

# A CHRISTMAS CAROL

By **Charles Dickens** Adapted and Directed by **Aaron Lamb**

**November 24 - December 24**

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# A CHRISTMAS CAROL

by Charles Dickens  
Adapted by Aaron Lamb  
November 29 - December 24



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# A CHRISTMAS CAROL

By Charles Dickens  
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## CAST

Ebenezer Scrooge..... Terry Edward Moore\*  
 Player 1 (Christmas Present, others)..... Teri Lee Thomas  
 Player 2 (Christmas Past, others)..... Samantha Chung  
 Player 3 (Bob Cratchit, others) .....Nathan Rice  
 Player 4 (Jacob Marley, others)..... Scott C. Brown  
 Player 5 (Belle, Mrs Cratchit, others)..... Victoria Austin  
 Player 6 (Fred, others).....Xander Layden  
 Boy (Young Scrooge, Tiny Tim, others) ...Larry "LJ" Bevan  
 Ami "AJ" Matthews  
 Girl (Little Fan, Martha Cratchit, others) .....Izumi Huff  
 Zoey Matthews

## CREATIVE TEAM

Director ..... Aaron Lamb  
 Scenic Design .....Jeannie Beirne  
 Costume Design .....Melanie Ransom  
 Lighting Design .....Olivia Burlingame  
 Associate Lighting Design.....Rob Taylor  
 Sound Design.....Keith Jewell  
 Gina Salerno  
 Projection Design ..... John Serembe  
 Properties Design..... Gerald B. Browning  
 Wig Design.....Bridget House

## PRODUCTION TEAM

Stage Manager.....Celeste Haugan  
 Assistant Stage Manager .....Bonnie Reese  
 Sound Engineer .....Percy Wait  
 Lightboard Operator .....Richard Wheeler  
 Scenic Charge Artist..... Gerald B. Browning  
 Master Carpenter .....Ethan Bujead  
 Master Electrician .....Rob Taylor  
 Backstage Hand.....Christian Bolduc  
 Follow Spot Operator.....Tommy McGee  
 Carpenter.....Nick Price  
 Wardrobe Manager .....Bonnie Reese

## TIME AND PLACE

London, England, Christmas time 1843

## RUN TIME

*A Christmas Carol* runs 90 minutes with one 20 minute intermission

Special Thanks to the Volunteer Costume Crew: Sue Medeiros, Sue Woods, Megan Garvey, Mary Nagel, Vicki Steigner, Cornelia Kirkpatrick, and our crown designer, Daniel Wolff

\*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.

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# DIRECTOR'S NOTES

In medieval times both peasants and lords celebrated the Christmas holiday with a twelve-day party, pulling together the Nativity, the Winter Solstice, and Saturnalia to create a month-long mega-holiday full of carols, gifts, dancing, feasts, party games, yule logs and fires, and a whole lot of drinking. In the 17<sup>th</sup> century, however, Puritans in England and America had put their collective feet down, and Christmas receded into the ranks of a minor holiday. By the early 19<sup>th</sup> century, when Dickens was a boy, Christmas was hardly celebrated at all. So it was that in the 1840s (the “Hungry Forties”), people were hungry for a Christmas renaissance.

Dickens’s *A Christmas Carol*, “being a ghost story of Christmas”, published in 1843, brought our current vision of the holiday into being. While much of the politics may have changed, many have not: Christmas Present responds to Scrooge’s idea of privilege, inequity, and the surplus population as follows:

*“if man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is, and Where it is. Will you decide what men shall live, what men shall die? It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man’s child. Oh God! to hear the Insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!”*

In our modern parlance, this is to say, “do you really think you’re better than them simply because you started on third base?” Privilege, indeed, has been the hobgoblin of inequity since time immemorial.

