

Concept & Original Direction
by Tina Satter

The FBI logo is located in the bottom right corner of the page. It features the letters "FBI" in a large, bold, yellow, sans-serif font. The letters are slightly shadowed, giving them a three-dimensional appearance as if they are floating or attached to the surface. The background of the entire page is a dark, textured blue with a subtle, wavy pattern.

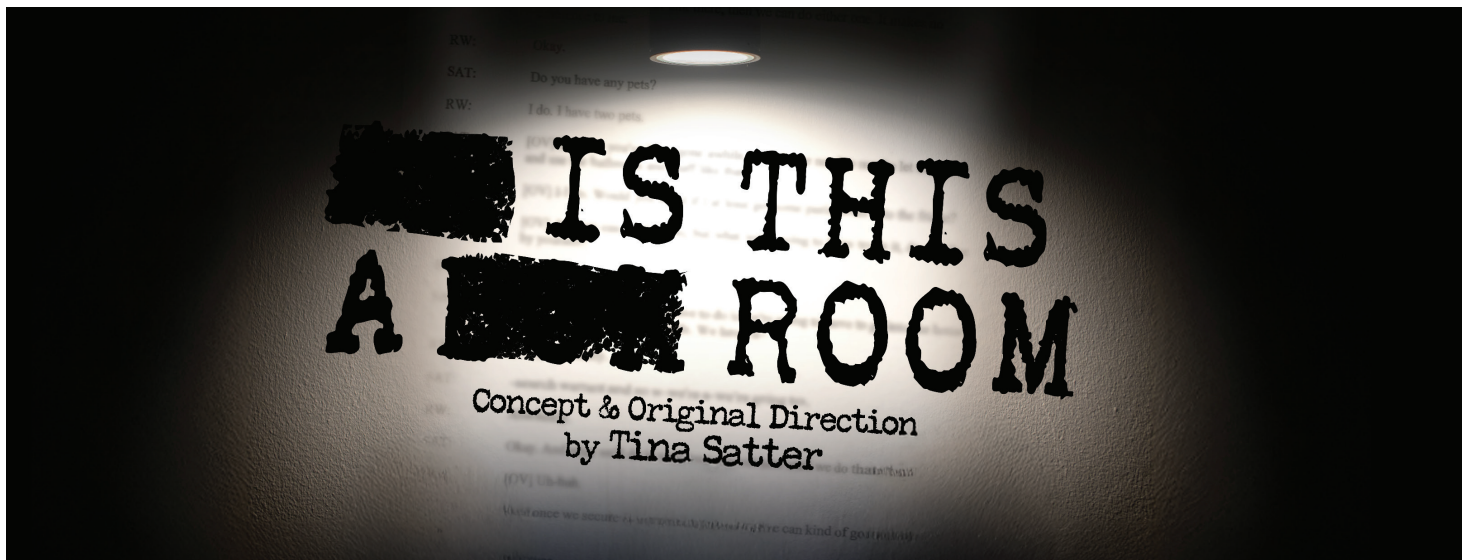
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CAST

Reality Lee Winner Olivia Finkelstein
 Special Agent Justin C. Garrick Matt Shimkus*
 Special Agent R. Wallace Taylor Scott C. Brown
 Unknown Male Ann Flannigan

CREATIVE TEAM

Director Aaron Lamb
 Set Design Jeannie Beirne
 Costume Design Melanie Ransom
 Lighting Design Savannah Van Leuvan
 Sound Design Keith Jewell
 Properties Design Dan Wolff

PRODUCTION TEAM

Stage Manager Ashley Winrod
 Assistant Stage Manager Tommy McGee
 Light Board Operator Richard Wheeler
 Sound Engineer Ed Salerno

TIME & PLACE

Saturday, June 3, 2017. Shortly after 4 pm EDT.
 1957 Battle Row, Augusta, GA. In and around the
 residence, and in a back room with no seating.

RUN TIME

75 minutes with no intermission



*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.

