

SEASON 12 ANNUAL REPORT



Photo credit: Photo of The Wolves cast by Brud Giles.

CELEBRATING THE COMPLEXITY OF OUR SHARED HUMAN EXPERIENCE.
A WORLD AWAKENED BY THE WONDER OF THEATRE.



Portland Playhouse is 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.



Photo Credit: Photo of Fall Festival of Shakespeare students by Brud Giles.

MISSION & VISION

Portland Playhouse's mission is to celebrate the complexity of our shared human experience. We envision a world awakened by the wonder of theatre.

VALUES

Belonging: Portland Playhouse works to be radically inclusive onstage and offstage. We serve together. We rise together. We lead with kindness.

Gratitude: We are here by the grace and generosity of our community. We honor those who have come before us and join with those around us. We are guided by voices of future generations.

Courage: We challenge the status quo; we take risks. We listen and learn with an openness to change.



Photo credit: Photo of North Portland 1968 from City of Portland Archive.

The simple life. I grew up Mennonite, and often heard Gandhi’s quote, “Live simply, so that others can simply live,” as an example of how to be in this world. In some ways, the pandemic has made our lives simpler, eliminated all except for what is essential to carry us through this time. We have fewer obligations outside of our home, participate in fewer activities, we drive less; but our family also eats more meals together, we read more, think more and spend more time in conversation.

At the same time, we are challenging ourselves to question and upend the status quo - both in our own hearts and minds and in the systems and power structures that rule our world. Justice for Black lives is essential. White silence is violence. The activists and visionaries of the Black Lives Matter movement have awoken our collective consciousness to atrocities long lived, but kept from the foreground of public discourse.

There is a simplicity in this essential moment. No justice no peace. No quiet life taken for granted from the spoils of stolen land, exploited labor, and the legacy of slavery. No selective amnesia that takes for granted America’s freedom or promise of equality without a reckoning that reminds us of the failings of this promise, the blindspots of the founders and the lack of awareness that continues to obscure the path of equality.

In the spirit of simplicity, Portland Playhouse whittled away words from our mission statement to what is essential:

Celebrate the complexity of our shared human experience

Along with our vision of “a world awakened by the wonder of theatre,” this mission is guiding us into the new landscape where human connection - real, deep, thoughtful, vulnerable, honest connection - is our most valuable asset guiding us into a landscape where “business as usual” isn’t an option, and where we explore the complexity of our differences. Our human differences make us stronger, just as biodiversity in the natural world makes a habitat more resilient.

Our work together is to explore and interrogate our deepest thoughts, desires and fears, and to hold them up to public scrutiny. We need to understand the past in order to make sense of the present. And we need to unpack the present to create a more just and equitable future. I have been a victim to the fallacy that education alone can undo the inequities of our world. In fact, just knowing that something is wrong is not always enough to disrupt a pattern or change a system. We have to understand how our self-interest is tied up in maintaining the status quo. And this is deep work. It requires us to not let ourselves be off the hook. It requires time. It requires a willingness to change.

Because something is simple, does not mean it is easy. Change is complex, and disrupting the status quo is hard work. I give you this challenge: to examine the complexity and the essential in your life.

– Brian Weaver

Co-founder and Producing Artistic Director

“Like fighting an addiction, being an anti-racist requires persistent self-awareness, constant self-criticism, and regular self-examination.”

–Ibram X. Kendi, *How to Be an Anti-racist*



Photo credit: La'Tevin Alexander and Tyharra Cozier in *Pipeline* by Shawnte Sims

STAFF

Ramona Lisa Alexander, Community Programs and Associate Artistic Director
 Sarah Bills, Communications Director
 La'Tevin Alexander Ellis, Front of House Manager
 Corinne Gaucher, Education Programs Manager
 Charles Grant, Associate Producer
 Thyra Hartshorn, Production Manager
 Hayley Hilmes, Development Associate
 Alix Kolar, Finance and HR Manager
 Tamera Lyn, Front of House Manager
 Brian Weaver, Producing Artistic Director
 Andrea Vernae, Audience Services Manager

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APPRENTICE COMPANY

Carmen Burbridge
 Charmaine Chisamba
 Ellie Conniff
 Erin Dilorio
 Voni Kengla
 Sarah Patterson
 Ronald Sigeca
 Max Tapogna
 Jasmine Villalino
 Caroline Wilkes



Photo: Nikki Weaver, Pedro Dominguez, Taylor Stark, Thyra Hartshorn, Sarah Bills, Delaney Barbour, Elena Hein, La'Tevin Alexander, Ash Heffernan, Teo Bei Yi, Alix Kolar, Hayley Hilmes, Lauren Vander Aarde, Auntais Faulkner, Corinne Gaucher by Stephen Robinson.

