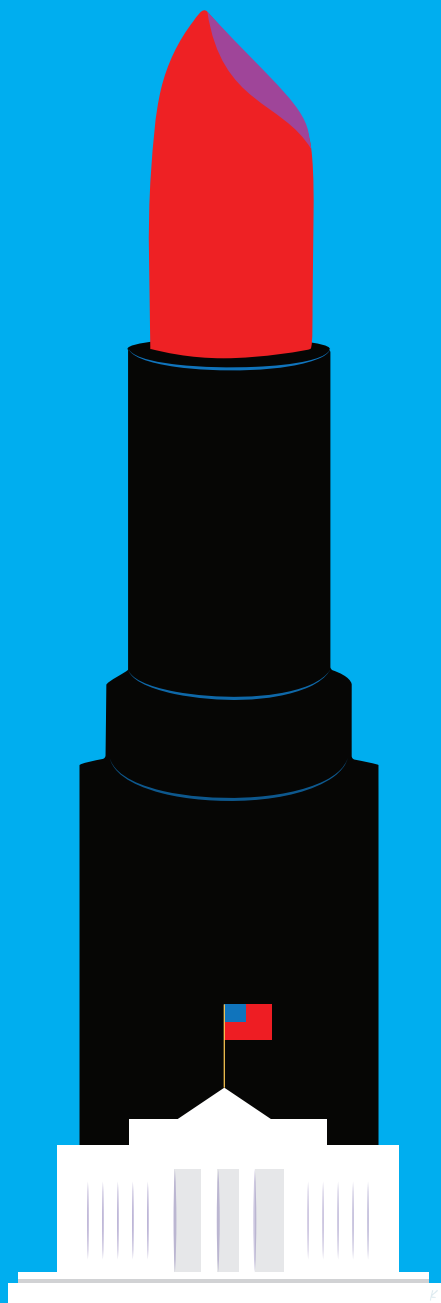


POTUS:
OR BEHIND
EVERY GREAT
DUMBASS
ARE SEVEN
WOMEN
TRYING
TO KEEP
HIM ALIVE

BY
SELINA FILLINGER

DIRECTED BY
LAURA KEPLEY



SEPTEMBER 1 –
SEPTEMBER 29

ONSTAGE AT



EVERYMAN
THEATRE

GREAT STORIES.
WELL TOLD.



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

Welcome to Everyman and this performance of Selina Fillinger's hilarious play *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*. In any great farce, there's a kernel of truth that weaves its way

through the play. With *POTUS*, it won't take you long to figure out what that truth is, if you don't know it already. Women power is at the center of this story and the women behind our great "dumbass" leaders are often the real brains behind the man.

We chose to produce this play at this time because we thought our audiences would cherish a humorous break from all of the drama around our upcoming elections. We of course had no idea the turn of events that would take place, putting a woman in the race for the presidency at the last minute. Somehow this play became even more timely!

Next up at Everyman is the beloved play *Queens Girl: Black in the Green Mountains* by Caleen Sinnette Jennings. Poetry, music, and dance combine to tell the story of Jacqueline Marie Butler's years at Bennington College in Vermont amidst the raging Vietnam War and Kent State Shootings. This play was commissioned by Everyman and was interrupted early in its run by the onset of the pandemic. See the full production next with a new cast and creative team. In this final installment of the *Queens Girl* plays, Jackie finds her place in the world in a whirlwind of self-discovery! Tickets are on sale now.

We are also offering subscriptions to the rest of our season and I hope you will join us. There is a great lineup of plays ahead of us and you won't want to miss any of them. Of course, there are many great benefits to subscribing and the rewards for investing in Everyman Theatre include great discounts, the best seats, and the chance to be a part of the family. Be sure to sign up at the box office right away to secure your tickets.

Thank you for coming and enjoy the show.

Vincent M. Lancisi,
Founder, Artistic Director

MANAGING DIRECTOR **MARISSA LaROSE**



Welcome to Everyman! One of the things I love most about producing theatre is watching an audience react when what's onstage goes just beyond our comfort zone. Theatre gives us the chance to explore under different lenses, to challenge, to speak plainly, to give us something to chew on. *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*, does this with hysteric brilliance.

What is unique and important to us at Everyman is providing access to theatre by removing barriers (price, transportation, dining, childcare, flexibility, the list goes on,) and finding ways to deepen community impact.

Our popular pay-what-you-choose program (which doubled this year), student discounts, and group discounts provide accessible rates. We're partnering with FreedomCar to provide safe, reliable, and easy transit from either The Village of Cross Keys or Greenspring Station. We're partnering with The Classic Catering People to provide a pre-order dinner option at the theatre. We're continuing our popular Childcare Matinees and our Flex Subscription (buy now, choose your dates later) is more popular than ever before. If you haven't subscribed yet, you can put today's ticket toward a subscription at the box office. I promise the rest of the season is worth it.

