

SOMETHING CLEAN

by

Selina
Fillinger

March
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OREGON CONTEMPORARY THEATRE

Presents

Something Clean

by Selina Fillinger

Director

Inga Wilson

Scenic Designer

Steen V. Mitchell

Properties Designer

Amy Weinkauff

Lighting Designer

Michael A. Peterson

Sound Designer

Chris Lewis

Costume Designer

Erin Willis

Stage Manager

Riley Allen

Assistant Stage Manager

Laura Tuffli

Production Sponsor:



Something Clean is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

World Premiere produced in New York City by Roundabout Theatre Company as part of Roundabout Underground at the Harold and Miriam Steinberg Center for Theatre on May 28, 2019. Originally commissioned and developed through the Sideshow Theatre Company Freshness Initiative.

BE ADVISED

This production contains description and discussion of sexual assault.

CAST

Charlotte..... Jeany Van Meltebeke Snider
Doug Paul Dunckel
Joey.....Michael Eclevia

The performance lasts approximately 1 hour 25 minutes with no intermission.

PRODUCTION TEAM

DirectorInga Wilson
Sound Designer Chris Lewis
Scenic Designer Steen V. Mitchell
Lighting Designer Michael A. Peterson
Properties Designer Amy Weinkauf
Costume Designer..... Erin Willis
Production Stage Manager Riley Allen
Assistant Stage Manager..... Laura Tuffli

SPECIAL THANKS

*Eric Braman, Janet Johnston, Jeff Weinkauf,
HIV Alliance, Hope & Safety Alliance, Royal Refuse*

*Oregon Contemporary Theatre acknowledges that we are on the traditional
homeland of the Kalapuya people. We honor their descendants who are
today members of the Confederated Tribes of the Grand Ronde Community
of Oregon and the Confederated Tribes of Siletz Indians, and we recognize
their tremendous contributions to and continued stewardship of our region.
Learn more about their current activity and history:
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Thank you for joining us for Selina Fillinger's ***Something Clean***. And a huge thanks to Inga Wilson for guiding this terrific cast and talented production team in bringing this challenging story to life.

Six years ago, a colleague recommended to me Ms. Fillinger's early play, *Faceless*. It is a very good script, though its storyline was similar to a play we had already programmed that year. Still, I thought I should know more about this unfamiliar writer.

You can imagine my surprise when sleuthing revealed that Selina had just graduated from Northwestern University, where she studied drama after graduating from South Eugene High School. Her writing career has exploded in the last six years, including commissions from several major regional theatres, productions off-Broadway in New York, London, and—topping it off—last summer, her newest play premiered on Broadway. We are excited to bring Selina's skillful writing to a stage in her hometown. We look forward to reading and producing more of her work in the future.

Join OCT in April as we celebrate spring with the return of the Kinsey Sicks, America's Favorite Dragapella© Beauty Shop Quartet! This time, the beloved potty-mouthed and politically outspoken drag quartet showcases their glorious four part harmonies with a cavalcade of Kinsey classics as well as new parodies to ruin your childhood favorites in *Drag Queen Storytime Gone WILD!* You'll never be able to hear nursery rhymes or beloved classic children's songs the same way again. This is an adults-only show, unsuitable for children, and may provoke strong reactions among people named DeSantis or Taylor Greene.

In May, we will close out our 30th anniversary season with Dustin Chinn's *Colonialism Is Terrible, But Pho Is Delicious*. This smart and funny satire pokes fun at cultural authenticity and appropriation through the history of Vietnamese noodle soup. We have assembled a top-notch cast and production team featuring artists from up and down the West Coast.

OCT is delighted to be Eugene's home for new plays and performance work. We do it for you—and we couldn't do it without you. Join us on May 21st for our annual fundraising event, Experience OCT. The money raised through that event enables OCT to produce new work and bring new artists to Eugene. Ticket sales cover just under 50% of our operating expenses, and we are grateful to be in a community that puts such high value on the arts. Thank you for your support.



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The following statistics were gathered from RAINN (Rape, Abuse & Incest National Network).

