



A DOLL'S HOUSE, PART 2

HIT BROADWAY DRAMA

March 11 - March 27

By Lucas Hnath

Directed by Tara Wibrew

Featuring Alessandra Ferriso, Vanessa Greenway,

R.L. Nachison & Dan Pegoda

"A smart, funny, and utterly engrossing play." — *NY Times*

"Delivers explosive laughs while also posing thoughtful questions about marriage, gender inequality and human rights." — *Hollywood Reporter*

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Presents

A Doll's House, Part 2

by Lucas Hnath

Director

Tara Wibrew

Scenic Designer

Adam Whittredge

Lighting Designer

Emily Bolivar

Costume Designer

Erin Wills

Sound Designer

Dara Willmarth

Stage Manager

Colleen Rooney

Production Sponsor:

Originally produced on Broadway by Scott Rudin, Eli Bush,
Joey Parnes, Sue Wagner, and John Johnson

Commissioned and first produced by South Coast Repertory

A DOLL'S HOUSE, PART 2 benefited from a residency at New Dramatists

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.

CAST (in order of appearance)

Ann Marie	R.L. Nachison
Nora	Vanessa Greenway
Torvald	Dan Pegoda
Emmy	Alessandra Ferriso

The performance lasts approximately 1 hour 20 minutes with no intermission.

PRODUCTION TEAM

Director	Tara Wibrew
Scenic Designer	Adam Whittredge
Lighting Designer	Emily Bolivar
Costume Designer	Erin Wills
Sound Designer	Dara Willmarth
Stage Manager	Colleen Rooney
Assistant Stage Manager	Riley Allen

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Tuesday, April 5, 2022

12 p.m. (PT) via Zoom

Register: ohc.uoregon.edu

2021-22
**imagining
futures**



In Ibsen's *A Doll's House*, Nora performs every expected, wifely duty with energetic dedication. She dances, she preens, she swoons and sings, all while guarding a dark secret. Nora had forged a document to acquire life-saving funds for her ill husband, Torvald, some years prior. Over time, Nora pinches every penny to repay the loan. But no amount of money or good intention is enough when her secret is revealed.

Torvald never acknowledges Nora's care or bravery while berating her for such naiveté. Childishness was all he would ever see in her. Determined to define her life as more than a doll, Nora leaves, punctuating her departure with the "door slam heard around the world." Audiences were shocked. A woman daring to pursue self-actualization on stage in 1879. Wildly inappropriate, or revelatory? Depends on who you ask.

Lucas Hnath's take on Nora's continued story highlights many struggles that still linger over a century later. Torrents of conflict swirl around marriage, equality, justice, love and freedom, all exacerbated by the frustrating, slow plod of progress. And we certainly can't dismiss the impact of a pandemic—which also paused this production for two years—in creating new social distances.

Being around people is not as simple as it used to be (if it ever was). Sharing time and space with others, we negotiate proximity of body and person: how much of ourselves can we bring into a space? How whole can we be in the presence of others, when hearing one's own voice is challenging enough to begin with?

This *being* with people. Does it have to be so hard, really?

Tonight, we welcome you to bring your whole self to this house. Gather here with a theatre full of strangers to celebrate the complex, messy, powerful humanness of you, me, us. Let's start making progress by learning how to simply *be* with other people.

Thank you for being part of this story. It's nice to sit here with you.



Tara Wibrew, Director

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LUCAS HNATH (*Playwright*) is an Assistant Professor in the Department of Dramatic Writing at NYU's Tisch School of the Arts. Hnath's work as a playwright includes *A Doll's House, Part 2* (Tony Nominee for Best Play), *Hillary and Clinton*, *Red Speedo*, *The Christians*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye* and *Death Tax*. His work has been produced nationally and internationally, including at Playwrights Horizons, New York Theatre Workshop, Soho Rep, Actors Theatre of Louisville/Humana Festival of New Plays, Ensemble Studio Theatre, Mark Taper Forum, Steppenwolf Theatre, South Coast Repertory, Royal Court Theatre, and on. He is a member of Ensemble Studio Theatre and a resident of New Dramatists. Hnath is a recipient of an Obie, Guggenheim Fellowship, Outer Critics Circle Award for Best New Play, Whiting Award, Kesselring Prize and two Steinberg citations from the American Theatre Critics Association.

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God Said This

April 15 - 30

By Leah Nanako Winkler

Directed by Michael Malek Najjar

God Said This is a family drama about five estranged characters facing their own mortality. Exploring themes of redemption, forgiveness, and atonement, God Said This speaks to what it means to be human in a time of crisis.

Hay Fever

May 20 - June 4

by Noël Coward

Directed by Tricia Rodley

Coward's 1925 comedy reminds us that laughter sustains community, and it subtly confronts what it means to "play a role" in the game of life.

