

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

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Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

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Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

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If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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NW Natural

FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

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cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

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cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

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Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.

Portland Center Stage at

THE ARMORY

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

September 28–November 24, 2019

In the Ellyn Bye Studio

Artistic Director | Marissa Wolf

Managing Director | Cynthia Fuhrman

MACBETH

By William Shakespeare

Edited Script by Lee Sunday Evans

Original Music by Heather Christian

Directed by Adriana Baer

Musical Director

Amir Shirazi

Scenic Designer

Stephen Dobay

Costume Designer

Sarah Marguier

Lighting Designer

Carl Faber

Sound Designer

Sharath Patel

Movement &
Intimacy Director

Amanda K. Cole

Dramaturg

Elizabeth E. Tavares

Stage Manager

Janine Vanderhoff*

Production Assistant

Sarah Stark

Casting

Will Cotter

THE CAST

Chantal DeGroat*

Dana Green*

Lauren Bloom Hanover*

Beth Thompson *Understudy, all roles*

The text of this edited version of *Macbeth* was first directed by Lee Sunday Evans and produced by Hudson Valley Shakespeare Festival, opening June 24, 2016, (Davis McCallum, Artistic Director; Kate Liberman, Managing Director).

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

If you photograph the set before or after the performance, please credit the designers if you share the image.

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

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FROM ARTISTIC DIRECTOR MARISSA WOLF

Dear friends,

Welcome to the 2019–2020 season! I'm so thrilled to be launching my first full season and this new chapter in the life of Portland Center Stage at The Armory together with you.

This fall, both *In the Heights* and *Macbeth* offer enthralling theatrical experiences. *In the Heights* lifts us out of our seats with non-stop beats and urgent anthems; The energy this team throws down bursts open The Armory and invites everyone inside. Downstairs, *Macbeth* grips us with its fierce, fast, riveting storytelling. With only three actors, and haunting guttural melodies, this production draws us into its fire.

In the Heights and *Macbeth* are sister pieces. While *In the Heights* celebrates the visibility and full-throated vitality of a community that refuses to be silenced in the face of gentrification and displacement, *Macbeth* wrestles with the insidious nature of power, greed, and dominion in a system that rewards those who have seized victory through violence. The nuanced structures of power and visibility are in conversation with each other on both stages at The Armory, and they resound throughout the building as we seek to understand our own lives — how we can lift each other up, and how we can become complicit in systems of destruction.

May Adrales (*In the Heights*) and Adriana Baer (*Macbeth*) are two directors I've long admired. Ten years ago, and a coast apart, I first had the chance to fall in love with their work, as Adrales

cracked open a hard and thorny new play with brilliant humor, and Baer rendered an early 20th-century German play immediate and visceral in breathtaking ways. These directors are the shimmering future, and I'm honored to have their work at Portland Center Stage at The Armory.

Whether you've been coming to Portland Center Stage at The Armory for decades or whether this is your first time with us, welcome! Enjoy the show!

All my best,
Marisa Wolf

AN INTERVIEW WITH DIRECTOR ADRIANA BAER

Interview by Claudie Fisher,
Associate Director of Marketing & Communications

Before rehearsals began, Director Adriana Baer took a moment to reflect on her long relationship with Shakespeare's tale of political gluttony, and her approach to directing this three-woman, music-infused staging.

Share a little about the impact the Scottish play has had on you in the past, and what new ways it has been resonating with you as you've been working on this production.

Macbeth was the first Shakespeare play I studied. I had a wonderful teacher in 7th grade who believed that in order to understand Shakespeare, it should be read aloud. She helped us see that the plays were meant to be performed, not just read silently on a page, and it was this play that broke open my brain and showed me how magnificent Shakespeare's language could be and how powerful. (Thanks, Jean!) I studied the play again in high school and college and eventually produced it when I was the associate artistic director at The Cutting Ball Theater in San Francisco. This play was one of the most important works for me in becoming a director interested first and foremost in text. What I love about *Macbeth* is that, while it's so straightforward in terms of plot, it constantly reveals new layers and new meanings as I revisit it at different times in my own life. As a teenager, I was most interested in the weird sisters and the violence. In my twenties, I was interested in the idea of ambition and how that manifests. Now, I find myself drawn to the fact that the Macbeths have lost at least one child and are childless. As a parent, I find that loss to be deeply informative.

