

Northwestern | WIRTZ CENTER

The background of the entire poster is black, populated with numerous stylized human skeletons in various colors including green, blue, yellow, purple, red, and orange. The skeletons are depicted in different poses, some standing, some sitting, and some in dynamic, dance-like movements. The word "EVERYBODY" is centered in the middle of the image in a large, bold, white sans-serif font.

EVERYBODY

MAY 19-28, 2023

Northwestern University's
Virginia Wadsworth Wirtz Center for the Performing Arts
proudly presents

EVERYBODY

By Branden Jacobs-Jenkins

Director
KATIE LUPICA

Assistant Director
KATIA SHEK

Scenic Designer
TIANXUAN CHEN

Costume Designer
ALAINA MOORE

Lighting Designer
MAXIMO GRANO DE ORO

Composer/Sound Designer
ERIC BACKUS

Hair and Makeup Designer
MARK PARK

Assistant Director
PHILIP CULLEN

Production Stage Manager
JAYCE LEWIS

Stage Manager
RYAN LIEN

Dramaturg
PHOENIX GONZALEZ

Intimacy/Fight Choreographer
MICAHA FIGUEROA

Everybody is approximately 95 minutes with no intermission.
Audience Advisories: Strobe lights, haze, sudden loud noises, and inflatables

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The Virginia Wadsworth Wirtz Center for the Performing Arts is a member of Theatre Communications Group (TCG), the national organization for the American Theatre.

Northwestern University
Virginia Wadsworth Wirtz Center for the Performing Arts
10 Arts Circle Drive, Evanston, IL 60208
Box Office Phone: 847-491-7282
wirtz.northwestern.edu

* denotes member of USA829

Northwestern
arts circle
The Arts Together



NAMT
NATIONAL ALLIANCE FOR
MUSICAL THEATRE

Northwestern
SCHOOL OF COMMUNICATION

LAND ACKNOWLEDGEMENT

We are on sacred ground. Northwestern University is on the traditional homelands of the people of the Council of Three Fires—the Ojibwe, Potawatomi, and Odawa—as well as the Menominee, Miami, and Ho-Chunk nations. Before it was stolen from them through colonization and forced removal, this land was a site of trade, travel, gathering, and healing for more than a dozen other native tribes. The state of Illinois is still home to more than 100,000 tribal members. In the spirit of healing and making amends for the harm that was done, we acknowledge the native and indigenous peoples who called this land home. And we pledge ourselves as members of the Northwestern School of Communication to turn our statements into action and build better relationships with native and indigenous communities in Evanston, in Chicago, and throughout the region.

DIRECTOR'S NOTE

We're all going to die. Hopefully not any time soon! But at some point, this physical life as we know it will be over. How do we live with that?

As a life-long Catholic, my familial and cultural contexts offer some answers, many of them comforting. But there are gaps, and it hasn't always been clear how to fill them. The framework I received started breaking down the summer I turned thirteen. I was lying awake in a hotel room with my entire (sleeping) family. I thought a bit too hard about "where do we come from and where do we go and fell down an existential hole that left me in a fog for weeks, not able to explain to anyone what I was feeling, like it was all some big dark secret. Then, just before 8th grade began, I talked to my best friend Caroline on the phone. I told her I was thinking a lot about death, bracing myself for her to think I was broken or weird. But she burst out with excitement: "OH MY GOD ME TOO." We sat up talking on our parents' landlines (this was 2002) about our fears and our desire to know more about The Meaning of Life for what felt like hours. We couldn't believe we both worried about all of this in private when we could have been worrying together. Alone with death, we were afraid and ashamed. Together with death, we were alive—giggling, sniffing, pronouncement-making—and in community.

