

HQ33P

Thirty-three years is a long time. Smart phones, laptops, tablets, the internet as we know it, Google Maps, YouTube, Facebook, bluetooth, electric cars, the human genome project, text messaging, GPS, even DVDs were all invented after Scot and Linda Whitney first staged *The Life of Fenwick Green* on the Black Box stage at the Washington Center for two nights in October, 1991.

As we embark on our 33rd season, we find a lot to be grateful for. First, for our past: our founders built a robust arts organization, providing opportunity for hundreds of artists and thousands of audience members throughout the region every year. For Scot and Linda's work, we are grateful. We are also grateful for our present: in a time when the future of the arts looks bleak, when so many of our sibling theaters are closing across the country, we are still here. And let us be clear: we are still here because of you and your support during this time. For that, we are grateful. Finally, we're grateful for our future: for the opportunity we have to create, to grow.

But that future is not certain. American Theatre sits in crisis. National trends in audience behavior are shifting away from the single fundamental requirement for our artform: gathering in space together. Historically reliable funding sources are shifting focus to specific, measurable impacts, and are increasingly expecting technology to solve the issues of the day, not art. And while technology's impact - the impact of all of those post-*Fenwick Green* inventions - may indeed be immediately measurable, the impact of art - while less quantifiable in the short term - can and does lead to a cascade of impact in the long term.

But what is that impact? Do we really need museums? Theaters? One of my favorite quotes about the utility of the arts comes from William Schumann, the famed arts administrator. He said that "the arts are an antidote. They are an antidote to the push button emptiness of a mechanized age, they are an armor against disillusionment and they are an armor against the self-destructive nature of man." And that was in 1961.

When we talk about arts in our world - what they are and what they're good for - we often make arguments like, "If my child will learn to play the piano that will make them good at math." We think of art as something that will make you good at something else, something more useful. But the arts are truly at the center of us as human beings.

Our post-pandemic world is so connected by technology, but we have become increasingly disconnected from each other. It is in this world that the arts do two things we should rally behind, that we should all be proud of, and that we should never apologize for: the arts help us understand ourselves, and they help us understand each other.

I hope you enjoy our 33rd season. The selections we have for you are designed to be thought-provoking and entertaining. They are curated to be an answer for a difficult time. With so many crises around us, it's easy to feel powerless, but the crisis in the American Theatre is one that you can have an immediate, measurable impact on. We hope you buy a season ticket.

Please come share space with us.



Aaron Lamb, Producing Artistic Director

This program is supported, in part,
by a grant from the Washington
State Arts Commission and the
National Endowment for the Arts



COMMUNITY
FOUNDATION
SOUTH PUGET SOUND

HOP

DEATHTRAP

January 19 - February 4

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)

IN THE WASHINGTON CENTER BLACK BOX

March 15 - 31

CABARET

June 28 - July 28

PRIDE AND PREJUDICE

August 30 - September 22

WHAT THE CONSTITUTION MEANS TO ME

October 18 - November 3

A CHRISTMAS CAROL

November 29 - December 24



SPECIAL OFFERING

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

WITH THE OLYMPIA SYMPHONY ORCHESTRA
AT THE WASHINGTON CENTER

October 11, 12, 13 · One Weekend Only



CAPITAL
HEATING & COOLING
Establishing Comfort Since 1978



OLY ARTS

DEATHTRAP

by Ira Levin

January 19 - February 4

Mystery, Thriller, Comedy

Sidney Bruhl would do anything to publish the next great play. He would even kill for it. This dark comedy thriller will have audiences laughing one moment and screaming in terror the next as Sidney discovers he may not be the only murderer in the room.

IF YOU LIKED: *Murder for Two* (2022), *Accomplice* (2007)

“Two-thirds a thriller and one-third a devilishly clever comedy... Suspend your disbelief and be delighted. Scream a little. It’s good for you.”

– Cue Magazine

“...a most agreeable thriller – handsomely funny, totally undemanding, often, thrill-gaspingly surprising.”

– The New York Times



Comedy, Farce

An irreverent, hilarious, high-speed romp through all 37 of the Bard's plays (and 154 sonnets) in under two hours! Titus Andronicus becomes a cooking show, all the Histories are performed as a football game, and we go NUTS with Hamlet! All performed by three actors.

IF YOU LIKED: *Baskerville* (2023),
Noises Off (2020)

***"If you like Shakespeare,
you'll like this show. If you
hate Shakespeare, you'll love
this show!"***

– The Today Show

"Wildly funny. Masterful!"

–The Los Angeles Times



THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)

Written by Adam Long, Daniel Singer, & Jess Winfield
From the originals by William Shakespeare

March 15 - 31

In the Washington Center Black Box Theater

“IN HERE, LIFE IS BEAUTIFUL”

CABARET

Music by John Kander

Lyrics by Fred Ebb

Book by Joe Masteroff

Directed by Aaron Lamb

June 28 - July 28

Musical

In a time when the world is changing forever, there is one place where everyone can be free. Welcome to the Kit Kat Klub.

