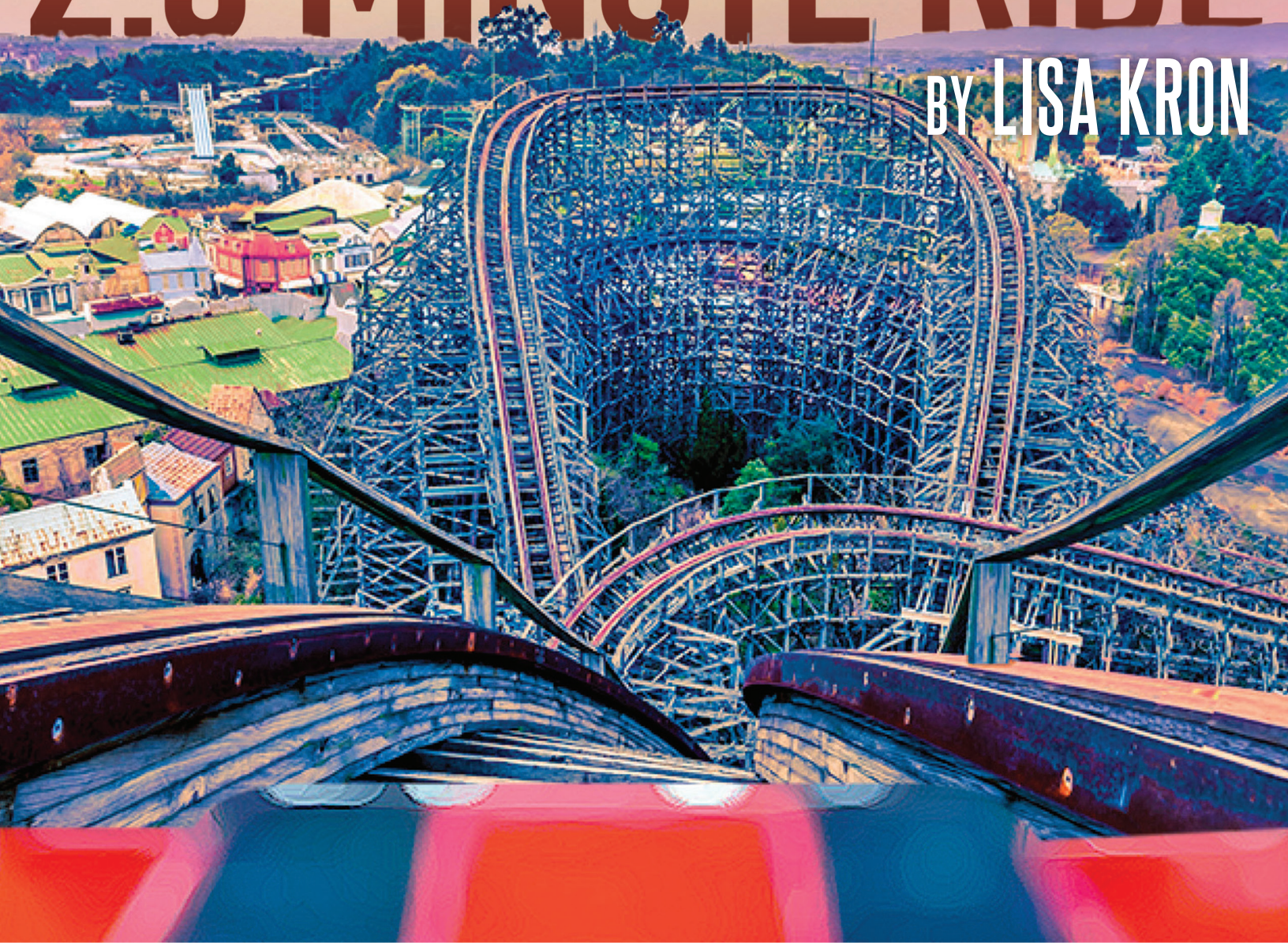


# artslandia

AT THE PERFORMANCE

## 2.5 MINUTE RIDE

BY LISA KRON



 PROFILE  
THEATRE

ARTISTIC DIRECTOR JOSH HECHT  
MANAGING DIRECTOR MATTHEW JONES

DIRECTED BY JANE UNGER



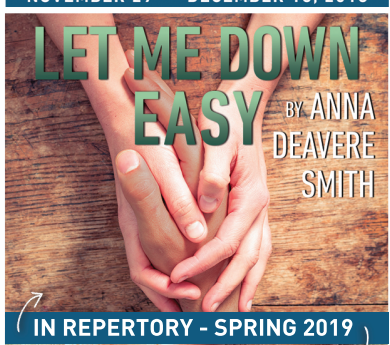
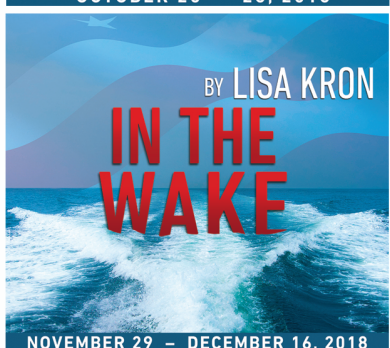
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2018-2019  
**LISA KRON/  
ANNA DEAVERE SMITH**  
DOUBLE SEASON



## PLAYWRIGHT PROFILE LISA KRON

Welcome to the first production of our 2018–2019 season!



For our twenty-first season, we're doing something special: an 18-month "double-season" featuring the works of Anna Deavere Smith and Lisa Kron in dialogue. As a Profile Theatre family member, you get to take a year-long journey seeing the world through the eyes of our Featured Writer. By the end of the season, you'll feel like old friends. So who is Lisa Kron? Welcome to her "Playwright Profile."

Lisa grew up in Lansing, Michigan, and like many artists, moved to New York after college. As a teenager and young woman in Michigan and in New York, she pursued acting in straight plays, increasingly dis-

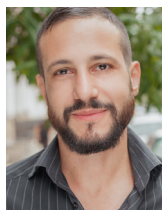
satisfied with the roles for women, and especially LGBTQ women. Seeing the work of the pioneering group Split Britches had a profound impact. Lisa writes, "it was so beautiful and complete and so utterly unlike anything I had ever seen before. It was strange yet totally familiar. Funny and heartbreaking and so sexy. It was non linear — that blew my Midwestern MIND. And — they made it themselves. To me this was a revelation."

