



FREDERICK KNOTT'S

WAIT UNTIL DARK

Adapted by
JEFFREY HATCHER
DIRECTED BY AARON LAMB

JANUARY 23 - FEBRUARY 8 HARLEQUIN



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FREDERICK KNOTT'S **WAIT UNTIL DARK**

Adapted by
JEFFREY HATCHER



CAST

Susan Helen Harvester
Mike Matt Shimkus*
Sam Travis Tingvall
Carlino Scott C. Brown
Roat Andy Gordon
Gloria Eleanor Rose Kinn

TIME & PLACE

October, 1944, a basement apartment of an old brownstone in Greenwich Village

RUN TIME

2 hours with one 20 minute intermission

CREATIVE TEAM

Director Aaron Lamb
Fight and Intimacy Director Candace James
Scenic Design Gerald B. Browning
Costume Design Jason Kramer
Lighting Design Christina Barrigan
Sound Design Gina Salerno
Properties Design Henry Behrens
Hair, Wig and Makeup Design Gretchen Halle
Consultant Chandra Scheschy

PRODUCTION TEAM

Stage Manager Ashley Winrod
Assistant Stage Manager Francesca Corso
Properties Master Dan Wolff
Light/Sound Board Operator Logan Simpson
Wardrobe Manager Corinne Higdon

Special thanks to: Teacher for the Visually Impaired Amy Holbrook, Kate Faro, Pam Nolte, Dr. Samantha Hamblet, Volunteer Carpenter Rich Kalman, Keith Jewell, Melody Furze, Tacoma Musical Playhouse, and Olympia Family Theater

Wait Until Dark (Hatcher) is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

“Wait Until Dark” adapted by Jeffrey Hatcher was Originally Produced by Geffen Playhouse Randall Arney, Artistic Director; Ken Novice, Managing Director Behnaz Ataee, General Manager; Regina Miller, Chief Development Officer



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



DIRECTOR'S NOTE



Frederick Knott's 1966 play *Wait Until Dark* is, on its surface, a thriller — and a remarkably effective one. In a genre that depends on surprise, writing a play that can still provoke gasps sixty years after its premiere is a rare accomplishment. Jeffrey Hatcher's 2013 adaptation tightens Knott's screws further, back-dating the action twenty years and seating the piece squarely in the stark shadows and sharp moral architec-

ture of film noir. The shift isn't merely aesthetic — wartime desperation now gives every character a reason to be cornered, compromised, and capable of violence.

But underneath the mystery, the suspense, the misdirection, and the reversals, is a story that's fundamentally about expectation. Every character in this play underestimates Susan — some out of malice, some out of love, some for expedience, some due to arrogance — yet all of them are wrong. Even Susan, newly blind and still learning to trust her own capabilities, underestimates herself.

And if we're honest, we underestimate her too. We watch her be deceived, manipulated. We expect her to be cornered. We wait for her rescue.

But Susan saves herself despite our expectations. And she does it in the dark. On her terms.

We live in a moment of heightened awareness around disability, equity, inclusion, and accommodation — but so much of that conversation remains abstract, policy-driven, or performative. Our play has no interest in abstraction. It's about a woman winning a knife fight in the dark.

Our production strips Susan's world to grayscale. While this is an invitation to steep yourselves in the 1940s moral chiaroscuro of film noir, it is also an invitation to see our world differently. This is a space where the visual cues we rely on have been removed. Towards the end of the play you might find yourself in Susan's world. What would you do?

Aaron Lamb, Director



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ABOUT THE PLAYWRIGHT



Frederick Knott

Frederick Knott was born on August 28, 1916, in China to an English missionary family. Knott earned a law degree from Cambridge University after attending Oundle School and served in the British Army from 1939 to 1946, achieving the rank of Major. Knott only wrote

three plays during his lifetime, yet his spine-tingling thrillers ran successfully on Broadway in the 1950s and 1960s, and have been standards in regional theatre and touring productions throughout the world. His most famous script, *Dial M For Murder*, is about a man who plots the murder of his wealthy wife but has to improvise once she staves off his plan, and was rejected several times before playing successfully on British television

in the early 1950s. It then hit the London stage to rave reviews. In 1952 the play opened on Broadway, and in 1954 was adapted by Knott into a film directed by Alfred Hitchcock, starring Grace Kelly and Ray Milland. His second most popular play, *Wait Until Dark*, ran for 374 performances on Broadway in 1966 and earned actress Lee Remick a Tony Award nomination for her portrayal of a blind woman terrorized by thugs. In 1967 the play was made into a popular film of the same name starring Alan Arkin and Audrey Hepburn. It was revived on Broadway in 1998 in a production starring Marisa Tomei and Quentin Tarantino. His third play, *Write Me A Murder*, opened on Broadway in 1961 and ran for twenty-five weeks. Fredrick Knott passed away in 2002.

