

A COMIC MASTERPIECE



A MIDSUMMER NIGHT'S DREAM

MAY 12 - JUN 9

BY
WILLIAM
SHAKESPEARE

DIRECTED BY
NOAH
HIMMELSTEIN

ONLY AT



EVERYMAN
THEATRE

GREAT STORIES,
WELL TOLD.



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

Welcome to our *A Midsummer Night's Dream*!

It's a magical, mystical place where anything can happen. Like our imaginations, the creative possibilities are limitless and exciting to consider. Thank you for accepting our invitation to this

world and consider returning to Everyman for others by subscribing to next season while you're here.

We have six dynamic plays to offer that will make you laugh until your sides hurt. They will whisk you away to different worlds that span the gamut of life in the past and present. Explore the plays that are featured later in this program on pages 18-19.

The lineup includes six dynamic plays of differing styles and subjects. We have two comedies, one farce and the other a satire. We have a Modern American Classic and two new plays; one a world premiere commissioned by Everyman. And of course, we wouldn't think of a season without a thrilling Murder Mystery by none other than Agatha Christie herself to kick off the holiday season. You won't want to miss even one.

Plus, subscribers enjoy all kinds of discounts and perks!

In addition, this summer we are transforming our theatre space into a nightclub environment for **Baltimore, Broadway, and Beyond**: A Musical Evening with the amazing Felicia Curry and her band with special guests. Audiences will be blown away by an evening featuring the songs of jazz musician Ethel Ennis, composer and lyricist Stephen Sondheim, and the spectacular Nina Simone. This celebration of sound will fill your summer nights with pure joy. This is a limited engagement, and tickets are on sale now, so grab some while you still can.

There's a lot happening at Everyman and we want you to be here for it.

Enjoy the show,

Vincent M. Lancisi
Founder, Artistic Director

MANAGING DIRECTOR **MARISSA LaROSE**



Welcome to top-quality professional theatre that is #BuiltInBaltimore. We build every unique production from the ground up – the set, props, costumes you see today were all crafted right here, in this building, by Everyman artisans.

Everyman employs a Resident Company, a local group of artists with unrivaled talent, whose years of working together help take the connections you see on stage to a deeper level (you'll see that showcased in *A Midsummer Night's Dream*).

Everyman engages in Education and Community. This season, Everyman has reached nearly 3,000 students and counting (a 55% increase over last year!) and has programming in 26 Baltimore City schools, including 17 Title I schools. In addition to school programming, Everyman goes beyond the stage with community enrichment such as Childcare Matinees, Teen Theatre Nights, Cast Conversations, and Gallery Partnerships.

Everyman prioritizes access with our Pay-What-You-Choose program, providing name-your-price seats to every performance and sliding scale tuition for classes. Next year, we are expanding these programs to create over 3,000 opportunities where someone can pay-what-they-choose.

Your presence, your purchases, your subscription, your donations, and your advocacy make all this possible.

We have a wonderful lineup of fantastic stories to share next season and a bonus summer music cabaret event that is sure to be a hit. This July, the theatre you're sitting in now will be transformed to a night club with cabaret tables, a bar to your left, mood lighting, and an unforgettable performance by Resident Company Member Felicia Curry – you won't want to miss it. Whether you're a returning subscriber or first-time patron, we hope you'll join us again next season.

I hope you enjoy your visit with us today. And, while you're here, I encourage you to consider buying your next ticket, subscribing, sharing, and donating. You can make a difference.

See you again soon,

Marissa LaRose
Managing Director

A MIDSUMMER NIGHT'S DREAM

BY
WILLIAM SHAKESPEARE

DIRECTED BY
NOAH HIMMELSTEIN

CAST

HIPPOLYTA / TITANIA
ANDREA BELLAMORE

FLUTE / PEASEBLOSSOM / THISBE
SUZANNA CATHERINE FOX

HELENA
DEBORAH HAZLETT

SNUG / MOTH / LION
HELEN HEDMAN

QUINCE / COBWEB / MOONSHINE
HANNAH KELLY

BOTTOM / PYRAMUS
TONY NAM

LYSANDER
BRUCE RANDOLPH NELSON

PHILOSTRATE / PUCK
ZACK POWELL

HERMIA
NATALYA LYNETTE RATHNAM

DEMETRIUS
JEFFERSON A. RUSSELL

THESEUS / OBERON
RENÉ THORNTON JR.

EGEUS / SNOUT / MUSTARDSEED / WALL
JAMES WHALEN

 Resident Company Member

All actors and the Stage Management team are members of
Actors' Equity Association

Sponsored by

Brenda Ashworth
and Donald Welch



CREATIVES

SET DESIGN
DANIEL ETTINGER

COSTUME DESIGN
DAVID BURDICK

LIGHTING DESIGN
AJA M. JACKSON

SOUND DESIGN + ORIGINAL MUSIC
PORNCANOK
KANCHANABANCA

CHOREOGRAPHY
SHALYCE HEMBY

ADAPTATION
GAVIN WITT

TEXT
GARY LOGAN

FIGHTS & INTIMACY
LEWIS SHAW

WIG DESIGN
DENISE O'BRIEN

DRAMATURGY
ROBYN QUICK

STAGE MANAGER
DIANE HEALY

ASSISTANT STAGE MANAGER
JALON PAYTON

RUNTIME

Approximately 2.5 hours, plus a 15-minute intermission.

