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AT THE PERFORMANCE



*Passion
Play*



PROFILE
THEATRE

Profile Theatre Presents

Passion Play

BY SARAH RUHL

PRESENTED IN COLLABORATION WITH SHAKING THE TREE THEATRE

DIRECTED BY SAMANTHA VAN DER MERWE

CAST	Mary 1/Elsa	Foss Curtis
	Machinist/German Officer	Sam Dinkowitz
	Village Idiot/Violet.....	Shawna Holt
	Carpenter 1/Ensemble	Michael C. Jordan
	Carpenter 2/Ensemble	Colin Kane
	Fisherman/Eric	Matthew Kerrigan
	Director/Queen Elizabeth/Hitler.....	Diane Kondrat
	Pontius the Fish Gutter/Foot Soldier	Garland Lyons
	Mary 2.....	Alex Leigh Ramirez
	Visiting Friar/Englishman.....	Paul J. Susi

DESIGNERS & PRODUCTION	Scenic and Props Design.....	Samantha Van Der Merwe
	Lighting Design.....	Jeff Woods
	Costume Design.....	Sara Ludeman
	Sound Design.....	Annalise Albright Woods
	Stage Manager.....	D Westerholm*
	Production Assistant.....	Natasha Stockem

RUN TIME IS APPROXIMATELY 2 HOURS AND 30 MINUTES WITH ONE-FIFTEEN MINUTE INTERMISSION.

Passion Play (Sarah Ruhl) is presented by special arrangement with Samuel French, Inc.



*Member of Actors' Equity Association, the professional union of actors and stage managers.

Profile Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.

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DIRECTOR'S NOTES BY SAMANTHA VAN DER MERWE

Why I love and fear Sarah Ruhl

I am a fool for beautiful poetry. It lulls me, seduces me, calls to me. When I sit down to read a play and a magical, poetical line appears, I must confess, I'm hooked! 13 lines into *Passion Play* by Sarah Ruhl, this very instance occurred:

"We ask you, dear audience,
to use your eyes, ears, your most inward sight
For here is day (a painted sun),
And here is night (a painted moon)."

There it was. She had me. And this is how it has happened with so many others who write magical realism —Tennessee Williams and Caryl Churchill especially. How do these brilliant playwrights manage to seduce me with their beauty? Once my eyes are clouded over (perhaps like one of those Lotus Eaters that Odysseus would have met on his journey), they undo their spell and wallop me, schooling me in pain, politics, and often, horror.

Now, I have fully woken up from Sarah's spellbinding lotus offering and we offer for you the giant puzzle that is *Passion Play*! Three plays about a troupe of actors putting on the *Passion of*

the Christ, during three different times in history. Craftily, the playwright has us look farthest away first, in medieval England under Queen Elizabeth's reign in 1535. Then in 1934 Oberammergau, Bavaria, as Hitler is rising to power. And finally Spearfish, South Dakota, from the time of Vietnam through Reagan's presidency. (Part III will be performed at Shaking the Tree, opening September 25, 2015).

As the three plays progress, the lens sharpens and we begin to grapple with the state of politics, religion, and morality in modern times. Have we really progressed much at all? Religion is still used as currency so that we can wage our wars, name our enemies, keep women "in their place." The list goes on. Sarah Ruhl's cautionary tale points a "bony little finger" at us so that we can turn inwards to examine the roles we play in the play within the play.

Passion Play took Sarah Ruhl 12 years to finish. Parts I and II were written first and Part III completed the triptych in response to George W. Bush's presidency and contemporary American politics.

ABOUT SARAH RUHL

Sarah Ruhl's original plan was poetry, but while studying at Brown University, Paula Vogel convinced her to switch to playwriting. The worlds in which Ruhl's characters live are none-to-far from our own, but the magic she creates comes from a place she describes best for herself, "I like to see people speaking ordinary words in strange places, or people speaking extraordinary words in ordinary places." She bridges the vast and the life-sized, the straightforward and the artful, the lyrical and the starkly dramatic.