It’s Scrooge’s ineffably sanguine nephew who introduces Dickens’s new ideal, and indeed, introduces the Christmas that we all know and celebrate:

*“I have always thought of Christmas time ... as a good time; a kind, forgiving, charitable, pleasant time; the only time I know of ... when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow passengers to the grave, and not another race of creatures bound on other journeys.”*

But it’s the ghosts – Past, Present, Future, and Marley – that lend a timelessness and universality to Scrooge’s journey. This journey from prisons and workhouses, from surplus populations to charity and cheer, and this same journey from privilege to equity, can simplistically be labeled as a journey from evil to good. It’s Dickens’s ghosts that show us the reality: this is a journey from lost to found.

The most difficult question in moving Dickens’s *Carol* from the page to the stage is one of arc: surely Marley should be enough? Indeed, in the original text, he is: Scrooge remarks to the other spirits, “I went forth last night on compulsion, and I learnt a lesson which is working now. To-night, if you have aught to teach me, let me profit by it.” The vast majority of our text stays very close to the original page. Where we take liberty is in answering the real question for our theatrical purposes: What if Scrooge is more stubborn? If Marley wasn’t enough, what one element acts as catalyst for Scrooge’s change? How can we best dramatize that journey from lost to found?

I personally recall one holiday season: I was on a bus in the Midwest of America, shuffling between Michigan and Wisconsin repeatedly amidst snowstorms. We slept on the bus if we couldn’t make our hotel and set up in one small city after another for a single night’s performance of *A Christmas Carol*. It should have been a miserable time, and by most accounts it was. But I was playing Fred, and Dickens’s ghosts reverberated in me every night. It was indeed a kind, forgiving, charitable, pleasant time, and I was the happiest I’d been in years.

A story of redemption is fundamentally a story about hope. And forgiveness. May you too find ghosts that change you for the better this holiday season.

— Director Aaron Lamb

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# ABOUT THE PLAYWRIGHT



**Charles Dickens** (*Charles John Huffam Dickens*) was born in Landport, Portsmouth, on February 7, 1812. Charles was the second of eight children to John Dickens (1786–1851), a clerk in the Navy Pay Office, and his wife Elizabeth Dickens (1789–1863). The Dickens family moved to London in 1814 and two years later to Chatham, Kent, where Charles spent early years of his childhood. Due to the financial difficulties they moved back to London in 1822, where they settled in Camden Town, a poor neighborhood of London.

The defining moment of Dickens's life occurred when he was 12 years old. His father, who had a difficult time managing money and was constantly in debt, was imprisoned in the Marshalsea debtor's prison in 1824. Because of this, Charles was withdrawn from school and forced to work in a warehouse that handled 'blacking' or shoe polish to help support the family. This experience left profound psychological and sociological effects on Charles. It gave him a firsthand acquaintance with poverty and made him the most vigorous and influential voice of the working classes in his age.

After a few months Dickens's father was released from prison and Charles was allowed to go back to school. At fifteen his formal education ended and he found employment as an office boy at an attorney's, while he studied shorthand at night. From 1830 he worked as a shorthand reporter in the courts and afterwards as a parliamentary and newspaper reporter.

In 1833 Dickens began to contribute short stories and essays to periodicals. *A Dinner at Poplar Walk* was Dickens's first published story. It appeared in the *Monthly Magazine* in December 1833. In 1834, still a newspaper reporter, he adopted the soon to be famous pseudonym Boz. Dickens's first book, a collection of stories titled *Sketches by Boz*, was published in 1836. In the same year he married Catherine Hogarth, daughter of the editor of the *Evening Chronicle*. Together they had 10 children before they separated in 1858.

Although Dickens's main profession was as a novelist, he continued his journalistic work until the end of his life, editing *The Daily News*, *Household Words*, and *All the Year Round*. His connections to various magazines and newspapers gave him the opportunity to begin publishing his own fiction at the beginning of his career.

*The Posthumous Papers of the Pickwick Club* was published in monthly parts from April 1836 to November 1837. Pickwick became one of the most popular works of the time, continuing to be so after it was published in book form in 1837. After the success of Pickwick Dickens embarked on a full-time career as a novelist, producing work of increasing complexity at an incredible rate: *Oliver Twist* (1837-39), *Nicholas Nickleby* (1838-39), *The Old Curiosity Shop* and *Barnaby Rudge* as part of the *Master Humphrey's Clock* series (1840-41), all being published in monthly instalments before being made into books.

