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AT THE PERFORMANCE



LET ME
DOWN
EASY

BY ANNA
DEAVERE
SMITH



WELL

BY LISA
KRON



PROFILE
THEATRE
AT PORTLAND PLAYHOUSE

DIRECTED BY
JOSH HECHT

ARTISTIC DIRECTOR JOSH HECHT
MANAGING DIRECTOR MATTHEW JONES

FROM THE ARTISTIC DIRECTOR

JOSH HECHT

"Profile Theatre's unique mission allows us to dive deep into a master artist's evolving vision of our shared world."



Hard to believe our 18-month season exploring the work of Lisa Kron and Anna Deavere Smith is coming to a close! Profile Theatre's unique mission allows us to dive deep into a master artist's evolving vision of our shared world.

We started the season with ***2.5 Minute Ride***, Lisa's alternately hysterical and poignant solo show that weaves together the mortifications of bringing her girlfriend on her family's annual summer vacation to the Cedar Point Amusement Park with her soul-expanding trip accompanying her father to Auschwitz, where his parents were killed and where

she comes to understand better the joys and sorrows of her father's heart.

We followed that with a concert staging of ***Twilight***, Anna Deavere Smith's documentary piece about the Rodney King unrest in Los Angeles, in 1992 and the complex layers of communities in conflict and police brutality that have remained disturbingly current in our society.

Next, we presented ***The Secretaries***, an outrageous and bawdy comedy about sexual politics and internalized misogyny in the workplace from The Five Lesbian Brothers, a writing collective and performance troupe Lisa Kron co-founded.

In the fall, we presented ***Fires In The Mirror***, Anna Deavere Smith's groundbreaking work chronicling the race riots that erupted in Crown Heights, Brooklyn when a rabbi's motorcade struck and killed a West Indian-American boy and a Jewish rabbinical student was slain in retaliation.

A month later, we shared with you ***In The Wake***, Lisa Kron's political comedy set against the Bush-Gore election of 2000, and laughed and perhaps cried at the evolution of our national politics Lisa foresaw in 2010. This production coincided with Lisa's Playwright's Residency with us—a week of writing and community-building at Profile Theatre including her public talk and performance on our stage.

This winter, we commissioned and premiered ***(Un)Conditional***, a community-invested piece created by Ping Chong + Company presenting the stories of 6 people living with chronic illness or caring for someone who does, told by the people who live them. The performers were all members of our Community Profile program, which uses the practice of writing to create much-needed community for those living with chronic illness and their loved-ones.

And now our season's conclusion. What better way to finish our season than with a special rotating repertory production of two plays by two treasures of the American Theatre, performed by the same cast with the same director and design team. Those of you who have seen both plays will understand why we wanted to present them together; those of you who are about to see the first, won't want to miss the other!

We've spent the season examining questions of community, health, family and friendship, in ways funny, moving, sometimes enraging, and always deeply stirring. Thank you for joining us! We believe that art has the power to expand our lives. We can't wait to share what we've got up our sleeve for next year! Till then...

JOSH HECHT

THE PLAYWRIGHTS

LISA KRON & ANNA DEAVERE SMITH



LISA
KRON
WELL

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 nonlinear—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 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, with 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-logic 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 structured 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.



ANNA
DEAVERE
SMITH
*LET ME
DOWN EASY*

Anna Deavere Smith has had a wide and varied career. Most may know her as hospital administrator Gloria Akalaitis on seven seasons of *Nurse Jackie*, National Security Advisor Nancy McNally on *The West Wing* or her current role on the new Shonda Rimes drama *For The People*. But Smith's work as a dramatist goes back nearly thirty years and transformed the field.

Smith worked as an actor on stages across the country throughout the 1980s. While teaching at Stanford and Princeton, she started a project she called *On The Road: The Search for American Character*. It was here that she honed what would become her signature style: in-depth, on-camera interviews with diverse subjects, which she would then excerpt into monologues that she performed verbatim, including every verbal tic and self-interruption, and every accompanying physical gesture. Smith calls these pieces her 'portrait galleries.' "What I try to do is create a kind of document of what the person said, and the physical part follows," she has said.

The interviews themselves can take an hour or more—however long it takes for them to, in her words, "come into character. I'm watching for them to discover their own personal literature, their own poem. I think everyone has a poem."

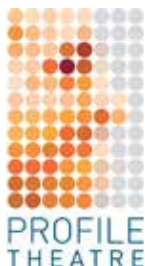
In 1991, she began using this technique to document the Crown Heights riots and the communities that lived through them. *Fires In The Mirror* premiered at The Public Theatre in 1992 to rave reviews, notably from Frank Rich in the New York Times, an early champion of Smith's, who subsequently performed the piece in cities throughout the US and at the Royal Court in London.

