11-1-2012

*Kickin’ Sand and Tellin’ Lies* Performance Program

Jenaveve Linabary

*Linfield College*

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A World Premiere

Kickin’ Sand and Tellin’ Lies

by Jackson B. Miller and Christopher Forrer

Directed by Janet Gupton

Inspired by Stories from
Launching through the Surf: The Dory Fleet of Pacific City

Marshall Theatre in Ford Hall on
November 1, 2, 3 and 8, 9, 10 at 7:30 p.m.
November 4 at 2:00 p.m.

Kiawanda Community Center in Pacific City on
November 17 at 7:00 p.m.
Kickin’ Sand and Tellin’ Lies
by Jackson B. Miller and Christopher Forrer

Cast
SAM (THE KID) McBRIDE
EMILY McBRIDE / JENNIFER WARNER
MASTER OF CEREMONIES / TOM BRIGGS
PASTOR / COMMITTEE MEMBER #1
BARBARA JENKINS
MARILYN HANFORD
CEILIA WARNER / COMMITTEE CHAIRPERSON
GWEN
JACK (HANDY) HANFORD
LESTER (LES) MOORE
BEN (GUSTY) GUSTAVESON
CLINT (SALTY) FOLEY
MAVIS HARPER
FISH & WILDLIFE OFFICIAL / COMMITTEE MEMBER #2
DANNY (LOGGER) / BUZZ
PHIL (LOGGER) / GARY
HELEN / SHARON
LOU (LOGGER) / JOE ANDERSON
CHELSEA PHILLIPS
GRETCHEN REEVES / BETTY
Nicholas Granato
Sadie Grasle
Chad Swan
Meagan Gear
Sammi Palmer
Madison Sanchez
Amanda Wolf
Angie Aguilar
Daniel Bradley
Travis McKenna
Colton Wright
Logan Mays
Caitlyn Olson
Alex Everakes
Cody Meadows
Lukasz Augustine
Pendrey Trammell
JP Kloninger
Emily Meinel
Kristie Castanera

Sound Designer
Laura Haspel

Scenic and Lighting Designer
Tyrone W.G. Marshall

Costume Designer
Rebecca Meredith

Settings
ACT I: 2012 Blessing of the Fleet Ceremony Pacific City, Oregon and various locations in Pacific City, Oregon 1978
ACT II: Various locations in Pacific City, Oregon and Sacramento, California 1980 and 2012 Blessing of the Fleet

Time
The summers of 1978, 1980, and 2012

There will be one 10-minute intermission following Act I.

This show includes fog, gunshots, and cigarettes producing water vapor.
**Production Crew**

*Launching through the Surf* Project Director ................................................. Brenda DeVore Marshall
Technical Director ......................................................................................... Robert Vaughn
Sound Design Mentor .................................................................................... Robert Vaughn
Vocal Coach ..................................................................................................... Kathryn Bennett
Fight Choreographer ....................................................................................... Ted deChatelet
Video Editing .................................................................................................... Kevin Curry
Multimedia Materials ......................................................................................... Janet Gupton, Laura Haspel,
Brenda DeVore Marshall, Tyrone Marshall,
Robert Vaughn, Cassidy Davis,
Pacific City Dorymen’s Assoc., Dory Storytellers

Student Production Coordinator ...................................................................... Jenny Layton
Properties Master .............................................................................................. Meagan Gear
Makeup and Hair Coordinator ........................................................................... Jasmine Cobb
Costume Construction Crew ........................................................................... MacKensie Sempert, Maile Mortemore,
Maddie Webb, Jessica Newton, Amanda Wolf

Lighting Crew ..................................................................................................... McKenna Peterson, Paige Keith,
Amanda Maxwell, Alyssa Coleman
Set Construction Crew ..................................................................................... Michael Aden, Lukasz Augustine, Daniel Bradley,
Alyssa Coleman, Chris Forrer, Samantha Javier,
Shannan Johnson, Paige Keith, Richard Liang,
Michael MacClanathan, Cody Meadows, Wesley Meng,
Jeremy Odden, Caitlyn Olson, Tim Singer

Publicity Coordinator ......................................................................................... Janet Gupton
Poster Design ..................................................................................................... Tyrone W.G. Marshall
Program Design .................................................................................................. Jenaveve Linabary
Gallery Design ................................................................................................... Janet Gupton, Jenny Layton,
Daphne Dossett
Publicity and Promotions .................................................................................. Margo Ackerson, Daphne Dossett,
Jenny Layton, Jenaveve Linabary,
Katie MacKay, Alayna Martin
Dramaturgs .......................................................................................................... Caitlyn Olson, Daphne Dossett
Box Office Manager ............................................................................................. Vicky Ragsdale
Box Office Assistants ......................................................................................... Margo Ackerson, Rachel DeWolf,
Kelsey Garrett, Laura Haspel,
Chris Pernicano

