Dacha Theatre, ACT Theatre, and more. She also performs year-round as "Juliette Chocolat" in the vintage

vocal trio *The Memphis Belles*! Aside from acting, singing, and dancing, she adores trivia, chess, crosswords, and curating hyper-specific song playlists. She would like to thank the wonderful cast and crew, her friends and family, JEMA, Scott, and the audience member reading this! Instagram: @juliette.joness



Bil Nowicki (he/him) - George Gibbs

Bil Nowicki is delighted to make his debut at Harlequin Productions. A graduate of Pacific Lutheran University, his recent credits include Malcom (*Bedroom Farce*, TLT), Peter Evans (*Bug*, TLT), Lysander (*A Midsummer Night's Dream*, Parks Tacoma). He thanks his family for their encouragement, his partner

for their love and he's honored to be part of this wonderful art.



David Gassner (he/him) - Dr. Gibbs

David Gassner is an actor, director and producer. He most recently appeared at Harlequin Productions as Herr Schultz in *Cabaret*. Other favorite shows as an actor include *Underneath the Lintel*, *An Oak Tree*, Pony World Theater's *Suffering, Inc.*, and *The Government Man* at Milwaukee Repertory Theatre. In Seattle, he directed acclaimed productions of George Orwell's *1984* (Radial Theater Project) and Jackie Sibblies Drury's *We Are Proud to Present a Presentation...* (Pony World Theater). As a software nerd, he designed and developed Audio Cues, an Android app for running sound in live performance that's used by performers around the world.



Tracy Kirkpatrick (she/her)
- Mrs. Gibbs

Tracy is excited to be making her Harlequin debut! She was recently seen in *Hamlet* (Marcellus/Osric/Others) with The Original Theatre Black Dog in Seattle. Other favorite credits include *Hedda Gabler* (Miss Juliana Tesman) and *The Importance of Being Earnest* (Miss Prism), also with OTBD. Additional credits

include: *Dead Man's Cellphone* (Act 1 Productions), *Moon Over Buffalo* (The Phoenix Theatre), *The Tempest*- musical adaptation (Public Works-Seattle Rep), *Infinite Black Suitcase* (Freehold Theatre). Tracy sends love and huge thanks to her mom for all her support.



Frank Delaney (they/them) - Mr. Webb

Frank is a transplant to Olympia from Anchorage, AK. They received their MFA from Western Illinois University, and spent several years working throughout the Midwest, including a year as a resident company member with Cincinnati Shakespeare. In addition to acting, Frank is also a prolific fight choreographer. Some favorite past roles include David Boden in

You Are The Blood, Saul Slezac in *The Great Leap*, Elyot in *Private Lives*, and Torvald in *A Doll's House Pt. 2*. Prior to relocating to Olympia, Frank spent 6 years as the Managing Director for Perseverance Theatre. They're very excited to be working with Harlequin Productions.

OUR TOWN

OUR TOWN CAST *Continued*



Kimberlee Wolfson (she/her)
- Mrs. Webb

Kimberlee is thrilled to be a part of this production and back at Harlequin, where she was in *POTUS* in 2025 and *The Women* in 2019. She was last seen as Rosaline with Animal Fire Theatre. Other theatres she has worked with in the Washington area are SPSCC Theatre Collective, Centerstage, Greenstage, Driftwood, OFT, Seattle

Public Theatre, and As If Theatre. Some favorite roles in other regions are Agnes in *Bug* with Seenosun Productions, DC and Lady M. in *Macbeth* with RTA in NY. Thank you to the entire cast and crew!



Olive Beardsley (she/her)
- Rebecca Gibbs

Olive is thrilled to return to Harlequin as Rebecca in *Our Town*! She previously appeared as Tiny Tim in *A Christmas Carol*, and her recent roles also include Young Anastasia in SPSCC's *Anastasia*. She has also performed at Olympia Family Theater and in two short films. Olive loves singing, dancing, acting, and just about any opportunity to be

on stage. In her free time, she enjoys reading and spending time with her family and friends. She is so excited to be part of this show!



