

Portland Center Stage at

**THE ARMORY**  
PRESENTS

***Astoria: Part One***

**January 13, 14, 16, 17 and February 11, 15, 17, 2018  
-and-**

**A World Premiere**

***Astoria: Part Two***

**January 20 – February 18, 2018**

**Adapted and Directed by Chris Coleman**

**Based on the book *Astoria: John Jacob Astor and Thomas***

***Jefferson's Lost Pacific Empire,***

***A Story of Wealth, Ambition, and Survival***

**by Peter Stark**

**On the U.S. Bank Main Stage**

**Artistic Director | Chris Coleman**

**Adapted and Directed by Chris Coleman**  
**Based on the book *Astoria: John Jacob Astor and Thomas Jefferson's Lost Pacific Empire,***  
***A Story of Wealth, Ambition, and Survival***  
**by Peter Stark**

Scenic Designer Tony Cisek	Costume Designer for <i>Part One</i> Toni-Leslie James	Costume Designer for <i>Part Two</i> Alex Wren Meadows with Toni-Leslie James	Lighting Designer Diane Ferry Williams
Dialect Coach Mary McDonald- Lewis	Music Director/ Vocal Arranger Rick Lewis	Sound Designer Matthew M. Nielson	Composer Randall Robert Tico
Assistant Director Brandon Woolley	Fight Director John Armour	Movement Director Christopher Hirsh*	Fight Captain F. Tyler Burnet
Production Dramaturg Benjamin Fainstein	Consulting Dramaturg Barbara Hort, Ph.D.	Cultural Consultant Gadugi Consulting	Stage Manager Mark Tynan*
Assistant Stage Manager Kristen Mun*	Production Assistants Will Bailey Katie Nguyen	Casting Brandon Woolley Julia Flores Casting	

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

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## CAST LIST: *ASTORIA: PART ONE*

Leif Norby*	John Jacob Astor/Jacques/Aymes/ Robinson/Ensemble
Jeremy Aggers*	Donald Mackenzie/R. Stuart/Coles/ Ensemble/Musician
Ben Rosenblatt*	Jonathan Thorn/Joseph/Ensemble
Gavin Hoffman*	Duncan McDougall/Hoback/Ensemble
Christopher Hirsh*	Alexander McKay/Colter/Ensemble/ Musician
Nick Ferrucci*	Simon McTavish/A. Ross/John Day/ Ensemble
Chris Murray*	Antoine Clappine/Fox/Ensemble
Ben Newman*	Gabriel Franchère/A. MacKenzie/Reznor/ Ensemble
Benjamin Tissell	Ramsay Crooks/Small/Ensemble/Musician

Michael Morrow Hammack*	Frobisher/Thomas Jefferson/Winton/ John Reed/Ensemble
F. Tyler Burnet	David Stuart/Bradbury/Ensemble
Douglas Dickerman*	Wilson Price Hunt/Ensemble
Jimmy Garcia*	Pierre Dorion/Aiken/Ensemble
Michael Evans Lopez*	Greene/Les Yeux Gris/2 <sup>nd</sup> Mate/Peter/ Ensemble
Anthony Lam	Angus/Le Gauche/Harry/Ensemble
DeLanna Studi*	Marie Dorion/Sarah Astor/Ensemble

## *ASTORIA: PART TWO*

Leif Norby*	John Jacob Astor/D. Thompson/R. McClellan/Ensemble
Jeremy Aggers*	Donald Mackenzie/LeClerc/Jackson/ Ensemble/Musician
Ben Rosenblatt*	Jonathan Thorn/Joseph/John Clarke/ Ensemble
Gavin Hoffman*	Duncan McDougall/Ensemble

Christopher Hirsh*	Robert Stuart/Alexander McKay/ Ensemble/Musician
Nick Ferrucci*	John Day/A. Ross/Ensemble
Chris Murray*	Wilbury/Farnham/Ensemble
Ben Newman*	Gabriel Franchère/Ensemble
Benjamin Tissell	Ramsay Crooks/Ensemble/Musician
Michael Morrow Hammack*	John Reed/Ensemble
F. Tyler Burnet	David Stuart/Bradbury/Ensemble
Douglas Dickerman*	Wilson Price Hunt/Ensemble
Jimmy Garcia*	Pierre Dorion/Ensemble
Michael Evans Lopez*	Greene/Tatoebetse/Josechal/Ensemble
Anthony Lam	Angus/Wasco Chief/Northrup/ Ensemble
DeLanna Studi*	Marie Dorion/Sarah Astor/Ensemble
Rafael Untalan*	Concomly/J.G. McTavish/Ensemble

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## A LETTER FROM THE ARTISTIC DIRECTOR

*“How are you going to do that?”* That was the most common question I encountered when friends or colleagues learned that I had secured the rights to adapt Peter Stark’s epic story for the stage. It’s a completely valid question. “How in the %@&# are you going to put a ship onstage, show people climbing a mountain in the snow and stage people drowning at the Columbia Bar?” It sounds impossible.

Which is precisely what I found so enticing about the entire venture. When two different patrons suggested that I would enjoy reading *Astoria*, I decided I ought to pick it up and, out of duty, started reading it. I could not put it down. I devoured it. I was astounded. *How did they survive? How did they find their way? How did they miscalculate so grandly? And most loudly: How have I never heard of this?*

I assumed that my Oregonian friends all knew this story. NOPE. Almost none of them were familiar with this extraordinary chapter in Northwest and American history. And one fact just blew me away: Had the Astor Expedition, as messy as it was, not occurred in 1810, America’s claim on the territory north of California and west of the Rockies would have been far more tenuous. Indeed, it would have been as easy for this part of the continent to have ended up Canadian, British or even Russian territory. *HOW HAVE I NEVER HEARD OF THIS?*

I became obsessed. I couldn’t stop talking about the story. My friends got sick of hearing me talk about it. I tracked down the author and asked if he would consider letting me adapt it for the

stage. His reply was, “I have no idea how you’re going to do that, but why not?”

Awesome.

Except.

I had to figure out how to do it. Lots of research, organizing, breaking the story down into chunks (“deciding what you’re going to leave out will be the hardest part” was Stark’s warning; he had another 400 pages of research he could have included in his book), an outline, and then the moment of: “What are they actually going to say?” After all, it’s not a novel. There isn’t much spoken dialogue suggested in the book, so the conversations, the conversational style, even some of the characters, had to be invented.