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

CAST BIOS



ANDREA BELLAMORE [she/her] (*HIPPOLYTA / TITANIA*) is a national actress originally from the soulful city of New Orleans. **[EVERYMAN THEATRE]:** Debut. Her recent theater credits include: **[REGIONAL]:** Berkeley Repertory Theatre: *Clyde's*; Wellfleet Harbor Actors Theater: *The Revolutionists*; American Shakespeare Center: *A Comedy of Errors*, *Romeo and Juliet*, *A Christmas Carol*; Rutgers Theatre Company: *An Octoroon*, *A Dream Play*, *Five Times in One Night*; Aquila Theatre: *Our Warrior Chorus*; Stages on the Sound: *Twelfth Night*; Mile Square Theatre: *Vanya and Sonia and Masha and Spike*; The Classic Theatre of Maryland: *A Midsummer Night's Dream*. **[NATIONAL TOURS]:** Aquila Theatre: *A Midsummer Night's Dream*, *Frankenstein*; American Shakespeare Center: *The Grapes of Wrath*, *Cymbeline*, *A Midsummer Night's Dream*; **[INTERNATIONAL]:** Shakespeare's Globe, London: *Julius Caesar*, *As You Like It*. **[EDUCATION]:** Rutgers Mason Gross School of the Arts - BFA Acting Conservatory. She gives all thanks to God, her family and her Husband for all of their consistent love and support! AndreaBellamore.com / IG: @andreabellamore



SUZANNA CATHERINE FOX [she/her] (*FLUTE / PEASEBOSSOM / THISBE*) After living in Texas for much of the last decade, where she worked with such companies as Casa Manana, Circle Theatre, Theatre Three, WaterTower Theatre, and Uptown Players, she is very happy to be back home in Maryland. **[EVERYMAN THEATRE]:** Debut. **[REGIONAL]:** Baltimore Center Stage: *Our Town*. **[EDUCATION]:** MFA in Classical Acting, Shakespeare Theatre's Academy for Classical Acting at George Washington University; BFA in Acting, Point Park University. **[OTHER]:** Voice acting, Funimation and Crunchyroll.



DEBORAH HAZLETT [she/her] (*HELENA*) **[EVERYMAN THEATRE]:** (Resident Company Member): Over 20 productions, including *Harvey*, *The Lion in Winter*, *Sense and Sensibility*, *Agatha Christie's Murder on the Orient Express*, *Everything is Wonderful*, *Sweat*, *Long Day's Journey Into Night*, *M. Butterfly*, *Noises Off*, *The Roommate*, *Death of a Salesman*, *A Streetcar Named Desire*, *An Inspector Calls*, *Ghosts*, *Deathtrap*, *Tribes*, *The Dresser*, *The Glass Menagerie*, *God of Carnage*, *August: Osage County*, *You Can't Take It With You*, *Private Lives*, *Shooting Star*, *All My Sons*, *Two Rooms*, *Rabbit Hole*, *The Cherry Orchard*, *Much Ado About Nothing*, *Sight Unseen*, *Betrayal*, *Candida* (Best Actress 2006, City Paper), *Hedda Gabler*, *Proof*, *The Crucible*, *Frankie and Johnny in the Clair de Lune* and more. **[REGIONAL]:** Arena Stage: *A Time to Kill*; Playmaker's Repertory Theatre: *Frozen*; Syracuse Stage: *BUG*; Florida Stage: *The Count*, *Mezzulah 1946*; Signature Theatre: *CRAVE*, *Blue Room*; Woolly Mammoth Theatre Company: *Appropriate*, *BUG* (U.S. Premiere); Folger Theatre: *Hamlet*, *A Midsummer Night's Dream*; The Shakespeare Theatre Company: eight productions including *Henry IV Parts I and II*, *The Taming of the Shrew*, *Macbeth*, and *Twelfth Night*; Theater J: *Something You Did*; Roundhouse Theatre: *NSFW*, *Crown of Shadows*; Olney Theatre Center: *Rabbit Hole* (Helen Hayes Outstanding Ensemble Nomination), *Over the Tavern*, *Death of a Salesman*; Totem Pole Playhouse: *Sylvia*, *Crimes of the Heart*, *Proof*; Rep Stage: *Arcadia*. **[TV/FILM]:** *Law and Order*, *Homicide*, *Young Americans*. **[EDUCATION]:** M.F.A. Acting, University of South Carolina; Certification: Alexander Technique, AT Midatlantic (AmSAT).



