



SEASON 9

ANNUAL REPORT

DEAR FRIENDS,

As we begin our 10th season, I feel blessed and excited. Nine years ago we founded Portland Playhouse with big dreams and ambition. We are here today transforming our blood, sweat, and tears into ways of creating connection, enacting change, and bringing a little bit of fun into our community. Some of us wear the hats of staff, apprentices, and board members while others are supporters and audience members. We come to Portland Playhouse from over 35 states and 7 countries. We come together in a room to interact and engage.

For me, that's always been the heart of theatre, the interaction between the audience and the actors, coming face to face with intense emotions, human struggle, and celebration. The power of a good story to move, challenge, and delight us.

My ideal theater experience is sitting in a comfortable chair close to the stage and engaging in a performance that makes me laugh, makes me cry, and makes me think. I can say I had many moments like this at Portland Playhouse last year. In August Wilson's *How I Learned What I Learned*, I saw the face of racism and classism from ages past and was persuaded to look around at my world and within myself to see the new and old faces of racism. I also delighted in Victor Mack's amazing performance and ability to bring humor to the story.

With *A Christmas Carol*, even though I've seen this show probably ten times in the last three years, I can't keep from crying (and laughing). This is good for me personally because I don't often allow myself to express my emotions in this way.

When we decided to renovate, we talked of building a bigger theater but realized that the space and intimacy of the church were central to the power of theater we create together. The "we" is important; it's all of us, those on stage, in the seats, and behind the scenes that create the theater experience. So we decided not to build a bigger theatre but a BETTER one.

The new and improved Playhouse is a chance to create a permanent, beautiful performing arts center that will impact hundreds of thousands of people. The church has been our home and we love that building but over the years it has pained us with plumbing, electrical, and maintenance issues. Not to mention, inadequate bathrooms and no air conditioning. We're excited for a change!

Today we are deep into our programming as well as the renovation and building campaign. It's an exciting time in the history of Portland Playhouse and we're thankful to be surrounded by a supportive and dynamic community. We will continue striving for excellence, creating a comfortable space for impactful stories, and developing programs that can bring a smile to your face, a tear to your eye, and start the wheels turning in your head.

With love and thanksgiving,



Michael Weaver, Co-Founder/Managing Director



MICHAEL WEAVER

PHOTO CREDIT: OWEN WALZ



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MISSION — VISION — VALUES

Our mission is to create a space where people of all backgrounds can come together to celebrate the complexity of our shared human experience.

Our vision is a world awakened by the wonder of theatre.

Our values

Belonging

Portland Playhouse is a space where everyone is welcome. We foster a feeling of belonging to artists and audience alike.

Gratitude

Portland Playhouse is here by the grace and generosity of our community. We are grateful for the goodwill and support of the many people who make our work possible.

Grit

We do what we need to do to create great work. We operate as a team, and no one is above rolling up their sleeves and working hard.

Ambition

We tackle large and complex plays and education programs with a refreshing ignorance to all reasons why we should fail.



**BRIAN WEAVER, 9TH
ANNIVERSARY SEASON
PREMIERE PARTY**

PHOTO CREDIT: OWEN WALZ

STORY

Portland Playhouse (PPH) was founded with two core principles: inclusion and artistic excellence. We intentionally confront the real or perceived bias that theatre is only for an elite audience. We believe that creative expression is for everyone and participation in creative experiences brings families, friends, and neighbors together. Theatre can help us better understand each other's differences and increase our capacity for empathy. We are committed to bringing a voice to our diverse community through the arts.

We established our theatre in a historic repurposed church in Northeast Portland in 2008 and have quickly garnered a reputation for our innovative approach to both our artistic and education programs. In nine years, PPH has grown from an annual audience of 850 our first year to 10,000 in Season 9 and our education programs have served over 4,000 youth. We've mounted 40 successful productions, presenting important works from well-known, culturally diverse playwrights like August Wilson to new work by emerging voices like Idris Goodwin and Mia Chung. Portland Playhouse has been recognized with 27 awards for a variety of productions. *As a 2015 and 2016 American Theatre Wing (creator of the Tony Awards) "National Theatre Company Award" recipient, we have been recognized as "integral to the fabric of the community and furthering the national cultural conversation in exciting ways."*

