



# OREGON CONTEMPORARY THEATRE

## ALABASTER

**NNPN Rolling World Premiere**

**May 20 - June 5**

*Pay-What-You-Can Previews May 18 & 19*

**By Audrey Cefaly**

**Directed by Willow Jade Norton**

*Featuring Jerilyn Armstrong, Kamden Flowers,  
Rose Heising, Hailey Henderson & Marla Norton*

*"Sometimes a piece just glues you to your chair, makes you laugh,  
rips your heart out, and when it's done you want to hold the  
people you love tightly and not let go." — NJ Rep*

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**OREGON CONTEMPORARY THEATRE**

Presents

***Alabaster***

by Audrey Cefaly

**Director**

Willow Jade Norton

**Scenic Designer**

Amy Dunn

**Assistant Director**

Jennifer Chaney

**Costume Designer**

Erin Wills

**Properties Master**

Riley Allen

**Lighting Designer**

Emily Bolivar

**Makeup Artist**

Gina Love

**Stage Manager**

Colleen Rooney

Winner of the 2017 David Calicchio Emerging American Playwright Prize at  
Marin Theatre Company, Mill Valley CA

Jasson Minadakis, Artistic Director | Keri Kellerman, Managing Director

ALABASTER is produced at Oregon Contemporary Theatre as a part of a  
National New Play Network Rolling World Premiere.

Other partnering theaters are: Florida Repertory Theatre (Fort Myers), Capital Stage (Sacramento), 16th Street Theater (Berwyn IL), Kitchen Dog Theater (Dallas), Shrewd Productions (Austin), Know Theatre of Cincinnati, Phoenix Theatre (Indianapolis), Williamston Theatre (Michigan), Salt Lake Acting Company, and New Jersey Repertory Company (Long Branch). For more information please visit [www.nnpn.org](http://www.nnpn.org).

*Oregon Contemporary Theatre is a Constituent Member of  
Theatre Communications Group (TCG), the national organization  
for the professional non-profit American theatre.*

**CAST (in order of appearance)**

Musician .....	Rose Heising
Weezy .....	Kamden Flowers
Bib .....	Marla Norton
June .....	Hailey Henderson
Alice .....	Jerilyn Armstrong

*The performance lasts approximately 2 hours.  
There will be one 10-minute intermission.*

**PRODUCTION TEAM**

Director .....	Willow Jade Norton
Assistant Director .....	Jennifer Chaney
Scenic Designer .....	Amy Dunn
Lighting Designer .....	Emily Bolivar
Costume Designer .....	Erin Wills
Makeup Artist .....	Gina Love
Violin Sound Devising .....	Rose Heising
Dramaturg .....	Carolyn Messina
Media Technician .....	Rhodes Erickson
Stage Manager .....	Colleen Rooney
Properties Master/Assistant Stage Manager .....	Riley Allen

**SPECIAL THANKS**

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Charlene Gross at the School of Theatre - Penn State University,  
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Production Manager/Master Carpenter.....	Amy Dunn
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Education Coordinator.....	Inga Wilson
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Carpenter/Venue Assistant.....	Dara Willmarth
Production Assistant.....	Riley Allen
Master Electrician .....	Tyler Anthony
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*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 of Oregon, and we recognize their tremendous contributions to and continued stewardship of our region.*



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# Producing Artistic Director's Note

7

Welcome to *Alabaster*. Originally intended for 2020, it brings tremendous satisfaction to share Audrey Cefaly's haunting story of healing, art and the power of women. We discovered this Alabama goat play via the National New Play Network (NNPN) showcase for new plays. OCT is one of 11 theatres nationwide who committed to participating in a rolling world premiere for *Alabaster*.

OCT's membership in NNPN is possible thanks to the generosity of our many patrons, donors and business sponsors. Your support make it possible for OCT to bring rolling world premiere's to Eugene. We will be announcing our new season soon—and you can be assured that it will include another NNPN premiere that you won't want to miss.

Thank you for attending this performance and please spread the word. Theatre is back and in person. Word of mouth is still the best form of marketing.

