

EVERYBODY

SHAW
FESTIVAL 60
2022 SEASON



2022 Ensemble

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IN MEMORIAM Tadeusz Bradecki • Richard Farrell • John Gilbert • Martha Henry • Wendy Jarry • Christopher Newton • Ada Slaight • Allan Slaight • Bob Vernon • Colin D. Watson



“BACK TO NORMAL.”

What do those words even mean now? There can be no doubt, after two years unlike any we have lived through, that the world is a different place. We have all learned a lot, about ourselves and each other. Here are some things we have learned at The Shaw:

To experience theatre, you need to be there, live, sharing a space with other people.

Theatre can happen in gardens and up trees as well as in theatres.

What happens before and after the show is just as important as the performance.

All of which explains why the computer can only supplement what we do, not replace it: what is the point of watching a play if, at the end, you simply click a button and go back into your online echo-chamber? Instead, here you are, about to watch a performance among people you don't know. Please don't waste the opportunity. Turn to your neighbour, in the interval, or at the end, and ask them: “What are you thinking?”

TIM CARROLL, ARTISTIC DIRECTOR

FESTIVAL THEATRE DAMN YANKEES • THE IMPORTANCE OF BEING EARNEST
• THE DOCTOR'S DILEMMA **ROYAL GEORGE THEATRE** CYRANO DE BERGERAC
• GASLIGHT • CHITRA • JUST TO GET MARRIED **JACKIE MAXWELL STUDIO**
THEATRE THIS IS HOW WE GOT HERE • TOO TRUE TO BE GOOD • EVERYBODY
• August Wilson's GEM OF THE OCEAN **OUTDOORS @ THE SHAW** FAIRGROUND
& SHAWGROUND • Outdoor Concerts & Events • A SHORT HISTORY OF NIAGARA
HOLIDAY SEASON A CHRISTMAS CAROL • Irving Berlin's WHITE CHRISTMAS

The Shaw wishes to acknowledge and honour the land upon which we gather as the historic and traditional territory of First Nations peoples. In particular, we recognize and thank the Neutral Nation, the Mississauga and the Haudenosaunee for their stewardship of these lands over millennia. We also wish to thank all of the First Nations peoples in Canada, and the Indigenous peoples of the United States, for their ongoing and important roles in the caretaking of the lands beneath our feet, wherever we travel on Turtle Island.



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SPECIAL THANKS

Paul Rodermond's internship in Music Direction is supported by The Shaw Guild. Nathanael Judah, Graeme Kitagawa, Caitlyn MacInnis, Kevin McLachlan, Jade Repeta, Olivia Sinclair-Brisbane and Taurian Teelucksingh are supported by the RBC Foundation and the RBC Emerging Artists Project. The 2022 Christopher Newton Interns are Beyata Hackborn and David Andrew Reid, generously supported by Marilyn and Charles Baillie.

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Lobby display materials courtesy of David Grapes II.

ACKNOWLEDGEMENTS

The Shaw Festival is a member of the Professional Association of Canadian Theatres, and engages professional artists who are members of the Canadian Actors' Equity Association and The Niagara Region Musicians' Association, American Federation of Musicians of the United States and Canada, Local 298.



The Shaw Festival engages stage technicians, audience sales and services staff, and facilities staff supplied by Local 461, and scenic artists supplied by Local 828, of the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories, and Canada.

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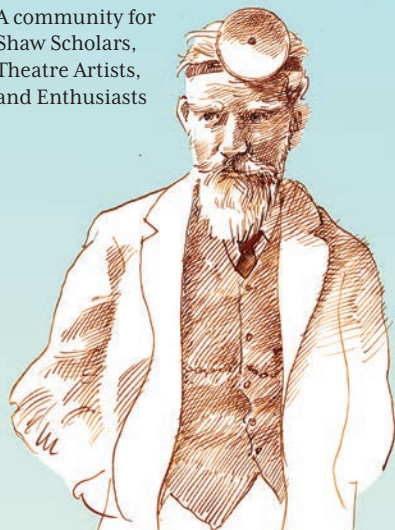


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A LASTING IMPACT

Thank you, Leo!



"The Shaw was a major part of our theatre experience for me and my late partner, Denny. I fondly reflect on our many lively discussions after every performance.

It became obvious to Denny and me, that we wanted to leave a legacy to ensure that The Shaw will continue to encourage such conversations and provide inspiration - something that is so needed in our world. Thank you, Shaw Festival."

- Leo Maloney

Patrick Galligan, Leo Maloney and Kimberley Rampersad. Photo by David Cooper.

To find out more about becoming a part of The Doherty-Rand Legacy Circle, contact Kim White at kwhite@shawfest.com or call 289-783-1924.



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SHAW
FESTIVAL 60

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In the Interest of All Patrons

PHYSICAL DISTANCING should be observed by all patrons as much as possible, and as directed by our Front-of-House team.

FACE COVERINGS are required of all patrons, in conjunction with regional requirements and internal safety protocols.

CELLULAR PHONES, CAMERAS AND RECORDING DEVICES During the performance, there is no photography or filming permitted, and we ask that you turn off your cell phones. We do invite you to take photos when the house lights are on – pre-show, at intermission and post-show. Please ensure that wristwatch alarms and other noisemakers cannot sound during the performance. Alternatively, you can leave them with our staff at the Coat Check.

ASSISTIVE LISTENING DEVICES for the hard of hearing are available at our indoor theatres only. There is no charge, but we do ask you to consider a donation at time of pick up. This donation helps with the cost to repair and replace these devices. Reserve early, limited availability. Please see the House Manager on duty.

IF YOU ARE LATE OR NEED TO LEAVE THE AUDITORIUM OR OUTDOOR SEATING AREA during the performance, you will be re-seated at a suitable break in the performance, at which time the seating location will be at the discretion of management.

FOR FIRST AID please see the House Manager or the nearest usher. At least one staff member on duty is trained in First Aid and CPR.

FOR YOUR SAFETY all of our theatres have the requisite exits and have been inspected. The theatres and exits to the buildings have emergency lighting in case of a power outage. In an emergency, our staff are trained to carry out an immediate and effective evacuation. You are requested to follow their instructions and remain calm. You will be directed to a marshalling area: please remain there until otherwise advised by our staff or emergency personnel. If you discover a fire you should activate the nearest alarm and, immediately following evacuation, identify yourself to a staff member and provide details of the alarm.