House Managers .................................................................................................. Kelsey Garrett, Laura Haspel

**Running Crew**

Stage Manager .................................................................................................... Jenny Layton
Assistant Stage Managers .................................................................................. MacKensie Sempert, Emily Wells
Light Board Operator .......................................................................................... Alyssa Coleman
Sound Board Operator ....................................................................................... Jeremy Odden
Props Run Crew .................................................................................................. Margaret Epply, Jeremy Odden
Costume and Makeup Crew .............................................................................. Jasmine Cobb, Olivia Fragoso,
Gabrielle Leif, Nanako Nishmura,
Pendrey Trammell
A Brief History of Dories in Pacific City, Oregon

European settlers arrived in what is now Pacific City in the middle of the 19th century. Some of the earliest pioneer families were the Fishers and Reddikopps. The town increased in popularity and population when its baths were advertised as medicinal near the turn of the 20th century, and bath houses were constructed at what is the modern-day four-way stop. Throughout the earliest years of the century, gillnet fishing in the Nestucca River developed as an industry and the mink farms that had formed the backbone of pioneer Pacific City continued to thrive. The river closed in 1926 to commercial fishing, driving the fishermen to the ocean. A road was built to the cape from the turnaround in the mid-1950s, which facilitated both development of the fleet and development of the area.

A dory is a flat-bottomed boat with slightly sloped sides. The contemporary Pacific City dory evolved from traditional Gloucester dories of the mid-19th century. These boats were first used on the Pacific coast in rivers, migrating to the ocean primarily after the closing of the Nestucca River. Cape Kiwanda’s unique structure makes it possible for boats to launch directly from the beach. Because of the shelter of the cape, surf is typically smaller north of Haystack Rock and close to Cape Kiwanda. Longtime residents of Pacific City say that the cape is shrinking and isn’t as tall as it once was. The cape itself used to be entirely covered in sand (which remains as the large sand dunes on either side of the cape) which resulted in the cape being called Sand Cape. It was, however, frequently referred to by the name of a local Native American chief, Kiawanda.

A dory is pulled to the cape on a tilt trailer so that when the trailer is backed into the surf a dory can be dumped into shallow water. To launch often requires two people, one controlling the motor from behind the console and another pushing the boat into the surf from behind. One of the most important aspects of launching is keeping the boat directly perpendicular to the shoreline. Coming back in, a captain has almost no control over how fast the dory moves once the boat hits the surf-line (the point in the ocean where the waves start breaking). A dory captain has to face the dory straight in and go as fast as he or she can to keep the boat from tipping in the surf. When the boat is on the back of a wave, the dory tilts up, making it difficult to see what’s on the other side of the wave.

Depending on the kind of fish being caught, commercial dory fishermen typically fish six lines at a time, four off the sides and two off the back of the dory. Long commercial poles hold the lines away from the boat so that the dory can fish a wider range of spots at one time. These lines are then controlled by a system of gurdys, floats, and pulleys which gives the fisherman the ability to raise and lower lines and to bring fish in when they are caught.

The tradition of dory fishing has been handed down through generations—many contemporary fishers learned from fathers and grandfathers who developed the skill and the community. Newcomers to the fleet have helped to continue the unique nature of the fishery and have come from nearby inland areas, like Salem and McMinnville, as well as more distant locations, including a sizable group of fishing families originally from California.

Sources


In search of “The Dory Story”

Caitlyn Olson, Co-Dramaturg

One of the goals of learning is to understand a sense of scale: the way that details fit into a whole story and the way that stories fit into a global picture. The dory project is testament to a faith that little stories are relevant to any level of conversation or scope of understanding. The project reflects this sense of scale both in its purpose of communicating the values and history of the dory community and in its procedures of using individual stories and artifacts to piece together a complete story of that community. Because I have heard so many stories of dory life, I am developing an overall understanding of how the dory community works and what it means. That understanding reassures me that many ways of thinking are valuable, especially the ways people tell and listen to stories.

Listening to interviewers eke out a particular memory in narrative form, compiling a history from factual snippets and varied sources, and watching a theatrical arc take shape are all ways of striving for the empathy and connection that come from storytelling and hearing. I know what it looks like when a doryman keys into a story he is excited to tell—the way certain cadences speed up and particular gestures emerge from a stony-faced storyteller. I recognize these as signals of a story that is key to understanding an individual. What I am learning now is how to watch people listen to each other and hear their own stories. I can recall a couple of instances in which an interviewee has heard the stories posted from our research before talking to us, and invariably his eagerness to participate (whether overt or implied by the fact of his participation) demonstrated a pride in his community and a belief in the value of its collective history and traditions.