Her follow-up piece, *Twilight: Los Angeles 1992* turned her incisive lens on the Rodney King beating. That show transferred to Broadway, where Smith was nominated in both the Best Play and Best Actress categories. Subsequent pieces have included *House Arrest*, about the tense relationship between the American presidency and the media, and *Notes From The Field*, an exploration of the school-to-prison pipeline.

Her body of work is remarkable not only for its breadth of subject matter, but for the complexity she is able to render simply by letting her subjects speak for themselves. More than any other dramatist, Smith holds a mirror up to our lives as Americans in all of our complicated, painful, joyous dignity.

WELL

Written by Lisa Kron



LET ME DOWN EASY

Written by Anna Deavere Smith

CAST

Allison Mickelson*Lisa Kron
 Vana O'Brien* Ann Kron
 La'Tevin Alexander Ensemble
 Jennifer Lanier Ensemble
 Michael Mendelson* Ensemble
 Eleanor O'Brien Ensemble

CAST

La'Tevin Alexander James H Cone, Michael Bentt,
 Peter Gomes
 Jennifer Lanier Brent Williams, Hazel Merritt,
 Lorraine Coleman
 Michael Mendelson* Lance Armstrong,
 Phil Pizzo, Eduardo Bruera,
 Joel Seigel, Matthieu Ricard
 Allison Mickelson* Elizabeth Streb, Eve Ensler,
 Ruth Katz
 Eleanor O'Brien Sally Jenkins, Kiersta Kurtz-Burke,
 Susan Youens, Trudy Howell
 Vana O'Brien* Lauren Hutton, Ann Richards

Directed by Josh Hecht[^]

DESIGNERS & PRODUCTION

Daniel Meeker* Scenic and Lighting Designer
 Matt Wiens Sound Designer/Composer
 Sarah Gahagan Costume Designer, Well
 Alex Pletcher Costume Designer, Let Me Down Easy
 Kyra Sanford Props Master
 Karen Hill* Stage Manager
 Jamie M. Rea Line Producer
 Breydon Little* Assistant Stage Manager
 Jeff Painter Assistant Director
 Stephanie Gaslin Dialect Coach
 Elizabeth Rothan Voice and Movement
 Kristen Mun Fight Director

PRODUCERS CIRCLE FOR THIS PRODUCTION



, Executive Producer

Judy Henderson, Executive Producer | Lynn Goldstein, Associate Producer

WELL is Produced by special arrangement with DRAMATIC PUBLISHING, Woodstock, Illinois
 LET ME DOWN EASY is presented by special arrangement with Dramatists Play Services, Inc., New York.

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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.

[^] Director is a member of SDC

CAST & CREATIVE TEAM



LA'TEVIN ALEXANDER

I first give thanks to God for this opportunity Thankful for the support from my family and my community

Lately I have worked with several dynamic theatre companies And most recent I was seen in *Topdog & Fences* And in this Corner: *Cassius Clay* And don't forget I been acting with The Red Door along the way In the world of TV & film I've been in an episode of *Portlandia & Grimm* Confrontation Theatre continues to rise Producing world premiers and reaching new highs This is my debut with Profile Stay tuned and watch how it go down If there's more about me that you wish to know I'm on all social media platforms Choose one, search me then follow.



JENNIFER LANIER

Jennifer grew up in Greensboro NC and received her classical acting training at the University of North Carolina School of the Arts and improvisation training from Paul Sills at his farm in Wisconsin. Lanier is currently

Co-Artistic Director of Original Practice Shakespeare Festival (OPS Fest). She has worked in regional theatre (American Stage, Portland Playhouse, Ruth Foreman Theatre, Coho Theatre) touring theatre (People's Art Action, Artists Repertory Theatre, Original Practice Shakespeare, United Stage), television (guest star on *Leverage*, *Hawaii*, *Grimm*), national & regional commercials, and film (*Thin Skin*, *Scraper*, *Last Champion*). Lanier lives in Vancouver WA with her wife, two sons, a costume-loving dachshund, a cantankerous cat, a tornado of a kitten, and an anorexic tortoise.

MICHAEL MENDELSON

Michael is returning to Profile last appearing in *Eyes For Consuela*. Shows at Profile include *Burn This*, *The Lisbon Traviata*, *Klonsky* and *The Schwartz*, *The Heidi Chronicles*, and *The*



Glass Menagerie. Other regional credits include *A Doll's House Part 2*, *Everybody*, *Small Mouth Sounds*, *Mothers and Sons*, *The Price*, *Tribes*, *Blithe Spirit*, *The Quality of Life*, *Mistakes Were Made*, *The Skin of our Teeth*, *Ten Chimneys*, *Red Herring*, *Sherlock Holmes and the case of the Christmas Carol*, *The Miracle Worker*, *The Playboy of the Western World*, *God of Carnage*, *The Cherry Orchard*, *Superior Donuts*, *Othello*, *Design for Living*, *Holidazed*, *Becky's New Car*, *Three Sisters*, *Eurydice*, *Orson's Shadow*, *Mr. Marmalade*, *Theater District*, *Present Laughter* and *Love! Valour! Compassion!* Michael, a member of AEA and SDC, is a Resident Artist with ART, on staff with PAC and Artistic Director of Portland Shakes.



