

WHAT THE CONSTITUTION MEANS TO ME

By Heidi Schreck



October 18 - November 3
HARLEQUIN

HARLEQUIN 2025



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WHAT THE CONSTITUTION MEANS TO ME

By Heidi Schreck

CAST

Heidi Jenny Vaughn Hall
Mike Nathan Rice
Debater Izumi Huff
Debater Simone Meade

CREATIVE TEAM

Director Lauren Love
Scenic Design Bruce Haasl
Costume Design Melanie Ransom
Lighting Design Christina Barrigan
Sound Design Michael Gray
Properties Design Gerald B. Browning

PRODUCTION TEAM

Stage Manager Ashley Winrod
Assistant Stage Manager Jackie Gray
Lightboard Operator Katie Peck
Wardrobe Manager Melanie Ransom

TIME AND PLACE

Wenatchee, 1980s; Here and Now

RUNTIME

Approximately 1 hour and 40 minutes with one 20 minute intermission

CONTENT WARNING

Mature themes, strong language, and references to sexual and physical violence, abortion, and domestic violence.

Special Thanks to the ACLU of Washington, Karen Verrill on behalf of the League of Women Voters Thurston County, and Commander Mike Garner of the Wenatchee American Legion Post 10

Original Broadway Production Produced by
Diana DiMenna Aaron Glick Matt Ross
Madeleine Foster Bersin Myla Lerner/ Jon Bierman

Jenna Segal/ Catherine Markowitz Jana Shea/ Maley-Stolbun-Sussman Rebecca Gold/ Jose Antonio Vargas
Level Forward Cornice Productions Lassen Wyse Balsam Nederlander Productions/ Kate Lear
What the Constitution Means to Me was commissioned by True Love Productions.

This production originated as part of Summerworks in June and July 2017, produced by Clubbed Thumb
in partnership with True Love Productions.

West Coast premiere produced by Berkeley Repertory Theatre, Berkeley, CA,
Tony Taccone, Artistic Director/Susan Medak, Managing Director.

What the Constitution Means to Me had its Off-Broadway premiere in New York City
at New York Theatre Workshop,

Jim Nicola, Artistic Director, Jeremy Blocker, Managing Director, 2018
Additional material by: Danny Wolohan

What the Constitution Means to Me is presented by arrangement with Concord Theatricals
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Heidi Schreck

Heidi Schreck is a writer and performer living in Brooklyn. Her critically-acclaimed play *What the Constitution Means to Me* played an extended, sold-out run on Broadway in 2019, and was nominated for two Tony Awards. It had subsequent runs at the Kennedy Center in Washington D.C., the Mark Taper Forum, the Guthrie, Seattle Repertory Theatre and the McCarter Theatre, as well as theatres in Houston, Miami, Omaha, Nashville, Charlotte and Chicago. A filmed version of the play premiered on Amazon Prime Video, and was nominated for a Critics Choice Award, a PGA Award and DGA Award. *What the Constitution Means to Me* was named Best of the Year by The New York Times, The Los Angeles Times, The Chicago Tribune, Time Magazine, The Hollywood Reporter, The New Yorker and more. Schreck's other plays *Grand Concourse*, *Creature*, and *There Are No More Big Secrets* have also been produced in NYC and all over the country. Screenwriting credits include *I Love Dick*, *Billions*, *Nurse Jackie*, *Dispatches from Elsewhere* and shows in development with Amazon Studios, *Plan B* and *A24*. She is the recipient of three Obie Awards, a Drama Desk Award and a Theatre World Award, as well as the Horton Foote Playwriting Award and the Hull-Warriner Award from the Dramatists Guild. Schreck was awarded Smithsonian Magazine's 2019 American Ingenuity Award, for her work in the Performing Arts.

Download the U.S. Constitution

14TH AMENDMENT

Section 1.

All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws.

Section 2.

Representatives shall be apportioned among the several States according to their respective numbers, counting the whole number of persons in each State, excluding Indians not taxed. But when the right to vote at any election for the choice of electors for President and Vice-President of the United States, Representatives in Congress, the Executive and Judicial officers of a State, or the members of the Legislature thereof, is denied to any of the male inhabitants of such State, being twenty-one years of age, and citizens of the United States, or in any way abridged, except for participation in rebellion, or other crime, the basis of representation therein shall be reduced in the proportion which the number of such male citizens shall bear to the whole number of male citizens twenty-one years of age in such State.

