



Real.
Live.
Theatre.

HARLEQUIN SEASON 36
2027:
FACT | *Friction*

Season 36: "Fact/Fiction"

How did we ever get around before GPS? Does anyone remember?

When I lived in LA, I had a Thomas Guide. For those under a certain age: it was a book — thick, spiral-bound, about the size of a phone book — with every street in the city laid out across a grid of pages. LA was too big a city to know completely in your head. We all knew a few landmarks by heart, but for anywhere new, you got out the Thomas Guide.

Now I've got a clear, calm voice that tells me where to turn, what side of the road to look on. While I understand how I got around before, I can't imagine myself going back to that. Knowing where I am and how to get there is a skill I don't use anymore. A machine took that over for me, and my ability quietly atrophied.

We're doing the same thing right now with something far more important than navigation.

Social media hasn't just changed the way we communicate — it trained us how to think, or more accurately, how to stop thinking. Every post is a snap judgment, every update is a signal. We know what we're for, and what we're against. Like, comment, scroll, repost, swipe left, swipe right. We've been taught to react without thinking because we know our tribe. The whole machine is built to reward the reaction, not the reflection.

And now the newest machines — the LLMs, the Claudes and the Geminis — will answer anything we ask, they'll write our code, conjure any image we imagine — instantly, and with total confidence. We don't have to figure out anything for ourselves. AI is doing to our reasoning what GPS did to our sense of direction. But an answer created by a machine is one based on probability. A machine is fundamentally incapable of understanding the nature of truth. The nature of reality.

And here's the question I can't shake: in a world built to do our thinking for us, how do we still know what's real? If we lose the ability to think critically, how can we tell fact from fiction?

The irony is that the best remedy for this is in the world of make believe. The arts have always existed as a way to ask questions — of ourselves, and of our community — and have a conversation. And I believe the theatre is the most relevant form to combat this. An act of theatre occurs only at a specific time, and a specific place, between the people in the room. And while you may have an initial reaction, the theatre rewards — and in fact requires — a reflection. The theatre asks the one thing the world has stopped asking — how do I actually feel about this? And in a culture that's lost its mooring, that may be the most important thing we can do.

So for 2027, we wanted to showcase work that explores exactly this — truth, reality, fact or fiction, and what it is that makes us human. And, as always, we wanted to make sure we had the most fun possible doing it.

I hope you enjoy our 2027 offerings. I can't wait to see you in the theatre.



Aaron Lamb, Producing Artistic Director

Cover and show art by artist Teri Bevelacqua Graphics by John Serembe



OCTOPUS'S GARDEN
January 22 - February 7



MURDER ON THE LINKS
March 12 - April 4



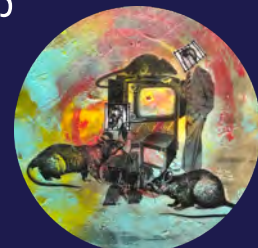
FALLEN ANGELS
April 30 - May 16



HAIR
June 18 - July 18



ALWAYS, PATSY CLINE
August 13- September 5



1984
October 8 - 31



MURDER FOR TWO (HOLIDAY)
November 26 - December 24



A NEW BRAIN February 20-21
WHERE DID WE SIT ON THE BUS? June 5-6
HEROES OF THE FOURTH TURNING September 18-19

HARLEQUIN SEASON 36
2027



January 22 - February 7 • New Play, Magical Realism

OCTOPUS'S GARDEN

By Weston Gaylord

Directed by Aaron Lamb

When two marine biologists and a struggling composer discover that an octopus in a cephalopod lab has written the most transcendent piece of music ever heard, their worlds begin to unravel. Ambitions clash, egos fray, and their brush with something divine breeds obsession. Innovative puppetry brings soulful theatricality to this fable about art, science, and the moral quandaries that erupt when another being surpasses humankind.

"Unique, beautiful..., entertaining yet thought-provoking."

— Colorado Boulevard

If You Liked: *The Highest Tide* (2020), *The Language Archive* (2016)

March 12 - April 4 • Mystery, Classic

AGATHA CHRISTIE'S MURDER ON THE LINKS

Adapted by Stephen Dietz

Something's afoul on the private golf course at Merlinville-Sur-Mer — namely the body of Hercule Poirot's newest client. Seattle playwright and Edgar Award-winner Steven Dietz brings Christie's famed Belgian detective to life in this lively comic mystery adapted from one of Agatha Christie's most intricate whodunits. Watch six versatile actors embody a myriad of characters as they navigate the twists, turns, and unusual suspects. You won't want to miss a moment.

