

Volume 39 Issue 4

ART MAGAZINE



THE CHILDREN

A GENERATION SPEAKS

WHAT WE OWE TO EACH OTHER
PG. 10

FRESH EYES IS BACK!

TSUNAMI: GOOD OR BAD WAVE?
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BANANA BREAD

MADE WITH FRESH YOGURT
PG. 26

By
LUCY KIRKWOOD

DIRECTED BY
LUAN SCHOOLER

ART
Artists
Repertory
Theatre

APRIL 9 - MAY 15



Artists Repertory Theatre

exhilarate + illuminate

Artists Repertory Theatre's mission is to produce intimate, provocative theatre and provide a home for a diverse community of artists and audiences to take creative risks.

Here at ART we are building a new tradition. A RECOGNITION OF SPACE.

We opened our season with *The Chinese Lady*, where we learned that The Armory was constructed out of fear of uprisings from Portland's Chinese population in response to anti-Chinese violence in the region. The land we're on is stolen, and belongs to the COW-litz (Cowlitz), Shuh-NOOK (Chinook), Confederated Tribes of the Grand RAWND (Ronde) and the Sih-LETZ (Siletz). Tribes and people who are still here, strong and vibrant.

And now, we close our season with *The Children*, a play that grapples with our responsibilities to one another, our environment, and by extension, the land we're on. We hope that by sharing it with all of you, in this space, we can collectively begin to bend the arc of history toward a better future.

Artists Repertory Theatre recognizes that we are a predominately white organization and operate within systemic racism and oppression, and that silence and neutrality are actions of complicity. We recognize the critical role the arts play in our culture and national conversation, and accept our responsibility to make positive change through our work, our practices, and our policies. We commit ourselves to the work of becoming an anti-racism and anti-oppression organization, and will work with urgency to end racial inequities in our industry and our culture.



THE CHILDREN

by Lucy Kirkwood

Luan Schooler, Interim Artistic Director

J.S. May, Executive Director



CAST

Rose	Elizabeth Elias Huffman*
Hazel	Linda Alper^*
Robin	Michael Mendelson^*

CREATIVE TEAM AND CREW

Director	Luan Schooler
Associate Director/Choreographer	Kayla Hanson
Stage Manager	Carol Ann Wohlmut^*
Assistant Stage Manager	Stephanie Mulligan*
Scenic Designer	Megan Wilkerson^*
Costume Designer	Wanda Walden
Lighting Designer	Kristeen Willis^*
Sound Designer	Sharath Patel^*
Dialect Coach	Val Landrum^
Assistant Costume Designer	Viola Horton
Properties Supervisor	Jamie Tait
Properties Manager	Megan Thorpe
Technical Director	Derek Easton
Production Coordinator/Master Electrician	Gavin Burgess
Production Assistant	Danny Rosales
Production Assistant	Tommy Soultanian
Sound Engineer	Brian Moen
Sound Board Op/Electrician	Cooper Cavender
Electrician	Kentaro Metzger
Electrician	Esther McFadden

The Children is presented by special arrangement with Dramatists Play Service, Inc., New York.

TIME: COASTAL TOWN IN EUROPE, ROUGHLY PRESENT TIME.

RUN TIME: APPROXIMATELY 100 MINUTES WITHOUT INTERMISSION



PLEASE TAKE PHOTOS BEFORE & AFTER THE SHOW ONLY

Audience members may take photos in the theatre **before** and **after** the performance. If you post photos on social media or elsewhere, please credit the amazing designers who made this show possible!

The Children
CREATIVE TEAM:

MEGAN WILKERSON
SCENIC DESIGNER

KRISTEEN WILLIS
LIGHTING DESIGNER

KAYLA HANSON
CHOREOGRAPHER

WANDA WALDEN
COSTUME DESIGNER

SHARATH PATEL
SOUND DESIGNER

Please note: Photos are strictly prohibited during the performance, and photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time.

The video and/or audio recording of this performance by any means is strictly prohibited.

* Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States. Actors' Equity Association, founded in 1913, represents more than 49,000 actors and stage managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

+ Actors' Equity Association Candidate

- Stage Directors & Choreographers Society

^ Artists Repertory Theatre Resident Artist

The scenic, costume, lighting, projections, and sound designers are represented by United Scenic Artists.

This theatre operates under an agreement between the League of Resident Theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

> Indicates a member of IATSE or the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied

Crafts





"SADLY, THAT
IMPULSE TO
SACRIFICE
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AUTONOMY FOR
THE COMMON
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INDIVIDUALISM
HAS ROARED
BACK"

- LUAN SCHOOLER



WHO'S GOING TO STEP UP? WILL IT BE YOU? ME? IF NOT US, THEN WHO?

Welcome to *The Children*, Lucy Kirkwood's funny, provocative play that raises these thorny questions about who should make sacrifices for the good of others. Two years ago, when Covid was a mysterious, terrifying plague, we experienced a sudden pulling together, a shared feeling of we're all in this together. There was a tender period of feeling protective of the whole community, of gratitude for doctors, nurses, and essential workers, of a sense of responsibility to each other. Remember that? Most of us were willing to do whatever we could to help flatten the curve because we hoped that our small, personal efforts would add up to something meaningful for all of us. Sadly, that impulse to sacrifice our little autonomy for the common good has waned, and the primacy of individualism has roared back with a vengeance, shredding whatever understanding of common good we had.

Climate change is a lumbering, leaping beast that poses an even greater threat than a pandemic. It's likely to result in massive population migrations, wars for water and other resources, new varieties of unknowable misery for upcoming generations. It is possible that future generations themselves are numbered. Children born today will not be living in the world as we know it when they are in their forties. Arguably, that is a more urgent, existential threat than even a mysterious, terrifying plague.

So where is our sense of all being in this together? It's true that climate change is so complex and pervasive that it demands huge systemic changes that are beyond what individual sacrifices can accomplish. But are we individually willing to make sacrifices on the scale that will be necessary? Are we willing to recycle plastic bags *and* eliminate all air travel for leisure purposes? To cut back on meat *and* pay the actual costs of energy we use? To take the bus instead of driving *and* dramatically reduce our consumption of everything? Will we step up to do what is necessary?

The characters in *The Children* are all flawed, funny, selfish, loving people. Ordinary people, just like you and me. But the circumstance they find themselves in demands that they face these questions directly – they must choose whether to step up or not. We can think of the play as a rehearsal for the kinds of choices we may all have to make someday soon. I hope you will find their journey compelling and engaging. Thank you for being here with us to share it!

Warmly,

Luan



Lucy Kirkwood

Lucy Kirkwood (she/her) is an acclaimed playwright and screenwriter. In 2009, Lucy's play *It Felt Empty When The Heart Went At First But It Is Alright Now* was produced by Clean Break Theatre Company at the Arcola Theatre. The play was nominated for an Evening Standard Award for Best Newcomer and made Lucy joint winner of the 2010 John Whiting Award. *NSFW* premiered at the Royal Court Theatre in 2012, starring Janie Dee and Julian Barratt. *Chimerica* premiered at the Almeida Theatre in 2013 and subsequently transferred to the West End, earning Best New Play at the 2014 Olivier and Evening Standard Awards, as well as the Critics Circle Award and the Susan Smith Blackburn Prize. Recent work includes *Mosquitoes* (presented by special arrangement with Manhattan Theatre Club), which opened at the National Theatre, London, in summer 2017; and *The Children*, which premiered at the Royal Court Theatre, London, in 2016. *The Children* opened on Broadway in December 2017. Lucy also writes for screen: She has written for "Skins" (Company Pictures); created and wrote "The Smoke" (Kudos/Sky 1); wrote

and directed the short film "The Briny"; and is developing projects with Raw TV, Cowboy Films, Clío Barnard, and Lenny Abrahamson. Her new six-part season "Adult Material" (Tiger Aspect Productions) and the mini-series of her play *Chimerica* (Playground Productions) have both recently been greenlit.



