

University of Portland

Department of Performing & Fine Arts

February 25 to March 1, 2015, Mago Hunt Theater

Performances at 7:30 p.m. except 2 p.m. matinee Sunday



# FULL CIRCLE

By Charles L. Mee

### **MISSION STATEMENT: DRAMA PROGRAM AT UNIVERSITY OF PORTLAND**

The Program sees itself as strongly supporting the mission of the Department and the University; it is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theater. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based core curriculum of theater courses that provides a common knowledge base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire University student community. Students are encouraged, mentored, and supervised in these productions where they are challenged to use their academic background and technical training in the real laboratory of the live theater. The Program also recognizes its role in bringing a variety of quality theatrical experiences to the University and greater Portland community.

### **MISSION STATEMENT: BACHELOR OF ARTS IN THEATER**

The Bachelor of Arts degree program is designed to provide students with a generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e., performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. For the performance and design emphases, a Senior Project in the student's particular area of emphasis serves as a capstone experience. The Management emphasis includes a Senior Project Internship opportunity with a Portland theater or other arts organization. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

### **MISSION STATEMENT: MASTER OF FINE ARTS IN DIRECTING**

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary, and conceptual approach to directing for the theater. In addition the degree allows for a tightly focused emphasis on the practical skills in directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates. In some of our course work and in of our productions it fosters the necessary skill of mentoring and working with all skill levels. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical production opportunities with technical and stage support, including the thesis project, which is part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production and an internship in which the student serves in a production capacity with an off-campus regional professional theater-related organization.

# Full Circle

By Charles L. Mee

Warren/Mr Market/Masseur .....	Joel Anderson
Cook/Student leader/Ursula .....	Renee Beckwith
Christa/Cook's Assistant .....	Josie Benedetti
Modrow/Werner .....	Michael Flickner
Honecker/Gunter .....	Tanis Gonzaga
Helmut/Actor Zhu/Student/Crowd .....	Pat Johnson
Pamela .....	Adele Kennedy
Kronz/Hermann .....	Noel Oishi
Translator/Costume Designer/ Concierge/Student .....	Mathilda Seger
Dulle Griet .....	Kristen Schmidt
Malner Mullet .....	Reza Taheri

Setting: The Berlin of the former German Democratic Republic and environs, 1989.

*Full Circle* is presented by special arrangement with the playwright.

This production is approximately 120 minutes long including one 15-minute intermission.

## Special Thanks

Andrew Golla, James F. Foster, Grace Kirk, Chuck Mee, Andrea Stolowitz

## ARTISTIC TEAM

Director .....	Mead Hunter
Dramaturg .....	Christie Craft
Stage Manager .....	Mackenzie Parker
Set Designer .....	Larry Larsen
Lighting Designer .....	Em Douglas

Sound Designer ..... Spencer Wallace  
 Costume Designer ..... Gregory Pulver  
 Assistant Costume Designer ..... Megan Rossman  
 Makeup and Hair Designer ..... Josie Benedetti  
 Wig Designer ..... Shenekah Telles  
 Choreographer ..... Gregory Pulver  
 Vocal Music Coach ..... Nicole Leupp Hanig  
 Deputy Stage Manager ..... Marcy Melville  
 Asst. Stage Manager ..... Tess Tremayne  
 Properties Masters ..... Amy Billroth-MacLurg, Rylee Warner  
 Master Electrician ..... Amy Billroth-MacLurg  
 Light Board Operator ..... Megan Macker  
 Sound Board Operator ..... Andrew Williams  
 Set/Props Crew ..... Jillana Kucey, Beth Biggs  
 Costume Crew Head ..... Hope Robinson  
 Costume Crew ..... Maria Edwards, Jordanne Petree  
 Makeup Crew ..... Ashley Milliron, Lauren Arkoosh

## PRODUCTION STAFF

Production Manager ..... Andrew Golla  
 Scene Shop Supervisor ..... Nat Bartos  
 Costume Shop Supervisor ..... Mooch Martin  
 Light Area Head ..... Spencer Wallace  
 Lead Carpenter ..... Michael Hall  
 Scene Crew ..... Joel Anderson, Sascha Coursen, Andrew Evanson, Tanis Gonzaga,  
 Michael Hall, Tyler Hunt, Carolyn Lutzenhiser, Megan Macker,  
 Lauren Mathews, Jacob Orr, Catherine Spencer, Rylee Warner

