

Portland Center Stage at
THE ARMORY

**THE CURIOUS INCIDENT OF
THE DOG IN THE NIGHT-TIME**

A play by Stephen Stephens

Based on the novel by Mark Haddon

Directed by Marissa Wolf

Feb. 29 – April 5, 2020
On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

A play by Stephen Stephens

Based on the novel by Mark Haddon

Directed by Marissa Wolf

Choreographer
Erika Chong Shuch

Scenic Designer
Arnulfo Maldonado

Costume Designer
Alison Heryer

Lighting Designer
Robert J. Aguilar

Original Sound
Designer & Composer
Brendan Aanes

Sound Designer
Sharath Patel

Associate
Choreographer
Natalie Greene

Stage Manager
Mark Tynan*

Production Assistant
Danny Rosales

Assistant Director
Claire F. Martin

Neurodiversity
Consultant
Chrissy McNair

Autism Consultant
Troy Sawyer

Dialect Coach
Troy Sawyer

Dance Captain
Nicole Marie Green

Casting
**Chip Miller
& Will Cotter**

Special thanks to Mary Allison Joseph and Bethany Sulecki for dramaturgical support.

Performed with one intermission.

The Curious Incident of the Dog in the Night-Time was first presented by the National Theatre, London, at the Cottesloe Theatre on August 2, 2012, and transferred to the Gielgud Theatre, West End, London, on March 12, 2013. The play opened in the United States at the Ethel Barrymore Theatre on October 5, 2014. This play is presented by kind permission of Warner Bros. Entertainment.

The Curious Incident of the Dog in the Night-Time is presented by special arrangement with Dramatists Play Service, Inc., New York.

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If you photograph the set before or after the performance, please credit the designers if you share the image.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Mary & Don Blair

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THE CAST

Ayanna Berkshire*	Judy
Walter Coppage*	Voice Four, Rev. Peters
Delphon “DJ” Curtis Jr.....	Voice Three, Policeman
Bree Elrod*	Siobhan
Nicole Marie Green*	Voice One, Mrs. Shears
Karl Hanover*	Voice Two, Roger Shears
Treasure Lunan.....	Voice Five, No. 40
Leif Norby*	Ed
Jamie Sanders*	Christopher
Ithica Tell*	Voice Six, Mrs. Alexander

*Member of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States

FROM ARTISTIC DIRECTOR MARISSA WOLF

Welcome to spring at Portland Center Stage at The Armory! Our two shows, *The Curious Incident of the Dog in the Night-Time* on the U.S. Bank

Main Stage and *9 Parts of Desire* in the Ellyn Bye Studio, offer inspiring, contemporary approaches to storytelling as they take us on gorgeous, wrenching, and uplifting journeys.

I've loved directing *Curious Incident*! This energetic play, based on the beloved novel by Mark Haddon, invites us to experience the world through the perspective of Christopher, a teenage boy on the autism spectrum. There's a particular community celebration embedded in the center of this story; the play is built by Christopher's family and neighbors who come together to re-enact his heroic quest to solve the mystery of his neighbor's dead dog. Donning hats, coats, and luggage, the friends and family both act in and witness Christopher's adventure. The community onstage expands out to include us, the audience, who hold up the play with our own engagement and connection.

9 Parts of Desire, written by the incomparable writer/actor Heather Raffo and directed by one of my favorite directors, Evren Odcikin (newly appointed interim associate artistic director at OSF!), offers another deeply compelling approach to storytelling, as actor Nora el Samahy plays nine different Iraqi women living in Iraq, the U.K., and the U.S. in the 1990s and early aughts. Set in-the-round, the play asks us to see ourselves in the nine different women, as well as in each other across this circular, intimate space. This moving play excavates an urgent recent past that frames the present moment of uncertainty and violence through a nuanced and brilliant lens.

I am sure that the creative energy of both plays will bound forth from the stage as you find yourselves brought into the heart of these beautiful stories. Thank you for engaging in these dazzling worlds with us!

