

Portland Center Stage at

THE ARMORY
PRESENTS

Astoria: Part One

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

January 14 – February 12, 2017

On the U.S. Bank Main Stage

Artistic Director | Chris Coleman

A World Premiere

Astoria: Part One

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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
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.

Stage Manager
Mark Tynan*

Production Assistants
Will Bailey and Bailey Anne Maxwell

Casting
Brandon Woolley

Performed with one intermission.

The photo, video or audio recording of this performance by any means whatsoever is strictly prohibited.

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

CAST LIST

Leif Norby*	John Jacob Astor/Jacques/ Aymes/Robinson/Ensemble
Jeremy Aggers*	Donald Mackenzie/R. Stuart/ Coles/Ensemble
Ben Rosenblatt*	Jonathan Thorn/Joseph/Ensemble
Gavin Hoffman*	Duncan McDougall/Hoback/Ensemble
Christopher Hirsh*	Alexander McKay/Colter/Ensemble
Nick Ferrucci*	Simon McTavish/Ross/ John Day/Ensemble
Chris Murray*	Antoine Clappine/Fox/Ensemble
Ben Newman*	Gabriel Franchère/A. MacKenzie/ Reznor/Ensemble
Benjamin Tissell	Ramsay Crooks/Small/Ensemble
Michael Morrow Hammack*	Frobisher/Thomas Jefferson/Winton/ John Reed/Ensemble
F. Tyler Burnet	David Stuart/Bradbury/Ensemble
Shawn Fagan*	Wilson Price Hunt/Ensemble
Brandon Contreras*	Pierre Dorion/Aiken/Ensemble
Shaun Taylor-Corbett*	Greene/Les Yeux Gris/2nd Mate/ Peter/Ensemble
Christopher Salazar*	Angus/Le Gauche/Harry/Ensemble
DeLanna Studi*	Marie Dorion/Sarah Astor/Ensemble

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

A LETTER FROM THE ARTISTIC DIRECTOR

Chris Coleman

“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.

Here we are. Let’s see what happens.

-Chris Coleman

FEATURE | A BIRD'S-EYE VIEW OF *ASTORIA: PART ONE*

By Benjamin Fainstein, Production Dramaturg

In *Astoria*, the real people of many nationalities who inhabited 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 page 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 highly sought after. By 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, living 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 regardless of the presence of indigenous societies. By 1800, the young United States was geographically caught in the tumultuous crossfire. After receiving threats and sanctions from the major powers, President Thomas

Jefferson looked for ways to protect U.S. citizens while developing the size and strength of the nation. In 1762, France had ceded the massive Louisiana Territory to Spain; in 1800, Napoleon 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 control the Louisiana Territory from afar. Jefferson's executive decision to purchase Louisiana for \$15,000,000 planted the seed for American 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 continually and increasingly encroached upon. European colonists and natives had formed a network of delicate relationships during the two centuries before the Astorian expedition. Some had been mutually beneficial and respectful alliances; others had ended in distrust and catastrophic violence on all sides. As white Americans 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, prohibiting American trade with other nations in the hope of gaining respect by cutting off their access to American resources. Jefferson's policy had the opposite effect, however: the United States' economy tanked. England and France simply took their business elsewhere.

The Embargo Act so weakened the American market that it was repealed in 1809, leaving Astor with a perfect opportunity to launch his expedition as his country clamored for new avenues of prosperity. In addition to the threat of impressment, 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 bark 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 and danced, telling jokes and arguing 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, and their lifestyle was devoted to the liberty and 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 encounter men like 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 peoples like the Arikara and the Shoshone. Colter was the first 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

In short: there are few women in *Astoria: Part One*. Social structures in 1810 restricted women's rights and regulated their behaviors based on gendered rules 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. Her dowry allowed the young, poor John Jacob to get his instrument business off the ground. 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 challenged restrictive social structures and succeeded in gaining greater personal agency and social mobility.

CAST BIOGRAPHIES

Jeremy Aggers

Donald Mackenzie/R. Stuart/Coles/Ensemble

Jeremy Aggers is a voice-over artist, singer/songwriter and actor based out of Atlanta, GA. He's pleased to be making his first appearance at The Armory. He has released three albums under the Brash Music label and has narrated over 150 audiobooks under Jeremy Arthur and other pseudonyms. Atlanta theater credits include

Edward Foote (directed by Chris Coleman), *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); *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/Fight Captain

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.

