

Branden Jacobs-Jenkins

Everybody

Fourth-Year Drama Production
2017–18 Season

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The Readiness Is All

50

Celebrating 50 Years
Juilliard Drama

Welcome to the Juilliard Drama Division's 50th anniversary season.



In the theater, we make things together we could never make by ourselves. All through this 50th anniversary year we will all come together—actors, writers, directors, teachers, staff, alumni, patrons, families, friends—in celebration, in remembrance, and in gratitude. We will look back and look ahead as we rededicate ourselves and begin to chart a course for the next 50 years.

Our art is about the enactment of change. It is easier to enact change than live it. That is true for individuals and for institutions. The Drama Division is changing. It should. It must. But as we change we have to have the discernment to see and the tenacity to hold fast to the best principles that have made us who we are. We in the Drama Division hold fast to our dedication to craft and our dedication to telling the story of what it's like to be a human being. We believe you can't do the latter without the former.

Fifty years is not very long if we measure in years. But measured in accumulated experience—the journeys, the discoveries, the revelations, the heartbreak, the faith, the joy—these 50 years are almost infinite in the amount of lived life. Yet, so much lies ahead. There are stories not yet told, voices not yet heard on our stages. That is the work of the next 50 years and that work starts now.

Some of us will be here for the 100th anniversary. Some of us will not. But we will all be making something together we could not make by ourselves. By teaching, learning, and performing, we are all part of this great legacy of craft and humanity.

Welcome to our 50th year. Let us celebrate together.

A handwritten signature in black ink, reading "Richard Feldman".

Richard Feldman
Acting Director of the Juilliard Drama Division

The Juilliard School
presents

Fourth-Year (Group 47) Performance Project

Everybody

By Branden Jacobs-Jenkins
Directed by Danya Taymor

November 8–12, 2017
Stephanie P. McClelland Drama Theater

Wednesday, Thursday, and Friday, 7:30pm
Saturday, 2pm and 8pm
Sunday, 7pm

Scenic Design: Amy Rubin
Costume Design: Andrea Hood
Lighting Design: Isabella Byrd
Sound Design: Stowe Nelson

Production Stage Manager: Colleen M. Sherry

Everybody is presented by special arrangement with Dramatists Play Service, Inc., New York.

World premiere produced by Signature Theatre, New York, N.Y.; Paige Evans, artistic director; Erika Mallin, executive director; James Houghton, founder

The Drama Division's 2017–18 season is supported in part by a generous grant from The Fan Fox and Leslie R. Samuels Foundation.

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



Everybody

Cast (in alphabetical order):

Mabel Byrne**
Fala Chen
Jimonn Cole© (Group 26)
Jake Faunce
Michael Andrew Hahalyak
Libby McKnight
Mary Lou Rosato© (Group 1)
Leigha Sinnott
Anna Tullis

Performed without intermission

** Mabel Byrne is in the third grade at Muscota New School.
Lauren Ravit-Franceskin, teacher; Dayna Beegun, drama teacher.

© Member of Actors' Equity and an alumnus of the Drama Division

Staff for *Everybody*

Vocal Coach Liz Hayes	Assistant Costume Designer Laura Borys*	Child Wrangler Lisa Gavaletz
Alexander Technique Coach Charlotte Okie	Assistant Lighting Designer Jason Fok	Director, Professional Apprentice Program Helen Taynton
Movement Consultants Mark Olsen Darryl Quinton	Assistant Sound Designer Justin Propper	
Assistant Scenic Designer Josh Higgason	Assistant Stage Managers Bianca Boller* Max Rosenberg*	

* Member, Professional Apprentice Program

This production uses the Artist Engagement Services of the University Resident Theatre Association, Inc.

Everybody is the second production to be presented by the students in their fourth and final year of training this season. These fully mounted productions provide the actors with a bridge to their life in the profession and an opportunity to collaborate with professional directors and designers. They are asked to put into practice all they have learned, testing their mettle by working in various styles in a variety of plays, coming up against the best authors in the theatrical canon, classical and contemporary.

