

# PRIDE AND PREJUDICE

By Kate Hamill

Adapted from the novel  
by Jane Austen

Directed by Emily A. Rollie



August 30 - September 22

**HARLEQUIN**

# HARLEQUIN

2025

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THIS ROOM  
A ROOM

Concept & Original Direction  
by Tina Satter

R&J

by William Shakespeare  
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June 20 - July 20

RENT

book, music, and lyrics  
by Jonathan Larson

POTUS

(Or, Behind Every Great Dumbass Are  
Seven Women Trying to Keep Him Alive)

by Selina Fillinger



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October 3 - 26

MURDER  
ON THE  
ORIENT  
EXPRESS

By AGATHA CHRISTIE  
ADAPTED FOR THE STAGE  
By KEN LUDWIG



A  
Christmas  
Carol

by Charles Dickens  
adapted for the stage  
by Aaron Lamb

November 28 - December 24



# PRIDE AND PREJUDICE

By Kate Hamill *Adapted from the novel by Jane Austen*

## CAST

Lizzy ..... Kate Anders  
 Mr. Darcy ..... Xander Layden  
 Jane/Miss de Bourgh..... Ariel Rose  
 Lydia/Lady Catherine de Bourgh.....Rebecca Gelzer  
 Mr. Bingley/Mary ..... David Breyman  
 Wickham/Mr. Collins/Miss Bingley ..... Brandon Riel  
 Mrs. Bennet/Servants .....Marianna de Fazio  
 Mr. Bennet/Charlotte Lucas..... Jana Tyrrell

## CREATIVE TEAM

Director .....Emily A. Rollie  
 Scenic Design ..... Jeannie Beirne  
 Costume Design .....Melanie Ransom  
 Wig, Hair, and Makeup Design ..... Bridget House  
 Lighting Design .....Olivia Burlingame  
 Sound Design ..... Gina Salerno  
 Properties Design.....Gerald B. Browning  
 Dialect Coach .....Marianna de Fazio  
 Assistant to the Costume Designer...Megan Garvey

## PRODUCTION TEAM

Stage Manager..... Ashley Winrod  
 Assistant Stage Manager ..... Jackie Gray  
 Lightboard Operator .....Richard Wheeler  
 Wardrobe Manager ..... Melanie Ransom

## TIME AND PLACE

England, early 1800s (mostly)

## RUNTIME

2 hours and 30 minutes, including one 20 minute intermission

**Special Thanks to the Volunteer Costume Crew of Sue Medeiros, Sue Woods, Vicki Steigner, and Barbara Gipson, to Stitcher Lorraine Jardin, to the crochet needle wizards, Percy Wait and Richard Wheeler, and to Lynette Charters, John Serembe, and Rainier Fabrics**

World premiere production co-produced by Hudson Valley Shakespeare Festival and Primary Stages; June 24, 2017, Hudson Valley Shakespeare Festival (Davis McCallum, Artistic Director; Kate Liberman, Managing Director) November 19, 2017, Primary Stages (Andrew Leynse, Artistic Director; Shane D. Hudson, Executive Director)

PRIDE AND PREJUDICE received a presentation as part of The Other Season at Seattle Repertory Theatre 2016-2017.





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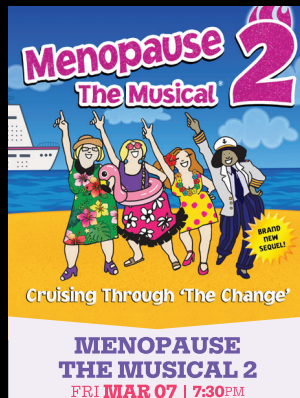
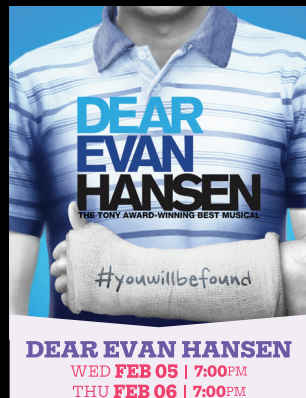
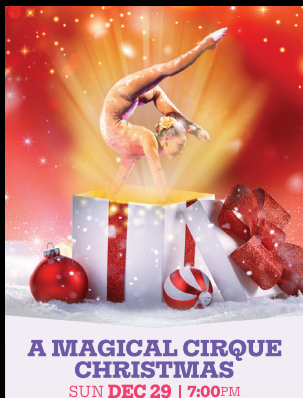
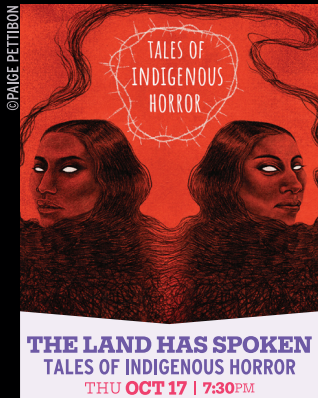
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# ABOUT THE PLAYWRIGHT



