

Director
Résumé & Reviews

Mary McDonald-Lewis

*I trained as a director at CSU, Sacramento (BA) and the University of Portland (MFA).
I earned a Meritorious Achievement Award from the Kennedy Center American College
Theatre Festival.*

PROJECTS

A Doll's House, Ruby Sunrise • Theatre Vertigo, Portland OR

It's a Wonderful Life • Public Playhouse, Portland OR

Address Unknown, Winningstad Theatre, Readers Theatre Repertory, Portland OR

Don Faustino • Miracle Theatre, Portland OR

Land of Cockaigne • Integrity Productions, Portland OR

Annie • Valley Catholic High School, Beaverton OR

*My Three Angels, Mixed Emotions, Broadway Bound, God's Favorite, I Ought to be in Pictures,
Vanities, Ensemble of the Airwaves: Sunday Evenings by the Philco, Seasons 1-3 • Mt. Hood
Repertory Theatre, Gresham OR*

Author's Voice and Albert's Bridge • Outside the Box Productions, Portland OR

The Holdup • HART, Hillsboro OR

Talley's Folly, Arcadia • University of Portland, Portland OR

Readers Theatre Repertory, Portland OR

*Season 1: Ophelia and Goodbye Oscar; Scribe's Paradox, Impromptu, and Nothing if Not Critical; It Ain't the
Heat, It's the Humility, Botticelli, and The Problem*

*Season 2: Street Stories: Homeless Hearts and Minds; Terminating and Fifteen Minute Hamlet; The Spelling Bee, I
Am a Black Girl, and The Killing Hand; Molly and James and Faint Voices*

*Season 3: What She Found There and Hit and Run; Whitechapel; Why the Lord Come to Sand Mountain; Behind
Enemy Lines; Uncle Dickie's Funhouse*

*Season 4: Out at Sea, and Fox Hunt; The Final Interrogation of Ceausescu's Dog and The Author's Voice;
Spreading the News and The Anthem Sprinters; The Ghost in the Mensa Closet and Mouth Like Gin*

*Season 5: Ophelia and Goodbye Oscar; The Cask of Amontillado and The Monkey's Paw; Coats, McDonough's
Wife, The Poorhouse, Heads or Harps and Cathleen ni Houlihan*

Season 6: San Antonio Sunset, What I Heard About Iraq, September Tenth, Bobby Hebert, A Declaration

*Season 7: A Galway Girl, O'Flaherty VC and Riders to the Sea; Teeth, Another Moon Called Earth, and A Separate
Peace; Women and Wallace, Vito on the Beach*

*Season 8: Maker of Dreams, Abstinence, and Take this Valentine and Shove It; Fred and Jane and So Long
Sleeping Beauty*

Season 9: Grey Reflections and Preaching to Fish; One Too Many Mornings, and Too Much of Nothing

*Season 10: Six Dead Bodies Duct Taped to a Merry Go Round and Little Moscow; Lovers: Winners, and Lovers:
Losers; Bartleby the Scrivener, The Raven, and Young Goodman Brown*

Let's talk!

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A FEW REVIEWS

Hillsboro Actors Repertory Theatre has brought the tale of *The Holdup* to the stage, and done it with power and passion. Brilliantly directed by Mary McDonald-Lewis, *The Holdup* is a delight to watch. Sprinkled with sharp-tongued humor and moments of poignancy, the cast brings to life a time of bittersweet memories and future hopes. -- Forest Grove News-Times

Readers Theatre Repertory threads a surprising amount of grace and subtlety into this short play about the Holocaust... With little bombast or grandiosity, *Address Unknown* approaches its difficult subject through the narrow sliver of experience—the friendship of two men—to convey an important message about individual responsibility and the mechanics of power. -- Willamette Week

For its first full production, Readers Theatre Repertory (which, as the name suggests, usually explores interesting texts without formally staging them) is offering a movingly performed adaptation of native Portlander Kressmann Taylor's prescient 1938 novella *Address Unknown*. Director Mary McDonald-Lewis does a fine job bringing the worlds of these two characters together... it makes for a powerful theater piece. No simple indictment of Nazi cruelty, *Address Unknown* reminds us how vulnerable we all are to circumstances and self-interest. -- The Oregonian

Director Mary McDonald-Lewis has set Vertigo's production in the US of the 1950s, rather than the Victorian Norway of the original. The '50s aesthetic, coupled with Paul Walsh's engaging translation, results in what is easily the most accessible version of *A Doll's House* that I've seen. -- Willamette Week

There's a reason a theater classic lasts over time, enduring pop-culture trends and political movements. It's got a core of human truth, brilliant structure and characters who vibrate with believability. No matter how old, a classic places us in the present with startling immediacy.

Such is Henrik Ibsen's *A Doll's House*, set by Theatre Vertigo in 1955, a decade "with its pretty surfaces and ugly undercurrents," according to the director's program notes. The effective set and costumes by Jeff Woods and Mary Rochon, respectively, could be something out of an "I Love Lucy" rerun, and Amya Villazan as Nora, the suffocated housewife, has the look of a 1950s comic actress: slightly oversized hair, full lips and big eyes. But this excellent production, carefully directed by Mary McDonald-Lewis, doesn't go after comedy, unless it comes naturally from the script and the characters.

It's a tight show, beautifully timed, with no wasted moments. It shows off Ibsen's brilliance with dialogue and rapid plot development. The opening-night audience members were leaning forward, breathing together at various points, waiting to see what would happen next, even though the play is a familiar one. -- The Oregonian



On the job!