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SHAW FESTIVAL 60 **SHAWFEST.COM / SUPPORT-US**

James Daly and Michael Therriault with the cast of *Grand Hotel* (2018)

JACKIE MAXWELL STUDIO THEATRE, JUNE 8 TO OCTOBER 8

SHAW FESTIVAL 60

TIM CARROLL TIM JENNINGS
Artistic Director Executive Director

KIMBERLEY RAMPERSAD, Associate Artistic Director

EVERYBODY

by BRANDEN JACOBS-JENKINS

with ANDREW BRODERICK, SHARRY FLETT,
PATRICK GALLIGAN, DEBORAH HAY, JULIE LUMSDEN,
MICHAEL MAN, ALANA RANDALL, KIERA SANGSTER,
TRAVIS SEETOO and DONNA SOARES

Directed by LÁSZLÓ BÉRCZES

Movement directed by ALEXIS MILLIGAN

Set designed by BALÁZS CZIEGLER

Costumes designed by SIM SUZER

Lighting designed by KEVIN LAMOTTE

Music direction, original music
and sound designed by CLAUDIO VENA

World premiere produced by Signature Theatre, New York City
(Paige Evans, Artistic Director; Erika Mallin, Executive Director; James Houghton, Founder)

Everybody is presented by special arrangement with Dramatists Play Service, Inc, New York.

The videotaping or other video or audio recording of this production is strictly prohibited.

IN MEMORIAM: CHRISTOPHER NEWTON, ARTISTIC DIRECTOR EMERITUS (1936-2021).

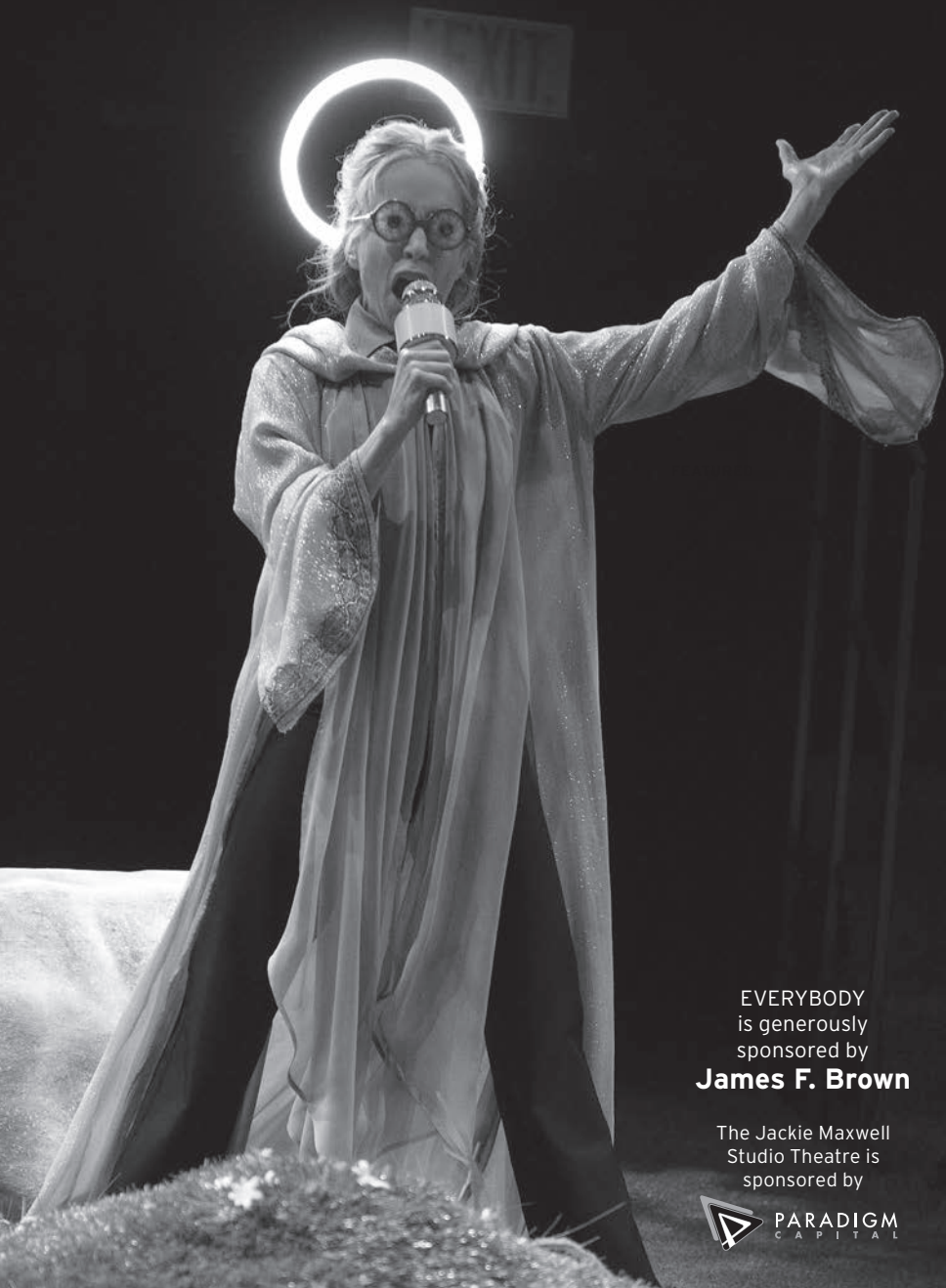
EVERYBODY is
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The Jackie Maxwell Studio
Theatre is sponsored by



PARADIGM
CAPITAL

DEBORAH HAY AS GOD.



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PARADIGM
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The Cast

IN ALPHABETICAL ORDER

Love	ANDREW BRODERICK
Death	SHARRY FLETT
Somebody	PATRICK GALLIGAN
Usher / Understanding / God	DEBORAH HAY
Somebody	JULIE LUMSDEN
Somebody	MICHAEL MAN
Girl / Time	ALANA RANDALL
Somebody	KIERA SANGSTER
Somebody	TRAVIS SEETOO
Somebody	DONNA SOARES

NOTE: The six actors cast as Somebody have each memorized 14 different roles in the play. A lottery is held on-stage to assign the roles you will see them play at each performance.

SETTING: Everywhere.

Stage Manager	DORA TOMASSI
Assistant Stage Manager	LEIGH McCLYMONT
Production Stage Manager	MEREDITH MACDONALD
Associate Director	MÓNIKA KISS
Assistant Director	CHRISTOPHER MANOUSOS
Associate Set Designer	SIM SUZER
Design Assistant	EMILY DOTSON
Assistant Lighting Designer	EMILIE TRIMBEE
Dance Captain	ALANA RANDALL

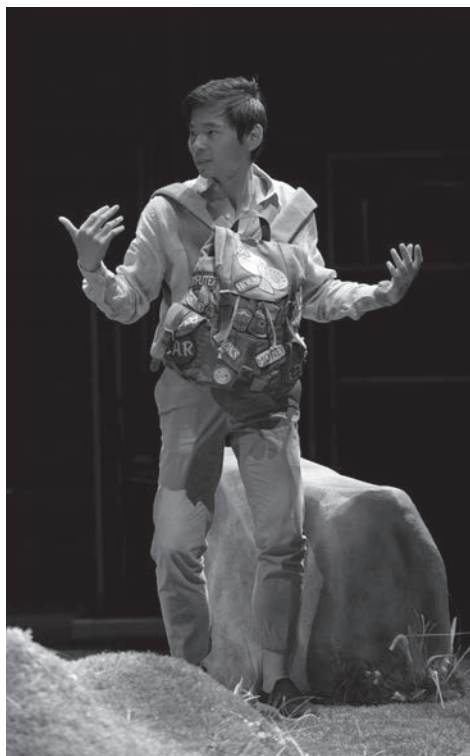
Special thanks to the Stratford Festival.

