

A MODERN CLASSIC

# CRUMBS FROM THE TABLE OF JOY

JAN 28 - FEB 25

BY  
LYNN NOTTAGE

DIRECTED BY  
REGINALD L. DOUGLAS

ONLY AT



EVERYMAN  
THEATRE

GREAT STORIES.  
WELL TOLD.



## FOUNDER, ARTISTIC DIRECTOR **VINCENT M. LANCISI**

Welcome,

I'm so glad you're here to see *Crumbs from the Table of Joy*.

This early play by Lynn Nottage is so masterfully written, it is deservedly considered by many to be a modern classic. The New York Post aptly wrote about the play: "Imagine a pairing...between Tennessee Williams and Lorraine Hansberry, a memory play about a black family, a *Glass Menagerie* in the sun." I couldn't agree more and would add that the ingredients that make up this early play shows us the underpinnings of the dramatic heights to which Lynn Nottage would reach as she further developed as a playwright. I believe she is the one of the greatest American playwrights writing today. In fact, she's the only woman to ever win the Pulitzer Prize in Drama twice. *Crumbs from the Table of Joy* marks Everyman's fifth Lynn Nottage play.

When we search to find great plays to produce here at Everyman, sometimes we look far and wide and other times the great writers are right in our own backyard. That certainly is true of the next play in the lineup here at Everyman. Playwright Karen Zacarias is local, DMV based, and her plays are produced at theatres across the country. We chose her hilarious *The Book Club Play* as our first foray into one of Karen's plays. *The Book Club Play* is "Like *Lord of the Flies* with wine and dip." It's a smart comedy about books and people who love them. When the members of a devoted book club become the subject of a documentary film maker and accept a provocative new member, their long-standing group dynamics take a hilarious turn. This is a play sprinkled with wit, joy, and novels galore. Please join us for this funny and deeply engaging play – by the end, you may even feel like you're a member of the club yourself!

The artistic team is currently steeped in curating plays to produce at Everyman. When you come back to see *The Book Club Play*, you will find an announcement of next year's season. It's sure to be a great line-up of plays by six excellent playwrights like Lynn Nottage and Karen Zacarias. That announcement is something we're all looking forward to share with you.

Thank you for coming and enjoy the show.

Vincent M. Lancisi  
Founder, Artistic Director

## MANAGING DIRECTOR **MARISSA LaROSE**



Welcome to Everyman!

You know Everyman as a theatre, but what happens if you categorize it as a community center? A community center is defined as a place where people can meet for social, educational, or recreational activities. I think that's spot on in describing Everyman, plus a heap of great artistry to sprinkle on top.

Everyman has been a vibrant member of the arts and culture scene in Baltimore for 33 years, and an anchor in West Baltimore and Downtown for 11 years. More than 30,000 people visit Everyman each season for performances and more than 2,600 people engage with Everyman through our classes, youth programming, and community events both onsite and across Maryland. Hosting an average of 200 performances and 75 individual educational and community programs every season, Everyman provides a space for people to commune with one another and become part of a greater community.

While serving as a community center, Everyman also bolsters the downtown economy. Last season, Everyman generated nearly \$1.7 million toward the GDP in goods and services. Every year we employ more than 175 individuals from performers, creatives, and artisans, to administrators. Most of these individuals reside in Baltimore and the surrounding area, and their employment with Everyman creates work opportunities in our downtown. Additionally, we engage with dozens of contractors and local businesses to provide goods and services for the work that Everyman produces.

While you're here today, I hope you feel the community center energy. We are a center with local roots, local pride, and local patronage. We take pride in being #BultinBaltimore and hope you take pride in your choice to support local by visiting Everyman today. And, if you enjoy your experience, please share the invitation. Community is built on personal invitations and one of the best ways you can support local is by spreading the word. We hope to welcome you back again soon.

Enjoy the show!

Marissa LaRose  
Managing Director

# CRUMBS FROM THE TABLE OF JOY

BY  
LYNN NOTTAGE

DIRECTED BY  
REGINALD L. DOUGLAS

## CAST

ERMINA CRUMP  
MAHKAI DOMINIQUE

GERTE SCHLUTE  
KATIE KLEIGER\* 

GODFREY CRUMP  
JEFFERSON A. RUSSELL\* 

ERNESTINE CRUMP  
DEIDRE STAPLES\*

LILY ANN GREEN  
MYXOLYDIA TYLER\*

 Resident Company Member

\*Members of Actors' Equity Association

World Premiere Production by  
The Second Stage Theatre, May 1995

Artistic Director      Producing Director  
Carole Rothman      Suzanne Schwartz Davidson

with a grant from the Lila Wallace-Reader's Digest Fund

## CREATIVES

SET DESIGN  
DANIEL ETTINGER 

COSTUME DESIGN  
IVANIA STACK

LIGHTING DESIGN  
HAROLD F. BURGESS, II 

SOUND DESIGN  
TOSIN OLUFOLABI

FIGHTS + INTIMACY  
LEWIS SHAW 

DIALECTS  
GARY LOGAN 

MOVEMENT CONSULTANT  
JOSEPH W. RITSCH

WIG DESIGN  
DENISE O'BRIEN

STAGE MANAGER  
DANTE FIELDS\*

### SETTING

1950s Brooklyn

### RUNTIME

Approximately 2 hours with a 15-minute intermission.

CRUMBS FROM THE TABLE OF JOY is presented by special arrangement with  
Dramatists Play Service, Inc., New York.

### OUR MISSION

Everyman Theatre provides transformative experiences through professional theatre that are welcoming, relevant, and affordable to everyone, featuring a Resident Company of Artists.

