DURING THE PERFORMANCE

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ASIDES
Production Program and Publication of the SHAKESPEARE THEATRE COMPANY

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Publisher
Neal Racioppo
FROM THE ARTISTIC DIRECTOR

DEAR FRIEND,

I am delighted to share with you today a true American classic. Written by the incomparable Thornton Wilder, skillfully helmed by our own Associate Artistic Director, Alan Paul, and brilliantly performed by a cast of DMV hometown heroes, *Our Town* will be an uplifting and joyous event.

Rekindling our connection to one another is what matters most. The piece you are about to witness is a celebration of our creative community and its resilience in the face of great hardship. This is an *Our Town* unlike

PHOTO OF SIMON GODWIN BY KK OTTESEN.
any you have seen before—a fresh and personal rendition—receptive to the beauty and chaos of existence as we know it.

I look forward to inviting you back soon for *Red Velvet*: a thought-provoking exploration of acclaimed 19th-century actor, Ira Aldridge. I hope you continue to join us for our daring 2022/23 Season filled with familiar faces, contemporary classics, and thrilling theatre.

Welcome home,

Simon Godwin
Artistic Director
Shakespeare Theatre Company
In Memory of Clarice Smith

STC lovingly dedicates this production of *Our Town* to Clarice Rae Chasen Smith: gifted artist, passionate arts advocate, and devoted philanthropist. A born and bred Washingtonian, Clarice's influence can be felt throughout the district’s arts community from The Clarice at the University of Maryland to the signature works donated to the National Gallery of Art. Sparked by her enthusiastic belief that the best way to connect with Shakespeare
was through performance, Clarice developed a long friendship with Emeritus STC Artistic Director Michael Kahn. Her artistic generosity funded several key initiatives at STC, including the Clarice Smith Repertory Series and the New Directors for the Classics Series.

Clarice was an artist above all else. Her work has been featured in solo exhibitions nationally and internationally, and the Smithsonian American Art Museum chose her painting “Big Race” (2001) for its permanent collection. Counting Frank Wright, William Woodward, and Lillian Robinson as mentors, she worked primarily in watercolor, oil, and tempera. Her last years were devoted to magnificent stained-glass installations.

“Warm, insightful, intellectually alive, Clarice’s quiet demeanor belied the oversized impact she had on STC and so many other arts organizations in D.C.,” says Kahn. “She was truly a gift to our town.”
Edward Albee called it “The greatest American play ever written,” but that’s only a small part of our motivation to sponsor this production.

It is being directed by Alan Paul, whom we consider to be an extraordinarily talented director; we have loved everything he has directed for STC. That, in itself, should be sufficient, but we also have deep family reasons that led to our decision. Several years ago, Maureen played Mrs. Webb and our son, Patrick, played Wally Webb in one of his first forays on stage. Patrick died in 2008. When Patrick was included in the “In Memoriam” portion of the Helen Hayes awards, the Award program deviated from its “normal” musical background as the pictures flashed on the screen and, instead, there was a reading from
Our Town; we were deeply moved by the coincidence. Patrick’s connection to Our Town, directed by his high school classmate, Alan, is the driving force behind our decision. However, another connection “sealed the deal.”

Peterborough, New Hampshire, was the model for Grover’s Corners. Fletcher Dole, Patrick’s great-great uncle on Michael’s side of the family, a milkman in Peterborough, was the inspiration for Howie Newsome. When the play became available for amateur productions, the Peterborough Players mounted it with (according to reports) Fletcher Dole playing Howie Newsome.

There you have it: family connections to this American classic, being directed by one of the most gifted young directors around.

Thank you, STC!

Maureen and Michael McMurray
Introduced in a 1955 television musical adaptation of *Our Town*, Frank Sinatra recorded a song that would later become the theme song for the late 1980s sitcom *Married… with Children* (starring Ed O’Neill and Katey Sagal). What was the title of this song?

*Find the answer on the last page!*
AUDIENCE SERVICES

Sidney Harman Hall
610 F Street NW

Michael R. Klein Theatre at the Lansburgh
450 7th Street NW

Tickets: 202.547.1122
Box Office phone hours (both theatres):
  Daily, noon–6 p.m.

Box Office window open until curtain time.

The Michael R. Klein Theatre is currently closed.

Concessions and Gift Kiosks:
Food and beverages are available beginning one hour before performances and at intermission. Pre-order concessions before curtain to avoid lines at intermission. The gift kiosks are open before curtain, at intermission, and after each performance.
Accessibility

Our theatres are accessible to all patrons. Please request special seating at time of ticket purchase and arrive 30 minutes before curtain for priority seating.

Open-captioned performances of this play:

Thursday, June 2 at 7:30 p.m.
Saturday, June 4 at 2:00 p.m.

Audio-described version of this play:

Saturday, June 4 at 2:00 p.m.

An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis.
Support for Shakespeare Theatre Company’s Accessibility program provided by

Connect with us:

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#STCOurTown

Shakespeare Theatre Company 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, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Professionals (APAP), American Alliance for Theatre and Education, and D.C. Arts and Humanities Education Collaborative.
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Note: This service is unavailable once the show begins.
Concessions will close after the first intermission.
Gifts will close after the second intermission.

Pick up concessions at the bar pre-show or at intermission.

Gift items can be picked up before or after the show and at intermission.
Our Town

By THORNTON WILDER
Directed by ALAN PAUL

Perfomances begin May 12, 2022
Opening Night May 17, 2022
Sidney Harman Hall

Scenic Designer
Wilson Chin

Costume Designer
Sarafina Bush

Lighting Designer
Philip Rosenberg

Sound Designer
John Gromada

Composer
Michael John LaChiusa

Music Director
Jay Crowder

Mime and Movement Directors
Mark Jaster
Emma Crane Jaster

Resident Casting Director
Danica Rodriguez

Resident Dramaturg
Dr. Drew Lichtenberg

Assistant Directors
Jacob Ettkin
Max J. Kelly

Voice and Text Coach
Lisa Beley

Intimacy and Fight Consultant
Lorraine Ressegger-Slone

Production Stage Manager
Joseph Smelser*

Stage Manager
Anthony O. Bullock*

Assistant Stage Managers
Alison R. Simone*
Jossie van Dongen*

OUR TOWN © 1938, 1957
The Wilder Family LLC
Copyright agent:
Alan Brodie Representation Ltd
www.AlanBrodie.com

