tick tick ...

2022-2023 Season

August 20 - September 18, 2022

PORTLAND CENTER STAGE AT THE ARMORY





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## **HONOR NATIVE PEOPLES & LANDS**

We at Portland Center Stage would like to offer a land acknowledgment as an expression of gratitude and appreciation to those who have stewarded this land from time immemorial. Land acknowledgments do not exist in a past tense, or historical context: Colonialism is a current, ongoing process, and we seek to build an understanding of our present participation.

The Portland metropolitan area is vast and includes modern-day cities such as Portland, Vancouver, and many others. It covers both sides of the Columbia River and both sides of the Willamette River spanning into surrounding counties such as Clackamas, Columbia, Multnomah, Washington, Yamhill, Clark, and Skamania. In this broad area, there were numerous tribes, people, and villages that honored the abundance that the lands offered. We honor their history and acknowledge the sacrifices they made.

In the metropolitan area, the tribes are:
Multnomah [mult-NO-mah],
Wasco [WASS-co],
Cowlitz [COW-litz],
Kathlamet [cath-LAH-mit],
Clackamas [CLA-ka-mas],
Chinook [cha-NOOK],
Tualatin [too-AH-la-tin],
Kalapuya [cal-a-POO-yah],
Molalla [ma-LA-lah],
and many other tribes who made
their homes along the Columbia
and Willamette Rivers.

We wish to acknowledge the robust present-day federally recognized tribes of this area; the Grande Ronde, Siletz, and Cowlitz. In addition, we would like to acknowledge the Chinook Nation, who has been seeking federal recognition for many years. Today, these vibrant, diverse tribes and communities celebrate their heritage, showing resilience and tenacity.

The Native American community in the Portland metropolitan area is made up of tribal diversity that originates from around the country, representing at least 380 tribes. This community has a vivid history, made up of people whose journeys have brought them to Portland by ways of stolen land, forced displacement, or seeking more opportunities.

At Portland Center Stage, we are committed to supporting Native communities through our conversations and collaborations with Indigenous artists, and with Portland's Native American Youth and Family Center (NAYA) and the Native Arts and Cultures Foundation. Check out the links below to find out ways that you can support these organizations.

NAYA: nayapdx.org Native Arts and Cultures Foundation: nativeartsandcultures.org

Adapted by PCS staff from the 2019 Portland Indian Leaders Roundtable Land Acknowledgment

## WE'RE IN THIS ROOM TOGETHER — AND IT BELONGS TO ALL OF US

Welcome to PCS! We're thrilled to share space with you, as we gather together to experience the power of community and the profundity and joy of live theater.

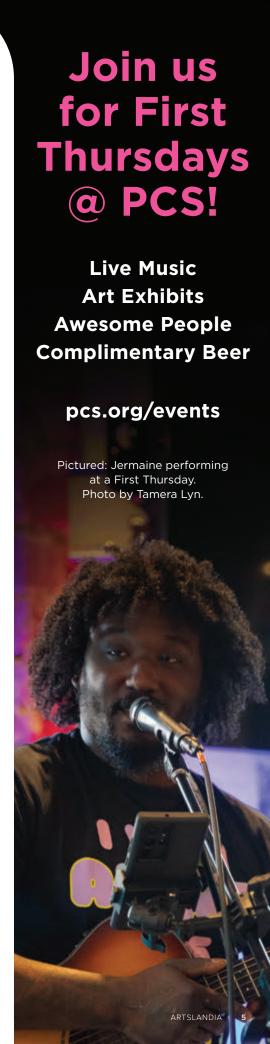
We want every person here — audience, volunteers, staff, and artists — to be able to show up and feel fully seen and valued. Enjoy, laugh, cheer, take up space, or just soak it in quietly. There is no one right way to engage with live theater, and we ask that you honor each person's experience around you.

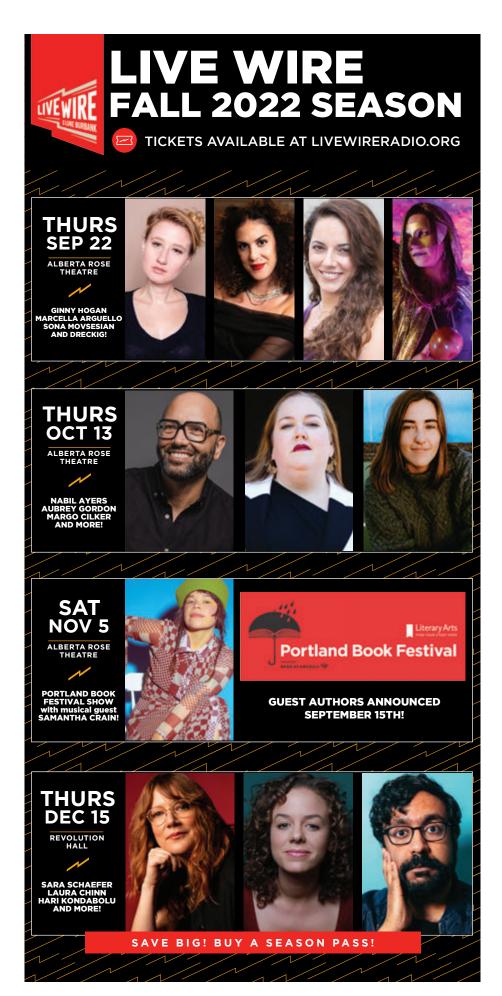
If a disturbance arises during the performance that you feel requires intervention, rather than taking action by shushing, touching, or scolding other patrons yourself, we ask that you alert our house management staff to the issue in the lobby.

