This production is generously sponsored in part by Carol Beauchamp, Kathy Gaona, Diane Lewis, Linda Morrisson, & Jan Simmons

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OCT 4, 5, 6, 7, 11, 12, 13, 14, 18, 19, 20, 21, 25, 26, 27, 28, 29, 30, 31

DEATHTRAP
by Ira Levin
**DIR ECTOR’S NOTES** By Scott Palmer

**IRA LEVIN** is no stranger to murder, mayhem, terror, demons, the supernatural, or good old-fashioned blood and gore. In fact, Levin’s career was largely based on scaring the pants off people, and his iconic play, *Deathtrap*, is perhaps his greatest achievement.

According to the UK’s *Independent* newspaper, Ira Levin was “the king of the high-concept thriller.” Although he produced more plays than he did novels (10 plays, 7 novels) in a writing career spanning over 50 years, three novels were massive bestsellers that were made into highly successful movies – *Rosemary’s Baby* (1967), in which a woman suspects that a cult wants to take her baby for use in some kind of demonic ritual, *The Stepford Wives* (1972), in which a young mother begins to suspect that the ridiculously submissive housewives in her Connecticut neighborhood may in fact be robots, and *The Boys From Brazil* (1976), wherein Josef Mengele, alive and in hiding in South America, gathers together a group of former Nazis in an attempt to clone Adolf Hitler. Good old-fashioned family fun!

His debut novel, *A Kiss Before Dying*, published in 1953 when Levin was only 23, remains a masterpiece of crime fiction and won him his first Edgar Award. It was adapted twice for film, once in 1956 and again in 1991. The story focuses on a charming, highly intelligent young man who will stop at nothing to get what he wants; his problem is a young pregnant woman who loves him, and the solution, inevitably, will involve some desperate measures. *A Kiss Before Dying* really started Levin’s career of exploring the depths of evil and sadism that lie underneath calm, normal, and often attractive exteriors.

By the time of the film release of *A Kiss Before Dying*, Levin had already turned his attention successfully to Broadway. He adapted a now-forgotten book by Mac Hyman – *No Time For Sergeants* – and the 1955 play ran for over 700 performances on Broadway, launching the career of the lead actor, Andy Griffith. Levin stayed with theatre for the next 10 years, although less successfully. His work may not have been hugely impactful for the theatre, but it was for a number of Broadway stars. *Interlock* (1958) starring Maximilian Schell ran for four performances. *Critic’s Choice* (1960) starring Henry Fonda fared better, running for three months. *General Seeger*, produced and directed by George C. Scott, lasted only two performances. A musical, *Drat! The Cat!*, that he spent 10 years on, ran for only one week in 1966 (although a song he had written for it later became a huge hit for Barbra Streisand, *He Touched Me*).

In 1978, Levin finally nailed the marriage of his two great passions (thrillers and theatre) with his Broadway hit *Deathtrap*. He won a second Edgar Award for it in 1980 and the play ran on Broadway for 1,793 performances, from 1978 to 1982, making it one of the most successful Broadway thrillers of all time.

*The New York Times* said of Levin in their obituary of him in 2007, “Combining elements of several genres — mystery, Gothic horror, science fiction and the techno-thriller — Mr. Levin’s works conjured up a world full of quietly looming menace, in which anything could happen to anyone at any time. In short, the Ira Levin universe was a great deal like the real one, only more so: more starkly terrifying, more exquisitely mundane.”

*Deathtrap* is the perfect example of Levin’s fascination with the deadly, violent undercurrents of what appears, at first glance, to be the completely mundane: a successful, but declining playwright living in the relative comfort of polite, upper crust New England convention; Ralph Lauren woolen sweaters, classical architecture, an attractive and supportive wife, influential neighbors, with just a hint of celebrity here and there; a fading career and the recognition that younger, more energetic talents may soon eclipse you. In so many ways, these characters are pretty commonplace.

But underneath all of that convention lurks the darkest of human impulses. Murder, betrayal, greed, violence, duplicity, infidelity, and slaughter….just there, right under the surface, waiting to explode.

The tension of the play is constant, and starts from the very first scene, but so much of that tension is never shown - it is only felt. When I think of the tension in this play, I often think of the movie *Jaws*. Everyone in the audience knows there is a giant man-eating shark waiting right below the surface, but the characters still go swimming. It is the anticipation of the violence that provides the audience with glee.

