

Portland Center Stage at

THE ARMORY
PRESENTS

Fun Home

Music by
JEANINE TESORI

Book and Lyrics by
LISA KRON

Based on the graphic novel by **ALISON BECHDEL**
Directed by **CHRIS COLEMAN**

September 16 – October 22, 2017
On the U.S. Bank Main Stage
Artistic Director | Chris Coleman

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Music Director Rick Lewis	Scenic Designer William Bloodgood	Costume Designer Alison Heryer
Lighting Designer William C. Kirkham	Sound Designer Alex Hawthorn	Consulting Dramaturg Barbara Hort, Ph.D.
Stage Manager Mark Tynan*	Assistant Stage Manager Kristen Mun*	Dance Captain Sara Masterson
Production Assistants Jordan Affeldt and Katie Nguyen	New York Casting Harriet Bass	Local Casting Brandon Woolley

Performed without intermission.

The world premiere production of *Fun Home* was produced by The Public Theater, Oskar Eustis, Artistic Director, Patrick Willingham, Executive Director, in New York City on October 22, 2013. *Fun Home* was developed, in part, at the 2012 Sundance Institute Theatre Lab at White Oak and the 2012 Sundance Institute Theatre Lab at the Sundance Resort. *Fun Home* is presented by special arrangement with Samuel French, Inc.

THE CAST (in order of appearance)

Alison	Allison Mickelson*
Small Alison	Aida Valentine
Bruce Bechdel	Robert Mammana*
Medium Alison	Sara Masterson *
Helen Bechdel	Faith Sandberg*
Christian Bechdel	Karsten George
John Bechdel	Theo Curl
Joan	Kristen DiMercurio*
Roy/Mark/Pete/Bobby Jeremy	Joe Knispel*
Small Alison Understudy ⁺	Alexa Shaheen

The Orchestra

Conductor/Pianist	Eric Little
Guitar	Eric Toner
Bass	Will Amend
Reeds	Mieke Bruggeman-Smith
Cello	Dale Tolliver
Drums/Percussion	Mitch Wilson
Violin/Viola	Tylor Neist

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

⁺Understudies never substitute unless a specific announcement is made at the time of the performance.

Videotaping or other photo or audio recording of this production is strictly prohibited.

A LETTER FROM THE ARTISTIC DIRECTOR

Alison Bechdel drew cartoons. Almost always. But she couldn't find an art school that would accept her, so she moved to Manhattan and began working in publishing. In 1983, she drew a single illustration: "Marianne, dissatisfied with the morning brew. Dykes to Watch Out For, Plate no. 27." A friend spotted it and encouraged her to send it to a magazine. She did. It became popular. She drew more and eventually *Dykes to Watch Out For* became the cartoon serial that brought her fame. (With that title, how could it not?)

But in her early 40s, Bechdel found herself stuck artistically and personally. In an effort to face long-buried feelings about her father's death, she began the graphic memoir that became *Fun Home*. The book was a finalist for the National Critics Circle Book Award and *TIME Magazine* named it one of the "10 best books of the year."

The story is Bechdel's excavation of her own journey, her odd family, and the collision of her story with her father's. Enter Jeanine Tesori and Lisa Kron. Tesori is one of the most gifted composers in American theater, who had particular success with *Violet* and *Caroline, or Change*. Kron helped form a satirical theater troupe in 1989, The Five Lesbian Brothers, and had gone on to write successful memoirs of her own: *Well* and *2.5 Minute Ride*.

But adapting this story for the stage? No one knew if a musical it would make. Bechdel confessed that musical theater was a completely alien art form to her, so handing it over to Kron and Tesori felt like a relief of sorts. And the magic they have created

together is truly unique: at times haunting, disturbing, wacky, and a bit miraculous.

Thank you for walking along the road with us.

-Chris Coleman

LOVE AND THE INVERTS: STAGING MEMORY IN *FUN HOME*

By Benjamin Fainstein, Literary Manager

American musicals based on graphic novels and comic books are a rare breed. Even rarer, though, are musicals adapted from a cartoon-paneled memoir created by a butch lesbian chronicling her coming-of-age, coming out, and coming to terms with the suicide of her exacting, closeted father. In fact, that kind of musical is so rare that *Fun Home*, adapted from Alison Bechdel's graphic memoir by the same name, is the only one of its kind, which begs the question: how did a book like that get to Broadway?

