PORTLAND CENTER STAGE
Presents

Our Town
By Thornton Wilder
Directed by Rose Riordan

September 12 – October 11, 2015
Artistic Director | Chris Coleman
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Presents

Our Town
By Thornton Wilder
Directed by Rose Riordan

Scenic Designer
Tony Cisek

Costume Designer
Alison Heryer

Lighting Designer
Diane Ferry Williams

Sound Designer
Casi Pacilio

Music Direction and
Vocal Arrangements
Rick Lewis

Assistant Director
K.L. Cullom

Stage Manager
Janine Vanderhoff*

Assistant Stage Manager
Mリアルena DiFabbio*

Casting
Rose Riordan and Brandon Woolley

Performed with two intermissions.

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www.alanbrodie.com
CAST LIST

Shawn Fagan*..............................Stage Manager
Paul Cosentino*..........................Dr. Gibbs
Chris Murray*..............................Joe Crowell Jr./Si Crowell/
                                     Mr. Carter and others
Vin Shambry*..............................Howie Newsome
Gina Daniels*..............................Mrs. Gibbs
Tina Chilip*..............................Mrs. Webb
Sathya Sridharan*.........................George Gibbs
Hailey Kilgore..............................Rebecca Gibbs
Henry Martin..............................Wally Webb
Nikki Massoud*............................Emily Webb
Leif Norby*.................................Professor Willard/
                                     Joe Stoddard and others
John D. Haggerty*..........................Mr. Webb
Lauren Modica..............................Woman in Balcony
                                     and others
Gary Norman...............................Simon Stimson and others
Sharonlee McLean*........................Mrs. Soames and others
Chris Karczmar*...........................Constable Warren
Ricardy Charles Fabre....................Sam Craig and others
Laura Faye Smith*........................Lady in Box and others
Holden Goyette............................Townkid
Aida Valentine............................Townkid

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

Videotaping or other photo or audio recording of this production is strictly prohibited.
“Every good and perfect thing stands moment by moment on the razor’s edge of danger, and must be fought for.”
–Thornton Wilder, *The Skin of Our Teeth*

I knew about Thornton Wilder before I could read. My Mom trained as an actress and had an amazing scrapbook of all the plays she’d starred in during college. For a 3-year-old kid, it was fascinating to thumb through it, trying to understand who all these women were that looked like the woman who cooked breakfast in the morning. One of her favorites (besides Elizabeth the Queen) was the role of Sabina in Thornton Wilder’s *The Skin of Our Teeth*. She was dolled up in what looked like a sexy, red, hot-pants outfit, and she loved recalling the wild journey Sabina traveled through mankind’s major cataclysms.

When I was old enough to read plays, I picked up *The Skin of Our Teeth* and fell for its wit, smarts and grand scope (you can see this play at the end of Artists Rep’s season in May, directed by my friend Dámaso Rodriguez). Here was an author who clearly had an interest in the sweep of history, in man’s relationship to the cosmos. I somehow avoided reading *Our Town* until graduate school (which I can’t quite figure out, because I think I may have been in a production in high school), when we had to design it for a scenic design class. Curled up in my tiny apartment in snowy Pittsburgh, I was blown away by the dramatic ingenuity and hard-nosed spirituality of the piece. We tend to think of it as folksy and heart-warming (of which it
offers brief glimpses), but the author was clearly focused on our relationship to death, the afterlife, and how very difficult it is to see the miracle of the life we are living right now at this moment.

The first signs of religion and art show up at the same time on the planet (about 70,000 years ago) and that connection can’t have been happenstance. As mankind’s brain was evolving, our awareness of “spirit,” the animating force within an individual, must have provoked profound unrest: “Where does it go when we die?” And indeed, so much of art since that moment has been an attempt to connect that sense of spirit, of life force within each of us, to the larger story of our culture and our race. So we begin our journey this year, in 2015, with Our Town – offering both a look at our history, and at our present; at others, and at ourselves.