ABOUT THE ADAPTER



Jeffrey Hatcher

Broadway: *Never Gonna Dance* (Book). Off-Broadway: *Three Viewings* and *A Picasso* at Manhattan Theatre Club; *Scotland Road* and *The Turn of the Screw* at Primary Stages; *Tuesdays with Morrie* (with Mitch Albom) at The Minetta Lane; *Murder By Poe*, *The*

Turn of the Screw and *The Spy* at The Acting Company; *Neddy* at American Place; and *Fellow Travelers* at Manhattan Punchline.

Other Plays/Theaters: *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Mercy of a Storm*, *Smash*, *Armada*, *Korczak's Children*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *All the Way with LBJ*, *The Government Inspector*, *Dr. Jekyll and Mr. Hyde* and others at The Guthrie, Old Globe, Yale Rep, The Geffen, Seattle Rep, Cincinnati Playhouse, Cleveland

Playhouse, South Coast Rep, Arizona Theater Company, San Jose Rep, The Empty Space, Indiana Rep, Children's Theater Company, History Theater, Madison Rep, Intiman, Illusion, Denver Center, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Milwaukee Rep, Repertory Theater of St. Louis, Actors Theater of Louisville, Philadelphia Theater Company, Asolo, City Theater, Studio Arena and dozens more in the U.S. and abroad.

Film/ TV: *Stage Beauty*, *Casanova*, *The Duchess*, and episodes of *Columbo*. Grants/Awards: NEA, TCG, Lila Wallace Fund, Rosenthal New Play Prize, Frankel Award, Charles MacArthur Fellowship Award, McKnight Foundation, Jerome Foundation and Barrymore Award Best New Play. He is a member and/or alumnus of The Playwrights Center, the Dramatists Guild, the Writers Guild and New Dramatists.

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The First Daredevil

*The following is a compilation of several pre-rehearsal conversations between Chandra Scheschy, a visually impaired theater professional who worked as a special consultant for Wait Until Dark, and Helen Harvester, the actor playing Susan. **Warning:** Contains spoilers.*

CHANDRA: The first thing that sighted people do with people who are blind or with just anybody who's disabled in general, the first box they like to tick off is that disability is all the same. I think it's just because they want to simplify it down to something that can register in their brain so it's not so complicated. But the problem is, just like everything else, like genders and race and just life in general, disability is complicated. It's not gonna be simplified. You can't just reduce it down to like 1 plus 1 equals 2.

HELEN: This reminds me of one of my first questions about what sighted people get wrong. You said, "no two blind people are the same. Blindness is a spectrum just like any other disability. Almost like how a thumb print is unique to each person, every blindness comes with its own quirks per person." And that carries through all kinds of things.

CHANDRA: Why should it be simplified? We're not robots.

HELEN: We haven't talked about this yet, but what is your visual impairment? (You don't have to answer this if you don't want to.)

CHANDRA: Oh, I don't mind sharing that. My particular visual impairment is actually a very rare one. Unlike most people who have, like, macular degeneration, glaucoma, retinitis pigmentosa, those sort of things, mine is called aniridia, which means I have no iris and I have nearsighted vision. So basically when I'm not wearing my contact lenses, I have black eyes, so I look like someone who could be going to a supernatural convention and pose as one of those supernatural demons. As a kid, I used to think, this sucks. People are gonna make fun of me for it. But now I'm like, man, guys, you know, I'm lucky. I have a superpower.

HELEN: When we last spoke, you mentioned "extra-sensory perception." I have heard about this from multiple sources, and I want to understand it better.

CHANDRA: I call it the Thousand Yard Stare. You're kind of off concentrating. You're still paying attention to somebody else, you know, when they're talking, but you're not looking at them. You're trying to outsource your perceptions to what's in your bubble, even when you're not moving, you know, you're trying to not just get the physical ambience, like your physical presence around you, like objects, but you're trying to gauge the emotional and the verbal. It's like an orchestra of things going on around you. You know, you're trying to engage the whole. And that's why it's so exhaust-

ing [being visually impaired] because it's not just the physical world you're trying to engage. It's the emotional tones, the ambient sounds. The atmosphere, like the physical atmosphere, the energetic atmosphere, everything, just all of the different layers. It's not just tonal as in sound tonal, but just tonal as in all the different kinds of frequencies and energies within the space around you.

