

Portland Center Stage at

THE ARMORY

THE COLOR PURPLE

Based upon the novel written by **Alice Walker** and the Warner Bros./Amblin Entertainment motion picture.

Book By

Music & Lyrics by

**Marsha
Norman**

**Brenda
Russell**

**Allee
Willis**

**Stephen
Bray**

Directed by

Timothy Douglas

September 15 – October 28, 2018

On the U.S. Bank Main Stage

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

Music Director &
Conductor

Darius Smith

Choreographer

**Lady Dane
Figueroa Edidi**

Scenic Designer

Tony Cisek

Costume
Designer

Kara Harmon

Lighting Designer

**Peter
Maradudin**

Sound Designer

**Matthew M.
Nielson**

Associate Sound
Designer

Sharath Patel

Associate Music
Director

Jeffrey Childs

Fight Captain

Ithica Tell

Dance Captain

Neil Totton*

Stage Manager

**Janine
Vanderhoff***

Assistant Stage
Manager & Fight
Choreographer

Kristen Mun*

Production Assistants

**Alexis Ellis-Alvarez
Molly Shevaun Reed**

Casting

**Harriet Bass, *New York*
Will Cotter, *Local*
Brandon Woolley, *Local***

Performed with one intermission

The Color Purple was produced on Broadway at the Broadway
Theater by Oprah Winfrey, Scott Sanders, Roy Furman and Quincy

Jones. The world premiere of *The Color Purple* was produced by the Alliance Theatre, Atlanta, Georgia.

The Color Purple is presented through special arrangement with, and all authorized performance materials are supplied by, Theatrical Rights Worldwide (TRW), 1180 Avenue of the Americas, Suite 640, New York, NY 10036. 866.378.9758 theatricalrights.com

The video or audio recording of this performance by any means is strictly prohibited. **If you photograph the set before or after the performance, please credit the designers if you share the image.**

**Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

THE CAST (in order of appearance)

Felicia Boswell*	Celie
Danea C. Osseni*	Nettie/Ensemble
Shalanda Sims*	Soloist/Olivia/Ensemble
Nia Marché*	Church Lady/Ensemble
Ithica Tell	Church Lady/Ensemble
Lauren Du Pree*	Church Lady/Ensemble
Gregory Brumfield*	Preacher/Ol' Mister/Ensemble
C. Mingo Long*	Pa/Ensemble
Chaz Lamar Shepherd*	Mister
Isaiah Tyrelle Boyd*	Harpo
Maiesha McQueen*	Sofia

Maritza Bostic*	Squeak/Ensemble
Lana Gordon*	Shug Avery
Martavius Parrish*	Adam/Ensemble
Juson Williams*	Buster/Grady/Ensemble
Neil Totton*	Bobby/Guard/Ensemble

The Orchestra

Darius Smith	Music Director/Conductor/Keys 1
Jeffrey Childs	Associate Music Director/Keys 2
Marc Grafe	Reed 1
Mieke Bruggeman-Smith	Reed 2
Levis Dragulin	Trumpet
Ross Seligman	Guitar/Dobro/Harmonica
Will Amend	Bass
Mitch Wilson	Drums

**Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

Season Superstars:

Tim & Mary Boyle
Umpqua Bank LCC

Supporting Season Sponsors:

RACC

Oregon Arts Commission

The Wallace Foundation

Artslandia

Arts Tax

Show Sponsors:

Helen Stern & Family

Dan Wieden & Priscilla Bernard Wieden

Curtis T. Thompson, M.D. & Associates, LLC

GBD Architects

The Standard

The Vista

What She Said Sponsors:

A Celebration of Women's Playwrights

Ronni Lacroute

Brigid Flanigan

Diana Gerding

JOIN US IN WELCOMING OUR NEW ARTISTIC DIRECTOR, MARISSA WOLF

Welcome to Portland Center Stage at The Armory's 2018-2019 season! As we come together to experience the transformative power of *The Color Purple* and the aching humor of *A Life*, I am overjoyed to join this team of talented artists, staff and board as the new artistic director.

When I stepped inside The Armory for the first time this summer during the JAW festival, I could immediately feel the breathtaking vibrancy of this space. Hip-hop dancers took to the floor, artisans showed their handcrafted wares and audiences queued up in long lines, waiting with anticipation for the wild new play readings. "This is it!" I thought. "This nationally celebrated company is living its mission every day, inspiring Portlanders both on and off stage, and I feel like I've arrived home."

It will be a great pleasure to get to know each of you over this season. As I welcome audiences to the theater during *The Color Purple* and *A Life*, I hope you'll come say hello. I'd love to hear your Portland Center Stage stories, whether this is your first time at The Armory or you've been coming for decades.

Together with Managing Director Cynthia Fuhrman, I am excited to lead this theater into the next era of growth as part of the continued artistic vanguard of the American theater. Here's to a season brimming with humor, heated drama and journeys into the depths of the heart!

All my best,
Marissa

ABOUT MARISSA WOLF

Marissa served as the Associate Artistic Director/New Works Director at Kansas City Repertory Theatre for three seasons, launching OriginKC: New Works Festival, a program that supports the creation, development and production of new work from a diverse body of major national playwrights. As part of the 2016 OriginKC: New Works Festival, Marissa directed the world premiere of *Fire in Dreamland* by Rinne Groff (co-commissioned by The Public Theater and Berkeley Repertory Theatre) and went on to direct its Off-Broadway premiere at The Public Theatre in June, 2018. Additional directing credits at Kansas City Repertory Theatre include the world premiere of *Man in Love* by Christina Anderson, *The Curious Incident of the Dog in the Night-Time*, *The Diary of Anne Frank* and *A Raisin in the Sun*. Prior to Kansas City Repertory Theatre, Marissa served as the Artistic Director of

Crowded Fire Theater in San Francisco for six seasons, where she directed numerous west coast and world premiere productions for the company, including *The Late Wedding* by Christopher Chen, *The Taming* by Lauren Gunderson, *The Bereaved* by Thomas Bradshaw, *Good Goods* and *DRIP* by Christina Anderson, and *Songs of the Dragons Flying to Heaven* by Young Jean Lee. Other selected credits include *77%* by Rinne Groff at San Francisco Playhouse, *Precious Little* by Madeleine George at Shotgun Players, Act II of *The Lily's Revenge* by Taylor Mac at Magic Theatre, and the Bay Area Premiere of *Thom Pain (based on nothing)* by Will Eno at The Cutting Ball Theater. Additionally, Marissa has directed workshops at The New Group, Berkeley Rep's Ground Floor, Marin Theatre Company and Playwrights Foundation. She was nominated for Best Director from *Broadway World* San Francisco and the Bay Area Critics Circle Award. Marissa previously held the Bret C. Harte Directing Fellowship at Berkeley Repertory Theatre and has a degree in drama from Vassar College, with additional training from the Royal Academy of Dramatic Art in London.