More often, however, the opportunity to watch storytellers listen comes when we interview people together. There is such beauty in the moment when one person recognizes the story being told and it inspires a memory of that moment, especially when that memory is a joyful one. I feel privileged to have been present for so many people’s favorite stories, those semi-rehearsed recollections that people tell again and again—the storytelling taking on a life of its own outside of the moment it reports on. Once in a long while, we are equally privy to a different kind of shared storytelling experience when the story or perspective of one person is brand new to the other person sharing the story. Watching a father’s eyes as he listens to his daughter’s commitment to the traditions he taught her teaches me to thank those that I learn from. A wife’s passionate jumping in to her husband’s description of fishing regulations encourages me to consider political issues always in terms of the people they affect. Witnessing so many families laughing together over the same memory reminds me of the powerful ways stories capture the valuable aspects of shared experience and renews my commitment to the methods of expression I believe in.
Glossary of Dory Fishing Terms

Barsless Hook: doesn’t tear the mouth of a fish as dramatically so that fish which are caught and re-released have a better chance of survival

Blessing of the Fleet: annual gathering of boats at Cape Kiwanda started in the early to mid-2000s to celebrate the fleet and ask for blessings at the start of a new season

Broaching: when a wave tips you sideways

Cannonball: a lead weight or “sinker” tied to fishing lines to make them drop and stay at prescribed depths

CB: Citizen’s Band radio; the most frequently used method of communication on the water by the fishermen to other boats and to people at home; have been supplanted to a certain degree by cell phones, but continue to be used; special “codes” developed so that fishermen could talk to their friends about where and how many fish were being caught without the whole fleet knowing

Chinook: a rarer and more expensive breed of salmon that is occasionally found in the fishing grounds of the dory fleet; dorymen often refer to Chinooks as “Smileys” because it makes you smile to catch one

Chop: the bumps in the water created by the wind

Chummin’: the act of throwing up when one is seasick

Coho: the most frequently caught salmon from Pacific City fishing grounds; migrates through the area during the summer months; also referred to as “silvers”

Commercialing: fishing to earn money, rather than sport fishing

Dip net: a net on a pole operated by hand to pull a fish (or other objects) out of the water

Dory: flat-bottomed boat with raised ribs

Dory Days: is traditionally held the third weekend in July. The modern celebration consists of a fish fry, craft vendor booths, live music and dory-related information and memorabilia. In addition to the traditional parade, specifically scheduled events include a fish filet contest, fishing contests and a memorial ceremony at the dorymen’s memorial wall. The events are co-sponsored by the Pacific City Chamber of Commerce and the Dorymen’s Association

Dory Derbies: began in 1959, growing out of the “Fly-in Fish Fry” traditionally celebrated at the Pacific City airport. Early Dory Derbies included rowing and fishing races. By the event’s heyday in the 70s, there were many rowing races, including divisions for women rowers. Also included were motor races, fishing contests for both speed and size as well as kid’s activities and races (including a race up the dune and a dig for treasure on the sands of Cape Kiwanda). The celebration is now known as Dory Days.

Fat Fleet: older generation of dory fishermen (in the 1970s)

Fiberglass: coats the outside of wooden boats to make them more water-proof; a final step in the boat-building process

Fish Box: where the fish are stored on a boat, often has holes that vent into the ocean so that it stays full of water keeping the fish cooler

Flatlanders: people from inland, implies they don’t know very much about boats or the ocean
Hair Fleet: younger generation of dory fishermen (in 70s)

Hand Gurdeys: a non-motorized mechanism for pulling lines out of the water

Highliner: The fisherman who catches the most fish (daily or for the season)

Hoochie: a kind of lure; fishermen and women have their “favorites” including the “Red Racer”

Jig-line: Commercial tackle made of heavy linen lines with large hooks around the shank and lead

Launch: the process of getting a boat into the water

Limiting out: Catching the maximum number of fish allowed by regulations

Lingcod: a bottom fish typically available near the shore; in season for a long time since they are the closest thing to a permanent fish off the coast of Pacific City

LORAN: a computerized fish-finder

Pacific Fishery Management Council: federal government agency that regulates fishing practices off the coast of the Western United States, located in Sacramento, California

Port: a place where boats are launched from and come home to; also refers to the left side of a boat

Sportsman’s: Local Pacific City bar, hang-out of the dory fishing community

Strike Gaff: used to strike fish over the head and kill them or to pull lines closer to the boat to make for easier access; also sometimes used to pull crab pots out of the water

Sunset West: restaurant and bar (no longer in existence) in what is currently the parking lot of Cape Kiwanda; traditional hangout of the dory fishermen

Swamp: getting water into a motor so that it will no longer run

Teach Fleet: group of teachers who made additional income in the summers by dory fishing

Troller: a larger fishing vessel used for longer trips

Tuna: an open sea fish that sometimes runs near enough to the shore to be caught. While some fishermen will go as far as 40 miles off the coast to follow a tuna run, a more typical trip for tuna is around 20 miles off the coast. Dories always go in pairs when fishing for tuna so that no one gets stuck that far off the coast.