In 1842 he travelled with his wife to the United States and Canada, which led to his controversial *American Notes* (1842) and is also the basis of some of the episodes in *Martin Chuzzlewit*. Dickens's series of five Christmas Books were soon to follow; *A Christmas Carol* (1843), *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848). After living briefly abroad in Italy (1844) and Switzerland (1846) Dickens continued his success with *Dombey and Son* (1848), the largely autobiographical *David Copperfield* (1849-50), *Bleak House* (1852-53), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1861).

In 1856 his popularity had allowed him to buy Gad's Hill Place, an estate he had admired since childhood. In 1858 Dickens began a series of paid readings, which became instantly popular. In all, Dickens performed more than 400 times. In that year, after a long period of difficulties, he separated from his wife. It was also around that time that Dickens became involved in an affair with a young actress named Ellen Ternan. The exact nature of their relationship is unclear, but it was clearly central to Dickens's personal and professional life.

In the closing years of his life Dickens worsened his declining health by giving numerous readings. During his readings in 1869 he collapsed, showing symptoms of mild stroke. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed.

Charles Dickens died at home on June 9, 1870 after suffering a stroke. Contrary to his wish to be buried in Rochester Cathedral, he was buried in the Poets' Corner of Westminster Abbey. The inscription on his tomb reads:

*"He was a sympathiser to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."*

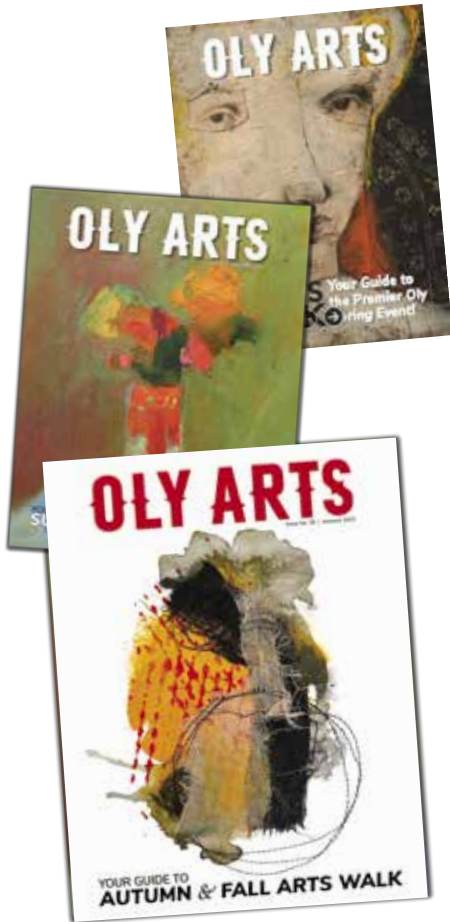


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# A CHRISTMAS CAROL

## CAST



**Terry Edward Moore\*** (he/him)  
- Ebenezer Scrooge

At Harlequin Terry has played Sherlock in *Sherlock Holmes and the Case of the Christmas Carol*, and Scrooge in Harlequin's 2021 and 2022 productions of *A Christmas Carol*. He has also played Scrooge three times (and Marley once) at ACT in Seattle. Terry has performed at most of the professional theaters in the Pacific Northwest, including Seattle Repertory Theater, Book-It, 5th Avenue, Intiman, the Village, Taproot, Seattle Children's, and Seattle Shakespeare. His performances as Billy in *Billy Bishop Goes to War* at the Bathhouse and in *Howards End* at Book-It were deemed "stellar performances" in their respective years by the *Seattle Times*. In his spare time, Terry is Producing Artistic Director of Thalia's Umbrella ([thaliasumbrella.org](http://thaliasumbrella.org)) a small professional theater company in Seattle.



