

Portland Center Stage at

THE ARMORY
PRESENTS

The Oregon Trail

By Bekah Brunstetter

Directed by Rose Riordan

October 29 – November 20, 2016

Artistic Director | Chris Coleman

The Oregon Trail

By Bekah Brunstetter

Directed by Rose Riordan

Scenic Designer

Misha Kachman

Costume Designer

Alison Heryer

Lighting Designer

William C. Kirkham

Sound Designer

Casi Pacilio

Projection Designer

Liam Kaas-Lentz

Stage Manager

Janine Vanderhoff

Production Assistant

Will Bailey

Production Dramaturg

Mary Blair

Casting

Rose Riordan and
Brandon Woolley

The Oregon Trail was developed during a residency at the Eugene O'Neill Theater Center's National Playwrights Conference in 2013, Preston Whiteway, Executive Director, and Wendy C. Goldberg, Artistic Director.

Developed at The Lark Play Development Center, New York City.

The Oregon Trail received its world premiere in September 2015 at Flying V Theater, Amber Jackson, Director, and Jason Schlafstein, Producing Artistic Director.

Performed without intermission.

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

CAST LIST (in order of appearance)

Sarah Baskin	Now Jane
Emily Yetter	Mary Anne
Alex Leigh Ramirez	Then Jane
Leif Norby	Voice of The Oregon Trail/Clancy
Chris Murray	Billy/Matt

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A LETTER FROM THE ARTISTIC DIRECTOR

By Chris Coleman

The first summer I moved to Portland, I picked up a book at the Oregon Historical Society that captured segments of women's diaries written as they traveled the Oregon Trail. For a kid who grew up in the South, it was eye-opening, to say the least. The number of women who gave birth on the trail, or lost children and husbands, was staggering. One particular story I remember involved a party trying to raise a wagon over a cliff, via the use of a series of ropes, with a woman and children in the wagon (no thank you!).

The history of this particular region, and what it took for our forebears to get here, holds a fascination for many of us. When I'm standing atop Mt. Hood in my ski gear thinking, "wow, it's cold

today,” I also wonder, “how long would I have actually lasted on the trail?”

In Bekah Brunstetter’s delicious comedy, the historical fortitude that was required to traverse the trail serves as inspiration and obsession for a young woman whose own life’s purpose seems as clear as a bowl of oatmeal.

Enjoy the journey!

FEATURE | TRAVELING THE TRAIL: NOTES FROM THE DRAMATURG

By Mary Blair, Production Dramaturg

In *The Oregon Trail*, playwright Bekah Brunstetter explores the topics of hardship, sadness and familial bonds from the perspective of both then and now. ‘Then Jane’ is a young woman on the actual Oregon Trail, circa 1848, while ‘Now Jane’ is a 25-year-old Oregonian, circa 2009, who played “The Oregon Trail” computer game as a teen and is now re-visiting it for nostalgic reasons. The two Janes’ worlds are wildly unrelated, yet they both struggle with melancholy. In Brunstetter’s hands, a look backwards at an ancestral generation proves critical in empowering a current generation to move forward.

The Oregon Trail was a 2,000-mile journey of physical deprivation and mental hardship. Long before tiny-house culture emerged, families abandoned all possessions, called a 4-by-12-foot wagon “home” and walked (no, they did not ride) to the Willamette Valley.

Along the way, brutal prairie storms, choking dust and the death of loved ones from disease, drowning or wagon rollovers were a reality that could break any body or mind.

The voice of trail pioneer Lavinia Porter (1860) is especially telling:

“I would make a brave effort to be cheerful and patient until the camp work was done. Then starting out ahead of the team and my men folks, when I thought I had gone beyond hearing distance, I would throw myself down and give way like a child to sobs and tears. Wishing myself back home with my friends and chiding myself for consenting to take this wild goose chase.”

Modern life seems like a day at the beach compared to what the pioneer generation experienced ... so why can't 'Now Jane' get off the couch?

Turns out, life throws the current population of 17- to 36-year-olds (known as millennials) lots of major curve balls. 'Now Jane' is not alone in her depressed state.

The largest and best educated generation in U.S. history – whom society tells they can do anything they set their minds to – faces a new set of economic and social challenges:

- While the jobless rate in the U.S. has fallen to about 5%, the unemployment rate for millennials overall is roughly 8%; for those without a college degree, the rate is about 12%.
- Many of those who are employed may not be realizing their career aspirations: college grads now make up 40% of minimum wage workers over the age of 20.