And the style of storytelling had to be invented.

And. And. And.

Last year we premiered the first part of this fascinating saga. Here we are for the conclusion.

Thank you for joining us on this epic adventure.

*-Chris Coleman*

## FEATURE: A BIRD'S-EYE VIEW OF ASTORIA

By Benjamin Fainstein, Production Dramaturg

In *Astoria*, the real people of many nationalities who populated North America in the early 1800s become characters. So does the landscape itself, pitting both geographical and geological obstacles against John Jacob Astor's drive to usurp control of the lucrative fur trade. *Astoria* is an overflowing treasure chest of history; this article offers a peek into the context of the world of the play and snapshot introductions to some of its fascinating inhabitants.

### **BEAVERS & THE FUR TRADE**

The global fur trade dates back to the ancient world. Evidence of wool felting can be found in Homer's *Iliad*, and felted beaver appears in Chaucer's *Canterbury Tales*. Beaver hats were so highly sought after that, by the year 1600, the European beaver verged on extinction due to aggressive hunting. Traders and trappers from France and England set their eyes on the North American species of beaver, which lived in abundance throughout the Great Lakes region and beyond. By the time Astor launched his venture in 1810, the market for beaver-derived goods promised enormous profit margins.

### **COLONIAL CARTOGRAPHY**

Oregon didn't look like Oregon in 1810. The territorial borders of North America changed hands throughout the 18th and 19th centuries, as the Spanish, British and French empires fought for dominance and staked claims despite the established presence of Indigenous societies. The region was even home to a small but well-heeled Russian contingent, made up of wealthy nobles and their bands of fur trappers. By 1800, the young United States was geographically caught in the tumultuous crossfire of the major



European powers. After the U.S. began receiving threats and economic sanctions from abroad, President Thomas Jefferson looked for ways to protect American citizens while developing the size and strength of the nation.

In 1762, France had ceded the massive Louisiana Territory to Spain; in 1800, Napoleon had strong-armed the Spanish into relinquishing control of the land back to France. In 1803, Jefferson was able to leverage Napoleon's need to fund his military ventures against his inability to govern the Louisiana Territory from afar. Jefferson's executive decision to purchase Louisiana for \$15,000,000 planted the seed for U.S. expansion and economic ascendancy. Lewis and Clark immediately set out on their trek to the Pacific, and their journey confirmed for Jefferson and Astor that a transcontinental trade route across the wild Oregon Country, to which multiple nations laid loose claims, would play a crucial role in advancing the United States as a competitive world power.

Throughout the 19th century, the homelands and territories of many Native American nations and tribal communities were increasingly encroached upon. Between 1776 and 1887, 1.5 billion acres were seized from the continent's Indigenous peoples. Natives and colonists had formed a network of delicate relationships during the two centuries before the Astorian expedition. Some had been mutually beneficial alliances; others had ended in distrust and catastrophic violence. Euro-Americans, among them Astor's Overland Party, trekked through the domains of many of these communities on their way, including those of the Arapaho, Arikara, Bannock, Blackfeet, Cayuse, Crow, Dakota Sioux, Hidatsa, Iowa, Lakota, Mandan, Nez Perce, Otoe, Shoshone, Umatilla and Ute nations. As American citizens moved west in increasing numbers,

the diverse Native populations, already decimated by foreign disease, were pushed into smaller and smaller corners of the continent.

## **TREACHEROUS WATERS**

To replenish its regiments, the British Navy was granted the power to “impress” men into service. When applied to British citizens, impressment was essentially a mandatory military draft. But the English also pressed foreigners at sea, an act of political piracy that resulted in the kidnapping of thousands of men who were forced to fight on behalf of their captors.

In 1807, British impressment of American citizens near Chesapeake Bay was escalating tensions to war, so President Jefferson signed the Embargo Act to prohibit American trade with other nations in the hope of gaining respect by cutting off foreign access to American resources. Jefferson’s policy had the opposite effect, however: the United States’ economy tanked as England and France took their business elsewhere.

The Embargo Act, which did little to mitigate British impressment, so weakened the American market that it was repealed in 1809, leaving Astor with a perfect opportunity to launch his expedition while the country clamored for new avenues to prosperity. Beyond the threat of piracy, the crew aboard Astor’s *Tonquin* faced a harsh life at sea, including diminishing food and water supplies, monstrous storms, cabin fever, and the mounting conflicts of leadership that dogged the party all the way to the Oregon coast.

## **THE VIBRANT VOYAGEUR**

The Québécois *voyageurs* who populate *Astoria* were masterful paddlers of swift birch canoes. The *voyageurs* spread from Montréal to Minnesota, and they worked tirelessly to shuttle goods from Europe to the North American hinterland and retrieve furs to send back across the Atlantic.

They were stocky, jovial fellows, who sang in polyphonic harmony throughout their 12- to 18-hour workday spent paddling the river at a rate of a stroke per second. At night, they smoked pipes, drank, danced, told bawdy jokes, and argued over who had acquired the most fashionable feathers to adorn his cap. With between eight and 14 men in canoes that varied from 20 to 40 feet in length, the *voyageurs* saw themselves as bands of brothers, robust in spirit, and their lifestyle was devoted to the fraternity they relied upon to survive.

## **TRAPPERS & MOUNTAIN MEN**

The original “mountain men” of American lore date back to the years surrounding the Louisiana Purchase. The Overland Astorians encountered John Colter and Edward Robinson on their journey; these men had carved out a death-defying existence trapping fur in the Rockies, surviving in isolation with frequent assistance from Native communities like the Arikara and Shoshone. Colter was the first known white man to stumble across what is now Yellowstone National Park. The Kentuckian trapper Robinson, with his partners John Hoback and Jacob Reznor, had amassed a knowledge of the Bighorn Mountains that significantly aided the next generation of explorers.

The mountain man's diet consisted almost entirely of meat, mostly bison, of which he would consume around 10 pounds per day without salt or seasoning. His daily life lacked any semblance of modern comfort: he was exposed to the elements, vigilant against possible threats at every turn, and found himself in extreme isolation more frequently than not. But the mountain men chose this life. They knew there were fortunes to be made from beaver fur, and they embraced the allure of surviving by their wits amid the majestic scenery of North America.