Through Split Britches, Lisa found her way to the WOW Cafe, a hot-bed for experimental lesbian-centered work in the New York's East Village, the city's bohemian heart. At WOW's tiny storefront theatre she found a like-minded tribe of theatre-makers devising their own work, writing their own plays, sometimes in a few months, sometimes in a few days, with sets and costumes made from found materials. It was here that she started doing her own solo work. And it was here that she, her girlfriend Peg Healy, and friends Maureen Angelos, Babs Davy, and Dominique Dibbell formed the Five Lesbian Brothers. Throughout the '90s, both Lisa's solo work and the plays created with the Brothers gained increasing prominence and were produced throughout New York at PS 122, The Kitchen, Dixon Place, HERE Arts Center and eventually at large off-Broadway venues like New York Theatre Workshop and in 1997 The Public Theater, where *2.5 Minute Ride* opened to rave reviews, winning OBIE, Drama-logue and GLAAD Awards.

The Public Theater became an artistic home for Lisa, developing and producing her plays *Well*, which transferred to Broadway, earning Tony nominations for Lisa and co-star Jayne Houdyshell; *In The Wake*, Lisa's most traditionally well-made play; and *Fun Home*, her musical written with Tony-winning composer Jeanine Tessori, which also transferred to Broadway, winning 5 of its 12 Tony nominations, including Best Musical of 2015.

Throughout it all, what makes Lisa's writing indelibly Lisa's is her interest in the mix of theatrical forms — from the straight play to solo story-telling to ensemble-generated work, sometimes co-existing in the same piece — her commitment to politically-engaged work, and her conviction that laughter and tears, joy and sorrow, can inhabit the same moment. You're in for a wildly funny and deeply moving ride.

## FROM THE ARTISTIC DIRECTOR JOSH HECHT



### PARENTS ARE COMPLICATED, AREN'T THEY?

Even the closest parent-child relationships can take expert navigating. They embarrass us. They nag us. They worry when they shouldn't.

