

Portland Center Stage at

THE ARMORY
PRESENTS

Wild and Reckless

Written and Performed by Blitzen Trapper
Directed by Rose Riordan and Liam Kaas-Lentz

March 16 – April 30, 2017
On the U.S. Bank Main Stage
Artistic Director | Chris Coleman

A World Premiere

Wild and Reckless

Written and Performed by Blitzen Trapper

Directed by Rose Riordan and Liam Kaas-Lentz

Scenic Designer

Sibyl Wickersheimer

Costume Designer

Alison Heryer

Lighting Designer

Daniel Meeker

Sound Designer

Casi Pacilio

Projection Designer

Jared Mezzocchi

Stage Manager

Janine Vanderhoff*

Production Assistant

Kristina Mast

Casting

Rose Riordan, Brandon Woolley
and Liam Kaas-Lentz

Wild and Reckless was commissioned by Portland Center Stage at The Armory for its *Northwest Stories* series and developed at JAW: A Playwrights Festival, July 2016, Rose Riordan, JAW Festival Director.

Blitzen Trapper is managed worldwide by Brady Brock.

Performed without intermission.

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

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

CAST LIST

Eric Earley	The Narrator/Guitar
Laura Carbonell*	The Girl/Piano/Guitar
Brian Adrian Koch	The Scientist/Percussion
Leif Norby*	The Dealer/Percussion
Marty Marquis	The Professor/Keyboard
Erik Menteer	The Kid/Guitar
Michael Van Pelt	Bass/Percussion

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A LETTER FROM THE ARTISTIC DIRECTOR

My first introduction to Blitzen Trapper was through Liam Kaas-Lentz, our production manager. I confess to being somewhat illiterate on the pop/indie music front (throw me a Springsteen or Fleetwood Mac lyric and I've got you covered, but more recent artists ... less so), so I was intrigued when he mentioned that one of Portland's most popular bands might be interested in creating an evening with a narrative thread. Liam went to college with Brian

Adrian Koch (the drummer for the band, who is also an actor), so he opened the door to a conversation.

And I started listening to them.

And I fell in love. To my unschooled ear, the music sounded at times like the Grateful Dead, sometimes like Freddie Mercury, sometimes like my favorite folk singers. What was consistent was a high level of musical complexity and experimentation, and an uncanny depth in the lyrics.

So when we first had the chance to meet with Brian and Eric Earley, the band's primary songwriter and vocalist, I became even more intrigued by hearing their backstory. Friends who met in church in small town Oregon, deeply familiar with the dead ends and economic traps in so much of rural America; who had found their way to the "big city" and built a career together, that found the band touring Europe and being touted by *Rolling Stone*, *Billboard* and *Paste* and as "one of rock music's most prolific and creative storytellers."

The chance to try and create a theatrical event — a long-form story through music — was as interesting to the band as it was to us. And so here we are.

Enjoy the ride.

-Chris Coleman

FEATURE | WILD AND RECKLESS IN DEVELOPMENT

A little over a year ago, Portland Center Stage at The Armory approached Blitzen Trapper — Eric Earley, Brian Adrian Koch, Marty Marquis, Erik Menteer and Michael Van Pelt — with the idea of creating a world premiere for the company's new Northwest Stories series, dedicated to developing and producing stories about, or by artists from, the Northwest region. In the months that followed, Blitzen Trapper visited The Armory for weeks of workshopping and production meetings, including a stint at our annual JAW: A Playwrights Festival. On the eve of the first rehearsal, we checked in with the band about their foray into the world of theater.

How do you see this show's place in the band's evolution?

Earley: It makes sense in terms of my own storytelling through song. My writing has always been narrative in nature, so it feels like a meaningful extension of the work I've always been doing.

Marquis: There's a certain symmetry to it, insofar as many of our first shows were just down the street at the ur-dive Satyricon, and now we'll be performing in a relatively pristine environment while commenting on those clubs, like Satyricon, where we once played. Also, our music has gradually become more "legible" over the years. Getting to put together this show is a good index of how far we've come from our psychedelic freak-out beginnings.

Menteer: We've been releasing records and playing shows all over the world for the past eight years, so this is an interesting change for

us. It seems very fitting because Eric's songs often involve a strong narrative. Creating this visual and spoken accompaniment, and an overarching story that ties together with the music, seems like a natural move. This project is totally outside anything that we would normally think to do, but that made it especially exciting. It felt like it would be a unique challenge and those always tend to foster growth.

Describe your creative process for this production. How has the collaboration been different from the work you've done together as a band in the past?