**Kate Hamill** is an actor/playwright. Wall Street Journal's Playwright of the Year, 2017. Her work includes her play *Sense and Sensibility* (in which she originated the role of Marianne)—Winner, Off-Broadway Alliance Award 2016; Nominee, Drama League Award; 265+ performances off-Broadway. Other plays include *Vanity Fair* at the Pearl Theatre (in which she originated the role of Becky Sharp; Nominee, Off-Broadway Alliance Award 2017), *Pride and Prejudice* at Primary Stages and Hudson Valley Shakespeare Festival (originated the role of Lizzy Bennet; Nominee, Off-Broadway Alliance Award). Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie, Seattle Rep, Dallas Theater Center, PlayMaker's Rep, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production—S&S), Arvada Center and others; upcoming productions at Shakespeare Theatre of DC, A.C.T., Trinity Rep, Portland Center Stage, Syracuse Stage, Pittsburgh Public, Kansas City Rep, Dorset Theatre Festival and more. Upcoming world premieres: *Little Women* at the Jungle Theater and Primary Stages; *Mansfield Park* at Northlight Theatre. She is currently working on new adaptations of *The Odyssey* and *The Scarlet Letter*, as well as several new original plays (*Prostitute Play*, *In The Mines*, *Love Poem*). Kate was one of the top 20 most-produced playwrights in the country this season. <http://www.kate-hamill.com>



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# WHAT THE CONSTITUTION MEANS TO ME

By Heidi Schreck

Performed in conjunction with local High School debate teams

When Jane Austen published her second novel, *Pride and Prejudice*, in 1813, it quickly became a hit. Initially titled *First Impressions*, Austen wittily explored and commented on gender, wealth, society, marriage, and relationships of the British Regency era. Since its publication, *Pride and Prejudice* and the unexpected romance of Lizzy and Darcy has become a classic, consistently appearing on lists of “most loved books” and inspiring numerous adaptations and spin-offs.

When I was in college, my friends and I religiously (some might say, obsessively) watched the BBC’s 1995 miniseries version of *Pride and Prejudice*, starring Colin Firth and Jennifer Ehle as Darcy and Elizabeth – a version which also arguably made famous the iconic moment of “wet Darcy.” (If you know, you know.) Some of the earliest film and stage adaptations of the novel emerged in the 1930s and 1940s, and still other authors and artists have referenced *Pride and Prejudice* in their works such as Helen Fielding’s novel *Bridget Jones’ Diary*. There is even a parody novel that brings together *Pride and Prejudice*...and zombies.

While playwright Kate Hamill (thankfully) steers away from zombies in this adaptation of *Pride and Prejudice*, she, like any artist offering a new lens on a well-known story, does offer a new perspective. Hamill, who has gleefully undertaken the process of adapting Austen’s novels in the chronological order that they were written, has said in interviews, “I like making theatrical pieces that are full of surprises. And a theatre piece must not be and cannot be a pale imitation of the novel – it must stand on its own.”

This adaptation does just that. Although it IS *Pride and Prejudice*, it’s *Pride and Prejudice*...with a twist. Hamill’s adaptation honors its source material, but, as some reviews and marketing materials have quipped, “It’s not your grandmother’s Austen.” Hamill lovingly keeps the wit, humor, and heart of Jane Austen and the original novel, but also offers a playful send up of the original, prompting us to take a renewed look at the familiar story and beloved characters. Hamill’s adaptation asks us to look at the different types of love and, more specifically, consider how love has been (and continues to be) a game.

In games and in love, there are strategies and surprises. There may be volleys of wit and moves made that end in unexpected results. And sometimes, the greatest surprises in relationships are the *undoing* of assumptions we might have made about someone along the way.

For some, games of love also just might border on games of war. But, as they say, “All is fair in love and war.” And as Lizzy jokes in the novel, “Is not incivility the very essence of love?”

Jane Austen saw the games at work amid the pursuit of marriage, and she illuminated those stratagems via characters like Lizzy Bennet – outspoken, clever women who push back against the gendered expectations of the game they’re being pushed to play.

