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## In the Next Room or the vibrator play

### BY SARAH RUHL

**DIRECTED BY ADRIANA BAER\*\*** 

**CAST** 

Dr. Givings	
Catherine Givings	Lauren Bloom <sup>*</sup>
Sabrina Daldry	
Annie	
Leo Irving	
Elizabeth	Ashley Nicole Williams
Mr. Daldry	Karl Hanover*

### DESIGNERS & PRODUCTION

Scenic Design	Stephen Dobay
Lighting Design	
Costume Design	Sarah Gahagan
Sound Design	Sharath Patel
Properties Design	Kaye Blankenship
Stage Manager	D Westerholm*

#### RUN TIME IS APPROXIMATELY 2 HOURS AND 15 MINUTES WITH ONE FIFTEEN MINUTE INTERMISSION.

In the Next Room, or the vibrator play is presented by special arrangement with Samuel French, Inc.

Original Broadway production by Lincoln Center Theatre, New York City, 2009.

In the Next Room, or the vibrator play was originally commissioned and produced by Berkley Repertory Theatre, Berkley, CA.

Tony Taccone, Artistic Director | Susan Medak, Managing Director

In the Next Room, or the vibrator play was developed at New Dramatists.

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



### THIS SEASON IS FUNDED IN PART BY

















### DIRECTOR'S NOTES BY ADRIANA BAER



### Do you mind terribly being looked at? Being seen?

Here we are in the modern era, birthed a little over 130 years ago through the advent of a few key inventions now commonplace in our country. One in particular changed the way we see, interact with, and understand the world: electricity. With this tool, we set out to mine the world for the answers to all our questions. And indeed our efforts have been valiant. But in this brain-ruled age, when it seems that everything we wonder about ourselves and the world around us can be explained and answered by the click of a button or the swipe of a screen, what happens when we stumble across something that cannot be addressed with reason? What about love?

In Sarah Ruhl's Pulitzer-nominated play, we discover that no matter how much we isolate the different parts of ourselves, our heart, body and mind are intricately linked. When those links are broken, we can become ill, frustrated or morose. When we feel something that we cannot explain with words, what do we do to reconcile this with our understanding of how the world works? The response to this is personal, individual and intimate. Sarah's play shows us the liberation of a few gloriously flawed

characters who find a way to drop the mask of how they think they "should" be and truly know themselves, whether forever or just for a moment.

The beautiful metaphor of electric light in conversation with the clothing and mannerisms of 1880s Victorian America gives us a platform to explore: What is truly seen and what is unseen? Why do we cover up and to what end? When we step bravely through a door to explore our heart's desire, what is revealed? What is possible when we throw off the shackles of propriety and say yes to life?

Of course, there is also great humor and abandon in this play. Sarah once again brings us the joyful experience of seeing something as simple as electricity made mysterious again. How wonderful it is to meet anew something I thought I understood, and to find out... I was only scratching the surface of all it could reveal.



What men do not observe because their intellect prevents them from seeing would fill many books.

### ABOUT SARAH RUHL

Sarah 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 where she studied with Paula Vogel. 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 MAN-MADE MACHINE

In the Next Room examines the Victorian era's foreplay: the first stirrings of women's rights.

By Kristin Leahey, PhD Literary Director, Seattle Rep

popular early 20<sup>th</sup> century periodical, *Heart's International*, advertised the latest home electrical appliance with the following slogan: "A Gift That Will Keep Her Young and Pretty: Star Home Electric Massage." Thomas Edison's channeling of the electrical current made way for the invention of small machines, such as the 1870s electric massager. This new-fangled device, considered as innovative as the vacuum cleaner, made young men's sweethearts youthful and vibrant once

again. By simply flipping an on-off switch and applying the gyrating head to the point of distress, physicians miraculously transformed their female patients into their finer selves. During the mid-nineteenth century, the very curious and popular male-driven invention called the

vibrator treated common afflictions from headaches, to backaches, to hysteria — the malady associated with the weaker sex.

Around 300 BC, Hippocrates defined hysteria (from the Greek word "hystera" meaning "uterus"), as suffocation or madness of the womb. During medieval times, the renaissance period, and throughout the mid-twentieth-century, symptoms including anxiety, sleeplessness, nervousness, sensations of heaviness in the abdomen and lower pelvic region, and vaginal lubrication led physicians to the diagnosis of hysteria. Although "the disease" concerned the female sex organs, the associations with pleasure, eroticism, and physical love (or lack thereof), remained naively absent

from the conversation. As Rachel Maines notes in *The Technology of the Orgasm*, men drew no association between women's possible sexual dissatisfaction in their lives and hysteria. Paradoxically, a 1910 study by Havelock Ellis found that half of all American women were not sexually excitable, primarily because Ellis reasoned they lacked the sexual drive of men. Yet again, society blamed women for their apparent frustration and "melancholy." Furthermore, men blamed women for their lack of enthusiasm

"By simply flipping an on-off switch and applying the gyrating head to the point of distress, physicians miraculously transformed their female patients into their finer selves."

Hamilton-Beach New Life Vibrator c. 1912.

because, as 1848 French writer Auguste Debay surmised, "Men like to have their happiness shared."

Second-century Greek philosopher Galen believed that the movement of the womb throughout the body caused hysteria, and that coaxing the uterus back into the normal pelvic position would inspire the expulsion of fluids and the vexing hysteria would subside. During the Elizabethan age, doctors believed vigorous horseback riding cured the illness. In the Victorian era, although it took time and precision, manual manipulation by physicians and midwifes induced a "paroxysm" (i.e., an orgasm), in an effort to alleviate the affliction. Along with the dawn of the electric age, came the electromechanical

vibrator to sooth the female syndrome that Freud characterized as "frigidity." As with all high functioning industrial machines, it increased efficiency and required little skill to operate. And while the device primarily served the physical (and sensual), needs of women, discovery of the syndrome, the invention of the instrument, and even the marketing for it was created by and geared towards men and lacked any sexual connotation. Sears, Roebuck and Company's 1918 Electrical Goods catalog encouraged husbands to purchase the appliance to restore their wives' bright eyes and pink cheeks.

Vibrators' appearance in 1920s pornographic films broke their wholesome, asexual image and solidified the connection between clinical orgasms and sex. With this taboo identification, the general public no longer associated vibrators with healthcare but rather with amoral sexual pleasure. Not until the 1970s, with the embracement of free love and the continuance of the women's movement, did vibrators reemerge in the popular American zeitgeist. For instance, in 1977, sex therapist Dr. Joani Blank opened San Francisco's Good Vibrations, a shop that actively serves female constituents and houses the largest collection of vibrators in the country. With women as designers, marketers and consumers, vibrators became part of the contemporary urban landscape as tokens of pleasure, health, and free sexual expression. In concurrence with this movement, Dr. Annie Sprinkle (former porn star, current performance artist and professor), writes, "Our sexuality is not only something that can be used for the enhancement of an intimate relationship, for physical pleasure, or procreation; it can also be used for personal transformation, physical and emotional healing, self-realization, spiritual growth, and as a way to learn about life and death." With In the Next Room, or the vibrator play, Sarah Ruhl examines the Victorian era's foreplay: the first stirrings of women's rights.



### 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.

### CAST & CREATIVE TEAM



LAUREN BLOOM Catherine

Lauren Bloom is pleased to be making her Profile debut. Past credits include Blanche in *A Streetcar Named Desire*, Viola in

Twelfth Night, Celia in As You Like It, Olga in The Three Sisters and Mary in Mauritius. She has worked with The Actors Company Theatre and Columbia Stages (NY), The Alabama Shakespeare Festival, Capital Stage, TheatreFIRST and Just Theater amongst others. She received her MFA in acting from the Alabama Shakespeare Festival.



FOSS CURTIS Sabrina

Foss is thrilled to be returning to Profile Theatre, where she was last seen in *Buried Child*. Other Portland credits

include Spokesong (Corrib Theatre), Xmas Unplugged; The Reason for the Season (Artist Repertory Theatre), The Tempest, The Taming of the Shrew, The Admirable Crighton (Portland Shakespeare Project), 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.



KARL HANOVER Mr. Daldry

Karl received his M.F.A. in Acting from the National Theater Conservatory in Denver. He has performed with many companies

around the country, including the San Francisco and Philadelphia Shakespeare Festivals, CalShakes, Berkeley Rep, Shakespeare Santa Cruz, and the Magic Theater for the world premiere of Expedition 6, directed by Bill Pullman. In addition, he voiced the characters of Atlas and Fontaine in the video games Bioshock, Bioshock 2, and Bioshock Infinite:

Burial At Sea; he recently illustrated the children's book Lizzie the Pirate Queen; and he has just completed his first novel, a young adult action adventure story entitled Guardians of the Underworld.



MATTHEW KERRIGAN

Matthew is thrilled to be making his Profile debut. A Chicago native, he has called Portland home since 2010. Training

grounds include Dell'Arte International School of Physical Theatre and Illinois State University. Local Credits include: The Snowstorm (CoHo/Many Hats Collaboration) Suddenly Last Summer (Shaking The Tree), Masque of the Red Death (STT), One Flea Spare (STT), Wild Tales (STT), 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 (Artist Repertory Theatre). He is a proud member of Shaking The Tree Performance Group.



LEIF NORBY Dr. Givings

Leif is so happy to be returning to Profile
Theatre. Other Profile appearances include,
Fortinbras; Lips Together,

Teeth Apart; Sisters Rosenswieg; The Homecoming; The Birthday Party; It's Only a Play; All My Sons, 2, and Tales of the Lost Formicans. Other Portland credits include The God Game, The Mystery of Irma Vep, and Grace (Third Rail), Othello, The 39 Steps and Ragtime (PCS), Red Herring, And so it Goes..., (Artist Rep.), La Cage Aux Folles and Beauty and the Beast (Pixie Dust), Les Miserables, Kit in No Way to Treat a Lady, and Dirty Rotten Scoundrels (Broadway Rose), Sweeney Todd, Man of LaMancha, and Amadeus (Lakewood).



BETH THOMPSON Annie

Beth Thompson is a performer, teacher and maker of new works. Since moving to Portland, she has been honored

to create with brilliant collaborators at Shaking the Tree, The Forgery, Many Hats Collaborations, Theatre Vertigo, Portland Center Stage's JAW Festival, CoHo Theatre, Action/Adventure and Oregon Children's Theatre. She is grateful and excited to join Profile for the poetic and magical Sarah Ruhl season. Beth holds a B.A. from Illinois State University and is an Alexander Technique teacher. www.bethjthompson.com



ASHLEY NICOLE WILLIAMS Elizabeth

Ashley Nicole Williams is a Theatre/Film actress in the Portland area. She received the Best Actress award from the Northwest

Short Film Festival 2014, for her lead role in the film, *Queen Over Jacks*. She has most recently performed with Portland Playhouse in *A Christmas Carol* as Mrs. Cratchit and *Jitney* as Rena. She has worked with Artists Repertory Theatre in *Seven Guitars* as Ruby, and Profile Theatre in *Nothing But the Truth*. You can look forward to seeing Ashley at Portland Opera in *Showboat*. Ashley was a proud judge for the August Wilson Monologue Competition 2015 preliminaries through the Red Door Project.

### ADRIANA BAER

Director

Adriana is the Artistic Director of Profile Theatre where she has directed Dead Man's Cell Phone by Sarah Ruhl, Buried Child and True West by Sam Shepard, and The Road to Mecca and My Children! My Africa! by Athol Fugard. Most recently, she directed The Price by Arthur Miller at Artists Repertory Theatre. New York directing credits include Romeo and Juliet, A Streetcar Named Desire, Seagull and The Hairy Ape (Columbia Stages), and work at Atlantic Theatre Company Acting School and The Acting Company. Other directing credits include Woyzeck (Bay Area Critics Circle Award for Best Direction), The Maids and No Exit at the Cutting Ball Theater in San Francisco where she was Associate Artistic Director during the 2004-2007 seasons. BA: Sarah Lawrence College. MFA: Columbia University.

### STEPHEN DOBAY Scenic Designer

Stephen's previous work with Adriana Baer: Romeo and Juliet, A Streetcar Named Desire, The Seagull (Columbia Stages). New York credits include: Under My Skin (Little Shubert), Martyr's Street (Theatre for a New City), The Cottage (Queens Theatre in the Park), Adult (Abrons Arts Center), Realists (HERE Arts Center), Gidion's Knot (59E59th), Long Day's Journey into Night (York Shakespeare Company), Holy Crap (La MaMa), Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed, The Pillowman (Astoria Performing Arts Center). Regional credits include: Come Back Little Sheba (Huntington) David Cromer's Our Town for the Almeida Theatre (London), Huntington (Boston), Broad Stage (Los Angeles), and Kansas City Rep. www.stephendobay.com

### KRISTEEN WILLIS CROSSER Lighting Designer

Kristeen is thrilled to be designing for Profile Theatre again. Previous designs for Profile include True West, Buried Child, My Children! My Africa! and Lips Together, Teeth Apart. She has designed for several area theatres including Artists Repertory Theatre (Tribes, Foxfinder), Northwest Children's Theatre (Willy Wonka, Pinocchio), Third Rail Rep (The Night Alive, The Aliens), CoHo Productions (Frankie and Johnny in the Clair de Lune, The Outgoing Tide) and Miracle Theatre (Mariela in the Desert, How the Garcia Girls Lost Their Accents). She was privileged to win a Drammy for "Outstanding Scenic Design" (Gidion's Knot) and "Outstanding Lighting Design" (A Bright New Boise). She was nominated for an LA Ovation Award for her lighting design of Foxfinder in Pasadena.