Decades before she wrote *Fun Home*, Bechdel had garnered a reputation as the intellectually provocative, socially subversive cartoonist behind the long-running serial *Dykes to Watch Out For*. She is perhaps most widely known, however, as the namesake of "The Bechdel Test," a handy measuring tool employed to get a baseline reading of how women are characterized in a work of fiction. The test consists of three questions: Are there at least two women in this piece? Do they ever speak directly to each other? If so, is it ever about something other than a man? If the answer to all

three is yes, then the work passes the test for having at least some dimensionality in its representation of women, though passing doesn't necessarily mean the work deserves a gold star for feminist achievement.

Given Bechdel's career trajectory, it is clear that, as stated on her website, she "is preoccupied with the overlap of the political and the personal spheres, the relationship of the self to the world outside." *Fun Home* wholly embodies this preoccupation. The book was published in 2006 to widespread acclaim. Seven years later, playwright Lisa Kron and composer Jeanine Tesori's adaptation premiered at The Public Theater in New York; the run was extended multiple times, and in April 2015, the musical transferred to Broadway.

In her foreword to the published script, Kron discusses the most challenging aspects of transforming *Fun Home* from memoir to musical. She and Tesori had to determine how they would structure their storytelling, given the necessary shift in perspective away from the private relationship the introspective book forges with individual readers to the collective relationship that exists between a play and its audience. Kron points out that, unlike a novel, "theater can't show you a person's inner life; it can only show you behavior. Activities like thinking, feeling, drawing, or remembering can only be shown on a stage if they are externalized."

Further muddying those aesthetic waters was the fact that they had to contend with the inextricable presence of Alison Bechdel herself. She is not only the narrator of her book but also its most prominent character, or really set of characters, as adult Alison sifts through multiple versions of herself while remembering various eras of her

life. Moreover, the book's narrative arc is not linear. Timelines are jumbled. Bechdel unfurls her story in organized fractures, a kaleidoscope of calculated chaos that gives readers the sense of synapses firing in the act of remembering. As she accesses one memory, unexpected details of another come flooding forth. Her moments of emotional revelation constantly butt up against her more cerebral attempts to contextualize her family history within the greater sociopolitical framework of her generation.

Kron was wary, however, of simply transplanting Bechdel into the role of theatrical narrator. Recalling Thornton Wilder's observation that "on the stage it is always now," she and Tesori created Small Alison and Medium Alison, who experience their life as it happens, free from the gravity of middle-aged Alison's memory. "*Fun Home*, the graphic novel, looks back," writes Kron, "in *Fun Home*, the musical, we watch characters move forward in time." Adult Alison does not merely observe the time of her life collapsed in on itself and sliced into segments: she initiates its dissection. Rather than narrating, she is a woman "doggedly pursuing a goal. She is actively combing through her past ... and by following that path, she is changed."

Artists have long walked that path and contemplated the relationship between theater and memory. Innovative director Anne Bogart claimed that "if the theatre were a verb, it would be 'to remember.'" Tennessee Williams coined the term "memory play" for *The Glass Menagerie* as a way of categorizing his elusive and ethereal material. But he also issued a warning to his audience that "memory takes a lot of poetic license ... for memory is seated predominantly in the heart."

That claim rings true for *Fun Home*, which likewise resists easy classification. The musical has touched the hearts of thousands of people and demonstrated how human memory can function like a hall of mirrors whose distortions may open our eyes to profound self-awareness. In 2015, *Fun Home*'s generosity of spirit and exquisite construction resulted in Kron and Tesori becoming the first all-women writing team to receive the Tony Awards for Best Book, Best Original Score and Best Musical. Even Bechdel approvingly said of their adaptation, "they understood the emotional backbone better than I did ... I just let go."

CAST BIOGRAPHIES

Theo Curl

John Bechdel

Theo Curl, lover of musicals, amusement parks and cats, is a fifth-grader at Ridgewood Elementary School. He adores music, singing, dancing, math and writing, and has been enjoying a life in the arts since his first ballet class at the age of 3. A dedicated member of Ridgewood's performing arts club, Theo was last seen there as Rafiki in *The Lion King*. One of Theo's favorite roles so far is that of James in *James and the Giant Peach* at Oregon Children's Theatre. *Fun Home* is Theo's first show at The Armory, and he is incredibly grateful for the experience. Theo would like to thank Rick Lewis for his genius, time and energy. (And if he wasn't such a tween, he'd also thank his mom for driving him places.)