ALLISON MICKELSON

Allison is honored and excited to return to Profile Theatre where she began the season with Lisa Kron's one-woman show *2.5 Minute Ride*.

Since then, she has performed across the country, reprising Alison Bechdel in *Fun Home* at the Colorado Springs Fine Arts Center and also in Eugene with Oregon Contemporary Theatre; Diana in *Neat To Normal* with Empire Theater Company and Emily Hobbs in *Elf The Musical* at Syracuse Stage. Other roles include Mother in *Ragtime* (Surflight Theater, NJ), Lola in *Damn Yankees* (Allenberry Playhouse, PA), Mame in *Mame* (Allenberry Playhouse and Riverside Center for the Performing Arts, VA). Allison has written and performed numerous solo cabarets in New York City, Provincetown, MA and Portland, OR. She is a music educator, yoga instructor, choral conductor and social justice activist and is grateful to her community of chosen family here in the PNW! May we continue to honor the stories that haven't been told and need to be heard. www.allisonmickelson.com



ELEANOR O'BRIEN

Eleanor is the artistic director of Dance Naked Productions, a theater company dedicated to creating sex-positive theater. She is the

creator of solo shows *GGG: Dominatrix for Dummies*, *Lust & Marriage*, and *How to Really, Really? Really! Love A Woman*, as well the ensemble series *Inviting Desire*

and the community cabarets *What Is Erotic?*, *Revelations*, and *Sex We Can!* She is the founder of *Come Inside: Sex and Culture Theater Festival* and hosts a monthly erotic open mic called *Stand Up Smut*. Resume credits include shows at ART (*House & Garden*), PCS (*JAW*), Coho (*Collected Stories*) and Profile (*The Heidi Chronicles*).



VANA O'BRIEN

Vana has worked on several different Portland stages as a long time actor in the region. Some memorable roles have been in the plays

Greek, *Faith Healer*, *The Lion the Witch and the Wardrobe*, *The Seagull*, *Noises Off* and particularly the play she and her daughter Eleanor performed together at CoHo Productions, *Collected Stories*. Vana is a founding member of Artists Rep, where she is a Resident Artist. Favorite plays there include *Sister Mary Ignatius Explains it All For You*, *Long Day's Journey into Night*, *Top Girls*, *Mound Builders*, *Country Girl*, *Park Your Car in Harvard Yard*, *Artificial Jungle*, *The Laramie Project*, *A Perfect Ganesh* and *Superior Donuts*. She is honored to be doing her first Profile show, and thanks Mike for all his help and support.

DANIEL MEEKER

Scenic & Lighting Designer

Previously for Profile; Scenery for *In The Wake* and *26 Miles* and during the Jane Unger years, lighting for *The Young Man From Atlanta*, and scenery and lighting for *Great Falls*, *Chesapeake*, *Fortinbras*, and *At Home At The Zoo*. Other Local design credits include shows for Portland Playhouse, Portland Opera, Portland Center Stage, Oregon Children's Theater, and Artists Repertory Theater. Outside of theater, Daniel is the lighting director for the Pickathon festival and the principal designer of The American Art Fair and The Winter Antiques Show, both in NYC. Daniel is a graduate of Ithaca College and The Yale School of Drama, and a member of United Scenic Artists.

SARAH GAHAGAN

Costume Designer

Well

Sarah is a multimedia artist and costume designer for theatre and dance, as well

CREATIVE TEAM (CONTINUED)

as being a design instructor and resident costume designer at Portland Community College. Sarah has collaborated 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 Michael Curry Design. Sarah has received five Drammy Awards for her work. She attended The University of Oregon, where she received a BS in Theatrical Production Design and a BFA in Textiles.

ALEX PLETCHER
Costume Designer
Let Me Down Easy

Alex was raised in the San Francisco Bay Area, but since has lived/worked in The Netherlands, Brazil, Los Angeles, and most recently Portland. As a visual designer, she is fortunate enough to have collaborated with critically-acclaimed producers such as the LA Phil, Opera Omaha, Pacific Musicworks, The Geffen Playhouse, Edinburgh Fringe Festival, Artists Repertory Theatre, Gray Oak Productions, NBC, ABC, 20th Century Fox, and HBO. She is a co-founder and creative director for Portland Razor Co., a brand that celebrates ritual and style. Alex holds a BA in Theatre for Design and Production from the UCLA School of Theatre, Film, and Television.

