

BAG&BAGGAGE PRODUCTIONS

PROUDLY PRESENTS...



KEN LUDWIG'S

THE GAME'S AFOOT

OR HOLMES FOR THE HOLIDAYS



DEC. 5-23



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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: Shannon Cramer

Lighting Designer: Jim Ricks-White

Props Master: Trevor Harter

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

KEN LUDWIG'S THE GAME'S AFOOT

directed by Kymberli Colbourne

CAST

| | |
|------------------------|-------------------|
| William Gillette | Andrew Beck† |
| Martha Gillette | Patrick Spiket |
| Felix Geisel | Peter Schuyler† |
| Madge Geisel | Signe Larsent |
| Simon Bright | Phillip J. Bernst |
| Aggie Wheeler | Arianne Jacques† |
| Inspector Goring | Janelle Rae |
| Daria Chase | Jessi Walters† |

CREW/PRODUCTION TEAM

| | |
|---|-----------------------|
| Director | Kymberli Colbourne† |
| Fight Choreographer | Signe Larsent |
| Technical Director & Lighting Designer | Jim Ricks-White |
| Costume Designer | Melissa Heller† |
| Scenic Designer | Shannon Cramer |
| Sound Designer | Elliot Lorence^ |
| Props Master | Trevor Harter^ |
| Stage Manager | Ephriam Harnsberger |
| Production & Event Manager | TS McCormick |
| Assistant Stage Manager (a.k.a. Barnes) | Kenny Pratt^ |
| Master Carpenter | Alex Blesi |
| Master Electrician | Mandana Khoshnevisant |
| Light Board Operator | AJ Ark |
| Run Crew | Carley Watters |

†= 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

"Ken Ludwig's The Game's Afoot" is presented by
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Originally Produced by Cleveland Play House; Michael Bloom,
Artistic Director; Kevin Moore, Managing Director

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

The 2019-2020 Season is presented by
Ronni Lacroute

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generously sponsored by

Pat Reser & Bill Westphal, Marilyn &
Ron Nutting, and The Hillsboro Hops

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DIRECTOR'S NOTES

To solve any good mystery, one must endeavor to:
Gather the facts
Connect the dots
And draw a conclusion.

Tonight we connect: a famous author, his even more famous creation, and an actual real-life actor...whose claim to fame is utterly dependent upon the previous two dots.

So here are a few facts:

Sir Arthur Conan Doyle tried very hard NOT to be a writer. He studied to be doctor and served as a ship's surgeon; had a failed ophthalmology practice; ran unsuccessfully for parliament twice; bought a car without knowing how to drive it and entered in the Prince Henry Tour International road race; played goalie on the same cricket team as JM Barrie; believed in fairies and mediums and ultimately became a practitioner of Spiritualism himself; and, after his death, had a seance held for him at Royal Albert Hall, attended by thousands and at which, after much pomp and circumstance, he failed to make an appearance.

He was also the reluctant creator of Sherlock Holmes, a character he killed off only six years after his debut, but was forced to bring back to life due to popular demand and "monetary persuasion".

Sherlock Holmes was "born" at Christmastime, making his first appearance in *A Study In Scarlet*, published in Beeton's Christmas Annual in 1887. He was a master of logic, observation, and deduction; knowledgeable in literature, astronomy, politics, botany, geology, chemistry, anatomy, and cryptology; a forerunner of modern forensic science; an expert singlestick player, boxer, and swordsman; an erstwhile violinist; a beekeeper in his retirement years; and a cocaine addict. He is featured in 60 stories by Doyle, appears in numerous other literary works, and has been the subject of comic books, graphic novels, radio dramas, TV shows, and approximately 226 films and counting.

