

DEPARTMENT OF THEATRE ARTS PRESENTS

EVERYBODY

BY BRANDEN JACOBS-JENKINS

An Absurdly Funny Play about Death

MARCH 3-4 & 23-25 @ 8 P.M.
MARCH 5 & 26 @ 2 P.M.

PARKER THEATRE

WORLD PREMIERE

DIRECTED BY BRITTANY PROIA
PRODUCED BY SIGNATURE THEATRE
ARTISTIC DIRECTOR PAIGE EVANS
EXECUTIVE DIRECTOR ERIKA MALLIN
FOUNDER JAMES HOUGHTON



TICKETS:



Director's Note By Brittany Proia

"What is the meaning of life, and what comes after?" These questions have tickled the consciousness of humankind since the beginning of the beginning. EVERYBODY, Branden Jacobs-Jenkins' adaptation of the 15th century morality play EVERYMAN (which was an adaptation of an earlier work, and so on and so forth), offers not only an examination of mortality and its mysteries, but also gives us a hilarious and cathartic confrontation with Death (who just wants to do their job, by the way).

EVERYBODY shines a light on our tendency to run away from the thing that scares and fascinates us most. And just as Death comes for everyone, anyone could play the leading characters in this production. Of our brilliant ensemble of 14, 7 brave actors will have their roles determined by chance at the beginning of each performance. Therefore, each and every performance will be as unique as the distinctive combination of actors who will be taking on the roles on that particular day. Now, this isn't just a clever marketing ploy- it serves to underscore the idea that everyone, regardless of identity, can stand the chance of being Everybody.

Jenkins wrote this play in 2017 and here we are in 2023 collectively experiencing a global pandemic which has brought our own mortality (and those pesky universal questions) back to the forefront. I hope this play will make you consider them for a moment, and remember that we don't have to do it alone. For better or worse, we are all in this together. But more than that, I hope we can bring you some wonder and big belly laughs in the process.

Dramaturgy Note by Alex Lombardo

Welcome to our production of Branden Jacobs-Jenkins' EVERYBODY!

The play itself is an adaptation of a morality play from the late 15th-century called *Everyman*. The original text was itself translated from a Dutch piece, *Elckerlijc*, which was believed to have been written in about 1470. The point of the original *Everyman* was to raise the idea of salvation within Christianity and what the 'everyman' must do to reach it in a time where this was the ultimate goal. It was written in response to the Black Plague and the amount of death looming over people's heads at that time. *Everyman* uses allegorical characters, to examine the concepts of life, death and everything in between. *Everybody* uses modernized versions of the characters existing in the source material—Goods being translated to Stuff, Five Wits to Five Senses, etc. The Danse Macabre is also something that came out of the time period of the Plague, and "it is a literary or pictorial representation of a procession or dance of both living and dead figures, the living arranged in order of their rank...and the dead leading them to the grave. The dance of death had its origins in late 13th- or early 14th-century poems that combined the essential ideas of the inevitability and the impartiality of death" (Brittanica.com). The combination of comedic elements and darker topics makes this version exactly what it is.

I feel producing a play that tackles the idea of what happens after we die and what the process of coming to acceptance with the idea of death is important in a climate where people die every day at the hands of prejudice, whether against race or sexuality, and from gun violence. While the conversation surrounding death is one that often becomes uncomfortable for people, it is something that happens far too often in our world to ignore.

In my research, I spent a lot of time looking into the way death is seen in various cultures and religions apart from the traditional Christian view of Heaven and Hell discussed in *Everyman*. I was particularly drawn to Buddhism, and it is even mentioned at the start of the show that the play you are about to see has elements of "Buddhist-ness," if the original ideas don't stick for you (the original Dutch piece was based on a Buddhist fable, likely the Jataka tales, the stories of the previous incarnations of the Buddha). In Buddhism, the goal of each life is to find enlightenment through the suffering that comes with it. Reincarnation is affected by your actions and how you treat others (where 'karma' comes from), and Buddhists believe that you are on a constant wheel of life. The ultimate "goal" is to end up a human and achieve something called "parinirvana," or the final nirvana, which is what the idea of death is referred to in Buddhism. I feel like this play appears to us as a wheel, and we are taken through every aspect of Everybody's life until they are able to reach a final point of understanding and catharsis within themselves in regards to death, or their own parinirvana.