Emma Kleven (she/her) - Wally Webb

Emma is thrilled to be performing as Wally Gibbs! She was last seen in *School of Rock* (Redmond Academy of Theater Arts), *Wonderland*, *Alice's Adventures* (theater simple), and *Shrek Jr.* (Youth Theater Northwest and Redmond Academy of Theater Arts). When she's not acting, singing, or dancing, Emma loves playing with her Toy Poodle, drawing, and fearlessly skiing

downhill. She's having a wonderful time bringing Wally to life and is proud to be performing with this cast!



Luke Reynolds (he/him)
- Joe Crowell, Jr.

This is Luke Reynolds' debut with Harlequin Productions. Luke has recently appeared as Jack Kelly in *Newsies* at Village Theatre KS, and his favorite roles include: Johnny Cade in *The Outsiders*, Nick in *Godspell* and Simba in Disney's *Lion King*. Luke currently is making music under the name Lukas1, he hopes you can give it a listen. He

would also like to thank his mom and Will Madison for being goaded.



Kieran Nguyen (he/him)
- Si Crowell

Kieran Nguyen is ecstatic to make his debut with Harlequin Theatre. He is a sophomore at Black Hills High School where he is in the choir and band. Most recently he was Leaf Coneybear in *The 25th Annual Putnam County Spelling Bee* at Tacoma Little Theatre. Other recent credits are Seymour Krel-

born in *Little Shop of Horrors* as well as Ponyboy in *The Outsiders*. He plays the piano and just started the tenor saxophone this year. Kieran would also like to thank Will Madison for being his greatest supporter.



Andy Gordon (he/him)
- Howie Newsome

An original company member, Andy is overjoyed to return to the Harlequin stage, where he played the Telephone Repair Man in *Barefoot in the Park* and Roat in *Wait Until Dark* earlier this season. Favorite roles here include Estragon in *Waiting for Godot*, Sir Toby Belch in *A Rock and Roll Twelfth*

Night, Byck in *Assassins* and Clark in *Lewis and Clark at the End of the World*. At other theaters: John Heminges in *The Book of Will* (SPSCC), Richard and Garnet in *Equivocation*, (Saint Martin's) and Lear in *King Lear* (guest artist, Olympia School District). Directing credits include *The Glass Menagerie*, *Sylvia*, *Inspecting Carol* (Harlequin) and *Into the Woods* (Saint Martin's).



Russ Holm (he/him)
- Professor Willard

Russ has appeared in over 50 Harlequin productions dating back to 1994, most recently as Victor Velasco in *Barefoot in the Park*, Monsieur Bouc in *Murder on the Orient Express* (2025), Capulet/Ensemble in *Romeo & Juliet* (2025) and Sidney Bruhl in *Deathtrap* (2024). For Harlequin, he has played, among other roles: Jacob Marley in

A Christmas Carol, 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: the dual roles of Richard Burbage and William Jaggard in *The Book of Will* (SPSCC), 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). Russ is grateful for the opportunities to share stories on stage and looks forward to what lies ahead.



Dennis Rolly (he/him)
- *Simon Stimson*

Our Town marks Dennis Rolly's 20th show with Harlequin and he is delighted to be back! Some of his favorite roles here include Archie Bennett in *Fighting Over Beverly*, Mr. Lockhart in *The Seafarer*, and Bellarious in *Cymboline*. Elsewhere: He has performed up and down the

I-5 corridor from Edmonds to Centralia with 20 different companies in nearly 130 productions. Some of his personally treasured memories include the roles of King Lear, Captain Ahab, Shylock, Scrooge, Malvolio, Polonious, and Mathew Harrison Brady.



Craig Rock (he/him)
- *Constable Warren*

After a 27-year hiatus from acting, Craig returned to the stage in 2019. Since then, he's stayed busy with roles including Hercule Poirot in *Murder on the Orient Express*, Kris Kringle in *Miracle on 34th Street*, Putti Van Daan in *The Diary of Anne Frank*, Orgon in *Tartuffe*, the Governor/Innkeeper in *The Man of*

La Mancha, and the constable in *Fiddler on the Roof*. He was recently selected for the Stars Festival and will debut his solo show on December 4th, 2026, at Theatre 68 in Hollywood, California. He hopes to have a Washington premiere in early 2027.