#### SARAH GAHAGAN

#### Costume Designer

Sarah Gahagan is a scenic and costume designer for theatre, dance, festivals and stop-motion animation film; as well as being adjunct theatre instructor at Portland Community College. She has done theatre design and collaboration work with many of Oregon's beloved arts organizations including: Artist Repertory Theatre, Oregon Children's Theatre, Miracle Theatre Group, Oregon Contemporary Theatre, Oregon Ballet Theatre, and Michael Curry Design. Sarah has received Drammy Awards for her costume design work on Eurydice, James and The Giant Peach, Trojan Women, El Quijote and A Year With Frog and Toad. Sarah attended The University of Oregon, where she received a BS in Theatrical Production Design and a BFA in Textile and Fiber Arts.

### KAYE BLANKENSHIP Properties Designer

Kaye is a scenic, lighting, and props designer hailing from Sammamish, WA, where her love for theatre was cultivated at an early age. She went on to attend Lewis & Clark College until 2012, when she graduated with a BA in design and technical theatre. She is currently a company member of two theatre companies: Third Rail Repertory Theatre and String House Theatre. Some of her favorite prop shows include: Gidion's Knot (Third Rail), Fancy Nancy (OCT), Buried Child (Profile Theatre) and The Night Alive (Third Rail). She couldn't be more pleased to be returning to Profile to work with these amazing artists.

### SHARATH PATEL Sound Designer

Sharath Patel is very excited to be back for his eighth design with Profile. Portland credits include Dead Man's Cell Phone, True West, Buried Child, The Road to Mecca, Blood Knot (Profile Theatre), Tribes, The Mother F\*\*ker with the Hat (Artist's Rep), The Piano Lesson, The Brother/Sister Plays, Jitney (Portland Playhouse), Mary Stewart, Wait Until Dark (Northwest Classical), American Night, Oedipus el Rey (Miracle Theatre), A Pigeon and A Boy (Jewish Theater Collaborative). New York and International credits include designs at The Westside Theater, La MaMa, Playwrights Horizons, Theater Row, PS122, Columbia, Yale, Harvard, India, France, England. MFA in Sound Design from the Yale School of Drama. Sharath is a Resident Artist at Artists Repertory Theater.

### **OLIVIA MURPHY**

### **Production Manager**

Olivia Murphy is thrilled to return to Profile Theatre for her second show as a production manager. Previous production management credits include the Sam Shephard Festival of One Acts with Profile, Pool (no water) at Theatre Vertigo, Nastasya Filippovna at Artists Rep in a co-production with the University of Portland and Moscow New Drama Theatre, and *Ribbons of War* for the Fertile Ground festival in 2013. She was the assistant production manager on Buried Child at Profile. Olivia also works about town as a stage manager and is a proud member of Actors' Equity Association.

#### JILLIAN GIBSON

### **Assistant Production Manager**

Jillian is thrilled to step into a new role with Profile Theatre in production management. Having spent the last year at Profile working in various positions from assistant director to artistic directing intern, she is immensely grateful for all the time and trust everyone in this company has invested in expanding her knowledge base. Previous production credits include assistant director for *The Price* at Artists Rep, associate director for *Dead Man's Cell Phone* with Profile, assistant director for *True West* with Profile and director of *Id and Egor* coproduced by SPOTlight and Condit Inc.

### D WESTERHOLM Stage Manager

Portland Stage Management credits: Dead Man's Cell Phone, True West, Festival of One Act, 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, nonequity Assistant Stage Manager: The Unfortunates (2013), A Midsummer Night's Dream (2013), Troilus and Cressida (2012), The Very Merry Wives of Windsor, Iowa (2012), Julius Caesar (2011), The African Company Presents Richard III (2011). BA in Theatre Management from Western Washington University, MFA in Stage Management from Columbia University.

### BAILEY MAXWELL Production Assistant

Bailey Anne Maxwell is very excited to be returning to Profile Theatre. Her previous Profile Theatre credits include Eyes for Consuela and Buried Child. Bailey has also been a Production Assistant for Artist Repertory Theatre's Seven Guitars, Lost Boy, Ten Chimneys, Foxfinder and The Motherf\*cker with the Hat. This past season she has been a Production Assistant at Portland Center Stage for Dreamgirls, Twist Your Dickens, and Other Desert Cities. Bailey is also a proud member of the EMC program.

#### FLINT WEISSER Vibrator Artisan

Originally from Idaho, Flint moved to Brooklyn to attend Pratt Institute, where he graduated with an MFA in 2008. He is fascinated with sculpture, garage science, and fine Irish whiskeys. His work has been featured in galleries across the U.S, in the collection of the National Museums Scotland, and on the Wired, Science, Scientific American, and Discovery websites. Flint built the vibrators for the Alley Repertory Theater (Boise, ID) production of In the Next Room, or the vibrator play. The vibrators are built to the exact specifications of the original 1890s machines.

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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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 remainder of the 2015 Sarah Ruhl Season. Intern 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.

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ASSISTANT PRODUCTION MANAGER

Jillian Gibson

PRODUCTION ASSISTANT Bailey Maxwell

TECHNICAL DIRECTOR
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BABY WRANGLERS Audrey Zavell Michael Bloom



# 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. In Dialogue readings include plays in conversation with Sarah Ruhl's body of work, as well as readings of Ruhl plays not included in our Main Stage season. **All events are free and open to the public unless otherwise noted.** 

### EVENTS AND PROGRAMS THROUGHOUT

## In the Next Room or the vibrator play



### CHECK THE POSTER IN THE LOBBY FOR THE MOST UP-TO-DATE LIST OF PROGRAMS AND EVENTS! Profile's In

Dialogue programming is free and open to the public unless otherwise noted. If you would like to attend either of the two ticketed events, contact our box office or visit us online to reserve your free tickets. (503) 242-0080 or profiletheatre.org

### SATURDAY, JUNE 13<sup>TH</sup> Opening Night Reception

Join us immediately following the performance for nibbles, drinks and music **THEATER LOBBY** 

### SUNDAY, JUNE 14<sup>™</sup> Mat Chat

Join us immediately after the performance for a conversation with Director Adriana Baer

### MORRISON STAGE

### WEDNESDAY, JUNE 17<sup>TH</sup>

Oregon Humanities Panel Discussion

### Brave New World: Achieving Gender Equity in the Performing Arts

Profile Theatre and Oregon Humanities are partnering to facilitate a panel discussion about issues of gender equity across performing arts disciplines. Moderated by Kimberly Howard, the panel will discuss the current state of affairs and explore specific ways to effect change moving forward.

### 7:30PM MORRISON STAGE

(Tickets are free, but reservations required)

### THURSDAY, JUNE 18<sup>™</sup> Dinner Dialogue

Join members of our production team for an intimate three-course dinner while engaging in a great conversation about the process of bringing Ms. Ruhl's words to life.

### 5:15PM GRACIE'S RESTAURANT

(additional tickets required)

### SUNDAY, JUNE 21<sup>ST</sup> Cast Mat Chat

Join us immediately after the performance for a conversation with the cast of *In the Next Room, or the vibrator play.* 

#### MORRISON STAGE

### MONDAY, JUNE 22<sup>ND</sup> Staged Reading of Shakespeare's Measure for Measure

Profile's contribution to the city-wide Complete Works Project, members of the cast of *In the Next Room, or the vibrator play* will explore issues of sex, morality and female agency from another perspective – Shakespeare's – in this one-night-only event.

#### 7:30PM MORRISON STAGE

(Tickets are free, but reservations required)

### WEDNESDAY, JUNE 24<sup>TH</sup> & THURSDAY, JUNE 25<sup>TH</sup>

### 45th Parallel Chamber Ensemble

Our year long collaboration with 45th Parallel continues with two performances inspired by *In the Next Room, or the vibrator play* 

#### 6:45pm THEATER LOBBY

### SUNDAY, JUNE 28<sup>™</sup> 2016 Season Announcement

Join us following the final performance of *In the Next Room, or the vibrator play* for the reveal of our 2016 featured playwright and roster of plays!

THEATER LOBBY



Profile Theatre is committed to providing our audiences with opportunities to engage with our featured writer in unique and varied ways. Our In Dialogue programming extends the event of a Profile production beyond the bounds of what is onstage, bringing the community together for provocative and inspiring experiences.



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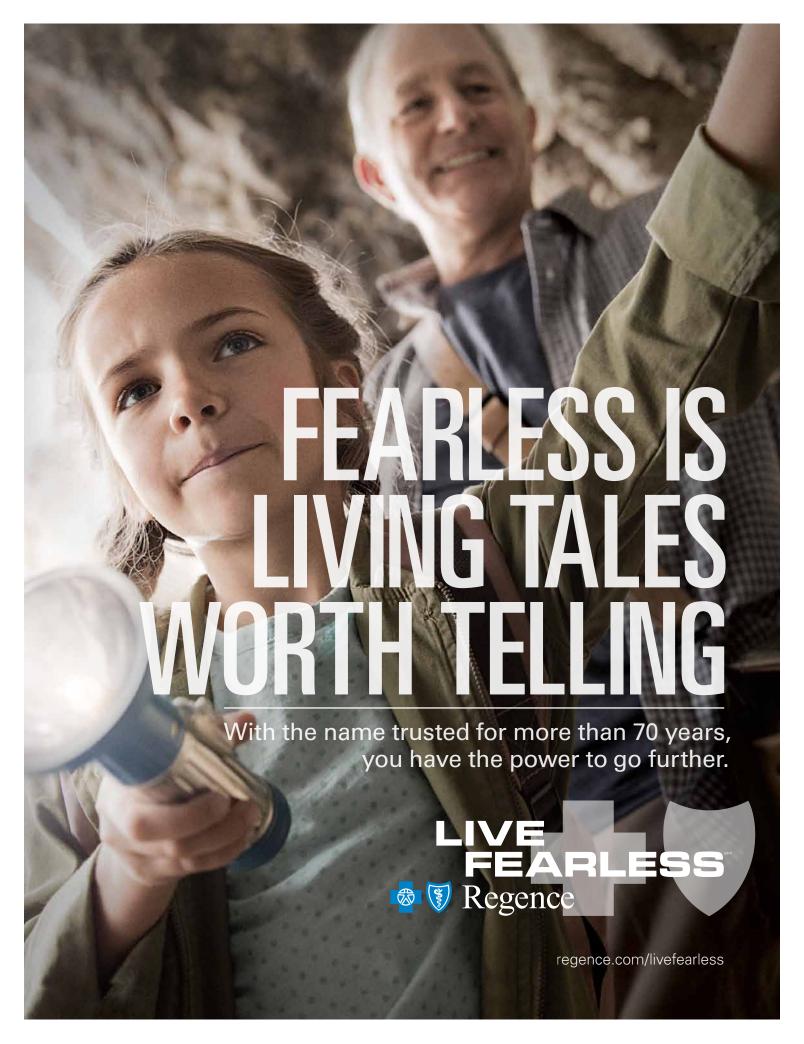
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# artslandia

AT THE PERFORMANCE

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### In This Issue

### Q+A: GRIMM GUESTS

Sasha Roiz and Silas Weir Mitchell bring their famous TV faces to the PCS stage to rediscover live theatre and connect with Portland, which they admit has started to feel like home.

### **CHOOSE A MUSIC FEST**

This summer, the hills (and plains, and waterfront) are alive with the sound of music. But which way will you turn? Follow our handy chart to choose the fest that's best for you.

### 32 GOOD DEEDS: THE VALENTINE FUND

After a bad bicycle fall, Louanne Moldovan was at risk of paralysis and in need of surgery. Fortunately, the Portland Area Theatre Alliance was there to help.

### LEARNING CURVE

JamBallah Festival founder Elise Morris walks us through the major styles of belly dance, introduces us to Portland's movers and shakers, and debunks some misunderstandings.



### **GET YOUR GUS ON!**

Quintessential Portland Filmmaker Gus Van Sant has plenty of wild stories to share, from the time he recruited a lost Yellow Pages salesman to act in a movie, to the time he hallucinated Nirvana music while listening to chainsaws in the woods. Artslandia got these choice cuts and more from Mario Falsetto, author of Conversations with Gus Van Sant and course lecturer at Northwest Film Center's The Essential Gus Van Sant series.

### IN EVERY ISSUE

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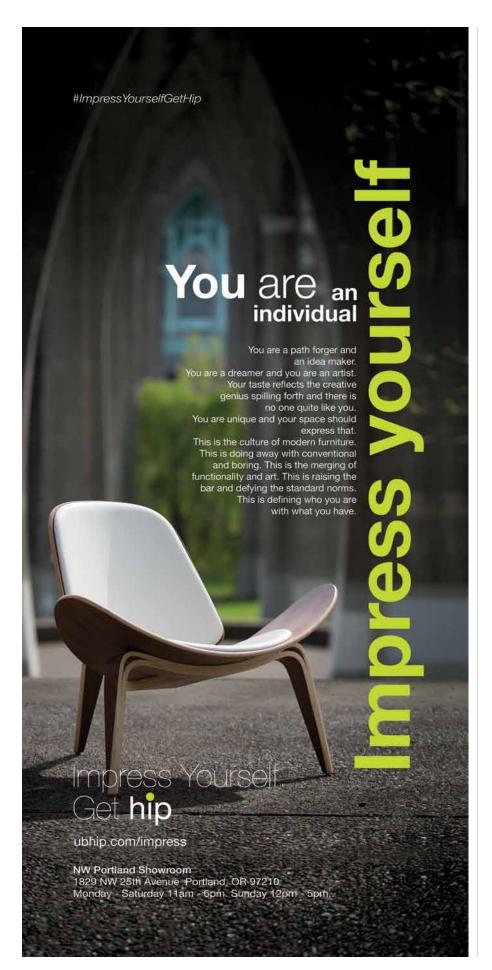








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### artslandia

### WHAT'S THE BEST THING ABOUT SUMMER **IN PORTLAND?**

### **PUBLISHER**

Misty Tompoles Late evening

sunsets.