Section 3.

No person shall be a Senator or Representative in Congress, or elector of President and Vice-President, or hold any office, civil or military, under the United States, or under any State, who, having previously taken an oath, as a member of Congress, or as an officer of the United

States, or as a member of any State legislature, or as an executive or judicial officer of any State, to support the Constitution of the United States, shall have engaged in insurrection or rebellion against the same, or given aid or comfort to the enemies thereof. But Congress may by a vote of two-thirds of each House, remove such disability.

Section 4.

The validity of the public debt of the United States, authorized by law, including debts incurred for payment of pensions and bounties for services in suppressing insurrection or rebellion, shall not be questioned. But neither the United States nor any State shall assume or pay any debt or obligation incurred in aid of insurrection or rebellion against the United States, or any claim for the loss or emancipation of any slave; but all such debts, obligations and claims shall be held illegal and void.

Section 5.

The Congress shall have power to enforce, by appropriate legislation, the provisions of this article.

19TH AMENDMENT

The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.

Congress shall have power to enforce this article by appropriate legislation.

Scan this QR code to access a digital version of the Constitution.



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Heidi Schreck's deeply personal and political play, *What the Constitution Means to Me*, is an act of theatrical democracy. In choosing to produce this play as we race toward national elections that will have a profound impact on our lives, Harlequin's Artistic Director, Aaron Lamb, has chosen just the right vehicle at just the right time.

Two great traditions: ancient Greek theatre and North American Feminism, undergird Schreck's insightful, emotional, tender, funny writing. Ancient Greek theatrical practice gathered citizens and representatives to consider plays that celebrated and challenged the polis. Feminism insists that "the personal is political". In combining these traditions, Schreck invites us to gather as participants in democracy and to consider our decisions by reflecting on the lived experiences of women.

Crucially, Greek Drama not only presented ideas in a public forum for reflection, it also engaged the audience's emotions to communicate the stakes of democratic discourse and decision making. The drama asked its audiences – as *What the Constitution Means to Me* asks us – to measure the humanity of its leaders and the values both articulated and manifested in its social structures. Playwrights dramatized the gaps between the rights of citizens and the morality of leaders charged with preserving those rights as well as the distance between theory and practice in the application of shared values. The Greek ruler or tragic hero's fatal flaws -- often arrogance, the thirst for personal power or vengeful impulsiveness -- blinded them to their responsibilities to the people.

Their sound leadership or heroism came in their recognition of those flaws because the people (represented by the Greek Chorus) held them to account.

And in Ancient Greek democracy, as in our own, the question of who qualified as a citizen was central. Playwrights asked how women and slaves and foreigners should be treated, often pushing leaders to consider the morality of their judgment and action relative to the marginalized. Similarly, Schreck asks us to consider the morality and soundness of our own and our leaders' judgment and action. With a focus on women's lived experience in relation to the ideas put forward in the Constitution, Schreck asks who qualifies for citizenship, whose rights are protected and who is making and interpreting the laws that flow from this document? Ultimately, radically, she asks – is this Constitution still working for us – all of us?

In a democracy – ancient or contemporary – the people must reign. In our richly diverse culture, the voices of all the people must contribute to our evolution. The brilliance of the Constitution is that it recognizes that it cannot recognize who we will be in the future. We must push the meaning of this document forward as we move inexorably forward. The theatre, ancient and contemporary, makes space for our shared stories to continuously expand and complicate our understanding and appreciation of our union. This fall, in this year, our vote is our voice. We encourage you to hold the leaders who interpret our Constitution and our democratic values to account for every one of us.

– Lauren Love, Director

"...the best one we've ever seen... it's playing at Harlequin in downtown Olympia" – Don and Peg Doman, The Suburban Times

A CHRISTMAS CAROL

NOVEMBER 29 - DECEMBER 24

WHAT THE CONSTITUTION MEANS TO ME

CAST



Jenny Vaughn Hall (she/her) - *Heidi*

Jenny Vaughn Hall is honored to play Heidi and grateful to Lauren for entrusting her with the role. She has been seen on the Harlequin stage as Lisa in *This Flat Earth*, Nora Helmer in *A Doll's House*, Mrs. Swanson in *Middletown*, Sarah in *Time Stands Still* and Ivy in *August: Osage County*.