In this adaptation, Hamill doubles down on Austen’s exploration of games, particularly when it comes to love, marriage, and finding one’s “match.” Throughout the play, she embeds numerous references to games. In so doing, she brings a sense of playfulness and a modern sensibility to Lizzy and the Bennet girls’ story as they question what it means to love, how to find love, and when they know they’ve met their “perfect” match.

Of course, in any adaptation process, some sacrifices must be made, so Austen aficionados and *Pride and Prejudice* fans may note the lack of Kitty Bennet’s presence here. However, Gentle Viewers, I invite you to offer some grace. Perhaps instead consider how this adaptation amplifies Austen’s feminist perspectives, even without Kitty?

Ultimately, I hope this show offers you moments of surprise, laughter, and delight in its fresh, silly, and sometimes provocative look at a beloved story. It’s also a look that, I wager, Austen herself would appreciate for its wit, rollicking comedy, feminism, and, perhaps, the ways it prompts us to examine our own pride and prejudices around how the story “should” be told.

Above all, though, I hope that you come away from this production with an appreciation for and renewed commitment to love in all its forms – even love that might be imperfect. Like a dance, love requires practice and a sense of play. It requires listening to your dance partner, finding moments to both lead and follow, and sometimes accidentally stepping on someone’s toes. It, too, is a game, but one that we can perhaps do together and find our own rhythm, our own best match.

– Director Emily A. Rollie

# PRIDE AND PREJUDICE

## CAST



**Kate Anders** (she/her)  
- Lizzy

Born and raised in Olympia, Kate is thrilled to return to the State Theater for *Pride and Prejudice*. Previous appearances at Harlequin include Belle in *A Christmas Carol* (2021, 2022) and Becky in *Sherlock Holmes and the Case of the Christmas Carol* (2019)

and Jane in *The Women* (2019). Local performance credits include: *Baby* (Broadway Olympia), *Equivocation* (Olympia Little Theatre), *The Tempest* (Theatre Artists Olympia), and *Sophie* (Tacoma Little Theatre). Kate attended Roosevelt University's Chicago College of Performing Arts, working towards a BFA in Acting. Kate is a passionate teaching artist and enjoys bringing arts education to students of all ages. Currently, she is also pursuing intimacy direction for the stage. Kate would like to extend gratitude for all the rad people in her life for all their love along the way. Special thanks to Cedar, the best puppy.



**Xander Layden** (he/him) - Mr. Darcy

Xander is thrilled to return to Harlequin, having played Clifford Anderson in *Deathtrap* earlier this season. You may have also seen him here in *A Christmas Carol* (2022, 2023), *Baskerville*, *Sherlock Holmes and the Case of the Christmas*

*Carol*, *Laughter on the 23rd Floor*, *The Two Gentlemen of Verona*, *Present Laughter*, *The Art of Racing in the Rain*, *The 1940's Radio Hour*, or in the *Stardust* series. More recent shows include *The Mystery Plays* and *The One-Act Play That Goes Wrong* with Theater Artists Olympia, and *Hotel Olympian Gala Extravaganza* with Open Road Productions. Some favorite productions include *Cinder Edna* at Olympia Family Theater, St. Martin's production of *Equivocation*, *Hamlet* with South Puget Sound Community College, *Night Must Fall* at Olympia Family Theater, *The Head That Wouldn't Die!* at Theater Artists Olympia, *The Rocky Horror Show* at Lakewood Playhouse, and *Cabaret* with Standing Room Only.



**Ariel Rose** (she/her)  
- Jane/Miss de Bourgh

Ariel Rose is ever so joyous to be making her Harlequin debut. Jane will be the fourth Bennet sister under Ariel's belt, having recently understudied Kitty, Lizzy, and Mary in Taproot Theatre Company's production of *Georgiana and Kitty: Christmas*

*at Pemberley*. Other Seattle credits include *Sherlock Holmes & The Precarious Position* (Taproot), *Henry VI Part 1* (Greenstage), *An Incomplete List* (Dacha), and several touring educational productions with Taproot's Road Company. Love to Mom, Sal & friends.



