

A NEW ADAPTATION

A DOLL'S HOUSE

SEPT 3 - 28

BY

HENRIK IBSEN

A NEW ADAPTATION
WRITTEN & DIRECTED BY

JOANIE SCHULTZ

ONLY AT



EVERYMAN
THEATRE

GREAT STORIES.
WELL TOLD.



WELCOME

WE'RE GLAD YOU'RE HERE



FOUNDER, ARTISTIC DIRECTOR VINCENT M. LANCISI

Welcome to Everyman Theatre for the kick-off of our exciting 2023-24 season of plays. *A Doll's House* has long been on our list of great plays to produce here at the theatre. So, when director Joanie Schultz told me about her new adaptation of the iconic modern classic, I was immediately interested. Joanie stayed

true to Ibsen's intent every step of the way, while keeping in mind our societal view of this marriage and the situation in which Nora finds herself in the play. Joanie's adaptation is tighter, moves more quickly, builds steam in a condensed and accelerated way, and the stakes are high nearly all the way through. To learn more about what inspired this adaptation and the vision behind it, see the interview with Joanie later in this program.

This is the second production of this new adaptation. Joanie was interested in Everyman producing her *A Doll's House* in part because we have a resident company of actors who work together frequently and have deep relationships onstage and off. This enhances the work as they have a shorthand in rehearsal and can bring layers of characterization and subtext to the work in ways that actors coming together in rehearsals for the first time cannot. This results in performances that are richly nuanced and interwoven. For a playwright or adapter, having a resident company of actors can be a powerful tool in crafting and honing the adaptation in rehearsal. Often a world premiere of a play is limited in terms of script development by the confines of the short rehearsal process. There are only four weeks for the actors and writer to bring the text to performance level. As the opening night approaches, major text changes aren't possible as memorization takes time. This is why second productions can be critical to a play's success. Many times it's not until the second production that authors can make significant changes based on what they learned the first time through. This is why I am so intrigued by second productions of new works.

Next up in Everyman's lineup is Lloyd Suh's fascinating play *The Chinese Lady*. Be sure to come back to see this captivating tale inspired by the true story of the first Chinese lady to step foot on American soil. In 1834, young Afong Moy arrived in New York and was put on display for a paying public who were mesmerized by her exotic ways. Come see this powerful, moving, and often humorous tribute to a woman who tried to bridge the gap between East meets West.

On another note, I'd like to invite you to return to Everyman for a very special event! Our *2023 Gala: A Night for Baltimore* takes place on Saturday September 30 right here at Everyman. The whole night will be an amazing celebration. We start with performances by the incredible E. Faye Butler and her band in the main theatre. E. Faye will blow you away with her commanding voice and stylings as she sings the blues, jazz, and puts her own dynamic spin on standards. When E. Faye sings everyone is in for a tour de force experience! Then after the show, there will be cocktails, great food, and fun activities including a DJ set with the one and only Ultra Naté! We will transform our Hirschhorn Rehearsal Hall into a nightclub and guests will dance the night away. For those who only want the dance party and are late owls, they can just attend that at 9pm. As I write this, we are more than 70% sold, so get your tickets now. You can purchase them in the box office or go to everymantheatre.org and buy them there. All proceeds from this event go to fund our education and community engagement programs.

Now back to the reason you are here, *A Doll's House*. Enjoy the show!

Vincent M. Lancisi
Founder, Artistic Director

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

A DOLL'S HOUSE

Written by
HENRICK IBSEN
A new adaptation written and directed by
JOANIE SCHULTZ

CAST

NORA HELMER
MEGAN ANDERSON 

TORVALD HELMER
DANNY GAVIGAN 

DOCTOR RANK
BRUCE RANDOLPH NELSON 

KRISTINE LINDE
TUYẾT THỊ PHẠM 

NILS KROGSTAD
JAMES J. JOHNSON

ANNE MARIE
HELEN HEDMAN 

*The Actors and Stage Manager are
members of Actors' Equity Association.
Resident Company Member *

*Any video and/or audio recording of this
production is strictly prohibited*

This production is presented by special arrangement with the playwright.

CREATIVES

SCENIC DESIGN
CHELSEA WARREN

COSTUME DESIGN
DAVID BURDICK 

LIGHTING DESIGN
AJA M. JACKSON

SOUND DESIGN + ORIGINAL MUSIC
T. CARLIS ROBERTS

WIG DESIGN
DENISE O'BRIEN

INTIMACY
LEWIS SHAW 

MOVEMENT CONSULTANT
JOSEPH W. RITSCH

DRAMATURGY
ROBYN QUICK 

STAGE MANAGER
CHANDALAE NYSWONGER

LEAD CORPORATE PARTNER

GALLAGHER
GALLAGHER EVELIUS & JONES
ATTORNEYS AT LAW

SETTING

The action takes place in the Helmer's house in Norway, 1879.

