

Agatha Christie's Murder on the Orient Express

Adapted for the stage by Ken Ludwig

Directed by Scott Nolte

October 3 – November 2, 2025

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DIRECTOR'S NOTES

“Do you promise that your detectives shall well and truly detect the crimes presented to them using those wits which it may please you to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence, or Act of God?”

- Detection Club Oath, 1929
- Written by Dorothy L. Sayers

All aboard! Welcome to ***Murder on the Orient Express*** and a trip back to the Golden Age of detective fiction with luminaries like G.K. Chesterton, Dorothy L. Sayers, and, of course, Dame Agatha Christie. The oath above, however fanciful, reflected the authors' commitment to excellence and to giving the reader a fair chance at following the clues to a possible resolution of the crime. The Club had a longer “Decalogue” of 10 guidelines, like: *The detective*

must not light on any clues which are not instantly produced for the inspection of the reader... The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader. And... Not more than one secret room or passage is allowable.

The Golden Age detectives also had near-immutable moral and ethical codes, and their pursuit of justice had the weight of a higher calling. Readers of contemporary mystery and detective fiction might sense a contrast with newer writers like Michael Connelly, Len Deighton, and Nelson DeMille (and Nordic Noir) whose literary worlds are darker, messier, and morally conflicted, and the detectives are more ethically fraught. Our Golden Age detectives, pre-WWII, were inclined to practice their trade in the English countryside and exotic locations, estates and trains, with their morality and worldview intact.

Which brings us back to the detection standards, eclectic characters, setting of our play, and our detective extraordinaire, M. Hercule Poirot. ***Murder on the Orient Express*** is the eleventh novel or short story featuring Poirot, so the character is still evolving. However, as Poirot searches for the truth to resolve the murder, the histories and ethics of everyone in our story become intertwined and murky. The challenge is not personally harmless for M Poirot, too.

All aboard, and good luck, mystery fans.

Scott Nolte

Director

THE 10 COMMANDMENTS OF DETECTIVE FICTION BY RONALD KNOX

1. The criminal must be mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.
2. All supernatural or preternatural agencies are ruled out as a matter of course.
3. Not more than one secret room or passage is allowable.
4. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.
5. No "Chinaman" must figure in the story.
6. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.
7. The detective himself must not commit the crime.
8. The detective is bound to declare any clues upon which he may happen to light.

9. The stupid friend of the detective, the Watson, must not conceal from the reader any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.

10. Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.

ABOUT THE AUTHOR

Born in Torquay in 1890, Agatha Christie became, and remains, the best-selling novelist of all time. She is best known for her 66 detective novels and 14 short story collections, as well as the world's longest-running play – *The Mousetrap*. Her books have sold over a billion copies in the English language and a billion in translation.

By the age of 18, Agatha was already writing short stories, which her mother Clara had suggested she do to stave off boredom while in bed with influenza. Family friend and author Eden Philpotts offered shrewd and constructive advice: “The artist is only the glass through which we see nature, and the clearer and more absolutely pure that glass, so much the more perfect picture we can see through it. Never intrude yourself.”

In 1917, while working as an apothecary, Agatha decided to write a detective story after her sister Madge bet that

she couldn't write a good one. Agatha rose to the challenge, at the same time seeking to relieve some of the monotony of dispensing. She first worked out her plot and then "found" her murderer on a tram in Torquay. As for her detective...

During the First World War, thousands of refugees fled the fighting in Belgium to settle in England. The people of Torquay welcomed them, and Agatha thought that a Belgian refugee, a former great Belgian policeman, would make an excellent detective for this first novel, which became The Mysterious Affair at Styles. Hercule Poirot was born.

Excerpted from www.agathachristie.com

ABOUT THE PLAYWRIGHT

Ken Ludwig has had six productions on Broadway and eight in London's West End. His 34 plays and musicals are staged around the world and throughout the United States every night of the year.