HELEN HEDMAN [she/her] (*SNUG / COBWEB / LION*) **[EVERYMAN THEATRE]:** (Resident Company Member): *A Doll's House*, *Dinner and Cake*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Steel Magnolias*, *Agatha Christie's Murder on the Orient Express*, *The Importance of Being Earnest*, *The Book of Joseph*, *Outside Mullingar*, *Blithe Spirit*, *Pygmalion*, *School for Scandal*, *Cripple of Inishmaan*. **[REGIONAL]:** Arena Stage: *Watch on the Rhine*, *A Delicate Balance*, *Long Day's Journey Into Night*, *The Women*, *The Caucasian Chalk Circle*; Shakespeare Theatre Company: *Lady Windermere's Fan*, *A Woman of No Importance*, *The Country Wife* and *Camino Real*; Round House Theatre: *I'll Get You Back Again*, *Rapture*, *Blister*, *Burn*, *The Chemistry of Change*, *The Rehearsal*; Studio Theatre: *The Year of Magical Thinking*; Signature Theatre: *Escaped Alone*, *Crazy for You*, *Beaches*, *Show Boat*, *My Fair Lady*, *The Sex Habits of American Women*; Olney Theatre: *Piaf* (Helen Hayes nomination), *Triumph of Love*, *Omnium Gatherum*; Rep Stage: *The Seagull*, *Mrs. Farnsworth*, *Kimberly Akimbo*; Ford's Theatre: *Sabrina Fair*, *A Christmas Carol*; Lyric Theatre of Oklahoma: *The Glass Menagerie*, *An Inspector Calls*; International Shaw Conference: *Press Cuttings*; St. Louis Repertory: *Canterbury Tales*. **[TV/FILM]:** *Homicide*, *Silent Fall* with Richard Dreyfuss and *Beast* (Winner 2018 South by Southwest Film Festival).



HANNAH KELLY [she/her] (*QUINCE / MOTH / MOONSHINE*) **[EVERYMAN THEATRE]:** (Resident Company Member) *Harvey*, *The Lion in Winter*, *Sense and Sensibility*, *Behold, A Negress*, *The Skin of Our Teeth*, *Agatha Christie's Murder on the Orient Express*, *Everything is Wonderful*, *The Book of Joseph*. **[REGIONAL]:** Chesapeake Shakespeare Company: *Dracula*, *The Diary of Anne Frank*; Charm City Fringe Festival: *Proxy*. **[EDUCATION]:** B.F.A. Acting, University of Maryland, Baltimore County.

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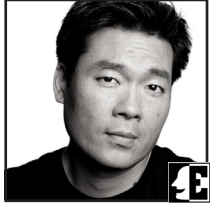
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CAST BIOS



TONY NAM [he/him] (*BOTTOM / PYRAMUS*) **[EVERYMAN THEATRE]:** (Resident Company Member): *The Book Club Play*, *Dial M For Murder*, *Jump*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, *Sense and Sensibility*, *The Skin of Our Teeth*, *Cry It Out*, *Agatha Christie's Murder on the Orient Express*, *Everything is Wonderful*, *Aubergine*. **[REGIONAL]:** Arena Stage: *Exclusion (World Premiere)*, *Akeelah and the Bee (World Premiere)*; The Folger Theatre: *Much Ado About Nothing*, *Measure for Measure*; Ford's Theatre: *Our Town*; Kennedy Center TYA: *Where Words Once Were*, *A Cricket in Time Square*, *Unleashed*; Olney Theatre Center: *Our Town*; Mosaic Theatre Company of DC: *Sooner/Later*, *Theory*; Round House Theatre: *Treasure Island*; Seattle Children's Theatre: *The Red Badge of Courage*; Shakespeare Theatre Company: *Othello*, *Pericles*; TheatreWorks: *Pacific Overtures*; Woolly Mammoth Theatre Company: *Martha*, *Josie and the Chinese Elvis*. **[EDUCATION]:** St. Mary's College of MD – BA, University of Washington – MFA.



BRUCE RANDOLPH NELSON [he/him] (*LYSANDER*) **[EVERYMAN THEATRE]:** (Resident Company Member): Over 40 productions including: *The Book Club Play*, *A Doll's House*, *Harvey*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*, *Dinner and Cake*, *An Almost Holy Picture*, *Murder on the Orient Express*, *Everything is Wonderful*, *The Importance of Being Earnest*, *The Book of Joseph*, *M. Butterfly*, *Noises Off*, *Blithe Spirit*, *Red (Baltimore Magazine's Best Actor)*, *Shipwrecked!* (Best Actor City Paper), *I Am My Own Wife*, *The Pavilion* (Best Actor City Paper), *Irma Vep*. **[REGIONAL]:** Center Stage: *Amadeus*, *Animal Crackers*, *Vanya*, *Sonya*, *Masha and Spike*; Rep Stage: *The Goat*, *The Violet Hour* (Helen Hayes Award), *The Dazzle* (Helen Hayes Award), *Irma Vep* (Helen Hayes Nomination), *Faith Healer* (Helen Hayes Nomination); Folger Theatre: *The Comedy of Errors*, *She Stoops to Conquer*; Olney Theatre Center: *The Underpants*, *The Elephant Man*; Woolly Mammoth Theatre (Alumni Company Member): *Dead Man's Cell Phone*, *Fuddy Meers* (Helen Hayes Nomination); The Shakespeare Theatre: *The Taming of the Shrew*; Signature Theatre: *Never the Sinner*, *Over and Over*. **[NATIONAL TOURS]:** National Players Tours 40, 41, and 42. **[TEACHING]:** Howard Community College, Everyman Theatre, Stevenson University, University of Baltimore, Rep Stage, Arena Stage, Project Access, All County Improv. **[EDUCATION]:** Towson University: Recipient of Theatre Humanitarian Award and Esteemed Alumni Award.

