

Portland Center Stage at

THE ARMORY
PRESENTS

***LADY DAY AT EMERSON'S
BAR AND GRILL***

By Lanie Robertson

Directed by Bill Fennelly

May 26 – July 1, 2018

On the U.S. Bank Main Stage

Artistic Director | Chris Coleman

DEIDRIE HENRY
IN
LADY DAY AT EMERSON'S
BAR AND GRILL

By Lanie Robertson
Directed by Bill Fennelly

Music Director Abdul Hamid Royal	Scenic Designer Michael Schweikardt	Costume Designer Raquel Barreto	Sound Designer David Budries
	Stage Manager Janine Vanderhoff	Production Assistant Jordan Affeldt	
Lighting design by Isabella Byrd based on the original lighting design by Paul Toben.			

Featuring

Billy Holiday.....Deidrie Henry
Jimmy Powers..... Abdul Hamid Royal
Bass.....James H. Leary
Drums.....Charles Neal

Setting: A small bar in south Philadelphia, around
midnight, March 1959.

Lady Day at Emerson's Bar and Grill is presented by
special arrangement with Samuel French, Inc.

Performed with one intermission

The photo, video or audio recording of this performance
by any means whatsoever is strictly prohibited.

If you photograph the set before or after the
performance, please credit the scenic designer if you
share the image.

The Actors and Stage Manager employed in this
production are members of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in
the United States.

A LETTER FROM THE ARTISTIC DIRECTOR

I was 27, and couldn't see clearly through the chaos that seemed to have engulfed my life. I sought out a therapist through a friend and at the end of our first session, she gave me a sheet of recommendations to bring my life into balance. The words she offered resonated: "Creativity is a high frequency. You have to give it a clear, grounded channel to move through, or it will short-circuit and eat you alive." Sobering, but powerful thoughts.

Billie Holiday was one of those rare humans whose creative fire and emotional depth was visible to all. Life left scars on her heart that she never completely escaped. But her way with a tune, her turn of phrase, her ability to convey the emotional texture of the simplest lyric was indelible, heartbreaking and mesmerizing.

In *Lady Day at Emerson's Bar and Grill*, we get to meet Billie late in her journey, when the imprint of her struggles are impossible to mask. And yet the searing truth of her story shines through in the beauty of her iconic music.

I would be remiss to leave without offering my thanks.

The past 18 years here in Portland have been an adventure beyond my wildest imaginings. To each of you who have attended a show, supported the work, or offered your encouragement over the years, I thank you from the bottom of my heart. Thank you for your presence, your openness,

your support. This is an extraordinary city, and this company is a treasure in the region. Take good care of it!

Warmly,
Chris Coleman

FEATURE: A FORCE OF NATURE DEIDRIE HENRY ON BECOMING BILLIE HOLIDAY

You first performed this role at Actors Theatre in Louisville. What are the challenges in taking on a role based on such an iconic artist?

It was such a thrill to perform at Actors Theatre of Louisville and I'm even more excited to be back at The Armory. The challenge of taking on *any* role for me is, "Where does this person sit in my perspective? What causes them to be who they are? What choices do they make in reaction to the given situation or circumstance they happen to be in?" With a fictional character, you have the luxury of making up a whole history for that character. But when you're given a force of nature like Billie Holiday, and you've done the research to learn about her life, it can be a blessing and a curse. Her life is so filled with abuse, struggle and tragedy. She is so very much *everything*! So big, and so blatantly, honestly and achingly vulnerable. What she thinks and feels is so deep and also right on the surface. She is accessible and explosive.

Playing her, it can be hard to be all of those things on any given night. So, I try to hit as many facets as I can, and still try to have her walk out with her dignity, because I believe that most people try desperately to own that part of themselves, no matter how flawed.

How did you prepare to play Billie Holiday?

I initially prepared for Billie by listening and immersing myself in her music. In order to thread the play's story together emotionally, I created a playlist with the songs in the same order as in the show. To get a sense of how she was impacted by her environment, I read and watched everything I could get my hands on that spoke to who she was, who were her compatriots, what were her politics, what was happening, not only in the country and in the world, but in the jazz community. Finally, I settled down to learn 34 pages of dialogue.

Billie Holiday once said: "If I'm going to sing like someone else, than I don't need to sing at all." How have you approached performing the music in this show?