Ukrainian Fleet: group of fishermen from California, “outsiders” (Ukraine is land-locked) that the “Fat Fleet” called the Californians, which was later adopted by the Californians as a fleet name, complete with their own flag; members of the fleet became respected members and supporters of the dory fleet

Yo-yo: a new guy
Cast Bios

**Angie Aguilar (Gwen)** is a junior theatre major from Glendale, California. She has helped in the costume shop for *Lend Me a Tenor* and *Execution of Justice*. She is so excited to finally be onstage and hopes to act in future productions at Linfield College. In her spare time she enjoys video games, anime, sewing, and zoning out.

**Lukasz Augustine (Phil/Gary)** is a freshman theatre major from San Diego, California. He would like to thank his family for supporting him and keeping him in line. He would also like to thank his friends for being there for him in his time of need.

**Daniel Bradley (Handy)** is a sophomore theater major from Crooked River Ranch, Oregon. He is also involved in music and dance and enjoys cycling, longboarding, and e-sports in his spare time.

**Kristie Castanera (Gretchen/Betty)** is a junior creative writing major with a double minor in psychology and theatre arts from Kailua, Hawai‘i. This is her first acting role at Linfield, and she is thrilled to be working with such an amazing cast and crew. She has had so much fun working on this play, and would like to thank her friends, family, and three lovely roommates for all of their support.

**Alex Everakes (Fish & Wildlife Official/Committee Member #2)** is a freshman from Chicago, Illinois. He is thrilled to be a part of this production, his first show at Linfield. He would like to thank his family and friends for all their support.

**Meagan Gear (Pastor/Committee Member #1)** is a senior theatre major from Pendleton, Oregon. After spending three years working hard behind the scenes she is pleased to make her debut on Linfield Theatre’s stage. Her previous contributions include stage managing last season’s production of *Dead Man’s Cell Phone* and serving as properties master for this production.

**Nicholas Granato (The Kid)** is a sophomore theatre major. He most recently appeared as Norman in *Old Saybrook*. Last year, he appeared in *The Bear, Fifth of July*, and *Dead Man’s Cell Phone*. He would like to thank his family and friends, but particularly his parents who have always supported him in everything he does.

**Sadie Grasle (Emily)** is a chemistry major and education minor from Portland, Oregon. As a freshman, she is very excited to have a part in the play and cannot wait for the years to come! She would like to thank her family for their support and her theatre professors for their encouragement.

**JP Kloninger (Joe Anderson)** was born and raised in Hawaii. He graduated from Hawaii Preparatory Academy in 1994 and later attended Foothill Community College where he studied speech and general education. In 1998 he transferred to Linfield where he majored in Exercise Science. He graduated in 2001. He notes that some of his favorite classes and best times at Linfield were in his acting classes.

**Logan Mays (Salty)** is a freshman music major, theatre and math double minor from Rocklin, California. This is his second performance at Linfield, and he would like to thank his family, friends, and the members of the cast for driving him in his acting career, in addition to Janet Gupton for being an amazing acting teacher and director.

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**Cast Bios**

**Travis McKenna** (*Les*) is a freshman theatre arts major from Elko, Nevada. He has appeared in numerous works back home, and this is his second production at Linfield. He is excited and thankful to share the stage with such a talented cast. Travis looks forward to appearing in many other shows throughout his Linfield career. He would like to thank everyone for their support and forever lifts up all glory to God.

**Cody Meadows** (*Danny/Buzz*) is a sophomore music major, theatre and business double minor from Anchorage, Alaska. He has been seen on stage in *Saturn Returns* during Linfield's *Springfest* last semester. His most recent theatre endeavors include playing Horatio in *Hamlet II* in Anchorage as well as working as a carpenter for the TBA theatre summer program.

**Emily Meinel** (*Chelsea*) is a sophomore theatre and business double major. She was recently seen in Linfield's production of *Old Saybrook* as Jenny. She is from Alaska, so she was very excited to work on a show with fish. Last year, you could find her working behind the scenes in the costume shop.