### CORE VALUES

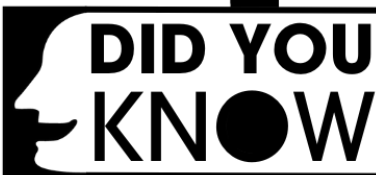
People | Community | Excellence

# MEET THE PLAYWRIGHT



Lynn Nottage is a playwright and a screenwriter, and the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Recent work includes the book for *MJ the Musical* (Broadway), the libretto for the *Intimate Apparel Opera* (LCT), and *Clyde's* (Broadway, 2ST, Goodman Theatre), and co-curating the performance installation *The Watering Hole* (Signature Theatre). Past work includes *Sweat*, *Ruined*, the book for *The Secret Life of Bees*; *Mlima's Tale*; *By the Way*, *Meet Vera Stark*; *Intimate Apparel*; *Fabulation, or the Re-Education of Undine*; *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*. She has also developed *This is Reading*, a performance installation in Reading, Pennsylvania. Ms. Nottage is a member of the Theater Hall of Fame, and the recipient of a MacArthur "Genius Grant" Fellowship (among other awards). She is also an Associate Professor at Columbia University School of the Arts and is a member of the Dramatists Guild.

[www.lynnnottage.com](http://www.lynnnottage.com)



This is *Everyman's* fifth production by Lynn Nottage! Previously seen on our stage were *Sweat* (2018/2019), *Intimate Apparel* (2017/2018), *Ruined* (2014/2015), and *By the Way*, *Meet Vera Stark* (2013/2014).

## LUCK

By Langston Hughes

Sometimes a crumb falls  
From the tables of joy,  
Sometimes a bone  
Is flung.

To some people  
Love is given,  
To others  
Only heaven.

*The Collected Poems of Langston Hughes*, edited by Arnold Rampersad and David Roessel. Copyright © 1947 by Langston Hughes. Reprinted with the permission of Alfred A. Knopf, Inc.  
<https://poetrysociety.org/poetry-in-motion/luck>

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VERMOUTH, APPLE JACK  
BRANDY, BROWN SUGAR  
SYRUP, ORANGE BITTERS



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CHOCOLATE LIQUER,  
BROWN SUGAR SYRUP

### GRADUATION CELEBRATION

NON-ALCOHOLIC WHISKEY, HOT WATER, LEMON JUICE,  
HONEY, ORANGE SYRUP, SPRINKLE OF CINNAMON



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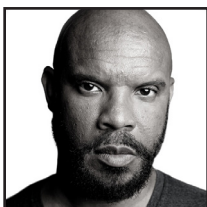
# CAST BIOS



**MAHKAI DOMINIQUE** (*Ermina Crump*) is an artist from Washington, D.C. and PG County Maryland. **[EVERYMAN THEATRE]:** Debut. Her passion for storytelling came at an early age, which eventually lead her to graduate from Duke Ellington School of the Arts and Mason Gross Rutgers University. Mahkai's connection to the stage deepened with her experience at the Shakespeare Globe Theatre in London where she performed as Emilia in *The Winters Tale* directed by Nicole Charles. She believes her divine purpose as an artist is to speak for those who couldn't and to hopefully bring light to topics that spark people's minds, bodies, and souls.



**KATIE KLEIGER** (*Gerte Schlute*) **[EVERYMAN THEATRE]:** (Resident Company Member) *Sense and Sensibility*, *Steel Magnolias*, *Baltimore*, *It's Me, Proof*, *Importance of Being Earnest*, and *Dancing at Lughnassa*. **[OFF-BROADWAY]:** McKittrick Hotel: *Sleep No More*; New York City Center: *Ring Twice for Miranda*; Soho Playhouse: *The Fall*. **[REGIONAL]:** Mosaic Theater Company: *Unseen*; Rep. Theatre of St. Louis: *Pride and Prejudice*; Philadelphia Theatre Company: *Everything is Wonderful*; Studio Theatre: *White Noise*, *The Wolves*, *The Effect*; Round House Theatre: *Book of Will*, *Miss Bennet*; Guthrie Theatre: *Juno & The Paycock*, *Blue Stockings*. **[AWARDS]:** St. Louis Theater Circle Award for Best Actress in a Comedy (Elizabeth Bennet in *Pride & Prejudice*), Helen Hayes Award for Outstanding Ensemble (*The Wolves*). **[TRAINING]:** University of Minnesota/Guthrie BFA Actor Training Program. She is also a singer/songwriter, and her music can be found on Spotify, Apple Music, and all other streaming platforms.



**JEFFERSON A. RUSSELL** (*Godfrey Crump*) **[EVERYMAN THEATRE]:** (Resident Company Member): *Jump*, *The Lion in Winter*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Flyin' West*, *Pipeline*, *Agatha Christie's Murder on the Orient Express*, *Aubergine*, *The Soul Collector*, *Gem of the Ocean*, *Someone Who'll Watch Over Me*, *Hedda Gabler*, *Blues for an Alabama Sky*, *Heathen Valley*. **[REGIONAL]:** Signature Theatre: *Daphne's Dive*; American Players Theatre: *The Recruiting Officer*, *Our Country's Good*; Olney Theatre: *Aubergine*; Milwaukee Rep: *Two Trains Running*; Baltimore Center Stage/Cincinnati Playhouse: *Shakespeare in Love*; Ford's Theatre: *Fences*, *Ragtime*; Pioneer Theatre Co: *Fences*; Cincinnati Playhouse: *A Christmas Carol*, *Two Trains Running*, *Jitney*; Marin Theatre Co: *Fetch Clay Make Man*, *The Convert*; Dallas Theatre/Goodman Theatre: *Trinity River Plays*; Hangar Theatre: *The Piano Lesson*; Round House: *Father Comes Home From The Wars*, *Two Trains Running*, *Ironbound*, *Fahrenheit 451*, *Amadeus*; Woolly Mammoth: *Clybourne Park*; Arena Players: *The Meeting*, *Flyin' West*; Rep Stage: *Sunset Baby*; Folger: *The Tempest*; Gulfshore Playhouse: *Race*; **[NATIONAL TOURS]:** Kennedy Center: *Harlem*, *Color Me Dark*; **[EDUCATION]:** Hampton University, BA, (Sociology/Criminal Justice), GWU: MFA, Academy of Classical Acting. He is a former Baltimore police officer and a founding member of GALVANIZE, a network for Artists of Color.