Additional Properties assistance provided by Dana Cornelius and Blake Wilson.
Additional Scenic Art assistance provided by Kim Brown and Jessica Wu.
Additional Wardrobe assistance provided by Nancy Clare Ferreira, Lise St Germain and Nancy Thiessen. Additional Wigs assistance provided by Cindy Lou Taché.

UNDERSTUDIES

TRAVIS SEETOO, Love, Death, Usher, Understanding, God, Girl, Time;
DIANE KONKIN, Stage Manager; MEGHAN FROEBELIUS, Assistant Stage Manager

Running time is approximately 1 hour and 40 minutes



Director's Note

BY LÁSZLÓ BÉRCZES

I am standing by the door of the rehearsal room. In a second, I push down the door handle and enter. The first rehearsal. It's starting now.

There are about twenty people in the room. Ten actors and the creative team. I am standing there. "Is everybody here?" I ask the question that I planned to ask. Trying to be funny. I introduce myself and ask them to introduce themselves. Trying to remember their names. The team that is going on this journey together.

I was here three years ago and had a journey with *The Glass Menagerie*, but it does not help me now. This is another journey with *Everybody*. I am alone now; everybody is alone.

Our journey ends with a show, which is, I hope, also a journey for every audience member – the end of which, I hope, is a sort of catharsis. You enter the Jackie Maxwell Studio Theatre and take part, I hope, in a group experience, looking into the mirror of Being and not Being. If we are skillful, honest and personal enough, and if you are open enough, you feel, I hope, you belong. You are part of something.

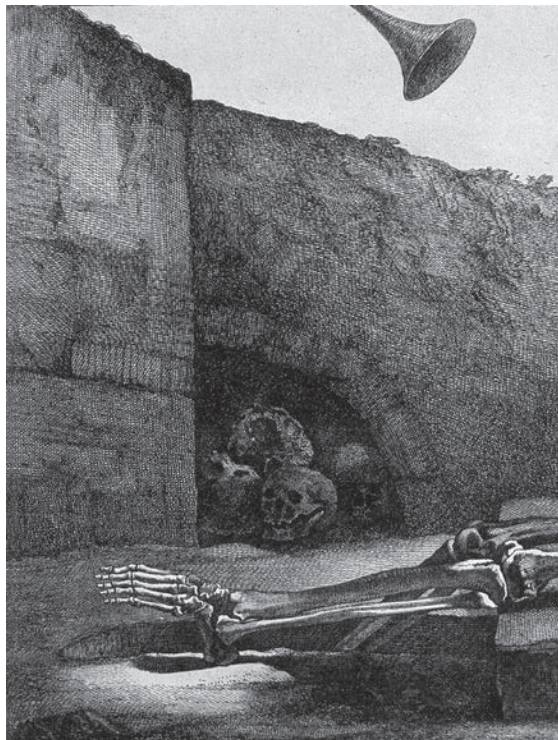
Branden Jacobs-Jenkins's *Everybody* meets all kinds of people, all kinds of Stuff. That means confrontation with loss: everybody and everything will be lost. The task is to accept it. And while accepting it to discover the world. Having lost life to win the everlasting knowledge: you belong. You are part of something.

I stand by the door and push down the handle. In a second I join a common journey, which for us means lots of rehearsals. Right now I just wish to belong. But I know everybody in the rehearsal room is wishing the same: to belong and to go on a journey together.

I enter the room. It's starting now.



OPPOSITE: ANDREW BRODERICK AS LOVE AND DONNA SOARES AS EVERYBODY; MICHAEL MAN AS STUFF; JULIE LUMSDEN AS EVERYBODY AND PATRICK GALLIGAN AS FRIENDSHIP. THIS PAGE: PATRICK GALLIGAN AS EVIL, TRAVIS SEETOO AS EVERYBODY AND ANDREW BRODERICK AS LOVE; SHARRY FLETT AS DEATH.



CLOCKWISE FROM TOP: *JEDERMANN* BY HUGO VON HOFMANNSTHAL AT THE SALZBURG FESTIVAL, C.1935 (ARENAPAL); A SKELETON AWAKENS TO THE LAST TRUMPET ON JUDGEMENT DAY, ENGRAVING BY MARTIN AFTER J. GAMELIN, 1778; A GREEK MOTTO *GNOthi SEAUTON* (KNOW THYSELF) IS FEATURED ON A *MEMENTO MORI* TILE MOSAIC FOUND DURING EXCAVATIONS IN THE CONVENT OF SAN GREGORIO IN ROME (MUSEO NAZIONZLE ROMANO/BRIDGEMAN IMAGES).

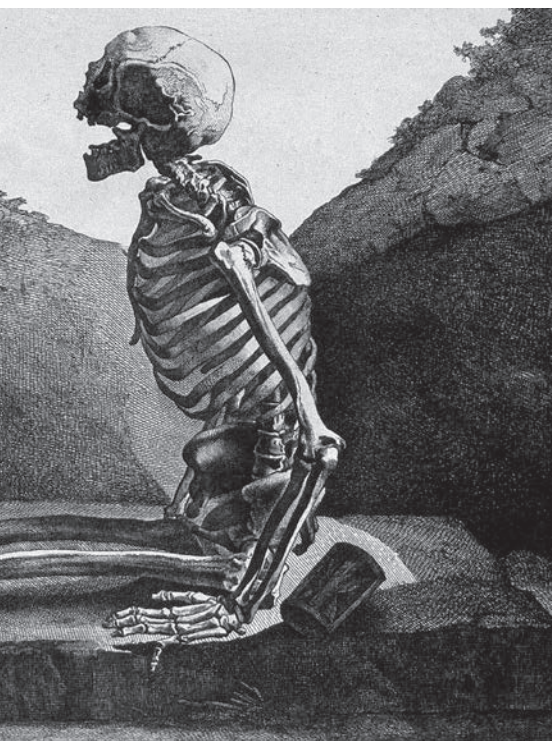
Death comes for everybody (including you)

BY JENNIFER BUCKLEY

If you are one of the luckier people on this planet, life will offer you many pleasures: an able body; enough money to keep it well-fed, housed, and cared for; good company, great friends, and a loving family; lots of fun times and nice things. Some good theatre, even. Sure, there will be challenges. But you won't starve, or be murdered for your race or religion or gender or sexuality, or be forcibly removed from your home, or have to take cover when bombs fall on it. Overall, your life will be quite pleasant. And then death will come for you. One way or another, you will lose everything you have. If you are exceedingly fortunate, you will have time to reflect on your life, maybe make a few amends and say some goodbyes. You will face whatever comes after it – if anything does – as all humans do: alone.