THE COLOR PURPLE SONG LIST

Act I

Huckleberry Pie – *Celie and Nettie*

Mysterious Ways – *The Company*

Somebody Gonna Love You – *Celie*

Our Prayer – *Nettie, Celie, Mister*

Big Dog – *Mister and Men*

Hell No! – *Sofia and Women*

Brown Betty – *Harpo, Squeak and Men*

Shug Avery Comin' to Town – *Mister, Celie and Company*

Too Beautiful for Words – *Shug*

Push da Button – *Shug and Company*

Uh Oh! – *The Company*

What About Love? – *Celie and Shug*

Act II

African Homeland – *Nettie, Celie and Company*

The Color Purple – *Shug*

Mister's Song – *Mister*

Miss Celie's Pants – *Celie and Women*

Any Little Thing – *Harpo and Sofia*

I'm Here – *Celie*

The Color Purple (Reprise) – *Celie and Company*

**FROM THE DIRECTOR:
TIMOTHY DOUGLAS**

“Have faith that what is in your consciousness can be communicated to the consciousness of all.” – Alice Walker

As soon as it was birthed into the greater consciousness of American storytelling, the wholly unique message of Alice Walker’s seminal *The Color Purple* instantly transmuted the primal black female pain and catapulted its impact into the lofty heights of a genuine universality. And yet, while doing so, it seemed to almost instantly obscure the roots of its uniquely black female journey.

So relatable, intoxicatingly cathartic, and healing are Celie’s trials and transformation for all who give over to their Afro-Dickensian sensibilities. And yet, for those who do not identify as black and/or female, it is possible to swiftly and unintentionally lose sight of the fact that *The Color Purple*’s shared experience is wholly that of a black woman’s — a truth that is sometimes unintentionally subverted precisely because the observer gets so completely caught up in the reverie of fully relating to the canonized universality of Celie’s story.

While my primary charge as the director with this production is to first and foremost be sure that audiences experience the story fully through Celie's eyes and sensibilities, there remains an inextricably linked challenge that also influences my approach to this production: my awareness and *dis-ease* surrounding the oft-critiqued aspect of Walker's novel in how the men come off as two-dimensional with their inexcusable violence toward women. This particular criticism was aimed at the novel itself, and while it is up to the reader's own imagination and life influences to determine for themselves if the criticism is merited, I find that the potential stereotyping of the men in the story becomes palpably exacerbated when expanded into the two-dimensional realm of the silver screen, and exponentially so when brought onto the three-dimensional world of the stage.

I more than willingly acknowledge that my chafing at such an unappealing portrayal is directly linked to my own unavoidable black maleness, but I nonetheless remain committed to the purity of the storytelling embodied in the novel. I have made every effort to ensure that the journey is experienced from the sole perspective of Celie herself. It is essential that this production not retreat in any way from the inexcusable acts perpetrated by some of the men in this story, along with the devastating impact. That being said, there remains the challenge of affording the male characters a three-dimensional portrayal. As with any play I direct, an ultimate goal is

to make sure the characters receive a balanced treatment. And while I don't require audiences to like the more challenging characters, it is essential that audiences are, at the very least, able to recognize their motivations.

“Storytelling, you know, has a real function. The process of the storytelling is itself a healing process, partly because you have someone there who is taking the time to tell you a story that has great meaning to them. They're taking the time to do this because your life could use some help, but they don't want to come over and just give advice. They want to give it to you in a form that becomes inseparable from your whole self. That's what stories do. Stories differ from advice in that, once you get them, they become a fabric of your whole soul. That is why they heal you.” – Alice Walker

A SNAPSHOT LOOK AT ALICE WALKER'S *THE COLOR PURPLE*

Timeline compiled by Alice Hodge, *Marketing & Publications Specialist*

“I want it to stand as an expression of the possibility of our absolute freedom. And especially our spiritual freedom. Because until the spirit is free it's very hard to free any other part. And we desperately need to be freed from so many shackles.” – Alice Walker on *The Color Purple*

1944 — Alice Malsenior Tallulah-Kate Walker is born the youngest of eight children to sharecroppers in Eatonton, a rural farming town in Georgia.

1961 — Walker graduates as valedictorian and attends Spelman College, where she meets Dr. Martin Luther King, Jr., and social activist Howard Zinn becomes her mentor.

1965 — Walker graduates from Sarah Lawrence College. She spends her junior year abroad in Africa and Europe.

1967 — Walker marries Melvyn Rosenman Leventhal, a Jewish civil rights lawyer; they become the first legally married interracial couple in Mississippi.

1982 — *The Color Purple* is published. A bestseller, *The New York Times* calls it a “striking and consummately well-written novel.”

1983 — Walker becomes the first black woman to win the Pulitzer Prize for Fiction and the National Book Award for Fiction for *The Color Purple*.

1984 — The novel is first challenged as appropriate reading for high school honors classes in Oakland, California.

1985 — A major motion-picture film adaptation premieres, directed by Steven Spielberg and starring Whoopi Goldberg and Oprah Winfrey.

1990s — Walker is involved in a romance with singer-songwriter **Tracy Chapman**, and refuses to label herself as bisexual, saying “I'm open to the spirit of a person whether that's a man or a woman or whoever.”

2003 — BBC's *The Big Read* poll names *The Color Purple* as **one of the top 200 best-loved novels of all time.**

2004 — **Workshops begin for the musical adaptation** at Alliance Theatre in Atlanta, Georgia.

2005 — **The original musical adaptation of *The Color Purple* opens on Broadway.**

2007 — **LaChanze wins the Tony Award for Best Actress in a Musical.**

2013 — **The first international production opens in London.** Directed by John Doyle, this stripped down version feels like a different show from the original production in 2005, but the songs are virtually the same and the text is missing fewer than 20 lines.

2015 — **Previews begin for the Broadway revival using the John Doyle production.**

2016 — The Broadway revival wins the Tony Award for Best Revival of a Musical and Cynthia Erivo wins the Tony Award for Best Actress in a Musical.

2017 — *The Color Purple* is still banned in Texas prisons. *Mein Kampf* is not. The novel ranks at number 17 on the American Library Association's Top 100 Banned or Challenged Books.

2018 — *The Color Purple* has sold over 5 million copies and been translated into 25 languages.