Lighting Crew..... Joel Anderson, Renee Beckwith, Maria Edwards, Michael Flickner,  
Tyler Hunt, Adele Kennedy, Megan Macker, Ellen Micek,  
Mackenzie Parker, David Rinella, Josh Rippy, Kelly Wetherald

Box Office Manager ..... Shenekah Telles

Asst. Box Office Manager ..... Sarah Street

Box Office Staff ..... Elise Harley, Kerrie Doran, Jacob Bryant, Clare Hatton, Nina Sackett

House Manager ..... Erica Gallenberger

Ushers ..... Kelsey Connolly, Alina Houston, Krizchelle Magtoto, Isaac Mansuetti, Hannah Wilkes

### About the Playwright

Chuck Mee has written *Big Love*, *bobrauschenbergamerica*, and *Trojan Women: A Love Story*, among other plays—all of them available on the Internet at [www.charlesmee.org](http://www.charlesmee.org) and as a free iPhone app. His plays have been performed at the Brooklyn Academy of Music, American Repertory Theatre, New York Theatre Workshop, the Public Theater, Lincoln Center, the Humana Festival, Steppenwolf, and other places in the United States as well as in Berlin, Paris, Amsterdam, London, Brussels, Vienna, Istanbul and elsewhere. Among other awards, he is the recipient of the gold medal for lifetime achievement in drama from the American Academy of Arts and Letters, and of the Richard B. Fisher Award. He is also the author of a number of books of history, and the former editor-in-chief of *Horizon* magazine, a magazine of history, art, literature, and the fine arts. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

### From the Dramaturg's Notebook

Chuck Mee says that there is no such thing as an original play. Plays come from myth, from dreams, from conversations, and from our own lives. He says that we are constantly adapting and remaking stories. His work, all available on his website as a part of the Re-Making Project, are what he calls “historical documents — evidence of who we are and what we do.” He regards his characters “people through whom the culture speaks.”

*Full Circle* is no exception. His introduction cites the Chinese Legend that inspired Li Qianfu’s play *The Chalk Circle* that inspired German poet Klabund that inspired Brecht’s *Caucasian Chalk Circle* that insured the Beijing opera’s production, which ultimately inspired *Full Circle*. Mee also draws from Dada artist Max Ernst, specifically his Fatagaga collection of collaged images. Ernst’s series of photographic images in the Fatgaga series are images pieced together from various inspirations, just as Mee has pulled from literature, folklore, history, culture, and art to piece together an account that blends time and space, allowing intersections of culture that can only happen here in the theater.

## BIOGRAPHIES

**Joel Anderson** (Rebecca) • Joel is a first-year transfer student from Clackamas Community College. He is currently a Theater major, working in the scene shop. Some of the previous roles he has played are Oin from *The Hobbit*, Ben Gunn from *Treasure Island*, Birdshot from *The Homecoming*, this past fall he made his UP debut as Pops Bailey in *The 1940s Radio Hour*. He is thankful for his family and friends, as well as the Oregon City Drama Department for all their love and support throughout his acting career.

**Renee Beckwith** (Student Leader, Cook, Ursula) • Renee is a freshman at the University of Portland with a Theater minor. Last term she was a part of *Dogg's Hamlet*, *Cahoot's Macbeth*. Other roles include Helena in *A Midsummer Night's Dream* and Mrs. Savage in *The Curious Savage*. She would like to thank her family and friends for their support and smiles. Renee has had a fantastic time being in *Full Circle* and hopes you will enjoy the performance.

**Josie Benedetti** (Christa, Cook's Assistant) • Josie Benedetti is a junior Theater major this year and is absolutely thrilled to have the chance to work as part of both the cast and design crew for this production. Noted previous works you may remember Josie from include Seagull in her elementary production of *Treasure Island*, as well as the Soothsayer in the University of Portland's production of *Cymbeline*. She has had a lovely time working and getting to know her fellow cast members, as well as having the opportunity to work under the wonderful direction of Mead Hunter. She would also like to thank all of her fantastic theater professors here at UP for always encouraging and motivating her, her extremely supportive family and friends for helping her make it through, and of course her hundreds of adoring fans for being, well, adoring!