- Every 68 seconds, an American is sexually assaulted. And every 9 minutes, that victim is a child.
- Meanwhile, only 25 out of every 1,000 perpetrators will end up in prison.
- On average, there are 463,634 victims (age 12 or older) of rape and sexual assault each year in the United States.
- Women ages 18-24 are at an elevated risk of sexual violence.
- Sexual violence is more prevalent at college, compared to other crimes, with 13% of all students experiencing rape or sexual assault through physical force, violence, or incapacitation (among all graduate and undergraduate students).
- The likelihood that a person suffers suicidal or depressive thoughts increases after sexual violence, with 30% of women reporting symptoms of PTSD 9 months after the rape, and 33% of women who are raped contemplating suicide.
- Perpetrators of sexual violence often know the victim.

To learn more about their nationwide advocacy and support, go to <https://www.rainn.org/about-rainn>.

If you, or someone you know, is a survivor of sexual assault and need local support, Sexual Assault Support Services (SASS) is a non-profit organization providing outreach, advocacy, and support to survivors of sexual violence and their partners, families, and friends throughout Eugene-Springfield and the rest of Lane County. You can reach their toll-free 24/7 hotline at 844-404-7700.



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SELINA FILLINGER (Playwright) is an actor and writer currently based in L.A. Other plays include *Faceless*, *The Armor Plays: Cinched/ Strapped Plays* and *POTUS: Or, Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive*. Current commissions include Roundabout Theatre Company, South Coast Repertory, Manhattan Theatre Club and Williamstown. She was a Hawthornden Fellow and resident at the Sallie B. Goodman Artist's Retreat at McCarter Theatre Center, and is a 2016 graduate of Northwestern University, where she studied playwriting under Laura Schellhardt.

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PAUL DUNCKEL (*Doug/Policeman*) makes his second appearance at Oregon Contemporary Theatre, having previously played Ed in *The Curious Incident of the Dog in the Night-Time*. Nearby, he has also performed in *Murder on the Orient Express* (VLT). Highlights from time spent in theatres in Chicago include: *Flare Path* (Griffin), *The Night Season*, *Life is a Dream* (Vitalist), *The Farnsworth Invention* (Timeline), *Book of Days*, *Someone Who'll Watch Over Me* (Piven), *Opus* (Red Twist), *The Seagull* (Raven), *Romeo and Juliet* (Chicago Shakespeare Theatre) and as Ernest Shackleton in *The White Road* (ITC). Television credits include featured roles on *Chicago Fire* (NBC) and *Empire* (FOX). He shares special thanks to all of those who come to see theatre in Eugene and all the people who create it; he is honored to be here with you.



MICHAEL ECLEVIA (*Joey*) is thrilled to be in his first production at Oregon Contemporary Theatre. He is a senior at Oregon State University studying General Music, and has previously starred in multiple OSU productions, including appearances as Molokov in *Chess*, Dr. Craven in *The Secret Garden* and John in Andrea Stolowitz's *Successful Strategies*. In his spare time, Michael enjoys practicing electric bass, composing music and finding the latest album to sink his teeth into. A big thank you to all the cast and crew for their hard work and to the people who continue to support artistic endeavors.



JEANY VAN MELTEBEKE SNIDER (*Charlotte*) is thrilled to participate in this piece with Oregon Contemporary Theatre. Having grown up in the Eugene area, she holds sweet memories of theatre at Sheldon, UO and EFMT. After receiving her MFA in acting at the University of Illinois, Jeany and her husband, David, worked several years for the Chemainus Theatre Festival in BC before moving to Alberta to work for Rosebud Theatre and School of the Arts. She has also worked with World Communities Theatre, Western Illinois Musical Theatre, Wisconsin Shakespeare, Willamette Repertory, Pacific Theatre and Fire Exit Theatre. Favorite roles include: Dolly Levi, Lettice Douffet, Sister Aloysius, Hecuba, Maggie Antrobus, Titania, The Baker's Wife, Regan and Aunt Eller. She shares that it is an honor to walk Charlotte's journey through this sadly relevant story. "May all who witness it receive the dignity of your resonant truths affirmed. And may we all seek to discover how to become more empathetic and gracious people."

