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AT THE PERFORMANCE



# NO CANDY

BY EMMA STANTON - DIRECTED BY TEA ALAGIC

SMEL LIKE SHIT...

WORLD PREMIERE

JANUARY 16 - FEBRUARY 10, 2019

BOSNIAN GIRL

"Bosnian Girl" by Šejla Kamerić, 2003

Šejla Kamerić

Graffiti written by an unknown Dutch soldier on the wall of the army barracks in Potocari, Srebrenica 1994/95. Royal Netherlands Army troops, as a part of the UN Protection Forces (UNPROFOR) in Bosnia and Herzegovina 1992-95, were responsible for protecting of Srebrenica safe area. Photography by Tarik Samarah

PORTLAND PLAYHOUSE PRESENTS

# NO CANDY

By Emma Stanton  
Directed by Tea Alagic

## CAST

Zlata	Mia Zara
Uma	Sharonlee McLean*
Olena	Nikki Weaver*
Fazila	Val Landrum*
Asja	Agatha Olson
Maja	Jessica Hillenbrand
Oric	Ben Newman*
Understudies	Abigail St. John+, Paul Harestad+

## CREATIVE TEAM

Director	Tea Alagic
Stage Manager	David Levine*
Scenic Designer	Peter Ksander
Lighting Designer	Miranda K. Hardy
Costume Designer	Emily Horton
Co-Sound Designer	Casi Pacilio
Co-Sound Designer/Composer	Jena Crenshaw
Projection Designer	Rory Breshears
Properties Designer	Sara Ludeman
Assistant Directors	Melanie Owen, Reina Solunaya
Assistant Stage Manager	Rachel Lee Millena+
Technical Director	Christian Andrews
Master Electrician	Jeff Ruggiero
Scenic Artist	David Pritchard
Production/Design Apprentice	Alex Meyer+
Carpenters	Molly Gardner, Jacob DeKlyen, Leslie Bernhard

+ Portland Playhouse Apprentice Company member



\*Appears Courtesy Actors' Equity Association. Actors Equity Association, founded in 1913, represents more than 49,000 actors and stage managers in the U.S. AEA negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA seeks to foster the art of live theatre as an essential component of our society. [www.actorsequity.org](http://www.actorsequity.org)

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## FROM THE PLAYWRIGHT

My writing of *No Candy* stems from a need to respond to what is happening—and what has always happened—to women during war and ethnic conflict. I felt inadequate to form a response. But I started thinking about the Bosnian War, and what happened in Srebrenica: where 8,000 Muslim men were killed and the women sexually assaulted and tortured. As the play began to unfold, it became very important not to focus on the trauma but on how a community of women moves forward. In her conversations with me, Bosnian artist Sejla Kameric, who was a teenager at the time of the war, insisted on the duality of lightness living alongside atrocity and trauma. That during the war, there were sunny days, babies being born, Nirvana blasting through teenager's headphones, and as she states in her artwork: "we were chilling by the pool when the war started."

"we were chilling by the pool  
when the war started"

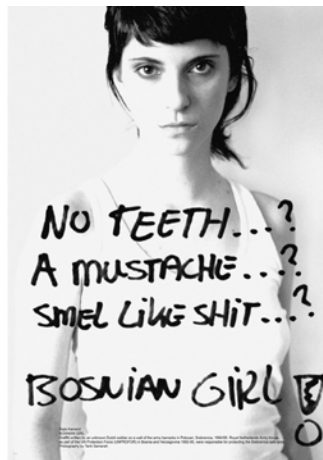
This duality of art, music, humor, and birth existing alongside war not only represented the tenacity of the human spirit, but it directed me to think about how they are also tools with which to observe something very difficult. That through humor and art, a community can hold her trauma in her hands, observe it, speak to it, and transform it into something else.

Thank you so much for sharing your evening with us!

At times, this play is a comedy.

Emma Stanton

## ABOUT THE ARTIST



**ŠEJLA KAMERIC** was born in Sarajevo, Bosnia and Herzegovina. She has received widespread acclaim for her poignant intimacy and social commentary. Based on her own experiences, memories and dreams, which were influenced by the war in Bosnia and Herzegovina

(1992–1995), Kameric's work takes us to spaces of displacement and discrimination. The weight of her themes stands in powerful contrast to her individual aesthetics and to her choice of delicate materials. This work, *Bosnian Girl* (2003) shows an image of the artist along with graffiti written by an unknown Dutch soldier on a wall of the army barracks in Potocari, Srebrenica, 1994/95. Royal Netherlands Army troops, as part of the UN Protection Force (UNPROFOR) in Bosnia and Herzegovina 1992–95, were responsible for protecting the Srebrenica safe area.