*Member of Actors’ Equity Association,
the Union of Professional Actors and
Stage Managers.
CAST (in order of appearance)

Stage Manager............................Holly Twyford*
Dr. Gibbs.................................Eric Hissom*
Joe Crowell.............................Hudson Koonce
Howie Newsome.........................Christopher Michael Richardson*
Mrs. Gibbs...............................Natascia Diaz*
Mrs. Webb...............................Felicia Curry*
George Gibbs...........................Jake Loewenthal*
Rebecca Gibbs.........................Maisie Ann Posner
Sam Craig................................Josh Decker+
Wally Webb..............................Tommy Nelson
Emily Webb...............................Chinna Palmer*
Professor Willard......................Kimberly Schraf*
Mr. Webb................................Craig Wallace*
Simon Stimson.........................Lawrence Redmond*
Mrs. Soames............................Sarah C. Marshall*
Constable Warren......................Elliot Dash*
Si Crowell..............................Hudson Koonce
Joe Stoddard...........................Suzanne Richard*
Ensemble.................................Quinn M. Johnson+
Ensemble.................................Summer Wei+

There will be one 15-minute intermission and one 10-minute intermission.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
+Member of the Shakespeare Theatre Company Academy for Classical Acting at The George Washington University, Class of 2022.
UNDERSTUDIES:
Saron Araia+ (Mrs. Webb, Professor Willard), Claire Blackwelder+• (Mrs. Gibbs, Ensemble), Elliot Dash* (Mr. Webb), Josh Decker+ (George Gibbs), Brandon Haagenson+• (Simon Stimson, Sam Craig), Jonathan Jacobs+ (Joe Stoddard, Ensemble/Baseball Player), Kiana Johnson+ (Emily Webb), Quinn M. Johnson+ (Joe Crowell/Si Crowell), Hudson Koonce (Wally Webb), Marie Claire Lyon+ (Rebbecca Gibbs), Ryan Neely+ (Dr. Gibbs, Constable Warren), Llogan Paige (Rehearsal Swing), Kimberly Schraf* (Stage Manager), Erik Sorensen+ (Howie Newsome), Anna Walden+ (Mrs. Soames)

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

+Member of the Shakespeare Theatre Company Academy for Classical Acting at The George Washington University, Class of 2022.

•Appears by permission of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

FOR THIS PRODUCTION
Production Assistants: Heather Janay Ogden, Regina Vitale
Assistant Costume Designer: Christopher Hynds
Assistant Lighting Designer: Heather Reynolds
Costume Design Assistant: Lily Komarow
Hair Consultant: Lucy Wakeland
Overhire Carpenters: Jeff Campbell, Ben French, Joe Miller, Luke Tudball
Overhire Scenic Artist: Leila Spolter
MUSIC RECORDED BY:

Organ: David Lindsey
Violin and Contractor: Bruno Nasta
Guitar: Gerry Kunkel

The musicians employed in this production are members of and represented by Washington DC. Federation of Musicians, Local 161-710 of the American Federation of Musicians.

SHOW CREW

Wardrobe: Jules Capuco (Supervisor), Alexandra Beverina, Hannah Herold
Wardrobe Prep/Swing: Daisy Howard, Lily Komarow
Light Board Programmer/Operator: Brice Hilburn
Followspot Operators: Calvin Anguiano, Peter Goldschmidt
Audio Engineer: Travis Byrne
Deck Crew: Niki Sears (Deck Chief), Craig Gatling, Abby Wasserman, Will Maresco
Young Performer Supervisor: Jen Jacobs

COVID-19 SAFETY COMMITTEE

Tom Haygood, Douglas Dubois Sebamala, Tim Fowler, Julane Havens, Janice Jenson, Joy Johnson, Lindsey Morris, Max Schwager, Abigail Winston

COVID-19 Safety Managers: Hue Adams, Steven Breiter, Douglas Dubois Sebamala, Janice Jenson, Joy Johnson, Hilary Surface

For additional members of the production staff, please see the full staff listing.
Our Town leaves audiences with a shared sense of humanity, ultimately, that we are responsible for one another. Established in 2012, Theatre Washington’s Taking Care Fund distributes emergency grants to theatre professionals in the Washington, DC-area who have an unforeseen medical or personal emergency, including loss of work.

HELP FILL THE BUCKET WITH A DONATION TODAY.

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“Do any human beings ever realize life while they live it?”
- Thornton Wilder, *Our Town*

Life is a fickle thing. It twists and turns when you least expect it. Many do what they can to control it, to mold it to their whims. But sometimes what we want and what we need are different things. What we dislike, we need; what we love, we lose. Today we ask you to remember; to think of your hometown, the people and places that live like ghosts at the edges of your memory. Take a deep breath and really sense where you are, who you are, what brought you to this moment. We ask you to be present with us, to embrace this place as you would your own home. Welcome to *Our Town*. 
Thornton Niven Wilder
Chronology

1897  Born in Madison, WI (April 17)

1906  Moves to Hong Kong in May and to Berkeley, CA in October

1906–10  Emerson Public School in Berkeley, CA

1910–11  China Inland Mission School in Chefoo, China

1912–13  Thacher School, Ojai, CA. First play known to be produced: *The Russian Princess*
1915  Graduates from Berkeley High School; active in school dramatics

1915–17  Oberlin College; published regularly

1920  BA Yale College (3-month service with U.S. Army in 1918); many publications

1920–21  American Academy in Rome (8-month residency)
1920s
French teacher at Lawrenceville School, Lawrenceville, NJ (‘21–’25 and ‘27–’28)

1924
First visit to the MacDowell Colony in Peterborough, NH

1926
MA in French Literature, Princeton University
*The Trumpet Shall Sound*
produced off-Broadway (American Laboratory Theatre)
*The Cabala* (first novel)

1927
*The Bridge of San Luis-Rey*
(novel; Pulitzer Prize)

1928
*The Angel That Troubled*
*The Waters* (first published collection of drama-playlets)
1930s
Part-time faculty, University of Chicago (comparative literature and composition); lectures across the country; first Hollywood screen-writing assignment (1934); extensive foreign travel