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Baseball, art and iced tea. ·····

Barry Johnson

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PDX Pop Now!

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Kristen Seidman

**DESIGN** 

Evening walks along the river.

Zelda Burk .....

Lisa Johnston-Smith

Sunglasses. .....

### **ADVERTISING ACCOUNT EXECUTIVE**

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#### **ADVERTISING AND COMMUNITY DEVELOPMENT**

Shawn Brunner

MEDIA DIRECTOR The best thing

Chris Porras A patio table and an IPA! .....

about summer in Portland is that it's

year-round!

<u>:</u>....

### **CONTRIBUTING WRITERS**

Graham Bell Marty Hughley Barry Johnson Claire Willett

Going to the river and discovering Party Island.

Drinking outside. .....

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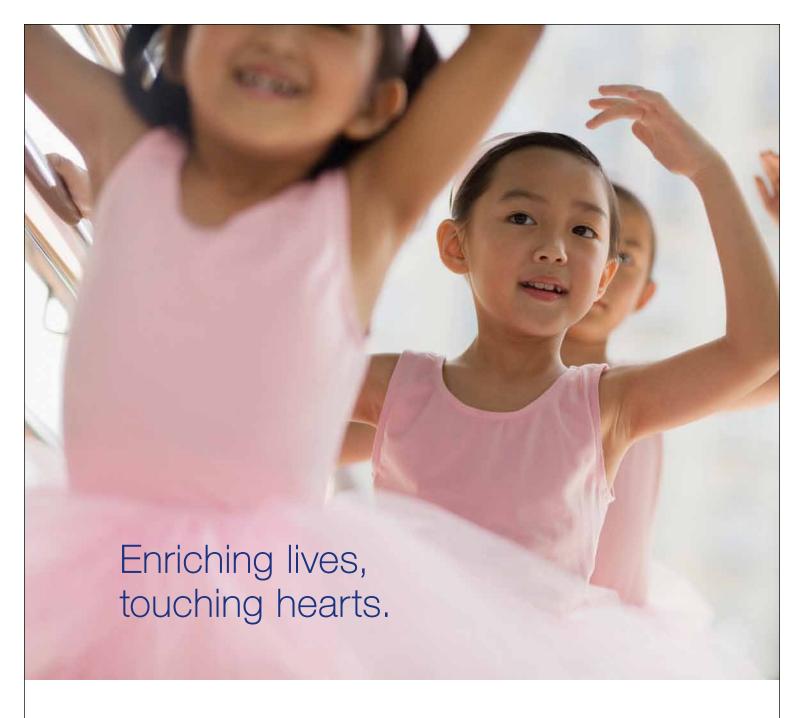
Carolyn Main

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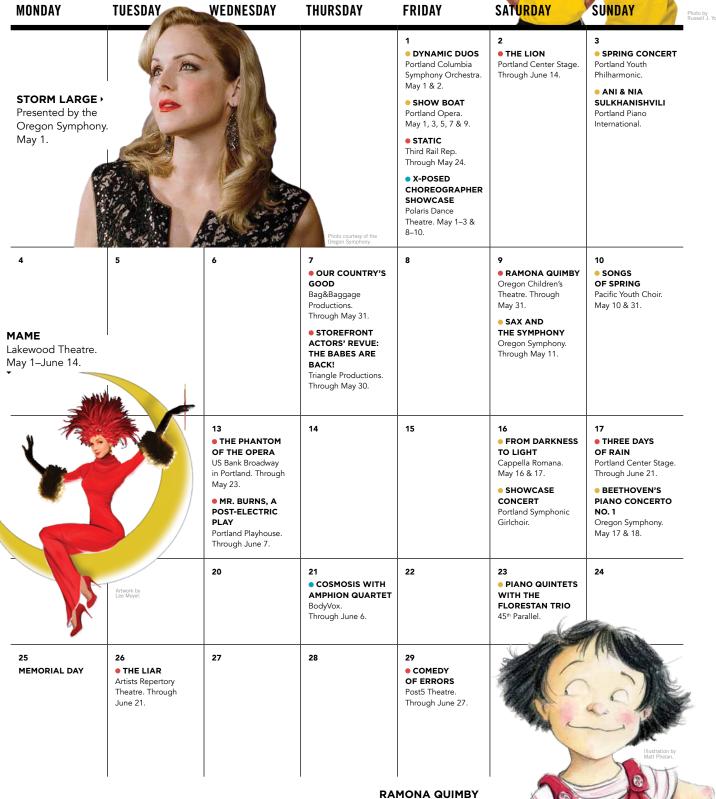
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## MAY





Oregon Children's Theatre. May 9-31.

Profile Theatre. June 11-June 28.

# CALENDAR

## **JUNE**

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
1	2 • ANTONY & CLEOPATRA Oregon Shakespeare Festival. Through October 9.	3 • HEAD OVER HEELS Oregon Shakespeare Festival. Through October 10.	THE COUNT OF MONTE CRISTO Oregon Shakespeare Festival. Through October 11.	5	6 • JUNE CONCERT Metropolitan Youth Symphony.	7
8	9 • GET PHAMEOUS! Phame Community Open House.	10	11 • THE RAKE'S PROGRESS Portland Opera. June 11, 12 & 14. • IN THE NEXT ROOM, OR THE VIBRATOR PLAY Profile Theatre.	12	13  • ABBAQUEEN: A ROYAL CELEBRATION Portland Gay Men's Chorus.	14
		18 PORTLAND PIANO INTERNATIONAL SUMMER FESTIVAL Portland Piano International. Through June 21.	19	20	21 FIRST DAY OF SUMMER	
Photo by Jenny Graham.	Oregon Shake	ANTONY & CLEOPATRA Oregon Shakespeare Festival. June 2–October 9.		26 • SUMMER SPLENDORS Northwest Dance Project. Through June 28.	27 • PORCH MUSIC Third Angle New Music.	28
29 ● DRAMMY AWARDS	30		Sellem AUCTO			
		3				ROGRESS by the Portland e 11, 12 & 14.

### THE UNDERSTUDY

by Theresa Rebeck | SEP 8 - OCT 4

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Music Direction by Jorge Gómez

Choreography by Maija Garcia

### **BROOMSTICK**

by John Biguenet ост 27 - Nov 22

### THE MIRACLE WORKER

by William Gibson DEC 8 - JAN 3

### **MOTHERS & SONS**

by Terrence McNally FEB 9 - MAR 6

### **WE ARE PROUD TO PRESENT**

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by Jackie Sibblies Drury MAR 8 - APR 3

### **GRAND CONCOURSE**

by Heidi Schreck MAY 3 - MAY 29

### THE SKIN OF OUR TEETH

by Thornton Wilder MAY 17 - JUN 12

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The Oregonian





### The Politics of Art

How will Oregon's new governor join arts discussions already in progress? BY BARRY JOHNSON.

Although we often encounter the phrase "the art of politics," we generally acknowledge that the distance between "art" and "politics" is pretty vast. At the very least, a political experience has a very different character from an art experience. One example of a great political artist is Machiavelli, who defined politics as the art of getting what you want, through any means. In politics, sometimes laying waste to a city is just the thing!

Still, if you're interested in having arts experiences yourself and making sure that others have them, too — well, politics is going to be involved. And given the recent upheaval in Oregon politics, that's what it's time to talk about.

Oregon's new governor Kate Brown must still be spinning wildly through a whirlwind of budgets, bills and politics in Salem after her ascension in February. Unsurprisingly, she hasn't said anything about what her plans for the arts might be, and we don't have a very good fix on her level of enthusiasm for developing and instituting a plan around arts and culture in the state. Since she did vote for the extension of the Oregon Cultural Trust last year, maybe we can safely assume that she's at least moderately interested in the arts?

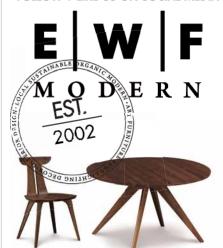
She probably won't promptly derail the arts policy trains that former governor Kitzhaber set in motion, specifically the Oregon Arts Commission's strategic planning process, which started in earnest last September with town meetings around the state. I talked to Brian Rogers, the executive director of both the Arts Commission and the Oregon Cultural Trust, to get an update, and I like the talking points: access and equity for the arts, the arts' importance to our economic vitality, arts education and awareness, and how the Arts Commission administers grants.

If things work out, these generalities will distill into public policies with specific proposals attached to them. I have no idea what these might be, I only hope that they're ambitious enough to make a real difference.

If you live and/or work in Portland, the importance of the arts and their more practical sibling, design, couldn't be clearer. Everywhere you look, the creative economy is starting to dominate, and every other person you meet is a designer, or an artist of some sort, or both ... or is working in support of designers and artists. Portland's rise as a "national" city has paralleled the explosive growth of its design and arts communities — and really, the design and art communities came first!

Even if the only scale we use is an economic one — and we all acknowledge that there are lots of others — we know that the arts are central to our success. We also understand that offering arts education to our children will be central to their success.

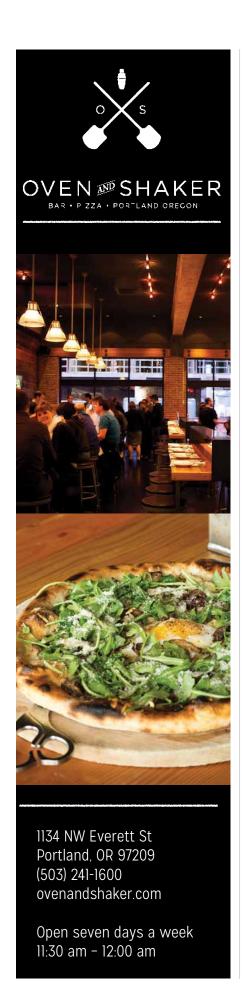
Just hearing Governor Brown articulate this idea would be an important step. Here's hoping she takes us further down that path. 0





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### Art Feeds the Soul



As I write my final Ambassador column, I reflect on the past year. To be Artslandia Ambassador has been a privilege and an honor, and I hope we - Artslandia

readers and I — cross paths again in person.

We Portlanders should be proud of the benefits of our Arts Tax, which has distributed over \$15 million to schools and arts organizations since 2012. Together, we've begun to provide access and equity for the arts, and we're on the trajectory to making it a reality for everyone.

"If you have only two pennies, spend the first on bread and the other on hyacinths for your soul."

As you know, Portland's a special place experiencing renewal. Over the last year, we've seen the Oregon Symphony go from survival mode to a thriving, leading institution. We've also seen three top music organizations -

Portland Baroque Orchestra, Cappella Romana and Friends of Chamber Music — partner to present Jordi Savall and his ensemble Hesperion XXI in a concert that will surely be remembered as one of the top performances of 2015. Portland Opera continues to innovate and redefine its season into a short festival showcase, coming in spring of 2016.

As Portland evolves, the arts community is embracing the future and bracing for challenges ahead. We're adding value to our community, and we invite you to come along for the ride. Get involved, ask questions, share your opinions, and be active. Together we can do great things, and the potential is infinite.

Let me end where we began, "If you have only two pennies, spend the first on bread and the other on hyacinths for your soul." -Arab Proverb

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### LISA'S TOP FIVE PICKS

OF RAIN Portland

BodyVox [MAY 21-Center Stage JUNE 6] [MAY 17-**JUNE 211** 

THREE DAYS COSMOSIS LAST THURSDAY **ON ALBERTA** 

[MAY-SEPT.]

IN THE NEXT ROOM, OR THE VIBRATOR PLAY Profile Theatre **[JUNE 11-28]** 

**PORCH MUSIC** Third Angle New Music [JUNE 27]

**BODYVOX WITH THE AMPHION QUARTET** 

# Education Matters

BY COMMISSIONER NICK FISH

am old enough to remember when the arts were part of the basic school curriculum.

In kindergarten I worked with clay; in middle school I had a small role in The Curious Savage; in high school I copied still-life prints and tried unsuccessfully to play the recorder. Thanks to all my very patient teachers, they sparked a lifelong love of the arts.

Sadly, over the years, schools across the country were forced to sacrifice arts education because of budget cuts. During the Great Recession, K-12 budgets were cut by more than \$2 billion nationwide. What's always the first thing to go? Classes and programs that aren't considered "core."

for President in 2012 even went so far as to pledge to eliminate government funding for the arts because "the American people can't afford [them]." Imagine no funding Arts, the National Endowment for the Humanities, or for our Public Broadcasting Service (PBS) ... not even Big Bird. We wouldn't, and didn't, allow that to happen here in Portland.

For years, arts advocates, including former Mayor Sam Adams, Portland Center Stage's Chris Coleman and CAN's Jessica Jarratt, sought a dedicated source of funding for the arts. In 2012, they asked voters to approve a new tax which would generate millions for the arts.

A major party candidate running for the National Endowment for the



In their editorial endorsement of Measure 26-146, Street Roots explained: "Art is everywhere in Portland. It's at the core of our city's personality. But in our core institutions, particularly for children and the poor, art is either nonexistent or out of financial and social reach. The benefits of arts training — on math skills, cognitive processing and simply our joie de vivre - are well documented. For \$35 per person, we can fund not only public school programs, but also programs generating community involvement among young people who are socially and economically marginalized."

Portland agreed ... and answered with a resounding "yes!" The Arts Education and Access Fund passed with 62 percent of the vote.

Thanks to Portland taxpayers, we now invest nearly \$7 million more each year in arts education. That adds up to about 70 certified arts teachers in six school districts, serving over 30,000 children in our community - teachers like Kathy Wray and Suzi Zehsazian-Darnell, who brought music back to their David Douglas elementary schools.

So what do we get for our investment?

According to data from The Right Brain Initiative, higher test scores across the board with astonishing results for children whose first language is not English.