His first play, *Lend Me a Tenor*, won two Tony Awards and was called "one of the classic comedies of the 20th century" by The Washington Post. *Crazy For You* is currently running on London's West End. It was previously on Broadway for five years, on the West End for three, and won the Tony and Olivier Awards for Best Musical.

In addition, he has won the Edwin Forrest Award for Contributions to the American Theatre, two Laurence Olivier Awards, two Helen Hayes Awards, the Charles

MacArthur Award and the Edgar Award for Best Mystery of the Year. His other plays include *Moon Over Buffalo*, *Leading Ladies*, *Baskerville*, *Sherwood*, *Twentieth Century*, *Dear Jack*, *Dear Louise*, *A Fox on the Fairway*, *A Comedy of Tenors*, *The Game's Afoot*, *Shakespeare in Hollywood* and *Murder on the Orient Express*. They have starred, among others, Alec Baldwin, Carol Burnett, Kristen Bell, Tony Shaloub, Joan Collins and Henry Goodman.

His book [How to Teach Your Children Shakespeare](#), published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays on theatre are published in the Yale Review. He gives the Annual Ken Ludwig Playwriting Scholarship at the Kennedy Center American College Theater Festival, and he served on the Board of Governors for the Folger Shakespeare Library for ten years. His first opera, *Tenor*

Overboard, opened at the Glimmerglass Festival in July 2022. His most recent world premieres were *Lend Me A Soprano* and *Moriarty*, and his newest plays and musicals include *Pride and Prejudice Part 2: Napoleon at Pemberley* and *Lady Molly of Scotland Yard*.

His plays include commissions from the Agatha Christie Estate, the Royal Shakespeare Company, The Old Globe Theatre, and the Bristol Old Vic. For more information visit www.kenludwig.com.

FEATURED GALLERY ARTIST DANNY GORDO

Danny Gordo is a figurative painter, tattoo artist, musician, and founder of The Copper Wolf Tattoo Studio and Art Gallery based in Tumwater, WA. He holds a BFA in Illustration from the Rocky Mountain College of Art & Design, where he graduated Summa Cum Laude and is the 2025 Robert B. McMillen Foundation MAC Award winner. Using oil and graphite, Danny blends classical techniques with contemporary symbolism to craft visually intricate and emotionally resonant images that invoke contemplation and reflection in viewers.

Beyond his studio practice, Danny is an active teacher and mentor. He currently works primarily with young artists in the South Puget Sound region, helping them strengthen both their craft and their creative perspective. His work has been shown throughout the Pacific Northwest down through California and reflects an ongoing commitment to honesty, inquiry, and the belief that art can offer a lasting inner dialogue.

Agatha Christie's Murder on The Orient Express

Adapted for the stage by Ken Ludwig

CAST

Hercule Poirot..... John Serembe*

Monsieur Bouc.....Russ Holm

Mary Debenham.....Cassie Jo Fastabend

Hector MacQueen.....Levi Redmill

Michel the Conductor/Head Waiter....Ben Stahl

Princess Dragomiroff.....Jana Tyrrell

Greta Ohlsson.....Audrey Herold

Countess Andrenyi.....Big Anderson

Helen Hubbard.....Ann Flannigan

Col. Arbuthnot/Samuel Ratchett.....Adam Martin

***Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States**

CREATIVE TEAM

Director.....Scott Nolte**
Scenic Designer.....Bruce Haasl
Costume Designer.....Jae hee Kim
Lighting Designer.....Mark Thomason
Sound Designer.....Keith Jewell
Properties Designer.....Gail Thomason
Makeup/Hair/Wigs Designer.....Luna McMeen
Dialect Coach.....Marianna de Fazio

****Denotes member of the Stage Directors and
Choreographers Society**

PRODUCTION TEAM

Stage Manager.....Gina Salerno
Assistant Stage Manager.....Celeste Elaine
Light/Sound Board Operator.....Richard Wheeler

Stagehand.....Logan Simpson

Wardrobe Manager.....Corinne Higdon

Time & Place: 1934; aboard the Orient Express as it travels from Istanbul to Western Europe

Duration: Two hours, with one 20 minute intermission

Special Thanks to Tacoma Little Theater, Tacoma Musical Playhouse, Kerry and Olive Beardsley, volunteer carpenter Rich Kalman, and costume shop volunteers Vicki Steigner, Theo Ernesti, and Pandora Touart.