# CAST BIOS



**DEIDRE STAPLES** (*Ernestine Crump*) **[EVERYMAN THEATRE]:** *The Skin of our Teeth*. **[REGIONAL]:** Mosaic Theatre Company: *Confederates*; Studio Theatre: *Good Bones*, *John Proctor is the Villain* (Helen Hayes Award for Outstanding Production in a Play and Outstanding Ensemble in a Play- Hayes), *The Wolves* (U/S); Arena Stage: *My Body, No Choice*; Signature Theatre: *Daphne's Dive* (U/S); The Welders: *LadyM*; National Players Tour 70: *Twelfth Night*, *The Crucible*, *Around the World in 80 Days*. Pointless Theatre Co.: *Rite of Spring*.



**MYXOLYDIA TYLER** (*Lily Ann Green*) **[EVERYMAN THEATRE]:** *Berta*, *Berta!* **[OFF BROADWAY]:** Public Theatre, Shakespeare in the Park: *Hamlet*; Manhattan Theatre Workshop: *The House That Will Not Stand*; Signature Theatre workshop production: *A Season to Unravel*. **[REGIONAL]:** The Guthrie Theatre: 2022 world premiere of Susan-Lori Parks new play *Sally and Tom*; Contemporary American Theatre: 2021 world premiere of *Sheepdog* by Kevin Artigue; McCarter Theatre and Hartford Stage: *Detroit '67*; Barrington Stage: *Well Intentioned White People*; Arkansas Rep: *A Raisin in the Sun*; St. Louis Rep: *All The Way*; Baltimore Center Stage and Vermont Stage: *The Mountaintop*. **[FILM]:** 2021 Cathedral: *Judy*; Venice and Sundance Film Festival Candidate Television: *Season 22 Law and Order* (reboot); NBC Season 6 *Homeland*; Showtime Season 3 *New Amsterdam*; NBC Season 3 *Manifest*; NBC Season 3 of *I am Homicide*, Discovery ID. **[VOICEOVER AND COMMERCIAL]:** she has been involved with campaigns for Reckitt Benckiser, Golden Corral, Mercedes Benz, and Pandora. **[PLAYWRITING]:** She is a Hermitage Artists Fellow and a Michael Bradford Writing Fellow with Quicksilver Theatre. In 2020 she premiered her first written play production of *Freebird: The Early Life of Sarah Vaughan* for NJPAC Education Assemblies Program. **[TEACHING]:** She has taught and designed arts education and entrepreneurship curriculum for Lincoln Center Education, Kennedy Center Theatre Competitions, McCarter Theatre, Hartford Stage, Harlem School of the Arts, The Conservatory for the Dramatic Arts of Film and Television, and The Acting Co. She is currently a guest professor and director at Dartmouth College. She has taught as an adjunct professor of Voice and Speech at NYU Tisch and LIU Post and taught intro courses to acting at Pomona University.

# THE WORLD OF THE PLAY

By Robyn Quick

From the 1940s to the 1970s, millions of Black Americans moved their lives from Southern states to the Northeast and West as part of what historians now call the second great migration. Many made this trip out of a desire to escape the effects of Jim Crow laws and seek both greater economic opportunity and a more equitable place in society. What also awaited them in the Northern urban areas that so many populated, however, was racial discrimination in housing and employment, and even potential violence at the hands of white citizens who did not welcome their new Black neighbors and coworkers. In *Crumbs from the Table of Joy*, Lynn Nottage traces the impact of this migration on one family and on the woman their teenage daughter would become. In this memory play, an adult Ernestine looks back on the moment in 1950 when her father moved with his daughters from Pensacola, Florida to start a new life in Brooklyn, New York. There they encountered challenges to navigate in an unfamiliar new cultural terrain, but also unexpected connections and opportunities for each to find sources of strength and joy.

As Ernestine observes,

"We all escape somewhere and take comfort sometimes in things we don't understand."

## FATHER DIVINE

"Then I found something that gave me inspiration, gave me strength to make a change. May not be like your change, revolution! Oh but it do feel that big to me. It soothed my pain and that's all I want right now."

- Godfrey, *Crumbs from the Table of Joy*

The family patriarch, Godfrey, sought comfort in his devotion to a spiritual leader known as Father Divine, who was so named because of his claim of his own divinity. Beginning his ministry in Baltimore in the early twentieth century, Father Divine would later move the organization he came to call the International Peace Mission Movement to New York and then Pennsylvania. During the depression, Harlem served his operational headquarters; the organization grew to 160 missions, and a reported 50,000 members worldwide. Father Divine's teachings combined evangelical Christian ideas with the contemporary secular philosophy that positive thinking could lead to improved life circumstances, including the elimination of earthly problems of poverty and racism.

Divine's ministry included concrete actions designed to improve the lives of his followers. He established missions of communal living and helped followers find work through an employment agency he operated. The mission served lavish banquets free of charge for all who chose to attend. He attracted a multiracial following, as he proclaimed race and gender not to exist. Father divine also preached a specific code of behavior in which drinking, smoking and sex were prohibited. Followers were given new names as part of his mission. His following began to decline in 1940s with economic recovery in the United States. He also attracted controversy in 1946, when he married a white Canadian follower, who he claimed was the reincarnated spirit of his deceased first wife. After his death in 1965, his widow would lead the movement for the next fifty years. Followers still recognize his spiritual presence, and keep an empty chair for Father Divine at the mission's banquets.