1930
The Woman of Andros (novel); Completion of his home in Hamden, CT

1931
The Long Christmas Dinner and Other Plays (six one-act plays)

1932
Lucrece opens on Broadway starring Katharine Cornell (translation of André Obey’s Le Viol de Lucrèce)
1935  *Heaven’s My Destination* (novel)

1937  *A Doll’s House* (adaptation/translation) opens on Broadway with Ruth Gordon

1938  *Our Town* (Pulitzer Prize) and *The Merchant of Yonkers* open on Broadway

1942  *The Skin of Our Teeth* opens on Broadway (Pulitzer Prize); Screenplay for Alfred Hitchcock’s *Shadow of a Doubt*
1942–45  Service with Army Air Force in North Africa and Italy (Lt. Col. at discharge—Bronze Star and Officer of the Order of the British Empire)

1948  The Ides of March (novel); performing in his plays in summer stock in this period; The Victors opens off-Broadway (translation of Sartre’s Morts sans sépulture)
1949
Major role in Goethe Convocation in Aspen; lectures widely

1951-52
Charles Eliot Norton Professor of Poetry at Harvard University

1952
Gold Medal for Fiction, American Academy of Arts and Letters

1953
Cover of Time Magazine (January 12)
1955  *The Matchmaker* opens on Broadway starring Ruth Gordon; *The Alcestiad* produced at Edinburgh Festival with Irene Worth (as *A Life in the Sun*).

1957  German Peace Prize

1961  Libretto for *The Long Christmas Dinner* (music by Paul Hindemith) premieres in Mannheim, West Germany

1962  “*Plays for Bleecker Street*” (*Someone from Assisi, Infancy, and Childhood*) premiere at NYC’s Circle in the Square.
Theatre; Libretto for *The Alcestiad* (music by Louise Talma) premieres in Frankfurt, West Germany

1963 Presidential Medal of Freedom

1964 *Hello, Dolly!* starring Carol Channing opens on Broadway

1965 National Book Committee’s Medal for Literature
1967  The Eighth Day (National Book Award for Fiction)

1973  Theophilus North (novel)

1975  Dies in sleep in Hamden, CT on December 7. Buried at Mt. Carmel Cemetery, Hamden, CT

For more information, please visit ThorntonWilder.com and ThorntonWilderSociety.org.
PLAY SYNOPSIS

Set in the small, fictional town of Grover’s Corners, Our Town is told from the perspective of the Stage Manager, who acts as an omniscient observer and narrator of the lives of the town’s beloved characters. The events of the play take place from the year 1901 to 1913, revolving mainly around two central characters: George Gibbs and Emily Webb.

The play takes place in three acts and is told without the use of props; just good old fashioned acting and imagination. In Act One, we see George and Emily as kids coming downstairs in their respective homes for breakfast. Emily is brilliant and works hard in school, while George asks for more allowance from his mother, who struggles to get him to help out more at home.
Mrs. Gibbs and Mrs. Webb stay home and tend to the needs of the house, helping each other with chores and advice about life. The town locals follow the routine motions that make Grover’s Corners go ’round. Life is quiet and calm.

Act Two jumps to three years later. Emily continues to focus on her school work, while George continues to worry about baseball. Their differing priorities causes a slight rift between the two, but eventually George begins to pursue Emily. More time skips as the pair grows closer and closer and George eventually proposes to Emily. Their friends and neighbors prepare for the wedding alongside them, and all of their ancestors witness the ceremony as well.

After the wedding, comes Act Three. Here we meet the ghosts of
Grover’s Corners. The Stage Manager illuminates the deaths of characters we have witnessed in earlier acts. It’s now 1913—nine years later. While telling these tales, the Stage Manager runs into Mrs. Gibbs’ nephew, Sam Craig, who is back in town for another funeral—Emily’s.

Throughout this act, we see Emily experience death. She is guided by her family gone before her, but she is still attached to her former life. She asks for just one day to go back to her life from before, and she finds that it isn’t quite what she expected at all.
ABOUT SHAKESPEARE THEATRE COMPANY

OUR MISSION
Shakespeare Theatre Company creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences.

OUR VISION
We create theatre to ignite a dialogue that connects the universality of classic works to our shared human experience in the modern world.

OUR VALUES AND FOCUS
Shakespeare Theatre Company produces and presents the highest quality classic theatre productions across genres, bringing them to vibrant life in a provocative, imaginative, and accessible style.

With Shakespeare at our core, we explore plays of national and international relevancy—those with profound themes, complex characters, and heightened language—through a contemporary 21st-century lens.
We expand the classic theatre repertoire in America by reviving and commissioning adaptations and translations of important forgotten works.

We create impactful and responsive arts education and community engagement programs to connect audiences to the significance of classic works and themes. We provide a home for leading classical artists and a training ground for the next generation of theatre artists and arts administrators.

Shakespeare Theatre Company is honored to welcome everybody to our theatre, which sits on the unceded homeland of the Nacotchtank, Piscataway Conoy, and Pamunkey peoples and their descendants. It is our hope that in gathering together communities from near and far to engage in art and storytelling, we are doing so responsibly, with respect and recognition of Indigenous people and First Nation members and elders who are with us, and of all the Native peoples for whom D.C. is their ancestral home.
SHAKESPEARE THEATRE COMPANY

SUBSCRIBE TODAY!

PHOTO OF YASIN MORADI FROM THE JUNGLE BY TEDDY WOLFF.
Thornton Wilder wrote *Our Town* with the convention of having no props and little or no scenery. His stage directions indicate that the objects the characters handle are “imaginary,” or invisible. The absence of actual props or scenery intensifies our focus on the people, the characters—not only on what they say, think, and feel, but also how
they interact with each other and the world around them. The very absence of objects in the play bespeaks their insignificance in Wilder’s vision of what is enduring in *Our Town*.

The great Marcel Marceau said one of the tasks of mime was “to make the invisible visible.” In this production, we seek to make the mime of the objects clear and credible, simple enough as not to distract, and to reflect their inherent poetry. What is revealed about a character as they handle an “imaginary” object? What is essential and significant to the moment in which an object is “made visible?” What is the quality and value of an object to its holder, and how is that expressed physically?