SEASON 12



Photo of Lauren Vander Aarde, Quinlan Fitzgerald, Alyssa Longoria, Andrea Vernae by Brud Giles

September 25 – October 20

THE WOLVES

By Sarah DeLappe
Directed by Jessica Wallenfels

Details:
21 performances
Served 1,855 audience members (offered 677 discounted or free tickets)
Hired 3 Equity and 24 Non-Equity artists
Reached 83% capacity
95% of survey respondents were satisfied/very satisfied with the production

Audience response: “My wife is a former high school jock and said the play represented her experience better than any art she’d seen before. It felt like a window into her life I hadn’t had before.”

Reviewer – Lee Williams, for *The Oregonian*: “So visceral you may wake up at 2 am with a Charley horse just from watching the never-out-of-breath cast. Without a doubt, this is a team win!”

WOMEN OF WILL

By Tina Packer
Directed by Eric Tucker

Details:
15 performances
Served 1,033 audience members (offered 370 discounted or free tickets)
Hired 4 Equity and 2 Non-Equity artists
Reached 60% capacity
98% of audience survey respondents were satisfied or highly satisfied with the quality of the production.

Audience response: “I never thought about the women in Shakespeare before. I just accepted them without thinking any deeper. This production opened a whole new world of depth for me.”

Reviewer – Krista Garver for *Broadway World*: “Part performance, part character analysis / history lesson / philosophical exploration, this very limited run is a must-see for anyone interested in Shakespeare and also in how women are portrayed in art in general.”



Photo of Nigel Gore and Tina Packer by Brud Giles

October 24 – November 10



Photo of Delaney Barbour, Cycerli Ash, and Victor Wells by Brud Giles

November 30 – December 29

A CHRISTMAS CAROL

By Charles Dickens
Directed by Brian Weaver
Adaptation and original lyrics by Rick Lombardo
Original music by Anna Lackaff and Rick Lombardo
Music arrangements by Anna Lackaff

Details:
31 performances, plus 1 student matinee reaching 57 youth
Served 3,123 audience members (offered 778 discounted or free tickets)
Hired 6 Equity and 26 Non-Equity artists
Reached 95% capacity
99% of audience survey respondents were satisfied or highly satisfied with the quality of the production.

Audience response: “I’ve never seen a cast be so all inclusive of disabilities, gender and racial diversity and this took the message of the play deeper into my heart.”

Reviewer – Krista Garver for *Broadway World*: “Directed by Brian Weaver, the Portland Playhouse production is sensational – full of wonder and joy. Even seeing it for the fourth time, I cowered in my seat when Scrooge yelled at the men collecting alms for the poor, got shivers up my spine during Marley’s scene, and felt downright giddy when Scrooge woke up to discover he hadn’t missed Christmas after all.”

PIPELINE

By Dominique Morisseau
Directed by Damaris Webb
A co-production with Confrontation Theatre

Details
22 performances, plus 1 student matinee (reached 97 high school students)
Served 1,920 audience members (offered 630 discounted or free tickets)
Hired 2 Equity and 15 Non-Equity artists
94% of audience survey respondents were satisfied or highly satisfied with the quality of the production.
1 post-show discussion with KairosPDX

Audience response: “It was absolutely fantastic. I knew I would be emotionally affected, but I had a much stronger emotional response than I expected. I started crying again writing this review. The actors were incredibly connected with their characters, each other, the script, and the stage.”

Reviewer – “Ramona Lisa Alexander and Wilson are so compelling at Nya and Xavier that after the play is over, the details of their performances are left engraved in your mind.”



Photo of La'Tevin Alexander and Ramona Lisa Alexander by Shawnte Sims

February 19 – March 15

THURGOOD

By George Stephens, Jr.
Directed by Lou Bellamy

Due to COVID-19 restrictions, our production of *Thurgood* was postponed until restrictions lift.



SPOTLIGHT

**RAMONA LISA
ALEXANDER**

*Portland Playhouse’s new Community Programs and
Associate Artistic Director*

WHAT BROUGHT YOU TO LOVE THEATRE AND THE ARTS?

