

appropriate

by Branden Jacobs-Jenkins



OCTOBER 4-8, 2017

PERFORMANCES AT 7:30 P.M.
EXCEPT 2 P.M. MATINEE SUNDAY

MAGO HUNT CENTER THEATER
TICKETS: MAGO HUNT BOX OFFICE

503.943.7287

University
of Portland 

MISSION STATEMENT: THE THEATER PROGRAM AT THE UNIVERSITY OF PORTLAND

The Theater program sees itself as strongly supporting the mission of the Department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based core curriculum of theatre courses that provides a common knowledge base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire University student community. Students are encouraged, mentored, and supervised in these productions where they are challenged to use their academic background and technical training in the real laboratory of the live theatre. The program also recognizes its role in bringing a variety of quality theatrical experiences to the University and greater Portland community.

MISSION STATEMENT: THE BACHELOR OF ARTS IN THEATER

The Bachelor of Arts degree program is designed to provide students with a generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. For the performance and design emphases, a Senior Project in the student's particular area of emphasis serves as a capstone experience. The Management emphasis includes a Senior Project Internship opportunity with a Portland theatre or other arts organization. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

MISSION STATEMENT: THE MASTER OF FINE ARTS IN DIRECTING

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary, and conceptual approach to directing for the theatre. In addition the degree allows for a tightly focused emphasis on the practical skills in directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates. In some of our course work and in of our productions it fosters the necessary skill of mentoring and working with all skill levels. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical production opportunities with technical and stage support, including the thesis project, which is part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

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by **Branden Jacobs-Jenkins**

CAST

Toni	Emma Pace*
Bo	Pat Johnson
Franz	Brandon Chadney*
Rachael	Kaylie Haas
River	Rebby Foster*
Rhys	Joseph Flory
Cassidy	Sammie VanNorstrand
Ainsley	Patrick Holland

* In partial fulfillment of the Senior Capstone for the BA in Theater.

TO OUR AUDIENCE: Please be aware that *Appropriate* contains images and references to racially motivated violence that may be upsetting for some individuals.

Appropriate plays for approximately 2 hours with one 10-minute intermission.

NOTE: Recording of UP concerts and theater productions without prior permission is prohibited. Performances sponsored by the UP Performing and Fine Arts Department are sometimes video recorded and photographed for a variety of uses, including live simulcast and digital archive on the UP website and social media channels, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UP Performing and Fine Arts Department.

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

New York Premiere originally produced by Signature Theatre, New York City (James Houghton, Founding Artistic Director; Erika Mallin, Executive Director)

World premiere production in the 2013 Humana Festival of New American Plays at Actors Theatre of Louisville and at the Victory Gardens Theater, Chicago, IL (Chay Yew, Artistic Director; Chris Mannelli, Interim Managing Director)

Appropriate, recipient of the Sundance Institute Tennessee Williams Award, was developed, in part, at the 2011 Sundance Institute Playwrights Retreat at UCross Foundation and at the 2012 Sundance Institute Theatre Lab at the Sundance Resort with the Sundance Institute / Time Warner Fellowship Program

Appropriate was developed, in part, at Vineyard Arts Project (Ashley Melone, Founder and Artistic Director)

THE APPROPRIATE ARTISTIC TEAM

Director	Jessica Wallenfels**
Assistant Director	Elijah Fisher
Dramaturg	Kalā Muller
Stage Manager	Meghan Holliday
Set Design	Megan Macker*
Lighting Design	Larry Larsen
Costume, Hair, & Makeup Design	AngelMarie Summers
Sound Design	Hal Logan

* In partial fulfillment of the Senior Capstone for the BA in Theater.