Ann Flannigan (she/her)
- *Mrs. Soames*

Ann is a longtime company member most recently seen as Rose in this season's Bold Voices staged reading of *The Children*, and as Helen Hubbard in *Murder on the Orient Express* last season. Some past favorite productions include: *Is this a Room*; *The Highest Tide*; *I Ought to Be in Pictures*; *August: Osage County*;

Present Laughter; *To Kill a Mockingbird*; *Fighting Over Beverly*; *End Days*; *The Last Schwartz*; *Frozen*; *A Streetcar Named Desire*, and *Arcadia*. On the other side of the stage at Harlequin, Ann directed *Dry Powder* and *La Bete*.

Kai Sale (he/him) - *Sam Craig*

Please refer to the *Sanctuary City* cast bios



Rufus Crane (he/him)
- *Joe Stoddard*

This is Rufus's first show with Harlequin, but you may have seen him around town onstage at Olympia Little Theatre in *Go Back For Murder* or teaching at Hot Yoga Olympia. He has performed around the PNW and favorite recent shows include Oliver in *As You Like It* (The Majestic Theater), The Ghost in *Hamlet*

(Shakespeare in Ten), and Sven the reindeer in *Frozen the Musical* (Kitsap Forest Theater). After this show he is looking forward to spending time with his recently adopted puppy, Colonel Mustard.



Mahayla Joseph - *Ensemble*

Mahayla is so excited to be performing at the Harlequin for the second time. She has performed in six plays over the last two years and enjoys learning new roles and meeting new people. When not onstage, Mahayla enjoys playing volleyball, reading, drawing, and writing. She is thrilled to be a part of this play and can't wait for more opportunities in the future.



Michelle Koenen (she/her)
- *Ensemble*

Michelle is excited to make her debut with Harlequin Productions. In recent years, she has performed in several productions at Evergreen Playhouse, including *Diary of Anne Frank*, *Jekyll & Hyde the Musical*, *Dirty Rotten Scoundrels*, *Mamma Mia!*, *Scrooge the Musical*, *Blithe Spirit*, and *Arsenic and Old Lace*.

In addition to performing, she has directed several productions, including *White Christmas*, *The Addams Family*, and *Witness for the Prosecution*. She is grateful for the opportunity to collaborate with fantastic artists who have worked hard to bring quality theatre to the community. Enjoy the show!



Selma Karlson (she/her) - *Ensemble*

Selma is so excited to join Harlequin Productions for the first time as Ensemble in *Our Town*! Her previous roles include Daisy Buchanan in *The Great Gatsby* and Fiona in *Shrek Jr.* Following *Our Town*, she will appear as Marci in *Almost, Maine*. In her free time, she likes to sew and work on her school's thespian troupe.



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SANCTUARY CITY CAST



Karissa Chin (she/her) - G

Karissa Chin, originally from Ohio, is making her Harlequin debut. She has performed for Pork Filled Productions, Lakewood Playhouse, Copious Love Productions, Annex Theatre, Centerstage Theatre, and Artemis Theatre Project. She also works closely with Taproot Theatre's Road Company. Notable past shows and roles include

Athena (Athena), *The Thanksgiving Play* (Alicia), *Avenue Q* (Christmas Eve), and *Rumors* (Chris Gorman). *Sanctuary City* has been a dream to join. @karisma.chin



Kai Sale (he/him) - B

Kai Sale is thrilled to be making his return to Harlequin in *Our Town* and *Sanctuary City*. He is currently a student at South Puget Sound Community College, where he is pursuing his education while continuing to grow as an actor and singer. Most recently at Harlequin, Kai played Oscar in Lynn Nottage's *Sweat*. He is grateful for

the opportunity to work alongside the talented artists at Harlequin and is excited to continue building his career both on and off the stage. Kai would like to thank everyone who has supported him throughout his journey and looks forward to seeing what the future holds.



Ramiro Della Montanyo (he/him)
- Henry

Ramiro is a performer and playwright finishing his performance degree at Central Washington University. This is his first appearance with Harlequin. His other recent credits include *The Merry Wives of Windsor* (Ellensburg Shakespeare Project), *The Importance of Being Earnest* (Warehouse Theatre Com-

pany), and *Blithe Spirit* (Central Theatre Ensemble). He's thrilled to be part of this production and grateful for the opportunity to bring this story to life. He thanks his family for supporting him throughout his journey, and gives a special thanks to his mentors, who encouraged him to audition for this project.