We have also used mime and movement techniques to suggest spaces undefined by things like visible walls and doors. Again, the absence of scenery suggests that
structures do not matter so much as their impact on our bodies and our lives. We aim to reflect the quality of the space in the actor’s movement. What does the body do when we step outside on a warm moonlit night, look out the window on a rainy morning, or behold a familiar mountain in the distance? What does it do to the heart?

We hope the objects and spaces in the play will be “visible,” and that our application of the art of mime will be “invisible” as it supports and enhances your experience of Our Town.

Mark Jaster and Emma Crane Jaster
Mime and Movement Directors
The Act in Eternity

BY DR. DREW LICHTENBERG, RESIDENT DRAMATURG
The influences upon the writing of *Our Town* resemble Thornton Niven Wilder himself: a disarming mixture of highbrow cosmopolitanism and homespun all-Americanism. A diplomat’s son, Wilder was born in Madison, Wisconsin, but spent much of his childhood in Shanghai and Hong Kong. He studied at Yale and the American Academy in Rome, and taught courses at the University of Chicago and Harvard, but he also served patriotically in the Air Force Intelligence Unit during World War II. He won three Pulitzer Prizes, all the while proclaiming his own achievements were nothing special. “I am not an innovator but a rediscoverer of forgotten goods,” he would write, as if he just happened to stumble across the raw materials of what many consider to be the greatest play ever produced for the American stage.
By the time *Our Town* was completed in 1938, Wilder had spent six summers in New Hampshire: as a tutor at Lake Sunapee Summer School in Newbury, and in nearby Peterborough at the MacDowell Colony. A roving soul, Wilder would return to the artist retreat every summer for more than a quarter of a century, writing to the philanthropist and co-founder Marian MacDowell, “I am a Peterboroughvian for good.” Wilder developed a deep fondness for New Hampshire’s small villages, nestled among the mountains, with their little white houses. And perhaps that is where the play comes from, transfiguring these images of small-town America into the stuff of myth.

But *Our Town* is a deceptively simple-seeming play, and more complicated than it appears at first glance. It was radical in its time, and its formal brilliance is undiminished today. The play, a triptych, presents
three different days in the life of Grover’s Corners, New Hampshire. In each act, Wilder demonstrates his mastery of form. First, the customs, conventions, and beliefs of a very specific White Anglo-Saxon Protestant community are seen from an archaeological perspective. In Act Two, the love story between George Gibbs and Emily Webb is presented with naturalistic detail and open-hearted sentiment. The famous soda fountain scene suggests an Americana equivalent to Romeo and Juliet’s balcony scene, its minute shifts of dialogue and swelling moments of emotion demanding that actors bring the goods. And the last act—well, its cosmic shifts in space and time simply must be experienced in the theatre. Their meaning cannot be plumbed by description alone.

Wilder unifies these disparate styles by means of a simplified, empty stage. By exposing the theatrical
mechanism, he wrote in 1938, the suspension of disbelief becomes deeper. “I tried to restore significance to the small details of life by removing scenery. The spectator through lending his imagination to the action restages it inside his own head.” The play’s principal speaker, identified only as the “Stage Manager,” embodies a similar paradox: bereft of personal details of character, their rapport with the audience somehow intensifies.

At one point, the Stage Manager tells the audience: “Well, people a thousand years from now, this is the way we were—in our growing-up, in our marrying, in our doctoring, in our living, and in our dying. Now let’s get back to our day in Grover’s Corners…” It is not the only time Wilder creates a vertiginous effect in the play, allowing the audience to feel as if they are looking backward, across the chasm of time, and seeing themselves.
In the 1931 one-act play, *The Long Christmas Dinner*, Wilder had similarly compressed nine decades into 30 minutes. In such works, past, present, and future intermingle in a manner soft and strange. Reality is captured through carefully devised artifice. Small details of quotidian, everyday life are curiously seen anew because of the manner in which they are theatricalized. In *Our Town*, Wilder does the seemingly impossible: he sets out to write a play about what life means, or meant, and accomplishes it through the most oblique of methods. It is far from a mere picture of New Hampshire life—it is the picture of that life, abstracted and set among the stars.

In other words, *Our Town* was inspired by Wilder’s lifelong interest in artistic forms as well as a few New Hampshire summers. In its understated way, *Our Town* is a *tour de force* through theatrical history. The Stage Manager
is a device from 14th-century Chinese theatre, the bare stage a convention of the Elizabethan and Spanish Renaissances. Wilder admired French symbolism and Pirandellian existentialism, and the play at times suggests an American equivalent of Bertolt Brecht’s epic theatre and J.B. Priestley’s “time” plays, both of which also toyed with the theatrical illusion, in search of greater truths.

The biggest influence on *Our Town*, however, was Gertrude Stein, poet, playwright, style guru, godmother of the avant-garde. The two were lifelong friends, and in 1937 Wilder wrote Stein that he was in the middle of composing “the most beautiful little play you can imagine. [...] It’s a little play with all the big subjects in it; and it’s a big play with all the little things of life lovingly impressed into it. [...] It’s called *Our Town* and its third act is based on your ideas.” One of Stein’s chief ideas is that
every single thing—every feeling, every idea, every sight and sound—only ever happens once, and then is gone. Wilder is channeling Stein when he writes that “Every person who has ever lived has lived an unbroken succession of unique occasions.” The paradox of Our Town—the paradox of theatre—is that it reproduces this sense of oneness, this one great truth, through a series of agreed-upon lies, enacted again and again. The theatre, Wilder argues, deals in specific ways with general truths. It represents “the Act in Eternity.”