**Teri Lee Thomas** (she/her)  
- Player 1

Teri is delighted to return to Harlequin after playing Countess de Lage in *The Women*, 2019. She enjoyed recent post-pandemic Taproot Theatre roles in *Babette's Feast*, *As It Is In Heaven*, *Black Coffee* and *The Wickhams: Christmas at Pemberley*. Diverse credits span four decades in Shakespeare, classics, new plays, musicals, TV and film, with Village Theatre, Seattle G&S, Seattle Children's Theatre, Seattle Shakespeare, Seattle Musical Theatre, Driftwood Players, Second Story Rep, Woodinville Rep, Theatre Off Jackson, ACTLab, Bathhouse, Intiman, eSe Teatro, New City, Texas Shakespeare, Montana Shakespeare, Oregon Repertory, Oregon Cabaret, and Rogue Theatre Tucson.



**Samantha Chung** (she/her)  
- Player 2

Samantha makes her debut at Harlequin with *A Christmas Carol*. She was last seen as Titania in *A Midsummer Night's Dream* at Tacoma Arts Live. Samantha is also an acting coach, director, and choreographer. She is a graduate of the Guildford School of Acting. Her anti-racist ethos is to center historically excluded people, specifically Global Majority folx, with projects that dismantle white supremacy. Next up, Director for *Fairview* with the University of Puget Sound Department of Theatre Arts, June 2024. Work with Samantha at [empathos.company](http://empathos.company).



**Nathan Rice** (he/him)  
- Player 3

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



\*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.

# A CHRISTMAS CAROL

## CAST (Continued)



**Scott C. Brown** (he/him)  
- *Player 4*

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 Productions); Father Flynn in *Doubt* (Gold From Straw); Bobby in the world premiere of *Sins of the Mother*, and Sheriff Heck Tate in *To Kill a Mockingbird* (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 been heard in audio books, commercials, and other Voice Acting work. Scott received his theater degree from Western Oregon State College. My thanks to wonderful and talented cast, and also to crew/staff for all the support.



**Victoria Austin** (she/her) -  
*Player 5*

Born into a family of entertainers and artists, Victoria has been performing since she learned to walk. She studied theater at Cornish College of the Arts and recently debuted at the Harlequin as Charlotte Corday in *The Revolutionists*.

Other favorite credits include

*One Slight Hitch* (Olympia Little Theater), *The Importance of Being Earnest* (Standing Room Only Theater Company), *Spooners & Crooners Cabaret* (Triad Theater), and *You Can't Take it With You* (SRO). Victoria is honored to return to the Harlequin stage and excited to create some holiday magic with you!



**Xander Layden** (he/him) -  
*Player 6*

Xander feels blessed to spend another holiday season here at Harlequin Productions. You may have seen him here in last year's *A Christmas Carol*, or in *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. He'd like to thank his fiance Kadi for being possibly the best girl in the whole wide world.



**Larry "LJ" Bevan** - *Boy*

This is Larry's debut performance with Harlequin Productions. Previously, LJ participated in camps with Ashland Children's Theater, Olympia Family Theater and Creative Theater Experience, most recently in CTE's summer 2023 performance of *The Jungle Book*. LJ is a fourth grader at

Madison Elementary in Olympia and the University of Washington's Robinson's Center for Young Scholars at the main campus in Seattle. For fun after school, LJ loves to go to Olympia Youth Choir, take Irish and Hip-Hop dancing classes, Par-core, ice skating, and like all 9-year-old video games. LJ's favorite part of performing is to express his emotions and make people enjoy themselves.

# A CHRISTMAS CAROL

## CAST (Continued)



**Ami "AJ" Matthews**  
(they/them) - *Boy*

Ami is excited to make their Harlequin debut! They most recently appeared as "Rooster" in PNW Theater's production of *Annie, Jr.* and as ensemble in their production of *The Wizard of Oz*. Their favorite role was King Louie in *Jungle Book Jr.* with Creative Theater Experience.