In this way, the luckiest among us are very like Everyman, the eponymous protagonist of the fifteenth-century play that Branden Jacobs-Jenkins adapted into *Everybody* (2017). *Everyman* is one of the five surviving medieval texts later categorized as morality plays; the others are *The Pride of Life*, *The Castle of Perseverance*, *Wisdom* and *Mankind*. Of these, *Everyman* has been by far the most often studied and staged since William Poel directed the first modern revival, which became a popular touring production after he premiered

it in London in 1901. Jacobs-Jenkins is far from the first to adapt it; of the many versions that followed Poel's success, Hugo von Hofmannsthal's *Jedermann* (1911) is probably the best-known, due to its performance at the Salzburg Festival every year since 1920 and to a high-profile production that the festival's founder, Max Reinhardt, took to Los Angeles's Hollywood Bowl in 1936. English-language modernizations of *Everyman* abound, ranging from Walter Sorrell's *Everyman Today* (1948) to Carol Ann Duffy's darkly humorous, gorgeously vernacular, and highly kinetic version for the National Theatre (2015). Nor is Jacobs-Jenkins the first to enable women actors to play the title role: Ben Greet, the British theatre manager whose company took over Poel's production and toured it widely for decades, inaugurated a trend by casting Edith Wynne Matthison in 1902. Her successors in the role included Sybil Thorndike, for whom Bernard Shaw wrote the part of Saint Joan. As for the title of Jacobs-



Jenkins's adaptation, it too has a precedent. *Everyman* is itself a translation of a Dutch play written sometime during the 1480s or 1490s, the title of which is *Elckerlijc*, or *Everybody*.

Not only does Jacobs-Jenkins know all of that; his play does, too. A few minutes into the show, the audience will be told about *Elckerlijc* and its first English translation. They

are informed that, as in the medieval play, “Some people in this play are not going to play people,” but rather personified qualities and types. Five cast members, initially grouped as the “Somebodies,” will play the figures of Everybody – who represents all of us ordinary, self-absorbed, all-too-fallible humans – Friendship, Cousin, Kinship and Stuff. Later, four of those actors embody Strength, Beauty, Mind and Senses; eventually, Love, Understanding, Time and Evil will join them as Everybody progresses inexorably toward their fate – which is death.

Most of these allegorical figures and many of their spoken lines have clear analogues in the medieval sources. That said, no *Everyman* character speaks in a vernacular as distinctive as the one Jacobs-Jenkins’s characters use, which is hilariously overstocked with millennial vocabulary and speech patterns.

Further, in no other version are five of the parts, including the title role, cast by lottery on-stage at every performance. “This is done,” we are told, “in an attempt to more closely thematize the randomness of death while also destabilizing your preconceived about identity, et cetera, et cetera, blah blah blah.” (This also allows the performers to show off prodigious skills: each of the Somebodies has memorized every other’s part.)

Cast from a company of nine actors that must be diverse in age, gender, and racial and ethnic identities, Jacobs-Jenkins’s *Everybody* really could be any Somebody – and by extension, any audience member. The show addresses us directly: we are not gathered here to merely observe, but rather to witness the final assessment of a human life lived recklessly. We don’t get to secretly relish *Everybody*’s bad behaviour, as the audience might do in Duffy’s version; we don’t even



get to see that behaviour performed. What we see are consequences, and they are not fun (although the play is). Like its medieval sources, *Everybody* uses an action set in no particular time or geographical location to place moral pressure on individual audience members here and now. Do better, it urges us. Be kinder. Listen more and take less. Admit your mistakes and apologize for them. Grow up, for real. Jacobs-Jenkins dispenses with much of the specifically medieval Christian trappings of *Everyman*, but he retains a substantial amount of that play’s structure and its didactic objective.

As in the other plays in which Jacobs-Jenkins takes up dramatic forms that first attained popularity long ago, *Everybody* demonstrates both a sincere interest in the medieval morality play, and a qualm-free approach to exploiting the genre for his own purposes. Melodrama – specifically, mortgage melodrama of the plantation variety – was Jacobs-Jenkins’s target in *An Octoroon*, which the Shaw Festival produced in 2017. That show also places a metatheatrical frame around a genre that twenty-first century audiences may



regard as hopelessly outdated. In that case, the nineteenth-century dramatic source is both racist and sexist, and the playwright deploys the material to incite emotional responses that the play itself then examines with a clinical gaze trained directly on the audience. In *Neighbors* (2010), his first produced play, Jacobs-Jenkins uses blackface minstrelsy to query the characters' and spectators' understandings of what constitutes authentic "blackness" – and to assess how "post-racial" our society really is. (It isn't.) *Appropriate* (2014) appropriates twentieth-century domestic realism to stage how the fractured American family is haunted by slavery and its ongoing effects.

Of the many prominent contemporary theatre-makers who engage directly with historical dramatic works, Jacobs-Jenkins may be the most invested in using performance to study genre – more specifically, to study how genre works. The playwright has emphasized that the most significant component of any genre is not a dramatic structure or a set of techniques or conventions, but rather the collection of culturally informed expectations that audience members bring to the theatre. He is genuinely interested in the medieval morality play, but even more so in what twenty-first century audiences believe morality plays – and morality itself, for that matter – to be. *Everybody* tests those beliefs in a manner that *Everyman*, which aims to ensure total doctrinal conformity, does not. Jacobs-Jenkins leaves out the scourging and the sacraments and the cross-carrying. His play does not urge us to reunite, as a collective, with our shared husband Christ. But make no mistake: *Everybody* reminds us of the hell-on-earth that there is to pay, now and in the future, for humans who refuse to refuse to work for the common good on this suffering planet. Death is coming for everybody; for millions recently living, its arrival has been harrowing in the extreme. None of us who remain alive can afford to delay that reckoning.