Kristen DiMercurio

Joan

Kristen is delighted to be making her debut at The Armory. Her recent theater credits include: *Murder Ballad* (Studio Theatre),

Grease (Totem Pole Playhouse) and *As You Like It* (Camden Shakespeare Festival). A firm believer in theater for social change, her activism/educational credits include: Speak About It (Portland, ME) and the Village Playback Theatre (NYC). She received her B.F.A. in Musical Theatre from Emerson College. Offstage, Kristen is a voice actor whose non-commercial work can be heard in podcasts such as *Ars PARADOXICA*, *Golden Age*, *Studio 360* and *The Far Meridian* amongst others. *Fun Home* has been Kristen's dream show since she first saw it on Broadway, so she's absolutely thrilled to be a part of this production. All of the love and thanks to her amazing family — especially Jean Bean. kristendimercurio.com

Karsten George

Christian Bechdel

Karsten is excited to be making his debut at The Armory in *Fun Home*. Most recently, he performed the role of Pugsley in *The Addams Family* at Broadway Rose Theatre Company. Local audiences may have also seen him as Young Guido in *Nine* or Mergatroid the Elf in *The Peppermint Bear Show* at Lakewood Theatre Company, or singing in *La Bohème* with Portland Opera. When Karsten's not on stage, he spends his time tormenting his older sister, playing basketball and soccer, singing with the Portland Boychoir, and making stupid stunt videos with his GoPro. Thanks to Chris and Rick for giving me the opportunity of a lifetime with this role and to the awesome cast and crew for making *Fun Home* such a fun and memorable show. Love to my family, who gives the Bechdel family a serious run for their money.

Joe Knispel

Roy/Mark/Pete/Bobby Jeremy

Joe Knispel is a NYC-based actor/singer/writer who is thrilled to be making his debut at The Armory. Joe recently graduated with his M.F.A. in Acting from the FSU/Asolo Conservatory for Actor Training. Regional: *All The Way, Ah, Wilderness!*, *Living on Love* (u/s) and *Guess Who's Coming To Dinner* (u/s) at Asolo Repertory Theater; *Oklahoma!*, *Footloose* and *Shrek The Musical* at Crane River Theater. Joe would like to thank his family for their never-ending support, Actors' Equity Association, Judy Boals Inc., Florida State University, and all of his teachers who have shaped him into the artist he is today. joeknispel.com

Robert Mammana

Bruce Bechdel

Broadway: *Les Misérables*. National Tours: *The Sound of Music*, *Show Boat*, *Les Misérables*. Regional: The Armory (Sky Masterson in *Guys and Dolls* and Father in *Ragtime*), South Coast Repertory, Shakespeare Theatre Company, Pasadena Playhouse, McCarter Theatre, Goodman Theatre, Alliance Theatre, Reprise Theatre Company. TV: *The Office* (as Sweeney Todd), *CSI*, *The Good Wife*, *Elementary*, *CSI:NY*, *Dexter*, *Prison Break*, *Heroes*, *The Young and the Restless*, *Days of Our Lives*, *Star Trek: Voyager*, *Enterprise*. Film: *Just Say Love*, *Flightplan*, *Menace*. Awards: LA Drama Critics Circle Award (one win and two nominations), LA Weekly Award, Helen Hayes Award nomination, three LA Ovation Award nominations, two Joseph Jefferson Award nominations. robertmammana.com

Sara Masterson

Medium Alison

Sara is overjoyed to be debuting at The Armory with such a beautiful piece of theater. Previous credits include: *The Secret Garden* (Martha) at Idaho Shakespeare Festival/Great Lakes Theater, *How to Succeed in Business Without Really Trying* (Ensemble and Rosemary u/s) at Arts Center of Coastal Carolina, *Love Story* (Jenny) at Playhouse Square, *A Little Night Music* (Anne) at New London Barn Playhouse, *A Christmas Carol* (Belle/Catherine Margaret) at Cincinnati Playhouse in the Park. She is a proud graduate of the Baldwin Wallace Conservatory of Music. Gratitude to the wonderful people at Carlton, Goddard and Freer Talent. Love to her incredible family. For Mama P.
saramastersonactor.com

Allison Mickelson

Alison

Allison Mickelson is honored to debut at The Armory with this important and revolutionary show. Favorite roles include Mother in *Ragtime* (Surflight Theater, NJ), Lola in *Damn Yankees* (Allenberry Playhouse, PA), Emily in *Elf The Musical* (National Tour), and Mame in *Mame* (Allenberry Playhouse and Riverside Center for the Performing Arts, VA). Allison has written and performed numerous solo cabarets in New York City and Provincetown, MA. She teaches music and yoga, conducts choirs, and works as the art and worship liaison at Middle Collegiate Church in the East Village. Deep gratitude to the womyn who wrote, scored, adapted, and live this piece. Her upcoming cabaret *It Takes a Village to Raise an Allison* rings true here. Special thanks to the amazing cast, crew and creative team, and all who traveled to support.

