

# ANNUAL REPORT

2018 | 2019

SEASON

11



Ithica Tell, Kristin Robinson, Marilyn Keller, André Neal, Julana Torres, Shalanda Sims. Photo Credit: Brud Giles.

**WELCOME** theatre lovers, dreamers, and believers in the power of shared storytelling to shift our thinking, and by extension, our world. I'm writing this while working with Tina Packer on her five-part epic theatre event, *Women of Will*. For me, this is a coming home experience because I first met Tina when I was a young artist, fresh out of school and looking for a path to live my life in a meaningful way. I knew enough about "professional theatre" to know that it required hard work, quality education, relationship skills, and the ability to get up and try again.

I learned from Tina and Shakespeare & Company (she founded Shakespeare & Co. in 1978), that it was our job as artists to ask three questions: 1) What does it mean to be human? 2) How should we act (a collective question)? 3) What must I do? These questions helped shaped my life. I committed to looking deeply into myself to bring my own truth (even the messy and uncomfortable parts) into this work. I wanted to build a more just, equitable, and democratic world. This is the work that Nikki (my best friend, life partner, and Playhouse Co-Founder) and I immersed ourselves in when we met at Shakespeare & Company. And this is what we carry on in the King Neighborhood with a growing community of artists, neighbors, activists, volunteers, students, supporters, and advocates.

I'd like to highlight some of the deep, transformational work the Playhouse shared last season.

Starting with director Gretchen Corbett's quiet, careful, meticulous investigation into our readiness to face death, *Wakey Wakey* was a play that asked audiences to consider the myriad of questions that flood the mind in our last moments of life. Michael O'Connell and Nikki Weaver worked together to peel back the layers of the idea: "Is it now? I thought I had more time."

In January, we had a rare opportunity to host several international artists, including a director and an actor who both had childhood experiences with the Bosnian genocide, to work with a company of artists to tell a women's resilience story in the face of violence and oppression. It was powerful, a production that *Broadway World* described as "eloquently written, beautifully acted, and an important reminder of the horrors of war and the importance of community."

Season 11 culminated with a community celebration that can only be described as fundamental to our theatre's purpose. Powered by women from multiple generations, *Crowns TAUGHT* us about the power of ancestral knowledge and how the African tradition of wearing headdresses evolved into elaborate church hats. It *INSPIRED* us to embrace our power and shared truths to bring up the next generation. It *REMINDED* us that young people need our collective history to survive in today's world. And it *ENTERTAINED* us. We all need joy in our lives, to laugh, and to feel alive. There is nothing better than a show that awakens our playful inner selves and reminds us that every moment on this earth is precious. Breathe deep. Enjoy every minute. We won't be here forever.

With gratitude,



Brian Weaver, Co-Founder/Artistic Director

# 4-5

---

Mission, Vision, and Values  
Our Story

# 6-9

---

2018-2019 Season

# 10-11

---

Spotlight Story

# 12-13

---

Education & Outreach Programs

# 14-17

---

Fall Festival of Shakespeare  
3rd Annual Social Justice Project  
Apprentice Program

# 18-19

---

Other Education Programs & Events

# 20-25

---

Financials  
Donor List  
Board, Staff, and Apprentices

# 26-27

---

2019-2020 Season Preview



Kristin Robinson.  
Photo Credit: Brud Giles.

## OUR MISSION

---

is to create a space where people of all backgrounds can come together to celebrate the complexity of our shared human experience.



Val Landrum.  
Photo Credit: Brud Giles.

## OUR VISION

---

is a world awakened by the wonder of theatre.

## OUR VALUES

---

**Belonging** – Portland Playhouse is a space where everyone is welcome. We foster a feeling of belonging to artists and audiences alike.

**Gratitude** – Portland Playhouse is here by the grace and generosity of our community. We are grateful for the goodwill and support of the many people who make our work possible.

**Grit** – We do what we need to do to create great work. We operate as a team, and no one is above rolling up their sleeves and working hard.

**Ambition** – We tackle large and complex plays and education programs with a refreshing ignorance of all the reasons why we should fail.



## OUR STORY

---

Portland Playhouse was founded with two principles: inclusion and artistic excellence. We intentionally confront the real or perceived bias that theatre is for an elite audience. We believe that creative expression is for everyone and participation in creative experiences brings families, friends, and neighbors together.

In 2008, we established our theatre in a historic repurposed church in the King Neighborhood. In 11 years, we have grown from an audience of 850 our first season to 10,000 last year. We've mounted 48 successful productions, presenting work from well-known playwrights like August Wilson to new work by emerging voices like Emma Stanton. Named City's Best Theatre by *Portland Monthly*, we have been recognized with 43 awards for a variety of productions. As a 2015 and 2016 American Theatre Wing (creator of the Tony Awards) "National Theatre Company Award" recipient, we were recognized as "integral to the fabric of the community and furthering the national cultural conversation in exciting ways."

We are proud of the community we have built: the thousands of youth who have benefited from theatre education programs; the 58 apprentices, many of whom continue to work with us as teaching artists, staff, and theatre professionals; the theatre and dance companies we mentor; and the audiences who applaud our work and make our vision of a world awakened by theatre possible. We are proud to say that every season features at least one play that reflects the African American experience, 42% of our staff identify as people of color, and Portland Playhouse has become a center for dialogue about race and contemporary civil rights struggles.

The King community has come to rely on us as their neighborhood arts center. In 2011, when the Bureau of Development Services asked us to vacate the building because of a zoning issue, the King Neighborhood Association appealed to the City on our behalf. We were humbled by the hundreds of neighbors who wrote letters of support and demonstrated their commitment by filling City Council chambers on the day of our hearing. In the end, all five City Commissioners voted in favor of our appeal to return to the church building.



Wakey Wakey: Michael O'Connell, Nikki Weaver.  
Photo Credit: Brud Giles.



A Christmas Carol: Charles Leggett.  
Photo Credit: Reina Solunaya.



Crowns: Shalanda Sims.  
Photo Credit: Brud Giles.



No Candy: Agatha Olson.  
Photo Credit: Reina Solunaya.

