

BY THORNTON WILDER
Directed by Chloe Bronzan



OUR TOWN

January 26 to February 25, 2024



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Design: Mark Shepard

Join us for the best of 2024!

Ross Valley Players New Works Presents
a musical by June Richards and Elaine Lang

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DIRECTED BY JAY MANLEY
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By Karen Zacarías
Directed by Mary Ann Rodgers



The Book Club Play

May 10 - June 9, 2024



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From The Executive Producer

Ross Valley Players recently received accolades from the Marin Independent Journal for the first three shows of our season as the Best Plays of 2023 – *Native Gardens*, directed by Mary Ann Rodgers, *The Glass Menagerie*, directed by David Abrams, and *It's a Wonderful Life: A Live Radio Play*, directed by Adrian Elfenbaum. These shows sold out. Artistic excellence is a priority at RVP, and this notoriety and other award nominations and winners for past shows at The Barn prove the point.

We hope you'll enjoy the artistic excellence we now bring to *Our Town* by Thornton Wilder. RVP welcomes back Chloe Bronzan (*Death Trap*, *Silent Sky*), Ron Krempetz (*The Government Inspector*), Dhyanis Carniglia (*The Mousetrap* and many others), Frank Sarubi (*Native Gardens*), Billie Cox (*Picnic* and many others), Michael Walraven, RVP's master builder and Michael Berg, RVP's costume designer. We're pleased to welcome new artists with this production: Bessie Zolno, intimacy choreographer, Jannely Calmell, stage manager, and Lissette Chao, assistant stage manager (also actors in *Native Gardens*) to The Barn!

RVP is dedicated to delivering artistic excellence to our patrons at the most comfortable, affordable, and delightful live theater venue in the San Francisco Bay Area – a growing artistic destination for artists and audiences. We hope you'll be delighted by the other plays in our 2023-2024 season – *The Divine Sarah* and *The Book Club Play* - and make Ross Valley Players your theater home.

Welcome to The Barn!
Steve Price

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Our Town by Thornton Wilder

Grover's Corners, New Hampshire

CAST

Stage Manager	Lisa Morse*
Dr. Gibbs	Michael-Paul Thomsett
Joe Crowell Jr., Wally Webb	Dalton Ortiz
Howie Newsom, Sam Craig	Justin Hernandez
Mrs. Gibbs	Lauri Smith
Mrs. Webb	Jennifer S. McGeorge*
George Gibbs	Jaedan Sanchez
Rebecca Gibbs, Si Crowell	Alexandra Fry
Emily Webb	Tina Traboulsi
Professor Willard,	
Constable Warren, Mr. Morgan	Tom Reilly
Mr. Webb	Steve Price
Simon Stimson	Peter Warden
Mrs. Soames	Ann Fairlie
Understudy	Nick Casimir
Understudy	Ariana Giacomazzi
Understudy	David Noll
Understudy	Iris Stone

PRODUCTION TEAM

Director	Chloe Bronzan
Producer	Steve Price
Stage Manager	Jannely Calmell
Assistant Stage Manager	Lisette Chao
Set Design	Ron Krempetz
Costume Design	Michael A. Berg
Set Design Coordinator	Dhyanis Carniglia
Sound Design and Original Music	Billie Cox
Light Design	Frank Sarubbi
Intimacy Choreographer	Bessie Zolno
Master Builder	Michael Walraven
Photographer	Robin Jackson
Graphic Design	Mark Shepard
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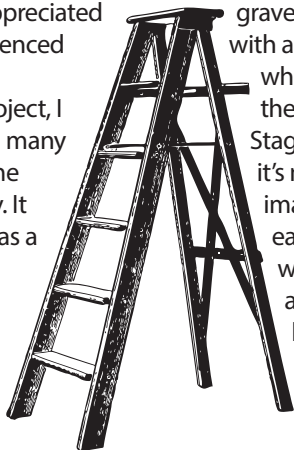
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Director's Notes

At this time four years ago, I was rehearsing at RVP, getting ready to open *Silent Sky*. It was the first month of 2020 and no one had any idea what the year was about to bring. For me it would bring a four-month struggle with COVID, the unexpected loss of my father to cancer and, out of a desperate need for change at the end of it all, a move back to my childhood town of Sacramento, where I would soon decide to go back to school and become a funeral director. I think back to that happy month at The Barn: My dad two miles away and always willing to cook me dinner before rehearsal. I had no appreciation of how good life was before the pandemic hit, perhaps none of us did. My point is this: While *Our Town* has always been as staple in classic American drama, I don't think I completely understood or appreciated its message until I had experienced loss and grief myself.