Historic American Buildings Survey, Creator, et al., photographer by Boucher, Jack E. Fox Theatre, 20 Flatbush Avenue & 1 Nevins Street, Brooklyn, Kings County, NY. Documentation Compiled After Photograph. Retrieved from the Library of Congress, <[www.loc.gov/item/ny0255/](http://www.loc.gov/item/ny0255/)>.

## THE MOVIES

"(Brooklyn) wasn't anyplace to live . . . until I sat in the cinema, the Fox, right smack between two white gals. Oh yes! Practically touching shoulders. And we all wept. Wept unabashedly. Watching our beautiful and wretched Joan Crawford's eyebrows and lips battle their way through 103 minutes of pure unadulterated drama, we could be tragic in Brooklyn."

- Ernestine, *Crumbs from the Table of Joy*.

As the teenage Ernestine navigated the new challenges of life in Brooklyn and looked to what the future might hold for her, she found one of her own sources of inspiration in the movies. The Fox Theatre in Brooklyn was the largest and grandest of Brooklyn's four movie houses, with over 4,000 seats and a décor that combined an eclectic range of opulent styles to help imaginatively transport audience members to an escape from their daily lives. Located on 20 Flatbush Avenue, at the intersection of Nevins, Flatbush and Livingston streets, the Fox opened in 1928, with silent film *Street Angel* and stage show. It continued to operate as a movie palace until 1966.

The public personae and film roles of Joan Crawford provided other appealing possibilities for a young audience member to imagine herself into a more enchanting existence. Dave Kehr of *The New York Times* suggests Crawford might have offered her audiences "an implicit promise that they too could ascend to the heights of glamour and fame with enough determination and just the right eyeliner." Crawford's personal story, well known to her adoring public, was of a girl from humble beginnings who rose to become a glamorous movie star. Although Crawford played a



great diversity of roles in her lengthy career, the narrative of overcoming adversity and achieving the height of drama and glamour could be seen throughout her career. It was an image she carefully crafted off-screen as well. She is widely reported to have said "I never go out unless I look like Joan Crawford the movie star. If you want to see the girl next door, go next door."

Kehr, Dave. "Absolute Artifice: A Movie Star of the Old School." New York Times. 19 Feb. 2008. <https://www.nytimes.com/2008/02/19/movies/homevideo/19dvds.html>

## COMMUNISM AND BLACK AMERICANS

**"You act like I'm saying dirty words. Worker! Revolution! Proletariat! There! (...)**  
**Don't none of those crackers want to share any bit of power with us. That's what**  
**it's about. Red scare should be called black scare.**

- Lily, *Crumbs from the Table of Joy*

From the years following World War I through the middle of the twentieth century, many Black Americans found inspiration in the Communist Party's advocacy for economic transformation and civil rights. They did so out of a belief, as activist Claudia Jones would argue, that "full and unequivocal equality" for Black Americans could "only be achieved allied to the cause of the working class." Intellectuals and artists attracted to communist ideas included Paul Robeson and W. E. B. Du Bois, who joined the party late in life. Activists, such as Ben Davis and Pettis Perry, rose through the ranks of the Communist Party to hold leadership positions. James W. Ford would serve three times as the party's vice-presidential candidate, making him the first Black American in the twentieth century to run on a US presidential ticket. And ultimately, it was the Communist Party that led the defense of the nine Alabama teenagers who were unjustly convicted and imprisoned on the false claim that they had raped two white women in the Scottsboro Case.

But others in the United States viewed communist ideas and activities with suspicion and fear. The years surrounding and following World War II, a period later designated by historians as the Second Red Scare or the McCarthy Era, saw a series of government investigation and prosecution of communist ideas and activity. As Lily observed, Black artists and political leaders were frequent targets of these issues—whether or not the association with communism was genuine. Historian Ann Wilde writes that committees such as the House Un-American Activities Committee (HUAC), "investigated African Americans, Jews, and labor unions, searching for Communists" and did so "without regard for civil liberties." The implications for those so targeted could be severe. After Robeson was called before HUAC, he had numerous professional engagements in the US cancelled and his passport to travel and perform abroad was denied. Perry and Davis were both tried and sentenced to prison for their activism. Jones was deported following her conviction. In the words of scholar, Muhammed Elnaïem, "In the McCarthy Era, to Be Black Was to Be Red."

Atkinson, Clarissa. "Claudia Jones: Brief Life of an Intersectional Activist: 1915 – 1964." Harvard Magazine. September – October 2020. <https://www.harvardmagazine.com/2020/08/features-vita-claudia-jones>

Elnaïem, Muhammed. "In the McCarthy Era, to Be Black Was to Be Red." JSTOR Daily. <https://daily.jstor.org/in-the-mccarthy-era-to-be-black-was-to-be-red/>

Wilde, Ann. "McCarthyism." Oxford African American Studies Center. December 01, 2009. Oxford University Press. <<https://oxfordaasc-com.proxy-tu.researchport.umd.edu/view/10.1093/acref/9780195301731.001.0001/acref-9780195301731-e-45863>>

## BEBOP

**"Lily said we used to live communally in Africa and solve our differences by creating riffs off of a simple timeline building out toward something extraordinary, . . . like bebop.**

- Ernestine, *Crumbs from the Table of Joy*

Bebop, an innovation of young Black musicians who gathered after hours in Harlem clubs in the 1940s, expanded the expressive possibilities of jazz to develop a new form. Small ensembles worked collaboratively, jamming with one other, to create those riffs off of a simple timeline. Bebop also gave more ample space for individual virtuosity than earlier forms of jazz, so that soloists such as Charlie Parker, Dizzy Gillespie, Thelonious Monk, and many more, not only created original melodies, but also transformed existing melodies into something new. As Lily would put it, "Bebop. Dig. Listen to that. He takes a melody we've heard a hundred times and makes it familiar in an entirely different way." With a faster tempo, more frequent use of improvisation, and other structural departures from the dance music of the swing era, bebop demanded of its audience members the careful listening that Lily describes. As historian James Sellman puts it, "appreciation follows attentiveness."