Earley: The songs themselves were already written and demo-ed, many of them story songs of a certain kind. Strangely, it wasn't a difficult process to meld all the songs together into a single narrative piece. There was a certain Bonnie and Clyde, Romeo and Juliet element to a few of the songs that I used to guide the overall narrative.

Marquis: Three weeks of workshopping an entire long-form musical narrative is a big departure from our usual process, where we work up individual songs and play different sets each night while we're on the road. We've had to think more carefully about how to arrange the ensemble, and how to pluck out certain musical themes for theatrical effect. There was initially a good bit of brainstorming about the story and themes to begin with, which has never been a concern for our albums.

Van Pelt: It's definitely WAY more involved than simply doing music. Logical and dramaturgical consistencies need to be found in a theater piece, where music can simply live in the ether.

Koch: Working in the studio to record the songs for this album was maybe the most fun I've ever had in a recording environment. It all flowed so naturally. I've really enjoyed working collaboratively with Rose and The Armory crew, and also getting to work again with Liam Kaas-Lentz, who in the past has directed me twice in two Wallace Shawn plays (I'm lobbying for a third one).

What are some of the inspirations you've drawn on for this show?

Earley: I've drawn on my experiences from my twenties, living and trying to play music in Portland in the late 1990s/early 2000s. There was a different feeling in the city then. The underbelly was still extremely visible — hard drug addiction/dealing/supply-demand was the norm — and my contact with it was very personal. Though I was not a user, I was in very close relationships with users.

Menteer: Mostly, I've been reminiscing about the feel of Portland in the past. There was a kind of desperate desolation to the town that, while quite dark, also contained a limitless freedom. In a town that seemed forgotten and bleak, one can do almost anything without consequences. But there was also a feeling of being stuck, as if nothing that one did could ever move beyond the city limits. Nobody really cared or had the ambition to achieve anything beyond a good show or a crazy house party.

You came to The Armory last summer to workshop the show during JAW. What was that experience like, and what did you learn along the way?

Marquis: I had been around the theater a great deal when I was younger, but had become so used to musical collaboration that it was almost shocking the amount of verbal communication necessary to get a play into shape. In a rock band, you just need to know the tempo and key, and a few other things, and you can hear if what's being played is right or not. In theater, there are many more dimensions to take into consideration, but also lots of helping eyes and ears outside of the performing ensemble.

Menteer: It was like entering a completely different world from the one that we're used to. By nature, the rock music world is much less focused and formal than the work we did at JAW. Time usage was more controlled. In a band practice one could play for ten minutes or three hours depending on the feel in the room, so it was always funny to me when we had to take mandatory breaks.

Koch: The feedback is valuable, but showcasing unfinished work at that stage of development is really uncomfortable. Still, it was nice to get other people's eyes on the thing. It contributed to the feeling that it was going in a good direction, from blurry to focused.

Usually when you play 28 performances, you've traveled thousands of miles in between. As you begin rehearsals, how are you feeling about being strapped to one stage for so long, while taking on an entirely different performance style?

Van Pelt: A little apprehension, but mostly really ready to get some legs under this thing.

Koch: I'm happy we can perform nightly without the long daily drives, but I do theater as well as music, so I'm comfortable on the move or stuck in one place.

Menteer: Having the same circumstances for every performance is going to be interesting because we are so used to working under different conditions every night. Each venue has its quirks and we've become pretty adept at adapting and making each space work for the night. One place can have an amazing sound system, where everything sounds very precise and clear, then the next night you might find yourself in a bar held together by duct tape and hope, so we have to change our approach to each kind of venue. Being in the same room every night will allow for much more refinement in our performance, and I am really looking forward to that.

What are some of the surprises working on this production so far, and what are you most excited about as you begin rehearsals?

Van Pelt: I feel very fortunate to be a part of a production that has this amount of attention being paid to it — it feels like European-style arts development. And I've never really experienced that, nor thought it existed in the States, so that is very cool.

Earley: I had no idea just how meticulous the theater is when it comes to the details of a show, the timing, staging, blocking, all the little things that make a performance happen. There's some of that in a rock show, but nothing even close to theater.

Marquis: I think the depth of resources available at The Armory is constantly surprising. It's as though anything we might need is

potentially available. Set design! Costumes! Lighting! Even publicity! In order to retain these kinds of professional services, a band often has to be working in the large hall/arena scale at least, and Blitzen Trapper is a club band. So it's always wonderful to have what would seem usually to be unnecessary or even absurd wishes realized so easily.

