

*The Fifth Anniversary
Production of*

A Christmas Carol



by Charles Dickens

Adapted for the Stage and Originally Directed by Aaron Lamb

Directed by Gerald B. Browning

NOVEMBER 28 - DECEMBER 24, 2025

HARLEQUIN



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A Christmas Carol



CAST

Ebenezer Scrooge..... Terry Edward Moore*
 Player 1 (Christmas Present/
 Fezziwig/Others)Henry Talbot Dorset
 Player 2 (Christmas Past/
 Mrs Cratchit/Others).....Sara Trowbridge
 Player 3 (Bob Cratchit/Others)Joshua Erme
 Player 4 (Fred/Others).....Marcus Wolf
 Player 5 (Martha Cratchit/Others)
 Izumi Huff Ozawa
 Player 6 (Belle/Fan/Others)..... Juliette Jones
 Player 7 (Jacob Marley/
 Young Scrooge/Others)..... Xander Layden
 Child 1 (Tiny Tim/Others)Olive Beardsley
 Child 2 (Child Scrooge/
 Peter Cratchit/Others)Evan Grinnell-Holderman
 Child 3 (Child Fan/
 Robin Cratchit/Others).....Alison Dean
 Child 4 (Belinda Cratchit/
 Turkey Boy/Others).....Mahayla Joseph

TIME & PLACE

London, England, Christmastime, 1843

RUN TIME

110 minutes with one 20 minute intermission

CREATIVE TEAM

Director Gerald B. Browning
 Music Director Stephanie Layton
 Scenic Design Jeannie Beirne
 Costume DesignMelanie Ransom
 Lighting DesignOlivia Burlingame
 Sound Design Keith Jewell
 Sound Design Gina Salerno
 Properties Design..... Gerald B. Browning
 Projection Design John Serembe
 Wig, Hair and Makeup Design..... Bridget House
 Associate Lighting Design.....RobTaylor
 Dance Consultant Celeste Elaine

PRODUCTION TEAM

Stage Manager..... Ashley Winrod
 Assistant Stage ManagerFrancesca Corso
 Sound EngineerEd Salerno
 Properties Master.....Dan Wolf
 Backstage Hand..... Logan Simpson
 Lightboard OperatorBlake Becker
 Wardrobe Manager Corinne Higdon

Special thanks to Dave Sederberg and Pacific Stage, Jess Entsminger for Wig, Hair and Makeup Design assistance, Marko Bujeaud, Ethan Bujeaud, Monica Striplin, Kerry Beardsley, Noelle Daniels, Jennifer Holderman, Kristopher Grinnell, Leslie Huff, Vicki Steigner, Theo Ernesti, Jesse Joseph, Syris Joseph and Corinne Higdon, and to all the Marleys past who lent their voices to the sound design: Russ Holm, Aaron Lamb, Scott C. Brown, and Teri Lee Thomas.



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Show images by artist Genevieve Glassy

ABOUT THE PLAYWRIGHT



Charles Dickens

an English writer and social critic, achieved unparalleled popularity during his lifetime and is now revered as a literary genius. Renowned for creating some of the most iconic fictional characters and for being the preeminent novelist of the Victorian era, his works

continue to captivate readers worldwide, ensuring his enduring legacy in literature.

Born on February 7, 1812, in Portsmouth, England, Dickens faced financial hardship from an early age. His father's imprudent spending led to his imprisonment for debt when Charles was only 12 years old. Forced to leave school and work in a factory, Dickens's lack of formal education did not deter him from pursuing a career in writing.

Dickens's literary journey began with the serial publication of *The Pickwick Papers* in 1836, marking the start of his meteoric rise to international acclaim. Renowned for his humor, satire, and acute observations of society, Dickens pioneered the serial publication of narrative fiction, captivating audiences with his serialized novels and engaging characters.