Thank you for creating community here with us today! If you love the show, please tell your friends. If you'd like to share a note about your experience, please email us at feedback@pcs.org.

## PORTLAND CENTER STAGE AT THE ARMORY

Portland Center Stage is committed to identifying and interrupting instances of racism and all forms of oppression through the principles of inclusion, diversity, equity, and accessibility (IDEA). Join us: pcs.org/idea.





## artslandia



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## FROM ARTISTIC DIRECTOR

## **MARISSA WOLF**

Welcome to the 2022-2023 season! We've got an exhilarating lineup of shows ahead, and I'm excited to kick it off with this delicious rock musical, *tick*, *tick* ... BOOM!, by Jonathan Larson.

Originally intended as a solo piece that Larson wrote for himself to perform years before he found success with *Rent*, *tick*, *tick* ... *BOOM!* gets right at the heart of what it means to follow one's own voice, even when it feels impossible, or perhaps especially when it feels impossible.

The show is a love letter to the theater, with playful musical theater references throughout including a hilarious and moving parody of the title song in *Sunday in the Park with George* by Stephen Sondheim. Larson takes the sublime act of artistic creation embedded in the song "Sunday" and sets it at the diner where Jon, our lead character, waits tables and brings order and harmony to the absurd chaos of his day job.

The creative design team on our production talked deeply about naming art as work, particularly after such a precarious and painful time of the pandemic shut down. We offer this play then, as a home for all who labor within the joyful, messy, difficult space of creation — as well as to those who have ever been at the vulnerable edge of following their voice to advocate for and bring about change.

Enjoy the show!

Photo by Gary Norman.



Join Portland Center Stage for a holiday party for the ages!

Get dressed up and come eat, drink, dance, and enjoy a magical evening of holiday merriment. You'll be treated to delicious dining, fabulous music, a performance of It's a Wonderful Life: A Live Radio Play, and dancing into the winter's night — all to celebrate and raise money for Portland Center Stage!

Space is limited, so get your tickets today! pcs.org/holidayparty

Are you a subscriber? Exchange your tickets and get special pricing for this deluxe event.

## **Announcing** the 2022-2023 Season!





## August 20 - September 18, 2022

The hilarious, feel-good origin story of Rent! Jonathan Larson cracks open the ticking-time-bomb world of creating theater to celebrate the power of finding your voice and holding on to a dream.



## October 8 - 30, 2022

Drawing on history, this deeply moving story explores the joys and challenges of forgiveness, justice, and family legacy, as a young woman reconciles a childhood she has tried to forget.



## November 5 - December 18, 2022

A tour-de-force performance by Kristina Wong, whose sharp humor — and "Auntie Sewing Squad" — explores the early days of the pandemic to offer an inspirational path back to a healing world.



## November 19 - December 24, 2022

This heartwarming journey of community triumph is reimagined for the stage as a live 1940s radio broadcast complete with a stellar cast, gorgeous music, lavish costumes, and — of course — George Bailey!



## **January 14 - February 12, 2023**

A bold, feminist take on the iconic crimefighting duo! This wonderfully farcical comedy packs non-stop laughs and crime-fighting hijinks galore.



February 11 - March 26, 2023

With Bowie blaring from a mixtape, two road trips veer back and forth in time, as an upbeat father and his jaded daughter take a journey that mirrors the father's life-changing road trip 20 years earlier.



February 25 - March 26, 2023

An Indigenous theater-maker journeys across geographic borders, personal history, and cultural legacies in search of a place to belong.

Portland Center Stage presents the Woolly Mammoth Theater Company production of Where We Belong in association with Folger Shakespeare Library.



the Academy Award-winning writer of Moonlight. A young, gay student leads the choir at his elite school — and learns how to march to his own drum.





This beguiling odyssey in an enchanted forest on a very magical midsummer night reminds us that "the course of true love never did run smooth" — so watch your step!

## **BUY TICKETS TODAY!**

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## **CENTER STAGE** AT THE ARMORY

Top: Members of the cast of Rent. Photo by Jingzi Zhao.



Marissa Wolf Artistic Director

Liam Kaas-Lentz Interim Managing Director

## TICK, TICK ... BOOM!

Book, Music & Lyrics by

## Jonathan Larson

Directed by

**Marissa Wolf** 

Script Consultant

**David Auburn** 

Vocal Arrangements & Orchestrations

Stephen Oremus

Choreographer

Muffie Delgado Connelly

Music Director

Scenic Designer

dots

Costume Designer

Lighting Designer

Ash

Sound Designer

Lucy Wells

Masha Tsimring

Sammi Kelly

Conductor

Rehearsal Accompanists

Dramaturg

**David Lerman** 

**David Saffert &** 

Kamilah Bush

**David Lerman** 

Stage Manager

Janine Vanderhoff\*

Dance Captain

Dana Petersen\*

**Tyler Andrew Jones\*** 

Chip Miller &

Casting

RaChelle Schmidt

New York Casting Director

Assistant Stage Manager

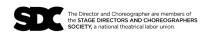
Andrea Zee

## Approximately 95 minutes, with no intermission.

tick, tick ... BOOM! was originally produced Off-Broadway in June 2001 by Victoria Leacock, Robyn Goodman, Dede Harris, Lorie Cowen Levy, and Beth Smith.

tick, tick ... BOOM! is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. mtishows.com

The videotaping or other photo or audio recording of this production is strictly prohibited. If you photograph the set before or after the performance, please credit the designers if you share the image.