**Christie Craft** (Dramaturg) • Christie, a second-year MFA Directing candidate, is pleased to make her Mago Hunt dramaturgy debut. She is a transplant from Florida and brings with her credits from the Mickee Faust Clubhouse, Florida State University, New Jersey Opera Theatre, Pants-Off Productions, and Leave Your Mark. She is the founder of the still operational Leave Your Mark Productions in Tallahassee, which purchases three meals for those in need with each single ticket purchase. Her day job is as a veterinary technician, and she also works with Profile Theatre here in Portland. Many thanks to Mead for this opportunity and his guidance. Christie would also like to thank Emma for her unwavering love and her family for their never-ending support.

**Em Douglas** (Lighting Designer) • A 2010 graduate, Em is delighted to return to the University of Portland for this production of *Full Circle*. Previous Mago Hunt design credits include *Twelve Angry Jurors*, *Alkestis*, *Woyzeck*, and *The 1940s Radio Hour*. They would like to thank Larry and Mead for the opportunity to work on such an exciting project!

**Michael Flickner** (Hans Modrow/Werner) • Michael is enthralled to be a part of this year's production of *Full Circle*. A freshman Political Science major originating from San Jose, California, Michael first appeared on the U.P. stage during *Dogg's Hamlet & Cahoot's Macbeth* last semester. Michael would like to thank his encouraging friends as well as the cast and crew for being such exceptionally wonderful people.

**Tanis Gonzaga** (Erich Honecker) • Tanis is pleasantly surprised to find himself acting in his second production of his college career. He is a sophomore pursuing a Bachelor's degree here in Theater and Music. He was recently the Captain in *Cymbeline* last spring and a chorus member in the summer production of *Iolanthe* by the Semi-professional company Mock's Crest.

**Nicole Leupp Hanig** (Vocal Music Coach) • Soprano Nicole Leupp Hanig has appeared as a soloist with the Jussi Björling Festival in Sweden, the Maggio Musicale Festival in Italy and the Pacific Music Festival in Japan. She has performed a solo recital at St. Martin's in the Field in London, Berg's *Sieben Frühe Lieder* at Durham Cathedral in England and was a soloist in Opera Galas for Amnesty International at St. James' Picadilly in London and for the Cairo Opera in Egypt, which was recorded for Egyptian television. Dr. Leupp Hanig holds degrees from The University of Colorado and The University of Illinois as well as a Post Graduate Diploma from The Royal Academy of Music in London where she was awarded the Diploma of the Royal Academy for distinction in performance. Prior to her appointment as Assistant Professor of music at the University of Portland, she served on the voice and opera faculty at Millikin University in Decatur, Illinois.

**Patrick Johnson** (Actor Zhu/Student/Helmut) • Pat is a freshman secondary education and history major from Arizona and is very excited to be in his first production at the University of Portland.

**Adele Kennedy** (Pamela) • Adele is delighted to be joining the UP Theater program for her first production as Pamela in *Full Circle*. She is a sophomore Theater major who recently transferred from SUNY Purchase. Her past credits include Masha in *The Three Sisters*, Blanche in *A Streetcar Named Desire*, and Rosalind in *As You Like It*. She would like to thank her mother, Francesca, for partially inspiring her interpretation of Pamela and her father, Tom, for supporting her in all her artistic endeavors. She would especially like to thank the UP theater department for being so welcoming.

**Noël Oishi** (Egon Krenz/Hermann) • Noël is a Senior Music/Theatre double major here at the University of Portland. This is his capstone performance and is pleased that you have managed to see the show. His high energy and charisma, (and occasional immaturity), gives him an interesting presence on stage. Noël has only made a few performances on stage, these included *Cymbeline*, *Doctor Faustus*, *Arms and the Man*, *A Midsummer Night's Dream*, *Machinal*, and *Scenes and Revelations*. As always he is striving towards entertaining each and every person to enter the hallowed halls of theatre and music. Noël is leaving you all with a few words: "I stand before you and give you my heart and my soul. I do this because it makes me happy, and you're all my family."