Jenny has also worked at Taproot Theatre, The Village Theatre, Seattle Rep, and other lovely theatres in the Seattle area. Jenny sends love and thanks to her mom for running all these lines with her and for being a model of courage and generosity in the world.



Nathan Rice (he/him) - *Mike*

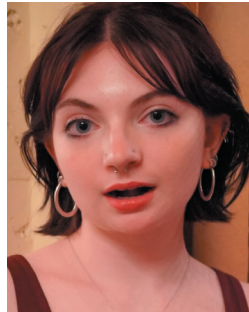
Nathan Rice is delighted to be returning to the stage at Harlequin. He has very much enjoyed his previous roles here, including Bob Cratchit in *A Christmas Carol* (2021, 2023), Max Marshall in *Building Madness*, White Chorus Man in *Sovereignty*, Lou Cohn in *The 1940s Radio Hour*, and Milt in

Laughter on the 23rd Floor. He has been active in other area theaters as well, as The Player in *Rosencrantz & Guildenstern are Dead* at Lakewood Playhouse. Also busy in local film, Nathan can be seen in "The Gamers: The Shadow Menace" from Dead Gentlemen Productions, and the "JourneyQuest" series from Zombie Orpheus Entertainment. In his free time, Nathan enjoys kayaking and hiking, being a couch potato, extreme nerding, and spending time with his brilliant and beautiful fiancée Hannah.

Izumi Huff (all pronouns) - *Debater*



Izumi is happy to be returning to Harlequin for a second production, having previously played Little Fan/Martha Cratchit in *A Christmas Carol* (2023). Izumi has been acting for a long time now, their most recent shows include *SIX*, *The Wizard of Oz*, and *Eurydice*. When not onstage, Izumi enjoys painting, music, and drawing. They hope you enjoy the show!



Simone Meade (they/them) - *Debater*

Simone is thrilled to be involved with their first production at Harlequin. They are currently a senior at Olympia High School and dually enrolled at South Puget Sound Community College. Simone loves the performing arts, most recently having portrayed Sir Robin in *Spamalot* with Pacific Northwest Theater and

Vespe in *La Serva Padrona* with Olympia Opera Theatre. When not onstage, Simone can be found playing piano and assorted percussion in the pit orchestra at Olympia High School as well as leading the Olympia School District marching band as senior drum major. Simone is very thankful for their awesome friends, family, and cats.

CREATIVE TEAM



Lauren Love (she/her) - *Director*

Lauren Love returns to Harlequin, having directed *The Revolutionists* in 2023. Lauren is Theatre Professor and Artistic Director of the South Puget Sound Theatre Collective at SPSCC. She holds a BA in Theatre and Communications from the University of Wisconsin-Green Bay; an MFA in Acting from the

University of Wisconsin-Madison; and a Ph.D. in Theatre History and Theory from the University of Minnesota-Twin Cities. In Chicago, Lauren worked in several off-Loop venues as an actor, writer, director, and acting coach and co-founded Theatre Praxis with her spouse, L.M. Attea. During her tenure at SPSCC, Lauren has directed several productions, including *Cloud 9*, Sarah Ruhl's *Eurydice*, *Goodnight Desdemona (Good Morning Juliet)*, *The Moors*, *The Glass Menagerie*, *Angels in America: Parts 1&2*, [title of show] and *Sunday in the Park with George*.

Bruce Haasl (he/him) - *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*, and *Baskerville* 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 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.

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 *Pride and Prejudice*, *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.