# 2018-2019 SEASON



SEPT 26 - OCT 21

## **WAKEY, WAKEY**

By Will Eno

Directed by Gretchen Corbett



DECEMBER 1-30

## **A CHRISTMAS CAROL**

By Charles Dickens, Adaptation and original lyrics by Rick Lombardo

Original music by Anna Lackaff and Rick Lombardo

Music arrangements by Anna Lackaff

Directed by Brian Weaver



JAN 16 - FEB 10

## **NO CANDY**

By Emma Stanton

Directed by Tea Alagic

A World Premiere production



MAR 13 - APRIL 21

## **CROWNS**

By Regina Taylor

Adapted from the book by Michael Cunningham and Craig Marberry

Additional music and arrangement by Chika Kaba Ma'atunde

Directed and Choreographed by Patdro Harris



Michael O'Connell.  
Photo Credit: Brud Giles.

## Details

- Show ran 4 weeks
- Reached 1,479 audience members
- Employed 4 Union and 9 Non-Union artists
- 74% of survey respondents were satisfied/  
very satisfied with the production

# WAKEY, WAKEY

---

SEPTEMBER 26 – OCTOBER 21

By Will Eno. Directed by Gretchen Corbett.

### Audience Feedback

"I was a hospice social worker for twenty years and families always had such curiosity when their loved one was existing in the place between life and death. I found the play fascinating to present the concept from the patient's perspective and thought Guy's curiosity, ruefulness, and sense of disorientation and anxiety to be very authentic."

### Review

"This is a quiet play. It's not going to make you laugh (at least not too loudly – a few chuckles here and there) or cry. It doesn't hit you with any major revelations about mortality. What it does do is remind us of the powerful truth best expressed by Annie Dillard: "How we spend our days is, of course, how we spend our lives. What we do with this hour, and that one, is what we are doing." It reminds us to spend more of our time doing things that bring us joy, even if that requires renting a smoke machine." Garver, K. 10/04/18. BWW Review: WAKEY, WAKEY Uses Death to Remind What's Important in Life, at Portland Playhouse. Broadway World Portland.



Charles Leggett, Cyclerli Ash.  
Photo Credit: Reina Solunaya.

## Details

- Show ran 4 weeks
- Reached 3,306 audience members
- Employed 6 Union and 12 Non-Union artists
- 89% of survey respondents were satisfied/  
very satisfied with the production

# A CHRISTMAS CAROL

---

DECEMBER 1 – 30

By Charles Dickens. Adaptation and original lyrics by Rick Lombardo.

Original music by Anna Lackaff and Rick Lombardo. Music arrangements by Anna Lackaff. Directed by Brian Weaver.

### Audience Feedback

"It was lively, funny, beautiful, emotional. I was amazed at the talent of the actors/actresses. I wasn't expecting music and singing as part of the acting and it was wonderful. It was a magical moment."

"We very much appreciate your inclusion of people with disabilities, play with gender roles and race, while maintaining a fun and playful production."

### Review

"Last year, I saw Portland Playhouse's A CHRISTMAS CAROL for the first time and declared it my new favorite version of the holiday classic. After seeing it this year, I've changed my mind – it's now my favorite Christmas show. [...] If you're the type who's skeptical about holiday shows in general, do yourself a favor and give this one a chance." Garver, K. 12/13/18. BWW Review: Portland Playhouse's A CHRISTMAS CAROL Continues to Surprise and Delight. Broadway World Portland.





No Candy: Mia Zara.  
Photo Credit: Brud Giles.

## Details

- Show ran 4 weeks
- Reached 1,866 audience members
- Employed 5 Union and 17 Non-Union artists
- 90% of survey respondents were satisfied/  
very satisfied with the production



Kelli Bee.  
Photo Credit: Brud Giles.

## Details

- Show ran 5 weeks
- Reached 3,371 audience members
- Employed 6 Union and 16 Non-Union artists
- 97% of survey respondents were satisfied/  
very satisfied with the production

# NO CANDY

---

**JANUARY 16 – FEBRUARY 10**

By Emma Stanton. Directed by Tea Alagic.  
A World Premiere production

### Audience Feedback

“Beautiful weaving of humor that circles and uncovers grief.”

“Outstanding and so relevant to the world we live in today. Thank you for bringing this beautiful, heart-wrenching production to the stage.”

“Though extremely difficult to be present with, the message of cruelty of war, this and others, needs to be seen and heard and most of all felt. Thank you for *No Candy*.”

### Review

“Directed by Tea Alagic, who is Croatian and was born in Bosnia and Herzegovina, *NO CANDY* reveals the power and fortitude of the human spirit. At times, it gave me chills. At times, it’s also quite funny. [...] And those chills I mentioned? All thanks to Croatian-born actress Mia Zara. Zlata is the group’s karaoke singer, and Zara’s magnificent and haunting rendition of a certain 90s grunge song had the whole audience holding their breath. [...] I recommend *NO CANDY* very highly. It deals with difficult subject matter and isn’t always easy to watch. But it’s eloquently written, beautifully acted, and an important reminder of the horrors of war and the importance of community.” Garver, K. 01/24/19. *BWW Review: A Community Copes with Trauma in World Premiere of NO CANDY, at Portland Playhouse.* Broadway World Portland.

# CROWNS

---

**MARCH 13 – APRIL 21**

By Regina Taylor. Adapted from the book by Michael Cunningham and Craig Marberry. Additional music and arrangement by Chika Kaba Ma’atunde. Directed and Choreographed by Patdro Harris.

### Audience Feedback

“*Crowns* was an uplifting and terrific look at transformation, support, and the power of human storytelling. I wept multiple times.”

“An enlightening and thoroughly enjoyable look at the spiritual world of the black church in America, its history and impact.”

### Review

“Portland Playhouse, which used to be a Baptist church, is the perfect venue for this exuberant show, full of stirring gospel music and plenty of rousing preaching. Director Patdro Harris has assembled an incredible (and incredibly hardworking) cast. Ithica Tell, Juliana Torres, Shalanda Sims, Marilyn Keller, and Kristin Robinson -- who play the women in hats -- all have roof-raising voices, and when they sing together, it brings the house down. And Kelli Bee gives a vibrant performance as Yolanda, a young woman struggling to deal with the loss of her brother.” Garver, K. 03/27/19. *BBW Review: CROWNS Is a Rousing Gospel Musical Treat with Tons of Hattitude, at Portland Playhouse.*

# SPOTLIGHT

---

Marilyn Keller recently played Mother Shaw in Regina Taylor's *Crowns* at Portland Playhouse.