Our community has come to rely on us as their neighborhood arts center. Several years ago when the Bureau of Development Services asked us to vacate the building because of a zoning issue, we began a months-long journey to gain the right to come home. With the King and Sabin Neighborhood Associations' support, all five City Commissioners voted in favor of our appeal to return to the church building. We were humbled by the hundreds of neighborhood residents who wrote letters of support and demonstrated their commitment by filling City Council chambers on the day of our hearing. When asked why she supported our appeal, Barbara Conable said, "I took to see [August Wilson's] *Ma Rainey's Black Bottom*, a neighbor friend of mine. I've lived in Sabin four years. She's lived there all her life, and she is five days older than I am. When it was finished she grabbed my hand and shook it over and over and said, 'They got it right. Barbara, they got it right.' Now, in our neighborhoods there is an 'it' to get right, and this facility, this institution addresses that, and we need it." 3/1/12 City Council Hearing.

2016 — 2017 SEASON

SEPTEMBER - OCTOBER

21 — 23

*August Wilson's How I
Learned What I Learned*

CO-CONCEIVED BY TODD KREIDLER

DIRECTED BY KEVIN JONES

NOVEMBER - DECEMBER

30 — 30

A Christmas Carol

BY CHARLES DICKENS, ADAPTATION AND
ORIGINAL LYRICS BY RICK LOMBARDO
ORIGINAL MUSIC BY ANNA LACKAFF AND
RICK LOMBARDO, AND MUSIC
ARRANGEMENTS BY ANNA LACKAFF

DIRECTED BY BRIAN WEAVER AND
CRISTI MILES

FEBRUARY - MARCH

8 — 5

pen/man/ship

BY CHRISTINA ANDERSON

DIRECTED BY LUCIE TIBERGHIE

MAY - JUNE

17 — 11

The Language Archive

BY JULIA CHO

DIRECTED BY ADRIANA BAER



Victor Mack

Victor has worked with Portland Playhouse since our 2010's production of *Radio Golf*. Victor directed *The Brother/Sister Plays* and has performed in eight Playhouse productions.

spotlight

What brought you to love theatre and the arts?

Theater has provided me with solace. She has helped me overcome shyness during my high school years; she has given me tools to create genuine connections with others, and navigate the most complex of relationships (on and off the stage.)

It has been a blessing to be granted the opportunity to tell stories that move people to tears, to laughter, to joy, to think. Since that first "skit" in high school, I've portrayed kings and paupers; doctors, angels and mystical creatures; lovers and liars; and Rock and Roll, Blues, Jazz, and Ragtime musicians. I've had opportunities to sing, dance, play guitar, piano, trumpet, and harmonica. I've learned to speak Spanish, French, Arabic, Swahili, and Xhosa. I've learned a great many skills over the years. To quote the late Eric Overmeyer, my 40-year love affair with Theater has been filled with "All kinds of Strange and Wonderful."

How does Portland Playhouse's mission resonate with you?

The Playhouse is committed to bringing people from varied social, political, economic, racial, and sexual backgrounds into their "House of Play," creating a space where people from different walks of life can share a common experience and learn from each other. On a more personal note: the Playhouse has consistently provided opportunities for African-American artists in Portland. And because of its commitment to the works of August Wilson, I am only one show away (*Two Trains Running*) from having performed in all of Wilson's plays.

What is one memory of Portland Playhouse that sticks with you?

During the extended run of August Wilson's *Radio Golf* we had to replace the actor portraying Harmon Wilkes. An actor from NYC who had done the play before was hired, but there was one performance left before he showed up. Instead of canceling the show, we enlisted local actor Victor Morris to fill the role with script in hand (he had seen the show only days before). An announcement was made before the performance offering patrons a full refund upon request, but they were welcome to stay. Suffice it to say - Victor Morris was amazing. And not one person asked for a refund.

What do you hope to see in Portland Playhouse's future?