Among his many works, *A Christmas Carol*, published in 1843, remains a beloved classic, inspiring numerous adaptations across various artistic mediums. Other notable novels include *Oliver Twist*, *Great Expectations*, and *A Tale of Two Cities*, each offering vivid depictions of Victorian London and exploring themes of social injustice and redemption.

Dickens's creative brilliance has earned him praise from literary luminaries such as Leo Tolstoy and George Orwell, who lauded his realism, prose style, and social commentary. However, critics like Oscar Wilde and Virginia Woolf criticized his perceived lack of psychological depth and sentimentalism. Nevertheless, the term "Dickensian" continues to evoke images of poverty, injustice, and memorable characters, solidifying his enduring influence on literature.

Charles Dickens passed away on June 9, 1870, after suffering a stroke. He was laid to rest in Poet's Corner at Westminster Abbey, where thousands gathered to honor his memory and pay their respects with floral tributes. 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."

ABOUT THE ADAPTER



Aaron Lamb

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*. Prior to assuming Artistic Directorship, he guest 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.

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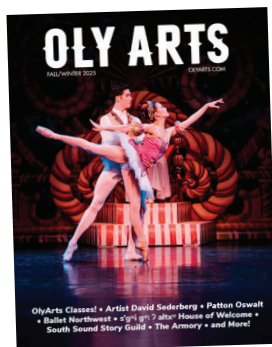
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Gerald B. Browning

It's hard to believe this is Harlequin's fifth year bringing *A Christmas Carol* to Olympia audiences—and my sixth time being part of Dickens' timeless tale. I've designed props for all five of Harlequin's productions, and even donned Scrooge's nightcap myself several years

ago in another production at Seattle Musical Theatre.

To now direct this beloved tale is both an honor and a joy, like returning home to a familiar hearth. This year's production celebrates tradition, especially the beautiful foundation built by Aaron Lamb, who adapted and directed the last four versions that Olympia audiences have come to love. Aaron's storytelling captured the heart of Dickens' vision, and his adaptation has been the guiding light for me this year. I've sought to honour the tradition he established, while also offering my own spin on the iconic story. You'll see refreshed scenery, new projections and costumes, a revamped script, added characters, and enhanced lighting, sound, and special effects. I hope you'll be delighted by the differences, but still feel the comfort of the familiar.

When Charles Dickens wrote *A Christmas Carol* in 1843, he wasn't simply crafting a holiday ghost story; he was issuing a moral challenge, a "sledgehammer blow," as he called it, against social indifference and greed. That same year, the Children's Employment Commission released a report exposing the brutal working conditions faced by children in the factories and mines of Industrial England. Dickens was so incensed that he began writing a political pamphlet—then realized that fiction could speak to hearts far better than polemic ever could. So he gave us Scrooge, Tiny Tim, and a haunting journey through the past, present, and future that would awaken the conscience of a nation.

Dickens' message of empathy over apathy, of transformation through self-reflection—feels as urgent now as it did in Victorian London. We may not be haunted by literal ghosts, but we all wrestle with our own shadows — fear, disconnection and the temptation to close ourselves off. In an era where division, doubt, and "othering" can feel all too familiar—this story offers more than nostalgia. It offers a mirror. Scrooge's transformation is not just personal; it's communal. When he embraces his fellow man, when he attends to Tiny Tim's fate, when he opens his door and his heart, he illustrates something that should not be radical: we are responsible for each other.

A Christmas Carol encourages us toward quiet revolution. Dickens asks us to see one another — to listen, to forgive, to give. At its core, *A Christmas Carol* endures because it speaks to something deeply human—the belief that we are all capable of change.

It's remarkable that a novella written in six feverish weeks has never gone out of print. It's equally astounding that, published on December 19, 1843, the first edition sold out by Christmas Eve; by the end of 1844 thirteen editions had been released. *A Christmas Carol* captured the zeitgeist of the early Victorian revival of the Christmas holiday. Dickens acknowledged the influence of the modern Western observance of Christmas and later inspired several aspects of Christmas, including family gatherings, seasonal food and drink, dancing, games and a festive generosity of spirit.