### Help us spread the word! Use #PCSPlay to share your thoughts on social.

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



Portland Center Stage operates under an agreement between the League of Resident Theatres (LORT), Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, the Society of Stage Directors and Choreographers, and the American Federation of Musicians. Portland Center Stage is part of LORT, Theatre Communications Group, Portland Business Alliance, and Travel Portland.

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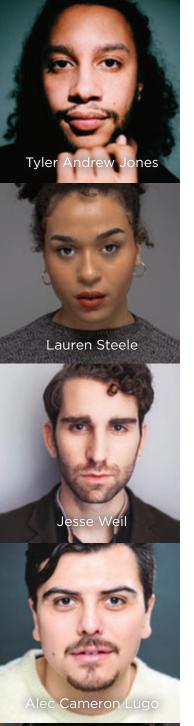


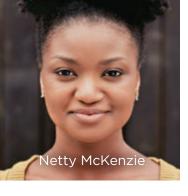


**ELLYN BYE RAY & BOBBI DAVIS RONNI LACROUTE** 









## **SHARE** YOUR **THOUGHTS! #PCSPLAY**

## **THE CAST**

Tyler Andrew Jones*	Michael
Lauren Steele*	. Susan
Jesse Weil*	Jon
Alec Cameron Lugo	Understudy, Jon & Michael
Netty McKenzie	Understudy, Susan

## THE BAND

Pierre Carbuccia Abbott	. Bass
David Lerman	. Keys
Yuya Matsuda	. Drums
Matt Rowning	. Guitar (Acoustic & Electric)

## **MUSICAL NUMBERS**

30/90 **Green Green Dress** Johnny Can't Decide Sunday No More **Therapy Times Square Real Life** Sugar See Her Smile **Come to Your Senses** Why 30/90 (Reprise) **Louder Than Words** 

Musicians performing are represented by the American Federation of Musicians, Local 99, AFL-CIO.

<sup>\*</sup>Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



## **BLINK** by Phil Porter

## I'M BLACK WHEN I'M SINGING, I'M BLUE WHEN I AIN'T

by Sonia Sanchez

## **MARY JANE** by Amy Herzog







March 17-April 2, 2023
Directed by Dawn Monique Williams



May 19-June 4, 2023 Directed by JoAnn Johnson

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## **BEHIND THE CURTAIN**

## LARSON & SONDHEIM

By PCS Literary Manger Kamilah Bush

Stephen Sondheim, one of the theater's most cherished composers, benefited greatly from the mentorship of another musical theater titan, Oscar Hammerstein II. He met Hammerstein as a child and spent time with the composer as he worked on plays like *Carousel* and *Allegro* — watching his mentor create both greatly successful pieces and struggle with pieces that had less acclaim. Sondheim stated that had it not been for Hammerstein's insisting, he would not have written the lyrics for *West Side Story* or *Gypsy*. He joked that "had Hammerstein been a geologist" he might have been one too.

The impact of that relationship led Sondheim to commit to a lifetime of mentoring others. When he met Jonathan Larson, he took the young creator under his wing. As a mentor, Sondheim was exacting, candid, and supportive. The two began a robust correspondence, and Larson also shadowed him as Sondheim worked on *Into the Woods*. Sondheim was responsible for Larson getting his first agent, wrote him several letters of recommendation, and he was the chairman of the committee that offered Larson two grants to develop his musical *Superbia*. While this show was never fully produced, the development process was immortalized in *tick*, *tick* ... BOOM!

What did Sondheim think of Larson's work? He believed in him, but he was honest about the state of his development. In an interview with Evelyn McDonnell for *The New York Times*, just a few months after Larson's death, Sondheim spoke about his thoughts on his friend.

"

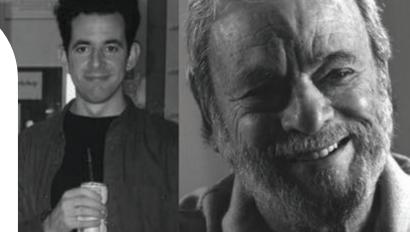
HE FELT THAT WAY ANY AUTHOR
DOES IN THE MIDDLE OF REHEARSAL.
"IT'S TERRIBLE, IT'S WONDERFUL.
I'M ASHAMED OF IT, ISN'T IT GREAT?"

"

**Stephen Sondheim:** I met [Larson] at a show called *Superbia*. I don't remember what brought us together. My guess is he wrote me a letter and asked to meet. I meet a lot of young composers: if they write a letter and the work interests me at all, I will always meet with them. He worked on *Superbia* for a long time while I knew him, which I think was right after the first draft. I thought the show was interesting and that what he was trying to do was interesting.

**Evelyn McDonnell:** What did you think of the compositional work [of *Superbia*]?

**S.S.:** I thought some of the songs were good and others not. The opening number had some originality to it, whereas the others didn't. He was still finding a voice and I think he still is. But he had a voice and that was the important thing.



In the interview, Sondheim spoke of Larson's work on *tick*, *tick* ... BOOM!

**E.M.:** Did you feel the work was progressing, and did you identify with the material?

**S.S.:** Curiously enough, I didn't feel it was progressing and we talked about that. I felt there was more originality in *Superbia*. I worried that he was getting desperate to be accepted and it was starting to show in the work.