### **MARIE DORION & SARAH ASTOR**

Social structures in 1810 restricted women's rights and regulated their behaviors based on gendered norms of propriety. As a working class, biracial woman, Marie Dorion was held at arm's length by multiple communities. She lived far from her childhood home and was bound to travel wherever her violent but devoted first husband, the translator Pierre Dorion, could find work. After his death, she used her wilderness expertise to survive until she was finally able to carve out a more prosperous life for herself.

Sarah Astor, by contrast, forged business partnerships with her husband at every turn. It was her dowry that allowed the young, poor John Jacob to get his instrument business off the ground, and it was due to Sarah's foresight that the couple purchased huge plots of Manhattan real estate. She even negotiated a separate consultant salary for herself once her husband became dependent on her business acumen.

Sarah Astor and Marie Dorion, whose backgrounds and circumstances could scarcely differ more, stand as examples of women who, out of necessity or through personal ingenuity,

challenged restrictive social structures to gain agency and some control over their circumstances.

## **CHINOOK COUNTRY**

Soon after crossing the Columbia Bar, Astor's crew encountered Native American inhabitants, many of whom were eager to establish civil relations and trading partnerships. Contact between the Indigenous population in the region and Euro-American explorers had been established decades earlier. Captain Robert Gray's successful docking at the river's mouth in 1792 — the docking which led him to name the river after his ship, the *Columbia Rediviva* — occurred close to a village called "Chinoak." Gray, like Lewis and Clark and other white adventurers before them, mistakenly applied the name Chinook to all of the Native peoples living in the surrounding area. However, as the early 20<sup>th</sup> century Chinook leader Emma Luscier noted: "Chinook' used to be just one place." The region was home to dozens of autonomous yet interconnected societies, including those of the Chehalis, Chinook, Clackamas, Clatsop, Coos, Cowlitz, Kalapuya, Kathlamet, Klamath, Molalla, Multnomah, Shahala, Skilloot, Quinault, Tillamook, Walla Walla and Wasco. A pidgin version of the Chinook villagers' language came to be known as Chinuk Wawa and allowed for intertribal communications. The language was particularly important for maintaining the flourishing system of trade into which Astor's party stumbled and subsequently relied upon to survive.

The people nearest to the eventual location of Fort Astoria, who became the Astorians' primary contacts, were the residents of Chinoak. Contrary to the Euro-American assumption that every tribe featured a "chief," Chinook social structure did not necessarily dictate a sole leader; the community was grouped into a series of

houses, each of which had a male head. Within each house, which ranged in length from 25 to 360 feet, at least two to five multigenerational families dwelled together, along with any slaves the families owned. Each house established its own internal hierarchy and distribution of labor, and the leaders of the most prosperous houses shared authority over the community. It is largely due to the guidance of Concomly, one of the leading Chinook headsmen in 1810, that the Astorian venture successfully navigated its early days amid mixed reception from local Native communities.

Following the War of 1812, leaders like Concomly and Coboway, of the Clatsop people, were excised from the trading deals white men were making with each other in the region. A few decades after the founding of Fort Astoria, they had lost control of their territory and economy. While the Chinookan peoples continued to live in pockets of their ancestral lands during American expansion, their populations dwindled throughout the 19th century. Today, many groups from the region belong to confederated tribal organizations and have been individually recognized by the U.S. government. However, the Chinook Nation, specifically, has yet to receive federal recognition.

## KEY DATES RELATED TO THE ASTOR EXPEDITION

Compiled by Benjamin Fainstein, Production Dramaturg

- 1784      John Jacob Astor immigrates to New York from Germany.
  
- 1792      American Captain Robert Gray's merchant ship, the Columbia Rediviva, successfully lands near modern-day Astoria, Oregon.

- 1803      The United States purchases the Louisiana Territory from France.
- 1804-1806      Meriwether Lewis and William Clark, at President Thomas Jefferson's behest, lead the Corps of Discovery to the Pacific Ocean.
- 1809-1810      After receiving Jefferson's blessing, Astor founds the Pacific Fur Company and launches expeditions by land and sea to establish a trade emporium at the mouth of the Columbia River.
- 1811      Astor's ship the *Tonquin* navigates the Columbia River Bar; Fort Astoria is erected.
- 1812      The United States enters war with Great Britain; members of the Overland Party reach Fort Astoria.
- 1812-1813      In an attempt to return east, Astorian fur trader Robert Stuart's party finds a "shortcut" through the Rocky Mountains that would later become a crucial stretch of the Oregon Trail.
- 1815      The Treaty of Ghent officially ends the War of 1812; during this "Era of Good Feelings," the British and Americans agree to share claim to the Oregon Country.
- 1836      John Jacob Astor commissions the publication of Washington Irving's *Astoria*. The book — an account of the venture cobbled together from reports provided by the expedition's journalists and surviving members, with more

than a little creative license — becomes a best-selling seminal text exalting the spirit of American expansion westward.

- 1843 The Oregon Trail offers Americans the promise of a fresh start, upward socioeconomic mobility, and plenty of land and personal liberties. By the 1860s, well over half a million people had made the crossing from the Midwest and eastern United States. Their sheer numbers overshadow British presence in the region and effectively negate the Crown's claim to the Oregon Country.
- 1848 John Jacob Astor dies; the Oregon Territory is officially claimed by the United State; the first treaties are established with the Indigenous peoples of Western Oregon.
- 1859 Oregon becomes the 33rd state admitted to the Union.

## CAST BIOGRAPHIES

### **Jeremy Aggers**

### **Donald Mackenzie/R.**

### **Stuart/Coles/LeClerc/Jackson/Ensemble/Musician**

Jeremy Aggers is a voice-over artist, songwriter and actor based out of Atlanta, GA. He's pleased to be returning to The Armory after making his debut in *Astoria: Part One* last season. He has released three albums under the Brash Music label and has narrated over 200 audiobooks under Jeremy Arthur and other pseudonyms. His Atlanta theater credits include *Edward Foote* (directed by Chris Coleman),



*Shakespeare in Love, Ghost Brothers of Darkland County, The Whipping Man, The Lion, the Witch and the Wardrobe* (Alliance Theatre); *Significant Other, Kimberly Akimbo, The Great American Trailer Park Musical, Based on a Totally True Story* (Actor's Express); *A Sander's Family Christmas* (Theatre in the Square); *Bach at Leipzig* and *Singles in Agriculture* (Aurora Theatre Company). All his love to Kristin.