Sellman also credits bebop musicians with cultural influences, such as creating a "hip" culture of non-conformism that would inspire future rebels, and with using their public position to attack racial inequality. Many emphasized their African heritage in their works and supported the fight for racial justice in other countries, as well as the United States. In the 1950s, for example, Sellman notes that Charles Mingus composed "Haitian Fight Song" and "Fables of Faubus," the latter a critique of a segregationist Arkansas governor. Mingus, Gillespie, and others also lived out the principle of integration by including white musicians in the ensembles they led. And like previous generations of jazz artists, bebop musicians found appreciative and attentive listeners among diverse audiences. They toured internationally—sometimes at the invitation of a US State Department eager to promote American culture abroad. Thus, a form born out of late-night jam sessions in Harlem would go on to connect with audiences around the world.

Sellman, James. "Bebop." Oxford African American Studies Center. December 01, 2006. Oxford University Press. <<https://oxfordaasc-com.proxy-tu.researchport.umd.edu/view/10.1093/acref/9780195301731.001.0001/acref-9780195301731-e-40220>>

Photo credit: Boucher, Jack E. Fox Theatre, 20 Flatbush Avenue & 1 Nevins Street, Brooklyn, Kings County, NY. Historic American Buildings Survey (Library of Congress). <https://www.loc.gov/resource/hhh.ny0255.photos/?sp=11>



# CREATIVE TEAM BIOS

**HAROLD F. BURGESS, II** (*Lighting Design*) **[EVERYMAN THEATRE]:** (Resident Lighting Designer) Over 20 productions, including *Dial M For Murder*, *Jump*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, *Sense and Sensibility*, *Flyin' West*, *An Almost Holy Picture*, *Pipeline*, *Radio Golf*, *Murder on the Orient Express*. **[REGIONAL]:** Cincinnati Playhouse in the Park: *Clyde's*; Round House Theatre: *Radio Golf*, *Nine Night*, *Nollywood Dreams*, *We're Gonna Die*, *Throw Me On The Bump*, *Light Me Up*, *A Boy and His Soul*, *A Doll's House, Part 2*; Studio Theatre: *Breath Boom*, *My Children! My Africa!*; Olney Theatre Center: *Aubergine*, *Thurgood*, *Grounded*; Theatre J: *Intimate Apparel*, *Trayf*, *Broken Glass*, *Another Way Home*, *The Sisters Rosensweig*, *The Hampton Years*; Adventure Theatre: *Big River*; Mosaic Theatre Company: *Unexplored Interior*; Rep Stage: *Kill Move Paradise*; Northern Stage (VT): *A Doll's House, Part 2*, *Grounded*. **[AWARDS]:** 2020 Independent Artist Award, Maryland State Arts Council. **[TEACHING]:** Director, College Park Scholars Arts Program, University of Maryland. **[EDUCATION]:** MFA, University of Maryland College Park. Member, United Scenic Artists, Local 829. [www.haroldburgessdesign.com](http://www.haroldburgessdesign.com)

**REGINALD L. DOUGLAS** (Director) is a director, producer, and advocate dedicated to creating new work and supporting new voices. He was recently named the Artistic Director of Mosaic Theater in Washington DC, following two years of service as the Associate Artistic Director of Studio Theatre. He has directed work at the Eugene O'Neill Center, TheaterWorks Hartford, Contemporary American Theatre Festival, Everyman Theatre, Weston Playhouse, La Jolla Playhouse, Audible, Bard at the Gate, Profile Theatre, Playwrights Realm, Kennedy Center, Pittsburgh CLO, Arizona Theatre Company, Barrington Stage Company, Ford's Theatre, Cape Cod Theatre Project, Negro Ensemble Company, Theatre Squared, Cygnet Theatre, Palm Beach Drama Works, Playwrights Center, NNPN Showcase at B Street Theatre, Capital Repertory Theatre, McCarter Theatre, Florida Rep, Third Rail, Luna Stage, Harlem Stage, Wild Project, Signature Center, Drama League, The Lark (where he was the Van Lier Directing Fellow), New York Theatre Workshop (where he was an inaugural 2050 Directing Fellow), and City Theatre Company in Pittsburgh, where he served as the Artistic Producer from 2015-2020.

Reginald has developed and directed plays and musicals by August Wilson, Dominique Morisseau, Suzan-Lori Parks, Cori Thomas, Angelica Chéri, Lynn Nottage, Nikkole Salter, Dael Orlandersmith, Kemp Powers, Jen Silverman, Ngozi Anyanwu, Brian Quijada, Matt Schatz, Amy Evans, Zakiyyah Alexander, Imani Uzuri, Dave Harris, Francisca Da Silveira, Khalil Kain, Chisa Hutchinson, Tearrance Arvelle Chisholm, Josh Wilder, Larry Powell, Kareem Fahmy, Harrison David Rivers, Donja R. Love, Brent Askari, Nick Malakhov, Herb Newsome, Craig "muMs" Grant, Korde Arrington Tuttle, a.k. payne, Jessica Dickey, Laura Brienza, Kevin R. Free, Micah Ariel Watson, and several others. A proud member of Stage Directors and Choreographers Society, Reginald currently serves on the Executive Committee of the Board of Directors of the National New Play Network and was the recipient of the National Theatre Conference's 2020 Emerging Professional Award. [www.reginalddouglas.com](http://www.reginalddouglas.com)