All best,

Marissa Wolf

MEET THE CAST

Ayanna Berkshire, *Judy*

Ayanna (she/her) is thrilled to make her Portland Center Stage at The Armory debut. Ayanna is a resident artist of Artists Repertory Theatre and splits her work between stage and screen. Her theater credits include: *The Revolutionists*, *Wolf Play* (world premiere), *Teenage Dick*, *Small Mouth Sounds*, *Between Riverside and Crazy*, *An Octoroon*, *The Importance of Being Earnest* (Artists Repertory Theatre); *The Scottsboro Boys* (Ahmenson Theatre); *Back Bog Beast Bait*, *Bang. Curtain. End of Show*, *The Investigation of the Murder in El Salvador* (Defunkt Theatre); and *The Tales of Canterbury* (Ensemble Loupan). Film/TV: *Twilight*, *Chicago P.D.*, *Curb Your Enthusiasm*, *Parenthood*, *Portlandia*, *Documentary Now*, *Grimm*, *Extraordinary Measures*, *The Shasta Triangle*, *The Record Keeper*, and more. Proud member of AEA and SAG-AFTRA. Ayanna would like to thank you for actively supporting the arts!

Walter Coppage, *Voice Four*, *Rev. Peters*

Walter has performed at Steppenwolf Theatre, Studio Theatre, Kansas City Repertory Theatre, The Black Rep, The Coterie, Unicorn Theatre, Spinning Tree Theatre, Kansas City Actors Theatre. Past roles include: Charlotte/Mr. Bennet in *Pride and Prejudice*; Sam in "*Master Harold*"... and the boys; Gabriel in *Fences*, Martin Luther King Jr. in *The Mountaintop*; Dr. Copeland in *The Heart is a Lonely Hunter*; Stage Manager in *Our Town*; Rat in *Welcome To Fear City*, Polonius in *Hamlet*; Harmond Wilks in *Radio Golf*; Chutes & Ladders in *Water By The Spoonful*; Charles in *The Clean House*; Narrator/Marley/Cratchit/Fezziwig in *A Christmas Carol*. Film credits include: *All Creatures Here Below*, *Goodland*, *Jayhawkers*, *Destination: Planet Negro!*, *In The Wake Of Ire*, *The Only Good Indian*. TV credits include: *Detroiters* (Comedy Central),

Chicago Med (NBC), *Gone in the Night* (CBS), *All Roads Lead Home* (Showtime).

Delphon "DJ" Curtis Jr., *Voice Three, Policeman*

DJ is ecstatic to return to Portland Center Stage at The Armory, having recently appeared as the title role in *Hedwig and the Angry Inch*. He graduated from William Peace University with a B.F.A. in musical theater. Favorite credits include: David Lee's adaptation of Lerner and Lowe's *Camelot* with The Old Creamery Theatre and Great Plains Theatre, *The Wiz* with Shenandoah Summer Music Theatre, and *Ruined* at Burning Coal Theatre Company. Local credits: *Ghosted* with Oregon Children's Theatre, *A Christmas Carol* and *Crowns* at Portland Playhouse, and *Sides: The Musical* at Portland Playhouse and Lakewood Theatre Company for the Fertile Ground Festival. He would like to thank his loved ones for their distant, and close, love and support. Thank you to everyone who made this possible.

Bree Elrod, *Siobhan*

Off-Broadway: *Coriolanus* (The Public Theater), *My Name is Rachel Corrie* (Minetta Lane Theatre), *Sehnsucht* (JACK Theatre), *Jump!/Realism* (Kirk Theatre). Regional: *Fire in Dreamland*, *Constellations*, *Pride and Prejudice*, *The Curious Incident of the Dog in the Night-Time* (Kansas City Repertory Theatre), *A Streetcar Named Desire* (KC Actors Theatre), *Twelfth Night*, *The Merchant of Venice* (Heart of America Shakespeare Festival), *Rock 'n' Roll* (ACT/Huntington Theatre), *Angels in America* (Boston TheatreWorks), *The Two Noble Kinsmen* (The Old Globe, San Diego Theatre Critics Circle Award). Film: *Shutter Island*, dir. Martin Scorsese. Bree is a member of The Actors Center and AEA. M.F.A. from Tisch School of the Arts Graduate Acting.

Nicole Marie Green, Voice One, Mrs. Shears, Dance Captain, Fight Captain

Pride and Prejudice, The Curious Incident of the Dog in the Night-time, The Diary of Anne Frank, A Christmas Carol, Our Town (Kansas City Repertory Theatre); *Tribes* (Unicorn Theatre); *The Wizard of Oz* (Mesner Puppet Theatre); *The Dixie Swim Club* (New Theatre); *ThisThatThen* (The Living Room), *Turn of the Screw* (Spinning Tree Theatre); *The Miraculous Journey of Edward Tulane, Afflicted: Daughters of Salem* (The Coterie Theatre); *The Winter's Tale* (Heart of America Shakespeare Festival); *The Liar, Love's Labour's Lost, Big Love!* (UMKC Theatre); *Enchanted April* (Elmwood Playhouse); *The Sword and the Stone, A Christmas Carol* (Traveling Lantern Theatre Company); *The Odd Couple* (Antrim Playhouse). Education: B.A., Flagler College; M.F.A., UMKC. Proud AEA member. nicolemariegreen.com