## **F. Tyler Burnet**

### **David Stuart/Bradbury/Ensemble**

The Armory: *Astoria: Part One*. Tours: *Sister Act* (Joey, United States and Japan), *West Side Story* (Officer Krupke, United States and Canada). Regional: *To Kill a Mockingbird* (Cunningham, Milwaukee Repertory Theater), *A Christmas Carol* (Christmas Future, Milwaukee Repertory Theater), *As You Like It* Charles/Silvius, Riverside Theatre in the Park). Thanks to Brandon, Rose and Chris for helping me make my Portland theater debut. Thanks to Kaitlyn, Rod, Mom and Dad for everything else.

## **Douglas Dickerman**

### **Wilson Price Hunt/Ensemble**

Douglas is thrilled to be making his debut at The Armory. Off-Broadway: *Never Swim Alone*. Theater: *The Jeweler's Shop* (Carnegie Hall); *Husbands and Wives, Opus* (Ensemble Theatre Company); *The Curse of Oedipus* (Antaeus Theatre Company); *The Unseen* (The Road Theatre); *The Last Seder* (Ensemble Studio Theatre, LA); *Three Sisters After Chekhov* (Lower Depth Theatre Ensemble); *The Taming of the Shrew, The Merchant of Venice* (Kingsmen Shakespeare Festival); *The Action Against Sol Schumann* (Hypothetical Theatre Company); *Unidentified Human Remains ...* (The Gene Frankel Theatre). Film: Tyler Perry's *Acrimony*

(upcoming), *Faceless, but Remembered, C'mon Man, How to Be a Serial Killer, Terminal Conversation*. Television: *Law & Order, Numb3rs, Medium, Law & Order: Criminal Intent, Out of the Blue*. Web Series: *Los Americans*.

## **Nick Ferrucci**

### **Simon McTavish/A. Ross/John Day/Ensemble**

Nick is honored to be returning to The Armory for the conclusion of *Astoria*. He holds an M.F.A. in acting from Northern Illinois University and a B.F.A. in theater from Southern Oregon University. He has also studied with Moscow Art Theatre in Russia and The Second City in Chicago. Regional: Oregon Shakespeare Festival, Third Rail Repertory Theatre, Portland Playhouse, Profile Theatre, Maples Repertory Theatre, Sierra Repertory Theatre, Commonwealth Theatre Company, Heritage Theatre Festival, Jewish Theatre Collaborative and Bright Star Theatre. Film: *The Falls, One Foot in the Gutter*. Television: *Grimm*.

## **Jimmy Garcia**

### **Pierre Dorion/Aiken/Ensemble**

After studying at Southern Oregon University and performing at the Oregon Shakespeare Festival, Jimmy is happy to be back in Portland where he began his acting career years ago on the stages of Milagro, Stark Raving Theater and Portland Center Stage at The Armory. In Southern Oregon, he performed a variety of roles working with such esteemed directors as Bill Rauch, Libby Appel and Pat Patton, to name a few. Most recently, he performed in Artists Repertory Theatre's *An Octoroon* and *A Civil War Christmas*; Profile Theatre's *Elliot: A Soldier's Fugue* and *Happiest Song Plays Last*; and Milagro's world premiere of *Òye Oyá*.

## **Michael Morrow Hammack**

### **Frobisher/Thomas Jefferson/Winton/John Reed/Ensemble**

Michael is very excited to be returning to The Armory after last season's *Astoria: Part One*. He was last seen as Mike in *Trails* with Broadway Rose Theatre Company. Other local credits include Mitch in *Adrift in Macao* with Broadway Rose Theatre Company and Fabrizio in *The Light in the Piazza* with Portland Playhouse. Before returning home to Portland, Michael created the role of Telemachus in the world premiere of *Crown of Shadows: The Wake of Odysseus* at Round House Theatre in Washington, DC. Favorite roles: Monty in *Violet*, Gayman in *The Lucky Chance*, Tim in *Suburbia* and Peter in Theatreworks USA's national tour of *The Lion, the Witch and the Wardrobe*. He holds a B.F.A. in musical theater from Webster University's Conservatory of Theatre Arts. He would like to thank his amazing wife, Caroline; parents, Diane and Fred; and sister, Meghan, for their unconditional love and support. Thank you for supporting live theater!

## **Christopher Hirsh**

### **Alexander McKay/Colter/Robert Stuart/Ensemble/Musician**

Christopher is thrilled to return to his home state after making his debut at The Armory last season in *Astoria: Part One*. Film: *God of Love* (Oscar, 2011), *Asockalypse*. TV: *A Crime to Remember*. NYC: Ensemble/Producer, *US* by Asia Kate Dillon, Dixon Place; *Macbeth*, *Macbeth*, New York Distilling Company. Hartford Stage: John Hancock, *POETRY* (workshop). HartBeat Ensemble: RFK/Norman Mailer, *Jimmy and Lorraine*. Barrington Stage Company: Billing, *An Enemy of the People*. Long Wharf Theatre: Walter/Frank Wild, *Endurance*. Connecticut Repertory Theatre: Walter Burns, *His Girl Friday*; Berowne, *Love's Labour's Lost*; Rosse, *Macbeth*. Two River Theater: Borachio, *Much Ado About*

*Nothing*. NC Shakes: Ferdinand, *The Tempest*. Great River Shakespeare Festival: Lucentio, *The Taming of the Shrew*. Illinois Shakespeare Festival: Chorus/Williams/Constable of France, *Henry V*. Christopher is a producing director of MIRROR/FIRE productions. Find out more at [mirrorfire.org](http://mirrorfire.org). #BlackLivesMatter #TransLivesMatter