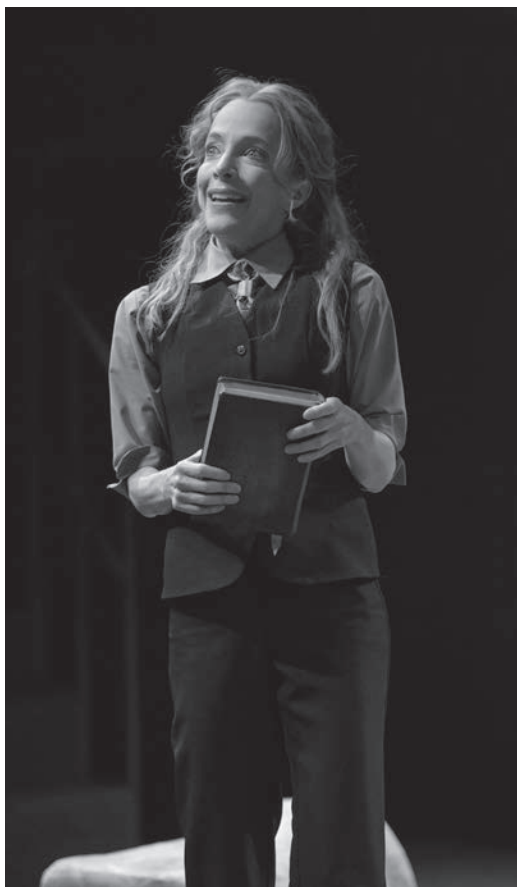
JENNIFER BUCKLEY IS ASSOCIATE PROFESSOR OF ENGLISH AND THEATRE ARTS AT THE UNIVERSITY OF IOWA. SHE IS THE AUTHOR OF *BEYOND TEXT: THEATER AND PERFORMANCE IN PRINT AFTER 1900* (UNIVERSITY OF MICHIGAN PRESS, 2019), AND THE VICE PRESIDENT OF THE INTERNATIONAL SHAW SOCIETY.

OPPOSITE: *EVERYMAN*, ADAPTED BY CAROL ANN DUFFY AND STARRING CHIWETEL EJIOFOR, NATIONAL THEATRE, LONDON, 2015 (ARENAPAL). ABOVE: *THE SUMMONING OF EVERYMAN*, AN OPERA BY CHARLES WILSON, LIBRETTO BY EUGENE BENSON, STRATFORD FESTIVAL, 1974 (ROBERT C. RAGSDALE).

Everybody, 2022



CLOCKWISE FROM TOP LEFT: ALANA RANDALL AS TIME; ANDREW BRODERICK AS LOVE AND PATRICK GALLIGAN AS EVERYBODY WITH DONNA SOARES, MICHAEL MAN, TRAVIS SEETOO AND JULIE LUMSDEN; SHARRY FLETT AS DEATH; DEBORAH HAY AS GOD; KIERA SANGSTER AS STUFF WITH DONNA SOARES AS EVERYBODY; ANDREW BRODERICK AS LOVE AND TRAVIS SEETOO AS EVERYBODY.



Danse Macabre

BY BOB HETHERINGTON

Because of the pandemic we have come to understand the precariousness of life in a way much more familiar to the people of medieval Europe, who gathered to watch plays about life, death and morality created by the church. The thought of doing a comedy about death during a pandemic may feel disturbing. For many, death has never felt more present.

La Danse Macabre (*The Dance of Death*) is a medieval motif portraying skeletons dancing around people of all walks of life. It was used to illustrate that no matter who you were – nobility, merchant, peasant, child – your death was inevitable and unforeseeable. The images usually appeared in churches and graveyards, in a comic-strip-like manner. Each person accompanied by death declined in nobility as the reader went from left to right. The most well-known images of *La Danse Macabre* are by artist Hans Holbein.

Where did this visual come from? The first event was the Black Death. This pandemic plague absolutely devastated Europe between 1347 and 1352. Over twenty-five million people died during the epidemic. Of those who caught the disease, only one-third survived. It

took hundreds of years for the population of Europe to recover from the Black Death. With statistics like that, it's no wonder more people started to feel their relationship with death shift. The *danse macabre*, in a sense, is a way to normalize and rationalize the short-lived nature of the Middle-Age existence. The average person didn't live through their thirties in those times – war, poor nutrition, and disease were everywhere.

Humans have been drawn to stories about death and loss for generations. Literature is a way to explore these themes in a safe space. Just like seeing a painting of humans and skeletons dancing the night away, stories are a safe, gentle way to recognize one's own mortality. "The Skeleton Dance" is a 1929 Silly Symphony animated short subject produced and directed by Walt Disney and animated by Ub Iwerks. In the film, four human skeletons dance and make music around a spooky graveyard – a modern film example of medieval European "danse macabre" imagery.

The recent animated film *Coco* continues this fascination with skeletal death rituals, as did the closing images of Ingmar Bergman's earlier film *The Seventh Seal*. Generations of young readers have learned to have a parallel exposure to medieval death in the Harry Potter books. From the Deathly Hallows to Voldemort himself, J.K. Rowling isn't afraid to have her characters confront death on a personal level.

The American tradition of Halloween also borrowed greatly from the tone of *danse macabre*. Just about every classic Halloween film has elements of skeletons, graveyards and "spooky" imagery. The enthusiasm and excitement around Halloween and scary movies in modern culture highlight the openness many people feel about death.