**Caitlyn Olson** (*Mavis*) is a senior elementary education and theatre arts double major. In addition to many other opportunities with Linfield Theatre, Caitlyn has been involved with *Launching through the Surf* for the last two summers and is truly delighted for the continued opportunity to explore this community which she respects very deeply.

**Sammi Palmer** (*Barbara*) is a sophomore English major and education minor. She was seen last spring in *Tone Clusters*, but this is her first major production at Linfield. She would like to thank her family and friends for all their support and kindness.

**Madison Sanchez** (*Marilyn*) is a junior environmental science major and communication arts minor from Salem, Oregon. This is her first appearance in a Linfield theatre production and she’s excited to be with the amazing group of people involved. She would like to thank her family, boyfriend, and friends for being so supportive and the cast and crew for the wonderful experience.

**Chad Swan** (*Tom*) is a junior mass communication major from Klamath Falls, Oregon. Last spring he played Tom Donahue in Melanie Marnich's *These Shining Lives*, part of Linfield Theatre’s *Springfest*.

**Pendrey Trammell** (*Helen/Sharon*) is a freshman from Corvallis, Oregon. This is her first production at Linfield, and she has loved getting to know the rest of the cast and becoming part of the Linfield theatre family. She would like to thank her family for always supporting her and being there for her.

**Amanda Wolf** (*Celia/Committee Chair*) is a senior biochemistry major and theatre minor. She has been involved in theatre since being cast in the Student Icebreaker her freshman year. She is excited to be on stage for her last production at Linfield and will miss all of the wonderful people involved in this show and the department.

**Colton Z. Wright** (*Gusty*) is a studio art major from San Jose, CA who is going to focus on both performing arts as well as production. This is his first theatre performance, and he cannot be more honored and excited to be a part of it. He would like to thank everyone who has been a part of his life in recent years, especially his parkour community, family, and coworkers of Family Camp at Yosemite.

**Travis McKenna** (*Les*) is a freshman theatre arts major from Elko, Nevada. He has appeared in numerous works back home, and this is his second production at Linfield. He is excited and thankful to share the stage with such a talented cast. Travis looks forward to appearing in many other shows throughout his Linfield career. He would like to thank everyone for their support and forever lifts up all glory to God.

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Production Staff & Crew Bios

Janet Gupton (Director) is an Associate Professor of Theatre Arts. Last year, Janet directed *Fifth of July* and *Dead Man's Cell Phone*, for which she received a Kennedy Center American College Theatre Festival Meritorious Achievement Award for Direction. Previously, Janet directed *Lend Me A Tenor*, *Execution of Justice*, and *The Proposal*. She had the opportunity to do research with the Theatre and Communication Arts department in preparation for this performance and is honored to be continuing work on it in this capacity.

Jenny Layton (Stage Manager) Jenny is a junior Theatre Arts major with a minor in Psychology. She is from Corbett, Oregon where she participated in over 20 productions with the Corbett Children's Theatre. While at Linfield, she has performed in several productions including *Lend Me A Tenor*, *Execution of Justice*, and *The Proposal*. She had the opportunity to do research with the Theatre and Communication Arts department in preparation for this performance and is honored to be continuing work on it in this capacity.

Robert Vaughn (Technical Director) received his BA in theatre from Linfield College and his MFA in scenic design at Northern Illinois University. He spent three years as technical director and/or scenic and lighting designer for the Vancouver School of Arts & Academics in Vancouver, Washington. Recent set designs include *Burn This*, *American Daughter*, and *A Few Stout Individuals* for the Profile Theatre in Portland. Other Portland credits include *Grease* for the Broadway Rose summer camp and *The Man Who Came To Dinner* at Lakewood Theatre. Beginning his fourth year as Technical Director and Sound Designer at Linfield College, Rob has received Kennedy Center American College Theatre Festival commendations for the past productions of *Book of Days*, *A Doll’s House*, and *Execution of Justice*.

Tyrone W.G. Marshall (Scenic and Lighting Designer) is in his twenty-sixth year as Professor of Theatre Arts at Linfield. He also serves as Director of Theatre and Resident Scenic and Lighting designer. In recent years, he has created the scenic designs for *The Last Night of Ballyhoo* at George Fox University in Newberg along with *A Raisin in the Sun*, *The Beauty Queen of Leenane* and *Proof* at Artists Repertory Theatre in Portland. He is active with the Kennedy Center American College Theatre Festival, from which he has received several Meritorious Achievement Awards for his scenic design work along with a Faculty Excellence Certificate of Recognition. He has also been the recipient of The Kennedy Center Medallion from KCACTF and The Horace Robinson President’s Award from NWDC. In addition, he has been recognized by Linfield with the Samuel H. Graf Faculty Achievement Award and the Burlington Northern Faculty Achievement Award.

