

BAG&BAGGAGE PRODUCTIONS

PROUDLY PRESENTS...



The Problem Play Project is funded by the Meyer Memorial Trust

THE MEASURE OF INNOCENCE

BY ANYA PEARSON • ADAPTED FROM WILLIAM SHAKESPEARE'S
MEASURE FOR MEASURE



MAR. 5-22



AnchorPointe
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The 19/20 Season is generously sponsored by:

Ronni Lacroute

Pot Reser & Bill Westphal • Marilyn & Ron Nutting



This production is generously sponsored in part by:



**Karl Citek &
Patricia Logan**

WELCOME TO BAG&BAGGAGE!

If you're a longtime Bag&Baggage patron, you may have noticed that we've given that ampersand in our company name more and more attention throughout the years — our current branding prominently features the "&" logo with very little other text, there's a huge ampersand projected onto the wall behind our bar, and you can even buy a trendy B&B ampersand tote bag in the lobby while you're at the show today. In some ways, it's simply a catchy symbol to co-opt. But just like you've come to expect of the shows we produce, even with our logo, there's more than meets the eye.

That little word "and" is a pretty important one when it comes to theatre-making: for us, that ampersand bears the hallmark of collaboration. In acting school, we are always challenged to say "yes, and..." — not only affirming an idea or a note, but building on it, as we take it and run into new territory. As theatrical designers, we bounce ideas off of each other as we create the world of a production, each brainstorm sparking a new one that begins with an enthusiastic "and". In our performance spaces, we bring together complete strangers to have a shared experience as audience members, begging your imaginative collaboration with us *and* with the person down the row from you.

And while it looks pretty cool on a t-shirt, this ampersand is more importantly an invitation to you: to affirm and dive in; to engage and question; to enjoy and walk out of the theater with something new.

Thanks for being here today. We're excited to collaborate with you!



Cassie Greer, Artistic Director

ABOUT BAG&BAGGAGE

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.

TAKING PHOTOS IN THE THEATER:

While we ask you to turn off your phones during the show, we're happy to have you taking photos before or after the performance! If you post photos on social media or elsewhere, please credit the designers who have brought this show to life:

Scenic Designer & Lighting Designer: Blanca Forzán

Projection Designer: Lawrence Siulagi

Props Master: Elliot Lorence

Please note that photos are prohibited during the performance, and photos of the stage are not permitted if an actor is present.

We ask all visitors to The Vault Theater to take a personal moment to acknowledge and honor the Atfalati band of the Kalapuya tribe, upon whose ancestral lands this building stands. We pay our respects to elders both past and present.

Bag&Baggage Productions presents **THE MEASURE OF INNOCENCE**

by Anya Pearson
adapted from William Shakespeare's *Measure for Measure*
directed by Wednesday Sue Derrico

CAST

Claudio.....	Donovan Mahannah
Juliet.....	Janelle Rae
Isabel.....	Kayla Dixon
Lucky.....	Curtis Maxey Jr.
Barnadine.....	Eric Island
Playwright.....	Anya Pearson*
Late Night Talk Show Host.....	Murren Kennedy
Shakespeare.....	Phillip J. Bernst
Officer Elbow/Mike Angelo, Assistant District Attorney/President.....	James Luster
Various Police Officers/Vincent "Vinny" Maggio, Public Defender.....	Kymberli Colbourne†
Various Police Officers/Judge Robert Escalus.....	Mandana Khoshnevisan†

CREW/PRODUCTION TEAM

Director.....	Wednesday Sue Derrico
Movement & Intimacy Director.....	Adin Walker
Fight Choreographer.....	Signe Larsen†
Composer & Musician.....	Tylor Neist & Ron Artis II
Scenic Designer & Lighting Designer.....	Blanca Forzán
Costume Designer.....	Melissa Heller†
Projection Designer.....	Lawrence Siulagit
Sound Designer.....	Trevor Harter^
Props Master.....	Elliot Lorence^
Stage Manager.....	Ephriam Harnsberger
Technical Director.....	Jim Ricks-White
Production & Event Manager.....	TS McCormick
Dramaturg.....	Nell Walkley
Assistant Stage Manager.....	Jesse Groat^
Master Carpenter/Scenic Charge Artist.....	Shannon Cramer
Master Electrician.....	Mandana Khoshnevisan†
Carpenter/Electrician.....	Topher Rohrer
Carpenter.....	Trevor Harter^
Volunteer Carpenters.....	Anthony Garrett, Toby Deisz, Bei Yi Teo, Dale Case, Greg Bruce, Paula Green

†= Bag&Baggage Resident Artist, 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

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 approximately 2 hours and 30 minutes, including intermission

The 2019-2020 Season is presented by
Ronni Lacroute

The 2019-2020 Season is generously sponsored by Pat Reser & Bill Westphal, Marilyn & Ron Nutting, and The Hillsboro Hops.



This production is generously sponsored in part by Karl Citek & Patricia Logan.

The Problem Play Project is funded by the Meyer Memorial Trust, with additional support from the Cultural Coalition of Washington County and the Oregon Cultural Trust.