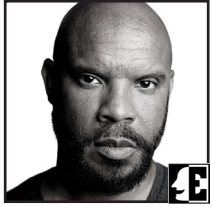


ZACK POWELL [he/him] (*PHILOSTRATE / PUCK*) **[EVERYMAN THEATRE]:** (Resident Company Member) *The Book Club Play*, *The Sound Inside*, *The Lion in Winter*, *Sense and Sensibility*, *The Skin of Our Teeth*. **[REGIONAL]:** The Shakespeare Theatre Co.: *Red Velvet*, *Dunsinane*; The Kennedy Center: *Silvain*, *Shear Madness* (500+ performances); Alabama Shakespeare Festival: *Macbeth*, *A Midsummer Night's Dream*; Washington Stage Guild: *Arms and the Man*; The Cleveland Playhouse: *Sherwood: The Adventures of Robin Hood* (Robin Hood); RepStage: *E2 (Edward II)*; Round House Theatre: *The Legend of Georgia McBride* (Georgia McBride); Theater J: *The Last Night of Ballyhoo*; The Folger Theatre: *A Midsummer Night's Dream*; The Utah Shakespeare Festival: *King John*, *The Tempest*, *Twelfth Night*, *Taming of the Shrew*, *Measure for Measure*, *Henry IV Pt 2*, *South Pacific*, and *Sherlock Holmes: The Final Adventure*; Illinois Shakespeare Festival: *Romeo and Juliet*, *Twelfth Night*, *The Winter's Tale*, *Othello*, *As You Like It*, *Comedy of Errors* (TYA); The American Shakespeare Center: *Twelfth Night*, *King Lear*, *Henry VI Pt 2*, *Bloody Bloody Andrew Jackson*; Off-Square Theatre Co.: *Godspell*, *Cabaret*, *Cherry Orchard*. **[FILM]:** *Tapawingo*; *The Call*. **[EDUCATION]:** MFA in Acting from Illinois State University, BFA in Acting from Wichita State University. Follow my adventures on [Instagram: @zackpowelltheactor](#)



NATALYA LYNETTE RATHNAM [she/her] (*HERMIA*) **[EVERYMAN]:** Natalya (Lynette) is thrilled to be making her Everyman Theatre debut! **[DC AREA REGIONAL]:** Olney Theatre Center: *Lend Me A Soprano*, *A Nice Indian Boy*; Arena Stage: *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* (Helen Hayes Nominee for Outstanding Ensemble), *Our War*; 1st Stage: *The Last Match* (Helen Hayes Nominee for Outstanding Supporting Performer/Outstanding Ensemble), *The Phlebotomist*; Washington Stage Guild: *Memoirs of a Forgotten Man*; Mosaic Theater Company: *Bars and Measures*, *Shame 2.0*, *When January Feels Like Summer*; Oregon Shakespeare Festival: *It's Christmas*, *Carroll*; John F. Kennedy Center: *A Wind In The Door*, *Kid Prince and Pablo*, *Mockingbird*, *The Wings of Ikarus Jackson*; Signature Theatre: *4,380 Nights*; Ford's Theatre: *Death of a Salesman*; Taffety Punk: *The Trojan Women*; Constellation Theatre Company: *The Fire and The Rain*; Rep Stage: *The Fantasticks*; Rorschach Theatre: *Glassheart*; Virginia Shakespeare Festival: *Illyria*, *Julius Caesar*; Maryland Shakespeare Festival: *A Midsummer Night's Dream*, *Twelfth Night*, *All's Well that Ends Well*; The Hegira: *In the Blood*, *Lyme Park*. [Instagram: @natalyalynetterathnam](#)

CAST BIOS



JEFFERSON A. RUSSELL [he/him] (*DEMETRIUS*) [**EVERYMAN THEATRE**]: (Resident Company Member): *Crumbs from the Table of Joy*, *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.



RENÉ THORNTON JR. [he/him] (*THESEUS / OBERON*) has performed professionally in all the plays in Shakespeare's Folio. [**REGIONAL**]: Shakespeare Theater Company: *The Lehman Trilogy*; Classical Theater of Harlem: *Malvolio*; The Old Globe, San Diego Rep, REP at UD, Shakespeare Theater of New Jersey, Utah and Oregon Shakespeare Festivals, and 13 years and 118 productions at the American Shakespeare Center. [**EDUCATION**]: MFA in Theater, PTP at University of Delaware. BFA in Acting, ATP at University of Utah.



JAMES WHALEN [he/him] (*EGEUS / SNOUT / MUSTARDSEED / WALL*) [**EVERYMAN THEATRE**]: *Ghosts*, *The Beaux Strategem*, *Tribes*. [**REGIONAL**]: Signature Theatre: *Ragtime*, *Daphne's Dive*; Woolly Mammoth: *Shipwreck*; Arena Stage: *The Heiress*; Round House Theatre: *Small Mouth Sounds*; Rep Stage: *True West*; Actors' Theatre of Louisville: *Dracula*; he has also performed locally with The Kennedy Center, Olney Theatre Center, Mosaic Theatre, The Shakespeare Theatre Company, and Theatre J. [TV/FILM]: Favorite credits include *House of Cards*, *Veep*, *I Love You... But I Lied*, *Money Matters*, *Number One with a Bullet*, and *A Beautiful Mind*.

CELEBRATING THE RESIDENT COMPANY

Let me play the lion too; I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the duke say "Let him roar again, let him roar again."