For me, it was very important to learn her rhythm and her phrasing. I don't consider myself a good impersonator and I'm less interested in mimicking her. My interest is, "What's her state of being when she is performing?" The lovely part of this exploration was when I realized that she rarely sang a song the same way twice. Sometimes she would change the lyrics, or the note, or the ending, or she would change where

she breathed, all of which would ultimately change the meaning and interpretation of the song. She also said “I have to sing the way I feel.” During the rehearsal period in Louisville, I came down with a very bad flu. I couldn’t afford to take too much time away from rehearsals, so, although I felt terrible, I would sing with all that I had. That experience served me, in that I understood that no matter how ill I felt, I was able to embrace that idea, and I would sing my way through. That’s ultimately what Billie wanted to do: “I just wanna sing. That’s all.”

Do you have a favorite moment in the show?

There are a few moments that I just love, but I’d have to say that my favorite is when she’s talking about Bessie Smith and sings “Gimme a Pigfoot” into “Baby Doll”. There is a freedom and a wicked, carefree spirit woven into that section.

How does the audience impact your performance?

The audience interaction is such an essential part of the play. What I came to learn about Billie was that she didn’t need to “come” to her audience. She didn’t need to “please” them. She showed up *when* she showed up, with *everything* she brought with her, and *you* came to her. It’s not that she didn’t need the audience, but she didn’t feel the need to take care of them or to make them comfortable. That was and still is a challenge for me — I care about my audience. I want them to feel comfortable. I want their approval. Billie didn’t.

You've known Director Bill Fennelly for a long time and have worked with him on a number of projects. How would you describe your collaboration process?

Bill was my roommate in New York and he directed my first cabaret show, *What a Day for a Daydream*, which was a huge hit and an award winner. We've been each other's champion throughout these many years. It's not often, as an actor, that you get to be in a room with a director who has known you from almost the beginning of your career, and who has seen you through almost *every* twist, turn, high and low that this business takes you through. This collaboration is BLISS!!! The freedom to be bad and to fail, to struggle and be vulnerable, and to be given the room to explore, is a gift that Bill has given me in this process. I trust him implicitly with every part of my being. I don't think I've ever had as much fun in a rehearsal process.

Interview by Claudie Jean Fisher, Associate Director of Marketing & Communications.

FROM THE DIRECTOR | BILL FENNELLY

If we are to progress as a nation and grow as human beings we must learn to really *hear* and really *see* each other. *Lady Day at Emerson's Bar and Grill* is an invitation to look deeply and to listen carefully. While experiencing the life of

Billie Holiday in her final days, we cannot escape America's terrible racist past and challenging present. The great gift of this play is that we get to consider who we currently are, how we got here, and who we want to be in the future. I hope you will discover that, in one way or another, you are deeply connected to Billie's story.

Our team first created a production of Lanie Robertson's play at Actors Theatre of Louisville last season. We were asked to imagine a production that was "in the round" — meaning Billie would be in the middle of the room, with seating on all sides. To be perfectly honest, I was initially skeptical and terrified about that. I had never imagined this play could be effectively staged in that way; even the playwright was nervous about the idea. But an amazing and unexpected thing happened when we began rehearsals: the staging forced our team and the audience to look at Billie from all sides, from every possible angle. This invitation to look and listen in a non-traditional way opened up our thinking about the play and the woman. This play demands that we look beyond Billie's musical icon status, and beneath the sensational stories, to get to the beating heart of this incredible woman. Billie Holiday not only survived in a cruel Jim Crow world, but became one of the greatest and most enduring American musical artists of all time in spite of it.

When Chris Coleman invited our team to create this new production for The Armory we were excited, but we wanted

to be sure that we held onto the Louisville discoveries as we crafted a very different physical production. Billie Holiday doesn't let you off the hook and we wanted this production to honor that. The exciting architecture of Michael Schweikardt's design disorients the space by breaking through the proscenium and coming right at you. The set also incorporates a back wall that will literally give you an opportunity to see yourself in this story while considering the life of Billie Holiday.

The act of looking and listening has been an important exercise for America recently.

Billie Holiday reminds us that we must speak the truth, and we must work together to move forward even as we face the headwinds of great adversity. We must keep going. The life and music of Billie Holiday is an urgent reminder to recognize and value our shared humanity.