The very first actor to portray Holmes was William Gillette. Born in Connecticut in 1853, the son of a US Senator, Gillette became a celebrity in the infancy of the American Theatre. Stunningly good looking, he wrote, starred in, directed, and produced plays — including Sherlock Holmes with the personal permission of Arthur Conan Doyle, who became a lifelong friend. The only known footage of Gillette as Sherlock, filmed in 1916, will be playing as you enter the theatre; he spent the majority of his 33 year career portraying Sherlock in over 1,300 performances in the US and England. It is Gillette who is responsible for marrying the two phrases "...elementary..." and "...my dear fellow"; and for making the deerstalker cap and meerschaum pipe Sherlockian fixtures — determining that the curve of the meerschaum better framed his face than the straight pipe described in Doyle's texts. He built an imposing stone castle on the shores of the Connecticut River and filled it with tricks and invented gadgets (including a disappearing dinner table) with a miniature railroad on the grounds, allowing him to fulfill his lifelong dream of being a train engineer.

Our playwright, Ken Ludwig, weaves the strands of these three eccentric characters into a "relentlessly entertaining"...mystery, of course. And yet, deeper themes lie beneath the surface. Ludwig states in his writer's notes, "Mysteries are journeys trying to answer the question of who we really are."

In the theatre, as is life, there is a constant tension between appearance and reality. And in every great mystery, there comes the moment when everyone is suspect, everyone must reveal or discover who they are, and everyone is guilty — of something — and the truth will come out.

DIRECTOR'S NOTES *continued*

In that examination of self and others, everything comes into question: What is the nature of guilt? The nature of innocence? What should we conclude?

Death, murder, can be morally ambiguous. "Should the culprit be punished if the culprit is a predator...?" Ludwig asks. Despite his respect for the law, Sherlock tells Watson in *The Abbey Grange*, "Once or twice in my career I feel that I have done more real harm by my discovery of the criminal than ever he did by his crime...I had rather play tricks with the law of England than with my conscience." Six times in the Sherlock stories, he allows the culprit to escape — in four of those instances, the crime was murder.

Theatre is one of those places where we can throw the puzzle pieces of a story — either familiar or something we have no lived experienced with — up into the air and look at in a new way. It is a place where we can start a conversation about how those pieces might fit together...and how we all might bear some responsibility.

Kymberli Colbourne, Director



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

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Karl Citek

Cassie Greer

Laura Hoover

Tom Hughes

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Patricia Logan

Liz Manser

Mori Mirashrafi

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Devinka De Silva

Segun De Silva

Jan Simmons

Donna Swanson

Aditi Vyas



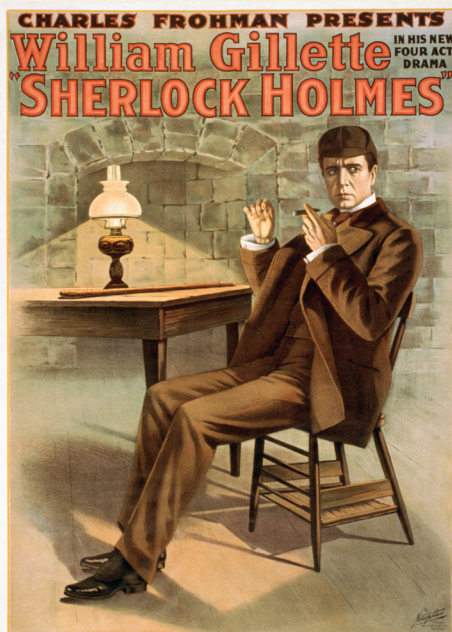
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HOLMES AT HOME: THE LIFE OF WILLIAM GILLETTE

by Emily E. Gifford

William Gillette was an American actor, playwright, and stage director most famous for his stage portrayal of Sherlock Holmes and for the extraordinary stone castle he built on a promontory above the Connecticut River in East Haddam. Born in the Nook Farm neighborhood of Hartford, Connecticut, Gillette grew up in a politically progressive atmosphere. His father, former US Senator Francis Gillette, supported reform movements including public education and the abolition of slavery; his mother, Elizabeth Daggett Hooker Gillette, was a direct descendant of Connecticut Colony co-founder Thomas Hooker. The family's neighbors included Harriet Beecher Stowe and Mark Twain.