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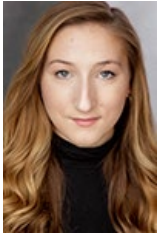
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ALESSANDRA FERRISO (*Emmy*) is so excited to be making her professional debut with Oregon Contemporary Theatre. She just returned from a year abroad studying at the Drama Studio London, where she played Woman in a brand new work by acclaimed playwright Torben Betts. Previous roles include Viola de Lesseps in *Shakespeare in Love* and Marianne Dashwood in *Sense & Sensibility* (OSU). She would like to thank Liz for inspiring and teaching her, her family for motivating and supporting her, Tommy for encouraging her, her OSU Theatre pals for the memes and memes and Marisol for the joke that got her this role.



VANESSA GREENWAY (*Nora*) moved to Eugene from Chicago where she worked as an actor, singer and movement teacher. Highlights include being honored with Joseph Jefferson Best Actress awards for her work in *The Constant Wife* (Griffin Theatre) and *The Night Season* (Vitalist Theatre) and nominated for *Life Is A Dream* (Vitalist) and *Flare Path* (Griffin). She has performed with American Theatre Company, Chicago Shakespeare, Chicago Children's Theatre, the Hypocrites, Porchlight, Eclipse Theatre and City Lit, and appeared on NBC's *Chicago Fire*. Vanessa holds a BFA in Acting from The Theatre School, DePaul University and taught as part of their

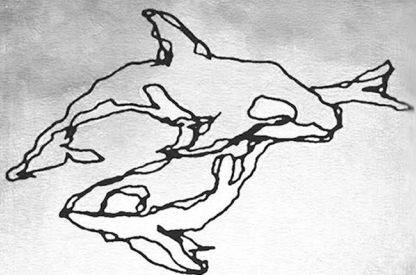
faculty. In 2020, she opened Greenway Kinetics, a private Pilates and Gyrotonic® studio where she currently teaches. Vanessa has performed in the NW10 Festival and at the Shedd Institute in *She Loves Me* and *Holiday Inn*. She can be seen next singing in *Something Cool*, a June Christy tribute concert at the Shedd in April 2022.



R.L. NACHISON (*Ann Marie*) has worked extensively as an actor, director and producer in Southern California, New York and the Pacific Northwest. She twice received San Diego Critics Circle awards for Best Actress, and was honored with a Los Angeles Drama-Logue award for Outstanding Performance. Her favorite roles with Oregon Contemporary Theatre include: Violet in *August: Osage County*, Shrimp in the world premiere of *Shrimp & Gritts: She's Gone* and Lorraine in *A Lie Of The Mind*. She is in her seventh season with Radio Redux at the Hult Center. She was voted Best Actor by the readers of the *Eugene Weekly*.



DAN PEGODA (*Torvald*) was most recently seen at Oregon Contemporary Theatre in Edward Albee's *At Home at the Zoo* and, prior to that, *Marjorie Prime*. He was also in The Not Ready for Retirement Players' *Funny Money* and featured in many of Fred Crafts's Radio Redux shows at the Hult Center. Other OCT shows include *August: Osage County*, *The Real Thing*, *Frozen* and *Who's Afraid of Virginia Woolf?*



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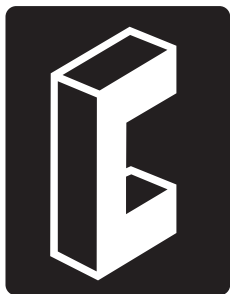
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RILEY ALLEN (*Assistant Stage Manager; Production Assistant*) graduated from Central Washington University in 2019 with a Bachelors in Theatre Design and Production, specializing in everything from design to stage management. After an unfortunate 20-month 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).

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: *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.

ADAM WHITTREDGE (*Scenic Designer*) is excited that the show that started two years ago is able come to life on stage at Oregon Contemporary Theatre. Adam earned his MFA from UO in 2020 and currently serves as Associate Faculty Scenic Designer at Wabash College in Crawfordsville, Indiana, and Scenic Designer at Camp Manitou in Waterville, Maine. Adam has previously worked on two shows at OCT (*The Curious Incident...* and *Fun Home*), and, although he is no longer in Eugene, hopes to design with the company in the future.

TARA WIBREW (Director; 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 & Grits: 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, higherloveband.com.

DARA WILLMARTH (Sound Designer; 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.

ERIN WILLS (Costume Designer) has previously designed at Oregon Contemporary Theatre for *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.

AMY DUNN (Production Manager/Master Carpenter) graduated from the University of Oregon 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.

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.

CRAIG WILLIS (Director; 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*.



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