So tonight, I hope you will not sit back and relax; but instead *really* look and *really* listen.

CAST BIOGRAPHIES

Deidrie Henry

Billie Holiday

Los Angeles theater: *A Raisin in the Sun* and *Parade* at Center Theatre Group; *Coming Home* and *Yellowman* (Best

Actress Awards from the NAACP, Ovation Award, Backstage Garland Award and the Los Angeles Drama Critics Circle Award) at The Fountain Theatre; *Small Tragedy* at Odyssey Theatre Ensemble. Regional theater: *It Can't Happen Here* and *Yellowman* at Berkeley Repertory Theatre; *A Streetcar Named Desire* and *Closer* at The Armory; *American Night: The Ballad of Juan José* at Yale Repertory Theater; *Ballad of Emmett Till* at Goodman Theatre; Oregon Shakespeare Festival for four seasons, appearing as Rosalind in *As You Like It*, Irina in *Three Sisters*, Susie in *Wit*, Ophelia in *Hamlet*, Vera Dotson in *Seven Guitars*, among others; *Blues for an Alabama Sky* (Helen Hays Award nomination) at the Alliance Theatre, Hartford Stage, Arena Stage and Huntington Theatre Company. Other awards: Bistro Award for Outstanding Vocalist and Cabaret Debut for her cabaret, *What a Day for a Daydream* (New York). Television, *Game of Silence*, *The Riches*, *Criminal Minds*, *Justified*, *Glee* and *CSI*. Film: *Beyond the Lights* and *Beautiful Boy*.

Abdul Hamid Royal

Music Director/Jimmy Powers

The Ovation Award; The Los Angeles Drama Critics Circle Award; and The SAGE Award for Best Music Direction on *The Gospel at Colonus*. NAACP Image Award for *5 Guys Named Moe*. NAACP Image Award and StageSceneLA Award for Outstanding Musical Direction on the Los Angeles

production of *Recorded in Hollywood*. Music Director (Broadway/International/National): *5 Guys Named Moe, Twist, Sophisticated Ladies, Ain't Misbehavin', Jelly's Last Jam, The Wiz, Truly Blessed, Ma Rainey's Black Bottom, The Sound of Music, Fiddler on the Roof, Betsey Brown, Concerts for the Earth, Colors of Christmas, Smokey Joe's Café, The Life*. Composer/Arranger: *5 Guys Named Moe, Truly Blessed, Body and Soul, Twist, Cole Porter Festival, Colors of Christmas*. Recording Artists: Natalie Cole, Peabo Bryson, Melissa Manchester, Cy Coleman, Al Jarreau, The Pointer Sisters, Liza Minelli, Ashford & Simpson, Martha Wash, Jennifer Holliday, Jeffrey Osborne, Maurice Hines, Melba Moore, Patti Austin, Grover Washington Jr., Masashi Sada, Patti LaBelle, Christina Aguilera, Jason Mraz, Stevie Wonder, David Foster, Doc Powell, The LA Philharmonic, Ty Herndon, Freddie Waite, Brenda Russell and Phil Collins.

Charles Neal

Drums

Charles Neal is an accomplished musician who performs, composes, produces and engineers music. He has been intense and passionate about music since early childhood and graduated cum laude from Berklee College of Music. Living in Portland for almost two decades, he has worked with many musicians in the Northwest and continues to be an active musician and music advocate. Charles is constantly working

on and producing numerous music projects, is passionate about producing, and loves working on both sides of the glass in the recording studio. Collaborating with diverse tastes allows him to continually broaden and perfect his true love of performing and composing music of all kinds. "I'm always on a quest to surround my life with music and live my passion for music. To me, music equals life."

James H. Leary

Bass

James H. Leary is a double bass player and arranger/composer, who played with The Count Basie Orchestra, Nancy Wilson, Earl Hines, Bobby Hutcherson, Eddie Harris, Max Roach, Eddie "Cleanhead" Vinson, Rahsaan Roland Kirk, Johnny Hartman, Major Lance, Johnny Taylor, Esther Phillips, Rosemary Clooney, Don Shirley, Oakland Symphony, Pharoah Sanders, Red Garland, Jaki Byard, Randy Weston, John Handy and Dizzy Gillespie with the San Francisco Pops Orchestra conducted by Arthur Fiedler. Broadway credits include: *Eubie!*, *They're Playing Our Song*, *Ain't Misbehavin'*, *Bubbling Brown Sugar*, *5 Guys Named Moe* and *Timbuktu!* starring Eartha Kitt. Leary was born in Little Rock, Arkansas, and studied at The University of Arkansas at Pine Bluff. He has won two Grammy Awards with The Count Basie Orchestra.