Karl Hanover, Voice Two, Roger Shears

Originally from Ireland, Karl has been involved in theater in various capacities for the last 25 years. He received his M.F.A. in acting from the National Theater Conservatory in Denver and has performed in numerous productions at theaters around the country, including Cal Shakes, DCPA Theatre Company, Philadelphia Shakespeare Festival, Shakespeare Santa Cruz, Palm Beach Dramaworks, Berkeley Repertory Theatre, Profile Theatre, and Magic Theater for the world premiere of *Expedition 6*, an original work devised and directed by Bill Pullman. In addition to his time on stage, he has also done voice work for the gaming industry, including the characters of Atlas and Fontaine in *BioShock, BioShock 2*, and *BioShock Infinite: Burial at Sea*.

Treasure Lunan, Voice Five, No. 40

Treasure (they/them) is overjoyed to be returning to Portland Center stage at The Armory for *Curious Incident of the Dog in the Night-Time*.

Recent credits include *The Most Massive Woman Wins* (Deep End Theater), *Miss Bennet: Christmas at Pemberley* (The Armory), and *School Girls; Or, The African Mean Girls Play* (The Armory). They are extremely grateful to be a part of this groundbreaking and heartwarming show and would like to extend an enthusiastic thank you to the audience for supporting the arts!

Leif Norby, Ed

Leif was last seen at Portland Center Stage at The Armory in *Tiny Beautiful Things*. Other appearances at The Armory include: *A Christmas Memory/Winter Song*, *Astoria: Part One and Two*, *Wild and Reckless*, *The Oregon Trail*, *Our Town*, *Cyrano*, *Othello*, *Anna Karenina*, *Sunset Boulevard*, *The 39 Steps*, *Ragtime*, and *Guys and Dolls*. Other recent appearances include *A Doll's House*, *A Doll's House, Part 2* (DCPA Theater Company); *Man of La Mancha* (Lakewood Theater Company); *In the Next Room* (Profile Theater); *The God Game* (Brandon Woolley prod.); *Mr. Kolpert* and *Mystery of Irma Vep* (Third Rail Repertory Theater), *And So It Goes ...* and *Red Herring* (Artists Repertory Theater); and *Beauty and the Beast* (Pixie Dust). Television credits include *Portlandia* and *Leverage*. Leif is a proud member of Actors' Equity.

Jamie Sanders, Christopher

Jamie (he/him) is extremely excited to return to *Curious Incident* under the direction of Marissa Wolf, having last played Christopher in her Kansas City production. Prior credits include Treplev in *The Seagull* (Hunter Theater Project), Cloten in *Cymbeline* (Emerson Shakespeare Society), Quasimodo in *The Hunchback of Notre Dame* (The Little Flower Theater), Gage in *Ranchich* (Storyhorse Theater). He is a long time member of the ensemble of *Theater of War*, a touring program dedicated to using theater as a conduit for healing discussions about

addiction and PTSD. He makes YouTube videos about living with Tourette's syndrome on his channel "Jamie Sanders."

Ithica Tell, *Voice Six, Mrs. Alexander*

PAMTA winner Ithica Tell is ecstatic to return to Portland Center Stage at The Armory, where she was most recently seen as Yitzhak in *Hedwig and the Angry Inch*. Ithica's vast Portland resume includes: Judas in *Jesus Christ Superstar* (StreetScenes), Wanda in *Crowns* (Portland Playhouse), Othello in *Othello* (Post5 Theatre), Frances in *Melancholy Play* (Third Rail Repertory Theatre), Mitch Mahoney in *The 25th Annual Putnam County Spelling Bee* (Anonymous Theatre), and Ursula in *Bon Temps Roulette* at the Shakespeare Café (Bremer Shakespeare Company, Germany). Ithica has appeared on *Grimm* (NBC), *The Librarians* (TNT), *The Benefits of Gusbandry* (web series), and *Life After First Failure* (CW Seed). Ithica would like to give big love to her sister Isha for "the acting bug" and to Ethan, for bringing the perfect balance to her life with his love.