# MARILYN KELLER

## **What brought you to love theatre and the arts?**

As a child, I was bit anti-social. I skipped a grade (from fourth to fifth) and I immediately lost every friend that I'd ever known. Being isolated inspired a love for storytelling. I lost myself in books and movies and reading plays. And then my teacher had an ambitious idea to do a play with the sixth graders. Although I was only in fifth grade, she asked my parents if I could play the lead part. When my parents asked why she didn't just offer the part to one of the sixth graders, she told them that I had something special. The sixth graders couldn't read and retain the lines like I could. She saw a natural ability in me to gather my emotions and project them on stage. From that moment, I knew it. I got the performance bug. I just needed to do it.

## **How was your experience with *Crowns* different than other musicals you've done?**

I've played many roles in my 30+ year career. But playing Mother Shaw was different. It was, by far, more physically, mentally, and spiritually rewarding than any show I've ever done. And what a gift it was to get to work with two great masters. Patdro Harris (Director/Choreographer) and Chika Kaba Ma'atunde (Music Director) told us our version of *Crowns* would be different from those that came before. We would weave the African Orishas (deities of the Yoruba people of Nigeria) into our modern Christian Gospel roots. I was so inspired.

And boy, it was physically demanding, too. I have never danced or sung as much in a performance before. I even lost 10 pounds in the process!

## **What is one memory from *Crowns* that will stick with you?**

I'll never forget what it felt like playing Mother Shaw. She is my mother, my grandmother, my godmother. Mother Shaw is all the women in my life who taught me how to be a woman. Standing there on stage, I felt the mantel fall upon me. I get chills just thinking about it. I could feel my mother's presence. Not just in the room, but within me. I could see her face with that Mr. Miyagi smile. You know like, "That's my baby." I could feel it so tangibly it was palpable. I could also hear the tenor of my mother's voice coming out of me. That beautiful Louisiana drawl. My mother is a strong spirit in my life.

As an artist who has lived in the Albina Neighborhood for many years, I have a deep respect for what Portland Playhouse has built here. My experience working on *Crowns* was life changing. I will never be the same because of this show.

## **What do you hope for Portland Playhouse's future?**

It's groundbreaking what we've created here in the King community. Having already worked at the Playhouse once before as Ma Rainey (2011) in August Wilson's *Ma Rainey's Black Bottom*, I've witnessed the transformation of this space. It's just beautiful. And it means so much to me to have all my friends and family see what this theatre has come to be.

I'm proud to be part of the Playhouse family. This theatre has opened so many doors for me. It's helped me become a better singer and performer. It's given me so much confidence. In June, I performed a concert at the National Museum of African American History and Culture in Washington DC – a tribute to Ruby Bridges, the first African-American child to desegregate an all-white elementary school in Louisiana. I wasn't nervous. I knew that I was in the right place with the right set of skills and knowledge to present this powerful piece, reflecting the history of our people, of our country. And Portland Playhouse did that for me.

I hope Portland Playhouse stands for many years to come as a testament to what happens when hearts and minds come together. That can only happen when it's wrapped in the loving arms of an active, vocal, and supportive family. Thank you for making it all possible.



We embrace equity and inclusion because diverse people and ideas foster innovation and artistic excellence. We believe creative expression is for everyone and participation in creative experiences brings people together.

# EDUCATION & OUTREACH PROGRAMS

## **FALL FESTIVAL OF SHAKESPEARE**

A 10-week program (6-10 middle/high schools, 200-300 youth)

## **SOCIAL JUSTICE FESTIVAL**

An 8-10-week program (3-4 high schools, 40-50 youth)

## **APPRENTICE PROGRAM**

A 10-month program (6-10 young artists)

## **COFFEE CREEK CORRECTIONAL FACILITY WORK**

A six-month program (25 women each 6-month session)

## **TOURING SHOW (K-8 GRADE STUDENTS)**

2-5 school performances (1,000+ children)

## **DR. MARTIN LUTHER KING, JR. COMMUNITY READING & POTLUCK**

Annual community event (50-75 attendees)

## **FADE TO BLACK**

Affinity space for those who self-identify as Black, African American, and African  
Diaspora (40 attendees)

## **RISE & SHINE BRUNCH FUNDRAISER**

3rd Annual fundraising event (160 attendees)



Photo Credit: Jeff Hayes.

# FALL FESTIVAL OF SHAKESPEARE

Modeled after the highly successful Shakespeare & Company program in Lenox, MA, our 10-week after-school program links students' first encounter with Shakespeare's prose to the thrill of participating in live performance. We use a traditional Elizabethan-style approach, removing the language barrier that reading Shakespeare often creates. This oral way of learning (hearing and repeating) levels the playing field for students with varying abilities. When young people experience Shakespeare as actors, what once seemed daunting and arcane comes alive.

Any student that is interested can be involved in the production (actor, dancer, dramaturg, technical crew member, research/marketing team). The first week concentrates on building a common language, warm-ups, acting skills, imaginative play, ensemble building, and physical/verbal expression. The next nine weeks explore the characters/stories while rehearsing and staging the shows. At the end of 10 weeks, each school performs a Shakespeare play at their school and then again as part of the Festival at the Winningstad Theatre in downtown Portland.

### **Why this is important?**

Oregon's high school graduation rate is one of the worst in the country and many schools have cut their arts programs. Yet research demonstrates that the arts inspire imagination and self-expression, improving academics and teaching valuable life skills. Staging and performing a show promotes teamwork. Learning lines and reciting them on stage builds public speaking skills and self-esteem. And while Shakespeare is a key component of high school curriculum across the country, many students find the plays difficult to understand. Our program helps make the meaning of Shakespeare's work accessible.

**To see the program in action, please visit <https://vimeo.com/120205380>, or join us for next year's Festival.**

# Fall Festival of Shakespeare

2018

## BY THE NUMBERS



5 SCHOOLS



10 WEEKS



11 EDUCATORS



194 PARTICIPANTS

### PARTICIPATING SCHOOLS

Fort Vancouver High School  
Arts & Communication Magnet Academy (ACMA)  
Metropolitan Learning Center  
Da Vinci Middle School  
Harriet Tubman Middle School

Would you participate in the Fall Festival of Shakespeare again?