My favorite film version of *A Christmas Carol* — the 1951 classic starring Alastair Sim — captures the perfect blend of humor, heartbreak and humanity. His performance is both terrifying and heartbreakingly human, a balance of darkness and light, with a haunted tenderness in his eyes that reminds us that transformation is never easy, but always possible. Sim's version is part ghost tale, part moral fable, and wholly about rediscovering our shared humanity and the inherent kindness and empathy within us all. Those are the qualities with which I hope I've imbued this year's production.

Thank you for spending part of your holiday season with Harlequin. May this story remind you, as it reminds me every year, that generosity, empathy, and kindness are not just the spirit of Christmas, but the essence of what it means to be human. Kindness is key and should never become outdated. I invite you to enjoy the spectacle, the laughter, the ghosts and the merriment—but to also ask yourself: *How might I change? What generosity and kindness can I offer? Where might I show up for my neighbor?*

And may we all, like Ebenezer Scrooge, keep Christmas in our hearts — today, tomorrow, and all the days of the year.

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 2020 - 2024 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 the Producing Artistic Director of Thalia's Umbrella (thaliasumbrella.org) a small professional theater company in Seattle.



Henry Talbot Dorset (he/him)
- Player 1 (Christmas Present/
Fezziwig/Others)

Henry is excited to be participating in his third production with Harlequin, having previously performed in this season's productions of *Rent* and *Romeo & Juliet*. He has been doing theatre since he was seven years old, when he played Theo in *Pippin*. Henry received his training from the musical theatre BFA program at Central Washington University, as well as many instances of practical experience. Some of his favorite roles include Roger DeBris in *The Producers*, Michael in *Tick, Tick...Boom!* and the Sheriff of Nottingham at Center Stage's Panto production of *Robin Hood*. "Wherever you find love, it feels like Christmas." -A Muppet Christmas Carol



Sara Trowbridge (she/her)
- Player 2 (Christmas Past/Mrs
Cratchit/Others)

Sara is thrilled to be on the boards for the first time at Harlequin! She is a PNW local actor, and was last seen as Helga in *Deathtrap* at Woodinville Rep. Other favorite roles include: Anna in *Closer* (SSR), Jane Banbury in *Fallen Angels* (Theater Schmeater), God in *Wild Party* (Sound Theater Company), Sissie Poe in *The Hours of Life* (Theatre22), and Annie Wilkes in *Misery* (SSR). Sara wishes you all a holiday season filled with love, light and laughter.



Joshua Erme (he/him)
- Player 3 (Bob Cratchit/Others)

Joshua is thrilled to be making his Harlequin Productions debut! His most recent works include understudying the role of Ben in Pork Filled Productions' and SIS Productions' *Exotic Deadly: Or The MSG Play*. His previous work with them includes last year's Gregory Award-winning production of *Vietgone*. Other recent works include Annex Theater's *The Game Show* and Renton Civic Theatre's *And Then There Were None*. Joshua Erme would like to thank his friends and family for all their support.



Marcus Wolf (he/him)
- Player 4 (Fred/Others)

Marcus is delighted to return to Harlequin for *A Christmas Carol*, having made his debut earlier this season as Romeo in *Romeo & Juliet*. Previous works for Marcus include *White Christmas* (Phil), *Mary Poppins* (Bert), *Beauty and the Beast* (LeFou), *The Sound of Music* (Rolf), Kate Hamill's *Pride and Prejudice* (Mr. Bingley/Mary) and is a current Ensemble Member with Seattle's longest running Improv company Unexpected Productions. Marcus would like to thank his friends and family for their never-ending love and support. @marcus.wolf_ Matthew 23:12



Izumi Huff Ozawa (all pronouns)
- Player 5 (Martha Cratchit/
Others)

Izumi is happy to be returning to Harlequin Productions for *A Christmas Carol* after previously playing *Fan/Martha Cratchit* (2023-24), and *Debater* in *What the Constitution Means to Me*. Most recently, they have been involved in *Jekyll and Hyde* at the Evergreen Playhouse, *Les Miserables* at Oklahoma City University, and *Hadestown, Teen Edition* at Capital High School. They want to thank their family for making this all possible, and hope you enjoy the show!