Want to dive deeper? Learn more at pcs.org/walker

MEET THE CAST

Felicia Boswell, *Celie*

Emmy Award nominee, two-time Helen Hayes Award winner (Outstanding Lead Actress), Broadway World Award winner (Best Lead Actress), Jeff Award and Suzi Bass Award nomination (Best Lead Actress). Broadway: Josephine Baker in *Shuffle Along*; Diana Ross in *Motown*; Felicia Farrell in *Memphis*. National Tours: Felicia Farrell in *Memphis*; Deena and Lorell in *Dreamgirls*. Regional highlights: Anita in *Jelly's Last Jam* at Signature Theatre; Medea in *Medea* at Bay Street Theatre; Mary Magdalene in *Jesus Christ Superstar* at Paramount Theatre; Aida in *Aida* at Sandler Center; Aldonza in *Man of La Mancha* at Barrington Stage; Mimi in *Rent* in Atlanta Lyric Theatre; *Caroline, or Change* at Guthrie Theatre; and Molly Cunningham in *Joe Turner's Come and Gone* at Leila Barlow Theatre. TV/Film: *Jesus Christ Superstar Live in Concert*

(NBC); Macy's Day Parade (NBC); *Last Week Tonight* with John Oliver; *Unbreakable Kimmy Schmidt*; *Selma, Lord, Selma*; and, most recently, Melissa on *Power* (Starz). feliciaboswell.com

Maritza Bostic, *Squeak/Ensemble*

Maritza is excited to be making her Portland Center Stage at The Armory debut. Maritza is a Reading, Massachusetts, native now based in New York. Regional: *The Song of Bernadette* at Adirondack Theatre Festival; *Camelot*, *Sondheim on Sondheim* and *Into the Woods* at The Lyric Stage Company of Boston; *Rent* at Ivoryton Playhouse; and *Alice: A New Musical* and *Hairspray* at Wheelock Family Theatre. Film: *Detroit* directed by Kathryn Bigelow. B.F.A. in acting from Salem State University. Maritza is also a very proud three-year touring cast member of *Speak About It*, a performance-based presentation about consent, boundaries and healthy relationships. Endless thanks to God, the creative team, Harriet Bass Casting, and, of course, her family and friends for all the love and support. For Gma with love. maritzabostic.com

Isaiah Tyrelle Boyd, *Harpo*

Isaiah is excited to make his debut at The Armory with *The Color Purple*. Other credits include Judas (u/s) in *Jesus Christ Superstar* at Lyric Opera of Chicago and Tyrone in *A Bronx Tale* at Paper Mill Playhouse. A Bay Area/San Francisco native, Isaiah spent two years as a principal performer in the longest running musical revue in the country, *Beach Blanket Babylon*. Other favorite California credits include Victor in *Smokey Joe's Cafe* and Otto in *Spring Awakening* at

Center Repertory Company, and Seaweed in *Hairspray* at Contra Costa Musical Theatre. Isaiah is a proud member of Actors' Equity. Special thanks to the staff at The Armory for this opportunity, and West Coast friends and family for the continued support. Ashe.
@isaiahboyd3069

Gregory Brumfield, *Preacher/Ol' Mister/Ensemble*

Gregory is delighted to perform in this production of *The Color Purple*, his first with Portland Center Stage at The Armory. A native of Gary, Indiana, and now living in Corvallis, Oregon, Gregory spent many years in Madison, Wisconsin, working with the Children's Theater of Madison, as well as performing and teaching with other companies. He is currently a regular chorister with Portland Opera, and has performed as a soloist and/or chorister with Lyric Opera of Chicago, San Francisco Opera, Madison Opera, The Dallas Opera, Virginia Opera and Wichita Grand Opera. His favorite musical roles include: Jim in *Big River*; Booker T. Washington in *Ragtime* and Javert in *Les Misérables*. Next up is Stumptown Stages' *Jesus Christ Superstar* as Caiaphas. Gregory received his degree in theater from the University of Wisconsin-Madison. Thanks to Roberta for her constant support.

Lauren Du Pree, *Church Lady/Ensemble*

Lauren is excited to be making her Portland Center Stage at The Armory debut. She began her career in Washington, D.C., after receiving her B.F.A. from Howard University, working at theaters such as The Kennedy Center (Orphie in *Orphie and the Book of*

Heroes), Signature Theatre and Ford's Theatre. Since moving back to her hometown, Seattle, she's been seen on stage at The 5th Avenue Theatre in *The Pajama Game*, *Ragtime* (Sarah's Friend), *Holiday Inn* and *Man of La Mancha* (Antonia), and at Village Theatre in *Dreamgirls* (Deena), *My Heart Is the Drum* (Kanika) and *String* (Lachesis). Lauren is an original cast member of the nationally syndicated PBS television show, *Biz Kid\$*, and she also writes and produces her own content and manages a blog on health and wellness. Thank you for the support and love from her family and friends and all glory to God. @justdu_pree

Lana Gordon, *Shug Avery*

Lana most recently performed as Velma Kelly in *Chicago* on Broadway. She made her Broadway debut as an original cast member of *The Lion King* (Nala/Shenzi) and also appeared in the revival of *Jesus Christ Superstar* (Soul Sister) on Broadway. An accomplished dancer, she was a member of the Alvin Ailey Repertory Ensemble and Donald Byrd/The Group. Lana spent 10 years performing all over Europe and the Middle East in roles such as Velma in *Chicago*, Deloris in *Sister Act*, Kala in *Tarzan*, Anita in *West Side Story*, Carmen in *Carmen Cubana* and on the European tour of *Hair* as Dionne. She was also a guest vocalist for Jazz at Lincoln Center in Doha, Qatar. She is ecstatic to play the role of Shug and make her Portland Center Stage at The Armory debut in this wonderful production. Lana remains grateful to God and soon-to-be husband Robert. @lanajeangordon

C. Mingo Long, *Pa/Ensemble*

Broadway: *South Pacific*, *Purlie* and *House of Flowers*. C. Mingo has performed in several national tours, including the First National Tour of *Parade* directed by Harold Prince, two national tours of *Les Misérables* and the European tour of *Higher and Higher*. Off-Broadway: Samuel in *Liberty: A Monumental New Musical* and *Under the Bridge* by Kathie Lee Gifford. His favorite roles include Coalhouse Walker, Jr. in *Ragtime*, Delray in *Memphis*, Poppa in *Starlight Express*, Jake in *Side Show*, Andrew Carnes in *Oklahoma!*, Spotin' Life in *Porgy and Bess* and many others. Thanks to casting, the director and my manager, Bobbie Merrit, for their support and trusting my talent; my partner, Bob, for his continued support; and my best friends Maestro Jalmari and Dr. Reynolds. cmingolong.com

