(UN)CONDITIONAL

WRITTEN & DIRECTED BY
SARA ZATZ
in collaboration with
the performers

artsländia
AT THE PERFORMANCE

in association with
PROFILE THEATRE
ARTISTIC DIRECTOR JOSH HECHT
MANAGING DIRECTOR MATTHEW JONES

PING CHONG + COMPANY
Working with Ping Chong + Company, I have the extraordinary privilege of traveling around the United States to create projects in the Undesirable Elements series. In each community, I meet individuals who have a story to tell, perhaps a story that no-one has ever listened to before. Or a story that they have tried to tell, but then were not believed. It’s my job to listen to these stories, to seek connections and serendipities between the individuals who are in the cast, and then to craft these stories into a piece of theater that weaves them all together, into a script that speaks to the individuals’ truths and authentic lives.

When Josh Hecht invited me to come to Profile to create (Un)Conditional with members of the Community Profile writers’ group, at first I didn’t think I had a lot of personal connection to living with chronic illness and caregiving. But as I met the individuals during interviews, each one reminded me of people I love in my own life who are living with chronic illness: with diabetes, with a life-threatening blood-clotting disorder, with kidney failure, with food allergies, with a rare degenerative neurological condition, with metastatic breast cancer. And I was reminded of all the people that surround us every day who are survivors of trauma and who are living with complex PTSD. And I had never seen those connections before. Because, too often people living with chronic illness are each isolated within their own circumstances, and not seen as living in a larger community of people struggling with different conditions, but similar experiences.

So, with (Un)Conditional, we hope to make some of these daily experiences visible and to highlight the connections that bind all of us to chronic illness, and the complex role of caregiving, a role that each one of us will, almost inevitably, play at some point in our lives. We could never hope, in this production, to speak to all the diversity of experiences of living with chronic illness. Instead, we hope to illuminate these specific 6 stories that speak to isolation, pain, and fear, but also joy, connection, and community.

I would like to thank the cast for their bravery and vulnerability in getting on this stage, and for trusting me with their stories, as well as all of the individuals who were willing to speak to me in the development of this project. And thank you, for being here to witness their stories.
Welcome to the fifth production of our 2018–19 season!

Why do people suffer? Why is it that I may live with a given illness, or love someone who does, and you do not? What do we do when we see a loved one in pain? What can we do?

My mother had multiple sclerosis from before I was born until she died when I was 23 and she 57. This was a time, the 1980s and 90s, before the medications we have now, medications that can actually intervene in the progression of the disease. In my mother’s lifetime, all doctors could do was try to mask symptoms. It was clear right away that my mother had a very aggressive form of the disease. My father has said that for them, the knowledge that each physical ability, once lost, would never return, was not something they could allow themselves to think about. And indeed, in my home growing up, it was not something we spoke of. This has always seemed to me the biggest impoverishment we faced.

My mother died in 2001, nearly 20 years ago now. Since then, with much reflection and a really good therapist (Hi Priscilla — thanks for everything!) I’ve come to know something: we cannot, at the end of the day, end someone else’s suffering. Not really. But we can keep them company. We can bear witness. We can celebrate the richness of the lives we have. Some lives will be painted in vibrant color; others will have a tighter palette. But all will have tremendous depth and richness and complexity. All have a dignity that deserves celebration.

That’s what we’re doing tonight. We are bearing witness. We are accompanying one another through pain and through joy. And we are learning from each other. All of us have mixed abilities. All of our bodies have limitations. And all of us will at some point care for someone we love and in turn need care ourselves. This experience is one of the few that actually touches all of us, no matter our identities or experiences.

Our Community Profile program uses the practice of writing and reflection to build much-needed community for those living with chronic conditions and their loved ones. All of tonight’s performers are members of this program.

Tonight we invite you into that knowing. You will come to know these six lives better. Perhaps, through something they say, you will come to know yourselves better. And perhaps, after the show, you will linger and talk to each other, and come to know one another better as well.
CAST
Aubrey Daquiz  Katy Liljeholm  Jessica Standifird
Tim Stapleton  Jennifer Warner  Jeanette Williams

DESIGNERS & PRODUCTION
Miranda k Hardy……………………………………….. Lighting Designer
Peter Ksander ………………………………………….. Projection Designer
Casi Pacilio ………………………………………….. Sound Designer
Jana Crenshaw………………………………….. Composer
Stephanie Mulligan*……………………… Stage Manager
Emily Gregory………………………….. Assistant Director
Jamie M. Rea……………………………… Production Manager
JeanneAnn Faris…………………… Production Apprentice

Ping Chong + Company: Bruce Allardice……….. Executive Director

PRODUCERS CIRCLE FOR THIS PRODUCTION
Executive Producer: Anonymous
Associate Producers: Steve Young & Jane Fellows • Colleen Cain & Philip Miller • Larry Smith

RUNTIME IS APPROXIMATELY 90 MINUTES WITHOUT INTERMISSION
PHOTOS, VIDEO OR AUDIO RECORDING OF THIS PERFORMANCE IS STRICTLY PROHIBITED.