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SEASON ANNOUNCEMENT

It's the moment we've all been waiting for! B&B Artistic Director Cassie Greer, joined by B&B Resident and Associate Artists, reveals our 2020-21 Season, and you can get first dibs on Season Tickets!

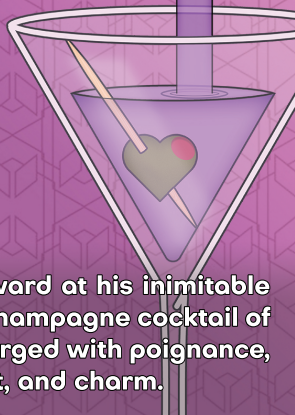
MARCH 28 • 7:30 PM

Reserve your spot at bagnbaggage.org

Up next:
NOËL COWARD'S

FALLEN ANGELS

APRIL 30-MAY 17 • 2020



This is Coward at his inimitable best, in a champagne cocktail of a story charged with poignance, wit, and charm.

**BAG&BAGGAGE
PRODUCTIONS**

THE VAULT THEATER



Cassie Greer

Artistic Director

Beth Lewis

Managing Director

Arianne Jacques

Patron Services Manager

Alec Lugo

Marketing Manager

TS McCormick

Production & Event Manager

Jim Ricks-White

Technical Director

The Vault Theater Facilities Manager

Ephriam Harnsberger

Company Stage Manager

Board of Directors

Carol Beauchamp (Chair)

Karl Citek

Cassie Greer

Laura Hoover

Tom Hughes

John Jacques

Beth Lewis

Patricia Logan

Liz Manser

Mori Mirashrafi

Linda Morrisson

Gayle Nachtigal (Emeritus)

Devinka De Silva

Segun De Silva

Jan Simmons

Donna Swanson

Aditi Vyas



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AnchorPointe Graphics is a proud
supporter of Bag&Baggage

DIRECTOR'S NOTES

I don't usually write director's notes — I often find them to be self-indulgent, misleading, or reaching for ideas that are not explained thoroughly enough on the stage. Too many words can cloud judgment and muffle our impulsive reactions. The beauty of live performance is the opportunity for quiet self-reflection that the darkness of the theater invites. In this play, we bend the rules of space and time, but we cannot bend the truth of human experience. Allow your mind to flow with us, but keep your feet on the ground, here in the Vault Theater at Bag&Baggage.

This play is about the injustice and structural racism that guides the judicial and prison systems in America today. It is about the violence and disruption these systems inflict on the lives and livelihoods of black people in America. This play explores the relationships between systematic racism and political power; through a diversity of characters and story lines, it sheds light on the residual effects these broken systems place onto all of us. Tonight, you will witness a story that is all too real, based in extensive, emotional research conducted by Anya, told through the lens of four characters, carefully re-crafted from Shakespeare's, *Measure for Measure*.

I believe the age of "Art for Art's sake" is behind us. Instead, it is the responsibility of every artist to make informed, responsible choices when presenting any content. Anya is an artist who approaches her work in a holistic way; together we ensure that our process of rehearsing, the methods of outreach, the marketing materials, the design elements are all working together to represent a larger message and mission for representation and mutual understanding. Making work in this way is counter to the precedents of theater production. But this disruption of usual methods, timelines, and modes of communication is essential as we work to decolonize theater spaces and take a closer look at the influences that have shaped westernized theater-making and presentation as we know them in America today. It is difficult to create new work. It can be tedious, expensive, bumpy, and a bit debilitating at times. And at the same time, fresh innovative work — like this play — gives theater a new life and expands the possibilities of storytelling.

The only way to move forward is together; one cannot fight racism and systematic oppression alone. Clutch onto each other, friends, known and unknown, go home and gossip it, read that book that scares you, find out more.

Wednesday Sue Derrico, Director

Reading List

White Fragility by Robin DiAngelo

So You Want to Talk About Race by Ijeoma Oluo

The New Jim Crow: Mass Incarceration in the Age of Colorblindness by Michelle Alexander

The Color of Law: A Forgotten History of How Our Government Segregated America by Richard Rothstein

Stamped from the Beginning: The Definitive History of Racist Ideas in America by Ibram X. Kendi

Democracy in Chains: The Deep History of the Radical Right's Stealth Plan for America by Nancy MacLean

PLAYWRIGHT'S NOTES

At its best, theater is a collective breath. A universal heartbeat that extends a silent invitation to its audience: set down the artifice of the outside world; the many ways that our insecurities build walls around our willingness to engage in our shared humanity. A place where we come to better understand the parts of ourselves we keep hidden, the parts of ourselves we recognize in others, and the parts of ourselves we are longing to let out.

Just for tonight, breathe.

Let the increscent wreath of human experience woven together from the unique tapestry of humans who come together on *this* night, erected from the DNA of the words of the play, its characters, their stories, the director's vision, and you, the audience, all merge into a sacred living organism. A thing unto itself. Surrender into the magic of that. Suspended in time, held together by that collective breath, fragile and sacred and fleeting but formidable, the unspoken contract of live theatre: all of our bodies breathing in *this* theatre on *this* day.