CREATIVE TEAM

Aaron Lamb** (he/him)

- *Our Town & Sanctuary City Director*

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed or music directed *The Foreigner*, *Wait Until Dark*, *RENT*, *Romeo & Juliet*, *Is This A Room*, *Sweeney Todd*, *Cabaret*, *Deathtrap*, *Every Brilliant Thing*, *Falsettos*, *Hundred Days*, *A Christmas Carol* (2021 - 2024), *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, and a BA from Washington State University, and is a member of the Actor's Equity Association.

Emily A. Rollie (she/her)

- *Our Town and Sanctuary City Intimacy Director*

Emily A. Rollie is a director and intimacy choreographer based in Washington State, returning to Harlequin after directing *Million Dollar Quartet* this past summer, *POTUS* in 2025 and *Pride & Prejudice* in 2024. Emily has directed in venues around the country and choreographed intimacy on productions such as *Spring Awakening*, *In the Blood*, *Fefu and her Friends*, *Rocky Horror Picture Show*, *Carousel*, *Angels in America*, *Sanctuary City* and more. She is the former artistic director for Independent Actors Theatre, a "purposefully nomadic" company known for its *short Women's Play Festival* (the plays are short, not the women!). Emily teaches performance at Central Washington University and is faculty with Theatrical Intimacy Education, a founding member of PNW Theatrical Intimacy Collective, and a member of the Stage Directors and Choreographers Society.

Bruce Haasl (he/him)

- *Our Town & Sanctuary City Scenic Design*

Bruce has designed, built, and painted sets for more than 300 productions, including *Cymbeline*, *I Am My Own Wife*, *The Women*, *This Flat Earth*, *Baskerville*, *What the Constitution Means to Me*, *Ms. Holmes and Ms. Watson - Apt 2B*, *Murder on the Orient Express* and *Where the Summit Meets the Stars* here at Harlequin, and currently serves as Harlequin's Technical Director. His work has been seen on stages all across the South Sound and beyond; Capital Playhouse, Tacoma Musical Playhouse, Centerstage, and The Black Hills Playhouse (SD), among others. Bruce spends a fair amount of time in front of the curtains as well. Harlequin audiences may remember Bruce from *Sweeney Todd* (2024), and as Ernst Ludwig in *Cabaret* (2024), Mendel in *Falsettos* (2023), the Doctor in *Tenderly*, *The Rosemary Clooney Musical* (2021), the title role in *Jesus Christ Superstar* (2013), Aaron in *First Date* (2017), or Eddie in the *Stardust* series.

**Aaron Lamb is a member of the Stage Directors and Choreographers Society.



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CREATIVE TEAM Continued

Gretchen Halle (she/her)

- *Our Town Costume, Wig, Hair and Makeup Design*

Gretchen has an MFA in costume design and technology from University of Missouri-Kansas City. Her design work includes: Costume Design for *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.

Jason Kramer (he/him)

- *Sanctuary City Costume Design*

Based in Seattle, this is Jason's fifth show at Harlequin, having previously designed for *Million Dollar Quartet*, *Wait Until Dark*, *POTUS* and *RENT*—and he's thrilled to be here. He's a costume designer who loves collaboration, believes joy is essential, and aims to make everyone feel seen (and maybe a little fabulous).

Savannah Van Leuvan (she/her)

- *Our Town & Sanctuary City Lighting Design*

Savannah is excited to be designing her fourth and fifth shows here at Harlequin, having lighting designed for *Is This A Room* (2025), *Deathtrap* (2024) and *Building Madness* (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 *Is This A Room*, *Deathtrap*, *According to Coyote*, *Cabaret*, *Living Out*, 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 Red Eagle Soaring, Cornish College of the Arts, Charles Stewart Howard Community Playhouse, Contessi Ballet, Debatable Productions, among others. Thank you to her family and friends that have tirelessly supported her in her work.