As we begin a new season, we also begin new community partnerships that deepen impact. We're partnering with Baltimore's Highwire Improv on new fall education classes, and they'll be in our lobby for the Bromo Art Walk on September 12 hosting spontaneous Baltimore-themed debates (e.g., should there be more or less filling in a crab cake?). We're deepening our partnership of arts education with the Department of Juvenile Services and our High School Matinee Program is partnering with more schools than ever.

As our name implies, Everyman is meant to be a theatre at which everyone feels welcome, and these are just a few ways we endeavor to live up to our name. Welcome, and enjoy the show.

Marissa LaRose
Managing 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

POTUS: OR BEHIND EVERY GREAT DUMBASS ARE SEVEN WOMEN TRYING TO KEEP HIM ALIVE

BY
SELINA FILLINGER

DIRECTED BY
LAURA KEPLY



CAST

STEPHANIE
MEGAN ANDERSON

CHRIS
SARON ARAIA

HARRIET
DEBORAH HAZLETT

BERNADETTE
BETH HYLTON

DUSTY
KATIE KLEIGER

JEAN
TUYẾT THỊ PHẠM

MARGARET
CHINAI ROUTÉ

Resident Company Member

"POTUS" is presented by arrangement with Concord
Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Please visit the Box Office or everymantheatre.org
for information on Content Transparency.

CREATIVES

SET DESIGN
DANIEL ETTINGER

COSTUME DESIGN
DAVID BURDICK

LIGHTING DESIGN
EMMA DEANE

SOUND DESIGN
CRESENT HAYNES

WIG DESIGN
DENISE O'BRIEN

CHOREOGRAPHY
SHALYCE HEMBY

FIGHTS & INTIMACY
LEWIS SHAW

DRAMATURGY
ROBYN QUICK

STAGE MANAGEMENT
CAT WALLIS
CHE WERNSMAN

The Eternal Question

Selina Fillinger dedicates *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* to "any woman who's ever found herself the secondary character in a male farce." Her play reverses that historic dynamic by centering women and their actions, while the unseen man of the play's title is the object of their attention. In the true spirit of farce, these women navigate improbable situations through outrageous, bold, and bawdy behavior—also reversing conventional expectations that women should be quiet, pretty, polite, and nice. The play's characters and situations provide women performers with opportunities to display physical and verbal virtuosity in a broad comic performance style most often reserved for actors who are men. As Fillinger notes in the script, these actors must be "fast, fierce, and fucking hilarious."

POTUS applies the absurdity of farce to a high-stakes contemporary political setting. Women in and around the White House seek to protect the man who is president, a.k.a. this play's "great dumbass," from the consequences of his ongoing inept and irresponsible actions. In doing so, they work to save his administration and the country as well. Fillinger's women operate with intelligence, skill, and a vision of how to address the needs of the country. They are, to borrow the words of Fillinger's first lady, "wildly accomplished and deeply effective." The disconnect between the incompetence of the man who is president and the skill of the women supporting his administration raises the eternal question: Why isn't she president?

American history abounds with real-life examples of women with the insight and abilities of Fillinger's theatrical characters, whose lives or careers also brought them into proximity with the man who was president. Despite their extraordinary achievements in creating positive change in the world, they played supporting roles to their president. The following represent just some of the women whose stories inspire us to keep asking the eternal question until it no longer needs to be asked.

FIRST LADIES

Eleanor Roosevelt has been credited with amplifying the role of first lady. She put her opportunity for a public voice—expanded through press conferences, lectures, a radio show, and news column—to use in speaking out against racial oppression and in favor of women's rights. She supported her husband's New Deal, and worked to expand that program's work relief projects to include women, artists, and jobless youth. The level of respect she earned as first lady can also be seen in her work following the death of her husband, including her appointment as the only U.S. woman delegate to the United Nations. She was then unanimously elected to chair the United Nations Commission on Human Rights. Historian Allida Black notes that Roosevelt reflected upon the place in history of this achievement, "against the odds, the women inch forward, but I am rather too old to be carrying on the fight!"

Mrs. Roosevelt's fight, however, would be carried on. Soon after becoming first lady in September of 1974, **Betty Ford** expressed confidence that women becoming active in politics would be good for the future of the country and hoped that she would be remembered as a constructive wife of a president. She pursued an active agenda for positive social change that included advocating for passage of the Equal Rights Amendment. Historian Sarah Fling writes that Ford also spoke out in support of same-sex marriage, and called *Roe vs. Wade* a "great, great, decision." As first lady, Ford's openness about her breast cancer inspired women nationwide to be examined for the disease. The following year, breast cancer diagnoses increased by 15%, potentially saving many lives. As Fling reports, President Ford himself admitted that "when the final tally is taken, her contributions to our country will be bigger than mine."

After earning degrees from Princeton University and Harvard Law School, **Michelle Obama** had a successful career as a lawyer in both the public and private sectors.