This production and the commission of Ping Chong + Company is made possible by a Creative Heights grant from The Oregon Community Foundation.

This season is funded in part by:

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

*Member of Actors’ Equity Association, the professional union of actors and stage managers.
CAST & CREATIVE TEAM

AUBREY DAQUIZ
Aubrey is a second-generation Filipina immigrant, public health worker, and social justice advocate living in SE Portland. Her passion for working towards health equity includes supporting youth, women, communities of color, LGBTQ folks, and other marginalized people to center their voices, develop community-led solutions, and advocate for social change. She is so humbled to participate in the Community Profile Program and (Un)Conditional with inspiring experts and collaborators. She is also indebted to her incredible family, friends, and partner for their love, support, and advocacy in more ways than she can count.

KATY LILJEHOLM
Katy is a director, puppeteer, and writing teacher living in Portland, Oregon with her hirsute husband and three sons. She’s directed in the UK, Cleveland, and Portland, and is currently pursuing her masters in Arts in Medicine through the University of Florida, as well as teaching puppetry to adults with mental illness through Folktime, and recording the oral histories of palliative care patients at a local hospital.

JESSICA STANDIFIRD
Jessica is a writer here in Portland. She is thrilled to be a part of (Un)Conditional with such talented folk and their incredible stories. Standifird coordinates weekly writing workshops at a local mental health organization, and you can find her at readings and arts events around the Portland area, or with a silly smile on her face while talking to whatever animal is around. She has work published in several anthologies, including Unchaste VII and Staying the 10-Minute Play, and in various journals, most recently River & South Review. Stop by and say hi at jessicastandifird.com

TIM STAPLETON
Tim is a National Endowment for the Arts Fellow. A professional scenic designer for thirty-six years, his most recent designs in Portland were I And You and Everybody, both for Artists Rep. He has also worked with Oregon’s Regional Arts & Culture Council as a liaison to Social Services, and taught Theatre courses for Willamette University, Central Washington University, Lewis & Clark College, and Slippery Rock University. Tim’s paintings have been exhibited in Huntington, West Virginia, with The Kentucky Arts Commission, at the Cranbrook Academy of Art in Michigan, and the California Institute of Integral Studies in San Francisco. His short stories, paintings and poetry have been published by Inkwater Press, Pine Mountain Sand and Gravel Literary Journal, Mission at Tenth and I’m From Driftwood. Tim holds an MFA in Creative Inquiry. www.tim-stapleton.com

JENNIFER WARNER, LCSW
Jen is a trauma-informed psychotherapist, clinical social worker, and educator dedicated to working with survivors of interpersonal violence and chronic illness and pain. As a patient as well as a therapist, Jen understands the importance of providers becoming educated on complicated or unusual medical diagnoses, and to “listen and learn” about the client’s unique experience. Jen and her wife recently moved to Seattle where Jen maintains a private practice. She is also privileged to be able to continue her work remotely with survivors in Oregon and New York.

JEANETTE WILLIAMS
Jeanette is honored to be part of the Profile Theatre Community Profile Program which rejuvenated a dormant writing practice. It is humbling to share the stage with such talented, strong, brave warriors and give voice to all who live with chronic conditions and those who care for us. This production makes up for not being able to be a Rockette and being rejected by the UW Professional Theatre Program. Thank you Josh, Sara and Ping Chong. Per Tom e Gina, tu sei l’amore della mia vita e riempimi il cuore di gioia. Come sono diventato così fortunato? Ti amo.

MIRANDA K HARDY
Lighting Designer
Miranda is thrilled to return to Profile Theatre having lit 2.5 Minute Ride, Master Harold and the Boys, Bright Half Life and Elliot, A Soldier’s Fugue. Miranda is an associate company member with the Portland Experimental Theater Ensemble. Her work locally has been with PETE, Portland Playhouse, Laura Heit, Boom Arts, Lewis and Clark, Reed College and OCT. Prior to moving west she made work in NYC and internationally. Miranda holds an MFA from the CalArts.