Agatha Christie's Murder On The Orient Express adapted by Ken Ludwig was originally staged by McCarter Theater Center, Princeton, NJ Emily Mann, Artistic Director, Timothy J. Shields, Managing Director. The production subsequently transferred to Hartford Stage, Hartford, CT Darko Tresnjak, Artistic Director, Michael Stotts, Managing Director.

“Agatha Christie's Murder on the Orient Express” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. concordtheatricals.com

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Harlequin Productions is a member of Theatre Communications Group (TCG), Thurston County Visitor and Convention Bureau, Theatre Puget Sound (TPS), Washington State Arts Alliance, Thurston County Chamber, Yelm Area Chamber of Commerce, Olympia Downtown Association, Economic Development Council of Thurston County and South Sound Partners for Philanthropy.

Thanks to our Show Sponsor Venables Pest Management, to our Season Sponsors, Capital Heating and Cooling, the PARC Foundation, and Inspire Olympia, and to our Media Sponsors, Roxy 94.5, KGY, Oly Arts, and Cascade PBS, Shanna Paxton Photography.

John Serembe* (he/him) - *Hercule Poirot*

With Harlequin, John has performed as the Judge/Ensemble in *The Highest Tide*, Maxwell/Don Kitsch in *The Art of Racing In The Rain*, Mr. Mushnick in *Little Shop of Horrors*, Brack in *Hedda Gabler*, Gordy and the Great Zabatino in two Stardust shows, and as a multitude of characters in *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* and *The 39 Steps*. Other local productions include: Scrooge in *Tiny Tim's Christmas Carol*, Badger in *Wind In The Willows* at OFT, O'Brien in 1984, and a monstrosity in *The Head That Wouldn't Die*, both for TAO. In Los Angeles, he played Larry in the LA premiere of *Inspecting Carol*, Walter Pangbourne in *Move Over Mrs. Markham* at the Mukenthaller, Argan in *The Imaginary Invalid* and *Tartuffe* in *Tartuffe* at Arroyo Repertory, and Bunthorne in *Patience* at the Occidental Theatre Festival, among others. He has appeared around the country, including ten years with Nevada Shakespeare. He was also briefly on the tube in Cheers, Scrubs, The Young and the Restless, and a few others. As a designer,

John has created projection and graphic design for Harlequin for several years.

Russ Holm (he/him) - *Monsieur Bouc*

Russ has appeared in 50 Harlequin productions dating back to 1994, most recently as Capulet/Ensemble in *Romeo & Juliet* (2025) and Sidney Bruhl in *Deathtrap* (2024). For Harlequin, he has played, among other roles: Jacob Marley in *A Christmas Carol*, Dr. Rank in *A Doll's House*, the title role in *Cymbeline*, Malvolio in the original *A Rock 'n' Roll Twelfth Night*, Big Daddy in *Cat on a Hot Tin Roof*, and Riff Raff in both productions of *The Rocky Horror Show*. Elsewhere some of his favorite roles include: the dual roles of Richard Burbage and William Jaggard in *The Book of Will* (SPSCC), Edmund in *King Lear*, El Gallo in *The Fantasticks* (Electric City Theatre), Charlie in *The Foreigner*, Hines in *The Pajama Game* (Abbey Players), Kenickie in *Grease*, Arthur in *Camelot* (Summer Showcase), Mr. Peachum in *The Threepenny Opera* (Capital Playhouse), Geppetto in *Pinocchio* (Olympia

Family Theatre) and Shylock in *The Merchant of Venice* (TAO). Russ is grateful for the opportunities to share stories on stage and looks forward to what lies ahead.