## **Gavin Hoffman**

### **Duncan McDougall/Hoback/Ensemble**

Gavin is happy to be back at The Armory where he played Duncan McDougall/Hoback/Ensemble in *Astoria: Part One*, Joe in *Great Expectations*, Ligniere in *Cyrano*, Iago in *Othello* and Karl/Steve in *Clybourne Park*. Other local credits include: Ted in *American Hero*, Harry in *The Understudy* and Dieter in *The Monster-Builder* at Artists Repertory Theatre; Ellard in *The Foreigner* at Lakewood Theatre; Wolf/Red in *To Cape, The Tripping Point* at Shaking the Tree; Ken in *Fifth of July* at Profile Theatre; Frank in *Body Awareness* for CoHo Productions; and Hank in *A Noble Failure* at Third Rail Repertory Theatre. He has worked regionally and in New York City. Gavin has guest-starred in *The Big Easy* (USA) and *Leverage* (TNT), co-starred in *Grimm* (NBC) and appeared in *Portlandia*. He is the recipient of four Drammy Awards. Gavin is a graduate of P.C.P.A. and has a B.F.A. in acting from Ithaca College. He is a proud member of Actors' Equity and SAG-AFTRA.

## **Anthony Lam**

### **Angus/Le Gauche/Harry/Wasco Chief/Northrup/Ensemble**

Anthony is excited to be making his debut at The Armory! He was last seen as Elliot in the trilogy *Elliot: A Soldier's Fugue*, *Water by the Spoonful* and *The Happiest Song Plays Last* at Profile Theatre. His past theater credits include: Michael in the staged reading of

*Washer/Dryer* with Theatre Diaspora and Atómiko in the world premiere of *Into the Beautiful North* at Milagro. He just finished a feature film in Eugene, OR, and has appeared on NBC's *Grimm*, as well as in various commercials throughout the Northwest. He received his B.F.A. in theater arts from the University of California, Santa Barbara.

**Michael Evans Lopez**

**Greene/Les Yeux Gris/2nd**

**Mate/Peter/Tatoebetse/Josechal/Ensemble**

Michael Evans Lopez is a graduate of the University of Washington's Professional Actor Training Program. He is thrilled to be debuting at The Armory and delights in the opportunity to work with Chris Coleman again. Fun fact: Chris was Michael's very first professional director! Michael started his acting career at Actor's Express, which was created and run by Chris in Atlanta, GA. Favorite recent theater roles include Macedonio Guerra in *The Elaborate Entrance of Chad Deity* at Curious Theatre Company in Denver and Jocasta and Tiresias in *Oedipus the King* at Classic Greek Theatre of Oregon, for which he was awarded a Drammy Award for Best Actor in a Supporting Role. Film and TV credits include the award-winning films *Santiago* and *Dust, Reno 911!* and *The Tonight Show with Conan O'Brien*. To learn more about Michael, and to see the spectacular, sci-fi/fantasy short *Dust*, visit [michaelevanslopez.com](http://michaelevanslopez.com).

**Chris Murray**

**Antoine Clappine/Fox/Wilbury/Farnham/Ensemble**

Chris is happy to be back at The Armory working with Chris Coleman and this amazing cast. He will also be seen in The Armory's spring show, *Major Barbara*. Previous credits at The

Armory include 11 years at JAW: A Playwrights Festival, *Astoria: Part One, The Oregon Trail, Great Expectations, Our Town, Futura* and *Sometimes a Great Notion*. Regionally, Chris has worked on readings, workshops and premieres of new plays at several theaters, including The New Play Summit at Denver Center for the Performing Arts and the 38th Annual Humana Festival at Actors Theatre of Louisville. Locally, Chris has performed at Artists Repertory Theatre, CoHo Productions, Profile Theatre, Third Rail Repertory Theatre and more. It is an honor and a privilege to create art in the greatest city in the world.

## **Ben Newman**

### **Gabriel Franchère/A. Mackenzie/Reznor/Ensemble**

Ben is a theater maker and fly fisherman based out of Portland, OR. He is delighted to be returning to The Armory to finish this journey. International: Edinburgh Fringe Festival, 2013. New York: Classic Stage Company, Columbia Stages, Wide Eyed Productions, Theatre for a New Audience. Regional: Portland Shakespeare Project, Creede Repertory Theatre, Shaking the Tree, Third Rail Repertory Theatre, Profile Theatre, Kansas City Repertory Theatre, Denver Center for the Performing Arts, Kansas City Actors Theatre, Riverside Shakespeare Festival. Upcoming: *Between Riverside and Crazy* at Artists Repertory Theatre. TV: *Grimm, The Librarians*. Ben has devised and directed new and classical ensemble-based stories in Portland, Israel, for the University of Northern Colorado, and in New York City. B.A., University of Northern Colorado. M.F.A., University of Missouri – Kansas City. AEA/SAG-AFTRA. [mbennewman.com](http://mbennewman.com)

## **Leif Norby**

**John Jacob Astor/Jacques/Aymes/Robinson/D. Thompson/  
R. McClellan/Ensemble**

Leif was last seen in *A Christmas Memory/Winter Song, Wild and Reckless, Astoria: Part One* and *The Oregon Trail*. Other appearances at The Armory: Professor Willard/Joe Stoddard in *Our Town*, De Guiche in *Cyrano*, Rodrigo in *Othello*, ensemble in *Anna Karenina* and *Sunset Boulevard*, Richard Hannay in *The 39 Steps*, Tateh in *Ragtime* and Benny in *Guys and Dolls*. Other credits include Cervantes in *Man of La Mancha* (Lakewood Theatre Company), Dr. Givings in *In the Next Room* (Profile Theatre), Tom in *The God Game* (Brandon Woolley prod.), Bastion in *Mr. Kolpert* and Jane/Edgar in *Mystery of Irma Vep* (Third Rail Repertory Theatre), Verne/George in *And So It Goes...* and Frank Keller in *Red Herring* (Artists Repertory Theatre), Charlie in *The Scene* (Portland Playhouse) and Beast in *Beauty and the Beast* (Pixie Dust). TV credits: *Portlandia* and *Leverage*. Leif is a proud member of Actors' Equity, sends love to his wife, Susie, and thanks you for supporting live theater.