This production places three women in all of the roles. What does this approach bring to the story?

In our production, the audience is welcomed in by three women who seem at once ancient, wise, and vital. This landscape is a place of former glory. We see the ruins of a once luxurious building, and we feel that the environment has slowly but deliberately crept back in to reclaim the land. The sisters begin to tell us the story of what happened here. As they do, they transform into the characters of *Macbeth*, sharing with us the tale of this ancestral place.

When I first read this adaptation, something hit me right away. I was startled by how shocking it was to think about women's bodies executing the violence this play requires. It seems that in our country right now, we have become broadly desensitized to men executing violence upon groups of people and upon each other. So after a casual reading of *Macbeth* in 2019, we don't even necessarily stop to reflect on the multiple murders of men, women, and children that this play presents. We focus more on the plot, on Macbeth as a character, and on Malcolm and Macduff as future leaders. But as soon as we put the responsibility of enacting this violence onto women, we are shocked in the way I believe we are supposed to be by the actions of this play. We become sensitive once again. It makes us think about why as a culture we have come so far away from a deep empathy which places the value of human life above the value of bold, blind ambition.

Music has been composed specifically for this production. What was your response when you first heard excerpts of the music? How do you think it will serve the production?

Before I heard the music, I had a totally different notion of how to frame the idea of three women telling this story. I thought about three separate

modern women somehow accidentally telling this story together. But when I heard Heather's incredible compositions, I was hit with a completely different take on this adaptation. The music grounded me immediately in the earth, and I felt like I was standing with my own bare feet in the dirt. I saw that the story I wanted to tell was much more ancient than so many contemporary adaptations. I knew immediately that these women were inextricably woven together, and that they were sharing the wisdom of their ancestors. There is an oral history at play here. I want the audience to see that this story is about all of us. I also love that the music gives us pause and breath, and moments of femininity in a play that is otherwise very masculine and very, very fast.

How have you prepared for rehearsals and what do you see as some of the big challenges or puzzles to solve with this production?

The most prep work on a Shakespeare play is always the text. I do many deep-dives into the text to understand all the meter and punctuation, define every word, and to examine why Shakespeare has written what he's written in the way that he has. I compare different publications and the First Folio to make sure that I'm interpreting the text with as much nuance as possible. This takes a long time! Then with this production, there's also the work of understanding the adaptation, tracking who says what, and figuring out how we can make the storytelling clear. Of course, one of the biggest challenges with this production is that each actor plays so many parts. One of our performers plays 15 roles! So how can I make sure that the audience is tracking the plot, the motivation of the characters, and the emotional impact of this play? What I've told the actors is that the best way to work on this adaptation is exactly how we would work on any production of this play: Figure out what each character wants and play the truth of each moment. That clarity is incredibly important. I am also working with my designers on mapping out the physicality of the space, costumes, and fights and movement, so

we can head into rehearsals all on the same page about how to move this adaptation from two to three dimensions.

As you've been collaborating with the design team, what is the visual world you've been interested in evoking? What themes are emerging?

Stephen Dobay [scenic designer] and I started the design conversation talking about this story taking place in a space that acknowledges both the ancient and the now. We wanted the earth to dominate the space and to show that there was a clash between the manmade and the environment. Once we knew we were interested in the image of sand "taking back over" a place of former architectural glory, I did some research about the Scottish coast and realized that it looks almost identical to the Oregon coast. So that was an easy choice: The coast setting brings this story home to our audience and also allows us to get all four elements (earth, air, water, fire) onto the stage. The elements are really important to us since the frame of this is three women (colloquially called "witches" but actually never referred to as anything other than "women" or "sisters" in the text) using their environs to conjure up this story. All of the costumes are made from organic materials, and everything that is used in the play comes from the ground — either naturally (like pigment or wood) or from the ruins of the now abandoned castle.

It's really exciting that you are making your debut at The Armory with this muscular production to kick off the very first season Marissa Wolf has selected as our new artistic director. What does it mean to you to be one of the trail blazers of her first season?

