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2005 – 2006 Season

Portland Center Stage, Portland, Oregon • Founded 1988

Newmark Theatre • Winningstad Theatre • Portland Center for the Performing Arts

Chris Coleman, Artistic Director • Edith Love, Managing Director

PORTLAND CENTER STAGE is a resident company of the Portland Center for the Performing Arts, attracting more than 90,000 theatergoers annually. With five mainstage and two second stage productions each season, PCS produces a blend of classical, contemporary and world premiere works in addition to its annual summer playwrights festival, Just Add Water/West. PCS has embarked upon a \$32.9 million capital campaign to renovate the historic Portland Armory and create a permanent home for the company. The new facility, which will house a 600-seat mainstage and a 200-seat black box theater, is being designed to be the first historic rehabilitation, and hopes to be the first performing arts venue, to achieve a LEED (Leadership in Energy and Environmental Design) Platinum rating. To date, more than \$13.7 million has been secured for the project and efforts are underway to open the new Armory Theater in the Fall of 2006.

Newmark Theatre: 880 seats • Winningstad Theatre: 271 seats

1111 SW Broadway at Main

Subscriptions: \$66 - \$364 • Single tickets: \$15 (30 and under); \$20 - \$56, reserved

Subscription renewals on sale: February 28, 2005 • New subscriptions on sale: June 1, 2005

Single tickets on sale: August 1, 2005

Box office: 503-274-6588 • www.pcs.org

Underneath the Lintel, by Glen Berger

September 27 – October 30, 2005

Winningstad Theatre

Director, Nancy Keystone

In 2001, this immensely popular one-man show ran for over eight months Off-Broadway and has subsequently been successfully produced in London, Atlanta, Los Angeles, Houston, Detroit, Seattle and Louisville. In this funny yet reflective play, a librarian's personal obsession with tracking down the miscreant who returned a book 123 years overdue leads to profound discoveries of cosmic significance. As with his whimsical cast of characters in the upcoming PCS production of *O Lovely Glowworm*, playwright Glen Berger finds in the world-traveling librarian a passion for life that he pursues even to the point of self-destruction. The play, like its protagonist, starts out modestly and amusingly and winds up offering insightful and grandiose observations about the meaning of life, reminding us along the way that it is our drive to discover and to leave even the smallest mark on the world that defines us as human beings.

Pride and Prejudice, Adapted for the stage from Jane Austen's novel by Marcus Goodwin
October 25 – November 20, 2005

Newmark Theatre

Director, Jane Jones

Recently named the most romantic novel of all time, *Pride and Prejudice* has beguiled readers since the early 19th century with the drawing room dramas of Mr. and Mrs. Bennet and their five marriageable daughters. When Jane, the eldest, falls in love with wealthy neighbor, Mr. Charles Bingley, her independent sibling Elizabeth finds herself attracted to Bingley's friend, the haughty Mr. Darcy. The trials and tribulations of the sisters' relationships unfold in witty bantering, near social ruin and delicious comeuppances. Darcy provides the pride, Elizabeth the prejudice, with a large cast of supporting characters who deliver the mirth in classic Jane Austen style.

This Wonderful Life, A one-man stage adaptation of the screenplay *It's A Wonderful Life*
conceived by Mark Setlock and written by Steve Murray -- **World Premiere**

November 29 – December 24, 2005

Newmark Theatre

Performed by Mark Setlock • Director, Martha Banta

Portland audiences took to ambidextrous actor Mark Setlock like fish to water in last spring's smash hit, *Fully Committed*. Mark fully demonstrated his amazing ability to create more than two dozen characters in rapid succession with no more than a change in pitch or inflection, a raising of the eyebrow, a sharpening of the gaze or a slump of the shoulders. Working with playwright Steve Murray (*Manna*, JAW/West 2002), he brings these gifts to a solo performance of one of the most beloved holiday classics, *It's a Wonderful Life*. It's Christmas Eve in a small New England town during wartime and one of its good citizens, George Bailey, fears he's failed his family, his friends and his town. In despair, he considers suicide until Clarence, a dotty angel-in-waiting, shows him how bleak the world would have been if he'd never lived. How wonderful it will be to hear George, Mary and ZuZu, Mr. Potter, Uncle Billy and Clarence, Officer Bert and Violet come to life through the talented Mr. Setlock.