Nia Marché, *Church Lady/Ensemble*

Nia is a very proud graduate of Pace University with a B.F.A. in musical theater. She was last seen as Maggie in *A Chorus Line* directed by Baayork Lee; Crystal in *Little Shop of Horrors* at Fulton Theatre; Melpomene in *Xanadu*; and Radio in Jeanine Tesori's *Caroline, or Change*. You might have also seen Nia singing alongside Cynthia Erivo and Ben Platt in *Broadway Backwards*, an annual benefit concert for Broadway Cares/Equity Fights AIDS and The Lesbian, Gay, Bisexual & Transgender Community Center, and at Elsie Fest, New York's first music festival featuring stars and songs of the stage and screen. She would like to thank God for all of her

blessings, and all of her friends and family for believing in her.
Congrats Mr. and Mrs. Jenkins! @niamarche

Maiesha McQueen, *Sofia*

Maiesha is thrilled to be returning to Portland Center Stage at The Armory for a third time with *The Color Purple*. Previously at The Armory, she was seen as Ethel Waters in the one-woman show *His Eye is on the Sparrow* and in *Ain't Misbehavin'*. First National Tour: *Waitress*. Off-Broadway: *Peaches*. Regional highlights: *Chasin' Dem Blues*, *Black Nativity*, *Little Shop of Horrors* and *Show Boat*. Film credits include: *DayBlack* (ArtistDirector Media), *Down to Earth* (Paramount Pictures). Maiesha previously served as co-founder and musical composer for Progress Theatre, whose work has been presented at The Public Theater, 14th Street Playhouse, The Kennedy Center and World Music Theatre Festival in Amsterdam. She holds a B.F.A. in musical theater from New York University's Tisch School of the Arts, a master's in education from Fordham University, and she spent over a decade teaching in both the public and private sectors. Love to family and tribe. Love to family, "tribe" and manager, Natarsha Garcia. @maieshamcqueen

Danea C. Osseni, *Nettie/Ensemble*

Danea is beyond thrilled to make her Portland Center Stage at The Armory debut in *The Color Purple*. It's a dream come true! Hailing from the beautiful island of Jamaica, Danea is an actor, model and singer currently residing in New York. Past credits include Tiana Vocalist at Hong Kong Disneyland, *Ain't Misbehavin'*, *Smokey Joe's*

Cafe, Hairspray, Death of a Salesman, Sophisticated Ladies and the Off-Broadway hit show, *Sistas the Musical*. Danae fell in love with performing at the age of nine and has since been pursuing it as a career, sharing her love, passion and talent with the world. She's thankful to God, her parents, family, friends and her precious husband for their support and love.

Martavius Parrish, *Adam/Ensemble*

Martavius is incredibly excited to be making his Portland Center Stage at The Armory debut in such a powerful show. He was last seen in *The Heart is a Lonely Hunter* at Arkansas Repertory Theatre. Other favorite credits include Jimmy in *Priscilla Queen of the Desert* at Ogunquit Playhouse and The Gateway; *The Time Machine* at New York Musical Festival; *Plath.* at New York International Fringe Festival; and the Equity staged reading of *Words of Fire* with music direction by Shelton Bector (*Shuffle Along* on Broadway). Martavius has been a featured performer at The Beacon Theatre and Yankee Stadium. He holds a Bachelor of Science in neuroscience from Duke University and a Master of Music in vocal performance in musical theater from New York University. Thanks to his loving friends and family for their unending support. martaviusparrish.com

Chaz Lamar Shepherd, *Mister*

A native of Philadelphia, Chaz has performed for audiences around the world as a soul artist and actor. He performed the role of Harpo in the original Broadway production of *The Color Purple*; Billy Flynn in *Chicago* on Broadway; and Curtis Taylor, Jr. in the national tour

of the revival of *Dreamgirls*. Television credits include guest starring roles in *The Game*, *7th Heaven*, *Marvel's Luke Cage*, *The Marvelous Mrs. Maisel*, *Blue Bloods* and *Haters Back Off*. Film credits include *Set It Off* and *The Temptations*. An accomplished musician, composer and producer, his debut album *Love & Truth* is available on most major music media platforms. Chaz's charisma, passion and love shine through every performance whether in a living room, church, screen or on stage.

Shalanda Sims, *Soloist/Olivia/Ensemble*

Shalanda is grateful for the opportunity to be back on stage. Some of her favorite credits include *Dreamgirls* at Portland Center Stage at The Armory, *The Pirates of Penzance* in collaboration with the Oregon Shakespeare Festival at Portland Opera, *Black Nativity* at PassinArt: A Theatre Company and *Gospel Christmas* at Oregon Symphony. Shalanda is the director of World Stage Theatre, author of the newly released children's book, *Night Rhythms*, and has written several plays including *Church Girls*, *Vanport*, *Too Good To Be True*, *Full-Time Woman* and *Who I Am Celebrating Me*. Film and television credits include *The Hunted* (Paramount), *Extraordinary Measures* (CBS Films), *Leverage* (TNT), *Secrets of Successful Dating* (Otter Creek), *Harvest House* (Harvest House) and *Faith* (Camp Productions). When not performing or writing, she's spending quality time with her family, teaching students and involved in her community. Love and gratitude to my amazing God and family!
shalandasims.com

Ithica Tell, *Church Lady/Ensemble/Fight Captain*

Ithica is delighted for another round of play with Portland Center Stage at The Armory, where she was formerly seen in *for colored girls who have considered suicide / when the rainbow is enuf*. Ithica has had the great pleasure to perform as Ursula in *Bon Temps Roulez at the Shakespeare Cafe* at the Bremer Shakespeare Festival in Germany; Judas in *Jesus Christ Superstar* directed by Michael Streeter (PAMTA Award) and Othello in *Othello* at Post5 Theatre; The Selector in *How We Got On* at Portland Playhouse; and Beatrice in *Much Ado About Nothing* at Willamette Shakespeare. Ithica has appeared on *Grimm* (NBC), *The Librarians* (TNT), *The Benefits of Gusbandry* (web series) and *Life After First Failure* (CW Seed). Ithica sends love and thanks to older sister Isha for infecting her with “The Acting Bug,” and to her husband Ethan, for bringing the perfect balance to life with his love. ithicatell.com

Neil Totton, *Bobby/Guard/Ensemble/Dance Captain*

Neil is a singer, songwriter, dancer/choreographer, performance artist and CEO of Totton Body Lab. His work blends music, video, fitness, storytelling and dance. He has danced with Ballet Black in London, served as the assistant choreographer for the national and international tours of Elton John and Tim Rice’s musical *Aida*, and has played leading roles in *A Chorus Line*, *Hairspray* and *The Wiz*. He has produced benefit concerts to support New York-based organizations that serve the needs of the LGBTQ youth and childhood sexual abuse survivors. In 2012, he wrote, produced and

self-released the mixtape *Becoming Relevant*. Most recently, Neil conceived and produced a fitness concert *The Fit Prince of New York* at Hub Seventeen. He is grateful to appear in this production of *The Color Purple*. Praises to Abba! neiltotton.bandcamp.com