I am so proud and honored to be a part of Marissa's first season. Marissa and I met in San Francisco in 2005 when we were both producing and leading theater companies. It took until 2011 for us to actually collaborate on something: Christopher Chen's *The Hundred Flowers*

Project, which Marissa's company Crowded Fire was commissioning. I did some workshops and was slated to direct the world premiere when I was hired here in Portland as the artistic director of Profile Theatre and had to back out. It's taken until now for us to finally get to collaborate on a full production! As a woman, mother, and working director, it is so important to me to be able to celebrate and support Marissa as she leads this company to the next level. There still aren't a lot of women running major institutions, so I am additionally proud that both of our major theaters in Oregon (PCS and OSF) are now being helmed by women who are smart, boundary pushing artistic producers.

MEET THE CAST

Chantal DeGroat

Chantal is honored to return to Portland Center Stage at The Armory after five seasons of The Second City's *Twist Your Dickens!* Chantal resides/works in Portland and Seattle, and is a company member of Third Rail Repertory Theatre. Seattle/Portland productions: *Tiny Beautiful Things* and *Well* (Seattle Repertory Theatre), *Richard III* (Seattle Shakespeare Company with upstart crow collective), *Julius Caesar* (Seattle Shakespeare Company), *We Are Proud...* and *The Liar* (Artists Repertory Theatre), *The Piano Lesson* (Portland Playhouse), *The Nether* and *Belleville* (Third Rail Repertory Theatre), *Winter's Tale* and *Much Ado About Nothing* (Northwest Classical Theatre Company). Los Angeles: *The Arsonists* (Odyssey Theatre Ensemble), *This, That, and the Other Thing* and *Hey, Hey, That's My Tractor* (Hollywood Refugees). She dedicates her work to the movement for equity.

Dana Green

Dana is delighted to be back at Portland Center Stage at The Armory. Other credits at The Armory include *Tiny Beautiful Things*, *A Life*, *Major*

Barbara, Constellations, Great Expectations, Othello, and A Midsummer Night's Dream. Portland credits include *Scarlet* (Portland Playhouse), *d.b.* (Coho Productions), *Gidion's Knot*, *The Realistic Joneses* (Third Rail), and *Dead Man's Cell Phone* (Profile Theatre). She has spent four seasons with the Stratford Shakespeare Festival and has performed at numerous regional theaters including The Old Globe, South Coast Repertory, Yale Repertory Theatre, Chicago Shakespeare Theatre, California Shakespeare Theatre, Shakespeare Santa Cruz, Asolo Repertory Theatre, Court Theatre, Meadow Brook Theatre, and Shakespeare Festival of Dallas. Television credits include *Early Edition, Grimm, The Librarians, Here and Now*, and *Trinkets*.

Lauren Bloom Hanover

Lauren is proud to be making her Portland Center Stage at The Armory debut in this production. New York credits include The Actors Company Theatre, Columbia Stages, and Studio 12 Ensemble. She has worked with several regional companies, including the Alabama Shakespeare Festival, Berkeley Repertory Theatre, Capital Stage, and Just Theater. Locally, she has appeared with Profile Theatre, CoHo Productions, and in staged readings at Artists Repertory Theatre and Portland Shakespeare Project. She received her M.F.A. from the Alabama Shakespeare Festival.

Beth Thompson, *Understudy, All Roles*

Beth has collaborated with many local companies as an actor, deviser, teacher, and producer. Favorite roles include Woman in *Tender Napalm* with Dancing Brain Productions, Orlando in *Orlando* at Profile Theatre, Miss Julie in *Miss Julie* and Catherine in *Suddenly Last Summer* at Shaking the Tree, and Bear in *The Snowstorm* with Many Hats Collaboration/CoHo Theatre. She looks forward to reprising her role in the original dance theater work *The Undertaking* with Many Hats Collaborations this

winter. Beth is grateful to observe and learn from the work of this impressive ensemble of women.