Cassie Jo Fastabend (she/her) - *Mary Debenham*

Cassie has been in performing arts since childhood in areas of dance, music composition, and theater. She has been teaching youth theater and dance for over 12 years and has choreographed and performed in local productions for over a decade at TLT, Dukesbay, TMP, UW Tacoma, and Centerstage. This production is her very first with the Harlequin team, and she is excited to make her Olympia debut!

Levi Redmill (he/him) - *Hector MacQueen*

Levi is an actor, stage combatant, and emerging intimacy director making his Harlequin debut! After receiving his BFA from Cornish College of the Arts in Acting and Original Works, Levi went on to perform as Tybalt/Friar in

Romeo and Juliet and Macduff in *Macbeth* (Seattle Shakespeare Company Educational Tours), Sebastian in *Twelfth Night* (Greenstage), and, most recently, Aidan in *The Grown Ups* (Dacha Theatre). You can learn more about him on Instagram @BigJazzyCheeseMan or visit his website leviredmill.com.

Ben Stahl (he/him) - *Michel the Conductor/Head Waiter*

Orient Express marks Ben's debut with Harlequin Productions, but you may have seen him nearby on stages in Tacoma or Federal Way. He received his BA in Theatre Arts from Western Washington University, where he appeared in *Convention* by Dan Erickson, creator of the television series Severance. Recent credits include Van Helsing in *Dracula* at Tacoma Arts Live and Reginald in *Miss Holmes* at Centerstage. Ben is also a published audiobook narrator with his own home recording studio. He would like to thank his friends and peers, particularly the Oregon Trail family, Kerry, Deya, Scott, Mickie, and Andrea, for their wisdom and support.

Jana Tyrrell (she/her) - *Princess Dragomiroff*

Jana is thrilled to be back in a Harlequin production, having most recently appeared as Beggar Woman in *Sweeney Todd* and Mrs. Bennet/Charlotte Lucas in *Pride and Prejudice*. She is an Indiana native and a Purdue University theatre graduate. In addition to acting credits with the Oregon Shakespeare Festival, Indianapolis Civic Theatre, and The Lyric Theatre, she has performed in multiple shows with Harlequin Productions, including *Deathtrap* (2024), *A Christmas Carol* (2021, 2022), *The Women*, *Long Day's Journey Into Night*, *The Glass Menagerie*, *The Importance of Being Ernest*, *Sylvia*, *A Streetcar Named Desire* and *Assassins*, to name a few. She was seen in Centralia College productions of *Once On This Island*, *Into the Woods*, *Pippin*, and *Third*, among others, and in *Next to Normal* and *Little Women* at Capital Playhouse. MLTYK to Brian, Megan, Jake, Melissa, Avery, and Grayson.

Audrey Herold (she/her) - *Greta Ohlsson*

Audrey is a Seattle-based actor. Favorite credits include *Scandalton* (Dacha), *Last Days of Judas Iscariot* (Tacoma Arts Live), *Always Winter*, and *A Woman of No Importance* (Taproot Theatre). A proud Dacha Theatre company member, she received her BFA from Trinity Western and MFA from Seattle U. All the love to Mari, Beth, and Tove for making this role possible. More at audreyherold.com

Big Anderson (all pronouns) - *Countess Andrenyi*

Big is “delighting” to make her Harlequin debut. Big earned a BA in Visual Narrative Design from Seattle Pacific University. Most recently, Big appeared as Katherine Plumber in *Newsies* (ASTRA). Other credits include Sheila Birling in *An Inspector Calls* (Dukesbay Productions), Piglet in *Winnie the Pooh* (New Muses Theatre Company), Meg Murry in *A Wrinkle in Time* (SPU), and Mabel Chiltern in *An Ideal Husband* (SPU). Big is often on-screen in local films and has performed with Princess Cruises and

American Immersion Theater. Many thanks to friends and family for constant support and beverages.