** In partial fulfillment of the Thesis for the MFA in Directing.

THE APPROPRIATE PRODUCTION CREW

Asst. Stage Manager	Amanda Ryan
Master Electrician	Robert Templeton
Light Board Operator	Mathilda Seger
Sound Board Operator	Sam Baldwin
Props Crew	Riley Olson
Set Crew	Michael Flickner,
Dressers	Holly Staten, Aurora Hernandez

THEATER PROGRAM PRODUCTION STAFF

Production Manager	Larry Larsen
Scene Shop Supervisor	Eric Lyness
Costume Shop Supervisor	Mooch Martin
Props Master	Emma Scheve
Scene Shop Technicians & Electricians	Fatemah Almashan, Nicholas Arellano, Brandon Chadney, Bonnie Halverson, Sawyer Hudson, Claire Kearney, Chastin Kekahuna, Mikelle Kelly, Megan Macker, Jesi Robison, Kat Yo
Costume Technicians	Maria Edwards, Sophia Herman, Melinda Roddy, AngelMarie Summers, Andrew Plasker, Maddie Tran
Box Office Supervisor	Nina Sackett
Asst. Box Office Supervisor	Claire Tooley
Box Office	Richard Brown, Natalie Caldera, Rebecca Dallasta, Ally Hikido, Maya Tawatao
House Manager	Anaceli Mejia
Ushers	Phylicia Isotoff, Julia Hallis, Kathrina Marapao, Kathleen Smith, Billy Joe Rafil

SPECIAL THANKS

Carmen Suarez, Lisa Grady-Willis, Winston Grady-Willis, Brandon Rivera, Bill Jenkins, Dr. Joane Mocerri, Rebecca Gaudino, Kevin Jones, Lesli Mones, Yuri Hernandez Osorio, Theresa Logan, Carlos Windham, Alonzo Chadwick, Simon Ahiokhai, Lava Alapai, Dámaso Rodríguez and the cast of "An Octoroon" at Artists Repertory Theatre, Jessica Gleason, Christina DeYoung, Jon Younkin, Kelly Brown, members of the Black Student Union, Leira Satloff, Hannah Bogenreuther, Natalie Rubio-Licht

DIRECTOR'S NOTE

"For *Appropriate*, I was interested in how invisible I could make blackness but still have it affect the viewing experiences. Somehow what marks this family as 'white' is the fact that I'm a 'black playwright.' And, like, yikes."

-Branden Jacobs-Jenkins, *American Theatre*, May 15, 2014

As a director/choreographer who loves to use music on stage, a classic American family drama is the kind of show I'm usually allergic to. But finishing *Appropriate* for the first time, my breath was taken away. While paying homage to the great playwrights of the American theatre like Arthur Miller, Eugene O'Neill and Sam Shepard, playwright Branden Jacobs-Jenkins uses his youthful, contemporary voice to sneakily innovate the form with post-modernist theatrical devices that unsettle us and heighten the play's messages in surprising ways. Jacobs-Jenkins has named his use of "blackness as a material" in his work as part of writing plays which embrace incendiary and provocative stances toward race.

This play's cultural politics can be confusing at first glance. People of color may feel frustrated by yet another play in which there is no onstage representation of minorities. White people, on the other hand, certainly aren't represented very favorably. As UP's Dr. Simon Ahiokhai put it in the paper he'll present October 7th at a pre-show event, this play allows POCs into the "cultural kitchen" of whites, where they hear what is said when they are not present. In *Appropriate*, this kitchen is an ugly place: not hate, but indifference is found there, and worse, the impulse to place capitalistic values above human rights: a definition of slavery itself.

As a white woman directing the white cast stipulated by *Appropriate's* black playwright, I knew I would need to lead with the vulnerability of not having experienced racist discrimination personally, and not having the same visceral relationship to slavery as the POCs working on the play. I must own that I don't have all the answers on how to talk about race issues in the classroom or rehearsal room. This is important to acknowledge, because from past productions in my body of work, I knew that to do a show about race is to walk through fire.

My first impulse was to add voices of color to our design and production teams, to make sure that POC viewpoints would be "in the room" and informing the process. My first question to some of those collaborators was, "What is it like to be a person of color at University of Portland?" Their answers held both humor and pathos, and together we came up with our goals for the show: for the white people in the audience to be implicated by what they saw; that no white person would walk away thinking "That's not me."