**DANIEL ETINGER** (*Scenic Design*) **[EVERYMAN THEATRE]:** (Resident Set Designer): Recent highlights include *The World Goes 'Round*, *Jump*, *Crying on Television*, *Behold, A Negress*, *The Skin of Our Teeth*, *Everything is Wonderful*, *The Importance of Being Earnest*. **[OFF-BROADWAY]:** 59 E 59th Street: *The Lucky Star*; The Blue Angel Theatre: *Pageant*; Roundabout Theatre Company: *A Man For All Seasons*, *Room Service*; The York Theatre Company: *Talley's Folly*, *Luv*. **[REGIONAL]:** Woolly Mammoth: *You for Me for You*, *Eclipsed*, *Vigils*, *Recent Tragic Events*, *Kiki and Herb*, *Starving*, *The Mineola Twins*; Olney Theatre Company: *Annie*, *Mary Poppins*, *The Piano Lesson*, *Bakersfield Mist*; Rep Stage: *All She Must Posses*, *Dorian's Closet*, *H2O*, *Venus in Fur*, *Mrs. Warren's Profession*; Barter Theatre: *Thoroughly Modern Millie*, *She Loves Me*, and over 100 other productions. **[TEACHING]:** Towson University Design Program.

**DANTE FIELDS** (*Stage Manager*) [pronouns: he/him] **[EVERYMAN THEATRE]:** (Assistant Stage Manager): *The Sound Inside*, *Crying on Television*, *Flyin' West*, *Steel Magnolias*, *An Almost Holy Picture*, *Pipeline*, *Berta*, *Berta*, *Radio Golf*. **[REGIONAL]:** Shakespeare Theatre Company: *As You Like It*; Hangar Theatre: *Billy Elliot*; Liz Lerman Dance: *Wicked Bodies*; Dance Exchange: *Of Equal Place*; *Isotopes in Motion*; Baltimore Center Stage: *Sound Check* feat. Storm Thomas **[TEACHING]:** Baltimore School For the Arts: *Nutcracker*, *Expressions*

2022. **[EDUCATION]:** B.A. in Theater Design & Production from University of Maryland, Baltimore County.

**VINCENT M. LANCISI** (*Founder, Artistic Director*) founded **EVERYMAN THEATRE** in October of 1990 and has directed 58 productions including *Dial M For Murder*, *The Sound Inside*, *The Lion in Winter*, *Cry It Out*, *Agatha Christie's Murder on the Orient Express*, *Dinner With Friends*, *Sweat*, *Aubergine*, *M. Butterfly*, *Noises Off*, *Dot*, *Death of A Salesman*, *Under the Skin*, *Blithe Spirit*, *Deathtrap*, *Tribes*, *The Glass Menagerie*, *The Beaux' Stratagem*, *August: Osage County*, *You Can't Take It With You*, *Stick Fly*, *All My Sons*, *Two Rooms*, *Rabbit Hole*, *The Cherry Orchard*, *Doubt*, *Much Ado About Nothing*, *The Cone Sister*, *And a Nightingale Sang*, *The School for Scandal*, *A Number*, *Amadeus*, *Cat on a Hot Tin Roof*, *Buried Child*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *Hedda Gabler*, *Proof*, *Uncle Vanya* and *The Last Five Years*. As a freelance director, last season he directed *True West* for Rep Stage in Columbia, MD. In addition to his work at Everyman, he has taught acting and directing at Towson University, University of Maryland, Catholic University, Howard Community College, and at Everyman Theatre. He is a member of the Society of Stage Directors and Choreographers. Vincent sits on the boards for the Bromo Tower Arts & Entertainment District and the Market Center Merchants Association. Vincent holds his undergraduate degree in Theatre from Boston College and his master's degree in Directing from The Catholic University of America.

**GARY LOGAN** (*Dialects*) **[EVERYMAN THEATRE]:** (Resident Dialect Coach) Highlights include: *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* *Sense and Sensibility*, *Steel Magnolias*, *Cry It Out*, *Agatha Christie's Murder on the Orient Express*, *The Importance of Being Earnest*, *Dancing at Lughnasa*, *The Book of Joseph*, *Intimate Apparel*, *Noises Off*, *Great Expectations*, *Death of a Salesman*, *A Streetcar Named Desire*, *Outside Mullingar*, *An Inspector Calls*, *Blithe Spirit*, *Ruined*, *Tribes*, *The Dresser*, and more. **[REGIONAL]:** Kennedy Center: *Master Class*; Signature Theatre: *Westside Story*, *I Am My Own Wife*; Arena Stage: *A Raisin in the Sun*, *Frankie and Johnny in the Clair de Lune*; Studio Theatre: *Moment*, *Jumpers* for

*Goalposts*, *Belleville*, *Tribes*, *The Real Thing*, *Venus in Fur*, *Frozen*, *An Enemy of the People*, *Julius Caesar*; Chautauqua Theater Company: *Henry V*, *Clybourne Park*, *Macbeth*, *Love's Labour's Lost*, *The Winter's Tale*, *The Just*; Denver Center Theatre Company: *Romeo and Juliet*, *Misalliance*, *Wit*, *The Winter's Tale*, *Valley Song*, *The Tempest* (over 50 others); **[INTERNATIONAL]:** The Royal Shakespeare Company and Denver Center Theatre Company: *Tantalus* (Sir Peter Hall, director); Stratford Festival of Canada: *Twelfth Night*, *The School for Scandal*, *The Miser*, *The Night of the Iguana*. **[AUTHOR]:** *The Eloquent Shakespeare* (University of Chicago Press). He is the Professor of Speech & Dialects at Carnegie Mellon University.