I hope their education and apprenticeship programs expand. It has been a delight to watch the growth and success of the Playhouse apprentices. I want to see more young artists gain access to the program, especially those who might not have the financial means to spend 10 months without a paid position somewhere. When I graduated college, I was offered a number of similar opportunities; unfortunately, I lacked the means to take advantage of them. On graduation day I had \$75 dollars and a one-way ticket to NYC. Many of my peers were able to take advantage of those opportunities and got a strong head start in their careers. As far as their Fall Festival of Shakespeare and Social Justice Festival programs go, all I can say is that discovering theater in high school saved my life. The Arts Save Lives!



VICTOR MACK

PHOTO CREDIT: BRUD GILES

“[Y]ou’ll kick yourself -- for the next decade -- if you don’t catch this play.”

Williams, L. 9/25/16
OregonLive/The Oregonian

August Wilson’s *How I Learned What I Learned*

Co-Conceived by Todd Kreidler - Directed by Kevin Jones

Drammy Awards: Victor Mack for Best Solo Performance, Kevin Jones for Best Director

August Wilson’s work continues to be incredibly relevant to our community and this play was of particular interest to our patrons.

- Show extended 3 weeks, for a total of 7
- Reached 3,573 audience members (85% of capacity)
- Employed 1 Equity and 8 non-Equity artists
- 94% of survey respondents were satisfied/very satisfied with the quality of the production
- Ours was the first licensed production since the original director/creative team
- 90% of survey respondents were satisfied/very satisfied with the choice of play
- Constanza Romero (Wilson’s widow) joined us for both opening and closing night performances
- 87% of survey respondents became more aware of an idea that they hadn’t fully considered before

Review:

“Cycling through disparate episodes in Wilson’s life, *How I Learned What I Learned* oscillates with deceptive ease between a self-effacing portrait of the artist as a young, bumbling poet, and a damning account of his experiences with racism (try not to be implicated by Wilson’s discussion of so-called “colorblindness”). That’s a huge range for an actor to take on—as if portraying a big-deal artist like Wilson weren’t a heavy enough ask on its own—but under the direction of August Wilson Red Door Project Co-Founder and Artistic Director Kevin Jones, Victor Mack absolutely sells you on his Wilson. Instead of attempting a flawless impersonation, he taps into Wilson’s humor and warmth: He’s not an icon, he’s a character, and a charming, wholly convincing one at that.” Burbank, M. 9/28/16. August Wilson Speaks in *How I Learned What I Learned*, At Portland Playhouse, A Freewheeling Meditation on Race and Art. *The Portland Mercury*.

Audience Feedback:

“This play was one of the most incredible theater experiences I have had. The play itself is thoughtful and thought-provoking, elaborating so many of the issues America is dealing with now but in such a way that an audience can hear the information without feeling distanced or just accused. Unlike many other works, it actually offers ideas for action: live a good life and make your decisions worth the price you may pay for them. The set was amazing - symbolically meaningful with sheets of paper that a writer might use, some crumpled and eye candy with the lighting.”



QUINLAN FITZGERALD, RACHEL LEWIS, SERELLE STRICKLAND

PHOTO CREDIT: BRUD GILES

A Christmas Carol

By Charles Dickens - adaptation and original lyrics by Rick Lombardo - original music by Anna Lackaff and Rick Lombardo - music arrangements by Anna Lackaff - Directed by Brian Weaver and Cristi Miles

2014 Drammy Awards: Best Play, Cristi Miles for Best Director, Best Ensemble

A Christmas Carol continues to be a successful way to reach young people and engage the non-conventional theater goer.

- Show ran 4.5 weeks
- Reached 3,295 audience members (92% capacity)
- Employed 2 Equity Actors and 10 non-Equity Artists
- 91% of survey respondents were satisfied/very satisfied with the quality of the production

Audience Feedback:

"This is the most delightful production of *A Christmas Carol* I've ever seen. I love the cross-casting, the diversity, the wonderful music, the clever blocking, the sincerity and enthusiasm--and the ability to do it all so well in 85 minutes! An absolutely beautiful production!"

"We were blown away by the performance. We brought our kids (13 and 9), and all of us were so impressed with the actors, the lovely carols, the humor. I was amazed at the way you were able to show such range of motion and energy on a small stage. We loved the gender-bending casting/tender kisses. My kids loved the 2nd ghost and his beautiful hat. I was glad to see a diverse cast. On the way home we were in high spirits, comparing our favorite parts, and my son declared, "I finally have the Christmas spirit." My husband confessed he'd welled up several times during the production. This was absolutely stellar, and I will spread the word to friends about it. We look forward to future performances, and are committed to being lifelong season pass holders. Thank you so much."