CAST BIOGRAPHIES

Tina Chilip
Mrs. Webb
Tina Chilip is delighted to be back at Portland Center Stage, where she appeared in Chinglish in 2014. She was recently in after all the terrible things I do at Huntington Theatre Company. Off-Broadway credits include Golden Child (Signature Theatre), Flipzoids (Ma-Yi Theater Company), Joy Luck Club (Pan Asian Repertory Theatre), A Dream Play (National Asian American Theatre Company). Other regional credits: The Intelligent Homosexual's Guide... (Berkeley Repertory Theatre), Chinglish (Syracuse Stage), M. Butterfly (Guthrie Theater), Yellow Face
(TheatreWorks), Trinity Repertory Company, American Conservatory Theater, among others. Internationally, she was in David Henry Hwang’s *Golden Child* at the Cultural Center of the Philippines. TV: *Royal Pains*. Tina is a proud graduate of the Brown University/Trinity Rep M.F.A. Acting Program.

www.tinachilip.com

**Paul Cosentino**  
**Dr. Gibbs**  
Off-Broadway: *The Mapmaker’s Opera* (Perry Street Theatricals); *American Dreams: Lost & Found, As You Like It* (The Acting Company). Regional Theater: *Gross Indecency, Macbeth, Don Quixote* (Denver Center Theatre); *Suddenly Hope* (Momentum Productions); *The Madness of George III* (Palo Alto Players); Oberon in *A Midsummer Night’s Dream* and the title role in *Pericles* (Festival Theater Ensemble). TV: *Biography Channel, The Blacklist*. A native of Northern California, Paul earned a Bachelor of Music degree from San Jose State University prior to graduating with an MFA from the National Theater Conservatory. Recently, he has been traveling with a solo show called *Bad Connections*? that was written specifically for him by New York playwright Michael Levesque. Thus far it’s played in Edmonton, Orlando, Toronto, Rochester, Santa Cruz and Vancouver, BC. Paul lives in New York City and is delighted to be making his debut at PCS!

www.paulcosentino.com

**Gina Daniels**  
**Mrs. Gibbs**
Gina, a company member of the Oregon Shakespeare Festival, is delighted to make her way north to PCS. OSF shows include *Midsummer Night's Dream*, *A Streetcar Named Desire*, *Julius Caesar* and *Well*. Originating the role of Coretta Scott King at OSF, Gina was a member of the Broadway company of Tony winner *All The Way*. She has worked extensively in New York, internationally, and regionally including *The White Snake* (Wuzhen Theatre Festival); *Vanya Sonia Masha Spike* (Paper Mill Playhouse); *Broke-ology* (TheaterWorks); *Measure for Measure* (Lake Tahoe Shakespeare); *Doubt* (Kansas City Rep); *Cyrano* (Willamette Rep); *All’s Well That Ends Well* (Utah Shakespeare); *Private Lives* (Shakespeare Santa Cruz); *Taming of the Shrew, Macbeth* (Delaware Theatre Company); *Ideal Husband* (Center Stage); *The Story* (Milwaukee Rep); *Medea* (Pittsburgh Public); *As You Like It* (Arden Theater). [www.gina-daniels.com](http://www.gina-daniels.com)

**Ricardy Charles Fabre**

**Sam Craig and others**

Ricardy Charles Fabre is originally from New York and is a resident actor at The Flea Theatre (NYC). He was a 2012-2013 acting apprentice at Portland Playhouse. Ricardy is ecstatic about working with Portland Center Stage where he was last seen as an ensemble member in *Othello*. Past Portland credits include: *Jitney* (Portland Playhouse), *Belleville* (Third Rail Repertory Theatre), *The Lion in Winter* (Northwest Classical Theater), *Cymbeline* (Portland Actors Ensemble). Ricardy would like to thank his friends and family for their support and Rose Riordan for the opportunity.

**Shawn Fagan**
Stage Manager
Favorite regional roles include Prince Hal/Henry in *The Making of a King: Henry IV & V* (PlayMakers Repertory Company); Caleb in *The Whipping Man* (Cleveland Play House); Krogstad in Ingmar Bergman’s *Nora* (Westport Country Playhouse); Hugh Voysey in *The Voysey Inheritance* (Denver Center Theatre); and Marchbanks in *Candida* (Utah Shakespeare Festival). He’s also worked at Arena Stage, Dallas Theatre Center, Shakespeare Theatre Company (DC), Arden Theatre Company and American Players Theatre. In New York, Shawn has been seen in *Wife to James Whelan, Fashions for Men, Rutherford and Son* (Mint Theatre); *Henry IV Part I, The Misanthrope* (Pearl Theatre); *Peninsula* (Soho Repertory Theatre); *Dearest Eugenia Haggis, Freakshow* (Clubbed Thumb); *Milk-n-Honey, AJAX: 100% FUN, Shutter* (Lightbox). www.shawnfagan.net