MATT WIENS
Sound Designer/Composer

Matt is a Portland-based composer and sound designer. Recent credits include *In The Wake* with Profile Theater; *Wakey Wakey* and *Crowns* at Portland Playhouse; *Escaped Alone* at Shaking the Tree Theater. He holds a BA in Theater from Goshen College and a Masters in Music Technology from NYU.

KYRA SANFORD
Properties Master

Kyra is a freelance scenic designer, props master, carpenter, and painter in the Portland area, working for theatres such as Vertigo, Portland State University, Clark College, Lincoln High School, Shaking the Tree, Third Rail, and various others. She received her BFA in scenic design from The Conservatory of Theatre Arts at Webster University. www.sanfordscenic.com

KAREN M HILL
Stage Manager

Karen is overjoyed to be doing another show with Profile, especially with such a fabulous team. Karen also works as a Production Manager and Stage Manager with Portland Shakespeare Project, Artists Repertory Theater, Portland Opera, and The Oregon Children's Theater. She is grateful everyday that she gets to create beautiful art, and she thanks her husband, Mike, for supporting this crazy lifestyle.

JAMIE M. REA
Line Producer

From Berlin's aerialist street ensemble, Grotest Maru to Wellington's all-female dance ensemble JAVA, Jamie has been exploring this powerful tool of connection and change for over two decades. Serving as an award-winning director, designer, and performer, she has worked up and down both coasts and as far away as Australia. She does however also love to plant roots, building a human-resource-focused way of working, as a foundation for extraordinary artistic expression. To that end, it has been her pleasure to join the Profile team as Line Producer for this past year after serving as Production Manager for Jewish Theatre Collaborative for 9 years, for Enlightened Theatrics for 3 years, and by project for many others including Sojourn Theatre & The Beirut Wedding World Theatre Project.

BREYDON LITTLE
Assistant Stage Manager

Breydon is thrilled to return to the stage management team for his 6th show at Profile (*In The Wake*, *Twilight: Los Angeles 1992*, *Water by the Spoonful*, *Happiest Song Plays Last*, *Fires in the Mirror*). Some of his other credits in town include *A Christmas Carol*, *Pen/Man/Ship* (Portland Playhouse); *The Pride* (Defunkt Theatre); *Tender Napalm* (Dancingbrain Productions); *Jesus Christ Superstar* (Street Scenes); *Frost/Nixon* (Bay Street Theatre); *A Naked Mole Rat Gets Dressed: A Rock Experience* (Oregon Childrens Theatre)

JEFF PAINTER
Assistant Director

Jeff has just returned from Olympia, WA where he was directing *Fishnapped!*, *My Name is Rachel Corrie*, and *Murder for Old Time's Sake*. Portland acting credits include Bob Cratchit in *A Christmas Carol*

at Portland Playhouse (*Drammy for Best Play*, *Best Ensemble*), and Costard in *Love's Labour's Lost* at Post5.

KRISTEN MUN
Fight Director

Kristen is originally from the island of Oahu. She owes her training to Dueling Arts International and her time as assistant fight choreographer at OSF (09-10). She has received multiple Drammy Awards for Best Fight Choreography, most recently for *Tender Napalm* in 2018. You can see more of her work at PCS during *Crossing Mnisose* and *Milagro's Wolf at the Door*. When Kristen is not working as a fight choreographer she is a proud AEA stage manager.

ELIZABETH ROTHAN
Voice & Movement

Elizabeth is thrilled to be working with Profile Theater and Josh Hecht again on this production! Her teaching credits include work at National Theater Institute, Portland Actors Conservatory (Actors Instrument, clowning, voice and Meisner.) Her voice/movement coaching can be seen in companies across the Northwest such as Red Door Project, Portland Playhouse, Willamette University and most recently the University of Portland production of *Dog Sees God*. Elizabeth earned her MFA at Rutgers University, Mason Gross School of the Arts.

STEPHANIE GASLIN
Dialect/Voice Coach

Stephanie is a dialect/voice coach and actor, born and raised in Portland. A founding company member of Third Rail Repertory Theatre, she has been the dialect coach for Third Rail Repertory Theatre's productions since 2006. She also has worked regionally with many theatres as well as with individual performing artists in the Portland region. She holds a BA in Theatre from Southern Oregon University, an MFA in Acting from Ohio University and MS in Speech-Language Pathology from Portland State University.

JOSH HECHT
Director

Josh is the Artistic Director of Profile Theatre where he recently directed Lisa Kron's *In The Wake*, the concert staging of Anna Deavere Smith's *Twilight: Los Angeles, 1992* and the rotating repertory productions of Quiara Alegria Hudes'

CREATIVE TEAM (CONTINUED)

Water by the Spoonful and *The Happiest Song Plays Last*. Other Portland productions include *Teenage Dick* at Artists Repertory Theatre and the upcoming *Indecent*, a co-production between Artists Rep and Profile. He 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.