RUNTIME

90 minutes without an intermission

CAST BIOS



MEGAN ANDERSON (Nora Helmer) **[EVERYMAN THEATRE]:** (Resident Company Member): Over 35 productions, including: *Harvey*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Sense and Sensibility*, *Steel Magnolias*, *Cry It Out*, *Proof*, *Dinner With Friends*, *Sweat*, *Dancing at Lughnasa*, *The Book of Joseph*, *Aubergine*, *The Revolutionists*, *Noises Off*, *Dot*, *Wait Until Dark*, *Death of a Salesman*, *A Streetcar Named Desire*, *Under the Skin*, *Blithe Spirit*, *Grounded*, *Tribes*, and more. **[REGIONAL]:** Theater J: *After the Revolution*; Olney Theatre Center: *Mary Stuart*, *Our Town*, *Grounded*, *Rabbit Hole* (Helen Hayes nomination for Outstanding Ensemble); Rep Stage: *American Hero*, *The Whale*, *The Violet Hour*, *The Seagull* (Helen Hayes nomination); Round House Theatre: *Heartbreak House*, *The Cherry Orchard*, *Our Town*, *Problem Child*; Washington Stage Guild: *Bloomsday*; Woolly Mammoth Theatre Company: *The Faculty Room*; Totem Pole Playhouse: *Proposals*, *Crimes of the Heart*, *Proof*; LA Theatre-works/Voice of America: *Bus Stop*; Northern Stage: *Grounded*. **[TV/FILM]:** 3 seasons on *The Wire* (Jennifer Carcetti); *Hit and Run* (Jane) (Lionsgate/MGM). **[TEACHING]:** Everyman Theatre, Page to Stage for Young Actors and the Summer Intensive, Acting I and Auditioning. **[DIRECTING]:** Staged readings of *Going to a Place Where You Already Are*, *The Niceties*, *Dead and Breathing*, *The Heidi Chronicles*, *The Ruby Sunrise* for Everyman Theatre's Salon Series. Megan is also a visual artist, and welcomes you to check out her new website soon at www.megandpruart.com



DANNY GAVIGAN (Torvald Helmer) **[EVERYMAN THEATRE]:** (Resident Company Member): Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *The Skin of Our Teeth*, Agatha Christie's *Murder on the Orient Express*, *Dinner with Friends*, *The Importance of Being Earnest*, *Dancing at Lughnasa*, *The Book of Joseph*, *Long Day's Journey into Night*, *Noises Off*, *A Streetcar Named Desire*, *Death of a Salesman*, *Ghosts*, *Deathtrap*, *The Understudy*, *Crimes of the Heart*, *The Beaux' Stratagem*. **[OFF-BROADWAY]:** 59E59: *The Lucky Star*. **[REGIONAL]:** La Jolla Playhouse: *Peer Gynt*; Ford's Theatre: *Death of a Salesman*, *Who's Afraid of Virginia Woolf?* (Helen Hayes Award for Best Ensemble); Baltimore Center Stage: *The Rivals*, *Snow Falling on Cedars*; Woolly Mammoth: *Describe the Night*, *Detroit*; Signature Theatre: *Really Really* (World Premiere); Palm Beach Dramaworks: *A Streetcar Named Desire*; Round House: *Miss Bennett: Christmas at Pemberley* (World Premiere), *NSFW*, *How to Write a New Book for the Bible*, *Bengal Tiger at the Baghdad Zoo*, *Pride & Prejudice*; Studio Theatre: *Mojo*, *All That I Will Ever Be*; Theatre J: *One Jewish Boy*, *The Admission*. **[FILM/TV]:** *FBI* (CBS with Jeremy Sisto), *Unarmed Man* (HBO Best Feature Martha's Vineyard African American Film Festival), *Dakota* (w/ Phoebe Ryan), *Currency* (Best Drama Pilot SeriesFest, Best Dramatic Series iTVFest), *Rumination* (Best Supporting Actor Special Jury Prize LA Independent Shorts, NoVA Film Fest).

A BALTIMORE PREMIERE

THE CHINESE LADY

OCT 22 - NOV 19

BY
LLOYD SUH

DIRECTED BY
NANA DAKIN

Be transported on a poetic journey of discovery and enlightenment by Lloyd Suh's critically acclaimed play, *The Chinese Lady*. Inspired by the true story of Afong Moy, the first Chinese woman to step foot in America in 1834.

Featuring Resident Company Member **Tuyết Thị Phạm**

CAST BIOS



HELEN HEDMAN (Anne Marie) **[EVERYMAN THEATRE]:** (Resident Company Member): *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).



JAMES J. JOHNSON (Krogstad) is excited (relieved?) to make his Everyman debut. (What's up, B'more?!) **[REGIONAL]:** Santa Fe Playhouse: *Sweat*; Olney Theatre Center: *The Joy That Carries You* (Helen Hayes Award nomination, Outstanding Ensemble); Solas Nua: *Playboy of the Western World*; Theater J: *Nathan the Wise*, *Our Suburb*; Mosaic Theater: *Les Deux Noirs*; 1st Stage: *Hero's Welcome*, *The Royale*; Arena Stage: *Ruined*; Ford's Theatre: *A Member of the Wedding*; Imagination Stage: *Zomo the Rabbit*, *Lyle the Crocodile*, *Bunnacula*, *P. Nokio*; Woolly Mammoth Theatre: *The Unmentionables*; Adventure Theatre MTC: *The Jungle Book*; African-Continuum Theatre Co.: *Kingdom*, *Wedding Dance*, *Buffalo Hair*; Kennedy Center TYA: *Teddy Roosevelt and the Ghostly Mistletoe*, *The Mostly True Adventures of Homer P. Figg*. **[FILM]:** *Henchman's War*, *Too Saved*, *Nocturnal Agony*, *Nothing from Something*. **[SCREENWRITING]:** *Silent Partner*, *Speak Up Brotha!* (Grand Jury Prize, *Dances with Films*: L.A., 2023). **[PLAYWRITING]:** Mosaic Theater Co.: *H Street Oral History Project*; 1st Stage: *Solo Commission*. **[TEACHING]:** Theatre Lab DC: *Intro to Acting*.