Faith Sandberg

Helen Bechdel

Faith Sandberg is happy to be making her debut at The Armory. Off-Broadway/New York credits include originating Myra in *The Fourth Messenger* (New York Musical Festival) and Terri in *The Good Girl* (BMI/Manhattan Musical Theatre Lab). Favorite roles include Molly in *Peter and the Starcatcher* (Arkansas Repertory Theatre) and Sophia in *Tom Jones* (Florida Studio Theatre, world premiere). Regional: Cape Playhouse, Pioneer Theatre Company, Cincinnati Playhouse in the Park, Repertory Theatre of St. Louis and The Muny. TV/Film: *Boardwalk Empire*, *Quantico*, *Mysteries of Laura*, *Blue Bloods* and *Price Check* (Sundance, 2012). A proud member of Actors' Equity Association, when not telling stories, Faith is an (exceptionally) amateur Instagram photographer and an (exceptionally) enthusiastic dog mom to her little Shorkie puppy, Baxter.

Alexa Shaheen

Small Alison Understudy

Alexa is a 13-year-old eighth grader at Lakeridge Junior High. Her credits include Lady Larken in *Once Upon a Mattress* at French Woods Festival of the Performing Arts, a Harpy in Portland Opera's *The Magic Flute*, starring as Tina Denmark in *Ruthless! The Musical* for Stumptown Stages, and several roles at Lakewood Theatre Company. She also performed in Portland Opera's *Tosca* and two productions at London's The Leatherhead Theatre: *West Side Story* and *Seussical the Musical*. She is thrilled to make her debut at The Armory!

Aida Valentine

Small Alison

Aida is thrilled to be performing a role she's been captivated by since the 2015 Tony Awards. Alison's story is an important one to tell, and she's so grateful to be a part of it. Aida made her debut at The Armory in *Our Town*. Her favorite roles include Gretl in *The Sound of Music* at Broadway Rose Theatre Company, and James in *James and the Giant Peach* and Flora in *Flora and Ulysses* at Oregon Children's Theatre. When not performing, Aida enjoys training her now giant mini-pig, Flora Belle. Special thanks to Rick for helping me find Small Alison's voice, and to Chris, Rose and Brandon for the opportunity of a lifetime. To mom, dad, Elijah, Tre and Kailey: I love you so much.

ORCHESTRA BIOGRAPHIES

Will Amend

Bass

Will is delighted to be back at The Armory for *Fun Home*. He has been a member of the pit orchestra for *The Fantasticks*, *West Side Story*, *Cabaret*, *Ain't Misbehavin'* and *Little Shop of Horrors* here at The Armory, as well as *Les Misérables* and *Gypsy* at Broadway Rose Theatre Company, *Mars On Life* at Artists Repertory Theatre, *The Full Monty* at Pixie Dust, and others. He has also toured the U.S. and Britain as a member of eight different bands from Portland and beyond. When not playing music, Will teaches upright and electric bass and cello and works as a product stylist for Straub Collaborative. He would like to thank his wife, Nicole, who is probably putting their 2-year-old to bed right about now.

Mieke Bruggeman-Smith

Reeds

Mieke Bruggeman-Smith is a performer, educator and composer/arranger, as well as the education and community coordinator for Portland Jazz Composers' Ensemble. She performs in a wide variety of groups, including the all-female sax quartet The Quadrapphones; the Afro-Cuban band Melao de Cuba; the 12-piece jazz chamber orchestra PJCE; Mystery Seed; Ezra Weiss Big Band; as well as playing classical alto when she can and performing in musicals. Recent productions at The Armory include: *Dreamgirls*, *Fiddler on the Roof* and *Somewhere in Time*. Mieke also enjoys teaching private lessons at her home studio and co-teaching at Roosevelt High School, Beaumont Middle School and with the Portland Youth Jazz Orchestra. She is heavily involved in promoting music education and loves collaborating with her music community. Music is the one outlet that (as author Tom Robbins might say) keeps the oxygen from leaking out of her life!

Eric Little

Conductor/Pianist

Eric is a musician and actor from Portland, Oregon. Credits at The Armory: *The Last Five Years* (pianist), *Sweeney Todd* (Tobias). Other credits include *Urinetown* (Hot Blades Harry) with Anonymous Theatre Company, *You're a Good Man Charlie Brown* (music director) with Enlightened Theatrics, *A Christmas Carol* (music director) with Portland Playhouse, *Showboat* (pianist) with Portland Opera, *A Year with Frog and Toad* (Snail) with Oregon Children's Theatre, *Les Misérables* (music director) with Spokane Civic Theatre, and *Cats* (music director) with Broadway Rose Theatre Company.