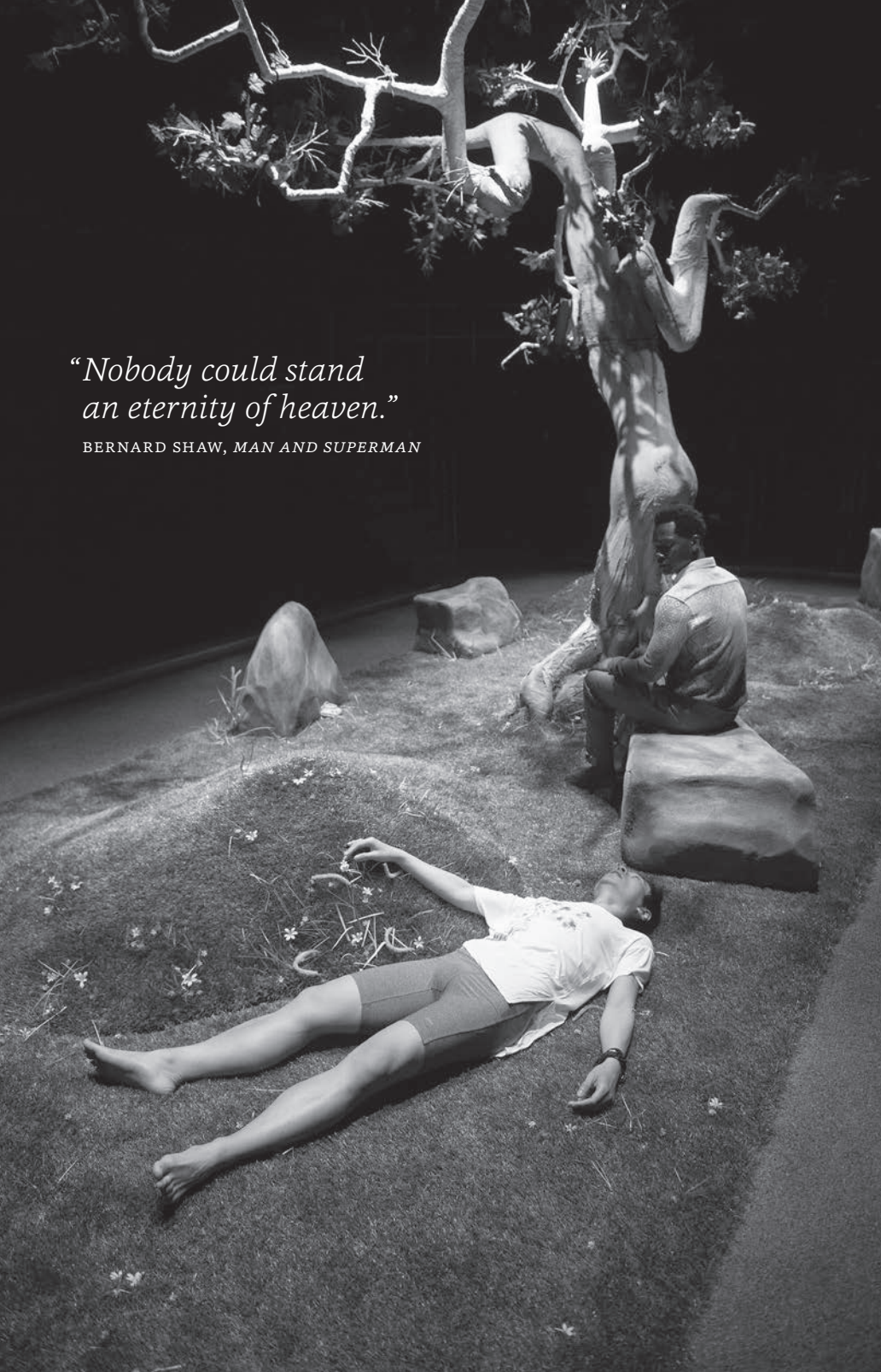


Much of medieval drama echoes what we now call immersive or “two-way” theatre, as make-believe and reality became one. This randomness is carried over into the staging of *Everybody* itself and its lottery assignment of roles. Medieval audiences were encouraged to dance hand-in-hand with skeletons and therefore embrace and celebrate their communal fate. Everybody dies, strike up the band and let’s dance.

THE DANCE OF DEATH, C.1526, BY HANS HOLBEIN THE YOUNGER. OPPOSITE: SKELETONS MAKING MUSIC. THIS PAGE, CLOCKWISE FROM TOP LEFT: THE KNIGHT; THE OLD WOMAN; THE MONK; THE CHILD (ALL METROPOLITAN MUSEUM OF ART, NEW YORK).

*"Nobody could stand
an eternity of heaven."*

BERNARD SHAW, *MAN AND SUPERMAN*



The Author

BRANDEN JACOBS-JENKINS (b. 1984) was born in Washington, DC and studied anthropology at Princeton University. He earned an MA in Performance Studies at NYU, and later taught playwriting there and at Hunter College. He also graduated from the Lila Acheson Wallace Playwrights Program at The Juilliard School, and worked at *The New Yorker* magazine where he edited and wrote reviews.

In 2014 he won an Obie Award for Best New American Play for his plays *Appropriate* and *An Octoroon* (Shaw Festival, 2017). His play *Neighbors* premiered at New York's Public Theater in 2010, and *War* has been produced at Yale Repertory Theatre (2014) and the Lincoln Center (2016). *Gloria* was produced off-Broadway at the Vineyard Theatre in 2015 and was a finalist for the 2016 Pulitzer Prize and nominated for a Lucille Lortel Award. *Everybody* premiered off-Broadway at the Signature Theatre in January 2017 and was also nominated in 2018 for the Pulitzer Prize. His most recent play, *Girls*, premiered at Yale Repertory Theatre in 2019. The play is a contemporary version of Euripides' Greek tragedy *The Bacchae* and contains dance music and live-streaming video.

His many honours include a 2016 MacArthur Fellowship, the Paula Vogel Award in Playwriting, the Helen Merrill Playwriting Award and the inaugural Tennessee Williams Award. In 2020, he was awarded USA Artists and John Simon Guggenheim Memorial Foundation Fellowships. He is currently a Residency Five playwright at Signature Theatre, master-artist-in-residence in the Playwriting MFA program of Hunter College, City University of New York, and serves on the faculty at University of Texas-Austin.



BRANDEN JACOBS-JENKINS, ©JOHN D. AND CATHERINE T. MacARTHUR FOUNDATION. OPPOSITE: MICHAEL MAN AS EVERYBODY AND ANDREW BRODERICK AS LOVE.

Production History

Everybody is a modern adaptation of the fifteenth-century morality play *Everyman*, one of the first recorded plays in the English language. Though anonymous, the medieval play was originally written in Dutch, and based on a Buddhist parable.

The play premiered off-Broadway at the Irene Diamond Stage at Signature Theatre Company on February 21, 2017. It has proven to be a favourite among regional and university theatre seasons.

Branden Jacobs-Jenkins' play *Gloria* (2015) was produced earlier this year, an ARC Production in association with Crow's Theatre in Toronto, directed by André Sills, who starred in *An Octoroon* at the Shaw Festival in 2017.

For full biographical information about our cast and creative team, please visit shawfest.com/ensemble.

LÁSZLÓ BÉRCZES Director

SHAW 2022: Director for *Everybody*. I am from Budapest, Hungary. I know it sounds strange, but, coming from a small village, I first went to the theatre when I was twenty. After being a high-school teacher for eight years and then becoming a theatre-critic, I got to the other side – the side of theatre-makers – at the age of forty-five. So, as a human being, I am old; as a theatre-person, I am middle-aged. What inspired me? The question that has no answer: who am I? This is what drives me when I am directing or writing a book. I didn't have a so-called "master". I just kept on watching plays, and hundreds of excellent productions "burnt a seal" into my personality – productions such as Tamás Ascher's *Three Sisters* (Hungary), Alvis Hermanis' *Long Life* (Latvia), Lev Dodin's *Gaudeamus* (Russia), Pina Bausch's *Carnation* (Germany), Tim Carroll's *Hamlet*...