SETTING | The White House

RUNTIME | Approx. 90 minutes, plus a 15-minute intermission

Originally Produced On Broadway By
Seaview 51 Entertainment, Glass Half Full, Level Forward
Salman Al-Rashid, Runyonland Productions, Sony Music Masterworks, One Community
Jay Alix and Una Jackman, Jonathan Demar, Imagine Equal Entertainment,
Lucas Kettle, David J. Lynch, Leonid Makaron,
Mark Gordon Pictures, Liz Slager, Ted Snowdon,
Natalie Gorman/Tish Brennan Throop
and The Shubert Organization (Mark Shackel, Executive Producer)

Prior to declaring his candidacy for president, Barack Obama shared with *Ebony* his great respect for his wife's intellect and advice, before adding, "If I ever ran against her, I would be in trouble" (54). In her role as First Lady, Michelle Obama spearheaded efforts to encourage children and families to live healthier lives with projects such as a vegetable garden on the grounds of the White House, and the Let's Move! initiative to promote exercise. In her book *Becoming*, she reflects upon her place in history among women such as Rosa Parks, Coretta Scott King, and her mother and grandmothers: "None of these women could ever have imagined a life like the one I now had, but they'd trusted that their perseverance would yield something better, eventually, for someone like me. I wanted to show up in the world in a way that honored who they were" (365).

CABINET MEMBERS

The first woman in United States history to be appointed to the president's cabinet was **Frances Perkins**, who served as Secretary of Labor from 1933 – 1945. Perkins had previously served as industrial commissioner for the state of New York and labor commissioner of New York. As U.S. Secretary of Labor, she helped to create the Social Security Act as well as the Fair Labor Standards Act. After her passing, *The New York Times* carried this reflection on the significance of her achievements: "Every man and woman in America who works at a living wage, under safe conditions, for reasonable hours, or who is protected by unemployment insurance or social security, is her debtor." The Legacy Project offers Perkins' own words on her place in history as a woman: "The door might not be opened to a woman again for a long, long time, and I had a kind of duty to other women to walk in and side down on the chair that was offered, and so establish the right of others long hence and far distant in geography to sit in the high seats."

President Jimmy Carter appointed **Patricia Roberts Harris** first as the Secretary of Housing and Urban Development and then as the Secretary of Health Education and Welfare. Harris was the first Black woman to serve in the U.S. Cabinet. She graduated first in her class at George Washington University Law School before working as an attorney for the Department of Justice. Harris later became the first Black woman dean of a law school in the United States. As housing secretary, Harris supported housing rehabilitation and quadrupled the amount of subsidized housing available to U.S. citizens. She not only had a vision for improved housing conditions for her fellow citizens, but for the future role of women as leaders in the United States. In a 1979 speech, she offered these desires for the country's future: "I want to hear the Speaker of the House addressed as Madam Speaker and I want to listen as she introduces Madam President to the Congress assembled for the State of the Union. I want Madam President to look down from the podium at the women of the Supreme Court who will be indicative of the significant number of women judges throughout the Federal and State judicial systems."

Condoleezza Rice was the first Black woman to serve as Secretary of State. Rice grew up in the segregated south, but as she told *Ebony* in 2001, her parents had inspired her with the belief that "[even though I] couldn't have a hamburger at Woolworth's, [I] could be president of the United States" (82). Rice earned a doctorate in international affairs and served as both professor and provost at Stanford University. Her expertise on the Soviet Union then led to several government advisory positions prior to her cabinet appointment, including her service as the first woman national security advisor. In nominating her as Secretary of State, President George W. Bush said, "The Secretary of State is America's face to the world. And in Dr. Rice, the world will see the strength, the grace and the decency of our country." When she left that position in 2008, Rice was credited with having negotiated several important peace agreements and was named the seventh-most powerful woman in the world by *Forbes* magazine.

CANDIDATES

In 1964, **Senator Margaret Chase Smith** became the first woman to have her name placed in nomination for the office of president at a major party convention. She was already the first woman to have been elected to both houses of Congress, and ultimately served eight years in the House of Representatives and twenty-four years in the Senate. She was the only woman senator for her entire time in that legislative body. Early in her career in congress, Smith became known as the "mother of the WAVES" for introducing legislation to create Women Accepted for Voluntary Emergency Service in World War II. Smith was known for being an independent thinker. During her freshman year in the senate, she was the first elected official to speak out against the Joseph McCarthy. Her 1950 "Declaration of Conscience" speech came four years before the Senate censured McCarthy. She was awarded the Presidential Medal of Freedom in 1989 as well as 95 honorary degrees.