I feel truly blessed to be a storyteller: It is what anchors me when I am lost, what grounds me when I am scared, what soothes me when I am sad, and what helps me grapple with how to be better, do better, and better understand myself and my fellow humans. It is a sacred art form that I honor because it has given my life purpose and it has given me the tremendous gift of being able to touch the lives of others.

Stories are the engine that drives our humanity. But they are also a function of the historical mechanism that has been used to center whiteness and devalue, dehumanize, and dishonor the stories of non-white people. The standards and ideals of what will sell, who is important, who is attractive, and who is in power and should remain there, have always been reinforced by media representations of white people and non-white ancillary characters, (usually sketched without empathy and purposefully drawn as a means of reinforcing harmful stereotypes). Though progress is being made, the majority of stories that are privileged in Hollywood, in publishing, and in the American Theatre *still* center around these same notions of the white ideal as the most comfortable, profitable, and desirable narrative.

Representation matters. It matters that people of color see themselves reflected back in an authentic way. It is equally important that white audiences see people of color centered in the main narrative so that they become accustomed to, have to grapple with, and start to unpack what it feels like to have to identify with lead characters cross-culturally. I want to keep pushing people to challenge their preconceived ideas about black people, black culture, and black identity.

If we are serious about actually decolonizing theater and de-centering whiteness then we have to look seriously at the multi-faceted ways that white privilege and systemic racism pervade the current producing model of American theatre. *Representation matters.*

I am tired of the world being broken. So I am going to fix it. This is how I fight. Join me.

Anya Pearson, Playwright

A (VERY PARTIAL) HISTORICAL ROADMAP OF OPPRESSION IN THE U.S.

If you are a citizen of the United States, part of the legacy you have inherited is the historical, systematic, and pervasive way in which oppression has been constructed here in this country. Here is a *very* small sampling of U.S. laws, court decisions, and other acts which lay some of the groundwork.

- 1637 New England colonists massacre 500 Native Americans in Pequot war, the first massacre of indigenous people by English colonists.
- 1662 Virginia enacts a law stating that if an “Englishman” begets a child of a “Negro woman” the child will take on the woman’s status — i.e. that of a slave. This law makes slavery hereditary.
- 1787 In the U.S. Constitution, for the purposes of taxation and representation, “Negro slaves” were counted as 3/5 of a person, “...adding to the whole number of free persons, including those bound to service for a term of years, and excluding Indians not taxed, three fifths of all other persons.”
- 1830 “Act prohibiting the teaching of slaves to read” is passed in North Carolina and other states, stating “whereas the teaching of slaves to read and write has a tendency to excite dissatisfaction in their minds and to produce insurrection and rebellion, to the manifest injury of the citizens of this state...” such teaching was illegal and severely punished.
- 1848 Treaty of Guadalupe Hidalgo is signed between the U.S. and Mexico, promising to protect the lands, language, and culture of the Mexicans living in ceded territory. Congress substitutes a “Protocol” which requires Mexicans to prove in U.S. courts that they have “legitimate” title to their own lands; the “Protocol” becomes the legal basis for the massive U.S. land theft from Mexicans in conquered territories.
- 1854 The People v. Hall ruling in California states “No black, or mulatto person, or Indian shall be allowed to give evidence for or against a white person.”
- 1882 The Chinese Exclusion Act is passed by Congress to keep Chinese immigrant workers from coming to the U.S. — the first time a nationality had been barred expressly by name.
- 1896 The Supreme Court declares in Plessy v. Ferguson that separate but “equal” facilities are constitutional.
- 1944 The Supreme Court upholds Roosevelt’s Executive Order authorizing relocation and detention of all people of Japanese ancestry, including U.S. citizens, in “war relocation centers” regardless of “loyalty” to U.S. (during World War II).
- 1947 The Taft Hartley Act seriously restricts the right to organize and requires a loyalty oath aimed at the Congress of Industrial Organizations, which had organized large numbers of workers of color.
- 1969-72 Raids on Black Panther Party offices, assassinations of leading Panthers, and imprisonment of hundreds of others, resulting in the destruction of the Black Panther Party.
- 1973 Federal and state police and FBI launch a military assault on American Indian Movement activists and traditional Indians of the Lakota Nation at Wounded Knee. Leonard Peltier is convicted on false charges of murdering an FBI agent and sentenced to 2 consecutive life sentences.
- 1992 The Rodney King case is tried in the Los Angeles suburb of Simi Valley, and LAPD officers are found not guilty of police brutality. Rage over the verdict sparks the four days of the Los Angeles Riots. The following year, two of the four LAPD officers involved are retried and convicted in a federal court for violating King’s civil rights.
- Khalil Gibran Muhammad, the Director of the Harlem-based Schomburg Center for Research in Black Culture, has identified more than 100 instances of mass racial violence in the United States since 1935 and has noted that almost every instance was precipitated by a police incident.