Perhaps this explains why Our Town survives, even as so many other, more “realistic” plays have vanished from the stage. Especially in times of tribulation or loss, Our Town helps us see the thing itself in all its clarity. And that thing is life itself.
CAST BIOGRAPHIES

FELICIA CURRY*
Mrs. Webb

ELLIOT DASH*
Constable Warren
STC: Kiss Me, Kate; As You Like It; Hamlet; Henry V; Macbeth; Volpone; All’s Well That Ends Well. NEW YORK: The Acting

**JOSH DECKER**

*+ Sam Craig*

NATASCIA DIAZ*
Mrs. Gibbs
STC: Measure for Measure, Othello.
NEW YORK: Broadway: Man of La Mancha, Seussical. Off-Broadway: Grand Hotel, Jacques Brel, Tick, Tick... Boom!, Saturday Night. NATIONAL TOUR: West Side Story. REGIONAL: Hartford Stage: Ah, Wilderness! | Woolly Mammoth Theatre Company: Collective Rage: A Play in Five Bettys (World Premiere) | Signature Theatre: Passion, The Threepenny Opera | MetroStage: Jacques Brel, Savage in Limbo, ROOMS | The Muny: On Your Feet, Chicago. FILM: Every Little Step. TELEVISION: Recurring on FBI (Detective Cantrell), Law & Order, Law & Order: SVU. AWARDS: LA Ovation Award nomination (Tick, Tick... Boom!), Chicago Jeff Award and St. Louis Kevin Kline Award (Anita in West Side Story), St. Louis Critics Award nomination (Velma in Chicago), St. Louis Critics Award (Gloria Fajardo in On Your Feet), Helen Hayes Award nomination (Jenny in The Threepenny Opera), Helen Hayes Awards (Fosca in Passion, Woman 1 in Jacques Brel, Monica in ROOMS). | NatasciaDiaz.com.

ERIC HISSOM*
Dr. Gibbs
NATIONAL TOUR: The 39 Steps.
REGIONAL: Arena Stage: Vanya and Sonya and Masha and Spike,

QUINN M. JOHNSON+
Ensemble
STC: The Merchant of Venice.

HUDSON KOONCE
Joe Crowell/Si Crowell

JAKE LOEWENTHAL*
George Gibbs

SARAH C. MARSHALL*
Mrs. Soames

TOMMY NELSON

_Wally Webb_


CHINNA PALMER*

_Emily Webb_

REGIONAL: St. Louis Black Repertory Theatre: _Behind the Sheet_ | Woolly Mammoth Theatre Company: _Fairview_. FILM: _The Art of Unemployment_, _Akata Boys_, _The Zeke Sanders Story_, _Train, We Find Love_. OTHER: _Perfect_ (web series); _Homebound: We Wear the Mask_ (Round House Theatre web series) | Washington Post: _Throwback Thursday_ series. AWARDS: American Black Film Festival: Web Series Official Selection (_Perfect_). PERSONAL: Chinna is thrilled to consider this her last show in D.C. before moving to New Haven to begin her grad school journey with the David Geffen School of Drama at Yale. “May every
step be rooted in Love; driven with Purpose; in search of Truth.” | Teaching: Young Playwright’s Theatre; Howard University (Acting for TV/Film TA) | Training: Howard University: BFA in Acting, British American Drama Academy: Midsummer in Oxford | Instagram: @chinna.palmer.

MAISIE ANN POSNER
Rebecca Gibbs

LAWRENCE REDMOND*
Simon Stimson
STC: A Midsummer Night’s Dream; The Government Inspector; Much Ado About Nothing; As You Like It; Romeo and Juliet; Richard III; Cyrano; Henry IV, Parts 1 and 2; Camino Real; The Beggar’s Opera. TOURS: Guys and Dolls. REGIONAL: Arena Stage: Great Society, Intelligence, All the Way, Ruined | Signature Theatre: She Loves Me, Assassins, Blackbeard, Grand Hotel, Passion | Round House Theatre: Quixote Nuevo, Permanent Collection | Olney Theatre Center: Miss You Like Hell.
AWARDS: Artist Fellowship Grant, DC Commission on the Arts and Humanities; Helen Hayes Award (1997, 1998); seven additional nominations.

SUZANNE RICHARD*
Joe Stoddard
INTERNATIONAL: Liz Lerman’s Dance Exchange: Ferocious Beauty-Genome. FILM: Franmeister, The Snowflake Crusade, Odyssey. AWARDS: Helen Hayes Award nominations (Jesus Christ Superstar), Theatre Lobby Award (Jesus Christ Superstar), Montgomery County Executive’s Excellence in the Arts Community Award. PERSONAL: she/her/hers. Susie is Artistic Director of Open Circle Theatre. She is a member of The Kennedy Center’s Culture Caucus and directed the annual musicals at Farquhar Middle School in Olney. | Teaching: Artstream, Georgetown University | Training: UNC-Chapel Hill: BA in Acting | OpenCircleTheatre.org.
CHRISTOPHER MICHAEL RICHARDSON*
Howie Newsome
STC: Macbeth. TOURS: Elephant & Piggie’s We Are in a Play!, National Players Tour 65. REGIONAL:

KIMBERLY SCHRAF*
Professor Willard

**HOLLY TWYFORD**

*Stage Manager*

STC: *Old Times.* REGIONAL: Close to eighty productions in the Washington Metropolitan area, including Arena Stage, Studio Theatre, Woolly Mammoth Theatre Company, and more. Nationally, Ms. Twyford has appeared in various productions and readings in New York; Boston; Philadelphia; Milwaukee; Red Bank, NJ, and Santa Cruz, CA. FILM: She has appeared on the small screen and in several independent films, most recently the feature film *Dakota.* Her credits also include numerous commercials, voiceovers, and
educational and training films. OTHER: Directing: No Rules Theatre Company: Stop Kiss | Adventure Theatre MTC: A Lump of Coal for Christmas | Studio Theatre 2ndStage: Edgar and Annabel, Mary Kate Olsen is in Love | Theater J: Becoming Dr. Ruth | Signature Theatre: Escaped Alone | Factory 449: The Amish Project. AWARDS: Emery Battis Award for Acting Excellence (Anna in Old Times), Multiple Helen Hayes Award nominee and five-time winner (Juliet in Romeo and Juliet, Evelyn in The Shape of Things, Diane in The Little Dog Laughed, Speed in The Two Gentlemen of Verona, Martha in Who’s Afraid of Virginia Woolf?). PERSONAL: Ms. Twyford is honored to be a Lunt-Fontanne Fellow, a member of the Studio Theatre’s Cabinet, and a Ford’s Theatre Associate Artist. Ms. Twyford is proud to be a resident of Washington, D.C.