Original Broadway Production Produced by Dori Berinstein, Sally Horchow and Matt Ross

Tina Satter/Half Straddle: IS THIS A ROOM Reality Leigh Winner Verbatim Transcription Premiered at The Kitchen on January 4, 2019, produced by Half Straddle IS THIS A ROOM received its off-Broadway premiere at the Vineyard Theatre, October 21, 2019, Douglas Aibel, Artistic Director, Sarah Stern, Artistic Director, Suzanne Appel, Managing Director

ABOUT TINA SATTER

Tina Satter, Original Conceiver and Director



Tina is a writer and director for theater and film. Founder and Artistic Director of Half Straddle, a critically acclaimed, Obie-winning theater company based in New York City. Since 2008 the company has premiered 10 full-length shows, and a number of shorter works and video projects that have been seen

at festivals and theaters throughout the U.S., Europe, Australia, and Asia. In addition to *Is This A Room*, plays she's written and directed with Half Straddle and toured internationally and nationally include *House of Dance*, *Ghost Rings*, *Seagull (Thinking Of You)*, and *In The Pony Palace/Football*, among others. Tina is the recipient of a Foundation for Contemporary Arts and Doris Duke Impact Artist awards. Satter attended Mac Wellman's graduate playwriting program at Brooklyn College; M.A. from Reed College; B.A. from Bowdoin College. Visiting artist and/or teacher at Princeton, Yale, NYU, Sarah Lawrence, Hunter MFA Playwriting, University of Michigan, University of Pennsylvania, and more. www.halfstraddle.com



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Reality - and thereby, truth - is not always immediately evident.

If you don't know who Reality Winner is, or maybe you remember something in the news, but nothing specific, that's probably the best place from which to approach this production. Let's be clear: this is not a play about recent or current events. This is not a play about politics. This play is, first and foremost - and quite literally only - a thriller.

There are inherent challenges that come from staging the verbatim transcript of an FBI interrogation and arrest: first, this is the typed record of a sound recording; it is not exactly what was spoken. In the theatre we usually have playwrights who envision overarching story and character throughline, but here we have simply a record of what one person (the transcriber) was able to hear and discern was said on a recording of what happened. Second, FOIA (the Freedom of Information Act) only allows us access to the transcript, the recording is not available - so there is a lot we don't know. We don't actually know what happened during large swaths of the recording - we know what was said, yes (or rather, what others could make out was said) - but we don't actually know what happened. Finally, portions of the transcript - those portions that deal in the specifics of the case - are redacted. This in fact forces us to look at this only as the scene that exists, without the politics of the crime infecting our perception. So yes, if you don't really know or remember anything about this, that's the best place to be.

So why would I say this is quite literally a thriller? In reading the transcript I was struck with how perfectly it was shaped like a piece of theatre. There's the usual stasis and intrusion, there's hidden exposition that slowly reveals itself, there's a tremendous build of tension, there's a climax and a denouement. And because we don't know or discuss the crime - all of these specifics are redacted - we're left only with the tension and emotion that's in the room, and not clouded or influenced by our own ideas of political rightness or wrongness. This is, in fact, a perfect thriller.

What you may be more used to experiencing that we don't have here is resolution. Because this is a transcript, it starts when the recording starts and ends when the recording ends. We're purposely excluding any explanation of what happened before, and what came next. Since this is a real event, if you're curious you can look it up.

So who is the "hero" of this play and how does it fit into our "Hope & Heros" season? This is perhaps the one

political statement I will make in staging this piece: I think we all can agree our current political system is broken. In the tribal, bifurcated world of social media reactions and of political left v. right and red v. blue we choose sides rather than considering the issues. We know instantly what we agree with and - even more instantly - what makes us angry. We are reactive to our world, and choose our opinions before considering them, which absolves us from the need to be thoughtful about the actual issues - that which is in the middle between the black and white. The reality of any situation is not something we see anymore. We only see the edges.

What theatre uniquely requires of us is a commitment to sharing space and time with each other. We have to sit in something together, and we have to let it unfold and sink in. Here's the one piece of information I'll give you about this case: Reality Winner did break the law. It's up to you to decide how you feel about that.

So the "hero" here is you. Between the tweets and clicks and the pundits and the politicians, I do hope you give yourself the opportunity to see some reality in this crazy world and in this difficult time.

— Director Aaron Lamb

ORIGINAL FBI TRANSCRIPT

File Number: [REDACTED] AT: 1706032JRH-BKF Document 99-1 File
Recording Name: 170603_01.WAV ~~SECRET//NOFORN~~ UNCL

UM: No. Then, no, don't worry about it.

[noises]

UM: [REDACTED] [UI] real quick.

UM: [UI]

UM: If you could step over [IA].

RW: Yes.

UM: And just stop right there [UI].

[noises]

[IA background conversation]

UM: Yeah, probably [UI].

UM: [IA]

UM: We're going to [UI] I walked through [UI].

Scan the QR Code to read
the entire transcript.



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Who is Reality Winner?

Reality Lee Winner, at the time of her arrest, was a 25-year-old Air Force Veteran. She was working as a translator in Farsi, Dari, and Pashto for the NSA.

What did Reality Winner do?