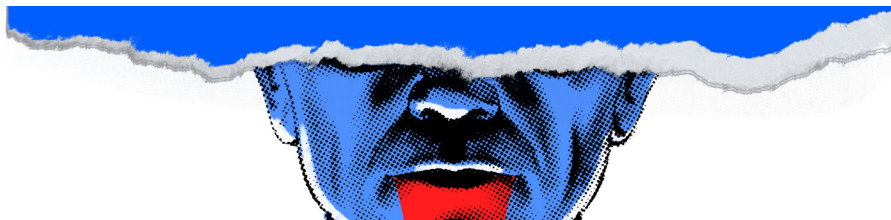
Luan Schooler

Prior to joining Artists Rep in 2015, Luan worked with many theaters around the country, including Perseverance Theatre, Denver Center Theatre Company, Cal Shakes, Oregon Shakespeare Festival, Cleveland Play House, A Traveling Jewish Theatre, Play On!, and Berkeley Repertory Theatre. She has developed new plays with exceptional artists including David Edgar, Naomi Iizuka, Salman Rushdie, Dominique Serrand, Rinde Eckert, Leon Ingulsrud, Lisa Peterson, Paula Vogel, Per Olav Sorensen, Molly Smith, John Luther Adams, and many others. Following a seven year tenure as Literary Manager/Dramaturg at Berkeley Rep, Luan took a seven year hiatus from theatre during which she became a cheesemonger and opened a shop in Northeast Portland. In 2015, she returned to theatre and was appointed by Artists Rep to launch TableRoomStage, the theatre's new play development program. Through TIRIS, she commissioned and developed work with Yussef El Guindi (*The Talented Ones*),

Larissa FastHorse (*The Thanksgiving Play*), Andrea Stolowitz (*Recent Unsettling Events*), Linda Alper (*Shanghai*), Dael Orlandersmith (*Shades Between Two Worlds*), Hansol Jung (*Wolf Play*), Steve Rathje (*Signs*), Anthony Hudson (*Looking for Tiger Lily*), and through second productions, Isaac Gomez (*La Ruta*) and Mike Lew (*Teenage Dick*). Presently, Luan is working with E.M. Lewis on *The Great Divide*, which was co-commissioned with Oregon Shakespeare Festival's American Revolutions program, with Kareem Fahmy on *American Fast*, and is in the early stages of developing a new musical. In ART's Mercury Company, Luan served as dramaturg/generative artists on sixteen of the forty-two projects between June 2020 and August 2021.

SHOW SPONSORS

John Ragno
Bob and Janet Conklin



EXECUTIVE DIRECTOR'S BIO



J.S. May

J.S. (he/him) is a seasoned fundraising and communications professional and has worked with a wide range of local, regional, national, and international nonprofit organizations. He and his teams have raised more than \$500 million. For eleven years prior to ART, he was the chief Fundraising, Marketing & Communications Officer, and strategist for the Portland Art Museum — Oregon's premier visual arts institution. Before the Art Museum, for seven years, J.S. led the fundraising practice for Metropolitan Group, a

Portland-based social marketing firm that works to create a more just and sustainable world. For the six years prior to MG, he supported the growth of the region's leading pediatric teaching and research hospital as Executive Director for the Doernbecher Children's Hospital Foundation at OHSU. Before Doernbecher, J.S. spent six years supporting the expansion and growth of the region's most trusted media source as the Director of Corporate Support for Oregon Public Broadcasting. J.S. currently serves as President of the Cultural Advocacy Coalition and a member of Cycle Oregon Board of Directors. J.S. is an avid yogi, cyclist, and reader.

ArtsHub

The mission of the ArtsHub is to create a cultural center by supporting Portland's rich artistic ecosystem.

Programs and services include: below market rates for rehearsal, performance, and meeting space; shared administrative work space for individuals and organizations; and production services such as set construction, scenic painting, and professional technical support from design through performance. Our goal is to help a diverse range of arts and community organizations thrive. We prioritize artists and organizations that support ART's values of equity, diversity and inclusion, and seek to provide a home for artists and audiences to take creative risks. While the program's origin six years ago was in response to an opportunity to share underutilized performance space, we have found that the most vital and lasting impact of the ArtsHub is the bustling community that has been formed, and the myriad ways it has led to the empowerment of local artists and the accelerated growth of participating organizations. On any given day, staff members and dozens of artists from multiple arts and community organizations are rehearsing, utilizing administrative support and meeting spaces, with chance encounters in shared spaces leading to increased communication and unanticipated future collaborations between organizations. In the 2018/19 season alone, over 1,500 events were held in our building by 42 local nonprofits, including 11 resident companies — 380 ArtsHub public events, 462 rehearsals, 422 classes, and 306 ART events. Our new facility is being designed so that the ArtsHub can include even more organizations than it currently serves.



“We remain grateful to the individuals, organizations, and civic partners who have supported ART’s work.”

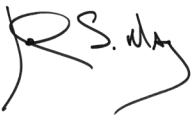
THEATRE

LOOKING FORWARD TO THE FUTURE

What responsibility does the current generation have to future generations? This is the key question grappled with in *The Children*. As the current leaders of Portland's oldest professional theater, we also must ask and answer a version of this question. What responsibility do we have to future audiences? Sharing intimate, provocative theater that speaks to contemporary issues is a profound responsibility.

We are excited to announce ART's 40th season! The 2022/2023 season will be our final year "On Tour" while our building at 1515 SW Morrison is being renovated, and we'll be producing the season here in the Ellyn Bye Studio at PCS. Our line up includes *The Hombres* by Tony Meneses, *a ripple, the wave that carried me home* by Christina Anderson (and a co-pro with PCS), the world premiere of *American Fast* by Kareem Fahmy, and *True Story* by E.M. Lewis. Look to social media and our website for more details.

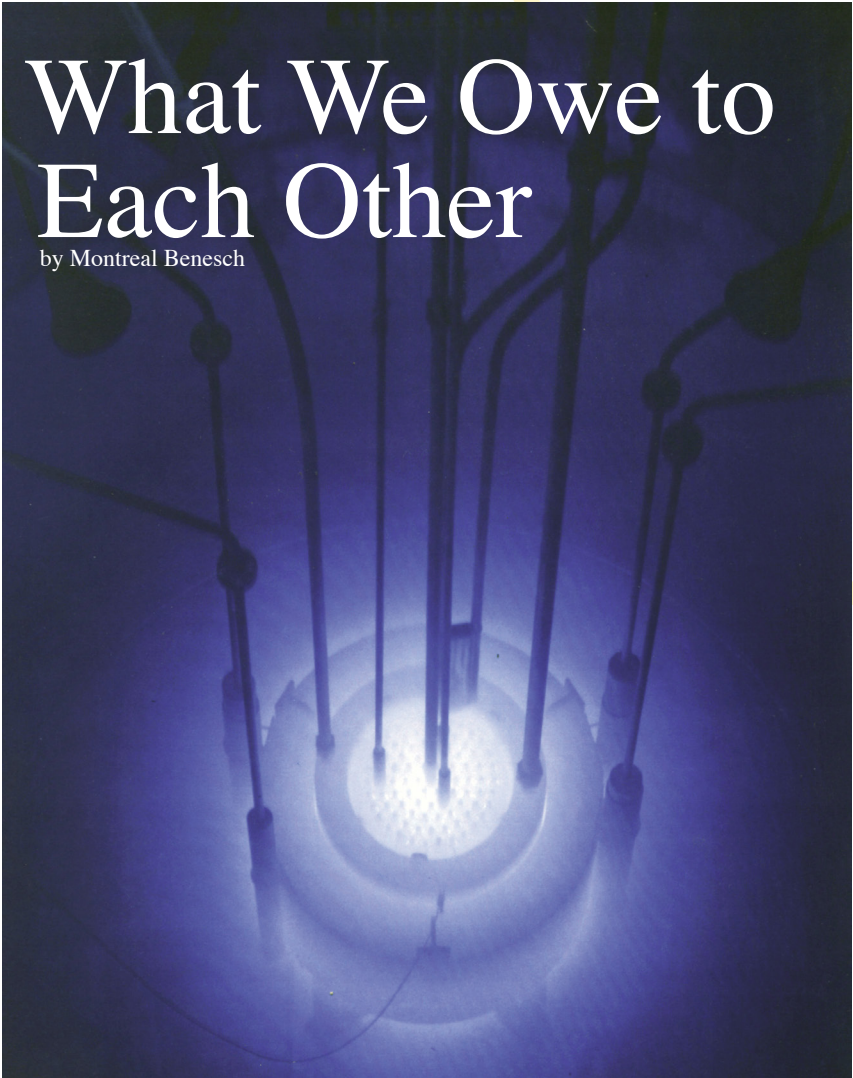
Taking on a major capital project in a pandemic has been quite a challenge. There have been many bumps in the road, including construction cost inflation that forced a redesign of the building. Yet, we will end up with an extraordinary new facility with two theaters, rehearsal hall, classrooms, backstage support, lobby and bar, and for those who remember the old building, shiny-clean restrooms. This new building will enable ART to continue uplifting the ArtsHub, our resource sharing and community-building initiative supporting Portland theater makers, arts and education nonprofits, and community groups. Additionally, ART's board of directors is in a national search for the new artistic director, only the 3rd in our history. Because of our shared responsibility to future generations with you, our audience and supporters, ART will be able to provide a home for a diverse community of artists and audiences to take creative risks for generations to come. For this we are both proud and extremely grateful. Enjoy the show!