Like many of us, I spent some years as a teenager and young adult angry at my father. It is the job of young people to push boundaries, to separate themselves, to forge their own identities. Often, for a time, the familial relationships are the collateral damage of that forging's heat. My life looked so different from my father's. Like Lisa, I was a gay artist eeking out a life in New York that had earned me the respect of colleagues and peers, but not much of a savings. By contrast, my father had been a civil servant since he was 22. By the time he was my age, he had married, divorced, had a son, a home, a mortgage. What could he understand of my life? What could I understand of his?

### LIKE MANY OF US, I SPENT SOME YEARS AS A TEENAGER AND YOUNG ADULT ANGRY AT MY FATHER.

Nabokov wrote that "any soul can be yours, if you find and follow its undulations." Like Nabokov, Lisa's play seems to ask, How might I know better my father's heart, before it's too late? How might I know my own heart better because of this?

When I was younger, I was often mortified by my father, who seemed to me excessively Jewish, provincial in his Brooklyn-ness. But as I grow older, increasingly I see his face when I look in the mirror and note the sounds of Brooklyn around the edges of my own voice. In so many ways, I am my father, and though I may roll my eyes, I also know some of the things I love best about me are the things he put in there as he raised me.

The father we come to know in Lisa's play is warm, playful and capable of a level of radical empathy that is stunning, that enlarges his heart, enlarges Lisa's too, and ultimately our own.

As I read Lisa's play again, I'm struck by the sense of loss that permeates it. We are surrounded by loss, and to be alive is to be in a constant state of letting go. But what I learn from this play is that the tonic to this loss is the expansion we feel when we take the time to know each other.

## FROM THE DIRECTOR JANE UNGER



The great writer Philip Roth wrote "American reality has a way of outrunning art." With her play *2.5 Minute Ride* Lisa Kron has kept apace with the mercurial nature of American reality and sometimes outruns it, making for a dizzying ride. I didn't know very much about *2.5 Minute Ride* so when I sat down to read it, I brought no expectations with me. I was actually sitting on a plane at the time and beginning a 4.5 hour ride. It hardly took me four and a half hours to read but once I finished it, I needed the remainder of the plane ride to recover from the experience. It knocked me out in a great way and some of the punch of that knock-out came from the surprise of it. So, in the spirit of discovery, I don't want to say very much about the play.

I will say that my favorite plays are the ones that ask important questions and don't offer any simple answers. We are living in a time that is lacking in nuance, bordering on tribalism. It is so important to resist the 'black and white' of positions and to pay attention to the gray areas. One of the many things I love about *2.5 Minute Ride* is that Lisa Kron focuses on those gray areas, leading us to ask some blistering and soul-searching questions about the moral compass each one of us chooses to follow.

Whenever we venture onto a ride at an amusement park, we give ourselves over to a force bigger than we are and while we may hold on for dear life, ultimately we surrender. For the next ninety minutes, I invite you all to buckle up, surrender and take the ride.

## ABOUT PROFILE THEATRE

Founded in 1997 by Jane Unger, Profile Theatre centers an entire season around a single writer. Jane's fifteen-year tenure established the theatre as a leading voice in the Portland cultural scene, exploring the work of some of the 20<sup>th</sup> Century's most important masters and bringing many of them to Portland to develop work.

Profile's second Artistic Director, Adriana Baer, led the theater from 2012–2015, focusing the theatre's mission on the writers we would come to think of as our "21<sup>st</sup> Century Masters," contemporary writers investigating the most pressing concerns of our time. Josh Hecht became Artistic Director in 2017. His commitment to new work and robust community engagement has led to two new commissions in 2018–2019 and our Community Profile Program that uses art-making as a means of community-building.

Over the past twenty years Profile's Featured Writers have won 10 Pulitzer Prizes (plus 4 finalists), 20 Tony Awards (plus 7 nominations), 18 Drama Desk Awards, 24 Obie Awards and 3 MacArthur "Genius" Awards. In 2010, Profile Theatre was awarded an inaugural New National Theatre Company Award from the American Theatre Wing designed to bring national attention to "the most inspiring and innovative theatre companies on our national landscape." More recently, Profile has twice been recognized by Age and Gender Equity in the Arts for its leadership in equity, diversity and inclusion.