In *A Midsummer Night's Dream*, the amateur actor Bottom enthusiastically offers to play multiple roles in the drama that he and a community of fellow craftspeople wish to perform for the duke's wedding. Shakespeare's comic parody in this scene playfully celebrates the actor's affinity for transformation into a variety of characters as well as the communal act of creation. The members of this particular company may bring more devotion than skill to the task, but they collaborate in determining how to present the play. Shakespeare would have been familiar with the tradition of amateur theatricals in England, and historians believe he may even have witnessed such performances as a boy. There was a long history of crafts guilds performing religious cycle plays as part of medieval festivals, such as the feast of Corpus Christi. And performances by community members were presented during the Midsummer-Night festival—the annual celebration of love and the spirit world evoked in the title of *A Midsummer Night's Dream*.

By the time Shakespeare moved to London as an adult, professional theatre companies had transformed this community tradition into their life's work. Actors served as both shareholders and artistic collaborators in these companies and each one played a variety of characters—sometimes written for them by playwrights associated with the troupe. Audiences could see, for example, Richard Burbage, a member of Shakespeare's company, in such diverse roles as Hamlet and King Lear. The plays were presented in rotating repertory, and actors not only performed a range of roles, but likely played roles they originated throughout their careers. Thus Burbage, who remained in the acting company until his death in 1619, ultimately brought the skills refined through years of acting and insights from life experience to characters he first performed early in his career, such as the young prince of Denmark. In subsequent centuries, theatres throughout Europe and in the United States continued to employ the talents of resident companies as Shakespeare's plays were performed. Audiences saw actors in a range of roles, and actors became associated with characters to which they often returned throughout their careers.

Everyman Theatre carries on the proud tradition of resident companies. We are currently one of only a handful of theatres nationwide to feature an ensemble of professional actors who perform regularly each season. For our artists, a history of working together allows actors to jump deeply into meaningful relationships onstage. For our audiences, a resident company provides the opportunity to see actors they love transform into new and different characters each production. With this production of *A Midsummer Night's Dream*—a play that is about how we might be transformed, through love, through art, through magic—we have utilized our company in new ways. Our actors are playing roles they might not typically be invited to play in the modern theatre. But, like previous generations of actors, they are drawing from prior artistic engagement with this play as well as the life experience that allows us to rediscover parts of ourselves from the past that still live within us. After all, dreams frequently meld different times and places from the entire span of a person's life within a single evening. We are delighted to share this artistic exploration with our audiences in a joyful celebration of the transformative power of love and theatre.

Written by ROBYN QUICK
Everyman Resident Dramaturg

IN DREAMS BEGIN POSSIBILITIES

Our journey starts out as actors are drawn to a theatrical space where they encounter forgotten, perhaps vaguely familiar, objects. The actors carry with them the collective concerns of a society in which we are alienated from ourselves and each other. It is what psychiatrist Carl Jung referred to as a "loss of soul," a "paralysis of will" in which "consciousness loses its unity" and we experience a loss of individual feeling, purpose, and joy (53 – 4). The theatre, however, holds the images, music, spirits, and stories of our shared past and offers one possible path to connection and renewal. Through theatrical magic, they are transported back to their youth and to a centuries-old tale of love and the power of the imagination. As the young lovers in Shakespeare's *A Midsummer Night's Dream*, they also encounter a world whose ancient patriarchal rules and present strife serve as a barrier to joy and individual freedom. But now as Hermia, Helena, Lysander, and Demetrius, they reject the restrictions of this world and seek a place where they are free to pursue their passions and create a new future for themselves. So these characters take action and flee from the court of Athens to the surrounding woods, from day to night, and from the waking world to a world of dreams.

Shakespeare created a setting for the lovers' retreat that is both natural and supernatural. Fairyland (one of the many English words he is credited with inventing, which first appeared in this play) serves as the realm of an eclectic community of spirits that would have been familiar to his original audience through classical mythology, contemporary life, medieval literature, and English folktales. Titania previously served as the fairy queen in Ovid's *Metamorphoses*, where she represents the goddess Diana and is associated with the moon, the unconscious, and transformation. The fairies, Cobweb, Mustardseed, and the others, take their names from aspects of the natural world imbued with medicinal or magical qualities. Oberon, first appeared as a king of elves in a French medieval legend, and serves as Titania's jealous royal spouse in this play. Puck, also known as Robin Goodfellow, a trickster spirit who can both transform and cause transformation in others, appears as a popular figure in English folklore.

Many of Shakespeare's fellow citizens believed that such magical creatures could, in fact, impact their

ROBIN GOOD-FELLOW, HIS MAD PRANKES AND MERRY JESTS. Full of honest Mirth, and is a fit Medicine for Melancholy.



In the years following *A Midsummer Night's Dream*, Robin Goodfellow was celebrated in songs, plays, and publications, such as *Robin Goodfellow: His Mad Prankes and Merry Jests*. The title page of this booklet, as depicted above. Source: <https://www.historic-uk.com/CultureUK/Robin-Goodfellow/>

lives. Unexplained events – from sudden changes in the weather to the fickle affections of loved ones – might be attributed to the actions of these unseen spirits who had the capacity both to bless and to curse humans. Even people who doubted the physical existence of magical beings, granted that they might exist in the state of fantasy one experiences when dreaming or in love. Shakespeare scholar John Russell Brown writes that this Renaissance philosophy is important to understanding the play's fairies, which he views as "shadows" or "outward expressions" of our own thoughts, feelings, fears, and excitements (x). Regina Buccola therefore concludes, "Fairyland is a fanciful space, but it was dreamed up for a reason. To Bowdlerize W.B. Yeats, in dreams begin possibilities" (62).