- At the same time, student debt has soared. Goldman Sachs recently reported that the average student loan balance has doubled from \$10,649 in 2003, to \$20,926 in 2013.
- In 1968, 58% of 18- to 31-year-olds were married and living in their own households; by 2012, the number had fallen to 23%, partially as a result of higher college debt, rising home prices and poor job prospects.

This reality is often a dramatic disconnect from the “airbrushed” lives presented by traditional and social media. While most people understand intellectually that media portrayals are contrived perfection, they can still experience ‘FOMO’ (fear of missing out), leading to feelings of envy, inadequacy and sometimes depression. As the first generation to come of age in a 24/7 digital media world, millennials are particularly susceptible.

Yet, there is still widespread optimism among the millennial population. Forty-nine percent believe the country is on the road to its best years.

Optimism abounds in Brunstetter’s tale of the two Janes, as well. The 1848 trail experience could be overwhelming, but contemporary life can be equally stressful in its own way. The suffering of ‘Now Jane’ is just as valid as the hardship ‘Then Jane’ experienced. And, as anyone who’s ever played “The Oregon Trail” game can tell you, to survive the journey, one must allow time for rest, consider the options, seek help from others and ... “*continue on the trail.*” Odds are good you’ll make it to Oregon.

–Mary Blair, *Production Dramaturg*

CAST BIOGRAPHIES

Sarah Baskin

Now Jane

Originally from Montreal, Sarah is a New York based actor who is thrilled to be making her debut at The Armory. Off-Broadway credits: *The Milk Train Doesn't Stop Here Anymore* (Roundabout Theatre Company), *Wolves* (59E59 Theaters), *I Forgive You*, *Ronald Reagan* (Beckett Theatre), *Caucasian Chalk Circle* (Sonnet Repertory Theatre). Other New York and regional credits include *Cardenio* (American Repertory Theater), *The Unbelievers*, *Three Women Mourn the Apocalypse* (The Theatre Centre, Toronto), *Beau Jest* (Gulfshore Playhouse), *L'Amour Fou* (Dangerous Ground Productions), *Romeo and Juliet* (chashama), *Retrospective* (Manhattan Theatre Source). TV/Film credits include *Blindspot*, *Who Killed Chandra Levy?*, *Thanks for Sharing*, *The Lives of Hamilton Fish*, *In the Shadow of the Water Tower*, *iHeart* (writer/actor). Company member of The Actors Center and Subway Token Films. M.F.A.: American Repertory Theater at Harvard University. Many thanks to Portland Center Stage at The Armory and my dear friends and family.

Chris Murray

Billy/Matt

Chris is happy to be back working at The Armory with Rose and this amazing cast. Previous credits at The Armory include 10 years at the JAW festival, *Great Expectations*, *Our Town*, *Futura* and *Sometimes a Great Notion*. Regionally, Chris has worked on readings, workshops and premieres of new plays at several theaters including the New Play Summit at Denver Center for the Performing Arts and the 38th annual Humana Festival at the Actors Theatre of Louisville.

Locally, Chris has performed at Artists Repertory Theatre (*The Liar*, *Playboy of the Western World*, *Xmas Unplugged*, (*I Am Still*) *The Duchess of Malfi*, *Mr. Marmalade* and *Take Me Out*); *A Bright New Boise*, *The Aliens*, *Penelope* and *A Skull in Connemara* (Third Rail Repertory Theatre); *Bloody Bloody Andrew Jackson* (Portland Playhouse); *Falstaff* and *Romeo and Juliet* (Oregon Symphony); *Animals and Plants*, *Hamlet* and *The Receptionist* (CoHo Productions) and several shows at Profile Theatre, including *The Sam Sheppard One Act Festival*, *Six Degrees of Separation* and *The Sisters Rosensweig*. He has appeared on *Grimm* and *Portlandia*, and produces plays and live comedy. It is an honor and a privilege to create art in the greatest city in the world.