Sondheim also spoke of Jonathan's writing and rewriting style, especially as he worked on *Rent*.

**E.M.:** Do you remember a conversation you had about Jonathan being asked to do another rewrite?

**S.S.:** I said, "You have to learn how to collaborate." He learned. He called me back a few days later and said, "You were right. I am willing to collaborate."

**E.M.:** Did you see the workshop production?

**S.S.:** Yes.

**E.M.:** Did you have any idea it would be such a success?

**S.S.:** No. I didn't know that Jonathan would die, that made it a myth. The last time I'd spoken to him was in December [Jonathan passed away in January]. He felt pleased about the way he was growing up. He felt that way any author does in the middle of rehearsal. "It's terrible, it's wonderful. I'm ashamed of it, isn't it great?"

This interview reflected a lot of what Sondheim felt about the young creator and a clear image of who Larson was — a zealous, inventive, and hungry composer. There is no doubt that Sondheim saw himself in Larson and the fond feelings endured up until Sondheim's death in 2021.

For Lin-Manuel Miranda's film version of *tick, tick ... BOOM!*, Miranda, who was also mentored by Sondheim, screened the film for him. In true Sondheim fashion, he was honored but had notes. He told Miranda:

"One thing: The last voicemail message to Jon, it sounds a little cliché. 'I have a feeling you're going to have a very bright future.' I would never say that. Can I please rewrite what Sondheim says in the voicemail? I'll record it if you can't get the actor back."

And to stay true to himself, and honor Larson, he did just that. The final audio is Sondheim saying: "It's first-rate work and has a future, and so do you. I'll call you later with some thoughts, if that's OK. Meanwhile, be proud."

## THE CAST, BAND & CREATIVE TEAM

## Tyler Andrew Jones (He/Him), Michael

Tyler is a multidisciplinary theater artist, writer, and teacher. PCS credits: Hedwig/Yitzhak u/s in Hedwig and the Angry Inch. As a performer, Tyler has also worked on stage at Artists Repertory Theatre, Portland Playhouse, Third Rail Repertory Theatre, in New York at Feinstein's/54 Below, The Cell Theater, New World Stages, and in Egypt at the Cairo Opera House and the Alexandria Opera House as part of the CIFCET Festival. As a playwright, his most notable works include The Marks You Leave, which was produced in part by Ronnie Lacroute and the WillaKenzie Estate at the 20th Annual International New York Fringe Festival and has since received an Off-Broadway reading at The Cell Theatre, as well as his newest piece, Even Faster Than a Blink, which recently received its first public reading as a part of the 2022 JAW New Play Festival here at PCS. A huge thank you to the tick, tick ... BOOM! team; Marissa, Ash, DJ, and this beautiful company! Tyler is a proud member of AEA and The Dramatist Guild of America. IG: @t.andrew.jones

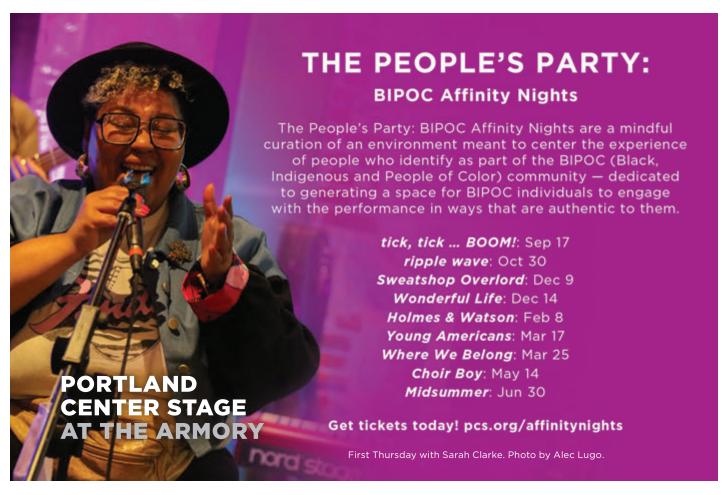
## Lauren Steele (She/Her), Susan

Lauren is a multidisciplinary artist from Portland, Oregon. She graduated with a degree in theater from Southern Methodist University in 2019, with awards for excellence in performance and playwriting. Since then, you may have seen her in Bella: An American Tall Tale at Portland Playhouse, or in the first two installments of the Queen's Girl in Africa trilogy at Clackamas Repertory Theatre, for which she won a Drammy for Best Solo Performance. Lauren recently released two new singles, titled "Nighttime Friends" and "Give Yourself Grace." and began working on a full-length album with the local label People Music. You may have recently seen her performing under her musical stage name, Lo Steele, at the Waterfront Blues Festival and the Cathedral Park Jazz Festival. Lauren

is thrilled to be closing out the summer with her first production with PCS. Check her out on social media to keep up with her music and upcoming performances. @losteele

### Jesse Weil (He/Him), Jon

Jesse is thankful to be making his Portland Center Stage debut in this extraordinary play. Recent credits include the 1st National Tour of Fiddler on the Roof (Motel Kamzoil), The Other Side of Paradise at Ars Nova (F. Scott Fitzgerald), Hair at Pentangle Arts (Claude), and The Marvelous Mrs. Maisel on Amazon (Josiah). Outside of his performance experience, Jesse is a passionate writer and teacher. He's forever grateful for his exceptional family, his friends, and his two geriatric cats, as well as the many inspiring artists that this piece connects him to — especially his new tick, tick ... BOOM! family and Jonathan Larson, who imbues this story with so much wisdom and humanity. Say hi! @jesseaweil jesseweil.com