Ami is also an accomplished visual artist and won a contest to have their art featured at Captain Little at ArtsWalk in 2022. They enjoy cuddling with their dogs, playing the piano, and wants to be a graphic novelist when they grow up. Ami is stoked to share the stage with their sib and is so excited for their family and friends to come see the show!



**Izumi Huff** (all pronouns) - *Girl*

Izumi has been acting for a decade now. He was recently in mainstage productions like *Nyx and the Long Night* and *Alice in Wonderland* at Olympia Family Theater. He also played PB in Olympia Little Theater's *One Slight Hitch*. In his free time, Izumi enjoys painting, music, and drawing. He is very excited to

make his debut at Harlequin and hopes you enjoy the show!



**Zoey Matthews** (they/them)  
- *Girl*

Zoey is thrilled to return to Harlequin, having previously played Small Alison in *Fun Home*, as well as John in the Centralia College production. Zoey was also fortunate to be a part of Book-It Repertory Theatre's final production as "The Child" in *Solaris*.

Zoey won a scholarship to Interlochen Arts Camp, spent a month workshopping the lead role of "J", then appeared in the world premiere of *Imagine It*, a new children's musical by Ben Lohrberg. Other favorite roles include "The Wicked Witch of the West" in PNW Theater's *The Wizard of Oz* and "Young Joan" in *Far Away* at SPSCC. Zoey is an alum of Stage-door Manor in New York and recently won a spot at The Institute at the Village Theatre in Issaquah. Zoey is excited to tread the boards with their sister and wishes all their fellow actors an amazing, heart-felt run. Break legs, all!

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# A CHRISTMAS CAROL

## CREATIVE TEAM

### **Aaron Lamb** (he/his) - *Director*

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed or music directed *Every Brilliant Thing*, *Falsettos*, *Hundred Days*, *A Christmas Carol* (2021, 2022), *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, a BA from Washington State University, and is a member of the Actor's Equity Association.

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

Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past favorites: *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. Jeannie holds an MFA in performance design from Arizona State University and a BA in set design from Western Washington University.

### **Melanie Ransom** (she/her) - *Costume Design*

This is Melanie's fifth 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.

### **Olivia Burlingame** (she/her) - *Lighting Design*

Olivia is grateful to be designing for Harlequin once again. Olivia has designed in Olympia for the last ten 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. 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!

### **Rob Taylor** (he/him)

#### - *Associate Lighting Design/Master Electrician*

Rob has served as Harlequin's Master Electrician for nearly ten years, with significant forays into set construction and properties design. He is beyond thrilled at this opportunity to design lights for the second time, having previously lighting designed for *Every Brilliant Thing*. He would especially like to thank friends, colleagues, and mentors for their support and encouragement.

# A CHRISTMAS CAROL

## CREATIVE TEAM (Continued)

### **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 seventeen 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 *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, pieces throughout the 2021 Fall Repertory Season, *August: Osage County*, and *The Art of Racing in the Rain*.

### **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 *This Flat Earth*, *A Christmas Carol '21 and '22*, *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). Outside the Theatre, Gina is an avid yoga practitioner and a proud Mama. She thanks her incredible family at Harlequin for all their love and support, especially Celeste and Keith. Extra thanks to Andy for making her dreams come true and to Miss Sauce for being the sweetest!

### **John Serembe** (he/him) - *Projection Design*

John designed projection/video for *Hundred Days*, *Baskerville*, *A Christmas Carol* (2022), *Hedwig and the Angry Inch*, *Until the Flood*, *A Christmas Carol* (2021), *The Highest Tide*, *Sherlock Holmes and the Case of the Christmas Carol* and *Love and Information* at Harlequin, and for Ionesco's *Rhinoceros* at ART in Los Angeles. John is also the Harlequin graphic designer, and has appeared onstage at Harlequin. (*Ken Ludwig's Baskerville*, *The 39 Steps*, *Hedda Gabler*, *The Art of Racing In The Rain*, *The Highest Tide*, *Little Shop of Horrors*, and two of the Stardust series) as well as appearing on Los Angeles stages, and on the tube. John is a member of SAG/AFTRA and Actor's Equity Association.