In the past year of working on this play, I've experienced versions of this moment over and over again with the extraordinary collaborators that make up this team. It has been one of the most singularly collaborative experiences I've had as a director, and I'm so excited to share it all with audiences. If I had to narrow it down, I've learned three truths about Jacobs-Jenkins' script: 1) it's so deeply smart and funny and profound that we never seem to reach the bottom, 2) it's a journey from control to surrender, and 3) it's about love as much as death. When I think about what has filled my life since that phone call with the Big Thoughts, it is so many forms of love. Love that has made me more alive, that has led to small deaths of past selves, that has helped me see how little control I have over when it all ends, and that has nonetheless created so much meaning.

Everybody is a play that, like death, is meant to be experienced alive and in community. I hope we've done it justice. Thank you for coming, and enjoy the ride.

- Katie Lupica, Director

CAST

In order of appearance

Usher/God/Understanding Avelina Sanchez
Death Benjamin Jouras
Somebodies* Alena Haney, Declan Collins, Kylie Kim,
Ferdinand Moscat, Molly McDermott
Girl/Time Ripley Spatafora, Viva Boresi
Love Claire Guthrie
Evil Surprise Guest

**At each performance, these actors each play one of the following roles drawn by lottery: Everybody, Friendship, Kinship, Cousin, Stuff*

Understudies: *roles will not be played by understudies unless posted.*

Usher/God/Understanding Phoebe Golfinos
Death/Evil Nick Hollenbeck
Somebodies Lexi Yoon Kim, Frances Mary McKittrick
Love/Girl/Time Claire Humphrey

PRODUCTION TEAM

Director Katie Lupica
Assistant Directors.....Katia Shek, Philip Cullen
Scenic Designer..... Tianxuan Chen
Costume DesignerAlaina Moore
Lighting DesignerMaximo Grano de Oro
Composer/Sound Designer..... Eric Backus
Assistant Sound Designer..... Max Reichel
Hair and Makeup Designer..... Mark Park
Production Stage Manager.....Jayce Lewis
Stage ManagerRyan Lien
Dramaturg Phoenix Gonzalez
Assistant Dramaturg Benjamin Jouras
Intimacy/Fight Choreographer..... Micah Figueroa
Dance Captain Claire Guthrie
Stage Management Sub..... Mark Berry
Stage Management Mentor Deya Friedman
Directing Mentor Shana Cooper

SPECIAL THANKS

MARK BERRY, LOLA BODÉ, BARBARA BUTTS, TOR CAMPBELL, SHANA COOPER, MEGHAN COPPOLETTI, DEYA FRIEDMAN, MEL KEISER, AIDAN KLINGES, CRAIG KLUGMAN, MARTI LYONS, MAREN ROBINSON, SARAH SQUIRES-DOYLE, SIENNA WINTERS, THE DEATH STUDIES WORKSHOP OF THE KAPLAN INSTITUTE FOR HUMANITIES, AND THE WIRTZ PRODUCTION AND SHOP STAFFS, RUN CREW

DRAMATURG'S NOTE: ON WHAT YOU ARE ABOUT TO SEE

What is a morality play, anyway?

In *Everybody*, playwright Branden Jacobs-Jenkins adapts a fifteenth century play to a late-2016 context, with all of that year's messy political, racial, and gender dynamics. The original 15th century Dutch play, *Elckerlijc*, and its translation into English, the better-known *Everyman*, belong to the late medieval / early modern morality play genre. These plays are based on dialogue and morals that can be found in an allegorical storytelling tradition that passed across people, cultures, and religious traditions over two thousand five hundred years, going back to stories about the Buddha from the 6th century BCE. *Everybody* is, then, a play between time periods—a play of transition—invested in teaching. In order to do so, it asks us to listen.

Everybody marks both continuity and change in Jenkins' work, as he asks questions of identity but does so within a genre that makes space for more overt didacticism and questioning of self and community. Much of Jenkins' early oeuvre set out to wrestle with race, which was a personal question as much as it was a societal one. With the election of Barack Obama in 2008, many wanted to imagine themselves into a post-racial framework. The recurrent violence against black and brown bodies, punctuated by the election of a reality TV star on a campaign of hate, made it clear that much more work needed, and needs, to be done.