MEET THE CREATIVE TEAM

Lee Sunday Evans, *Edited Script*

Lee Sunday Evans is a two-time Obie Award winning director/choreographer. Recent credits include: *In the Green by Grace McLean* (LCT3), *The Courtroom* (Waterwell), *Dance Nation* by Clare Barron (Obie Award – Playwrights Horizons), *Intractable Woman* by Stefano Massini, *Caught* by Christopher Chen (The Play Company), *[Porto]* by Kate Benson (WP Theater/The Bushwick Starr), *HOME* by Geoff Sobelle, *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM Next Wave), *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes* by Kate Benson (Obie Award - New Georges/WP Theater). She is the resident director for CollaborationTown and was recently appointed Artistic Director of Waterwell.

Heather Christian, *Original Music*

An Obie Award winning composer/performer, Heather Christian is a Sundance Fellow and Ars Nova Uncharted Member with new musical *Annie Salem*, alongside Rachel Chavkin. Recent composing/performing credits include her own multi-media concerts *Animal Wisdom* and *North* (LaMama NYC), the TEAM's *Mission Drift*, (National Theater in London) Ripe Time's *The World is Round* (BAM NYC), *Of Mice and Men* (West Yorkshire Playhouse), the entire summer '16 season at Hudson Valley Shakespeare (*Macbeth*, *As you Like It*, *Measure for Measure*) as well as numerous compositions for plays with music and experimental soundscape operas for dance. Short film scores include *Man Rots from Head, Eat, Pauline Alone, Woman in Deep*, and *Gregory Go Boom* (2014 Sundance Grand Jury Prize). Her first feature film score, *Lemon*,

premiered at Sundance Film Festival 2017. She is a collaborator in devised theater with the TEAM, Jane Comfort Company, Mark Dendy, Mac Wellman, Big Dance Theater, Taylor Mac, and Witness Relocation.

Adriana Baer, *Director*

Portland credits include *Between Riverside and Crazy* by Stephen Adly Guirgis, *Marjorie Prime* by Jordan Harrison, *The Price* by Arthur Miller (Artists Repertory Theatre); *The Language Archive* by Julia Cho (Portland Playhouse); *Dead Man's Cell Phone* and *In the Next Room ... or the Vibrator Play* by Sarah Ruhl, *Buried Child* and *True West* by Sam Shepard, and *The Road to Mecca* and *My Children! My Africa!* by Athol Fugard (Profile Theatre, Artistic Director 2012–2015). Other credits include *Woyzeck* (Bay Area Critics Circle Award for Best Direction), *The Maids*, and *No Exit* at Cutting Ball Theater (Associate Artistic Director 2004–2007), and productions in New York including *Romeo and Juliet*, *A Streetcar Named Desire*, *The Seagull*, and *The Hairy Ape*. New play development workshops include Ensemble Studio Theatre, Bay Area Playwrights Festival, Primary Stages, and The Lark Play Development Center, among others. Next up: *Sense and Sensibility* at the Alley Theatre in Houston. B.A., Sarah Lawrence College. M.F.A., Columbia University. Adriana is a resident artist at Artists Repertory Theatre and a proud member of SDC. adrianbaercreative.com

Amir Shirazi, *Musical Director*

Amir (he/him, they/them) is an active composer, arranger, sound designer, music director, and songwriter. His theatrical credits include productions with Portland Actors Ensemble (for which he won the Outdoor Shakespeare Festival Award in 2012 for Best Sound Design for their production of *Twelfth Night*), Post5 Theatre Company, Milagro Theatre (for which he won a Drammy Award in 2015 for Outstanding Achievement in Original Music for their production of *iO Romeo!*), Jewish

Theatre Collaborative, and Corrib Theatre. Amir serves as artistic director to Transpose PDX, which is a non-profit choral arts organization serving the transgender, non-binary, and gender nonconforming community. He graduated from Boston College with a B.A. in Music, concentrating in composition and theory. amirbshirazi.com

Stephen Dobay, *Scenic Designer*

Stephen is a designer based in New York. Previously with Adriana Baer: *In the Next Room* (Profile Theater Company). Other theater credits include *Come Back Little Sheba* directed by David Cromer at The Huntington Theater Company; *Our Town* (Huntington Theater Company, Almeida Theatre London, Broad Stage, Kansas City Repertory Theatre); *God of Carnage* and *Miracle on 34th Street* (John Engeman Theatre); *Under My Skin* (Little Shubert Theatre); *Adult* (Abrons Arts Center); *The Realists* (HERE); *The Cottage* and *To Kill a Mockingbird* (Queens Theatre in the Park); *Gidion's Knot* (59E59 Theaters); *Long Day's Journey into Night* (The York Shakespeare Company); *Holy Crap!!* (La MaMa); and *Allegro, The Cottage, Blood Brothers, A Hard Wall at High Speed*, and *The Pillowman* (APAC).