## **Ben Rosenblatt**

**Jonathan Thorn/Joseph/John Clarke/Ensemble**

Ben Rosenblatt is thrilled to be returning to The Armory! Last year Ben had the pleasure of performing in *Waiting for Godot* at the Commencez! International Beckett Festival in Paris, France. In New York, he has appeared at Primary Stages, Project: Theater and in the Drama Desk-nominated production of *Death of a Salesman* with New Yiddish Rep. Regional: Actors Theatre of Louisville, Berkshire Theatre Festival, Round House Theatre, Shakespeare & Company, Connecticut Repertory Theatre, Shakespeare Theatre Company (DC), Cape May Stage, The Public Theatre (ME), Ivoryton

Playhouse and more. As an associate artist of American Records in New York City, Ben has toured United States' military bases internationally with *ReEntry* and has been developing his solo play, *Hiccups*, a docu-drama about OCD. TV: *Unforgettable* (CBS), *Crashing* (HBO). Co-host of Love Bites Radio. M.F.A., Brandeis University. B.F.A., University of Connecticut.  
benrosenblattactor.com

## **DeLanna Studi**

### **Marie Dorion/Sarah Astor/Ensemble**

DeLanna Studi is honored to return to The Armory after making her debut last season in *Astoria: Part One*. She recently starred in Indiana Repertory Theatre's *Finding Home: Indiana at 200*. DeLanna's Off-Broadway debut in *Informed Consent* at Duke Theater on 42nd Street was a *New York Times* Critics' Pick that described her performance as "moving gravity." She was a company member of the Oregon Shakespeare Festival for two seasons. She performed in the First National Broadway Tour of the Tony and Pulitzer Prize-winning *August: Osage County*. Her film credits include the award-winning Hallmark/ABC's *Dreamkeeper* and Chris Eyre's *Edge of America*. She recently starred in the award-winning short *Blessed*. Television credits include *General Hospital*, Showtime's *Shameless* and SyFy's *Z-Nation*. Her latest project, *And So We Walked*, written and performed by DeLanna, details her and her father's journey following their family's footsteps along the Trail of Tears. She is the chair of the SAG-AFTRA National Native American Committee.



## **Benjamin Tissell**

### **Ramsay Crooks/Small/Ensemble/Musician**

Benjamin is delighted to be returning to The Armory to tell this remarkable story. A Portland-based actor, Benjamin has been seen locally in *The Angry Brigade* (Third Rail Repertory Theatre), *Fly By Night* (Broadway Rose Theatre Company), *Billy Elliot, The Musical* (Pixie Dust), *Peter and the Starcatcher* (Portland Playhouse), *Godspell* (Lakewood Theatre Company) and many others. Benjamin has also directed locally for Lakewood Theatre Company, Portland Playhouse, Northwest Children's Theatre and others. In addition, Benjamin performs regularly as a singer/songwriter around the region. His music, concert dates and upcoming productions can be found at [benjamintissell.com](http://benjamintissell.com). Benjamin is represented in the Northwest by Mitchell Artist Management.

## **Rafael Untalan**

### **Concomly/J.G. McTavish/Ensemble**

Rafael Untalan is delighted to be making his debut at The Armory. Currently based out of Washington, DC, Rafael is a native Portlander who spent three years as part of the acting company of the Oregon Shakespeare Festival. He has since worked at various theaters across the country, including Cleveland Play House, Cincinnati Playhouse in the Park, ACT Theatre, Seattle Children's Theatre, TheatreWorks Silicon Valley, Imagination Stage, Theater J and, most recently, Arena Stage. His favorite roles include Sherlock Holmes in *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*; Shag in *Equivocation*; Rama in *The Ramayana*; Marcus Gee in *Yellow Face* (DC Metro Theater Arts 2014, Best Featured Actor in a Play); Sydney Carton in *A Tale of Two Cities*; Bosola in *The Duchess of Malfi*; Leontes in *The Winter's Tale*; and Walter Franz in *The Price*. Rafael holds an M.F.A. from the Academy for Classical

Acting at George Washington University. For Zoë, Henry and Jennifer.

## CREATIVE TEAM BIOGRAPHIES

### **Chris Coleman**

#### **Adaptor/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 *Fun Home*, *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 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.

## **Peter Stark**

### **Author**

Born in Wisconsin to an adventurous family and a father with a passion for the history of the fur trade, Peter Stark studied English and anthropology at Dartmouth College and received a master's in journalism from the University of Wisconsin. Using Missoula, Montana, as a base, he took off for the remote spots of the world, writing magazine articles about travel and adventure in places like Greenland, Tibet and Africa. This fueled an interest in wilderness and the history of exploration, resulting in a number of books, including the book on which the play *Astoria* is based: *ASTORIA: John Jacob Astor and Thomas Jefferson's Lost Pacific Empire, A Story of Wealth, Ambition, and Survival*. He and his wife, the intrepid dancer, choreographer and writer Amy Ragsdale, and their two children have periodically lived abroad, most recently in a small town in Northeast Brazil.

## **Tony Cisek**

### **Scenic Designer**

Tony Cisek has collaborated with The Armory on the productions of *Astoria: Part One*, *Ain't Misbehavin'*, *Sex with Strangers*, *Our Town*, *A Small Fire*, *The Whipping Man*, *The North Pool*, *One Flew Over the Cuckoo's Nest*, *The Christmas Story* and *Frost/Nixon*, as well as the premieres of *A Feminine Ending* and *Sometimes a Great Notion*. Tony's work has been seen Off-Broadway and regionally at Roundabout Theatre, Guthrie Theatre, Goodman Theatre, Arena

Stage, Alliance Theatre, Ford's Theatre, South Coast Repertory, Milwaukee Repertory Theater, Cincinnati Playhouse, Actors Theatre of Louisville, Center Stage (Baltimore), Woolly Mammoth Theatre Company, Indiana Repertory Theatre, Syracuse Stage, New York Theatre Workshop, Cleveland Play House, Folger Theatre, The Kennedy Center, Round House Theatre, Signature Theatre and others. He has received four Helen Hayes Awards in Washington, five Drammy Awards in Portland, and two Barrymore Award nominations in Philadelphia. [tonycisek.com](http://tonycisek.com)

### **Toni-Leslie James**

#### **Costume Designer, *Astoria: Part One***

Broadway: *Come From Away*, *Amazing Grace*, *Lucky Guy*, *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight: Los Angeles*, *Angels in America: Millennium Approaches* and *Perestroika*, and *Jilly's Last Jam*. Awards: a Tony nomination, three Drama Desk nominations, six Lucille Lortel nominations, Hewes Design Award, Irene Sharaff Young Masters Award and the 2009 Obie Award for Sustained Excellence in Costume Design.