As a boy, Gillette built a miniature puppet theater and entertained friends and family with short plays. Along with friends, he co-founded an amateur journal, *Hail Columbia*, a general interest publication that included articles, stories, puzzles, and jokes and was published regularly for nearly two years (1866–1867). In later years, Gillette credited his Hartford Public High School experiences in English and public speaking with his more “natural” style of acting; in an era of melodrama and actors proclaiming every line, Gillette spoke his lines more conversationally, a style of relative underacting that appealed to audiences ready for something new.



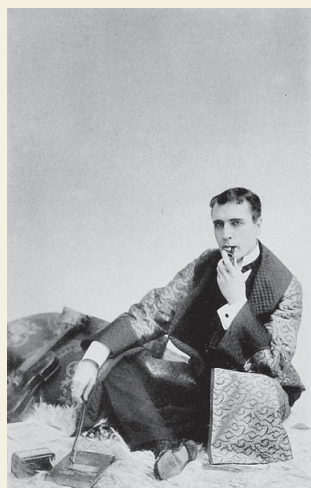
From 1874, Gillette worked in the American theater, eventually crossing the Atlantic to appear in London in 1897, where his play *Secret Service* was both a critical and commercial success. At that time, Arthur Conan Doyle, creator of the famously eccentric and well-educated detective Sherlock Holmes, found himself in need of money. Having concluded his original Sherlock Holmes stories in 1893, Doyle decided to raise funds by adapting Sherlock Holmes for the stage.

A competing, unauthorized play based on his work further spurred Doyle to action, but he proved unable to write a Holmes play to his own satisfaction. In 1897, Doyle and his agent met with Charles Frohman, one of Gillette's Broadway associates; Frohman, in turn, suggested Gillette as the perfect person to bring Holmes to life on stage. Doyle

agreed and Gillette immediately read Doyle's Holmes adventures (for the first time) and set to work on the adaptation while on an American tour of *Secret Service*. In 1899, Gillette traveled to England to show his play, titled simply *Sherlock Holmes* and drawn from several of Doyle's stories, to Doyle personally. The two began a longtime personal friendship and a highly profitable professional relationship.

HOLMES AT HOME: THE LIFE OF WILLIAM GILLETTE *continued*

In bringing Sherlock Holmes to life on the stage, Gillette introduced three elements that became synonymous with the famous detective: his deerstalker cap, his long traveling cloak, and his curved briar pipe. Doyle's Holmes was a Victorian fashion plate who would have worn the first two garments only while in the country; while some illustrations had shown Holmes smoking a straight pipe, Gillette felt that the curved pipe was a better stage prop which, along with the cap and cloak, became distinctive trademarks for the detective. Additionally, Gillette played Holmes as a more arrogant character, often impatient with his colleagues' inability to keep up with his deductions. Gillette wrote the phrase, "Oh, this is elementary, my dear fellow," which Clive Brook, the first film Holmes, later edited to "Elementary, my dear Watson." Neither phrase ever appeared in any of Doyle's works.