Tylor Neist
Violin/Viola

Tylor earned his masters of music from Manhattan School of Music and his bachelors of music from Boston University. He studied violin with Midori; Mitchell Stern, a former first violinist for the American Quartet; and Bayla Keyes, a founding member of The Muir String Quartet. He was also fortunate to study chamber music with members of The Muir, Juilliard, Emerson and American String Quartets. Tylor has played with the Oregon Symphony, Portland Opera, Oregon Ballet Theatre, Eugene Symphony, Spokane Symphony, NW New Music, Filmusik and Opera Theater Oregon. He is a member of the piano trio ThreePlay and the artistic director of Bridgetown Orchestra. As a composer, his most recent projects include commissions for the theater scores for *Lear* (a violin looping score) and *Kabuki Titus* (a kabuki adaptation of *Titus Andronicus*). His *Overview Effect*, an immersive musical and theatrical journey through the cosmos, premiered in April of 2016.

Dale Tolliver
Cello

Dale Tolliver has been a symphonic and freelance cellist since 1969. He is a veteran of theater pit orchestras (also since 1969, but who's counting?). He also enjoys making "purty noise" as the continuo cellist with Portland's Bach Cantata Choir, and as a founding member of both Trio Adrato and Threeplay. His work in symphony orchestras and freelance engagements has found him onstage in such diverse municipalities as Vienna, Austria, Knoxville, Tennessee and DeWitt, Iowa, and with such diverse performers as Nadja Salerno-Sonnenberg, Marilyn Horne, Susannah Mars, Dionne Warwick, Itzhak Perlman, Joshua Bell, André Watts, Rick Lewis, Henry Mancini, Liberace and Lambchop.

Eric Toner

Guitar

Having over thirty years with his hands at the acoustic, electric and classical guitars, Eric plays a broad cross-section of musical genres. A Canadian recording artist, he toured North America for two years and recorded multiple albums. Also a singer and sound engineer, much of his time is spent recording, arranging, sound designing, mixing and producing. But his passion is live performance. These days he can be found playing musical theater in the greater Portland region. Favorite local shows include *Dreamgirls*, *Fiddler on the Roof*, *Next to Normal*, *Hairspray*, *Annie*, *The Kiss*, *Matthew McConaughey vs. The Devil* and *Little Shop of Horrors*.

Mitch Wilson

Drums/Percussion

Though born and raised in Portland, Mitch Wilson has had the opportunity to perform across the country and around the world. He traveled to Taiwan to perform in their tremendous New Year's Eve celebration, *Festival of Lights*. In 2010, Mitch received a B.F.A. from The New School for Jazz and Contemporary Music in New York. While there, he toured with rock band *The Pretty Reckless*, featuring Taylor Momsen. He also gained a unique insight into the contemporary music industry by working at the prestigious Virgin Records/EMI. Past musicals include: *One Night with Janis Joplin* (The Armory); *Grease*, *Annie* (Northwest Children's Theater); *Footloose* (Artists Repertory Theatre); and *Joseph and the Amazing Technicolor Dreamcoat* (Broadway Rose Theatre Company).

CREATIVE TEAM BIOGRAPHIES

Jeanine Tesori

Music

Jeanine Tesori won the Tony Award for Best Original Score with Lisa Kron for the musical *Fun Home*. She has also written Tony-nominated scores for *Twelfth Night* at Lincoln Center; *Thoroughly Modern Millie* (lyrics, Dick Scanlan); *Caroline, or Change* (lyrics, Tony Kushner); and *Shrek The Musical* (lyrics, David Lindsay-Abaire). The production of *Caroline, or Change* at the National Theatre in London received the Olivier Award for Best New Musical. Her 1997 Off-Broadway musical *Violet* (lyrics, Brian Crawley) opened on Broadway in 2014 and garnered four Tony nominations, including Best Musical Revival. Opera: *A Blizzard on Marblehead Neck* (libretto, Tony Kushner; The Glimmerglass Festival) and *The Lion, The Unicorn, and Me* (libretto, J. D. McClatchy; The Kennedy Center). Music for plays: *Mother Courage* (The Public Theater, dir. George C. Wolfe, with Meryl Streep and Kevin Kline), John Guare's *A Free Man of Color* (Lincoln Center Theater, dir. George C. Wolfe), and *Romeo and Juliet* (Delacorte Gala). Film scores: *Nights in Rodanthe*, *Every Day* and *You're Not You*. Tesori is a member of the Dramatists Guild and was cited by The American Society of Composers, Authors and Publishers as the first female composer to have "two new musicals running concurrently on Broadway." She is the founding artistic director of Encores! Off-Center at New York City Center and a lecturer in music at Yale University. Most of all, she is the proud parent of Siena Rafter, a recent graduate of LaGuardia High School's drama program.