CRAIG WALLACE*
Mr. Webb
STC: Numerous productions including Henry IV, Parts 1 and 2; The Government Inspector; Romeo and Juliet; Julius Caesar; Antony and Cleopatra; Tamburlaine; Edward II.
REGIONAL: Ford’s Theatre: Death of a Salesman, A Christmas Carol, Fences, The Guard, The Laramie Project, Our Town, Necessary Sacrifices, Sabrina Fair, Jitney | Round House Theatre: A Doll’s House, Part 2; “Master Harold”...and the Boys; Permanent

SUMMER WEI+
Ensemble

INTERNATIONAL: Beijing, China: Macbeth, The Removalists, Così, Grounded, ¥16.5. CHINESE LANGUAGE NATIONAL MUSICAL TOURS: How to Succeed in Business Without
Really Trying, Man Of La Mancha, Avenue Q. FILM: Shadows and Lies, The Thing in the Bag, The Jiu Jitsu Girl, Mama, Magic Mirror, Fleeting Time. TELEVISION: Blue Sky, Great Team, Love Is Love. PERSONAL: Summer is a native Chinese who lives in Beijing where she has acted in both English and Chinese on stage and in film and television. Along with performing in many Chinese plays and films, Summer has been an actress in numerous China premieres of western plays. Our Town is her first professional production in America. | Training: George Washington University/Shakespeare Theatre Company: MFA in Classical Acting; The Central Academy of Drama in Beijing, China: PhD in Acting and Directing; Yunnan Arts University, Kunming, China: MFA and a BA in Theater and Acting | Instagram: @summerweiyihuan.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

+Member of the Shakespeare Theatre Company Academy for Classical Acting at The George Washington University, Class of 2022.
I live in the District & Love it!

Judi Seiden
202.547.4419
judi@judiseiden.com
ARTISTIC BIOGRAPHIES

THORNTON WILDER

Playwright

Thornton Wilder (1897–1975) was a pivotal figure in the literary history of the twentieth-century. A novelist and a playwright, his works celebrate the connection between the commonplace and the cosmic dimensions of human experience. He is the only writer to win Pulitzer Prizes for both drama and fiction: for his novel The Bridge of San Luis Rey, and two plays, Our Town and The Skin of Our Teeth. His other novels include The Cabala, The Woman of Andros, Heaven’s My Destination, The Ides of March, The Eighth Day, and Theophilus North. His other major dramas include The Matchmaker (adapted as the musical Hello, Dolly!) and The Alcestiad. The Happy Journey to Trenton and Camden, Pullman Car Hiawatha, and The Long Christmas Dinner are among his well-known shorter plays. He enjoyed enormous success as a translator, adaptor, actor, librettist, and lecturer/teacher and his screenplay for Alfred Hitchcock’s Shadow of a Doubt remains a classic psycho-thriller to this day. Wilder’s many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters and the Presidential Medal of Freedom. More information on Thornton Wilder and his family is

**ALAN PAUL**

**Director**

STC: *All the Devils Are Here; Peter Pan and Wendy; The Comedy of Errors* (Helen Hayes Award nomination, Best Director); *Romeo and Juliet* (mainstage and 2018 Free For All); *Camelot; Kiss Me, Kate; Man of La Mancha* (Helen Hayes Award nomination, Best Director); *A Funny Thing Happened on the Way to the Forum* (Helen Hayes Award, Best Director); *The Boys from Syracuse; The Winter’s Tale* (2014 Free For All); *Twelfth Night* (2010 Free For All); *As You Like It* (Associate Director); *Henry IV, Parts 1 and 2* (Associate Director); numerous galas, readings, and special events; Assistant Director: 13 shows. THEATRE DIRECTING: Drury Lane Theatre: *The King and I* | 5th Avenue Theatre: *Kiss Me, Kate* | Arena Stage: *The Pajama Game* | Signature Theatre: *I Am My Own Wife* | Studio Theatre 2ndStage: *Silence! The Musical* (Helen Hayes Award nomination, Best Director), *The Rocky Horror Show* | MetroStage: *Fully Committed* | University of Maryland: *The Matchmaker* | Apex Theatre Company: *Richard II*. OPERA DIRECTING: Palm Beach Opera: *The Pirates of Penzance* (with Stephanie Blythe) | Portland Opera: *Man of La Mancha* | Washington National Opera: *Penny* (World
Premiere) | numerous works for Urban Arias, The In Series, Strathmore Concert Hall, Wolf Trap Opera, and the National Symphony Orchestra. PERSONAL: Finalist for the 2013 European Opera Directing Prize (Vienna, Austria) | AlanPaulDirector.com.

WILSON CHIN
Scenic Designer

SARAFINA BUSH
Costume Designer

PERSONAL: Training: Adelphi University: BA.

PHILIP ROSENBERG
Lighting Designer

Alley Theatre, Arena Stage, McCarter Theatre Center, Manhattan School of Music, Portland Stage Company, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Goodspeed Musicals, Two River Theater, George Street Playhouse, Westport Country Playhouse.

JOHN GROMADA
Sound Designer

STC: Peter Pan and Wendy, The Merry Wives of Windsor, Much Ado About Nothing. NEW YORK: Broadway: Composed music and/or designed sound for more than 40 Broadway productions, including All My Sons, The Elephant Man with Bradley Cooper, The Trip to Bountiful with Cicely Tyson (Tony Award nomination), The Best Man (Drama Desk Award), Torch Song, All My Sons, Clybourne Park, Seminar, Man and Boy, The Columnist, Next Fall, A Bronx Tale, Prelude to a Kiss, Proof, Sight Unseen, Well, Rabbit Hole, A Streetcar Named Desire, Twelve Angry Men, A Few Good Men. Off-Broadway: Delacorte Theater: Measure for Measure | The Young Man from Atlanta, The Cake, Amy and the Orphans, Twelfth Night, Shadowlands, The Incident at Vichy, Ripcord, Old Hats, My Name is Asher Lev, The Orphans’ Home Cycle (Drama Desk and Henry Hewes Awards), The Screwtape Letters (including the national tour), Shipwrecked! (Lucille Lortel Award), The Singing Forest, Julius Caesar, The Skriker (Drama Desk...

**MICHAEL JOHN LACHIUSA**

*Composer*


JAY CROWDER

Music Director

MARK JASTER
Mime and Movement Director

MIME AND MOVEMENT CONSULTATION:
EMMA CRANE JASTER
Mime and Movement Director
STC: Remember This: The Lesson of Jan Karksi.

