

Charles Dickens Writes
A
CHRISTMAS
CAROL



a

artslandia
A THE PERFORMANCE

BAG &
BAGGAGE

THE 2017-18 SEASON GENEROUSLY SPONSORED BY
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DIRECTOR'S NOTES By Scott Palmer

“Nothing ever happens on this globe, for good, at which some people did not have their fill of laughter.”

—Charles Dickens, *A Christmas Carol*

The inspiration for B&B's treatment of *A Christmas Carol* comes from Dickens' own diary entries about the novella; in his diary, Dickens writes that the idea for the story gripped him so powerfully that he “wept over it, laughed, and wept again” and, as John Forster (Dickens' biographer) notes, he “excited himself to an extraordinary degree.” Dickens says that he locked himself in his study and would not admit his friends, who could hear him inside “speaking aloud, as if to the characters in the story.”

How amazing would it have been to watch Dickens himself weeping, laughing, and carrying on as he created Scrooge, Bob Cratchit, and the rest? When I first decided to adapt *A Christmas Carol* in 2010 (my first major non-Shakespearean adaptation for Bag&Baggage), I knew I had to try and imagine that exact scene for myself, and our audiences. The result became the most successful production in B&B's history, and I am thrilled that we are bringing back this huge hit for our first holiday in The Vault.

Jane Smiley's *Charles Dickens: A Life* is a great read. It is short, pointed, insightful and (although I'm sure Jane didn't mean it this way) acts as a great foundation for understanding our approach to the second-greatest Christmas story ever told, *A Christmas Carol*. You should check it out.

Dickens is a fascinating literary and historical figure. Arguably the very first celebrity in Western civilization, Dickens' life and work literally transformed literature, culture, entertainment and our thinking about an enormous range of political, social, and religious institutions (including Christmas). Smiley's biography of Dickens highlights an aspect of the writer that I think is far, far too often ignored:

Dickens was hilarious.

In fact, according to Smiley, Dickens' unending energy, his boundless enthusiasm and his limitless creativity were only exceeded by his childish and broad sense of comedy! Dickens' friends and colleagues commented constantly on how funny he was, how much he enjoyed creating and writing comedic scenes, and how effortlessly he wove humor into all aspects of his literature and characterizations. I mean, seriously, anyone who could come up with the name “Martin Chuzzlewit” can't be half bad, right?

But more interesting to me, and more directly relevant to our production of Dickens' little “Christmas Carol,” is Dickens' fascination with mimicry, voices, and individual actors playing multiple characters. Dickens said that if he hadn't become a writer he would have been an actor, and amateur dramatics played an enormously important role in his personal and professional life. He performed his own work regularly, often playing all of the characters (including developing funny voices for them!) for thousands of people across the UK and the US, as well as performing in plays written by his friends and colleagues (including *The Frozen North* in which Dickens would often play

as many as six different characters).

Dickens' children have written and spoken of their father's playful nature and his affinity for funny voices, seamlessly transitioning from one character to another using vocal inflection, accents, and changes in his physical body...not at all unlike what you are about to see in tonight's performance.

The actors and I have spoken often of the power of humor to open an audience's heart to the more profound and emotional messages of this particular story. As Dickens himself writes in his novella, “Nothing ever happens on this globe, for good, at which some people did not have their fill of laughter.”

I have fallen in love each time I have directed this show with Charles Dickens and his fantastical literary style, his boundless enthusiasm, his manic energy, and his powerful insight into the human experience...but most of all I have fallen in love, all over again, with Charles Dickens' wacky sense of humor. I have no trouble at all imagining him sitting alone in his study acting out all of the different characters in his story, giving them funny voices, silly ways of walking, trying on different accents, and writing and rewriting various scenes until he himself would fall down in hysterics. It is part of the joy of Dickens' writing, it is part of the joy of this season, and I hope it will be a part of the joy you experience watching our little “Christmas Carol.”

Joyous blessings of the season to you and yours.