One of the most famous American musicals of all time — from the creators of *Chicago* — *Cabaret* takes us to the seedy underground of 1929 Berlin during the twilight of the Jazz Age. Hit songs include “Wilkommen”, “Don’t Tell Mama,” “Maybe This Time” and, of course, the title song, “Cabaret.”

IF YOU LIKED: *Man of La Mancha* (2018), *Jesus Christ Superstar* (2013), *The Rocky Horror Show* (2008)

“A stunning musical... this marionette’s-eye view of a time and place in our lives that was brassy, wanton, carefree and doomed to crumble is brilliantly conceived.”

– The New York Times

“LEAVE YOUR TROUBLES AT THE DOOR...”



PRIDE AND PREJUDICE

by Kate Hamill

Adapted from the novel by Jane Austen

August 30 - September 22

Comedy, Classic

Bold, surprising, boisterous, and timely, this P&P for a new era explores the absurdities and thrills of finding your perfect (or imperfect) match in life. Playwright Kate Hamill imbues hilarious new life into this classic love story with a decidedly progressive take on the trials and travails of Elizabeth Bennet, Mr. Darcy, and of course the delightful Bennet clan!

IF YOU LIKED: *The Women* (2018),
Enchanted April (2012)

“Fun and charm to spare; full of high spirits and genuine mirth.”

– The New York Times



WHAT THE CONSTITUTION MEANS TO ME

by
Heidi Schreck

Performed in conjunction with local High School debate teams

October 18 - November 3

Comedy, New Play

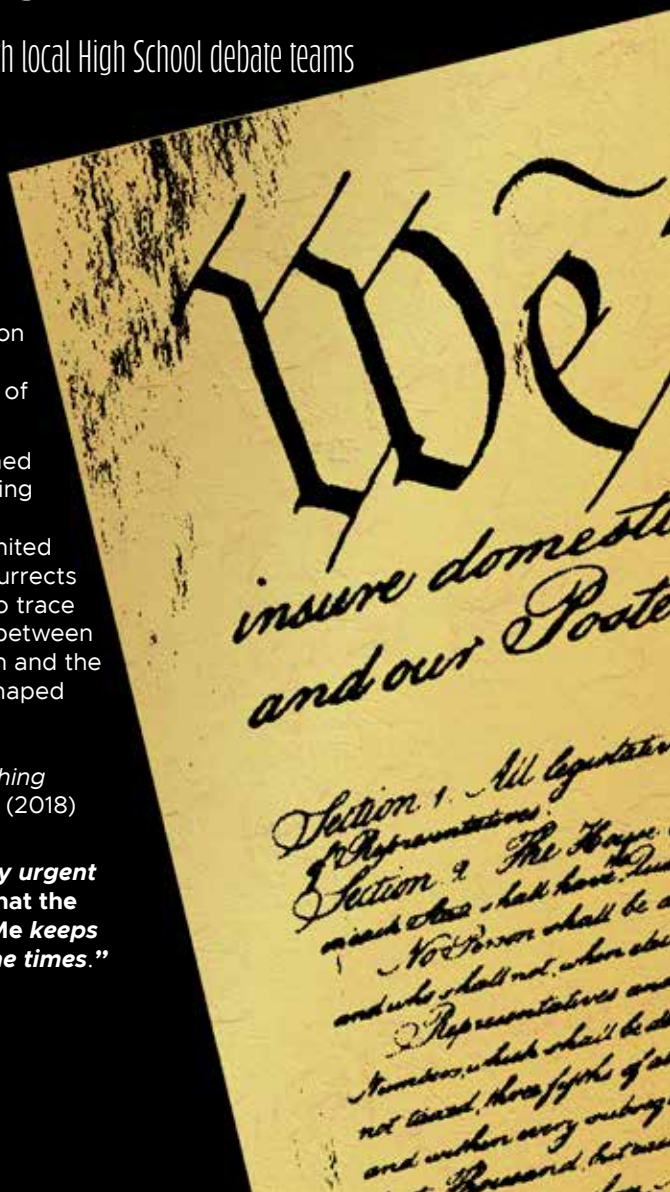
Heidi Schreck's boundary-breaking play breathes new life into our Constitution and imagines how it will shape the next generation of Americans.

Fifteen-year-old Heidi earned her college tuition by winning Constitutional debate competitions across the United States. In this play, she resurrects her teenage self in order to trace the profound relationship between four generations of women and the founding document that shaped their lives.

IF YOU LIKED: *Every Brilliant Thing* (2023), *I Am My Own Wife* (2018)

"Heidi Schreck's fiercely urgent and soul-restoring *What the Constitution Means to Me* keeps uncannily in step with the times."

– The Observer





Attend the tale...