DANICA RODRIGUEZ
Resident Casting Director
See page 90.
DR. DREW LICHTENBERG
Resident Dramaturg
See page 90.

JACOB ETTKIN
Assistant Director

MAX J. KELLY
Assistant Director


LISA BELEY
Voice and Text Coach

See page 91.

LORRAINE RESSEGGER-SLONE
Intimacy and Fight Consultant

STC: The Silent Woman. REGIONAL: Baltimore Center Stage: The Garden, How to Catch Creation | Woolly Mammoth Theatre Company: Describe the Night; BLKS; Botticelli in the Fire; Oedipus el Rey; Mr. Burns, A Post-Electric Play; House of Gold | Round House Theatre: Spring Awakening | 1st Stage: The Phlebotomist, Secret Things, Three Days of Rain, Ma Rainey’s Black Bottom | Taffety Punk: Pram Kicker, Riot Grrrls Romeo and Juliet, Julius
Caesar | Signature Theatre: *Pacific Overtures* | Imagination Stage: *Merlin and the Cave of Dreams, Perseus’ Bayou.* PERSONAL: Lorraine is an Intimacy, Fight, and Movement Director in the DC Metro area. She is the Intimacy and Fight Director for the summer season at The Theatre at Monmouth. | Training: Virginia Commonwealth University: MFA.

**JOSEPH SMELSER**

*Production Stage Manager*

TOUR: *Let Me Down Easy* and *Twilight: Los Angeles, 1992* (both with Anna Deavere Smith).
PERSONAL: Training: Oberlin College: BA.

**ANTHONY O. BULLOCK***

*Stage Manager*


**ALISON R. SIMONE***

*Assistant Stage Manager*

Outer Space, Witness. OTHER: Several events with Broadway Cares/Equity Fights Aids. PERSONAL: she/her/hers | Training: Columbia University: MFA in Stage Management | Instagram: @alisonrsimone.

JOSSIE VAN DONGEN*  
Assistant Stage Manager


*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.

The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

The designers at this theatre are represented by United Scenic Artists, Local USA 829, of the International Alliance of Theatrical Stage Employees.
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EPILOGUE

Things to read, watch, and listen to next!

READ

There There (2018)
This New York Times best-selling novel details the life of various Native Americans living in and around Oakland, California. Written by Cheyenne and Arapaho author Tommy Orange, this novel illustrates the struggles with identity and authenticity that most Urban Indians face. Told from the perspectives of 12 different tribe members, these separate stories all intertwine when the community gathers at a powwow and its subsequent attempted robbery.

As You Like It (1599)
Shakespeare’s comedy follows Rosalind as she seeks sanctuary
in the Forest of Arden. As the characters make their way through the forest, they come across several interesting characters, including the melancholy Jaques. In what is one of Shakespeare’s most famous monologues, Jaques declares that “all the world’s a stage” and guides the audience through the cycle of life.

**WATCH**

*Lady Bird* (2018)

In Greta Gerwig’s award-winning film, the titular Lady Bird struggles with connecting with her mother. As Lady Bird goes through high school, she forms disingenuous relationships with her peers to fabricate the connection that she lacks with her mother, only to realize that the most genuine relationship she can have is with the woman who knows her and gets under her skin the most—her mother.
This coming-of-age film reminds us of the importance of companionship and family.

**Our Towns** (2021)
This HBO documentary takes a journey through the heart of America exploring small towns in an intimate and personal way. From Academy Award-nominated filmmakers Steven Ascher and Jeanne Jordan and based on the National best-selling book *Our Towns: A 100,000-Mile Journey Into the Heart of America* by Deborah Fallows and James Fallows, this beautifully shot film spotlights communities in rural America and their journey to sustainability and survival.

**LISTEN**

**Our Town** (opera, 2006)
Composer Ned Rorem’s opera is the first operatic adaptation of
Thornton Wilder’s literary classic. The opera retains the same storytelling technique with The Stage Manager being the omniscient presence of the show. Premiering at Indiana University Opera Theater with student singers, this opera has become a popular piece for emerging young singers. Listen here.

Our Town with host Andy Ockershausen (2016–2019)
A third-generation Washingtonian, Ockershausen gave the District the opportunity to connect with our hometown heroes on a more personal level in this podcast. The longtime WMAL radio executive passed away in 2021, but his legacy as a lover of Washington D.C. lives on. Listen to his interview with DMV Broadcasting Icon Chick Hernandez: here.
“Gripping, intelligent, and passionate.”
—The Financial Times

RED VELVET

By LOLITA CHAKRABARTI
Directed by JADE KING CARROLL

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Photo of Amari Cheatom by Tony Powell.
The Place: London’s Theatre Royal
The Year: 1833
The Play: Othello
The Player: TBD

Edmund Kean was known as the finest actor of his generation; to watch him perform was to watch Shakespeare by flashes of lightning. When Kean falls ill during the run of Othello, all assume his son Charles will step into the role... but theatre manager Pierre Laporte has different plans. Enter instead Ira Aldridge, the first internationally acclaimed Black classical actor, and the first Black actor to ever play Othello on a London stage. Amidst riots and social upheaval surrounding the abolition of slavery, Aldridge’s groundbreaking and emotionally stirring performance upends expectations and leaves all of Covent Garden reeling. Aldridge, and theatre as a whole, would never be the same.
Written by Olivier Award-winning actress and playwright Lolita Chakrabarti (*Life of Pi*), *Red Velvet* is a brilliant exploration of the life and career of Ira Aldridge: the first critically acclaimed Black Shakespearean actor. The visionary Jade King Carroll (*Proof of Love*) makes her STC directorial debut with a multi-talented cast as they unearth and illuminate the potential lived experiences of one of theatre history’s greatest pioneers.
FOR SHAKESPEARE THEATRE COMPANY