Ann Flannigan (she/her) - *Helen Hubbard*

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. She was most recently seen as Unknown Male in *Is This A Room* earlier this season. Some past favorite productions include: *The Highest Tide*; *I Ought to Be in Pictures*; *August: Osage County*; *Present Laughter*; *To Kill a Mockingbird*; *Fighting Over Beverly*; *End Days*; *The Last Schwartz*; *Frozen*; *A Streetcar Named Desire*, and *Arcadia*. On the other side of the stage at Harlequin, Ann directed *Dry Powder* and *La Bete*. She earned her bachelor's degree in theater from Lewis & Clark College. It's a delight to be a part of this grand production and creative ensemble.

Adam Martin (he/him) – *Col. Arbuthnot/Samuel Ratchett*

Adam is a recent Texas transplant who is thrilled to be making his Harlequin (and Washington!) debut. Past credits include Lenny in *Rumors*, Barrymore in *I Hate Hamlet*, and Roat in *Wait Until Dark*. He would like to thank his family for all of their love and support.

Scott Nolte** (he/him) - *Director*

Scott has been directing in the Seattle area since 1976 and recently stepped aside from his role as cofounder and Producing Artistic Director of Taproot Theatre Company after 44 years at the helm. Over the course of those years he directed over 200 mainstage and touring productions for TTC ranging from *The Odyssey* to *Godspell*, and *Around the World in 80 Days* to *The Whipping Man*. Most recently he directed *Babette's Feast* and *The Spitfire Grill* for Taproot, and *Kim's Convenience* for Tacoma Arts Live. Scott has been an adjunct professor at the Eduardo Turrall Cultural Association (Leon, Spain) and Seattle Pacific University's School of Fine and Performing Arts. Scott is a member of the Society of Stage Directors and Choreographers. The Noltes, Scott and his wife, actor/teacher Pamela Nolte, are both second-generation Seattleites and have two adult children. This is his second time working with Harlequin, having previously directed *Building Madness* in 2023.

Bruce Haasl (he/him) - *Scenic Design*

Bruce has designed, built, and painted sets for more than 300 productions, including *Cymbeline*, *I Am My Own Wife*, *The Women*, *This Flat Earth*, *Baskerville*, *What the Constitution Means to Me*, and *Ms. Holmes and Ms Watson - Apt 2B* here at Harlequin, and currently serves as Harlequin's Technical Director. His work has been seen on stages all across the South Sound and beyond; Capital Playhouse, Tacoma Musical Playhouse, Centerstage, and The Black Hills Playhouse (SD), among others. Bruce spends a fair amount of time in front of the curtains as well. Harlequin audiences may remember Bruce from *Sweeney Todd* (2024), and as Ernst Ludwig in *Cabaret* (2024), Mendel in *Falsettos* (2023), the Doctor in *Tenderly*, *The Rosemary Clooney Musical* (2021), the title role in *Jesus Christ Superstar* (2013), Aaron in *First Date* (2017), or Eddie in the *Stardust* series.

Jae hee Kim (she/her) - *Costume Design*

Jae hee Kim is a Seattle-based costume designer, artist, and educator. This is her second production with Harlequin, having costume designed for *Romeo & Juliet* earlier this season. She has designed costumes for *Time Stands Still*, *Memories of a Forgotten Man*, *The Standby Lear*, and *Europe* for Thalia, *Guards at the Taj*, *Snowed In*, *Endless Shift* for ArtsWest, and *Macbeth* for Seattle Shakespeare Company. She was a draper at Seattle Rep and a lead draper at Seattle Opera. She has published articles at USITT and the Korean Society of Costume when she was full-time faculty. Her costumes have been exhibited at internationally recognized galleries. She received a Wearable Art grant from the University of Iowa Museum of Art, the KCACTF Meritorious Achievement Award, and the Kennedy Center's Summer Intensive in Design Collaboration Fellowship with workshops led by Ming, Cho Lee, and Constance Hoffman.