Juson Williams, *Buster/Grady/Ensemble*

Juson is a four-time Audelco Award winner who starred in the original *The Color Purple's* First National Tour and at White Plains Performing Arts Center in New York state. He is excited to be a part of the revival version here at Portland Center Stage at The Armory. A proud alumni of Boston Conservatory, his New York credits include: *The Fortress of Solitude* at The Public Theater; *The Scottsboro Boys* at Vineyard Theatre; *The Wiz* at Encores, City Center; and *Stormy Weather* and *Central Avenue Breakdown* at Signature Theatre. Tours and regional credits include: Bobby in *Memphis*, Adrian in *Smokey Joe's Cafe* starring Gladys Knight; Ken in *Ain't Misbehavin'*; Ron in *It Ain't Nothing But the Blues*; and Blue in *Chasin' Dem Blues*. Juson's choir, JW's Inspirational Singers, has been featured on the 60th Annual Grammy Awards with Sam Smith, NBC's "Christmas in Rockefeller Center," and Macy's Thanksgiving Day Parade. He lives to inspire the world.

MEET THE ORCHESTRA

Marc Grafe, *Reed 1*

Marc, a Portland native, is a performer, conductor, composer and sound designer. While working at The Kitchen in New York, he toured with the Robert Ashley Ensemble and John Cage's *Song Books*. Locally, he has worked with Columbia Symphony, Newport Symphony, Ne Plus Ultra Jass Orchestra, Felicidades and Arundo!, a reed quintet. Pit work includes *Guys and Dolls*, *Beauty and the Beast*, *Billy Elliot*, *Addams Family*, *West Side Story* and *Man of La Mancha*. Marc has taught at Warner Pacific University and Reed College; is the recipient of a Meet the Composer, Inc. grant; collaborated with Ursula K. Le Guin; and recorded for Lyrichord, Nonesuch Records and CRi: Music. A specialist in the repair of professional flutes and clarinets, his favorite music is what's on the stand in front of him.

Mieke Bruggeman-Smith, *Reed 2*

Mieke is a performer, educator, composer, arranger and the education and community coordinator for the Portland Jazz Composers' Ensemble (PJCE). She performs regularly with the all-female sax quartet, QuadrAPHONES; the Afro-Cuban band, Melao de Cuba; PJCE; Mystery Seed; and the Ezra Weiss Big Band; as well as performing in musicals. Recent productions at The Armory include: *Fun Home*, *Dreamgirls* and *Fiddler on the Roof*. Mieke also enjoys teaching private lessons at her home studio and co-teaching

at Roosevelt High School, Beaumont Middle School and the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that, as author Tom Robbins might say, keeps the oxygen from leaking out of her life!

Levis Dragulin, *Trumpet*

Levis began performing on trumpet when he was 11 years old. In 2006, he was awarded a Bachelor of Science in music from Portland State University. His work on Royal Caribbean cruise lines as lead trumpet for the theater band allowed him to travel the world for four years to places such as Australia, New Zealand, Alaska, Mexico, the Caribbean and the Mediterranean. In the last six years, Levis has been involved in around 30 musical productions in the Portland area, including *Annie Get Your Gun*, *Bye Bye Birdie*, *South Pacific*, *La Cage aux Folles*, *Cats*, *My Fair Lady*, *Beauty and the Beast*, *Show Boat*, *The Music Man*, *Dreamgirls*, *Thoroughly Modern Millie*, *Oklahoma!*, *Anything Goes*, *Ain't Misbehavin'*, *Chicago*, *Man of La Mancha*, *Gypsy* and *Billy Elliot*.

Ross Seligman, *Guitar/Dobro/Harmonica*

Ross Seligman is thrilled to be back home at Portland Center Stage at The Armory. Most recently, Ross was music director and guitarist for the regional tour and Broadway production of *A Night With Janis Joplin*, which originated here at The Armory. Other Portland Center Stage credits include *West Side Story*, *Bat Boy: The Musical*,

The Fantasticks, Cabaret and It Ain't Nothin But the Blues. Ross is a board member of the Bridgetown Conservatory of Musical Theatre, and, when he is not making music, Ross is a principal real estate broker at Living Room Realty here in Portland. Limitless love and gratitude to my extraordinary wife, Leah Yorkston, son Max and baby girl on the way.

Will Amend, Bass

Will is delighted to be back at Portland Center Stage at The Armory for *The Color Purple*. He has previously been a member of the pit orchestra for *The Fantasticks, West Side Story, Cabaret, Ain't Misbehavin', Little Shop Of Horrors* and *Fun Home* at The Armory. Portland credits include *Les Miserables, Gypsy* and *Always ... Patsy Cline* at Broadway Rose Theatre Company; *Mars On Life* at Artists Repertory Theatre; *The Full Monty* at Pixie Dust Productions and others. Will plays and tours with Christian Kane, Echo Helstrom, Garrett Brennan, The Heritage and Pink Lady & the John Bennett Jazz Band. He teaches upright and electric bass and cello. He would like to thank his wife Nicole, who is probably putting their two boys to bed right about now.

Mitch Wilson, Drums

Mitch is an accomplished musician and performer. A student with Portland jazz royalty Mel Brown and Thara Memory, and a graduate of The New School Jazz, Mitch has performed with Taylor Momsen, Mike Tyson and on Broadway. Mitch was the founding drummer

and on the creative team for Tony Award-nominated *A Night With Janis Joplin* at The Armory in 2011 and went on to open *Janis* on Broadway in 2013 after a two-year national tour. Other Broadway credits include: *The Last Ship* written by and starring Sting and *Liberty: A Monumental New Musical*. Now in Portland, Mitch performs for The Armory and Broadway Rose Theatre Company as well as leading the band, S.O.S., A Tribute To The Police.

MEET THE CREATIVE TEAM

Marsha Norman, *Book*

Marsha won the Pulitzer Prize for her play, *'night, Mother* and a Tony Award for her book of the Broadway musical, *The Secret Garden*. Ms. Norman is co-chair, with Christopher Durang, of the Playwriting Department of the Juilliard School and vice president of the Dramatists Guild of America. Her other plays include *Getting Out*, *Traveler in the Dark*, *Sarah and Abraham*, *Trudy Blue* and *Last Dance*. Her published work includes *Four Plays, Vol. I: Collected Plays of Marsha Norman* and a novel, *The Fortune Teller*. She has numerous film and TV credits, Grammy and Emmy nominations, and awards from the National Endowment for the Arts, the Rockefeller Foundation, the American Academy and Institute of Arts and Letters, and the Fellowship of Southern Writers. She is a

native of Kentucky who lives in New York and Long Island with her two children.