Rebecca Meredith (Costume Designer) is a professional designer who received her MFA in Costume Design from UC Irvine after attending the University of Oregon for her undergraduate degree. She has designed for theatre at several companies, including Sierra Repertory Theatre in Sonora, California, and has assisted at South Coast Repertory in Orange County, California. She is currently Adjunct Faculty in Costume Design at Linfield College and Portland State University. Rebecca is from the San Francisco Bay Area and is very excited to be a part of this debut production.

Laura Haspel (Sound Designer) is a senior theatre major with a creative writing minor from Durango, Colorado. Last spring she assistant designed sound for *Dead Man’s Cell Phone*, which received a Kennedy Center American College Theatre Festival Meritorious Achievement Award for sound design. She has performed in *Execution of Justice*, the student icebreaker *Vagina Monologues*, *The Comedy of Errors* as well as in Directing and Advanced Directing Showcases.

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Chris Forrer is a senior theatre arts major and political science minor from Gresham, Oregon. Kickin’ Sand and Tellin’ Lies is his first produced play, although he has written other short plays in the past, including The Smoker, which was a 2009 KCACTF Region VII 10-Minute Play Finalist and received a staged reading at the 2010 festival, and his one-act play, Checkmate, which was given a staged reading in September 2010 as part of Linfield College Theatre’s 2010-2011 season. Chris recently directed Old Saybrook to kick off the 2012-13 season and has also been seen on-stage in such shows as Fifth of July (Ken Talley Jr.) and Lend Me a Tenor (Max). Next year he plans to pursue directing as a profession and have adventures across the country with his girlfriend, Daphne. Chris would like to thank his family for their love and support and his co-playwright Jackson for a fantastic writing process.

About the Playwrights

Jackson B. Miller is Professor of Communication Arts and the Director of Forensics at Linfield. Two of his original scripts have previously been featured as world premiere productions at Linfield: Cicero Speaks in 2003 and 82,769 Signatures in 2008. He wishes to thank all of the students who worked on the Launching through the Surf project, Chris Forrer for his collaboration on this script, Brenda DeVore Marshall for script ideas and for her leadership in the oral history project, Kathleen Spring for her creative insights, Ty Marshall for his wonderful design ideas, Janet Gupton for her tireless efforts to bring these characters to life, and the men and women of the Pacific City Dory Fleet for their willingness to share their wonderful stories.

Chris Forrer is a senior theatre arts major and political science minor from Gresham, Oregon. Kickin’ Sand and Tellin’ Lies is his first produced play, although he has written other short plays in the past, including The Smoker, which was a 2009 KCACTF Region VII 10-Minute Play Finalist and received a staged reading at the 2010 festival, and his one-act play, Checkmate, which was given a staged reading in September 2010 as part of Linfield College Theatre’s 2010-2011 season. Chris recently directed Old Saybrook to kick off the 2012-13 season and has also been seen on-stage in such shows as Fifth of July (Ken Talley Jr.) and Lend Me a Tenor (Max). Next year he plans to pursue directing as a profession and have adventures across the country with his girlfriend, Daphne. Chris would like to thank his family for their love and support and his co-playwright Jackson for a fantastic writing process. DORIES!

Acknowledgments

Alethia Moore-Del Monaco
Paul Hanneman
Sandy Hanneman
Sally Sue Cellers
Pacific City Inn
Rowboat Gallery
Dave Larkins
Susan Barnes Whyte
Rachael Woody
Vince Patton, OPB
Pacific City Arts Association
McMinnville CrossFit
Laura Davis
Mardi Mileham
Nadene LeCheminant
Mark Roberts
Skip Bailey
Craig Wenrick
Ray Monroe
William Hook
Catherine Jarmin-Miller
Kiawanda Community Center

Doryland Pizza
Nestucca Valley Presbyterian Church
Pacific City Dorymen’s Association

Recorded music courtesy of The Assortment (featuring Jeff Haspel)

Theatre and Communication Arts Faculty & Staff

Department Chair Brenda DeVore Marshall
Director of Theatre/ Resident Designer Tyrone Marshall
Theatre Arts/Resident Director Janet Gupton
Theatre Arts/Technical Director Robert Vaughn
Theatre Arts/Costume Designer Rebecca Meredith
Theatre Arts Adjunct Faculty Kathryn Bennett
Communication Arts/Director of Forensics Jackson Miller
Communication Arts & ELCP Sandra Lee
Communication Arts Adjunct Faculty Teri Wichman
Communication Arts Adjunct Faculty Kevin Curry
Administrative Coordinator/ Box Office Manager Vicky Ragsdale

