

THE FOREIGNER

BY LARRY SHUE



DIRECTED BY AARON LAMB · MARCH 6 - 29, 2026

HARLEQUIN



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CAST

“Froggy” LeSueurJohn Dugaw
 Charlie Baker Max Lopuszynski
 Betty Meeks Lisa Viertel
 Rev. David Marshall Lee Ben Stahl
 Catherine Simms Juliette Jones
 Owen Musser Christian Bolduc
 Ellard Simms Josiah Rice

TIME & PLACE

Betty Meeks’ Fishing Lodge Resort, Tilghman County, Georgia, USA. 1983

RUN TIME

Two hours, with one 20 minute intermission

CREATIVE TEAM

Director Aaron Lamb
 Scenic Design Gerald B. Browning
 Costume Design Gretchen Halle
 Lighting Design Sumer Munroe
 Sound Design Keith Jewell
 Properties Design Dan Wolff
 Dialect Coach Marianna de Fazio

PRODUCTION TEAM

Stage Manager Gina Salerno
 Assistant Stage Manager Logan Simpson
 Properties Manager Dan Wolff
 Wardrobe Manager Ashley Winrod

Special thanks to: Volunteer Scenic Artist Anna Byrn.

Originally produced by the Milwaukee Repertory Theatre, Milwaukee, Wisconsin.

“The Foreigner” is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. (www.dramatists.com)



DIRECTOR'S NOTE

Larry Shue wrote *The Foreigner* in 1983. Reagan was in the White House. The Cold War was at a fever pitch. Refugees were fleeing civil wars in Central America — many of them fueled by U.S. intervention — and arriving at our borders asking for asylum. Most were turned away. The test was simple: were you fleeing Communism, or fleeing our allies? It was a moment when the question of who belongs — and who doesn't — felt urgent.

Forty plus years later, that question hasn't gone away. Who gets to stay, who gets sent away, and who belongs here at all dominate the dinner table and the daily news. But the focus of the question has turned inward. In 1983, a "foreigner" was someone from another country. Today, it's anyone we've decided isn't us — a neighbor, a relative, someone who voted differently, someone who looks different, someone who has a different opinion than we do. We've sorted ourselves into camps and tribes where the other side has become incomprehensible and dangerous. Foreign.

We have learned to sort faster than we have learned to see. We swipe left on what disturbs us. We "like" what signals our allegiance. We curate our feeds to show us only what we already believe. We have developed a reflex — understandable, perhaps even protective — to turn away from the things that make us uncomfortable.

But we can't swipe away our past.

The Foreigner asks a defining question: when we meet something unfamiliar — something foreign — what do we do? Do we lean in with curiosity, or do we recoil in fear? Shue shows us both impulses and trusts us to recognize which ones live in ourselves.

It's that trust that I keep coming back to. Shue trusted his audience to sit with difficulty — to find in that encounter something that couldn't be found any other way. He trusted that we could hold comedy and menace in the same hand. He trusted that showing us something ugly was not the same as endorsing it.

I believe that trust is still warranted. When we refuse to look at our past, when we swipe left because it's shameful, when we erase the difficult and the uncomfortable — we lose the ability to learn from it. We cannot build a better future by pretending the past didn't happen. When we try to "cancel" our past, we succeed only in being more likely to repeat the same mistakes.

In 1983, the Ku Klux Klan was experiencing a resurgence — membership had climbed back to around ten thousand after hitting historic lows in the mid - seventies. Four years earlier, Klansmen had shot five protesters in Greensboro in broad daylight. The robes weren't a costume. The threat wasn't a metaphor. This was American history, still unfolding. Still is.

Theatre has never been about comfort. It's about encounter. And encounter requires that we look. The gift of great farce is that it lets us look and laugh at the same time. *The Foreigner* is a comedy — a big, generous, laugh-out-loud comedy. And it holds all of this complexity inside it. That's the magic trick: joy and weight in the same breath. Lean in. Look. Laugh. Trust yourself to carry it.

But mostly? Have fun.