The Fantasticks, book and lyrics by Tom Jones; music by Harvey Schmidt

January 10 – February 5, 2006

Newmark Theatre

Director, Chris Coleman

The Fantasticks, which opened on May 3, 1960 and closed after 17,122 performances on January 13, 2002, is the longest-running play in American musical theater history. And as proof that a sunny, funny musical about love has lasting value, *The Fantasticks* has played in every state in more than 11,103 U.S. productions in over 2,000 cities and towns. Internationally, more than 700 productions have been staged in 67 nations from Afghanistan to Zimbabwe. Set in America's heartland, this timeless musical tells the story of a boy and a girl who find true love with the help of their parents, who pretend to have a feud hoping that if they forbid their children to fall in love, that is precisely what they will do. Assisting the scheme is a traveling carnival road show... and, of course, a little magic.

The Intelligent Design of Jenny Chow, by Rolin Jones

February 14 – March 5, 2006

Newmark Theatre

Director TBA

In this irreverent “techno comedy” (subtitled “an Instant Message with Excitable Music”) Jennifer, a brilliant young agoraphobe, uses highly imaginative means to find her Chinese birth mother.

With the help of a pizza delivery guy and a Mormon chat room internet buddy, she faces her fears and seeks her heritage through an astounding creation of her own invention -- a flying robot alter ego she names Jenny Chow. Written while the playwright was still a student at the Yale School of Drama, *Jenny Chow* has been charming and surprising audiences around the country, from South Coast Rep to Yale Rep and the Old Globe. The *San Diego Union-Tribune* reported, “The play is joyous and wondrous... It's gorgeous, it's magical, it's beautiful, it's art, it's creation. It's bliss. And there's joy in that.” Co-produced with San Jose Repertory Theatre.

Crowns, by Regina Taylor

March 14 – April 9, 2006

Newmark Theatre

Director TBA

One of the most popular and widely-produced plays of last season, *Crowns* is an award-winning play based on the photographer Michael Cunningham and journalist Craig Mayberry's acclaimed *Crowns: Portraits of Black Women in Church Hats* (Doubleday, 2000). With photographs and interviews, the book lovingly evokes the lives and stories of 54 “hat queens,” ranging in age from 22 to 78, who are captured in the “crowns” they wear to church each Sunday. At the authors' request, Emily Mann, a writer and director known for documentary-style plays based on real-life events, commissioned a stage adaptation from actor and writer Regina Taylor. Ms. Taylor distilled the book's women to six female characters (and one man) and created a linking story line about a young woman from Brooklyn who is sent to live with her grandmother in South Carolina after her brother is shot. Animated with music and movement, *Crowns* has been a resounding hit wherever it's been produced, prompting sold-out houses, extended runs and “Year's Best” accolades. Co-produced with Arizona Theatre Company and Actors Theatre of Louisville.

Celebrity Row, by Itamar Moses -- **World Premiere**

March 21 – April 16, 2006

Winningstad Theatre

Director, Chris Coleman

Fact: The most secure prison in America is ADX-Florence, a.k.a. Colorado Supermax, a.k.a. the Alcatraz of the Rockies. It once held unabomber Ted Kaczynski, Oklahoma City bomber Timothy McVeigh, Latin Kings gang leader Luis Felipe and World Trade Center bomber Yusef Ramzi all on the same floor. Fiction: In this brilliant and free-ranging epic, Itamar Moses (*Outrage*) imagines what might have transpired in the one hour a day that these prisoners were allowed access to each other. As seen through the eyes of the prison educator, Maze Carroll, these conversations morph into a humorous and excoriating examination of the freedoms we trade away for “security.”

The Playwrights

JANE AUSTEN (*Pride and Prejudice*) was a major English novelist, whose brilliantly witty, elegantly structured satirical fiction marks the transition in English literature from 18th century neo-classicism to 19th century romanticism. Miss Austen was born on December 16, 1775, at the rectory in the village of Steventon, near Basingstoke, in Hampshire. At the age of 14 she wrote her first novel, *Love and Freindship* (sic) and then *A History of England by a partial, prejudiced and ignorant Historian*, together with other very amusing juvenilia. In her early twenties, she wrote the novels that were later to be re-worked and published as *Sense and Sensibility*, *Pride and Prejudice* and *Northanger Abbey*. She also began a novel called *The Watsons* which was never completed. After stints in Bath and Southampton during which produced no new work, Miss Austen returned to her childhood home of Hampshire and there found the settled atmosphere she needed in order to write. In the seven and a half years that she lived in this house, she revised *Sense and Sensibility* and *Pride and Prejudice* and published them (in 1811 and 1813, respectively) and then embarked on a period of intense productivity. *Mansfield Park* came out in 1814, followed by *Emma* in 1816 and she completed *Persuasion* (which was published together with *Northanger Abbey* in 1818, the year after her death). None of the books published in her life-time had her name on them — they were described as being written "By a Lady." In the winter of 1816 she started *Sanditon*, but illness prevented its completion. Jane Austen had contracted Addison's Disease, a tubercular disease of the kidneys. Tragically, there was then no cure and Jane Austen died in her sister's arms in the early hours of July 18, 1817. She was 41 years old. She is buried in Winchester Cathedral.