The Right Brain Initiative is a groundbreaking arts education program managed by the Regional Arts & Culture Council. Launched in 2008, Right Brain helps teachers learn how to weave the arts into core school curriculum like math and reading.

Recent studies confirm that linking core subjects to the arts improves learning. At Right Brain schools, student math and reading scores increased more than twice as much as the average annual rate of increase. For English language learners, scores increased 10 times!

But it's not just about test scores. With robust arts education, kids have better attendance, schools have lower dropout rates, and young people get the chance to develop their own creative talents. Right Brain students agree: "Art makes me feel proud," shared one student. "It made me feel complete," said another. And, "This was so much fun; I could explode."

Photo by Jennifer Kalez

Arts education also helps our kids succeed as adults. A high score on a standardized test doesn't guarantee a family-wage job — but the ability to think critically and creatively might. As U.S. Secretary of Education Arne Duncan pointed out, "to succeed today and in the future, America's children will need to be inventive, resourceful and imaginative."

As Portland's Arts Commissioner, I am proud to live in a community that understands the value of arts education. And I am grateful for all the champions, from government, business, nonprofit and philanthropy, who donate their time, money and passion to increase access to the arts for everyone in our community.

Thanks to their efforts, Young Audiences, PHAME, Metropolitan Youth Symphony, the Ethos Music Center, Northwest Children's Theater, and too many other mission-driven nonprofits to name are working hard to ensure everyone is exposed to the arts.

This year, we have much to celebrate.

Work for Art, the innovative workplace giving program for the arts, turns 10. The Regional Arts & Culture Council, our regional arts champion, turns 20. The City-County public art program, Percent for Art, turns 35.

The Portland Opera is celebrating 50 years of excellence. The Pacific Northwest College of Art just cut the ribbon on its new home at 511 Broadway. Literary Arts will re-launch Wordstock at the Portland Art Museum in November.

Back to the young people.

In just the past two months, I watched Beaumont Middle School students perform with the Metropolitan Youth Symphony at the Arlene Schnitzer Concert Hall; Poetry Slam winner Bella Trent read her poem A Poem about Picking a Poem for Verselandia at City Hall; and kindergarteners from the Roseway Heights Vietnamese Immersion program danced a traditional piece at the Newmark Theatre.

Better than any statistic or report, they answer emphatically the question: why do the arts matter?

Nick Fish is a Portland City Commissioner.

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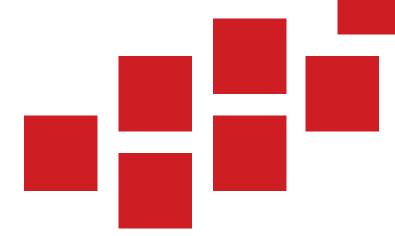
### Time, A Fair Hustler

Follow six characters from Gus Van Sant's iconic Portland film, My Own Private Idaho, as they search through time and memory for lost love and a lost city. Directed by Jonathan Walters and created by the ensemble, with collaborating writer Andrea Stolowitz.





Sasha Roiz (left) and Silas Weir Mitchell (right) photographed at Portland Center Stage, where they will be starring in Three Days of Rain in May.

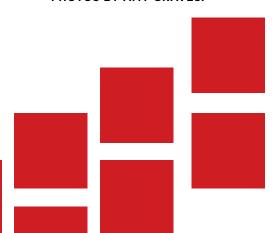


wo of the most popular stars of NBC's Grimm are taking a break from their TV day job

chasing shapeshifting creatures of legend through Oregon's rainsoaked forests, to star together in a live production of Richard Greenberg's Three Days of Rain at Portland Center Stage. In the time-jumping family drama, Silas Weir Mitchell and Sasha Roiz play a pair of New York architects and in other scenes, they portray those architects' sons revisiting a property their dads designed.

On Grimm, now in its fourth season, Mitchell plays Monroe, a bearded, flannel-wearing, winedrinking Portlander who happens to sometimes transform into a wolf-like creature, while Roiz plays enigmatic Portland Police Captain Sean Renard, with a mysterious supernatural heritage of his own. Between howling at the moon and treading the boards, the two actors checked in with Artslandia to share insights on character and craft.

BY CLAIRE WILLETT. PHOTOS BY AMY GRAVES.



#### ON SCREEN ACTING VS. STAGE ACTING

SILAS WEIR MITCHELL: I think actors are doing the same thing, at root, whether for stage or screen. It's like roller hockey versus ice hockey, or figure skating versus ice dancing. The external rules are slightly different, the parameters, the surface stuff; but in essence, on a phenomenological level, the same laws are at work. What makes theatre so delightful, especially after 88 episodes of TV and no theatre for four years, is rehearsal. Theatre work can take over your life, inner and outer, in a way that TV work doesn't as much — or at least in a different way. Theatre's a super-concentrated full-soul immersion in a process and a world and an imaginary human life ... In TV, after so many episodes, the muscle is developed and highly flexible; one tends to become more agile at moving in and out of the imaginary world, so your real life can start to have relevance again. [Whereas] doing a play, Man! It's really a headlong dive into some other reality!

SASHA ROIZ: Both Silas and I came from the stage, and we've probably spent about the same amount of years away from the stage, so this is a huge departure for us. For me it's been ... like a decade away from the stage — which I would have never envisioned when I started out, because all I wanted to do was stage work. So I'm incredibly nervous to do this. I hadn't felt nervous like this in a very long time. And I always know that if I do — if I have these sort of nerves - it's always a good thing. It means I'm doing something that I care about; it means I need to strive for a higher level and something that's going to challenge me. So I'm really excited for it.

#### ON PARENTS AND CHILDREN

SR: The writers on *Grimm* have a tremendously good time bringing parents into the story, for some reason. Parental lineage is a big theme on Grimm. You constantly see

these characters, no matter how powerful, being put in their place by their parents every time they show up, and it shakes up some of the dynamics. [The show also explores] lineage and fate, and the actions of our predecessors, and the responsibilities and some of the pitfalls that we've inherited from them. This sort of Oedipal, unshakeable, "your fate is this or that" idea. That's really a very strong theme — perhaps the main theme — of Three Days of *Rain*, where we juxtapose these two stories in the first half and the second half of the play. The first half is [the story of] the children, and their perceptions and misinterpretations of who their parents were. And then we see, in the second, the reality and the truth of who the parents really were, and what they were in fact struggling and contending with, and [who they were] trying to be. A lot of the fault-finding and finger-pointing, and a lot of the pain that [the characters are] experiencing is really tremendously misconstrued, as it so often is, because there's a generational divide. I think these are universal themes.

#### MEMORABLE THEATRE MOMENTS

SR: I certainly remember a few productions where I couldn't move after the curtain came down, and I sat there after everyone was gone ... just ... sort of absorbing it. Those are magical moments. When I went to study theatre in England, [I went to see] a play I wasn't really familiar with, *Cymbeline*, and out comes Mark Rylance — I hadn't really heard of him, I think he was still artistic director of the Globe at that time — and he just killed it. And it just blew my mind. I had no idea you could do that, that you were even allowed to do that. With Shakespeare, no less. He was true to the words, but completely fearless with them. [He] made them his own. He wasn't at all limited by all the rules and restrictions that we think [acting] comes with and was just unbelievably free.

CONTINUED ON NEXT PAGE 20







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SWM: [I saw] a Théâtre de Complicité production, Street of Crocodiles - an adaptation of a series of Bruno Schultz stories — at the small Cottesloe Theatre at the National Theatre in London [in the] summer of '92. As I sat weeping copiously, my companion and I [were] the last two in the house as the work lights came on, and we staggered out onto the esplanade. I had a powerful, life-altering realization. When theatre is calibrated accurately, when it comes from a place of heart and openness and love, when the word fits the action and the action the word, as it were, the poetry of it hits one more deeply and harder than any other art form. Basically, I realized theatre can be transcendent.

### **ON PORTLAND**

**SWM** [originally from Philadelphia]: Personally, I am truly humbled by the way in which [my character on *Grimm*] has been embraced by Portlanders as one of their own. One element I draw on with him is the idea of iconoclasm ... The whole "Keep Portland Weird" thing is really baked into the city's identity. What's most delightful and refreshing is that this iconoclasm isn't put-on, it isn't done for effect. It is an earnest expression of the will of people who live here to follow their hearts, to let their freak flags fly and live their own lives. I hope this doesn't sound maudlin, but I think it's actually really inspiring.

SR [from Israel/Montreal]: I didn't know what to expect, to be honest with you. I was actually terrified that the series would get picked up and I would have to move here. I was like, "This is just for the pilot, right? We're not actually gonna move up here." But it's been the greatest gift! It really, really has ... This will be an entire year for me where I don't leave town. I'm just going from Grimm to the theatre and back to *Grimm.* So, this is home. It's something that you would have never predicted ... I kind of embrace the unknown and I love [the] chaos of this industry, that you never know where you're going to end up next, [which] brings about these amazing gifts — like all of a sudden having a life in the Pacific Northwest. Which I probably wouldn't have chosen for myself, and now I can't seem to do without. 0



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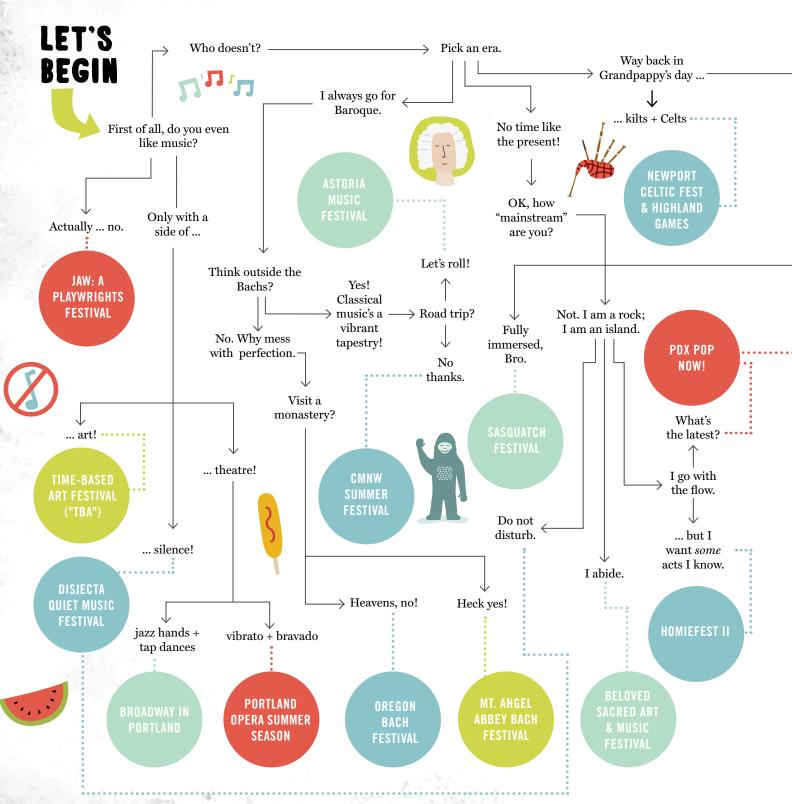








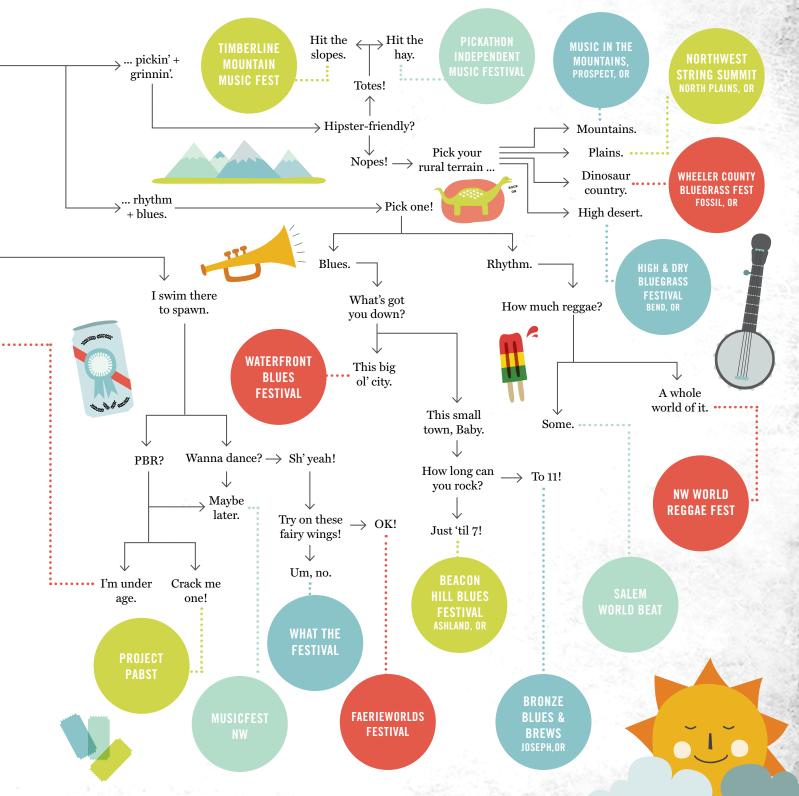
# MHICH FEST



# IS BEST?

Follow this handy lecision chart to find the summer nusic festival that's right for you.

BY A.L. ADAMS.
ILLUSTRATIONS BY
ZELDA BURK.



## **VISUAL ARTS**

Another big show at the Portland Art Museum headlines our short list of visual arts exhibtions in May and June — this one straight from the École des Beaux-Arts in Paris. BY GRAHAM BELL.



Jean-Auguste-Dominique Ingres, Achilles Receiving the Ambassadors of Agamemnon, 1801. Oil on canvas, 44½"×57½", École des Beaux-Arts, Paris (PRP 40), Courtesy American Federation of Arts.

### **BEN BUSWELL**

UPFOR GALLERY 929 NW FLANDERS ST.