In 1972, **Shirley Chisholm**, who was already the first Black woman elected to the U.S. House of Representatives, became the first Black woman to seek a major party's nomination for U.S. president. Chisholm began her career in education, with an undergraduate degree from Brooklyn College and master's degree from Columbia University. After working as a teacher in New York City, Chisholm served in the New York State Assembly from 1964 - 1968. As a congresswoman, she was a founding member of the Congressional Black Caucus. She fought racial and economic injustice, and advocated for Black civil rights and women's rights. After serving seven terms in congress, Chisholm founded the National Political Congress of Black Women. In 1973, Chisholm wrote in her book *The Good Fight* of her presidential campaign's achievement and place in history: "The next time a woman of whatever color, or a dark-skinned person of whatever sex aspires to be president, the way should be a little smoother because I helped pave it." (168 – 9).

By the time **Hilary Rodham Clinton** became the first woman to win a major political party's nominee for president in 2016, she was already the only first lady of the United States to hold elected office, serve in a presidential cabinet, and run for president. After graduating from Yale law school, Hillary Clinton worked for the Children's Defense Fund, beginning what would be a lifetime as an advocate for education and children's rights—a focus that would also characterize her work as a lawyer and her advocacy as first lady of the United States. Clinton went on to serve in the United States Senate and as U.S. Secretary of State, before running for president. When she lost the 2016 general election, her concession speech reflected both an assessment of her own place in history and her belief in the future for women in this country: "Now, I – I know – I know we have still not shattered that highest and hardest glass ceiling, but some day someone will."

For every woman we can name, whose vision, determination, and ability resulted in opportunities to make a highly-visible positive impact on the world, there are thousands of brilliant and accomplished women we cannot name who also made a difference in our communities. In bringing Fillinger's comic celebration of women fixing a mess made by a man to the Baltimore community, we celebrate those women as well. And we look forward to a time when that highest and hardest glass ceiling will be shattered. In the words and electoral wisdom of Governor Wes Moore, "Everything seems impossible, until it isn't anymore."

By Robyn Quick
Everyman Resident Dramaturg

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CAST BIOS



MEGAN ANDERSON [she/her] (STEPHANIE) [EVERYMAN THEATRE]: (Resident Company Member): Over 35 productions, including: *The Book Club Play*, *Dial M for Murder*, *A Doll's House*, *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*, *The Dresser*, *Crimes of the Heart*, *The Beaux' Stratagem*, and *God of Carnage*. **[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 State Guild: *Bloomsday*; Woolly Mammoth Theatre Company: *The Faculty Room*; Totem Pole Playhouse: *Proposals*, *Crimes of the Heart*, *Proof*; LA Theatreworks/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 invites you to check out her website at maprueart.com. Megan dedicates her performance to her girls.



SARON ARAIA [she/her] (CHRIS) [EVERYMAN THEATRE]: debut. **[REGIONAL]:** Folger Theatre: *Metamorphoses*; Avant Bard Theatre: *Coriolanus*; Devil's Isle Shakespeare Co.: *As You Like It*; Shakespeare Theatre Company: *Jane Anger*, *Merchant of Venice*; STC Academy: *The Winter's Tale*; Washington Stage Guild: *An Ideal Husband*; Drama Lady Theatre Group: *Julius Caesar*; Washington National Opera: *Il Trovatore*, *Romeo and Juliet*. **[FILM]:** *Our Father*. **[EDUCATION]:** STC Academy at George Washington University: MFA.



DEBORAH HAZLETT [she/her] (HARRIET) [EVERYMAN THEATRE]: (Resident Company Member): Over 40 productions, including *A Midsummer Night's Dream*, *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*, *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* (Best Actress 2004, City Paper), *Sideman*, *The Pavilion*, *A Delicate Balance*, *Watch on the Rhine*, *Frankie and Johnny in the Claire de Lune*, *The Crucible*, *The Road to Mecca*, *Voir Dire*, *Cat on a Hot Tin Roof*. **[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]:** MFA Acting, University of South Carolina. Certificated teacher of the Alexander Technique, AT Midatlantic, AmSAT.



