

# BELL, BOOK AND CANDLE

by John Van Druten



The 2018/2019 Season is generously sponsored by

**Ronni Lacroute**  
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## DIRECTOR'S NOTES By Scott Palmer

**JOHN VAN DRUTEN** is one of the most influential playwrights that no one has ever heard of.

Born in London in 1901, John displayed a keen passion for writing even at any extremely young age, showing an aptitude for plays. But his father wasn't thrilled that his son was contemplating a life as a playwright, so instead, John's father forced him to undertake a career as a lawyer, and he became a solicitor in 1923. But law had never been John's passion, so instead he took a position as a lecturer of legal history at the University College of Wales.

From the very beginning of his life, John experienced the pressures that society places on someone who "doesn't fit in," and who is "unwilling to follow the rules," ultimately resulting in him conforming to what others wanted him to be.

John, of course, continued to write and in 1925 he completed his first full-length play, *Young Woodley*, which marked the end of his career as a legal scholar and the beginning of his life in the theatre. The play centers on a schoolboy at a British public school who falls in love with the headmaster's wife and is eventually expelled. Due to the depiction of public school life and a "sensitive, reticent young man" who experiences sexual attraction towards an older woman, the play was banned in London in 1928. It transferred to Broadway, however, and was a huge success; John had the pleasure of witnessing his first play push back against English social norms and eventually return to London where it ran for more than 400 performances.

The New York Public Library Archives writes, "Throughout his career as a playwright it was apparent that Van Druten's forte was comedy plays about everyday life. Many of his plays focus on women and their relationships with men. Among his best known works are: *I Am a Camera*, based on *The Berlin Stories* by Christopher Isherwood which would later become the basis for *Cabaret*; *The Voice of the Turtle*, which ran for nearly 1,600 performances making it the 9<sup>th</sup> longest-running show on Broadway...*Bell, Book and Candle*; *I've Got Sixpence*; and

*I Remember Mama*. As a director, he was acclaimed for his direction of the Broadway production of *The King and I*."

As you might suspect, John Van Druten was gay, with only a few people in his closest circle aware of his sexuality. But that doesn't mean that Van Druten's work wasn't heavily influenced by his position as an outsider in a world that scorned him. As with most gay men of the period, a direct assault on homophobia would likely have ended badly, so Van Druten, like hundreds of gay playwrights and writers before him (Noël Coward, Truman Capote, Oscar Wilde, etc.), used the only weapon he had to hand: his wit.

Bob Verini, writing of Van Druten's life in *Variety* magazine, says, "Van Druten's forte was the application of the literate, high comedy form to an outsider's confrontation with a majority culture, whether it be Brits in a changing Germany (*I Am a Camera/Cabaret*); a hack novelist among Manhattan literati (*Old Acquaintance*); or an immigrant family's coping with an unwelcoming New World (*I Remember Mama*). As a closeted gay man Van Druten knew something about being outside looking in..."

I believe it was in his 1950 play *Bell, Book, and Candle* that Van Druten explored this "looking in" most adeptly, by using a very convenient metaphor for living a closeted gay life in New York in the 1950s - witches.

I find *BB&C* sophisticated, camp, and charming, but I also believe that Van Druten wrote the play as a protest work; by using the metaphor of witches and warlocks, and by putting his perspective into that of a female protagonist, Van Druten was able to say a number of specific things to his audience: that "outsiders" have a right to exist; that "outsiders" can have a community even if the broader world doesn't understand it; that being an "outsider" can create deep loneliness; and, that being an "outsider" can actually be pretty fun!

During his lifetime, Van Druten was well-thought-of, but not esteemed; his works were often overshadowed by more "artistically ambitious" plays and playwrights.

In *Best Plays of The American Theatre*, John Gassner writes, "Van Druten happens to be one of those playwrights who do not evoke lengthy critical ponderings. This is the case because, instead of heaving with the world's problems and proffering political or philosophical comment, he has been content to study people and set them down for what they ARE rather than what they may be worth as symbols."