One Weekend only - October 11, 12, 13

Co-produced by Harlequin Productions
and the Olympia Symphony Orchestra
with members of Masterworks Choral Ensemble

Musical, Thriller

Attend the dark, witty and Tony Award-winning tale of love, murder and revenge set against the backdrop of 19th century London. A bloody, worldwide success since being awarded eight Tony's, (including Best Musical), for its Broadway premiere, Stephen Sondheim's and Hugh Wheeler's tasty, thrilling, theatrical treat has simultaneously shocked, awed and delighted audiences across the world.

This musical must be heard with a full orchestra, organ and choir! Join us in partnership with the Olympia Symphony Orchestra for a one-weekend-only event on the **Washington Center Mainstage**. Not to be missed.

Limited Seating

Not included in the 2024 Season Subscription.

 **WINNER OF 8 TONY AWARDS
INCLUDING BEST MUSICAL** 



SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Music and lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Aaron Lamb

Conducted by Alexandra Arrieche

on the Washington Center Mainstage



HARLEQUIN

A CHRISTMAS CAROL

by Charles Dickens

Adapted for the stage by Aaron Lamb

November 29 - December 24

Holiday, Classic

Hailed as the greatest ghost story ever told, we continue our holiday tradition at Harlequin with Artistic Director Aaron Lamb's fresh adaptation of Charles Dickens' classic story of transformation, absolution, and grace. Join us for a holiday classic that's sure to please, packed with holiday music and a healthy dose of holiday cheer, and the kind of ghostly special effects that only Harlequin can deliver.



SUBSCRIPTION FORM

2024 Subscriber Information

Name _____

Street _____ City _____

State _____ Zip _____ Phone _____

Email _____

Renewing Subscribers

RENEWING subscribers, your priority deadline is October 6th, 2023.

- I would like the same subscription seats as last season.
- Please change my subscription type/day/week/seats as indicated.

Choose Your Subscription Week

- 1 2 3

Choose Your Performance Day

- Thurs.7:30* Fri.7:30 Sat.7:30 Sun.2:00

*Weeks 2, 3 only

Seating Preference

STAGE

HOUSE LEFT HOUSE RIGHT

List section preference by number:

_____ 1st Choice

_____ 2nd Choice

_____ 3rd Choice

_____ 4th Choice

- No front row please Prefer aisle seats

Special seating needs: _____

CHOOSE YOUR SUBSCRIPTION

Subscription Choices

Season Subscription (40% Savings) \$168 + \$20 processing = \$188 x _____ = \$ _____

6-Show Flex Subscription (20% Savings) \$228 + \$20 processing = \$248 x _____ = \$ _____

4-Show Flex Subscription (20% Savings) \$152 + \$16 processing = \$168 x _____ = \$ _____

Pre-Season Add-on **Sweeney Todd (20% Savings only if added with subscription)**

Premium (aisle) (\$99 reg.) \$79.20 + \$4 processing = \$83.20 x _____ = \$ _____

A Section (center) (\$79 reg.) \$63.20 + \$4 processing = \$67.20 x _____ = \$ _____

B Section (mezz.) (\$59 reg.) \$47.20 + \$4 processing = \$51.20 x _____ = \$ _____

SUBSCRIPTION SUBTOTAL = \$ _____

How would you like to receive your tickets?

Pick up at Will Call = \$ _____ **\$0**

Receive by mail = \$ _____ **\$3**

SUBSCRIPTION TOTAL = \$ _____

Add a Membership!

Unlock exclusive membership benefits and support Harlequin year-round by adding a tax-deductible membership to your order: \$ _____

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Security Code
(### on back)

Signature

SUBSCRIBER & MEMBER BENEFITS

Season Subscription

See all the shows, get the best seats and **save 40%** off single ticket prices. Renewing subscribers are guaranteed the same seats.* Other benefits include free exchanges and reprints, half-price repeat tickets, and priority advance seating.

* Shows with reserved seating only: seating layouts subject to change.

Flex Pass Subscription

Choose either 4 or 6 shows, and mix and match what you want to see, when you want to see it. You're in control, but your seating is based on availability. Plus, you'll still get half-price repeat tickets!

Member Benefits

Receive the following exciting benefits when you include a tax-deductible donation with your subscription!

	Partner \$10/mo. or \$100/yr	Investor \$25/mo. or \$300/yr	Benefactor \$1,000	Artists' Circle \$2,500	Producers' Circle \$5,000
<i>Member pricing at concessions</i>	✓	✓	✓	✓	✓
<i>Name in program and on website</i>	✓	✓	✓	✓	✓
<i>Invite for two to a technical dress rehearsal</i>		✓	✓	✓	✓
<i>Invite for two to attend an artistic director's brunch</i>			✓	✓	✓
<i>Invite for two to a special donor party</i>				✓	✓
<i>Invite for two to the stage manager's experience</i>					✓
<i>Complimentary tickets to the 2024 Gala</i>					✓

Artistic Director's Circle (\$10,000+): Benefits are highly personalized; if interested in giving at this level, please contact Corey McDaniel at corey@harlequinproductions.org.

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Olympia, WA 98501

Production photograph by Shanna Pakton Photography

HARLEQUIN