As a work of literature, *Deathtrap* is clever, self-aware, and very witty. The combination of excellent writing and a devilishly complex plot is simply irresistible to me. I’ve been wanting to try my hand at *Deathtrap* for a long, long time and now that we have *The Vault*, with its intimate closeness and technical magic, I figured it was time to try and scare the pants off our audiences, just as Ira Levin would have wanted it.

BOO.

Happy Halloween, and enjoy the show… if you dare….

Scott Palmer
Founding Artistic Director

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**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.
Bag&Baggage Productions presents

Deathtrap

by Ira Levin

CAST
Sidney Bruhl............................................................................. Lawrence Siulagi†
Clifford Anderson........................................................................ Andrew Beck‡
Myra Bruhl.................................................................................. Morgan Cox†
Helga ten Dorp ............................................................................ Mandana Khoshnevisan†
Porter Milgrim............................................................................  Eric St. Cyr†

CREW/PRODUCTION TEAM
Director ..................................................................................... Scott Palmer
Costume Designer ....................................................................... Melissa Heller
Lighting Designer & Technical Director ....................................... Jim Ricks-White
Scenic Designer .......................................................................... Tyler Buswell
Stage Manager ............................................................................ Ephriam Harnsberger
Master Carpenter & Master Electrician ....................................... Gabe Costales
Assistant Stage Manager & Props Master .................................. Kai Hennig^
Sound Designer .......................................................................... Darwin Pringle^
Fight Choreographer .................................................................. Signe Larsen†

‡= member of the Bag&Baggage Resident Acting Company,
   generously sponsored by Linda Morrisson & Andrew Hoffmann
†= Bag&Baggage Associate Artist
^= Bag&Baggage Emerging Artist, generously sponsored by Brad & Linda Needham

DEATHTRAP is presented by special arrangement
with Dramatists Play Service Inc., New York

This performance lasts 2 hours,
including 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.

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Ronni Lacroute

The 2018-2019 Season is generously sponsored by
Pat Reser & Bill Westphal and The Hillsboro Hops

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& Jan Simmons and Clark’s Bistro & Pub
**ANDREW BECK**  
(CLIFFORD ANDERSON)  
Andrew holds a Master of Fine Arts in Acting from the University of Nebraska-Lincoln and a Bachelor of Arts in Theatre Arts from the University of Oregon. This is Andrew’s fourth year as a member of Bag&Baggage’s Resident Acting Company. You may have seen Mr. Beck in Bag&Baggage’s Blithe Spirit (as Charles Condomine); Spinning Into Butter (as Ross Collins); Charles Dickens Writes A Christmas Carol (as a bushel of characters); Our Country’s Good (as Ralph Clerk); Dial “M” for Murder (as Tony Wend DC); and most recently in As You Like It (as Jaques). Other companies Andrew has worked for include the Oregon Contemporary Theatre (where he will be performing again later this year), The Great American Melodrama & 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. Diving); and Franklinstein’s Bride (as The Monster). Andrew is a current member of No Filter Improv and Long Con Improv, and works as a Financial Advisor for a local family’s practice when he is not making loud noises in front of paying audiences. Andrew is lucky to have such great family, friends, and wife.

**MORGAN COX**  
(MYRA BRUHL)  
Morgan holds an MFA in Acting from Temple University, and a BA in Theater Arts from Santa Clara University. She was a four year member of the Open Collected Acting Company of Arts from Plymouth State University and has performed locally in the JAW Festival, Fertile Ground, and Washington Children’s Theatre. She also works in film, television, and voiceover and is also a current member of Bag&Baggage’s Sea/Sick. This past May with Lyon Theatre she performed in As You Like It. As Y ou Like It (projection). As a playwright, Mr. Siulagi has also worked as stage manager. She is currently working on a new project titled The Double. When she’s not on stage, Mr. Siulagi is an actor and also a current member of Bag&Baggage’s Sea/Sick.