Keith Jewell (they/them)

- *Our Town & Sanctuary City 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 twenty-one 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 *Million Dollar Quartet*, *Murder on the Orient Express*, *Is This A Room*, *Sweeney Todd*, *Cabaret*, *Deathtrap*, *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, and *August: Osage County*.

Gerald B. Browning (he/him) - *Our Town & Sanctuary City Properties Design*

Gerald has served as Properties Designer for nineteen Harlequin productions, most recently for *A Christmas Carol* (2021 - 2025), *RENT* (2025), *What the Constitution Means to Me* (2024) and *Pride and Prejudice* (2024). He also served as Scenic Designer for this season's *The Foreigner* and *Wait Until Dark*, along with *RENT* (2025), *Deathtrap* and *Complete Works* (2024) and directed the 2025 version of *A Christmas Carol*. 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. He holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

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PRODUCTION TEAM

Celeste Elaine (she/her)

- *Our Town and Sanctuary City Stage Manager*

Our Town and Sanctuary City mark Celeste's thirteenth and fourteenth productions with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Building Madness*, *Fun Home*, *Sovereignty*, *The Revolutionists*, *A Christmas Carol* (2022, 2023), *Deathtrap*, *The Complete Works of William Shakespeare (abridged)*, *Cabaret*, *Ms. Holmes and Ms. Watson - Apt. 2B*, *Where the Summit Meets the Stars*, and *Million Dollar Quartet*. Elsewhere, her choreography has been seen at area theaters and colleges, and she occasionally enjoys acting as well. Other favorite works include *Bug*, *Urinetown*, and *Company*. When not Stage Managing, Celeste spends her time enjoying matcha green tea and interior decorating her space.

Logan Simpson (he/him) - *Our Town and Sanctuary City Assistant Stage Manager*

Logan is excited to be returning for his 2nd production as Assistant Stage Manager with Harlequin. Recent projects he's worked on include Assistant Stage Manager for *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*.

IN THE GALLERY

Featured Gallery Artist

KATIE HARMON

Katie is an ink & watercolor artist who creates whimsical & sometimes thought-provoking art in an illustrative style. She lives here in Olympia & is often inspired by the beauty of the PNW. Watercolor painting requires a build up of thin layers of color & lots of patience offering Katie time to meditate on the themes behind her art: often personal growth or the beauty & irony of this world. She believes strongly in the accessibility of art, which influences both her storybook like style as well as the types of reproductions she offers, often things that can be used in every day life.

"I love capturing movement & grace – a moment in time just before it becomes something new. It's a challenge to interpret form & texture into the stark contrasts of black & white, then re-imagine it into the brilliant hues of watercolor. As I continue to grow as an artist & experiment with different subject matter, I find myself gravitating to forms with movement. I'm excited by prospects of dresses, dance, hair, sea life & fish with their glorious fins. Moments of beauty forever frozen in time on my page. I believe a piece of art is only great if it connects with you on an emotional level. My goal is to find a moment that moves you emotionally. A moment that captures your glance and gives you pause to enjoy that moment of beauty with me."

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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.

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, Large Print & Braille Programs

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.