BRUCE RANDOLPH NELSON (Dr. Rank) **[EVERYMAN THEATRE]:** (Resident Company Member): Over forty productions including: *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

CAST BIOS

Paper), *Irma Vep*. **[REGIONAL]:** Center Stage: *Amadeus* (Antonio Salieri), *Animal Crackers* (Groucho), *Vanya, Sonya, Masha and Spike* (Vanya); Rep Stage: *The Goat* (Martin), *The Violet Hour* (Gidger/Helen Hayes Award), *The Dazzle* (Langley/Helen Hayes Award), *Irma Vep* (Enid/Helen Hayes Nomination), *Faith Healer* (Teddy/Helen Hayes Nomination); Folger Theatre: *The Comedy of Errors* (Antipholus of Ephesus), *She Stoops to Conquer* (Tony); Olney Theatre Center: *The Underpants* (Cohen), *The Elephant Man* (John Merrick); Woolly Mammoth Theatre (Alumni Company Member): *Dead Man's Cell Phone* (Dwight/Originated Role), *Fuddy Meers* (Limping Man/Helen Hayes Nomination); The Shakespeare Theatre: *The Taming of the Shrew* (Tranio); Signature Theatre: *Never the Sinner* (White), *Over and Over* (Ensemble/Kander and Ebb new musical). **[NATIONAL TOURS]:** National Players Tours 40, 41, and 42. **[TEACHING]:** Howard Community College, Everyman Theatre, Stevenson University, University of Baltimore, Rep Stage,



TUYẾT THỊ PHẠM (Kristine Linde) **[EVERYMAN THEATRE]:** (Resident Company Member): *Dinner and Cake*, *Sense and Sensibility* (Fanny/Lucy), *M. Butterfly* (Comrade Chin/Suzuki/Shu-Fang/Fight Captain); *Shipwrecked! An Entertainment: The Amazing Adventures of Louis de Rougemont* (Player 1/Fight Captain). **[REGIONAL]:** Olney Theatre Center: *Oil* (Fan/Miss Fang/Fight Captain); Arena Stage: *Our War* (Ensemble), *An American Daughter* (Linh Meyers), *South Pacific* (Mary's Assistant), *America: Work in Progress* (Ensemble); Kennedy Center for the Performing Arts: *The Journal of Ben Uchida* (Naomi/Ms. Uchida), *The Light of Excalibur* (Morgause/Fight Captain); Roundhouse Theatre: *Around the World in 80 Days* (Princess Auoda), *Treasure Island* (Pirate Anne Bonney); Imagination Stage: *Zomo the Rabbit* (Sky God), *Liang and the Magic Paintbrush* (Ensemble); Spooky Action Theater: *To The Earth* (Nutie Nassari); *Paper Dreams* (Lee On); *The Small Room at the Top of the Stairs* (Jenny/HH Award Winner); *The Man Who* (The Doctor/The Patient), *Kwaidan* (The Village Guardian), *The Wedding Dress* (The Veiled Woman/Lucia), *Kafka on the Shore* (Oshima); The Nebraska Shakespeare Festival: *Pericles* (Thaisa), *Othello* (Desdemona) *Two Gentlemen of Verona* (Silvia) *Hamlet* (The Player Queen); Bodywise Dance Company: *Woman with Sword* (The Woman With Sword); Arts on the Horizon: *Blossom's Rainbow* (Blossom); Constellation Theatre Company: *36 Views* (Claire Tsong); Rep Stage: *In The Heart of America* (Lue Ming / Fight Captain/Helen Hayes Nomination); Signature Theatre, Washington DC: *Yemaya's Belly* (Mama/Lila); Perseverance Theatre: *The Vagina Monologues* (Various Roles); Former member of the Living Stage Theatre Company, Guest Professor of Movement at the University of Nebraska-Omaha; **[EDUCATION]:** BS, University of Kansas, MA, University of Nebraska-Omaha.

CREATIVE TEAM BIOS

DAVID BURDICK (Costume Design)

[EVERYMAN THEATRE]: (Resident Costume Designer) 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*.

AJA M. JACKSON (Lighting Design) **[EVERYMAN THEATRE]:** *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

VINCENT M. LANCISI (Founder, Artistic Director) founded Everyman Theatre in October of 1990 and has directed 58 productions including *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.