— Aaron



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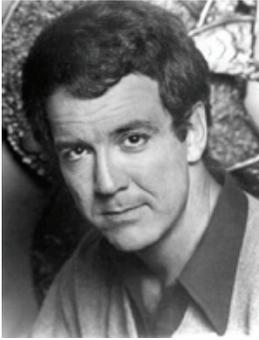
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ABOUT THE PLAYWRIGHT



Larry Shue

Larry Shue was the author of *The Nerd*, which ran successfully on Broadway with a National Tour and many productions overseas. His play *Wenceslas Square* was performed Off-Broadway at the New York Shakespeare Festival. *Wenceslas Square* is part of "Best Play of 1987-1988," published

by Dodd, Mead and Company. He also wrote *The Foreigner*, which, following a record-breaking run of seven hundred performances at New York's Astor Place Theatre, was produced successfully internationally. New Orleans born, Kansas-raised, Larry Shue was a graduate of Illinois Wesleyan U. and the Harlequin Dinner Theatre in Washington. He joined Milwaukee Rep in 1977, appearing in a wide variety of productions.

He created roles in works by Amlin Gray, Andrew Johns, Tom Cole, himself, and David Mamet, who dedicated the published version of his *Lakeboat* to Mr. Shue and to the play's first director, John Dillon. Mr. Shue was also the author of *Grandma Duck Is Dead* and, as an actor, he assumed the title role in *The Foreigner* after Anthony Heald and originated the role of the Rev. Dr. Crisparkle in the New York Shakespeare Festival's *The Mystery Of Edwin Drood* at the Delacorte Theatre. All of Larry's plays have been published by Dramatists Play Service and Shuebiz, a compilation of Larry's work, inaugurated the Milwaukee Repertory Theatre's Cabaret. He was killed in a plane accident in 1985.


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THE FOREIGNER

CAST



John Dugaw (he/him)
- "Froggy" LeSueur

This is John's debut with Harlequin and he is ecstatic to be here. It is also a return to more comedic characters and content, yet in a story that needs to be told in times like these. John's recent productions include *The Past, A Present Yet to Come* by Burien Actors Theatre (Charles Dickens), Baker Theatre Workshop's *Lost Object* (Mendel), and *Acts on Stage A Soldier's Story* (Capt Charles Taylor). He thanks his family and friends who have encouraged him in his third act of life to pursue his love of acting and performing.



Max Lopuszynski (he/him)
- Charlie Baker

This is Max's second production with Harlequin, having previously played Beadle Bamford in *Sweeney Todd* (2024). A proud member of the Pacific Northwest theatre community for over a decade, his recent credits include the US premiere of *Ingvar! A Musical Furniture Saga* (Latitude Theatre), Warren in *Ordinary Days* (SecondStory Repertory; BroadwayWorld and Sound on Stage nominations), and Ernst in *Cabaret* (Bainbridge Performing Arts; Sound on Stage nomination). IG: @MaxLopuszynski



Lisa Viertel (she/her) - Betty Meeks

Lisa is delighted to return to Harlequin after appearing as Dotty in *Noises Off* and Sonia in *Vanya, Sonia, Masha & Spike*. Recent stage roles include Agatha (The Moors - Seattle Public Theater) Sister Aloysius (*Doubt*) at SecondStory Rep, June (*Minutes & Seconds* - Strawberry Theater Workshop), Ensemble (*NOT/Our Town* - Pony World Theater, Nell (*What We Were* - Pony World Theater) and Roger (*The Murder of Roger Ackroyd* - Book It Repertory). She has also worked with Theater22, Sound Theater Company, ArtsWest, Vashon Repertory Theater, The Ashland New Plays Festival, Washington Ensemble Theater, Annex Theater, Cafe Nordo, Theater Babylon, Theater Schmeater, AHA Theater, 14/48 - The World's Quickest Theater Festival (Mazen Award Winner) and many others. Lisa trained in London at The Royal National Theater and at American Stage Festival in New Hampshire. She is a proud company member with Pony World Theater.



Ben Stahl (he/him)
- Rev. David Marshall Lee

Ben is thrilled to be back at Harlequin less than six months after his debut here as Michel in *Murder on the Orient Express*. Notable recent roles include William Morris in *The Time Machine* (Tacoma Little Theatre) and Van Helsing in *Dracula* (Tacoma Arts Live). Ben received his BA in Theatre Arts from Western Washington University and is also a published audiobook narrator. He would like to thank his friends and peers, particularly the Oregon Trail family, Kerry, Deya, Scott, Mickie, Big, and Andrea, for their wisdom and support. More at benstahlvo.weebly.com