## Alec Cameron Lugo (He/They), Understudy, Jon & Michael

Alec is a mixed-race Latine performer and multi-hyphenate artist making his PCS acting debut in tick, tick ... BOOM! - 10 years after seeing his first production here! A 2016 graduate of Pacific University, local credits include productions with Oregon Children's Theatre, Northwest Children's Theatre, Broadway Rose Theatre Company, Anonymous Theatre, and Fuse Theatre Ensemble, among others. Radio and television credits include work with OPB, All Classical Portland, and IFC's Emmy-nominated Documentary Now! episode "Original Cast Recording: Coop." Alec also operates as the photo and video designer for Portland Center Stage, having assumed that position at the start of the 2021-2022 season. His design and video work has been featured locally and nationally. As always, thank you to Victor and Mary. IG: @gameboy\_of\_color

## Netty McKenzie (She/Her), Understudy, Susan

Netty is elated to be making her Portland Center Stage debut with this show! She is a singer/actor born and raised right here in Portland, Oregon. Netty was last seen in Last Stop on Market Street (Oregon Children's Theatre), Crowns (Portland Playhouse), and Black Nativity (PassinArt Theatre Company). She is a graduate of Portland State University, where she received a B.S. in theater arts. When she is not performing, she has her hands full raising her joyful one-yearold son, Kahari! Netty would like to thank her friends and family for their support in her endeavors and the PCS creative team for choosing her to go on this journey. IG: @nettymckenzie13

## David Lerman, Conductor, Keys & Rehearsal Accompanist

Dave is a local pianist. Outside of theater, he also helps run an organization providing support to individuals dealing with alcohol and opioid addiction.

## Pierre Carbuccia Abbott, Bass

Pierre is a self-taught multiinstrumentalist, singer, songwriter, and producer from Santo Domingo, Dominican Republic. Raised on bolero, merengue, bachata, Latin pop, and reggaetón, he delved into genres including rock, ambient, R&B, and jazz. Since 2015, Pierre creates his sonic world as juracán, whose full-length *Niño* and *Jarineo* tell guitar-driven stories full of dreamy ambiance. juracán released three singles in the past year and, later this year, will release an EP featuring a pop-centric, vocal-focused blend of multiple genres. Pierre's most recent collaboration, Caribe Norwé, will release three singles in 2022. tick, tick ... BOOM! marks Pierre's second experience in musical theater, and he is thrilled to work and perform with the amazing PCS team. Feel free to connect with him on Instagram! @juracan.studio

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## THE CAST, BAND, AND CREATIVE TEAM

## Yuya Matsuda, Drums

Yuya is an internationally touring drummer and percussionist. He has appeared on stages all across North America and in Asia, playing for local bands, touring bands, and musical theater productions, and he has worked with major recording labels. He is best known for his time with the Asian American band The Slants and has appeared on The Daily Show with Trevor Noah, Good Morning America, The Today Show, among various other news outlets, and even in the U.S. Supreme Court. tick, tick ... BOOM! is Yuya's debut at PCS. When he's not drumming, you can find Yuya with his beloved wife Emily and their six kids.

## Matt Rowning (He/They), Guitar (Acoustic & Electric)

Matt is a musician, actor, sound designer, and healthcare worker who is proud to be making their Portland Center Stage debut! Matt works in a local ER by day and plays rockstar at night. Thank you to Melory, without whom this door would never have

been opened. Selected credits: guitarist for Heathers: The Musical (Linfield University), Un Pajarito Canta (Portland Revels), Jesus Christ Superstar (Post5 Theater Company), and Footloose (New Century Players); sound design for *The God Cluster* (Fuse Theater Ensemble) and Abundancia (Matchbox Theater Company). IG: @chaereb

## Jonathan Larson, Book, Music & Lyrics

Jonathan received the 1996 Pulitzer Prize for Drama for Rent. He also won the 1996 Tony Award for Best Musical and the 1994 Richard Rodgers Award for Rent and twice received The Gilman & Gonzales-Falla Theatre Foundation's Commendation Award, In 1989, he was granted the Stephen Sondheim Award from the American Music Theatre Festival, where he contributed to the musical Sitting on the Edge of the Future. In 1988, he won the Richard Rodgers Development Grant for his rock musical Superbia, which was staged at Playwrights Horizon. He

composed the score for the musical J.P. Morgan Saves the Nation, which was presented by En Garde Arts in 1995. Mr. Larson performed his rock monologue tick, tick ... BOOM! at Second Stage Theatre, The Village Gate, and New York Theatre Workshop. In addition to scoring and songwriting for Sesame Street, he created music for a number of children's book cassettes, including Steven Spielberg's An American Tail and Land Before Time. Other film scores include work for Rolling Stone's magazine publisher Jann Wenner. He conceived, directed, and wrote four original songs for "Away We Go!." a musical video for children. Rent. his rock opera based on La Bohème, had its world premiere on February 13, 1996, at New York Theatre Workshop. Jonathan died unexpectedly of an aortic aneurysm on January 25, 1996, 10 days before his 36th birthday. His music (including songs cut from his shows) is archived in the Library of Congress.