ALEXIS MILLIGAN Movement Director

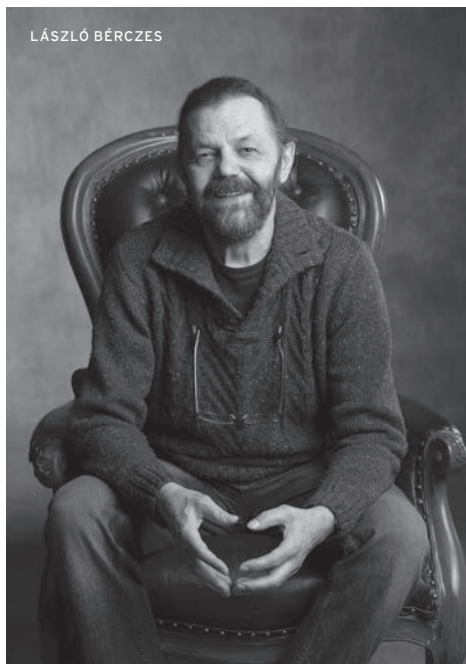
SHAW 2022: Movement director for *Everybody* and *Too True To Be Good*. One of the greatest discoveries I've had as a parent is learning to shrug my shoulders when my children say, "I'm bored." Always within minutes they start a project, or make up a game, far more interesting and fun than any "proactive activity" I could ever come up with. From my daughter defying physics by attempting to climb up the stairs while sitting inside a cardboard box, to my son reinventing the microwave in a post-apocalyptic Lego world, I witness advancements in science and technology that extend far beyond logic and reason and into the worlds of dreams and possibilities...and how delightful that my work as an artist is also just that. Follow me at alexismilligan.com or transitus.ca.

BALÁZS CZIEGLER

Set Designer

SHAW 2022: Set designer for *Everybody*. I was born in central Europe, in Hungary, which is where I make my home and do most of my work. I don't really remember my first time in theatre; but I do remember my first decisive experience. When I was an art-school student, I went to see *Jesus Christ Superstar*, and on that day, because of that performance, I decided that I would become a set designer. Some years later, when I attended university, the set designer for that production that inspired me became my favourite teacher. I have worked in the United States, at the Kennedy Center in Washington, where they produced a contemporary Hungarian drama, *Gypsies* in 2012; but Canadian audiences have not seen my work. As a set designer, I think the greatest recognition from the audience is when they applaud the scenery.

LÁSZLÓ BÉRCZES



BALÁZS CZIEGLER



SIM SUZER

KEVIN LAMOTTE



CLAUDIO VENA



SIM SUZER Costume Designer

SHAW 2022: Costume designer and associate set designer for *Everybody*. The sound of afternoon prayers settling across the city, the never-ending stream of people being ferried across the Bosphorus, the feeling of biting into a freshly-baked simit and sipping tea from a thin-waisted glass. This is the crazy but beautiful city I was born in, Istanbul, Turkey. As the daughter of a visual artist and interior designer, I was always surrounded by art and creativity, and this definitely inspired me to become a set and costume designer. I love using visual elements to support the story being told and give new perspectives to everyday materials. One of my favourite parts of design is when months of hard work finally come together and

meet the characters on-stage. At that moment, every choice I made starts to get its true meaning.

ALEXIS MILLIGAN



KEVIN LAMOTTE Lighting Designer

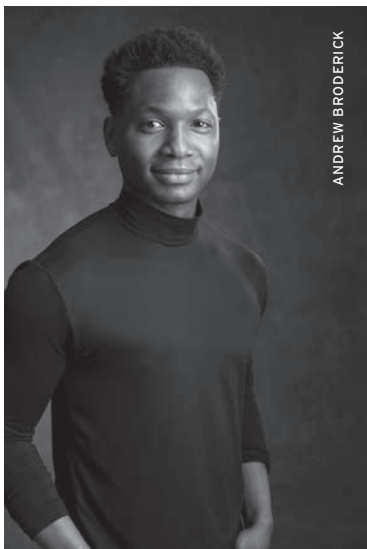
SHAW 2022: Lighting designer for *Everybody*, *The Importance of Being Earnest*, *Gem of the Ocean*, *A Christmas Carol* and *White Christmas*. One of my early memories of watching a play was here at the Shaw Festival in 1982. That summer I was considering a career in the arts and maybe theatre design, although that all seemed like a long shot at the time. The Shaw's production of *Cyrano de Bergerac*, with sets and costumes by Cameron Porteous and lighting design by Robert Thomson, was so inspiring then and has stayed with me all this time.

CLAUDIO VENA

Music Director / Composer / Sound Designer

SHAW 2022: Music director/composer/sound designer for *Everybody*. I was born in Italy and, even though we moved to Canada when I was five, our house was full of regional folk-singing and opera arias, sung mainly by my father at social gatherings. My inspiration to become a composer of stage, film and concert music came from my deep love of the music of Puccini and Verdi. I remember playing operas by those composers and being so swept up by the music that I would order the scores so that I could study them to see how they created their sound and enveloped the play or opera with sonic soul. One of my favourite comments from an audience member was that they couldn't believe how they were swept into the show because of the music. This rings so true to me, because as performers and artists the audience is our oxygen.

ANDREW BRODERICK



ANDREW BRODERICK Love

SHAW 2022: *Everybody* and *Damn Yankees*; 6th season. I'm happy to return to the Shaw Festival. Some favourites from previous seasons include *Sweeney Todd*, *The Magician's Nephew*, *Grand Hotel* and *Peter and the Starcatcher*. I went to a performing arts high school in Newmarket, then to Sheridan College; both programs brought me to this Festival. I still remember my excitement, and the grin that covered my face, when the house lights dimmed or when the overture began. Being an artist in this company, on this stage, is a young student's dream turned reality. I'm thankful for all arts educators and contributors; also, for my creative, diverse, loving and supportive pillars on- and off-stage.

SHARRY FLETT Death

SHAW 2022: *Everybody*, *Cyrano de Bergerac* and *The Doctor's Dilemma*; 30th season. What makes the difference? Mentors, teachers, fellow artists? Curiosity, passion, discipline, relentless faith and happy accidents? All of it helped to carve a profession in the arts. I thought it was going to be medicine, but an elementary school teacher guided me toward music. I picked up an instrument and my high school music teacher became a mentor and friend. Music led me to McGill University and Edith Della Pergola, with her passion, devotion and talent, shared the arts torch. I combined music and theatre through a profession of now more than forty years. Coaching young actors completes the circle and celebrating thirty seasons at the Shaw Festival brings joy.



SHARRY FLETT

PATRICK GALLIGAN Somebody

SHAW 2022: *Everybody*, *Cyrano de Bergerac* and *Too True To Be Good*; 19th season. In the fall of 1985, I was in my fourth year of undergraduate studies at the University of Toronto and awaiting the results of the Law School Admissions Test I had recently written. At the same time, I had been cast as Fedotik, one of the junior officers in Anton Chekhov's *Three Sisters*, at U of T's Hart House Theatre. Entering Chekhov's world of heartache and hope, and immersing myself in the rich history of that theatre, changed everything for me. Any thoughts I had of following my father, and his father before him, into the legal profession were put on hold while I asked myself: "If I could do anything professionally for the rest of my life, what would it be?" Soon after, I began applying to theatre schools, one of which (thank God) accepted me.