Brandon Contreras

Pierre Dorion/Aiken/Ensemble

Brandon is thrilled to be making his debut at The Armory! He was last seen in Portland originating the role of Hector in the world premiere musical *Cuba Libre* at Artists Repertory Theatre. Most recently, he worked with Marcia Milgrom Dodge and Frank Wildhorn in the U.S. premiere of *The Count of Monte Cristo* at Pioneer Theatre Company. Tour, Off-Broadway and regional credits include: *In the Heights* (First National Tour); *Our Town*; *Soho Cinders*; *Our Lady of 121st Street*; *Kiss Me, Kate*; *See What I Want to See*; *West Side Story*; and The Public Theater's reading of *The Hamilton Mixtape*, now known as *Hamilton*. He holds his B.F.A. in

Musical Theatre from Pace University. A huge thank you to his incredible family, this theater and creative team, Chris, Rick, Dámaso and his wonderful friends here. More info at brandonacontreras.com. Follow him @OhHey_Brandon.

Shawn Fagan

Wilson Price Hunt/Ensemble

Shawn is happy to return to The Armory, having played the Stage Manager in last season's production of *Our Town*. Regional theater credits include Hal/Henry in *The Making of a King: Henry IV 1 & 2/Henry V* (PlayMakers Repertory Company, dir. Joe Haj), Caleb in *The Whipping Man* (Cleveland Play House), Krogstad in *Nora* (Westport Country Playhouse), Hugh in *The Voyage Inheritance* (Denver Center Theatre Company), Hamlet in the world premiere of *Wittenberg* (Arden Theatre Company), Texas in *Intimations for Saxophone* (Arena Stage, dir. Anne Bogart), Acaste in *The Misanthrope* (Dallas Theater Center), Interpreter in *All's Well That Ends Well* (Shakespeare Theatre Company, DC), as well as seasons at Utah Shakespeare Festival, American Players Theatre and Hudson Valley Shakespeare Festival. New York credits include Pearl Theatre, Mint Theater Company, Soho Rep., HERE and 3-Legged Dog. More info at shawnfagan.net.

Nick Ferrucci

Simon McTavish/Ross/John Day/Ensemble

Nick is honored to be making his debut at The Armory. He holds an M.F.A. in Acting from Northern Illinois University and a B.F.A. in Theatre 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, Commonweal Theatre Company, Heritage Theatre Festival, Jewish Theatre Collaborative and Bright Star Theatre. Film: *The Falls*, *One Foot in the Gutter*. TV: *Grimm*.

Michael Morrow Hammack

Frobisher/Thomas Jefferson/Winton/John Reed/Ensemble

Michael is a Portland native and beyond honored to be making his debut at The Armory. He was last seen as Mitch in *Adrift in Macao* with Broadway Rose Theatre Company and Fabrizio in *The Light in the Piazza* with Portland Playhouse. Just 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 include 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 Theatre from Webster University's Conservatory of Theatre Arts. He would like to thank his parents, Diane and Fred, sister Meghan, and wife Caroline, for their never ending love and support.

Christopher Hirsh

Alexander McKay/Colter/Ensemble/Movement Director

Christopher is thrilled to return to his home state and make his debut at The Armory. Film: *God of Love* (Oscar winner, 2011), *Asockalypse*. TV: *A Crime to Remember*, National Subway Campaign, Stonyfield Organic Yogurt. New York City: 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*. North Carolina Shakespeare Festival: Ferdinand, *The Tempest*. Great River Shakespeare Festival: Lucentio, *Taming of the Shrew*. Illinois Shakespeare Festival: Chorus, et al., *Henry V*; Nathaniel, *Love's Labour's Lost*. Additionally, Christopher is a producing director of MIRROR/FIRE productions, find out more at mirrorfire.org. #BlackLivesMatter

Gavin Hoffman

Duncan McDougall/Hoback/Ensemble

Gavin is very happy to be back at The Armory where he played 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.

Chris Murray

Antoine Clappine/Fox/Ensemble

Chris is happy to be back at The Armory working with Chris Coleman and this amazing cast. Previous credits at The Armory include ten years at the JAW Festival, *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 (*The Liar*, *Playboy of the Western World*, *Xmas Unplugged*, (*I Am Still*) *The Duchess of Malfi*, *Mr. Marmalade* and *Take Me Out*). *A Bright New Boise*, *The Aliens*, *Penelope* and *A Skull in Connemara* (Third Rail Repertory Theatre); *Bloody Bloody Andrew Jackson* (Portland Playhouse); *Falstaff* and *Romeo and Juliet* (Oregon Symphony); *Animals and Plants*, *Hamlet* and *The Receptionist* (CoHo Productions) and several shows at Profile Theatre including The Sam Sheppard One Act Festival, *Six Degrees of Separation* and *The Sisters Rosensweig*. He has appeared on *Grimm* and *Portlandia*, and produces plays and live comedy. 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