J.S. May

What We Owe to Each Other

by Montreal Benesch



NRC picture of Cerenkov radiation surrounding the underwater core of the [Reed Research Reactor](#), [Reed College](#), Oregon, USA.



The first thing I want to make sure you know is that the Reed College Research Reactor cannot melt down: our core cannot produce enough energy to exceed 500°C, and our fuel is graded to withstand more than 1000°C temperatures.

The second and third things you should know are that we do not release radiation to the public, and our workers do not receive significant radiation doses. The dose limit at the plant in *The Children* is said to be 100 millisieverts (I assume over a period of a year, although they don't specify), and in my four years working at the facility, I've received a total dose of .09 millisieverts.

Now! With that out of the way, we can talk more about what the reactor itself is: a unique and free resource that facilitates research for Reed and the surrounding community. Since we first began operations in 1968, we have been doing all sorts of cool research. Recently, we have seen an uptick in projects investigating the biological effects of radiation, though the majority of our work uses neutron activation analysis, a technique through which we can determine the chemical composition of a sample.

Our priorities are training, community outreach, and increasing accessibility to nuclear science. We offer free tours and labs to educational groups (see reactor.reed.edu for more information), work with high school interns over the summer on research projects of their own design, and are a teaching facility for our communities near and far.

Our operating team is exclusively Reed College students (under the supervision of our Director and Reactor Operations Manager, both staff members). As a result, our rate of turnover is very high, and we are constantly training new students to get licensed to operate. Incoming freshmen and sophomores at Reed have an opportunity to join our training program and take the licensing exam to become a reactor operator. We welcome students of all majors: my primary interests lie in linguistics, and I am a senior reactor operator and run the training program.

As one of two training supervisors, I am part of the team responsible for creating the next generation of nuclear reactor operators. As I prepare to leave this place I've spent the past

few years of my life contributing to, I think about how my presence here has affected it, and how my own actions will ripple into the future.

If—when—another nuclear accident occurs, god forbid someone I trained is involved, is there blood on my hands?

And, listen, I'm good at my job. My trainees (many of whom are operators now) have a deep understanding of nuclear science, safety culture, and how to be safe and effective operators. I would, and do, trust any of them in a nuclear-related emergency. But I've experienced intergenerational consequences of nuclear disaster.

I remember exactly where I was—under the giant sequoia tree between Vollum Lecture Hall and the library—when I told my father I was in the training program to become an operator at the Reactor.

“That’s not safe, you need to quit.”

I reassured him: I am less exposed to radiation inside the facility than out simply by virtue of it being a building (a person’s average annual exposure to cosmic radiation is 0.33 millisieverts, most of which we get while outside). He also travels regularly, and gets more of a dose from that than I would (A flight from one coast of the United States to the other will net you about 0.035 millisieverts of cosmic radiation). Still, he insisted I quit. Instead, I lied.

The next time we talked, I told him I had stopped the training program. To be fair to my younger self, I believed I would, too: it’s a competitive program that only hires 15 people a year, and I was just a linguistics major there to learn about nuclear science as long as they would have me. But here I am, almost four years later, running that same program.

To be fair also to my father, he comes by the skepticism honestly: his mother, my grandmother, died from cancer likely caused by her work with radiation in oncology. He was also 31 years old and living in Romania when the Chernobyl disaster occurred.

By the time this is printed, it will have been a little over a year since I finally told him I had been working at the reactor this whole time. It was the same email in which I came out to him as non-binary, because I thought he would never talk to me again after I came out, and I figured that if I were coming clean, I wasn’t going to half-ass it.

When I think about what one generation owes the next, I think about what Tati must have been feeling when I told him about my job at the reactor, and what caused him to be more upset by that than he was by the fact that I am non-binary. Maybe he wondered if there was anything he could have done differently that would have kept me from working here. Maybe he thought that his own child’s blood is on his hands (though I’ll remind again that I’ve gotten 0.09 millisieverts in four years of work, as compared to all of our annual exposures of 0.33 millisieverts via cosmic radiation). I haven’t asked him yet what went through his mind, but the thing I feel most sure about is that he thought about what he owes me; what his generation owes mine.

I believe that nuclear research will shape the future, and when a reliable solution to deal with its waste has been found, that it could provide an option for sustainable energy. That said, if no changes are made, the impact of power production can and will be devastating, with the brunt of it falling to poor and marginalized communities, as with any environmental hazard. Nuclear power plants and waste sites alike are mostly built in places where no one has the political power to stop them, and with the current technology, sites that deal with immense

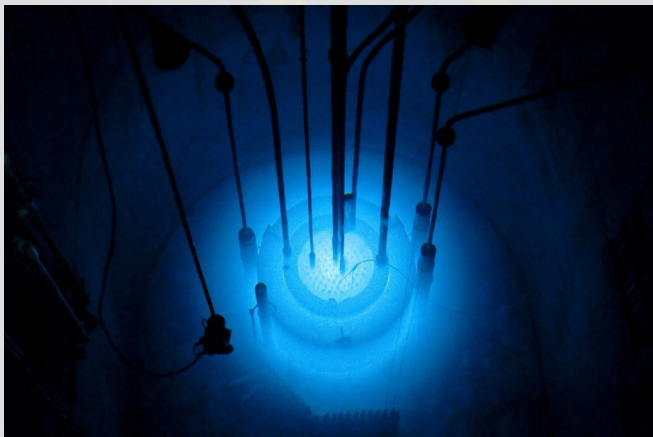
quantities of nuclear material pose a non-zero risk to the natural environment around them, including the people.

If the past is any indication, it's hard to have faith that the decisions made by the old white men that dominate the field of nuclear science will consider (and care about) the people affected most by said decisions. That's why my job is so important.

Every year, the Reactor hires more young people, most of us queer and/or gender minorities (it's Reed, what do you expect!), and gives us the liberal arts training to engage critically and caringly with the world around us. We need people my age to go into the field with a different set of values and make different decisions than the historical ones that have harmed marginalized communities time and time again. And I trust that my current coworkers, alongside future generations of Reed College Research Reactor workers, will be on the front lines, making the changes that need to be made. We have to be.

We owe it to the children.

Montreal Benesch (they/them) is a Senior Linguistics major and Training Supervisor at the Reed College Research Reactor.



LEARN MORE ABOUT REED RESEARCH REACTOR

The small nuclear reactor at Reed College in Southeast Portland is just for research – and when powered up, it emits a blue glow. The Reed Research Reactor was established in 1968 and is the only reactor operated primarily by undergraduates. At any given time, there are approximately 40 students licensed to operate the Reed reactor. In addition to operating the reactor, many students serve as senior staff and in supervisory positions. Much of the work performed at the Reed reactor is in collaboration with external research groups. They are certified by the State of Oregon to perform radiation meter calibrations. <https://reactor.reed.edu/about.html>

A TIMELINE OF NUCLEAR POWER IN WASHINGTON & OREGON

1943 | The Hanford Nuclear Reservation (586 square miles near Richland, Washington) was established to produce weapons grade plutonium for atomic bombs, as part of the Manhattan Project.