The beings who gather in the woods—including human artisans also seeking a temporary retreat from their society—find new possibilities in themselves and each other. Encounters facilitated by dreams and magical spells liberate them from the identities and structures that had defined people and determined their course of life in Athens. Social norms for dutiful daughters and submissive maidens are defied as women pursue their desire for the men they love. Longstanding relationships disappear in an instant, as misunderstandings and jealousy turn friends and lovers against each other before fairy magic restores the relationships to their original amity. And social hierarchies are temporarily inverted—most notably in the intimate connection forged between a human craftsman, transformed with an ass's head, and the queen of the fairies. In the liminal space of fairyland, the characters face their deepest fears and play out their most fantastic and passionate impulses.

The Athenians awaken at dawn, uncertain how to understand the strange events of the night. As Bottom famously says, "I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was." All begin a process of integrating the self-knowledge gained through their individual transformations in the woods with a transformation of their world. The entire community—including spirits and humans from every walk of life—comes together to celebrate the ritual of marriage, now defined through mutual desire and giving space for expression by both women and men. And the players release the imaginative possibilities of their world back into ours.



The enduring image of lovers, as depicted in the Rider-Waite Tarot deck. Source: https://en.wikipedia.org/wiki/File:RWS_Tarot_06_Lovers.jpg.

Written by ROBYN QUICK
Everyman Resident Dramaturg

RESOURCES:

- Brown, John Russell. Introduction. *A Midsummer Night's Dream*. By William Shakespeare. Applause, 1996.
- Buccola, Regina. *Fairies, Fractious Women, and the Old Faith : Fairy Lore in Early Modern British Drama and Culture*. Susquehanna University Press, 2006.
- Jung, C.G. *Four Archetypes : (From Vol. 9, Part 1 of the Collected Works of C. G. Jung)*. Princeton University Press, 2010.

CREATIVE TEAM BIOS

DAVID BURDICK (Costume Design) **[EVERYMAN THEATRE]:** (Resident Costume Designer) The Book Club Play, Dial M For Murder, Harvey, Ken Ludwig's Baskerville: A Sherlock Holmes Mystery, The Lion in Winter, Sense and Sensibility, Behold, A Negress, The Skin of Our Teeth, Flyin West, Steel Magnolias, An Almost Holy Picture, Agatha Christie's Murder on the Orient Express, August Wilson's Radio Golf, Proof and over 20 more productions. **[REGIONAL]:** Baltimore Center Stage: A Wonder in My Soul, Looking Glass Alice, Jazz, Amadeus, Next to Normal, Animal Crackers, The Final Strange Tale of Edgar Allen Poe, An Enemy of the People, The Rivals, Caroline or Change, Mrs. Warren's Profession, Private Lives, Les Blancs, The Piano Lesson, Picnic, and others. Olney Theatre Center: The Diary of Anne Frank. **[OPERA]:** Boston Lyric Opera: I Puritani. Cincinnati Opera: Don Giovanni. Tulsa Opera: Tosca, Carmen, The Barber of Seville, Fidelio. Eastman School of Music: The Rape of Lucretia. Dayton Contemporary Dance: Lyric Fire. **[OTHER]:** Baltimore Symphony Orchestra: Holiday Spectacular.

DANIEL ETINGER (Scenic Design) **[EVERYMAN THEATRE]:** (Resident Set Designer): Recent highlights include Dial M for Murder, 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.

DIANE HEALY (Stage Manager) **[EVERYMAN THEATRE]:** Happy to be working with Everyman for her first time. **[NEW YORK]:** La Femme at Signature Theatre: The Night of the Iguana; Bedlam: Fall River Fishing, The Winter's Tale, Hedda Gabler, Persuasion, The Crucible, Sense & Sensibility, Saint Joan, Hamlet, Pygmalion, Peter Pan, Cry Havoc!, Twelfth Night/What You Will. Also in NY with: TFANA, NAATCO, Clubbed Thumb, Radical Evolution/WP Theatre, Playwrights Horizons, Mabou Mines, Primary Stages, Playwrights Realm, Barrow Street Theatre, Atlantic Theatre Co., LCT3, LaMama, The Civilians. **[REGIONAL]:** Baltimore Center Stage: The Swindler's; Long Wharf Theatre, McCarter Theatre, Folger Theatre (Helen Hayes winner for Sense & Sensibility – Director, Production, Ensemble, Choreography); Oldcastle Theatre Company, Princeton University, Bard College and East Tennessee State, and 15 years at Shakespeare & Company, MA. (selected projects) King Lear (Christopher Lloyd), The Merry Wives of Windsor, As You Like It, The Tempest (Olympia Dukakis), Red Velvet, Women of Will, Satchmo at the Waldorf (John Douglas Thompson), Hound of the Baskervilles, All's Well That Ends Well.