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Breathe. "We'll get through it together," says our narrator Weezy; an all-seeing, all-knowing instrument of *the Divine*. As in this play and in life, we are faced with our own mortality. Our playwright Audrey Cefaly writes, "We understand time as a luxury. In this world. On this day. The time for pleasantries is over. Resist the urge to play things 'nice.'"

Let us evolve beyond "nice." We have been worn down by the never-ending savage blows of life, and at this very moment, each of us are at a crossroads: how can we find peace after pain, after trauma? *This* production invites us all to grapple with our grief, our loss, our scars, and acknowledge the beauty in ourselves and each other.

We'll get through it together.

- Willow Norton, Director



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**AUDREY CEFALY (*Playwright*)** is a Southern writer whose work focuses on character-driven stories drawing inspiration from her home state of Alabama and the Gulf Coast region. Her plays include *The Gulf* (Edgerton, Lammy, Charles MacArthur Nominee), *Alabaster* (NNPN Record-Breaking RWP, Kilroys, Calicchio Prize, and Pulitzer-Prize Nominee), *Maytag Virgin*, *The Last Wide Open*, *The Story of Walter*, *Fin & Euba*, *Tell Me Something Good*, *The Believers*, *Tall Trees in Lisman* and *Love is a Blue Tick Hound*. Cefaly is an alumna of the Playwrights' Arena cohort at Arena Stage, a recipient of the Walter E. Dakin Fellowship from the Sewanee Writers Conference and a Dramatist Guild Foundation Traveling Master. She is published by Concord Theatricals, Smith & Kraus and Applause Books. Cefaly's plays have been produced by Cincinnati Playhouse, Florida Studio, Florida Rep, City Theatre, Penobscot Theatre, Gulfshore Playhouse, Merrimack Rep, Signature Theatre, Barter Theatre, Vermont Stage, Oregon Contemporary Theatre, 16th Street Theater, Capital Stage, About Face, Kitchen Dog Theatre, Circle Theatre, Theatre Three, Aurora Theatre, Quotidian Theatre Company and University of Alabama at Birmingham. Her play *Alabaster* received an 11-city Rolling World Premiere, the largest in National New Play Network history.



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**JERILYN ARMSTRONG (Alice)** is thrilled to return to Oregon Contemporary Theatre to help tell this powerful story with such an impressive group of people. Past OCT productions include *Loss and Light* (NW10), *Middletown* and *The Big Meal*. Other acting credits include theatre productions *Scorched*, *Pride & Prejudice* and *Ecstasy: A Water Fable*, and feature films *Woe* and *#chadgetstheaxe* (currently in post-production). After graduating from the University of Oregon, she studied at accredited acting and improv programs in Los Angeles, including The Upright Citizens Brigade, The Annie Grindlay Studio and The Imagined Life. She currently lives in Portland, Oregon, telling stories through live performance and film, and performing improv at Kickstand Comedy (#notacult).



**KAMDEN FLOWERS (Weezy)** is thrilled to be a part of the production of *Alabaster* at Oregon Contemporary Theatre. She hails originally from Dallas, Texas, and is channeling many folks from her southern past as Weezy. She was last seen as Truvy in *Steel Magnolias* at UACT of Roseburg in 2017. Kamden spent many years raising children and working in the psychiatric field and is now quite blessed to have the time to pursue her love of entertaining others. She also enjoys hiking her pooches (Dinky Doodlebug and Baloo) up mountains, singing at every opportunity and busting a dance move in 7-11 like no one is watching. She thanks her parents and brother for always being there to support and encourage her.



**ROSE HEISING (Musician)** is tickled pink to collaborate with such lovely folks on this deeply resonant piece. Though this is their first time appearing at Oregon Contemporary Theatre as a “grown-up,” this stage is very familiar from childhood summer camps. An actor and musician, Rose graduated from Whitman College in 2020 with a BA in Theatre and minors in Music and Japanese. Recent favorite roles include: Revunov/Lomov/Tatyana in Chekhov’s *Farces*, Queen Elizabeth in *Cultivating the Queen* and Edith Mole in *Mr. Kolpert*. Her current musical interests include exploring folk fiddling traditions from around the world and works by women composers. Otherwise, you can find Rose in some meadow, eating snacks and humming.