Sarah Marguier, *Costume Designer*

Sarah is a French designer for performing arts, currently based in Portland. Sarah has collaborated with dance companies, theaters, choreographers, directors, and visual artists in the U.S. and Europe. Her work has been shown at Hand2Mouth Theatre (*Dream/Logic, A Fond Farewell, Psychic Utopia*), Performance Works NW (*A World, A World*), Corrib Theatre (*Quietly*), Broadway Rose Theatre Company (*Ordinary Days*), Culture Mill (*They Are All, American Heroes, Brown*), American Dance Festival, NW Children's Theater, On The Boards, The Instrument, Theater Freiburg. She has toured with Bruce Springsteen and the E Street Band in the U.S., Europe, Australia, and New Zealand. Sarah studied at

l'École Nationale Supérieure des Arts Décoratifs de Paris and earned an M.F.A. in Critical Theory and Creative Research at PNCA.
sarahmarguier.com

Carl Faber, *Lighting Designer*

Recent designs in Portland with Artists Repertory Theatre (*Magellanica, Between Riverside and Crazy*), Broadway Rose Theatre Company (*Ordinary Days, Trails, Beehive*), Portland Opera (*In the Penal Colony*), Profile Theatre (*Fires in the Mirror, Water by the Spoonful*), Third Rail Repertory Theatre (*John, The Angry Brigade*), NW Children's Theater (*Mary Poppins, Chitra*). Outside of Portland: Arena Stage, Boston Institute of Contemporary Art, Ars Nova, Williamstown Theatre Festival, American Dance Festival, Uferstudios Berlin, Shanghai Centre Grand. Touring Production for Bruce Springsteen and the E Street Band, Bon Iver, The National. Resident light artist at Eaux Claires Festival. Founding member of Woodshed Collective, NYC. Education: The Catlin Gabel School, Vassar College. Awards: Drammy (2017, 2018, 2019), PAMTA (2019). Member: United Scenic Artists Local USA-829. carlfaber.com

Sharath Patel, *Sound Designer*

Before arriving in the Pacific Northwest, Sharath spent nearly a decade as a lead sound designer in New York City. Recent work includes *In the Heights, The Breath of Life, The Color Purple* (Portland Center Stage at The Armory); *Wolf Play, Teenage Dick, Skeleton Crew* (Artists Repertory Theatre); *Nina Simone: Four Women* (Alabama Shakes); *Christmas at Pemberley Pt. 2* (Marin Theater Company); *Ibsen in Chicago, Tiny Beautiful Things* (Seattle Repertory Theatre); *Pass Over, The Crucible, The Royale* (ACT Theatre); *As You Like It* (California Shakespeare Theater); *Free Outgoing* (East West Players); *WIG OUT!* (American Rep/CompanyONE). Regional/international credits include designs in Washington, D.C., Norfolk, Raleigh, Aspen, Dublin, India, France, England,

Germany, and Romania. Sharath is a member of United Scenic Artists Local 829, IATSE, as well as the Theatrical Sound Designers and Composers Association. He is an Arts Envoy for the U.S. Department of State and a resident artist at Artists Repertory Theatre. M.F.A. from Yale School of Drama. sharathpatel.com.

Amanda K. Cole, *Movement & Intimacy Director*

Amanda is ecstatic to join the team for *Macbeth* at Portland Center Stage at The Armory. Amanda is a movement director, intimacy director, and fight choreographer whose work has been seen throughout the Los Angeles area and the Pacific Northwest. Currently, Amanda is choreographing intimacy for the 2019–2020 season at Artists Repertory Theatre, where past work includes *Teenage Dick*, *Everybody*, *Small Mouth Sounds*, *Skeleton Crew*, and *Between Riverside and Crazy*. Amanda is a fierce advocate for safe, sustainable, and respectful practice around the staging of intimacy and violence. Amanda is recommended by the Society of American Fight Directors (SAFD) as an advanced actor/combatant. Amanda is also an intimacy director with elemental movement and is an apprentice with Intimacy Directors International. Amanda holds an M.F.A. in Acting from California Institute of the Arts.