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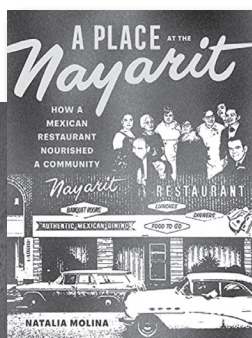
author of *A Place at the Nayarit: How a Mexican Restaurant Nourished a Community*, and Professor of American Studies and Ethnicity, University of Southern California

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RILEY ALLEN (*Production Stage Manager; Production Assistant*) graduated from Central Washington University with a Bachelors in Theatre Design and Production, specializing in everything from scenic design to stage management to electrician work. His stage management credits include: *Dissent* (CWU Ghostlight Lab), *Holiday Inn* (The Shedd Institute) and OCT's entire 2022-2023 season so far (though he would like to specifically mention *Hedwig And The Angry Inch*, as calling that show gave him a few grey hairs). Riley is excited to not only be using all facets of his degree this season, but to have the opportunity to work with Oregon Contemporary Theatre in such an intimate venue on a season teeming with variety and tough questions. Born in the Puget Sound area, he is excited to see that the Seattle Kraken are no longer the worst team in the NHL.

CHRIS LEWIS (*Sound Designer; Sound Engineer*) is a live performance sound technician and recording/mixing engineer, joining the staff at Oregon Contemporary Theatre in August 2022. Chris also works with George Relles Sound and IATSE 675 as a stagehand and a/v technician, and he can be found moving pianos with Carter Piano services. Chris started his professional audio career in Eugene at The Shedd Institute, where he was acting Technical Director, managing light, projection and sound design. Sound design credits include *Annie and White Christmas* (The Shedd) and live sound mixing for *Hedwig And The Angry Inch* (OCT). When not doing shows or moving pianos, Chris enjoys playing guitar and soccer (not at the same time), or listening to music or a good story.



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STEEN V. MITCHELL (*Scenic Designer*) appreciates having this opportunity to work with a talented production team at Oregon Contemporary Theatre. She has designed scenery for more than 20 shows at OCT since 2004, including: *The Thanksgiving Play*, *Successful Strategies*, *Melancholy Play*, *Silent Sky*, *Who's Afraid of Virginia Woolf?*, *The Great Gatsby*, *Fahrenheit 451*, *The Four of Us*, *Frozen*, *West Moon Street* and *Mother Courage*. She worked as a visiting designer at the University of Wisconsin La Crosse and has also designed for: Oregon State University, Eugene Ballet (puppets), Eugene Opera (props) and Lane Summer Musical Theatre (sets, including *Singin' in the Rain*). She gives very special thanks to Janet Rose for mentoring theatre students, and to her partner, Sue Dockstader, for her love and support.

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MICHAEL A. PETERSON (Lighting Designer) is excited to return to Oregon Contemporary Theatre to design this show as part of the 2022/2023 season. Previously he has designed OCT lighting for: *The Roommate*, *The Curious Incident of the Dog in the Night-Time*, *The Thanksgiving Play*, *The Cake*, *Good People*, *Damascus*, *The Understudy*, *Hand to God*, *Buried Child*, *The Flick*, *Marjorie Prime*, *Venus in Fur*, *Blue Door*, *Melancholy Play*, *The 39 Steps*, *The Big Meal*, *Silent Sky*, *The Last Five Years*, *A Christmas Carol*, *The Great Gatsby* and *Next to Normal*. Other companies that Michael has designed for include: American Players Theatre, National Tour of City of Angels (lighting design assistant), Valley Music Festival - Solvang, CA (David Crosby & CPR, Michael McDonald & Christopher Cross), Solvang Country Music Festival (Suzy Boggus, Desert Rose Band, Zaca Creek), Eugene Ballet, Eugene Concert Choir, Eugene Opera, Eugene Symphony, New Hope Christian College, Northwest Christian University, Oregon Bach Festival, PCPA Theaterfest, Skylight Opera, U of O School of Music/Opera, Willamette Repertory Theatre, Willamette University, Diablo Valley College, Allan Hancock College Dance Department, The Music Academy of the West, San Jose Rep and S.B.C.L.O.