CHANDALAE NYSWONGER (Stage Manager) **[Broadway]:** *Anastasia*. **[Off-Broadway]:** Roundabout Theatre Company: *Merrily We Roll Along*; *Red Bull Theatre: Knight of the Burning Pestle*; Classic Stage Company: *Twelfth Night*; Second Stage: *53% OF*, *Somebody's Daughter*; Signature Theatre: *Jesus Hopped the "A" Train*. **[REGIONAL]** Hartford Stage: *Lost in Yonkers*, *It's a Wonderful Life: A Live Radio Play*, *Cry It Out*, *Hamlet*, *Espejos: Clean*, *Rear Window*; Eugene O'Neill Theatre Center: *National Playwrights Festival*; Dorset Theatre Festival: *Private Lives*; Berkshire Theatre Group: *Hair*, *At Home at the Zoo*, *The Mystery of Irma Vep*, *Oklahoma!*; Baltimore Center Stage: *A Civil War Christmas*, *Wild With Happy*, *dance of the holy ghosts*.

DENISE O'BRIEN (Wig Design) **[EVERYMAN THEATRE]:** *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.

ROBYN QUICK (Dramaturgy) **[EVERYMAN THEATRE]:** (Resident Dramaturg): *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.

JOSEPH W. RITSCH (Movement Consultant) **[Everyman Theatre]:** *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.

T. CARLIS ROBERTS (Sound Design + Original Music) T. Carlis Roberts is an artist and scholar who engages sound as a tool for liberation. His professional work has straddled theatre, film, television, dance, performance art, music, and education. As a composer, sound designer, and music director, T has worked around the U.S. at theaters including Steppenwolf, Woolly Mammoth, Oregon Shakespeare Festival, La Jolla Playhouse, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, San Jose Repertory Theater, California Shakespeare Theatre, and About Face. As a songwriter and performer, T appeared on the Grammy-nominated album *The Love* by Alphabet Rockers, wrote original music for the Starz series *Vida*, and toured the country in *A Queer Story of the Boy Band*, a theatrical concert he co-created with QTPOC boy band The Singing Bois. He is currently developing *STONO*, a concert-ritual exploring the 1739 Stono slave rebellion. T is co-founder of the Spiritual Technologies Project, a research and performance consortium that explores the metaphysical dimensions of African diasporic music, and author of multiple books and articles on music, identity, and cultural politics. T is also an educator, most recently serving as Associate Professor of Ethnomusicology at UC Berkeley. Website: tcarlisroberts.com IG: @bamtamerson

ON THIS ADAPTION OF A DOLL'S HOUSE

A conversation between writer and director Joanie Schultz and dramaturg Robyn Quick

In 1879, when Henrik Ibsen's *A Doll's House* premiered in the playwright's native Norway, it soon created an international sensation. Audiences were passionately divided in their assessment of the play's perspective on what was known at the time as "the woman question." But even the most conservative critics did not deny its appeal on the stage. Since that time, *A Doll's House* has seen over thirty translations and adaptations into English alone, and a vigorous history of theatrical production, as each new generation finds reasons to revisit the story. In 2018, director Joanie Schultz created her adaptation of the text for the WaterTower Theatre in Texas. She corresponded with dramaturg Robyn Quick about this acting version, which will see its second production at Everyman Theatre.

RQ: What was your inspiration to create a new acting version of *A Doll's House* for us and for our time?

JS: I have always loved Ibsen. He was a groundbreaking playwright, changing the world by putting modern drama in the living room of houses and in situations his audience could identify with, and calling out the social problems of their society. The exciting challenge of doing his work now is to respect the historical moment he was writing in, but also try to fulfill Ibsen's intention that the audience should relate and contemplate their own lives.

I was inspired to create this adaptation with that intent in mind, I wanted to make the play as complex as Ibsen intended. The spark began for me when I taught a class at the University of Chicago that focused on pairing seminal feminist texts with plays and creating work that investigated the two. The first year, I paired *The Feminine Mystique* with *A Doll's House* and was surprised by the young men who felt for Torvald and identified with the pressures of manhood because of the expectations they felt placed on them. I realized that my encounters with this play had cast Torvald as a villain of sorts, oppressing Nora—but the truth that Ibsen was trying to write was a much more complex criticism of society. This became my project, to tease out what Ibsen's play accomplished in the late nineteenth century for our contemporary moment.

RQ: In crafting that complex criticism of society, Ibsen worked to "give Nora a fighting chance" because Torvald would be immediately empathized with in nineteenth-century society. Can you expand upon how that picture might be different for today's audiences and how that informed your writing?

JS: This has been one of the things I've paid a lot of attention to in my adaptation. I believe that we live in a world where we lean towards rooting for Nora, at least that has been true when I've watched the play before. I wanted to give Torvald a fighting chance. Ibsen actually wrote some angry and borderline abusive actions and lines for Torvald in between the penultimate draft and the final draft in order for his audience to side with Nora more. Those were the first things I removed, because they are the exact moments that make him a villain.

I also paid a lot of attention to what is working in this relationship. They have a marriage that their society admires, and they also believe is working. Nora characterizes it as "cheerful", and it is important for us to see that. When I created this adaptation in 2018, I was still married and was contemplating my own relationship at the time. My marriage was pleasant in a lot of ways, ways that helped hide some underlying issues. We could have kept going like that forever, but it would mean sacrificing a depth of happiness and authenticity and that eventually became untenable for me. I think my personal connection deepens my empathy and love for both Nora and Torvald. They are both good people doing their best, and I hope the audience sees that.

I wanted to give Torvald a fighting chance.