LISA KRON

Writer

Well

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 Sun-

dance Institute, and on the Council of the Dramatists Guild of America.

ANNA DEAVERE SMITH

Writer

Let Me Down Easy

Actress, playwright, and teacher, Anna Deavere Smith is said to have created a new form of theater. Her latest play, *Notes From the Field*, explores issues of justice and opportunity in America through the lens of education. She is recipient of two Tony nominations and three Obie awards. She was runner-up for the Pulitzer Prize for her play *Fires in the Mirror*. She has created over 15 one-person shows based on hundreds of interviews, including *Twilight: Los Angeles 1992*, about the Los Angeles race riots of 1992 and *Let Me Down Easy*, which focused on health-care in the United States. Television work includes *The West Wing*, *Nurse Jackie*, and *Black-ish*. Films include *The American President*, *Rachel Getting Married* and *Philadelphia*. Books include *Letters to a Young Artist* and *Talk to Me*. She received the National Humanities Medal, presented to her by President Obama in 2013. She was the 2015 Jefferson Lecturer for the National Endowment for the Humanities. She is a MacArthur Fellow, recipient of a George Polk Award in Journalism, a Ridenhour Courage Prize, and The Dorothy and Lillian Gish Prize. She is University Professor at New York University, where she also directs the Institute on the Arts and Civic Dialogue.

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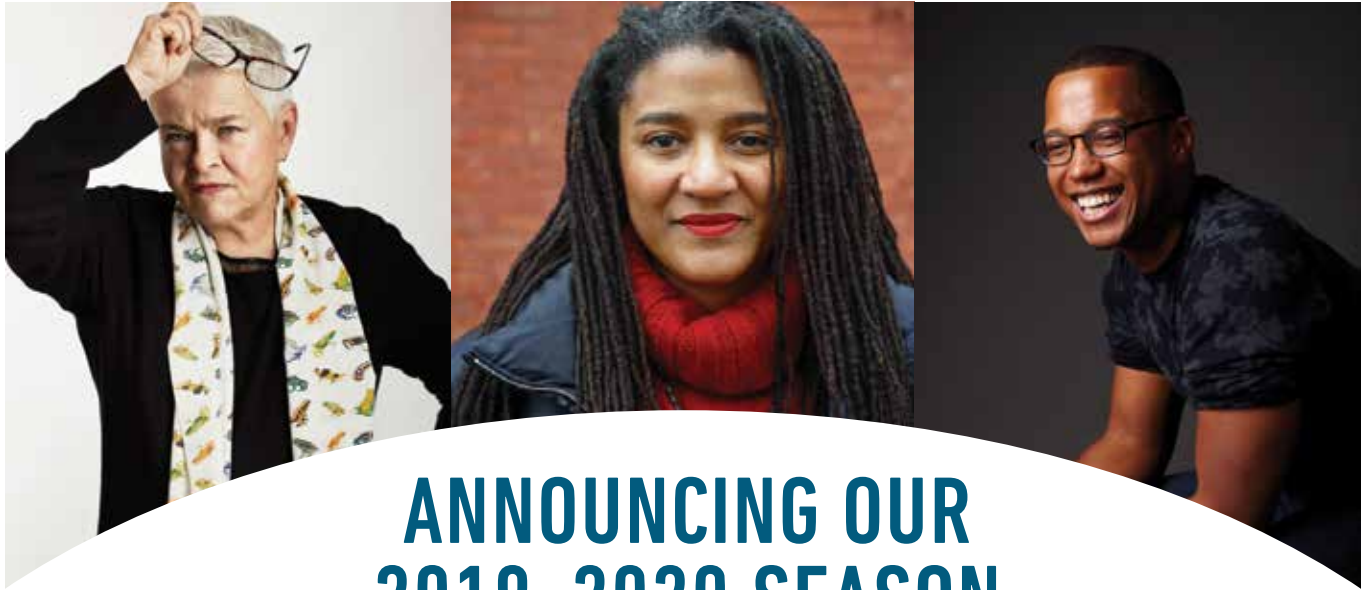
PODCAST HOST

Susannah Mars

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ANNOUNCING OUR 2019-2020 SEASON

GENERATIONS

PAULA VOGEL, LYNN NOTTAGE, BRANDEN JACOBS-JENKINS

Profile Theatre is one of only 3 theatres in the country to dedicate their season to an in-depth exploration of a playwright's vision, using that unique vision as a lens on our shared world, broadening our perspective and deepening our collective compassion.