Photo by: Tarik Samarah  
Learn more about Šejla Kameric  
and her work at [sejlakameric.com](http://sejlakameric.com)

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# NO CANDY | CAST & CREATIVE TEAM

## JESSICA HILLENBRAND (MAJA)

Jessica is so happy to be returning to *No Candy* after taking part in Portland Playhouse's 2017 Fall Reading Series presentation. Born and raised in Portland, her most recent credits include *Anatomy of a Hug* (Chapel Theatre Collective), *Men On Boats* (Third Rail Repertory Theatre), and *That Pretty Pretty* (Defunkt Theatre). She holds a BA from the University of Portland, was a member of the Third Rail Mentorship Program 2013–14, and is a current Associate Artist with Theatre Vertigo.

## VAL LANDRUM (FAZILA)

Previous Portland Playhouse credits include *The Missing Pieces* and *Twelfth Night*. Originally from Chicago, Val is a Resident Artist Company Member at Artists Rep where her most recent credits include *Between Riverside and Crazy* and *The Humans*. Some other Portland credits include shows at Third Rail Repertory, Profile, CoHo and Portland Center Stage, to name a few. She is an educator and has taught theatre for NWCT, OCT, PCS, The Portland Actors Conservatory and the apprentice program here at Portland Playhouse. Huge thanks to Tea, Emma and Brian for this opportunity to tell this story with these amazing artists. For GC.

## SHARONLEE MCLEAN (UMA)

Some of the theatres you may have seen Sharonlee perform at are Portland Center Stage, Artists Repertory Theatre, CoHo Productions, Clackamas Repertory, Portland Repertory Theatre. Drammy Awards: Won for *A Question Of Mercy* (Artists Rep, 1999), *The Thugs* (PCS, 2007), *The Receptionist* (PCS, 2009), *Body Awareness* (CoHo, 2013). Nominated for *Luna Gale* (CoHo, 2018). PAMTA Nominations: *Fiddler On The Roof*, 2017, *Billy Elliott* 2018, received Award for Achievement in 2018. Recent film credits: *Go Missing* (Indie short, 3 film festivals), *Thunderbolt In Mine Eye* (feature). Scheduled to play the lead in a new film *Toy Sheep* early 2019. Sharonlee comes to Portland from Hollywood. In her 30 something years in Los Angeles she did her share of film, television and stage.

## BEN NEWMAN (ORIC)

Ben is delighted to be making his Portland Playhouse debut. Other local credits include: Artists Repertory Theatre (*Between Riverside and Crazy*), Portland Center Stage at The Armory (*Astoria: Parts 1 and 2*, *JAW '14-'16*), Portland Shakespeare

Project (*Pericles Wet*), Shaking the Tree (*A Doll's House*), Third Rail Repertory Theatre (*Middletown*), Profile Theatre (*True West*, *Orlando*, *Blood Knot*). TV: *Grimm* (Recurring, Guest Star), *The Librarians* (Guest Star). Film: *Pretty Little Liars: The Perfectionists*. Ben has devised and directed new and classical ensemble based stories in Portland, Idaho, Israel, the University of Northern Colorado, and New York City. BA University of Northern Colorado. MFA University of Missouri - Kansas City. AEA/SAG-AFTRA. mbennewman.com

## AGATHA OLSON (ASJA)

Agatha Day Olson is very excited to be portraying Asja in her first show with Portland Playhouse. Her favorite theatre experiences have been playing Chris in *Feathers and Teeth* and Helen Keller in *The Miracle Worker* (Artists Rep). She has also appeared as Iris in *The Nether* (Third Rail Repertory Theatre) and Halley in the Playwrights West premier of *Dear Galileo* (CoHo Productions). She was thrilled to join the cast of second-year conservatory students in *Six Characters in Search of an Author* (Portland Actors Conservatory). Other Portland theatre credits include *The Turn* (The Reformers), *The Big Meal* and *The Lost Boy* (Artists Rep), *The Pain and the Itch* (Third Rail).