Following his solo exhibition at the Marylhurst Art Gym, Ben Buswell continues his exploration of surface in a selection of recent works at Upfor Gallery. By fuzzing the line between image and sculpture, the artist investigates the effects of the physical world on the visual elements of image-making. His new works impart this textural questioning to the viewer in the form of half-remembered memories and abstract imagery. [THROUGH MAY 9]

### E.O. HOPPÉ: STUDIO, SOCIETY AND STREET PHOTOGRAPHY

DOUGLAS F. COOLEY MEMORIAL ART GALLERY REED COLLEGE, 3203 SE WOODSTOCK BLVD.

Rediscovered only recently, E.O. Hoppé was a pivotal figure in the early 20th century modern art world, a documentary and art photographer who captured portraits and scenes of the changing pace of daily life at the turn of the century. Collected in this exhibition are over one hundred of the best examples of Hoppé's work that have, up until now, lain unknown in a London museum archive. As an added bonus, the exhibition will be joined by a rotating selection of work by contemporary portraitists including Cindy Sherman, Janine Antoni and Portland's Storm Tharp. **ITHROUGH MAY 101** 

### **BLAIR SAXON-HILL**

FOURTEEN30 CONTEMPORARY 1501 SW MARKET ST.

Portland artist Blair Saxon-Hill is known for her minimalistic forays into sculpture, collage and painting. Equally at home with rough-hewn natural materials as she is with found objects and altered books, Saxon-Hill's work references familiar forms. In her use of cut book pages, photogravures and abstract appropriations, she hints at the disparate but tranquil juxtapositions in her sculptural practice. [THROUGH MAY 17]

### MEL KATZ & ROLL HARDY

LAURA RUSSO GALLERY 805 NW 21<sup>ST</sup> AVE.

In these twin exhibitions, Laura Russo gallery presents new work by Roll Hardy and a selected retrospective of longtime Oregon artist Mel Katz. Hardy's paintings transform the derelict vistas of industrial areas into urban landscapes full of a sense of history and memory. On the other side of the show, Katz's anodized aluminum pieces land somewhere between minimal graphic works and bold forays into sculptural abstraction.

[JUNE 4-27]



### **GODS & HEROES: MASTERPIECES** FROM THE ÉCOLE DES BEAUX-ARTS

PORTLAND ART MUSEUM 1219 SW PARK AVE.

In this massive exhibition from the heart of the Parisian art world, you'll see over 140 paintings, drawings and sculptures from a "who's who" of European art history. Works by David, Fragonard, Ingres, Géricault and many more explore the universal themes of courage, death and the changing world. The artists in this exhibition have forever changed how art is viewed, made and thought about. [JUNE 13-SEPTEMBER 13] @





ABOVE: Roll Hardy, Step Through, 2013. Oil on canvas. 62.5"×72.5"

LEFT: E.O. Hoppé, Tamara Karsavina and Adolph Bolm in Thamar, 1912. Vintage hand-colored photogravure. © Estate of E.O. Hoppé and CATE.



In our new Fox Tower store, we put a spotlight on local businesses. This season, we are pleased to showcase the creations of Mazama Wares, maker of handcrafted drinking vessels. Their ceramic collection of cups, mugs, tumblers, and servers are designed to bring out the best in your favorite beverages.

Celebrate the arrival of spring with a limited edition "Robin's Egg" camp mug, sold exclusively at our store at 750 SW Yamhill St., Monday-Thursday 9-5, Friday 9-6.







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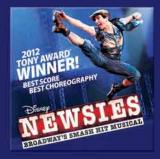
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# HELPED UP FROM A FALL

PATA's Valentine Fund can play a major role in theatre workers' well-being. Louanne Moldovan shares her story. BY MARTY HUGHLEY.

That day in 2011 was seasonably sunny, the kind of irresistibly lovely Portland summer day that can cloud the judgment of folks more accustomed to clouds. When Louanne Moldovan decided to return a book to the library on her bike, she thought, "It's so nice out ..." and didn't wear her helmet.

As she pedaled along, a woman who'd just parked on the street, perhaps similarly sun-addled, opened her driver's-side door in Moldovan's path. The sudden impact launched the rider over her handlebars, over the car door and onto the ground, her head smacking the pavement. She didn't immediately seek medical attention - mostly because her precarious life as a theatre artist wouldn't afford her a lot of

"I didn't have insurance," she recalls. "I was in shock, and I just thought 'I'm OK! I'm OK!"

A bystander drove Moldovan and her mangled bike back to her home near Mount Tabor, where she tended to her scrapes, cleaned herself up and tried to sleep it off. Waking in the middle of the night, she headed to the bathroom, but, disoriented and dizzy, she instead tumbled down a stairwell. She landed upside down, her body pretzeled, and her head smacked the

Moldovan wound up in intensive care for six days, unable to move. Between the two falls, part of her spinal column had compressed. Even a slight re-injury to her head or neck could result in paralysis. She needed major surgery, but had no way to pay for it. She needed help.

Moldovan is well-known in the Portland theatre community as a director, writer and occasional performer, notably with her own Cygnet Productions. As a battalion of

friends volunteered to help her with meals, errands and housework, the community also called on one of its lesser-known resources: the Valentine Fund.

Established by the Portland Area Theatre Alliance in 1987, the Valentine Fund provides financial assistance to members of the city's theatre community facing a medical or personal emergency.

Sarah Jane Hardy, chair of the committee in charge of the Fund, claims "no institutional memory" of what

led to its creation or its name, but she estimates that since she joined about three and a half years ago, the fund has distributed around \$10,000 to theatre professionals in need, with grants of up to \$1,500 helping defray the costs of chronic or short-term medical conditions, end-of-life care, housing and transportation.

Applicants must be active members of the area theatre community and PATA who are able to demonstrate "extreme financial need." Hardy communicates with and advocates for qualified applicants, and if the rest of the committee votes to approve an application, it moves on to the full PATA board, which holds the purse strings.

PATA fundraises through its member companies each February, using an "ask" modeled after the AIDS-fighting efforts of the Actors Equity union. That's been a challenge, Hardy admits, because "some of those theatres already are passing the hat for themselves." Still, they've met a goal of building up \$10,000 in reserves. PATA's also recently streamlined the application process to "remove the intrusion on the applicant's life."

Moldovan calls her own process "very sweet and simple, which is very thoughtful, because when you're in crisis, everything is stressful."

After her initial hospital stay, she went back to work as a part-time talent coordinator for an ad agency and assistant director at Artists Repertory Theatre while scraping up the \$7,000 down payment required to get her surgery scheduled. She had to wear a bulky neck brace for three months, then required a second surgery because of complications. Altogether, she was hospitalized for more than two weeks, and in the spring, she was laid off from the ad agency. The Oregon Health Plan eventually covered some of her costs, but Moldovan didn't finish paying off her portion until last summer.

Amid all that, \$1,500 from the Valentine Fund was valuable. But what really touched Moldovan was the inclusion of a \$500 Fred Meyer gift card Valentine procured from the grocery chain. "I started crying," she says. "It was that thoughtful, more personal gesture ... like someone showing up with a basket of brownies."

"They do it with such graciousness," Moldovan says about the process, "and I felt so very honored by the whole thing. I made sure to tell the hospital billing office when I brought in the check, 'This is from the theatre community of Portland!" @

To donate directly to the Valentine Fund, visit portlandtheatre.com/donate-to-valentine-fund







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- BodyVox
- and many more . . .



July 11 & 12 | Emerson String Quartet



Nadja Salerno-Sonnenberg



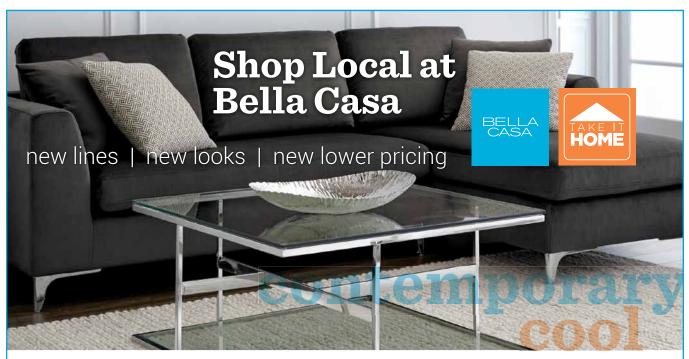
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# FROM THE DESK OF SUSANNAH MARS

**PROFESSIONAL** PERFORMER, **ADVENTURES** IN ARTSLANDIA PODCASTER





ow many tickets does JamBallah sell? How big would you estimate Portland's belly dance community is in general? We've been selling 400-500 workshop spots per year and expect this year to easily sell out our evening shows in the 250-seat theaters at

Artist's Rep. I'd guess there are a good solid 300 folks who are in the belly dance community in Portland, including students, teachers, performers, musicians and enthusiasts.

Arts and dance aficionados don't seem to have a very good handle on belly dance; there's a tendency to marginalize it as mere "entertainment." Where does that perception come from, and do you see it changing?

I feel like belly dance in all forms has come from a much less 'exalted' background than, say, ballet meaning it's only recently that belly dance in any form has been put on stages, with lights, and audiences expecting to pay to see "high art." In the Middle East and parts of Europe and Asia, where myriad styles of traditional or folkloric belly dance originate, most dances are performed either at celebrations like weddings, family dinners or parties; in temples or holy places; or simply in homes. Of course, there's a vast history of all types of belly dance and fusion in world cinema, but those scenes are often highly stylized, and given an exotic "otherness." Thanks to cinema, and the expanse of travel in the '50s and '60s, a version of belly dance was brought to America's housewives in the form of dance-at-home records — and of course, the "bellygram."

That perception has continued to color people's impressions of the dance form, even decades later. I notice that the American press has a hard time describing belly dance; they don't have the proper vocabulary for the movements and attitudes without using words like "undulation," "gyration," "exotic" and "seductive." Like most

dance patrons from outside belly dance's cultures of origin, they tend to see it as a strictly esoteric and cultural dance. They haven't been conditioned to recognize the different styles of the discipline or to validate it as high art.

It wasn't until tribal fusion happened that Americans started going to dedicated belly dance shows outside of themed clubs or restaurants. The cabaret/orientale and folk dances don't come from a stage-performance tradition; as dances of the people, they strive for a much more intimate connection and interaction with the audience than a large stage permits. Belly dance offers a sort of audience engagement rarely seen elsewhere in dance, but choreography that was originally conceived for close-up performances is also slightly more difficult to translate to the stage.

At the moment, the belly dance community's fairly cliquy and tends to stick to its own circles, but the newly-formed Portland Bellydance Guild is making a major effort to draw everyone together to support

CONTINUED ON NEXT PAGE 00

# A GUIDE TO BELLY **DANCE STYLES**

Categorizing styles can actually be pretty controversial within the genre itself. "Belly dance" is an American-coined umbrella term, used to describe everything from modern fusion to region-specific cultural dances performed throughout the Middle East, Africa, and parts of Europe and Asia. The three main branches of the art form are traditional/folkloric, cabaret/orientale, and tribal/fusion, and within those there are many, many offshoots and subgenres all distinct from each other. The lines get guite muddy sometimes — as in all globally-enjoyed art forms — with many of the dancers adding influences from other countries and styles and even film and media. The dance forms evolve with the peoples and cross borders freely. BY ELISE MORRIS.

TRADITIONAL/FOLKLORIC dances came first, often named for the region or people they come from (i.e. Baladi, Persian, Gypsy-Roma, Saidi, etc.) Religious dances, such as Zaar (North Africa) and Odissi (India) also belong in this classifi-

**LOOK FOR:** authentic region-specific costuming and music; spontaneous or informal performance at family, community or cultural celebrations; both men and women participating; props like sticks, canes, pots and bowls.

**CABARET/ORIENTALE** is a term that probably describes what most Americans think of when they think "belly dance": a solo dancer or troupe wearing the spangly bedlah braand-belt combination. The term rags sharqi is often used to describe this form of dance, though there is some fuzzing between folkloricly-performed and professionally-performed dances with that term. There are Arabic, Turkish, American, and many other forms of cabaret style. It has a strong presence in both Middle Eastern and American film, usually included in a decadent banquet scene.

LOOK FOR: glamorous, sparkly costuming and an engaging, upbeat dancer demeanor; flashy props like veils and Isis wings, or swords and candelabras balanced on the head; mostly female dancers, often soloists; dancers who 'become one with the music,' embodying the sounds of the music through their movements.

TRIBAL/FUSION belly dance is a much newer American branch of the dance form, developed in California and blossoming across the world. Inspired by cabaret and folkloric dance forms of the "spice trail" (including Flamenco and Classical Indian,) this includes the original group tribal improv style developed by Caroleena Nereccio of Fat Chance Belly Dance<sup>™</sup> and soloist sets.

**LOOK FOR:** some group dances led by a front-and-center dancer and some solo choreography; infusion of other movement styles like theatrical, hip-hop, and modern; theatrical mood-setting, from vaudeville silliness to a dark, gothic mystery; earthier costumes than cabaret, with textured or dyed fabrics and heaps of chunky silver jewelry; inspiration from the Golden Age of film; fire props and feather fans; fewer men than traditional, but more than cabaret.