MEET THE CREATIVE TEAM

Simon Stephens, *Playwright*

Simon is an award-winning playwright whose plays have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, the artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago. His work includes *Bluebird*, *Hérons*, *Port*, *Christmas*, *Country Music*, *On the Shore of the Wide World*, *Motortown*, *Harper Regan*, *Sea Wall*, *Pornography*, *Punk Rock*, *The Trial of Ubu*, *A Thousand Stars Explode in the Sky*, *Marine Parade*, *Wastwater*, *I am the*

Wind, and *Three Kingdoms*. TV credits include an adaptation of *Pornography* for *Coming Up* (Channel 4) and *Dive* (Granada/BBC).

Mark Haddon, *Author*

Mark is a British novelist and poet. He was educated at Uppingham School and Merton College, Oxford, where he studied English. Haddon won the 2003 Whitbread Book of the Year Award and the 2004 Commonwealth Writers' Prize Overall Best First Book for *The Curious Incident of the Dog in the Night-Time*. His second adult novel, *A Spot of Bother*, was published in 2006. Haddon is known for his series of *Agent Z* books, one of which, *Agent Z and the Penguin from Mars*, was made into a 1996 Children's BBC sitcom. He also wrote the screenplay for the 2004 BBC television adaptation of Raymond Briggs' story *Fungus the Bogeyman* and the 2007 BBC television drama *Coming Down the Mountain*. Haddon lives in Oxford with his wife Dr. Sos Eltis, a fellow of Brasenose College, Oxford, and their two young sons.

Marissa Wolf, *Director*

Marissa (she/her) is currently in her second season as artistic director of Portland Center Stage at The Armory, where she recently directed *Miss Bennet: Christmas at Pemberley*. Marissa previously served as associate artistic director/new works director at Kansas City Repertory Theatre and artistic director of Crowded Fire Theater in San Francisco. Select directing credits include *Fire in Dreamland* by Rinne Groff (The Public Theater; world premiere at KCRep); *Man in Love* by Christina Anderson and *The Curious Incident of the Dog in the Night-Time* by Simon Stephens (KCRep); *77%* by Rinne Groff (San Francisco Playhouse); *Precious Little* by Madeleine George (Shotgun Players); *The Lily's Revenge* (Act II) by Taylor Mac (Magic Theatre); and *The Late Wedding* by Christopher Chen (Crowded Fire). She's been nominated for Best Director by Broadway World San Francisco and the Bay Area Critics Circle. Marissa held the Bret

C. Harte Directing Fellowship at Berkeley Repertory Theatre and has a degree in drama from Vassar College, with additional training from the Royal Academy of Dramatic Art in London.

Erika Chong Shuch, *Choreographer*

Erika is a performance maker, choreographer, and director interested in expanding ideas around how performance is created and shared. *For You* is an ongoing performance making practice that brings diverse strangers together for intimate encounters (foryou productions). Recent projects also include *TheaterTheater*, a participatory morality play exploring the hidden forces underlying everyday ethical choices. Her original work has been commissioned and supported by New England Foundation for the Arts/National Theater Project, Creative Capital, Creative Work Fund, Gerbode Foundation, Daejeon Metropolitan Dance Theater (Korea), and The Ground Floor: Berkeley Repertory Theater's Center for the Creation and Development of New Work. Erika choreographs nationally for companies such as Oregon Shakespeare Festival, Folger Theatre, Hudson Valley Shakespeare Festival, The Kennedy Center, American Conservatory Theater, Playmakers Repertory Company, Cal Shakes, Arena Stage, Baltimore Center Stage, Court Theatre, The Old Globe, Pittsburgh Public Theater, and Magic Theatre. erikachongshuch.org

Arnulfo Maldonado, *Scenic Designer*

Off-Broadway credits include *Paris, Fireflies* (Atlantic Theater Company); *Power Strip, The Rolling Stone* (Lincoln Center Theater); *Sugar in Our Wounds* (Manhattan Theatre Club, Lucille Lortel Award); *School Girls, Charm* (Manhattan Theatre Club); *one in two* (The New Group); *A Strange Loop, Dance Nation* (Playwrights Horizons); *Usual Girls* (Roundabout Theatre Company); *The Underlying Chris* (Second Stage); *Fires in the Mirror* (Signature Theatre). Regional: Alley Theatre,

Berkeley Repertory Theatre, Baltimore Center Stage, Dallas Theater Center, Guthrie Theater, Kansas City Repertory Theatre, The Old Globe, Steppenwolf Theater Company, Woolly Mammoth. Tour: *The Magnetic Fields: 50 Song Memoir* (BAM, International). Arnulfo is a Clubbed Thumb affiliated artist, a recipient of a Princess Grace Fabergé Theatre Award, and a multiple Henry Hewes Design nominee. Training: NYU Tisch School of the Arts. arnulfomaldonado.com @arnulfo.maldonado.design