Everybody also edges us into the realm of dreams vis-à-vis death. Allegory is a particularly ancient and apt way to discuss the difficult situations that both dreams and death surface. Dreams and death are often also in the realm of ritual and religion, as in order to interpret the grit of our day-to-day lives, imagination and dreams of what lie ahead can give hope for what might come next.

In its questioning and teaching, this once-medieval play made modern looks to redemption. While the original play achieves this through the complex tripartite sacrament of penance—contrition, confession, and satisfaction—Jenkins' play edges us towards LOVE. In both plays, redemption can only be accomplished in relationship and community, which actors, production team, and audience together help create. The radical hope is that in taking this creative journey together, its mysterious and sacrificial qualities will reveal the beauty of redemption, that very ancient wisdom: we are only free, only released, when we bring what is inside to the outside before the community, and together work towards being better. This is where the healing begins.

SETTING

THE ETHEL M. BARBER THEATRE AT THE WIRTZ CENTER FOR THE PERFORMING ARTS, NORTHWESTERN UNIVERSITY, 2023.

AVELINA SANCHEZ (Usher/God/Understanding, she/her) is a first-year Theatre major and Business Institutions minor from NYC and thrilled to be making her Northwestern acting debut! In NYC she has performed at City Center, Jazz Lincoln Center, Theater 71, 54 Below, Green Room 42. She loves this play and this is the coolest role she's ever performed. Thank you Katie and the entire cast and team for this amazing experience!

BENJAMIN JOURAS (Death, he/him) is a Senior Theatre major and Religious Studies minor from Western Springs, IL. His recent Northwestern credits include *Blood Wedding* (Father), *Proof* (Robert), and *Antigone* (Creon). In addition to acting, Ben is also a dramaturg who enjoys collaborating with his fellow artists at Northwestern. He is delighted to have the opportunity to share this play with you and hopes you enjoy the show! Special thanks to his wonderful team members on *Everybody*!

ALENA HANEY (Somebody, she/her) is a Sophomore studying Theatre and English Literature. She is honored to be somebody working on *Everybody*, and she has had an absolutely incredible time working with everyone on the team. In her free time, Alena enjoys painting, sewing, going on walks, and being alive. She would like to thank the entire cast and crew of *Everybody*, Northwestern University's Death Studies Research Group, and Branden Jacobs-Jenkins for writing an amazing play!

DECLAN COLLINS (Somebody, they/them) is a third-year Theatre major in the Musical Theatre Certificate. Their favorite credits include *Something Rotten* and *Home for the Summer* at the Wirtz Center and the world premiere of *Malapert Love* at the Artistic Home. Declan is an occasional director (Sit and Spin's *Stupid F*cking Bird*) and an aspiring playwright (upcoming: *Noah's Ark* with Vertigo

Productions). Declan is a proud member of Freshman 15 A Cappella and the TBD Neo-Futurist Inspired Ensemble.

KYLIE KIM (Somebody, she/her) is a Junior studying Theatre with a minor in Business Institutions. Past credits include, *Be Mean to Me*, *Sometimes the Rain*, *Sometimes the Sea*, and *Woo Girls!* She is overflowing with endless love and gratitude for this production and feels so lucky to have been a part of such a fun and creative ensemble! Many thanks to the cast and the creative team as well as her wonderful teachers, friends, and family.

FERDINAND MOSCAT (Somebody, he/him) is a second year Theatre major from Vineland, New Jersey. Previous credits include Dev in *Stupid F*cking Bird* and a cast member and writer of the Mee Ow show. Many thanks to his friends, family, and wonderful production team and cast for all the support!

MOLLY MCDERMOTT (Somebody, she/her) is a proud New Jersey native and Senior Theatre and Psychology double major. She is pursuing the Music Theatre Certificate and Theatre Management Module, and she works in the Personality Across Development Lab. Favorite Northwestern credits include *Matilda* (Mrs. Phelps), *Into the Woods* (The Baker's Wife), *Spring Awakening* (Martha), and the AMTP *Home for the Summer* (Cameron). Special thanks to her castmates, to Katie Lupica, and to Mom and Dad, as always!