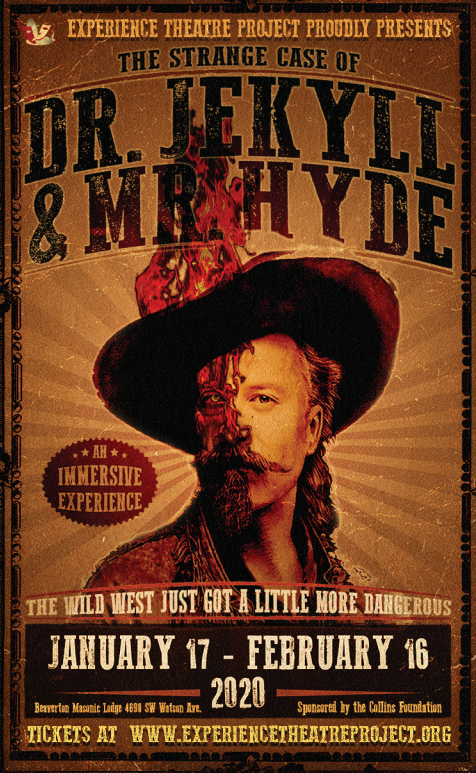
Sherlock Holmes premiered at the Star Theater in Buffalo, New York, on October 23, 1899, and moved to Manhattan's Garrick Theater on November 6, 1899. While not popular with the critics, audiences loved Gillette's play and his interpretation of the popular detective. Until Gillette's final appearance as Holmes on March 19, 1932, nearly 33 years after his first, Gillette appeared as Holmes approximately 1,300 times. Beyond his theatrical performances, illustrations and photographs of Gillette as Holmes circulated widely, and Doyle used Gillette's Holmes as the model for illustrations of Holmes stories when he began writing new adventures for the detective in 1901.



Gillette made a fortune playing Holmes, and used part of that money, as well as his sense of ingenuity and fun, to build a castle, which he named the Seventh Sister, on property fronting the Connecticut River in East Haddam, Connecticut. Built from Connecticut stone, the castle has 24 rooms, with puzzle locks, secret doors, and even hidden mirrors that allowed Gillette to spy on his guests (including Albert Einstein

and Calvin Coolidge) in order to time dramatic entrances for their amusement. The estate, now called Gillette Castle, is owned and maintained by Connecticut's Department of Energy and Environmental Protection (DEEP). As a state park, it hosts approximately 100,000 visitors a year.

Emily E. Gifford is an independent historian specializing in the history of religion and social movements in the United States. Courtesy of Connecticut Humanities.



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ACTOR & CREW BIOS

ACTOR BIOGRAPHIES



ANDREW BECK
he/him
(WILLIAM GILLETTE)

Andrew holds a Master of Fine Arts in Acting from the University of Nebraska-Lincoln and a Bachelor of Arts from the University of Oregon. Andrew is a five-year member of Bag&Baggage's Resident Artist Company. You may have seen him in Bag&Baggage's *As You Like It* (As Jaques); *Blithe Spirit* (As Charles Condomine); *Spinning into Butter* (as Ross Collins); *Our Country's Good* (as Ralph Clark); *Dial "M" for Murder* (as Tony Wendice); *Deathtrap* (as Clifford); and most recently in *A Clockwork Orange* (as multiple characters, including Dr. Brodsky). Andrew has performed with Oregon Contemporary Theatre in *The Great Gatsby* (as Jay Gatsby) and in *Miss Bennett: Christmas at Pemberley* (as Mr. Darcy). Other companies Andrew has worked for include the The Great American Melodrama & Vaudeville, Willamette Stage Company, Nebraska Repertory Theatre, and The Ludlow Festival (England). Other Favorite roles include: *The Seagull* (as Trigorin); *In the Next Room* (as Dr. Givings); and *Frankenstein's Bride* (as The Monster). Andrew is a current member of No Filter Improv and teaches acting at Oregon State University. Andrew is so lucky to have such a great family, friends, and wifey.



PHILLIP J. BERNs
he/him
(SIMON BRIGHT)

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 *Much Ado About Nothing* (as Bertram); *Peter/Wendy* (as Peter); *Spinning Into Butter* (as Greg Sullivan); *A KBNB Kristmas Carol* (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 *Spectravagasm*; and in his annual one-man production of *A Christmas Carol* (which -like Frosty- will be back again one day). Phillip works as a Problem Solver and Happiness Maker for Ruby, and would like to thank Kymberli, Cassie, the cast and crew, his wonderful B&B family, and the girl who inspires him daily. Merry Christmas, Papa John.