#### WHO'S WHO IN PORTLAND BELLY DANCE

Portland is home to several world-renowned dancers who tour the globe teaching and performing and have devoted their lives to this dance form. Here are a few who've worked with JamBallah:

#### **RACHEL BRICE TRIBAL FUSION\***

Arguably one of the most famous belly dancers in the world, definitely the most well-known tribal fusion performer anywhere. She popularized tribal fusion by joining and pioneering Miles Copland's Bellydance Superstars, then blazed off on her own for several years before moving to Portland and founding Studio Datura, where she teaches her signature multi-year certification and training program: Rachel Brice's 8 Elements of Belly Dance ™. She also tours the world, selling out classes and shows wherever she goes, and runs Datura Online, one of the most comprehensive and professional belly dance-class media platforms out there. (www.rachelbrice.com)

#### **ASHLEY LOPEZ** THEATRICAL/TRIBAL FUSION\*

Trained as an opera singer, multi-level Pilates, yoga and fitness instructor, Ashley performs with Beats Antique and Rachel Brice's Datura Project, as well as touring the world as a soloist instructor/performer. Ashley fuses the theatrics and voice of her opera-singer background into her intensely athletic and precise style. (www.ashleylopezbellydance.com)

#### **RUBY BEH** TURKISH CABARET

Ruby's formally trained in both American classic belly dance and turkish oriental dance, which she studied in its native Istanbul. She stars in three dance tutorial videos: Flawless Floorwork, Totally Turkish, and All About Arms. As a certified Pilates instructor and an active student of kung fu, she brings incredible balance and stamina to her dance practice. (www.bigfunbellydance.com)

#### **PAULETTE REES-DENIS TRIBAL IMPROV**

A self-proclaimed "staunch advocate of the global tribal community," Paulette started dancing with the seminal San Francisco-based Fat Chance Belly Dance several decades ago, then branched off to form Gypsy Caravan in Portland, with the mission to "take tribal global!" Needless to say, she travels and teaches widely. (www.paulettereesdenis.com)

#### SHARON KIHARA TRIBAL/THEATRICAL FUSION

Avant-garde, graceful and powerful, Sharon gravitated to belly dance from a strong background in western dance, including ballet, modern and jazz. She currently tours all over the world as a top performer of tribal/ theatrical fusion. (www.sharonkihara.com)

\*TEACHING AT JAMBALLAH 2015.

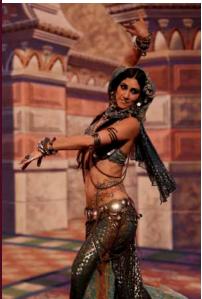


Gypsy Heart, Photo by Glisson Imaging,

o each other and the community as a whole. I'm the current and first Guild president. We've also got a vice president, secretary, treasurer, PR/media head and 12 area representatives all working together to form the Guild board.

What's the male/female mix at belly dance shows? How many audience members would you estimate are dancers themselves?

At the shows, I'd say the current mix is 75 percent female, 25 percent male. Most are belly dancers, Middle Eastern musicians, and of course spouses or significant



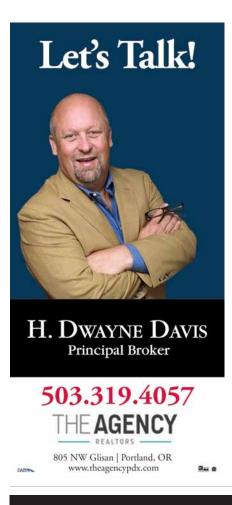
others. We do get a fair amount of folks from all cultures who just love the art form, and there are always some spectators who wander in,

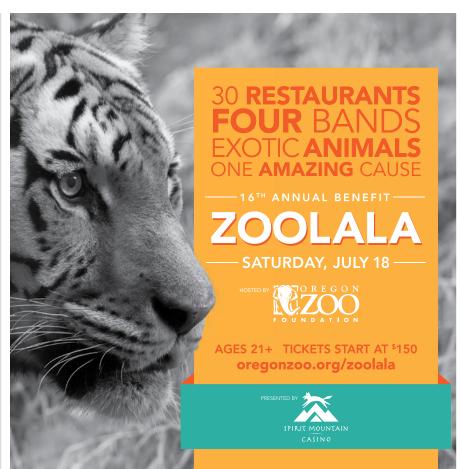
lured by the glitz and promise of spectacle. The audience changes dramatically depending on the venue. Belly dancing at a large festival like Coachella, Burning Man or the Rose Festival yields a more eclectic and diverse audience than dancing at a local restaurant or cultural celebration. Belly dancers are wonderful at spectacle, whether they're a winking, seductive cabaret performer dripping with spangles, or a proudly mysterious, silver-bedecked tribal dancer.

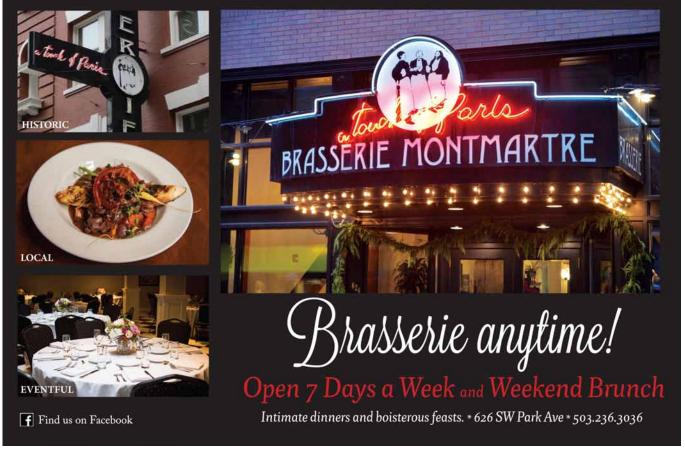
Have you experienced belly dance in its countries of origin? How different is it there than here? What feedback do you hear from foreign audience members?

I personally perform theatrical fusion, so I don't tend to perform for audiences expecting folkloric dance from their country of origin, and I've never traveled to the Middle East, India or Northern Africa. The feedback I've heard from those who have which has been mostly positive. There are, of course, some folks who decry all non-Arab or non-Egyptian belly dance as appropriation, but the term "belly dance" covers so many different styles that it would be impossible to point to one as "true" belly dance. Even in its origin countries, belly dance is always evolving and changing, so it's farcical to claim that rags sharqi, or whatever modern form one is pointing at is truly "original." Belly dance has become a global dance, practiced by women and men on stages and in homes across the entire world.

Catch JamBallah NW at Artists Repertory Theatre August 7-9.







# **PORTLANDCENTERSTAGE**

## **ANNOUNCING THE 2015-2016 SEASON!**

## **OUR TOWN**

By Thornton Wilder | On the U.S. Bank Main Stage

September 12 - October 11, 2015

In this Pulitzer Prize-winning American classic, Wilder takes us to the idyllic turn of the twentieth century in the town of Grover's Corners, New Hampshire. As we witness some of the most familiar moments of life – young love, family conflicts, secret wishes and community connections – the playwright positions the lives of Grover's Corners' inhabitants against the vast context of endless time and a boundless universe. His beloved drama celebrates both the marvel of everyday existence and the "something way down deep that's eternal about every human being."

# SEX WITH STRANGERS

By Laura Eason | In the Ellyn Bye Studio

October 10 - November 22, 2015

A raging snowstorm traps strangers Olivia, an unsuccessful yet gifted thirty-nine-year-old writer, and Ethan, a techaddicted and wildly successful young blogger, in a secluded cabin. Opposites instantly attract, and undeniable chemistry ignites. As the dawn rises, however, what could have just been a one-night-stand transforms into something more complicated when online exploits interfere with their real-life connection.

## **AIN'T MISBEHAVIN'**

By Murray Horwitz and Richard Maltby On the U.S. Bank Main Stage

October 24 - November 29, 2015

Winner of the Tony Award for Best Musical, this sassy, sultry musical celebrates the remarkable life and talents of a legendary jazz great, Fats Waller. You will be jumpin' and jivin' with the delightful humor and infectious energy of this exuberant jazz review that takes us from the Harlem Renaissance through World War II. Waller's work shows a determination to grasp life's joys, laughter and passion, even in a community shadowed by the pain of an often difficult American society. "Waller's raison d'être was showing the world that, bad as things were, it was all right to have a good time."

# GREAT EXPECTATIONS

Adapted from Charles Dickens by Lucinda Stroud On the U.S. Bank Main Stage

January 16 - February 14, 2016

Based on Charles Dickens' classic coming of age novel, *Great Expectations* tells the adventures of the Victorian orphan Pip. As a boy, Pip has three encounters with people that will change his life: the escaped convict Magwitch, the bewitching and cold Estella, and the unhinged Miss Havisham. When Pip comes into an unexpected fortune and begins the life of a gentleman, his past is not so easily left helpind

#### **FOREVER**

By Dael Orlandersmith | In the Ellyn Bye Studio

January 30 - March 20, 2016

Forever is inspired by Orlandersmith's experiences in Paris at the famed Père Lachaise Cemetery, where strangers from around the world make pilgrimages to the graves of legendary artists such as Marcel Proust, Richard Wright and Jim Morrison. Orlandersmith is inspired to investigate the complex legacy she received from her mother and their life in Harlem. Riveting and powerful, Forever is about family – the ones we are born into, the strange way powerful bonds are formed with people who, though unrelated by blood, come to feel like family, and the legacies that shape us all.

# EACH AND EVERY THING

By Dan Hoyle | In the Ellyn Bye Studio
February 6 - March 27, 2016

The newest solo show from award-winning actor/ playwright Dan Hoyle (*The Real Americans*) is about how we experience the world in the digital age. From a showdown with a violent felon in small-town Nebraska, to a childhood listening to anti-conformist rants in San Francisco; from the hard-scrabble corner boys of Chicago to the intellectual temple of Calcutta's famed coffeehouse; from a Digital Detox retreat in remote Northern California to an intimate confession in Manhattan, we join Dan in his search for true community, spontaneity and wonder in our fractured, hyper-connected world.

## STUPID F\*\*KING BIRD

By Aaron Posner | On the U.S. Bank Main Stage February 27 - March 27, 2016

In this irreverent, contemporary, and very funny remix of Chekhov's *The Seagull*, award-winning playwright Aaron Posner wages a timeless battle between young and old, past and present, in search of the true meaning of it all: an aspiring young director rampages against the art created by his mother's generation; a nubile young actress wrestles with an aging Hollywood star for the affections of a renowned novelist; and everyone discovers just how disappointing growing up can be. Winner of the Helen Hayes Awards for Outstanding Resident Play and Outstanding New Play or Musical.

# THE PIANIST OF WILLESDEN LANE

Based on the book *The Children of Willesden Lane* by Mona Golabek and Lee Cohen; adapted and directed by Hershey Felder | On the U.S. Bank Main Stage

April 2 - May 1, 2016

Set in Vienna in 1938 and in London during the Blitzkrieg, *The Pianist of Willesden Lane* tells the true and inspirational story of Lisa Jura, a young Jewish musician whose dreams are interrupted by the Nazi regime. In this poignant show, Grammy-nominated pianist Mona Golabek performs some of the world's most stunning music as she shares her mother's riveting true story of survival. *Pianist* is infused with hope and invokes the life-affirming power of music.

## A STREETCAR NAMED DESIRE

By Tennessee Williams | On the U.S. Bank Main Stage  $May\ 14$  -  $June\ 12,\ 2016$ 

Tennessee Williams' iconic Pulitzer Prize-winning masterpiece is an exquisite study of the unraveling of Blanche DuBois, a fading southern belle. When she arrives unexpectedly on the doorstep of her sister, Stella, and her brother-in-law, Stanley Kowalski, Blanche is clinging desperately to a persona designed to help her survive. Over the course of one hot, sultry New Orleans summer, Blanche's fragile facade slowly crumbles as she meets her match in the rough-hewn and hyper masculine Stanley, who is determined to expose her. Portland Center Stage's production will star veteran stage/TV/film actor Russell Hornsby (Hank Griffin on Grimm).

The Second City's A Christmas Carol:

# TWIST YOUR DICKENS\*

By Peter Gwinn and Bobby Mort On the U.S. Bank Main Stage

December 9 - December 31, 2015

A complete send-up of the holiday classic, this adult comedy is adorned with the improvisational genius of the legendary comedy troupe The Second City, and includes zany holiday sketches, an ever-changing list of drop-in local celebrities and uproarious improv based on audience participation—it's never the same show twice!

# THE SANTALAND DIARIES\*

By David Sedaris; Adapted for the stage by Joe Mantello In the Ellyn Bye Studio

December 2 - December 27, 2015

Based on the true chronicles of David Sedaris' experience as Crumpet the Elf in Macy's Santaland display, this cult classic riffs on a few of Sedaris' truly odd encounters with his fellow man during the height of the holiday crunch.

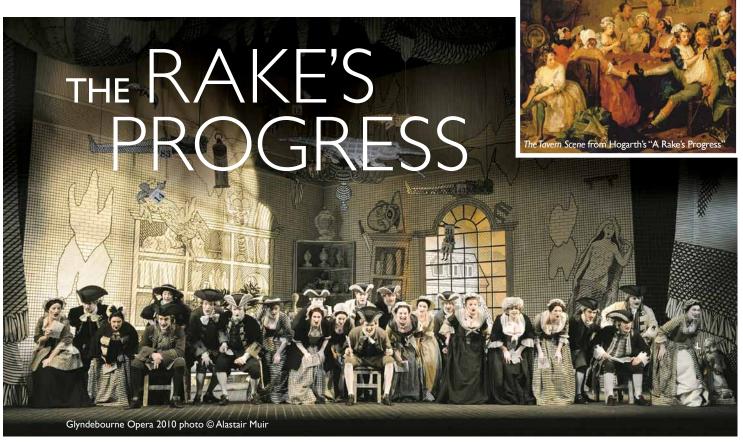
\*Special Holiday Engagements. Twist Your Dickens and The Santaland Diaries are not part of a season ticket package, but season ticket holders can order tickets at special pricing!

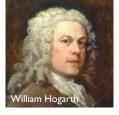


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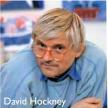
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In 1733, William Hogarth created

"A Rake's Progress." This eight-painting series traced the financial rise and moral fall of young Tom Rakewell in 18thcentury London, where he succumbed to the municipal pleasures of the tavern, the gambling den, and the whorehouse. The paintings were sensationally popular and the public snapped up engravings of the series.