1957 | Washington Public Power Supply System (WPPSS) was established to provide at-cost power to northwest utilities.

● WASHINGTON

● OREGON

1958 | Oregon State College in Corvallis (now Oregon State University) purchased a nuclear reactor for educational purposes, serving the engineering, chemistry and physics departments. OSU became the first American university to offer an undergraduate program in nuclear engineering.

1962 | JFK authorized construction of the N-Reactor on the Hanford Nuclear Reservation, the first dual purpose reactor designed to create weapons grade plutonium and steam to power turbines to make electricity; this latter purpose was known as the Hanford Generating Project.

1968 | The Reed College Reactor Facility was established. It is the only nuclear reactor in a liberal arts college in the US and is used primarily for research projects.

1970s | WPPSS undertook an ambitious plan to build 5 additional nuclear power plants in Washington.

1966 | Commercial operation of the Hanford Generating Project began.

1970 | Portland General Electric (PGE) began construction on Trojan Nuclear Power Plant near Rainier, Oregon on the Columbia River.

1976 | Commercial operation of Trojan Nuclear Power Plant began. It would provide more than 12% of Oregon's electrical power.

1979 | Trojan closed again for repairs when cracks were discovered in steam tubes.

1978 | Trojan went offline for routine maintenance, but was closed for over nine months following discovery of construction errors and a previously unknown geological fault. The plant was modified to improve its earthquake resistance.

1980 | Oregon ballot measure passed, banning construction of nuclear plants without federally approved waste facilities. Over the next decade, multiple ballot measures to shut down the plant failed.

1983 | WPPSS defaulted on \$2.25 billion municipal bonds after four of the five proposed nuclear plant projects were cancelled due to cost overruns, delays, public opposition and declining demand for electricity. This earned the utility the unfortunate nickname "Whoops". Years later, it was renamed Energy NW.

1984 | Columbia Generating Station, the only one of five nuclear power plants to be completed. Sometimes called Hanford 2, this plant opened a few miles north of Richland, Washington. It provides about 10% of Washington's electricity.

1987 | The N-Reactor at Hanford was shut down when the need for plutonium decreased as the Cold War was ending. The full deactivation process, including shut down and isolation of operational systems and hazardous material clean up took well over a decade to complete.

2006 | Trojan Nuclear cooling towers imploded with dynamite.

NOW | Several US companies, including NuScale Power headquartered in Tigard, are developing small, modular nuclear reactors to replace coal-powered plants that generate electricity with heavy carbon emissions. The hope is that smaller, safer and less expensive nuclear power generators can play a significant role in addressing climate change.

1992 | Trojan plant experienced another steam generator tube leak of radioactive water and shut down for repairs. Leaked documents showed that Trojan staff scientists were concerned that the plant could not be operated safely. Within months, PGE announced they would not reopen the plant.

2005 | The radioactive core and vessel were removed from Trojan, barged up the Columbia River to the Hanford Nuclear Reservation, and buried under 45 feet of gravel.

CAST & CREW



ELIZABETH ELIAS HUFFMAN

Rose

Elizabeth (she/her) recently played Rose in the Los Angeles premiere of *The Children* and is delighted

to dig deeper with such an amazing team of artists. She is the Artistic Director of Chain Reaction Theatre, an international production company currently located in the Pittsburgh area. Elizabeth is a multiple recipient of Portland's Drammy Awards for directing and design and she is also an actor, teacher, and playwright. She has directed or acted regionally in theatre around the USA and internationally in London, Scotland, and at various theatres in Germany. She is a member of SAG/AFTRA, Actors Equity, Stage Director and Choreographers (SDC), and is a member of Middle Eastern National Association (MENA).



LINDA ALPER

Hazel

Linda (she/her) has played leading roles in *A Doll's House Part 2*, *The Importance of Being Earnest*, *Marjorie Prime*, *The Skin of Our*

Teeth, *The Price*, *Tribes*, *The Quality of Life*, *Ten Chimneys*, *Superior Donuts* and *The Cherry Orchard* (Artists Rep). She was also a leading actress for 24 seasons at the Oregon Shakespeare Festival, and has appeared at Portland Center Stage, Portland Shakespeare Project, Off Broadway, Seattle Rep and many other theatres. She won a Dramalogue Best Actress award and Oregon Arts Commission Fellowship. Also a playwright and translator, Linda has written and co-written plays produced by OSF, ACT in San Francisco, Denver Theatre Center, Virginia Rep, Shakespeare festivals

and The Acting Company. "Shanghai," her play about Jewish refugees in China was commissioned by Table/Room/Stage and recently had a pre-production with LAUNCH PAD. Passionate about international work, Linda is a Fulbright Senior Scholar. She was a Fulbright Specialist Grantee in Pakistan, Fulbright Travel Grantee in Beijing, Visiting Artist in Taiwan and Guest Artist at The American Academy in Rome. Supported by a US Embassy Cultural Affairs Grant, she was script deviser for *On Common Ground*, and brought Pakistani theatre artists to Artists Rep and OSF. Linda is a graduate of The Juilliard School.



MICHAEL MENDELSON

Robin

Michael (he/him) is a Resident Artist at Artists Rep since 2008 and has been a part of well over 40 productions with this outstanding company.

His acting credits include *Indecent*, 1984, *Doll's House, Part 2*, *Everybody*, *Small Mouth Sounds*, *Magellanica*, *An Octoroon*, *Marjorie Prime*, *Trevor*, *Mothers and Sons*, *The Skin of Our Teeth*, *The Price*, *The Playboy of the Western World*, *Tribes*, *Blithe Spirit*, *The Quality of Life*, *Mistakes Were Made*, *Ten Chimneys*, *Red Herring*, *Sherlock Holmes and The Case of The Christmas Carol*, *God Of Carnage*, *Superior Donuts*, *Design For Living*, *Holidazed*, *Becky's New Car*, *Three Sisters*, *Eurydice*, *Orson's Shadow*, *Mr. Marmalade*, *Theater District*, *Present Laughter*, and *Love! Valour! Compassion!*. With Artists Rep, Michael has directed *The Importance of Being Earnest*, *The Understudy*, *Intimate Apparel*, and *Mistakes Were Made*. Local credits include work with Portland Shakespeare Project, Portland Playhouse, Oregon Shakespeare Festival/Portland, and Profile Theatre. He is the Artistic Director of Portland Shakespeare

Project, and a member of Actors' Equity Association and Stage Directors and Choreographers Society, and SAG/AFTRA. Michael teaches acting privately and is an instructor on staff with The Actors Conservatory in Portland.



KAYLA HANSON

Associate Director/ Choreographer

Kayla Hanson (she/her) is an interdisciplinary artist with a BA in Theatre Arts, minor in Film Studies from Boise State University. She's passionate about art that is movement-based, experimental, and that aims to rethink modes of storytelling. She's a Third Rail Repertory Theatre company member as well as a founding member of the Red Balloon Artist Collective- a female-led ensemble who have produced four productions and multiple community storytelling events since their inception in 2017. She's performed in Portland with Shaking the Tree Theatre, Third Rail Repertory Theatre, Rutabaga Story Co., Theatre Vertigo, and RBAC. In her free time she enjoys creating narrative-based playlists, dancing, cake decorating, and roller skating.