Portland: *A Doll's House* at Shaking the Tree, *Middletown* at Third Rail Repertory Theatre, CoHo Summerfest, *Orlando*, *Blood Knot*, *True West* at Profile Theatre, JAW 2014-2016 at The Armory. New York: *High Plains (A Western Myth)* at Jimmy's No. 43 and Edinburgh Fringe Festival 2013, *The Town of No One* at NY Fringe 2011, *Henry VI, Part III* with Classic Stage Company, *Romeo and Juliet* at Columbia Stages, *One Flew Over the Cuckoo's Nest* with

Wide Eyed Productions, Theatreworks USA. Regional: Kansas City Repertory Theatre, Denver Center Theatre, Kansas City Actors Theatre, Riverside Shakespeare Festival. TV: *Grimm*, Seasons 5 and 6 (recurring guest star). Ben is an instructor at Portland Actors Conservatory. M.F.A. Kansas City Rep/University of Missouri - Kansas City; B.A. University of Northern Colorado. AEA/SAG-AFTRA. More at mbennewman.com Thank you for supporting live storytelling!

Leif Norby

John Jacob Astor/Jacques/Aymes/Robinson/Ensemble

Leif was last seen in *The Oregon Trail*. Other appearances at The Armory include Professor Willard/Joe Stoddard in *Our Town*, De Guiche in *Cyrano*, Rodrigo in *Othello*, ensemble in both *Anna Karenina* and *Sunset Boulevard*, Richard Hannay in *The 39 Steps*, Tateh in *Ragtime* and Benny Southstreet in *Guys and Dolls*. Other recent Portland appearances include, Cervantes in *Man of LaMancha* (Lakewood Theatre), Dr. Givings in *In the Next Room* (Profile Theater), 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 Theater), Charlie in *The Scene* (Portland Playhouse) and Beast in *Beauty and the Beast* (Pixie Dust). TV credits include *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/Ensemble

Ben Rosenblatt is thrilled to be making his debut at The Armory! This 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

Christopher Salazar

Angus/Le Gauche/Harry/Ensemble

Debut at The Armory. New York: Slough in *Thieves* (The Public Theater- World Premiere); Horatio in *Hamlet* (Gorilla Repertory Theater Company); Will in *A Prince Among Men* (reading, Primary Stages). Los Angeles/Regional: Little Turtle in *Ameryka* (Critical Mass Performance Group, Ovation Nomination); Jack Worthing in *The Importance of Being Earnest* (A Noise Within); Edwin in *Our Lady of 121st Street* (Victory Theatre); Alceste in *The Misanthrope* (Classical Theater Lab); Mercutio in *Romeo and Juliet* (The Shakespeare Center of Los Angeles); Carlos in *The Woodsman* (Coourage Theatre Company); Duke Vincentio/Elbow in *Measure for Measure*, Benedick in *Much Ado about Nothing*, Silvius in *As You Like It*, Rivers/Tyrrel in *Richard III* (The Old Globe); Barnstormers Theatre, Barter Theatre, American Shakespeare Center, Wilma Theatre, Carolina Shakespeare Theater.

Proud company member of Native Voices at the Autry and Couerage Theatre. Film/TV: *Jane the Virgin*, *The Playground*. Education: M.F.A., The Old Globe/USD; B.A., UNC Chapel Hill.

DeLanna Studi

Marie Dorion/Sarah Astor/Ensemble

DeLanna Studi is honored to make her debut at The Armory. 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 next 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.

Shaun Taylor-Corbett

Greene/Les Yeux Gris/2nd Mate/Peter/Ensemble

Shaun is so grateful to make his debut at The Armory! Broadway: *In the Heights*, *Sonny* (Original Broadway Cast, ensemble). Off-Broadway/Tours: *In the Heights*, *Usnavi/Sonny* (37 Arts/First National Tour); *Altar Boyz*, *Juan* (New World Stages); *Jersey Boys*, *Frankie Valli* (Second National Tour); *Distant Thunder*, a full-length

Native American musical, Darrell (Amas Musical Theater, co-author). Los Angeles: *Ubu Rois*, Boggerlas (A Noise Within), *Vieux Carre*, Tye (Coeurage Theatre Company), *Romeo and Juliet*, Romeo (Will Geer's Theatricum Botanicum), *The Road Weeps*, Goodbird (Los Angeles Theatre Center). Film/TV: *Hi-5* (Discovery Kids), *Gamer's Guide* (Disney XD), *Supremacy* (with Danny Glover). Training: The Public Theater, Royal Academy of Dramatic Arts. Proud company member of Native Voices at the Autry. Upcoming: Company member of Oregon Shakespeare Festival's 2017 season. Proud company member of Native Voices at the Autry. Upcoming: company member of Oregon Shakespeare Festival's 2017 season.