Scott Palmer, *Artistic Director*
October 2017

DRAMATURGICAL NOTES By Grant Thackray

Singing and games, holly boughs and mistletoe, and succulent food and merry-making drinks are such important parts of the Christmas culture that they must seem baked into its very being, like candied fruit inside a fruitcake. Much Christmas imagery is still steeped in the folksy Christmases of the Victorian era—Hallmark cards bear images of sleigh rides, and carolers will to this day don top hats and capes, carrying candles door to door in an homage to a simpler era where people really knew how to Christmas it up. However, it may be surprising to learn that the heady Christmas traditions we picture with the Victorian era had in fact fallen out of favor in England by the time Queen Victoria was on the throne. Many classic Christmas traditions as we now know them began as pagan traditions, from Druidic worship of mistletoe to the German tribes' Yule log to the Saturnalian ideologies of gift-giving. But in the seventeenth century,

when Oliver Cromwell and his fellow Puritans seized control of England, they endeavored to expunge from the Christmas holiday anything that they viewed as non-Christian. So out the window went feasting, drinking, singing, and nearly everything that didn't involve biblical devotion towards God. Then, enter Charles John Huffman Dickens—perhaps the greatest novelist of the English language. Growing up, Dickens had been a great admirer of American essayist Washington Irving. Irving had famously penned tales of idyllic country Christmas in Yorkshire, England, that really resonated with the young Charlie Dickens, growing up in poverty in the rough town of Chatham. These stories of Christmas jingled around in Dickens' head until he finally let loose onto the world, many years later, the immortal tale that is “A Christmas Carol,” which is among other things a love letter to those long-forgotten customs.

The novel caught England by storm. It was first published on December 19th, 1843, and was completely sold out by Christmas Eve. So vibrant was Dickens' depictions of the joyful laughter of the holly-clad Ghost of Christmas Present, the merry games and drinking of punch at Fezzivig's party, and the humble turkey dinner held by the Cratchit family on Christmas day, that the British public could not help but feel the infectious spirit. The traditions Dickens described practically leapt from the page and firmly entrenched themselves back into the culture of the holiday season, earning Dickens the title of “The Man Who Discovered Christmas.” So the next time you drink a glass of eggnog, or hang the star on your Christmas tree, or hear “Jingle Bells” playing at the mall, you can thank Charles Dickens for making that happen.

Grant Thackray, *Dramaturg*

ABOUT BAG&BAGGAGE

Bag&Baggage is committed to unique interpretations and novel stagings of plays by the world's best-known authors. We seek to rethink and reinvigorate the most celebrated titles, to challenge the public to experience them in new ways, and to connect our work to the lives and experiences of our audiences. Founded by a Hillsboro native, Bag&Baggage believes that cultural experiences like live theatre play an absolutely crucial role in the health of our community.

Charles Dickens Writes A Christmas Carol

Based on the story by Charles Dickens
Adapted by Scott Palmer

THE CAST

Scrooge.....	Kymerli Colbourne[†]
Dickens/Tiny Tim.....	Peter Schuyler[†]
Actor One.....	Jessi Walters[†]
Actor Two.....	Joey Copsey[†]
Actor Three.....	Andrew Beck[†]
Actor Four.....	Jessica Geffen[†]
Actor Five.....	Morgan Cox[†]

CREW/PRODUCTION TEAM

Director.....	Scott Palmer
Costume Designer.....	Melissa Heller
Scenic Designer.....	Megan Wilkerson
Lighting Designer & Technical Director.....	Jim Ricks-White
Stage Manager.....	Ephriam Harnsberger
Assistant Director.....	Cassie Greer
Sound Designer.....	Carlee Whalen[^]
Assistant Stage Manager.....	Renée Zipp[^]
Props Master.....	Tiffany Rousseau[^]
Dramaturg.....	Grant Thackray[^]
Marketing Assistant.....	Tiffany Rousseau[^]

This performance lasts approximately 2 hours and 15 minutes
with one 15-minute intermission.

Please remember: Turn OFF your phone, do not text during the performance,
and photography or recording of this performance are strictly prohibited.

[†]Member of the Bag&Baggage Resident Acting Company,
generously sponsored by David and Shirley Woodford

[†]Bag&Baggage Associate Artist

[^]Bag&Baggage Emerging Artist

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ACTOR & CREW BIOS



ANDREW BECK (ACTOR THREE)