MEGAN WILKERSON

Set Designer

Megan (she/her) has designed: scenery for *The Humans*, *Caught*, *The Importance of Being Earnest*, *American Hero*, *Feathers and Teeth*, *The Understudy*, and *Xmas Unplugged*, scenery and projections for *Exiles and The Skin of Our Teeth*, and most recently projections for *Magellanica*, *Small Mouth Sounds*, *A Doll's House, Part 2*, and *The Revolutionists* (Artists Rep), and *Tiny Beautiful Things* at Portland Center Stage. An

Artists Rep Resident Artist, Megan is also a member of the women's theatre company The Rivendell Theatre Ensemble in Chicago and a founding member of the artistic collective Bad Soviet Habits. Since arriving in Portland, Megan has had the pleasure of working with Teatro Milagro (*Óye Oyá, American Night*), Third Rail Repertory Theatre (*The Realistic Joneses*, *Lungs*, *The Events*), Profile Theatre (*The Secretaries*, *Blue Door*), defunkt theatre (*The Children's Hour*), Theatre Vertigo (*Jekyll & Hyde*, *The Sexual Neuroses of Our Parents*), and Northwest Classical Theatre (*Wait Until Dark*, *Mary Stuart*). Megan is a proud member of United Scenic Artist Local 829.



KRISTEEN WILLIS

Lighting Designer

Kristeen (she/her) received her BA from Centre College in Danville, KY and received her MFA in lighting design from Wayne State University, Hilberly Company in Detroit, MI. She joined the ART staff as Associate Producer and Production Manager in 2016 and was Production Manager for Third Rail Repertory Theatre and Portland Shakespeare Company prior to that. Kristeen has freelanced in the areas of Lighting Design, Scenic Design, Properties, Technical Direction and Production Management. She was a full-time college professor of all things design and production from 2001-2011 and has taught courses and mentored students in scenery, lighting, props, sound, stage management, scenic painting, and technical direction. Since leaving full time teaching she has adjunct taught intro design, lighting, scenic painting and scenic design for several area colleges and managed the Third Rail mentorship company for three seasons.

CAST & CREW



SHARATH PATEL

Sound Designer

Sharath (he/him) is an Oregon based designer who works internationally focusing on experimental, commercial, academic, political and socially conscious theatre. Recent designs: A.C.T., Artists Rep, Alliance Theatre, Alley Theatre, Asolo Rep, Milwaukee Rep, Indiana Rep, Rep Theatre of St. Louis, American Rep, Seattle Rep, Portland Center Stage, Cal Shakes, Alabama Shakes, Seattle Children's Theatre, Arena Stage, Weston Playhouse. Additional work in New York City, San Francisco, L.A., D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, Romania, Vietnam. He has previously served as a visiting assistant professor, lead designer, guest artist, instructor, or lecturer at Reed & Whitman Colleges, Yale, Fordham, Columbia, Willamette, Ohio, & Butler Universities. Affiliations: USA829 IATSE, Theatrical Sound Designers and Composers Association, Arts Envoy for the U.S. Department of State, National Respondent for the Kennedy Center American College Theater Festival, Resident Artists at Artists Rep. BFA: Ohio University. MFA: Yale School of Drama. sharathpatel.com



WANDA WALDEN

Costume Designer

Wanda (she/her) costume designer, visual artist, and writer. Born in Chicago, raised in Portland and has lived in the Bay area for the past 21 years. Wanda has costumed plays for over 35 years. Her first production for Artists Repertory Theatre dates back to 1989. Her most recent includes *Indecent*, *Skeleton Crew*, *It's a Wonderful Life Radio Play*, *An Octoroon*, and *We are Proud to Present*.

Other credits include *Gem of the Ocean* (Portland Center Stage) and *School Girls; Or, The African Mean Girls Play* (ART co-pro with Portland Center Stage). Portland Opera Central Park *Five*. Clackamas Repertory Theater *Queen Girl in Africa*. Portland Playhouse *Barbecue, Pipeline, The Wolves, Crowns, How I Learned, What I Learned, and Bella*. Wanda is Resident Costumer for Passin Art Theater celebrating 40 years in May 2022. Credits include *Neat, No Play, Black Nativity, Two Trains Running, The Gospel of Loving kindness, and Pill Hill Flying West. Panther, Martha Bakes, Soul'd, Left Hook* (Van Port Mosaic), *In the Flood* (Cottonwood) *The Oldest Profession* and *Media Rites* (Profile Theater), and *Paranormal* (Coho Brothers).



VIOLA HORTON

Assistant Costume Designer

Viola (she/her) is pleased to be working with the Design/Production Team at Artists Repertory Theatre. Her last shows were with Canon Shakespeare Theater Company in their production of *Hamlet, JUMP*, with Confrontation Theater in collaboration with Milagro Theater, *The Complete Works of Shakespeare -Abridged*, with Experience Theater and currently *Titus Andronicus* with Portland Playhouse. Other collaborations include work on an independent film called *Gone Two*, and many other Theatre productions around the Portland Metro area. When she isn't busy sewing in her dream studio, she and her husband Steve enjoy spending time with their daughter Stephanie and granddaughter Naomi, going to live theater, Broadway productions, traveling, antiquing, and spending quiet time at the beach. She is the owner of Everybody's Beautiful, Sewing, Tailoring and Alterations, and PanAfrican

Hip, an Afrocentric menswear line that was featured in the Spring 2020 edition of Africa Imports - Authentic African Fashions & More, and a patent pending inventor. She holds a Master's Degree in Music Education from Lewis & Clark College and a certificate in Apparel Design from the Portland Fashion Institute.



SAM DINKOWITZ
Intimacy & Violence
Director

Sam (he/him) is thrilled to be a part of this production. He has been acting, directing, and choreographing in Portland for ten years, and has received 2 Drammys for stage combat contributions. Recent local credits include *Leading Ladies* at Lakewood Center for the Arts- Fight and Intimacy Director, and Fight Director for *Sweat* at Profile Theatre. Sam is also the creator of *Spectravagasm: Sketch Comedy*. His work is dedicated to the memory of his friend and mentor Tom Beckett.



CAROL ANN
WOHLMUTH
Stage Manager/Fight
Captain

Carol Ann (she/her) has been the Stage Manager for over 30 plays at Artists Rep, where she is a Resident Artist: *The Weir, Art, The Shape of Things, Copenhagen, Top Dog/Underdog, Lobby Hero, Mercy Seat, Enchanted April, The Seagull, Assassins, Mr. Marmalade, Mars on Life – The Holiday Edition, Rabbit Hole, Blackbird, Three Sisters, Design for Living, Othello, Ah, Wilderness!, Mars on Life-Live!, The Cherry Orchard, God of Carnage, Red Herring, Ithaka, Mistakes Were Made, The Playboy of the Western World, Blithe Spirit, The Invisible Hand, The Liar, Broomstick, Mothers and*

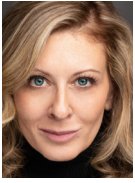
Sons, Grand Concourse, Feathers and Teeth, The Importance of Being Earnest, An Octoroon, The Humans, The Thanksgiving Play, Skeleton Crew, 1984, La Ruta, and Indecent. In addition, Carol Ann has been a properties artisan, production manager, board operator, and even an accountant for a variety of theatres in the Portland area over the past 30+ years. These theatres include Portland Center Stage, Portland Rep, Stark Raving Theater, New Rose Theatre, triangle productions!, Musical Theater Co, Metro Performing Arts, Northwest Children's Theatre, and Carousel Co. Carol Ann also guest lectures on the topics of stage management and making a living in theatre arts at various educational facilities.



STEPHANIE
MULLIGAN
Assistant Stage Manager

Stephanie (she/her) is a stage manager and a director. Most recently, she stage managed *Sweat, Unconditional, and The Secretaries* for Profile and *South Pacific* for Clackamas Rep. Recent directing credits include *Leading Ladies* (Lakewood Theatre), *Red Hot Patriot* (Circle Theatre Project), and *As You Like It* (Penguin Productions). She is a frequent participant in international arts programming, and is an Arts Envoy for the U.S. Department of State. Locally, she has worked with many fine companies, including Portland Center Stage, Broadway Rose Theatre Company, Clackamas Repertory Theatre, Oregon Children's Theatre, and Artists Repertory Theatre. Stephanie received her BA in Theatre Arts from Linfield College. She has taught stage management for Linfield and has been a guest lecturer at numerous Oregon universities, as well as in New York City, Washington, D.C., Sydney, Hanoi, and Ho Chi Minh City. Stephanie is a proud member of Actors' Equity Association.