### **Gerald B. Browning** (he/him) - *Properties Design/ Scenic Charge Artist*

Gerald has served as Properties Designer for sixteen shows at Harlequin and recently designed for *Building Madness*, *A Christmas Carol* (2022), *Fun Home*, *This Flat Earth*, *Hedwig and the Angry Inch*, *Sovereignty*, *Murder for Two* and *A Christmas Carol*. 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, Seattle Musical Theatre, Mt. Baker Theatre, Interplayers 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, scenic designer, dialect coach and writer. He's written national commercials, videos for commercial clients, been the recipient of a multi-year playwriting grant, and has two screenplays in development with an Academy Award-nominated producer. He holds a Master's Degree (Directing) from the Chicago College of the Performing Arts at Roosevelt University.

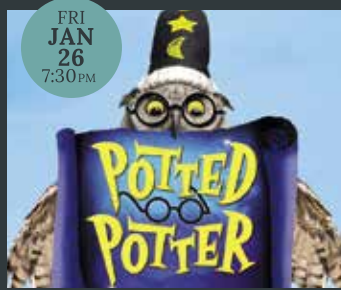
### **Bridget House** (she/her) - *Wig Design*

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.



WED  
DEC  
20  
7:30 PM

**MILLION DOLLAR  
QUARTET CHRISTMAS**



FRI  
JAN  
26  
7:30 PM

**POTTED POTTER  
THE UNAUTHORIZED  
HARRY EXPERIENCE**



SUN  
JAN  
28  
7:00 PM

**JOHNNY CASH  
THE OFFICIAL  
CONCERT EXPERIENCE**



**23  
24  
SEASON**



TUE  
FEB  
20  
7:30 PM

WED  
FEB  
21  
7:30 PM

**STOMP**



THU  
APR  
25  
7:30 PM

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AND BRAD SHERWOOD:  
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SAT  
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# A CHRISTMAS CAROL

## PRODUCTION TEAM

### **Celeste Haugan** (she/her) - *Stage Manager*

Celeste returns to *A Christmas Carol* this year, having Stage Managed this show last year as well. Celeste is a multi-hyphenate theatre artist who has worked on many shows at Harlequin, including *Fun Home*, *Sovereignty*, and most recently *The Revolutionists*. Elsewhere, her choreography has been seen at other area theaters and colleges, and she occasionally enjoys acting as well. Other favorite works include *Steel Magnolias*, *Urinetown*, and *Into The Woods*. When not Stage Managing, Celeste spends her time enjoying matcha green tea and interior decorating of her space.

### **Bonnie Reese** (she/her) - *Asst Stage Manager*

Bonnie is thrilled to return to Harlequin, where she previously served as the Assistant Stage Manager for *Hundred Days*. Her passion for live theater has been a driving force throughout her career, leading her to explore various roles both on and off the stage. Her journey with Harlequin began as a Properties Intern for *Building Madness*, and she later showcased her talent as a Properties Designer for *The Revolutionist*. Bonnie's diverse skill set includes Assistant Stage Management, set building, performing, light board operation, and properties design. Some of her fondest memories include assisting in the management of shows such as *Title of Show* at SPSCC, *The Secret Garden* at Olympia Family Theater, and *The Girl Who Swallowed a Cactus*, also at Olympia Family Theater. Bonnie would like to extend her heartfelt gratitude to those closest to her for their unwavering support and encouragement in pursuing her passion for theater. She also thanks those who have provided her with opportunities to share her talents, allowing her to continue thriving in the captivating world of the performing arts.

### **Perseus (Percy) Wait** (he/they) - *Sound Engineer*

Percy is a part-time theatre technician and actor. They have previously worked with Harlequin Productions as a lightboard operator for *The Revolutionists* and *Building Madness*, spotlight operator for *A Christmas Carol* (2022), Asst Stage Manager for *Falsettos*, and worked at the Capitol Theatre for traveling productions (*Hairspray*, *Jersey Boys*, *Spongebob The Musical*) on the wardrobe, carpentry, and electrical team. They also designed costumes for and acted in *Reese Sigman Is Lying Completely Still*, an original musical produced at Central Washington University, where Percy studied Anthropology and Museum Studies. They are excited to be working on *A Christmas Carol*.