BETH HYLTON [she/her] (BERNADETTE) [EVERYMAN THEATRE]: (Resident Company Member): Over 20 productions including *Dial M for Murder*, *Harvey*, *The Sound Inside*, *The Skin of Our Teeth*, *Steel Magnolias*, *Cry It Out*, *Be Here Now*, *Murder On The Orient Express*, *Dinner With Friends*, *The Book of Joseph*, *The Revolutionists*, *Intimate Apparel*, *Noises Off*, *The Roommate*, *A Streetcar Named Desire*, *Death of a Salesman*, *Outside Mullingar*, *Blithe Spirit*, *Deathtrap*, *The Understudy*, *By the Way*, *Meet Vera Stark*, *Crimes of the Heart*, *August: Osage County*, and *Time Stands Still*. **[OFF-BROADWAY]:** 59E59: *Handbagged*. **[OTHER NYC]:** NYC Fringe Fest; Vital Theatre Company; Gorilla Rep; founding member, Ground Floor Theatre Lab. **[REGIONAL]:** Round House Theatre: *Throw Me on the Burnpile and Light Me Up*, *Small Mouth Sounds*, *Rapture*, *Blister*, *Burn*, *Natural Shocks* (reading); Rep Stage: *The Heidi Chronicles*, *Circle Mirror Transformation*; Woolly Mammoth: *Collective Rage*, *Appropriate*, *Martha Josie and the Chinese Elvis*; Center Stage: *Clybourne Park*, *Beneatha's Place*; Maltz Jupiter: *The 39 Steps*; Delaware Theatre Company: *Blithe Spirit*; Weston Playhouse: *Death of a Salesman*; Public Theatre of Maine: U.S. Premiere of *Lunenburg*, *The Cocktail Hour*; Pittsburgh Irish and Classical Theatre: *House and Garden*, *Private Lives*, *An Ideal Husband*; Gulfshore Playhouse: *Into the Breeches*, *Steel Magnolias*, *A Doll's House*, *Life (x)3*, *Blithe Spirit*; Olney Theatre Center: *Hay Fever*, *The Savannah Disputation*, *The Heiress*; PlayMakers Rep: *Hay Fever*, *The School For Wives*, *Look Homeward*, *Angel*, *Wit*; The Hipp: *Suddenly Last Summer*, *Up*; Kennedy Theatre NC: *Skylight*; Ford's: *The Heavens Are Hung In Black*, *Member of the Wedding*; Kennedy Center: *Mister Roberts*. **[TV/FILM]:** *Law and Order* (reboot), *House of Cards*, *One Life To Live*, *As The World Turns*, *Thespian*, *Shrink Rap*. **[DIRECTING]:** Staged readings of *The Moors*, *Be Here Now*, *Our New Girl* for Everyman Theatre's Salon Series, The Museum of Unnatural Seriousness at Carboro Arts Center NC. **[EDUCATION]:** MFA Acting, Professional Actor Training Program/UNC-Chapel Hill/PlayMakers Rep.



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



TUYÉT THỊ PHẠM [she/her] (JEAN) [EVERYMAN THEATRE]: (Resident Company Member): *The Book Club Play*, *The Chinese Lady*, *A Doll's House*, *Dinner and Cake*, *Sense and Sensibility*, *M. Butterfly*, *Shipwrecked! An Entertainment: The Amazing Adventures of Louis de Rougemont*. [REGIONAL]: Olney Theatre Center: *Oil*; Arena Stage: *Our War*, *An American Daughter*, *South Pacific*, *America: Work in Progress*; Kennedy Center for the Performing Arts: *The Journal of Ben Uchida*, *The Light of Excalibur*; Roundhouse Theatre: *Around the World in 80 Days*, *Treasure Island*; Imagination Stage: *Zomo the Rabbit*, *Liang and the Magic Paintbrush*; Spooky Action Theater: *To The Earth*; *Paper Dreams*; *The Small Room at the Top of the Stairs* (Helen Hayes Award); *The Man Who*, *Kwaidan*, *The Wedding Dress*, *Kafka on the Shore*; The Nebraska Shakespeare Festival: *Pericles*, *Othello*, *Two Gentlemen of Verona*, *Hamlet*; Bodywise Dance Company: *Woman with Sword*; Arts on the Horizon: *Blossom's Rainbow*; Constellation Theatre Company: *36 Views*; Rep Stage: *In The Heart of America*; Signature Theatre, Washington DC: *Yemaya's Belly*; Perseverance Theatre: *The Vagina Monologues*.



CHINAI ROUTÉ [she/her/queen] (MARGARET) [EVERYMAN THEATRE]: *You Can't Take It With You*. [OFF BROADWAY]: Rattlestick Theater: *Room Enough (For Us All)*; Fire This Time Festival: *Dream Awake and Room Enough*. [REGIONAL]: Cleveland Playhouse and Round House Theatre: *The Trip to Bountiful*; Alliance Theatre and Alabama Shakespeare Festival: *The Nacirema Society Requests the Honor of Your Presence at a Celebration of Their First One Hundred Years*; Alliance Theatre: *In the Red and Brown Water*; 14th Street Playhouse: *For Colored Girls...*; First Stage: *Don't Tell Me I Can't Fly*. [FILM]: *The Day Before Christmas* (2024 BET+ Holiday Release); *I Never Said Goodbye*; *The Sound of Light*; *Air Junie*; *Process*. [EDUCATION]: Stillman College. Love & Light GCR. Laugh Out Loud Lorry.

CREATIVE TEAM BIOS

DAVID BURDICK (Costume Design) [EVERYMAN THEATRE]: (Resident Costume Designer) Recent highlight's include *A Midsummer Night's Dream*, *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*, 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 ETTINGER (Set Design) [EVERYMAN THEATRE]: (Resident Set Designer): Recent highlights include *A Midsummer Night's Dream*, *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]: 59E59: *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.