And yet...throughout his plays, Van Druten does have symbolism. He does weave substance and commentary into his works, particularly about women and by using female characters to speak about silenced cultures, and about sexual and personal identity. He was interested in how institutions and societal structures impact individual lives, about personal choices, and about how people search and struggle for meaning and value in their lives.

John Van Druten's work has been described as amusing, written lightly, and with beguiling style, and I agree that that is true. What I don't agree with is the idea that something that is lightly touched, beguiling, or stylish must necessarily be empty of meaning.

I feel connected to Gillian, and her family; to the quick dismissive wit, the high style and rollicking camp - but I also know what it means to be afraid to be seen for who I really am, what value I place on the few people in my life who are like me, and what it means to wonder if love is real, or if love should be the end goal. I know about what it means to feel incomplete, to feel like there is something bigger out there, if only I knew how to find it, and if only I wasn't too afraid to show the world who I really am.

This holiday season, Bag&Baggage welcomes all of you who have wondered, who have wandered, who have felt different or alone, who have been on the outside looking in, to the wonderful world of *Bell, Book and Candle*. Come on in, sit down, have a drink, and have a laugh or two. We are all family here.

Happy Holidays, with love,

**Scott Palmer**  
**Founding Artistic Director**



**Scott Palmer**

Founding Artistic Director

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Bag&Baggage Productions presents

# Bell, Book and Candle

by John Van Druten

**ACT I**

**SCENE 1:** Christmas Eve

**SCENE 2:** About three hours later

**SCENE 3:** Two weeks later

**INTERMISSION**

**ACT II**

**SCENE 1:** Four hours later

**SCENE 2:** Two months later

**CAST**

Gillian Holroyd..... **Jessi Walters†**  
Miss Holroyd ..... **Kymerli Colbourne†**  
Nick Holroyd ..... **Norman Wilson†\***  
Shep Henderson..... **Peter Schuyler†**  
Sidney Redlitch ..... **Joey Copsey†**

**CREW/PRODUCTION TEAM**

Director..... **Scott Palmer**  
Costume Designer..... **Melissa Heller**  
Lighting Designer & Technical Director ..... **Jim Ricks-White**  
Scenic Designer..... **Tyler Buswell**  
Projection Designer ..... **Lawrence Siulagi†**  
Stage Manager..... **Ephriam Harnsberger**  
Master Carpenter & Master Electrician ..... **Gabe Costales**  
Assistant Stage Manager & Props Master ..... **Darwin Alexander Pringle^**  
Sound Designer ..... **Kai Hennig^**

†= 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

\*= Member of Actor's Equity Association, the Union of Professional Actors and  
Stage Managers in the United States, appearing under a Special Appearance Contract

"Bell, Book and Candle" is presented by special  
arrangement with SAMUEL FRENCH, INC.

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

This performance lasts 2 hours, including one 15-minute intermission.

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# ACTOR & CREW BIOS

## ACTOR BIOGRAPHIES



### KYMERLI COLBOURNE (MISS HOLROYD)

Kymerli earned a BA in Theatre Performance from Scripps College. As a member of the Bag&Baggage Resident Acting Company, she is grateful to have had so many opportunities to be seen onstage for Bag&Baggage from *Blithe Spirit* (as Madame Arcati), *Charles Dickens Writes A Christmas Carol* (as Scrooge), *Spinning Into Butter* (as Sarah Daniels), *The Graduate* (as Mrs. Robinson), to *Moby Dick, Rehearsed* (as Ahab/Father Mapple). Kymerli has also performed with The National Theatre of the Deaf, The Oregon and Seattle Children's Theatres, Book It Rep, Seattle Shakespeare Festival, The Broadway Rose Theatre Company, and The Oregon Cabaret to name just a few. When not on-the-boards, you can find her behind the microphone working as a voice over actor. Kymerli is thankful to friends and family for their unending love and support, her husband and colleague Jim Ricks-White for his vital contributions to the work at B&B, and to the entire Bag&Baggage family for giving her such a generous, joyful, and challenging artistic home.



### JOEY COPSEY (SIDNEY REDLITCH)

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 fourth season as an associate artist with Bag&Baggage. Previously, Joey performed in B&B's *Richard III*, *The Best of Everything*, *Moby Dick*, *Rehearsed*, *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, and just generally tries to be useful.