**98%** Said Yes

**"Theater brings people together like a family. I have opened up to people I never thought I would."**

2018 Student Participant

Photo credit: Jeff Hayes.

### 2018 STUDENT SURVEYS REVEAL

are willing to explore new experiences

**100%**

are comfortable praising others' work

**100%**

have the confidence to stand up for their convictions

**95%**

are comfortable speaking in public

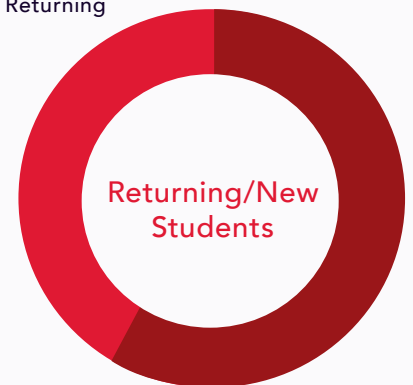
**95%**

understand Shakespeare's plays

**95%**

**35%**

Returning



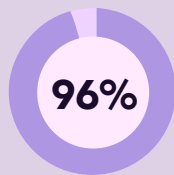
**65%**

New

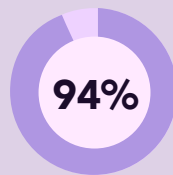
# 3RD ANNUAL SOCIAL JUSTICE FESTIVAL

Our Social Justice Festival uses creative expression to foster political and social change. Over ten weeks, 50+ participants from 4 high schools worked with teaching artists to develop issue-based performances designed to create an emotional response and inspire action. We used theatre exercises to encourage participants to go beyond a critique of current social issues to enact their visions of a more equitable society. The process of "collective creation" fosters leadership, accountability, creativity, and empathy. In Season 11, students explored gender expression and sexuality. Previous years focused their productions on racism and intersectionality (2017) and disability/ableism (2018).

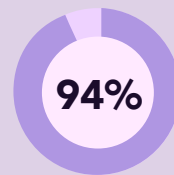
## 2019 Student Surveys Reveal



are comfortable receiving criticism for their work



are comfortable sharing constructive feedback with others



believe they have the confidence to stand up for their convictions

## Student Testimonials

*"As a queer woman of color, I feel it is important to have LGBTQ+ voices heard."*

*"Being able to speak with the school board on a topic that means a lot to me is extremely exciting."*

*"I learned how important it is to speak out and make a difference."*

*"I learned how to be a better ally."*

*"Jefferson's show hit really hard with very real experiences."*



2019 Social Justice Festival, Roosevelt High School.  
Photo Credit: Reina Solunaya






# APPRENTICE PROGRAM

**Season 11 Apprentice Company**

Top row: Alex Meyer, Alanna Fagan, Alex Nowak,  
Rachel Millena, DJ Curtis, Paul Harestad.

Bottom row: Abigail St. John, Netty McKenzie, Melanie Owen.

Each year, Portland Playhouse welcomes a small group of pre-professionals for a year of training. We serve as a bridge between the university and the profession, developing each individual's skills by working alongside professional artists. In Season 11, eight apprentices participated in the program. Apprentices are offered classes in Movement (Suzuki & Viewpoints), Voice, Scene Study, Community Engagement, and Devising for Ensembles. They learn all the aspects of running a theater by building sets, supporting front-of-house, hanging and focusing lights, participating in run crew, and co-teaching in the Fall Festival of Shakespeare program. They also participate in outreach/marketing/fundraising activities, special events, working box office, and providing administrative support. The program culminates with the Apprentice Solo Show performances (devised by each apprentice). This annual program begins in mid-August and runs through early June. Since we launched the Apprentice Program in 2010, 58 artists have completed it, with 83% having gone on to work professionally in the arts – locally, nationally, and internationally.



Theatre can help us better understand each other's differences and increase our capacity for empathy. We are committed to bringing a voice to our diverse community through the arts.

# OTHER EDUCATION PROGRAMS

## **Coffee Creek Correctional Facility (25 women reached)**

We partnered with Open Hearts Open Minds on a new education program in Season 11 with female inmates at Coffee Creek Correctional Facility. In this introduction series, we explored how language can transport the body and mind to other worlds. In four classes, we played on our feet and in our minds together. We examined the poetry of John O'Donahue and looked at how language can embody the words we can not say, but feel. This intro series was open to all levels of life experience.

## **Dr. Martin Luther King, Jr. by Joan Schaeffer (1,890 students reached)**

In Season 11, we offered a touring show for K-8th-grade students at James John, Boise-Eliot Humbolt, St. Andrews, and Beverly Cleary elementary schools. The touring show was based on the life of Dr. Martin Luther King, Jr.

## **Classroom Visits & In-School Residencies (350+ students reached)**

When requested (and we have capacity), we like to support schools via custom built in-school residencies that address a need at the school. In Season 11, we visited Lake Oswego High School's English classes studying Shakespeare (2 visits to each class). The first visit was focused on providing context for students before they started reading the play and the second was mid-way through the process to help students better connect to the story and the characters. We also served St. Andrew's Nativity School by providing an 8-week introduction to theatre class. The program was designed to build confidence and self-esteem and finished with a short assembly performance.

# EVENTS

## **Dr. Martin Luther King, Jr. Day Event (January, 21, 2019)**

In January, we hosted our annual MLK Day event. The program was centered on the shared reading of Dr. King's "Our God is Marching On" speech. Guests stood in a circle and each person read a different line of the speech, person by person with our 50+ voices. The event was followed by a potluck. We invite you to join us next year on January 20, 2020!