Once committed to the project, I was not at all surprised when many friends and colleagues told me how much they love this play. It seems just about everyone has a personal connection to the script and a strong idea of what a good production of it should look like. (No pressure!) I'm of a mind that

the text gives us all the clues we need for bringing a show to life, especially with such a well-written piece as *Our Town*. That said, I feel it's impossible for an artist not to tell a story through her own lens, using her own creativity. It's the collaboration of script, director, actors and designers that make each production of a show unique. In working at a funeral home/cemetery, I became struck by the similarities between the Stage Manager character and the role of a funeral director: They are both facilitators of Transition. The Stage Manager introduces the characters of *Our Town* as ones who have already passed away, citing details about when and how they died, as if she had helped bury them herself. It reminds me of days when I walk through the cemetery on my lunch break, citing grave markers of funerals I had helped with and reading tombstones of those who died long ago, imagining what their lives were like. In thinking of the Stage Manager as a funeral director, it's not a stretch for me to also imagine her as a woman. Until the early 1900s, death care in America was primarily facilitated by women and took place mostly inside the home. (Incidentally, while the commercialization of funerals resulted in moving death care



PRODUCTION SPONSOR

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 TESSERA TRADEMARK SCREENING

outside of the home and crowding women out of the job, within the 21st century, the funeral industry has returned to being dominated by women.) In our production, I envision the Stage Manager (AKA "Josephine Stoddard," town undertaker) as a storyteller who has one foot in the time period of the play and one in the present/future, looking back on the past. Like any good funeral director, she guides Emily through the five stages of grief while also normalizing the process. Perhaps the "Town" itself is actually the cemetery; not a Town that is, but a Town that Was.

When I think about all of the productions of *Our Town* that have lived on the stage since its premiere, all of the actors, directors and audience members—many no longer living—that have been moved by this same script, I feel both humbled and comforted,

both overwhelmed and also connected to something eternal. Perhaps it is through the Arts that we most vibrantly echo our universal and immortal truths. Thank you for spending an evening in our incarnation of *Our Town*. We hope you enjoy your visit!

Director's Bio

Chloe is honored to be returning to direct her fifth production at RVP, having previously staged *Silent Sky*, *Deathtrap* and others. For ten years she helmed Symmetry Theatre Company, which produced acclaimed works in Berkeley, San Francisco and San Miguel de Allende, Mexico. Her most recent collaboration was with Eugene O' Neill Foundation, where she directed *The Yellow Wallpaper: 2.0 2020*.

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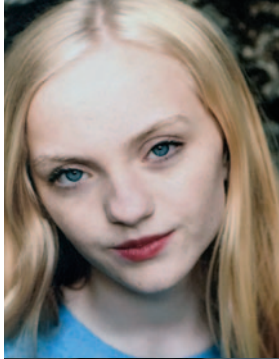


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THE CAST



Ann Fairlie (*Mrs. Soames*) appeared in her first role at age five as a Gingerbread Cookie in *Hansel and Gretel*. She was hooked. Some favorite stage roles: Belle Starr in *Jesse and the Bandit Queen* (won 5 local awards), Miss Daisy in *Driving Miss Daisy* (three tours in India, Thailand, Dubai), and Isabella in *Wuthering Heights*. The 6 1/2 years she lived in Paris, she worked in films doing voiceover, dubbing and narration. Then to LA doing film, TV and theater roles for 20 years until the death of her father brought her back to Novato to be with her mother.



Alexandra Fry (*Rebecca, Si Crowell*) has pulled a sword from a stone, won a duel, twirled batons, been blackmailed, talked to a tree, and defeated a one-handed pirate onstage previously. Recent roles include Molly in *Peter and the Starcatcher* (COM), Lydia in *Pride and Prejudice — The Musical* (RVP), and Baby June and Agnes in *Gypsy* (Mountain Play). She grew up in a town of fewer than two thousand people across four square miles, where everyone knows everything. She would like to remind everyone to never hesitate to tell people you love them.



Justin Hernandez (*Sam Craig, Howie Newsome*) was seen recently as Charles Bingley in RVP's production of *Pride and Prejudice — The Musical*. Justin has been performing mostly through East Bay channels. Seen as Jack in the Onstage production of *The Importance of Being Earnest* in Martinez, directed by Kim Doppe, Peter in Role Players Ensemble's production of *Honky* in Danville, directed by Kaja Rivera, and his understudy performance for *The Best of Playground 2019* at the Potrero Stage in San Francisco. Justin is a graduate of the Actor Training Program at Solano under the direction of George Maguire. He resides with his family in Fairfield, CA.