Andrew is in his third season as a Resident Acting Company member with Bag&Baggage. Mr. Beck performed earlier this season as Ross Collins in the Vault Theater's inaugural performance of *Spinning into Butter*. You may remember him from some of his other Bag&Baggage shows, such as *Jane Austen's Emma* (as Mr. Elton and Frank Churchill); *Our Country's Good* (as Ralph Clark); *Dial "M" for Murder* (as Tony Wendice) and in *Love's Labour's Lost* (as The King of Navarre). Andrew holds a Master of Fine Arts in Acting from the University of Nebraska-Lincoln and a Bachelor of Arts from the University of Oregon. Other companies Andrew has worked for include Oregon Contemporary Theatre, The Majestic Theatre, Willamette Stage Company, Nebraska Repertory Theatre and The Ludlow Festival (England). Andrew has written, directed, and performed extensively at The Great American Melodrama and Vaudeville. Andrew is a founding member of No Filter Improv and a core member of The Long Con Improv groups. During his days he works as a Financial Advisor and teaches Theatre and Improv at the College level. Andrew wishes to thank all of his wonderful friends, family, and his beautiful wife, Katie for just about everything.



KYMBERLI COLBOURNE (SCROOGE)

Kymerli earned a BA in Theatre Performance from Scripps College. Although 2017 marks her first year as a member of the B&B Resident Acting Company, she has been seen onstage for B&B in *Spinning Into Butter* (as Sarah Daniels), *The Graduate* (as Mrs. Robinson) and *Moby Dick, Rehearsed* (as Ahab/Father Mapple). Kymerli has also performed with National Theatre of the Deaf, Oregon and Seattle Children's Theatres, Book It Rep, Seattle Shakespeare Festival, Broadway Rose Theatre Company, and Oregon Cabaret Theatre just to name a few. When not on-the-boards, you can find her behind the microphone working as a voice over actor. Much love to friends and family for their unending love and support and a very Happy Holidays to one and all! "Overcoming poverty is not a task of charity, it is an act of justice." Nelson Mandela.



JOEY COPSEY (ACTOR TWO)

Joey received his primary theatrical training at Hiram College in Ohio. Having grown up on the south Oregon Coast, Joey returned to Oregon after college and has worked on stage intermittently in the years since around the Portland area. This is his third season as an Associate Artist with Bag&Baggage. Previously Joey performed in B&B's *Richard III*, *The Best of Everything*, *Moby Dick*, *Rehearsed*, *Jane Austen's Emma*, *Parfumerie*, and *Brontë*. Some notable productions at other institutions over the years include *All My Sons*

(as Chris Keller); *Judevine* (as David); *Antony and Cleopatra* (as Marc Antony); *How the Other Half Loves* (as Frank Foster); and *Caucasian Chalk Circle* (as Azdak). Joey lives in Portland and when not acting spends as much time as he can with his incredible friends and family. He also runs a small residential contracting business, and just generally tries to be useful.



MORGAN COX (ACTOR FIVE)

Morgan holds an MFA in Acting from Temple University, and a BA in Theater Arts, from Santa Clara University. This is her first year as a Bag&Baggage Associate Artist. Past roles with B&B include: *The Best of Everything* (as Amanda Farrow); *Coriolanus* (as Sicinius); *Brontë* (as Emily); and *Spinning Into Butter* (as Dean Kenney). Morgan has performed locally in Portland Center Stage's JAW Festival; Fertile Ground Festival; The Hearth Collective; The Reformers; Stage Works Ink. Morgan also works in film, television and voice over. You might recognize her voice from the nationally aired Hallmark animated specials; *Jingle All the Way* and *Jingle and Bell's Christmas Star*, as the voice of Andrew's Mom. Morgan has participated in the acting apprentice programs and performed on stage at both The Williamstown Theatre Festival and Berkshire Theatre Festival. When she's not performing, Morgan works as a realtor with Inhabit Real Estate, specializing in residential home sales. She is a Portland native and so very proud to be a part of the Bag&Baggage family!



JESSICA GEFFEN (ACTOR FOUR)

Jessica is a proud graduate of Southern Oregon University, where she received her Bachelor of Fine Arts in Theatre and studied with professionals from the world-renowned Oregon Shakespeare Festival. Jessica is excited to be performing in The Vault for her sixth show with Bag&Baggage. Her work with the company includes *The Drowning Girls* (as Margaret Lofty); *The Crucible* (as Elizabeth Proctor); *It's a (Somewhat) Wonderful Life, Miracle on 43rd Street*, and *A KBNB Kristmas Karol* (as Lana North-Berkshire). Locally, Jessica has worked with PDX Playwrights, Well Arts, Public Playhouse, Portland Actors Ensemble, and Lunacy Stageworks. When not on stage or in front of the camera, Jessica works behind the mic as a voice over artist and audiobook narrator. She also stays busy playing her favorite role to date, mommy to her best friend and daughter, Margot. She extends a special thanks to her husband and other best friend, Tim, and her family and friends for their ongoing support and encouragement. She also thanks Scott for continuing to challenge her with such exciting roles.