In 1951, Igor Stravinsky composed The Rake's Progress, his only full-length opera, to a story based on the Hogarth paintings. Stravinsky reached back to the 18th century for his musical inspiration, fashioning a score that is an homage to Mozart in its melodic vocal lines, its recognizable arias, duets, and ensembles, and its chamber orchestration, all sharpened with Stravinsky's wit and spiky humor.

In 1975, David Hockney crafted nowlegendary scenic and costume designs for The Rake's Progress. Hockney also reached back to the 18th century for his inspiration, taking Hogarth's crosshatched engraving technique and interpreting it through his own playful sensibility, adding carefully chosen color and unique visual perspectives.

In 2015, their combined genius

**re-unites** for the Pacific Northwest premiere of The Rake's Progress, staged by Portland Opera in the Hockney designs. A special complementary exhibit at the Portland Art Museum, "A Rake's Progress," will feature the eight Hogarth engravings and more than 40 Hockney sketches, drawings, and set models, depicting the visual artist's design process from initial idea to final concept.

#### THE RAKE'S PROGRESS

June 11, 12 & 14m Keller Auditorium PortlandOpera.org 503-241-1802 866-739-6737















Christopher Mattaliano

## HAPPY 50<sup>™</sup> TO A LIFE-CHANGING CAMP!

Artslandia junior reviewer GRACE ETTINGER shares her summer memories of attending Young Musicians and Artists.



Grace Ettinger (center) at YMA.

As a child, I always longed for a camp environment like the one in The Parent Trap, a camp that formed long-lasting friendships

and allowed students to bring Oreos and photos of Leonardo DiCaprio to decorate their dorms. Looking back at the last three years of memories from YMA (Young Musicians and Artists), I realize that I have found my dream summer camp (although I haven't yet found my long-lost twin).

YMA is a two-week overnight camp that provides multiple arts courses for students grades 4-12. Each arts focus provides an invaluable blend of professionalism that's reminiscent of an arts intensive, with the fun and games of a classic, all-American summer camp. There are two sessions of YMA. The first session includes music oriented classes and the second features performing and visual arts courses. The camp's housed at Willamette University, which provides a pre-college environment for the students to soak in. YMA was founded in 1965, when Portland music teacher Sister Ann Miriam created a camp for young musicians in Oregon, making this year its 50th anniversary. Now, the camp is run by QUINLAND PORTER, who was a camper in the mid-'70s and counselor through the 1980s before becoming YMA's top dog.

The first day of camp at YMA is a whirlwind of activity. Counselors greet old and new campers, groups of friends gather to talk, and campers head to their respective auditions and orientations with nervous grins on their faces. A busy day, but a great one, because it marks the start of a creative, fun and Parent Trap-esque two weeks of camp.

Elizabeth Bailey, a friend of mine who's done musical theatre with me at YMA for the past three years, remembers "long hours sitting in the green grass on the quad talking to the most amazing people ... I've learned so much about myself from the people at YMA and couldn't ask for a better experience." When I ask my friend Emma Hirsch, a dancer and writer at YMA, what words come to mind when she thinks of camp, she lists "warmth, community, family, love, appreciation, understanding and home ... no matter the art form, you're there because you care about something." Porter and Joellen Sweeney, another alum turned faculty member, both talk about what a formative place YMA is for young people. "You won't even notice your life is changing," Sweeney says, "but you'll come out better than you came in." Porter agrees that YMA " ... allows each student to be his or her most authentic self."

On a personal level, many lessons I've learned about how to be a collaborative and productive artist have come from YMA. Seeing an environment that heavily emphasizes positivity and collaboration between all art forms has shaped me, and taught me why art is important and how it should be executed.

It's wonderful to walk out onto the sunny quad outside of the dorms and be surrounded by creativity at work: an improv group practicing in the shade, two songwriting students singing a Dolly Parton song and playing guitar, or the arts students drawing portraits of their friends. While each student can only focus on one subject, everyone gets to experience different types of artwork through galleries, performances and getting to know fellow campers. Maybe if Lindsay Lohan had come to YMA instead of The Parent Trap summer camp, things would have worked out better.



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#### SMALL WORLD!

Remember Quinland Porter? She talked to us about the Portland Revels in the Past Performance article of our November/December issue.

# GUS VAN SANT

# PUTS HIS FILMS IN PERSPECTIVE

Filmmaker Gus Van Sant has such a unique take on Portland, drugs, love, life and death, you could call it a school of thought. Northwest Film Center certainly does, offering a two-month series of classes and screenings called Essential Gus Van Sant through June 20. The following are direct Van Sant quotes compiled by course instructor and Conversations with Gus Van Sant author Mario Falsetto. ILLUSTRATIONS BY CAROLYN MAIN.

#### A YELLOW PAGES SALESMAN WANDERS ONTO A SET ...

... the Yellow Pages salesman [in Last Days] ... just happened to walk into our office ... where there are a lot of flea markets. We ... had racks of clothes and sunglasses laid out ... and this guy came in and started looking at the clothes like they were for sale ... I said, "Oh this isn't a store. This is a fitting." But he didn't hear me; he just introduced himself: "Hi! Thaddeus, Yellow Pages salesman." He started selling me ... and he wouldn't stop ... And I said, "Wow, we could just put him into our set and he would just sell." Which is what we did.

#### THE SAN FRANCISCO GAY COMMUNITY "GOT" MILK

There were lots of different reactions to [San Francisco screenings of Milk], but we had to just play it. I think all in all, they were surprised because ... I think they probably assumed that we would get it wrong, because usually movies do ... it feels good that they don't hate it ... But I think ultimately they were happy that the movie did that movie-like thing that gets you motivated.

#### **ACTORS, STOP** TRYING TO LOOK COOL

A professional actor ... wants to look good no matter what he's doing. A lot of actors come with this desperate desire to look cool on screen, so there are things that they just won't do because they think they'll look like a jerk if they do them. You want them to look real. You don't want them to look like they're guarded and always trying to look cool. The vanity is difficult sometimes.

#### **SHOOTING IN PORTLAND**

It's partly a convenience. I know people in Portland that can do the job with me. [Restless] was originally set in Maine and we were going to shoot in December. We needed different seasons, because the story goes through three seasons. In Portland, we would have our different seasons, but we don't get the snow. And Portland was also the same size and sort of the same vibe as the original town. So we went to Portland. I mean, if I can shoot in Portland, I like to shoot there.



#### REMAKING HITCHCOCK'S PSYCHO

When I told Danny Elfman, who I thought would be perfect to do the score ... his reaction was, "They'll kill you. You'll be killed." I said, "Well, is that a reason not to do it? I don't care if I'm killed. I've been killed before, I don't care." ... I didn't really know. It was reviled by people who I thought wouldn't be so bothered by it, like film students and film teachers in Los Angeles. ... People seem to think that I was saying that Hitchcock didn't do it right and that I was going to do it better. But I would never even think that. I was playing with people's sensibilities, and I guess it's sort of a wiseass thing to do.

#### NAME CACHÉ

... if they want to get Brad Pitt in a movie, Brad might say yes to someone like me as the director ... A lot of times they use my name to get certain actors.

#### **SKEWERED BY CRITICS**

The criticism of [Even Cowgirls Get the Blues] got really nasty. They would print pictures of me with red eyes and say, "He's on drugs." It got really bad; it was like pure hate. It's really a frightening thing. It's like they want to burn you alive. If it were another period of history, they could get you and put you on a stake.

#### **KUDOS TO KBOO**

I think [my interest in experimental and soundscape music] comes partly from a music show here that a guy named Richard Francis [had] on KBOO ... here in Portland. ... you can stream it now, so anyone in the world can listen to KBOO.

#### MOST GRATIFYING ASPECT OF FILMMAKING

I guess the conceptualizing. Having the idea, falling into an idea, deciding to do it.



# BACK TO A SHOESTRING BUDGET

I feel some relief that *Gerry* was done for so little money. I think I'm trying to go back to where I came from ... I really like it when I hear that someone has made a \$150,000 movie.

#### THE SHAKESPEARE SCENE IN MY OWN PRIVATE IDAHO

A lot of people don't like the Shakespeare. Paul Bartel, the [late] filmmaker and actor who was a friend of mine, said, "I love the beginning but the Shakespeare absolutely doesn't work." It destroyed everything for him. The American distributor wanted to cut out all the Shakespeare, but the foreign distributor wanted to cut the other parts out. They wanted only the Shakespeare. It's got a sort of fractured personality.

#### **NIRVANA'S MUSIC IN LAST DAYS**

I was driving through places on the way to Aberdeen ... and I would play the music. I realized ... there are a lot of things about the music when you drive through the backwoods [of the Pacific Northwest] that give an almost aural representation of what's going on around you. Things like chainsaws ... sound just like Kurt's guitar, or a booming from the bass drum and bass that's in sync, sound like trees crashing. There's the cymbals splashing in a really specific way that sounds like salmon jumping. Dave Grohl was from Washington. I'm sure it's not meant to be on purpose, but people bring something with them from their background ... and Aberdeen's a logging town.

#### GUILTY AS CHARGED; DRUGSTORE COWBOY DOES ROMANTICIZE DRUGS

[James Fogle's] book does romanticize drug use, and in the end, the film does too because it's from his point of view, and you throw Burroughs in there and you've got a romanticized drug movie. I think that it does look at it through the eyes of the guy who is using drugs. It's like a war story you hear in a rehab clinic rather than a hands-off view of drugs ... They're always kind of whimsical because everything is so heightened and everything's going wrong all the time and there's always this big emergency, which is: how to get more drugs. Once you get into that space of showing their real lives, you're romanticizing.



#### "INDEPENDENT FILM"

For me, "independent film" means that the film is independent of the idea that it must make money, and free of the pressures to change things in the service of making money. I'm not sure if that's exactly how to describe it any longer, because it's kind of mutated into something else. The great big filmmakers actually make the most independent films. You could say Scorsese is an independent filmmaker.

# MORE FROM NORTHWEST FILM CENTER

#### TOP DOWN: ROOFTOP CINEMA

In July and August, NWFC holds its annual outdoor film series held atop the panoramic parking rooftop of the Hotel deLuxe. (July–August 2015)

#### PORTLAND JEWISH FILM FESTIVAL

In June, the Portland Jewish Film Festival will explore themes of spirituality and Jewish identity throughout all parts of the world, especially how American Jews perceive themselves in a larger social context. (June 14–28, 2015)

#### FILM CAMP FOR KIDS AND TEENS

NWFC offers Summer Film Camps where kids and teens learn about visual storytelling techniques and produce their own movies in a week. (Register now for summer!)

#### **SILVER SCREEN CLUB**

The Silver Screen Club are film enthusiasts and NWFC's strongest supporters. The Silver Screen Club enjoys discounted tickets and invitations to special events.

#### **iFILMMAKING**

The NWFC School of Film offers a series of classes for would-be filmmakers of all ages to master the shooting and editing capabilities of their iPhones and iPads.



# TAG, YOU'RE IT.

And in our version of the timeless chasing game, this is great news. We start by complimenting a member of the Portland performing arts community who, in turn, must write kind things about another community member. On and on it shall go throughout the 2014-15 performance season, to ensure that plenty of positivity is generated. And there's only one rule: if you've been tagged, we can't tell you who's responsible. You'll find out for the first time right here in print.

EXECUTIVE DIRECTOR, OREGON SYMPHONY

## ○ CHRIS COLEMAN

ARTISTIC DIRECTOR. PORTLAND CENTER STAGE

Like all of my fellow arts leaders, Chris has been open and warm in welcoming me to Portland. Furthermore, he has played a lead role in the Arts Tax Initiative, which helps fund many great organizations around our community. Both personally and professionally, I am grateful for Chris.

## CHRIS COLEMAN ፴ SHARONLEE MCLEAN

Sharonlee is riveting to watch onstage: nuanced, emotionally charged, surprising. And in the rehearsal hall, she's a delicious mess: obsessed, growling, hilarious and ferocious.

# SHARONLEE MCLEAN ON

WARDROBE MISTRESS. PORTLAND CENTER STAGE

Oh my goodness! There are so many wonderfully talented, creative, giving people here in Oregon. So many. So many that I love and am close to but, there's one person whom I have known since 1995. She's the best wardrobe mistress I've ever worked

with. She's never faltered from her professionalism. She treats every single talent with kid gloves. She observes each actor and quietly figures out the best way to dress them. She can dress someone in three to five seconds. Her temperament is spiritually solid and gentle - a gentle giant, if you will. The backstage life is always on point because of her calculated, artistic professionalism. This woman is Bonnie Henderson-Winnie.

## **BONNIE HENDERSON-WINNIE** DANNA ROSEDAHL

PORTLAND CENTER STAGE

We've worked together since 1997. and I count myself very fortunate to have been able to work closely with her for so many years. She not only makes and styles beautiful wigs, but we've faced some challenging shows together, and she's never been anything but supportive and ready to figure it out together. Danna's skill in creating just the right look for each character — whether it is making a wig, facial hair or styling the actor's own hair — is a big part of the whole beautiful picture on stage, whatever the show. Thank you, Danna!





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# TH\RD RAIL

# STATIC

by Dan Rebellato

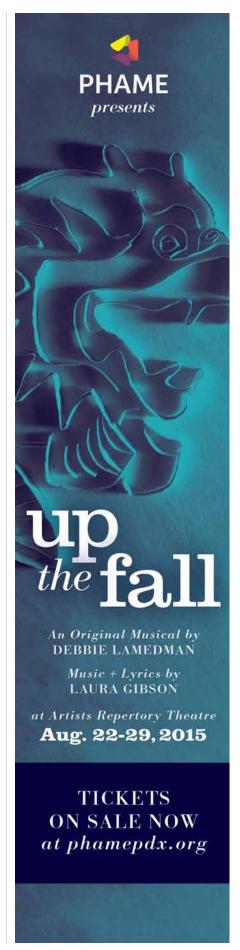
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# DID YOU KNOW?