Alison Heryer, *Costume Designer*

Alison is a costume designer for live performance, film, and print media. Her design credits include productions at Steppenwolf Theatre, 59E59 Theaters, The New Victory Theater, Gertrude Opera, Seattle Rep, Portland Center Stage at The Armory, Portland Opera, Kansas City Repertory Theatre, Indiana Repertory Theatre, ZACH Theatre, Artists Repertory Theatre, The Hypocrites, Redmoon Theater, La MaMa Experimental Theatre Club, and the SXSW Film Festival. She has exhibited work at the Nelson Atkins Museum of Art, the Prague Quadrennial of Design and Space, and World Stage Design Exhibition. Alison is a member of United Scenic Artists Local 829 and the associate professor of costume and textiles in the School of Art + Design at Portland State University.

Robert J. Aguilar, *Lighting Designer*

Portland Center Stage at The Armory designs include *In the Heights*. Other NW credits: *In the Heights*, *MAC BETH*, *A Raisin in the Sun*, *I Am My Own Wife*, *Lizard Boy* (Seattle Rep); *Hir*, *Barbeque*, *Angels in America* (Intiman Theatre); *The Year of Magical Thinking*, *The Wolves* (ACT); *Urinetown* (ACT/The 5th Avenue Theatre); *The Pajama Game*, *How to Succeed ...*, *Jasper in Deadland* (The 5th Avenue Theatre); *Spelling Bee*, *String*, *Trails*, *Afterwords* (Village Theatre); *Uncle Vanya*, *The Cherry Orchard*, *The Three Sisters* (The Seagull Project). Regional credits: *Little Shop of Horrors*, *Marjorie*

Prime (Pittsburgh Public); *Susan* (Public Theater UTR); *Full Gallop* (The Old Globe); *In the Heights*, *Seven Spots on the Sun* (Cincinnati Playhouse in the Park). Robert is the lighting director for Seattle Repertory Theatre. robertjaguilar.com @fake_robort

Brendan Aanes, *Original Sound Designer & Composer*

Brendan (he/him) is a Brooklyn-based sound designer and composer whose work includes design for plays, musicals, and interactive installations, scores for theater and dance, live foley, and design for concert performances. Recent credits include *Fire in Dreamland* at The Public Theater, *Balls with One Year Lease* Theater Company (Drama Desk nomination), *{my lingerie play}* at Rattlestick Playwrights Theater, *Cowboy Bob* at Ars Nova, *The Unfortunates*, *John*, *The Hard Problem* and *Chester Bailey* at American Conservatory Theater, *The Curious Incident of the Dog in the Night-Time* at Kansas City Repertory Theatre, *The Glass Menagerie* and *Othello* at Cal Shakes, and *The Music Man* at Sharon Playhouse. Brendan received his M.F.A. in music from Mills College. aanes.org

Sharath Patel, *Sound Designer*

Sharath works nationally and internationally, focusing on experimental, commercial, academic, political, and socially conscious theater. Recent work: *In the Heights*, *Macbeth*, *The Color Purple* (Portland Center Stage at The Armory); *The Mystery of Irma Vep* (The Repertory Theatre of St. Louis); *Snow White* (Seattle Children's Theatre); *Pass Over* (A Contemporary Theatre); *Amadeus* (Folger Theatre); *Ibsen in Chicago* (Seattle Rep); *Wolf Play* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakespeare Festival); *The Wickhams: Christmas at Pemberley* (Marin Theatre Company); *As You Like It* (Cal Shakes); *Free Outgoing* (East West Players); *WIG OUT!* (American Repertory Theater/Company One Theatre). He is a member of United Scenic Artists

Local 829, IATSE, and the Theatrical Sound Designers and Composers Association, an Arts Envoy for the U.S. Department of State, and a resident artist at Artist Rep. M.F.A.: Yale School of Drama.
sharathpatel.com

Natalie Greene, Associate Choreographer

Natalie (she/her) is a multidisciplinary artist based in San Francisco. She is the artistic director of the award-winning devised theater ensemble Mugwumpin, having directed *In Event of Moon Disaster* (Z Space, TBA Award), choreographed *Blockbuster Season* (Intersection for the Arts), and co-created/performed in multiple productions for the company. Natalie teaches dance and theater in the Department of Performing Arts & Social Justice at the University of San Francisco. Recent choreography: *The Good Person of Szechwan* (Cal Shakes), *The Looking Glass Self 1.0* (Mugwumpin at CounterPulse), *Cabaret* (Stanford University), and *Vinegar Tom* (Shotgun Players). Choreography and intimacy direction: *The Children* (Aurora Theater Company), *Passion* (Custom Made Theater), *Woman Laughing Alone with Salad* and *Elevada* (Shotgun Players). Big thanks to Erika and Marissa. mugwumpin.org

