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M E D I A R E L E A S E

THE LIGHTS OF BROADWAY COME TO PORTLAND CENTER STAGE

*Damon Runyon's gritty, glamorous tales of life in the shadow of the Great White Way get the full ba-da-bing treatment in **Guys and Dolls**, playing on the PCS Main Stage through November 2nd.*

SEPTEMBER 10, 2008 – PORTLAND, OR. Hot box girls with picket fence dreams, sky-high rollers with love on the line, wise guys in need of some action and a girl on a mission to save them all: [Guys and Dolls](#) launched an entirely new American mythos (and a billion high school productions) when it premiered on Broadway in 1950. Now Portland gets the chance to re-experience the glitz and the glory of this classic “American Fairy Tale” as Portland Center Stage kicks off its 2008/2009 season with a staging that features performers fresh from Broadway, the best local talent, over 80 costumes, 258 props and every single bell and whistle intact .

[Guys and Dolls](#) will preview September 23 through 25, with the **Gala Opening Night Performance on Friday September 26, 2008**. The production will run **Tuesday through Sunday through November 2nd**, with 7:30 pm evening performances Tuesday through Saturday and matinee performances at 2 pm on Sundays. There are alternating Sunday evening and Saturday 2:00 pm matinee performances, plus weekday matinee performances at noon on Thursdays. Go to www.pcs.org/guysanddolls for a complete list of show times. Tickets range from \$32.00 to \$62.50, with Student and Rush tickets available. Tickets can be purchased through the box office by calling 503.445.3700 or online at www.pcs.org.



Artistic Director Chris Coleman is dialing back the clock for this production, setting the play in the Depression era demi-monde of Runyon's original stories and stripping away the 1950s veneer the show is usually given. Set in a Manhattan stuffed with petty criminals and semi-respectable cabaret performers, [Guys and Dolls](#) tells the tale of one Nathan Detroit, a guy who needs a venue for his “permanently established floating craps game.” Nathan's best venue has just fallen through and he needs a chunk of change to underwrite an alternative option. For this he turns to Sky Masterson, a high roller who will bet on anything if the bet is fair and the stakes

are high enough. Desperate for a sure thing, Nathan bets Sky that he can't get a date with Sarah Brown, the earnest proprietor of the Save-a-Soul mission.

Things don't quite go as planned, of course, though everything turns out just fine (as long as you consider two marriages, a trip to Havana, some saucy hot box numbers and a church mission turned into a gambling den to be “just fine”). Along the way you are treated to some of composer Frank Loesser's most memorable Broadway tunes, including “Adelaide's Lament,” “I've Never Been in Love Before,” and the show-stopping “Luck be a Lady.” Speaking of luck, now you can...

Get Lucky on Fridays at PCS. You can roll the dice for half-price tickets at any Friday performance of [Guys and Dolls](#)... Just come to the box office and roll the dice: a 7 or an 11 will get you half off the regular adult price. Watch out for snake eyes though, or you could be paying \$10 extra!

[Guys and Dolls](#) is based on a series of short stories by **Damon Runyon**, who was once described by filmmaker Frank Capra as the “Creator of the American Fairy Tale.” A sportswriter, inveterate gossip collector and friend to both Al Capone and the Mayor of New York, Runyon’s stories popularized the glitter and grime image of a not-quite respectable 1930s Broadway. His distinctive writing style, full of characters who speak with a mixture of heavy slang and high style, helped to popularize in the public imagination the image of the streetwise New Yorker. His popularization of the New York underworld is largely credited with creating a new American mythos, one later expounded upon by Scorsese and Coppola in their Mafia films. So distinct and pervasive is his depiction of the “happy mug” and “brassy dame” that it has spawned a new adjective- “Runyonesque,” which refers to any character or situation that has that Brooklyn wise guy sensibility.



The music and lyrics were created by **Frank Loesser**, whose other credits include *Where’s Charley?*, *The Most Happy Fella*, *Greenwillow* and *How to Succeed in Business without Really Trying*. The book was created by **Jo Swerling** and **Abe Burrows**. Both men had extensive screenwriting and radio careers in addition to their work on Broadway. Abe Burrows is also the father of acclaimed TV director James Burrows, who created the TV show *Cheers* based on neighborhood characters popularized in his father’s early radio program *Duffy’s Tavern*.

[Guys and Dolls](#) will be directed by Portland Center Stage’s Artistic Director **Chris Coleman**. The cast includes **Carey Brown** as Sarah Brown (last seen at PCS as Maria in *West Side Story*), **Robert Mammana** as Sky Masterson (recently seen in *Les Miserables* on Broadway), **John Plumpis** as Nathan Detroit (recently Timon in the national tour of *The Lion King*) and Stacia Fernandez as Adelaide. The ensemble features several local performers including the PCS premiere of local musical theater veteran **Leif Norby** as Benny Southstreet, the return of **Scott Coopwood** as Lt. Brannigan, **Amy Palamino** (recently seen at PCS in both *West Side Story* and *Cabaret*), **Richard Mathews** as Arvide Abernethy (last seen in a critically acclaimed role in *Cabaret*), **Wendell Wright** as Big Jule and **Chrisse Roccaro** (president of the Portland Civic Theater Guild) as General Matilda B. Cartwright. Additional cast include **Todd A. Horman** as Nicely-Nicely Johnson, **Christophe Caballero** as Rusty Charlie, **Buddy Hammands** as Calvin, **Kent Zimmerman** as Harry the Horse, **Alan Bennett** as Angie the Ox, **Veronica diPerna** as Mimi, **Scott Leiendecker** as Society Max and **Cat Widdifield** and **Kristen J. Smith** as Hot Box Girls.

Rick Lewis returns to PCS as Music Director. Choreography will be by **Joel Farrell**. Scenic Design is by **G.W. Mercier**, Costume Design will be by **Jeff Cone**, Sound Design will be by **Casi Pacilio** and lighting will be designed by **Daniel Ordower**.

The Main Stage Series is sponsored by **Key Private Bank**. Support for this production was provided by **The Oregon Arts Commission**, the **Regional Arts and Culture Council’s Work for Art** program and **Helen and Jerry Stern**. Media support was provided by **Kink.fm** and **Trimet**.

[PORTLAND CENTER STAGE](#) inspires our community by bringing stories to life in unexpected ways. Established in 1988 as an off shoot of the Oregon Shakespeare Festival, PCS became an independent theater in 1994 and has been under the leadership of Artistic Director Chris Coleman since May 2000. The company presents a blend of classic, contemporary and original productions in a conscious effort to appeal to the eclectic palate of theatergoers in Portland. PCS also offers a variety of education and outreach programs for curious minds from six to 106, including the PCS GreenHouse, a school of theater.

THE GERDING THEATER AT THE ARMORY houses a 599-seat Main Stage and a 200-seat black box Studio. It was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED (Leadership in Energy and Environmental Design) Platinum certification. The Gerding Theater at the Armory opened to the public on Oct. 1, 2006. The capital campaign to fund the renovation of this hub for community artistic activity continues.

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