Presents

# 2.5 MINUTE RIDE

BY LISA KRON DIRECTED BY JANE UNGER<sup>A</sup>

## CAST

ALLISON MICKELSON\* AS LISA

## DESIGNERS & PRODUCTION

Peter Ksander ..... Scenic Design  
Sarah Gahagan ..... Costume Designer  
Miranda k Hardy ..... Lighting Designer  
Casi Pacilio ..... Sound Design  
Jana Crenshaw ..... Composer  
Kyra Bishop ..... Props Master  
Carol Ann Wohlmuth\* ..... Stage Manager  
Rory Breshears ..... Production Manager  
Charlie Capps ..... Production Assistant

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Leonard and Susan Magazine, Associate Producers  
Stephen Schuitevoerder and Tami Staudt, Associate Producers

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Profile Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.

\*Member of Actors' Equity Association, the professional union of actors and stage managers.

+Represented by United Scenic Artists - Local USA 829 of the International Alliance of Theatrical Stage Employees.



<sup>A</sup>The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



## CAST & CREATIVE TEAM



### **ALLISON MICKELSON** **Lisa**

Allison is honored to debut at Profile Theatre with the brilliant writing of Lisa Kron. Favorite roles include Alison in *Fun Home* (Portland Center Stage, OR), Mother in *Ragtime* (Surflight Theater, NJ), Lola in *Damn Yankees* (Allenberry Playhouse, PA), Emily in *Elf The Musical* (National Tour), and Mame in *Mame* (Allenberry Playhouse and Riverside Center for the Performing Arts, VA). Allison has written and performed numerous solo cabarets in NYC, MA, PA, SD and OR. She teaches music and yoga, conducts choirs, and works with art and worship at Middle Collegiate Church, a progressive worshipping community in the East Village. Special thanks to Jane Unger, Josh Hecht, the creative team and the crew. Profile Theatre's Diversity and Inclusion Initiative warrants high praise and Mickelson thanks patrons for supporting live theater and the highlighting of these voices.

### **JANE UNGER** **Director**

As the founding Artistic Director of Profile Theatre Project, Jane is delighted to return to Profile and usher in this extraordinary season featuring Anna Deveare Smith and Lisa Kron with Kron's *2.5 Minute Ride*. During her fifteen years at the Profile helm she had the pleasure of producing and directing seasons by playwrights Arthur Kopit, Arthur Miller, Tennessee Williams, Constance Congdon, Romulus Linney, Harold Pinter, Edward Albee, Terrence McNally, Lanford Wilson, Wendy Wasserstein, John Guare, Neil Simon, Horton Foote, Lee Blessing and Athol Fugard, working directly with many of these writers on new play development. Recently in Portland at Artists Repertory Theatre, *Mothers and Sons* by Terrence McNally and the world premiere of *The Talented Ones* by Yussef El Guindi. Other directorial work: Triad Stage, The Inge Festival, Creede Repertory Theatre, Idaho Theatre for Youth, Great Plains Theatre Conference and in Portland Storefront Theatre, Miracle Theatre, CoHo Productions, JAW at Portland Center Stage and New Rose Theatre. She adapted and directed *Carver Country* for Literary Arts, based on Raymond Carver short stories and worked as a

consultant with Book-It Repertory Theatre in Seattle on *The Financial Lives of the Poets* and *The Amazing Adventures of Kavalier & Clay*. As an actress, Jane worked in the New York area at theatres including Manhattan Theatre Club, Manhattan Punch Line and Hartford Stage. Among the awards Jane has received, she is especially proud of her Drammy Award for Best Director for *Wings* and the Drammy Lifetime Achievement Award.

