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"The most authentically kick-ass
rock musical score since
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LOZZIE

THE MUSICAL

*by Steven Cheslik-deMeyer,
Tim Maner, and Alan Stevens Hewitt*

Directed by Brian Haimbach
Musical Direction by Brian McWhorter

Oct 4 - 19

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Presents

LIZZIE

Music by Steven Cheslik-DeMeyer
and Alan Stevens Hewitt

Lyrics by Steven Cheslik-DeMeyer and Tim Maner
Book by Tim Maner

Additional Music by Tim Maner

Additional Lyrics by Alan Stevens Hewitt

Based on an original concept by Alan Stevens Hewitt
and Tim Maner

Orchestrations by Alan Stevens Hewitt

Director

Brian Haimbach

Music Director

Brian McWhorter

Choreography

Jae Unker

Costume Design

Laura Tuffli

Scenic Design

Amy Dunn

Lighting Design

L'Via Rodriguez

Properties Design

Teiya Beyer

Stage Manager

Riley Allen

LIZZIE has been developed with the assistance of tiny mythic theatre company, HERE Arts Center, Took An Axe Productions (Hillary Richard & Peter McCabe), Brisa Trinchero/Corey Brunish (Make Musicals) and Van Dean/Kenny Howard (Broadway Consortium).

LIZZIE was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2010 and further developed by Village Theatre, Issaquah, Washington (Robb Hunt, Executive Producer • Steve Tomkins, Artistic Director).

LIZZIE was produced by Theatre Under The Stars, October 2013.

The West Coast Premiere of LIZZIE was produced by Portland Center Stage, Chris Coleman, Artistic Director.

Original European and London premiere produced by Fredericia Theater and Soren Moller, Denmark.

*To purchase recordings and sheet music, or for more information, please visit:
www.LizzieTheMusical.com*

*LIZZIE is presented by special arrangement with
Broadway Licensing Global. (www.broadwaylicensing.com)*

CAST

Lizzie.....	Abigail Moon
Bridget.....	Jocelyn Kerr
Emma.....	Kathleen Borelli
Alice	Kelly Finch
Alice/Emma Swing	Olivia Brand
Lizzie/Bridget Swing.....	Otter Justman

MUSICIANS

Keyboard I	Robert Bohall
Cello	Tomas Estigarribia
Guitar	Antonio Soltero
Keyboard II.....	Matt Treder
Bass Guitar	Cam Whitehead
Drumset/Percussion	Andrew Yates

*The performance lasts approximately 1 hour, 30 minutes
with one 15-minute intermission.*

NOTE TO AUDIENCE: *The videotaping or audio and/or visual recording of this
production is a violation of United States Copyright Law and an actionable
federal offense.*

PRODUCTION TEAM

Director	Brian Haimbach
Music Director.....	Brian McWhorter
Choreographer	Jae Unker
Assistant Music Director	Rodrigo Gonzalez-Jacob
Costume Designer.....	Laura Tuffli
Lighting Designer	L'Via Rodriguez
Properties Designer	Teiya Beyer
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Abigail Moon (Lizzie) is a vocalist, actor, and music director in the Willamette Valley, and holds a BA in Music and Performance from OSU. They run a voice studio in Corvallis and sing with the Corvallis Repertory Singers and Eugene Symphony Chorus. Recent credits include Dot in *Sunday in the Park with George* with OSU Theatre, Katerina in *Renaissance Revels* with Eugene Vocal arts, and Daphne in *The City and The Sea* with Theatre 33. Abigail loves to make art with friends, go to concerts, play the guitar, and spend free time cooking and adventuring outside. This is their first collaboration with OCT and they are honored to be a part of this

project.



Jocelyn Kerr (Bridget) is excited to join OCT for the first time after making her Eugene Theater debut last spring as She in *Stage Kiss*. All other previous credits are from long ago and far away, so instead some favorite roles include Marty in *Grease*, Allison in *Live Girls*, and Beatrice in *Much Ado About Nothing*. An Oregonian born and bred, Jocelyn has enjoyed living all over the US before returning to the Willamette Valley nearly a decade ago. So much gratitude for this amazing cast, crew and team, as well as all the love in the world to friends, family, and her husband Michael, without whom she'd never be able to do any of this.