### **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 *A Christmas Carol*.

### **Christian Bolduc** (he/him) - *Backstage Hand*

Chris is a Pacific Northwest native and South Sound based theatre artist. Recently, he portrayed George in the SPSCC Theatre Collective's *Sunday in the Park with George*, and Gus Trenor in Terry Shaw's original musical *House of Mirth*. Other recent roles include Bob Cratchit in *A Christmas Carol*, Roy/Mark/Pete/Bobby Jeremy in *Fun Home*, standby Hedwig in *Hedwig and the Angry Inch*, all with Harlequin Productions, and Jeff in *[title of show]* (SPSCC Theatre Collective).

### **Tommy McGee** (he/him) - *Follow Spot Operator*

Tommy is ecstatic to be working for Harlequin once again. Tommy has been working with Harlequin since 2016 as has been on the backstage of Harlequin doing everything from spotlight, to sound cues, to assistant stage managing. When Tommy is not backstage at Harlequin, he can be found indulging in his hobbies of writing and creating culinary delights.



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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

## JIMMY ULVENES

Jimmy Ulvenes is a longtime Olympia resident and artist. For more than two decades, Ulvenes taught art education in the local public schools. In 2014, he was forced to retire after a kidney transplant made staying healthy in the classroom too difficult. He took this opportunity to spend more time with his children and concentrate on his art.

In the past 20 years, Ulvenes has shown his paintings throughout the region. He is inspired by the natural scenery found in Washington and Oregon. His work is informed by nature's unwavering tenacity and resiliency. His works have been termed "Soundscapes," as he often works to portray the noises of certain settings with paint. This can be seen in the pieces that are on display today.

In this show, Jimmy Ulvenes has created landscapes that are quintessentially Pacific Northwest. The skies seem to drip down the canvas onto the needles of the Fir trees. The mist works to obscure the background trees and you can almost feel the soft ground beneath them, saturated with rainwater.

The artist is available for studio visits and does commission work.

Website: [jimmyulvenes.com](http://jimmyulvenes.com)

Instagram: [@jimmyulvenes](https://www.instagram.com/jimmyulvenes)

Email: [jimmyulvenes@gmail.com](mailto:jimmyulvenes@gmail.com)





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Shanna Paxton Photography

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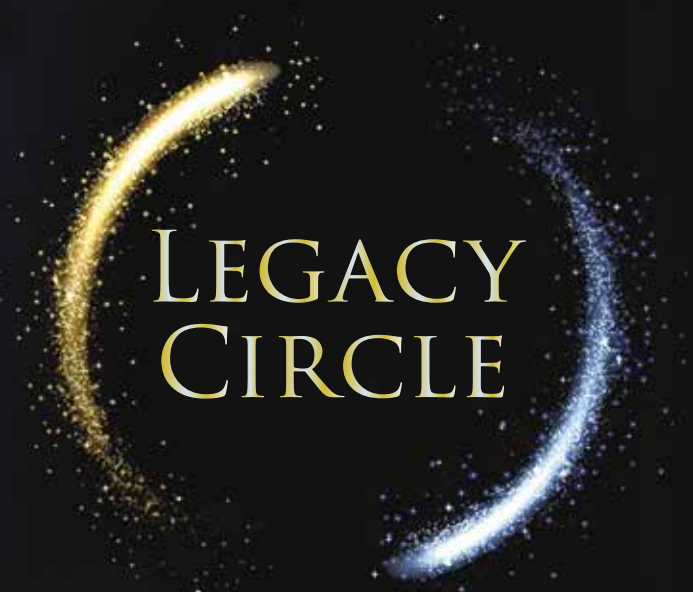
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