DEBORAH HAY

DEBORAH HAY

Usher / Understanding / God

SHAW 2022: *Everybody* and *Cyrano de Bergerac*;

1922 in Concert; 9th season. A performing troupe came to our town when I was a child. There was a sad clown at the centre of it all and when I watched him, I felt like laughing and crying at the same time. I've never forgotten him; he somehow let a small kid know that life is both those things, happy and sad, hilarious and tragic, and that there is comfort in gathering in a room together to laugh and cry. So many people have been my teachers, especially other actors. Actors fall down and get back up, over and over, dancing with their fragile selves, learning to be brave.



JULIE LUMSDEN

JULIE LUMSDEN Somebody

SHAW 2022: *Everybody* and *Gaslight*; 3rd season. I was born and raised in Treaty 1 Territory, the homeland of the Metis Nation, in Win-Nipi, which means muddy waters in Cree; you may know it



as Winnipeg, Manitoba. I feel very grateful to be here, on this land, telling stories and learning from and alongside Canada's best humans and storytellers. My work is a reflection (and mimic) of the astounding artists I've been around thus far in my career – specifically the resilient, strong, gracious and trailblazing women I've had the distinct privilege of learning from. Maarsii!

MICHAEL MAN Somebody

SHAW 2022: *Everybody*, *Cyrano de Bergerac* and *The Doctor's Dilemma*; 2nd season. My family remains a constant source of inspiration. My ancestors who migrated across China, my familial roots in Hong Kong, my immigrant parents, my sister growing up between cultures, and newly, my sister's baby. Holding this newborn gives me a new perspective: their surrender to their environment, and their strength of simply being alive – powerfully powerless. I am awestruck watching this child express so honestly their needs, and inspired by their insatiable curiosity. I strive to be as open, innocent, non-judgemental, and fearless as this little one, and to be as playful and alive when I am on-stage. I do not take for granted this opportunity to do what I love. We can foster empathy and provoke discourse by the stories we tell and how we tell them. I invite you to engage in ours today.

ALANA RANDALL Girl/Time

SHAW 2022: Appearing in and dance captain for *Everybody*; appearing in *Damn Yankees*; 1st season. I am a proud Torontonian, born and raised by multi-racial Caribbean parents. Moving to NYC in 2009, I've been based there ever since. One of my first times in the theatre was when my mom took me to see *The Lion King*. Randolph College for the Performing Arts, along with renowned studios across Canada and the

U.S., helped shape me into the performer that I am. You may have seen me performing in the stage musical *The Wizard of Oz*, which played at the Ed Mirvish Theatre in Toronto, then toured the U.S. and Canada; or as a tv-series regular in *Hellcats*, playing the role of Frankie.

KIERA SANGSTER Somebody

SHAW 2022: *Everybody* and *Cyrano de Bergerac*; 16th season. Raised in Toronto, Ontario, my primary/elementary school, R.J. Lang, was a "project" school for the district... meaning all students were exposed to many unique programs most other schools didn't offer. Our school had a stage, which meant that anytime a cool new song came out (Tiffany's "I Think We're Alone Now" comes to mind), I seized the opportunity to teach my friends something that

could be performed during our school assemblies. Mr Cole was a teacher who changed my life. He encouraged my mother to enrol me in an arts-focused school, which I continued throughout my elementary and secondary education. Thankfully it worked out!

ALANA RANDALL



KIERA SANGSTER



TRAVIS SEETOO Somebody

SHAW 2022: *Everybody* and *Too True To Be Good*; 8th season. My first theatre memory was of my older brother playing the *Frog Prince* in his grade-three school play. I sat in a classroom at J.E. Horton Public School in Kingston, Ontario enthralled by the magic taking place. When my brother emerged from the cardboard wishing-well, wearing the frog hat my mum had made him, I truly believed he had come from a tremendous depth, not a crouch on the classroom carpet. I would like to think the play spoke to me with its themes of love, redemption and transformation. However, it probably had more to do with my brother getting his own song, a shiny vest and a kiss on the cheek from a girl in his class.



DONNA SOARES (陸明慧) Somebody

SHAW 2022: *Everybody* and *Too True To Be Good*; 2nd season. I am from Vancouver: the traditional, ancestral and unceded territories of the x̱məθḵw̱əy̱əm (Musqueam), Sḵwx̱w̱ú7mesh (Squamish), and Səlil̓-witulh (Tsleil-Waututh) Nations. I returned to Niagara-on-the-Lake for a second season to tackle the Big Ideas in these plays. Dying. And living. Examining what and whom we value. Searching for ways to move forward when our institutions have been rocked, split and sundered. Thank you for joining us inside the theatre again; it's so much more fun with you in the room. I hope these productions spark some engaging conversations in the lobby.



DORA TOMASSI Stage Manager

SHAW 2022: Stage manager for *Everybody* and *Too True To Be Good*; 21st season. As a little girl growing up in Toronto, theatre companies would perform at my school. I loved it so much that I would beg my teacher to let my friends and me put on a play we had 'made up' during recess. Fast forward many years, I returned to my old elementary school with the coc's school production of *The Magic Flute*. My first show here at Shaw was working with director Neil Munro on *The Man Who Came to Dinner*. Two of my favourite shows here were *Floyd Collins* and *When the Rain Stops Falling*.



LEIGH McCLYMONT Assistant Stage Manager

SHAW 2022: Assistant stage manager for *Everybody* and *Gaslight*; 14th season. I grew up in small-town Ontario and began dancing when I was three. From there it was a natural transition to theatre and studying drama at the University of Waterloo, with a focus on stage management. My dream job was working for the Shaw Festival, and in 2009 that dream came true. In my winter seasons I have worked westward in Manitoba, Saskatchewan, Alberta and British Columbia, but always love returning home to Shaw when spring arrives.



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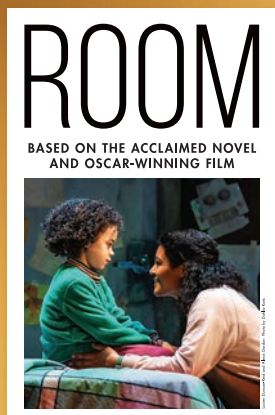
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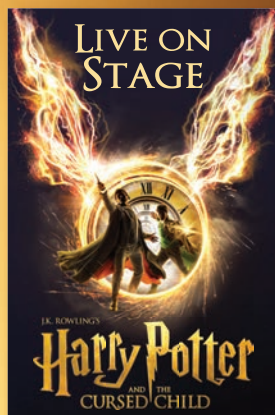
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