Mark Thomason (he/him) - *Lighting Design*

Mark is a local lighting designer based in Tacoma and teaches technical theatre and design at Tacoma School of the Arts and occasionally at the University of Puget Sound, having spent most of the last 20 years as a lighting designer, production manager, and technical director; he also works with Zombie Orpheus Entertainment and much of his film work can be seen at www.ZombieOrpheus.com. BA in Theatre Production from Bradley University.

Previously at Harlequin Productions: 20 previous shows including most recently: *Sweeney Todd*, *The Complete Works of William Shakespeare (abridged)*, *Falsettos*, *Fun Home*, *Murder for Two*, *Until the Flood*, *Noises Off*, *A Doll's House*, *Dry Powder*, *The Art of Racing in the Rain*, *I Am My Own Wife*, *My Name is Rachel Corrie*, *First Date*, and *The Last Five Years*. Other recent designs include *Fairview* with Empathos Theatre Company, *Puget Sound Revels* at the Rialto Theatre, and *Into The Woods* with UPS Opera. Love to Gail and Gabe.

thomasonproductions.com

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 nineteen 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 *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*.

Gail Thomason (she/her) - *Properties Design*

This is Gail's fifth show with Harlequin, having previously designed properties for *POTUS* (2025), *The Highest Tide* (2020), *Man of La Mancha* (2018), and *Little Shop of Horrors* (2016). Gail has worked professionally for more than thirty years in a variety of theatrical roles in the greater Seattle area, most recently as Production Stage Manager for Puget Sound Revels and Production Manager for Tacoma Opera. She has created properties for Intiman, Seattle Rep, Civic Light Opera, Seattle Shakespeare and the Village Theatre among others. More recent properties work includes *Agamemnon* at Dukesbay Theatre, *My Name is Asher Lev* at Lakewood Playhouse and Theatre on the Square, and *The Rape of Lucretia*, *La Boheme*, and *Tosca* with Tacoma Opera.

Marianna de Fazio (she/her) - *Dialect Coach*

Marianna coaches dialect at theaters around the Puget Sound, and has coached and performed in many here at

Harlequin: *Pride & Prejudice* (Mrs. Bennet/dialect), *The Art of Racing in the Rain* (Eve), *Present Laughter* (Daphne), *A Doll's House* (Kristine), and more recently, *Cabaret*, *Baskerville* and *A Christmas Carol* (dialects). Marianna also coaches accent modification, voice & speech, and presentation prep for corporate conferences and for individuals across professions. MFA:

UW. www.mariannadefazio.com

Luna McMeen (he/they) - *Wig, Hair and Makeup Design*

This is Luna's first production with Harlequin and they are excited to be a part of this wonderful team! Luna is Costume, Hair, and Makeup designer working primarily in the Seattle area. Some design credits include: *Hotdish* with Ponyworld (Costumes, 2023) *Romeo and Juliet* with Theatre Battery (Costumes, Props, 2024), and *It's Always Patsy Cline* with Taproot Theatre (Wigs, 2025). Luna would like to thank their wonderful spouse Nay, their family, and Kilah Williams for helping me discover my love of working with wigs.

Gina Salerno (she/her) - *Stage Manager*

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 *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 Celeste and Melanie. Special thanks to Andy and sweet Miss Sauce for giving up time with Mama so she can go out and do Real. Live. Theatre. I love you both!

Celeste Elaine (she/her) - *Assistant Stage Manager*

Murder on the Orient Express marks Celeste's tenth production with Harlequin. A multi-hyphenate theatre artist, her past productions here include *Deathtrap*, *Building*

Madness, Fun Home, Sovereignty, The Revolutionists, A Christmas Carol (2022, 2023), The Complete Works of William Shakespeare (abridged) and, most recently, *Cabaret*. 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.

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