I grew up in a home that was full of creativity. My parents created together – they sewed, they danced, they created things for theatre, and they shared all of that with me. It was the early 90’s and there was violence in my Boston, Massachusetts neighborhood, but the community was also very loving and they looked out for me. In middle school, I was introduced to an afterschool program run by a gentleman who was a motivational speaker, a Green Beret and a theatre teacher. I often say that that program was my saving grace. It introduced me to something I loved, kept me out of trouble, and allowed me to hang out with

folks who had my best interest at heart. I fell in love with it. This experience opened many more doors. And good friendships then led me to the Boston Children’s Theatre, Boch Center (Formerly the Wang Theatre) and the Strand Teen Players youth Program.

HOW WAS YOUR EXPERIENCE IN PIPELINE AT THE PLAYHOUSE?

We often talk about how theatre can be this mirror, held up for us to look at our own reflection. That reflection helps us to have the conversations we need to have. Ideally, it’s not only something that promotes social discourse, but change as well. That reflection back into the community can help us shift, help us transform the way we operate. It gives us an opportunity to debate, to see our own ideas.

My first experience with the Playhouse was as a cast member of their 2011 production of Tarell Alvin McCraney’s *The Brother/Sister Plays*, and I returned this season to be in Dominique Morisseau’s *Pipeline*.

I can count the number of times I have been directed by women, by female directors, and then female directors of color. Both times I have been in productions at the Playhouse, I’ve had women of color direct me.

Damaris Webb, the director for *Pipeline*, was very trusting. It was really wonderful how many folks had some sort of personal connection to the play, and we got to talk through that and the relationship with the story. Through continued collaborative effort, Damaris had the magic of guiding us while also letting us play, explore and discover. I appreciate that approach. I’ve never before worked with a lighting designer like Blanca Forzan who was so attentive to the movement of the actors, or with an apprentice company that had such a strongly ingrained work ethic and ambition. *Pipeline*’s co-producer,

Confrontation Theatre, was founded by a former Playhouse Apprentice Company member, La’Tevin Alexander, who was also my co-star. He is an artist who unapologetically works on Black theatre, Black plays, by Black playwrights. *Pipeline* will always stand out to me because of the investment every single artist had in the work.

WHAT DO YOU SEE AS THEATRE’S ROLE IN A COMMUNITY?

So as a performer you’re being witnessed, some of it might resonate with the audience, some of it may not. Emotions unfold, humanity unfolds, there might be someone who is triggered, or someone who might be able to release something, or understand things that they didn’t understand before. That can only happen when there is the experience of human bodies in space with each other, a person can have that experience and be transported to that place and time and space, and have that full experience, the opportunity is there to reflect, to be moved, to be seen.

For the King Neighborhood community specifically, the Playhouse is a theatre house, it is a story telling vehicle. The Playhouse provides an opportunity for the King Community to hold up this mirror to the work they are producing and say “Here is a reflection of what we see happening. Are they getting this right?” There was so much love there and a place for the community to say “you’re welcome here.”

HOW HAVE YOU EXPERIENCED PORTLAND PLAYHOUSE’S MISSION AND VISION?

Our mission of “Celebrating the complexity of our shared human experience,” and the vision of “a world awakened by the wonder of theatre” resonates with me because I lived through that. I’ve been able to share some of my own stories through these other stories that I really feel moved by. I have been able to have these conversations about really tough topics, participate in really difficult dialogues and deal with difficult feedback. Through that, I feel like there is room for more understanding, growth, connectedness. My teacher always said theatre was the invisible thread that connects us all. I think that with the Playhouse’s mission, you know, they talk the talk, they walk the walk.

Given the fact that we are in a state of uncertainty, we’ve had this conversation as a staff about how the pandemic has shaken our world. It kind of feels like dark times for some people, there is a real feeling of hopelessness. The Playhouse hasn’t looked at this like a moment of despair but rather opportunity. Everyone is going through different challenges and that’s fair and that’s real. But when you have a team of artists that say “oh we can do that differently,” that is a testament to our willpower. That’s a testament to the Playhouse tenacity. That’s a testament to their love of the work and employing other people. Keeping artists and performers in business and trying to figure out different creative ways to stay connected.