EMMA DEANE (Lighting Design) [EVERYMAN THEATRE]: *The Chinese Lady* [OFF BROADWAY]: Signature Theatre: *Confederates*; PlayCo: *9 Kinds of Silence*; Rattlestick Theater: *In the Southern Breeze*; New York Theatre Workshop: *Dreaming Zeffire* (Assoc. Design). [REGIONAL]: The Guthrie Theatre: *For the People*; Geva Theatre: *Jane Eyre*, *Dial M for Murder*, *Newtown*; Northlight Theatre: *2 Pianos 4 Hands*; Hartford Stage: *Trouble in Mind*; Kansas City Rep: *Peter Pan and Wendy*; Baltimore Center Stage: *BAKKHAL*; Round House Theatre: *On the Far End*, *Jennifer*, *Who is Leaving*; Two River Theater: *Three Sisters*; Yale Repertory Theatre: *Manhatta*; Westport Country Playhouse: *Dial M for Murder*. [EDUCATION]: MFA, Yale School of Drama.

CRESENT HAYNES (Sound Design) [EVERYMAN THEATRE]: debut. [OFF BROADWAY]: Woolly Mammoth Theater: *A Strange Loop*. [REGIONAL]: Second Thought Theatre: *Hang*; Kennedy Center: *Show Way the Musical National Tour*, *The Mortification of Fovea Munson*; Mosaic Theater Company: *One in Two*, *Fabulation*; Constellation Theatre: *The School for Lies*; 1st Stage Theatre: *Mojada*; Theatre J: *Intimate Apparel*; Duke Ellington School of the Arts: *The Laramie Project*; Keegan Theatre: *N*; Amazing Grace Conservatory: *Hope in the Hood*; and many more. [FILM]: 2024 HARD: Rapport Festival Candidate. [EDUCATION]: Howard University. www.linktr.ee/cresentrochelle

SHALYCE HEMBY (Choreography) [EVERYMAN THEATRE]: *A Midsummer Night's Dream*, *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

LAURA KEPLEY (Director) [EVERYMAN THEATRE]: *The Book Club Play*, *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery*. [REGIONAL]: Cleveland Play House; highlights include *The Crucible*, *Sweat*, *Into the Breeches* (also at Asolo Rep and Chautauqua Theatre Company), *How I Learned to Drive* (also at Syracuse Stage), and the world premieres of *The Good Peaches* by Quiara Alegria Hudes (co-production with the Cleveland Orchestra), *Fairfield* by Eric Coble, and *Tiny Houses* by Chelsea Marcantel (also at Cincinnati Play House in the Park); Alliance Theatre: world premiere of *In Love and Warcraft* by Madhuri Shekar; Asolo Rep: *The Heidi Chronicles*; Contemporary American Theatre Festival: world premiere of *Breadcrumbs* by Jennifer Haley; Trinity Repertory Company: multiple productions including *Boots on the Ground* and *Some-things are Private* which she co-created with playwright Deborah Salem Smith. [OTHER]: Laura is an artistic leader, educator, and mentor who served as Artistic Director at Cleveland Play House, Artistic Associate at Trinity Rep, teaching faculty at Brown University and Case Western Reserve University, and participant in new play development at The New Harmony Project, PlayPenn, WordBridge, among others. She has received a Drama League Directing Fellowship, an NEA/TCG Fellowship, and multiple directing citations and awards. Under her artistic direction, Cleveland Play House received the 2015 Regional Theatre Tony Award.

VINCENT M. LANCISI (Founder, Artistic Director) founded EVERYMAN THEATRE in October of 1990 and has directed 58 productions including *Dial M For Murder*, *The Sound Inside*, *The Lion in Winter*, *Cry It Out*, *Agatha Christie's Murder on the Orient Express*, *Dinner With Friends*, *Sweat*, *Aubergine*, *M. Butterfly*, *Noises Off*, *Dot*, *Death of a Salesman*, *Under the Skin*, *Blithe Spirit*, *Deathtrap*, *Tribes*, *The Glass Menagerie*, *The Beaux' Stratagem*, *August: Osage County*, *You Can't Take It With You*, *Stick Fly*, *All My*

Sons, *Two Rooms, Rabbit Hole, The Cherry Orchard, Doubt, Much Ado About Nothing, The Cone Sister, And a Nightingale Sang, The School for Scandal, A Number, Amadeus, Cat on a Hot Tin Roof, Buried Child, The Last Night of Ballyhoo, A Delicate Balance, Hedda Gabler, Proof, Uncle Vanya and The Last Five Years*. As a freelance director, last season he directed *True West* for Rep Stage in Columbia, MD. In addition to his work at Everyman, he has taught acting and directing at Towson University, University of Maryland, Catholic University, Howard Community College, and at Everyman Theatre. He is a member of the Society of Stage Directors and Choreographers. Vincent sits on the boards for the Bromo Tower Arts & Entertainment District and the Market Center Merchants Association. Vincent holds his undergraduate degree in Theatre from Boston College and his master's degree in Directing from The Catholic University of America.