SIMON GODWIN
Artistic Director

Simon Godwin joined Shakespeare Theatre Company as Artistic Director in September 2019. He has served as Associate Director of the National Theatre of London, the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres (Northampton). While at the Royal Court, Simon directed seven world premieres, including Routes, If You Don’t Let Us Dream, We Won’t Let You Sleep, NSFW, The Witness, Goodbye to All That, The Acid Test, and Wanderlust. He made his debut at the National Theatre with Strange Interlude followed by Man and Superman, and went on to direct The Beaux’ Stratagem, Twelfth Night, a celebrated production of Antony and Cleopatra with Ralph Fiennes and Sophie Okonedo, and the world premiere of Simon Wood’s Hansard. Most recently, he returned to the National Theatre to direct Romeo & Juliet, an original film for television (Sky Arts in UK/PBS in US) starring Josh O’Connor and Jessie Buckley. Simon has also directed at the Royal Shakespeare Company, including productions of Timon of Athens with Kathryn Hunter in the titular role, which was reimagined in early 2020 for Theatre for a New
Audience in New York City and Shakespeare Theatre Company, an acclaimed *Hamlet*, which toured to the Kennedy Center, and *The Two Gentlemen of Verona*. In 2019, Simon made his Tokyo debut, directing a Japanese cast in *Hamlet* for Theatre Cocoon. Other productions include *The Little Mermaid, Krapp’s Last Tape/A Kind of Alaska, Faith Healer, Far Away, Everyman, Habeas Corpus*, and *Relatively Speaking*. In 2012 Simon was awarded the inaugural Evening Standard/Burberry Award for an Emerging Director.

**CHRIS JENNINGS**  
*Executive Director*

STC: Joined the Company in 2004. ADMINISTRATION:  
General Manager: Trinity Repertory Company (1999–2004), Theatre for a New Audience (1997–1999); Associate Managing Director: Yale Repertory Theatre; Assistant to the Executive Producer: Manhattan Theater Club; Founder/Producing Director: Texas Young Playwrights Festival; Manager: Dougherty Arts Center. MEMBERSHIPS: Currently serves on the Board of the DowntownDC BID, THE ARC, the Penn Quarter Neighborhood Association, theatreWashington, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees); has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts

LEEANÉT NOBLE

Director of Equity and Enrichment

STC: Director: Amen Baldwin!: A Living Celebration. Writer/Producer: Shakespeare Everywhere; Our Town, Our Shakespeare. NEW YORK: Off-Broadway: STOMP, Drumstruck, House of Charlie, and one-woman shows KickN2theBeat and In My Shoes. FILM: Director: 10 Seconds. Actor: Downtown Express. PERSONAL: LeeAnét has worked with Bono, Alicia Keys, Rihanna, Sheryl Crow, and more. She is the co-director of the internationally, critically acclaimed dance troupe, Team Vicious. Her original productions have been seen at The Kennedy Center, Madison Square Garden, 54 Below, The Zipper Theatre, and The Stade de Bercy (Paris). She was featured in and on the development team for the digital series Disney’s The Lion King Experience. Her play, Lerato and Her Drum, was a recent finalist for TYA/USA and Write Now’s Relimagine: New Plays in TYA program | Teaching: The Academy for Classical Acting at The George Washington University, Howard University, Montgomery College | Training: Howard University | Instagram: @leeanetnoble | LeeAnet.com.
DANICA RODRIGUEZ
Resident Casting Director


DR. DREW LICHTENBERG
Resident Dramaturg

As Resident Dramaturg for the last decade, Drew has worked on more than 50 productions, including numerous world premieres, and over half of the 36-play Shakespeare canon. He has worked as a production dramaturg abroad at the Royal National Theatre of Great Britain (twice), in New York on Broadway at the Roundabout Theatre Company, and off, with the New York Shakespeare Festival. Regionally, he has worked with the Oregon Shakespeare Festival (Play On!), Yale Repertory
Theatre, Baltimore Center Stage, and Williamstown Theatre Festival. His dramaturgical writing has appeared at theatres such as the Lincoln Center for the Performing Arts, the McCarter Theatre Center at Princeton University, and American Conservatory Theatre in San Francisco. As a translator and adaptor, he has worked off-off-Broadway at La Mama Experimental Theatre Club and locally at Woolly Mammoth Theatre Company. He has taught multiple courses at Catholic University of America, Eugene Lang College at the New School, and David Geffen School of Drama at Yale University. He has received an MFA and DFA in dramaturgy and dramatic criticism from Yale School of Drama and is the author of the scholarly monograph, *The Piscatorbühne Century: Aesthetics and Politics in the Theater after 1927* (New York & London: Routledge, 2021). He is the co-host of STC’s *Shakespeare Hour Live*.

**LISA BELEY**

*Head of Voice and Text*

STC: *Peter Pan and Wendy; Everybody; The Oresteia; Vanity Fair; Richard III; The Panties, The Partner and The Profit; The Comedy of Errors; Romeo and Juliet; Camelot; Noura; Hamlet; Twelfth Night; The Lover and The Collection; Othello* (2017 Free For All); *The School for Lies; Macbeth; King Charles III |* ACA: *As You Like It,*
Measure for Measure, Macbeth, Pericles, Julius Caesar, A Midsummer Night’s Dream, Coriolanus.
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Wardrobe Supervisors: Jules Capuco, Daisy Howard
Technical Director: Kelly Dunnavant
Assistant Technical Director: Chris Stoutjesdyk
Scene Shop Administrator: Charles Cobb
Master Carpenter: Eric McMorris
Scenic Carpenters: Justin Carnes, Natalie Jurkowski
**Charge Scenic Artist: Sally Glass**
Scenic Artist: Molly Hall
**Properties Director: Chris Young**
Assistant Properties Director: Kimberley E. Cruce
Soft Goods Artisan: Rebecca Williams
Props Artisan: Justin Titley
**Master Electrician: Sean R. McCarthy**
Associate Master Electrician: Lauren Lee
Electricians: Peter Goldschmidt, Brice Hilburn
**Audio/Video and Stage Operations Supervisor:**
*Gordon Nimmo-Smith*
Audio/Video Engineers: Travis Byrne, James LaDow
Assistant Stage Operations Supervisors:
Robert Garner, Rachel Wolf
Deck Chiefs: Niki Sears, Andrew Wilkinson
Run Crew: Craig Gatling, Will Maresco
“Love and Marriage”

The production of Our Town for which the song was written featured Sinatra in the role of the Stage Manager alongside Paul Newman and Eva Marie Saint as George Gibbs and Emily Webb.