ARIANNE JACQUES
she/her
(AGGIE WHEELER)

Arianne is a proud graduate of Oregon State University's Theatre Arts Program. She began working with Bag&Baggage in 2007, and has appeared in every season since. Favorite B&B roles include: *The Eight: Reindeer Monologues* (as Vixen); *Crimes of the Heart* (as Babe); *Julius Caesar* (as Cassius); *The Great Gatsby* (as Jordan); *Our Country's Good* (as Mary Brenham); *Moby Dick, Rehearsed* (as Stage Manager/ Elijah); *The Graduate* (as Elaine Robinson); *Romeo & Juliet/Layla & Majnun* (as Juliet/Layla); *The Farndale Ave...Murder at Checkmate Manor* (as Gordon); and this summer's *Much Ado About Nothing* (as Claudio). Arianne is a founding member of B&B's Resident Artist Company and is the Patron Services Manager for B&B. When she is away from the theater, Arianne spends her time reading, hiking, watching nature documentaries, helping out at Basilisk (her partner's awesome restaurant), and snuggling with her cats (Zoë, Ripley, & Goose). Arianne would like to thank Jason and her mom & pop for their endless love and support.



SIGNE LARSEN
she/her
(MADGE GEISEL & 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 *As You Like It* (as Phebe). She has also appeared in *Romeo and Juliet/Layla and Majnun*, *Coriolanus*, and *Rope*. Some other favorite roles include *Sordid Lives* (as Latrelle); *Batboy The Musical* (as Meredith); and *Mary Poppins* (as Mrs. Corey/MS. Andrews). When she is not acting and choreographing stage combat, she can be found working as a makeup artist, or in costume shops, set crews, dialect coaching, and backstage at various theaters in the greater Portland area. When not on stage she can be found knitting with her cat, watching movies about ghosts, and cosplaying her favorite movie characters.



JANELLE RAE
they/them
(INSPECTOR GORING)

Janelle received a Bachelor of Fine Arts in Acting from Western Oregon University. This is Janelle's first time working on The Vault Theater stage with Bag&Baggage and they could not be more excited to help spread some holiday cheer. Other noteworthy performances by Janelle include performances in *The Legend of Rock Paper Scissors* (as myriad roles like Role of Tape In Plastic Dispenser); *Good People* (as Kate); *Jane Doe in Wonderland* (as Alice); and more recently in *Hamlet* (as Hamlet). A few of the other theatres Janelle has been lucky enough to be a part of include Valley

ACTOR & CREW BIOS

Shakespeare Company, Oregon Children's Theatre, Oregon Contemporary Theatre and Game Over. When Janelle is not on the stage, they have a full-time job as a dishwasher at a retirement home, which they adore, as well as making as many crafts with as many strange trinkets they can get their hands on.



PETER SCHUYLER

he/him

(FELIX GEISEL)

Peter studied Theatre Performance at Northern Arizona University and apprenticed at AZTheatreWorks and the Grand Canyon Shakespeare Festival. He is a proud B&B Resident Artist since 2014. Favorite B&B shows include *Bell, Book and Candle* (as Shep); *Charles Dickens Writes a Christmas Carol* (as Dickens, Tiny Tim); *Brontë* (as Patrick, Nichols, Rochester, Heger); *Moby Dick, Rehearsed* (as Starbuck); *Richard III* (as Richard III); *Our Country's Good* (as Phillip/Wisehammer); *The Crucible* (as John Proctor); and *Of Mice and Men* (as George Milton). He is a founding member of No Filter Improv and has performed for numerous PDX companies including triangle productions!, Lakewood Theatre, Northwest Classical, and Northwest Children's Theatre. In NYC, he worked with La Mama E.T.C., Immediate Theater, DMTheatrics, NativeAliens, and Dysfunctional Theatre. When not on stage, he cooks, plunks his ukulele, and owes his amazing life to his brilliant wife and irrepressible daughter...but this one is for his Dad. Rest in peace, Pop.