HELEN: I want to figure out if there's a way to incorporate this into Susan's experience and show the audience that she's doing this in some way.

CHANDRA: Well, like, as I sit here in my space right now, I can almost feel the enclosure of the room. It doesn't feel like a very big space that I'm in. It feels enclosed, enough that it feels snug. I can almost feel the texture of the blue on the walls. You know, it's got that cool feeling. Places do give off vibes. They have a certain tone. When I go into public spaces, it's easy for me to gauge a space, like if I go into a grocery store, I can feel the busyness of it. How busy it is, how active it is, how excitable the energy is in there because people are coming and going and stuff. Or like when we were at the [Farmer's] Market, it was more subtle, more slow paced, you know, more easy going. Like, you know, you could just go on a stroll.

HELEN: Switching gears one more time, one of the first things you realize when you read the play is that if Susan were sighted, she would not have survived this conflict. This very skilled assassin would have killed her. Knott has written a play in which a woman has lost this central thing that I think most sighted people think, well, if I lost that, I'd be helpless. But he's written a play where it's not just a strength, it's a *weapon* that she uses not just to save herself, but to *kill him*. She doesn't just protect herself, it's not just an advantage, it's a weapon.

CHANDRA: She's like the first Daredevil, almost. She becomes, in a time period where being a woman and a disabled woman is not socially welcome, a woman owning not just herself as a woman, but a woman with a disability. It is extremely powerful to a point where it's like a superpower, a superhero.

WAIT UNTIL DARK

CAST



Helen Harvester (she/her)
- Susan

Helen has performed in 18 previous roles at Harlequin over 14 seasons, including Maggie the Cat in *Cat on a Hot Tin Roof* (2014), Hedda in *Hedda Gabler* (2016), Belinda Blair in *Noises Off* (2020) and most recently Marie Antoinette in *The Revolutionists* (2023).

Regionally, she has also performed with Taproot Theatre, Book-It, Centerstage, and Bainbridge Performing Arts. Helen is a 2003-2004 Fulbright scholar, holds a BA in Drama from Vassar College, an MA from the Boris Shchukin State Theatre Institute in Moscow, Russia, and is currently the Marketing and Communications Director for Harlequin. Bottomless thanks to Chandra Scheschy and TVI Amy Holbrook, whose hours of training, advice and counsel indelibly shaped her performance.



Matt Shimkus* (he/him) - Mike

Matt is thrilled to return to Harlequin for *Wait Until Dark*. Prior Harlequin credits include *Is This a Room*, *Building Madness*, *A Doll's House*, and *Time Stands Still*. Matt has performed with Seattle Shakespeare Company (*Much Ado About Nothing*), Seattle Repertory Theatre (*Twelfth Night*), In-

timan Theatre (*Abe Lincoln in Illinois*), The Village Theatre (WATT?!?), Taproot Theatre (*In the Book of*) and Wooden O (*Twelfth Night*). Matt has appeared on television in NBC's *GRIMM*. Matt's work can also be seen online in the web series *The Gamers: The Shadow Menace*, and as a motion capture and voice performer for 343 industries' *HALO* series of video games. Matt holds a BFA in Theatre from Pacific Lutheran University and an MFA in Theatre from The Chicago College of Performing Arts. Love and thanks to Emilie, Robin, and Regina.



Travis Tingvall (he/they) - Sam

Travis is thrilled to return to the Harlequin stage, where he was last seen in *Sweeney Todd*. Other recent credits: Matt in *The Fantasticks* (Dukesbay Productions), Bottom in *A Midsummer Night's Dream* (Parks Tacoma), Nigel in *Something Rotten!* (Centerstage), Miss Trunchbull in *Matilda the Mu-*

sical (Evergreen Playhouse), Herman/Max in *Cabaret* (Harlequin Productions), and The Gentleman Caller in *The Glass Menagerie* (New Muses Theatre Company). Travis has also performed with Tacoma Arts Live, Arts-West, Leavenworth Summer Theatre, Woodinville Rep, and Renton Civic Theatre. They hold a BFA in Theatre from Pacific Lutheran University. Upcoming: Georg in *She Loves Me* (Centerstage). @travistingvall



Scott C. Brown (he/him) - Carlino

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

ductions); Father Flynn in *Doubt* (Gold From Straw); Bobby in the world premiere of *Sins of the Mother*, and *Special Agent R. Wallace* in *Is This A Room* (Harlequin Productions). Film work includes: *Depth*, *The Hollow One*, *A Bit of Bad Luck*, and *Scrapper*, and was in the final season of SyFy's *Z Nation*. He has also been seen in local, regional and national commercials, and has been heard in audio books, commercials, and other Voice Acting work. Scott received his theater degree from Western Oregon State College. My thanks to Aaron, the wonderful and talented cast, as well as the crew/staff/ for all the support. And to Katie, my theatre widow, who lets me pursue my passions.