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Juliette Jones (she/her)
- Player 6 (*Belle/Fan/Others*)

Juliette is delighted to return to Harlequin after making her debut in *Sweeney Todd* last year! She has performed locally with Taproot Theatre, Centerstage Theatre, ACT Theatre, and more. Favorite credits include Hester in *A Woman of No Importance* and Beth in *Little Women*. She also performs year-round as “Juliette Chocolat” in the vintage vocal trio The Memphis Belles! Aside from performing, she enjoys trivia, chess, and crosswords. She would like to thank the wonderful cast and crew, her wonderful friends and family, JEMA, Scott, and the wonderful audience member reading this! Merry Christmas! Instagram: @juliette.jones



Xander Layden (he/him)
- Player 7 (*Jacob Marley/Young Scrooge/Others*)

Xander is thrilled to return to a Harlequin production. Last season, he performed in *Sweeney Todd*, and played Mr. Darcy in *Pride and Prejudice* and Clifford Anderson in *Deathtrap*. You may have also seen him in *A Christmas Carol* (2022, 2023), *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 *Lorca in a Green Dress* at Tacoma Little Theater, and *The Mystery Plays* and *The One-Act Play That Goes Wrong* with Theater Artists Olympia. 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 Little Theatre, *The Rocky Horror Show* at Lakewood Playhouse, and *The Head That Wouldn't Die!* at Theater Artists Olympia.



Olive Beardsley
- Child 1 (*Tiny Tim/Others*)

Olive is thrilled to be performing in *A Christmas Carol* as Tiny Tim! She has previously appeared in productions at Olympia Family Theater and in two short films. Olive loves singing, dancing, and bringing stories to life on stage. When she's not performing, she enjoys reading and spending time with her family and friends. Olive dreams of being an actress for many years to come and is so excited to be part of this magical holiday show!



Evan Grinnell-Holderman (they/them) - Child 2 (*Child Scrooge/Peter Cratchit/Others*)

Evan is excited for their second Harlequin production, having debuted in last year's *Christmas Carol*. They enjoyed performing in past OFT productions including Charles Wallace in *A Wrinkle in Time*, *The Wizard of Oz* and *Wildfire and the Bird Scouts*. In their spare time, Evan loves reading, correcting grammar, performing arts and obsessive research into fandoms. They also love the written word and would like to write more often.



Alison Dean (she/her)
- Child 3 (*Child Fan/Robin Cratchit/Others*)

Alison is very excited to be joining the cast of *A Christmas Carol* at Harlequin this season! In the past few years Alison has enjoyed participating in her school's marimba band, talent shows, and comedy club and she is looking forward to her first stage production. When she isn't performing Alison enjoys reading, practicing the flute, playing with her sisters, and riding her bike. Alison hopes this is the first of many productions she can be a part of and thinks that this will be an amazing experience!



Mahayla Joseph (she/her)
- Child 4 (*Belinda Cratchit/Turkey Boy/Others*)

Mahayla is so excited to be performing at the Harlequin for the first time. She has performed in four plays over the last years and enjoys learning new roles and meeting new people. When not onstage, Mahayla loves to draw, play volleyball, board games, and hang out with her cats and dog.