PETER SCHUYLER (DICKENS/TINYTIM)

Peter is a steadfast member of the Bag&Baggage Resident Acting Company. He holds a Bachelor's in Theatre Performance from

Northern Arizona University and apprenticed at the now defunct Grand Canyon Shakespeare Festival and AZTheatreWorks in Flagstaff, AZ. He has appeared for Bag&Baggage in *Spinning Into Butter* (as Dean Burton Strauss), *Brontë* (as Patrick, Nichols, Rochester, Heger) – 2017 *Drammy Award for Best Play*; *Moby Dick, Rehearsed* (Starbuck, Serious Actor) – *BroadwayWorld Portland Best Featured Actor in a Play 2016*; *KBNB Kristmas Karol* (as Arthur Adams); *Richard III* (as Richard III) – *BroadwayWorld Portland Best Actor in a Play 2015*; *Our Country's Good* (as Phillip/Wisehammer); *The Crucible* (as John Proctor); *Rough Crossing* (as Ivor Fish); *Of Mice and Men* (as George Milton); *Crimes of the Heart* (as Doc Porter); and *The Velveteen Rabbit*, which he directed. He is a founding member of No Filter Improv (nofilterimprov.com) and has performed for many PDX companies including Artists Repertory Theatre, triangle productions!, Lakewood Theatre, Northwest Classical Theatre Company, and Northwest Children's Theater. In NYC, he worked with La Mama E.T.C., Immediate Theater, Dysfunctional Theatre, DMTheatrics, and more. When not on stage, he cooks Indian food, reads lots, plays ukulele poorly, and spends time with his lovely wife and daughter.



JESSI WALTERS (ACTOR ONE)

Jessi holds a BA in Theatre, Film, and Dance from Humboldt State University, and has also received training from Dell'Arte International School of Physical Theatre, Portland Experimental Theatre Ensemble (PETE), and the Actor's Academy in Southern California. Jessi is a proud member of Bag&Baggage's Resident Acting Company, and has been delighted to call B&B her artistic home since 2014. Previous Bag&Baggage performances include *Brontë* (as Anne Brontë); *The Drowning Girls* (as Bessie Mundy); *Moby Dick, Rehearsed* (as Ishmael); *A KBNB Kristmas Karol* (as Laverne North Berkshire); *The Best of Everything* (as Mary Agnes Russo); *The Six Gentlepersons of Verona* (as Launce, Silvia, Lucetta); *Lear* (as Regan); *Our Country's Good* (as Dabby Bryant, Meg Long); *The Crucible* (as Ann Putnam); *Love's Labour's Lost* (as Maria); *Julius Caesar* (as Lucilius & Soothsayer). In Portland, Jessi has been seen on stage with Post5 Theatre and Northwest Classical Theater Company, and behind the camera in Potty Talk, a feminist sketch comedy series. Currently, she can be found in the cheeky, ongoing sketch comedy show, *Spectravagasm*, helmed by Sam Dinkowitz. When she isn't performing, Jessi enjoys watching scary movies, swimming, spending quality time with her sweetie Phillip, and spoiling their kitty, Cheri.

CREW



CHARLES DICKENS (AUTHOR)

Charles Dickens was born on February 7, 1812 in Portsmouth, on the southern coast of England. Dickens was an English writer and social critic who, during his lifetime,

CREW BIOS

enjoyed unprecedented popularity. He is now considered a literary genius because he created some of the world's best-known fictional characters and is regarded as the literary colossus of his age. His 1843 novella, *A Christmas Carol*, remains popular and continues to inspire adaptations in every artistic genre. *Oliver Twist* and *Great Expectations* are also frequently adapted, and, like many of his novels, evoke images of early Victorian London. His 1859 novel, *A Tale of Two Cities*, set in London and Paris, is his best-known work of historical fiction. His novels and short stories continue to enjoy lasting popularity.