Koch: I'm looking forward to seeing all the elements and aspects converge as we approach opening, but the entire theatrical process is intoxicating for me.

CAST BIOGRAPHIES

Laura Carbonell*

The Girl/Piano/Guitar

Laura is thrilled to be back home in Portland working at The Armory. Regional theater credits include *One Night with Janis Joplin* (Arena Stage and Cleveland Play House); *The Storytelling Ability of a Boy* (world premiere, Florida Stage); *Glorious!* (Shadowland Theatre). New York theater credits include the new rock musicals *Destinations* (Le Poisson Rouge) and *Twist* (The Kraine Theater); *A Midsummer Night's Dream* (Pulse Ensemble Theatre); *The Wrath of Aphrodite* (TBG Arts Center); *The Andrews Sisters Musical Revue* (New York Dinner Theater). Film credits include *The Captive* (Sundance Channel) and the award-winning *Simpler Times*. Produced by Laura and her husband Steve Monarque's company MonaVision Films, *Simpler Times* features comedy duo Stiller and Meara and a theme song Laura wrote with Jerry Stiller. Laura is the managing director

of Off-Broadway's Working Theater and holds a B.F.A. in theater from NYU's Tisch School of the Arts and the Stella Adler Conservatory.

Eric Earley

The Narrator/Guitar

Eric grew up in Salem, Oregon, playing in high school rock bands and working on blueberry farms in the summer. In 1995, he moved to Lookout Mountain, Georgia, where he studied history and hitchhiked around the south. Returning to Oregon, he moved to Portland to study abstract mathematics, physics and science-fiction literature. One Halloween, he developed a fever and had an extraordinary vision while drunk on Mickey's. Subsequently, Eric quit school and returned to songwriting. He lives with his wife in SE Portland, where he records songs, writes novels and works in his garden.

Brian Adrian Koch

The Scientist/Percussion

Brian Adrian Koch is a California born and Oregon raised artist. He is excited to make his debut at The Armory, and blend his passions for acting and music into a single show. In 2000, he moved from Salem to Portland, co-founded the band and began attending Portland State University, where he received his B.A. in theater arts. Since then, he's toured the western world over with Blitzen Trapper and continues to act, write, compose and occasionally direct for productions, both theatrical and cinematic. Recent/favorite TV and film credits include: *The Librarians*, *Grimm*, *Counterintelligence*, *North and Nowhere* and *Eight Types of Crazy*. Theatrical credits include: *Mr. Burns*, *Crackin' The Code* and *Manos: The Hands of Fate*. He is a member

of SAG-AFTRA and grateful to be represented by Dennis Troutman of OPTION Model and Media.

Marty Marquis

The Professor/Keyboard

Marty is a native of Yakima, Washington, a son of an amateur thespian and a grandson of a Vaudevillian singer. As a youth, he haunted the community theater and performed in productions like Yakima's legendary *Professor Bud's Mini-Circus*. He was weaned on early MTV before discovering The Beatles and Led Zeppelin (and thence his vocation) as a teen. In the 90s, he met Eric Earley while studying American culture in Lookout Mountain, Georgia. Upon relocating to Portland, he was enlisted to join the nascent band. He lives in SE Portland with his wife and two children. Favorite pastimes include reading sci-fi, fantasy, historical fiction and that prince of American letters, Henry Miller. He recently released his first proper solo recording, *Skookum Sound*. 2019 will mark the sesquicentennial of the Marquis family in Oregon.

Erik Menteer

The Kid/Guitar

Erik Menteer was born in Salem, Oregon, to a British mother and a Michigander dad. He began to play music in the fourth grade, starting with the viola. The electric guitar came soon after, and he spent his high school years making as much noise as possible. Seeking out his favorite tones, he picked up more instruments like the organ, the sitar, and the Moog synthesizer. He brings this assortment of instruments to his role in Blitzen Trapper, but is mostly known for his electric and slide guitar work.

At Mt. Hood Community College, he studied music theory before transferring to Portland State University where he received a bachelor's degree in applied linguistics. When the band isn't on the road, he can be found playing his collection of early British R&B and punk records under the moniker of DJ Mod Fodder.

Leif Norby

The Dealer/Percussion

Leif was last seen in *Astoria: Part One*. Other appearances at The Armory include Clancy/Voice of The Oregon Trail in *The Oregon Trail*, 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 La Mancha* (Lakewood Theatre), 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 Theater), 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.