This production has been supported in part by an Arts Build Communities grant from the Oregon Arts Commission and the National Endowment for the Arts, a federal agency.
Launching through the Surf: The Dory Fleet of Pacific City
Notes from the Project Director, Brenda DeVore Marshall

The degree to which serendipity opens doors to worlds we have not envisioned often amazes me. In the late summer of 2010, I was thinking about projects for the Pacific City Arts Association that would bring together the cultural heritage of the area and the arts. At the same time, my mind was meandering through lists of subjects that would provide opportunities for faculty and students in the two distinct disciplines in the department to collaborate on a research/creative endeavor that would allow us to work with community partners. At the same time, the Jereld R. Nicholson Library was in the process of creating the DigitalCommons@Linfield, a digital repository. As I was walking on the beach one morning, watching dories launch and land, the phrase “Pacific City: Home of the Dory Fleet” kept ringing in my head. An “ah-ha” moment within a perfect web of coincidence gave birth to the idea that would become the Launching through the Surf: The Dory Fleet of Pacific City project.

Just a little more than two years later, with formal interviews conducted with 79 individuals and “on-the-spot” interactions recorded with 60 people, Kickin’ Sand and Tellin’ Lies (involving 62 students) and the archival collection have become a reality. Scholarly papers have been written; project presentations have been made. We have illustrated that research incorporates varied perspectives and ways of knowing and that its results can be articulated in multiple mediums. Much work remains as we continue to add to the archives, facilitate more interviews, and engage in continued analysis of the materials.

Along the way we have been welcomed into the Pacific City and the dory communities. Our storytellers have invited us into their kitchens, their living rooms, their yards, their boat barns, and yes, even their dories. We have been privileged to listen to lifetimes of stories and share both tears and laughter. We have found new meanings of community and collaboration and fashioned new relationships. We have discovered historical and contemporary connections among residents of McMinnville and other Yamhill County cities and the Pacific City Dory Fleet. We have learned that the history of the fleet endures in the tales of the men and women who have launched their dories through the surf, as well as others—wives, mothers, husbands, fathers, fish buyers, and boat builders—who have supported them over the years. We have learned that no one person holds the history of the fleet; rather, it resides in the collective recounting of innumerable personal experiences. Noted historian Gerda Lerner states, “We live our lives; we tell our stories. . . . The past becomes part of our present and thereby part of our future.” We offer our appreciation to those who have retold their stories in hopes of illuminating the past, describing the present, and ensuring the future of the Dory Fleet of Pacific City.

Thank you to my colleagues, our students, and the many organizations and individuals who have made this collaborative project possible. It has been a privilege to work with all of you.

The Research Team
Casee Clark (’12), Communication Arts Major
Cassidy Davis, Mass Communication Major
Daphne Dossett, Philosophy Major and Theatre Minor
Christopher Forrer, Theatre Arts Major and Political Science Minor
Jennifer Layton, Theatre Arts Major and Psychology Minor
Caitlyn Olson, Theatre Arts and Elementary Education Majors
Stephanie Raso, Communication Arts Major
Andrea Snyder, Creative Writing Major
Whitney Weber, Communication Arts Major
Janet Gupton, Associate Professor of Theatre Arts
Jackson Miller, Professor of Communication Arts
Brenda DeVore Marshall, Professor of Theatre and Communication Arts
Tyrone Marshall, Professor of Theatre Arts
Kathleen Spring, DigitalCommons Coordinator/Assistant Professor
Launching through the Surf: The Dory Fleet of Pacific City
A Collaborative Scholarly and Creative Project

Project Collaborators

The Pacific City Dorymen's Association, a 501(c)(3) nonprofit organization, works to protect, defend, and promote the traditional cultural and economic values of the dory fleet. One of PCDA's five specific objectives is to establish and support projects and events that promote the traditional, cultural, historic and educational values of the dory fleet.

The Pacific City Arts Association, a 501(c)(3) nonprofit organization, strives to enrich the artistic and cultural life of the Nestucca Valley, focusing on the village of Pacific City. To this end the PCAA seeks to develop, coordinate and schedule artistic, cultural and educational activities.

The Linfield College Jereld R. Nicholson Library endeavors to build effective working relationships with Linfield faculty and staff so that the library sustains deep connections with the teaching and learning environment at the college.

The Linfield Center for the Northwest promotes field experiences and collaborative research projects that are oriented toward issues in the Pacific Northwest or that have regional implications and/or applications.

The Linfield College Department of Theatre and Communication Arts contributes to the broader community through its public performances and engagement with local, regional, and global organizations.

