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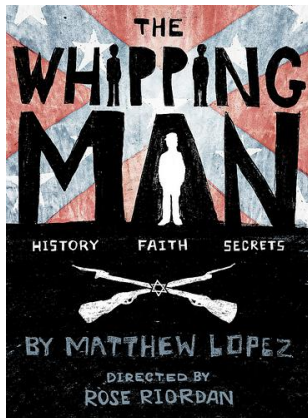
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M E D I A R E L E A S E

GRIPPING CIVIL WAR DRAMA

THE WHIPPING MAN

BEGINS FEBRUARY 26 AT PORTLAND CENTER STAGE



FEBRUARY 1, 2013 – PORTLAND, ORE. Portland Center Stage’s production of the searing Civil War drama, *The Whipping Man*, by Matthew Lopez, begins preview performances on Tuesday, February 26, opens on **Friday, March 1** and runs Tuesday through Sunday through **March 24, 2013**. Tickets start at **\$39**, with discounts available for students and those under 25. Rush tickets are \$20.

In the post-Civil War South, three men are tied to each other by history and faith, but are also bound by secrets. A badly wounded Jewish Confederate soldier returns home at war’s end to find that his family has fled to the countryside. Remaining in the city mansion are two former slaves, also raised by his family as Jews. With Passover upon them, the three men unite to celebrate the holiday, even as they struggle to comprehend their new relationships at a crossroads of personal and national history.

Show times are 7:30 p.m. Tuesday through Sunday, with 2 p.m. matinees on Sundays and select Saturdays, and matinees at noon on Thursdays. See the show calendar at www.pcs.org/whipping for the complete performance schedule. Tickets can be purchased online at www.pcs.org, by phone at 503.445.3700 or by visiting the box office located at 128 NW Eleventh Avenue.

The cast includes Portland favorite **Gavin Gregory** as Simon, the elder slave. Previously at PCS, Gregory was in *Ragtime*, for which he won a Drammy Award, *The 25th Annual Putnam County Spelling Bee* and *Gavin and Susannah; An Intimate Evening of Musical Theater*. Gregory was most recently seen in *The Huntsmen* at Portland Playhouse, after performing in *Porgy and Bess* on Broadway. The younger slave, John, is played by **Christopher Livingston**, who was recently seen in *Party People*, *The Imaginary Invalid*, *Hamlet*, *Henry the IV Pt. 1*, *The Pirates of Penzance* and *The White Snake* at The Oregon Shakespeare Festival. The cast is completed by **Carter Hudson**, playing Caleb, who was last seen at PCS in *The Chosen* in 2010.

This production is directed by **PCS Associate Artistic Director Rose Riordan**. The crumbling Richmond mansion is brought to the stage by Scenic Designer **Tony Cisek** and Lighting Designer **Diane Ferry Williams**. Costumes are designed by **Jeff Cone**. Sound Designer **Casi Pacilio** and Stage Manager **Mark Tynan** round out the creative team.

Additional support for this production is provided by **Harold & Arlene Schnitzer CARE Foundation**. Portland Center Stage's 2012/2013 season is funded in part by **Umpqua Bank**, our lead corporate champion; the **Regional Arts & Culture Council** and **Work for Art**; the **Oregon Arts Commission**; the **Paul G. Allen Family Foundation**; **The Oregonian**, and **Tim & Mary Boyle**. The Mark Spencer Hotel is the official hotel partner for Portland Center Stage.

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

THE GERDING THEATER AT THE ARMORY houses a 599-seat Main Stage and the 200-seat black box Ellyn Bye Studio. It was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED (Leadership in Energy and Environmental Design) Platinum certification.

The Gerding Theater at the Armory opened to the public on October 1, 2006. The capital campaign to fund the renovation of this hub for community artistic activity continues.

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