## **Fade to BLACK (November 10, 2018)**

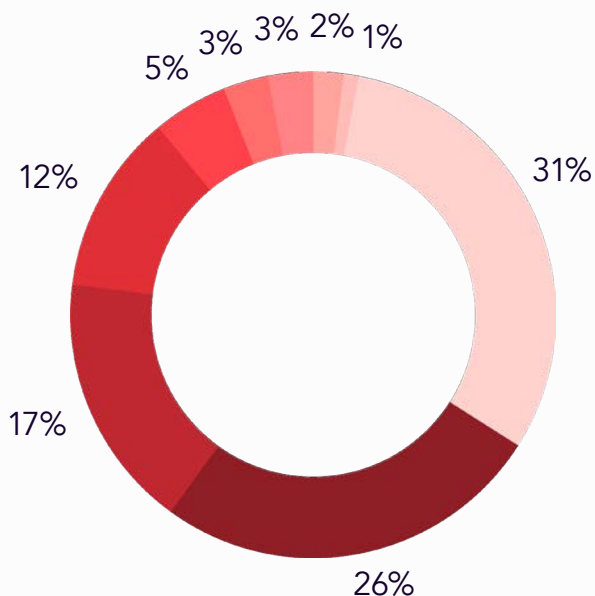
We hosted a facilitated affinity space where engaging and interactive dialogue/conversation set the stage for creating connection and dismantling barriers between us. In this dialogue event, we explored "the black identity" and its intersectionality with colorism, religion, sex, class, race, and interests associated with "white culture." The event was for community members who self-identify as Black, African-American, and African Diaspora.

## **3rd Annual Rise & Shine Brunch Fundraiser (April 28, 2019)**

160 community members gathered for our Annual Rise & Shine Brunch Fundraiser at the Playhouse. We celebrated the community, connections, and the creativity that takes place in our "House of Play." And together we raised \$130,000 to support our future programming. Thank you to those who were able to join us and for believing in the legacy of Portland Playhouse! Next year's event will be held on March 22, 2020. We hope you will join us!

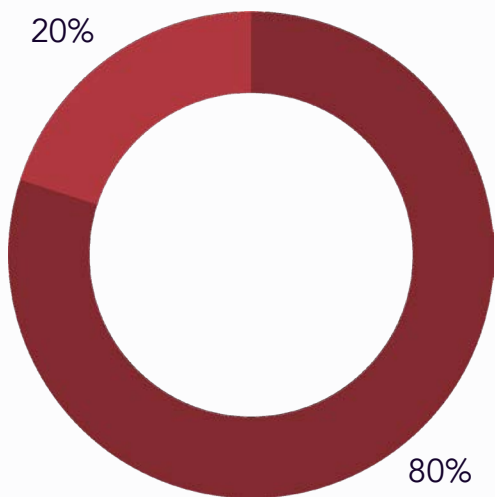
# FINANCIALS

Did you know that ticket sales only cover 26% of our annual expenses? Our ability to present the intimate, high-quality theatre that we are known for depends a lot on the generosity of our community. No matter how large or small, each donation has a direct impact on our mainstage plays, education and outreach efforts, along with the special events that grace our stage throughout the year.



## Revenue

- 31% Individuals
- 26% Tickets Sales
- 17% Foundations
- 12% Government Support
- 5% Other Income
- 3% Education Fees
- 3% In-kind
- 2% Special Events
- 1% Corporate



## Expenses

- 80% Artistic Expenses
- 20% Education Expenses

OPERATING SUPPORT AND REVENUE	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total	
			2019	2018
<b>Support:</b>				
Corporations	\$ 2,449	\$ –	\$ 2,449	\$ 3,679
Foundations	120,002	74,606	194,608	104,925
Government grants	92,881	41,000	133,881	144,459
Individuals	293,776	48,702	342,478	356,688
In-kind support	36,353	–	36,353	52,133
Special projects	27,183	–	27,183	38,629
<b>Total operating support</b>	<b>572,644</b>	<b>164,308</b>	<b>736,952</b>	<b>700,513</b>
<b>Revenue:</b>				
Education services	\$ 38,789	\$ –	\$ 38,789	\$ 58,250
Seasonal subscriptions	66,453	–	66,453	64,129
Single tickets	218,178	–	218,178	284,260
Other income	56,518	–	56,518	46,575
<b>Total operating support</b>	<b>379,938</b>	<b>–</b>	<b>379,938</b>	<b>453,214</b>
<b>Net assets released from restrictions</b>	<b>401,400</b>	<b>(401,400)</b>	<b>–</b>	<b>–</b>
<b>Total operating support and revenues</b>	<b>1,353,982</b>	<b>(237,092)</b>	<b>1,116,890</b>	<b>1,153,727</b>
<b>OPERATING EXPENSES:</b>				
Artistic expenses	\$ 669,223	\$ –	\$ 669,223	\$ 751,952
Education expenses	146,472	–	146,472	142,073
Management and general expenses	137,524	–	137,524	91,437
Fundraising expenses	152,288	–	152,288	135,955
<b>Total operating expenses before depreciation</b>	<b>1,105,507</b>	<b>–</b>	<b>1,105,507</b>	<b>1,121,417</b>
<b>Net operating income (loss) before depreciation</b>	<b>248,475</b>	<b>(237,092)</b>	<b>11,383</b>	<b>32,310</b>
<b>Depreciation of property and equipment</b>	<b>120,586</b>	<b>–</b>	<b>120,586</b>	<b>28,128</b>
<b>Net operating income (loss)</b>	<b>127,889</b>	<b>(237,092)</b>	<b>(109,203)</b>	<b>4,182</b>
<b>NON-OPERATING EXPENSES:</b>				
Gain (loss) on investments	(5,333)	–	(5,333)	835
Loss on disposal of assets	–	–	–	(18,724)
Capital campaign contributions	–	233,126	233,126	307,320
Capital campaign expenses	(33,477)	–	(33,477)	(168,087)
Capital campaign funds released from restrictions	243,865	(243,865)	–	–
<b>Total non-operating income and expense</b>	<b>205,055</b>	<b>(10,739)</b>	<b>194,316</b>	<b>121,344</b>
<b>INCREASE (DECREASE) IN NET ASSETS</b>	<b>332,944</b>	<b>(247,831)</b>	<b>85,113</b>	<b>125,526</b>
<b>NET ASSETS AT BEGINNING OF YEAR</b>	<b>1,423,116</b>	<b>412,139</b>	<b>1,835,255</b>	<b>1,709,729</b>
<b>NET ASSETS AT END OF YEAR</b>	<b>\$ 1,756,060</b>	<b>\$ 164,308</b>	<b>\$ 1,920,368</b>	<b>\$ 1,835,255</b>

# THANK YOU!

---

Portland Playhouse gratefully acknowledges our supporters. Your generosity allows us to open hearts and minds through the wonder of theatre. This list represents contributions and pledges received from 8/1/18 through 7/31/19 and includes gifts to our capital campaign. We make every attempt to acknowledge your name accurately.