ADRIAN ROBERTS AND VERNAE

PHOTO CREDIT: BRUD GILES

pen/man/ship

By Christina Anderson - Directed by Lucie Tiberghien

Drammy Awards: Adrian Roberts for Best Actor

This production was an exciting opportunity for us to support new work. We took a risk, motivated by our faith in the value of the new American play and it was a success.

- Show ran for 4 weeks
- Reached 1,613 audience members (80% capacity)
- Employed 4 Equity Artists and 11 non-Equity Artists
- 89% of survey respondents were satisfied/very satisfied with the production

Review:

“The play is symbolic and powerful. Even though the setting is 1896, the core theme of destroying darkness by exposing it is timeless. And certainly, the issues of racial discrimination and elitism are just as relevant today. *Pen/man/ship* is also exquisitely written.” Garver, K. 2/28/17. BWW Review: Race, Religion, Elitism Just a Few Issues Portland Playhouse Takes on in *pen/man/ship*. *Broadway World*.

Audience Feedback:

“You have had black playwrights, plays set within black communities, interracial plots, and many fine black actors. But this play leaps above the rest in revealing internalized oppression.”

“I was really impressed to find such a high quality, intense, and demanding play in such a small and intimate venue. I also loved the creative use of the space/lighting/sound effects/water/sail. Kudos all around. I will be back for more plays once you reopen.”



GREG WATANABE

PHOTO CREDIT: BRUD GILES

The Language Archive

By Julia Cho - Directed by Adriana Baer

This production was a delightful show that touched the hearts of audience members.

- Show ran 4 weeks
- Reached 1,605 (80% capacity)
- Employed 6 Equity Artists and 9 non-Equity Artists
- 92% of survey respondents were satisfied/very satisfied with the production
- 71% of survey respondents said they learned more about an issue or idea that they hadn't fully considered before

Review:

"*The Language Archive* is a love story, really, and if it lacks a happily-ever-after it gets to the mysteries of the thing, the ways that love reaches out, stumblingly, and connects or misses the mark. It is a sentimental play only to those who believe that speaking about hope and happiness is sentimental. To others, it simply echoes life – and isn't that, ultimately, the goal of language? This is a play about endings, yes, but in the end it is also about a beginning. Or a starter, that magical blend of yeast and enzyme that is essential to the making of great bread, and which plays a brief but pivotal role in the story. Don't ask how it fits into the plot. It's there, and it works, providing an aroma of pleasure and (yes) love that mere words can't describe." Hicks, B. 5/23/17. Words of loss, words of love, Portland Playhouse's "*The Language Archive*" deftly dives into the mysteries of language and the subtexts of love. *Oregon Arts Watch*.

Audience Feedback:

"I relate too well with "George" and so it was hard to see myself and the hurt I have caused my wife. However, unlike George, that is in my past and I have learned to be a better husband and friend. The scene with Resten and Alta fighting in "English" also stirred up some raw emotions that need to never be repeated in my home. Truly a play that all married couples need to see. [...] Congratulations you made an impact!"

other events

Every 28 Hours Plays

In partnership with Confrontation Theatre, we co-produced the *Every 28 Hours Plays* (from the Oregon Shakespeare Festival and The One-Minute Play Festival). *Every 28 Hours Plays* is a national partnership focused on the widely shared and contested statistic that every 28 hours a black person is killed by vigilante, security guard, or the police in the United States. The *Every 28 Hours Plays* consist of 72 one-minute plays from artists across the nation. The production felt particularly relevant with the current political climate and post-show discussions were lively. 90% of patrons stayed after the performance to share their reaction to the piece and to talk about the Black Lives Matter Movement and how it relates to us in Portland.

Martin Luther King Jr. Day Event

In January, we hosted our annual MLK Day event. The program was centered on the shared reading of Dr. King's *Beyond Vietnam: A Time To Break Silence* (April 4, 1967) speech. Guests stood in a circle and each person read a different line of the speech, person by person with our 50+ voices. The event was followed by a potluck. We invite you to join us next year!