**Mackenzie Parker** (Stage Manager) • Mackenzie is delighted to be managing *Full Circle*. An senior English major and Theatre minor, she has also managed *Dogg's Hamlet/Cahoot's Macbeth* and *Woyzeck* here at UP. Mackenzie is also a published short story writer, and the host of "The Mackenzie Hour" radio show on KDUP. She would like to thank Mead, the cast, crew, and designers for being an absolute joy to work with. Her thanks also to her management team: Marcy and Tess—she knows she's leaving her management table in good hands.

**Kristen Schmidt** (Dulle Griet) • Kristen is delighted to be a part of this wonderful production. She is a junior Theater major with an emphasis in performance. You have last seen her on the UP stage in *Colder Than Here* as Harriet. She would like to thank her amazing director, crew, and cast for making this show a very memorable experience. Kristen would also like to give a shout out to her friends and family for always supporting her.

**Mathilda Seger** (Translator/Costume Designer/Student/Concierge) • Mathilda is thrilled to be a part of this production in all of its quirkiness. She is a first-year student from Edmonds-Woodway High School, and is pleased to be studying theater and music, along with a variety of other interests. Last semester, she played Sally Ferguson in *The 1940s Radio Hour*. She now works in the scene shop, and is excited to continue building sets for a long time to come. Thank you!

**Reza Taheri** (Heiner Muller) • Reza Taheri is a freshman Chemistry major here at the University of Portland. His previous theatrical experience includes playing Merlin in a middle school production of *Sword in the Stone*, and the role of Sonny LaTierri in a high school production of *Grease*. Reza is excited to be performing in his first play at University of Portland, and hopes to participate in many more to come.

**Spencer Wallace** (Sound Designer) • Spencer is a junior Theater major with an emphasis in design, from Pleasant Hill CA. While he has worked several shows in the past, including *Scenes and Revelations* and *The 1940s Radio Hour* here at University of Portland, this is his first foray in the field of design. He would like to thank his friends and family for giving him the chance to stretch his wings and cut his teeth, and thank you for coming to see all the hard work everyone has put forth.

### Drama Faculty

#### **Andrew Golla, MFA, Associate Professor, MFA Graduate Program Director**

This is Andrew Golla's eighth year as full-time faculty at the University of Portland. Previous University productions include *All in the Timing*, *Urinetown the Musical*, *Our Town*, *Into the Woods*, and last spring's *Cymbeline*. He has directed plays in Portland and has worked at Portland Center Stage's JAW Festival. Andrew is also the Artistic Director of Portland Theatre Works, which develops new work for theater in collaboration with playwrights, and is a founding member of Portland's Fertile Ground Festival. He also works as a freelance director, often of new works, and actor. He received an MFA in Directing from the University of Iowa and a BA in Political Philosophy from Carleton College. He has directed more than 50 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. Andrew is a member of the Stage Directors and Choreographers Society.

#### **Mead Hunter, PhD, Assistant Professor**

Mead Hunter has an MFA in Dramaturgy and Dramatic Criticism from Yale University and a PhD in Critical Studies from UCLA. For 10 years he was the artistic leader of A.S.K. Theater Projects in Los Angeles, where he commissioned many original scripts and also curated Common Ground, a festival of ensemble-generated theater. He is formerly Portland Center Stage's Director of Literary and Education Programs; for PCS he shepherded the development of many original plays. He has served as a script consultant and arts advocate at numerous theaters and organizations, including the Mark Taper Forum, the Colorado New Play Summit and the Kennedy Center. In addition to teaching theater history and dramaturgy at UP, Mead is



artistic director of the New Harmony Project, an organization dedicated to assisting writers in developing works for live performance.

**Larry Larsen, MFA, Professor, Chair of the Dept. of Performing and Fine Arts**

Professor Larsen is in his 21st year teaching and designing for the University. His scenic work at the University includes last year's productions of *On the Verge*, *Twelve Angry Jurors* and *Bat Boy*. Other designs for the University include *Much Ado about Nothing*, *Into the Woods*, *Present Laughter*, *The Foreigner*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, and *Big Love*. His current professional design work includes the scenery for this past summer's Mocks Crest production *Die Fledermaus*, *A Bright New Boise* for Third Rail, *Ten Chimneys* for Artists Repertory, and he is designing a Slavic Christmas Revels for the Portland Revels opening this December. Other theaters designed for include Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University, and is the Chair for the Department of Performing and Fine Arts. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, actress Caren Graham, and their son Mac. He has his MFA in scenic and lighting design from the University of Washington.