Ms. Ruhl's plays include *The Oldest Boy*, *In the Next Room*, or *the vibrator play*, *The Clean House*, *Passion Play*, *Dead Man's Cell Phone*, *Melancholy Play*; *Eurydice*; *Orlando*, *Late: a cowboy song*, *Dear Elizabeth* and *Stage Kiss*. She has been a two-time Pulitzer prize finalist and a Tony award

nominee. Her plays have been produced on Broadway at the Lyceum by Lincoln Center Theater, off-Broadway at Playwrights' Horizons, Second Stage, and at Lincoln Center's Mitzi Newhouse Theater. Her plays have been produced regionally all over the country, often with premiers at Yale Repertory Theater, Berkeley Repertory Theater, the Goodman Theater, and the Piven Theatre Workshop in Chicago. In 2014 she was the second most produced playwright in the country. Her plays have also been produced internationally and have been translated into over twelve languages.

Originally from Chicago, Ms. Ruhl received her M.F.A. from Brown University. She has received the Susan Smith Blackburn award, the Whiting award, the Lily Award, a PEN award for

mid-career playwrights, and the MacArthur "genius" award. You can read more about her work on www.SarahRuhlplaywright.com. Her book of essays *100 Essays I Don't Have Time to Write* was published by Faber and Faber last fall. She teaches at the Yale School of Drama, and she lives in Brooklyn with her family.

"She bridges the vast and the life-sized, the straightforward and the artful, the lyrical and the starkly dramatic."

A CROSS-CITY COLLABORATION.

By Adriana Baer and Samantha Van Der Merwe

A little over a year ago, we were walking around Artists Rep's big red building, brainstorming about where we could stage Play One of Sarah Ruhl's three play cycle, *Passion Play*. We were dreaming big. Could it be site-specific? Could we have a parade? What would our In Dialogue conversation be—could we involve a dozen local visual artists?

What we didn't realize yet was that the simple act of agreeing to take on the entire project (as a collaboration between two theatre companies) was the big dream. It's so rare that companies, even in this city which prides itself on local conversations and helping each other out, will endeavor to a co-production. But by doing so, we expand the reach of our productions. Audiences get to see this epic work (too large for either of our organizations to do on our own), and by sharing resources we are making work in a sustainable and conscientious way.

It has taken a year of planning to get to this point. Many details have been ironed out, contingency plans have been made, and changed, and re-made, many meetings have been held, teams (and teams within teams) have been assembled, all so that, when we come to doing the creative work, things run smoothly. This is how small towns came together to plan and implement the Passion every year. The Carpenters Guild co-ordinated with the Baker's Guild, and so on.

If this is how early theatre was made, by bringing groups together, and approaching it as a city-wide communal event, then we are big fans.

We have built a new community by uniting our two companies from across the river...we are doing site-specific work. And parades? Yes, there are plenty. Because our acting troupe and production team get to imagine three different worlds, in two different buildings, the journey feels thrilling beyond measure. We get to travel our *Passion Play* across the city, and fully celebrate the world of brilliant playwright Sarah Ruhl.



ABOUT PROFILE THEATRE

Now in our 18th season, Profile's mission is to produce a season of plays devoted to a single playwright, engaging with our community to explore that writer's vision and influence on theatre and the world at large. Founded in 1997 by Jane Unger, Profile is nationally-recognized for deeply exploring a writer's work through productions of exemplary artistic merit and quality.

In Dialogue Series

In Dialogue is our series of lectures, pre-show talks, post-show discussions, concerts and other supplemental programming that explore our featured writer's world. Profile Theatre is committed to providing our audiences with opportunities to engage with our featured writer in unique and varied ways. Through our In Dialogue programming, we extend the event of a Profile production beyond the bounds of what is onstage, bringing the community together for exciting, provocative and inspiring experiences.

For our Fall Festival: *Passion Play* we are thrilled to be partnering with local artists and with the Geezer Gallery on an exploration of the impact of religious art and iconography on visual artists. Join us prior to each performance to hear from a different artist about their work and about how religion informs their process, be it to move them towards or away from an expression of faith.

For the duration of the festival, we invite you to enjoy the display on the wall in our lobby of work by each of the artists we are featuring. Like *Passion Play* itself, the pieces reveal that religion and art continue to inform and affect one another, producing work we can all engage with, experience and ponder.

Artists include Mary Pacios, Eva MacLowry and Mary Tapogna.