Benjamin Tissell

Ramsay Crooks/Small/Ensemble

Benjamin is delighted to be making his debut at The Armory to tell this remarkable story. A Portland-based actor, Benjamin was most recently seen as Harold in *Fly By Night* and *A Very Merry PDX-Mas* at Broadway Rose Theatre Company. Other favorite local credits include *Peter and the Starcatcher* (Portland Playhouse), *It's a Wonderful Life* and *The Importance of Being Earnest* (Valley Repertory Theatre). Benjamin studied theater and vocal performance at George Fox University, teaches as a resident guest artist at Clackamas High School, and directs for such companies as Lakewood Theatre, Northwest Children's Theatre and Valley Repertory Theatre. In addition, Benjamin performs regularly as a singer-songwriter around the region. His music, concert dates and upcoming theater productions can be found at BenjaminTissell.com.

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 *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 is appearing in the new musical *Come From Away*, which opens on Broadway in March – 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 for a year, most recently in a small town in Northeast Brazil.

Tony Cisek

Scenic Designer

Tony Cisek has collaborated with The Armory on the productions of *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 a Barrymore Award nomination in Philadelphia.
tonycisek.com

Toni-Leslie James
Costume Designer

Broadway: *Come From Away* (2017), *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: 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.

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., she has worked for many theaters around the country, including The Marriott Theatre in Chicago, 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 and Regional Dance America. Other international work includes *The Harlem Gospel Singers* in Paris and the European tour, and *Die Shone Und Das Biest* in 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 and PAMPTA awards 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* is MaryMac's 27th show with Portland Center Stage at The Armory, and you can also hear her work at Artists Repertory Theatre, where she is a resident artist, voice and text director. 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 loves what she does, and she thanks Finnegan, Sullivan and Flynn for always wagging their tails when she comes home.

Rick Lewis

Music Director/Vocal Arranger

Portland Center Stage at The Armory: Drammy Awards for *Ain't Misbehavin'*, *Sweeney Todd*, *Ragtime*, *Guys and Dolls* and *West Side Story*; *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); and assistant conductor/vocal director for the pre-

Broadway workshop of Cy Coleman's *The Life*. Writer/arranger for Disney Live Family Entertainment, American Hawaii Cruises and American Classic Voyages, and developed The Cinnamon Bear Cruise. Rick is the founder/artistic director of Bridgetown Conservatory of Musical Theatre. rlewismusic.com

Matthew M. Nielson

Sound Designer

Off-Broadway credits include The Public Theater/New York Shakespeare Festival. Regional credits include 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 credits include *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.

Randall Robert Tico

Composer

This 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* (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 *Macbeth* at The New Vic directed by Jonathan Fox; and *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. For the last three years, he has been the resident composer/sound designer for the Launch Pad program at UCSB, with director Risa Brainin.

Brandon Woolley
Assistant Director

Brandon is a director and producer in Portland, Oregon. He is thrilled to be collaborating on this world premiere adaptation with such an incredible team. Directing credits include: *Sex with Strangers* and the upcoming *Mary's Wedding* (The Armory); *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 with Rose Riordan on multiple shows at The Armory as an assistant director (*Lizzie*, *The Whipping Man*, *Red*, *One Flew Over the Cuckoo's Nest* and *A Christmas Story*). He has also collaborated with Third Rail Repertory Theatre, Broadway Rose Theatre Company, and Live On Stage. Brandon is the producing associate and JAW co-producer at The Armory. Much love to Sean, Mom and Brittney.

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. Previous dramaturgy credits include Sarah Sander's *Golden* (MIDDSummer Play Lab), Kevin Artigue's *The Forcings* (JAW: A Playwrights Festival), Meg Miroshnik's *The Tall Girls* (Carlotta Festival of New Plays), Marcus Gardley's *The House That Will Not Stand* (Berkeley Repertory Theatre, Yale Repertory Theatre), and Christopher Bayes and Steven Epp's adaptation of Molière's *A Doctor in Spite of Himself* (Yale Repertory Theatre). Benjamin has created and premiered 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 artistic director of Whistler in the Dark Theatre, associate artistic director of Yale Cabaret, and managing editor of *Theater* magazine. He is an alumnus of Middlebury College and Yale School of Drama.