Brenda Russell, *Music & Lyrics*

Brenda has a unique musical perspective, intimate voice and prolific treasure-trove of lyrics that prove that a truly glowing talent only deepens with time. Composer of the classics "Get Here," "If Only For One Night," and the Grammy-nominated "Piano In The Dark," Brenda's songwriting prowess and chameleon-like ability to shift between musical genres and combine styles trumpeted ovations in 2005 with the opening of the Tony Award-winning hit Broadway musical *The Color Purple*, for which she, Allee Willis and Stephen Bray co-wrote the music and lyrics. Brenda and her co-authors were also nominated for a 2007 Grammy in the Best Musical Show Album category for the original cast album.

Allee Willis, *Music & Lyrics*

Allee is a one-woman creative think-tank. A multi-disciplinary artist and visionary thinker whose range of imagination and productivity knows no bounds, her success exuberantly defies categorization; 'unique' pales as a descriptor. Willis is a Grammy-winning and Emmy- and Tony- nominated composer whose hit songs — including Earth, Wind and Fire's "September" and "Boogie Wonderland," The Pointer Sisters' "Neutron Dance," Pet Shop Boys with Dusty Springfield's "What Have I Done To Deserve This," and The Rembrandts' "I'll Be There For You" (Theme From *Friends*)" —

have sold more than 50 million records. In 2006, Willis' songs were also featured in three of the top grossing films of the year, *Happy Feet*, *Night at the Museum* and *Babel*.

Stephen Bray, *Music & Lyrics*

Stephen is thrilled to be making his Broadway debut with *The Color Purple*. After beginning music studies with private instruction in Detroit, Bray continued training at Berklee College of Music in Boston, Massachusetts. Working with Madonna, he wrote and produced many of her top 10 recordings, including "Angel," "Into the Groove," "Papa Don't Preach," "True Blue" and "Express Yourself." Performing with Breakfast Club, he earned a Grammy nomination for Best New Artist and a top 10 single. He has composed and produced for multiplatinum artists, including The Jets, Gladys Knight and Kylie Minogue. Film and television projects include *Beverly Hills Cop II*, *Who's That Girl?*, *All About The Benjamins* and the theme for PBS's *California Connected*. Stephen is developing artists for his Soultone label and looks forward to more musical theater. He would like to thank his daughter Milena for her eternal patience and his family for their continuing support.

Timothy Douglas, *Director*

Timothy returns to Portland Center Stage at The Armory after directing the productions of *Anna in the Tropics*, *A Feminine Ending* and *His Eye is on the Sparrow*. He is a New York-based theater director who currently serves as an associate artist at

Cincinnati Playhouse in the Park, where he has staged seven productions, including the world premiere of Keith Josef Adkins' *Safe House*. Recent credits include Ayad Akhtar's *Disgraced* for the Great Theatre of China (Shanghai); *Seven Guitars* for Yale Repertory Theatre; *Nina Simone: Four Women*, *Disgraced* and *King Hedley II* for Arena Stage; *Father Comes Home from the Wars, parts 1, 2 and 3* for Round House Theatre; *Richard II* for Shakespeare & Company and *BRONTE: A Portrait of Charlotte* presented Off-Broadway. Timothy counts among his many productions the world premieres of August Wilson's *Radio Golf* for Yale Repertory Theatre; Rajiv Joseph's *The Lake Effect* for Silk Road Rising (2013 Jeff Award for Best New Work) and *Dontrell, Who Kissed the Sea* (six Helen Hayes Award nominations) for Theater Alliance. He was the associate artistic director at Actors Theatre of Louisville, 2001-2004, where he directed 16 productions including three Humana Festival premieres. The list of theaters Timothy has made productions for include American Conservatory Theater, Berkeley Repertory Theatre, Berkshire Theatre Festival, Cleveland Playhouse, Downstage (New Zealand), Folger Shakespeare, Guthrie Theater, Juilliard, Milwaukee Repertory Theater, Pioneer Theatre Company, Pittsburgh Public Theater, PlayMakers Repertory Company, South Coast Repertory, Steppenwolf Theatre, Sundance Theatre Lab/Morocco, Utah Shakespeare Festival, Woolly Mammoth Theatre Company and many others. Timothy earned his M.F.A. from Yale School of Drama. timothydouglass.org

Darius Smith, *Music Director/Conductor/Keys 1*

Off-Broadway: *This Ain't No Disco*, *Futurity*, *Three Little Birds*. Off-Off Broadway: *Raisin* (AUDELCO Award Outstanding Music Direction). Regional: *The Wiz* at Ford's Theater; *Nina Simone: Four Women* (Helen Hayes nomination for Outstanding Music Direction) at Arena Stage; *Jelly's Last Jam* (Helen Hayes nomination for Outstanding Music Direction), *La Cage aux Folles*, *Soon* at Signature Theatre; *The Producers*, *Once on this Island* at Olney Theatre Center; and *Choir Boy* (Bay Area Theatre Critics Circle Award for Outstanding Music Direction) at Marin Theatre Company. Original works: *Marcus Nate is Alive and Great and Living in Detroit* (workshop), *The Snowy Day* (Best TYA Production, Helen Hayes nomination); *U.G.L.Y.* (Signature Theater SigWorks MT Lab, The Kennedy Center Page-to-Stage). Upcoming: *Nina Simone: Four Women* (Bermuda), *The Watsons Go to Birmingham* (The Kennedy Center), *A Strange Loop* (Playwrights Horizons).

Lady Dane Figueroa Edidi, *Choreographer*

Dubbed the "Ancient Jazz Priestess of Mother Africa," Lady Dane is a Nigerian, Cuban, Indigenous, American performance artist, two-time Helen Hayes Award nominated choreographer (2016, 2018), author, teacher, speech writer, advocate, playwright (*Absalom*, *Kyltmnestra: An Epic Slam Poem*, *Guilty*, *Roaring: The Musical*, *For Black Trans Girls*), founding member of Force Collision, and a coeditor of the *Black Trans Prayer Book*. She is the founder of *The Inanna D Initiatives*, which curates, produces and cultivates events

and initiatives designed to center and celebrate the work of Trans and Gender NonConforming artists of color. She is the first Trans woman of color (TWOC) to be nominated for a Helen Hayes Award (2016) and the first TWOC in Washington, D.C., to publish a work of fiction, *Yemaya's Daughters* (2013), and have her play, *Absalom*, chosen for Theater Alliance's Hothouse Festival and The Kennedy Center's Prelude Festival.