Holden Goyette
Townkid
Holden is a 10-year-old 5th grader from Sherwood Oregon. Acting since the age of five, he has enjoyed such roles as Young Wilbur in *Charlotte’s Web* (Oregon Children’s Theatre), Gavroche in *Les Misérables* (Sherwood Foundation for the Arts), Charlie in *Peppermint Bear* (Lakewood Theater), Pinocchio in *My Son Pinocchio* (STAGES), and Bert in *All My Sons* (Valley Repertory Theatre). Holden has done several films and commercials working for the likes of Dreamworks, Hallmark Channel, Intel and OMSI to name a few. He can be seen as Francis in the upcoming feature film *Zilla and Zoe*, and as the voice of Snowby the Polar Bear on Hallmark Channel’s *Polariffic*. This is Holden’s debut with PCS and he would like to
thank Rose and Brandon for this amazing opportunity!

**John D. Haggerty**  
**Mr. Webb**
Portland Center Stage debut! Other regional theater includes *I Love You, You're Perfect, Now Change* (Barnstormers Theatre), the King in *The King and I* (Forestburgh Playhouse), *Yoshimi Battles the Pink Robots* (La Jolla Playhouse, Des McAnuff, dir.), Engineer in *Miss Saigon* (Media Theatre), *A Man for All Seasons, Macbeth, A Midsummer Night's Dream* (North Carolina Shakespeare Festival), Dr. Parker in *Bat Boy* (Red House Arts), Fa Zhou/Emperor in Disney's *Mulan* (Tuacahn Arts). John lives in New York where he has appeared on Broadway in *Les Miserables* (including Toronto and the National Tour) and has worked with B-Side Productions, The Directors Company, Ensemble Studio Theatre, Mirror Repertory Company, MultiStages, National Asian Artists Project, New York Musical Theatre Festival, The Actors Company Theatre, Target Margin Theater, Theater Masters and York Theatre Company. TV: *Gotham*. B.A., Brown.

**Chris Karczmar**  
**Constable Warren**
Chris is delighted to be making his first appearance at PCS. Regional theater credits include: Mark Taper Too/The Groom, *The Wedding*; Steppenwolf II/Ben Redleaf, *Canadian Gothic*; Northlight Theatre/Zappy, *Angel’s Fall*; Chicago Shakespeare Theater/Pompeii, *Antony and Cleopatra*; Stratford Festival/Ensemble-Caliban understudy, *The Tempest* and *Outlaw*, *Two Gentleman of Verona*; Court Theater/Humphrey, *Lady’s Not for Burning*; Wisdom Bridge Theater/Pablo


**Hailey Kilgore**

**Rebecca Gibbs**

Hailey is so excited to be making her professional debut as Rebecca Gibbs at PCS! She is thrilled to share the electricity of theater with her fellow actors. Hailey is a junior at Clackamas High School where she enjoys studying all aspects of production. Hailey's theater credits include *Hairspray* (Lil Inez), *Fiddler on the Roof* (Fruma Sarah), *Romeo and Juliet* (Prince, Friar John, Page and chorus), *Peter Pan* (Tiger Lily), *Crumbs from the Table of Joy* (Ermina Crump), *Perfect Works in Progress* (Donald) and Oregon Symphony's *A Gospel Christmas* (Northwest Community Gospel Choir, Soloist). Hailey recently represented Portland at the National August Wilson Monologue Competition in the August Wilson Theatre in New York City. Hailey hopes you all embrace *Our Town* and return to Portland Center Stage for *Ain't Misbehavin’*!

**Henry Martin**

**Wally Web**
Henry was previously seen at PCS in *A Christmas Story* and as Tiny Tim in *A Christmas Carol*. He is an intern at Northwest Children’s Theater where he has been seen on stage in *Alexander and the Terrible, Horrible, No Good, Very Bad Day, Seussical, Busy Town* and *Goodnight Moon*. A sophomore at Skyview High School, he is an avid sports fan, a connoisseur of shoes and probably available to guest DJ your wedding.

**Nikki Massoud**

**Emily Webb**

Nikki is thrilled to be making her PCS debut! Regional: Marina in Theresa Rebeck’s *Zealot* (South Coast Repertory, world premiere); Laila in *A Thousand Splendid Suns* (American Conservatory Theater, extended workshop); Ruthie Joad/Musician in *The Grapes of Wrath* (Trinity Repertory Company); and The Dove in *Conference of the Birds* (B Street Theatre); Laura/Ensemble in *The Glass Menagerie Project* (Arena Stage); Celia in *As You Like It*, title role in *Marisol* and Mary Swanson in *Middletown* (Brown University/Trinity Repertory Company). Education: M.F.A., Brown University/Trinity Repertory Acting Program; British American Drama Academy; B.A., Georgetown University. Love and gratitude to the amazing Bernard Bunye, my friends and my beautiful family.