CAST & CREATIVE TEAM



FOSS CURTIS

Mary 1/Elsa

Portland credits include *Buried Child*, *In the Next Room, or the vibrator play* (Profile Theatre), *Xmas Unplugged*; *The Reason for the Season* (Artists Repertory Theatre), *The Tempest*, *The Taming of the Shrew*, *The Admirable Crichton* (Portland Shakespeare Project), *Spokesong* (Corrib Theatre), *Two Gentlemen of Verona* (Playmakers at Disjecta). Classically trained in London at the British American Dramatic Academy, Foss received her undergraduate degree from Sarah Lawrence College. Film/TV credits include *Waiting*, *The Descent of Walter McFea*, *Tahoe*, *Grimm* and *The Librarians*.



SAM DINKOWITZ

Machinist/German Officer
Recent local credits: *Static* at Third Rail Repertory, *Twist Your Dickens* 2013 & 2014 at Portland Center Stage, *Wait Until Dark*

with Northwest Classical Theatre, *The Tempest* and *Taming of the Shrew* with Portland Shakespeare Project, *Lost Boy* at Artists Repertory Theatre, *A Pigeon and A Boy* Jewish Theatre Collaborative, *Dracula: A Musical Nightmare* at Stumptown Stages, and *Julius Caesar*, *Henry IV*, and *Arabian Nights* at Post5 Theatre. Other credits include: Oregon Shakespeare Festival (*Macbeth*, *Othello*, *A View from the Bridge*, *Coriolanus*, and *A Servant of Two Masters*) and Utah Shakespeare Festival (*Diary of Anne Frank*, *Pericles*). Sam received his BFA from Southern Oregon University.



SHAWNA HOLT

Village Idiot/Violet

Shawna is a senior theatre major at PSU, where she studied acting under Devon Allen. Some of her notable roles include Juliet in *Romeo and Juliet* (dir. Jim Iorio), Ensemble member in *Dead Man's Cell Phone* (dir. Adriana Baer), and Harper in *Angels in America* (dir. Alex Picard). When she is not on stage, you can find Shawna on the rugby pitch or out hiking.



MICHAEL C. JORDAN

Carpenter 1/Ensemble

A recent graduate of Portland State University, Michael has appeared in *The Winter's Tale* (Anon It Moves) and *The Ministry of Special Cases* (Jewish Theatre Collaborative), and recently finished his third season with Original Practice Shakespeare Festival. He also performs semi-regularly as part of The Jewish Theatre Collaborative's touring educational program in *Life Liberty and the Pursuit of Wellbeing: the Story of Lillian Wald*.



COLIN KANE

Carpenter 2/Ensemble

Colin is a theater arts major at Portland State University. He has worked with Original Practice Shakespeare Festival, the Funhouse Lounge, and the Fertile Ground Festival. He is very excited to be working with Profile Theatre and Shaking the Tree for the first time through the Profile Theatre internship program.



MATTHEW KERRIGAN

Fisherman/Eric

Matthew Kerrigan, a Chicago native, has called Portland home since 2010. Training grounds include Dell'Arte International School of Physical Theatre and Illinois State University. Local Credits include *In the Next Room, or the vibrator play* (Profile), *The Snowstorm* (CoHo/Many Hats Collaboration), *Suddenly Last Summer*, *Masque of the Red Death*, *One Flea Spare*, *Wild Tales* (Shaking The Tree), *The Tempest* (Portland Shakespeare Project), *Much Ado About Nothing* (Northwest Classical Theatre Company), *The Boys In The Band* (Defunkt), *Sherlock Holmes and the Case of the Christmas Carol* (Artists Repertory Theatre). He is a proud member of Shaking The Tree Performance Group.



DIANE KONDRAT

Director/Queen Elizabeth/Hitler

Diane was recently seen at Profile Theatre as Mom in *True West*. After moving to Portland in 2013, she performed the marriage of Rosalee and Monroe on *Grimm*, appeared in the indie film *The Funeral*, and played the Librarian in Third Rail Repertory's *Middletown*. Her favorite roles include Martha in *Who's Afraid of Virginia Woolf?*, Winnie in Beckett's *Happy Days*, Barbara in *August: Osage County*, and Dianne in *Square One*.