While *Appropriate* is a blistering indictment of white privilege in America, it is also intensely personal. Part of what drew me to the play was experiencing of the death of a parent and the pain of dealing with the belongings which remain. Most of us will eventually try to make meaning out of our own lives in relationship to the lives of those who made us. Additionally, Jacobs-Jenkins is uniquely attuned to the ways in which addiction and other family secrets sicken the dynamics of a system that turns out to be more fragile than "thicker than water."

I invite you to take the ideas, images and feelings from *Appropriate* home with you, remembering as Dr. Ahiokhai writes that "the dilemma faced by the characters in *Appropriate* can be resolved if they understand that the ugly past is not supposed to lead them to despair. Rather, it is supposed to be the springboard for a focused determination to right all wrongs..." For you, taking action may mean conversations with friends and family, raising your voice for inclusion and racial equity into your workplace, getting angry,

or simply becoming more aware of your own blind spots. The director Peter Sellars, once a curator of one of the largest multicultural arts festivals in the world, wrote:

“Go with the greatest anger. Let yourself as the person of power in the room be attacked and don’t take it personally. Listen. Listen to what is being said and ask yourself: ‘What can I do?’”

I have been commended, questioned and insulted for choosing this play. Since last May, assistant director Elijah Fisher and I have sought out partners and consultants who would help inform our work on the play, as well as help us set the stage for productive conversations surrounding the show and its themes. I have been shaken more than once by what I heard when I asked these partners for their true opinions of our objectives. Yet even at my shakiest, I am guided by the conviction that the attempt, usually imperfect, to have structured, respectful conversations on race is better than not. This journey has partially been a practice of asking for help with that and listening to the answers that came, again and again.

Dr. Ahiokhai’s perspective on messages to be taken from play emphasizes not the past, but what we do with it:

“For some...the ugly past becomes a moment of grace for them to express both a sense of gratitude and repentance. They become determined to never repeat it. They are humbled and seek forgiveness from those that the past has hurt. Grace comes always as a surprise and from the unexpected.”

Appropriate is full of surprises and the unexpected. I hope you find grace in its ugly destruction.

My deepest gratitude goes to the cast, design team and production staff for their dedication and fearlessness. Thank you all for going above and beyond.

DIRECTOR’S BIOGRAPHY

Jessica Wallenfels is a director/choreographer and educator. Wallenfels creates original work with her company, Many Hats Collaboration. Selected choreography credits include the Oregon Shakespeare Festival, Portland Playhouse, Artists Repertory Theatre, and Seattle Repertory Theatre. Wallenfels has created and produced devised works in Los Angeles and New York City and has guest directed at Portland State University, Willamette University, Portland Community College and Pacific University. She holds a BFA from California Institute of the Arts, attended Dell’Arte International and is currently an MFA candidate at the University of Portland.

ASSISTANT DIRECTOR’S NOTE

Thank you! Thank you for being here because the cast, production crew, and I are very excited to show you what this is about. For some, this play might not seem necessary or relevant to this campus, but I think that is a classic case of ‘don’t judge a book by its cover.’ So, thank you for your presence, and I hope you feel compelled to tell somebody who hasn’t seen the show to come check it out.

I am a Black and Filipino, 21-year-old man trying to figure this world out one day at a time. I am a part of the 1% of black people that are on the UP campus now. I am neither the spokesperson for all black people that exist in this world, nor the rest of us in the UP community, but I can speak for me. Race is an uncomfortable

topic to discuss - no matter who you are. We have to be comfortable with being uncomfortable. If we're never uncomfortable we'll never learn. We can learn something new every day and maybe one of these days, somebody will learn what the solution is. Then, they can share it with everybody, and we'll all live happily ever after. That's not today, but it is possible.

I would like to take this moment to thank Jessica for asking me to join her on this journey that we went on leading up to and through the run of the show, which had included planning a schoolwide learning event, "Exploring Race, Power + Privilege," as well as a number of post-show discussions we are having on select nights.