The Oregon Arts Commission Arts Build Communities grants recognize and support the arts in local communities and the involvement of the arts and artists in community development.

The Launching through the Surf: The Dory Fleet of Pacific City project has been supported in part by Linfield College Student-faculty Collaborative Research Grants and Linfield Center for the Northwest Keck Community Engaged Research to the Classroom Summer Collaborative Research Grants.

Project Endeavors

Launching through the Surf: The Dory Fleet of Pacific City permanent digital archives at <http://digitalcommons.linfield.edu/dory/>

Kickin’ Sand and Tellin’ Lies, a theatrical production a fictional tale inspired by stories from the Launching through the Surf project

Scholarly papers, posters, and workshops by faculty and students for presentation at conferences and symposiums (Example: “Creating Community: The Dory Fleet of Pacific City” by Casee Clark presented at the Northwest Communication Association annual conference, April 2012)

Scholarly publications

A traveling poster exhibit focused on the history of the fleet (to be completed Spring 2013)

Photographic Exhibit
**Dory Storytellers**

(Interviews conducted through October 2012)

Jim Allen  
Clinton (Skip) Bailey  
Jerry Branch  
Sheryl Branch  
Nancy Bush  
Richard Bush  
Robert Bush  
Richard (Dick) Carter  
William (Bill) Carter  
Mike Cellers  
Jim Coon  
Richard Coon  
Robert Dash  
Michael Dixon  
Thomas Donohue  
Teresa Duchene-Morris  
Rodney Dunn  
John Eckhardt  
Sid Fisher  
Brent Foster  
Emma Foster  
Tom Gerold  
Paul Gilson  
Don Grotjohn  
Mark Hall  
Paul Hanneman  
Sandy Hanneman  
Joe Hay  
Wendy Hay  
Ben Hogevoll  
Kristina Hogevoll  
Rod Hogevoll  
Paula Hook  
William (Bill) Hook  
Allan (Al) Jensen  
Jerry (JJ) Johnson  
Steve Johnson  
Ron Kellow  
Albert Knopf  
Marty Knopf  
Noel Knopf  
Robin Lampa  
Wil Lampa  
Dave Larkins  
Theresa (T.) Larkins  
Pam Learned  
Terry Learned  
Leonard Leis  
Brett Lichtenhailer  
Grayson Lichtenhailer  
Rick Liston  
Sunni Liston  
Bret Lucich  
Phyllis Lucich  
Mark Lytle  
Steve Macy  
Howard Marshall  
Virginia McMillen  
Ida Monroe  
Ray (Mongo) Monroe  
Schubert Moore  
Jan Morgan  
John Morgan  
Donna Ludwig Peterson  
Lee Peterson  
Steve Rice  
Mark Roberts  
Ken Rosenbalm  
Rob Royster  
Dave Stiles  
Terri Stiles  
Connor Sutton  
Butch Walty  
Craig Wenrick  
Susie Wenrick  
Jerry Wenzinger  
LeRoy Wiseman  
Dick Yates  
Martin (Marty) Yates

In addition, we would like to thank the 60 individuals who participated in “on-the-spot” interviews during the Blessing of the Fleet and Dory Days celebrations.
The Kennedy Center American College Theater Festival™ 45, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Additional support is provided by the Dr. Gerald and Paula McNichols Foundation, The Honorable Stuart Bernstein and Wilma E. Bernstein, and the National Committee for the Performing Arts.

This production is entered as a participating production 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.

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

Upcoming Events

Spring Awakening
co-produced with the Department of Music
May 2-4 & 9-11 at 7:30 pm/May 5 at 2:00 pm
Books and Lyrics by Steven Sater
Music by Duncan Sheik
Presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are supplied by MTI. 421 West 54th Street, New York, NY 10019
Auditions November 11-14

Communication Arts Program Senior Presentations
November 27 & 29

Theatre Program Senior Presentations
November 28

Beginning Acting Showcases
Sunday, December 9
Please turn off all cell phones and refrain from texting during the performance. Please no food or drink in the theatre.

The use of cameras and recording devices during the performance is strictly prohibited by copyright law.

EMERGENCY PROCEDURES

In the event of an emergency, the theatre staff will assist you in exiting the theatre and building.

Please follow the instructions given over the public address system. You will be directed to a meeting area outside the building. Do not leave the meeting area until a member of the college staff announces that all have been accounted for and that it is appropriate to leave the area.

In case of an EARTHQUAKE, move off the audience platforms and stand next to a wall away from the scenery.

STAY IN THE THEATRE UNTIL ALL SHAKING STOPS.

Then follow the instructions as noted above.