Courtesy of Dismantling Racism Works, Sharon Martinas, and the Challenging White Supremacy Workshop

ACTOR & CREW BIOS

ACTOR BIOGRAPHIES



PHILLIP J. BERNS

he/him

(SHAKESPEARE)

Phillip holds dual degrees in Theatre Arts and Advertising from Marquette University in Milwaukee, WI, from

whence he hails. This is Phillip's fourth year as a proud Associate Artist of Bag&Baggage. Berns' previous Bag&Baggage productions include *The Games Afoot* or *Holmes for the Holidays* (as Simon Bright); *Much Ado About Nothing* (as Bertram); *Peter/Wendy* (as Peter); *Spinning Into Butter* (as Greg Sullivan); *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* (as Student 2/Juliet). Phillip was also a founding company member of Post5 Theatre and has performed professionally in Portland, Milwaukee, Yosemite, and Dublin. Other Favorite roles include: *Equus* (as Alan); *King Lear* (as The Fool); *Stupid Kids* (as Neechee); several iterations of the Portland sketch phenomenon that is *Spectravigasm*; and in his one-man production of *A Christmas Carol*. Phillip works as a Problem Solver and Happiness Maker for Ruby, and would like to thank Anya, Wednesday, Cassie, and the cast and crew for letting him be a part of such a powerful journey with them. Thank you to the activists and to those who risk everything to challenge the status quo, and thank you for showing up and (hopefully) keeping your mind and heart open. Finally, as always, thanks to the one who inspires him daily.



KYMERLI COLBOURNE

she/her

(VARIOUS POLICE OFFICERS/VINCENT "VINNY" MAGGIO, PUBLIC DEFENDER)

Kymerli earned a BA in Theatre Performance from Scripps College. Most recently, she directed *The Game's Afoot* for B&B. Now back onstage as a member of the Bag&Baggage Resident Artist Company, she is grateful to have had so many opportunities to act with Bag&Baggage from *Peter/Wendy* (as Hook/Mrs. Darling); *La Isla en Invierno* (as Ma); *Bell, Book And Candle* (as Miss Holroyd); *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 appeared in *Once* (as Baruska) at the Broadway Rose and has also performed with The National Theatre of the Deaf, The Oregon and Seattle Children's Theatres, Book It Rep, Seattle Shakespeare Festival, 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, to her cast-mates and playwright Anya Pearson, and to the entire Bag&Baggage family for giving her such a generous, joyful, and challenging artistic home.



KAYLA DIXON

she/her

(ISABEL)

Kayla is excited to be participating in her first show with Bag&Baggage. She has several theatre credits including: *The Rocky Horror Show* (as Magenta); *Mary Kate Olsen is in Love* at Studio Theatre in Washington, DC; *West Side Story* (as Anita) at Broadway Rose; *Forever Dusty* (as Claire) at Triangle Productions; and *Footloose* (as Rusty) at Broadway Rose. She also has several film and television credits including *Portlandia*, *Grimm*, *Outlaw*, and the film *I Don't Feel At Home In This World Anymore*. Kayla is the vocalist for two metal bands (Witch Mountain & Dress the Dead) and enjoys touring internationally when she's not doing theatre.



ERIC ISLAND

he/him

(BARNADINE)

Eric holds a Bachelor of Science in Biology & Psychology from Southern Arkansas University and is currently a 4th year electrician apprentice. Eric served in the US Army during Operation Desert Storm as a 63Bravo, specializing in light-wheel vehicle maintenance. Eric is extremely honored to be making his debut with Bag&Baggage in *The Measure of Innocence*. You may have seen Mr. Island most recently in Experience Theatre Project's *The Strange Case of Dr. Jekyll & Mr. Hyde* (as Sheriff Hastie Lanyon) or Sandy Actors Theatre's production of *A Streetcar Named Desire* (as Mitch). Other companies Eric has worked for include the Oregon Children's Theatre, World Stage Theatre, PassinArt Theatre, and The August Wilson Red Door Project. Other Favorite roles include: *And in this Corner - Cassius Clay* (as Cassius Clay Sr.); *Who I Am: Celebrating Me* (as Martin Luther King Jr.); *Sibling Rivalry* (as Lonzo); and *Gospel of Lovingkindness* (as Coach). Eric is a stand-up comedian/emcee and when he is not engaging people with laughter or attempting to invoke an emotional response from paying audiences who come to see a production, he works as an Electrician. Eric feels blessed to have such supportive family, friends, and mentors in this community, who have helped challenge and cultivate him along the way.



MURREN KENNEDY

he/him

(LATE NIGHT TALK SHOW HOST)

Murren is a graduate of Portland Actors Conservatory, class of 2015. This is Murren's first time performing with Bag&Baggage. Other companies Murren has worked for include Lakewood Center for the Arts, Salt and Sage, Fuse Theatre Ensemble, Harlequin Productions

ACTOR & CREW BIOS

(Olympia, WA), Portland Revels, Experience Theatre Project, Portland Actors Ensemble, Post5, and Action/Adventure. Other favorite roles include: *Shakespeare in Love* (as Marlowe); *Cymbeline* (as Guiderius); and *The Tempest* (as Ferdinand). Murren spends his days taking care of kiddos at Ainsworth Aftercare, and he would like to thank his wonderful fiancé Jessa.