Lisa Kron

Book and Lyrics

Lisa Kron is a writer and performer whose work has been widely produced in New York, regionally and internationally. Her plays include *Well*, *2.5 Minute Ride* and *The Verizon Play*. She wrote the book and lyrics for the musical *Fun Home* (with music by composer Jeanine Tesori), which won five 2015 Tony Awards including Best Musical. With *Fun Home*, Lisa and Jeanine became the first all-women team to receive a Tony Award for Best Original Score. As an actor, Lisa was most recently seen as Mrs. Mi Tzu and Mrs. Yang in the Foundry Theatre's acclaimed production of *Good Person of Szechwan* (Lortel Award, Outstanding Featured Actress). Honors include a Guggenheim fellowship, a Doris Duke Performing Artist Award, and a CalArts Alpert Award. She is a proud founding member of the OBIE and Bessie award-winning collaborative theater company The Five Lesbian Brothers. Lisa currently serves as secretary of the Dramatists Guild Council and on the boards of The MacDowell Colony and The Lilly Awards.

Alison Bechdel

Author of the Graphic Novel

Alison Bechdel created the countercultural comic strip *Dykes to Watch Out For*, which ran in lesbian and gay publications from 1983 to 2008. In 2006, Bechdel began to gain a wider readership with the publication of *Fun Home: A Family Tragicomic*, named Best Book of the Year by *TIME Magazine*. She followed this with a memoir about her mother, *Are You My Mother? A Comic Drama*. Bechdel has drawn comics for lots of places, including *The New Yorker*, *Slate*, *McSweeney's*, *The New York Times Book Review* and *Granta*. She is currently at work on another graphic memoir called *The Secret to Superhuman Strength*.

Chris Coleman

Director

Chris joined Portland Center Stage at The Armory as artistic director in 2000. Before coming to Portland, Chris was the artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris returned to Atlanta in 2015 to direct the world premiere of *Edward Foote* at Alliance Theatre (Suzi Bass Award for Best Direction, Best Production and Best World Premiere). Other recent directing credits include the Off-Broadway debut of *Threesome* at 59E59 Theaters; a production that had its world premiere at The Armory. Favorite directing assignments for The Armory include *Constellations*, *Astoria: Part One* (which he also adapted), *A Streetcar Named Desire*, *Ain't Misbehavin'*, *Three Days of Rain*, *Threesome*, *Fiddler on the Roof*, *Clybourne Park*, *Shakespeare's Amazing Cymbeline* (which he also adapted), *Anna Karenina*, *Oklahoma!*, *Snow Falling on Cedars*, *Crazy Enough*, *King Lear*, *Outrage* and *The Devils*. Chris has directed at theaters across the country, including Actor's Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre (Seattle), The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage (Baltimore). A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney Hicks – who recently appeared on Broadway in the new musical *Come From Away* – are the proud parents of an 18-lb Jack Russell/Lab mix and a 110-lb English Blockhead Yellow Lab. For the past three years, Chris has had the honor of serving as the director for the Oregon Leadership Summit.

Rick Lewis

Music Director

Portland Center Stage at The Armory: Drammy Awards for *Ain't Misbehavin'*, *Sweeney Todd*, *Ragtime*, *Guys and Dolls* and *West Side Story*; *Astoria: Part One*, *Little Shop of Horrors*, *Our Town*, *Dreamgirls*, *The Last Five Years*, *Twist Your Dickens*, *Fiddler on the Roof*, *Somewhere in Time*, *Black Pearl Sings!*, *Oklahoma!*, *The Huntsmen* (JAW), *The Imaginary Invalid*, *Sunset Boulevard*, *The 25th Annual Putnam County Spelling Bee*, *Grey Gardens*, *A Christmas Carol* (composer), *Cabaret*, *The Fantasticks* and *Bat Boy*. Creator of the hit Off-Broadway musicals *The Taffetas* and *The Cardigans* (NYC Bistro Award for Outstanding Musical Revue); music supervisor for the West Coast regional premiere of *Next to Normal* (Artists Repertory Theatre); assistant conductor/vocal director for the pre-Broadway workshop of Cy Coleman's *The Life*; music director/arranger for *BelloVoci*; writer/arranger for Disney Live Family Entertainment, American Hawaii Cruises and American Classic Voyages; and developer of The Cinnamon Bear Cruise. Rick is the founder/artistic director of Bridgetown Conservatory of Musical Theatre. rlewismusic.com