### **LISA KRON** **Writer**

Lisa wrote the book and lyrics for *Fun Home* which won five 2015 Tony awards including Best Book, Score and Musical, and was finalist for the Pulitzer Prize. Her other plays include *In The Wake, Well, 2.5 Minute Ride* (Obie). As an actor she received a Tony nomination for her performance in *Well* and a Lortel Award for her turn as Mrs. Mi-Tzu and Mrs. Yang in the Foundry's acclaimed production of *Good Person of Szechuan*. She is the recipient of Guggenheim, Sundance and MacDowell fellowships, a Doris Duke Performing Artists Award, Cal Arts/Alpert and Helen Merrill Awards, the Kleban Prize, and grants from Creative Capital and NYFA. She is a founding member of the OBIE- and Bessie-Award-winning collaborative theater company The Five Lesbian Brothers and serves on the boards of the MacDowell Colony and the Sundance Institute, and on the Council of the Dramatists Guild of America.

### **PETER KSANDER** **Scenic Design**

Peter is a scenographer and media artist who's stage design work has been presented both nationally and internationally. In 2006 he joined the curatorial board of the Ontological-Hysteric Incubator. In 2008 he won an Obie award for the scenic design of *Untitled Mars (this title may change)*, and In 2014 he won a Bessie award for the visual design of *This Was the End*. He holds a MFA from the California Institute of the Arts, is an Associate Professor at Reed College and is an associate company member with the Portland Experimental Theatre Ensemble. Previously with Profile he has created designs for: *Bright Half Life, Water by the Spoonful, The Happiest Song Plays Last*.

### **SARAH GAHAGAN** **Costume Designer**

Sarah Gahagan is a designer for theatre, dance, festivals and stop-motion animation film as well as being theatre design instructor and resident costume designer at Portland Community College. She has done theatre design and collaboration work with many of Oregon's beloved arts organizations including: Artist Repertory Theatre, Oregon Children's Theatre, Profile Theatre, Miracle Theatre Group, Oregon Contemporary Theatre, Oregon Ballet Theatre, and Michal Curry Design. Sarah has received Drammy Awards for her costume design work on *Eurydice, James and The Giant Peach, Trojan Women, El Quijote, and A Year With Frog and Toad*. Sarah attended University of Oregon, where she received a BS in Theatrical Production Design and a BFA in Textile and Fiber Arts.

### **MIRANDA K HARDY** **Lighting Designer**

Miranda is thrilled to return to Profile Theater having lit *Master Harold and the Boys, Bright Half Life* and *Elliot, A Soldier's Fugue*. Miranda is an associate company member with the Portland Experimental Theater Ensemble. Her work locally has been with PETE, Portland Playhouse, Laura Heit, Boom Arts, Lewis and Clark, Reed College and she will be designing this spring for Oregon Children's Theater. Prior to moving west she made work in NYC and internationally. Other company affiliations include Banana Bag & Bodice, Latitude 14, Object Collection and Tiny Elephant. Miranda holds an MFA from the CalArts.

### **CASI PACILIO** **Sound Design**

Casi's home base is Portland and she is excited to work with Profile Theatre on *2.5 Minute Ride*. She also works at The Armory, where recent credits include *Every Brilliant Thing, Twist Your Dickens, Wild and Reckless*, and *His Eye is on the Sparrow*. Shows with Jana Crenshaw, composer *The Oregon Trail, Constellations, A Small Fire* and *Chinglish*. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*; For Hand2Mouth Theatre *Left Hand of Darkness, My Mind is Like an Open Meadow* (Drammy Award, 2011). Other credits include Squonk Opera's *Bigsmorgasbord-WunderWerk* (Broadway, PS122,

# CAST & CREATIVE TEAM

national and international tours); La Jolla Playhouse; Imagineer/maker of the Eat Me Machine, a dessert vending machine.

## JANA CRENSHAW

### Composer

Jana (aka Jana Losey) is a singer-songwriter and composer originally from Lawrenceville, PA. After touring extensively as a performer, Jana moved to Portland in 2008, reinventing herself as a composer and teacher. Credits include: *The Armory* (*Futura, A Small Fire, Chinglish, Other Desert Cities, Vanya and Sonia and Masha and Spike, Constellations*), Portland Playhouse (*Left Hand of Darkness* by Ursula K LeGuin/*Hand2Mouth*), Liminal (*Our Town*), CoHo Productions (*Note to Self*), and

performing in a devised piece called *Please Validate Your Identity* as part of Portland's Fertile Ground Festival. Jana is currently writing a third-grade musical, working on a new solo album, writing a solo theater piece, and hopes to be composing and performing more and more! Forever thank yous to Casi Pacilio and Mic Crenshaw. [janacrenshaw.com](http://janacrenshaw.com)