PETER KSANDER
Projection Designer
Peter is a scenicographer and media artist whose stage design work has been presented both nationally and internationally. In 2006 he joined the curatorial board of the Ontological-Hysteric Incubator. In 2008 he won an Obie award for the scenic design of Untitled Mars (this title may change), and in 2014 he won a Bessie award for the visual design of This Was the End. He holds an MFA from the California Institute of the Arts, is an Associate Professor at Reed College and is an associate company member with the Portland Experimental Theatre Ensemble. He has previously created designs for Profile including this season’s 2.5 Minute Ride and Fires In The Mirror.

CASI PACILIO
Sound Designer
Casi’s home base is Portland and she is excited to work with Profile Theatre again this season, having last designed sound for Fires In The Mirror. She also works at The Armory, where recent credits include Every Brilliant Thing, Twist Your Dickens, Wild and Reckless, and His Eye is on the Sparrow. Other shows she has designed with composer Jana Crenshaw include The Oregon Trail, Constellations, A Small Fire and Chinglish. National shows: Holcombe Waller’s Surfacing and Wayfinders; For Hand2Mouth theatre Left Hand of Darkness, My Mind is Like an Open Meadow (Drammy Award, 2011). Other credits include Squonk Opera’s Bigmorgasbord-WunderWerk (Broadway, PST22, national and international tours); La Jolla Playhouse; Imagineer/maker of the Eat Me Machine, a dessert vending machine.

JANA CRENShaw
Composer
Jana (aka Jana Losey) is a singer-songwriter and composer originally from Lawrenceville, PA. After touring extensively as a performer, Jana moved to Portland in 2008, reinventing herself as a composer and teacher. Credits include: The Armory (Future, A Small Fire, Chinglish, Other Desert Cities, Vanya and Sonia and Masha and Spike, Constellations), Portland Playhouse (Left Hand of Darkness by Ursula K LeGuin/Hand2Mouth), Liminal (Our Town), CoHo Productions (Note to Self), and performing in a devised piece called Please Validate Your Identity as part of Portland’s Fertile Ground Festival. Jana is currently writing a third-grade musical, working on a new solo album, writing a solo theater piece, and hopes to be composing and performing more and more! Forever thank yous to Casi
Pacilio, Mic Crenshaw and Audrey Love. janacrenshaw.com

**STEPHANIE MULLIGAN**
**Stage Manager**
Stephanie has stage managed for many fine companies, including Portland Center Stage, Portland Playhouse, Clackamas Rep, Artists Rep, and Broadway Rose. Most recently, she stage managed *The Secretaries* for Profile. Stephanie is also a director in both the professional and educational arenas. Favorite recent shows include *Parnassus On Wheels, The Seven Wonders of Ballyknock, Love's Labours Lost, As You Like It,* and *Dear Galileo.* Based in the Pacific Northwest, she has been a frequent participant in international programming, through which she has collaborated with theatre artists in India, Vietnam, Pakistan, and Australia. Her next directing project, *Red Hot Patriot: the kick-ass wit of Molly Iteins,* can be seen at Chapel Theatre in Milwaukee this March. Stephanie received her BA in Theatre Arts from Linfield College. She is an Arts Envoy for the U.S. Department of State, and a proud member of Actors’ Equity.

**EMILY GREGORY**
**Assistant Director**
Emily is an interdisciplinary theatre-maker, writer, director, and dramaturg. She holds a B.A. in Theatre Arts from Lewis & Clark College and an M.A. in Writing For Performance and Dramaturgy from Goldsmiths College, University of London. She is co-founder of String House Theatre, a new works laboratory based in Portland, Oregon dedicated to home-grown, innovative works of live performance.

**JAMIE M. REA**
**Production Manager/Line Producer**
From Berlin’s aerialist street ensemble, Grotest Maru to Wellington’s all female dance ensemble JAYA, Jamie has been exploring this powerful tool of connection and change for over two decades. Serving as an award-winning director, designer and performer, she has worked up and down both coasts and as far away as Australia. She does however also love to plant roots, building a human-resource-focused way of working, as a foundation for extraordinary artistic expression. To that end, it has been her pleasure to join the Profile team as Line Producer for this past year after serving as Production Manager for Jewish Theatre Collaborative for 9 years, for Enlightened Theatrics for 3 years, and by project for many others including Sojourn Theatre & The Beirut Wedding World Theatre Project.