GARLAND LYONS

Pontius the Fish Gutter/
Foot Soldier

Passion Play marks Garland's seventh production with Profile Theatre, having last appeared as Bradley in *Buried Child*. He most recently performed in *American Night* at Milagro and was involved in *The Snowstorm*, which won a Drammy for Best Production. Additional local theatrical credits include Portland Center Stage, Artists Repertory Theatre, Defunkt, Post5, Theatre Vertigo, NW Classical, Stark Raving, Lakewood, CoHo, Public Playhouse, NW Children's Theater and Quintessence. In 2010, Garland earned a Drammy for his role as The Judge in Theatre Vertigo's *Romance*. Favorite roles include Bottom in *A Midsummer Night's Dream* and Aaronow in *Glengarry Glen Ross*. Film/TV credits include: *Grimm*, *Portlandia*, *Leverage*, *Emeril*, *The Falls* and *Restless*. Garland holds degrees in Theatre and Psychology from the University of Washington.



ALEX LEIGH RAMIREZ

Mary 2

Alex is a Portland area actor, deviser, and theatre-maker. Favorite credits include: *Bloody Bloody Andrew Jackson* (Portland Playhouse), *Dance For a Dollar* (Miracle Theatre), and *A Midsummer Night's Dream* (Post5 Theatre). She is dedicated to creating original devised theatre and is a proud member of String House, an independent producing title, new works laboratory, and two-time

CAST & CREATIVE TEAM

Drammy Award nominated company for “Best Devised Production.” When not onstage, Alex is inspired by the impact theatre has on Portland’s youth and is proud to work with PlayWrite Inc. and with Portland Center Stage’s touring education program, *All is Fair in Love and Shakespeare*.



PAUL J. SUSI
Visiting Friar/Englishman

Paul is an educator and a performing artist based in Portland. He has appeared onstage with Push Leg, Anon It Moves, Action/Adventure Theatre, Los Portenos, Boom Arts, Cerimon House, Northwest Children’s Theater, defunkt, Hand2Mouth Theatre, Shakespeare Santa Cruz, Vermont Stage Company, Stacja Szamocin, and The Forgery. Paul has worked at several local nonprofit organizations serving at-risk youth, including New Avenues for Youth, Janus Youth Programs, and Hooper Detox. Self-produced devised work include (*On Holding On*), 2012, and *All At Sea*, 2013. Paul coaches regularly with PlayWrite, Inc.



SAMANTHA VAN DER MERWE
Director, Scenic and Props Design

Samantha is the founder, Artistic Director and teacher at Shaking the Tree Theatre, where she directs theatrical productions and teaches drama classes for children aged five and up. She is a Licentiate of Trinity College, London and holds an (LTCL) Teaching diploma in Speech and Drama. Samantha founded Shaking the Tree in 2003, and after a few years as a thriving art and drama studio, she began directing. Favorite projects include *Statements After an Arrest Under the Immorality Act* (Athol Fugard), *East of the Sun and West of the Moon* (Nancy Willard), *The Little Prince* (Antoine de Saint-Exupery), *The Tripping Point*: a theatrical exhibition of eight fairytale installations (Playwrights West), *Far Away* (Carol Churchill), *Wilde Tales* (Oscar Wilde/Adapted by Karin Magaldi), *One Flea Spare* (Naomi Wallace), *pool (no water)* (Mark Ravenhill at Theatre Vertigo), *Masque*

of the Red Death (Edgar Allan Poe, featuring Playwrights West), *Suddenly Last Summer* (Tennessee Williams), and *The Dissenter’s Handbook* (Dario Fo). In 2009, she was awarded a Drammy for Direction for her production of *Statements After an Arrest...* and in 2012 she was awarded a Drammy for Producing *The Tripping Point*.

JEFF WOODS
Lighting Designer

Jeff has designed over 200 shows since 1996, and has worked with many local favorites including Lakewood Theatre Company, Oregon Children’s Theatre, Northwest Classical Theatre Company, Theatre Vertigo, Shaking the Tree, and triangle! Productions. Recent designs include *Up the Fall* for PHAME, *Looped* at triangle productions!, *Cymbeline* for Anon it Moves, *Suddenly Last Summer* and *Masque of the Red Death* at Shaking the Tree, *Prime* for Southwest Stage Works, *The Sexual Neuroses of Our Parents* with Theatre Vertigo, *She Loves Me* for Lakewood, and *Learn to be Latina* at Teatro Milagro.