Jennifer S. McGeorge (*Mrs. Webb*). In 1979, Jennifer watched her mother perform on this very stage and it spurred a lifetime of devotion to theater. She is honored to be back! Recent appearances include Phyllis in *Aunt Jack* (NCTC), Margery in *Vinegar Tom* (Shotgun Players) and Rosie in *Mamma Mia!* (Mt. Play Association). She has also worked with Livermore Shakespeare (SPARC), Berkeley Rep, Marin Shakespeare Company, Prospect Theater Company (NYC), McCarter Theatre Education Department and Williamstown Theatre Festival, among others. Jennifer holds a BFA in Acting from Emerson College and thanks her family for their unwavering support.

Lisa Morse (*Stage Manager*) is thrilled to work with RVP for the first time. She has worked locally with Theatreworks, Marin Theatre Company, Shakespeare Santa Cruz, Symmetry Theatre Co., Live Oak Theatre, PlayGround and Just Theatre, and regionally with Missouri Rep, Kennedy Center, Lincoln Center Institute, as well as with the NYC Fringe Festival. Lisa has studied with Uta Hagen, David Shiner, Gene Saks, Bill Gaskell and BADA. Most recently, Lisa performed a one-woman show about Sarah Winchester at the Ashby Stage. Other favorite roles include Nora in *A Doll's House*, Anna in *Syncopation* and Beverly Onion in *Abominable*.

Dalton Ortiz (*Wally Webb, Joe Crowell, Jr.*) first graced the theatre stage when he was 8 years old for *The Outsiders* at Healdsburg High School. Since then, he's performed throughout elementary school, high school, and most recently at Santa Rosa Junior College and the College of Marin. This is Dalton's second play at RVP, his first role being Bomber Gutzel in William Inge's *Picnic*, that was part of RVP's season last fall. He is very happy to be a part of RVP again and looking forward to performing in *Our Town*.

Steve Price (*Mr. Webb*) most recently appeared as Sir Andrew Aguecheek in *Twelfth Night* with Marin Shakespeare and as Frank Butley in *Native Gardens* at The Barn. Other roles he's played at RVP include the Mayor in *The Government Inspector* (SFBATCC award for Best Principal Performance in a Comedy), and Howard Bevans in *Picnic* (SFBATCC nomination for Best Featured Performance). Steve has played more than a dozen roles at RVP, including Atticus Finch in *To Kill A Mockingbird*, Elwood P. Dowd in *Harvey*, and Major Metcalf in *The Mousetrap*. Steve will be appearing next with Shotgun Players in *Best Available* by Jonathan Spector.

Tom Reilly (*Professor Willard, Constable Warren, Mr. Morgan*) is very happy to be working with Ross Valley Players again! He was last seen here in *The Best of Edgar Allen Poe!* in October. Before that, he appeared in *Deathtrap*, *Impressionism*, *November*, *The Miracle Worker*, and *Sabrina Fair*. He has acted throughout the Bay Area with companies such as the New Conservatory Theatre Center in San Francisco, Marin Shakespeare, the Douglas Morrisson Theatre in Hayward, and Curtain Theatre in Mill Valley. He is delighted to be part of such a talented ensemble.



THE CAST



Jaedan Sanchez (*George Gibbs*) is excited to be part of RVP as a newcomer—actor, writer, and film producer from San Jose, CA. Performing on stage and screen in New York City and the Bay Area, highlighted theater credits include *A Midsummer Night's Dream* (Titania/Theseus) with Powerhouse Theater and *The Dreamer Project* (E.) at the Hammer Theatre Center. Training at NYU's Tisch School of the Arts at the Atlantic Acting School, along with multiple studios, including ACT in SF and Powerhouse Theatre at Vassar College. Special thanks to the cast, crew, and everyone who has come to support the theater. jaedansanchez.com



Lauri Smith (*Mrs. Gibbs*) is thrilled to be appearing on the Ross Valley Players stage. She recently appeared as Ichabod Crane in *The Legend of Sleepy Hollow* and Emily in *A Rose for Emily* at Theatre Lunatico in Berkeley, where she's a core company member. Her favorite roles include Alexine/Elsa in *Convoy 31000*, Gwen in *Rapture*, *Bliester*, *Burn*, Wanda in *The Waiting Room*, Lois in *Wonder of the World*, and Julian of Norwich in *Glory Glory*. When she's not on stage, Lauri is a public speaking coach helping sensitive visionaries, ambitious empaths and loving rebels speak, be seen, and fulfill their soul's calling.