CREATIVE TEAM



Andy Gordon (he/him) - *Roat*

An original company member, Andy is overjoyed to return to the Harlequin stage. 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 Hemingway 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).



Eleanor Rose Kinn (she/her) - *Gloria*

Eleanor Rose Kinn is a ninth grade student at Capital High School in Olympia. She has performed several comedic and dramatic roles, including Margaret in *Sense & Sensibility*, Kate in *Pirates of Penzance*, Cindy in *To Gillian on her 37th Birthday*, and Jordan

Baker in *The Great Gatsby*. One of her favorite roles was as the Ghost of Christmas Past (and other assorted characters) in *A Christmas Carol* with Harlequin Productions for two years in a row. When Eleanor isn't acting, painting sets, or singing showtunes, she is likely running, crafting, or scouring the local thrift stores for bizarre finds.

Aaron Lamb (he/him) - *Director*

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

Candace James (she/her) - *Fight and Intimacy Director*

For the past twenty years, Candace has directed and provided fight choreography throughout the Northwest, the Southeast, and internationally in Florence, Italy. Candace is also a professional improv artist, an SAFD-trained combatant, and a playwright. In addition to her freelance work, Candace teaches at Green River College and is the Education Director of Spotlight Theater. This is Candace's fifth show with Harlequin Productions, having provided fight and intimacy direction for *RENT*, *Romeo & Juliet*, *Ms. Holmes and Ms. Watson - Apt 2B* last season, and *Sweeney Todd* and *Deathtrap* in 2024. She credits her husband and 10-year-old twin daughters with helping her master the art of chaos coordination.

WAIT UNTIL DARK

CREATIVE TEAM Continued

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

This is Gerald's third experience with *Wait Until Dark* - he's directed a production and appeared as Roat in another. He's designed sets for over fifty productions, including locally at Theatre22, Centerstage, and Seattle Public Theatre. His most recent scenic designs for Harlequin were *Deathtrap*, *The Complete Works of William Shakespeare (abridged)*, and *RENT*. Regionally, he's designed for such companies as DC's Imagination Stage, Maine's the Theatre at Monmouth, and Virginia's Wayside Theatre. Gerald recently directed *A Christmas Carol* for Harlequin. 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. He holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

Jason Kramer (he/him) - *Costume Design*

Based in Seattle, this is Jason's third show at Harlequin, having just costume designed for *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).

Christina Barrigan (she/her) - *Lighting Design*

Christina Barrigan is delighted to be back with Harlequin Productions with this design for *Wait Until Dark*. Past work with Harlequin includes *POTUS* and *RENT* (2025), *What the Constitution Means to Me* (2024), *Cabaret* (2024), *This Flat Earth* (2022), and *Blackbird* (2019). Her other work includes The Actors' Theatre of Louisville's *La Egoista*, B Street Theatre's *Pickelball*, *Prince of Lightning: The Story of Young Nicola Tesla*, *Boy Genius*, *Insertion*, *The Last Wide Open*, *Lovers and Executioners*, *Byhalia*, *MS*, and *Holmes and Watson* and The Village Theatre's *Welcome Back Holiday Concert*; Seattle Gilbert and Sullivan Society's *Pirates of Penzance*, and with Wyoming Theatre Festival: *The Resolute*, *Another Roll of the Dice*, and *Hollywood, Nebraska*. She is also a resident teaching artist at Central Washington University, where she works on MainStage shows and new works. @barrigandesign

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

Since 2005, Gina has worn many hats at Harlequin. Her favorite hats are those of Company Manager, Stage Manager, and Sound Designer. Some of Gina's favorite projects include *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 Ashley, Fran and Logan. Special thanks to Andy and sweet Miss Sauce for always supporting Mama!

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

Henry Behrens is an actor, editor, designer, and cat dad excited to be working with Harlequin Productions for the first time, especially on such a fun technical challenge. He has designed props for Sound Theatre (*The Humans*), Dacha Theatre (*Yaga*, *The Pomegranate Tree*, and *Dicekeeper: Twelfth Night*), eSe Teatro (*Cornelia's Visitors*), Centerstage Theatre (*The Hatmaker's Wife* and *Spider's Web*) and Auburn Community Players (*Elf*, *Nunsense*, and *Into the Woods*). See more of their work on Instagram @hankb.design.