Tony Cisek, *Scenic Designer*

Tony has collaborated with Mr. Douglas on over 30 productions, including *Anna in the Tropics* and *A Feminine Ending* for Portland Center Stage at The Armory; *Hospice + Pointing at the Moon* at Alliance Theatre; *Disgraced* and *King Hedley II* at Arena Stage; *A Raisin in the Sun* at Indiana Repertory Theatre and Syracuse Stage; *The Trip to Bountiful* at Cleveland Play House; and productions at South Coast Repertory, Milwaukee Repertory Theater, Pioneer Theatre Company, Cincinnati Playhouse in the Park, Folger Theatre, Berkshire Theatre Group, Actors Theatre of Louisville, Round House Theatre, Virginia Stage Company, Theater Alliance and the Guthrie Theater. Select credits at The Armory include *Astoria: Part One and Two*, *Ain't Misbehavin'*, *Our Town*, *One Flew Over the Cuckoo's Nest* and *Sometimes a Great Notion*. His work has also been seen at Roundabout Theatre Company, Goodman Theatre, Ford's Theatre, Alabama Shakespeare Festival, Two River Theater, New York Theatre Workshop and The Kennedy Center. tonycisek.com

Kara Harmon, *Costume Designer*

Regional: *Ragtime* and *The Mountaintop* at Trinity Repertory Company; *The Wiz* at Ford's Theatre; *Seven Guitars* and *We, the invisibles* at Actors Theatre of Louisville; *A Raisin in the Sun* at Indiana Repertory Theatre and Syracuse Stage; *Nina Simone: Four Women* at Arena Stage; *A Guide for the Homesick* at Huntington Theatre Company; *In the Heights* at Geva Theatre; *Native Gardens* at the Guthrie Theater and Arena Stage; *The Legend of Georgia McBride* at Marin Theatre Company; *Barbecue* at Geffen Playhouse (NAACP Award for Best Costume Design); *Ethel* and *God of Carnage* at Alliance Theatre; *Much Ado About Nothing* and *The Comedy of Errors* at Oregon Shakespeare Festival; and *Safe House* at Cincinnati Playhouse. New York: *Dot* at Vineyard Theatre. Assistant costume design for television: *The Marvelous Mrs. Maisel* (Season 2, Amazon); *Daredevil* (Season 2, Netflix) and *Boardwalk Empire* (Season 5, HBO). Training: NYU Tisch School of the Arts.

karaharmondesign.com

Peter Maradudin, *Lighting Designer*

Peter is pleased to return to Portland Center Stage at The Armory, where previous work includes *His Eye is on the Sparrow*, *Great Expectations*, *Threesome*, *Othello*, *Ragtime*, *Crazy Enough*, *West Side Story*, *Anna in the Tropics*, *Hamlet*, *King Lear* and *Terra Nova*, among many others. He is also the lighting designer for the lobby spaces of The Armory. On Broadway, he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The*

Kentucky Cycle, and Off-Broadway, *Threesome*, *Hurrah at Last* and *Ballad of Yachiyo*. Peter has designed more than 300 productions for such companies as the Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre and South Coast Repertory. He is the author, under his pen name Peter Alexei, of the novels *The Masked Avenger* and *The Queen of Spades*.

Matthew M. Nielson, *Sound Designer*

Off-Broadway: The Public Theater/New York Shakespeare Festival, 59E59 Theaters and Lincoln Center. Regional: Cincinnati Playhouse in the Park, Denver Center for the Performing Arts, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Delaware Theatre Company, Arena Stage, Ford's Theatre, The Kennedy Center, Smithsonian, Philadelphia Theatre Company, Barrington Stage Company, Contemporary American Theater Festival, Signature Theatre, Studio Theatre, Woolly Mammoth Theatre Company, Olney Theatre Center, Round House Theatre and Theater Alliance. Film and television: *The Hero Effect*, *Death in Time*, *Elbow Grease*, *Blue*, *Epix Drive-In*, *From Hell to Here* and *The Long Road*. Nielson is a founding member of the audio theater company The Audible Group and creator of the audio web series *Troublesome Gap*. He has won several Helen Hayes Awards and various film festival awards for his work in theater, film and television. He currently runs the post-production house and

recording studio Sound Lab Studios and the production music library Curious Music Company. curiousmusic.com

Sharath Patel, Associate Sound Designer

Sharath was raised between Appalachia and India, and spent the following years studying across Europe and New England. Recent designs: Artists Repertory Theatre, American Repertory Theater, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, 12th Avenue Arts, East West Players, Tantrum Theatre, Portland Playhouse and Profile Theatre. Additional designs credits in New York City, Washington D.C., Norfolk, Raleigh, Aspen, India, France, England, Germany and Romania. He has previously served as a visiting assistant professor, lead designer, guest artist, instructor and lecturer at Reed College, Yale, Columbia, Fordham University, Willamette University, Ohio University, Portland State University and Butler University. Sharath is a member of the Theatrical Sound Designers and Composers Association (TSDCA) and is an arts envoy for the U.S. Department of State. He holds an M.F.A. in sound design from the Yale School of Drama and is very proud to be a resident artist at Artists Repertory Theatre. sharathpatel.com

Jeffrey Childs, Associate Music Director/Keys 2

Jeffrey is a Portland-based music director, pianist and vocal coach. Previously at The Armory, Jeffrey was conductor for *Little Shop of Horrors* and assistant music director for *Dreamgirls*, *Fiddler on the Roof* and *Sweeney Todd*. Local credits include *Guys and Dolls*, *25th*

Annual Putnam County Spelling Bee, The World Goes 'Round (Drammy and PAMTA awards) and many more at Broadway Rose; *James and the Giant Peach, Jasper in Deadland, A Year With Frog and Toad* (Drammy Award) and others with Oregon Children's Theatre; and *Violet* and *13: The Musical* with Staged!. Jeffrey is also an instructor for summer camps and classes at Oregon Children's Theatre and Spotlight Musical Theatre Academy. Before moving to Portland, he owned and operated Theatre ETC., a performing arts school for children, was the staff accompanist at California State University, Chico, and a member of the Broadway Junior development team at Music Theatre International in New York.