Michael-Paul Thomsett (*Dr. Gibbs*) studied at College of Marin from 1989 to 1992, taking with him the Robin Williams Scholarship to the University of North Carolina School of the Arts where he continued his training in acting. Graduating in 1996, he returned to Marin and pursued directing. He directed two shows here at RVP while also serving on the board of directors. *Room Service* in 2004, and *The Price* in 2006. He also wrote a play called *Harmony in Hiding* which was produced here in 2012 and has since then been produced as a four-part series audio podcast.



Tina Traboulsi (*Emily*) is thrilled to be back at RVP, where she portrayed Laura in *The Glass Menagerie* and Gail in *Reservations*. She is overjoyed to collaborate with fellow artists on this great American classic! Tina is a Santa Rosa & Vancouver BC based actress and will portray Louise LeBreton in *The Hello Girls at Sonoma Arts Live!* In April 2024. During her free time, Tina enjoys long walks. Her longest walk to date is walking across California (San Francisco→Yosemite). She thanks her family, friends, and mentors for their constant love and support! B.A. Music & English (*cum laude*): Santa Clara University. Website: tinatraboulsi.com

Peter Warden (*Simon Stimson*). This is Peter's ninth performance at Ross Valley Players and his fourth with Chloe as director. Some of his favorite past roles include Sergius in *Arms and the Man*, Felix in *The Odd Couple*, Teach in *American Buffalo* and Peter in *Silent Sky*. He is a graduate of Sonoma State University and has worked in many playhouses across Marin and Sonoma County. He is very proud to be part of such a talented ensemble and cannot wait for people to discover the excellence of Chloe's vision of *Our Town*.



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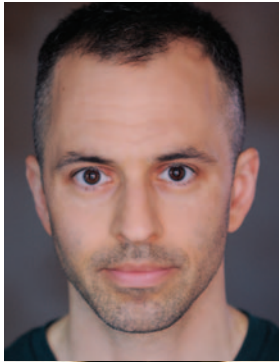
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Understudies



Nick Casimir (*Understudy*) is a Bay Area actor and is thrilled to be working with Ross Valley Players for the first time as an understudy! He'd like to thank the incredible cast and crew for such a wonderful experience. When he's not acting, he can be found performing stand-up comedy around the Bay Area. Find out more about Nick at nickcasimir.com



Ariana Giacomazzi (*Understudy*) is understudying for the roles of Emily and Rebecca in *Our Town*. Ariana is grateful to be a part of another wonderful Ross Valley Players production! She recently appeared as Lila in *The Firework-Maker's Daughter* at College of Marin, and more. Her latest role with RVP was in *Native Gardens*, and she wants to personally thank everyone at RVP, her family, and friends for supporting her in all her endeavors.



David Noll (*Understudy*) is excited to return to the RVP stage. He holds a B.A. in Theatre (Acting) from Purdue University. Following graduation, he acted professionally for five years before falling into a career in healthcare information technology management, obtaining an MBA along the way. Thirty some years later and now retired, David is back to acting. He performed in *Shakespeare in Love* at Novato Theater Company and was last seen at College of Marin in *A Doll's House*. Favorite roles back in the day include Cyrano in *Cyrano de Bergerac*, Teach in *American Buffalo* and Felix in *The Odd Couple*.



Iris Stone (*Understudy*) is a San Francisco-based musician, actor and teaching artist. Originally from Berlin, Germany, Iris has concertized internationally as a classical violinist. She is a member of Bay Area's New Century Chamber Orchestra. Her passion for Shakespeare's plays lured her into the world of theater where she has performed with California Shakespeare Theater, Theatre Rhinoceros, PlayGround, Inferno Theatre, Third Cloud from the Left and BRAVA Theater, among others. Iris received her actor training from the American Conservatory and Berkeley Repertory Theater Schools, as well as The Barrow Group, SITi Company and the Royal Academy of Dramatic Art in London.

Playwright

Thornton Wilder (1897–1975) was a pivotal figure in the literary history of the twentieth century. He is the only writer to win Pulitzer Prizes for both fiction and drama. He received the Pulitzer for his novel *The Bridge of San Luis Rey* (1927) and the plays *Our Town* (1938) and *The Skin of Our Teeth* (1942). His other best-selling 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.



Wilder's many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters, the Presidential Medal of Freedom, the National Book Committee's Medal for Literature and the Goethe-Plakette Award (Germany).

Wilder was born in Madison, Wisconsin on April 17, 1897. He spent part of his boyhood in China and was educated principally in California, graduating from Berkeley High School in 1915. After attending Oberlin College for two years, he transferred to Yale, where he received his BA in 1920. His post-graduate studies included a year spent studying archaeology and Italian at the American Academy in Rome (1920-21) and graduate work in French at Princeton (Master's degree, 1926).