Kathleen Borrelli (Emma) is thrilled to be performing for the first time with OCT! She holds a BFA in musical theatre from the University of the Arts. Favorite credits include; national tours: *MAMA MIA* (Ali) Cathy Rigby is *Peter Pan* (lost boy PP understudy) regional: *Side Show*, *Seussical*, *Peter Pan* (3D theatricals) *Mary Poppins*, (la Miranda) *Marvelous Wanderettes*, *Bloody Bloody Andrew Jackson*, *The Secret Garden* (11th hour theatre co) choreography: Milwaukee rep, 11th hour theatre co, University of the Arts, Temple University. Thank you to the Brian's, cast and crew for the incredible gift of doing this show. All my love and gratitude to Uncle Mike, Aunt Jen

and Matthew for being the best family a gal could ask for.



Kelly Finch (Alice Russell) is a 4th year student at the University of Oregon, and is extremely excited to be performing in her first show with Oregon Contemporary Theatre. She has previously done 2 amazing shows with the University of Oregon Theater *POTUS* and *25th Annual Putnam County Spelling Bee*. One of her favorite things is singing, and she would love to thank her friends and family for allowing her to follow and express that love. She lastly wants to thank this amazing cast and crew for working so hard to put on a phenomenal show.



Otter Justman (Lizzie/Bridget Swing) is thrilled for their first production with Oregon Contemporary Theatre! They were previously seen on stage at North Salem High School, and some of their favorite roles include Velma in *Chicago* and Lucy in *Sense and Sensibility*. Special shoutout to their mom, who has been their biggest supporter (and enabler) since day one.



Olivia Brand (Alice/Emma Swing) is an actor, playwright, singer, and filmmaker who is excited for her first show at OCT! She is a recent graduate of the University of Wales Trinity Saint David in Carmarthen, Wales through a study abroad program in the UK. Their previous roles include Mistress Openwork/Yeoman Hanger in *The Roaring Girl* (UWTSD), Nurse in *Oh! What a Lovely War* (UWTSD), Ava in *SEEK* (Feature Film), and Heather Duke in *Heathers!* The Musical (LCC). Special thanks to the director, Brian Haimbach, for being an incredible mentor in her life and for never underestimating what's she's capable of.



Andrew Yates (Drumset/Percussion) is a native-born Oregonian who can often be seen holding down the 1's and 2's with numerous artists in the PNW music scene, as well as leading and arranging music for his own Afro-Caribbean Jazz fusion group, Yaad & Abroad. He is a graduate of the Jazz Studies program at the University of Oregon and has recently performed sold-out shows at the Hult Center with Eugene's own Ballet Fantastique in their Parisian Jazz-themed rendition of *Pride & Prejudice*. He is grateful to work with OCT to present to you this slash-hit, and he would like to thank God, his partner Serena, and his close friends and family for their unending

love and support over the years.



Antonio Soltero (Guitarist) is a guitarist, composer, and arranger born and raised in Austin, Texas. Having taken violin lessons from a young age, at around age 10 Antonio switched to learning the guitar. Throughout his High School years he studied with Austin guitarist Glenn Rexach and is currently studying at the University of Oregon. Antonio has studied and performed a wide variety of styles and venues. Antonio is currently pursuing a Master's in Jazz Composition/Arranging and works as a graduate teaching fellow at the University of Oregon.



Cam Whitehead (Bass Guitar) is a bass player based out of Eugene, OR. He is a Jazz Studies graduate from the University of Oregon School of Music and Dance, and he primarily plays with the East 18th Brass Band. When not performing, Cam spends his free time writing music for the brass band, doing yoyo tricks, woodworking, and playing videogames.



Matt Treder (Keyboard II) played on and co-produced six CDs with vocalist Halie Loren, four of which reached #1 on the Billboard Japan Jazz Albums chart. He majored in music at the University of Oregon, joining the UO Gospel Choir and Jazz Ensemble. Locally he has played for Ballet Fantastique, Satin Love Orchestra, Don Latarski, the Deb Cleveland Band, The Essentials, and the BrewKats. He volunteers with The Shedd Institute's pathbreaking Unforgettable memory-care initiative and enjoys sharing his love for music through school outreach and Road Scholars presentations. His orchestral arrangements have been performed

throughout the country including at the Britt Festival and most recently by the Eugene Symphony. He is currently pianist and music director at Center for Spiritual Living Eugene. This is his first appearance with Oregon Contemporary Theatre and he's determined not to laugh out loud during any of the performances.