Community Coming Together & Fade to BLACK:

These interactive community events were centered around issues of race, gentrification, and life in Northeast Portland. The events included facilitated dialogue, small group break-out conversations, interactive exercises, and opportunities to talk one-on-one with neighbors to connect, build community, and hear/share diverse experiences while continuing to offer a platform for courageous topics. Fade to BLACK was offered exclusively for black people, creating a safe space where people could be vulnerable and share/listen to others. The next one will be offered in early 2018.

Season Premiere Party

In September of 2016, Board Chair Harold Goldstein and his wife Carol Streeter generously opened up their hearts and their home (8th year in a row!) for our Annual Season Premiere Party. Nearly 100 people came together to celebrate the work of Portland Playhouse and raised \$102,705 to kick off the season.

Rise & Shine Brunch Fundraiser

In early March 2017, nearly 200 community members stepped behind the curtain to create connection. The inaugural Rise & Shine celebration brunch was held at the Playhouse and raised funds for our renovation. Next year's event will be held on April 8, 2018. We hope you will join us!

Fall Festival of Shakespeare 2016

Modeled after the highly successful Shakespeare & Company program in Lenox, MA, our 10-week after-school program links students' first encounter with Shakespeare's prose to the thrill of participating in live performance. We use a traditional Elizabethan-style approach, removing the language barrier reading Shakespeare often creates. This oral way of learning (hearing and repeating) levels the playing field for students with varying abilities. When young people experience Shakespeare as actors, what once seemed daunting and arcane comes alive. Any student that is interested can be involved in the production (actor, dancer, dramaturg, technical crewmember, research/marketing team). The first week concentrates on building a common language, warm-ups, acting skills, imaginative play, ensemble building, and physical/verbal expression. The next nine weeks explore the characters/stories while rehearsing and staging the shows. At the end of 10 weeks, each school performs a Shakespeare play at their school and then again as part of the Festival.



292

Students Participated



10

Schools



19

Teaching Artists

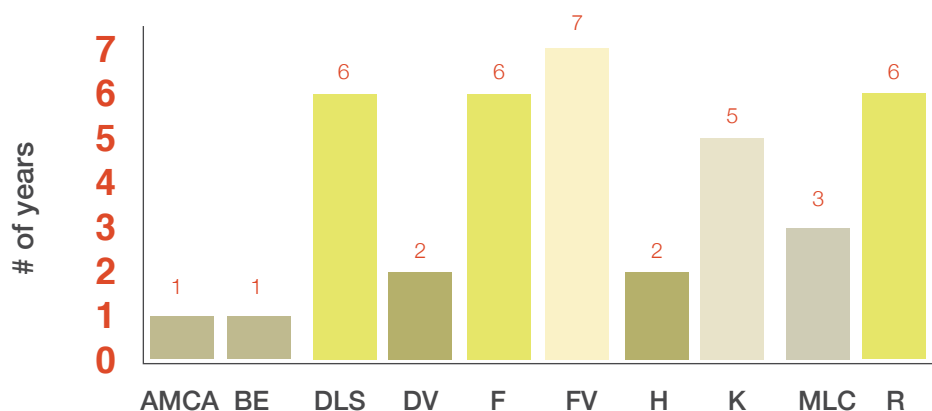


10

Weeks

3,000+ estimated audience members

How many years has each school been involved in the festival?



Arts & Communication Magnet

Academy (**ACMA**)

Boise-Elliott (**BE**)

De La Salle North (**DLS**)

Da Vinci (**DV**)

Franklin (**F**)

Fort Vancouver (**FV**)

Hockinson (**H**)

Martin Luther King School (**K**)

Metropolitan Learning Center (**MLC**)

Ridgefield (**R**)

Why is this work important?

Oregon's graduation rate is one of the worst in the country and many schools have cut their arts programs. Yet research demonstrates that the arts inspire imagination and self-expression, improving academics and teaching valuable life skills. Staging and performing a show promotes teamwork. Learning lines and reciting them on stage builds public speaking skills and self-esteem. And while Shakespeare is a key component of high school curriculum across the country, many students find the plays difficult to understand. Our program helps make the meaning of Shakespeare's work accessible.