**ERIC ST. CYR**  
(PORTER MILGRIM)  
Born and raised a short drive outside of the city of Boston, MA, Eric St. Cyr holds a Bachelors of Arts in Theatre Arts from Plymouth State University with a concentration in Acting and Dramatic Writing. Past B&B appearances include: Richard III (as Lord Hastings/Second Murderer); Moby Dick, Rehearsed (as Queequeg/Cynical Achor); The Graduate (as Benjamin Braddock); Parfumerie (as Arpad Novak); and Romeo&Juliet/Layla&Majnun (as Paris/Ibn Salam). New England theatre credits include work with such companies as New Hampshire Theatre Project (Portsmouth, NH), Seven Stages Shakespeare Company (Portsmouth, NH). Artists Collaborative Theatre of New England (Portsmouth, NH). Lost Nation Theatre (Montpelier, VT), and The Players Ring (Portsmouth, NH). Offstage, Eric can be found hanging with his number one, Romy Mae St. Cyr, rooting for his hometown teams, and eating. Brenna Redmond - all my love!

**MANDANA KHOSHNEVAN**  
(HELGATEN DORP)  
Mandy studied literature, theater, and history at Stanford University, where she earned a B.A. and M.A. in English. At Bag&Baggage she has appeared in Romeo & Juliet/Layla & Majnun (as Lady Capulet) and Death and the Maiden (as Paulina), and is thrilled to be an Associate Artist. Favorite scripted roles elsewhere include: Into the Woods (as Baker’s Wife); My Fair Lady (as Mrs. Eynest-Hill); and here in Portland, Tesla City Stories (multiple roles), The Rocky Horror Show (as Eddie/Dr. Scott); Reelfer Madness (as Mae Coleman); Back to the Future: The Musical (as Biff); and Die Hard: The Musical Parody (as Mother Gruber/Inga). Mandy also works backstage as an electrician and designer, most recently costuming The Mystery of Mr. Black. Shh... moving to Portland in 2013, she has taught at Northwest Children’s Theater, and improvised on the mainstage at the Broyd Theater, Curious Comedy, and the Funhouse Lounge, where she is currently the Artistic Director. Last year, she published her first book, Managed Mischief, about improv and creativity. At home, she maintains an excess of books, art supplies, and impractical musical instruments; she would like to thank her roommate/best friend Greg for being, in that way and countless others, a kindred spirit.

**LAWRENCE SIULAGI**  
(SIDNEY BRUHL)  
Lawrence has performed in a variety of roles while pursuing a BA in Theatre Arts at San Diego State University before his path led to his debut role in last summer’s Bag&Baggage production of As You Like It. This is Lawrence’s first year as an Associate Artist with Bag&Baggage. Other companies Mr. Siulagi has worked for include Milagro Theatre, LA Opera, Portland Opera, and Portland Actors Ensemble. Other favorite roles include: Iphigenia in Aulis (as King Agamemnon); The Mikado (as The Mikado); Waiting for Godot (as Pozzo); and A Flea in Her Ear (as Carlos Homnédies). When he’s not on stage, Mr. Siulagi is an accomplished sound designer, music composer, and projection designer. Most recently: Milagro’s Correl Correl (music and sound) and Bag&Baggage’s As You Like It (projection). As a playwright, Mr. Siulagi recently adapted a short story into a one-woman show titled Sea/Sick. After Deathtrap he will design projections for Bag&Baggage’s Bell, Book and Candle and sound for Milagro’s Judge Torres. He dedicates this performance to his daughters, Olivia and Alma.

**ERYN J. TORRES**  
(MELANIE URI)  
Eryn is an Oregon native and recent graduate of Willamette University with a Bachelors Degree in Acting. When not working with Bag&Baggage, Eryn is also the Managing Director of the Portland Shakespeare Festival (where she also performed as Portia in The Merchant of Venice) and recently worked as the contract staff member for the Oregon Shakespeare Festival. This is Eryn’s second season with Bag&Baggage. Productions include: As You Like It (SM), Blithe Spirit (SM), Death & The Maiden (SM), Charles Dickens Christmas Carol (SM); Fairdale...Checkmate (SM); Milagro’s Sea/Sick (SM); and the thrillers Death and the Maiden (SM)/Bite Me. In her free time, Eryn enjoys cooking, camping, hiking, playing silly songs with her sister, and the incredible artists here that inspire her daily.