MANDANA KHOSHNEVISAN

she/her

(VARIOUS POLICE OFFICERS/JUDGE ROBERT ESCALUS)

Mandy studied literature, theater, and history (and improvisation) at Stanford University, where she earned a B.A. and M.A. in English. Past B&B appearances include *Romeo & Juliet/Layla & Majnun* (as Lady Capulet); *Death and the Maiden* (as Paulina); *Deathtrap* (as Helga); *La Isla en Invierno* (as Doris); and *Much Ado About Nothing* (as Margaret/Dogberry). Pre-Portland, favorite scripted roles include *Into the Woods* (as Baker's Wife); *My Fair Lady* (as Mrs. Eynesford-Hill); favorite un-scripted roles include 10 years with the Un-Scripted Theater Company in San Francisco. In Portland, she's recently been in such shows as *Trail to Oregon* (as Son), *The Rocky Horror Show* (as Eddie/Dr. Scott); *Reefer Madness* (as Mae Coleman); *Die Hard: The Musical Parody* (as Mother Gruber/Inga); and *Back to the Future: The Musical Parody* (as Biff). Mandy also wears numerous backstage hats. Recently, she choreographed *A Clockwork Orange* (Bag&Baggage Productions), costumed *Body Awareness* (Twilight Theatre) and *The Mystery of Irma Vep and Heathers, the Musical* (Funhouse Lounge). She also directed the bilingual touring production of *Judge Torres* for Milagro Theatre, and *Triassic Park: the Musical* at the Funhouse Lounge. Since moving to Portland in 2013, she has taught at Northwest Children's Theater, and improvised on mainstages all around town. Recently, she published her first book, *Managed Mischief*, about improvisation and creativity. At home, she maintains an excess of books, art supplies, and impractical musical instruments.



JAMES LUSTER

he/him

(OFFICER ELBOW/MIKE ANGELO, ASSISTANT DISTRICT ATTORNEY/PRESIDENT)

James Luster is thrilled to be working with Bag&Baggage again in such an exciting and important new work. You may have recently seen him in Bag&Baggage's fall production of *A Clockwork Orange*. James has also been seen with Theatre Vertigo in *Carnivora*; Oregon Children's Theater in *The Miraculous Journey of Edward Tulane*; Portland Actor Ensemble's *Macbeth*; Experience Theater Project's *The Mousetrap*; and many shows at Action/Adventure Theater, with which he was a producing and performing company member. James also hosts a weekly podcast and is a professional cook in his downtime. Thanks to all the gracious people who have once, and still do,

support him, especially his wonderful partner Holly and endlessly supportive parents, Carol, Bogdan, and Bobby.



DONOVAN MAHANNAH

he/him

(CLAUDIO)

Donovan is honored to be making his Bag&Baggage debut in this incredible production! Most recently he has been seen in *Shattering* (as Jonah) at Tacoma Little Theatre; *Mama Mia* (as Skye); *White Christmas* (ensemble); *Newsies* (as Romeo) at Tacoma Musical Playhouse; *Bye Bye Birdie* (as Hugo Peabody) at Centerstage Theatre; and *Once on this Island* (as Daniel) at Twelfth Night Productions. Donovan is grateful for this opportunity and to have the love and support from his family and friends.



CURTIS MAXEY JR.

he/him

(LUCKY)

Curtis Maxey Jr. Would like to thank Bag&Baggage for the opportunity to be a part of this new body of work, and a special thanks to the cast and crew for their hard work. I would like to dedicate this show to everyone whose has been a victim of the criminal justice system. May your voices be heard. Thank you.



ANYA PEARSON

she/her

(PLAYWRIGHT & PLAYWRIGHT)

Anya Pearson is an award-winning actress, playwright, poet, essayist, screenwriter, producer, and activist. She was honored to receive the 2019 Problem Play Commission from B&B and to be sharing the stage with this beautifully diverse collection of artists who have given so much of themselves to bringing this story to life. She was the inaugural winner of the \$10,000 Voice is a Muscle Grant from the Corporeal Voices Foundation run by best-selling author Lidia Yuknavitch. Her play, *Made to Dance in Burning Buildings*, was called "not only a powerful lament, but a brave, epic and steadfast tale of rebirth," by Willamette Week. "Pearson's creation exists in a completely different galaxy than most theatrical works." *Made to Dance in Burning Buildings* played to a sold out house at Joe's Pub at The Public Theater (NYC), which was co-produced by Wednesday Sue Derrico's company, and received its World Premiere at Shaking The Tree Theatre where Anya was the Playwright-in-Residence for the 2018-2019 season. She is working on a series of projects (in addition to *Made to Dance*) aimed at empowering other survivors of sexual violence (especially survivors of color), raising awareness around the lasting effects of PTSD and trauma, and fighting back against rape culture. She received the 2018 commission from Orphic to adapt *Agamemnon* with an African-American lens. Anya was also a finalist for the National Black