About this Production

Branden Jacobs-Jenkins' 2017 play Everybody is an adaptation of Everyman, the 16th-century English morality play. Director Danya Taymor discusses the process of bringing the work to Juilliard.

How are the two plays similar?

The character Everyman is now called Everybody, but they're flawed in the same way: neither was conscious or self-aware when they lived their lives. Now they can't even remember what they did, good or bad. Similarly, they're loaded down with things that won't help them on their journey, whether Sin in the original or the vices Branden depicts.

What does the audience need to do to understand *Everybody*?

The usher tells you: turn off your phone; don't make noise, and *listen*. Some of the people in the play aren't going to play people but concepts. "God" has quotes around it—it's not a Christian god, as in *Everyman*, but an *idea* of God that people may believe in or know about. By using people to depict these concepts, Branden makes them more relatable.

In the 1500s, disease was rampant and average life expectancy only about 35 years. Today things are much different. How did our actors relate to Death?

Young people are actually in touch with death because of mass shootings, violence, and how much it permeates social media. Also being in New York City, a truck could drive right into you in Times Square. Perhaps the sense of sudden death is more accessible today than it was in *Everyman's* era.

The character Everybody is supposed to represent *everybody* – i.e., all of us. But we're utterly unique, racially, gender-wise, and otherwise. How did you approach that?

Ideally you'd want to do this play with old actors, young actors, every race, and also body types, people who are overweight, people who aren't conventionally attractive – you want to have the most diverse cast possible. One of the actors said that "anyone with humanity" can be in it. You just have to bring yourself.

It's based on a medieval text, but feels so contemporary.

Yes! It's great for a generation who spends a lot of their time on social media, turned inward. Because Everybody gets called out several times for being selfish. That's really relevant in our current climate of navel-gazing and screen-gazing, whether you go to your Facebook or Instagram page. The play checks your sense of yourself as the center of the universe. Death comes for everyone, without warning. No one's special.

What must Everybody do to complete the journey?

In rehearsal we've explored Love's demand for humiliation, which has the same root as humility or humble. It's about stripping away any falseness or shame—anything that's extraneous, so that you're down to your true self. Only then can you make space for Love. It's a great play to work on right now, with the world being what it is. It offers an antidote.

Shana Komitee is a Drama Division faculty member and provides dramaturgy for its productions.

The Company

Members of Group 47 in their fourth year of training with the Juilliard Drama Division.



Brittany Bradford
San Diego, California



Fala Chen
Atlanta, Georgia



Alicia Crowder
Dallas, Texas



Daniel Davila Jr.
Greenville, South Carolina



Jake Faunce
Rochester, Minnesota



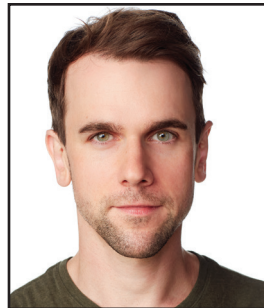
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Nicholas Podany
Los Angeles, California



Hadley Robinson
Middlebury, Vermont



Leigha Sinnott
Greensboro, North Carolina



Calvin Leon Smith
Cordova, Tennessee



Philip Stoddard
Phoenix, Arizona



Allen Tedder
Tyro, North Carolina



Anna Tullis
Colorado Springs, Colorado

The John Houseman Prize



20th Century Fox Film

Established by Joan Houseman in the spring of 1994 to honor the memory of the Juilliard Drama Division's founding director, The John Houseman Prize, in the form of a living-expense stipend, is awarded annually to acting students at the end of the third year of training who have demonstrated exceptional ability in classical theater. Selected by the Drama Division faculty, the prizewinners for the 2017–18 academic year are **Brittany Bradford** and **Nicholas Podany**.

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