**MELISSA HELLER**  
(COSTUME DESIGNER)  
Melissa splits her time between heading the costume shop at Pacific University and designing for local area theater companies. She has designed for several production companies including Mt. Hood Community College, Broadway Rose Theater Company, St. Mary’s Academy, Oregon Children’s Theater, and is also the Resident Costume Designer for Bag&Baggage Productions (ISMD). A B.S. in Apparel Design from Oregon State University, where her interest in costumes for theater began. She graduated in 2008 and moved to Portland to pursue her career in the apparel industry. She began work with Oregon Ballet Theater in 2010, where she helped to create costumes for their 2010/2011 season. Her recent works include A Christmas Carol, As Y ou Like it, Romeo & Juliet/Layla & Majnun with Bag&Baggage Productions, HIDE with Pacific University, and Pippin with Lakewood Center for the Performing Arts. Melissa thanks Bag&Baggage Productions for this engaging partnership.

**IRA LEVIN**  
(PERFORMER)  
Ira Levin was twenty-two when he wrote his first novel, the award-winning thriller A Kiss Before Dying, and twenty-five when, fresh from military service, he wrote his first play, the smash-hit adaptation of Mac Hyman’s No Time for Sergeants. In the years since, he has continued to work both sides of the literary street. His plays include the comedy hit Critics Choice, the musical Oklahoma!, and the thrillers Stupid Kids and Veronica’s Room and Deathtrap. Among his novels...
are Rosemary's Baby, generally credited (or blamed) for having sparked the current revival of occultism, The Stepford Wives, and the international best-seller, The Boys from Brazil, all of which have been made into successful films. His later plays include Footsteps and Cantorial, which enjoyed runs both Off-Broadway and in Florida. His best-selling novel Silver has been made into a film. A native-born New Yorker, Mr. Levin is an alumnus of New York University and has three sons. In addition to his other accomplishments, he is a four-time winner (retired) of the New York Magazine Competition. Mr. Levin’s Deathtrap garnered a 1978 Tony Award nomination for Best Play and was awarded a special Edgar Award by Mystery Writers of America.

SCOTT PALMER
(DIRECTOR & FOUNDING ARTISTIC 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 was the Founding Artistic Director of the Glasgow Repertory Company, Scotland’s only Shakespeare-dedicated theatre company, Bard in the Quad Outdoor Shakespeare summer event at Oregon State University, and Bag&Baggage Productions. Scott is a Hillsboro native and serves as a member of the Board of the Hillsboro Downtown Partnership, the Hillsboro Library Advisory Board, the National Theatre Conference, and is a member of Oregon State University’s Beaver Caucus, the lobbying arm of the OSU Foundation. Scott lives in Hillsboro with his amazing and talented husband, Brian, and their equally amazing pets Agnes and Mac.

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.

JIM RICKS-WHITE
(LIGHTING DESIGNER & 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 as well as lighting the World’s Largest Building, the Burj Khalifa in Dubai, for New Year’s Eve 2018. Basically, he has yet to meet a theatre tech job he didn’t like — or at least enjoy! Jim has also taught 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 2018-2019 B&B season to light!
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Your financial support is CRUCIAL to our success, and we are deeply grateful for your generous contributions. Find out more about the benefits of becoming a BAGGAGE HANDLER online today at www.bagnbaggage.org!

(For contributions made between August 28, 2017 and August 28, 2018)

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Kevin Hoover has been a passionate patron and supporter of Bag&Baggage for over a decade. As a volunteer usher, then board member, then Chair of the Board, Kevin has given his time, dedication, energy, and resources to help make B&B what we are today. As a way of ensuring that the theatre company he loves continues to thrive and grow, Kevin worked with his financial planner to leave Bag&Baggage a generous bequest in his will.

“As a long time supporter, volunteer & former board member, I gave a bequest to Bag&Baggage to ensure their long term success in presenting high-quality & unique professional theater. The legacy of Scott’s dreams must continue for future generations of theater goers.”

- Kevin

If you would like to learn more about how to leave Bag&Baggage a legacy in your will or trust, please contact

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beth@bagnbaggage.org • 503 345 9590

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<td><strong>FAKE RADIO:</strong> WAR OF THE WORLDS</td>
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<td><strong>NORTHWEST CHILDREN’S THEATER:</strong> ELEPHANT &amp; PIGGIE</td>
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**FUNHOUSE LOUNGE**

CLUE: AN UNSCRIPTED MYSTERY

**THEATER PLANNERS TOURS**

FATHER, SON AND HOLY COACH

**B&B/NARCISSA PRODUCTIONS**

CABARET VARIÉTÉ

**TONY STARLIGHT**

THREE SHOW WEEKEND

**TONY STARLIGHT**

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