If you find a mistake, please call 971-533-8743 and let us know. We want to hear from you!

---

## INDIVIDUALS

### Producer (\$25,000+)

Ellyn Bye  
Joyce Hart & Ken Lewis  
Greg Hinckley & Mary  
Chomenko Hinckley  
Ronni Lacroute  
Carol Streeter & Harold Goldstein  
The Irene Gerlinger Swindells  
Fund of the Oregon  
Community Foundation

### Playwright (\$10,000 - \$24,999)

Judy & Greg Kafoury  
Arlene Schnitzer  
Philip Terranova  
Steve & Elsie Weaver  
Willamette Week  
Give!Guide Donors

### Director (\$5,000 - \$9,999)

Linda & Scott Andrews  
Michael Cowan  
Jess Dishman  
Polly Grose  
Raffle Donors  
Kate & Stephen Robinson  
Charlotte Rubin  
Virginia Smith & John Bissonnette  
Darci & Charlie Swindells

### Designer (\$2,500 - \$4,999)

Kregg Arnston & Ted Fettig  
Leon Bell  
Jonathan Betlinski  
Ann Brayfield & Joseph Emerson

Marc-Daniel & Valerie Domond  
Sophie Fauveau & Mark Williams  
Karen Fink  
Frederick Daniel Grossman  
& Cheryl Grossman  
James & Tina Hein  
Diane Herrmann  
Jay Hoover & Elaine Martin  
Kimberly Howard  
Marge & Stephen Kafoury  
Carla Kelley & Andy Asher  
Pancho Savery  
Kathleen & David Young

### Actor (\$1,000 - \$2,499)

Roy & Kay Abramowitz  
Jill Ahlstrand & Hernando Munoz  
Martha Angelo  
Jonathan & Deanne Ater  
Joel Axelrod  
Whitney Black & Alec Denes  
Laura & Greg Colman  
Janet & Robert Conklin  
Abby & Marvin Dawson  
Ellen Donaldson  
Neil Falk & Janet MacDonell  
Sharon M. Fekety Fund of The  
Oregon Community Foundation  
Angela Freeman & Matt Moule  
Erin & Kirk Hanawalt  
Joan Hartzell & Jeff Hansen  
Joseph & Patricia Howell  
Gretchen Icenogle &  
Peter Stevens  
Walter Jaffe & Paul King  
Justin Jones & Shari Lane  
Sue Knight & Glenn Lamb  
Peter Koehler

Michelle Mark & Michael Ecker  
Dan & Katie Meeker  
Lu-Ann Meier & Elton Peace  
Richard & Sarah Melching Family  
Fund of the Community  
Foundation for SW Washington  
Madeline Moore  
Eric Nordin & Jessica Wallenfels  
Joanna & Romek Nowak  
Sandy Polishuk  
The Bonnie & Peter Reagan  
Fund of The Oregon  
Community Foundation  
Woody & Rae Richen Fund of The  
Oregon Community Foundation  
The Richard & Mary Rosenberg  
Fund of the Oregon  
Community Foundation  
Marian & Elihu Schott Family  
Fund of The Oregon  
Community Foundation  
Carolyn Sheldon  
Isabel Sheridan  
Stephanie Singer  
Linda & Chet Skibinski  
Pat Ferguson-Steger & Paul Steger  
Mary & Ernie Swartz  
Jill & Michael Weier  
Dan & Priscilla Bernard Wieden  
Lynn Youngbar  
Jonathan & Merrie Ziady  
Charlene Zidell

### Star (\$500 - \$999)

Katie Abbott  
Erik & Diane Anderson  
Tom Balmer & Mary Louise  
McClintock

Ed & Polley Bowen  
 Ellen & Jim Brodersen  
 TJ Browning & Scott Pratt  
 Albert Chaffin  
 Andrew Clarke  
 Mark Coleman  
 Liana Colombo & Gilbert Shaw  
 Ken & Annie Edwards  
 Anonymous gift in memory of  
 Michael Foster  
 Wendy Ware & Dan Gleason  
 Roger Griffith  
 Thyra Hartshorn  
 Barbara Jennings &  
 Richard Teutsch  
 Jeff & Carol Kilmer  
 Dahv Kliner  
 Ted Labbe & Kelly Rodgers  
 Rebecca Lacy  
 Roberta Lampert & Jim Piper  
 Mikki & Steve Lipsey  
 Phyllis & Walter Malzahn  
 Charitable Trust  
 Carole Morse  
 The Darlene Ortega Fund of The  
 Oregon Community Foundation  
 Stanley & Susanne Penkin  
 Hector R. Roche  
 Sandra Russill  
 Patricia Southard  
 Bob Speltz  
 Emily & Myles Standish  
 Gilah Tenenbaum  
 Lori & Andrew Watson  
 Michael Weaver & Suzi Martinez  
 Carter  
 Bonnie & Winston Weaver  
 Ann Wilson

**Cameo (\$250 - \$499)**

Carole Alexander  
 Sona Andrews  
 Paul Bascom & Kristin Haydon  
 Patsy Crayton Berner  
 Michael Bishop  
 Gwenn Baldwin & Judith Gray  
 Jim & Karen Brunke  
 Amanda Carter-Jura  
 Beth Caruso & Patrick Clancy  
 Lisa Collins & Amy Cox  
 Jeffrey Condit  
 Fran Daggett  
 Karen & Brian Dunlap  
 Norman & Sherry Eder  
 Deborah Edward