Some participants have shared that they often feel estranged from their peers and disenfranchised at school, but found a sense of belonging and acceptance in our program. Many say they “fit in” for the first time. One participant shared, “I learned that I am valuable, I belong, and I am important.” Another student said, “I had a rough day once, and I was racially insulted, but what happened when I got to rehearsal was lovely. Everyone helped me, comforted me, and supported me. Especially the director. It’s a safe environment that can change everything; one’s mood, one’s thoughts and more.”

Fort Vancouver High School teacher Jennifer McIntyre shared, “This program is phenomenal! [...] For some students, the Festival is the highlight of high school for them. For some, it’s a lifesaver.”

“The combination of respect, push, inquiry, challenge, and passion that Nikki [Playhouse Co-founder/Education Director] brought forward and demanded of all participants is an exemplar of effective arts education [...] I congratulate Portland Playhouse on creating a powerful education program that advances mission and inspires the next generation of artists.”

--Eric Friedenwald-Fishman, Fall Festival Parent, Metropolitan Group creative director/founder

To see the program in action, please visit <https://vimeo.com/120205380>, or join us for next year's Festival.



32%

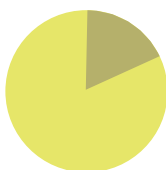
First Year



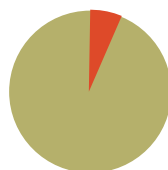
68%

Returning Participant

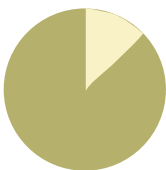
Post-participant Results



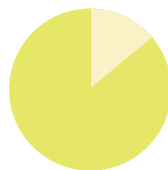
82%
are comfortable speaking in public.



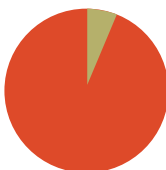
90%
are willing to explore new experiences.



87%
believe they have the confidence to stand up for their convictions.



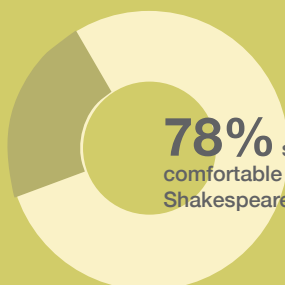
86%
are comfortable receiving criticism for their work.



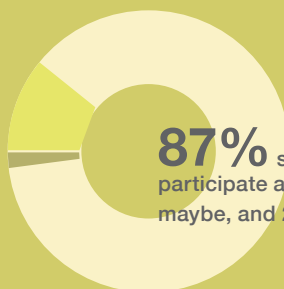
94%
are comfortable praising others' work.



83%
believe they can make and keep their commitments.



78% said they are comfortable understanding Shakespeare's plays.



87% said they would participate again, 11% said maybe, and 2% said no.



"I would love to [participate again] because it was a really fun experience and I got to know so many people. Also I liked how open the festival was; no matter your level of experience in acting you could participate."

DA VINCI ARTS
MIDDLE SCHOOL STUDENT



CHARLES GRANT AND TONEA LOLIN AT THE 2016 APPRENTICE WELCOME BBQ.

apprentice program

Each year, Portland Playhouse welcomes a small group of pre-professionals for a year of training. Since 2010, we have served as a bridge between the university and the profession, developing each individual's skills by working alongside professional artists. We serve 5-10 young artists every year.

Since we launched the program in 2010, 56 artists have benefited, with 87% having gone on to work professionally in the arts – locally, nationally, and internationally. We served seven apprentices in Season 9.

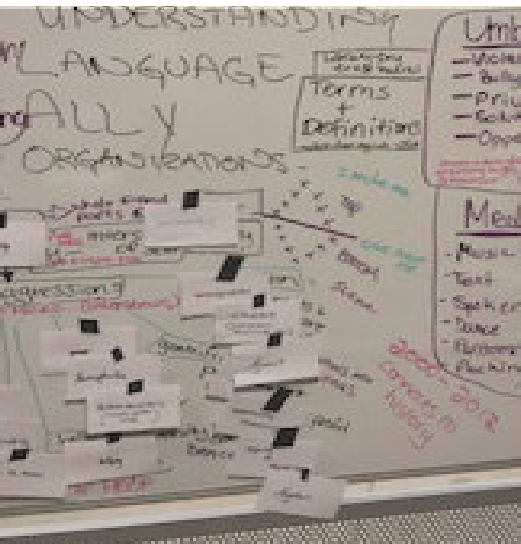
Know someone interested in becoming a Portland Playhouse Apprentice?