Mark Tynan, Stage Manager

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery, and props; then you can imagine what Mark's (he/him) job is like. Special thanks to the stage management apprentices, Dana Petersen and Macarena Subiabre. Prior to Portland Center Stage at The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent*, and *Jersey*

Boys. Other Portland credits include several summers with Broadway Rose Theatre Company in Tigard. Regional credits include Alley Theatre, La Jolla Playhouse, and Casa Mañana Theatre.

Danny Rosales, *Production Assistant*

Danny is ecstatic to start 2020 back at Portland Center Stage at The Armory. His previous credits at The Amory include *The Magic Play* and *Every Brilliant Thing*. Some of his favorite stage management credits include *The Brothers Paranormal* (CoHo Productions/MediaRites' Theatre Diaspora); *Here on This Bridge: The -Ism Project* (MediaRites' Theatre Diaspora); and *A Map of Virtue* (Theatre Vertigo). When he's not busy working on shows, you can usually find him playing with trash or eating too much ice cream. But silliness set aside, Danny is grateful to be working on this fantastic show with such amazing people. Lastly, he would like to thank his friends, family, and doggos for all their love and support.

Chrissy McNair, *Neurodiversity Consultant*

Chrissy is a neurodiversity consultant specializing in the areas of inclusion, strategic planning, and public policy advocacy for individuals, small businesses, and non-profits. She is the mother to three boys, one who is a young adult on the Autism Spectrum. Chrissy is dedicated to supporting organizations in their quest to provide a more inclusive and accepting environment for neurodiverse employees and customers. She is also passionate about supporting parents and caregivers of loved ones with special needs, is a public speaker, and is the author of the book *Special, Too — A Guide to Nurturing the Special Needs of the Caregiver*. She lives in Portland, Oregon, with her husband, sons, two loyal dogs, and feisty rescue kitten.

Scott Stackhouse, *Dialect Coach*

Scott teaches vocal production, text, and dialects for the M.F.A. program at the University of Missouri-Kansas City. A graduate of UCLA, Scott has worked nationally as an actor, director, vocal coach, and fight choreographer. Most recently, he served as voice coach on productions of *Pride and Prejudice*, *School Girls; Or, The African Mean Girls Play*, *The Curious Incident of the Dog in the Night-Time*, and *A Christmas Carol* at Kansas City Repertory Theatre; *Rise Up* at The Coterie Theatre; *Priscilla, Queen of the Desert* at the Unicorn; and *The Mousetrap* at Tent Theatre. Scott holds a certificate in Louis Colaianni's Phonetic pedagogy and is an editor-at-large for the International Dialects of English Archive.

An Interview with Jamie Sanders

**Compiled by Benjamin Fainstein, Portland Center Stage at The Armory
Literary Manager**

Actor Jamie Sanders, who plays *Curious Incident's* protagonist Christopher, reprises the role after collaborating with Portland Center Stage Artistic Director Marissa Wolf when she directed the play at Kansas City Repertory Theatre in 2018. Prior to his debut at KCRep, dramaturgs Mary Allison Joseph and Bethany Sulecki sat down with Jamie to discuss Christopher's journey and why this play resonates with him personally. We're pleased to share excerpts of that conversation with Portland audiences as we welcome Jamie back to Christopher's world.

BETHANY: What interests you most about this story?

JAMIE: I think it's a really interesting story about overcoming odds that are set by society rather than more tangible issues. The biggest enemy is a perceived inability to do things, rather than the actual inability to do things.

MARY ALLISON: What are you most looking forward to during the process of the show?

JAMIE: The train sequence on Christopher's trip to London. There's so much crammed into this rapid space, and it's true to the anxiety of the character. I think it comes as close as possible to giving the audience this feeling of being overwhelmed right along with Christopher.

BETHANY: What unique insights do you believe you bring to the play and the character?

JAMIE: I have a different set of circumstances than Christopher. I have Tourettes, and it causes me to be sensitive to the world around me, particularly to touch and sound. Obviously, part of acting is feeling things you necessarily wouldn't understand, but I get an added bonus when Christopher feels uncomfortable with touch because I also feel discomfort and overwhelming anxiety. Like Christopher, I perceive rules in the world around me that I have to follow but that no one else sees, and for me that's an everyday reality.