**Rebecca Gelzer** (she/her)  
- Lydia/Lady Catherine de Bourgh

Rebecca is delighted to be making her Harlequin Productions debut! PNW credits include Taproot Theatre Company's *Georgiana and Kitty: Christmas at Pemberley* and Woodinville Repertory's *These Shining Lives*. Favorites at Belhaven University: *Henrietta in Silent Sky*, *Steel Magnolias*, *Burial at Thebes*, *Suite Surrender*, and *Juliet in bY aNy oThER nAMe*. When not romping around the stage, Rebecca teaches music, hunts down local cups of coffee, and stops to smell the roses, quite literally. Thank YOU for supporting live theatre!!



**David Breyman** (he/him) - Mr. Bingley/Mary

David is thrilled to return to Harlequin, having just played Bobby in *Cabaret*. He's a graduate of Cornish College of the Arts and has since been seen onstage at Taproot Theatre Company, Tacoma Arts Live, Centerstage Theatre, Reboot

Theatre Company, and many others. Past credits include *Jesus Christ Superstar* (Caiaphas), *The Wizard of Oz* (Scarecrow), *Romeo & Juliet* (Benvolio), and *Tartuffe* (Valere). Huge thanks to his wonderful partner, friends, and family for their unrelenting support. Cheers!



## CAST Continued



**Brandon Riel**  
- *Wickham/Mr. Collins/  
Miss Bingley*

Harlequin debut! Riel is thrilled to join this exciting cast. As a theatre artist, Riel has worked with Seattle Opera, Village Theatre, Taproot Theatre, ArtsWest, The Feast, ReAct Theatre, Latitude Theatre, and many more. All love

and thanks to his community of family and friends that have and continue to support him through the slogs and joys of life in the arts. MFA; University of Washington School of Drama. Proverbs 16:9.



**Marianna de Fazio** (she/her)  
- *Mrs. Bennet/Servants and  
Dialect Coach*

Marianna is thrilled to be back on stage at Harlequin, in her first role here since voicing Tiny Tim in the 2020 audio version of *A Christmas Carol*. She has both performed and coached dialect - in some combination - for

many productions over the years: *The Art of Racing in the Rain* (Eve + dialects), *Present Laughter* (Daphne + dialects), *A Doll's House* (Kristine), *Baskerville* and *Cabaret* (dialects). Marianna also coaches accent modification, voice & speech, and presentation prep for corporate conferences and individuals across professions. MFA: UW. [www.mariannadefazio.com](http://www.mariannadefazio.com). Thank you for supporting live theater!



**Jana Tyrrell** (she/her) - *Mrs. Bennet/Charlotte Lucas*

Jana is thrilled to be back on the Harlequin stage, having most recently appeared as Myra Bruhl in *Deathtrap* earlier this season. She is an Indiana native and a Purdue University theatre graduate. In addition to acting credits with the Oregon Shakespeare Festival, Indianapolis Civic Theatre, and The Lyric Theatre, she has

performed in multiple shows with Harlequin Productions, including *A Christmas Carol* (2021, 2022), *The Women*, *Long Day's Journey Into Night*, *The Glass Menagerie*, *The Importance of Being Ernest*, *Sylvia*, *A Streetcar Named Desire* and *Assassins*, to name a few. She was seen in Centralia College productions of *Once On This Island*, *Into the Woods*, *Pippin*, and *Third*, among others, and in *Next to Normal* and *Little Women* at Capital Playhouse. MLTYK to Brian, Megan, Jake, Melissa, Avery, and Grayson.

## CREATIVE TEAM



**Emily A. Rollie** (she/her)  
- *Director*

Emily A. Rollie is a director and intimacy choreographer based in Washington state. Emily has directed in venues around the country, including productions of *The Wolves*, *Everybody*, *Ms. Holmes & Ms. Watson*, *Into*

*the Woods*, and *Footloose*. 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.

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

Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past favorites: *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.

# PRIDE AND PREJUDICE

## CREATIVE TEAM *Continued*

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

This is Melanie's sixth season doing costumes with Harlequin. Favorite shows with her costume work include *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.

**Bridget House** (she/her) - *Wig, Hair, and Makeup 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 the Harlequin Theater and the players she has met. Bridget is a salon owner in Tumwater, calling The Craft salon her home.

**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*, *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 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!

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

Since 2005, Gina has worn many hats at Harlequin. Her favorite hats are that of Company Manager, Stage Manager, and Sound Designer. Some of Gina's favorite sound designs include *A Christmas Carol* (2021-2023), *A Doll's House*, *I Am My Own Wife*, *Time Stands Still*, *The 39 Steps*, *To Peter Pan on Her 70th Birthday* (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, and Emily, Ashley and Jackie for being such a great team! Extra love to Andy and Miss Sauce; you are my world!