ACTOR & CREW BIOS

Theatre's 2019 "I Am Soul" Playwriting Residency. She runs a production company called Urban Haiku whose mission is to produce groundbreaking work that transcends the traditional boundaries of theatre while also serving as the catalyst for art and community action to combine for real social change. Anya is a proud member of LineStorm Playwrights. As an actor, she has appeared in numerous regional theatre productions, commercials, and independent films and is a member of Actors' Equity Association. She is a graduate of the two-year acting program at the William Esper Studio in New York City and a graduate of the writing program at Marylhurst University. She would like to thank her husband and her mother for their tremendous support. Her best production is her 7-year-old daughter, Aidee, who can be seen, most nights, trying to circumvent bedtime by asking deep philosophical questions like: "When are we going to see the world? When is my life going to truly begin?"



JANELLE RAE
they/them
(JULIET)

Janelle received a Bachelor of Fine Arts in Acting from Western Oregon University. Janelle is thrilled to be welcomed back to

Bag&Baggage to work on The Vault Theater stage for a second time, having recently appeared in *The Game's Afoot* (as Detective Harriet Goring). Other noteworthy performances by Janelle include roles in *The Legend of Rock Paper Scissors* (as a myriad of characters such as Role of Tape In Plastic Dispenser); *Good People* (as Kate); *Jane Doe in Wonderland* (as Alice); and more recently *Hamlet* (as Hamlet). A few of the other theatres Janelle has been lucky enough to be a part of include Valley Shakespeare Company, Oregon Children's Theatre, Oregon Contemporary Theatre, and Game Over. When Janelle is not on the stage, they are busy servin' up sushi to the good people of Happy Valley, walking dogs, playing music, or making an assortment of crafts with as many strange trinkets as they can get their hands on.

CREW BIOGRAPHIES



RON ARTIS II
he/him
(COMPOSER & MUSICIAN)

Ron Artis II is an American musician/singer-songwriter. He is best known for his work as Ron Artis II and Thunderstorm in Hawaii. Named after his father, Ron is the eldest son in a family of 11 children. Ron has enjoyed music since before he could walk, crawling across his father's piano at age 1. Ron has grown in all genres of music and loves to create new songs on the spot in his concerts believing that "Music is meant to be lived, as life is meant to be lived." Ron's recordings include genres of music from blues, jazz, flamenco, rock, R&B, and soul.



WEDNESDAY SUE DERRICO

she/her
(DIRECTOR)

Wednesday Sue Derrico is a director, producer, creator, and performer based in Brooklyn, NY. Proud to wear many hats, Wednesday dedicates her life to personal, political art and supporting platforms for diverse voices. She is the Founding Executive Director of feminist production company, Experimental Bitch Presents, which is currently in residence at Access Theater. Wednesday has toured worldwide as a director, working in cities such as Edinburgh, Scotland and Toronto, Canada. Recent credits include: Winter Miller's *No One is Forgotten* at The Rattlestick Playhouse; Diana Oh's *Infinite Love Party* at the Bushwick Starr; and *The Lehman Trilogy*, Directed by Sam Mendes at The Park Avenue Armory. She holds a BFA in Drama from the Experimental Theatre Wing at New York University's Tisch School of the Arts. Wednesday is endlessly inspired by Anya and so excited to be a part of this work. Wednesday is immensely grateful to Cassie and the whole Bag&Baggage team for their support of this timely production. www.ExperimentalBitchPresents.com



BLANCA FORZÁN

she/her
(SCENIC DESIGNER & LIGHTING DESIGNER)

Blanca holds a degree in architecture from Del Valle de Mexico University. In her vast work experience, Blanca has worked with the National Institute of Fine Arts (Instituto Nacional de Bellas Artes Mexico) for over two decades. She also operates as a lighting designer, producing manager, set designer, tour manager, and international technical director. Notable shows include: *Faust* (Brooklyn Academy of Music); *Hamlet* (Cádiz, Spain); *Woyzeck* (Mexico City); *Moliere* (Medico, Barcelona, Columbia); and many more. Blanca continues her theatre studies and production techniques in light and design at the Banff Center in Canada. After her experience in New York, she decided to focus on more jobs in the United States. These productions include: *Broken Promises*, *Contigo Pan y Cebolla* and *El Muerto Vegabundo* (El Milagro Theatre, Portland, OR); *País de Bicicletas* (Aurora Theatre, Laurenceville, GA); and *La Ruta* (Artists Repertory Theatre, Portland, OR).



CASSIE GREER

she/her
(ARTISTIC DIRECTOR)

Cassie has spent the entirety of her adult life working with theaters, arts organizations, and training programs across the country. As a performer, she trained in the MFA Acting program at Florida Atlantic University; the BA Theatre program at Goshen College in Indiana; and in the 9th Certification Group of Fitzmaurice Voicework® instructors. Bag&Baggage has been her artistic home since 2011, where she has filled a variety of administrative and artistic positions prior to her appointment as

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Artistic Director in March 2019. Over the seasons, she has collaborated as an actor, director, and designer on more than 30 B&B shows. Cassie is incredibly grateful to her family and friends around the country for their continual love and support, and to the staff and artists of B&B for filling this space with their creative energy every single day.