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

Christina Barrigan is delighted to be back with Harlequin Productions with this design for *What the Constitution Means to Me*. Past work with Harlequin includes *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

Michael Gray (he/him) - *Sound Design*

Michael is returning to Harlequin, having served as Sound Designer for *Falsettos*, and Sound Engineer for *Cabaret*, *Falsettos*, *Hundred Days*, *Murder for Two*, *Tenderly*, and *Lady Day at Emerson's Bar and Grill*. He has run sound in Olympia for over a decade for local groups and organizations. Besides sound, Michael enjoys spreading pun jokes to all who can stand them. *I stopped at a little roadside shack that said "Lobster tails \$5". I gave the guy 5 bucks and he said "Once upon a time in a far-off land, there was a lobster..."*

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

Gerald has served as Properties Designer for eighteen Harlequin productions, most recently designing *Pride and Prejudice*, *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.

PRODUCTION TEAM

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

Ashley is grateful to return to Harlequin! She recently received her BFA in Theatre Design and Production from Central Washington University. Past stage management credits include *Pride and Prejudice* (Harlequin); *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* (Diablo Valley College). She would like to thank her friends and family 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 *Pride and Prejudice*, *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.

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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

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

GEORGE W. BUSH MIDDLE SCHOOL STUDENT ART

8th grade students in Ms. Flaatrud's C.T.E. Advanced Applied Art class at Bush Middle School in Tumwater, Wa studied the Constitution of the United States of America, the Bill of Rights and Amendments. They discussed what they love about their country, how the Constitution enables this and finally, what the Constitution means to them. Students then selected a theme for a piece of Art they created to be displayed in Harlequin's gallery space for the duration of the play, *What the Constitution Means to Me*. We are delighted and grateful for this opportunity and hope you enjoy our work!



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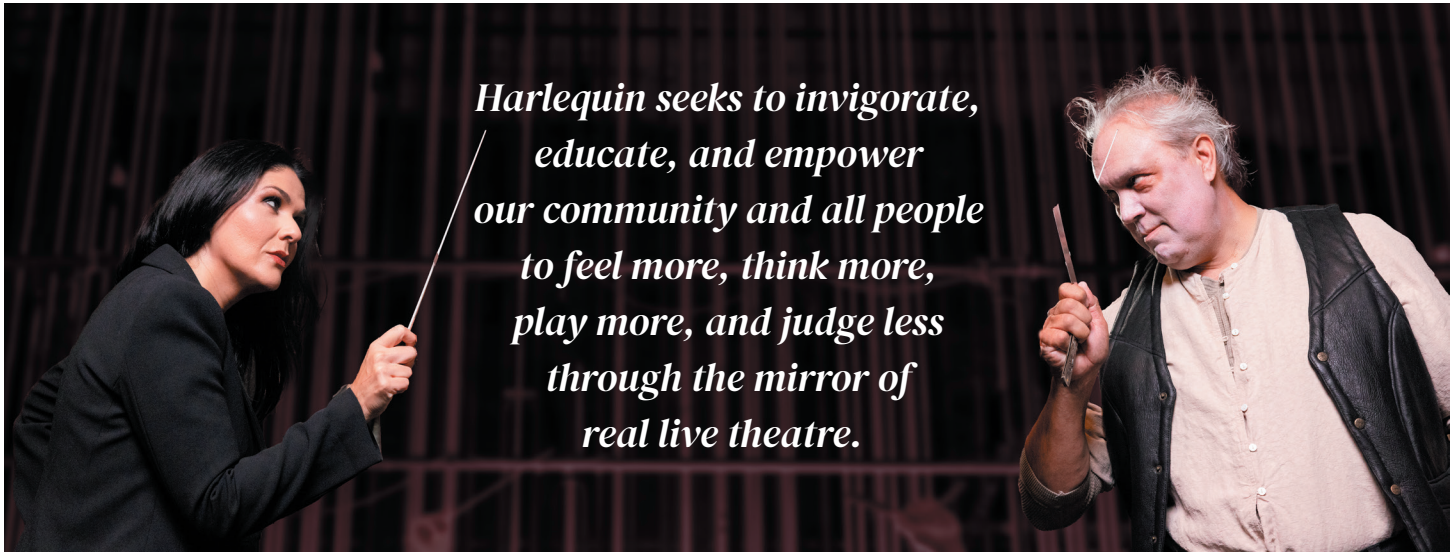


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Damian Baynes
Lois Beck
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Bonnie Benard ☺
Karen Bray
Peggy Brink
Catherine Brooke
Annie Laurie Burke ☺
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