CREATIVE TEAM BIOGRAPHIES

Lanie Robertson

Playwright

Lanie Robertson writes about iconic artists and the societal issues they faced in *Nasty Little Secrets*, *Alfred Stieglitz Loves O'Keeffe* and *Woman Before a Glass*. His plays have been produced internationally and at the Alley Theatre, Arena Stage, Delaware Theatre, Edinburgh Festival, Festival d'Avignon, George Street Playhouse, Kennedy Center, Old Globe, Philadelphia Theatre Company, Playwrights Horizons, Primary Stages, Theatre de la Huchette, Theatre Petite Montparnasse, Theatre Silvia Montforte, Vineyard Theatre, Virginia Stage, Walnut Street Theatre, Westside Arts and Williamstown Theatre Festival. Current plays include *Nobody Lonesome for Me* and *The Gardener*. Recently he completed his first novel, *Monkey to the Solution*. He's a member of the Dramatists Guild; Writers Guild, East; and the Société des Auteurs et Compositeurs Dramatiques.

Bill Fennelly

Director

Bill is thrilled to return to Portland Center Stage at The Armory for his fourth production; previous projects include: *Gypsy*, *Black Pearl Sings* and *Little Shop of Horrors*. His work has been seen on Broadway, Off-Broadway and regionally. Recent projects include *Hairspray* at the Maltz Jupiter Theatre; *Little Shop of Horrors* at Cincinnati Playhouse in the Park and *Lady Day at Emerson's Bar and*

Grill at Actors Theatre of Louisville; *Fly By Night* (Dallas Column Award for Best Director of a Musical and Bay Area Critics Circle Award nomination for Best Direction); *Herringbone* (Barrymore Award nomination for Outstanding Director of a Musical) at Flash Point Theatre; *Frankenstein: a new musical* at 37 Arts (Off-Broadway); *A Christmas Carol* featuring F. Murray Abraham and Lynn Redgrave; original assistant director on the Tony Award-winning *Jersey Boys*, resident director of *The Lion King*, staff director with New York City Opera at Lincoln Center; and Phil Killian Directing Fellow at Oregon Shakespeare Festival. Additional projects at: Syracuse Stage, Dallas Theater Center, TheatreWorks Silicon Valley, Playwrights Horizons, Hartford Stage, Goodspeed Musicals, Manhattan Theatre Club, Roundabout Theatre Company, Arizona Theatre Company, Ford's Theatre, The Alliance Theatre, Glimmerglass Festival, American Musical Theatre Project, National Alliance of Musical Theatre, and Walnut Street Theatre among others. He was the associate producing artistic director of The Acting Company and assistant artistic director at Cirque du Soleil. Bill earned a B.M. from the Hartt School, an M.F.A. in directing from University of California San Diego, and is an associate professor of theater at Drexel University in Philadelphia.

Michael Schweikardt

Scenic Designer

For The Armory: *Little Shop of Horrors*. Select regional

theater credits: TheaterWorks (Hartford, CT); Ford's Theatre; The Old Globe; Cleveland Play House; Cincinnati Playhouse in the Park; Asolo Repertory Theatre; The Muny; Paper Mill Playhouse; Pittsburgh Public Theater; Actors Theatre of Louisville; Maltz Jupiter Theatre; and multiple productions for Goodspeed Musicals, including *Fiddler On The Roof*, *Carousel* and *Showboat*. Select Off-Broadway: *The Bus* and the American premiere of Frank McGuinness' *Gates Of Gold* (59E59 Theaters); *Bloodsong of Love* (Ars Nova); *The Black Suits* (The Public Theater); *Things to Ruin* (Second Stage Theatre, The Zipper Factory); *The Plant That Ate Dirty Socks* (Theatreworks USA at the Lucille Lortel). Select tours: James Taylor's *One Man Band*; *Ella*. Michael recently designed productions of *Marie Antoinette The Musical* and *Phantom* for EMK International in Seoul, South Korea.
msportfolio.com