### **Alex Wren Meadows**

#### **Costume Designer, *Astoria: Part Two***

Alex recently relocated to Portland from Chicago and is thrilled to make his Portland design debut with *Astoria: Part Two* at The Armory, where he is also the costume shop manager. While in Chicago, Alex designed costumes for TimeLine Theatre, Next Theatre, Organic Theatre Company, Famous Door Theatre, Shattered Globe Theatre, Classical Kids Live and received a Jeff Award nomination for *The General from America* at TimeLine

Theatre. He also managed the costume shop at Loyola University and taught costume design and costume construction. Other credits include costume designs for Montana Shakespeare in the Parks and Monomoy Theatre in Massachusetts. Alex holds an M.F.A. in costume design from the University of North Carolina School of the Arts and a B.A. in theater design from UNC Asheville.

## **Diane Ferry Williams**

### **Lighting Designer**

Diane Ferry Williams is pleased to be returning to Portland. Diane has worked for many theaters around the country and abroad. Her most recent design is a national tour of *How to Succeed ...* beginning in Beijing, China. In the U.S., her work has been seen at The Marriott Theatre, The Alliance Theatre, Theatre Under the Stars, Goodspeed, Chicago Shakespeare Theatre, Goodman Theatre, Pittsburgh Public Theatre, ACT-Seattle, Alabama Shakespeare Festival, Ford's Theatre, Hubbard Street, Regional Dance America and elsewhere. Other international work includes *The Harlem Gospel Singers* (Paris and the European tour) and *Die Shone Und Das Biest* (Berlin and the European tour). She has also lit several national tours and premieres. Awards include a Jeff Award, an After Dark Award, a Carbonelle Award, Drammy Awards – including the 2015 Drammy for *Ain't Misbehavin'* – and seven Jeff nominations. Diane has an M.F.A in theatrical design from Northwestern University.

## **Mary McDonald-Lewis**

### **Dialect Coach**

Mary McDonald-Lewis has been a professional artist since 1979. She resides in Portland, Oregon, and is an international dialect coach for film, television and stage. She also works as a voice actor, on-

camera actor, stage actor and director. *Astoria: Part Two* is MaryMac's 30<sup>th</sup> show with this company. You can also hear her work at Artists Repertory Theatre, where she is the resident dialect coach, and on other stages around town. She is deeply grateful to the patrons and audience members of The Armory, whose support allows the theater to provide her services to the actors. MaryMac holds her M.F.A. in directing from the University of Portland. She loves what she does, and she thanks Finnegan, Sullivan and Flynn for always wagging their tails when she comes home. [marymac.com](http://marymac.com)

## **Rick Lewis**

### **Music Director/Vocal Arranger**

Rick Lewis has music directed over 25 productions for Portland Center Stage at The Armory, most recently the acclaimed production of *Fun Home*. He is also the 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 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; developer of The Cinnamon Bear Cruise; and founder/artistic director of Bridgetown Conservatory of Musical Theatre. [rlewismusic.com](http://rlewismusic.com)

## **Matthew M. Nielson**

### **Sound Designer**

Off-Broadway: The Public Theater/New York Shakespeare Festival, 59E59 Theaters and Lincoln Center. Regional: Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, St. Louis Repertory Theater, Delaware Theatre Company, Arena Stage, Ford's

Theatre, The Kennedy Center, The Smithsonian, Philadelphia Theatre Company, Barrington Stage Company, Contemporary American Theater Festival, Signature Theatre, Studio Theatre, Woolly Mammoth Theatre Company, Olney Theatre Center, Round House Theatre and Theater Alliance. Film and television: *The Hero Effect*, *Death in Time*, *Elbow Grease*, *Blue*, *Epix Drive-In*, *From Hell to Here*, *The Good Ways of Things* and *The Long Road*. Nielson is a founding member of the audio theater company The Audible Group and creator of the audio web series *Troublesome Gap*. He has won several Helen Hayes Awards and various film festival awards for his work in theater, film and television. He is currently running Sound Lab Studios, a recording studio and post-production house. [curiousmusic.com](http://curiousmusic.com).

## **Randall Robert Tico**

### **Composer**

*Astoria* is Randall's sixth collaboration with Chris Coleman, following *Othello*, *Anna Karenina*, *Shakespeare's Amazing Cymbeline*, *The Imaginary Invalid* and *Snow Falling on Cedars*. He was also the composer and sound designer for *Apollo* at The Armory, directed by Nancy Keystone. He received a Garland Award and an Ovation Award nomination for *Apollo* at the Kirk Douglas Theatre. Other productions with Keystone include *Ameryka* (2016 Ovation nomination), Suzan-Lori Parks' *The America Play* (The Theatre @ Boston Court), *Antigone* (The Armory, Drammy Award), *The Ahkmatova Project*, *Dr. Faustus*, *The Rover* and *Measure for Measure*. Other recent credits include the music score and sound design for *Baby Doll*, directed by Jenny Sullivan, and *Macbeth*, directed by Jonathan Fox, at New Vic Theatre; *Hamlet*, *The Winter's Tale*, the vocal score for David

Hare's version of *Mother Courage*, and music and sound design for *The Glass Menagerie*, all directed by Jessica Kubzansky.

## **Brandon Woolley**

### **Assistant Director**

Brandon is a director and producer in Portland, Oregon, and is thrilled to be returning to the world of *Astoria*! Credits include: *A Christmas Memory/Winter Song*, *Mary's Wedding* and *Sex with Strangers* (The Armory); *Luna Gale* (spring, 2018), *International Falls* and *The Few* (CoHo Productions); *The God Game* (self-produced); *The End of Sex* (Theatre Vertigo); *Dial M for Murder* (Bag&Baggage Productions). Brandon has worked on multiple shows at The Armory as an assistant director (*Astoria: Part One*, *LIZZIE*, *The Whipping Man*, *Red*, *One Flew Over the Cuckoo's Nest* and *A Christmas Story*). He has also collaborated with Michael Curry and Oregon Symphony on *Persephone*, which will travel to Seattle in the spring, Third Rail Repertory Theatre, Broadway Rose Theatre Company and Live On Stage. Brandon is the associate producer and JAW co-producer at Portland Center Stage at The Armory. Much love to Sean.