Now, in an innovation that deploys Profile's unique mission to special effect, we present **GENERATIONS: a curated artistic conversation among three of our most important and prolific writers.**

Spread over two years, GENERATIONS will present three full productions from each writer, plus an array of concert stagings, panel discussions, community engagement activities and our renowned Playwrights Residency, allowing patrons to go in depth into each writer's oeuvre while also drawing out the connections and complexities that emerge from holding up these master artists in an extended conversation.

The first year of this double season will focus largely on Vogel and Nottage, with two full productions of each. The work of Branden Jacobs-Jenkins will be introduced through concert stagings and other supplemental programming.

The Second year will focus more on Branden Jacobs-Jenkins, with three productions of his, alongside one production each of Vogel and Nottage.

This clustering is designed to enhance the experience of going in-depth in a playwright's body of work.

THE BALTIMORE WALTZ

By Paula Vogel
Directed by Josh Hecht
October 17–November 3, 2019
Imago Theatre

SWEAT

By Lynn Nottage
January 16–February 2, 2020
Imago Theater

INDECENT

By Paula Vogel
Directed by Josh Hecht
February 18–March 12, 2020
Lincoln Hall
Co-Production with Artists Repertory Theatre

BY THE WAY, MEET VERA STARK

By Lynn Nottage
May 28–June 21, 2020 at Portland Playhouse

LYNN NOTTAGE is a playwright and a screenwriter, and the only woman to have been awarded the Pulitzer Prize twice. Her plays have been produced widely in the United States and throughout the world. Her most recent play, *Mlima's Tale*, premiered at the Public Theater in May 2018. In the spring of 2017, *Sweat* (Pulitzer Prize, Obie Award, Susan Smith Blackburn Prize, Tony Nomination, Drama Desk Nomination) moved to Broadway after a sold out run at The Public Theater. It premiered and was commissioned by Oregon Shakespeare Festival / Arena Stage.

Other plays include *By The Way, Meet Vera Stark* (Lilly Award, Drama Desk Nomination), *Ruined* (Pulitzer Prize, OBIE, Lucille Lortel, New York Drama Critics' Circle, Audelco, Drama Desk, and Outer Critics Circle Award), *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play), *Fabulation*, or *The Re-Education of Undine* (OBIE Award), *Crumbs from the Table of Joy*, *Las Meninas*, *Mud, River, Stone*, *Por'knockers* and *POOF!*

Nottage is the recipient of a MacArthur "Genius Grant" Fellowship, Steinberg "Mimi" Distinguished Playwright Award, PEN/Laura Pels Master Playwright Award, Merit and Literature Award from The Academy of Arts and Letters, Columbia University Provost Grant, Doris Duke Artist Award, The Joyce Foundation Commission Project & Grant, Madge Evans-Sidney Kingsley Award, Nelson A. Rockefeller Award for Creativity, The Dramatists Guild Hull-Warriner Award, the inaugural Horton Foote Prize, Helen Hayes Award, the Lee Reynolds Award, and the Jewish World Watch iWitness Award.

BRANDEN JACOBS-JENKINS is a Brooklyn-based playwright. His plays include *Everybody* (Signature Theatre; Pulitzer Prize-finalist), *War* (LCT3/Lincoln Center Theater), *Gloria* (Vineyard Theatre; Pulitzer Prize-finalist), *Appropriate* (Signature Theatre; Obie Award), *An Octoroon* (Soho Rep; Obie Award) and *Neighbors* (The Public Theater).

A Residency Five playwright at Signature Theatre, his most recent honors include the Charles Wintour Award for Most Promising Playwright from the London Evening Standard, a London Critics Circle Award for Most Promising Playwriting, a MacArthur fellowship, the Windham-Campbell Prize for Drama, the Benjamin Danks Award from the American Academy of Arts and Letters, the PEN/Laura Pels International Foundation Theatre Award, the Steinberg Playwriting Award, and the inaugural Tennessee Williams Award. He sits on the board of Soho Rep and, with Annie Baker, he is an associate co-director of the Hunter College MFA program in playwriting.

PAULA VOGEL has written *How I Learned To Drive* (Pulitzer Prize, New York Drama Critics Award, Obie Award, Lucille Lortel, Drama Desk, Outer Critics Circle and many more.) and *Indecent* (Tony, Drama Desk, Obie and Outer Critics Circle Award nominations for Best Play). Other plays include *A Civil War Christmas*, *The Long Christmas Ride Home*, *The Mineola Twins*, *Hot 'n' Throbbin*, *The Baltimore Waltz*, *Desdemona*, *And Baby Makes Seven*, and *The Oldest Profession*.