Robert Bohall (Keyboard I) is a versatile pianist, composer, and educator with a rich background in jazz and choral music. He earned his master's degree in jazz piano from the University of Oregon, where he also served as a graduate educator. Recognized for his talents, Robert received a Downbeat Award in the 47th Annual Student Music Awards as pianist and composer for Jazzarts Oregon, which won the "Top Graduate Ensemble" award. He has been honored as both Outstanding Undergraduate Performer and Outstanding Graduate Performer in the Jazz Studies department at the University of Oregon.

In addition to his performing and composing career, Robert is the venue manager for The Jazz Station in downtown Eugene. He also teaches privately and at the Lassen Piano Studio. As a choral musician, Robert serves as a section leader for the Eugene Symphony Chorus and has performed in The Bach Festival Chorus for three seasons. His music is available on all major streaming platforms, with his latest album titled "Standards: Vol. 1."



Tomas Estigarribia (Cellist) is originally from Buenos Aires, Argentina and moved to the US to pursue his collegiate career. Tomas is currently in his final year of his doctorate degree at University of Oregon. Back in Buenos Aires, As part of the Orquesta de Teatro Musical, he took part in several productions such as: The Music Man, Joseph and the Amazing Technicolor Dreamcoat, and Secret Garden. Tomas is currently part of the Ducere String Quartet, based in Eugene. Tomas has been performing with Orchestra Next for the last two years and is excited to be part of a band once again.

Riley Allen (Production Stage Manager) graduated from Central Washington University with a BFA in Theatre Design & Production, with the specialization "jack of all trades" (independent fact checkers have rated this statement "3 Pinocchios out of 5"). Riley is excited to start his 4th season of stage managing at OCT off with such a BLOODY fun challenge. The cast has been KILLING it in rehearsal, and he is excited for them to RIP your ears off and TEAR apart your expectations. Text "1892" to our box office and you can buy a ringtone of "Right Thurr" by rap sensation Chingy.

Teiya Beyer (Properties Design) is proud to be working at OCT on this production of *Lizzie: The Musical*. This is her third time working as Properties Manager in a professional capacity. Previously, she has done props for *Rigoletto* (EO) and *Dark Sisters* (EO). She comes from a background in theater, and hopes to pursue lifelong career(s) in stage productions, as well as film and television; both on-stage/in front of the camera, and off-stage/behind the camera. Teiya has thoroughly enjoyed this experience and process; working with the team for L:TM, and she hopes to continue expanding upon her skills and knowledge through productions in the Eugene performing arts community.

Amy Dunn (Scenic Design) 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: *Witch*, *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 Shadow.

Rodrigo Gonzalez-Jacob (Music Assistant Director) is an Argentine-Spanish conductor based in Eugene since 2022. He serves as the Assistant Conductor for Orchestra Next. With professional background in symphonic, ballet, and opera genres. In the United States, he has collaborated as an assistant, fellow, or cover conductor with the Oregon Symphony, Eugene Symphony, Oregon Mozart Players, Opera San Jose (California), Bay Area Symphony (Texas), and the Anchorage Symphony with the Eugene Ballet (Alaska). Prior to his move to the U.S., he held posts in Argentina as Music Director of the National Academic Orchestra, and Principal Guest Conductor of the National Symphonic Band. He holds a Master's in Orchestral Conducting from the University of Oregon, supplementing a bachelor and artist diploma in viola performance and a postgraduate degree in conducting from the National Conservatoire of Music (Argentina).

L'Via Rodriguez (Lighting Design) is ecstatic to work on her first show with Oregon Contemporary Theatre. A Texas native, fae has spent the last few years in Virginia working with Barter Theatre, where she served as Assistant Master Electrician and Lighting Designer for the Barter Players. Favorite past work includes *The Flick*, *The Vagina Monologues*, *American Idiot*, *La Cage aux Folles*, and *Tuck Everlasting*. Fae would like to thank faer loving partner, and the cast and crew for their wondrous art.