DENISE O'BRIEN (*Wig Design*)

[EVERYMAN THEATRE]: Recent highlights include *The Chinese Lady, A Doll's House, 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 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.

ROBYN QUICK (*Dramaturgy*): **[EVERYMAN THEATRE]:** (Resident Dramaturg): *A Midsummer Night's Dream, 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. enter in Moscow. Robyn Quick holds a Ph.D. in theatre from the University of Michigan.

LEWIS SHAW (*Fights & Intimacy*) **[EVERYMAN THEATRE]:** (Resident Fight & Intimacy Choreographer): Recent highlights include *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, 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.*

CAT WALLIS (*Stage Manager*) **[EVERYMAN THEATRE]:** (Resident Stage Manager) *Dial M For Murder, Ken Ludwig's Baskerville: A Sherlock Holmes Mystery, The Lion in Winter, Crying on Television, Sense and Sensibility, Behold, A Negress, Steel Magnolias, An Almost Holy Picture, Pipeline, Berta, Berta, Be Here Now, Agatha Christie's Murder on the Orient Express, Radio Golf, Proof, Queen's Girl in the World, The Importance of Being Earnest, Everything is Wonderful, Dancing at Lughnasa, Aubergine, The Revolutionists, M. Butterfly, Noises Off, Great Expectations, The Roommate, Ghosts, Grounded.* **[REGIONAL]:** Olney Theatre Center: *A Comedy of Tenors, Aubergine.* Contemporary American Theatre Festival: *Uncanny Valley, Heartless, A Discourse on the Wonders of the Invisible World, Gidion's Knot, From Prague and Inana (ASM).* Delaware REP: *Wit, Faust, The Mousetrap, Hamlet, The Threepenny Opera, Anything to Declare?, The Weir, Night of the Iguana, Our Country's Good, The Skin of Our Teeth, The Cripple of Inishmaan.* Seattle Children's Theatre: *The Borrowers, Lyle the Crocodile.* Missouri Theatre: *Babes in Arms.* Nebraska Rep: *The Little Prince, Jakes Women, Dinner with Friends.* Tour: *Wizard of Oz.* [Education]: BFA – University of Nebraska,

CHE WERNISMAN (*Takeover Stage Manager*) **[EVERYMAN THEATRE]:** *The Drawer Boy, Turn of the Screw.* **[OFF BROADWAY]:** 59E59: *Handbagged.* **[REGIONAL]:** Round House Theatre (Resident Stage Manager – select credits): *Topdog/Underdog, Ink, On the Far End, The Tempest, Nine Night, We declare you a terrorist..., A Boy and His Soul, The Curious Incident of the Dog in the Night-Time, Handbagged, Oslo, Gem of the Ocean, Small Mouth Sounds, The Book of Will, and A Prayer for Owen Meany;* The Kennedy Center: *Sunday in the Park with George, Mame;* Folger Theatre; Imagination Stage; The National, Shakespeare Theatre Company; Theatre J; Studio; Metro Stage; Rep Stage; Center Stage; and Olney Theatre Center. **[EDUCATION]:** Virginia Tech.



This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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 Harold F. Burgess II | Lighting Design
 Pornchanok Kanchanabanca | Sound Design
 Gary Logan | Dialects
 Lewis Shaw | Fights & Intimacy
 Cat Wallis | Stage Management
 Robyn Quick | Dramaturgy

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.



Learn more about our Resident Company members by visiting everymantheatre.org or scanning the QR code.

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Everyman Theatre is a welcoming and inclusive space for everyone – audience members, students, artists, volunteers, staff, and trustees – to experience art and be part of a positive community where all can be treated with kindness and respect.

In order to make this a reality we need your help in upholding our core values and creating a space that allows everyone to fully participate in the transformative experience of live theatre.

WE BELIEVE THAT...

- Everyone is deserving of kindness and respect
- All individuals deserve to feel welcomed and included in the work we do
- It's our collective responsibility to maintain a safe and supportive environment
- Theatre provokes thought and inspires dialogue, which builds our capacity for empathy, understanding, and connection
- It's our collective responsibility to oppose racism by consciously, purposefully, and continually striving against racial biases and the systemic structures that perpetuate them
- We must take a united stance against all forms of oppression or marginalization, and recognize that although discomfort may be productive, cruelty never is

WE INVITE YOU TO...

- Embrace a mindset of goodwill and extend courtesy to others
- Immerse yourself fully in the performance – applaud, shed a tear, laugh out loud, and express your emotions freely
- Embrace your fellow audience members' reactions and cherish the fact that theatre is a shared journey
- Make a deliberate effort to confront your own biases, and partner with us in putting these beliefs into action. We are all learning - help us maintain a positive community and culture of collaboration
- Share your feedback and experiences with us, as we are continually looking to improve

WE WILL NOT TOLERATE...