**DENISE O'BRIEN** (*Wig Design*) **[EVERYMAN THEATRE]:** *Dial M For Murder*, *The Chinese Lady*, *Harvey*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Steel Magnolias*, *Berta*, *Berta*, *Radio Golf*, *The Importance of Being Earnest*, *Everything is Wonderful*, *Intimate Apparel*, *Long Days Journey into Night*, *Dot*, *The Great American Rep*, *Ghosts*. **[REGIONAL]:** Baltimore Center Stage: *Pride and Prejudice*, *Amadeus*, *Animal Crackers*, *Into The Woods*, *Matchmaker*, *Poe*; Yale repertory Theatre: *The Moors*, *Peerless*, *A Streetcar Named Desire*, *A Winter's Tale*, *These!Paper!Bullets!*, *Dear Elizabeth*, *War*, *Arcadia*, *Hamlet*, *Pop*, *Notes From Underground*, *Black Dahlia*, *Eurydice*; Helen Hayes Theatre: *The 39 Steps*; Hartford Stage: *Summer And Smoke*, *8 x Tenn*; The Long Wharf Theatre: *Front Page*, *Private Lives*, *We Won't Pay*, *Travesties*, *Ain't Misbehavin'*; McCarter Theatre: *Uncle Vanya*, *Phaedra Backwards*, *She Stoops To Conquer*, *Mrs. Warren's Profession*; The Public: *Measure for Measure*; Shakespeare Theatre (DC): *Hamlet*, *King Lear*; University Of DE Rep Theatre: *To Kill a Mockingbird*, *Wait Until Dark*, *Heartbreak House*, *Millionaires*, *The Patsy*; Westport Playhouse: *She Loves Me*. Winner of the 2001 Eddy Award for Design Excellence for Seattle Opera's production of Wagner's Ring Cycle. Honored by the Daytime Emmy Awards for contributions to the Emmy Award Winning Achievement for Hairstyling *Un Ballo In Maschera*, PBS. MiddleMarch Films: *Dolly Madison*, *America's First Lady*, PBS.

**TOSIN OLUFOLABI** (*Sound Design*) is a sound designer and deviser. After graduating from the University of Richmond, she interned at Berkshire Theatre Group,



Barrington Stage Company and Olney Theatre Center. Her sound designs include: **[EVERYMAN THEATRE]:** *The Chinese Lady*, *The Sound Inside*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, *Crying on Television*; **[REGIONAL]:** *Woolly Mammoth/Baltimore Center Stage: Ain't No Mo*; *Theatre J: Fires in the Mirror*; *Woolly Mammoth Theatre: Incendiary*, *There's Always the Hudson*, *Hi, Are You Single?* and *Gloria*; *Round House Theatre: it's not a trip it's a journey*, and *School Girls*; *Or, The African Mean Girls Play*; *San Diego Rep: The Great Khan*; *Kennedy Center TYA: A Wind in the Door*; *Olney Theatre Center: The Thanksgiving Play*; *We Happy Few: Loveday Brooke in the Mystery of the Drawn Daggers*; *Monumental Theatre Co.: Head Over Heels*; *Edge of the Universe Players 2: My Barking Dog*; *Factory 449: Lela & Co.* Her devised work includes: *Rorschach Theatre: Distance Frequencies*; *dog & pony dc: Peepshow*.

**JOSEPH W. RITSCH** (Movement Consultant) **[Everyman Theatre]:** *A Doll's House*, *The Importance of Being Earnest* (Director) *Book of Joseph* (Choreographer), *Dot* (Choreographer), *The Understudy* (Director), *The Beaux' Stratagem* (Associate Director/Choreographer), *You Can't Take It With You* (Associate Director/Choreographer), *A Raisin in the Sun* (Choreographer), *Pygmalion* (Choreographer). **[Regional]:** *Rep Stage* (Producing Artistic Director 2014-2023); *Venus in Fur* (Director), *Sunset Baby* (Director), *Technicolor Life* (Director), *The Antigone Project: A Play in 5 Parts* (Director), *The Other Place* (Director), *Dorian's Closet* (Director), *All She Must Possess* (Director), *Sweeney Todd: The Demon Barber of Fleet Street* (Director), *The 39 Steps* (Director), *The Glass Menagerie* (Director), *Songs for a New World* (Director/Choreographer), *Falsettos* (Director/Choreographer), ; *UMBC: The Grown-Up* (Director), *Small Mouth Sounds* (Director), *Machinal* (Director), *The Amish Project* (Director); *Catholic University: Pride & Prejudice* (Director); *Adventure Theatre: Oliver!* (Director, Helen Hayes Award-nominated) **[Education]:** MFA, Towson University; BA University of Maine; Graduate Conservatory, Playwrights Horizons NYC.

**LEWIS SHAW** (*Fights + Intimacy*) **[EVERYMAN THEATRE]:** (Resident Fight and Intimacy Choreographer): *Harvey*, *The Sound Inside*, *Jump*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, *The Lion in Winter*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Flyin' West*, *Steel Magnolias*, *Pipeline*, *Berta, Berta*, *Sweat*, *Noises Off*, *The Beaux Stratagem*, *Fences*, *Ruined*, *Great Expectations*. **[REGIONAL]:** *Arena Stage: Snow Child*, *Sovereignty*, *A Raisin in the Sun*. *Center Stage: A Skull in Connamara*, *Bus Stop*, *Snow*

*Falling on Cedars*, *Looking Glass Alice*; *Washington Opera: Don Giovanni*. Shaw is a Certified Teacher with The Society of American Fight Directors and is the owner of Lewis Shaw Fine Dueling Supplies. His stage weapons have been seen in numerous Broadway plays, operas, films and television shows including *Head Over Heels*, *Marvel's Daredevil*, *Marvel's Iron Fist*, *Aida* and *The Scarlet Pimpernel*.