Raquel Barreto **Costume Designer**

Raquel is a Los Angeles-based costume designer working in theater, dance and opera. Some recent credits include *Native Gardens* (Denver Center for the Performing Arts), *Water by the Spoonful* (Mark Taper Forum), *Watch on the Rhine* (Guthrie Theater/Berkeley Repertory Theatre), *Mansfield Park* (Opera UCLA), *The Glass Menagerie* (CalShakes), and *Julius Caesar* (Oregon Shakespeare Festival.) She has designed multiple productions at Oregon Shakespeare

Festival and California Shakespeare Theater, and regionally at Actors Theater of Louisville, Arena Stage, Berkeley Repertory Theatre, Folger Theatre, Syracuse Stage, The Magic Theatre, Cornerstone Theater, Latino Theater Co, the Getty Villa, the LA Phil, Kirk Douglas Theater, and many others. Raquel is a native of Brazil, and she holds a B.A. from UC Berkeley and an M.F.A. from UC San Diego. She teaches costume design at the UCLA School of Theater, Film and TV. raquelbarreto.com

Isabella Byrd

Associate Lighting Designer

Recent: *Light Shining in Buckinghamshire* at New York Theatre Workshop; *Do You Feel Anger?*, *God Said This*, *You Across From Me* (Humana Festival 2018) and *Angels in America* (co-design) all at Actors Theatre of Louisville; *The Absolute Brightness of Leonard Pelkey* at City Theatre (Pittsburgh); *The Old Man and The Old Moon* by PigPen Theatre Co. at The Old Globe (Associate); *The Pirates of Penzance* at Amarillo Opera; *Everybody* at Juilliard School of Drama; and *Sundown*, *Yellow Moon* at Ars Nova and WP Theater. Associate designs for *Hundred Days* and *Othello* at New York Theatre Workshop; *The Hairy Ape* at Park Avenue Armory; *The Antipodes* at Signature Theatre; *A Life* at Playwrights Horizons; and *The Flick* at Playwrights Horizons (world premiere), Barrow Street Theatre and National Theatre, London. Additional company affiliations include:

Monica Bill Barnes & Company, Lincoln Center, Spoleto Festival USA and Williamstown Theatre Festival.

isabellabyrd.design

Paul Toben

Original Lighting Designer

Regional credits include: *Lady Day at Emerson's Bar and Grill*, *Angels in America Parts 1 and 2*, *Peter and the Starcatcher*, *4000 Miles*, and many others at Actors Theatre of Louisville; designs for five seasons of the Humana Festival including *Evocation to Visible Appearance*, *Airness*, *The Grown-Up* and *The Roommate*; *Electra* (Court Theatre); *The Firebirds Take the Field* (Rivendell); *NSFW* (Roundhouse); *Silent Sky*, *Triangle*, *Upright Grand* (TheatreWorks); *Fly by Night*, *Medea*, *School for Wives* (Dallas Theater Center); *The Who and The What* (Kansas City Rep); *Daddy Long Legs* (New York, regional and international premiers); *Another Way Home* (The Magic Theatre); *Caravan Man*, *Demon Dreams* (Williamstown Theatre Festival). Broadway: *The Story of my Life*. Off-Broadway: *The Judy Show* (DR2), *Saturn Nights* (Incubator Arts Project), *Electra in a One Piece* and *The Realm* (The Wild Project), *The Redheaded Man* (Fringe Encores), and many more. paultoben.com

David Budries

Sound Designer

This is Budries' first design for Portland Center Stage at The

Armory. Broadway/Off-Broadway: *Ah, Wilderness, A Long Day's Journey Into Night, Our County's Good, Souvenir, Other People's Money, Measure for Measure, And A Nightingale Sang, From the Mississippi Delta, Search and Destroy, End of the Day, Playland and Marisol*. Regional credits include: Hartford Stage Company, Baltimore Center Stage, The Dallas Theatre Center, Ford's Theatre (associate artist), Houston's Alley Theatre; The Alliance Theatre, South Coast Repertory, McCarter Theatre, The La Jolla Playhouse, Portland Stage Company, Arena Stage and Yale Repertory Theatre. International: Salzburg Marionettentheater, Prague Quadrennial 2007 and 2011. He has earned Chicago's Michael Merritt Award for Excellence in Design and Collaboration, three Connecticut Critics Circle Awards, three Los Angeles Dramalogue Awards, and two nominations for the Leo Rabin Award (Dallas). Mr. Budries chairs the Sound Design Program at the Yale School of Drama and is an independent music and radio producer.