Leif Norby

Voice of The Oregon Trail/Clancy

Leif was last seen at The Armory in *Catch as Catch Can* with JAW. Other recent appearances at The Armory include Professor Willard/Joe Stoddard in *Our Town*, De Guiche in *Cyrano*, Rodrigo in *Othello*, ensemble in both *Anna Karenina* and *Sunset Boulevard*, Richard Hannay in *The 39 Steps*, Tateh in *Ragtime*, and Benny Southstreet in *Guys and Dolls*. Other recent Portland appearances include Cervantes in *Man of LaMancha* (Lakewood Theatre Company), Dr. Givings in *In the Next Room* (Profile Theatre), Tom in *The God Game* (Brandon Woolley prod.), Bastion in *Mr. Kolpert* and Jane/Edgar in *Mystery of Irma Vep* (Third Rail Repertory Theatre), Verne/George in *And So It Goes...* and Frank Keller in *Red Herring* (Artists Repertory Theatre), Charlie in *The Scene* (Portland Playhouse) and Beast in *Beauty and the Beast* (Pixie Dust Productions). TV credits include *Portlandia* and *Leverage*. Leif is a

proud member of Actors' Equity, sends love to his wife Susie, and thanks you for supporting live theater.

Alex Leigh Ramirez

Then Jane

Alex Leigh Ramirez is originally from Ventura, California, but has settled in as a Portland area actor, deviser and theater-maker. Favorite credits include: *Antigone Project* (Profile Theatre and String House Theatre), *TeatroSOLO: Deseo* (Boom Arts Theatre), *Passion Play* (Shaking The Tree and Profile Theatre), *Ivy & Bean* (Oregon Children's Theatre), *Dance for a Dollar* (Miracle Theatre) and *Bloody Bloody Andrew Jackson* (Portland Playhouse). She is dedicated to creating original devised theater and is a proud member of String House, the independent producing title and new works laboratory that has received two Drammy Award nominations for Best Devised Production. When not on stage, Alex is inspired by the impact theater has on Portland's youth. She is proud to work as a coach and actor with Playwrite Inc., and as a performer with The Armory's touring education program, *All's Fair in Love and Shakespeare*.

Emily Yetter

Mary Anne

Emily, hailing from Massachusetts, is thrilled to make her debut at The Armory. National Tour/Regional credits: Threesixty's *Peter Pan* (Tinker Bell, National Tour), *The Exorcist* (Regan, Geffen Playhouse), *The Night Fairy* (title role, South Coast Repertory), *OZ 2.5* (South Coast Repertory), *Bolero: Ravel's Dance for Orchestra* (Walt Disney Concert Hall), *Tempest Redux* (Ariel, Odyssey). Emily has also appeared in Warner Brothers' *Project X*, and a number of national commercials and popular web series

including *Spooked* (Geek and Sundry), *Relationship Goals* (Go 90) and *Weird Couples* (Episode 28, BuzzFeed). In 2012, she started the company Crooked Grin with some peers specializing in film and site-specific devised theater. Emily produced and co-starred in their pilot, *Monster Girls*, which recently screened at Austin Film Festival. Emily is also an avid physical performer, training/performing in contortion, aerial arts, dance and martial arts. Training: UCLA's TFT and BADA. Follow Emily on Instagram/Twitter: @lilemilycaitlin and emilyyetter.com.

CREATIVE TEAM BIOGRAPHIES

Bekah Brunstetter

Playwright

Bekah hails from Winston-Salem, North Carolina, and currently lives in Los Angeles. Plays include *The Cake* (Ojai Playwrights Conference), *Going to a Place where you Already are* (South Coast Repertory), *The Oregon Trail* (O'Neill National Playwrights Conference, Flying V Theatre), *Cutie and Bear* (Roundabout Theatre Company commission), *A Long and Happy life* (Naked Angels Commission), *Be A Good Little Widow* (Ars Nova, Collaboraction Theatre, The Old Globe), *Oohrah!* (Atlantic Theater Company, Steppenwolf Theatre Company's Garage Rep and London's Finborough Theatre), *Nothing is the end of the World (except for the end of the world)* (Waterwell Productions), *House of Home* (Williamstown Theatre Festival) and *Miss Lilly Gets Boned* (Ice Factory Festival). She is an alumni of Center Theatre Group's Writers Group, Primary Stages' Writers Group, Ars Nova's Play Group, Playwright's Realm and the Women's Project Theater

Lab. She is currently a member of The Echo Theater Company's Playwright's Lab. She has previously written for MTV (*Underemployed* and *I Just Want My Pants Back*), ABC Family's *Switched at Birth*, and Starz's upcoming series, *American Gods*. She is currently a co-producer on NBC's *This Is Us*. She holds a B.A. from UNC Chapel Hill and an M.F.A. in Dramatic Writing from the New School for Drama. Bekahbrunstetter.com.