I hope that you can join us for one of our "talkbacks," and if there isn't one tonight, you are more than welcome to join us on another night. Thanks again and enjoy the show!

DRAMATURG'S NOTE

When I first heard that our department would be doing Branden Jacobs-Jenkins' *Appropriate*, I was thrilled. From my first reading, I found the play to be a thought-provoking and well-written exploration on the state of race in a "post-racial" America. What was arguably most intriguing about the piece was that it was written from the perspective of only white characters, which is a departure from other works which incorporate a myriad of races and backgrounds. But this was a family drama, complete with all that comes with a work of its nature. I immediately knew I had to be involved somehow, so that its message could impact the UP community and even greater Portland. Being able to dramaturg this piece has been a distinct honor, and getting to work so closely with Jessica, Elijah, and the entire cast and production team has been so awe inspiring and formative for me. Getting to research and delve into the dark history of the South and the Reconstruction period in US History was equally awe inspiring and formative for me, albeit in a far more sobering sense. With all the things happening in America today regarding these topics and feelings, it's fitting that we are doing this show, at this time. I hope all of you come away from this performance with a better idea of how you think and feel toward these topics, and hopefully you can appreciate a different perspective. Maybe you'll walk away thinking what your place in this messy house inside of all of us is. Give a listen to the cicadas singing in your personal history, and think of what you want your song to be.

FOR FURTHER LEARNING...

- *13th*, documentary by Ava Duvernay, available on Netflix
- *Breaking Down the "Walls of Whiteness": Strategies for Teaching about Race and Social Justice in a "Very Black Year"* by La Donna L. Forsgren, available on Project Muse
- *Slaves in the Family* by Edward Ball
- *We Gon' Be Alright: Notes on Race and Resegregation* by Jeff Chang
- *I Am Not Your Negro*, documentary about James Baldwin, available on Amazon video

Mead K. Hunter, Ph.D., Assistant Professor

Mead Hunter has an MFA in Dramaturgy and Dramatic Criticism from Yale University and a PhD in Critical Studies from UCLA. For 10 years he was the artistic leader of A.S.K. Theater Projects in Los Angeles, where he commissioned many original scripts and also curated Common Ground, a festival of ensemble-generated theater. He is formerly Portland Center Stage's Director of Literary and Education Programs; for PCS he shepherded the development of many original plays. He has served as a script consultant and arts advocate at numerous theaters and organizations, including the Mark Taper Forum, the Colorado New Play Summit and the Kennedy Center. In addition to teaching theater history and dramaturgy at UP, Mead is artistic director of The New Harmony Project, an organization dedicated to assisting writers in developing works for live performance.

Larry Larsen, M.F.A., Professor, Academic Associate Dean, College of Arts and Sciences

Professor Larsen is in his 24th year teaching and designing for the University and has been a professional designer in Portland for the last 30 years. His scenic work at the University includes last year's productions of *Good Kids* and *Jesus Christ Superstar*. Other designs for the University include *Twelve Angry Jurors*, *Much Ado about Nothing*, *Present Laughter*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, *The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for *Marisol* and *All My Sons* for Portland Actors Conservatory, and *Nordic Lights* for Portland Revels. This past year, he designed the set and lights for Mocks Crest's production of *The Pirates of Penzance*, for which he is the Producing Artistic Director, and the set of *Company* at Broadway Rose Theatre. Other theatres designed for include Artists Repertory Theater, Theatre Vertigo, Oregon Children's Theatre, Northwest Children's Theatre, Portland Repertory Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches scenic and lighting design courses at the University and is an Academic Associate Dean for the College of Arts and Sciences. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, M.F.A., Associate Professor, Acting Instructor

Mindi is beginning her 18th year teaching for the University of Portland. Her artistic work at the University includes acting and dialect coaching for productions. Mindi received her MFA from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sitcoms, and film. Continuing her professional acting career, Mindi has appeared locally with Artists Repertory Theatre, Theater Vertigo, Willamette Shakespeare, Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voiceovers. Mindi was awarded the Kennedy Center Gold Medallion for her service as the Regional Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband Hal is a professional musician and composer who also works locally and teaches at the University of Portland.