VIVA BORESI (Time/Child, she/her). You might recognize Viva as the little girl who saved the town bookstore in Toyota's national holiday campaign or as the girl from all of the Brookfield Zoo ads. She recently made her professional stage debut playing Ivonka in the critically-lauded, extended run of the musical *Once* at Writer's Theatre. She'd like to thank the cast and crew of *Everybody*, her incredible team at Stewart Talent, her family, and her bunnies Cinna and Roo for their love and support.

RIPLEY SPATAFORA (Time/Child, she/her) is from Chicago and likes competitive dance, making slime, crocheting, and acting. She is a 5th grader at Jamieson Elementary school. She is very happy to be in this show with all of the kind and helpful people!

CLAIRE GUTHRIE (Love, she/her) is so excited to be a part of this incredible production! Originally from Texas, Claire has been Northwestern's go-to old southern woman (*Violet*, *Sunrise Coven*, *Cowboy Bob*). Other favorite credits include *As You Like It* and the 91st Annual Waa-Mu Show. Claire hopes you have as much fun experiencing the cast and crew's work as she has, and she thanks her family for teaching her what Love is everyday.

PHOEBE GOLFINOS (u/s Usher, she/her) is a Theatre major and is so grateful to be a part of this incredible production. NU credits include JTE's Night of New Work, *Funny Girl*, and Vertigo Reading Series. Recently, she performed in *Electra* with Reading Greek Tragedy Online at the University of Illinois-Chicago. This spring, she is acting in the MFA Playwriting Festival. Huge thanks to Katie, Phil, Katia, Jayce, and the entire cast and team!

NICK HOLLENBECK (u/s Death, he/they) is a second-year Theatre major from St. Petersburg, Florida. Recent credits include Professor/Pack in *Me... Jane*, Piragua Guy in *In the Heights*, and Emiliano in *Abuela Won't Die*. Offstage, Nick is also a playwright, director, lyricist/composer, marketing director, and graphic designer, and also a member of The Bix Musical Improv and Asterik A Cappella.

LEXI YOON KIM (u/s Somebody, they/she) is a Sophomore Theatre and Art Theory & Practice major and is thrilled to be a part of *Everybody!* They have recently been a part of NU student productions, including *The Night Children*, *Selkie*, and *Antigone*. When not acting, they enjoy leading their secret secondary life as just an art kid. They would like to thank the cast and crew

as well as their friends and family!

FRANCES MCKITTRICK (u/s Somebody) is a third-year Theatre major in the Theatre for Young Audiences module. A 2020 YoungArts finalist in playwriting, Frances has loved being able to explore all avenues of theatre at NU. She is also a great babysitter, and a Cancer-sun. She's so grateful to have been apart of this process!

CLAIRE HUMPHREY (u/s Love/Girl/Time, she/her) is a second-year studying Theatre and Legal Studies from Nashville, Tennessee. She is so thrilled to be a part of this show and has loved working with such a lovely team. Most recently, Claire performed with the Prague Shakespeare Company and has been a part of several musicals and many original/devised plays on Northwestern's campus. Claire especially wants to thank her friends and family for always being so wonderful.

KATIE LUPICA (Director, she/her) is completing the final year of her MFA in Directing at Northwestern. In August, she will begin her next chapter as Associate Artistic Director of The Clarence Brown Theatre and Assistant Professor of Directing at the University of Tennessee, Knoxville. You can learn more about her work and journey at www.katielupica.com. She is grateful to have been surrounded by love the whole way—from her parents Anne and Joe, brother Charlie, wonderful extended family, dear friends, inspiring collaborators, patient teachers, and others. For mentorship, friendship, and community in more recent years, she would like to thank Jessica, Halena, Shana, Anna, Mary, David, other NU faculty and staff, her fellow MFAs (particularly the directing/design cohort of '23), her students, the casts and teams of *Men on Boats* and *Everybody*, Seth, Nora, Meghan, Sandy, Kieron, Annie, D&D buddies, the St. Nick's English Parish Choir, Clementine, and most especially her partner Nathan.