Joanie Schultz

RQ: I am curious about your process of adapting the text and what source material or other translations and adaptations informed your work?

JS: I was inspired by Sir Richard Eyre's 90-minute adaptation of Ibsen's *Ghosts*. By taking the air out of the play and not giving the audience a break, we are more able to feel the incredible pressure that Ibsen's characters are feeling in his plays. All of his major plays take place over short periods of time when a series of events culminate into a crisis for the protagonist. I want the audience to feel that tension with no breaks to get a drink in the lobby.

I sat with the original English translation, a handful of other translations, and the original Norwegian (thanks Google translate!) I would look up words in the original language and try to understand Ibsen's intended meaning. I then turned my attention to what felt dated and edited out repetitions of phrases and ideas, soliloquies that describe someone's inner thoughts and feelings, and anything else that felt stylistically dated. Ibsen, after all, as the first writer of realism, was still working his way out of the style of the romantic melodramas of the time.

I want the audience to feel that tension with no breaks to get a drink in the lobby.

On my third pass, I started paying attention to what I described above: making the characters and their relationships more complex. A lot of that was through editing, and it was surprisingly easy to bring the text to 90 minutes.

RQ: When you were invited to direct at Everyman, what made you propose to bring this work to our theatre?

JS: I created this adaptation a few years ago but jumped at the chance to investigate it more deeply with this ensemble of actors. I'm from Chicago, which is an ensemble theatre town, and I have witnessed time and time again how the relationship ensemble actors have with each other creates the best theatre. Nothing can match the history, shared vocabulary, and trust that an ensemble has. This ensemble is known for tackling classic work like this and I'm honored that they chose to work on this piece with me. *A Doll's House* has surprised me by becoming a profound part of my artistic exploration of the past five years, and I'm grateful to continue that work with these brilliant artists.

CREATIVE TEAM BIOS

JOANIE SCHULTZ (Director) Joanie is a director, writer, producer, and educator. She currently serves as Associate Artistic Director at Cincinnati Playhouse in the Park. **[EVERYMAN THEATRE]:** Debut. **[REGIONAL]:** Cincinnati Playhouse in the Park: *Origin Story*, *Frida...A Self Portrait*. Pittsburgh Public Theatre: *Frida...A Self Portrait*. Studio Theatre: *Hand to God*, *Cry it Out*, *2.5 Minute Ride*. Portland Center Stage: *Frida...A Self Portrait*. Kansas City Repertory Theatre: *Frida...A Self Portrait*, *Frankenstein: A Ghost Story*, *Lot's Wife*. Philadelphia Theatre Company: *A Small Fire*. Goodman Theatre: *Venus in Fur*, *Ask Aunt Susan*. Cleveland Play House: *Sex with Strangers*. Jungle Theatre: *A Doll's House Part 2*. Victory Gardens Theatre: *Queen*, *Cocked*, *Rest*, *The Whale*. Steppenwolf Theatre: *fml: How Carson McCullers Saved My Life*. WaterTower Theatre: *A Doll's House*, *Hand to God*, *Pride and Prejudice*, *Hit the Wall*. Steep Theatre: *The Cheats*, *A Small Fire*, *Luther*, *Martyr*, *The Receptionist*, *A Brief History of Helen of Troy*, *In Arabia We'd All be Kings*. Silk Road Theatre Project: *The Hundred Flowers Project*. Remy Bumppo Theatre: *Northanger Abbey*. American Theatre Company: *Bruise Easy*. Cardinal Stage: *The Legend of Georgia McBride*. Next Theatre: *The Metal Children*. The Building Stage: *The Ring Cycle*. **[OPERA]:** New Millennium Orchestra: *Bluebeard's Castle*, *Kaiser von Atlantis*. Chicago Cultural Center: *Acis and Galatea*. Chicago Opera Theatre: *New York Stories*. Bay View Music Festival: *Carmen*.

LEWIS SHAW (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*.

CHELSEA WARREN (Scenic Design) Chelsea happily debuts at Everyman Theatre with collaborator

Joanie Schultz. Together they have previously spent time with Nora on *A Doll's House* (WaterTower Theatre) and *A Doll's House, Part 2* (Jungle Theatre). Chelsea is a multimedia artist with a focus on scenic and puppet design, as well as large scale photography and outdoor installations. Scenic design includes **[REGIONAL]:** Steppenwolf Theatre Company: *The Children*, *fml: or How Carson McCullers sml*, *A Separate Peace*, *First Look's Ironbound*, *Want*, *Oblivion*, *Man in Love*; Studio Theatre: *Cry It Out*; Cincinnati Playhouse in the Park: *Origin Story*; Penumbra Theatre: *Weathering*, *The White Card*; Jungle Theater: *Ride the Cyclone*, *5*, *The Wickhams*, *Hand to God*, *Little Women*; Victory Gardens Theatre: *The Whale*, *Queen*, *Cocked*; Cleveland Play House: *Sex with Strangers*; Philadelphia Theatre Company: *A Small Fire*; Steep Theatre: *The Cheats*, *Martyr*, *If There Is, A Brief History*. Puppet design includes **[REGIONAL]:** Chicago Shakespeare Theater: *Shrek the Musical*, *The Little Mermaid*; Studio Theatre: *Hand to God*; Jungle Theater: *Hand to God*, *Stinkers*. **[OTHER]:** Skokie Valley Symphony Orchestra: *Peter and the Wolf*; She Took to the Sea at Chicago International Puppet Festival & New York State Puppet Festival. Chelsea received her MFA from Northwestern University and is an Associate Professor of Scenic Design at Carnegie Mellon University. chelseam-warren.com.