Reality Winner is considered an NSA whistleblower. What information she leaked, whether or not she was right in doing so, and whether or not the government should have pursued this case are not the subjects of this production. We're only staging what happened in her home, with the FBI agents involved, on June 3, 2017, during the 75 minutes of taped conversation.

What happened to Reality Winner?

The aftermath of Reality Winner's arrest is not the subject of this production, but it is very well documented. We encourage you to learn more about her story after the show.

What exactly do you mean by "verbatim"?

We are staging a transcript of a recording of an actual event. As such, there are many unknowns. There are, of course, no stage directions, and the specifics of the text are redacted. Special Agent Justin C. Garrick [SAG], Special Agent S. Wally Taylor [SAT], Reality Lee Winner [RW], and all other FBI Agents at the scene are identified by their acronyms. We have a key of other acronyms used by the transcriber to identify simultaneous or background conversations, overlapping voices, and unintelligible and inaudible conversations. To put this onstage, we needed to fill in the blanks theatrically, without making choices that affected the story or altered the shape of the interrogation.

File Number: [REDACTED] Case: [REDACTED] Document: [REDACTED]
Recording Name: 170603_01.WAV

Abbreviations:

[PH]	Phonetic
[OV]	Overlapping voices
[SC]	Simultaneous conversation
[UI]	Unintelligible
[sic]	As stated
[IA]	Inaudible
[UM]	Unknown male

Scan the QR Code to read the entire transcript.



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Amanda Stevens

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CAST



Olivia Finkelstein (she/her)
- *Reality Lee Winner*

Olivia is honored to be joining Harlequin Productions for the first time! Although she is now a Chicago-based actor, she grew up in Issaquah aspiring to perform on a PNW stage, so she feels blessed to have her debut with this story. She received her BFA in Acting from Illinois Wesleyan

University. Credits include *The Wolves* and *Appropriate* (IWU), *Twelfth Night* (Emerald Theatre), various film opportunities, and the production of her play *The Moon*. Olivia sends hugs and gratitude to her family, dog, and loved ones around the country. oliviafinkelstein.com



Matt Shimkus* (he/him)
- *Special Agent Justin C. Garrick*

Matt is thrilled to return to Harlequin for *Is This A Room*. Prior Harlequin credits include *Building Madness*, *A Doll's House*, and *Time Stands Still*. Matt has performed with Seattle Shakespeare Company (*Much Ado About Nothing*), Seattle Repertory Theatre (*Twelfth Night*), Intiman Theatre (*Abe*

Lincoln in Illinois), The Village Theatre (*WATT?!?*), Taproot Theatre (*In the Book of*) and Wooden O (*Twelfth Night*). Matt has appeared on television in NBC's *GRIMM*. Matt's work can also be seen online in the web series *The Gamers: The Shadow Menace*, and as a motion capture and voice performer for 343 industries' *HALO* series of video games. Matt holds a BFA in Theatre from Pacific Lutheran University and an MFA in Theatre from The Chicago College of Performing Arts. Love and thanks to Emilie, Robin, and Regina.



Scott C. Brown (he/him)
- *Special Agent R. Wallace Taylor*

Scott is thrilled to return to Harlequin. He's worked with most of the South Sound theatres, and favorite roles include Mark Rothko (twice!) in *Red* (SecondStory Rep and B.A.T); 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: *The Gamers* Films, *Depth*, *The Hollow One*, *A Bit of Bad Luck*, and *Scraper*, and was in the final season of Syfy's *Z Nation*. He has also been seen in local, regional, and national commercials, and has been heard in audiobooks, commercials, and other Voice Acting work. Scott received his theater degree from Western Oregon State College. My thanks to a superb cast, the crew, and the staff for all the support. Also thank you to Katie for suffering as a theatre widow, and supporting this thing I love.



Ann Flannigan (she/her)
- *Unknown Male*

Ann has been lucky enough to be a part of the Harlequin family since back in the Washington Center days, appearing in more than 20 productions. A few favorites include: *The Highest Tide*; *I Ought to Be in Pictures*; *August: Osage County*; *Present Laughter*; *To Kill a Mockingbird*;

Fighting Over Beverly; *End Days*; *Frozen*; *A Streetcar Named Desire* and *Arcadia*. On the other side of the stage Ann directed *Dry Powder* and *La Bete*. She earned her bachelor's degree in theater from Lewis & Clark College.

IS THIS A ROOM

CREATIVE TEAM

Aaron Lamb (he/him) - *Director*

Aaron is the Producing Artistic Director of Harlequin Productions. As Artistic Director, he has directed or music directed *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*. 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: *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 Col-

lege, 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.