William Bloodgood

Scenic Designer

William Bloodgood returns to The Armory for his 22nd production and his ninth collaboration with Chris Coleman. Past productions include *Sweeney Todd* (2012), *Oklahoma!* (2011), *Snow Falling on Cedars* (2010), *Misalliance* (2007), *Cat on a Hot Tin Roof* (2004) and, most recently, *Other Desert Cities*. He has designed for many regional theaters in the U.S. and abroad, including Arena Stage, Berkeley Repertory Theatre, Alley Theatre, Chicago Shakespeare Theater, Children's Theatre Company, Denver Center for the

Performing Arts, Guthrie Theater, Hong Kong Repertory Theatre, Indiana Repertory Theatre, La Jolla Playhouse, The Old Globe, Seven Ages Productions in Beijing, Syracuse Stage and Oregon Shakespeare Festival, where he was responsible for the scenic design of 140 productions. For the 2011 Prague Quadrennial of Performance Design and Space in the Czech Republic he designed the United States national exhibit. He was honored with an Oregon Governor's Arts Award in 2000. At present, he is a senior lecturer in scene design at the University of Texas at Austin.

Alison Heryer
Costume Designer

Alison Heryer is a costume designer for theater, film and print. She is thrilled to be returning to The Armory after designing costumes for *Lauren Weedman Doesn't Live Here Anymore*, *Wild and Reckless*, *His Eye is on the Sparrow*, *The Oregon Trail*, *Ain't Misbehavin'*, *Our Town*, *Three Days of Rain* and *Threesome*. Other design credits include productions with Steppenwolf Theatre Company, 59E59 Theaters, La MaMa, The New Victory Theater, Kansas City Repertory Theatre, Indiana Repertory Theatre, Portland Opera, Artists Repertory Theatre and The Hypocrites. Her work has been exhibited at the Nelson Atkins Museum of Art, World Stage Design and The Prague Quadrennial of Performance Design and Space. Recent awards include the ArtsKC Inspiration Grant, the Austin Critics Table Award and a 2016 Drammy. Alison is a faculty member in the School of Art + Design at Portland State University and a member of United Scenic Artists Local 829. alisonheryerdesign.com

William C. Kirkham

Lighting Designer

William C. Kirkham is an award-winning lighting designer for theater and live events. Credits at The Armory include:

Constellations, The Oregon Trail and *Little Shop of Horrors*. He is spending the year as a visiting professor at Arizona State University in Tempe, AZ. Regional credits include: Alliance Theatre, Arena Stage, Arizona Broadway Theatre, ArtsWest Playhouse, Chicago Children's Theatre, Chicago Shakespeare Theater, Childsplay Theatre, Cincinnati Playhouse in the Park, Contemporary American Theater Festival, The Hypocrites, Lookingglass Theatre Company, Phoenix Theatre, Sideshow Theatre Company, South Coast Repertory, Steppenwolf Theatre Company and Utah Shakespeare Festival. William attended Northern Arizona University, Northwestern University and is a proud member of USA Local 829. wckirkham.com

Alex Hawthorn

Sound Designer

Alex is a Brooklyn-based sound designer and composer for theater, film and digital media. His theatrical work has taken him to six continents and he is currently figuring out how to get to the seventh. Off-Broadway/New York City: Playwrights Horizons: *Fly By Night*; The Civilians and The Public Theater: *The Great Immensity*; Acorn Theater: *Straight*; Theater Reconstruction Ensemble: *Rhinebecca*, *NY* and *You On The Moors Now*; The National Asian American Theatre Company: *A Dream Play*; Theater Mitu: *Juárez: A Documentary Mythology*, *Death of a Salesman*, *Medea*, *DR.C (or How I Learned to Act in Eight Steps)* and *Hair*; Target Margin Theater: *Old Comedy from Aristophanes' Frogs*. Regional: Baltimore Center Stage: *The White Snake*; Ordway Center for the

Performing Arts: *A Chorus Line* and *The Pirates of Penzance*;
Kansas City Repertory Theatre: *Evita*, *Side by Side* by Sondheim;
Engeman Theater: *Odd Couple*; National Tour: *Golda's Balcony*.
AlexHawthorn.com

Barbara Hort, Ph.D.

Consulting Dramaturg

Barbara Hort, Ph.D., has maintained a private practice in Portland for over 25 years, working primarily from the psychological perspective developed by the Swiss psychoanalyst Carl Jung. At the invitation of Chris Coleman, Dr. Hort has served as a dramaturg on The Armory productions of *Sweeney Todd*, *Clybourne Park*, the 2013 JAW festival, *Fiddler on the Roof*, *Othello*, *Dreamgirls*, *Threesome*, *Three Days of Rain*, *Ain't Misbehavin'*, *A Streetcar Named Desire*, *Astoria: Part One*, and now, *Fun Home*, providing material on the psychological dynamics of the play that can be used by the artists who are creating the performance.