MARY ALLISON: As an actor who also has Tourette Syndrome, what unique gifts and experiences do you think you bring to the stage?

JAMIE: I think I bring an understanding of stillness. I feel like my relationship with it is extremely intimate because, as someone with Tourettes, I don't experience stillness very often. Finding that moment in a performance where I'm just existing, and I can feel everyone's eyes on me, which has normally been a feeling of shame but is now something beautiful, and I can be a statue, for even a half a second, that people can see real emotion on; that is what I strive for.

BETHANY: You have a popular YouTube channel called “Jamie Sanders,” on which you post informative and often funny content about Tourette Syndrome and autism. What was your inspiration for your YouTube channel?

JAMIE: There wasn’t enough representation on YouTube for Tourettes when I was growing up, and that really hurt as a kid trying to understand where I fit in socially. I can use the videos as a voice that I never had when I was in middle school. If I can make a YouTube video that makes anyone with Tourettes feel better about themselves and helps them to accept themselves, then that’s why I’m making those videos.

MARY ALLISON: What do you hope audiences will take away from the show?

JAMIE: I think this is going to be the sappiest answer, but there is a line in the show that is basically saying, “If I can do this, I can do anything, can’t I?” Through watching Christopher, regardless of their situation, I hope audience members can all take away this central, unifying message: If you set your mind to it, you are capable of accomplishing the things you really want.

***Curious* Misinformation: Dispelling Common Myths About Autism Spectrum Disorder**

Compiled by Benjamin Fainstein, Portland Center Stage at The Armory Literary Manager. Adapted from “Autism Myths and Misconceptions” available at [pbs.org](https://www.pbs.org).

Autism Spectrum Disorder (ASD) is an umbrella term for a category of neurological and developmental disorders that have particular shared characteristics; people on the autism spectrum often have atypical

behaviors in the realms of communication and socialization, but it is important to recognize that each individual's neurology is unique and the ways in which ASD manifests is distinct from person to person.

Misconception: ASD is a new thing.

Correction: The first clinical description of a patient with ASD appeared in 1943, but historical cases identifying children on the spectrum can be traced back to 1799.

Misconception: ASD has a specific or determined cause.

Correction: No evidence has yet led to a comprehensive consensus on the source or root cause of ASD.

Misconception: Identifying individuals on the spectrum can be done easily and systematically.

Correction: The diversity of disorders spanning the spectrum, in addition to the unique ways in which they manifest in each individual, means that everyone on the spectrum has their own challenges and gifts. It would be a mistake to assume a person's neuro-typical/atypical status based on a first impression.

Misconception: Folks on the spectrum do not feel emotions or form significant bonds with other people.

Correction: People on the spectrum have emotions and feelings, just like anyone. Some individuals on the spectrum may express their emotions in ways that appear unusual or perplexing to neurotypical individuals, but it's pure myth that everyone with ASD lacks feelings. Many people on the spectrum lead thriving social lives and are quite capable of experiencing and expressing the full range of human emotion.

Misconception: Individuals on the spectrum are either severely mentally disabled or intellectually gifted.

Correction: Again, there's no distinct standard. Approximately 10% of individuals on the spectrum possess "savant" abilities (extraordinary cognitive powers), while another percentage of people with ASD do live with mental disabilities. Yet the majority of folks in the ASD community may experience neither of these, or a calibration of the two completely unique to their own brain.

Learn More: Local & National Resources for ASD

Autism Society of Oregon.....	autismsocietyoregon.org
Portland Autism Center.....	portlandautismcenter.com
Synergy Autism Center.....	synergyautismcenter.com
FACT Oregon.....	factoregon.org
PSU Autism Training & Research Center.....	pdx.edu/autism-center
Oregon Commission on ASD.....	orcommissionasd.org
Adult Asperger & Autism Support Group.....	aasapdx.org
National Autism Center.....	nationalautismcenter.org

THANKS TO OUR GENEROUS SPONSORS OF *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME*

GBD Architects

GBD is immensely proud to once again support our neighbors at Portland Center Stage at The Armory! To have designed their home at The Armory was such an incredible privilege. We will be forever grateful for the backstage pass afforded us to witness firsthand the magic that drives their productions and so enriches our community.

Judith Goldsmith

When I saw *The Curious Incident of the Dog in the Night-Time* on Broadway, I was blown away. I remember wishing that it could be available to Portland audiences. Imagine my delight when I learned that it was being produced by Portland Center Stage at The Armory. This gave me the opportunity to sponsor my first show at The Armory. I hope you all enjoy it as much as I did.