John Simon once remarked that Paula Vogel had more awards than a "black sofa collects lint." Some of these include induction into the Theatre Hall of Fame, Thornton Wilder Award, Lifetime Achievement from the Dramatists Guild, the William Inge Award, the Elliott Norton Award, two Obies, a Susan Smith Blackburn Award, the PEN/Laura Pels Award, a TCG residency award, a Guggenheim, a Pew Charitable Trust Award, and fellowships and residencies at Sundance Theatre Lab, Hedgebrook, The Rockefeller Center's Bellagio Center, Yaddo, MacDowell, and the Bunting.

But she is particularly proud of her Thirtini Award from 13P, and honored by three Awards in her name: the Paula Vogel Award for playwrights given by The Vineyard Theatre, the Paula Vogel Award from the American College Theatre Festival, and the Paula Vogel mentorship program, curated by Quiara Hudes and Young Playwrights of Philadelphia.

PROFILE ON THE MOVE

As Artists Rep begins their exciting redevelopment project, Profile Theatre will be on the move! Our home there at the ArtsHub will be getting an upgrade, so look to see us in some new places in the 19-20 season. In May we move to new offices at the Wieden + Kennedy building. Next season, as the performance spaces at Artists Rep are unavailable, we will be on the move! Our venues will be Imago Theater, Lincoln Hall and Portland Playhouse.

THE PLAYS



Directed by Josh Hecht
October 17–November 3, 2019
Imago Theatre

Winner of the Obie for Best New Play

When Anna, an unmarried school-teacher in the prime of life, is suddenly diagnosed with the fictitious Acquired Toilet Disease, a mysterious new illness with a high-risk factor for elementary school teachers, she and her brother Carl take flight to Europe in search of romance and a cure. Vogel's fantastical satire takes us on a whirlwind odyssey through Paris, Amsterdam, Munich and Vienna, and is part heartfelt tribute, part political indictment written at the height of the AIDS crisis.

"One of American drama's most poignant, most lavishly theatrical visions of sibling bond, of sickness, of grief."
— San Francisco Chronicle



Director TBA
January 16–February 2, 2020
Imago Theater

Winner of the 2017 Pulitzer Prize

In the industrial town of Reading, Pennsylvania, a group of friends spend their days on the factory floor and their nights sharing drinks, secrets, and laughs. But when layoffs and picket lines begin to erode their trust, they find themselves pitted against each other in a heart-wrenching fight to stay afloat. Based on Nottage's extensive research and interviews with residents of Reading, Sweat is a searing reflection of America's economic decline. Hailed by the Los Angeles Daily News as "A truly important play with considerable humor. A gift to watch."



Directed by Josh Hecht
February 18–March 12, 2020
Lincoln Hall
Co-Production with Artists Repertory Theatre

Nominated for a 2017 Tony Award for Best Play

Sholem Asch's play *The God of Vengeance* made a splash on Broadway in 1923, when it was shut down and all of the actors were arrested on charges of obscenity for portraying a lesbian romance between a brothel-owner's daughter and one of the prostitutes. Pulitzer-prize winning playwright Paula Vogel weaves scenes of Asch's incendiary play with the imagined conversations with the risk-taking company that brought the script to the stage. *Indecent* is a riveting backstage drama filled with music, groundbreaking Yiddish theatre, and stage magic.



Director TBA
May 28–June 21, 2020
Portland Playhouse

Nominated for a 2012 Drama Desk Award for Best Play

It's the Golden Age of Hollywood, and aspiring starlet Vera Stark works as a maid to Gloria Mitchell, an aging star grasping at her fading career. Worlds collide when Vera lands a trailblazing role in an antebellum epic starring...her boss. While Vera's portrayal of a slave turns out to be groundbreaking, decades later scholars and film buffs still grapple with the actress' legacy in Hollywood and the impact that race had on her controversial career. Two-time Pulitzer Prize-winner Lynn Nottage's fast-paced, sly satire, will take you on a seventy-year journey through Vera's life and the cultural climate that originally shaped her and continues today.

**PLUS TWO
CONCERT
STAGINGS!**

RUINED by Lynn Nottage
MOTHER COURAGE by Berthold Brecht
In rotating rep Dec 5–8, 2019

Title "To Be Announced"
by Branden Jacobs-Jensen
Apr 30–May 3, 2020

JOIN US!

RENEW / SUBSCRIBE TO THE 2019-20 SEASON

The very best way to experience the breadth and depth of our featured writers and see how their work relates to each other and to our shared world is to attend the full season. Subscriptions make that simple and affordable.

All subscribers enjoy the following benefits:

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PREVIEW \$160

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Opening Nights are the first Saturday night of a run, and are followed by a catered reception.

REGULAR \$180

Regular seating is any performance other than Preview and Opening Night.

STUDENT / 30 & UNDER \$120

Students and persons aged 30 & under, good for seating at any performance.