Michael Van Pelt

Bass/Percussion

A fifth-generation native Oregonian, Michael is the grandson of a Willamette Valley strawberry and peppermint farmer. Fostered by his grandmother's spinet piano, his parents' vinyl collection, 80s

pop culture, and the ascendance of hip hop, Michael took up bass guitar at the behest of Mr. Earley in the fall of 1993. Later, at the University of Oregon, he was hastily baptized into the world of subterranean college radio and bedroom 4-track cassette recording. By 2000, Michael had moved to Portland and helped crystalize what would soon become Blitzen Trapper. When not touring the western world, producing records, or curating sounds for Portland agency Marmoset, you can find him in his downtime clumsily reading Joyce and eating copious amounts of popcorn with his wife and two young sons.

CREATIVE TEAM BIOGRAPHIES

Blitzen Trapper

Blitzen Trapper were formed in Portland, Oregon, in 2003. Their self-released third album, *Wild Mountain Nation*, catapulted their career. The band signed to Sub Pop Records for their breakthrough fourth album, *Furr*, in 2008. *Furr* received universal acclaim. It was named #13 on *Rolling Stone's* list of top 50 albums of the year and the band has been touring the world ever since. They most recently released their acclaimed eighth studio album, *All Across This Land*, with *Paste* praising the record as a "triumph of Blitzen Trapper's classic rock sensibilities," calling it "an album 15 years in the making, as the musicians are both in command of their talents individually and completely dialed in as a band." Last year, the band released a live album which was recorded direct-to-acetate and released on Jack White's Third Man Records. Blitzen Trapper are Eric Earley, Marty Marquis, Michael Van Pelt, Erik Menteer and Brian Adrian Koch.

Rose Riordan

Co-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 *The Oregon Trail*, *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. Rose has also recently directed, for various other theaters, Adam Bock's *Phaedra*, *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.

Liam Kaas-Lentz

Co-Director

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 decade and a half. Recent directing credits include *How to End Poverty in 90 Minutes* with Sojourn Theatre and Portland Playhouse, and *The Hotel Play* and *Marie and Bruce* with The New House Theatre. In any number of theatrical capacities, Liam has worked with 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 universities across the country. He would like to dedicate this show to Sy. Beyond Rocketships.

Sibyl Wickersheimer

Scenic Designer

Also in Oregon, Sibyl recently designed *Julius Caesar*, directed by Shana Cooper, and *Richard 2*, directed by Bill Rauch, at the Oregon Shakespeare Festival. Her regional set design credits include productions at Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Lookingglass Theatre, Seattle Repertory Theatre, Portland Playhouse, Berkeley Repertory Theatre, Arizona Theatre Company, The Kirk Douglas Theatre, Geffen Playhouse and South Coast Repertory. Sibyl resides in Los Angeles where she designs for

numerous local companies and teaches at the University of Southern California. Her work includes over 10 productions at The Actors' Gang, of which two have toured to five continents and across the United States. Outside of traditional theater spaces, she has designed for The Natural History Museum of LA County, Kaiser Educational Theatre, Disney Cruise Line, and her art installations have been exhibited in galleries throughout Southern California.

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 *His Eye is on the Sparrow*, *The Oregon Trail*, *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. She has exhibited work at the Nelson Atkins Museum of Art, the Austin Museum of Modern Art, and Prague Quadrennial of Design and Space. Recent awards include the ArtsKC Inspiration Grant, the Austin Critics Table Award and a 2016 Drammy. Alison is an assistant professor of art practice in the School of Art + Design at Portland State University and a member of United Scenic Artists Local 829. alisonheryerdesign.com

Daniel Meeker

Lighting Designer

Previously at The Armory: scenery for *The People's Republic of Portland* and *Red* (Drammy Award); lighting for *Twist Your Dickens*; and set and lighting for *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *LIZZIE* (Drammy Award for Best Lighting), *The Last Five Years* and *The Mountaintop*. Current projects: *Big Night Out*, *Così fan tutte*, *The Difficulty of Crossing a Field* and *The Little Match Girl Passion* for Portland Opera; *The Talented Ones* at Artists Repertory Theatre; *The Language Archive* for Portland Playhouse; *Pinkalicious* for Oregon Children's Theatre; and *26 Hours* for Profile Theatre. Recent credits: scenery for *Women in Jeopardy* at Pioneer Theatre Company; lighting for *How I Learned What I Learned*, and set and lighting for *Peter and the Starcatcher* at Portland Playhouse; set and lighting for *The How and The Why* for COHO Productions; scenery for *Mothers and Sons* at Artists Repertory Theatre; scenery for *Eugene Onegin* and *L'Italiana in Algeri* for Portland Opera; lighting for *James and the Giant Peach* for Oregon Children's Theatre; and lighting director for the Pickathon Festival. Daniel is a graduate of Ithaca College and The Yale School of Drama, and a member of United Scenic Artists.