**SARA ZATZ**
**Director/Writer**
Sara is the Associate Director of Ping Chong + Company, where she has created dozens of original works in the Undesirable Elements series, working in collaboration with partner organizations ranging from regional theaters to community-based arts organizations, exploring themes such as the experiences of people with disabilities, survivors of sexual violence, and voices of disenfranchised youth. Additionally, she oversees Ping Chong + Company’s engagement and training programs to share the company’s methodology with students, artists, and community members. Recent projects include: *Generation NYZ* (New Victory Theater and La MaMa), *South of the Eight* (La Jolla Playhouse), and *Beyond Sacred: Voices of Muslim Identity* (national touring). She has spoken and presented workshops on community-engaged theater at many conferences and universities. Sara is a proud resident of Jackson Heights, Queens, where Scrabble was invented. She thanks Josh and the Profile team for bringing Ping Chong + Company to Portland, the cast members for trusting her with their stories, and Adam and Raya for supporting her during her absence from New York.

**JOSH HECHT**
**Artistic Director**
Josh is a Drama Desk Award-winning director whose productions at Profile include Lisa Kron’s *In The Wake;* Anna Deavere Smith’s *Twilight Los Angeles, 1992,* and the rotating repertory productions of Quiara Alegría Hudes’ *Water by the Spoonful* and *The Happiest Song Plays Last.* New York productions: MCC Theater, The Cherry Lane, The Duke on 42nd Street, New World Stages, Culture Project. Regional: The Guthrie Theater, the Berkshire Theatre Group, the Humana Festival at Actors Theatre of Louisville, Signature Theatre (DC). International: Dublin Arts Festival and Edinburgh Festival Fringe. His previous collaboration with Ping Chong + Company was commissioned by and premiered at The Kennedy Center. His writing has received the support of the Jerome Foundation. He is formerly the Director of Playwright Development at MCC Theater and the Director of New Play Development at WET. He’s served on the faculty of the New School for Drama MFA Directing program, the Fordham University MFA Playwriting program, Purchase College SUNY’s BFA Dramatic Writing program and has been a guest artist at The Juilliard School, NYU, Carnegie Mellon, University of Minnesota and others.

**PING CHONG + COMPANY STAFF:**

Ping Chong, **Artistic Director**
Bruce Allardice, **Executive Director**
Sara Zatz, **Associate Director**
Ryan Conarro, **Artistic Collaborator**
   *In Residence | Community Projects Associate*
Jane Jung, **Director of Operations and Planning**
Kristina Varshavskaya, **Company Manager**
Christina Bixland, **Education Director**
Chaesong Kim, **Communications Associate**
DIVERSITY AND INCLUSION INITIATIVE

In 2016, Profile Theatre launched its Diversity and Inclusion initiative, committing to three consecutive seasons producing the work of women and writers of color. The initiative was born out of a desire to correct a persistent imbalance in the diversity and complexity of lives we see reflected on our stages. It is our belief that by actively working to correct this imbalance in our own programming, we more accurately reflect the world around us, produce work of increasing relevance to our city and community, and help dream into being the dynamic and inclusive world we want. We also believe that by continuing to program the most accomplished mid-career writers of our time, all members of our audience, whatever their background, will recognize themselves in these stories.

STAFF
Josh Hecht, Artistic Director
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Karl Hanover, Box Office and Administrative Coordinator
Jamie M. Rea, Line Producer
Dana Lynn Barbar, Marketing Assistant

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FOR THIS PRODUCTION

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ABOUT PROFILE THEATRE

Founded in 1997 by Jane Unger, Profile Theatre centers a season around a single writer. Jane’s tenure established the theatre as a leading voice in Portland’s cultural scene, exploring the work of some of the 20th Century’s most important masters.

Profile’s second Artistic Director, Adriana Baer, was interested in exploring the writers we would come to think of as our “21st Century Masters,” contemporary writers investigating the most pressing concerns of our time. Josh Hecht became Artistic Director in 2017. His commitment to new work and robust community engagement has led to two new commissions in 2018-19 and our Community Profile Program that uses art-making as a means of community-building.

In 2010, Profile Theatre was awarded an inaugural “New National Theatre Company” Award from the American Theatre Wing designed to bring national attention to “the most inspiring and innovative theatre companies on our national landscape.” More recently, Profile has twice been recognized by Age and Gender Equity in the Arts for its leadership in equity, diversity and inclusion.

Actors’ Equity Association (AEA), founded in 1913, represents more than 50,000 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
THANK YOU TO OUR GENEROUS DONORS

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AT PORTLAND PLAYHOUSE

DIRECTED BY JOSH HECHT

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