**IVANIA STACK** (Costume Design) **[EVERYMAN THEATRE]:** *Crying on Television*, *Pipeline*, *Aubergine*, *Under the Skin*, *Grounded*, *Tribes*, *God of Carnage*, *Heroes*, *Fifty Words*. **[REGIONAL]:** *Seattle Repertory Theatre: Two Trains Running*; *Arena Stage: The Heiress*, *The Price*, and *Intelligence*; *Philadelphia Theatre Company: How To Catch Creation*; *Center Stage: Stones in His Pockets*; *Contemporary American Theatre Festival: Lidless and Breadcrumbs*. **[DC AREA]:** *Olney Theatre Center* (Artistic Associate), *Woolly Mammoth Theatre Company* (Company Member), *Round House Theatre* (Resident Artist), *Signature Theatre*; *Studio Theatre*, *Studio Theatre 2nd Stage*, *Theater J*, *The Second City*; *The Kennedy Center*, *Imagination Stage*; *GALA Hispanic Theatre*, *Synetic Theater*, *MetroStage*, and *Forum Theatre*. **[EDUCATION]:** MFA in Design Program, University of Maryland.



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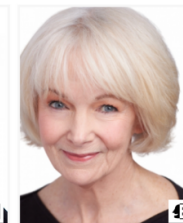
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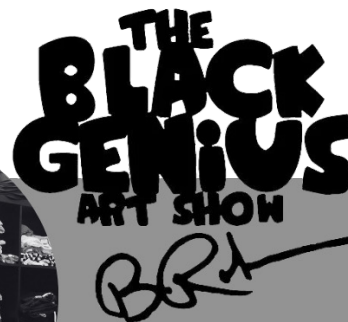
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## BRYAN ROBINSON

Everyman Theatre is thrilled to host the Gallery Artist Residency this season of The Black Genius Art Show, a unique and inspiring art exhibition created by Bryan Robinson.

Robinson, an educator and media artist from Baltimore, Maryland, is known for his diverse background in film, animation, and business marketing. As a resident artist, The Black Genius Art Show will have a dedicated space in Everyman Theatre's Visual Art Gallery which will highlight his unique artwork to a broader audience who can appreciate and support Black art.

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Everything you see on the stage in front of you was uniquely designed, sourced, and built right here at Everyman by an incredibly talented team of staff and artists.

Follow us on social media  
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all the ways we stay  
#BuiltinBaltimore



Top: Set Model by Daniel Ettinger  
Bottom: Costume Renderings by Ivania Stack



# EVERYMAN C.A.R.E.S.

**Everyman C.A.R.E.S. (Committee for Anti-Racism, Equity, Solidarity)** was formed to investigate the inequities in our field and beyond, implement improved ways of engaging, and build toward becoming an anti-racist, multicultural institution.

We acknowledge that we have contributed to, and benefited from, systems of oppression and racism in our own home. While we have worked to share power with underrepresented populations, provide space for marginalized voices, and standardize more equitable practices, we know there is always more work to be done. We commit to improving our individual biases and ask each member of our community and audience to join us in this effort.

## Here are some Everyman C.A.R.E.S initiatives:

- **Expanded Accessibility Options** – We offer several options to help remove barriers for our patrons, including step-free access to seating for those with mobility restrictions, an ALD system and Closed Captioning Devices as well as ASL Sign Language Interpretation upon advanced request for those with limited hearing capability, or special readings, large-print programs, and audio description services for those who are sight-impaired. *Please contact our Box Office for more details.*
- **Childcare service** – We understand that childcare responsibilities may limit some patrons' opportunity to see a show. That's why we implemented a program to offer a convenient, and reliable childcare service during **Childcare Matinee** performances throughout the year.  
*Learn more at [www.everymantheatre.org/community/childcare-matinees](http://www.everymantheatre.org/community/childcare-matinees)*
- **Education scholarships** – We offer scholarships for every onsite education program and are committed to removing barriers of access to arts education for all ages.  
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We will continue to seek ways of contributing to a culture that is supportive and safe for all.

## GRATITUDE FOR THOSE BEFORE US

We honor the Indigenous Piscataway, Lumbee, and Cherokee people of Baltimore City and the unceded ancestral lands of the Piscataway on which Everyman Theatre resides. This acknowledgement does not take the place of authentic relationships with Indigenous communities, but serves as a first step in honoring the land we occupy and as an act of resistance against the erasure of their histories. For more information: <https://native-land.ca/> and <http://baltimoreamericanindiancenter.org>

## STANDING IN SOLIDARITY

Everyman Theatre stands in solidarity with Black, Indigenous, and People of Color (BIPOC) communities, as well as the Asian, Asian American, and Pacific Islander (AAPI) people everywhere, and is committed to an equitable, diverse, and inclusive atmosphere at every level of the organization. We stand in solidarity with all these groups and recommit to our staff, community, and artists to do better.

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# EVERYMAN THEATRE RESIDENT COMPANY



Actors pictured in order  
listed at the right.

## ACTORS

Megan Anderson  
Felicia Curry  
Danny Gavigan  
Deborah Hazlett  
Helen Hedman  
Paige Hernandez  
Beth Hylton  
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## ARTISTS

**SCENIC DESIGN**  
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## WHY DO WE HAVE A RESIDENT COMPANY?

Only a handful of theatres nationwide feature an ensemble of professional actors that perform regularly each season. They are the core of Everyman Theatre. Because of their distinctive familial bond, history and trust of each other, company members can jump deeply into meaningful relationships onstage. Our artists push each other to deliver the highest caliber of work.



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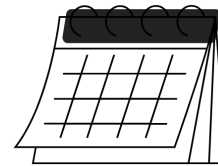


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