## **John Armour**

### **Fight Director**

John is an actor and fight director who has been choreographing violence for more than 25 years. He is based in Portland, where he choreographs for many local theater companies and teaches throughout the region at colleges, high schools and middle schools. John's work has been seen regularly on stage at The Armory, Portland Opera, Artists Repertory Theatre, Oregon Children's Theatre, Miracle Theatre and many others. John's work has twice



been recognized within the Portland theater community for Best Fight Design.

### **Benjamin Fainstein**

#### **Production Dramaturg**

Benjamin Fainstein is the literary manager at The Armory and JAW: A Playwrights Festival. He is currently developing plays for The Armory's NW Stories series with writers Lauren Yee, Mary Kathryn Nagle, Dan O'Brien and James Beaton. Previous dramaturgy credits include Sarah Sander's *Golden* (MIDD Summer Play Lab), Kevin Artigue's *The Forcings* (JAW), Meg Miroshnik's *The Tall Girls* (Carlotta Festival of New Plays), and Marcus Gardley's *The House That Will Not Stand* (Yale Repertory Theatre and Berkeley Repertory Theatre). As a playwright, director and collaborative artist, Benjamin has created numerous original works, including *Carnival/Invisible*, *The Body Politic*, *Cat Club*, *Iphigenia Among the Stars*, *Prototype 373-G* and *Paradise Sets In*. He is a former founding artistic director of Whistler in the Dark Theatre, managing editor of *Theater* magazine, and artistic coordinator for Yale Repertory Theatre, where he supported the development of over two dozen new plays.

### **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, Fun Home, and now, Astoria: Part Two*, providing material on the psychological dynamics of the play that can be used by the artists who are creating the production.

**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, and production assistant, Will Bailey, 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 at *The Armory* 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* and *His Eye is on the Sparrow*; stage manager for *Constellations*; and assistant stage manager for *Fun Home*. 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.

## **Will Bailey**

### **Production Assistant**

Will is excited to be returning as a production assistant at The Armory, where he last worked on *Astoria: Part One* and *The Oregon Trail*. Other recent credits include assistant stage manager for *Sweeney Todd* and *The Italian Girl in Algiers* with Portland Opera. Will has worked as a production assistant and props master at Artists Repertory Theatre, including production assistant credits for *Ithaca*, *Mistakes Were Made*, *X-MAS Unplugged*, *The Monster Builder*, *The Motherf\*\*ker with the Hat*, *Intimate Apparel*, *Exiles*, *Blithe Spirit* and *The Invisible Hand*. Will has also worked as a production assistant for Profile Theatre, Portland Shakespeare Project, Portland Playhouse and as a stage manager at Milagro.

## **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 at The Armory as one of two stage management apprentices for the 2017-2018 season. Prior to moving to Portland, she co-founded a non-profit theater collective in Washington, DC, (Who What Where Theater) and worked as a summer camp teaching artist for Acting For Young People in Fairfax, Virginia.

## SPONSOR STATEMENTS

### **Delta Air Lines**

Delta Air Lines is proud to sponsor The Armory's world premiere of *Astoria: Part Two*. With 39 peak daily departures to 10 nonstop destinations, connecting to 600+ cities, including Amsterdam, Tokyo and new service to London, Delta connects Portlanders not only to the arts in our home town but to destinations across America and the globe. Plan your next trip at [delta.com](http://delta.com).

### **Fred W. Fields Fund of The Oregon Community Foundation**

In recognition of the need for arts and culture creatives to test new ideas and stretch their creative capacity, The Oregon Community Foundation developed the Creative Heights program. This initiative is investing in new and exciting projects like Portland Center Stage at The Armory's original adaptation of Peter Stark's *Astoria*. Find out more about what OCF is doing in your community at [oregoncf.org](http://oregoncf.org).

### **Rob Goodman**

It is my pleasure and honor to support this production. As a native Oregonian, it is great to learn more about our history and how John Jacob Astor had an impact on our state. We loved *Astoria: Part One* and truly can't wait to see the rest of the story.

### **Hilary Krane and Kelly Bulkeley**

We hope you enjoy this beautiful, trailblazing production of *Astoria: Part Two*, the conclusion to an incredible yet mostly unknown story of courage, ambition, betrayal, and the founding of the first U.S. settlement in the Pacific Northwest. The creative artistry of The Armory is on full display in this powerful historical drama.

### **Dedre J. Marriott**

I have been waiting anxiously for *Astoria: Part Two*. I was born and raised in Portland and returned forty years ago; yet only in 2016 when I first read Stark's book was I made aware of this epic adventure. How forward thinking was Astor in his ambition? Both Astor and Coleman are pacesetters; the former in enterprise, the latter in theater.

### **The Harold and Arlene Schnitzer CARE Foundation/Arlene Schnitzer and Jordan D. Schnitzer**

The Harold and Arlene Schnitzer CARE Foundation is a proud sponsor of this production. "The city of Astoria has played an important part in both our state's and our family's history. In 1905, 19-year-old Sam Schnitzer arrived in the U.S. and lived in Astoria for a year to get his start in business. Several decades later, my mother's father, Simon Director, opened a small independent department store in downtown Astoria. My mother, Arlene, worked at the store, during her summers as a teenager. In 1988, I became president of the Friends of Astoria Column, a nonprofit organization to restore and maintain the 125-foot-tall Astoria Column, which I believe is the heart and soul of Astoria! Our family has had a strong connection with Astoria for more than 100 years" - Jordan D. Schnitzer

### **Mr. and Mrs. W.T.C. Stevens**

The incredible history of John Jacob Astor's wild vision to corner the fur market in North America was born of wishful thinking, determination and ambition. To put this into words certainly was a daunting task for both Peter Stark and Chris Coleman. It is an epic vision of man's survival under the harshest of conditions that has

seldom been told, and certainly not with such dedication, insight, scholarship and devotion as we see here. Thanks to both authors, and to the cast and creative team, for this amazing tale!

## 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.