**Mindi Logan, MFA, Director of Theatre, Associate Professor, Acting Instructor**

Mindi is beginning her 16th year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her MFA from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Artists Repertory Theatre, Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voiceovers. Mindi also serves as the Regional Past Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband Hal is a professional musician and composer who also works locally and teaches at the University of Portland.

**Gregory Pulver, MFA, Associate Professor, Costume and Makeup Design**

Before becoming Associate Professor and Drama Program Director for UP, Gregory Pulver was an Associate Professor of Costume Design at Western Washington University for 12 years and Chair of the WWU Theatre Department for three and a half of those years. Mr. Pulver holds an MFA in costume design and choreography from Humboldt State University. He is the 1993 Kennedy Center American College Theater Festival National Costume Design Winner for his work on *The Threepenny Opera*.

## CURRENT THEATER MAJORS

Joel Anderson (OR)  
Beth Biggs (WA)\*  
Amy Billroth-MacLurg (WA)  
Tori Dunlap (WA)  
Annie Ganousis (CO)  
Janie Higgins (WA)\*  
Jillana Kucey (OR)\*  
Natalie Mecham (WA)  
Abby Neiryck (CO)  
Emma Pace (UT)  
Michael Rexroat (ID)  
Andrew Ryan (Australia)  
Allison Seibert (WA)  
Victoria Traudt (CA)  
Spencer Wallace (CA)  
(\* denotes Drama Minor)

Renee Beckwith\*  
Emily Clare Biggs (WA)  
Sascha Coursen (Germany)  
Maria Edwards  
Tanis Gonzaga-Guzman (OR)  
Tyler Hunt (WA)  
Megan Macker (CA)  
Marilyn Melville  
Noel Oishi (OR)  
Mackenzie Parker (CA)\*  
Hope Robinson (ID)  
Kristen Schmidt (CA)  
Peter Sotos (VA)  
Tess Tremayne (CA)  
Michael Wardrop (UT)

Josephine Benedetti (OR)  
Jen Bigoness (CA)  
Hope Dorman (CA)\*  
Rebby Foster (WA)\*  
Michael Hall (OR)  
Taylor Kendig\*  
Melelani Makanui (HI)\*  
Ellen Micek (OR)  
Jacob Orr (OR)  
Jordanne Petree (AK)\*  
Megan Rossman (WA)  
Mathilda Seger (WA)  
Shen Telles (NM)  
Molly Vincent (CA)  
Natalie Young (WA)

### MFA Graduate Students

Christie Craft (FL)  
Josh Rippy (ID)

Brian Guerrero (OR)  
Kelly Wetherald (PA)

**Patron reminder:** Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

## THEATER PATRONS FUND

The Theater Patrons Fund was originally set up in the 1980s by Professor Tom Lasswell as an additional resource for The Theater Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theater Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to The Theater Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theater artists, which happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theater Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland—Theater Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd., Portland, OR 97203.

University of Portland  
Theatre Program 2014-2015  
Mago Hunt Theatre

**Scenes and Revelations** by Elan Garonzik, directed by Andrew Golla  
October 1-5, 2014

**The 1940s Radio Hour** by Walton Jones, directed by Gregory Pulver  
November 7-9, 13-15, 2014

**Full Circle** by Charles L. Mee directed by Mead Hunter  
February 25-March 1, 2015

**Three Sisters** by Anton Chekhov directed by Andrew Golla  
April 10-12, 15-17, 2015

All performances Wed-Sat are at 7:30 p.m., Sunday is a matinee only at 2:00 p.m.

For tickets call the Mago Hunt Box office 503.943.7287 or email magohuntboxoffice@up.edu

Season Pass  
\$30.00 adults \$15.00 for students and seniors

For ADA accommodations or any questions, please contact the PFA Department at 503.943.7228.



# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 46,  
part of the Rubenstein Arts Access Program,  
is generously funded by David and Alice Rubenstein.

Additional support is provided by  
The Honorable Stuart Bernstein and Wilma E. Bernstein; Dr. Gerald and Paula McNichols  
Foundation; the National Committee for the Performing Arts; The Harold and Mimi Steinberg  
Charitable Trust; and Beatrice and Anthony Welters and the AnBryce Foundation.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

University  
of Portland



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