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



The Director is represented by Stage Directors and Choreographers Society.

IN REHEARSAL

Photos by Richard Walshe



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Bruce Randolph Nelson



Tuyết Thị Phạm, Danny Gavigan, Megan Anderson



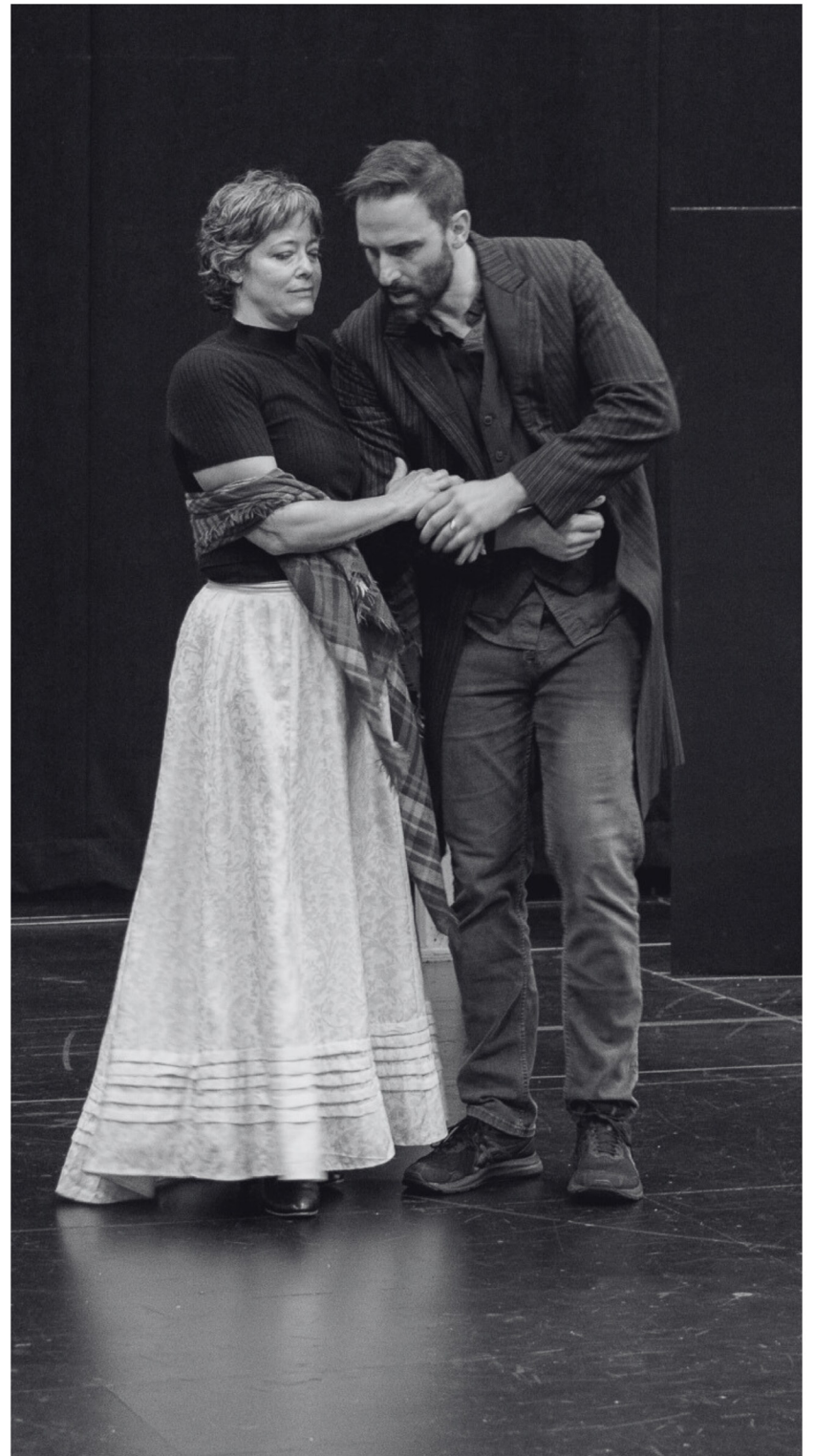
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EVERYMAN C.A.R.E.S.

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.