Rose Riordan

Director

Rose is in her 19th season at Portland Center Stage at The Armory, where she serves as associate artistic director and has previously directed *Our Town*, *The People's Republic of Portland* (2013 and 2015), *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *LIZZIE*, *A Small Fire*, *The Mountaintop*, *The Whipping Man*, *The North Plan*, *Red*, *One Flew Over the Cuckoo's Nest*, *A Christmas Story*, *The 25th Annual Putnam County Spelling Bee*, *The Receptionist*, *A Christmas Carol*, *Frost/Nixon*, *How to Disappear Completely and Never Be Found*, *Doubt*, *The Underpants*, *The Pillowman* and *The Thugs*, which won four Drammy Awards, including Best Ensemble and Best Director. She has also recently directed, for various other theaters, Adam Bock's *Phaedra*, *The Passion Play*, *Telethon* and *The Receptionist*. In 1999 she founded the annual JAW: A Playwrights Festival. JAW has been instrumental in developing new work for the company's repertory, including *Threesome*, *Bo-Nita*, *The People's Republic of Portland*, *The Body of an American*, *The North Plan*, *Anna Karenina*, *Outrage*, *Flesh and Blood*, *Another Fine Mess*, *O Lovely Glowworm*, *Celebrity Row*, *Act a Lady*, *The Thugs* and *A Feminine Ending*. Rose has also directed some of the staged readings for JAW festivals: *The Thugs* (2005), *Telethon* (2006), *A Story About a*

Girl (2007), *99 Ways to F*** a Swan* (2009), *The North Plan* (2010), *San Diego* (2012), *The People's Republic of Portland* (2012), *Mai Dang Lao* (2013) and *A Life* (2014). She enjoys being part of a company committed to new work and having a beautiful building in which to work.

Misha Kachman

Scenic Designer

Misha Kachman has worked at Arena Stage, The Kennedy Center, Baltimore Center Stage, Signature Theatre, Cincinnati Playhouse in the Park, Asolo Repertory Theatre, Round House Theatre, Woolly Mammoth Theatre Company, The Wilma Theater, Maryland Opera Studio, Theater J, Opera Lafayette, Skylight Music Theatre, Syracuse Stage, Studio Theatre, Shanghai Dramatic Arts Center and Milwaukee Shakespeare, among many other companies in the United States and abroad. Misha is a recipient of the 2013 Helen Hayes Award for his design of *The Elaborate Entrance of Chad Deity* at Woolly Mammoth Theatre Company. He is a company member at Woolly Mammoth Theatre Company and an associate artist at Olney Theatre Center. Misha is a graduate of the St. Petersburg Theatre Arts Academy, and he serves as the associate professor of scene and costume design and head of M.F.A. in Design at University of Maryland.

Alison Heryer

Costume Designer

Alison Heryer is a costume designer for theater, film and print. She is thrilled to be returning to Portland Center Stage at The Armory, after designing costumes for *Ain't Misbehavin'*, *Our Town*, *Three Days of Rain* and *Threesome*. Other design credits include productions with Steppenwolf Theatre Company, 59E59 Theaters,

La MaMa, The New Victory Theater, Kansas City Repertory Theatre, Indiana Repertory Theatre, Portland Opera, Artists Repertory Theatre and The Hypocrites. Recent awards include the ArtsKC Inspiration Grant, the Austin Critics Table Award and a 2016 Drammy. Alison is a faculty member in the School of Art + Design at Portland State University and a member of United Scenic Artists Local 829. alisonheryerdesign.com

