

BAG&BAGGAGE PRODUCTIONS' INAUGURAL PERFORMANCE IN THE VAULT THEATER

SPINNING INTO BUTTER

by Rebecca Gilman



a

artslandia
AT THE PERFORMANCE

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

I am a racist.

How could I not be?

I come from a middle-class white family, went to a predominately white high school and college, and am a leader of a non-profit theatre company in an industry that is predominately white in a community that is more than 60% white. I have been the recipient of the benefits that come from an economic system that privileges white people, and I participate in social, economic, and political systems that suffer from endemic racism and structures. I have been a consumer of media, entertainment, and social content that privileges white skin all my life, and live my life in relative comfort, safety, and security that is granted me largely because of the color of my skin.

I am a racist because I am a product of a racist culture, system, and institutions.

I'm not an angry, aggressive extremist that degrades and vilifies others based on their ethnicity, but that doesn't mean I'm not a racist. I don't intentionally discriminate against people of color in my hiring practices, but that doesn't mean I'm not a racist. I may be a progressive thinker, a donor to non-profits that serve communities of color, and an out member of a sexual minority group, but that doesn't mean I'm not a racist.

As Jeff Cook, a contributor to *Huffington Post* explains, "I lived a life marked by opportunity and forgiveness; and while I may not have always had much, I have always had the benefit of the doubt...I am uncomfortable

with, ignorant of and distant from racial inequalities that exist in my country."

I have a lot of work to do.

Spinning Into Butter was written in 1999 and quickly became one of the most popular plays of the day; Rebecca Gilman's direct, bracing approach to white people exploring racism with other white people. When we knew that *The Vault* was going to become a reality, I knew that we had to do a play like this as our first production. Something I learned in Scotland many, many years ago: start as you mean to go on.

Spinning is a complicated play; one that is both intellectually challenging and emotionally complex. It often feels like it raises more questions than it answers, and poses obstacles without suggestions of how to overcome them. It is a play that grapples, cajoles, ignores, resents, mocks, dismisses, fabricates, minimizes, exaggerates, simplifies, and complicates – all in the name of opening a discussion. It is a play that deals with well-meaning, liberally-minded, white people dealing with issues of racism in a way that I think is hugely relevant to me personally and to the community of Hillsboro. It is really a play where white people talk to white people about racism, and start the work of deconstructing our own understanding of our complicity in racist systems. It is hard work; often ugly, bitter, angry, and extremely charged work...but it is essential work for us to do, and the kind of work that only we can (and should) do with each other.

As Michael Eric Dyson said, "It's not enough to be against something. What are you for? Empathy is critical, if it can be developed-[but we need] substantive manifestations of that empathy. It is one thing to attain it intellectually, but it's another to do something about it. To challenge norms, presuppositions, and practices in communities across the country...makes a huge difference....White people have a better chance of speaking more directly to the white folk they know, because they're less likely to be subject to ridicule. They're insiders, so to speak."

Let's talk about it. I have no idea if other people feel the same way that I do, or if others feel like they have as much work to do as I do, but I really want to talk about it. I want Bag&Baggage to be a place where these conversations become a part of the fabric of our building, and a place where every member of this community feels not only welcome but an essential part of our work. Let's talk about it.

As Cook writes, "I have a certain degree of power and privilege because of my skin color. That is not something I need to feel guilty about. I didn't ask for it or seek it out, but I have it. The responsibility for having it isn't on me; but the responsibility for what I do with it is."

Welcome to the very first show in our new home. I hope this is the first of many, many, many conversations we have about our shared humanity, our shared responsibility, and our shared hope for the future.

Scott Palmer, Artistic Director

DRAMATURGICAL NOTES By Tiffany Rousseau

"I am a racist."

When Scott Palmer introduced *Spinning Into Butter* to our creative team at the beginning of the rehearsal process, it shook me. Even before we all shared our thoughts and perspectives on the piece, I was surprised at how quickly Scott threw us into discovering our own racism by admitting his own — which is possibly the first step for all of us to take toward deconstructing the systematic, predetermined, and formed racism that affects our world today.