"Makes murder dazzlingly delightful." — LA Theatrix

If You Liked: *Murder on the Orient Express* (2025), *Deathtrap* (2024), *Baskerville* (2023)



THE BOLD VOICES SERIES

Reading Series • February 20 - 21

A NEW BRAIN

Music and lyrics by William Finn
Book by William Finn and James Lapine

Gordon Schwinn collapses into his lunch and wakes up in a hospital bed. Has he spent his life making the art he was meant to make, or has he been faking it? William Finn's fiercely funny, deeply personal musical — from Tony Award-winning creator of *Falsettos* and *The 25th Annual Putnam County Spelling Bee* — is a story about what turns out to be true when everything else falls away.

"Inevitably speaks to everyone... powerful... ultimately uplifting."

— The New York Time



Reading Series • June 5 - 6

WHERE DID WE SIT ON THE BUS?

By Brian Quijada

Directed by Flordelino Lagundino

Performed by Enrique Bravo

During a third-grade lesson on the civil rights movement and Rosa Parks, a Latinx eight-year-old raises their hand to ask, "Where did we sit on the bus?" and the teacher can't answer the question.

This coming-of-age story examines finding identity in art, family, and culture, and what being Latinx means through the eyes of a child, turned teenager, turned adult.

"As funny as it is poignant: expertly crafted, deftly poetic, unabashedly authentic."

— Chicago Reader



April 30 - May 16 • Classic Comedy, Art Deco

FALLEN ANGELS

By Noël Coward

Directed by Aaron Lamb

Five years into their supposedly happy marriages, Jane and Julia's perfectly polished lives are thrown into delightful disarray when an old flame announces his sudden return to London. From the incomparable Noël Coward — possibly the sharpest comedic voice of the twentieth century — this rollicking gem sends two friends into a frenzy of anticipation, jealousy, and determination to choose their own destinies. Fueled by generous helpings of champagne, *Fallen Angels* is a hilarious excavation of the complexities of love and desire, set in the glamorous 1920s.

"Retro, stylish and delightful... resistance is futile"

— The Telegraph

If You Liked:

Building Madness (2022),
The Women (2019),
Present Laughter
(2017)



June 18 – July 18 • Musical, Comedy

HAIR

Book and lyrics by Gerome Ragni
and James Rado
Music by Galt MacDermot

Directed by Emily A. Rollie

A tribe of young idealists in 1960s New York believes their music, their love, and their defiance will change the world. Then the draft notices arrive. Featuring some of the most iconic songs in musical theater history — including “Aquarius,” “Good Morning Starshine,” “Let the Sunshine In,” and “Hair” — this groundbreaking rock musical asks whether the beautiful lie of revolution can survive the brutal truth of war. Sixty years later the flowers may be gone, but the question isn’t.

“If this explosive [show] doesn’t stir something in you, it may be time to check your pulse.” — Variety

“Brilliant, fresh, sweet, subtle, and sheer fun.”
— The New York Times

If You Liked: *Rent* (2025), *Cabaret* (2024)



August 13 — September 5 • Musical

ALWAYS, PATSY CLINE

By Ted Swindley

Directed by Karen Lund

Based on a true story. In 1961, a Houston housewife named Louise Seger talked her way backstage at a Patsy Cline concert — and walked out with a friendship that would last the rest of Cline's life. Featuring 27 of Cline's greatest hits, this beloved musical is part concert, part love letter to an unlikely bond between a superstar and her biggest fan. Funny, heartfelt, and impossible to resist — you'll leave humming.

Featuring: "Crazy", "I Fall to Pieces", "Walkin' After Midnight", "Sweet Dreams", "She's Got You", "Your Cheatin' Heart" and many others.

"Sincere, rich, and heartfelt." — Chicago Tribune

If You Liked: *Tenderly* (2021),
Lady Day at Emerson's Bar and Grill (2021)



1984

By George Orwell,
Duncan Macmillan, Robert Icke

Directed by Aaron Lamb

Robert Icke and Duncan Macmillan's explosive, multi-award-winning adaptation of George Orwell's masterwork begins with the most dangerous act imaginable: a man picks up a pen. In a world where Big Brother watches every move and an independent thought is a death sentence, Winston Smith dares to write, to love, and to remember what is true. The definitive dystopian novel has never felt more urgent — or more now.

“A staging that reconsiders a classic with such steely power that it chills brain, blood and bone.”

— The Times (London)

“Pitilessly brilliant – a superbly handled speculation on the nature of truth that never lets the audience off the hook.” — The Guardian

“Fresh, tight... a deadly chilling piece for dangerous times”

— Time Out London

If You Liked: *Is This a Room* (2025), *A Bright Room Called Day* (2020), *Love and Information* (2019)



THE BOLD VOICES SERIES



Reading Series • September 18 - 19

HEROES OF THE FOURTH TURNING

By Will Arbery

It's nearing midnight in Wyoming, where four young conservatives have returned home to celebrate their mentor's rise to president of their tiny Catholic alma mater. But what starts as a reunion becomes a reckoning. As the conversation spirals into spiritual chaos and clashing generational politics, it becomes less a celebration than a vicious fight to be understood. On a chilly night in the middle of America, Will Arbery's haunting, Pulitzer-nominated play offers grace and disarming clarity, speaking to the heart of a country at war with itself.