We will always find ways to bring people back into places and spaces, together, to play, to learn, to discover, to have these difficult conversations, to share in these human experiences in all of their complexity.

EDUCATION & COMMUNITY PROGRAMS

SOCIAL JUSTICE THEATRE PROJECT

In its fourth year, the Social Justice Theatre Project began engaging with students from da Vinci Arts Middle School in person on the topic of gun violence as part of #ENOUGH: Plays to End Gun Violence.

As the COVID-19 restrictions closed schools, we moved the program online and shifted the conversation to the effects of the pandemic on the students, our community and the world.

CONNECTING WITH COFFEE CREEK CORRECTIONAL FACILITY

Nikki Weaver's continued work with the women at CCCF deepened through storytelling, music and performance throughout the season. This work has led to the formation of On the Inside, a separate non-profit organization led by Weaver with a mission to "build creative connection for incarcerated women, both individually and collectively. We do this by telling our stories, igniting our hearts, and sparking dialogue. Creative connection for a greater good, we create community for women on the inside and outside by breaking down the walls that keep us apart."

Learn more about On the Inside at www.ontheinside.space



COMMUNITY RESPONSIVE PROGRAMMING

COMMUNITY YOGA

Throughout the season, Portland Playhouse offered open yoga classes in the Community Studio. A donation was suggested for participation but no one was turned away for lack of funds. Classes moved online in March following COVID-19 regulations.

GETTING FREE: A JUNETEENTH CELEBRATION/CONVERSATION

This intimate online celebration of Juneteenth brought together Black community members for an afternoon of conversation and a reading of a scene from Jordan E. Cooper's *Ain't No Mo'*.

PORTLAND PLAYPHONE

To help our patrons combat the struggles with isolation due to COVID-19 restrictions, Portland Playhouse began a free, phone-in storytelling program connecting community members with local theatre artists.

PERFORMANCE SPACE & MARKETPLACE

Created to help artists who suddenly found themselves without work due to the pandemic, Performance Space and Marketplace provided an online location for patrons to view, purchase and financially support individual artists and their work. Artists were promoted through the Playhouse social network and newsletters.

FILLING COMMUNITY NEEDS

Starting in April, we opened up our spaces for socially-distanced community use and hosted six blood drives with the American Red Cross, acupuncture sessions for protestors and members of the BIPOC community, Just Because Boutique pop-up shops, and rentals to BIPOC-led organizations free of charge.

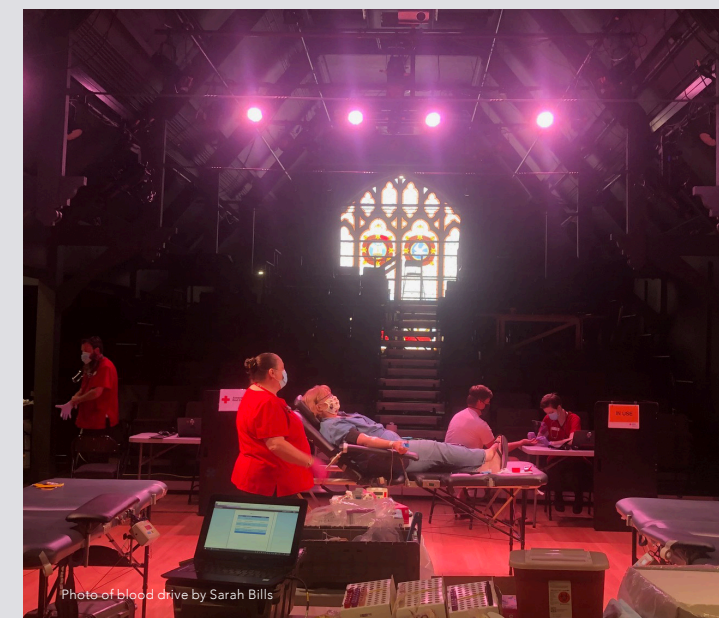


Photo of blood drive by Sarah Bills



Photo credit: Brud Giles

FALL FESTIVAL OF SHAKESPEARE

Modeled after the nationally renowned Shakespeare & Company program in Lenox, MA, our 10 week program links students' first encounter with Shakespeare's prose to the thrill of participating in live performance. We use an oral and audio approach called "feeding-in," 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. 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 is this 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.

"One student who experiences extremely high anxiety, to the point where she frequently misses school, found this program to be life-saving. She was the lead, and many teachers, students, and administrators came up to us and marveled at how happy and open she was. Students found their voices."