William C. Kirkham

Lighting Designer

William C. Kirkham is thrilled to return to The Armory. Recent credits include: *Little Shop of Horrors* (The Armory); *Moby Dick* (Alliance Theatre); *Julius Caesar, Murder for Two* (Utah Shakespeare Festival); *Moby Dick, The Little Prince* – 2014 Jeff Award for Lighting Design (Lookingglass Theatre Company); *Life and Limb* (Steppenwolf Theatre Company); *United Flight 232* (The House Theatre of Chicago); *Stupid F**king Bird, Antigonick* (Sideshow Theatre Company); *Three Sisters, The Tennessee Williams Project* (The Hypocrites); *Gidion's Knot, From Prague* (Contemporary American Theater Festival); *Wonderful Life* (ArtsWest Playhouse); *Bud not Buddy, A Year with Frog and Toad* (Chicago Children's Theatre); *Pete, or the return of Peter Pan, Girls Who Wear Glasses* (Childsplay). William earned his M.F.A. in Stage Design at Northwestern University and is a proud member of USA Local 829. wckirkham.com

Casi Pacilio

Sound Designer

Casi's home base is The Armory, where her recent credits include *Little Shop of Horrors, A Streetcar Named Desire, Great Expectations, Ain't Misbehavin', Three Days of Rain, Cyrano, The*

People's Republic of Portland, Threesome and Dreamgirls (PAMTA Award); *Other Desert Cities, Vanya and Sonia and Masha and Spike, A Small Fire and Chinglish* with composer Jana Crenshaw; and ten seasons of JAW. National shows: Holcombe Waller's *Surfacing* and *Wayfinders*; *Left Hand of Darkness, My Mind is Like an Open Meadow* (Drammy Award, 2011), *Something's Got Ahold Of My Heart* and *PEP TALK* for Hand2Mouth Theatre. Other credits include Squonk Opera's *Bigsmorgasbord-WunderWerk* (Broadway, PS122, national and international tours); *I Am My Own Wife, I Think I Like Girls* (La Jolla Playhouse); *Playland, 10 Fingers* and *Lips Together, Teeth Apart* (City Theatre, PA). Film credits include *Creation of Destiny, Out of Our Time* and *A Powerful Thang*. Imagineer/maker of the Eat Me Machine, a dessert vending machine.

Liam Kaas-Lentz

Projection Designer

Liam is a native of Bellingham, WA. He is an ensemble member of Sojourn Theatre, having served as their stage and production manager for the past ten years and thirteen productions. He has also stage managed for Hand2Mouth Theatre, Portland Playhouse, Artists Repertory Theatre, Pacific Conservatory for the Performing Arts, Geva Theatre Center, Oregon Children's Theatre, Pixie Dust Productions, The Kitchen, River to River Festival, Teatro Milagro, and many others. He received his B.F.A. in stage management from Southern Oregon University and his M.Ed. in curriculum and instruction from Portland State University. Liam has taught stage and production management with a focus on ensemble, devised and site-specific contexts and methodologies at Georgetown University, Northwestern University, Portland State University, Reed College, and Lewis and Clark College. He is a proud member of Actors'

Equity Association, and lives with his wife and two cats in southeast Portland.

Janine Vanderhoff

Stage Manager

Janine is glad to be back for her second season at The Armory. Previous credits at The Armory include: *Little Shop of Horrors*, JAW 2016, *Great Expectations*, *Ain't Misbehavin'* and *Our Town*. Other Portland credits include Portland Opera's *Sweeney Todd* (followspot caller); the world premiere of DC Copeland's *Play* (stage manager/production manager); and *How to End Poverty in 90 Minutes* and *The Other Place* at Portland Playhouse (stage manager). Touring stage management credits include: *The Graduate* (starring Morgan Fairchild), *CATS*, *The Vagina Monologues*, *Jekyll & Hyde* and *Show Boat*. While in New York, Janine had the opportunity to work on *The Lion King* on Broadway, as well as with many Off-Broadway and regional companies. Production management credits include: *The Daily Show with Jon Stewart* for "Democalypse 2012 Republican National Convention" (Tampa, FL); Straz Center (Tampa, FL); and The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Will Bailey

Production Assistant

Will is excited to be making his debut this season as a production assistant at The Armory. He recently worked as a production assistant on *Sweeney Todd* and an assistant stage manager on *The Italian Girl in Algiers* with Portland Opera. Will has worked as a production assistant and prop master at Artists Repertory Theatre, where his production assistant credits include: *Ithaka*, *Mistakes Were Made*, *Xmas Unplugged*, *The Monster Builder*, *The*

*Motherf**ker with the Hat, Intimate Apparel, Exiles, Blithe Spirit* and *The Invisible Hand*. Will has also worked as a production assistant for Profile Theatre, Portland Shakespeare Project, Portland Playhouse, and as a stage manager at Teatro Milagro.