ANNALISE ALBRIGHT WOODS
Sound Designer

Favorite Portland area design credits include *The Masque of the Red Death* and *Suddenly Last Summer* with Shaking the Tree, *pool (no water)* (Drammy Award) and *The Long Christmas Ride Home* with Theatre Vertigo, *Crooked* for CoHo Productions, *Locomotion*, *Charlie and the Chocolate Factory* for Oregon Children’s Theatre, *Mimesophobia* for Sand and Glass Productions, and *Find Me Beside You*, *Mutt*, *Restroom*, for Many Hats Collaboration. Annalise received an MFA in sound design from the California Institute of the Arts and spends her days as a program manager with a local social service agency.

SARA LUDEMAN
Costume Designer

Sara is overjoyed to have been asked to be on the design team for Profile Theatre and Shaking the Tree Theatre’s collaborative production of *Passion Play*. Education highlights include: Script Analysis at Portland State University with Karen Magaldi, Costume Design mentorship with Jessica Bobillot, and an internship with Profile Theatre in 2012. Design credits include: *Once on This*

Island (Enlightened Theatrics), *Eyes for Conseula* (Properties Design, Profile Theatre), *True West* (Profile Theatre), *American Night* (Milagro Theatre), and *Under the Influence* (Fuse Theatre Ensemble).

D WESTERHOLM

Stage Manager, Production Manager

Portland Stage Management credits: *In the Next Room, or the vibrator play*; *Dead Man’s Cell Phone*; *True West*; *Festival of One Acts*; *Buried Child*; *Eyes for Consuela*; *The Road to Mecca* (Profile Theatre); *The Price* (Artists Repertory Theatre); *The Light in the Piazza* (Portland Playhouse). Oregon Shakespeare Festival, non-equity Assistant Stage Manager: *The Unfortunates*, *A Midsummer Night’s Dream* (2013), *Troilus and Cressida*, *The Very Merry Wives of Windsor*, *Iowa* (2012), *Julius Caesar*, *The African Company Presents Richard III* (2011). BA in Theatre Management from Western Washington University; MFA in Stage Management from Columbia University.

NATASHA STOCKEM
Production Assistant

Previous credits include co-stage managing *Far Away*, assistant stage managing *Romeo and Juliet*, and stage managing *Last Summer at Bluefish Cove*. She has worked as part of rig and focus crews for a variety of productions. She was the blood maven for *Macbeth* and the properties mistress for *The Importance of Being Earnest* and *Romeo and Juliet*, all of which she had the opportunity to do at Portland State University where she received a Masters of Arts in theatre studies with a focus in tech.

SHAKING THE TREE THEATRE

Shaking the Tree Theatre is an intrepid young theatre company that seeks to meld the boundaries of theatre and visual art by presenting audiences with thrilling and immersive theatrical experiences. Founded in 2003 by Samantha Van Der Merwe, Shaking the Tree uses innovative ways to inhabit space, creating a heightened surrounding that allows audiences to experience a deeper, more active connection to the work.

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Profile Theatre's internship program is unique in its structure and its breadth of opportunity. An internship with Profile is entirely project based, giving our interns the chance to be a crucial part of the artistic and/or administrative team, while being provided with the guidance and supervision of a member of Profile's staff. We are now accepting intern applications for the 2015 and 2016 season. Interns in any of the following areas:

Design (Scenic, Lighting, Props, Costumes, Sound), **Stage Management, Artistic Producing/Artistic Direction, Dramaturgy, Education, Development/Audience Engagement and Marketing**

To learn more contact Director of Education & Community Engagement Lauren Hanover at Lauren@profiletheatre.org.

Actors' Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

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 Colin Kane, Acting

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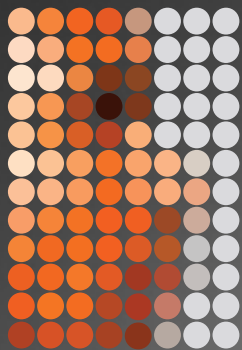


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