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*, and now, *Astoria: Part One*, 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 production assistants, Stephen Kriz Gardner, Will Bailey, Kristina Mast, Bailey Anne Maxwell and Kristen Mun, 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).

Will Bailey

Production Assistant

Will is excited to be returning as a production assistant and dresser

at The Armory. Most recently at The Armory, he worked on *The Oregon Trail*. Other recent credits include production assistant on *Sweeney Todd* and assistant stage manager on *The Italian Girl in Algiers* with Portland Opera. Will has worked as a production assistant and props master at Artists Repertory Theatre, where production assistant credits include: *Ithaka, 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 and Portland Playhouse, and a stage manager for Milagro Theatre.

Bailey Anne Maxwell

Production Assistant

Bailey Anne Maxwell is thrilled to be returning to The Armory, after acting as production assistant for *Little Shop of Horrors, Stupid F**king Bird, Sex with Strangers, Other Desert Cities, Twist Your Dickens* (2014 and 2015) and *Dreamgirls*. Bailey also worked as a deck crew member on *Great Expectations* last season. In the past, Bailey has worked as a production assistant with Artists Repertory Theatre on *The Motherf**ker with the Hat, Foxfinder, Ten Chimneys, The Lost Boy* and *Seven Guitars*. Bailey has recently enjoyed being the stage manager for *Up the Fall* with PHAME Academy and *The Wizard of Oz* with Broadway Rose Theatre Company. She has also worked with Profile Theatre as a stage management apprentice on *Buried Child, Eyes for Consuela* and *In the Next Room*. Bailey is a proud Linfield College graduate and a member of the EMC program.

Portland Center Stage at The Armory

Portland Center Stage at The Armory is the largest theater company in Portland and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994 and has been under the leadership of Artistic Director Chris Coleman since 2000. An estimated 150,000 people visit The Armory annually to enjoy a mix of classical, contemporary and world premiere productions, along with a variety of high quality education and community programs. Eleven productions are offered each season, in addition to roughly 400 community events — created in partnership with 170+ local organizations and individuals — to serve the diverse populations in the city. As part of its dedication to new play development, the company has produced 20 world premieres and presents an annual new works festival, JAW: A Playwrights Festival. The Northwest Stories series was recently launched to develop and produce works about, or by artists from, the Northwest region. Home to two theaters, The Armory was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED Platinum rating.

SPONSOR STATEMENTS

Broughton and Mary Bishop

Here is a wonderful opportunity to celebrate the indomitable spirit of the people of the Northwest. Enjoy!

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 four-year 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.

Dr. Barbara Hort

It is a special honor to sponsor *Astoria*, a Northwest story that has been brought to theatrical life primarily through the dedication and artistry of Chris Coleman. I hope you will be moved and amazed, as I have been, by the ability of this creative team to take you on a breathtaking (and sometimes hair-raising) exploration of our magnificent land!

Dedre J. Marriott

I proudly sponsor Chris Coleman's 2017 world premiere production of *Astoria: Part One*. John Jacob Astor's epic endeavor began in New York in 1810, sending explorers from the United States, Canada, Quebec, Hawaii, Scotland, England and Ireland to the uncharted Pacific Northwest, both overland and on the open sea around South America, and on to Astoria. He envisioned Astoria becoming the hub of an expansive trade route that would circumnavigate the globe. Both Astor and Chris Coleman are pacesetters, the former in enterprise and the latter in theater.

NW Natural

NW Natural is proud to sponsor *Astoria: Part One*, the grand story of America's first colony on the continent's West Coast. The City of Astoria has special significance for NW Natural. In 1859, two Astoria merchants formed Portland Gas Light Company to bring gas lights to Portland streets. That venture went on – through two name revisions – to become Northwest Natural Gas Company in 1958.

We've been part of this community for over 150 years, and we're honored to help tell the stories behind this great place.

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

The Harold & Arlene Schnitzer CARE Foundation is a proud sponsor of Portland Center Stage at The Armory's production of *Astoria*. "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, who had recently arrived in the U.S., 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 established 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 over 100 years!" –Jordan D. Schnitzer

The Standard

Astoria is the tale of two visionaries — President Thomas Jefferson and iconic business leader John Jacob Astor — and how their efforts helped redefine the Northwest. Nearly a century later, in 1906, another visionary — Leo Samuel — also made a lasting impact on the region, founding the company that would become The Standard. We are proud to have such deep roots in Oregon. We hope you enjoy and are inspired by this unique show.

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.