CASSIE GREER (ASSOC. ARTISTIC DIRECTOR & ASST. DIRECTOR)

Cassie is so happy to be spending her holidays with the phenomenal cast and crew of *Charles Dickens Writes A Christmas Carol!* This is her 26th Bag&Baggage project since joining the company in the 2011-12 season, having appeared on stage in *Of Mice and Men* (as Curley's Wife); *Julius Caesar* (as Mark Antony); *The Great Gatsby* (as Daisy Buchanan); *Brontë* (as Charlotte Brontë); and the title character in *Coriolanus*, among several others. Cassie co-directed last winter's *Parfumerie*, in addition to assistant directing *The Farndale...Murder at Checkmate Manor*, *The Drowning Girls*, and *The Crucible*; her other directing work has most recently been seen at Fertile Ground '13 and the San Francisco Fringe '14 (*Cinnamon and Cigarettes*); Spotlight Musical Theatre Academy (adaptations of *A Chorus Line*, *The Drowsy Chaperone*, *Carrie*, *Godspell*, *Footloose*, and *The Aristocats*); and B&B's touring production of *A Christmas Carol* in 2013. Cassie received her training in the BA Theatre program at Goshen College and the MFA Acting program at Florida Atlantic University, and is a certified Assistant Teacher of Fitzmaurice Voicework®. She wouldn't be here without Danny, and is incredibly grateful to her family and friends for their continual love, support, and energy.



EPHRIAM HARNBERGER (STAGE MANAGER)

Ephriam completed his Bachelor of Fine Arts Degree in Omaha, Nebraska at Creighton University. This is his eleventh production with Bag&Baggage. Productions include: *Farndale...Checkmate Manor* (SM); *Spinning Into Butter* (SM); *Romeo&Juliet/Layla&Majnun* (SM); *Brontë* (SM); *Parfumerie* (SM); *The Drowning Girls* (SM); *The Graduate* (SM); *Coriolanus* (SM); *Jane Austen's Emma* (ASM); *The Best of Everything* (ASM); *The Lady Aoi* (SM); *Othello* (SM); *The South Omaha Stories* (SM/AD); *The Spitfire Grill* (SM/AD); *The Tempest* (ASM); *Complete Works of William Shakespeare [abridged]* (ASM); *Titus Andronicus* (ASM); *Twelfth Night* (ASM); *Phantom* (AD); *Dames at Sea* (SM); *Almost, Maine* (SM); *Julius Caesar* (ASM); and *Comedy of Errors* (ASM). Although he is usually found backstage, he has also appeared onstage in *Cabaret* (as Emcee); *Noises Off!* (as Selsdon); and *Urinetown* (as Bobby). Ephriam

is honored to work alongside the marvelous company members of *Charles Dickens Writes a Christmas Carol*. When he is not wandering about the stage, Ephriam also enjoys cooking, camping, hiking, and singing silly songs with his sisters. He would like to thank Bag&Baggage, Nik, Rosemary, and his parents.



MELISSA HELLER (COSTUME DESIGNER)

An eight-year Portland resident, Melissa splits her time between heading the costume shop and designing costumes at Pacific University, and designing for local area theater companies. Melissa holds a B.S. in Apparel Design from Oregon State University, which is where her interest in costumes for theater began. She worked in the costume shop at OSU until she graduated in 2008 and moved to Portland to pursue her career in the apparel industry. Melissa reignited her passion for costume design in 2010 when she began working with Oregon Ballet Theatre. Since then, she has designed for numerous production companies including: Mt. Hood Community College; Broadway Rose Theatre Company; St. Mary's Academy; Oregon Children's Theatre; Portland Actors Ensemble; and as the Resident Costume Designer for Bag&Baggage Productions and Pacific University. Her recent works include *Romeo & Juliet* and *The Good Woman of Setzuan* with Pacific University; *Richard III*, *Julius Caesar*, *Kabuki Titus*, *Lear*, *The Graduate*, and *Coriolanus* with Bag&Baggage Productions; *Charlotte's Web* with Oregon Children's Theatre; and *Love's Labour's Lost* with Portland Actors Ensemble. Melissa thanks Bag&Baggage Productions for this engaging partnership.



BETH LEWIS (MANAGING DIRECTOR)

Beth has over ten years of experience in theatre administration and management. She most recently served as Managing Director of Curious Comedy Theater, Portland's only nonprofit comedy theater. She moved back home to the Portland area in 2013, after being in Los Angeles for five years working at The Pasadena Playhouse, where she ended her tenure there as their Annual Giving Manager. Before that, she lived in New York City, where she served as the Director of Development for The Looking Glass Theatre, and the Associate of Special Events for Sonnet Repertory Theatre. In addition to her work at Bag&Baggage, she is currently the President of the Portland Area Theatre Alliance. She also holds a BA in Theatre from Connecticut College and is a Core Company Member of the Original Practice Shakespeare Festival.