Ronnie-Gail Emden &  
 Andy Wilson  
 Leslye Epstein & Herman Taylor  
 Pamela Fairchild & Ted Lamb  
 Judith & Paul Fardig  
 Gloria & Eddie Feinstein  
 Jessy Friedt & Benjamin Emerson  
 Steve & Marian Gold  
 Luke & Vicki Groser  
 Arlene D. Hagen, MD  
 Janet & Joe Hanus  
 Robin Harper  
 Gary & Lynne Hartshorn  
 Amy & Robert Hayes  
 Elena Hein  
 Amy Henninger & Andre Leger  
 Sue Ann Higgins & David Stout  
 Philip & Jessie Hostetler  
 Angela Hult  
 Matthew Jones & Kristin Mihalko  
 Deborah Kafoury & Nik Blosser  
 Mary Kirschner  
 Billy & Kali Ladd  
 Casselle Latourette  
 Ron Marsh  
 Jean F. Mascaro & Jim Mascaro  
 Susan Blount McNeil  
 Jennifer Middleton  
 Jen Mitas  
 Jane Moore  
 Art & Nancy Moss  
 Christine M. O'Connor  
 Craig T. Olson  
 Kay Van Patten  
 Charlotte & Mary Christine Perry  
 Jane Raye  
 Jennifer Schuberth & John Urang  
 Lillian Shirley  
 Linda & Mark Sobell  
 J.Scott Soutter & Sharon Urry  
 Kimberlee Stafford & Vanessa Usui  
 Judith Sugg & Anupam Narayan  
 David & Rosemarie Sweet  
 Kim Thomas & John Morrison  
 Caroline & Paul White  
 Fred Williams & Mary Beth Yosses  
 Veronica L. Williams  
 Julie Wilson  
 Carolyn & Martin Winch

**Friend (\$100 - \$249)**

Tina Abich & Kevin McLoughlin  
 Amy & Kirby Allen  
 KC Andrew  
 Jeff Bachrach & Susan Widder

Mary Jo & James Bartels  
 Laura Barton  
 Karen Basset  
 Patricia & Steve Bauer  
 Clay Biberdorf & Erika Schuster  
 Karen Belsey  
 Sarah & J Bills  
 Don Michael Blackburn & Eileen  
 Lipkin  
 Brian H. & Bridget Brooks  
 Evelyn J. Brzezinski  
 Judy Butler & Peter Fitzgerald  
 Lynda Byers  
 Ellen Cantwell  
 Jacquelyn Capurro  
 Mary Anne Cassin & Ken Meyer  
 Nancy Catlin & Eugene Maier  
 Maria Conneran  
 Mark & Susan Cooksey  
 Deborah Correa & Mark Wilson  
 Stephanie Crawford & Hunter  
 Bennett-Daggett  
 W. Ron Crosier  
 Howard Cutler & Pamela  
 Echeverio  
 Naomi Dagen & Ron Bloom  
 Dan & Janet Larsen  
 Judy Dauble  
 Bridget Devore  
 William Diebold & Deborah  
 Freedberg  
 Randi Douglas  
 Robin Dunitz  
 Ilona Edens  
 Vida Lee Edera  
 Sara & Steve Elgee  
 Nevill Eschen  
 Eric & Becca Evans  
 Eddie G. Evans  
 Gabrielle Foulkes  
 Julie Frantz & Craig Murphy  
 Patricia Frobes & Richard Smith  
 Paul Gehlar  
 Erna Gelles & Alan MacCormack  
 Richard Gibson & Anna Roe  
 David Goldman & Merilee Karr  
 Judi Goldsmith  
 Lynn Goldstein  
 Lisa Gramp  
 Kathryn Grantz  
 Emily Green  
 David Greenberg & Susan Stein  
 Maria Grumm  
 Lois & J Haley  
 Wayne Harrel

Kimberly Harrison & Mike Conn  
 Dawn Hayami  
 Anonymous gift in honor of Ever Bassman Hayden and other capable children growing up with Down Syndrome  
 Richard Hilbig & Deborah Krum  
 Judy Hilsenteger  
 Margaret Hoffmann  
 Laurie Holland  
 Mandi & Steve Hoyt-McBeth  
 Valerie Ilsley & Bruce Murray  
 Laura Jones & David Livermore  
 Lore Joplin  
 Lucy Keating  
 Kelley Kerslake  
 Peter Korn & Betty Smith  
 Heather Lamkins  
 Meg Larson & Richard Lewis  
 Kelly & Brenda Lawrence  
 Joyce Lew  
 Michael Lewellen  
 Lindsay Family Trust  
 Henry Louderbough  
 Joshua Lupkin  
 George & Maryann Machan  
 Christine Mackert  
 Michelle Maida & James Hager  
 Janet & William Maley  
 David & Darnell Mandelblatt  
 John & Renee Manson  
 Marsie Martien  
 Shauncey Mashia  
 Meg McGill & Mark Ramsby  
 Kory & Clea McDow  
 Anthony Dal Molin & Kathryn Wolff  
 Martha & Robert Morris  
 Shakir Najied  
 Pardis Navi  
 Steven Neighorn & Nancy Dayton  
 Mich Nelson  
 Alan Nettleton & Olivia Smith  
 Jean Omelchuck  
 Michael Owen & Alice Spitzer  
 Wade Owens & Lauren Turner  
 Jane Pansky  
 David Parker & Annie H Popkin  
 Maria & Ronald Patterson  
 Richard Petersen & Dianne Sawyer  
 Anna-Maria & James Phelps  
 Linda & Steve Press

John Ragno  
 Carol Ramsey & JR Gustafson  
 Deborah Redman & Don Whittimore  
 Richard Rees  
 Betty & Jacob Reiss  
 Elizabeth Rickles  
 Anet Margot Ris-Kelman  
 Bobbie & Joe Rodriguez  
 Jacqueline & Nick Rothenberg  
 Joel & Laine Barbanell Schipper  
 Ned & Suzanne Schmidtke  
 Sally Sellers & Michael Subocz  
 Deanne Seyfert  
 Ann Shaffer  
 Mary Shaw  
 Russell Shirai  
 Herbert Smith  
 Karen & Charles Springer  
 Elizabeth & Les Stoessl  
 Nancy & Matthew Stovall  
 Gary Taliaferro  
 Ann Turner & Catherine Bax  
 Janet Whitaker  
 Nathan & Mary Beth White  
 Carol S. Witherell  
 Jan Woita  
 Diane Yatchmenoff & Tom Crancer

of The Oregon Community Foundation  
 National Endowment for the Arts  
 The PGE Foundation  
 Robert D. & Marcia H. Randall Charitable Trust  
 Anna & Dwight Schwab, Sr. Charitable Foundation  
 The Shubert Foundation Inc.  
 Travel Oregon  
 Willamette Week Give!Guide  
 Wrather Family Foundation

**Roof Raiser (\$7,500-\$9,999)**

Oregon Arts Commission, a state agency

**Seat Riser (\$5,000-\$7,499)**

Walter D. Calvert Fund of The Oregon Community Foundation  
 The Jackson Foundation  
 The Kinsman Foundation  
 B.P. Lester & Regina John Foundation  
 OCF Joseph E. Weston Public Foundation  
 The Reser Family Foundation

