

"I HAVE TWO OSCARS. NOT ONE, BUT TWO."

"★★★★★"

-*Edinburgh Guide*

"BETTE DAVIS IS
BAD-ASS!"

-*The Fourth Walsh*

"REBEL WITH
A CAUSE"

-*Chicago Stage and Cinema*



"★★★★★"

-*Broadway Baby*

"Fantastic!"

-*John W. Engeman
PAC*

"Thoroughly
Entertaining!"

-*Cabot PAC*

BETTE DAVIS

— AIN'T *for* SISSIES —



SYNOPSIS

Actress and playwright, Jessica Sherr, powerfully channels Bette Davis' fight against the male-dominated studio system. On the night of the 1939 Oscars, Bette Davis returns home knowing she's to lose Best Actress to Vivien Leigh's Scarlett O'Hara, because the press has leaked the winners. Miss Davis takes us on the bumpy ride of her tumultuous rise, as the tenacious actress fights her way through the studio system to the top. Witness Bette triumph over misogyny to win roles and compensation on par with her male counterparts.

See what happens when someone who always wins...loses.

Through conversations with her mother Ruthie, her friendship with Olivia De Havilland, stories about her love affair with William Wyler, her four failed marriages, her unpleasant relationship with her daughter, ageism in Hollywood, and her feelings of regret about her groundbreaking court case with Warner Brothers (which she lost), we experience Bette's most defining moments and her at her most vulnerable.



ABOUT THE PRODUCTION

BETTE DAVIS AIN'T FOR SISSIES began its life in 2010 as a monologue, when Jessica Sherr's teacher challenged her to write a performance piece for herself based on a famous person. It was so satisfying to perform in the studio that Jessica decided to present at The New York Fringe Festival, but first she had to develop the script into a full hour. Jessica brought on Theresa Gambacorta to direct and present at FringeNYC 2011. BDAFS sold out all shows and was given an extended run at The Laurie Beechman by Ron Laakso of SpinCycle.

In 2013 Jessica took the show to Edinburgh Fringe where she performed to sell-out crowds. An audience member in Scotland was so impressed with BDAFS, he recommended the show to the St. James Theater in London, where the show was then offered a special engagement to perform immediately following Edinburgh.

"She is sardonic, sultry, sexy, vicious and vivacious, dominating the stage from word one. (Bette would've been proud)" BROADWAY BABY

With the success of BDAFS first Edinburgh Fringe run, we returned in 2014 and 2015 to a bigger venue, The Assembly Rooms, and garnered 5-star reviews.

"Sherr is mesmerizing to watch. A dynamic performance" EDINBURGH GUIDE

The Bette Davis Estate gifted Jessica a pair of Bette's gloves, scarf and handkerchief to wear in the show.

ON TOUR

BDAFS had a critically acclaimed 4-week run at The Athenaeum Theater in Chicago 2017. The show was so well received the artistic director of The Athenaeum requested Jessica expand the show to cover more of Bette's story and return. After a full year of writing, Jessica returned in 2018 to for another 4-week run, with a much richer story, earning stellar reviews.

"Sherr is a One-Woman Revolution"

WINDY CITY TIMES

"Audiences will find themselves mesmerized by this animated, energetic performer" CHICAGO

THEATRE REVIEW



BDAFS has had over 250 performances to date and has been presented in Performing Arts Centers around the country ranging from 300 to 1000 seats.

BDAFS sold out The Invisible Theater in Tucson, Arizona was a smash hit at Ocotillo Performing Arts Center in New Mexico, received a standing ovation at Argenta Performing Arts Center in Arkansas and performed in its first 1000 seat theater at the Bicknell Center in Pittsburg, Kansas.

"BETTE DAVIS IS BAD-ASS" THE FOURTH WALSH

"An enlightening portrait of a trailblazing feminist who is indelibly etched upon our collective mind"

BROADWAY WORLD

CURRENT

In January 2020, Drama Desk Award Winning Director Karen Carpenter has come on board to direct the current show.

UPCOMING

BDAFS will perform at The Dixon Theater (IL) a historic 980-seat theater

Looking for opportunity for an Off-Broadway Run in New York 2020-2021

RELEVANCE

Bette Davis was a trailblazer—the first of her kind to break the glass ceiling for woman in the entertainment industry.

Though her battles and victories were generations ago, her story is an inspiration that empowers all humans to fight for what you believe in, to be treated fairly, and never be defined by another's expectation of you.



PRODUCTION HISTORY

Over 250 performances, IN 12 US STATES, 3 Countries

Bicknell Family Center, Pittsburg, KS, 1000 seats

Clayton Opera House, Clayton, NY, 400 seats

Jay and Linda Grunin Center, Tom's River, NJ, 400 seats

3 Below Theater, San Jose, CA, 250 seats

Ocotillo Performing Arts Center, Roswell, NM, 350 seats

Artesia Performing Arts Center, Little Rock, AR, 300 seats

Invisible Theater, Tucson, Arizona, 210 seats

Athenaeum Theater, Chicago, IL, 100 seats (4-week run)

The Tobin Center, San Antonio, TX, 350 seats

Athenaeum Theater, Chicago, IL. 100 seats (4-week run, asked to expand and return in one year)

Residency at The Episcopal Actors Guild, New York, NY, 75 seats

Raritan Valley Community College, Raritan, NJ, 250 seats

John W. Engeman Theater, New York, NY, 450 seats

The Cabot Theater, Beverly, MA, 700 seats

The Beacon Performing Arts Center, Hopewell, VA, 800 seats

59E59 E2E Festival SOLD OUT 2013, 2014, 2015, 100 seats

EUROPE

St. James Theater, London, England

Edinburgh Fringe, The Assembly Rooms, Scotland, 2013, 2014, 2015

"Rebel with a cause" CHICAGO STAGE AND CINEMA