**HAILEY HENDERSON (June)** is delighted to return to Oregon Contemporary Theatre and Eugene's vibrant arts community to breathe life into June and to explore the world of *Alabaster* with such a dynamite creative team. Henderson was last seen on this stage in the summer of 2021 during her West Coast tour of her one woman show, *Blackout*. Henderson currently lives in Seattle where she earned her MFA in the Professional Actor Training program at the University of Washington. Eugene-area credits include: *The Revolutionists*, *Vanya & Sonia & Masha & Spike*, *Doubt*, *Rocky Horror Picture Show*, *Lost in Yonkers*, *A Funny Thing Happened on the Way to the Forum*, *Private Eyes*, *Babes in Arms* and *Much Ado About Nothing*.



**MARLA NORTON (Bib)** is beyond grateful to be involved with this cast, crew and director in telling this beautiful story in these times. Marla has been active in the theatre community as an actor for many years and has more recently added playwriting to her skills. She proudly graduated with a bachelor's degree from UO in Theatre Arts in 2011, and then worked administratively in the Performing Arts department at Lane. She has acted in four NW10 plays throughout the years and recently had her own


10-minute play *Loss and Light* produced as part of NW10, as well as her 10-minute play *Faith, Grace...and Destiny* produced in Lane's Winter Shorts Festival. She has volunteered for Oregon Contemporary Theatre for years and now is pleased to be on the Board of Directors. Marla's appearances on local stages include *Wonder of the World* (VLT), *The Wolves* (LCC), *Last of the Red Hot Lovers* and *Kimberly Akimbo* (OCT). Much love to Willow and Brice. Thank you so much for supporting live theatre!

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**RILEY ALLEN (*Properties Master/Assistant Stage Manager; Production Assistant*)** graduated from Central Washington University in 2019 with a Bachelors in Theatre Design and Production, specializing in everything from design to stage management. After an unfortunate 20-month sabbatical, Riley is grateful to not only be working in the theatre arts again, but to be working with Oregon Contemporary Theatre for the sequel to such a theatrical classic. He loves the fleeting, urgent energy of the performing arts. As an artist, he aims to bring that energy to life. But, more than anything else, as a team member Riley strives to be a calming presence in a medium that is by its very nature often chaotic. Born in the Puget Sound area, Riley is excited to be experiencing Eugene for the first time.

**EMILY BOLIVAR (*Lighting Designer*)** graduated from the University of Oregon with a degree in Theater Arts, specializing in lighting design and production management. She is so pleased to be back for her third show with Oregon Contemporary Theatre! Outside of OCT, Emily works as the Production Manager of the Eugene Opera and the Assistant Technical Director for the Richard E. Wildish Community Theater in Springfield, OR. Her recent design credits include *Tiny Beautiful Things* (OCT) and *A Midsummer Night's Dream* (The Tall Tale Players).

**JENNIFER CHANEY (*Assistant Director*)** is most at home in the theatre community, as a creator, collaborator, dramaturg and storyteller. After participating in the NW10 Festival over the past three seasons, she is thrilled to be assistant directing this evocative play in real time. A recent UO Theatre Arts graduate, she currently is pursuing her MFA in theatre and playwriting through the University of Idaho. She would like to thank Willow, the cast and crew for this opportunity, along with Steve, her mother and family for their endless support. She would agree with Alice: "Art is meant to be shared."



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## **AMY DUNN (Scenic Designer; Production Manager/Master Carpenter)**

graduated from the UO with a BA in Theatre Arts and joined the staff of Oregon Contemporary Theatre shortly thereafter in August 2007 as the Master Carpenter. In 2019, Amy took on the additional role of Production Manager. Select design credits include: *Stop Kiss, Mud* (University Theatre); *The Explorers Club* (VLT); *King Lear* (SPA); and *Hello, Dolly!* (Lane Summer Musical Theatre). Amy's OCT design favorites include: *Miss Bennet: Christmas at Pemberley, Buried Child, Venus in Fur, A Bright New Boise, I and You, August: Osage County, boom, The Pillowman, Shipwrecked!* and *The Clean House*. In her spare time, Amy can be found cross stitching, gaming, or gushing over her adorable cats, Oskar and Jill.