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## THE CAST, BAND & CREATIVE TEAM

## Marissa Wolf (She/Her), Director

Marissa is in her fifth year as artistic director of Portland Center Stage. Select directing credits include Miss Bennet: Christmas at Pemberley by Lauren Gunderson and Margot Melcon and The Curious Incident of the Dog in the Night-Time by Simon Stephens (PCS); Fire in Dreamland by Rinne Groff (The Public Theater; world premiere at KCRep): Man in Love by Christina Anderson (KCRep); 77% by Rinne Groff (San Francisco Playhouse); Precious Little by Madeleine George (Shotgun Players); The Lily's Revenge (Act II) by Taylor Mac (Magic Theatre); and The Late Wedding by Christopher Chen (Crowded Fire Theater). Marissa was nominated for Best Director by BroadwayWorld San Francisco and the Bay Area Critics Circle, and she held the Bret C. Harte Directing Fellowship at Berkeley Repertory Theatre.

## Muffie Delgado Connelly (She/Her), Choreographer

Muffie is a dance artist, performer, and movement researcher. Her performance work is part of her activist practice, and in both arenas, she is informed by her identity as a Chicago-born xicana mother. Her work has been presented across the United States at Links Hall (Chicago), Packer Schopf Gallery (Chicago), The Art Institute of Chicago, Movement Research Festival (New York), The Gibney Dance Center (New York), and in Portland at White Bird, Performance Works Northwest, and the Newmark Theater. She has previously choreographed for Portland Center Stage in Earth Without Borders/Tierra Sin Fronteras. She is the recipient of awards from the Ford Foundation (New York). Illinois Arts Council's Community Arts Assistance Program, and the Regional Arts and Culture Council (Portland). She is a yearly guest teacher at The School of the Art Institute of Chicago. Muffie is one of five artistic leaders of the dance center. FLOCK. IG: @muffiedelgadoconnelly

## Ash (They/She), Music Director

Ash is an active composer, arranger. songwriter, and music director for choir and theater. Their theatrical credits include productions with Portland Actors Ensemble (for which they won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design of Twelfth Night), Milagro (for which they won a Drammy Award in 2015 for Outstanding Achievement in Original Music for iO Romeo!), Corrib Theatre, Oregon Children's Theatre, and most recently, Portland Center Stage (Macbeth and Hedwig and the Angry Inch). Ash serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, nonbinary, and gender non-conforming community. musicbyash.com

## dots, Scenic Designer

dots is a design collective based in New York City, specializing in designing environments for narratives, experiences, and performances.



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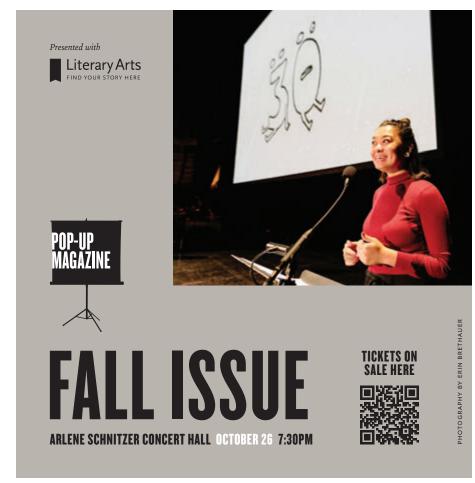
## Lucy Wells (She/Her), Costume Designer

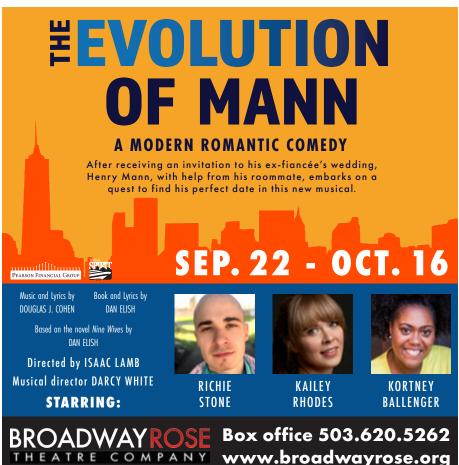
Lucy is a costume designer and the costume shop supervisor at Portland Center Stage. She is originally from Mississippi and holds a B.F.A. from the University of Southern Mississippi. Lucy spent the early years of her career working freelance as a costume designer, costume stitcher, and wardrobe supervisor at such theaters as Oregon Shakespeare Festival, Idaho Shakespeare Festival, Berkshire Theatre Group in Massachusetts, TheatreWorks Silicon Valley, The Rev Theatre in upstate New York, and Shakespeare & Company in Massachusetts. This is Lucy's second season as a shop manager at PCS and her first costume design for PCS. She is always thankful and excited for the collaborative process of bringing a show to life. Lucy is a member of IATSE local 154.