**Sharonlee McLean**

**Mrs. Soames and others**

Sharonlee has worked for Portland Center Stage since 1995 (most recently *The Typographer’s Dream, Vanya and Sonya and Masha and Spike* and JAW 2015). Portland credits include projects at Artists Repertory Theatre, CoHo Productions,

**Lauren Modica**

**Woman in Balcony and others**

Lauren is beyond excited to be returning to PCS after two (soon to be three) seasons of making mischief as Mrs. Cratchitt in *Twist Your Dickens*, and JAW 2014 (Promising Playwrights). Area work includes Ruth in the West Coast premiere of *In The Forest She Grew Fangs* and Jessica in the world premiere of *Undiscovered Country* (Defunkt Theatre), The Fool in *King Lear* (Northwest Classical Theatre Collaborative), Tituba in *The Crucible* (Theatre Vertigo/Anonymous Theatre), Rose in Gretchen Icenogle’s *Trailing Colors* and Agnes in *Silence* (Jakers Productions), Verges in *Much Ado About Nothing* (Willamette Shakespeare), Queen/Belarius in *Cymbeline* (Portland Actors Ensemble) and others. Gratitude to Rose, KL, Brandon, cast/crew, and all of the incredible people at PCS who make it such a killer place to play. Love to all who have her heart. G$. 
Chris Murray
Joe Crowell Jr./Si Crowell/Mr. Carter and others
Chris is happy to be back working at Portland Center Stage with Rose and this amazing cast. Previous credits at PCS include ten years at the JAW Festival, futura and Sometimes a Great Notion. Regionally, Chris has worked on readings, workshops and premieres of new plays at several theaters including The New Play Summit at the Denver Center for the Performing Arts and the 38th Annual Humana Festival at the Actors Theatre of Louisville. Chris has acted in many local stage productions, has appeared on Grimm and Portlandia, and is the founder of Whiz-Bang Productions. It is an honor and a privilege to create art in the greatest city in the world.

Leif Norby
Professor Willard/Joe Stoddard and others
Leif was last seen as De Guiche in Cyrano. Other PCS appearances include Rodrigo in Othello, ensemble in both Anna Karenina and Sunset Boulevard, Richard Hannay in The 39 Steps, Tateh in Ragtime and Benny Southstreet in Guys and Dolls. Other recent Portland appearances include Dr. Givings in In the Next Room (Profile Theatre), Tom in The God Game (Brandon Woolley prod.), Jane/Edgar in Mystery of Irma Vep, Sam in Grace (Third Rail Repertory Theatre), Verne/George in And So It Goes... and Frank Keller in Red Herring (Artists Repertory Theatre), Charlie in The Scene (Portland Playhouse) and Beast in Beauty and the Beast (Pixie Dust). TV credits include Oregon Lottery and Leverage. Leif is a proud member of Actors’ Equity, sends Love to his wife Susie, and thanks you
for supporting live theater.

**Gary Norman**  
**Simon Stimson and others**

Gary Norman is delighted to make his PCS debut in *Our Town*. This is his third time working with director Rose Riordan; the first was *The Receptionist* at Coho Productions and the second was *Telethon* at Portland Playhouse. He has appeared on stages all over town including Artists Repertory Theatre in *The Playboy of the Western World*, Theatre Vertigo in *The Adding Machine*, Shaking the Tree in *One Flea Spare* and Broadway Rose Theatre Company in *Chicago*, to name a few. He has also appeared on NBC's *Grimm* and TNT's *Leverage* and *The Librarians*. Originally from Virginia, Gary has called Portland home for 19 years and vows never to go back.

**Vin Shambry**  
**Howie Newsome**

Vin is honored to be back at PCS, where he was last seen in *One Flew Over the Cuckoo's Nest*. He is a resident artist at Artists Repertory Theatre where credits include *Intimate Apparel*, *(I Am Still) the Duchess of Malfi* and *Superior Donuts* (2011 Drammy Award, Lead Actor). Other Portland credits: Executioner in *Salome* (Portland Opera); August Wilson’s *Jitney*, *King Hedley II*, *Gem of the Ocean* and *Ma Rainey's Black Bottom* (Portland Playhouse); two productions with Oregon Children's Theatre; and *Songs for a New World* (Staged! and Miracle Theatre, 2011 Drammy Award, Lead Musical Actor). Broadway credits include Tom Collins in *Rent* and John in *Miss Saigon*. National tours: *Rent, Miss Saigon, Honk* and *Big River*. In 2007, Vin was awarded the Audelco Award for Best Actor in a Play for *Black
Man Rising. He has a B.F.A. in musical theatre from the American Musical and Dramatic Academy in NYC and is working on a collection of short stories about his childhood. www.vinshambry.com