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

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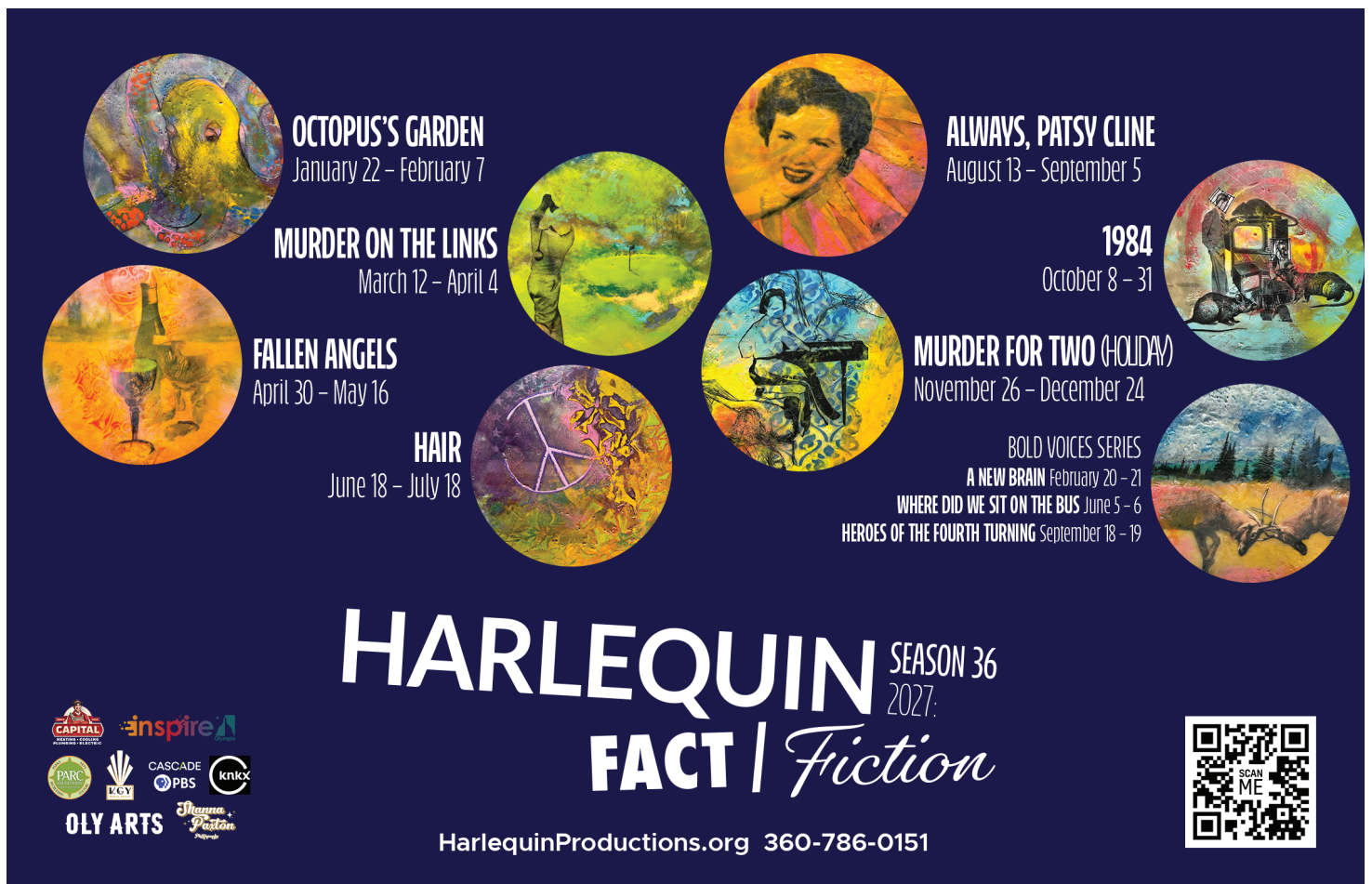
If you have a friend or family member in the cast with whom you wish to visit, please wait in the lobby following the performance where your person will find you. Notes, flowers, gifts and messages may be sent backstage through the House Manager.

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.



The poster for Harlequin Fact/Fiction Season 36 2027 features a dark blue background with several circular images of theatrical scenes. The text is arranged around these images, listing the following productions and their dates:

- OCTOPUS'S GARDEN** January 22 – February 7
- MURDER ON THE LINKS** March 12 – April 4
- FALLEN ANGELS** April 30 – May 16
- HAIR** June 18 – July 18
- ALWAYS, PATSY CLINE** August 13 – September 5
- 1984** October 8 – 31
- MURDER FOR TWO (HOLIDAY)** November 26 – December 24
- BOLD VOICES SERIES**
 - A NEW BRAIN** February 20 – 21
 - WHERE DID WE SIT ON THE BUS** June 5 – 6
 - HEROES OF THE FOURTH TURNING** September 18 – 19

At the bottom, the text reads **HARLEQUIN** SEASON 36 2027: **FACT | Fiction**. Below this are logos for Capital, Inspire, PARC, KGY, CASCADE PBS, and KNLX, along with the text **OLY ARTS** and **Mayana Pastan**. The website HarlequinProductions.org and phone number 360-786-0151 are listed. A QR code with the text "SCAN ME" is in the bottom right corner.

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