SCOTT PALMER (ARTISTIC DIRECTOR & DIRECTOR)

Scott received his Bachelor's Degree from the University of Oregon, his Master's Degree

from Oregon State University, and completed his PhD Coursework in Theatre, Film, and Television studies at the University of Glasgow in Scotland. Over the past 20 years, Scott has developed an international reputation for his approach to classical dramatic literature, and more specifically his work with major literary adaptations of Shakespeare and his contemporaries. Scott has adapted and directed critically acclaimed shows for Glasgow Repertory Company, Toi Whakari (the National Drama School of New Zealand), Salem Repertory Theatre, Oregon State University, and Bag&Baggage Productions. Scott was the Founding Artistic Director of Glasgow Repertory Company, Scotland's only Shakespeare-dedicated theatre company, as well as the Bard in the Quad Outdoor Shakespeare summer event at Oregon State University. Scott is a Hillsboro native and has served on the Hillsboro Arts and Culture Council and the Westside Cultural Alliance, and previously worked as the Trust Manager of the Oregon Cultural Trust. Thanks and love to his husband Brian.



JIM RICKS-WHITE (LIGHTING DESIGNER AND TECHNICAL DIRECTOR)

With over 30 years in theatre, Jim is pleased to be part of the staff here at Bag&Baggage, adding Vault Facilities Manager to his duties as Technical Director and Lighting Designer. Jim has worked professionally as a Production Stage Manager and Stage Manager (Civic Light Opera Seattle, Spokane Interplayers, Stumptown Stages); Technical Director, Lighting and Set Designer (Innovation Theatreworks, Tower Theatre, Portland Actors Ensemble); Properties Artisan and all-around Theatre Tech (the list goes on and on...) — in venues as small as 99-seat black box theatres, and as large as the Olympic Stadium for the 2012 London Olympics and Paralympics. Basically, he has yet to meet a theatre tech job he didn't like — or at least enjoy! Jim also teaches technical theatre at PCC Sylvania and has held numerous administrative positions in theatre during his career. In his free time, Jim loves to travel, explore great food and enjoys working off steam swinging a German longsword or Military saber at his local HEMA gyms, Indes Western Martial Arts and NW Armizare. Jim looks forward to being able to help nail down some good storytelling and bring the 2017-2018 B&B season to light!



MEGAN WILKERSON (SCENIC DESIGNER)

Megan holds a Masters of Fine Arts in Design for the Theatre from the University of Texas at Austin, and is a member of United Scenic Artists Local 829. Besides being the Resident Scenic Designer for Bag&Baggage, Megan is also a Resident Artist at Artists Repertory Theatre in Portland, and an Ensemble Member at Rivendell Theatre in Chicago. Megan was a recipient of Chicago's

CREW BIOS (CONTINUED)

After Dark Award in Scenic Design for her "thoroughly creepy" set for Marisa Wegrzyn's *Psalms of a Questionable Nature* with Rivendell, and was nominated for a Drammy Award for her design for *The Children's Hour* at deFunk theatre in Portland. Her Design work has also been recognized by *The Chicago Tribune*, The Austin Critics Circle, *The Milwaukee Journal Sentinel*, The Southeastern Theatre Conference,

and The United States Institute for Theatre Technology. Regionally she has worked with The Oregon Shakespeare Festival, The Milwaukee Repertory Theatre, Artists Repertory Theatre, The New Conservatory in San Francisco, Renaissance Theaterworks, Milwaukee Chamber Theatre, Broadway Rose, Teatro Milagro, deFunk Theatre, Next Act Theatre, The Skylight Opera, First Stage Children's Theatre, The Michigan Opera

Theatre, Pittsburgh Public Theatre, and the Portland Opera. She has taught Theatre, Design, and Art courses at Lewis & Clark College, The University of Portland, Michigan State University, The University of Wisconsin Milwaukee, St. Norbert College, Randolph-Macon Women's College, Carroll University, Central Michigan University, the Milwaukee High School for the Arts, and The University of Minnesota in Minneapolis/St. Paul.

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