Laura Faye Smith
Lady in Box and others
Laura Faye Smith last appeared at PCS in JAW 2015 and The Typographer's Dream. Other PCS shows include Anna Karenina, Pride and Prejudice, The Thugs, How to Disappear Completely and Never Be Found, Frost/Nixon, A Christmas Carol, The Receptionist, A Christmas Story and JAW in 2008-2014. She has also performed in The God Game (Brandon Woolley prod.); God of Carnage (Gulfshore Playhouse); International Falls, Day of the Docent, The Receptionist, Boy Gets Girl and Spinning Into Butter (Coho Productions); Mr. Burns A Post Electric Play and The Scene (Portland Playhouse); Last of the Boys (Third Rail Repertory); Mr. Marmalade (Artists Repertory Theatre); The Heiress (Triangle! Productions, 2005 Drammy); and The Trip to Bountiful (Profile Theatre, 2010 Drammy). Television credits include NBC’s Grimm and TNT’s Leverage. She is the current voice of Princess Rosalina for Nintendo, and has narrated several audio books that are available on Audible.com, iTunes, and Amazon.com.

Sathya Sridharan
George Gibbs
Regional: Hapgood (Williamstown Theatre Festival); The Philadelphia Story and As You Like It (Chautauqua Theatre Company). Off-Broadway: The Fatal Eggs (The Araca Project);
Faster Than The Speed Of White (co-writer, New York International Fringe Festival). NYU: Richard III, The Seagull and Adam Rapp’s The Eggs. TV: Madam Secretary. Film: Open Roads, Tourists and Daastar. Sathya is a proud actor-volunteer at The 52nd Street Project in Hell’s Kitchen, NYC; winner of the 2013 Princess Grace Award (Grace Le Vine Theater Award); native of St. Louis, Mo. Education: M.F.A. from NYU Tisch Graduate Acting Program.

Aida Valentine
Townkid
Aida is a 5th grader at Arleta elementary. She has enjoyed working with many theater companies around Portland including Broadway Rose Theatre Company, Lakewood Center for the Arts, Stumptown Stages and Portland Opera. Though her first love is musical theater, she just finished filming her first movie where she played the title character, Zoe, in Zilla and Zoe. She is excited to be playing James in Oregon Children's Theatre's production of James and the Giant Peach this coming spring. Aida is ecstatic to perform for PCS and thanks Rose and Brandon for the opportunity. All my love to Baz.

FEATURE | A Journey Through Our Town with Production Dramaturg Mary Blair

What’s in a Name?
Imagine Our Town had been called M Marries N. That’s the title Wilder considered when he scribbled out a list of play ideas on July 2, 1935. Just two weeks earlier, the playwright had
served as best man for his brother Amos and was struck by the wedding day custom of the groom not seeing his bride until the ceremony. If you listen closely, at the end of Act II, you’ll hear the Stage Manager say “M. … marries N. … millions of them.” It’s speculated that this phrase is perhaps the oldest original wording in *Our Town*. In 1936, the play’s working title was *Our Village*. It was not until 1937 that Wilder hit upon the now iconic *Our Town*. Speaking of names, the character of Emily Webb was called ‘Amy’ in earlier drafts.

**Latitude 42 Degrees 40 Minutes; Longitude 70 Degrees 37 Minutes**

*Our Town’s* fictional village of Grover’s Corners is actually Peterborough, New Hampshire. Wilder wrote major portions of his play there during the summer of 1937 while in residence at The MacDowell Colony, an artists’ retreat. The forested colony was an ideal ‘office,’ as long walks were central to Wilder’s writing process. He is quoted as saying that he couldn’t work at a desk if he tried and one day’s walk was productive of one fifteen-minute scene.

**The People’s Play**

Despite mixed overnight reviews from the New York critics, 26 people were waiting in line when the box office opened the morning following *Our Town’s* Broadway premiere in 1938. By early afternoon, the police were called to control the crowds and allow the matinee audience to enter Henry Miller’s Theatre. The box office take for that first day was $6,500 — quite a haul at a
time when the minimum wage was 25 cents an hour and the average weekly paycheck was $33!