Mary Blair

Production Dramaturg

Despite a degree in Business Administration and a career in Human Resources with Macy's and PepsiCo, Mary is a theater geek at heart. She joined Portland Center Stage at The Armory in 2010 as a member of the JAW reading committee, then left to manage CoHo Productions for two seasons. She returned to The Armory in 2014 as Literary Associate and provided dramaturgical support for last season's *Our Town* – her favorite play of all time. Mary wishes to thank Rose Riordan for this second opportunity to immerse herself in a great script and contribute to the magic!

Chris Coleman

Artistic Director

Chris joined Portland Center Stage at The Armory as artistic director in May, 2000. Before coming to Portland, Chris was the artistic director at Actor's Express in Atlanta, a company he co-founded in the basement of an old church in 1988. Chris returned to Atlanta in 2015 to direct the world premiere of *Edward Foote* at Alliance Theatre (Suzi Bass Award for Best Direction, Best Production and Best World Premiere). Other recent directing credits include the Off-Broadway debut of *Threesome* at 59E59 Theaters; a production that had its world premiere at The Armory and was also presented at ACT Theatre in Seattle. Favorite directing assignments for Portland Center Stage at The Armory include *A Streetcar Named Desire*, *Ain't Misbehavin'*, *Three Days of*

Rain, Threesome, Dreamgirls, Othello, Fiddler on the Roof, Clybourne Park, Sweeney Todd, Shakespeare's Amazing Cymbeline (which he also adapted), *Anna Karenina, Oklahoma!, Snow Falling on Cedars, Ragtime, Crazy Enough, Beard of Avon, Cabaret, King Lear, Cat on a Hot Tin Roof, Man and Superman, Outrage, Flesh and Blood* and *The Devils*. Chris has directed at theaters across the country, including Actor's Theater of Louisville, Oregon Shakespeare Festival, ACT Theatre (Seattle), The Alliance, Dallas Theatre Center, Pittsburgh Public Theatre, New York Theatre Workshop and Center Stage (Baltimore). A native Atlantan, Chris holds a B.F.A. from Baylor University and an M.F.A. from Carnegie Mellon. He is currently the board president for the Cultural Advocacy Coalition. Chris and his husband, Rodney Hicks – who is appearing in the new musical *Come From Away*, which opens on Broadway in March – are the proud parents of an 18-lb Jack Russell/Lab mix, and a 110-lb English Blockhead Yellow Lab.

Portland Center Stage at The Armory

Portland Center Stage at The Armory is the largest theater company in Portland and among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994 and has been under the leadership of Artistic Director Chris Coleman since 2000. An estimated 150,000 people visit The Armory annually to enjoy a mix of classical, contemporary and world premiere productions, along with a variety of high quality education and community programs. Eleven productions are offered each season, in addition to roughly 400 community events — created in partnership with 170+ local organizations and individuals — to serve the diverse populations in the city. As part of its dedication to new play development, the

company has produced 20 world premieres and presents an annual new works festival, JAW: A Playwrights Festival. The Northwest Stories series was recently launched to develop and produce works about, or by artists from, the Northwest region. Home to two theaters, The Armory was the first building on the National Register of Historic Places, and the first performing arts venue, to achieve a LEED Platinum rating.

SPONSOR STATEMENTS

Argyle Winery

Argyle's trail of ambition to pioneer world class sparkling wine in Oregon began 30 years ago. 'Then Argyle' could not have predicted the success that 'Now Argyle' enjoys today. Our proud support of Portland Center Stage at The Armory has helped keep our wagon rolling forward, embracing new discoveries.

Curtis Thompson, MD and Associates

All of our native Oregon friends have fond memories of “The Oregon Trail” game from their childhood, and we have enjoyed the YouTube parodies. So it is a wonderful extension to now be able to experience this nostalgia on a live stage. Thanks to Portland Center Stage at The Armory for bringing “The Oregon Trail” back to life.

LEAD CORPORATE CHAMPION

Umpqua Bank

Actors take chances. Sometimes they work. Sometimes they don't. But none of these actors would be on stage tonight without taking chances. It's part of growth, and we're all made to grow. That's why we're such a proud supporter of Portland Center Stage. Let this performance inspire you to take the chances that power your own growth.