“Instead of a brief visit into the house of a playwright, which takes place when we see a single play, Profile gives us an opportunity to roam around awhile and more fully apprehend what the house, and the playwright, is all about. We can carefully examine what books are lodged in the bookshelves, the ambience of more lived-in rooms and what’s cooking in the kitchen. This kind of a visit can broaden our perspective about something we may not have ever thought about or understood regarding ourselves and our world. Profile Theatre is a treasure.”

-TRISH GARNER

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SUBSCRIPTIONS AVAILABLE NOW!

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COMMUNITY PROFILE

Our unique education program: a year-long writing workshop and community-building space influenced by the work of our main stage writers.

For the past two seasons Profile Theatre has hosted this ongoing program for local members of an affinity group important to the Featured Writer. Participants attend monthly writing workshops with award-winning writers and exceptional teachers, cultivating their own creative voices and using writing as a springboard for conversation and community-building.

Our 2018–19 season is the second year of this life-enriching program. The first year, in tandem with our

Quiara Alegría Hudes season, focused on Veterans and their loved ones. This year's program follows the themes that surface in the work of Lisa Kron and Anna Deavere Smith—questions about illness and wellness, health and caretaking and our system of health-care. Thus the program is currently for those living with chronic illness, their family and caregivers. A cohort of 40 participants have been gathering monthly since January 2018 and will continue until the season's end in June 2019.

HEAR THEIR STORIES!

In celebration of the end of this year's program we will present a selection of the writers work, performed by professional actors. This staged reading event takes place on Monday, June 3rd here at Portland Playhouse.



Photo: David Kinder



Photos: David Kinder

(UN)CONDITIONAL

In tandem with the current season's Community Profile cohort we created our first world-premiere original production. Commissioned from National Medal of Arts Awardee Ping Chong + Company, (Un)Conditional was staged in February, 2019 and featured six people sharing their true stories of living with a chronic condition. Derived from interviews with the participants and created using Ping Chong + Company's distinctive style, this community-sourced production was a highly celebrated addition to our season.

In the 2019-20 season Community Profile will continue, creating space for those living with HIV/AIDS.

To inquire about participating—or to learn more about how to connect people to this program, please contact our Artistic Director.
JOSH HECHT
josh@profiletheatre.org
502.242.0080

Community Profile is made possible with support from
THE WRITERS GUILD INITIATIVE
Whose mission is to perpetuate the
Art and Craft of Storytelling





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

In 2016, Profile Theatre launched its Diversity and Inclusion initiative, committing to three consecutive seasons producing the work of women and writers of color. The Initiative was born out of a desire to correct a persistent imbalance in the diversity and complexity of lives we see reflected on our stages. It is our belief that by actively working to correct this imbalance in our own programming, we more accurately reflect the world around us, produce work of increasing relevance to our city and community, and help dream into being the dynamic and inclusive world we want. We also believe that by continuing to program the most accomplished mid-career writers of our time, all members of our audience, whatever their background, will recognize themselves in these stories.

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Josh Hecht, *Artistic Director*
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2018–2019 Lisa Kron / Anna Deavere Smith
 2017 Quiara Alegria Hudes
 2016 Tanya Barfield
 2015 Sarah Ruhl
 2014 Sam Shepard
 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
 2005–2006 Lanford Wilson
 2004–2005 Terrence McNally
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 2002–2003 Edward Albee
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Actors' Equity Association (AEA), founded in 1913, represents more than 50,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

ABOUT PROFILE THEATRE

Founded in 1997 by Jane Unger, Profile Theatre centers a season around a single writer. Jane's tenure established the theatre as a leading voice in Portland's cultural scene, exploring the work of some of the 20th Century's most important masters.

Profile's second Artistic Director, Adriana Baer, was interested in exploring the writers we would come to think of as our "21st 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 2018–19 and our Community Profile Program that uses art-making as a means of community-building.

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.

THANK YOU TO OUR GENEROUS DONORS

GIVE!

profiletheatre.org/
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This list acknowledges gifts given between May 1, 2018 and April 30, 2019.

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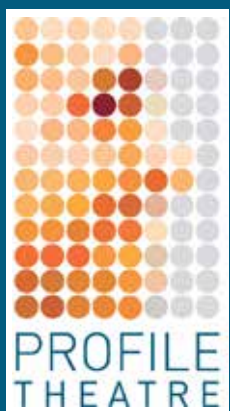
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Lisa Kron In Conversation



The Secretaries



2.5 Minute Ride



(Un)Conditional



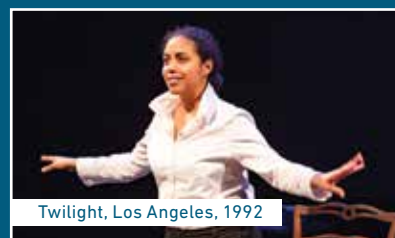
Fires In The Mirror



In The Wake



Ping Chong



Twilight, Los Angeles, 1992