In 4000 Miles, a cross-country-cycling grandson visits his New York bohemian grandmother after biking to the East Coast from the Pacific Northwest. The Race Across America covers that route in about 3,000 miles, while the Tour de France spans 2,300 miles.

4000 MILES **Artists Repertory Theatre** April 28-May 24



Suddenly Last Summer is set in a New Orleans poet's garden, and Louisiana's native plants have pretty poetic names, like Paw Paw, Mayhaw, Sassafras, Grancy Graybeard, Devilwood and Dogwood.

SUDDENLY LAST SUMMER **Shaking the Tree Theatre** Through May 2

Ramona Quimby, a beloved character from kids' fiction, was written as a Portlander by author Beverly Cleary. Bronze statues of Ramona and two other Cleary characters grace Grant Park.

RAMONA QUIMBY Oregon Children's Theatre May 9-31

The first known showboats weren't the grand paddle-wheel steam ships you see in films; they were houseboats pushed down the river by separate tugboats.

SHOW BOAT **Portland Opera** May 1-9

Hit animated series The Simpsons is deeply rooted in Oregon. Creator Matt Groening is a Lincoln High graduate, and many character names — Flanders, Lovejoy, Quimby — are swiped straight from the street signs in NW Portland's "Alphabet District." In Mr. Burns, A Post-Electric Play, characters try to recall old episodes of the show to entertain each other after a mass power outage.

MR. BURNS, A POST-ELECTRIC PLAY **Portland Playhouse** May 13-June 7







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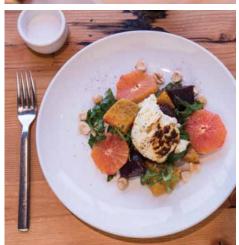
# WARM RICOTTA AND BEET SALAD

#### CHEF DAVID MACHADO

#### SERVES FOUR







PHOTOS BY RAINA STINSON

"Nel Centro" is Italian for "in the center," and the perfect description for the restaurant David Machado opened in the heart of Portland's theatre district at the depths of the nation's recession. "It was a hard time to start something," Machado notes, but what seemed like a risky business decision was actually the restaurant-business veteran and Jazz Festival board president's calculated vote of confidence in the performing arts.

"Other restaurants and hotels were pulling back their arts support, and arts groups were struggling," says Machado. "I knew Nel Centro's long-term fate would be tied to the performing arts groups downtown. We wouldn't make it unless they made it, so we did a lot more than just feed people before and after shows. We offered restaurant patron programs, donor receptions, anything the arts groups needed." As the arts groups have revived, refilling the nearby Keller, Lincoln Hall, Portland'5 and the Arlene Schnitzer Concert Hall with eager patrons, Nel Centro has thrived.

#### **INGREDIENTS**

½ pound ricotta

½ pound large red beets

½ pound large gold or chiogga beets

3 large oranges, either cara cara or blood oranges, skin and pith removed, sliced into 1/4 inch rounds

1 cup baby arugula

1/4 cup citrus vinaigrette (recipe below)

½ cup whole hazelnuts, toasted Salt and black pepper to taste

#### CITRUS VINAIGRETTE FOR BEET SALAD

#### MAKES 1 OUART

½ cup champagne vinegar ½ cup fresh squeezed orange

1 each large shallot, minced

1 teaspoon lemon juice

3½ cups extra virgin olive oil ½ teaspoon salt

Combine vinegar, orange and lemon juice, minced shallot, and salt in a medium mixing bowl. Slowly whisk in olive oil until fully incorporated. Cover with either plastic wrap or a tight fitting lid and refrigerate. Store for up to 2 weeks.

Preheat oven to 350° F. Spread hazelnuts out on a baking sheet in an even layer, place in oven, and toast until golden brown and fragrant, about 5 minutes. Remove from oven and allow to cool. Once cooled. lightly crush hazelnuts with the flat side of a knife.

Scrub beets under cold running water to remove any dirt. Lightly coat beets with olive oil and place in a large baking dish, cover with foil and bake until beets are tender and easily pierced with a fork, about 1 hour.

Remove from oven and cool at room temperature. Slice both ends of the beets. Gently rub a damp towel over skins to remove. Cut into 2 inch pieces and set aside.

Turn oven broiler to high. Place ricotta into a small glass baking dish, season liberally with salt and fresh cracked pepper, and drizzle with extra virgin olive oil.

Place under broiler until a deep, golden crust is formed and cheese is warmed through, about 5 minutes. Remove from oven and set aside.

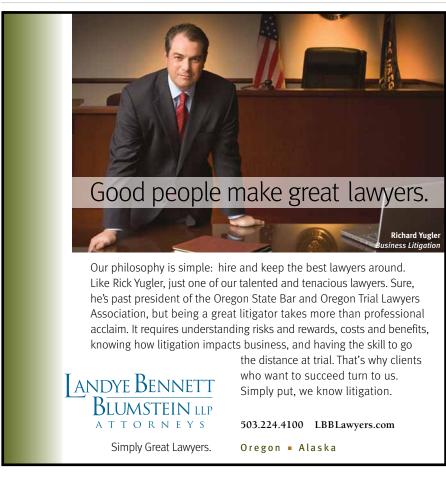
In a large mixing bowl, combine beets, orange segments and baby arugula. Toss with citrus vinaigrette, and season to taste with salt and fresh cracked black pepper.

Mound the tossed salad in the center of a chilled plate, top with warmed arugula, and garnish with toasted hazelnuts.



Look for Machado's brand new restaurants, Altabira City Tavern and Citizen Baker, this summer at Hotel Eastlund.







# DISCOVER-The Other Vancouver

- ... IN CANADA! -

What do you think of when you hear "Vancouver?" Probably Vancouver, Washington, Portland's nearest neighbor to the north often called "The 'Couv." You might even picture a crowded, crawling I-5 rush hour commute. Well, think again. Look further north. Think Canada.

Vancouver, British Columbia, Canada is a thriving major city, a west-coast hub of international culture and performing arts. Stay on I-5 for about 5 hours, 300 miles past "The 'Couy," and you'll be there! Pro Tip #1: Make a rest stop before Seattle, and plan extra time to check in at the border.

Artslandia has started exploring Vancouver, BC and all of its cosmopolitan parts. From Gastown to Railtown, Vancouver's neighborhoods all have distinct personalities, providing out-of-towners with a plethora of iteneraries to choose from. Artslandia chose culture and we love what we've found so far — more than 100 theatre groups, more than 50 dance companies, and more than 70 music organizations. The Vancouver Symphony Orchestra has a 96-year history and a Grammy-winning maestro at the helm. The Arts Club Theatre Company sets both classic and contemporary works on three stages and has premiered more than 80 new Canadian plays. The In The House Festival is a unique summer event that puts diverse performances in intimate living room spaces and backyards. And we're eagerly discovering more arts info for Artslandia Vancouver, which we plan to publish this summer!

We've also noticed as Portlanders that Vancouver already feels a lot like home. Sarah Slipper of Northwest Dance Project agrees: "When I arrived in Portland in 1997, I was struck by how similar it was to my hometown, Vancouver. The overall 'vibe' and energy of Portland reminded me of Vancouver then, and it still does." Caroline Markos of Vancouver Symphony Orchestra calls Portland "a sister city," and Vancouverites' fascination with Portland "a crush." Certainly, when you compare the two places' amenities, you can see the resemblance:





**FOOD FUSION** is a big trend in Vancouver. As in Portland, organic food is a priority and food trucks abound.

PUBLIC TRANSPORTATION IS A BREEZE. Skytrain is Vancouver's public train, similar to Portland's MAX. SeaBus uses electric boats to whiz you around the harbor.

CYCLISTS ARE EVERYWHERE, and bike lanes are ubiquitous. (Unlike Portland motorists, however, Vancouver drivers do honk their horns a lot!)

ARTISANAL ALCOHOL AND BEER ARE BOOMING. The Liberty Distillery, near The Arts Club on Granville Island, is Vancouver's first artisanal distillery and feels like it's been plucked right out of Portland.

A WATERFRONT TRAIL similar to our riverfront opens into a spectacular public green space, Stanley Park.

So Portlanders, it's time to discover the other Vancouver! Artslandia will see you there. Pro Tip #2: Download a visitors app for Vancouver at www.tourismvancouver.com.



## ARTSLANDIA'S TOP TWELVE **REASONS TO MAKE THE TRIP!**

#### WHERE TO STAY?

- 1 THE OPUS VANCOUVER YALETOWN A contemporary-stylish Yaletown boutique hotel features curated rooms with coveted city views.
- 2 ROSEWOOD HOTEL GEORGIA A hotel with historical grandeur and timeless elegance. Featuring Sense, A Rosewood Spa.
- **3** THE LISTEL HOTEL Dubbed Vancouver's most artful hotel on hip Robson Street.

#### WHERE TO EAT?

- 1 HAWKSWORTH RESTAURANT Locally sourced — forged and caught contemporary Canadian cuisine, reflective  $\mathcal{I}$ of the country's culturally diverse heritage.
- 2 LA PENTOLA Rustic Northern Italian inspired cuisine: simple handmade pastas and imported Italian necessities like prosciutto and olive
- 8 BELGARD KITCHEN The Settlement Building in Railtown is as close to Portland as you can get. May we recommend the gravlax hash, Postmark Ale sausage skillet, coconut quinoa porridge?

••••••

#### WHERE TO DRINK?

- BITTER TASTING ROOM Thirteen rotating tapes from the best of BC craft brewers including delicious ales, lagers and bitters.
- 2 L'ABATTOIR Sip colorful cocktails in the elevated dining room in the heart of Gastown.
- **3** PROHIBITION TASTING ROOM Enjoy a vintage house-made bitter cocktail or bubbly in this underground lounge.

#### WHAT TO SEE?

Vancouver Symphony Orchestra, Vancouver Recital Society, Chor Leoni Men's Choir.

- 2 DANCE Ballet BC, Tara Cheyenne Performance, In the House Festival.
- **3** THEATRE Arts Club Theatre Company on all three stages, Bard on the Beach, Theatre Under the Stars.



Pro Tip #3: Don't sweat the currency. Everyone takes the U.S. Dollar and the exchange rate is currently in favor of the red, white and blue.



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# LAKEWOOD THEATRE

an you believe that the cute kid who served up cocktails in Lakewood Theatre Company's 1964 production of Auntie Mame serves on the staff of the selfsame company today? Steve Knox, now the company's education coordinator, came full circle — from adolescent acting in Lake Oswego, to directing in New York and executive directing Ballet Hawaii, then home again into his current post ... and the welcoming arms of Mame, which Lakewood is currently reprising in its musical form.

#### Lakewood Theatre Company goes way back.

Lakewood Theatre formed in 1952 as Oswego Players, an all-volunteer organization founded "to inspire the love of theatre," performing at various locations around Lake Oswego. Back then, we charged adults \$1.25 and students 60 cents. When we got our first permanent home, a former Methodist Church in 1961, we changed the company name to Lake Oswego Community Theatre. In 1979, the company bought and relocated to the former Lakewood Elementary School. The building was remodeled to accommodate the theater and other uses, and became Lakewood Center for the Arts. Lake Oswego Community Theatre became Lakewood Theatre Company 1990. When Lakewood Center opened, we amended our mission: "To inspire the love of theatre and the arts."

#### Long-term relationships

I may have the longest association with the theatre, but Kay Vega and Andrew Edwards have been the backbone of the organization for almost

Kay Vega [pictured, No No Nannette] first became involved with our organization in 1970 as a member, volunteer, actress and then board member. As the theatre grew, she was hired as the executive producer overseeing all productions and educational programs.

Andrew Edwards [pictured, Pajama Game] was hired as the first full-time paid theatre manager in



No No Nanette, 1986. Left to Right: Mary Lewis, Siobhan Charlesworth, Susan Ruddock, Diana Duncan, Front: Kay yega



Auntie Mame, 1964. Left to Right: John Uppinghouse (Ito), Hilda Jackson (Vera), Edra Henkel (Nora the Housekeeper), Steve Knox (Young Patrick), Mike Booth (Lindsay Woolsey), Lanni Hurst (Auntie Mame).



Pajama Game, 1980. Back Row, Left to Right: Katrina Van der Horst, Andrew Edwards, Paul B. Bender, B.Gail Hillyer, Larry Bozarth. Front Row, Left to Right: Garry Reynolds, Pam Spradlin

the mid '70s, and he's managed the growth of the organization for the last 40 years. He's also acted and directed in numerous productions over the years. Now he's executive director for Lakewood Center for the Arts, which encompasses Lakewood Theatre, Lake Oswego Festival of the Arts, and all the other classes, activities and events that are based at the center.

#### Same Mame, Different Day

In 1964's Auntie Mame, I was Young Patrick, with the line, "Stir, never shake — bruises the gin!" You never forget those great lines, no matter how much time passes. Lanni Hurst played Auntie Mame [pictured]. Lanni was a remarkable woman and very active in the Portland theatre scene. She was also instrumental as a community leader; one of her most notable projects was a campaign to save the Old Church, which is still

there today. David Niederloh was Older Patrick in 1964. Flash forward 51 years, and the role of Mame is played by Jennifer Niederloh Goldsmith, David's daughter!

The script and characters are virtually the same between the play Auntie Mame (published 1956, performed by Lakewood in 1964) and the musical Mame (published 1966, performed by Lakewood in 2015). Both versions capture the story and spirit of Auntie Mame, who is one of the world's most beloved, madcap, devastatingly sophisticated and glamorous aunts. Who can't love a lady who states, "Life is a banquet, and most poor suckers are starving to

I feel fortunate that I can return to the place where I started, to share what I've learned after spending my professional life working in the arts. @