**GINA LOVE (Makeup Artist)** is a versatile costume designer and makeup artist whose work includes theatre, dance, opera, film and television. Her last work was seen in the Eugene Opera's production of *The Magic Flute* and LCC's dance concert *Collaborations '22*. Her costume collaborations also include Orlando Shakes, The Hult Center, Omaha Community Playhouse Theatre and UO University Theatre. She has worked with tailors and designers in Hollywood, and her work can be found in the closets of many actresses. Her formal education includes an MFA in Theatre Arts Costume Design from UO and a degree in Fashion Design, Business Management and Marketing. Gina has been working in academia and the theatre industry since 2004. Her positions have included: costume and makeup design, costume studio and inventory manager, wardrobe crew manager, and professor. In addition to teaching costuming and makeup courses at Lane Community College, she maintains an active freelance design career.

**WILLOW JADE NORTON (Director)** is an Oregon-based theatre director, teacher and arts advocate focused on new work development and socially engaged art. Willow is a founding member of Moderate Woo, a feminist theatre collective. She was recently selected to be a 2022-2023 American Leadership Forum of Oregon Fellow. Willow directed *The Cake* and *Marjorie Prime* for Oregon Contemporary Theatre. Other notable projects include *Madama Butterfly in the Garden* (Eugene Opera); *LIFE, In the Next Room or the vibrator play, Constant Revolution, Turning Red* (Lane Community College); *Luna Park, Rain and Zoe Save the World* (Oregon Performance Lab, where she was Artistic Director); *Goodbye Avis* (New York Theatre Workshop); *¡Bocón!, RENT, A Thousand Cranes* (The Majestic Theatre); and *S.H.A.V.E.D.* (HERE Arts Center). Willow has received an Oregon Arts Commission Career Opportunity Grant, a Lane Arts Council Project Grant, and the Colleen Toohey Porter Theater for Young Audiences USA Fellowship. Willow is a certified Teaching Artist for Tectonic Theater Project's Moment Work technique. She also worked as Associate Treasurer at The Shubert Theatre for *Matilda The Musical* on Broadway. Willow has a BFA in Theater - Original Works from Cornish College of the Arts and a Masters in Nonprofit Management & Arts Management from the University of Oregon. With great thanks to Brice, Marmar, Papa, Vivi & Ness.

**COLLEEN ROONEY (Production Stage Manager)** graduated from the University of Oregon with a BS in Theatre Arts and Anthropology, focusing in stage management and lighting design, and archaeology, respectively. Stage management credits include: *NW10: Long Story Short*, *A Doll's House, Part 2*, *Buyer & Cellar*, *Tiny Beautiful Things*, *ART*, *NW10: Into the Cybersphere*, *Thom Pain (based on nothing)*, *NW10: Oh, Boise!* (Oregon Contemporary Theatre); *Mother Courage and Her Children*, *Avenue Q*, *Tartuffe* and the spring 2020 digital project *Or Not To Be* (University Theatre). Outside of OCT, they work as a student support education assistant with Churchill High School, produce with the up-and-coming production company Tall Tale Players and watch far too many cartoons with their partner and cats.

**ERIN WILLS (Costume Designer)** has previously designed at Oregon Contemporary Theatre for *A Doll's House, Part 2*, *Tiny Beautiful Things*, *Buyer & 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.



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**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.