### PETER SCHUYLER (SHEP HENDERSON)

Peter holds a Bachelors of Theatre Performance from Northern Arizona University and apprenticed at AZTheatreWorks and the Grand Canyon Shakespeare Festival. He is a proud member of the Bag&Baggage Resident Artist Company, serving since 2014. His previous Bag&Baggage roles include *Blithe Spirit* (as Dr. Bradman); *Charles Dickens Writes a Christmas Carol* (as Dickens, Tiny Tim); *Spinning Into Butter* (as Dean Burton Strauss); *Brontë* (as Patrick, Nichols, Rochester, Heger); *Moby Dick, Rehearsed* (as Starbuck, Serious Actor); *KBNB Kristmas Karol* (as Arthur Adams); *Richard III* (as Richard III); *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 director of *The Velveteen Rabbit*. He is a founding member of No Filter Improv ([nofilterimprov.com](http://nofilterimprov.com)) and has performed for numerous PDX companies including triangle productions!, Lakewood Theatre, Northwest Classical, and Northwest Children's Theater. In NYC, he worked with La Mama E.T.C., Immediate Theater, DMTheatrics, was a producing board member of NativeAliens, and producing member of Dysfunctional Theatre. When not on stage, he does PR for tech companies, cooks aggressively, reads voraciously, plays ukulele inexpertly, and spends time with his amazing wife and brilliant daughter happily.



### JESSI WALTERS (GILLIAN HOLROYD)

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 *Blithe Spirit* (as Elvira Condomine); *Charles Dickens Writes a Christmas Carol* (as Christmas Past, Mrs. Cratchit, House Keeper, & Turkey Girl); *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 Gentlemen 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 Labor's Lost* (as Maria); and *Julius Caesar* (as Lucilius & Soothsayer). 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, laughing, modeling, recording voice over, and spending quality time with her sweetie Phillip, and spoiling their kitty, Cheri.



### NORMAN WILSON (NICK HOLROYD)

Norman is proud to be an Associate Artist with Bag&Baggage, the company that gave him his first Portland area role in *Taming Of the Shrew & The Woman's Prize* (as Lucentio) way back in 2010. He has also trod our boards in *Rough Crossing* (as Alex Gal) and in last year's *Fardale... Murder...* [ridiculously long title] (as Thelma Greenwood). Most recently, Norman spent the summer belting out angst and malice in *Chess* at Lakewood (as the conflicted Freddie Trumper). After growing up in the heart of Orange County, California, a stone's throw from Disneyland, Norman felt called by the great Pacific Northwest in 2009 and has never looked back. Since then, he has also worked with Triangle Productions, Broadway Rose Theatre Company, Live On Stage and others. Favorite roles include *The Drowsy Chaperone* (as Aldolpho); *Spamalot* (as Brave Sir Robin); *An Act of God* (as God); and *Falsettos* (as Mendel). Yes, he does a lot of musicals. So thank you, Scott Palmer, for the occasional rescue. When not performing on stage, Norman is usually studying other people performing, be it on local stages, film, television or real life where some of the funniest (and most terrifying) performances can often be witnessed. As always, love to Tommy. But this one's for Paul.

## CREW BIOGRAPHIES



### TYLER BUSWELL (SCENIC DESIGNER)

Tyler Buswell is a set designer, actor, and drag performer based in Portland, Oregon. He has worked as a scenic painter and carpenter for Portland Center Stage, ART, Third Rail Repertory Theatre, and Oregon Children's Theatre. Recent design credits include *Deathtrap*, *Death and the Maiden*, and *Blithe Spirit* at Bag&Baggage, *Quietly with Corrib*, *Guys and Dolls*, *Rock of Ages*, *Once Upon a Mattress*, *Willy Wonka*, ...*Charlie Brown*, and *Grease* at Camp Manitou Maine, *Assistance* with Theatre Vertigo (Broadwayworld Portland Nomination- Best Set Design), *Bomb-itty of Errors* with Post 5 Theatre (Broadwayworld Portland

Nomination- Best Set Design), *Hawthorne* and *School Dance* with Action/Adventure Theatre, *Stupid Kids* with Post 5 Theatre, *Nesting* at The Shoebox and *Gruesome Playground Injuries* at Action/Adventure Theatre among others. Many thanks to his family, friends, and the incredible artists here that inspire him daily.