JESSE GROAT

he/him

(ASSISTANT STAGE MANAGER)

Jesse is excited for his first-ever Assistant Stage Manager role with Bag&Baggage. Jesse is part of Bag&Baggage's Emerging Artists program, and has loved every minute of it. He'd like to thank B&B for this amazing opportunity, as well as his family and friends for supporting him and his work in the arts.



EPHRIAM HARNSBERGER

he/him

(STAGE MANAGER)

Ephriam completed his Bachelor of Fine Arts Degree in Omaha, Nebraska at Creighton University. This is his fourth season with Bag&Baggage as stage manager for over 20 productions and events. Ephriam is thrilled to work alongside the incredible cast and crew of *The Measure of Innocence*. When he is not wandering about the stage, Ephriam also enjoys cooking, camping, kazoo-ing, and singing silly songs with his sisters. He would like to thank Bag&Baggage, Nik, Rosemary, and his parents.



TREVOR HARTER

he/him

(SOUND DESIGNER)

Trevor is currently an Emerging Artist at Bag&Baggage. Before sound designing, Trevor was the Props Master in Bag&Baggage's production of *The Game's Afoot*. Before that, assisting Alec Lugo in the marketing for Bag&Baggage's *A Clockwork Orange*. Trevor has earned his bachelor's degree in theater at Pacific University, and with them has performed in *Much Ado about Nothing* (as Don Pedro); *The Good Woman of Szechwan* (as Yang Sun); and *They Don't Pay? We Won't Pay!* (as Giovanni). He has also performed in world-premiere shows, such as Ellen Margolis' *Hide* (as Professor Sheffield). Trevor would like to thank all the people at Bag&Baggage for their wisdom and talent and ability to create a welcoming environment for new artists.



MELISSA HELLER

she/her

(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 Lakewood Center for the Performing Arts; Defunkt Theatre; Open Hearts, Open

Minds; and is also the Resident Costume Designer for Bag&Baggage Productions. She holds a B.S. in Apparel Design from Oregon State University, where her interest in costumes for theatre began. She graduated in 2008 and moved to Portland to pursue her career in the apparel industry. There, her passion for costume design was reignited. Her recent works include *The Game's Afoot*; *A Clockwork Orange*; *Much Ado About Nothing*; and *The Island in Winter* with Bag&Baggage Productions, *Orlando*; *Meek* with Pacific University; *Pippin* with Lakewood Center for the Performing Arts. Melissa thanks Bag&Baggage Productions for this engaging partnership.



SIGNE LARSEN

she/her

(FIGHT CHOREOGRAPHER)

Signe Larsen is a Portland native with a BFA in Acting from Cornish College of the Arts. She is an Associate Artist at Bag&Baggage, most recently seen in *The Game's Afoot* (as Madge). Signe has been in love with fight choreography since she was very young. She received the status of Actor Combatant in Hand-to-Hand, Broad-sword, and Rapier/Dagger duel wield in 2013 by the SAFD. Her work has been seen on the Bag&Baggage stage in *Romeo and Juliet/Layla and Majnun*, *As You Like It*, *Deathtrap*, and *The Game's Afoot*. When she is not acting or pretending to beat people up, she can be found working as a makeup artist, or in costume shops, set crews, dialect coaching, and backstage at various theatres in the greater Portland area.



BETH LEWIS

she/her

(MANAGING DIRECTOR)

Beth Lewis has over fifteen years of experience in theater administration and management. Prior to Bag&Baggage, she 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 most recently served 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 Board President of the Portland Area Theatre Alliance. She also holds a B.A. in Theatre from Connecticut College and is a Core Company Member of the Original Practice Shakespeare Festival. Thanks to her family and friends, and to Evan and Max for their love and support.



ELLIOT LORENCE

he/him

(PROPS MASTER)

Elliot Lorence is a performer, director, and applied theatre practitioner originally from South Bend, Indiana. He is currently in his

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last year of undergrad at Pacific University where he majors in Applied Theatre and Spanish. His past projects include Theatre in Social Contexts with Convergence Oregon, The Instant Theatre Festival with Pacific University, The Shakespeare Prison Project, Shakespeare After Hours, *First Folio!* with Notre Dame Shakespeare, and *Cymbeline*, *Henry V*, and *A Midsummer Night's Dream* with Robinson Shakespeare Company. Past roles include: *They Don't Pay? We Won't Pay!* (as Luigi); *Fat Pig* (as Carter); and *True West* (as Lee). He is thrilled to be a part of the Emerging Artist cohort, and eager to meet the community that makes Bag&Baggage so special.