"Astonishing and riveting" — The New York Times

SPECIAL EVENTS

April 18

THE ARTISTIC DIRECTOR'S BRUNCH

Your opportunity to meet, greet, and speak to some of Harlequin's artists about their process while enjoying a fabulous Champagne brunch. This year, we're hosting a panel featuring the incredibly talented designers for *Hair*.



July 31

2028 SEASON ANNOUNCEMENT GALA

The event of the summer! Our Season Announcement Gala gets bigger and better every year, and 2027 will be no exception. Expect delicious food and drink, live entertainment, engaging auction offerings, and of course, an immersive onstage presentation revealing Season 37.



SUBSCRIPTION FORM

2027 Subscriber Information

Name _____

Street _____ City _____

State _____ Zip _____ Phone _____

Email _____

Renewing Subscribers

Your priority deadline is October 2, 2026.

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

Choose Your Subscription Week

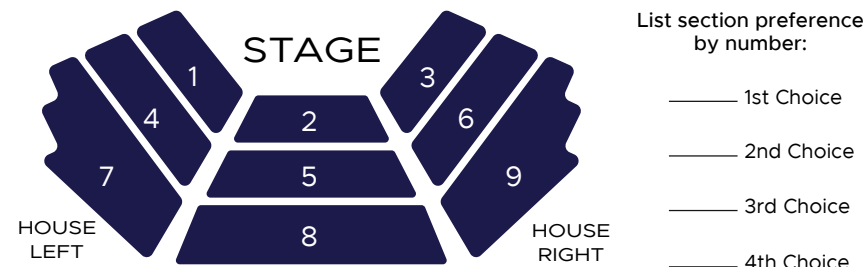
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Choose Your Performance Day

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

*Weeks 2, 3 only

Seating Preference



- ☐ No front row please ☐ Prefer aisle seats
- ☐ I prefer to sit with/next to: _____
- ☐ Special seating needs: _____

CHOOSE YOUR SUBSCRIPTION

Subscription Choices

Season Subscription

(35% Savings) ~~\$415~~ \$245 + \$15 Processing Fee = \$260 x _____ = \$ _____

4 Flex Subscription

(20% Savings) \$172 + \$15 Processing Fee = \$187 x _____ = \$ _____

Bold Voices Add-on

(20% Savings) ☐ Saturday evening ☐ Sunday matinee \$70 x _____ = \$ _____

Tickets

How would you like to receive your tickets?

☐ Pick up at Will Call = \$ _____ \$0
☐ Receive by Email = \$ _____ \$0
☐ Receive by USPS = \$ _____ \$3

Add A Donation!

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

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SUBSCRIBER & DONOR BENEFITS

Season Subscription

See all 7 shows, get the best seats, and **save 35%** 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.

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Choose any 4 shows, and **save 20%** off single ticket prices 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!*

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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	Artist's Circle \$2,500	Producer's Circle \$5,000
25% discount at concessions	✓	✓	✓	✓	✓
Name in program and on website	✓	✓	✓	✓	✓
Invite for two to a Technical Dress Rehearsal		✓	✓	✓	✓
Invite for two to attend the Artistic Director's Brunch			✓	✓	✓
Complimentary tickets to the 2028 Gala				✓	✓
Invite for two to a Behind-the-Scenes production tour					✓

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

MURDER FOR TWO (HOLIDAY)

Book and music by Joe Kinosian

Book and lyrics by Kellen Blair

Directed by Gerald B. Browning

Deck the Halls with... *MURDER!*

Everyone is a suspect in this hilarious musical murder mystery with a twist: two actors – one investigates, the other plays all the suspects, and they BOTH play the piano. When famous American novelist Arthur Whitney is killed at his own holiday party, Marcus Moscovicz is determined to examine all the clues.

But whodunit? This is the holiday show that puts the laughter in manslaughter, all in the key of C.

“Ingenious! A snazzy double-act that spins out a comic mystery animated by funny deftly turned songs.”

— The New York Times

“Takes its cue from Agatha Christie with a bit of the Marx Brothers thrown in.”

— Berkshire Eagle

If You Liked: *Murder for Two* (2022),
The Last Five Years (2016)



Harlequin Productions
202 4th Avenue East
Olympia, WA 98501

SEASON 36 2027

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