## KYRA BISHOP

### Props Master

Kyra returns to Profile after recently designing for *Water by the Spoonful* and *The Happiest Song Plays Last*. Other local credits include scenic and props designer and TD for *You're a Good Man Charlie Brown* (Enlightened Theatrics) and *Troilus and Cressida* (Portland Actors Ensemble), scenic and props designer for *The Pillowman* (Life in Arts), production designer and TD for *Men Run Amok* (part of Fertile Ground 2017), props master for *The Events* (Third Rail Rep), *Plaid Tidings* (Enlightened Theatrics) and *Reborn* (Beirut Wedding), as well as carpentry and paint work at various theatres in the area. She received her BFA in Scenic Design from the Conservatory of Theatre Arts at Webster University. [sanfordscenic.com](http://sanfordscenic.com)

## CAROL ANN WOHLMUT

### Stage Manager

Carol Ann studied theatre arts at the University of Northern Iowa. She is a Resident Artists at Artists Rep, where she has stage managed over 30 productions. In the 2017–18 season she worked on *An Octoroon*, *The Humans* and will also work on *The Thanksgiving Play*. In addition, Carol Ann has stage managed for many theaters in the Portland area, including Portland Center Stage, Portland Rep, Stark Raving Theater, New Rose Theatre, triangle productions!, Musical Theater Co, Metro Performing Arts, Northwest Children's Theatre and Carousel Co. Carol Ann also guest lectures on Stage Management and making a living in theatre arts.

## RORY BRESHEARS

### Production Manager

Rory Breshears is a Portland based Theatre artist and graduate of Willamette University. His theater work encompasses a variety of fields, includ-

ing production management, sound design, projection engineering, and more. He has worked as CoHo Productions' production manager for several years, and is excited to be working with Profile for the first time.

## CHARLIE CAPPS

### Production Assistant

Charlie is a Production Assistant and Scenic Carpenter and has been working in Portland for three years with companies such as Artists Repertory Theatre, Profile Theatre, Third Rail Repertory, and CoHo. Most recently he was the PA for *Caught* at Artists Rep, led the changeovers between *Water By The Spoonful* and *The Happiest Song Plays Last* with Profile, and spent his summer as a Stage Crew Apprentice with the Santa Fe Opera in New Mexico. He hopes you enjoy the show!

## JOSH HECHT

### Artistic Director

Josh is a Drama Desk Award-winning director whose productions have been seen in New York at MCC Theater, The Cherry Lane, The Duke on 42<sup>nd</sup> Street, New World Stages, Culture Project, regionally at The Guthrie Theater, the Berkshire Theatre Group, the Humana Festival at Actors Theatre of Louisville, Signature Theatre (DC) and internationally at the Dublin Arts Festival and the Edinburgh Festival Fringe and elsewhere. His collaboration with Ping Chong and Company was commissioned by and premiered at The Kennedy Center before touring the northeast. His writing has received the support of the Jerome Foundation. He is formerly the Director of Playwright Development at MCC Theater and the Director of New Play Development at WET. He's served on the faculty of the New School for Drama MFA Directing program, the Fordham University MFA Playwriting program, Purchase College SUNY's BFA Dramatic Writing program and has been a guest artist at The Juilliard School, NYU's Dramatic Writing MFA, Carnegie Mellon's MFA Playwriting, University of Minnesota's BFA Acting program and others. He directed Profile Theatre's ambitious repertory productions of *Water by the Spoonful* and *The Happiest Song Plays Last* at the conclusion of the 2017 Quiara Alegria Hudes season.

## SUSTAIN PROFILE THEATRE

**SUPPORT** With an annual gift of \$100+ you are welcomed into our Family Circles and gain access to the intimacy of the playmaking process.

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## One Playwright, One Vision, One World

### DIVERSITY AND INCLUSION INITIATIVE

2018 will be the third year of our commitment to producing solely the work of women and people of color. The theater has a unique ability to help us see our world in new ways and to help us envision the world that we want. The Diversity and Inclusion Initiative is intended to help address the over-representation of one group of people in what has traditionally been understood as the theater canon. Throughout the initiative, we are putting questions of Diversity and Inclusion front and center through our In Dialogue Programming, using the theater as a space to have critical conversations. We are committed to continually asking "How do we define community?" and "How can the theater be an active part of community-formation?"