Rebecca Gilman first produced *Spinning Into Butter* almost 20 years ago at the Goodman Theater in Chicago, IL in an attempt to shed light on an important issue and an important

perspective. To see how *Spinning Into Butter* relates to our world in 2017, all one must do is simply turn on the TV or open a newspaper. Racism is still alive and strong today in our country. It is systemic, woven deeply into the fabric of our society.

Why? And how? Population trends and demographics of the US in 1999 (when Gilman was writing this piece) give us a little glimpse into possible answers. Geographically, African Americans were still strongly segregated into the southern states, and according to the US Census Bureau, "...the poverty rate for Blacks (24%) remained about three times higher than the rate for White non-Hispanics (8%)". In terms of education, the percentage of the population aged 25 and older with at least a high school diploma for White citizens was

87.7%; 77% for Black citizens; and 56.1% for Latinx citizens. The percentage of those with a bachelor's degree or higher was drastically different, with White citizens at 27.7%; Black citizens at 15.4%; and Latinx citizens at 10.9%.

Gilman's play addresses these troubling statistics along with our perceptions — those of racists, of white "allies", and of those who are targets of racism — asking more questions and giving few answers. Her play invites us to engage in our own situation, our own city, our own current social and political climate, silencing our voices of privilege and listening to the voices of the people of color in our midst as we take the first step toward a solution.

Tiffany Rousseau, 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.



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Bag&Baggage Productions presents

Spinning Into Butter

By Rebecca Gilman

Directed by Scott Palmer

This Production is generously sponsored in part by Fred & Gayle Nachtigal
and Scott Eisenstein & Kelly Ritz-Eisenstein

THE CAST

Sarah Daniels	Kymberli Colbourne*
Ross Collins	Andrew Beck*
Dean Catherine Kenney	Morgan Cox**
Burton Strauss	Peter Schuyler*
Mr. Meyers	Rusty Tennant
Patrick Chibas	Carlos-Zenen Trujillo
Greg Sullivan	Phillip J. Berns**

CREW/PRODUCTION TEAM

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

This performance runs approximately
2 hours and 20 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

^2017-18 Emerging Artist

The 2017-2018 Season
Presented by
Ronni Lacroute



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ACTOR BIOS



ANDREW BECK (ROSS COLLINS)

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. This is Andrew's third year as a member of Bag&Baggage's Resident Acting Company. You may have previously seen Mr. Beck in Bag&Baggage's *Parfumerie* (as Steven Kadar); *Emma* (as Frank Churchill and Mr. Elton); *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). Other companies Andrew has worked for include the Oregon Contemporary Theatre, The Great American Melodrama and Vaudeville, Willamette Stage Company, Nebraska Repertory Theatre, and The Ludlow Festival (England). Other Favorite roles include: *The Great Gatsby* (as Jay Gatsby); *The Seagull* (as Trigorin); *In The Next Room* (as Dr. Givings); and *Frankenstein's Bride* (as The Monster). Andrew is a current member of No Filter Improv (performing at the Vault Theater throughout the coming year) and Long Con Improv. When not making loud noises in front of paying audiences Mr. Beck works as a Financial Advisor in his family's practice. Andrew is so lucky to have such great family, friends, cats and wife, Katie.



PHILLIP J. BERNs (GREG SULLIVAN)

Phillip couldn't be more thrilled to be a part of the first ever production in The Vault. A proud Associate Artist of

Bag&Baggage, and new Company Member of Theatre Vertigo, Phillip has performed with numerous companies in and around Portland and holds dual BA's in Theatre Arts and Advertising from Marquette University. Past Bag&Baggage credits include *A KBNB Kristmas Karol* (as Heinrich Huber-Hoffman), *Dial "M" For Murder* (as O'Brien etc.), *Twelfth Night of the Living Dead* (as Valentine), and *Shakespeare's R&J* (Student 2, Juliet etc.). Other favorite roles include *Equus* (as Alan) with Post5 Theater, and The Storyteller in his annual one-man version of *A Christmas Carol*. Special thanks to Scott, Ephriam, the cast and crew, and the girl who inspires him daily.