Visit portlandplayhouse.org/apprentice-company for more information or to apply.

Social justice program

This pilot program with Roosevelt High School was inspired by national conversations on the Black Lives Matter movement. Roosevelt students explored ideas of social justice through creative expression. Guided by theatre professionals, participants created art that inspired action they could take within their schools and beyond. Expressions included poems, dance, spoken word, scenes, and short films.

We are excited to expand this program in 2018 to 4-5 schools, culminating in a Festival of performances from the participating schools.





Jo Strom Lane

Jo Strom Lane has been teaching theatre arts at Roosevelt High School (RHS) for 11 years. RHS participated in the Fall Festival of Shakespeare in 2013 and the Social Justice Theatre Festival, a Pilot program we launched in the spring of 2017.

spotlight

What brought you to love theatre and the arts?

My love of theatre and the arts began as a child. My parents encouraged my sister, who is a talented artist, and me with visits to art museums, enrolling us in music, taking dance lessons, and ultimately signing me up for theatre classes. It is my internal inspiration and creative outlet. It allows me to seek understanding, question ideas, and sustain personal growth in new and exciting ways. I guess that's why I keep coming back with RHS connecting with Portland Playhouse.

How does Portland Playhouse's mission resonate with you?

RHS is a very diverse school. In Roosevelt's Theatre Department, we encourage full inclusion of all people because everyone holds a story to share; we want our Opening Act Theatre Company shows to reflect our school's population. The Playhouse's mission to "create a space where people of all backgrounds can come together to celebrate the complexity of our shared human experience" is in direct alignment with our desire to ensure all people are exposed to theatre that speaks to their experience and the experiences of others.

What is one memory of Portland Playhouse that sticks with you?

A memory of Portland Playhouse that sticks with me occurred during the Social Justice Theatre Project. One student was hesitant to participate, seeing themselves as an observer, not sure if they wanted to be more. The student, who is a person of color, was invited to attend a performance of August Wilson's life. They were extremely moved. By the end of the Social Justice Theatre Project process, that student had written several pieces and performed, even as the apex of the final moment in the show. It was powerful to see them bloom.

What do you hope to see in Portland Playhouse's future?

I hope to see Portland Playhouse continue to flourish and expand. I love the idea of partnering with local schools and gifting the power of theatre to them. I would love to see Portland Playhouse perform in found spaces, host charrettes around topics addressed in their shows to help audience members digest the work and be moved to take action, and sustain their offerings for years to come. I'm excited that RHS's Opening Act Theatre Company will be a part of what comes next!

OPERATING SUPPORT AND REVENUE**Total****SUPPORT**

Corporations	\$	18,741
Foundations	\$	259,575
Government grants	\$	54,282
Individuals	\$	285,549
In-kind support	\$	21,907
Special projects	\$	23,752
Total operating support	\$	<u>663,806</u>

REVENUE

Educational services	\$	40,982
Season subscriptions	\$	62,964
Single tickets	\$	178,371
Other income	\$	31,244
Total operating revenues	\$	<u>313,561</u>

Total operating support & revenue	\$	<u>977,367</u>
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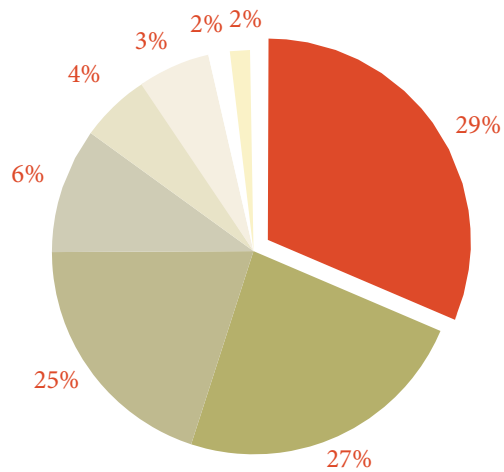
OPERATING EXPENSES