Janine Vanderhoff

Stage Manager

Janine is glad to be back for her third season at The Armory. Previous credits at The Armory include: *Kodachrome, A Christmas Memory/Winter Song, Wild and Reckless, Lauren Weedman Doesn't Live Here Anymore, The Santaland Diaries, The Oregon Trail, Little Shop of Horrors, JAW, Great Expectations, Ain't Misbehavin'* and *Our Town*. Other

Portland credits include Portland Opera's *Sweeney Todd* (followspot caller); DC Copeland's *Play* (stage manager/production manager); Portland Playhouse's *How to End Poverty in 90 Minutes* and *The Other Place* (stage manager). Touring stage management credits include: *The Graduate* (starring Morgan Fairchild), *Cats*, *The Vagina Monologues*, *Jekyll & Hyde* and *Show Boat*. While 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. Production management credits include: *The Daily Show with Jon Stewart* for "Democalypse 2012 Republican National Convention" (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Jordan Affeldt

Production Assistant

Jordan is a stage manager from the small mountain town of Julian, CA. This is her first season at The Armory as a stage management apprentice, where credits include *Fun Home*, *A Christmas Memory/Winter Song*, *Kodachrome*, *Major Barbara* and *Lady Day at Emerson's Bar and Grill*. Prior to coming to The Armory, she completed internships at Pacific Conservatory Theatre (assistant stage manager for *Beauty and the Beast*, *Lend Me a Tenor*, *You Can't Take it With You*), Shakespeare Theatre of New Jersey (assistant stage manager for *Coriolanus*), and ion theatre company

(production assistant for *Sea of Souls*). She received her undergraduate degree from Northern Arizona University, majoring in theater studies and psychology. She spends her free time playing and writing music in the Portland area.

Audrey

Pepi the Chihuahua

Audrey is a Deer Chihuahua living in Portland, Oregon with her human, the actor Sharonlee McLean. Eleven years young, Audrey's health and behavior is that of a four year old. She loves to be held, and she will actually hug you when she gets to know you better. Inspired by her namesake, Audrey Hepburn, *Lady Day at Emerson's Bar and Grill* is her very first stage appearance. Audrey hopes you enjoy her work.

SPONSOR STATEMENTS

Sarah J. Crooks

"If I'm going to sing like someone else, then I don't need to sing at all."

— Billie Holiday

For the last 30 years, Portland Center Stage at The Armory has been celebrating the unique voices in all of us.

Davis Wright Tremaine

Doris G. & Richard K. Martin Trust

Chrys Martin & Jack Pessia

With a shared passion for the performing arts, the Martin-Pessia family and Davis Wright Tremaine are proud to sponsor this historical musical. Doris Martin sang jazz live on the radio during her time in college, and filled the Martin household with music from dawn 'til dusk. This led to a lifelong love of jazz for her daughter Chrys, which she shares with her husband, Jack. Davis Wright Tremaine LLP is honored to provide financial support and pro bono services to arts organizations that enrich our communities and to support the passions of its attorneys and clients, including another sponsor David Machado.

Ralph & Ellie Shaw

Live theater is an opportunity to witness the struggles, successes, emotions, challenges and relationships of those whose experiences do not directly affect our existence. We in the audience become more enlightened and, therefore, can understand better what leads people to choose the paths they have followed.

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, 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 *Lady Day*. Here's to the next 30 years!

Tanner Creek Tavern

Tanner Creek Tavern, the Pearl District's newest member of the David Machado Restaurant group, is very excited about our burgeoning relationship with The Armory. Our company has developed a close working relationship over the last decade with many non-profit performing arts organizations in Portland. Founder and chef, David Machado is currently board president of Third Angle New Music and is also a board member and past president of PDX Jazz. Tanner Creek's sponsorship of *Lady Day* is a natural choice that unites David's long commitment to the growth and stability of world-class live jazz performances in Portland with his developing partnership and support for The Armory.

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.