- Discrimination, harassment, or any form of speech/behavior that threatens the safety or well-being of others
- Unwanted invasion of another person's physical space
- Refusal to comply with staff instructions or disregarding the theatre's policies

Any conduct that contributes to a dangerous or hostile environment will be taken seriously. If you witness or experience a violation of the values and expectations outlined above, please alert one of our staff members. Everyman takes this feedback very seriously and will take action to protect our community.

Thank you for joining us and being a part of the Everyman Family!

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>

STAFF

LEADERSHIP

Founder, Artistic Director
Vincent M. Lancisi

Managing Director
Marissa LaRose

ADMINISTRATION

Producing Director
Kyle Prue

Director of Finance +
Human Resources
Larry Bright

Finance + Human
Resources Associate
Robin Fraker

Facilities + Operations
Manager
J.R. Schroyer

Assistant Managing Director
Sean McComas

ARTISTIC

Associate Artistic Directors
Paige Hernandez
Noah Himmelstein
Tuyết Thị Phạm

DEVELOPMENT

Associate Director of
Institutional Giving
Elliott Kashner

Development Operations
Manager
Ebony Marshall

MARKETING & COMMUNICATIONS

Director of Marketing &
Communications
Alexander Cortes

Associate Director of
Communications
Corey Frier

Associate Director of
Marketing Operations
Jordyn Farthing

Assistant Director of
Marketing
Madeline 'Mo' Oslejsek

Multimedia Manager
Lindsay Pedersen

Marketing Coordinator
Jalice Ortiz-Corral

Patron Engagement
Coordinator
Nico Liberto

Patron Engagement
Associates
**Andromeda Bacchus, Davin
Banks, Tyrel Brown, Rae
Dorsey, Abigail Duggan, Mel
Gabel, Caitlyn Hooper,
Ja'Net Jones, Rory Kennison,
Kate Appiah Kubi, Sarah
Lohrfink, Elizabeth Malvo,
Derrell Owens, Thom Purdy,
Kelsey Schneider, Teddy
Sherron III, Majenta Thomas**

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

Scenic Charge Artist
Jill Koenig

Properties Artisan
Michael Rasinski

Deck Manager
Louis Williams, III

Costume Director
David Burdick

Costume Associate
Amy Forsberg

Head of Wardrobe
Lucy Wakeland Haag

Lighting Supervisor
Juan M. Juarez

Lead Electrician
Maisie Stone

Audio/Video Supervisor
Andrew Gaylin

EDUCATION

Interim Director of
Education
Joseph W. Ritsch

Education Program
Manager
Owen Harris Scott

Education Operations
Manager
Arianna Costantini

Teaching Artists
**Ally Ibach, Brandon Shaw
McKnight, Brenna Horner,
Bryan Jeffrey Daniels,
Fatima Quander,
Francesco Leandri, Isaiah
Harvey, Jordyn Farthing,
Joseph Ritsch, Katie
Keddell, Kimberley Lynne,
Lakeshia Ferebee, Lauren
Jackson, Lucius Robinson,
Lynne Childress, Mari
Andrea Travis, Ronnita
Freeman, Rory Kenniso,
Sarah Nichols, Susan
Stroupe, Teresa Spencer,
Theresa Columbus,
Tyrel Brown**

Special Thanks to all
participating Everyman
Resident Company Artists

POTUS:
OR BEHIND
EVERY GREAT
DUMBASS ARE
SEVEN WOMEN
TRYING TO
KEEP HIM
ALIVE

BY
SELINA FILLINGER

DIRECTED BY
LAURA KEPLEY

QUEENS GIRL:
BLACK IN THE
GREEN MOUNTAINS

BY
CALEEN
SINNETTE
JENNINGS

DIRECTED BY
DANIELLE
A. DRAKES

OCTOBER 20 –
NOVEMBER 17

ONLY AT
EVERYMAN
THEATRE GREAT STORIES.
WELL TOLD.

AGATHA
CHRISTIE'S
AND
THEN
THERE
WERE
NONE

DIRECTED BY
JOAH
IMMELSTEIN

PRIMARY
TRUST

EBON
BOOTH

REGINALD E.
DOUGLAS

THE
MYSTERY
OF
IRMA
VOP

ANY DREADFUL

UDLAM
DIRECTED BY JOSEPH W. RITSCH



UP NEXT

Visit everymantheatre.org or scan the QR
code to learn more about this production.

An inspiring journey of self-discovery

Poetry, music, and dance combine to tell the story of Jacqueline Marie Butler's years at Bennington College in Vermont amidst the raging Vietnam war and the Kent State shootings. Whether you remember her coming of age in previous Everyman productions or will be meeting her for the first time, this final chapter of the award-winning Queens Girl trilogy will sweep you away. Join Jackie as she finds her place in the world in this whirlwind of self-discovery.

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