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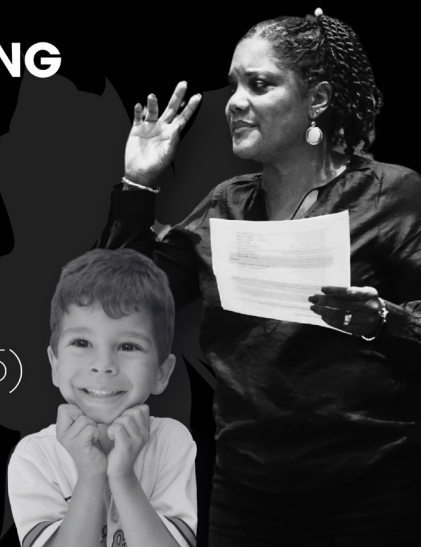
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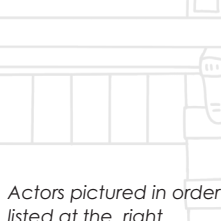
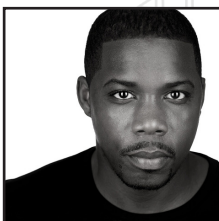
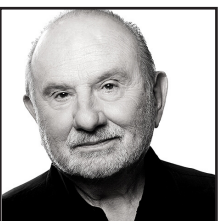
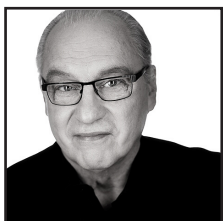
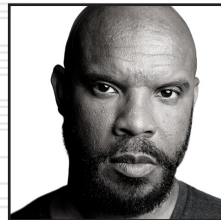
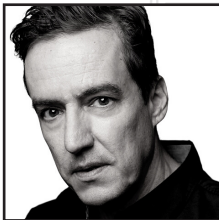
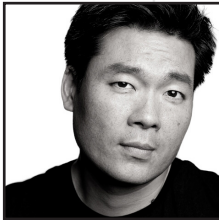
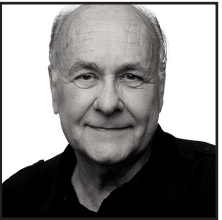
GRATITUDE FOR THOSE BEFORE US

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.

EVERYMAN THEATRE RESIDENT COMPANY



Actors pictured in order
listed at the right.

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Danny Gavigan
Deborah Hazlett
Helen Hedman
Paige Hernandez
Beth Hylton
Hannah Kelly
Katie Kleiger
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Tony Nam
Bruce Randolph Nelson
Tuyet Thi Pham
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LIGHTING DESIGN

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Kanchanabanca

DIALECTS

Gary Logan

FIGHTS + INTIMACY

Lewis Shaw

STAGE MANAGER

Cat Wallis

DRAMATURGY

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.



BRYAN ROBINSON

Creator of The Black Genius Art Show
New Everyman Theatre Gallery Artist in Residence

Everyman Theatre is thrilled to announce the Gallery Artist Residency 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.



+



Photo taken in Black Genius Art Show storefront at 106 Eutaw Street

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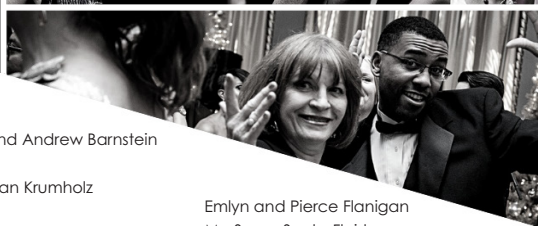
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TRY A SPECIALLY CURATED COCKTAIL AT VINNY'S BAR

Our team of bartenders carefully craft these cocktails to pair with the themes of the current production.

DANCE OF THE TARANTELLA

Gin, sparkling wine, angelica

THE BANKER

Whiskey, aquavit, rhubarb



SCAN CODE OR CLICK THE LINK TO SKIP THE LINE AND PRE-ORDER YOUR DRINKS FOR THE SHOW!



TRIBUTE GIFTS

in honor of Edie Brown

Anonymous Hannah Baer
Martin H Bass and Sharon B Bass
Cindy and Larry Beer
Bunny Bernstein
Pat Blanchard
Rosellen and Norman Bloomberg
Hugh and Anne Coyle
Mindy Fisher
Mr. and Mrs. Robert J. Footlick
Reva Frankle
Joan G. Klein
Joyce Kronthal
Richard and Janet Livingston
Jerry and Betty Maizlish
Susan Mandel
Ellen and Neil Meltzer
Howard and Linda Miller
Janet Penn
Helene Penn Dorf
Beth S. Perlman
Susan Reichmister
Stan and Debby Rohd
Jane and Jack Rose
Nina and Stuart Rosenzweig
Mari B. Ross
The Sappersteins
Erwin and Marianne Sekulow
Steven and Joy Sibel
Robert and Carol Siegmeister
Mr. and Mrs. Edward St. John
Frances Wagner
Joanie Young and Allen Hettleman
Marcie Zisow

in memory of Suzanne S. Cane, who loved repertory theater
David Cane

in memory of Eileen B. Caslow
Bonnie Allan

in honor of Diane Cho and David Benn
Dawna M. Cobb

in memory of Susi Ettinger
Curt Lind and Linda Ettinger

in honor of Everyman Resident Company
Jean Waller Brune
James F. Hart

in honor of Everyman Theatre
Ryan Dalusung
James Reynolds and Susan Soohoo
Joy and Steve Sakamoto-Wengel

in honor of James R. Eyler
Roger and Nancy Eyler

in memory of Jacques Fein
Judith Iliff

in honor of Susan W. Flanigan
Eva and Warren Brill
Arnold and Monica Sagner

in memory of Margaretta Garman
Justine and David Muyu

in memory of Ethel J. Holiday
Dorothy H. Powe

in honor of William Jamieson
Nancy Knudsen

in honor of Caleen Jennings
DuBois Jennings
Robeson Jennings

in memory of Sylvia Katzel
Elizabeth Pepple

in honor of Evelyn Silber Krohn
Larry Silber and Jane Binder

in honor of Vincent Lancisi
Charles Emerson Walker, PhD

in honor of Mark Paul Lehman
Jeffrey Budnitz and Siobhan O'Brien Budnitz
Deborah Duskey