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CREATIVE TEAM

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

Gerald has directed over fifty productions in his career, including full productions and workshop productions of his own plays. Some of his favorite directing credits include *Buried Child*, *The Laramie Project*, *Equus*, *Into the Woods*, and *Merrily We Roll Along*. His production of *The Lisbon Traviata*, at Seattle's Theatre22, was named by the Seattle Times as one of "5 Plays You Need to See in Seattle." Gerald co-wrote and directed a series of three national commercials and has taught workshops on directing and directing new works for numerous organizations. His recent scenic designs for Harlequin include *Deathtrap*, *The Complete Works of William Shakespeare (abridged)*, and *RENT*. He's designed locally at Theatre22, Centerstage, and Seattle Public Theatre. He has also served as properties designer for over twenty Harlequin Productions. Gerald has appeared at Harlequin 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, Theatre at Monmouth (ME), Seaside Repertory Theatre (FL), DC's Keegan Theatre (Helen Hayes Award nomination), the Smithsonian, and the Kennedy Center. He holds a Master's Degree in Directing from the Chicago College of the Performing Arts at Roosevelt University.

Stephanie Layton (she/her) - Music Director

Stephanie is a multi-instrumentalist who splits time between her hometown of Olympia & (occasionally) NYC, where she spent over a decade living. Recent musician credits include Harlequin's *Sweeney Todd* (vocal director), 2023's & 2024's *WTF Cabaret* at Williamstown Theater Festival, *Let's Fall in Love* at Florida Repertory Theater & drums/percussion gadgets for Bill Irwin's clown act at NYC's Irish Arts Center. As a vocalist she has appeared at Joe's Pub, the Rainbow Room & Carnegie Hall (technically; it was a very fancy bat mitzvah gig with her jazz band), and as an accompanist she has played auditions or rehearsals for countless Broadway shows, national tours & regional productions. She is thrilled to be once again putting the "carol" in *A Christmas Carol* after having held down the alto line in last year's production. edenlanejazz.com

Jeannie Beirne (she/her) - Scenic Design

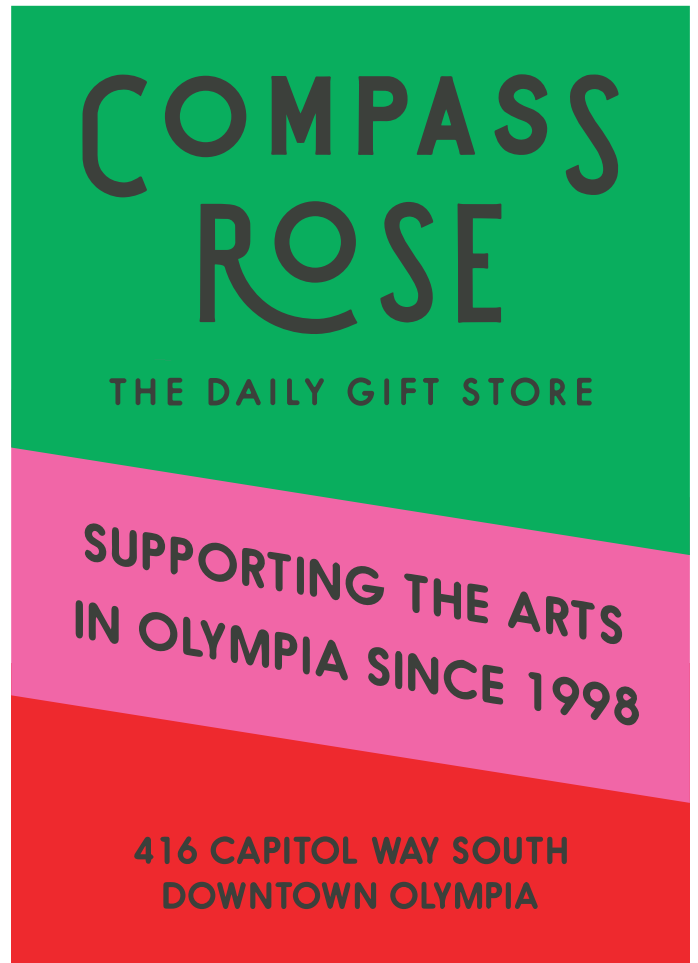
Jeannie has worked with Harlequin since 2014 and is delighted to be returning this season. Past designs: *Is This A Room*, *Sweeney Todd*, *Cabaret*, *Falsettos*, *Hundred Days*, *Building Madness*, *Fun Home*, *Hedwig and the Angry Inch*, 2021 Fall Repertory Season including *A Christmas Carol*, *Noises 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 seventh season doing costumes with Harlequin. Favorite shows with her costume work include *What the Constitution Means to Me*, *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.

