artslandia

AT THE PERFORMANCE

2.5 MINUTE RIDE

by LISA KRON

PROFILE THEATRE

DIRECTED BY JANE UNGER
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 dissatisfied 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 Tesori, 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.
The father we come to know in Lisa’s play is...
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 Wohlmut* ........................................ Stage Manager
Rory Breshears .................................................. Production Manager
Charlie Capps .................................................. Production Assistant

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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 worshiping 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 Deavere Smith and Lisa Kron with 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, 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 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 DramaLyceum 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 Lorel 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 Merril 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

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

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 Reborning (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

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.

JOSEPH 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 42nd 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 Alegría Hudes season.
One Playwright, One Vision, One World

MISSION: To produce a season of first-class productions and community engagement activities centered around a single writer whose vision broadens our perspective on our world and deepens our collective compassion.

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?”

JOIN OUR FAMILY CIRCLES PROGRAM!

BECOME A MEMBER OF OUR INNER CIRCLE OF SUPPORT!
By making a contribution you directly support our unique mission and get the chance to experience equally unique events. Family Circle members enjoy benefits that build fellowship with other passionate theatre patrons and Profile Theatre artists. Gain access to the intimacy of the playmaking process as we talk about the plays, observe the work of artists, discuss theater’s impact on our community and immerse ourselves in Profile’s distinctive season of work. Let’s discover together the integral role you play in making all of it happen!

FAMILY CIRCLE LEVELS

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<th>Level</th>
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<td>Extended Family $100–249</td>
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(*dependent on availability of playwright)

Full details and event descriptions online at our DONATE PAGE

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2018–2019 Lisa Kron / Anna Deavere Smith
2017 Quiara Alegría Hudes
2016 Tanya Barfield
2015 Sarah Ruhl
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2012–2013 Athol Fugard
2011–2012 15th Anniversary Season
2010–2011 Lee Blessing
2009–2010 Horton Foote
2008–2009 Neil Simon
2007–2008 John Guare
2006–2007 Wendy Wasserstein
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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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Athol Fugard
Anniversary Season
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