in honor of Nico Liberto
Donald and Jerriann Wilson

in memory of Betty May
Suzanne and David Toczyski

in honor of Elaine McCloud
Elizabeth Woodson

in memory of Don McPherson
Susan W. Flanigan

in memory of Jane Moffett
Deborah Ingle

in memory of Barbara Pivawer
Mary Pivawer

in honor of Carl Schurr and Wil Love
David and Lou Ann Fisher

in memory of Dr. Allen E. Silver
Carole Silver

in memory of Michael B. Stanka
Katherine Stanka

in honor of Reginald C. Stroud
S. H. Stroud

in honor of Margaret Sullivan
Michael B. Styer

in honor of Cora Teter
Bettina S. Darrell

in memory of Mariana Thoms
Penny Bank
Tootsie Duvall
Suzan Garabedian

in honor of Stanley Weiman
Judith Willner

in honor of Trevor Wilhelms
Arnold Fruman

STAFF

LEADERSHIP

Founder, Artistic Director
Vincent M. Lancisi

Managing Director
Marissa LaRose

ADMINISTRATION

Producing Director
Kyle Prue

Senior Director of Advancement
Stephanie A. Moore

Director of Finance +
Human Resources
Larry Bright

Facilities + Operations Manager
J.R. Schroyer

Executive Assistant
Sean McComas

ARTISTIC

Associate Artistic Directors
Paige Hernandez
Noah Himmelstein
Tuyết Thị Phạm

Resident Company Liaison
Bruce Randolph Nelson

DEVELOPMENT

Associate Director of
Development
Sara Kissinger

Institutional Giving Manager
Elliot Kashner

Individual Giving Manager
Katie Garber

Development Operations
Manager
Ebony Marshall

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Alexander Cortes

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Assistant Director of Marketing
Madeline 'Mo' Oslejsek

Multimedia Manager
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Veronese Harris

Front of House Manager
Jordyn Farthing

Ticketing Services Associate
Nico Liberto

Front of House Team
**Andromeda Bacchus, Makayla
Beckles, Rae Dorsey, Teddy
Sherron III, Ja'Net Jones, Gregory
Dyson Jr., Caitlyn Hooper, Rory
Kennison, Kate Appiah Kubi,
Karen Li, Sarah Lohrfink, Elizabeth
Malvo, Derrell Owens, Thom Purdy,
Kelsey Schneider, Nickole
Scroggins, Rachel Miranda Swann,
Majenta Thomas, Matthew Wilson**

PRODUCTION

Director of Production
Amanda M. Hall

Production Manager
Cat Wallis

Technical Director
Trevor Wilhelms

Assistant Technical Directors
Brandon Ingle
Ren Brault

Scene Shop Manager
Sarah Blocher

Lead Carpenter
Adam Sorel

Deck Manager
Louis Williams, III

Properties Artisan
Michael Rasinski

Costume Director
David Burdick

Head of Wardrobe
Lucy Wakeland Haag

Lighting Supervisor
Juan M. Juarez

Lead Electrician
Maisie Stone

Audio/Video Supervisor
Andrew Gaylin

EDUCATION + COMMUNITY ENGAGEMENT

Director of Education + Engagement
Anthony Javier Savoy

Associate Director of Education +
Engagement
Victoria Donnelly

Education + Engagement Coordinator
Arianna Costantini

Teaching Artists
**Laurie Ascoli, Sandra Atkinson,
Wychkam Avery, Bob Bartlett, Abigail
Cady, Zach Campion, Desiree
Chapelle, Angelica Cheri, Lynne
Streeter Childress, Reenie Codelka,
Kevin Corbett, Jordyn Farthing,
Caroline Ferrante, Liz Galuardi, Danny
Gavigan, Laura Giannarelli, Briana
Gibson-Reeves, Deborah Hazlett, Tyler
Herman, Brenna Horner, Beth Hylton,
Rachel Hynes, Lauren Erica Jackson,
Rob Jansen, Caleen Sinnette Jennings,
Alison Johnson, Katie Keddel, Heather
Macdonald, Jenny Male, Brandon
Mccoy, Diana Metzger, Natasha Mirny,
Mary Naden, Lisa Nathans, Bruce
Randolph Nelson, Jack Novak, Lillian
Oben, Matthew Pauli, Fatima Quander,
Sisi Reid, Dawn Thomas Reidy, Melodia
Rinaldi, Matt Ripa, Joseph W. Ritsch,
Kenyatta Rogers, Alejandro Ruiz,
Steven Satta, Quae Simpson, Ayo
Smith, Teresa Spencer, Genna
Styles-Lyas, Myxolydia Tyler, Tj Young**



P R E S E N T S

A NIGHT FOR BALTIMORE

S A T U R D A Y

September 30, 2023

Everyman Theatre

315 WEST FAYETTE STREET



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E. Faye Butler
& Her Band



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