**A Veritable Who’s Who**

Over the decades, a host of noted actors have played a part in Wilder’s masterpiece. Paul Newman and Helen Hunt share the distinct honor of having played two of *Our Town’s* chief characters during their careers. Newman portrayed George Gibbs in a 1955 televised musical version of *Our Town* (where the song “Love and Marriage” was first heard). He later served as the Stage Manager for the Westport County Playhouse production of 2002, also televised in 2003. Hunt took over the role of Emily Webb during the 1988 Lincoln Center revival and replaced Michael McKean as the Stage Manager in the acclaimed Off-Broadway production at Barrow Street Theatre in 2010. (Geraldine Fitzgerald is recognized as the first woman to play the role of the Stage Manager at Williamstown in 1976.)

Other Stage Managers of note include Frank Sinatra, Henry Fonda, Hal Holbrook and Spalding Gray, in addition to Thornton Wilder himself, who played the role in seven different productions. William Holden and Montgomery Clift were both early Georges and, before she won numerous Academy Awards, Teresa Wright portrayed Emily, as did Eva Marie Saint. Even the Wicked Witch of the West, Margaret Hamilton, John Houseman and William H. Macy made appearances as Grover’s Corners residents over the years.
A Darker Our Town
The original Our Town book was published in March of 1938 by Coward-McCann, having gone to print before the Broadway premiere on February 4 of that same year. During the rehearsal process, Wilder wrote a close friend to share that director Jed Harris was inserting revisions into the play which were wearing down the “edge of boldness” that he was trying to achieve. The Samuel French acting edition of Our Town, published in 1939 and based on the Broadway premiere’s heavily revised prompt script, was used for Our Town productions until Wilder himself revisited his Coward-McCann text and published his final version of Our Town in 1957. He did not re-insert many of the bolder elements or lines from the first script.

Fun Fact
$3,125: The asking price for a first edition of the original 1938 book of Our Town inscribed by Wilder (Bauman Rare Books).

Tell us what you think of the show!
Find us on Facebook, Instagram and Twitter.

CREATIVE TEAM BIOGRAPHIES

Thornton Wilder
Playwright
Born in Madison, Wisconsin and educated at Yale and Princeton, Thornton Wilder (1897-1975) was an accomplished novelist and playwright whose works explore the connection between the commonplace and the cosmic dimensions of human
experience. *The Bridge of San Luis Rey*, one of his seven novels, won the Pulitzer Prize in 1928, and his next-to-last novel, *The Eighth Day* received the National Book Award (1968). Two of his four major plays garnered Pulitzer Prizes, *Our Town* (1938) and *The Skin of Our Teeth* (1943). His play *The Matchmaker* ran on Broadway for 486 performances (1955-1957), Wilder’s Broadway record, and was later adapted into the record-breaking musical *Hello, Dolly!*. Wilder also enjoyed enormous success with many other forms of the written and spoken word, among them translation, acting, opera librettos, lecturing, teaching and film (his screenplay for Alfred Hitchcock’s 1943 psycho-thriller, *Shadow of a Doubt*, remains a classic to this day). Letter writing held a central place in Wilder’s life, and since his death, three volumes of his letters have been published. Wilder’s many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters, the Presidential Medal of Freedom and the National Book Committee’s Medal for Literature. On April 17, 1997, the centenary of his birth, the U.S. Postal Service unveiled the Thornton Wilder 32-cent stamp in Hamden, Connecticut, his official address after 1930 and where he died on December 7, 1975. Wilder continues to be read and performed around the world. *Our Town* is performed at least once each day somewhere in this country, with his other major dramas and shorter plays not far behind. In 2008, *Our Town* and *The Bridge of San Luis Rey* were selected as a joint choice for the National Endowment for the Arts’ Big Read program. In recent years Wilder’s works have also inspired a growing number of adaptations, among them an opera based on *Our Town* (music by Ned Rorem, libretto by J.D. McClatchy) and a dramatized version of his novel, *Theophilus North* (Matt Burnett). Reflecting the renewed interest in Wilder, the
Thornton Wilder Society sponsored the first international conference on Wilder in fall 2008. www.thorntonwilder.com

Rose Riordan
Director
work and having a beautiful building in which to work.