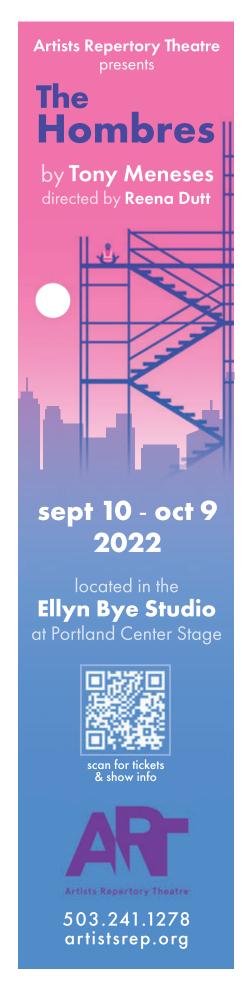
## Masha Tsimring (She/Her), Lighting Designer

Masha is an NYC-based designer for live performance. Recently: Der Freischütz (Wolf Trap Opera); Straight White Men (Westport); Private (Mosaic); Cunning Little Vixen and Salome (Bard); Puppet Lab (St. Ann's Warehouse); To the Yellow House (La Jolla Playhouse). Internationally, her work has taken her to Russia, Chile, China, Germany, Ecuador, the Netherlands, Bolivia, and one very big boat. Homes for New York projects include Playwrights Horizons, Soho Rep. The Kitchen, Atlantic Theatre Co., Clubbed Thumb, PlayCo, Invisible Dog, Page73, and Bushwick Starr. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of making in the American theater. Masha received her M.F.A. from the Yale School of

**CONTINUED ON PAGE 20** 







## THE CAST, BAND & CREATIVE TEAM

### **CONTINUED FROM PAGE 19**

Drama. She is a proud member of USA829. mashald.com

## Sammi Kelly (She/Her), Sound Designer

Sammi is making her sound designing debut in Portland for tick, tick ... BOOM! Sammi is going on her second full season at PCS as the associate sound and video supervisor. She was last seen at PCS as the A1 for Rent. Sammi has a B.A. in theater with music business and business administration focuses at the State University of New York at Potsdam, Her design credits include: How to Succeed in Business Without Really Trying, Urinetown, The Secret Garden, The 25th Annual Putnam County Spelling Bee, Wiley and the Hairy Man, Venus by Suzan Lori-Parks, Much Ado About Nothing, Blood Wedding, and many more. Sammi would like to thank her family for their endless support of her love of theater!

## David Saffert, Rehearsal Accompanist

David has played piano locally for the Oregon Symphony, Portland Opera, Oregon Ballet Theatre, Resonance Ensemble, Anonymous Theatre, and has been featured on All Classical Portland's radio show "Thursdays at Three." Past piano credits also involve work in Minnesota with the Guthrie Theater and in Michigan at the Interlochen Arts Camp. As an actor, David has been nominated for a PAMTA and Broadway World's "Performer of the Decade" for his performance in *Murder for Two* at Broadway Rose Theatre.

## Kamilah Bush (She/Her), Dramaturg

Kamilah is a playwright, dramaturg, and educator originally from North Carolina. She holds a B.F.A. in theater education from The University of North Carolina at Greensboro and was an NC teaching fellow. Kamilah has spent several seasons at celebrated regional theaters across the country, including Triad Stage in Greensboro, NC, Asolo Repertory Theater in Sarasota, FL, and Two River Theater in Red Bank, NJ. Her play *Nick & The Prizefighter* was a semifinalist in the 2021 Bay Area Playwright's Festival and won the 2021 Urbanite Theater Modern Works Festival

## Janine Vanderhoff (She/Her), Stage Manager

Janine is thrilled to return for her seventh season at Portland Center

Stage. She has been a stage manager and production manager in theater for more than 20 years on Broadway, Off-Broadway, regionally, and on tour. She's had many favorite productions in that time, but some of her favorites include Rent, Frida ... A Self Portrait, Hedwig and the Angry Inch, Macbeth, A Christmas Memory/Winter Song, Wild & Reckless (all at Portland Center Stage); Sweeney Todd (Portland Opera); The Lion King (Broadway); The Graduate (starring Morgan Fairchild), Cats, The Vagina Monologues, Jekyll & Hyde, Show Boat (all on tour); The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention." Proud NYU graduate and AEA member.

## Dana Petersen (She/Her), Assistant Stage Manager

Dana is so excited to be back at Portland Center Stage. Her previous credits at PCS are Rent, In the Heights, Redwood, Hedwig and the Angry Inch, The Curious Incident of the Dog in the Night-Time (production assistant), Hedwig and the Angry Inch (assistant stage manager), and The Bells That Still Can Ring (stage manager). Dana graduated from The Ohio State University with a B.A. in theater. While at OSU, Dana was the stage manager on 7 Ways to Say I Love You, Beyond All Recognition, Execution of Justice, Michael Von Siebenburg Melts Through the Floorboards, and The Curious Incident of the Dog in the Night-Time. Dana sends all of her love to her family, both blood and found.

## Andrea Zee (She/Her), New York Casting Director

Much love to [Redacted Redacted] for bringing this show to life! Off-Broadway/NYC: A Delicate Balance (Transport Group, Fall 2022); Golden Shield (MTC); Where The Wild Things Are (New Victory); Neurosis (DR2); Syncing Ink (The Flea); Elf The Musical (MSG); New York Stage and Film; Dramatists Guild Foundation: ACLU/ NYCLU. National Tours: Yemandia; The Sound of Music; Bullets Over Broadway; Elf The Musical; Finding Neverland. Regional: Portland Center Stage, 5th Avenue Theatre, Florida Studio Theatre, Arrow Rock Lyceum, Alley Theater, TUTS. Associate credits include numerous Broadway, Off-Broadway, film, television, and commercial projects. zee-casting.com