Fall Festival educator

2019 BY THE NUMBERS

7 schools

11 educators

10 weeks

341 students

Schools:

- Arts and Communications Magnet Academy (ACMA)
- Beaumont Middle School
- Da Vinci Arts Middle School
- De La Salle North Catholic High School
- Fort Vancouver High School
- Harriet Tubman Middle School
- Metropolitan Learning Center



Are comfortable receiving feedback for their work.



Make and keep their commitments.



Experienced personal growth in the program.



Feel confident in their ability to understand Shakespeare.

“

It's a place where you get to express your thoughts without anyone judging you. It's a place where everyone is a family member.”

– 2019 Student Participant

Would you participate in the Fall Festival of Shakespeare again?

90% SAID YES!

Photos of Fall Festival by Brud Giles





Photo credit: Portland Playhouse Season 12 Apprentice Company members Pedro Dominguez, Taylor Stark, Ash Heffernan, Auntais Faulkner, Riley Lozano, (Kevin G. Coleman and Lezlie Lee from Shakespeare and Company), Delaney Barbour, Bei Yi, Lauren Vander Aarde.

APPRENTICE COMPANY

Each year, Portland Playhouse welcomes a small group of theatre artists for a year of training. We serve as a bridge between the education system and the profession, developing each individual’s skills by providing learning opportunities from people working in theatre both locally and nationally.

In Season 12, eight apprentices participated in the program. Apprentices are offered classes in Movement, 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. While these are usually presented on the Playhouse stage, this season all were recorded with a limited audience and released digitally to adhere to COVID-19 restrictions.

This annual program begins in mid-August and runs through early June. Since we launched the Apprentice Program in 2010, 67 artists have completed it, with 83% having gone on to work professionally in the arts – locally, nationally, and internationally.



Photo of Pedro Dominguez, Delaney Barbour, Ash Heffernan and Taylor Stark at the Oregon Coast.

FINANCIALS

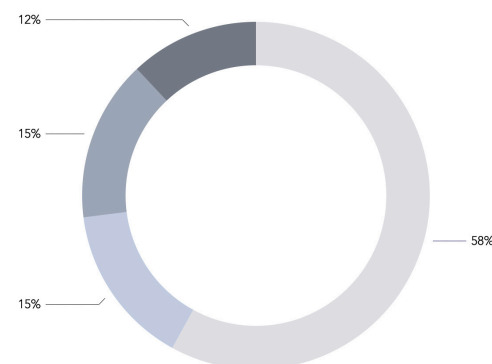
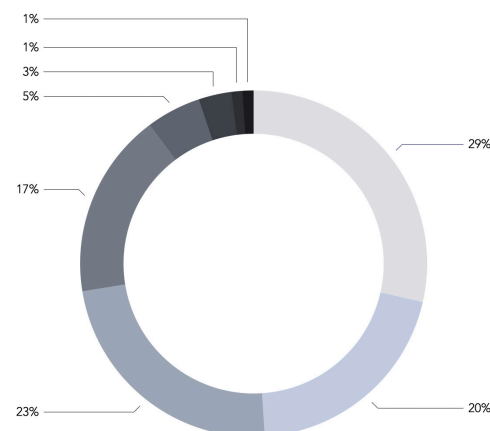
Did you know that ticket sales only cover 20% of our annual expenses? Our ability to present the intimate, high-quality theatre that we are known for depends a lot on the generosity of our community. No matter how large or small, each donation has a direct impact on our mainstage plays, education and outreach efforts, along with the special events that grace our stage throughout the year.

Revenue chart:

Individual: 28%
 Foundations: 23%
 Ticket Sales: 20%
 Government Support: 17%
 Other Income: 5%
 Education Fees: 3%
 Corporate: 2%
 Special Events: 1%
 In-Kind Support: 1%

Expenses chart:

Artistic Expenses = 58%
 Education Expenses = 15%
 Management Expenses = 15%
 Fundraising Expenses = 12%



OPERATING SUPPORT AND REVENUE

Support:

Corporations	\$ 18,290	\$ –	\$ 18,290	\$ 2,449
Foundations	242,954	34,000	276,954	194,608
Government grants	207,182	–	207,182	133,881
Individuals	336,911	448	337,359	342,478
In-kind support	18,291	–	18,291	36,353
Special projects	10,120	–	10,120	27,183
Total operating support	833,748	34,448	868,196	736,952