## NIKKI WEAVER (OLENA)

Nikki is an artist, healer, mover, and shaker. Thank you for going on this journey with us. Thank you, Emma and Tea, for bringing this story to life. In Portland, Nikki has worked at CoHo, Portland Center Stage, Corrib Theatre, and Shaking the Tree Theatre. Favorite local shows include: *Wakey Wakey*, *Telethon*, *Angels in America: Part 1*, *You For Me For You*, and *Weaving Women Together* at Portland Playhouse; *A Doll's House* and *Head, Hands, Feet* at Shaking the Tree. BFA: The Australian Academy of Dramatic Arts. MFA: The Shakespeare Theatre. To all the survivors of war who dare to share their stories, this play is for you. This spring, you can find Nikki directing, creating, and performing stories in Zimbabwe. More info: nikkimarieweaver.com

## MIA ZARA (ZLATA)

Mia is a Croatian born actress. She trained at AADA (Australian Academy of Dramatic Arts) and shortly after moved to London, UK where she became a resident actress at Second Skin Theatre. Her leading role in *Blood Privilege*, portraying the life of

Hungarian Countess Elizabeth Bathory was her biggest career success. Upon her return to Croatia, she finds home in The National Theatre in Zadar, starring in seasonal shows. Mia is a founder of Backstage Drama Studio where she is an acting mentor to aspiring actors. *No Candy* is Mia's first U.S. production.

## EMMA STANTON (PLAYWRIGHT)

Emma's plays have been developed and produced across the country, including with Roundabout Theatre Company, the Goodman Theatre, American Theater Company, Chicago Dramatists, New Dramatists, Luna Stage, Jackalope Theatre, the 2016 ATHE Conference, and the 2017 and 2018 Great Plains Theater Conference. Honors: 2018 Premiere Stages Festival (Finalist), 2017 National Playwrights Conference (Finalist), 2016 Susan Glaspell Award (Finalist), 2016 Jane Chambers Feminist Playwriting Award (Recipient), 2016 Princess Grace Playwriting Fellowship (Recipient), 2016–2017 Goodman Playwrights Unit (Recipient). Emma is a Resident playwright at Chicago Dramatists, and teaches playwriting at Columbia College. MFA, Columbia University. emma-stanton.squarespace.com

## TEA ALAGIC (DIRECTOR)

Tea directed the world premiere of Tarell McCraney's *The Brothers Size* at The Public Theater, NYC, and later productions in The Studio Theater Washington DC, Actors Theatre of Louisville, The Old Globe San Diego, and The Abbey Theatre in Dublin. Other selected credits: North American premiere of Nobel laureate Elfriede Jelinek's *Jackie* starring Tina Benko at NY City Center (multiple Lortel Award nominations); Charise Smith's *Washeteria* at Soho Rep; Shakespeare's *Romeo and Juliet* starring Elizabeth Olsen and Julian Cihl at CSC Rep; The Broadway-bound revival of *Passing Strange* by Stew and Heidi Rodewald at The Wilma Theater (nominated for 9 Barrymore Awards including Best Directing, winning for Best Musical Direction, Outstanding Leading Performance in a musical for Jamar Williams and Award for Emerging Philadelphia Theatre Artist for Taysha Canales); Daniel Alexander Jones' *Black Light* at the Greenwich House in NYC and *The Book of Daniel* at UT Austin; Frances Ya-Chu Cowhig's *Lidless* at Page 73; and productions of a wide repertory of plays and musicals at Wilma Theatre/Philadelphia, Goodman/Chicago, National

# NO CANDY | CAST & CREATIVE TEAM

Theatre/London, Baryshnikov Arts Center, The Kitchen, The Carlotta Festival, Ensemble Studio Theatre, La Mama ETC, Asolo Rep, Hispanic Cultural Center/Albuquerque, ZKM/Croatia, 4+4 Festival/Prague, BAC/London.

## JANA CRENSHAW (COMPOSER)

Jana is a singer-songwriter and composer of theater scores, sad piano songs and 3<sup>rd</sup> grade musicals. She has toured throughout the U. S. and Canada, first with avant-garde musical troupe *Squonk Opera* and most recently with her solo material, under the name Jana Losey. In 2008, she moved to Portland, and has composed for PCS at The Armory: *Kodachrome; Constellations; Oregon Trail; Vanya, Sonia and Masha and Spike; futura; Small Fire; Chinglish; Other Desert Cities*. Portland Playhouse: *No Candy, Left Hand of Darkness* (Ursula K LeGuin with Hand2Mouth). Liminal: *Our Town*. Profile Theater: *2.5 Minute Ride, Fires In the Mirror, (Un)Conditional*. Fertile Ground: *Please Validate Your Identity* (cast/composer). Jana is currently working on a new solo album, instrumental music, and is collaborating with Hip Hop artist Mic Crenshaw writing and directing *More to the Story*, an original 3<sup>rd</sup> Grade Musical presenting Portland's History through a social justice lens. Forever thank yous to Casi Pacilio and Mic and Audrey Crenshaw. [janacrenshaw.com](http://janacrenshaw.com)