Casi Pacilio

Sound Designer

Casi's home base is The Armory, where recent credits include *His Eye is on the Sparrow*, *The Oregon Trail*, *Little Shop of Horrors*, *A Streetcar Named Desire*, *Great Expectations*, *Ain't Misbehavin'*, *Three Days of Rain*, *Cyrano*; *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.

Projection Designer

Jared Mezzocchi

Jared Mezzocchi is the recipient of the 2012 Princess Grace Award. New York City: Manhattan Theater Club (*Vietgone*), 3-Legged Dog (*The Downtown Loop*), HERE (*You Are Dead. You Are Here.*), The Builders Association (*Jet Lag*), Rob Roth (*Screen Test*), Big Art Group (*SOS, The Sleep*). Regional: Arena Stage (*Intelligence*), Studio Theatre DC and Company One Boston (*Astroboy and the God of Comics*), Everyman Theatre and Olney Theatre Center (*Grounded*), Center stage, Cleveland Play House, Milwaukee Repertory Theatre (*American Song, History of Invulnerability*) and Woolly Mammoth Theatre Company, where he is a company member (*The Nether, Chad Deity*). Mezzocchi is the producing artistic director of Andy's Summer Playhouse, an experimental multimedia theater for children in NH. Throughout the year, he is a faculty member for the M.F.A. design program at University of Maryland's School of Theatre, Dance and Performance Studies.

Janine Vanderhoff

Stage Manager

Janine is glad to be back for her second season at The Armory. Previous credits at The Armory include: *The Santaland Diaries*, *The Oregon Trail*, *Little Shop of Horrors*, JAW 2016, *Great Expectations*, *Ain't Misbehavin'*, *Our Town*. Other Portland credits include: Portland Opera's *Sweeney Todd* (followspot caller); DC Copeland's *Play* (stage manager/production manager); *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); The Fox Theatre (Atlanta, GA). Proud NYU graduate and AEA member.

Kristina Mast

Production Assistant

Kristina Mast is excited to be working at The Armory for the first time. Recent stage management credits include *db* and *The How and The Why* (Coho Productions); *One Slight Hitch* (Clackamas Repertory Theatre); *[or, the whale]*, *All Well* and *Drowned Horse Tavern* (Portland Experimental Theatre Ensemble). Assistant stage management credits include *Peter and the Starcatcher*, *Mr. Burns*, *a Post-Electric Play* (Portland Playhouse) and *One Man, Two Guvnors* (Clackamas Repertory Theatre). She received her training at Goshen College (Goshen, IN), Guthrie Theater's stage

management internship program, and Portland Playhouse's apprenticeship program. She is a core company member of Portland Experimental Theatre Ensemble.

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

AHA

We at AHA are passionate about creative storytelling that earns its way into people's lives. We help brands do this every day. The Armory also does this with every production. We're proud to support them as they captivate audience members with each performance of *Wild and Reckless* — through the vulnerability and raw, authentic emotion that unfolds throughout the story.

Sarah J. Crooks

I am proud to sponsor The Armory's latest innovation in bringing to stage Blitzen Trapper's *Wild and Reckless*. Starting at last year's JAW festival, our incredibly talented co-directors — Rose Riordan and Liam Kaas-Lentz — have guided Portland's timeless band and gifted storytellers, Blitzen Trapper, on this wild Northwest story. Thank you for joining me at The Armory for this world premiere escapade.

Tasca and Paul Gulick

We are thrilled to play a part in the world premieres of *Lauren Weedman Doesn't Live Here Anymore* and Blitzen Trapper's *Wild and Reckless*. Now more than ever we need stories of survival, grit, tenacity and resilience. And if we laugh, feel, empathize, and possibly cry along the way ... even better.

Drs. Ann Smith Sehdev and Paul Sehdev

Blitzen Trapper rocks and so does Portland Center Stage at The Armory. Join us in supporting the arts.

Stoel Rives, LLP

Celebrating 10 years in this wonderful building, Portland Center Stage at The Armory presents this world premiere love story set to a rock-and-roll score. This amazing show is a product of the company's JAW festival, which brings artists together each summer to create and refine their scripts and ideas in the presence of an audience. As a long-time supporter, Stoel Rives is proud to sponsor this edgy, innovative play, which showcases the breadth and depth of creative energy in the Pacific Northwest.

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.