SHALYCE HEMBY (Choreography) **[EVERYMAN THEATRE]:** The World Goes 'Round. **[REGIONAL]:** Olney Theatre Center: Just Arts: A Celebration of Art & Activism; ArtsCentric: Crowns, The Last 5 Years, Little Shop of Horrors, Aida, Chicago, The Color Purple, The Wiz, For Colored Girls, Dreamgirls, Snapshots, Sister Act; NextStop Theatre: Beehive; Toby's Dinner Theatre: The Wiz, Dreamgirls (Helen Hayes Award nomination for Outstanding Choreography in a Musical), The Bodyguard, and Ain't Misbehavin'. **[FILM]:** Step Up. Instagram: @sugasheadance

NOAH HIMMELSTEIN (Director) **[EVERYMAN THEATRE]:** The Skin of Our Teeth, An Almost Holy Picture, Everything is Wonderful, The Book of Joseph, Los Otros, An Inspector Calls. **[NEW YORK and OFF-BROADWAY]:** Los Otros, The Lucky Star, The Costume, I Am

Harvey Milk (also San Francisco, Strathmore, LA, Denver and Princeton Festival), Surfer Girl; New York Philharmonic: Young People's Concerts, Lincoln Center American Songbook, American Opera Projects. **[REGIONAL]:** Philadelphia Theatre Co: Everything is Wonderful; Cincinatti Playhouse in the Park: Rooted; I Am Anne Hutchinson (Music Center of Strathmore, performed with Milk); Bay Street Theatre: The Forgotten Woman; Weston Playhouse: Loving Leo; Urban Arias: Positions 1956. **[INTERNATIONAL]:** Fredericia Teater, Denmark: Bleeding Love. **[OTHER]:** Songwriting in the Schools (2023, LCT3); We Are Here: Songs from the Holocaust (2023, Carnegie Hall); 2022 & 2023 Dramatists Guild Foundation Galas (Ziegfeld Ballroom); Lincoln Center American Songbook; Goodspeed New Works Festival. Young Artists America: Children of Eden and Into the Woods. **[ASSOCIATE DIRECTOR]:** Lincoln Center Theater, Second Stage, City Center Encores. **[TEACHING ARTIST]:** Broadway Dreams Foundation (Calgary, Charlotte and New York); Woeran Foundation (Seoul). **[FILM]:** ShirtTugger, written by Noah Zachary. noahhimmelstein.com

AJA M. JACKSON (Lighting Design) **[EVERYMAN THEATRE]:** A Doll's House, The World Goes Round, Harvey, Behold, A Negress. **[BROADWAY]:** Fat Ham (LD Associate). **[OFF-BROADWAY]:** Rock and Roll Man, A Commercial Jingle for Regina Comet, Monsoon Wedding (Assistant). **[REGIONAL]:** Berkeley Repertory Theatre, American Repertory Theatre, The Public Theater Under-The Radar Festival, Huntington Theatre Company, Hartford Stage Company, Lyric Stage Company of Boston, Gloucester Stage, Moonbox Productions. Boston Early Music Festival: Pimpinone and Ino. **[DANCE]:** Modern Connections: Hot Water over Raised Fists. HoldTight: What Keeps You Going?, Why Believe?, What Does it Feel Like to Grow Up?, What Does it Feel Like to Fall in Love?

[OTHER]: Boston Conservatory Theatre: The Consul, Glory Denied, Can't Keep Quiet. Brandeis University: We Are Proud To Present, The Tempest, Spring Awakening. **[TEACHING]:** Boston University, National Theatre Institute. IG: @ajamjackson www.ajajacksonlighting.com

PORNCHANOK (NOK) KANCHANABANCA (Sound Design + Original Music) **[EVERYMAN THEATRE]:** (Resident Sound Designer) Jump, Everything is Wonderful, Agatha Christie's Murder on the Orient Express. **[REGIONAL]:** Steppenwolf: The Seagull, Choir Boy, The Bald Sisters; The Goodman Theatre: Gem of the Ocean; Huntington Theatre Company: Common Ground Revisited, Sweat; McCarter Theater: The Wolves, Skylight; St.Louis Rep: House of Joy; Merrimack Repertory Theatre: Macbeth; American Players Theatre: The Moors. **[EDUCATION]:** MFA, Yale School of Drama. **[AFFILIATIONS]:** Member of the Theatrical Sound Designers and Composers Association (TSDCA) and a member of USA Local 829. www.wishnok-music.com

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

CREATIVE TEAM BIOS

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: Dial M for Murder, 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, 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]: *The Book Club Play,*

*Crumbs from the Table of Joy, 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, and more. [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.*

JALON PAYTON (*Assitant Stage Manager*)
[EVERYMAN THEATRE]: *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery. [REGIONAL]: Arena Stage: Tempestuous Elements, Swept Away, The High Ground; American Players Theatre: The Brothers Size, A Raisin in the Sun, The Royale, Anton's Shorts; Imagination Stage: 10 Seconds; [AWARDS]: Recipient of the Charlie Blackwell Symposium Scholarship for Stage Managers of Color. [EDUCATION]: B.A. Theatre Studies - University of Maryland Baltimore County.*

LEWIS SHAW (*Fights & Intimacy*) **[EVERYMAN THEATRE]:** (Resident Fight and Intimacy Choreographer); *Crumbs from the Table of Joy, Dial M For Murder, 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 Strata-gem, Fences, Ruined, Great Expectations and more. [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*.*