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 *Cabaret*, *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 Theatre, 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!



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 *Murder on the Orient Express*, *RENT*, *Is This A Room*, *Sweeney Todd*, *Cabaret*, *Deathtrap*, *Hundred Days*, *Fun Home*, *Hedwig and the Angry Inch*, *Murder for Two*, and *August: Osage County*.

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, Jerry, Keith, and Melanie. Special thanks to Andy and sweet Miss Sauce for always supporting Mama!

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

John has designed projection/video for *Hundred Days*, *Baskerville*, *A Christmas Carol* (2021 - 2024), *Hedwig and the Angry Inch*, *Until the Flood*, *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 in *Murder on the Orient Express*, *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.

Bridget House (she/her)

- *Wig, Hair and Makeup 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 Harlequin and the players she has met. Bridget is a salon owner in Tumwater, calling The Craft salon her home.

Rob Taylor (he/him) - *Associate Lighting Design*

Rob has served as Harlequin's Master Electrician for over ten years, with significant forays into set construction and properties design. He is beyond thrilled at this opportunity to design lights for the fourth time, having previously designed lighting for *Every Brilliant Thing* and *A Christmas Carol* (2023, 2024). He would especially like to thank friends, colleagues, and mentors for their support and encouragement.

Celest Elaine (she/her) - *Dance Consultant*

A Christmas Carol marks Celeste's eleventh production with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Cabaret*, *Deathtrap*, *Building Madness*, *Fun Home*, *Sovereignty*, *The Revolutionists*, *A Christmas Carol* (2022, 2023), *The Complete Works of William Shakespeare (abridged)* and, most recently, *Murder on the Orient Express*. Elsewhere, her choreography has been seen at 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 her space.

PRODUCTION TEAM

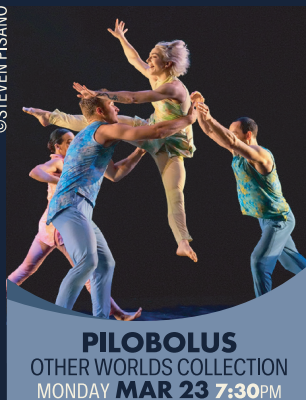
Ashley Winrod (she/her) - *Stage Manager*

Ashley is ecstatic to return to Harlequin! Select stage management credits include *POTUS*, *RENT*, *Is This a Room*, *A Christmas Carol*, *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* (Lake-wood 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 first 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!



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Featured Gallery Artist

MELISSA HAMMOND

Melissa Hammond is a Pacific Northwest-based abstract artist whose work explores emotion, impermanence, and imagination. What began as a daily painting practice grew into a meditative ritual—an expressive process of release and renewal.

Through layered acrylics and everyday textures, Melissa translates her inner landscape into visual form, creating space between illusion and reality. Her paintings celebrate the beauty of imperfection and the fleeting nature of the human experience, inviting viewers to connect with the abstractness of living in a constantly shifting world. Inspired by nature, travel, and the pursuit of radical acceptance, Melissa's work encourages curiosity, wonder, and presence—reminding us that meaning is often found in the in-betweens.





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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.

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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 and Large Print Programs

Patrons with hearing and vision disabilities may see the House Manager prior to the performance to obtain large-print programs and enhanced hearing devices. Both are available at Concessions.

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.

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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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