Janine Vanderhoff, *Stage Manager*

Janine is thrilled to be back for her fourth season at The Armory. Last season, she stage managed *Lady Day at Emerson's Bar and Grill, Kodachrome* and *A Christmas Memory/Winter Song*. Other favorites include: *Wild and Reckless, Lauren Weedman Doesn't Live Here Anymore, The Santaland Diaries, The Oregon Trail, Great Expectations, Our Town* and *JAW: A Playwrights Festival*. In New York, Janine had the opportunity to work on *The Lion King* on Broadway, as well as with many Off-Broadway and regional companies. Portland credits: Portland Opera's *Sweeney Todd*, DC Copeland's *Play*, Portland Playhouse's *How to End Poverty in 90 Minutes* and *The Other Place*. Touring: *The Graduate* (starring Morgan Fairchild), *Cats, The Vagina Monologues, Jekyll & Hyde* and *Show Boat*. Production management: *The Daily Show with Jon*

Stewart “Democalypse 2012 Republican National Convention” (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Kristen Mun, Assistant Stage Manager & Fight Choreographer

Kristen is originally from the island of Oahu and holds a B.F.A. from Southern Oregon University. She is excited to return for her sixth season at Portland Center Stage at The Armory. Previous credits at The Armory include stage manager for *Constellations* and *Major Barbara*; assistant stage manager for *Fun Home* and *Astoria: Part Two*; and production assistant on many others. Kristen has been in the world of stage combat and fight choreography for almost 15 years and has been awarded a Drammy Award for Best Fight Choreography for her work on *Tender Napalm* (2018), *Henry IV, Part I* (2013), *Oedipus El Rey* (2012) and *Danny and the Deep Blue Sea* (2012). Outside of Portland, she has choreographed at Utah Shakespeare Festival and Oregon Shakespeare Festival. Thank you to Adam and her family for always having her back. I love you mom!

Alexis Ellis-Alvarez, Production Assistant

Alexis is thrilled to be starting her first season as a stage management apprentice at Portland Center Stage at The Armory. Outside of Portland, she has worked at Huntington Theater Company as the production assistant for *Tartuffe*; ArtsEmerson as the assistant stage manager for the world premiere of *Mala*;

Cygnnet Theatre as the production assistant for *Animal Crackers*; and stage manager for staged readings of *Spamalot* and *Hair*. Alexis studied stage and production management at Emerson College, where she worked on *Antigone Project* as the stage manager and *Guys and Dolls* as the production assistant. She also enjoys working on conventions, and has spent four years volunteering and then working for VidCon, an online video convention. Alexis would like to send love to her parents and sister, who have always been extremely supportive of her.

Molly Shevaun Reed, *Production Assistant*

Molly is thrilled to be joining Portland Center Stage at The Armory this season as a stage management apprentice, where she most recently served as a production assistant for JAW: A Playwrights Festival (*Pick a Color* and *The Birds of Empathy*). Originally from Denton, Texas, Molly has worked in stage management, props design and developing new work as a director in Dallas and Portland. Local credits include *Spectravagasm X* (stage manager), the one-woman original play *Endless Oceans* (director/designer/producer) and *The Few* at CoHo Productions (assistant director/production assistant). Dallas credits include *Dry Land* at Upstart Theater (stage manager) and *Nomad Americana* (formerly titled *Rooting*) at Nouveau 47 Theatre and WaterTower Theatre's Out of the Loop Fringe Festival (director/designer). Molly holds a B.F.A. in theater performance from Baylor University. Love and thanks to Cam, Fam, Lyss and Bear.

THANKS TO OUR GENEROUS SPONSORS OF *THE COLOR PURPLE*

Helen Stern & Family

I am proud to have been associated as a donor for over 30 years — beginning with the Oregon Shakespeare Festival. From those beginnings, Portland Center Stage at The Armory has become one of the biggest theaters and greatest in the Northwest in its own right. It is an honor to be a supporter, a fan in the audience and a booster for *The Color Purple*. Here's to the next 30 years!

Dan Wieden & Priscilla Bernard Wieden

Kudos to Portland Center Stage at The Armory for producing *The Color Purple* here in Portland. Conversations arising from her masterpiece are as relevant today as when Alice Walker wrote the book in 1982. Art creates necessary conversations and we are so pleased to support The Armory along with all the fabulous actors and crew. Enjoy and converse about it!

Curtis T. Thompson, M.D. & Associates, LLC

We at CTA Lab are thrilled to support this production of *The Color Purple* as we enter Portland Center Stage at The Armory's creative and diverse season celebrating women writers. Alice Walker's story is important to Portland and the Pacific Northwest, given the history of treatment of people of color in this region — a shameful

past that continues to haunt and reveal itself in modern times. May *The Color Purple* help change and heal our future.

GBD Architects

GBD is immensely proud to once again support our neighbors, Portland Center Stage at The Armory. To have designed their home was such an incredible privilege. We will be forever grateful for the backstage pass it afforded us to witness firsthand the magic that drives their productions and enriches our community.

The Standard

The Standard was founded in Portland, Oregon, in 1906 to better serve local customers, and we're still in the business of helping people achieve financial well-being and peace of mind. For the last 112 years, our company and employees find ways to give back, and we're especially proud to support storytellers such as Portland Center Stage at The Armory. Through productions such as *The Color Purple*, The Armory reminds all of us of the power of art to entertain, engage, inspire, challenge and — most importantly — ensure a more vibrant community for all.

The Vista

We are proud to support Portland Center Stage at The Armory as one of the gems of our neighborhood. The Pearl is known for significant architecture, the diversity of thriving residential communities, creative cultures, shops, services and the open expanses of gardens and parks. An important cultural anchor, our

very own regional theater brings beautiful productions like *The Color Purple* to our community and inspires a vibrant, livable, thoughtful and thriving place to live.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.

YOU ARE NOT ALONE

Everyone deserves a life free of domestic and sexual violence. If you or someone you know is in crisis, help is available.

Call for Safety

Formerly the Portland Women's Crisis Line

24-hour crisis line, advocacy, in-person medical advocacy and support groups

1.888.235.5333

calltosafety.org

The Gateway Center for Domestic Violence Services

10305 East Burnside Street

Portland, OR 97216

Mon. – Fri., 9 a.m. – 4 p.m.

503.988.6400

portlandoregon.gov/gatewaycenter

National Domestic Violence Hotline

24-hour crisis line

1.800.799.SAFE (7233)

Deaf callers on video phone:

1.855.812.1001 (Mon. – Fri., 9 a.m. - 4 p.m. PST)

Local Domestic Violence Emergency Shelters

Bradley-Angle House: 503.281.2442

Clackamas Women’s Services: 503.654.2288

Columbia Co. Women’s Resource Center: 503.397.6161

Domestic Violence Resource Center: 503.469.8620

Safechoice/Vancouver YWCA: 360.695.0501

Salvation Army West Women’s & Children’s: 503.224.7718

Yolanda House of YWCA: 503.977.7930 or 503.535.3266

Lines for Life

24-hour Suicide Lifeline

1.800.273.8255

Text 273TALK to 839863

Get help now. If you are experiencing an emergency, please call your local emergency phone number. In most communities you should dial 911.