CAST & CREW



VAL LANDRUM Dialect Coach

Val (she/her) is a dialect and voice coach committed to the theory of Ensemble and inspired by the diverse community that Live Theatre

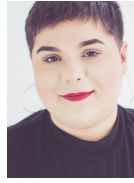
brings. She has 20 yrs of experience as a Dialect Coach, which includes regional and local credits. Some of her recent local credits include: *Me Jane, DNA* (both @ OCT) and *Never in My Lifetime* (PAC). Val is a Resident Artist Company Member at Artists Repertory theatre where her most recent credits as an actor include being part of the first instalment of the Mercury Company, *Between Riverside and Crazy* and *The Humans*. Her play *Trubador*, was workshopped with ART during their second installment of the Mercury Company.

DANNY ROSALES Production Assistant



Danny (he/him) is excited to make his debut at Artist Repertory Theatre as a production assistant for *The Children!* Other production assistant/stage management credits in Portland include;

Gem of The Ocean, The Curious Incident of the Dog in the Night-Time, Frida...A Self Portrait, The Magic Play, and Every Brilliant Thing at Portland Center Stage. When he's not busy working on shows, you can usually find him playing with trash or baking too many pies. But silliness set aside, Danny is grateful to be working on this show with such amazing people. Lastly, he would like to thank his friends, family, and perros for all their love and support.



TOMMY SOULTANIAN Production Assistant

Tommy (they/them) is a new-comer to the production side of theatre after working as a classically trained soprano performing with

local organizations such as the Astoria Music Festival, Aquilon Music Festival, Oregon Ballet Theatre & the Oregon Symphony and receiving their degree in Vocal Performance from Portland State University in 2020. Tommy is grateful to Artists Repertory Theatre for the opportunity to expand their knowledge as a theatre artist.



MEGAN THORPE Properties Manager

Megan (she/her) is a native Oregonian, born and raised in Beaverton. She is a graduate of Pacific University, where she earned degrees in Music

and Theatre. Megan is mostly known for her stage management work, but is excited to be working on props for *The Children!* Recent stage management credits include Portland Opera's *Tosca*, Chamber Music Northwest's summer festival, and ART's *The Strange Undoing of Prudencia Hart*. Megan is the resident stage manager for Portland Baroque Orchestra, and a proud member of AGMA. She would like to thank her family for their support and encouragement in all her endeavors.

COOPER CAVENDER

Board Op/Electrician

BRIAN MOEN

Sound Engineer/Sound Lead

JAMIE TAIT

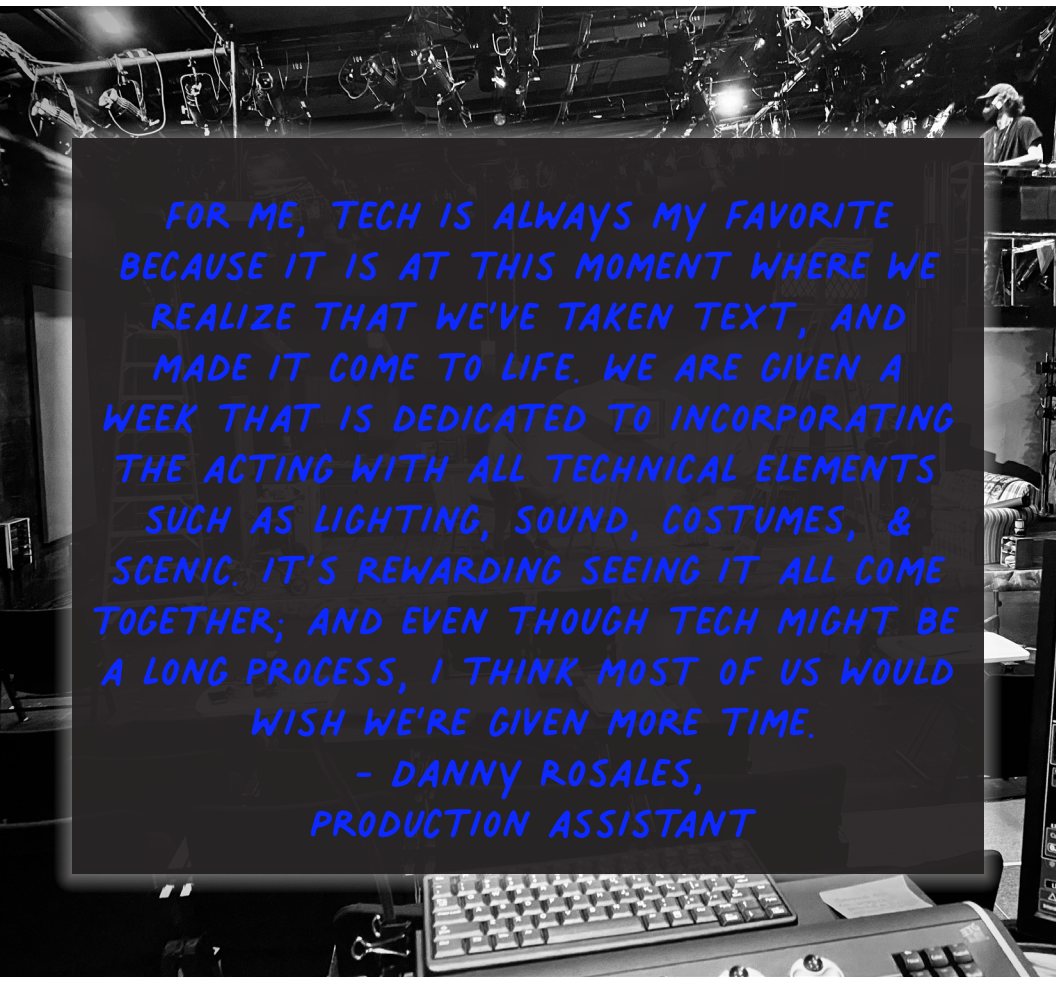
Properties Supervisor

DEREK EASTON

Technical Director

GAVIN BURGESS

Production Coordinator/Master
Electrician



FOR ME, TECH IS ALWAYS MY FAVORITE BECAUSE IT IS AT THIS MOMENT WHERE WE REALIZE THAT WE'VE TAKEN TEXT, AND MADE IT COME TO LIFE. WE ARE GIVEN A WEEK THAT IS DEDICATED TO INCORPORATING THE ACTING WITH ALL TECHNICAL ELEMENTS SUCH AS LIGHTING, SOUND, COSTUMES, & SCENIC. IT'S REWARDING SEEING IT ALL COME TOGETHER; AND EVEN THOUGH TECH MIGHT BE A LONG PROCESS, I THINK MOST OF US WOULD WISH WE'RE GIVEN MORE TIME.