TIANXUAN CHEN (Scenic Designer, any) is a fourth-year Scenic Designer at Northwestern. Tianxuan's past work at the Wirtz Center include *Blood Wedding*, *Late*, *A Cowboy Song*, *The Ballard of Mulan*. *Everybody* is Tianxuan's last production before graduation. It's been a pleasure working with everyone.

ALAINA MOORE (Costume Designer, she/her) is a multidisciplinary artist currently pursuing her MFA in Stage Design at Northwestern, where she has designed the costumes for *Something Rotten*, *Men on Boats*, *Marisol*, and *Blood Wedding*. Previous Chicago stage credits include work with Raven Theatre (Joseph Jefferson Nomination for Best Costume Design, *The Playboy of the Western World*), Mercy Street Theatre, and Nothing Without A Company. Notable work for the screen includes costume and production design for the short film *Bride of Frankie*, for which she won numerous festival awards. She is a graduate of Columbia College Chicago. Love to Chris, always.

MAXIMO GRANO DE ORO (Lighting Designer, he/him) is a Lighting Designer for theater, opera, and dance originally from New Jersey. He received his BFA in Lighting Design from Rutgers Mason Gross and is currently an MFA candidate at Northwestern University studying Lighting Design, expected in May 2023. Recent design credits include *Sweat*, *As You Like It*, *Bengal Tiger at the Baghdad Zoo*, *In His Hands* (Northwestern Wirtz Center), *The Magic Flute*, *The Medium* (Northwestern Opera), *Much Ado About Nothing*, *The Tempest* (Commonwealth Shakespeare Company).

ERIC BACKUS (Composer/Sound Designer, he/him) is a professional composer and sound designer in Chicago. Off-Broadway: *Hollow/Wave* (United Solo Festival), *Churchill* (New World Stages); Regional credits include productions at Milwaukee Rep., Northern Stage, TheatreSquared, The Rev, and Lake Dillon Theatre Co. Chicago credits include

productions at Goodman, Chicago Shakespeare Theater, Northlight, Writers, Raven Theatre, American Blues Theater, and many others. In addition to theatre, Eric has composed and sound designed for podcasts and film. www.ericbackus.com.

MARK PARK (Hair and Makeup Designer, any) is a Chicago based hair and makeup designer from South Korea. They have designed for Northwestern University's theatre productions of *In The Heights*, *The Frogs*, and *Wrestlepocalypse*. Their credits also include hair and makeup design for several short films such as *Virgin F 21* and *Kori + Carter vs. The School*. Mark has even worked with several professional photographers in Korea to devise creative looks for photoshoots by incorporating unconventional materials and SFX makeup.

JAYCE LEWIS (Production Stage Manager, he/they) is excited to be back at Northwestern for *Everybody*. Previous Northwestern credits: *5&Dime* (AMTP), *La Boheme* (Bienen). Chicago credits: *Jungle Jim* (CPA Theatricals), *Science Fiction/Double Feature*, *Same Sects* (Haven Theatre), *Candlewood Lake* (Pemberley Perry), and *Once Upon A Mattress* (Theo Ubique). Thank you to my family and my soulmate, Maddison - love you babes!

RYAN LIEN (Stage Manager, he/him) is a first-year Theatre and Economics major from Virginia, where he's worked with Mount Vernon Community Children's Theatre, Georgetown Gilbert and Sullivan Society, Fairfax County Public Schools, and Cappies NCA. He's a Technical Co-Director on Arts Alliance. StuCo credits include lighting *Tuck Everlasting*, *In the Heights*, and *Fan Service*, marketing *The Thing About the Dream* and *Hedda Gabler*, technical directing *Fun Home*, and sound designing *Peter and the Starcatcher*. More at ryan-lien.com.

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Eileen Rozycki.....Scenic Painter
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Pamela Brailey.....Cutter/Draper
Elizabeth Hunstad.....First Hand
Renee Werth.....Costume Crafts
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