Savannah Van Leuvan (she/her) - *Lighting Design*

Savannah is excited to be designing her third show here at Harlequin, having lighting designed for *Deathtrap* (2024) and *Building Madness* (2023). Savannah has designed theater and dance around the United States, previously residing in Los Angeles before making the move up to Washington State. Some of her favorite designs include *Deathtrap*, *According to Coyote*, *Sweeney Todd*, *Cabaret*, *Urinetown*, *Living Out*, and *The Nutcracker*. Savannah graduated from the University of Massachusetts, Amherst with a BA in Theater with a focus in Lighting Design. She has worked with Red Eagle Soaring, Cornish College of the Arts, Charles Stewart Howard Community Playhouse, Contessi Ballet, Debatable Productions, among others. She proudly serves on the Board of Trustees for Thurston Community Media. Thank you to her family and friends that have tirelessly supported her in her work.

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 *Sweeney Todd*, *Cabaret*, *Deathtrap*, *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*.

Dan Wolff (he/him) - *Properties Design*

Daniel comes from a background in practical design. He holds a degree in Wooden Furniture Design and a diploma in Fine Arts. His first job upon immigrating to the USA from Australia was as a wooden boat builder and he still builds boats today. He's excited for his second season working with Harlequin Productions.

PRODUCTION TEAM

Ashley Winrod (she/her)

- Stage Manager/Wardrobe Manager

Ashley is ecstatic to return to Harlequin. Past stage management credits include *A Christmas Carol*, *What the Constitution Means to Me*, and *Pride and Prejudice* (Harlequin); *Footloose* (Central Theatre Ensemble), being awarded a certificate of merit from KCACTF; *A Christmas Carol... More or Less* (Lakewood Playhouse). She is a recent graduate of Central Washington University, receiving her BFA in Theatre Design and Production with a minor in Psychology. She would like to thank her friends and family for their continued love and support.

Tommy McGee (he/him) - Assistant Stage Manager

Tommy is ecstatic to be working for Harlequin once again. Tommy has been working with Harlequin since 2016 and 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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The use of cameras (with or without flash) or other recording devices is prohibited.

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.

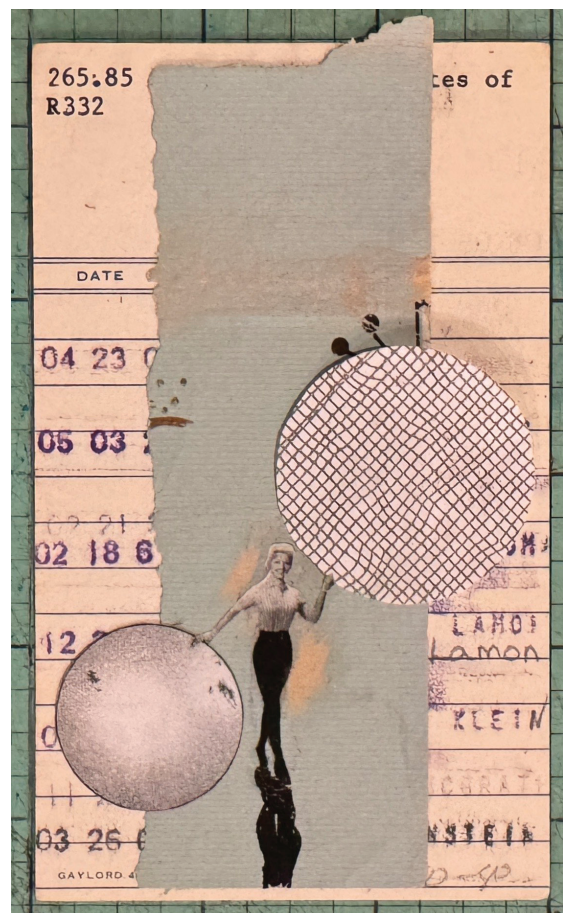
IN THE GALLERY

Featured Artist

ANNA OKRASINSKI MADDOX

Anna's work is deeply rooted in the discovery of the overlooked and forgotten—found and vintage materials, paper ephemera, shiny objects that catch the light on the ground, and discarded images. These remnants become her primary sources of inspiration. She follows the materials as they choose her, allowing them to guide the artistic process. Color and composition are the driving forces behind her journey, each piece unfolding as she explores the interplay between elements. Anna's intention is for viewers to bring their own interpretations to what she creates, finding meaning in the fragments and connections she assembles.

Anna lives, works, and plays in Olympia, along with her husband and wire-haired terrier Agnes.



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Photo by Shanna Paxton Photography

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