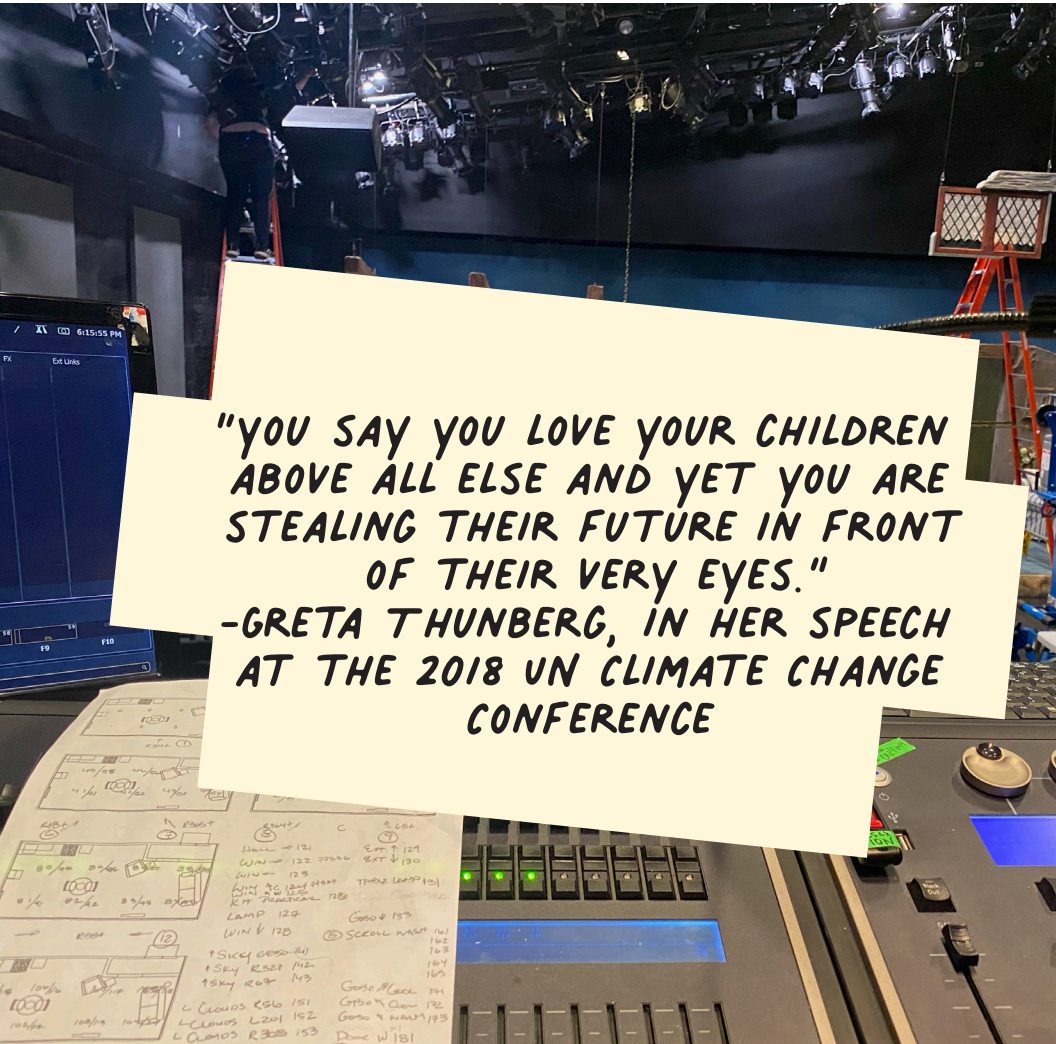
*- DANNY ROSALES,
PRODUCTION ASSISTANT*

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Tech week of *The Children*. Set Design by Megan Wilkerson. Photo by Shawn Lee.

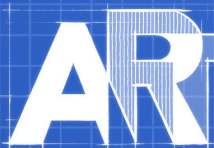
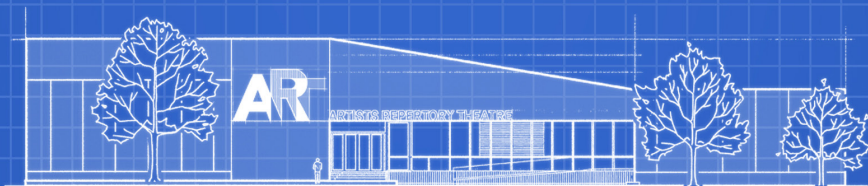


RISE

A VIRTUAL GALA CELEBRATING CREATIVITY

Wed | May 25, 2022 | 6PM

ART IS HOSTING A VIRTUAL GALA!
COME CELEBRATE WITH US! THE NIGHT
WILL BE FILLED WITH STORIES AND
POWERFUL PERFORMANCES FROM OUR
COMMUNITY. WE'LL TAKE A LOOK BACK
OVER THE HISTORY OF ART AND GET A
GLIMPSE INTO WHAT THE FUTURE HOLDS.



2022
VIRTUAL
GALA



[AVSTREAM.ME/RISE](https://avstream.me/RISE)

THE CHILDREN BANANA BREAD

Add a protein punch (and moisture!) to your favorite quick bread with yogurt.



PREP TIME

15 mins

COOK TIME

1 hr

TOTAL TIME

1 hr 15 mins

SERVINGS

8 servings

INGREDIENTS

2 cups all purpose flour
1/2 cup sugar
1/4 cup packed light brown sugar
1 teaspoon baking soda
1/2 teaspoon salt
3 very ripe bananas, mashed well (about 1 1/2 cups)
1/4 cup plain yogurt
2 large fresh eggs (room temperature)
1/4 cup vegetable oil
2 1/2 teaspoons vanilla extract
1 cup chopped pecans
1 cup chocolate chips

INSTRUCTIONS

1. Preheat the oven to 350°F. Grease 9-inch loaf pan with cooking spray and then dust with flour.
2. In a large bowl, whisk together the flour, sugar, brown sugar, baking soda and salt.
3. In a separate medium bowl, whisk together the mashed bananas, eggs, Greek yogurt, vegetable oil and vanilla extract. Add the wet ingredients to the dry ingredients and stir until combined. Stir in the chopped nuts and chocolate chips then scrape the batter into the prepared loaf pan.
4. Bake the bread for 50 to 60 minutes, until a toothpick inserted comes out almost clean.
5. Remove the bread from the oven and allow it to cool completely in the pan before removing the bread out of the pan to slice and serve.

"YES I WAS... MAKING
BANANA BREAD, FOR THE
CHILDREN AND, BECAUSE
IT WAS THE EGGS, THEY
STARTED SHAKING IN THE
BOX AND—THIS SOUNDS
STUPID, BUT I THOUGHT,
THEY'RE HATCHING."
— HAZEL, THE CHILDREN



Artists Rep's Fresh Eyes program brings 'civilians' into the rehearsal process. On selected productions each season, we invite writers from diverse backgrounds to join us for a few rehearsals, and then share their observations of the process and the play in the Fresh Eyes blog. We hope the distinctive perspectives of our guests will illuminate the inner workings of a production, and enrich the experience for our audiences and community at large.



Tsunami 津波

by A.M.C. Dawes

I would be failing in my scientific duty if I didn't start out by saying that the efficiency and energy-density of nuclear power production make it an important part of the energy discussion. As we learn in *The Children*, it is not, however, without risk. Coal, oil, diesel, gas will all run out at some point in our lifetimes or that of our children. One message from this play that rings loud and clear is that the children are stuck with whatever we leave them. That legacy—our legacy—can be structured for their success or for their failure. Despite our best attempts to coach them through the minutiae, the bigger problems will be the ones that matter: clean water, clean air, stable sea levels. The ocean is always coming for us.

Throughout *The Children*, the waves of the ocean provide a backdrop of inevitability: the constant force of nature that can overpower even the best-engineered structures. Though we learn the original cause of the nuclear disaster was a wave, it is not clear that a wave alone would have caused the accident. For true tragedy to occur, a catastrophic event weaves in with a human failure. As Rose reflects on the

poor design of the plant's emergency systems, it becomes clear that failure was placing the generators in the basement where a wave—the wave—could disrupt power.

I'm a physicist, and the obvious scientific topic here is nuclear radiation and radioactivity. But of course it's no fun to dive into the obvious, instead I'm much more drawn to the role played by the ocean and its waves in particular. Radiation is certainly central to the drama facing Rose, Hazel, and Robin, but I can't stop thinking about the wave. What was the wave? Before we answer that, we need to step back and think about waves in general. Once again, I break my promise to not geek out. Even though we can see them, touch them, hear them (and even surf on them!) waves are not objective things. A wave is a collective phenomenon. A wave can only occur when a huge number of individual objects—water molecules in the case of the ocean—move together in an organized pattern. Like doing the wave at a ballgame, a water wave occurs when each molecule moves up or down depending on what its neighbors are doing. In a stadium, no one is changing seats, and yet the

1 Sound and light are also waves, and share many of the same features as water waves... but as a phenomenon we can easily see—and the kind of wave featured in the play—we will stick with water waves for this discussion.

“... every collective action is more effective with more participants.”

Our Fresh Eyes for *The Children* is Andrew Dawes, Ph.D. Professor of Physics at Pacific University. Andrew teaches in both the physics and optometry programs. Although his research focus is photonics and quantum optics, he is much happier to talk about his wide-ranging hobbies which include robotics, electronics, music, and theatre.

wave can travel all the way around a stadium many times. There is a metaphor here in the wave, that collective action can create enormous force. Perhaps that explains why Rose must gather additional participants for her mission. Or why every collective action is more effective with more participants.