### EPHRIAM HARNSBERGER (STAGE MANAGER)

Ephriam completed his Bachelor of Fine Arts Degree in Omaha, Nebraska at Creighton University. This is his fourth season with Bag&Baggage. Productions include: *Deathtrap* (SM), *As You Like It* (SM); *Blithe Spirit* (SM); *Death & The Maiden* (SM); *Charles Dickens... Christmas Carol* (SM); *Fardale... 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); *Emma* (SM); *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); *Compleat 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 Seldson); and *Urinetown* (as Bobby). Ephriam is elated to work alongside the fierce cast and crew of *Bell, Book and Candle*. 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)

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, where her interest in costumes for theater was born. She began her work with Oregon State University in 2006 and helped design their productions until she graduated in 2008 and moved to Portland to pursue her career in the apparel industry. Melissa quickly decided that consumer apparel design was not the path she wanted to pursue, so she began work with Oregon Ballet Theater in 2010 where she was involved with all productions for the 2010/2011 season. Her recent works include *A Christmas Carol*; *As You Like it*; *Romeo & Juliet/Layla & Majnun*; and *Deathtrap* with Bag&Baggage Productions, *HIDE*; *Silent Sky* with Pacific University, and *Pippin* with Lakewood Center for the Performing Arts. Melissa thanks Bag&Baggage Productions for this engaging partnership.



### JOHN VAN DRUTEN (PLAYWRIGHT)

John Van Druten was primarily known as a witty, urbane observer of modern society. He was born in London in 1901 and originally planned a career in law, which he practiced and taught for a time, before pursuing a career as a writer. He first came to prominence in London in 1925 with *Young Woodley* and enjoyed tremendous success in the 1930s with star-studded West End productions of his work including *Diversion* (1928), *After All* (1929), *There's Always Juliet* (1931), and *Flowers of the Forest* (1934). Van Druten later emigrated to the U.S. and became a naturalized citizen in 1944. His best-received American



# ACTOR & CREW BIOS

works were *The Voice of the Turtle* (1943), *I Remember Mama* (1944), *Bell, Book and Candle* (1950), and *I Am a Camera* (1951). In addition to playwriting, Van Druten directed the last nine productions of his own plays, and in 1951, he directed the first production of *The King and I*, which ran for 1,246 performances on Broadway. He published two novels: a version of *Young Woodley* (1928) and *The Vicarious Years* (1955), along with two autobiographies: *The Way to the Present* (1938) and *The Widening Circle: Personal Search* (1957). Van Druten died in Indio, California, in 1957.



## **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** (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.



## **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!



## **LAWRENCE SIULAGI** (PROJECTION DESIGNER)

Lawrence began his journey with Bag&Baggage when he was cast in *Romeo&Juliet* (*Layla&Majnun*) (as The Sayyid) and in their last show, *Deathtrap* (as Sidney Bruhl). This is Lawrence's first year as a Bag&Baggage Associate Artist. Previously he was in PAE's production of *Antony & Cleopatra* (as Alexas) and performed in a variety of roles while pursuing a BA in Theatre Arts at San Diego State University. 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 Homénides). After college he founded *Actors for Actors Theatre Co.* where he directed and produced six plays including the world premiere of *Conversations With The Adversary*. Lawrence is in his fifth season as the resident sound designer for Milagro Theatre. He designed projections for *Ōyé Oyá* (dir: Estefania Fadul) at Milagro; *Not My Revolution* (dir: Louanne Moldovan) at the Bremer Shakespeare Theatre (Germany); and *As You Like It, or Love In a Forest* at Bag&Baggage (dir: Cassie Greer). When he's not in the theatre, he works as a web developer at Lewis & Clark College. He dedicates this to his daughters Alma and Olivia.

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### WE HAVE A RESPONSIBILITY TO OUR COMMUNITY AND TO OURSELVES...