Gregory Pulver, M.F.A., Associate Professor, Costume and Makeup Design

Before becoming Associate Professor and Drama Program Director for UP, Gregory Pulver was an Associate Professor of Costume Design at Western Washington University for 12 years and Chair of the WWU Theatre Department for three and a half of those years. Mr. Pulver holds an MFA in costume design and choreography from Humboldt State University. He is the 1993 Kennedy Center American College Theater Festival National Costume Design Winner for his work on *The Threepenny Opera*. Gregory is one of 26 Resident Artists at Artist Repertory Theatre in Portland.

CURRENT THEATER MAJORS AND MINORS

Sebastian Adams (Luxembourg)	Alex Gorretta (WA)*	Riley Olson (OR)
Joey Bacon (CA)	Haley Hamilton (OR)	Emma Pace (UT)
Heather Baker (CA)*	Angelina Henry (NM)	Andrew Plasker (WA)*
Samuel Baldwin (WA)	Aurora Hernandez (OR)	Jesi Robison (AK)
Renee Beckwith (CA)	Emily Hogan (CA)	Melinda Roddy (WA)
Julian Benavente (Guam)*	Patrick Holland (CA)	Rebecca Russell (ID)*
Jennifer Bigoness (CA)	Meghan Holliday (OR)	Amanda Ryan (IL)
Jackson Bulger (WA)	Sawyer Hudson (WA)	Mathilda Seger (WA)
Brandon Chadney (OR)	Dylan Hyland (WA)	Holly Staten (CA)
Emmy Christopherson (OR)	Kai Hynes (CA)	AngelMarie Summers (CA)
Wyatt Dykhuizen (MT)*	Claire Kearney (CA)*	Robert Templeton (CA)
Maria Edwards (WA)	Mikelle Kelly (WA)	Sammie Van Norstrand (CO)
Katie Fine (WA)	Clare Kessi (OR)	Sydney Wells (WA)
Elijah Fisher (CA)	Megan Macker (CA)	Kat Yo (CA)
Michael Flickner (CA)*	Marilyn Melville (CA)	Natalie Young (WA)
Joseph Flory (NV)	Shaleesa Moreno (WA)	
Rebby Foster (WA)	Kala Muller (HI)	

MFA GRADUATE STUDENTS

Jon Rice (WA)	Tim Wagoner (NY)
Angela Van Epps (MN)	Jessica Wallenfels (OR)

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

THEATER PATRONS FUND

The Theater Patrons Fund was originally set up in the 1980s by Professor Tom Lasswell as an additional resource for The Theater Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theater Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to The Theater Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theater artists, which happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theater Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503.943.7228) or send a check to:

University of Portland - Theater Patrons Fund
Department of Performing and Fine Arts
5000 N. Willamette Blvd.
Portland, OR 97203.

University of Portland
Theater Program 2017-2018
Mago Hunt Center Theater

Appropriate by Branden Jacobs-Jenkins, directed by Jessica Wallenfels
October 4-8, 2017

The Government Inspector adapted by Jeffrey Hatcher from the original by Nikolai Gogol, directed by Andrew Golla
November 15-19, 2017

Eurydice by Sarah Ruhl, directed by JoAnn Johnson
February 28- March 4, 2018

Tartuffe by Molière, directed by Gregory Pulver
April 13-15 and 19-21, 2018

Unless noted otherwise, all performances Wed-Sat are at 7:30 p.m.; Sunday is a matinee only at 2:00 p.m.

For tickets call the Mago Hunt Box office 503.943.7287 or email magohuntboxoffice@up.edu

Season Pass

\$30.00 adults \$15.00 for students and seniors

For ADA accommodations or any questions, please contact the Mago Hunt Box Office at 503.943.7287.

THE KENNEDY CENTER

The Kennedy Center American College Theater Festival 50th, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

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KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for

JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Bagley, Chevron, the Blanche and Irving Laurie Foundation, and Target.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.