Back to the wave. As Hazel tells it, the wave followed an earthquake which would make it a tsunami—津波 in Japanese. Japan is all too familiar with these waves and the play draws inspiration from the 2011 nuclear accident at the Fukushima Daiichi reactor. Despite the end of worldwide news coverage, the effects of that disaster are still being felt in the region, and cleanup efforts will continue for many years.

What makes a tsunami different from another large wave is the cause: the sudden displacement of water. Unlike a Tsunami, tides are driven by the gravitational pull of the moon and although they are inevitable, they are also easily predicted. Large ocean swells are driven by changes in atmospheric pressure and can become large waves as they reach coastal regions. Strong winds can also drive the creation of large waves. Each of these is relatively predictable. The element of surprise is what sets a tsunami apart from these other large waves. Tsunami (津波) joins two words, best translated as harbor (津) and wave (波). Harbors are chosen or built to provide protection. A harbor wave is therefore the kind of wave that overcomes our engineering efforts, appearing inside the harbor, the place we should feel safe from the sea.

In the ocean, safety comes from predictability. We know winds and tides will change, so we measure them one day to predict the next. None of these cause much surprise. Being hit by a big wind-wave is like dying in your sleep at 95... sure no one enjoys it, but it wasn't a surprise... the weather app said there was a 10% chance! A tsunami, however, is the tragic car accident of waves. The one no one saw coming. Nature gives us two inevitable facts: death and big waves.

The risk and reward balance exists in the waves just as it exists in life. We can stay in the harbor, watching the weather forecast, and live by the predictions. Or we can take our chances in the open ocean waves. Reflecting on the story with these big waves in mind, I'm left asking: does Hazel follow Rose, the Laird Hamilton of nuclear engineering, chasing big wave glory, or will she stay in the tidepools of life with her back to a merciless ocean? Maybe a better question is what kind of wave would you surf?

To read more of Andrew's observations visit our Table Room Stage Fresh Eyes on the The Children show page.



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IT GOES WITHOUT SAYING, BUT WE CAN'T MAKE THEATRE WITHOUT THE SUPPORT OF OUR INCREDIBLE DONORS. THE APPLAUSE FOR THE SHOW IS NOT ONLY FOR THE ACTORS, DESIGNERS, AND TECHNICIANS, BUT FOR YOU, OUR COLLABORATORS. THANK YOU!

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Fran Rothman
Cynthia Ruddock
Martin Salinsky & Erin
Peters
Uma Sankaram
Gil Sharp & Anne Saxby
Schwab Charitable
Charles Schwab
Stephanie Semke
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Neil Soiffer & Carolyn
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Deena Stach
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Stemler
Gary Taliaferro
Lynn Tobar
Kaye Van Valkenburg &
David Maier
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Streight
Marjin Wall
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Bevins
Kathleen Worley
Jon Younkin

Swindells
David & Christine
Vernier
Frederick Wearn, MD

**DONATIONS AND
PLEDGES TO ART'S
RISE CAPITAL
CAMPAIGN**

Anonymous
ART Guild
Julie & Robert S. Ball
Glenda Beiermann
Nita Brueggeman
Barbara and Charles
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Darci & Charlie

SUPPORTING ART MEANS SUPPORTING THE TECH CREW



Tech week of *The Children*. Photo by Shawn Lee.



HOW CAN YOU SUPPORT ART?

A \$45 Ticket covers LESS than 40% of the actual cost of that theatre going experience. The most essential funding comes from dedicated theatre lovers like you, with support from our generous foundation, and corporate partners. It's through donations that we can make theatre affordable and accessible to everyone.

**OPEN YOUR CAMERA APP
AND POINT IT AT THE CODE.
IT WILL DIRECT YOU TO MAKE
A DONATION.**

SATURDAY APRIL 23 @ 2PM

STUDENT SATURDAY

DID YOU KNOW THAT 200 STUDENTS CAN SEE *THE CHILDREN* FOR FREE?

Local youth and high school students will receive a free ticket to a Saturday Matinee + transportation via TriMet + a slice and soda from HOTLIPS Pizza.

To sign up or for more information please contact Chidube Egbo
cegbo@artistsrep.org



**HOTLIPS
PIZZA**



TRIMET
See where it takes you

STAFF

Interim Artistic Director: Luan Schooler

Executive Director: J.S. May

ARTISTIC

Producing Director: Shawn Lee

Director of New Works/Casting: Luan Schooler

Dramaturgy Scholar: Pancho Savery

Lacroute Playwright-in-Residence:

Andrea Stolowitz

Director of DNA: Oxygen: Zi Alikhan

Associate Director of DNA: Oxygen:

Melory Mirashrafi

Andrew W. Mellon Playwright-in-Residence:

E. M. Lewis

Resident Artists: Lava Alapai, Linda Alper, Adriana Baer, Ayanna Berkshire, Bobby Brewer-Wallin, Chris Harder, Sarah Gahagan, Michelle Jazuk, JoAnn Johnson, Kevin Jones, Val Landrum, E.M. Lewis, Sarah Lucht, Susannah Mars, Michael Mendelson, Allen Nause, Vana O'Brien, Rodolfo Ortega, Sharath Patel, Gregory Pulver, John Stan Nicolas, Josie Seid, Vin Shambry, Andrea Stolowitz, Andrea Vernae, Megan Wilkerson, Kristeen Willis, Carol Ann Wohlmuth, Barbie Wu

ADMINISTRATIVE

Manager: Kayla Hanson

Administrative Assistant: Chidube Egbo

Data Services Manager: Jon Younkin

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Leslie Crandell Dawes

Graphic Artist and Illustrator/ Marketing

Associate: Aki Ruiz

Patron Services Associate: Martin Aguas

EDUCATION

Education Manager: Barbie Wu

Education Assistant: Chidube Egbo

FOR THIS PRODUCTION

Producing Director: Shawn Lee

Master Electrician/Production Supervisor:

Gavin Burgess

Electricians: Cooper Cavender, Mako Barmon, Kentaro Metzger

Trauma Response Support: Dr. Mindy Nettifee

Lobby Art Exhibit: Emily Jung Miller

BOARD OF DIRECTORS

Pancho Savery, Chair

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Marcia Darm, MD,

Trustee Emeritus

Founded in 1982, **Artists Repertory Theatre** is the longest-running professional theatre company in Portland. ART became the 72nd member of the League of Resident Theatres (LORT) in 2016 and is an Associate Member of the National New Play Network (NNPN).

Table | Room | Stage (TRIS) was established in 2015 and is Artists Rep's new play program whose mission is to develop and produce new work that vividly expresses Artists Rep's aesthetic values.

The mission of the **ArtsHub** is to create a cultural center by supporting Portland's rich artistic ecosystem. While the program's origin six years ago was in response to an opportunity to share underutilized performance space, we have found that the most vital and lasting impact of the ArtsHub is the bustling community that has been formed, and the myriad ways it has led to the empowerment of local artists and the accelerated growth of participating organizations.

The **Resident Artist** title is offered by the Artistic Director in appreciation of each artist's achievements with ART and in the spirit of continued collaboration. These multidisciplinary theatre makers are deeply committed to ART's success, share organizational values, and participate in decision-making processes that impact the theatre's mission and its future.

Artists Rep's **education** program is dedicated to developing theatre artists, students, business and arts professionals, and life-long learners at every ability, interest, and level of expertise.

ANNOUNCING OUR 40TH SEASON

The Hombres

by Tony Meneses
Sept 9 - Oct 10, 2022

**the ripple, the wave
that carried me home***

by Christina Anderson
Oct 8 - 30, 2022

A co-production with
PORTLAND CENTER STAGE
AT THE ARMORY

American Fast

by Kareem Fahmy
Jan 3 - 29, 2023

True Story

by E.M. Lewis
May 6 - June 4, 2023

Ellyn Bye Studio @ PCS