Brian Haimbach (Director) is thrilled to be directing at OCT again. His past OCT shows include *The Big Meal*, *Shrimp and Grits*; *She's Gone*, and *Becky's New Car*. He received a grant from the Oregon Arts Commission to take his one man show *How to be a Sissy* to the Edinburgh Festival Fringe and sang the role of Harvey Milk in the oratorio *I Am Harvey Milk* with the Portland Gay Men's Chorus. He helped open OCT's new theatre when he played Dan *Next to Normal*. As a director and producer he has worked on world premier productions and/or readings of plays by Lee Blessing, Arlene Hutton, Caridad Svich, and Catherine Trieschmann. Professionally he has spent time with Touchstone Theatre, Chicago Dramatists, and the O'Neill Playwrights Conference and has been featured in "American Theatre Magazine." He is the head of the Theatre program at Lane and earned a PhD in theatre with a specialization in directing and new play development from the University of Georgia.

Brian McWhorter (Music Director) is the Music Director for Orchestra Next and the Eugene Ballet, where he has conducted every major production since 2012. McWhorter's discography spans many genres – from contemporary classical to orchestral, improvised music to pop and rock. To date, he has appeared on dozens of albums, and his work with chamber ensembles such as Beta Collide and Meridian Arts Ensemble has brought him all over the world. McWhorter is Professor of Music at the University of Oregon and Faculty Fellow at the Clark Honors College, where he teaches courses on Louis Armstrong, film music, and gesture studies through a class called Intro to Air Guitar. His research focuses on the creative process, the art and design of practice, and the socio-economic realities of a life in the performing arts. He holds degrees in performance from the University of Oregon and Juilliard.

Laura Tuffli (Costume Design) is honored to be working on this wonderful show. They received a Bachelor of Science from the University of Oregon in 2022, majoring in Theatre Arts with a focus in costumes, wigs, and makeup. Costuming credits include; *Birds Flying Through*, *James and The Giant Peach*, *Wunderkammer*, *Small Mouth Sounds* (LCC); *Man and Moon*, *What The Constitution Means To Me*, *Every Brilliant Thing*, *The Play That Goes Wrong*, *Dorothy's Dictionary*, *Our Town* (OCT); *Rigoletto*, *Pirates of Penzance* (Eugene Opera); Wig styling & makeup application for *Hedwig And The Angry Inch* and Wig Styling for *The Wickhams: Christmas at Pemberley* (OCT). Laura also appeared onstage as Jane Doe in *Ride The Cyclone*, and currently teaches costuming & makeup at Lane Community College. Thank you all for being here!

Jae Unker (Choreographer) is delighted to return to OCT, this time as choreographer! Jae was last seen on stage at OCT in *Our Town* (Professor Willard) as well as *Georgiana and Kitty's Christmas at Pemberley* (Kitty). Her solo dance piece, *Activation*, premiered at 7Stages, Atlanta, and was performed over 250 times. Favorite choreographer gigs include: *Oliver!* (Fabrefaction Theatre Company), *Dracula and Neverland* (Wanderlust Theatre Company), *The Curious Incident of the Dog in Night Time* (Barnstormers Theatre), *Midsummer Nights Dream* (Oregon State University), and *Heathers, the Musical* (Lane Community College). *Off Broadway: Port Out, Starboard Home and Ground to Cloud* (Winner of the 2010 Overall Excellence Award). Thanks to Mary Overlie for teaching me everything I know! Love to my wife, Kate.

Lizzie Borden was arguably the first American media sensation. The murders of the Borden's were definitely the first to trigger America's hunger for true crime narratives. Before the non-stop news cycle and ultimately social media became the drugs of choice, the gruesome murders of Andrew and Abby Borden started an addiction to celebrity culture and public opinion that continues to feed our fix for distraction.

Did Lizzie do it? Does it matter? In this case, and ultimately in American life today, the truth is not a matter of facts, but rather a subjectively mercurial point of view that twists the "truth" into whatever suits our needs of the moment. Lizzie became a household name not because of anything she achieved, but because she was the central figure in a story that titillated our yet unknown fascination with violence and infamy. The newly developed press of the day broadcast every detail and created a mythical identity that ultimately allowed Lizzie to walk free. Historical evidence and even recent investigations into the events of August 4th, 1892, strongly indicate that she was guilty. But her curated identity of woman, a spinster, a church-going member of a family of high standing, enabled her to "fly free."

This musical strips away the Victorian manners and tell one possible version of the truth through the lens of heightened rock-n-roll passions and actions and, hopefully, reminds us that our need for attention does come at a cost.

On the other hand, it's also just a rockin' kick ass hour and a half of a good time.

Thank you to our music partners:
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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, and we recognize their tremendous contributions to and continued stewardship of our region.

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