Bag&Baggage's mission is to crack open and explore the classics of world literature through innovative and provocative theatrical productions, connecting these great works to the people in our diverse community in a way that affirms our shared humanity.

As the only professional performing arts organization in Hillsboro, we believe we have a responsibility to connect our work to the lives and experiences of the people who call our community home.

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Thompson  
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Thanks to all of our donors who generously supported our Outreach & Education programs at our 2018 Gala.

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Elizabeth Manser  
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## SUSTAINING SUPPORT

The names listed below are our very first ever Bag&Baggage Sustaining Supporters – and you can join them! You probably know the model from OPB: these are monthly donations, in smaller amounts, that provide a nonprofit like Bag&Baggage with ongoing, consistent, and predictable support year-round. Donations like this mean that we can plan better: they help eliminate cash-flow challenges, and they allow us to leverage larger donations and grants from trusts and foundations.

For more information, or to become a B&B Sustaining Supporter, email Associate Artistic Director Cassie Greer at [cassie@bagnbaggage.org](mailto:cassie@bagnbaggage.org)

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Cassie Greer & Danny Palmer		
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Marie Hutton		
John & Sherry Hayes		
Keren Hoover		



COMING SOON TO



THE VAULT  
THEATER & EVENT SPACE

**THE PULP STAGE:**

A CHRISTMAS CAROL:  
A RADIO-STYLE READING

**DEC 17**  
7:30 PM

**OREGON CHORALE:**

FAMILY HOLIDAY SING-ALONG

**DEC 18**  
7:30 PM

**PHILLIP J. BERNIS:**

A CHRISTMAS CAROL:  
A ONE-MAN GHOST STORY

**DEC 19**  
7:30 PM

**NORTHWEST CHILDREN'S THEATER:**

ELEPHANT & PIGGIE'S WE ARE IN A PLAY!

**JAN 12 & 13**  
11 AM & 2 PM

**NO FILTER IMPROV:**

NO FILTER AT THE VAULT

**JAN 18**  
7:30 PM

**THIRD ANGLE NEW MUSIC:**

INDIAN MUSIC NOW

**JAN 19**  
7:30 PM

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We invite you to consider

# PLANNED GIVING



*"As a long time supporter, volunteer, and former board member, I gave a bequest to Bag&Baggage to ensure their long term success in presenting high-quality & unique professional theater."*

— Kevin Hoover

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

**BETH LEWIS • MANAGING DIRECTOR**

**beth@bagnbaggage.org • 503 345 9590**



**Naming Bag&Baggage in your will is easy. Just include the following text:**

"I hereby bequeath to Bag&Baggage Productions, located at 350 E Main St, Hillsboro, OR, 97123, a 501 (c)(3) tax exempt organization with IRS tax identification number 56-2650476 [percentage of estate or dollar amount] to be used as determined by the board of directors."



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## SPONSORS & PARTNERS





# OUR FUTURE IS YOU. &

It is the end of an era,  
and the beginning of something entirely new.

After nearly 15 years as the Founding Artistic Director of Bag&Baggage Productions, Scott Palmer is moving on to new challenges, leaving behind a remarkable legacy of theatrical success unlike anything Hillsboro has ever seen.

These past 15 years have been record-breaking, amazing, and exciting; and, with all of this as our foundation, the future has never looked brighter or more electrifying.

This year, we are asking every single person who has been touched by the work of Bag&Baggage to dig deep and make an End of Year donation that will celebrate our past and create a solid financial foundation for our exciting new future.

With your donation, we invite you to answer two specific questions:

- 1) What is your favorite memory of Bag&Baggage from the past 15 years?
- 2) What are your hopes and dreams for the future of Hillsboro's resident professional theatre?

We will use your donations, and your comments, to spread the word far and wide that Bag&Baggage and The Vault are here to stay and are stronger and more creative than ever!

Here is what you need to know: our past successes have been built on your generous support, and the next stage of B&B's growth and development relies just as much on your passion and dedication.

**Our #bnbfuture truly is YOU.**

Please consider making a generous End of Year gift to celebrate our past and ensure our continued success. You can donate online at [bagnbaggage.org](http://bagnbaggage.org) under the "Support Us" page or you can use the enclosed donation form.

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