Revenue:

Education services	\$ 34,909	\$ –	\$ 34,909	\$ 38,789
Seasonal subscriptions	78,996	–	78,996	66,453
Single tickets	161,251	–	161,251	218,178
Other income	63,805	–	63,805	56,518
Total operating support	338,961	–	338,961	379,938
Net assets released from restrictions	164,308	(164,308)	–	–
Total operating support and revenues	1,337,017	(129,860)	1,207,157	1,116,890

	Net Assets Without Donor Restrictions	Net Assets With Donor Restrictions	Total	
			2020	2019
Support:				
Corporations	\$ 18,290	\$ –	\$ 18,290	\$ 2,449
Foundations	242,954	34,000	276,954	194,608
Government grants	207,182	–	207,182	133,881
Individuals	336,911	448	337,359	342,478
In-kind support	18,291	–	18,291	36,353
Special projects	10,120	–	10,120	27,183
Total operating support	833,748	34,448	868,196	736,952
Revenue:				
Education services	\$ 34,909	\$ –	\$ 34,909	\$ 38,789
Seasonal subscriptions	78,996	–	78,996	66,453
Single tickets	161,251	–	161,251	218,178
Other income	63,805	–	63,805	56,518
Total operating support	338,961	–	338,961	379,938
Net assets released from restrictions	164,308	(164,308)	–	–
Total operating support and revenues	1,337,017	(129,860)	1,207,157	1,116,890

OPERATING EXPENSES:

Artistic expenses	\$ 581,453	\$ –	\$ 581,453	\$ 669,223
Education expenses	152,448	–	152,448	146,472
Management and general expenses	149,667	–	149,667	137,524
Fundraising expenses	125,844	–	125,844	152,288
Total operating expenses before depreciation	1,009,412	–	1,009,412	1,105,507
Net operating income (loss) before depreciation	327,605	(129,860)	197,745	11,383
Depreciation of property and equipment	153,094	–	153,094	120,586
Net operating income (loss)	174,511	(129,860)	44,651	(109,203)

NON-OPERATING EXPENSES:

Loss on investments	–	–	–	(5,333)
Capital campaign contributions	–	–	–	233,126
Capital campaign expenses	–	–	–	(33,477)
Total non-operating income and expense	–	–	–	194,316

INCREASE (DECREASE) IN NET ASSETS

NET ASSETS AT BEGINNING OF YEAR

NET ASSETS AT END OF YEAR

Loss on investments	–	–	–	(5,333)
Capital campaign contributions	–	–	–	233,126
Capital campaign expenses	–	–	–	(33,477)
Total non-operating income and expense	–	–	–	194,316
INCREASE (DECREASE) IN NET ASSETS	174,511	(129,860)	44,651	85,113
NET ASSETS AT BEGINNING OF YEAR	1,756,060	164,308	1,920,368	1,835,255
NET ASSETS AT END OF YEAR	\$ 1,930,571	\$ 34,448	\$ 1,965,019	\$ 1,920,368

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

Katie Abbott
Roy & Kay Abramowitz
Fiona Adams
Sam Adams
Jeff Alder
Carole Alexander
Daniel L Allen
Ann Ames
Heidi Amundson
Diane & Erik Anderson
Jennifer & John Anderson in honor of
Tina Packer & Nigel Gore
The Anderson Living Trust
Kristin Anderson & Michael O'Brien
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Isabel Sheridan
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honor of Michael Cowan
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Joan Bradley
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Orion Bradshaw
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Alexandra & David Brown
Charlotte & Duane Brown
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Steven Bruckner
Evelyn J Brzezinski

Sindy Butkus in honor of the staff
at the Playhouse
Ellyn Bye
Lori Calarruda
Nedine & Gordon Campbell
Linda Campillo
Ellen Cantwell in honor of the
Collins Court Gang
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Melinda Carlson-Smith
Amanda Carter-Jura & Britt Jura
Julie Carter
Michael Weaver & Suzi Martinez Carter
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Caitlin Cetola
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Jennifer Cox
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Eloise Damrosch & Gary Harnett
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Dev & Sumathi Devarajam
Mary Delvin & Norman Hale in memory
of Don & Laura Devlin
Michael Dewitz
Deborah Dimoff
Jess Dishman
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Gary Dockery
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