**Tony Cisek**  
**Scenic Designer**
Tony Cisek has collaborated with Rose Riordan on the PCS productions of *A Small Fire, The Whipping Man, The North Plan, One Flew Over the Cuckoo’s Nest, A Christmas Story and Frost/Nixon*. For PCS he has also designed the premieres of *A Feminine Ending* and *Sometimes a Great Notion*. Tony’s work has been seen Off-Broadway and regionally at Roundabout Theatre, Arena Stage, Guthrie Theatre, Goodman Theatre, Ford’s Theatre, South Coast Repertory, Milwaukee Repertory Theater, Cincinnati Playhouse, Alliance Theatre, Actors Theatre of Louisville, Center Stage (Baltimore), Woolly Mammoth Theatre Company, Indiana Repertory Theatre, Syracuse Stage, New York Theatre Workshop, Cleveland Play House, Folger Theatre, The Kennedy Center, Round House Theatre, Studio Theatre, GALA Theatre, Berkshire Theatre Festival and Signature Theatre. He has received four Helen Hayes Awards in Washington, four Drammy Awards in Portland, and a Barrymore Award nomination in Philadelphia.  
www.tonycisek.com

**Alison Heryer**  
**Costume Designer**
Alison Heryer is a costume designer for theater, film and print. She is thrilled to be returning to Portland Center Stage, after designing costumes for *Three Days of Rain* and *Threesome*. Other theater credits include *The Bluest Eye* (New Victory Theater); *The Fall to Earth, A Lesson Before Dying,*
Orange Flower Water and World Set Free (Steppenwolf Theatre Company); Pippin, The Whipping Man, A Little More Alive and The Who and the What (Kansas City Repertory Theatre); The King and I, 33 Variations, RENT and Doubt (ZACH Theatre), Jackie and Me at (Indiana Repertory Theatre), Bum Philips All-American Opera (La MaMa) and The Price at Artists Repertory Theatre. Recent awards include the Austin Critics Table Award and the ArtsKC Inspiration Grant. Alison is a faculty member at Portland State University. She is a graduate of Washington University in St. Louis and The University of Texas at Austin and a member of United Scenic Artists.

Diane Ferry Williams

Lighting Designer

Diane Ferry Williams is pleased to be returning to Portland. Diane has worked for many theaters around the country and abroad. Her most recent design is a national tour of How to Succeed beginning in Beijing, China. In the U.S., she has worked for many theaters around the country, including the Marriott Theatre in Chicago, Alliance Theatre, Theatre Under the Stars, Goodspeed Opera House, Chicago Shakespeare Theater, Goodman Theatre, Pittsburgh Public Theater, ACT-Seattle, Alabama Shakespeare Festival, Ford’s Theatre, Hubbard Street Dance Chicago and Regional Dance America. Other international work includes The Harlem Gospel Singers in Paris and the European tour, and Die Shone Und Das Biest in Berlin and the European tour. She has also lit several national tours and premieres. Awards include a Jeff Award, an After Dark Award, a Carbonelle Award, five Drammy Awards (the most recent being The Whipping Man) and seven Jeff nominations. Diane
has an M.F.A in Theatrical Design from Northwestern University.

Casi Pacilio
Sound Designer
Casi is the resident sound designer at PCS, where recent credits include Three Days of Rain, Cyrano, The People’s Republic of Portland, Other Desert Cities, Threesome and Dreamgirls, The Last Five Years, Othello, A Small Fire, Twist Your Dickens, The Mountaintop, Fiddler on the Roof; Vanya and Sonia and Masha and Spike with composer Jana Losey; and nine seasons of JAW. National shows: Holcombe Waller Surfacing and Wayfinders; Left Hand of Darkness, My Mind is Like an Open Meadow (Drammy Award 2011), Something’s Got Ahold Of My Heart and PEP TALK for Hand2Mouth Theatre. Other credits include Squonk Opera’s Bigsmorgasbord-WunderWerk (Broadway, PS122, national and international touring); I Am My Own Wife, I Think I Like Girls (La Jolla Playhouse); Playland, 10 Fingers and Lips Together, Teeth Apart (City Theatre, PA). Film credits include Creation of Destiny, Out of Our Time and A Powerful Thang. Recordings: Glitterfruit’s fruit snacks.