Dr. Barbara Hort

In a world where we have come to doubt the tangibility of truth, *Curious Incident* invites us to consider that the truth *can* be grasped, but that ability depends on perceptions and capacities that most of us ignore, dismiss, or demean. While we each have our own set of abilities, Christopher's story suggests that *all* of us might benefit from contemplating novel perspectives and audacious possibilities. Come and expand your own capacity for discovering truth as you follow Christopher on his courageous journey!

BEHIND THE CURTAIN

MEET *THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME'S*

TREASURE LUNAN

BY ARTSLANDIA

What, for you, is the most fulfilling aspect of your life as an actor?

I love being able to embody another person's experience by manifesting different aspects of myself. Finding where the characters and myself align (and where we don't) is such an enriching and enlightening experience. I feel like I always walk away with a better understanding of who I am, which I think lends itself to a desire to understand the world and the people around me better.

What are your fondest theater memories?

Some of my fondest memories are from performing in high school theater! There was just so much passion and curiosity and willingness to put it all out there! I wish I had the confidence level of my high school self, who wasn't intimidated by hitting a bad note or going up on a line.

What's the best advice you've ever been given about anything?

"You don't have to be perfect; you just have to be present." That advice has gotten me through a lot in life, but it's also very pertinent to performing. It helps me to remember not to dwell on imperfections or mistakes but to keep just showing up and doing the best I can in the moment.

When and why did you start acting?

I started acting again recently because, honestly, if you have that little acting bug in you, you can't stay away from it long. I hadn't done much performing since I moved out here in 2015. Once here, I had made a few half-hearted attempts by going to open calls and doing some background work, but I wasn't fully committed. After an intensely trying time in 2017, I decided that I needed something to be passionate about again, so I started going on auditions. To my surprise, it felt really good! I

remembered how much I loved the nervous exhilaration of performing. I decided to lunge into it full speed, and I'm thrilled I did.

What constitutes an extraordinary live performance, in your opinion?

Knowing, seeing, and feeling that the actor is connected with themselves, the audience, and their cast. The most extraordinary performances I've seen were performances I also felt, and that's one thing an actor can't fake. It's like an energy of presence that ripples outward from them and fills the room. Theater should be visceral, so when I feel that, I know it's extraordinary.

What advice do you have for someone wanting to follow in your footsteps?

Even if you think you aren't ready, just go for it. Be willing to make mistakes and learn on your feet. Trust yourself.

Does your mind ever wander when you are onstage?

Oh gosh, yes, but usually about things that are happening onstage. For instance, if a cast member changes the way they deliver a certain line or if they seem dropped into a performance, I might notice it and think about it for a split second. But I always try to hurry up and get my hamster back on the wheel before my next line.

How do you handle mistakes during a performance?

Honestly, I try to barrel past it because once it's out there, it's out there, you know? I've found that if I panic, it not only affects that moment, but it tends to bleed over into the next moment and the next moment. My utmost goal is to be as present onstage as I can be, and thinking about mistakes too much is definitely not conducive to that.

Do you get nervous before a performance?

Definitely! But it's a good nervous. There's a line in a song by The Killers that goes, "How do you know that you're right if you're not nervous anymore?" It resonates with me so deeply because nothing makes me more nervous than going after something I really, truly want. And as long as I really, truly want to show up and do the script justice, put on a show for the audience, and be present for myself, I'm going to get nervous.

When did you first know you wanted to be a professional actor?

I've known I wanted to act since I was 8 years old and bought my first acting book from a scholastic book fair in the third grade. I was a huge bookworm and fell in love with the idea that I could be a part of bringing stories to life. I even used to turn my *Baby-Sitters Club* books into mini screenplays! I have had many passions and hobbies since then, but acting has been the most enduring.

What's the biggest challenge you've had to overcome so far, and how did it change you?

Fear. I had to renegotiate my relationship with fear to start putting myself out there again. I almost talked myself out of going to the general auditions for Portland Center Stage at The Armory because I was so afraid of failing. But adjusting my perspective and reminding myself it was okay to both fail and be afraid gave me the courage to walk into the auditions and give it my all, and I wouldn't be here if I hadn't.

Artslandia's theme for the 2019–2020 season is A Night Out. Describe for our readers your perfect night out.

My nightlife tastes are pretty epicurean, so a perfect night out for me is a dimly lit bar or restaurant with soft ambient music. That simple atmosphere combined with great company, creative cocktails, and sumptuous food will always leave me feeling like I've had the perfect evening.