Gretchen Halle (she/her)

- *Wig, Hair and Makeup Design*

Gretchen has an MFA in costume design and technology from University of Missouri-Kansas City. Her design work includes: *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 tailor made gowns for the background vocalists on the Beyoncé Renaissance Tour.

Chandra Scheschy (she/her) - *Consultant*

Chandra is a Shelton, WA-based legally blind filmmaker, musician, and theatre artist with a B.A. in Film and Music from Evergreen State College. She is a lifelong storyteller whose creative journey began onstage in grade school. From playing a tropical bird in *Monkey King* to embodying Bottom in *A Midsummer Night's Dream*, Chandra has always embraced the joy and transformation of performance. Her acting work includes *Murder on the Nile*, *A Night in the Theatre*, and the college parody *Quisney*, and their backstage experience spans ushering, props, set design, stage management, and lighting for productions such as *South Pacific*, *The Man Who Came to Dinner*, *Blooming Season*, *Baskerville*, and *1776*. Outside the theatre, Chandra is an independent filmmaker whose projects have been featured in festivals including the Easterseals Disability Film Challenge. She is also a longtime guitarist and vocalist who believes in storytelling across all creative mediums. Her passion for accessibility and inclusive creative work shapes her consulting.

PRODUCTION TEAM

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

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

Francesca Corso (they/she) - *Assistant Stage Manager*

Francesca is excited to be a part of her second production with Harlequin Productions! As a recent graduate of Central Washington University's Musical Theatre program, Francesca is slowly making her way in the Seattle Theatre scene. Recent projects include Assistant Stage Manager for *The Sound of Music* (Valley Theatre Company), Local Wig Lead for *Suffs* (Pre-Tech in Yakima), and Stage Manager for *13:The Musical* (Studio East). When not at the Theatre, Francesca can be found at home with their cats. They hope you enjoy the show!

IN THE GALLERY



Featured Gallery Artist **GRACE DUDA**

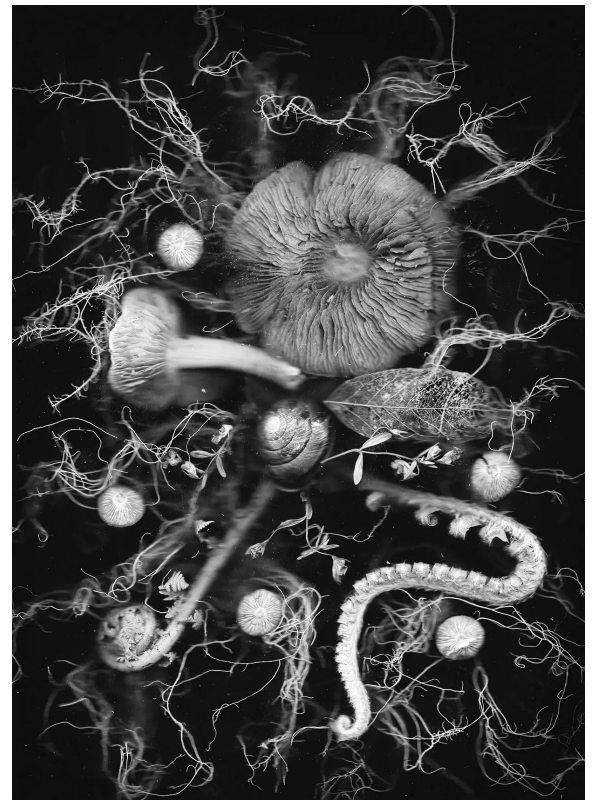
Grace Duda is a botanical artist who creates dreamy nature scans from plants, mushrooms and natural materials she forages by day and scans the

same night. Each piece captures a specific time, season, and place.

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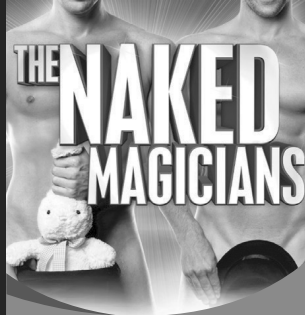


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THE STATE THEATER
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harlequinproductions.org

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STATE THEATER INFORMATION

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.

Cameras & Recording Devices

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

Friends & Family

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

Children & Youth

Please help us avoid disruptions that may affect others' enjoyment and the actors' performance. Disruptive children should be escorted to the lobby. No babes in arms, please. Some productions may not be appropriate for younger children, though discretion is left to the parent. Please call the Box Office with any questions concerning a play's content.

Late Seating

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



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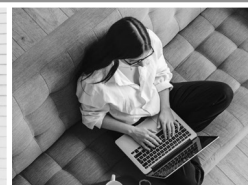
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