KYMERLI COLBOURNE (SARAH DANIELS)

"True resistance begins with people confronting pain...and wanting to do something to change it." - Bell Hooks

Previously seen at B&B in *Moby Dick*, *Rehearsed* (as Ahab) and *The Graduate* (as Mrs. Robinson), Kymerli could not be more excited to join Bag&Baggage this season as a Resident Acting Company member and to have the opportunity to help inaugurate the Vault Theater in the role of Sarah Daniels. A Theatre Performance major from the small liberal

arts women's college in California, Scripps College, she makes her living as a stage actor on the boards and behind the microphone as a voice over actor. Kymerli has worked with The National Theatre of the Deaf, The Oregon and Seattle Children's Theatres, Book It Rep and Seattle Shakespeare Festival, Broadway Rose, and The Oregon Cabaret just to name a few. She is also very thankful to be working professionally side-by-side her husband, Jim Ricks-White, here at B&B and thanks him for his endless love and support.



MORGAN COX (DEAN CATHERINE KENNEY)

Morgan is a Bag&Baggage Associate Artist and holds an MFA in Acting from Temple University, in Philadelphia

PA, and a BA in Theatre Arts from Santa Clara University in CA. Morgan is thrilled to be back in her fourth production with Bag&Baggage! Past roles with B&B include: *The Best of Everything* (as Amanda Farrow), *Coriolanus* (as Sicinius) and most recently in the Drammy winning production of *Brontë* (as Emily Brontë). Morgan has performed locally with Portland Center Stage's JAW Festival, Fertile Ground Festival, The Hearth Collective, Stage Works Ink, as well as various staged readings throughout the Portland Metro area. Morgan also works in film, television, and voiceover. 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. Morgan also 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!



PETER SCHUYLER (BURTON STRAUSS)

Peter is a proud member of the Bag&Baggage Resident Acting Company. He has a Bachelors of 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 *Brontë* (as Patrick, Nichols, Rochester, Heger) - 2017 Drammy Award for Best Play; *Moby Dick*, *Rehearsed* (as 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/Wisemhammer); *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 numerous 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, NativeAliens, The Tank, Alliance Repertory, and more. When not on stage, he cooks Indian food, reads voraciously, plunks on the ukulele, and spends time with his amazing wife and precocious daughter.



RUSTY TENNANT (MR. MEYERS)

Rusty Tennant is thrilled to be back working with Bag&Baggage after having directed *Rope* in 2015. He

is the Artistic Director of Fuse Theatre Ensemble and has an MFA in Directing and Performance from the University of New Orleans. Selected Regional Credits: *The Reason for the Season* (Director, Artists Rep), *Ten Chimneys* (Asst. Director; Damaso Rodriguez, dir., Artists Rep), *A Streetcar Named Desire* (Asst. Dir., Fight Choreographer, Jon Kretzu, dir. Artists Rep). As an Actor: *Carousel* (Gary English, dir. Connecticut Rep), *House of Plunder* (Ryan Rilette, dir. Southern Rep), *Mother Courage* (Robert Benedetti, dir. Nevada Conservatory Theatre). Recent Portland productions: *Sordid Lives* (Director, OUTwright), *Tether* (Director, Fuse), *Richard III* (Buckingham, Post5), *Stupid Kids* (Co-Director, OUTwright), *King Lear* (Director, Post5), *Rope* (Director, Bag&Baggage), *Under the Influence* (Director, Fuse/OUTwright), *The Last Days* (Director, Post 5), *Henry IV 1* (as Falstaff, Post5), *A Midsummer Night's Somnambulism* (as Bottom, Fuse), *Sonnetscape* (Director/ Performer, Fuse), *Suburban Tribe* (Co-Director, Fuse). Rusty serves as the Technical Director at Reed College and has been a regular adjunct faculty and guest artist at multiple local colleges and universities. He is also the Producing Artistic Director of The OUTwright Theatre Festival, a celebration of the LGBTQ contribution to theatre that is held annually in Portland, OR.