Juliette Jones (she/her)
- Catherine Simms

Juliette is delighted to return to Harlequin after recently appearing in *A Christmas Carol* and *Sweeney Todd*. She has performed locally with Taproot Theatre, Centerstage Theatre, ACT Theatre, and more. Favorite credits include Hester in *A Woman of No Importance* (Taproot) and Nicole in *Atlantis* (Global Works Productions). She also performs year-round as "Juliette Chocolat" in the vintage vocal trio The Memphis Belles! Aside from performing, she enjoys trivia, chess, and crosswords. 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



Christian Bolduc (he/him)
- Owen Musser

Christian is thrilled to return to Harlequin in *The Foreigner* after two years performing away from Olympia! Past Harlequin work: *Cabaret*, *Fun Home*, *Hedwig*. Recent credits: Jim Hardy in *Holiday Inn*, Danny Zuko in *Grease* (Tacoma Musical Playhouse); *Dracula* (Tacoma Arts Live); Charley in *Merrily We Roll Along* (SecondStory Repertory); *Anastasia, Hello, Dolly!* (Coeur d'Alene Summer Theatre); George in *Sunday in the Park with George* (SPSCC). 2025 WA & PNW AACT Outstanding Actor Winner. Offstage, Christian enjoys teaching, cooking, and is a friend to most coffee products. Tiktok/Instagram: @christian.boldly.



Josiah Rice (he/him) - Ellard Simms

Josiah Rice is a young actor breaking into the Washington theater scene in his first professional show and he couldn't be more excited!! This is his first show with Harlequin and his first professional production at all. Woah! Will it be his last?? Hopefully not!!!!

CREATIVE TEAM

Aaron Lamb (he/him) - *Director*

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

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

This is Gerald's second experience with *The Foreigner*, having previously served as director and scenic designer for another production. Gerald has designed sets for over fifty productions, including locally at Theatre22, Centerstage, and Seattle Public Theatre. His most recent scenic designs for Harlequin are *Wait Until Dark*, *RENT*, *The Complete Works of William Shakespeare (abridged)*, and *Deathtrap*. Regionally, he's designed for such companies as DC's Imagination Stage, Maine's the Theatre at Monmouth, and Virginia's Wayside Theatre, where he was the Resident Scenic Designer. He's also served as Properties Designer for over twenty Harlequin Productions. As an actor 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. Gerald holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

Gretchen Halle (she/her) - *Costume Design*

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

Sumer Munroe (she/they/he) - *Lighting Design*

Sumer Munroe works primarily in theatre after earning a BFA in Theatre in 2023. This is their third production with Harlequin, having previously designed for *Romeo & Juliet* and *Ms. Holmes and Ms. Watson - Apt 2B*. Other recent productions include *The How and The Why* (Artemis Theatre Project), *Take Me To Your Leader* (Shaking The Tree), and the grand opening festival of Foster Theater in Portland.

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

Sound is all around us, yet nearly always invisible. It contributes to a sense of place, sets mood, and provides valuable cues about the world we inhabit. Keith grew up on a diet of audio stories from NPR, ZBS, Jim Copp, Bergman and Proctor, and old-time radio. This led to a passion for using sound to tell stories. From a 1993 puppet show adaptation of King Lear in the Star Wars universe, through over a hundred and thirty other productions, Keith has had the pleasure of getting to work with the exceptional designers, actors, and directors here at Harlequin for 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 *Murder on the Orient Express*, *RENT*, *Is This A Room*, *Sweeney Todd*, *Cabaret*, *Deathtrap*, *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, and *August: Osage County*.

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

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

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PRODUCTION TEAM

Gina Salerno (she/her) - Stage Manager

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 *Wait Until Dark*, *Murder on the Orient Express*, *Romeo and Juliet* ('25), *Sweeney Todd*, *A Christmas Carol* ('21-25), *Pride and Prejudice*, *Time Stands Still*, *The 39 Steps*, *The Man of La Mancha* (Harlequin), *Border Songs* (St. Martin's University; Book-It), *Equivocation*, *Polaroid Stories* and *The Last Days of Judas Iscariot* (St. Martin's University). She thanks her incredible family at Harlequin for all their love and support, especially Logan and Jerry. Special thanks to Andy and sweet Miss Sauce - you are my heart!

Logan Simpson (he/him) - Assistant Stage Manager

Logan is excited to be returning for his 4th production with Harlequin. Logan recently graduated from Olympia High School where he participated in the regional Thespian competition for set design. Recent projects include Sound and Light board Operator for *Wait Until Dark*, Stagehand for *A Christmas Carol* (2025), and *Murder On the Orient Express*.