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Production Team Profiles

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LAURA TUFFLI (Assistant Stage Manager; Production Assistant) recently graduated from the University of Oregon, majoring in Theatre Arts and minoring in Music. They have spent their time in theatre focusing on costumes, wigs and makeup. Costuming credits include: *The 39 Steps*, *After the Revolution*, *12 Angry Jurors* (Pocket Playhouse); *Birds Flying Through* (LCC); assistant costume design for *Hay Fever* (University Theatre); makeup/wig design for *A Midsummer Night's Dream* (The Tall Tale Players); and makeup/wig stylist and assistant stage manager for *Hedwig And The Angry Inch* (Oregon Contemporary Theatre). Laura is very excited to be a part of the show!

AMY WEINKAUF (Props Designer) is part of a family of artists who love good story telling. She has worked on and off the stage in support of a variety of local productions. Amy was recently seen in: *NW10: Long Story Short* (Northwest Ten Festival), *The Miraculous Journey of Edward Tulane* (Cottage Theatre) and as Marmee in *Little Women The Musical* (Very Little Theatre). She is excited to step back behind the scenes in her first design role for Oregon Contemporary Theatre. 143.

ERIN WILLIS (Costume Designer) has previously designed at Oregon Contemporary Theatre for: *Alabaster*, *A Doll's House, Part 2*, *Buyer and Cellar*, *Art*, *The Roommate*, *The Thanksgiving Play*, *Fun Home*, *The 39 Steps*, *Vanya and Sonia* and *Masha and Spike*, *Lucky Me*, *Clybourne Park*, *A Bright New Boise*, *Tribes*, *Next to Normal* and *Fahrenheit 451*. She graduated from the University of Oregon and completed MFA work in costume technology at the North Carolina School of the Arts. Additional credits include the Old Globe Theatre, Georgia Shakespeare Festival, North Carolina Shakespeare Festival, New York City Center and Broadway productions.

INGA WILSON (Director) is honored to direct *Something Clean* at Oregon Contemporary Theatre. Other recent OCT projects include co-producing *NW10*, directing *Tiny Beautiful Things* and playing Judy in *The Curious Incident of the Dog in the Night-Time*. Originally from Minnesota, she received a BFA in Theatre Performance from Drake University and went on to study at the O'Neill National Theater Institute and Chautauqua Theater Conservatory. Inga enjoys acting, directing and teaching theatre for diverse audiences. She thanks you for coming and supporting the arts!



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Dr. Stanley Coleman

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a play by Mark St. Germain
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attempt at self-harm,
and the appearance of a gun.
Appropriate ages: 14+

TYLER ANTHONY (*Master Electrician*) joined Oregon Contemporary Theatre in August 2019. He is a stage electrician, lighting designer, stagehand and director. In addition to his work with OCT, Tyler is the touring electrician for Right Angle Entertainment and the Eugene Ballet and an IATSE local 675 member. Design credits include *Peter and the Starcatcher*, *The Wolves*, *Boston Marriage*, *Treehouse* and *Winter Shorts*. Director credits include *Boston Marriage*, *Nightlight* and *Out of Joint*. He can be found working at OCT, The Hult Center, Matthew Knight Arena, Autzen Stadium, Hayward Field and Lane Community College.

DAVID ARNOLD (*Production Assistant*) is a Eugene-based actor. He was last seen onstage at Oregon Contemporary Theatre in *Witch* (Scratch) and *Good People* (Stevie). He studied acting at CWU and LCC, where he worked with director Tara Wibrew on *The Pillowman* (Tupolski) and appeared in *Angels in America* (Prior Walter). Other notable favorite roles include *She Kills Monsters* (Miles) and *You're a Good Man, Charlie Brown* (Snoopy).

CAMERON JACKSON (*Marketing Manager*) is a poet and maker joining Oregon Contemporary Theatre in 2022. He has experience both on- and off-stage in the theatrical and filmed spaces; performance credits include Scapin (*Les Fourberies de Scapin*, CSU Stanislaus), Grantaire (*Les Misérables*, San Benito Stage Co.) and Indiana Jones (*Flashback*, Disneyland). Cameron's play *Moving On* was selected and performed at OCT as part of *NW10: Long Story Short*, and he is excited to share that his play *Dominant Species* was selected for *NW10: Buckle Up*, which will open March 31, 2023. When not backstage, Cameron can be found at home with his partner Laura and their excessive pets.