PATRICK SPIKE

he/him

(MARTHA GILLETTE)

Spike, as his friends call him, is an Associate Artist of Bag&Baggage, holds a BA and an MFA in directing, and brings over 30 years of experience creating and supporting live theatre. With Bag&Baggage, he's performed in *Farndale Avenue: Murder at Checkmate Manor* and in *The Farndale Avenue... Christmas Carol* (as Phoebe Reece); *Parfumerie* (as Mr. Sipos); *The Importance of Being Earnest* (as Lady Bracknell), and directed productions of *Educating Rita*, *Love Letters*, *The Mystery of Irma Vep*, and *Dangerous Liaisons*. Spike's credits include theatre work up and down the west coast including directing and choreographing *Chicago*, *Batboy the Musical*, and *Six Dance Lessons in Six Weeks* in California, as well as film and commercial projects. As a former Bag&Baggage board member, he contributed such ideas as the Oscars viewing party, Valentine's special presentation, season announcement event and more. He works assisting and consulting clients for Arts People ticketing and patron management software company based in Portland, and lives in Scappoose, OR with his husband Fernando and their three dogs.



JESSI WALTERS

she/her

(DARIA CHASE)

Jessi holds a BA in Theatre, Film & Dance from Humboldt State University, and received training from Dell'Arte International School of Physical Theatre, and Portland Experimental Theatre Ensemble. Jessi is a Resident Artist and is proud to call Bag&Baggage her artistic home. Previous B&B performances include *Bell, Book & Candle* (as Gillian Holroyd); *Blithe Spirit* (as Elvira Condomine); *Charles Dickens Writes a Christmas Carol* (as Actor 1, Christmas Past, Mrs. Cratchit, Housekeeper, & 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 Labour's Lost* (as Maria); and *Julius Caesar* (as Lucilius, Soothsayer). Currently Jessi can be found in the cheeky, original sketch comedy show *Spectravagasm*, helmed by Sam Dinkowitz. On any given day you can find her covering her partner Phillip, and her cat Cheri, in kisses. For more on Jessi as a freelance actor, curve model and voice over artist, visit jessiwalters.com. To my Dad this Christmas.

CREW BIOGRAPHIES



KYMERLI COLBOURNE

she/her

(DIRECTOR)

Kymerli earned a BA in Theatre Performance from Scripps College. As a member of the Bag&Baggage Resident Artist Company, she is grateful to have had so many opportunities to be seen on stage for 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 was most recently seen 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. She is excited to be directing here at B&B, with previous directing credits for Seattle Children's Theatre, Oregon Cabaret Theatre, Shore Thing Productions, and Cascades Theatrical Company, among others. 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

ACTOR & CREW BIOS

to the work at B&B, and to the entire Bag&Baggage family for giving her such a generous, joyful, and challenging artistic home.



SHANNON CRAMER

she/her
(SCENIC DESIGNER)

Shannon is a professional fabricator who graduated from the University of Oregon with a BS in Art, focusing on painting and sculpture. This is Shannon's first production with Bag&Baggage. For the last half decade Shannon has worked on live theatre and event props and sets for clients like Universal Studios Hollywood, Hennessy, and numerous smaller companies. Shannon grew up doing theater in Bend, OR, and continued to work in theater while in college at the U of O, most notably on *Metamorphoses* and *The Music Man*. She is thrilled to return to the theater a decade later with *The Game's Afoot*, and could not ask for a better company to be doing that with. Shannon lives in Portland with her boyfriend Rob and their dog Bentley, and she would like to thank Rob and her family for all of their love and support.



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 Artistic Director this past March; 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.