GLEN BERGER (*Underneath the Lintel*) launched his playwriting career in earnest as a member of Annex Theatre in Seattle. He and his wife have spent the last eight years in New York. *Underneath the Lintel* played more than 450 performances Off-Broadway; has been produced, or is scheduled for production, in 25 cities on 3 continents; won the 2001 L.A. Ovation Award for Best Play and the Garland Award for Best Playwriting; was one of *Time Out New York's* Ten Best Plays of 2001; and is published by both Broadway Play Publishing and Bookspan. Other plays include *The Wooden Brecks* (nominated for Best Writing by *L.A. Weekly*, 2001; NEA/TCG Fellowship); *O Lovely Glowworm* (Portland Center Stage, Spring 2005; JAW/West 2003; 2002 "BugNBub" Playwright Scholarship Award; Madison Rep's "Festival of Firsts"); the musical *A Night in the Old Marketplace* (National Foundation for Jewish Culture grant); *Great Men of Science, Nos. 21 & 22* (1998 Ovation Award and 1998 *L.A. Weekly* Award for Best Play; published by Bookspan); *I Will Go...I Will Go* (published in Applause Book's 2001 Best Short Plays Anthology); *Bessemer's Spectacles* (1993 King County Emerging Artist's Grant); and *The Birdwatcher* (1990 New City Playwrights Festival Winner). Glen was a recipient of a Manhattan Theatre Club Sloan Foundation Fellowship, a Children's Theatre of Minneapolis "Playground" Commission and has participated in the A.S.K. Playwrights Retreat. He has also written several episodes for both the PBS children's series *Arthur*, for which he was nominated for an Emmy and a Humanitas Prize, as well as its spin-off *Postcards from Buster*. Glen is a third-year member of New Dramatists.

MARCUS GOODWIN (*Pride and Prejudice*) was born in Yorkshire, England. A director for over ten years, Marcus has worked in theater and opera in England, Italy, Germany and the U.S. He has adapted several novels for the stage, including *Howards End*, which Book-It Repertory Theatre produced in June 2002. He has also taught theater design in postgraduate courses at Nottingham Trent University, Rose Bruford Theatre College and the University of Washington.

ROLIN JONES (*The Intelligent Design of Jenny Chow*) is a Yale School of Drama graduate, class of 2004. His full-length plays include *Time of No Reply*, *Last of the Chatterbox Wolves* and *The Jammer*, recipient of a Fringe First Award for Best New Writing at last year's Edinburgh Fringe Festival. *The Intelligent Design of Jenny Chow* received the 2004 Elizabeth Osborne Award for an Emerging Artist (American Theatre Critics Association) and *OC Weekly's* 2004 'Best New Play' Award. His work has been read and produced at South Coast Repertory, Old Globe Theatre, Underwood Theatre and Studio Theatre (Washington, DC, June 2005). He has been commissioned by South Coast Repertory and was one of four American playwrights chosen to participate in this year's Old Vic/New Voices Festival in London. Currently, he is the NEA/TCG playwright-in-residence at Yale Repertory Theatre. A Californian, wherever he lays his hat.

TOM JONES (book and lyrics, *The Fantasticks*) and **HARVEY SCHMIDT** (music, *The Fantasticks*) began writing musicals together when they were students at the University of Texas. Their New York careers were launched writing material for the famed *Julius Monk Upstairs-Downstairs Revues* and Ben Bagley's "Shoestring" Revues. The true turning point came in May 1960 when Lore Noto produced their now legendary musical *The Fantasticks* at the Sullivan Street Playhouse. *The Fantasticks* is the longest running musical in the world and the longest running show of any kind in the history of the American theater. It has had over ten thousand productions in sixty-four foreign countries. Next came a musical version of N. Richard Nash's play *The Rainmaker*, entitled *110 in the Shade*. It was their first Broadway show and it boasted a glorious score, which was especially singled out by the critics. Their next opus was a two character musical called *I Do! I Do!* starring Mary Martin and Robert Preston. A great success on Broadway and on the road, it was later filmed for video starring Lee Remick and Hal Linden. Seeking to expand the scope of the Broadway musical, the team's next effort was the innovative *Celebration*, which attempted to combine aspects of myth and ritual with popular entertainment. For several years they worked privately at Portfolio, their own theater workshop in New York, concentrating on small-scale musicals in new and often untried forms. The most notable of these efforts, which also included *The Bone Room* and *Portfolio Revue*, was *Philemon*, which won the Outer Critics Circle Award and which was later produced by Hollywood Television Theater. They also are responsible for *Grover's Corners*, a musical version of Thornton Wilder's *Our Town*.