Mark Tynan

Stage Manager

Imagine being in a room full of artists, watching the birth of an idea, a movement given purpose, a sentence, phrase, scene, act given life. Then imagine that room translating to the stage with lighting, sound, costumes, scenery and props, then you can imagine what Mark's job is like. Special thanks to the phenomenal stage management apprentices, Jordan Affeldt and Katie Nguyen, who help keep the vision attainable. Prior to The Armory, Mark toured nationally and internationally with musicals including *Dreamgirls*, *The King and I* with Rudolf Nureyev, *How to Succeed ...*, *Grand Hotel*, *The Phantom of the Opera*, *Rent* and *Jersey Boys*. Other Portland credits include several summers with Broadway Rose Theatre Company in

Tigard. Regional credits include Alley Theatre (Houston, TX), La Jolla Playhouse (La Jolla, CA) and Casa Mañana Theatre (Fort Worth, TX).

Kristen Mun

Assistant Stage Manager

Kristen is originally from Hawaii and holds a B.F.A. from Southern Oregon University. She is excited to return for her fifth season at The Armory. Previous credits include production assistant on *Fiddler on the Roof*, *LIZZIE*, *Threesome*, *Three Days of Rain*, *Forever*, *Each and Every Thing*, *A Streetcar Named Desire*, *Hold These Truths*, *His Eye is on the Sparrow* and stage manager for *Constellations*. Outside of Portland she has worked at Idaho Repertory Theatre, Actors Theatre of Louisville and Oregon Shakespeare Festival. Kristen is forever grateful to Adam and her family for supporting her dreams.

Jordan Affeldt

Production Assistant

Jordan is a stage manager from the small mountain town of Julian, CA. She completed her bachelor's degree at Northern Arizona University, majoring in theatre studies and psychology. Her recent work includes a stage management internship at Pacific Conservatory Theatre (PCPA), where she assistant stage managed *Beauty and the Beast*, *Lend Me a Tenor* and *You Can't Take It With You*. Prior to PCPA, she completed stage management internships with The Shakespeare Theatre of New Jersey and ion theatre. She spends her free time playing and writing music in the Portland area.

Katie Nguyen

Production Assistant

Katie Nguyen is a stage manager from Fairfax, Virginia, and a recent graduate of Virginia Tech. While pursuing a degree in business management, she served as a stage manager, festival producer and production manager for Virginia Tech's School of Performing Arts. She is humbled to be here as one of two stage management apprentices for The Armory's 2017-2018 season. Prior to moving to Portland, she co-founded a non-profit theater collective in Washington, D.C. (Who What Where Theater) and worked as a summer camp teaching artist for Acting For Young People in Fairfax, Virginia.

SPONSOR STATEMENTS

Mary and Don Blair

We see *Fun Home* as a memory play about three time periods in the life of graphic novelist Alison Bechdel. As the character Alison sings at one point in the story:

*I want to know what's true
Dig deep into who
And what and why and when
Until now gives way to then*

Regardless of the joys and tragedies present in any of our upbringings, *Fun Home* tells a universal tale of the need to unflinchingly examine the past in order to understand the present and journey with hope towards an unknowable future.

For 29 years, Portland Center Stage has been inspiring the community by presenting stories which highlight our shared humanity. As the theater opens its 30th season, we cannot think of a more appropriate work than the complex *Fun Home* to deliver on its efforts to magnify our feelings, illuminate our commonalities, challenge our prejudices and open our hearts. We applaud Chris Coleman for bringing this important musical of contemporary family life to Portland.

GBD Architects

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

Dr. Barbara Hort

Fun Home is a play full of secrets and revelations. The greatest revelation it offers viewers may lie in the fact that, like Alison, *each* of us is challenged to discover and declare our essential truth, and then live that truth out fully. If we do, we blossom and grow. If we don't, we contort and wither. The characters of *Fun Home* offer up their lives to share this priceless and implacable fact with you. I invite you to accept that treasure and make it your own.

Drs. Ann Smith Sehdev and Paul Sehdev:

Our first season opener sponsorship! How could we resist? We are thrilled you can join us for this production of *Fun Home*. We can't wait to share it with you.

The Standard

For more than a century, The Standard has been on the scene in Portland, helping people achieve financial security and peace of mind so they can pursue their dreams with confidence. Our vision is not limited to our customers; we nurture the dreams of our nonprofit partners as well, knowing that their work helps ensure a vibrant community for us all.

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.