EPHRIAM HARNBERGER

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 Game's Afoot*, or *Holmes for the Holidays*. 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
(PROPS MASTER)

Trevor is currently an Emerging Artist at Bag&Baggage, and is finishing up his Bachelor's degree in Theater at Pacific University. Before this, Trevor assisted Alec Lugo in marketing for Bag&Baggage's *A Clockwork Orange*. Trevor has worked with Pacific University 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 is grateful to be working with a group of talented, welcoming, and helpful individuals in the Hillsboro area.



MELISSA HELLER

she/her
(COSTUME DESIGNER)

An eight-year Portland resident, Melissa splits her time between heading the costume shop and designing costumes at Pacific University and designing for local theater companies. Melissa holds a B.S. in Apparel Design from Oregon State University which is where her interest in costumes for theater began. She worked in the costume shop until she graduated in 2008 and moved to Portland to pursue her career in the apparel industry. Melissa reignited her passion for costume design in 2010 when she began work with Oregon Ballet Theater. Since then she has designed for numerous production companies including Lakewood Center for the Performing Arts; Defunkt Theatre; Open Hearts, Open Minds; Portland Actors Ensemble; and is the Resident Costume Designer for Bag&Baggage Productions and for Pacific University. Her recent works include *A Clockwork Orange*; *Much Ado About Nothing* with Bag&Baggage Productions, *Orlando* with Pacific University, and *Pippin* with Lakewood Center for the Performing Arts. Melissa thanks Bag&Baggage Productions for this engaging partnership.



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

ACTOR & CREW BIOS

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
(SOUND DESIGNER)

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

last year of undergrad at Pacific University where he majors in Applied Theatre and Spanish. 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.



KEN LUDWIG
he/him
(PLAYWRIGHT)

Ken Ludwig is a two-time Olivier Award-winning playwright who has written over 26 plays and musicals, including 6

shows on Broadway and 7 in London's West End. His first Broadway play, *Lend Me A Tenor*, won two Tony Awards and was called "one of the classic comedies of the 20th century" by *The Washington Post*. His other awards include the Helen Hayes Award, the 2017 Samuel French Award for Sustained Excellence in the American Theatre, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater. His book *How To Teach Your Children Shakespeare*, published by Penguin/Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published by the Yale Review. Ken's best-known works include *Crazy For You* (5 years on Broadway, Tony and Olivier Awards for Best Musical), *Lend Me A Tenor*, *Moon Over Buffalo*, *The Game's Afoot*, *Baskerville*, *Sherwood*, *A Fox on the Fairway*, and a stage version of *Murder on the Orient Express*, written expressly at the request of the Agatha Christie Estate. His newest play, *The Gods of Comedy*, premiered in 2019 at The McCarter Theater in Princeton and The Old Globe Theatre in San Diego. On Broadway and the West End, his plays have starred Alec Baldwin, Carol Burnett, Tony Shalhoub, Lynn Redgrave, and Joan Collins. He holds degrees from Harvard, where he studied music with Leonard Bernstein, Haverford College, and Cambridge University. His work has been performed in over 30 countries in more than 20 languages, and is produced somewhere in the United States and abroad every night of the year. www.kenludwig.com



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, Pendragon 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.



KENNY PRATT
he/him
(ASSISTANT STAGE MANAGER)

Kenny Pratt is a Portland local who has been involved in theater since 8th grade. He is excited to finally have an opportunity to participate in professional theater after having been involved in the educational realm for so long. Outside of theater Kenny enjoys making, gaming, and spending time with friends and family. In his spare time he enjoys introverting, cosplaying, airsofting, and rearranging his bedroom.



JIM RICKS-WHITE
he/him
(TECHNICAL DIRECTOR & LIGHTING DESIGNER)

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!

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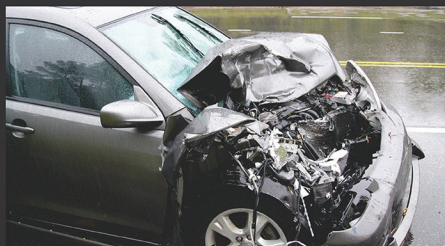
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