ITAMAR MOSES (*Celebrity Row*) is also the author of *Outrage*, which received its world premiere at Portland Center Stage in 2003, and *The Four of Us*. His work has been developed and produced at Hangar Theatre, Florida Stage, Wilma Theater, American Conservatory Theatre, New York Stage and Film, La Mama and Milwaukee Repertory Theater. He is currently at work on commissions for Playwrights Horizons, Berkeley Repertory Theatre, Wilma Theater and Manhattan Theatre Club. Itamar holds an MFA in Dramatic Writing from New York University, has taught playwriting at Yale and NYU, and is a New York Theatre Workshop Usual Suspect. Born in Berkeley, California, he now lives in Brooklyn, NY.

STEVE MURRAY (*This Wonderful Life*, a one-man stage adaptation of the screenplay *It's A Wonderful Life* conceived by Mark Setlock and written by Steve Murray) is currently a TV and film reporter for the *Atlanta Journal-Constitution*. Educated at the University of North Carolina-Chapel Hill, he's a playwright-in-residence at Emory University. His 11 produced scripts include *Hungry to Bed*, *Body Politic*, *Mileage*, *This Passion Thing*, *Rogue*, *Lost*, *Cupid's Bones* and *Manna* (JAW/West 2002).

MARK SETLOCK (*This Wonderful Life*, a one-man stage adaptation of the screenplay *It's A Wonderful Life* conceived by Mark Setlock and written by Steve Murray) received the Outer Critics Circle Award, as well as a Drama Desk nomination for *Fully Committed* (PCS, 2004), which he helped create with playwright and friend Becky Mode. In New York, he has worked with such companies as Target Margin, New Georges, Rising Phoenix Rep, Rattlestick, Primary Stages and Tiny Mythic. He was in the original Broadway Company of *Rent*, and is a member of the Vineyard Theatre's Community of Artists. Regionally he has worked with the Adirondack Theatre Festival and the Huntington Theatre Company. Film: *New Suit* (NY and L.A. May 2003). He is a graduate of the ART Institute at Harvard University.

REGINA TAYLOR (*Crowns*) is best known for her portrayal of Lilly Harper in the television drama series, *I'll Fly Away*, which earned her the Golden Globe Award for Best Leading Dramatic Actress, an NAACP Image Award and an Emmy nomination. She won the American Theatre Critics' Association new play award for *Oo-Bla-Dee*, a story of black female jazz musicians in the 1940s. Her latest play, *Drowning Crow*, an adaptation of Chekhov's *The Seagull*, was produced on Broadway in 2004. Her other writing credits include *A Night in Tunisia*, *Escape from Paradise*, *Watermelon Rinds*, *Inside the Belly of the Beast*, *Mudtracks*, *Between the Lines*, and *Behind Every Good Man*. She also adapted *Ghost Train* and *Sty Farm* from Franz Xavier Kroetz's one-act plays, and conceived of and appeared in *Millennium Mambo*, a collection of works from several acclaimed African-American female writers. She is an artistic associate at Chicago's Goodman Theatre, where many of her works have been developed and premiered. She is currently adapting Alice Walker's Pulitzer Prize-winning novel *The Color Purple* into a musical. As an actress, her film and television credits include *The Negotiator*, *Courage Under Fire*, *A Family Thing*, *Losing Isaiah*, *Clockers*, *Lean on Me*, *The Education of Max Bickford* and *Cora Unashamed*. Her Broadway credits include Juliet in *Romeo and Juliet*, Celia in *As You Like It* and Witch #1 in *Macbeth*. Off-Broadway, she has appeared in *Machinal* and *Map of the World* at the Joseph Papp Public Theater; *The Illusion* at the New York Theatre Workshop; *Dr. Faustus* at La Mama; *Jar the Floor* at Second Stage; as Ariel in *The Tempest*, for which she won a Drama-Logue Award; and in both the New York and Los Angeles companies of *The Vagina Monologues*.