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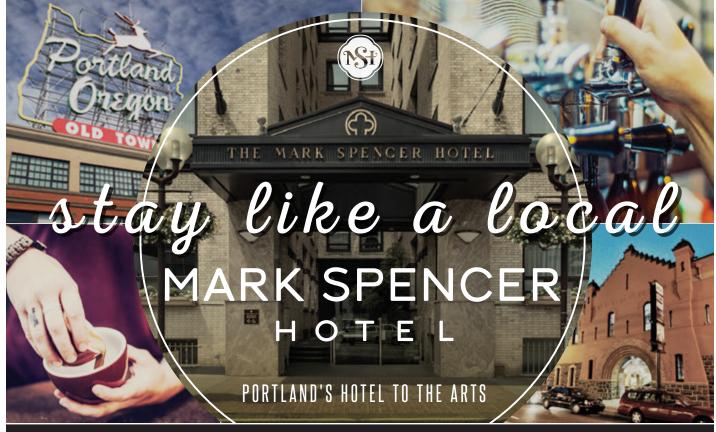
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# **LIAM KAAS-LENTZ** INTERIM MANAGING DIRECTOR **MARISSA WOLF** ARTISTIC DIRECTOR

## **MEET THE ARTISTIC &** INTERIM MANAGING DIRECTORS

## MARISSA WOLF (She/Her), ARTISTIC DIRECTOR

Marissa is currently in her fifth year as artistic director of Portland Center Stage, where she launched her first programmed season in 2019-2020 with two world premiere productions and work by notable artists including Lauren Yee, Lee Sunday Evans, and May Adrales. Marissa previously served as associate artistic director/new works director at KCRep and artistic director of Crowded Fire Theater in San Francisco. Select directing credits include Fire in Dreamland by Rinne Groff (The Public Theater; world premiere at KCRep); Man in Love by Christina Anderson and The Curious Incident of the Dog in the Night-Time by Simon Stephens (Portland Center Stage and KCRep); 77% by Rinne Groff (San Francisco Playhouse); Precious Little by Madeleine George (Shotgun Players); The Lily's Revenge (Act II) by Taylor Mac (Magic Theatre); and The Late Wedding by Christopher Chen (Crowded Fire Theater). She's been nominated for Best Director by BroadwayWorld San Francisco and the Bay Area Critics Circle. Marissa 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.

## LIAM KAAS-LENTZ (He/Him), INTERIM MANAGING DIRECTOR

Liam is originally from Bellingham, Washington, and has worked in theater management in Portland for more than 20 years. Most recently, he was the general manager for Portland Center Stage, having started as a production assistant, followed by stage manager, production stage manager, production manager, and director of production. He's also served as production manager for Portland Playhouse, Sojourn Theatre, Hand2Mouth Theatre, and Risk/ Reward. He has stage managed for Artists Repertory Theatre, Portland Playhouse, Hand2Mouth Theatre, CoHo Productions, Teatro Milagro, Pixie Dust Productions, the Geva Theatre Center, PCPA, National Public Radio, and The Kitchen in New York City. Liam received his B.F.A. from Southern Oregon University, his M.Ed. from Portland State University, and he has taught theatrical management at Northwestern University, Georgetown University, Vanderbilt University, Whitman College, and PSU. He lives with his wife and cat in southeast Portland.

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Photo by Alec Lugo.

Portland Center Stage is the largest theater company in Portland, and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994. Under the leadership of Artistic Director Marissa Wolf and Interim Managing Director Liam Kaas-Lentz, the company produces a mix of classic, contemporary, and world premiere productions, along with a variety of high-quality education and community programs. As part of its dedication to new play development, the company has produced 28 world premieres, many of which were developed at its annual JAW New Play Festival. Portland Center Stage's home is The Armory, an historic building originally constructed in 1891. After a major renovation, The Armory opened in 2006 as the first building on the National Register of Historic Places, as well as the first performing arts venue in the country and the first building in Portland, to achieve a LEED Platinum rating.

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Jeremy Laney (He/Him), Bar Manager Natalie Fund (She/Her), Kim Gautier (She/Her), Maja Marie Rebolledo, Andrew Rubin (He/Him), Leslie Pardo (She/Her), Kara Beth Yoshida (She/Her), Bar Staff

## **VOLUNTEER COMMITTEE**

Connie Guist (She/Her), Office Assistants Coordinator

### FOR THIS PRODUCTION

### Assistant Director

Delphon Curtis Jr.

## Assistant Costume Designer

Natalie Scott

### Costume Maintenance

Heather Taylor (She/Her)

## Wardrobe Swing

Vanessa Elsner (She/Her)

### Hair Consultant

Jessica Carr Miller

## Deck Crew

Jenna Cady (They/Them)

## Electricians

Roy Joshua Antonio (He/Him), Sophina Flores (She/Her), Abby Jacquin (She/They), Allison Knight-Blane, Dug Martell (He/Him), Corey McCarey, Esther McFaden (She/Her), Myke Rodriquez (They/Them), Laurel Jane Vonderau

## System Engineer/Programmer

Evan Duckworth

### A1

Meg Slaughter

## A2

Kyle Colgan

## **BOARD OF DIRECTORS**

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Susannah Mars (She/Her),

Podcast Host & Producer; Actor DeLanna Studi (She/Her),

Artistic Director of Native Voices at the Autry;

Actor & Writer

Mari Watanabe (She/Her), Executive Director, Partners in Diversity

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Director Emeritus, Civic Volunteer

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CEO & President, Standard Insurance

Stancorp Financial Group (Retired) Julie Vigeland (She/Her),

Director Emeritus, Civic Volunteer

In Memoriam: Bob & Diana Gerding