## MIRANDA K HARDY (LIGHTING DESIGNER)

Miranda is a lighting designer from NYC, now based in Portland, OR. This marks her second collaboration with Portland Playhouse, having lit *The Piano Lesson*. She is an associate company member with the Portland Experimental Theater Ensemble, designing many of their productions including *R3* (Drammy Award). Around Portland she has designed for Profile Theater, Artists Repertory Theater, Lewis and Clark College, Reed College, and Boom Arts. She has company affiliation with Banana Bag & Bodice, recently reviving their classic *Sandwich* at the B House Shack in Beacon, NY. Miranda holds an MFA from CalArts.

## EMILY HORTON (COSTUME DESIGNER)

Emily happily returns to Portland Playhouse for her third production (*King Hedley II, Left Hand of Darkness*). Credits include seven seasons with Third Rail Rep, Michael

Curry Design fiber artist and wig designer, as well as multiple productions with The Oregon Children's Theater, and Artists Repertory Theater. Emily holds a BFA in Costume Design and Construction from Webster University, and a Certificate in Technical Theater from PCPA Theaterfest.

## PETER KSANDER (SCENIC DESIGNER)

Peter is a scenographer and media artist who's stage design work has been presented both nationally and internationally. In 2008 he won an Obie award for the scenic design of *Untitled Mars (this title may change)*, and in 2014 he won a Bessie award for the design of *This Was the End*. He holds a MFA from the California Institute of the Arts and is an Assistant Professor at Reed College. Previously with Portland Playhouse: *The Left Hand of Darkness; Mr. Burns, a post-electric play*.

## DAVID LEVINE (STAGE MANAGER)

David is a lifelong Portlander and former teacher who comes from a long line of educators-turned-actors, dating back to 1950's summer camp in the Catskills. Recent stage manager credits include *How I Learned What I Learned, Fences, and A Christmas Carol* at Portland Playhouse; *The Mermaid Hour* at Milagro; and *Cop Out* with The August Wilson Red Door Project. He's also been in the same band since pre-internet days, now, however, findable at [chipanddrifty.com](http://chipanddrifty.com).

## ALEX MEYER (PROPERTIES/DESIGN APPRENTICE)

A native of South Dakota, Alex is happy to feel at home in the Portland theatre scene. Alex found the theatre as a student, and is pursuing a career in scenic design. He shares his love for theatre with his love for the arts, and is an active painter and printmaker. Alex received his B.A. in art and theatre from Augustana University of Sioux Falls, SD, and is especially grateful for his professors' guidance and creative spirits. He's most recently worked as Properties Master and guest Scenic Designer at Okoboji Summer Theatre of Okoboji, IA, and as has previously been employed at the Black Hills Playhouse of Custer, SD, and the Dakota Academy of Performing Arts of Sioux Falls, SD. [designbyalexmeyer.com](http://designbyalexmeyer.com)

## REINA SOLUNAYA (ASSISTANT DIRECTOR)

This is Reina's second production working as Assistant Director at Portland Playhouse. She is a director, editor, and photographer. A graduate of UCLA's MFA Film Directing program, she has worked in the film industry in a variety of positions and has recently focused on freelance filmmaking and teaching media arts. Her work has been screened at various film festivals including the New York International Latino Film Festival and San Diego Latino Film Festival. She is grateful for the opportunity to work with the incredible artists on this production.

## RACHEL LEE MILLENA (ASSISTANT STAGE MANAGER)

Though she misses her sunny California home, Rachel Lee has loved spending many a gloomy day learning, working, and playing alongside the *No Candy* company. She would like to thank her family (actual and host), Josh, UCLA pals, & Egg City for their seemingly bottomless support. Shout out to Thyra and David—they're the coolest.

## MELANIE OWEN (ASSISTANT DIRECTOR)

Melanie is so excited and honored to be able to take part of this production and learn from all of the amazing people here. Recently, Melanie has been assistant director and child wrangler for *A Christmas Carol* at Portland Playhouse and has assistant directed the Nouveau Sud Project's original production *Septem in Charlotte*, NC. In addition to being in the rehearsal room, Melanie also worked as a stage hand and electrician with IATSE Local #322 in Charlotte, NC.



Our mission is to create a space where all people can come together to celebrate the complexity of our shared human experience.

**A WORLD AWAKENED BY  
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# CROWNS

by Regina Taylor

adapted from the book by Michael Cunningham & Craig Marberry  
directed by Patdro Harris



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ASL performance on March 20

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