Elizabeth E. Tavares, *Dramaturg*

Elizabeth E. Tavares, Ph.D., is assistant professor of Medieval and Renaissance Literature at Pacific University. Specializing in early English drama, her research foci include playing companies, theater history, and Shakespeare in performance. Completing her book, *The Elizabethan Repertory System before Shakespeare: Playing the Stock Market*, Tavares' prize-winning scholarship has appeared in *Shakespeare Studies*, *Shakespeare Bulletin*, and several edited collections. A three-time Mellon Foundation fellow, she has received grants from the National Endowment for the Humanities, Society for Theatre Research, as well as

the Newberry, Folger, and Huntington libraries. Dramaturgy credits include Back Room Shakespeare Project, What You Will Shakespeare Company, and blog series for Artists Repertory Theatre's *Feathers & Teeth*, *Magellanica*, *Teenage Dick*, and *The Strange Undoing of Prudencia Hart*. Elizabeth is scholar-in-residence with the Original Practice Shakespeare Festival.

Janine Vanderhoff, Stage Manager

Janine is thrilled to be back for her fifth season at Portland Center Stage at The Armory. She recently stage managed *The Breath of Life*, *Tiny Beautiful Things*, *A Christmas Memory/Winter Song*, and *The Color Purple*. Other favorites include: *Wild and Reckless*, *The Oregon Trail*, and *Lady Day at Emerson's Bar and Grill*. In New York, Janine worked on *The Lion King*, as well as with many Off-Broadway and regional companies. Portland credits: *Sweeney Todd* (Portland Opera), *Play*, *How to End Poverty in 90 Minutes*, and *The Other Place* (Portland Playhouse). Touring: *The Graduate*, *Cats*, *The Vagina Monologues*, *Jekyll & Hyde*, and *Show Boat*. Production management: *The Daily Show with Jon Stewart "Democalypse 2012 Republican National Convention"* (Tampa, FL); Straz Center (Tampa, FL); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Sarah Stark, Production Assistant

Sarah is thrilled to be returning to Portland Center Stage at The Armory after working as a stage management apprentice last season. Previous credits at The Armory include *The Breath of Life*, *Tiny Beautiful Things*, *Twist Your Dickens*, and *A Life*. She also works as an assistant stage manager at Portland Opera. Regional credits include: *In the Penal Colony* (Portland Opera); *Silent Night* (Austin Opera); *The Cunning Little Vixen*, *Porgy and Bess*, *Robin Hood* (The Glimmerglass Festival); *Little Shop of*

Horrors (American Blues Theater); *Ellen Bond, Union Spy* (The House Theatre of Chicago); *Civility!* (The Syndicate).

BEHIND THE CURTAIN

MEET THE THREE LADIES OF *MACBETH*: CHANTAL DEGROAT, DANA GREEN & LAUREN BLOOM HANOVER

By Artslandia

What constitutes an extraordinary live performance, in your opinion?

Chantal DeGroat (CD): An extraordinary live performance feels like a dream, or meditation to me. Everything outside the room goes away, and all that's left is me, the rest of the audience, and the performers to twist and dive into the world we created together in the space.

Dana Green (DG): Those special nights when the audience and performers feed off each other. Nights when you can hear a pin drop, a gasp, a sob, or (conversely) a snort of laughter that starts a laughing loop between the audience and the actors that goes on for two minutes.

Lauren Bloom Hanover (LBH): Something that engages an audience, that surprises and moves them, that challenges while also inspiring empathy.

What's the best advice you've ever been given about anything?

CD: I remember two pieces of advice my grandfather gave, both have resurfaced many a time as a helping hand: "You never know until you try" and "You gotta eat a little dirt before ya die."

DG: During a speech at my theater school graduation, a wise playwright said, "Keep your eyes on your own paper." In other words, let go of comparisons. Focus on your own career path. In the competitive and

often baffling world of employment in the arts, never were truer words spoken.