2018–2019 Lisa Kron / Anna Deavere Smith  
 2017 Quiara Alegría Hudes  
 2016 Tanya Barfield  
 2015 Sarah Ruhl  
 2014 Sam Shepard  
 2012–2013 Athol Fugard  
 2011–2012 15<sup>th</sup> Anniversary Season  
 2010–2011 Lee Blessing  
 2009–2010 Horton Foote  
 2008–2009 Neil Simon  
 2007–2008 John Guare  
 2006–2007 Wendy Wasserstein  
 2005–2006 Lanford Wilson  
 2004–2005 Terrence McNally  
 2003–2004 Romulus Linney  
 2002–2003 Edward Albee  
 2001–2002 Harold Pinter  
 2000–2001 Arthur Miller  
 1999–2000 Constance Congdon  
 1998–1999 Tennessee Williams  
 1997–1998 Arthur Kopit

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Mariel Sierra

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Alan Jones  
Rich & Jean Josephson  
Marcia Kahn & Howard Rosenbaum  
Hank Keeton & Norma Jean  
Standlea  
Helen Kelley\*  
Kathryn Kelly  
Ed & Elaine Kemp  
Jeff & Carol Kilmer  
Carol Kimball  
David Kinder  
Diane Kondrat  
Anonymous  
Margaret Larson & Richard Lewis  
Amy Lawrence  
Jacklyn Maddux & Arthur Pierson  
Christy Marchant  
Gary McDonald & Barbara Holisky  
Charles Meshul & Maureen Ober  
Bill & Nancy Meyer  
Corrine Oishi & Lindley Morton  
Kristin Olson  
Veronica Paracchini  
Laura Potter  
Wendy Rahm  
Rick Rees  
Norma Reich  
Charles & Judith Rooks  
Darrell Salk & Tricia Knoll  
Devani Scheidler & James Kearney  
Scott Lewis & Sarah Slipper  
Olivia A. Solomon  
Ruth Sorensen  
Pam Sterling  
Gary Taliaferro  
Peter Thacker & Lynn Taylor  
Margaret Thompson  
Marcia Truman  
Tom & Linda Unger (in honor of  
Jane Unger)  
Carolyn Wood  
Janet Zell

## UP TO \$99

Kris Alman  
Amanda Andersen  
Darlene Bedel  
Howard & Suzanne Berwind  
Joe Blount  
Mary Franes Bowers  
Kate Bredeson  
Steve Brennock  
Priscilla Carlson  
Monica Cereseto  
(in honor of Maggie McKay)

Margaret Collins  
Jerry Colson & Veloris Montonye  
Cynthia Crumlish  
David E. Deutsch  
Nancy Drake  
Carol Flanagan  
Carolyn Gassaway  
Tim & Jan Gillespie  
Elinor Gollay  
Anonymous  
Rosa Loprinzi Hardin  
Lynnette & Don Houghton  
Ellen Jean  
Susan Johnson  
Colin Jones  
Matthew Jones & Theresa Humes  
Spencer Keller  
Mary & Gordy King  
(in honor of Sergio Ortiz)  
Roger III  
Anonymous  
Phoebe Krueger  
Jennifer Lakey  
Kirsten Lee  
Cheryl Leonard  
Dorothy Lyman  
Jack MacNichol  
Erin Mallon  
Karla Mason  
Nancy Matthews  
Kathryn Mclaughlin  
Michael Olich  
Carlton Olson  
Mary Overman  
Shari Powell  
Carol Sherman Rogers  
Charles & Barbara Ryberg  
Diane Sawyer  
Vincenza Scarpaci  
Curtis Schade & Jacquie Siewert-  
Schade  
Karen Schneider  
John Shethar  
Dre Slaman  
Aarisa Smith  
James Smith  
Larry Smith  
(in honor of Sophia Ninos)  
Martha Spence  
Anonymous  
Kate Stover  
Roz Tucker  
Lauren Turner  
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