We hope there is something for you to connect with as well in our show. Please enjoy!

Everybody

By, Branden Jacobs-Jenkins

Director

Brittany Proia

Costume Designer

Ashlie Morrison

Production Manager

Catherine Doherty

Costume Shop Manager

Kaitlyn Kociela Taylor

Production Stage Manager

Joñi Chao Honeywell

Dramaturg

Alex Lombardo

Puppet and Props Designer

Dana Weintraub

Hair & Makeup Supervisor

Shaniah X Alexander

Scenic Designer

Dana Weintraub

Lighting Designer

Travis McHale

Sound Designer

Rachel Forbes

Producer

Kaitlyn Kociela Taylor

Technical Director

Sylviane Sherwin

Cast

Usher/God/Understanding Death	Renee Desgrottes Sean Walsh
Somebody 1	Parker Howland
Somebody 2	Brie Acosta
Somebody 3	Khalil Coates
Somebody 4	Zack Tashoff
Somebody 5/Swing	Nora Hamre
Everybody 1	Shady Tadros
Everybody 2	Carissa Clarcq
Everybody 3	Marshall Rounds
Girl/Time Love	Alex Vaynerchuck Luke Anderson
C/Evil + (U/S for D, Death, Love D + (U/S for C, Girl/Time, Usher/ God/Understanding	Ben Giordano Tiffany Poborsky

This play has no intermission.

Content Warning: This play includes adult language and deals with adult themes such a death.

Parker Theatre is situated on the ancestral lands of the Esopus, Munsee and Lenape People.

Crew

Assistant Costume Designers

Kiana Duggan-Haas
Hope Lantz-Gefroh

Assistant Lighting Designer

Max Rosenfeld

Assistant Sound Designer

Sun Hee Kil

Assistant Stage Managers

Horatio McLaughlin
Luiza Braga
Gabriel Dranow

Assistant Technical Director

Mack Baird

Assistant Wardrobe Supervisor

Anastasia Blanchet

Music

Family Love by Bradley Marshall

Conveyor

Song(s) written and recorded by TJ Masters, G Alan Busch Jr, Michael Pedron, and Evan Garfield.

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Front of House Luke
Anderson Benjamin
Giordano Genesis
Ramos-Bravo

House Manager Robert
Manzueta

Light Board Operator
Devorah Strangeways

Production Electrician
Jeremy Johnson

Sound Engineers Sion
Kikuchi
Sage Engasser

Wardrobe Supervisor
Kiana Duggan-Haas

Crew

Box Office Assistants
Amanada Beckman
Ellie Brown, Ryan
D'Alessandro, Lindsay
Feldherr, Evan Finke
Caroline Malley, Sofia
Melendez, Berkcan Polat

Carpenters

Khiara Richards, Maya
Battistella, Jocelyn Mejia,
Hailee Elias, Chris Tomer,
Caedan Procaccini,
Jess Romanowski

Costume Crafts Technicians

Parker Howland, Katie
Every, Abbe Schulties,
Anastasia Blanchet

Dressers

Abbe Schulties, Sky Rolnick,
Kevin Maguire, Valerie
Ramos, Erin Lefebvre

Electricians

Max Rosenfeld, Abby Rose,
Maya Battistella,
Gabriella Wright,
Jess Romanowski
Amelia Murray
Gabriella Wright

Paint and Props Crew
Jennifer Marshall,
Luke Pichichero,
Abby Rose Taylor,
Kevin Maguire,
Parker Howland,
Michelle Edwards

Load In Sound Crew Ashlie
Morrison,
Joñi Chao Honeywell,
Graham Polhill,
Ethan McQuiston,
Kayla Sherman,
LeeAnn Epstein

Stitchers

Michaela Browne-Gallagher,
Kevin Maguire,
Jennifer Robayo, Ellie Brown,
Irem Berfin Yasar,
Faith Abigayle,
Shaniah X Alexander, Cassie
Smith,
Stephanie Schiano,
Khalil Coates,
Hope Lantz-Gefroh, Natalie
Goggin,
Hannah Goldberg,
Abbe Schulties