IN THE GALLERY

Featured Gallery Artists **PUG BUJEAUD & GABI CLAYTON**

pug Bujeaud is an Olympian native who has been a vital part of the local theater community as an actor, director, playwright, and a founder and current artistic director of Theater Artists Olympia (TAO). During lockdown pug contracted long COVID that left her with chronic brain fog affecting her ability to read and write. She fortuitously came across the documentary *Painting with John*, which focuses on John Lurie's process of painting, which he found to be a form of salvation after battling health issues, forcing him to quit playing music. pug invested in the necessities of watercolor and dove in. As a thespian she has always been interested in the duality of human nature, of looking through other's eyes, and from interesting angles. A world she continues to explore both on stage, and with her brushes.



One Must Stop and Take Pause
- pug Bujeaud



Mardi Gras
- Gabi Clayton

Gabi Clayton's art interprets contemporary life – people, creatures, and the environment. Her figures are abstracted and intentionally distorted. They may be whimsical, and also sometimes involve social and political commentary. They work with an awareness of color, line, and gesture while mostly keeping the surface flat – meaning they use very little modeling or illusion of depth, paying attention to texture and edges of the piece and the relationship to the frame. There is ample historical precedence for the work including *The Hairy Who*, the Chicago Imagists: Jim Nutt, Ed Paschke, Gladys Nilsson; the great Phillip Guston, drawings by Saul Steinberg, and the painted poems of Kenneth Patchen, an early and continuing influence.



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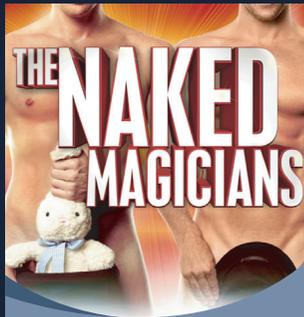
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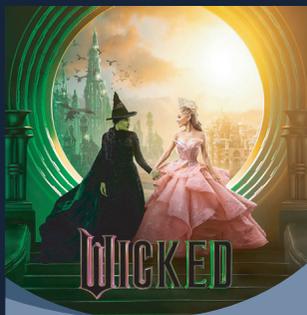


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Latecomers will be seated in the Gallery at the back of the house, which provides a good vantage point with a minimum of disturbance. An usher will direct you to your seat at an appropriate break or at intermission. If you leave the house during the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



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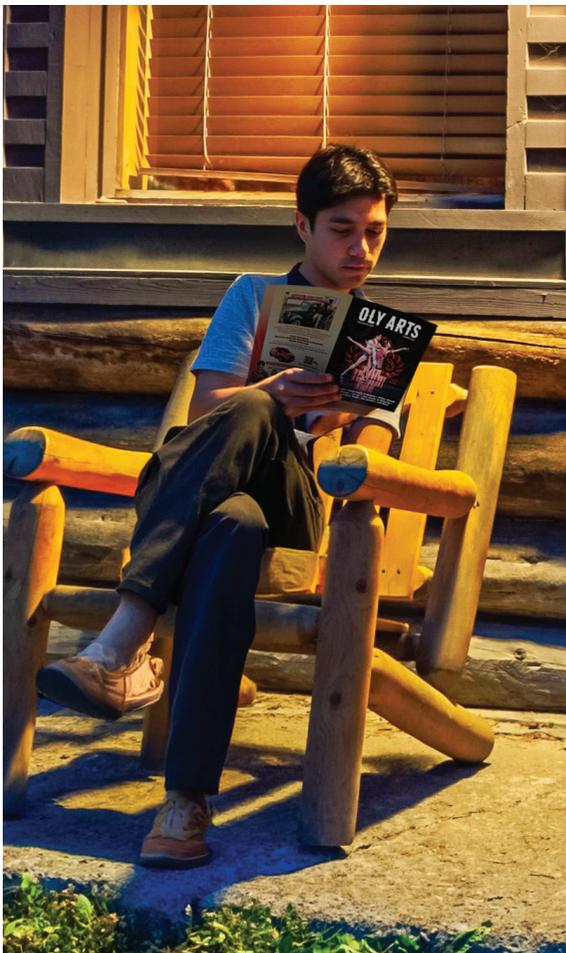
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