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

Gerald has served as Properties Designer for seventeen Harlequin Productions, most recently designing *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.

**Marianna de Fazio** (she/her) - *Dialect Coach*

Please see Ms. de Fazio's bio under Cast.

**Megan Garvey** (she/her)

- *Assistant to the Costume Designer*

Megan is excited to be working with Harlequin Productions on this adaptation of *Pride and Prejudice*. As a self described sewing geek she loves making beautiful costumes and dressing up actors. She has worked with community theaters and high schools in Colorado and Oregon prior to moving back to Washington. Some of her favorite productions she has costumed are *The Drowsy Chaperone*, *The Music Man*, *A Funny Thing Happened on the Way to the Forum* and *The Revolutionists*.

## PRODUCTION TEAM

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

Ashley is thrilled to stage manage her first show with Harlequin Productions. She recently received her BFA in Theatre Design and Production from Central Washington University. Past stage management credits include *Footloose* (Central Theatre Ensemble), receiving a certificate of merit in stage management from KCACTF; *A Christmas Carol... More or Less* (Lakewood Playhouse). Past assistant stage management credits include *Into the Woods* (Central Theatre Ensemble); *Head Over Heels* and *Seussical: The Musical* (Diablo Valley College). She would like to thank her family and friends for their love and support.

### **Jackie Gray** (she/her) - *Assistant Stage Manager*

Jackie is returning to Harlequin, having served as Stage Manager for *Every Brilliant Thing*, *Ken Ludwig's Baskerville* and *Hundred Days*, and Assistant Stage Manager for *Hedwig and the Angry Inch*, *Murder for Two*, and *Tenderly*, *The Rosemary Clooney Musical*. Jackie has done everything from props, board operation, and stagehand work, to directing a one-act for

TAO. Her number one theater love, however, will always be stage management in some form. Jackie dedicates her work on this show to David Hlavsa, beloved mentor and true lover of the theater.

### **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 *Pride and Prejudice*.



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## The *Pride and Prejudice* "Monopoly Dress" Costume

In this production, Mrs. Bennet is the character most focused on winning the game of marriage for her daughters. Melanie Ransom, costume designer, thought it would be interesting to highlight this obsession, and also remind us that the women in *Pride and Prejudice* had such little agency during their lifetimes. Enter Lynette Charters. Lynette is a local artist known for her *Missing Women Series* which presents a new perspective of society and history from the female identifying point of view. Her "Missing Elizabeth Magie Phillips", which is painted on a Monopoly board, was the perfect image for Mrs. Bennet's costume.

Elizabeth Magie Phillips was born in 1866. She was a writer, comedian, actor, feminist, newspaper reporter, engineer, inventor, and game developer. She was a progressive who invented *The Landlord's Game*, which was the prototype for *Monopoly*. She received her patent in 1904 (before women were allowed to vote). Unlike *Monopoly*, *The Landlord's Game* was invented to demonstrate how progressive economics work and how land monopolism destroys the economy. She did not profit much from her invention and at the time of her death was not credited for the impact she had on board game culture.

With thanks to John Serembe and Rainier Fabrics, Lynette's artwork was turned into a plaid fabric, and the dress was constructed by Lorraine Jardin. Special thanks to the Friends of the Costume Shop for their support of this artistic collaboration.



Artist Lynette Charters with the art that inspired the "Monopoly Dress" - Photo by Shanna Paxton Photography



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## 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

# Karen LaGrave Small

Income disparity has increased during my adult life and has been a recurring theme in my paintings. The Green Car Home series represents the time when poor people could only buy gas guzzlers and as the cars died they sometimes became homes. The same is true today. People of means can buy an electric car which is inexpensive to drive but in the last ten years car prices have increased dramatically so buying a new car even with the tax rebate is out of reach for many.

Homelessness has become a big thing. My homeless series continued after I moved to downtown Portland and met Alice who in her 80s was panhandling and welcoming people to Portland outside the Whole Foods Store in the Pearl. Blanket Man was roaming the streets and behind the lady with the Pink Purse a man was sleeping on a bench in the South Park Blocks.

Historically marriage has been a way out or to avoid poverty for women. Today the break up of marriages and other circumstances related to marriage leave women and children with no home. They are the hidden homeless living in cars and camping in the summer.

I've included in this show some of my paintings of grief and fear which came after the love of my life died suddenly fifteen years ago.

Although these paintings and prints have a message, they are painted in a playful way. So buy one and take it home to enjoy.



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Shanna Paxton Photography

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