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MARY WETHERBEE (Box Office Manager/Volunteer Coordinator) began her involvement with theatre in high school where she acted in several plays. She holds a BA from Penn State in Social Work. Mary's acting credits at Oregon Contemporary Theatre include *Life in the Theater* and the Northwest Ten plays *Paper is Dope* and *Savage & Strawberry*. She has also performed monologues with Actors Table and is active in the Eugene Shakespeare Club and Reader's Theater.

TARA WIBREW (Associate Producer) is a theatremaker who has worked with Oregon Contemporary Theatre since 2011. She has a Masters in Arts Management from the University of Oregon and trained at NYU's Tisch School of the Arts - Atlantic Acting School. Select OCT credits include: direction of *Witch*, *A Doll's House, Part 2*, *Damascus* (West Coast Premiere), *Middletown*, *Melancholy Play* (#GoTeamAlmond), *Vanya and Sonia and Masha and Spike*, *A Bright New Boise* and *August: Osage County*; and acting roles in *Hedwig And The Angry Inch*, *The Cake*, *The Flick*, *Shrimp & Gritts: She's Gone* and *boom*. Other select directing credits include *Thom Pain (based on nothing)*, *Treehouse* (World Premiere), *Peter and the Starcatcher*, *The Pillowman* and *The Last Days of Judas Iscariot*. Tara is an adjunct professor of theatre arts at Lane Community College. She is also a founding member of Operation Shadowbox and producer/co-host of What The Musical, a podcast for musical theatre nerds and newbies. Outside of theatre, she sings lead for Higher Love Band and spends time with her very good dog, Poppy. whatthemusical.com, higherloveband.com.



Mar 17 - Apr 2

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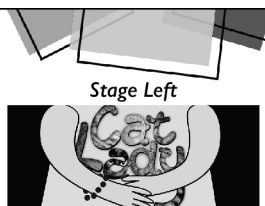
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Apr 14-23

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CRAIG WILLIS (Producing Artistic Director) has been at the helm of Oregon Contemporary Theatre since 2003. Craig has an MFA in Directing and a PhD in Dramatic Literature/Theory from the University of Oregon. In 2008, he received an Oregon Arts Commission fellowship to train with Anne Bogart and SITI Company. Craig's OCT directing credits include: John Cameron Mitchell and Stephen Trask's *Hedwig And The Angry Inch*, Jonathan Tolins' *Buyer & Cellar*, Jen Silverman's *The Roommate*, Edward Albee's *At Home at the Zoo*, Lisa Kron and Jeanine Tesori's *Fun Home*, David Ives's *Venus in Fur*, Steve Yockey's *Blackberry Winter*, Jason Robert Brown's *The Last Five Years*, Aaron Posner's *Stupid Fucking Bird*, Nathan Alan Davis's *Dontrell*, *Who Kissed the Sea*, Edward Albee's *Who's Afraid of Virginia Woolf?*, Lauren Gunderson's *I And You*, Bruce Norris' *Clybourne Park*, Nina Raine's *Tribes*, Adam Gwon's *Ordinary Days*, Brian Yorkey and Tom Kitt's *Next To Normal*, Robert Lopez, Jeff Marx and Jeff Whitty's *Avenue Q*, Geoffrey Nauffts's *Next Fall*, Itamar Moses's *The Four of Us*, Henrik Ibsen's *Hedda Gabler*, Joe Calarco's *Shakespeare's R & J*, Martin McDonagh's *The Pillowman*, Bertolt Brecht's *Mother Courage*, Anton Chekhov's *The Seagull*, Stephen Sondheim and John Weidman's *Assassins*, Edward Albee's *The Goat, or Who is Sylvia?*, David Auburn's *Proof* and Thornton Wilder's *The Skin of Our Teeth*. His scenic designs for OCT include: *The Flick*, *Becky's New Car*, *Ordinary Days*, *The Seagull* and *I Am My Own Wife*.



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