Artistic expenses	\$	571,080
Education expenses	\$	128,081
Management and general expenses	\$	138,508
Fundraising expenses	\$	<u>138,168</u>
Total operating expenses	\$	<u>975,837</u>

Total operating income (loss)	\$	<u>1,530</u>
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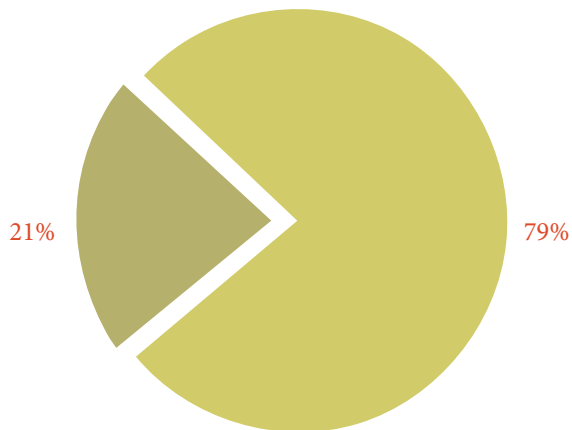
Did you know that ticket sales cover only 25% of our expenses?

Our ability to present the intimate, high-quality theatre that we are known for depends a lot on the generosity of our community. No matter how large or small, each donation has a direct impact on our main stage plays, education and outreach efforts, along with the special event programs that grace our stage throughout the year.



Revenue

- 29% Individuals
- 27% Foundations
- 25% Tickets
- 6% Government Support
- 4% Education Fees
- 3% Other Income
- 2% Corporations
- 2% In-Kind Support



Expenses

- 79% Artistic Programs
- 21% Education Programs



LA'TEVIN ALEXANDER ELLIS AND ISABEL SHERIDAN, 9TH ANNIVERSARY SEASON PREMIERE PARTY.

PHOTO CREDIT: OWEN WALZ



Isabel Sheridan

spotlight

Isabel Sheridan came to Portland in 2008, about the time the Weavers did. She became a subscriber in Season 3 and over the years has supported Portland Playhouse as a donor and volunteer, in both the Playhouse and the Education Program. She recently hosted a reading of Emma Stanton's *No Candy* in her home.

What brought you to love theatre and the arts?

I fell in love with theatre when I was five. Over the Christmas holidays, my mother brought me to New York to see Bea Arthur in *Peter Pan*. I can still see the set, with Nana and a big central window leading to Never Never Land. And then came Tinkerbell! By the end, I was so tired, I was sitting in the aisle. My mother, usually into decorum, just let me be. From then on theatre has always been larger than life, a place of wonder and magic.

My love of the arts also came from home. When we moved to DC in the 1950s, my mother, herself a painter, took me to the National Gallery of Art when I was eight. We went so often, the museum became a beloved place, the paintings, old friends. Last spring, when I was at the Rijksmuseum in Amsterdam, I looked at a Van Gogh portrait – and realized I didn't need the printed explanation on the wall – my mother had taught me how to experience art on my own.

How does Portland Playhouse's mission resonate with you?

Portland Playhouse lives out my deepest belief in the arts. When Brian and Nikki speak about "the power of art to reveal the complexity of our shared human experience," I feel they are "singing my song with their words." In the theatre, we can sit back and be "in" the lives of those we may not already know. And they, being unaware of our presence, bless us with the gift of just being themselves, living out their beautiful, painful, sweet lives so we can know them deeply.

What is one memory of Portland Playhouse that sticks with you?

The memory that stands out for me is the moment when Victor Mack's Levee rips open his shirt to reveal the wounds he suffered as a child from a white man (August Wilson's *Ma Rainey's Black Bottom*). His pain became my pain.

What do you hope to see in Portland Playhouse's future?

What do I hope to see? More education outreach and a continuing stream of deep and wonderful plays that touch us to the core.



thank you.

Portland Playhouse gratefully acknowledges our supporters. YOUR generosity allows us to open hearts and minds through the wonder of theatre.

This list represents contributions and pledges received from August 1, 2016 through July 31, 2017 and includes gifts to our capital campaign. We make every attempt to acknowledge your name accurately.

If you find a mistake, please call 971-533-8743 and let us know. We want to hear from you!

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