**Supporting Beam (\$2,500-\$4,999)**

Blitz-Weinhard Fund of The Oregon Community Foundation  
 The Boeing Company  
 The Standard

**Stepping Stone (\$1,000-\$2,499)**

The Autzen Foundation  
 Worksource Portland Metro

**Under \$1,000**

Actors' Equity Foundation  
 Adidas America, Inc.  
 Black United Fund of Oregon  
 Hewlett Packard  
 Precision Castparts

**ORGANIZATIONS**

**Bell Tower (\$25,000+)**

The Jordan Brand  
 Maybelle Clark Macdonald Fund  
 James F. & Marion L. Miller Foundation  
 M. J. Murdock Charitable Trust  
 Oregon Community Foundation  
 Oregon Cultural Trust  
 Raymond Family Foundation  
 Regional Arts & Culture Council  
 SERA Architects

**Bell Tower (\$10,000-\$24,999)**

Advance Gender Equity in the Arts  
 The Sheri & Les Biller Family Foundation  
 Community Foundation for Southwest Washington  
 Firstenburg Foundation  
 Hampton Family Foundation



# BOARD

Kimberly Howard, Chair  
Jill Ahlstrand, Vice-Chair  
Michelle Mark, Secretary  
Curt Jantz, Treasurer  
Andrew Clarke  
Alex Colas  
Michael Cowan  
Angela Freeman  
Harold Goldstein  
Fred Grossman, PhD  
Joan Hartzell  
Greg Hinckley  
Marge Kafoury  
Carla Kelley  
Ken Lewis  
Shauncey Mashia  
Andy Riccetti-Eberly  
Stephen Robinson  
Pancho Savery  
Mark Williams

## IN MEMORIAM

Bing Sheldon

# STAFF

Sarah Bills, Marketing & Public Relations Director  
La' Tevin Alexander Ellis, Front of House Manager  
Corinne Gaucher, Assistant Education Director  
Charles Grant, Associate Producer  
Thyra Hartshorn, Production Manager  
Elena Hein, Development Director  
Hayley Hilmes, Development Associate  
Alix Kolar, Finance & Human Resources Manager  
Tamera Lynn, Front of House Manager  
Andrea Vernae, Front of House Manager  
Brian Weaver, Co-Founder/Artistic Director  
Nikki Weaver, Co-Founder/Education Director

# APRENTICES

Delaney Barbour  
Pedro Dominguez  
Auntais Faulkner  
Ash Heffernan  
Riley Lozano  
Taylor Stark  
Beiyi Teo  
Lauren Vander Aarde

**We are located in the heart of Portland's King Neighborhood. We honor the people on whose traditional and ancestral land we sit. We recognize the Chinook, Multnomah, and Kathlamet Nations. We also recognize that the Playhouse used to be the home of Mt. Sinai Baptist Church and the Black community. We acknowledge the ancestors and survivors of this place and recognize that we are here because of the sacrifices forced upon them. We honor their legacy, their lives, and their descendants who carry on traditions for present and future generations.**

# 2019-2020 SEASON

September 25 – October 20



## **The Wolves**

By Sarah DeLappe

Directed by Jessica Wallenfels

Left quad. Right quad. Lunge. A girls' indoor soccer team warms up. From the safety of their suburban stretch circle, the team navigates big questions and wages tiny battles with all the vim and vigor of a pack of adolescent warriors. A portrait of life, liberty, and the pursuit of happiness for nine American girls who just want to score some goals.

October 24 – November 10



Tina Packer. Photo Credit: Matthew Murphy

## **Women of Will**

By Tina Packer

Featuring Tina Packer and Nigel Gore

Part masterclass/part performance: Funny, fierce, deep, and accessible, *Women of Will* is the bonus content to Shakespeare's plays that you have been searching for. Join master Shakespearean actor/dramaturg, Tina Packer, as she conjures up and deconstructs William Shakespeare's most famous female characters. Ace actor Nigel Gore plays the Romeo to Ms. Packer's Juliet, the Petruchio to her Kate.

November 30 – December 29



Photo Credit: Reina Solunaya

## **A Christmas Carol**

By Charles Dickens

Adaptation and Original Lyrics by Rick Lombardo

Original Music by Anna Lackaff and Rick Lombardo

Music Arrangements by Anna Lackaff

Directed by Brian Weaver

Join Ebenezer Scrooge and the ghostly spirits who visit on Christmas Eve to guide the grumpy miser through a redemptive and transformative journey towards friendship and love. The traditional tale is surprisingly staged and contemporarily cast. This award-winning production is hopeful, musical, and above all fun!

February 19 – March 15



## Pipeline

By Dominique Morisseau

Directed by Damaris Webb

A co-production with Confrontation Theatre

Nya, an inner-city public high school teacher, is committed to her students but desperate to give her only son Omari opportunities they'll never have. When a controversial incident at his upstate private school threatens to get him expelled, Nya must confront his rage and her own choices as a parent. But will she be able to reach him before a world beyond her control pulls him away? With profound compassion and lyricism, *Pipeline* brings an urgent conversation powerfully to the fore. Morisseau pens a deeply moving story of a mother's fight to give her son a future — without turning her back on the community that made him who he is.

April 8 – May 3



Photo Credit: Goat Factory Media  
Entertainment at Harder Secrest & Emery, LLP

## Thurgood

By George Stevens, Jr.

Directed by Lou Bellamy

Featuring Lester Purry

Presented in cooperation with Penumbra Theatre Company

Lester Purry and Lou Bellamy return to the Playhouse for *Thurgood* – the inspiring story of the first African-American to sit on the Supreme Court of the United States. From his early days as a civil rights lawyer arguing the landmark case of Brown vs. Board of Education to the end of institutionalized segregation, *Thurgood* spans the impressive 58-year career of Justice Thurgood Marshall all the way to his appointment to the highest court in the land.

Thanks to the Regional Arts & Culture Council, including support from the City of Portland, Multnomah County and the Arts Education & Access Fund.



Portland Playhouse receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.





[PORTLANDPLAYHOUSE.ORG](http://PORTLANDPLAYHOUSE.ORG)