**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, with credits including *Scapin (Les Fourberies de Scapin)*, CSU Stanislaus, Grantaire (*Les Misérables*, San Benito Stage Co.), and Indiana Jones (*Flashback*, Disneyland). In collaboration with Northwest Ten, Cameron's play *Moving On* was selected and performed at OCT as part of *NW10: Long Story Short*. When not backstage, Cameron can be found at home with his partner Laura, and their excessive pets. [Camjxn.com](http://Camjxn.com)

**BENJAMIN SANDERS (Carpenter)** is glad to part of the team at Oregon Contemporary Theatre! He grew up performing and building sets for shows at California's Palo Alto Children's Theatre and earned his BA in Theatre Arts with an emphasis in Design and Technology from SDSU. He returned to the S.F. Bay Area to work at the Children's Theatre and also teach theatre tech at Foothill Community College. He has appeared onstage locally in: *Rocky Horror Show* as Brad, *Jesus Christ Superstar* as Jesus (ACE); *Spamalot* as Lancelot/Tim the Enchanter (VLT); *Putting It Together* as Man#2 (NRRP); *Dirty Dishes* as Alex (NW10); and *Fun Home* as Roy/Pete/Mark/Bobby Jeremy (OCT). Ben is grateful for the love and support of his co-parent Melissa and their kids Raj and Kai. He is glad to be a part of a thriving theatre scene in the Eugene/Springfield area and here at OCT!

**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.

**INGA WILSON (Education Coordinator)** is delighted to be part of the team at Oregon Contemporary Theatre, where she has been seen onstage in *The Curious Incident of the Dog in the Night-Time*, *The Understudy*, *Silent Sky*, *The Revolutionists*, *The 39 Steps* and *Venus in Fur*. 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 is a proud member of Actors Equity Association and SAG/AFTRA, having worked in California, Illinois, Michigan, Minnesota, New York, and Oregon. In addition to acting, Inga enjoys directing and teaching theatre for diverse audiences, as well as being a producer for NW10.

**TARA WIBREW (Associate Producer)** is a multi-hyphenate 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 *Thom Pain (based on nothing)*, *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 *The Cake*, *The Flick*, *Shrimp & Gritts: She's Gone* and *boom*. Other select directing credits include *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/editor/co-host of What The Musical, a podcast for musical theatre nerds and newbies. In her spare time, Tara sings lead for Higher Love Band and spends time with her very good dog, Poppy. [whatthemusical.com](http://whatthemusical.com), [higherloveband.com](http://higherloveband.com).

**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, Craig received an Oregon Arts Commission fellowship to train with Anne Bogart and SITI Company. His directing credits include: Jonathan Tolins's *Buyer & Cellar*, Edward Albee's *At Home at the Zoo*, Lisa Kron and Jeanine Tesori's *Fun Home*, David Ives' *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' *Dontrell*, *Who Kissed the Sea*, Edward Albee's *Who's Afraid of Virginia Woolf?*, 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' *Next Fall*, Itamar Moses' *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*. Craig's scenic designs for OCT include: *The Flick*, *Becky's New Car*, *The Seagull*, *Ordinary Days* and *I Am My Own Wife*.

**DARA WILLMARTH (Carpenter/Venue Assistant)** is a recent graduate from the University of Oregon, majoring in Theatre Arts and minoring in Digital Humanities, with a focus in stage management and production. After stage-handing for Oregon Contemporary Theatre across multiple seasons, Dara is excited to join the OCT staff. Stage management credits include *A Midsummer Night's Dream* (Tall Tale Players), *Personal Game* and *A Doll's House*, (University Theatre), as well as serving as Technical Director of the Pocket Playhouse for two years. When not in the theatre, Dara can be found fawning over her two cats, Spawn and Zelda, as well as working events at the McDonald Theatre. Dara is a founding member of The Tall Tale players and co-hosts the podcast Understudy-ied Theatre History with her partner, Colleen.

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Dimitri Bong  
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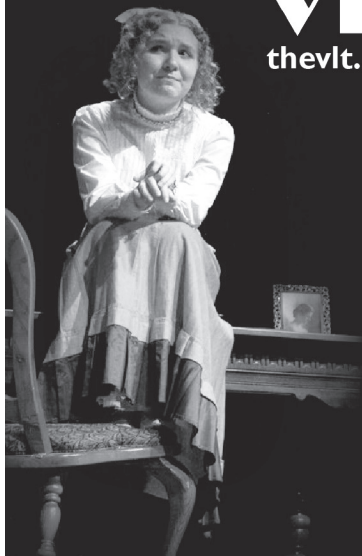
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