ROBYN QUICK (*Dramaturgy*): [Everyman Theatre]: (Resident Dramaturg); *The Chinese Lady, A Doll's House, Lion in Winter, Sense and Sensibility, The Revolutionists, Everything is Wonderful.* Robyn Quick is a professor in the Department of Theatre Arts at Towson University, where she teaches theatre history and dramaturgy. She has presented at numerous national and international conferences, and has been published in *American Theatre, The New England Journal of Theatre, and The Routledge Companion to Dramaturgy*, among others. Her work as a dramaturg has been recognized by the Literary Managers and Dramaturgs of the Americas with the Elliot Hayes Award for Excellence in Dramaturgy and by the Kennedy Center American College Theatre Festival with the Gold Medallion. While serving as a Senior Fulbright Scholar in Russia, she taught at the Russian State University for the Humanities and directed at the Playwright and Director Center in Moscow. Robyn Quick holds a Ph.D. in theatre from the University of Michigan.

GAVIN WITT (*Adaptation*) **[REGIONAL]:** Baltimore audiences may know Gavin from his nearly 20 years as dramaturg and associate artistic director at Baltimore Center Stage (in which capacity he was a frequent guest on WBJC to talk about programs and events), or from regular appearances alongside Jonathan Palevsky at the Charles Theater for Cinema Sundays discussions. **[TEACHING]:** Towson University. **[RADIO]:** WBJC.



Actors' Equity Association was founded in 1913 to protect Actors from severe mistreatment that permeated the industry at the time. The 40,000 member association consists of distinguished stars and other professional actors and stage managers who work nationwide, from New York's Broadway to Los Angeles, from Minneapolis to Miami Beach, in regional, stock and dinner theatre, and in theatre for young audiences which build audiences for tomorrow. The actors and stage managers are committed to working in the theatre as a profession, not an avocation, and bring to you the finest professional training and experience. By presenting Equity productions, this theatre offers to you, our audience, the best entertainment presented by the finest quality actors and stage managers that your admission dollars can buy.



The director is represented by Stage Directors and Choreographers Society.



The set and projection designers are represented by United Scenic Artists, Local USA 829 of the IATSE.

NEXT SEASON 2024 / 2025 AT EVERYMAN

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WOMEN TRYING TO KEEP HIM ALIVE**

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ADAPTED AND DIRECTED BY
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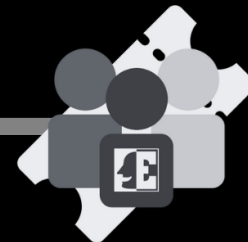
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EVERYMAN C.A.R.E.S.

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
- **Education scholarships** – We offer scholarships for every onsite education program and are committed to removing barriers of access to arts education for all ages.
Apply online at everymantheatre.org/education

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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Students develop an ensemble, are cast, and originate a role in a new play written specifically for their cohort.

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JOIN EVERYMAN: ACCEPTING NEW HIGH SCHOOL MATINEE PARTNERS

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October 20, 2024
November 13, 2024

Agatha Christie's *And Then There Were None*
December 11, 2024
December 18, 2024

Primary Trust
February 12, 2025
February 26, 2025

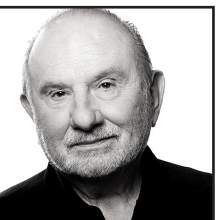
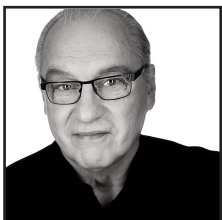
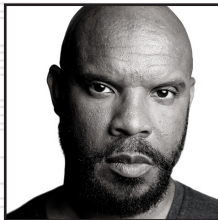
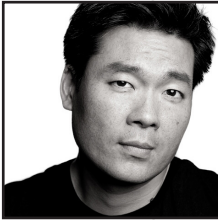
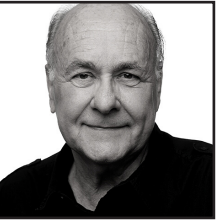
Edward Albee's *Who's Afraid of Virginia Woolf?*
April 2, 2025
April 9, 2025

Application Deadline:
MAY 31, 2024

What is Everyman's Signature High School Matinee Program?

The High School Matinee Program has been providing Baltimore City students access to Everyman's productions since 1997. Through this flagship education program, we create deep and lasting relationships with local high school teachers and students through pre-show workshops, interactive play guides, pre- and post-show discussions, and talkbacks with actors.

EVERYMAN THEATRE RESIDENT COMPANY



Actors pictured in order
listed at the right.

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Felicia Curry
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Deborah Hazlett
Helen Hedman
Paige Hernandez
Beth Hylton
Hannah Kelly
Katie Kleiger
Wil Love
Tony Nam
Bruce Randolph Nelson
Tuyet Thi Pham
Zack Powell
Kyle Prue
Jefferson A. Russell
Carl Schurr
Stan Weiman
Yaegel T. Welch

ARTISTS

SCENIC DESIGN

Daniel Ettinger

COSTUME DESIGN

David Burdick

LIGHTING DESIGN

Harold F. Burgess II

SOUND DESIGN

Pornchanok
Kanchanabanca

DIALECTS

Gary Logan

FIGHTS + INTIMACY

Lewis Shaw

STAGE MANAGER

Cat Wallis

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Robyn Quick

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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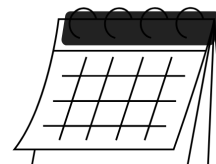
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