CARLOS-ZENEN TRUJILLO (PATRICK CHIBAS)

Originally from Bejucal, Cuba, Carlos-Zenen is a graduate of Hillsboro High School and is currently working

towards a Bachelor of Fine Arts at Southern Oregon University. This is his first show at Bag&Baggage. He has acted at SOU in *The Secret Garden* (as Fakir), *Monsters* (as Multiple), *Kung Fury* (as Hoff 9000 and Cobra), and *Arabian Nights* (as Multiple). He Assistant Directed *Peter and the Starcatcher* (SOU) and *The Drowsy Chaperone* (Oregon Cabaret Theatre). He has received a Certificate of Merit

ACTOR & CREW BIOS

from The Kennedy Center American College Theatre Festival for his work as Dramaturg on *The Resistible Rise of Arturo Ui* (SOU) and was a finalist in the Stage Director and Choreographers Society Student Directing Initiative for *Cleave*. He's directed *Lady of Larkspur Lotion* and *The Cuban Swimmer* at SOU as well as directed *Portrait of the Middle Man* and adapted/directed *The Epic of Gilgamesh* for the Oregon Fringe Festival. Carlos-Zenen is thankful to Scott Palmer and Melory Mirashirafi for this incredible opportunity and his big, insane, supportive, immigrant family for always being there for him. Pa'lante!

CREW



REBECCA GILMAN (PLAYWRIGHT)

Rebecca Gilman's plays include *Spinning Into Butter*, *Boy Gets Girl*, *The Crowd You're In With*, *Dollhouse*, *A True History of*

the Johnstown Flood, *The Heart is a Lonely Hunter*, *Blue Surge*, and *The Glory of Living*. Her plays have received numerous productions at regional theatres and abroad, including productions at the Goodman Theatre, the Royal Court Theatre, Lincoln Center Theatre, the Public Theater, Manhattan Theatre Club, New York Theatre Workshop, and Manhattan Class Company. She is the recipient of a Guggenheim Fellowship, The Prince Prize for Commissioning New Work, The Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, The Evening Standard Award for Most Promising Playwright, and The George Devine Award. Ms. Gilman was named a finalist for the 2001 Pulitzer Prize for her play, *The Glory of Living*. The film adaptation of *Spinning Into Butter* was released in 2009, starring Sarah Jessica Parker.



EPHRIAM HARNBERGER (STAGE MANAGER)

Ephriam completed his Bachelor of Fine Arts Degree in Omaha, Nebraska at Creighton University. This is his ninth

production with Bag&Baggage. Productions include: *Romeo&Juliet/Layla&Majnun* (SM); *Brontë* (SM); *Parfumerie* (SM); *The Drowning Girls* (SM); *The Graduate* (SM); *Coriolanus* (SM); *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); *Compléat 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 incredible company members of *Spinning Into*

Butter. 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 until she graduated in 2008 and moved to Portland to pursue her career in the apparel industry. Melissa reignited her passion for the costume design in 2010 when she began with Oregon Ballet Theater. Since then she has designed for numerous production companies including Mt. Hood Community College; Broadway Rose Theater Company; St. Mary's Academy; Oregon Children's Theater; Portland Actor's Ensemble; and is the Resident Costume Designer for Bag&Baggage Productions and for Pacific University. Her recent works include *Romeo & Juliet*, *The Good Woman of Setzuan*; with Pacific University; *Richard III*; *Caesar*; *Kabuki Titus*; *Lear*, *The Graduate*; and *Coriolanus* with Bag&Baggage Productions, *Charlotte's Web* with Oregon Children's Theater, 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 joining the B&B Resident Artist family. 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 at his local HEMA gym, Indes Western Martial Arts. Jim looks forward to being able help to nail down some good story telling 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

CREW BIOS (CONTINUED)

of Chicago's 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 South Eastern 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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