LBH: Don't wait for permission to do what you love.

How do you rehearse? What does a typical session entail?

CD: Rehearsal, for me, is all about finding the connective tissue between words and movement, my character, and those of my fellow actors. It's about searching for the rules and form of our 'dance' together, trusting my impulses to fly me from moment to moment. How does that happen? I need a mountain of repetition.

DG: I come in with all my homework and script analysis I've done prior to the first day and then start the amazing work of collaboration. That's when I get to see where the director's vision guides us and how my fellow actors surprise and push me in different directions that I'd never find on my own.

LBH: How I rehearse is determined by the script and the character. But I suppose in every process, I try to have fun, play, and discover something surprising about the character or how to tell the story. Also, I try to be present, to listen and respond in the moment to what other people are bringing to the table. Some days are more successful than others.

How did you prepare to play these characters, in particular?

CD: I asked female friends about miscarriage. I looked to the elements to whisper in my ear and energize the quality of my awareness and took a big ol' breath before I leaped into this ethereal work. Also, I moved one foot in front of the other while feeling a continuous, low modality of fear.

DG: With Shakespeare, I love to look at as many editions as I can. I sift through different editors' notes on interpretation and punctuation for as many options as possible. With every role, it's exploring step by step until a full picture emerges.

LBH: Well, I think I am playing nine characters. I prepared by doing a lot of text work. I tried to get my lines memorized before we began the rehearsal process so that I could quickly focus on exploring and playing with the director and other actors. I also spent some time formulating a few loose ideas about each character and how I might be able to differentiate one from another.

Who or what inspires you?

CD: People who have a 'knowing' about life, who have a twinkle in their eyes. The wind blowing wildly through my hair. For some reason, it feels like I become enlightened to a secret of being alive.

DG: The language of the plays themselves. Whether it's Shakespeare or a more contemporary piece, I love looking for clues in the punctuation and the structure of the play to help guide my performance. There are so many ways to approach a role. For me, the answers always lie in the play itself.

LBH: Time out in nature. Activists and advocates. Really wonderful scripts, gifted performers. My daughter.

What, for you, is the most fulfilling aspect of your life as an actor?

CD: When a performance is really good, really in the pocket, it sometimes feels as if I can transcend time, history and boundaries. It can feel as if there is no separation between me and the audience. All agreed rules of

society fall away, and everyone in the theater lives in harmony for that brief time — a living, breathing dream.

DG: The chance to slip into many different skins and stories. Making people laugh. Helping people reflect on their own experiences in a new way. Expanding empathy in myself and others.

LBH: The opportunity to collaborate with talented and wonderful human beings. Then, to tell the story we've put together to a room full of people, who directly impact how the story is told, making it different every time.

THANKS TO OUR GENEROUS SPONSORS OF *MACBETH*

JESS DISHMAN

I am pleased to be a sponsor of *Macbeth*. This production in the Ellyn Bye Studio with a cast of three will bring to life Shakespeare's words. We are in for a memorable theater experience.

HAROLD GOLDSTEIN AND CAROL STREETER

We are delighted that Marissa Wolf is the artistic director of Portland Center Stage at The Armory. Her vision, experience, skills, intelligence, and openness to fresh programming will help lift all of Portland's theater community. Adriana Baer has been a standout director throughout our city. Every performance has been challenging in the best ways and executed at a high level of expertise. We are eager to see what Marissa and Adriana will produce with this bold new interpretation of *Macbeth*. Great actors, director, production team, artistic leadership. What a treat!

TERESA AND DOUG SMITH

We are proud to be sponsoring Portland Center Stage at The Armory's *Macbeth*, making this our 15th year supporting a stage production at The Armory. We believe in The Armory and continue to be pleased at how it enriches the community with interesting and diverse stories. Please enjoy the show!

NW NATURAL

NW Natural grew up in the Pacific Northwest, and we feel a responsibility to support the community. Along with our employees, we have a long history of working to make the communities we serve better places to live, work, and learn. Investing in the arts and cultural institutions that serve our region is one way we do this. We are proud to support Portland Center Stage at The Armory and this innovative production of Shakespeare's *Macbeth*.