Rick Lewis
Music Direction and Vocal Arrangements
PCS shows: Dreamgirls, The Last Five Years, Twist Your Dickens, Fiddler on the Roof, Somewhere in Time, Sweeney Todd (Drammy Award), Black Pearl Sings!, Oklahoma!, The Huntsmen (JAW), The Imaginary Invalid, Sunset Boulevard, 25th Annual Putnam County Spelling Bee, Ragtime (Drammy Award), Grey Gardens, A Christmas Carol (Composer), Guys and Dolls (Drammy Award), Cabaret, West Side Story
(Drammy Award), *The Fantasticks* and *Bat Boy*. He is the creator of the hit Off-Broadway musicals *The Taffetas* and *The Cardigans* (NYC Bistro Award, “Outstanding Musical Review”). Musical supervisor for the West Coast regional premiere of *Next to Normal* (Artists Repertory Theatre). Assistant conductor/vocal director for the pre-Broadway workshop of Cy Coleman’s *The Life*. Rick has written for Disney Live Family Entertainment, American Hawaii Cruises, American Classic Voyages and developed *The Cinnamon Bear Cruise*. Rick is a private vocal coach, concentrating on musical theater audition/performance technique. www.rlewismusic.com

**K.L. Cullom**

**Assistant Director**

Kelly (K.L.) has been part of the Portland theater community for more than a decade, with the exception of her three-year hiatus for graduate school. She worked full time in stage management and lighting from 2004-2010. She holds an M.F.A. in Directing from The New School for Drama in NYC. New York directing credits include: *Five Flights* by Adam Bock, *Saudades* (original adaptation), *Aperture* (world premiere) and *Jackie* (U.S. Premiere, dir. Tea Alagic, Women's Project Theater). Last season she assisted on *The Typographer's Dream* at Portland Center Stage (dir. Rose Riordan) and *Timmy Failure: Mistakes were Made* at Oregon Children's Theatre (dir. Marcella Crowson). You can see her directing work at Theatre Vertigo in October with Adam Bock's *The Drunken City*.

**Janine Vanderhoff**

**Stage Manager**

This New York native is proud to call Portland her new home.
Janine has had the pleasure of working the world premiere of DC Copeland's *Play* (stage manager/production manager); as well as stage managing *How to End Poverty in 90 Minutes* and *The Other Place* (Portland Playhouse). Janine's touring experience is primarily with Broadway musicals such as *Cats*, *Jekyll & Hyde* and *Show Boat*. However, she has also toured plays such as *The Graduate* starring Morgan Fairchild and *The Vagina Monologues*. While in NY, Janine had the opportunity to work on *The Lion King* on Broadway, as well as with many Off-Broadway and regional companies. Production management credits include: *The Daily Show with Jon Stewart* for “Democalypse 2012 Republican National Convention” (Tampa, FL); Straz Center (Tampa, FL); and The Fox Theatre (Atlanta, GA). Janine is thrilled to be working at Portland Center Stage. Proud NYU graduate and proud AEA member.

**Maria DiFabbio**

**Assistant Stage Manager**

Maria is thrilled to be working on this show! Portland credits include: 2015 JAW Festival and *Dreamgirls* (Portland Center Stage), *The God Game* (Brandon Woolley prod.), *Love's Labour's Lost* (Post5 Theatre), *Revival/ Dear Momma* (Fertile Ground) and *Twelfth Night* (Portland Actors Ensemble). Before heading west, she worked for two years at Long Wharf Theatre in New Haven, CT. Sending love to my family.

**SPONSOR STATEMENTS**

**The Standard**

Our company — The Standard — was founded in Portland, Ore., in 1906, just five years after the curtain rises in fictional
Grover’s Corners. For more than 100 years, The Standard and our employees have been focused on helping our customers achieve financial well-being and peace of mind and on supporting the places we live and work. We find ways to make a difference in many areas, but we are especially committed to supporting the arts and fostering the kind of creativity that contributes to a vibrant community. We think that’s part of what makes the City of Roses so special, and we’re especially proud to sponsor Thornton Wilder’s timeless classic, *Our Town*, which brings all the magic and complexity of everyday life to the stage. As Mrs. Gibbs would say, “Look at that moon. Potato weather, for sure.” Or perhaps, in our town, more like rose weather. Enjoy the show.

**Mary and Don Blair**

There are, on average, some 400 productions of *Our Town* in the US each year, and at least twenty more throughout the rest of the world. Wilder's attempt "to find a value above all price for the smallest events in our daily life" resonates with people from Portland to Paris, Toledo to Tokyo, because he recognized our universal need to make sense of the bewildering business of being alive. It is my favorite play and I never tire of revisiting it. Don and I are very proud to be a part of bringing Rose Riordan's vision for *Our Town* to the PCS stage.
Our Town - James Taylor Tabber: victorivarsson. Sometimes after the D chord you can do this: e----2-2/3-2-0---| B----3-3-| G----2-| D----0-| a-| eÂ You settled down and you built a town and made it there. A. And you watched it grow. G. A. It was your town. D, G/D.