TS MCCORMICK

he/him

(EVENT & PRODUCTION MANAGER)

TS holds a Master of Fine Arts from Minnesota State University, Mankato and a Bachelor of Fine Arts from the University of Rhode Island. Over the past 20 years, his theatrical career has included acting, directing, construction, production, management, and education. TS has appeared on stage with Bag&Baggage in *A Clockwork Orange* (as Mr. Deltoid, Governor, and others) and *As You Like It* or, *Love in a Forest* (as Duke Frederick/Duke Senior). In addition, he has worked behind the scenes on *Charles Dickens Writes a Christmas Carol*, Solo Fest, and *Much Ado About Nothing* as well as assisting with the construction and preparation of The Vault Theater. He often serves as Assistant Technical Director as well. Aside from Bag&Baggage, TS has worked locally with Clackamas Repertory Theatre, Pacific University, Northwest Theatre Workshop, and Vision8Studio. He has done work across the country for the Gamm Theatre, Colonial Theatre, Pendraagon Theatre, 2nd Story Theatre, The Rhode Island Shakespeare Company, South Dakota Shakespeare Festival, and more. TS has spent more than a decade in both corporate and nonprofit management, working for companies ranging from entertainment to behavioral healthcare.



TYLOR NEIST

he/him

(COMPOSER & MUSICIAN)

Tylor earned his masters of music from Manhattan School of Music and his bachelors of music from Boston University. He was also fortunate to study chamber music with members of the Muir, Juilliard, Emerson, and American String Quartets. Tylor has played with the Oregon Symphony, Portland Opera, Oregon Ballet Theatre, Eugene Symphony, Spokane Symphony, NW New Music, Filmusik, and Opera Theater Oregon. He is a member of the piano trio ThreePlay and the artistic director of Bridgetown Orchestra. As a composer, his most recent projects include commissions for theater scores: *Brontë*; *Lear* (a violin looping score); and *Kabuki Titus* (a kabuki adaptation of *Titus Andronicus*) all with Bag&Baggage Productions. He was also the 2014 winner of Fear No Music's Locally Sourced Sounds for his piece *Unfolding* (for string quartet and looping

pedals). *Overview Effect*, an immersive musical and theatrical journey through the cosmos, premiered at the Armory in Portland in April 2016. You can check out his website for more info: www.tylorneist.com



JIM RICKS-WHITE

he/him

(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 theaters, 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 Fly Rod on the river or Italian Military saber at his local HEMA gyms, Indes Western Martial Arts and Sala delle Tre Spade. Jim looks forward to being able to help nail down some good storytelling and bring the 2019-20 B&B Season to light!



LAWRENCE SIULAGI

he/him

(PROJECTION DESIGNER)

Lawrence is a performer, director, playwright, sound and projection designer, and music composer. Originally from San Diego, he pursued a Bachelor's degree in the Dramatic Arts (directing emphasis) at San Diego State University; and film editing and marketing at the University of Southern California. Lawrence is a proud member of Bag&Baggage's Associate Artists and was recently in Bag&Baggage's productions of *Deathtrap* (as Sidney Bruhl) and *Romeo & Juliet/Layla & Majnun* (as The Sayyid). Lawrence has also worked with companies such as Portland Opera, Portland Actors Ensemble, Oregon Children's Theatre, and Crave Theatre. His recent projection designs at B&B include *A Clockwork Orange*; *Bell, Book and Candle*; *As You Like It* or, *Love in a Forest*; and *The Island in Winter* or, *La Isla en Invierno*. Lawrence is the resident sound designer for the Milagro Theatre where he designed recent shows *En El Tiempo de Las Mariposas* (dir. C. Drogosch) and *Huinca* (dir. R. Solunaya). He dedicates this show to his two daughters, Olivia and Alma.

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ADIN WALKER

he/him

(MOVEMENT & INTIMACY
DIRECTOR)

Adin Walker collaborates with internationally-touring dance and puppetry company Phantom Limb as Associate Director and Movement Director, including *Falling Out* (BAM Next Wave 2018), and *69 Degrees South* (Upcoming ArtsEmerson). Adin directed/choreographed *The White Dress* (Access Theatre); Allison Gregory's *Not Medea*; and L M Feldman's *Grace, or the Art of Climbing* (Art House); *One Arm* (Chautauqua Theatre); and *Singin' in the Rain* (McCarter Theatre/Princeton). Recently as choreographer: *Indecent* (Artists Repertory Theatre), and the world premieres of *Storming Heaven* (WV Public Theatre) and *Normativity* (NYMF). BA: Princeton. www.adinwalker.com

NELL WALKLEY

she/her

(DRAMATURG)

Nell has been a dramaturg in Portland for many years, working with various theater companies as well as individual playwrights and directors. A few of the plays she has worked on are *Midsummer*; *Gideon's Knot*; *Noises Off*; *The Beauty Queen of Leenane*; *Belleville*; *Irma Vep*; *Middletown*; *The Night Alive*; *Mr Kolpert*; *The New Electric Ballroom*; *The Realistic Joneses*; *The Angry Brigade*; *The Flick*; *The Nether*; *Lungs*; *Men on Boats*; *Arlington*; *John*; and *Kiss* (Third Rail); *Radiant Vermin* (CoHo); *The God Game* (Brandon Woolley); *Made to Dance in Burning Buildings* (Anya Pearson); and plays under development at the JAW Festival at Portland Center Stage. She has a PhD from UC Berkeley.

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