In addition to his talents as a playwright and novelist, Wilder was an accomplished essayist, translator,

research scholar, teacher, lecturer, librettist and screenwriter. In 1942, he teamed up with Alfred Hitchcock on the classic psycho-thriller *Shadow of a Doubt*. Versed in foreign languages, he translated and adapted plays by Ibsen, Sartre and Obey. He read and spoke German, French and Spanish, and his scholarship included

significant research on James Joyce and Lope de Vega.

Wilder enjoyed acting and played major roles in several of his plays in summer theater productions. He also possessed a life-long love of music and wrote librettos for two operas, one based on *The Long Christmas Dinner* (composer Paul Hindemith) and the other based on *The Alcestiad* (composer Louis Talma).

One of Wilder's deepest passions was teaching. He began this career in 1921 as an instructor in French at The Lawrenceville School in New Jersey. During the 1930s he taught courses in Classics in Translation and Composition at the University of Chicago. In 1950–51, he served as the Charles Eliot Norton Professor of Poetry at Harvard.

During WWII, Wilder served in the Army Air Force Intelligence. He was awarded the Legion of Merit Bronze Star, the Legion d'honneur and the Order of the British Empire.

In 1930, with the royalties received from *The Bridge of San Luis Rey*, Wilder built a home for himself and his family in Hamden, Connecticut. Although often away from home, restlessly seeking quiet places in which to write, he always returned to "the house the bridge built." He died here on December 7, 1975.

Backstage Bios

Jannely Calmell (*Stage Manager*) is excited to be back at RVP! This is her first time stage managing and while she loves to be performing, Jannely enjoys wearing many hats in the theater. Jannely has been performing around Marin County for over eight years. Her highlighted work includes; *Sylvia* at Ross Valley Players, *The Wolves* at Marin Theater Company, *Amy and the Orphans* at Cinnabar Theater and *Native Gardens* at Ross Valley Players. Jannely thanks the cast and crew for all their hard work, RVP for the opportunity to run a show, and the audience for supporting the arts.

Lisette Chao (*Assistant Stage Manager*) is beyond delighted to support RVP in this wonderful production. Lisette received her theatrical training at College of Marin, and is also an accomplished actor-singer, frequently performing throughout the Bay Area. Thanks to RVP for the lovely opportunity to make theatre magic with all of you!

Ronald E. Krempetz (*Set Design*) the recently retired resident set designer and teacher at the College of Marin in Kentfield where, since 1970, he has designed over 260 productions. He has also created sets for many Bay Area professional, educational, and amateur theatre companies, including the Mountain Play, San Francisco Ballet, Marin Theatre Company, Porchlight Theatre Company, Ross Valley Players, Napa Valley Community College, and numerous independent theatre productions. Throughout his lengthy career, Ron has earned awards for both industrial and theatre scenic design projects. In 2015, Theatre Bay Area celebrated his set design for the Ross Valley Players' production of *Journey's End* with its 2014 award for Outstanding Scenic Design. At RVP he designed sets for *The Pirates of Penzance*, *Glorious*, *The Diary of Anne Frank*,

Robin Hood, *H.M.S. Pinafore*, *The 39 Steps*, *Cabaret*, *Tin Woman*, *Moll Flanders*, *Crimes of The Heart*, *Silent Sky* and many more. Ron resides in Petaluma with his wife, Diane. He is the proud Pop-Pops of nine perfect grandchildren who continue to inspire his inner child.

Frank Sarubbi (*Lighting Design*). Our Town marks Frank's 12th lighting assignment for RVP. Frank acquired his love for lighting design in 1966 in Mr. Witt's drama class at San Francisco's Lincoln High School. Frank won the 2012 SFBATCC lighting design award for NTC's production of *Noises Off*. In 2014, Frank was nominated again for lighting Marin Onstage & Curtain Theater's production of *Return to the Forbidden Planet* which won Best Entire Production from SFBATCC. In 2015, he was nominated for NTC's *Into the Woods*. 2016 brought another nomination for lighting design for NTC's production of *4000 Miles*. In 2023, he designed lighting for eight productions, two of which made Marin IJ's "Marin's 10 Best Plays of 2023" — RVP's *Native Gardens* and NTC's *Addams Family*. It's been a pleasure working with this cast and crew.

Michael A. Berg (*Costume Design*) has created costumes for many Bay Area theatrical organizations, including Center Rep in Walnut Creek, the Mountain Play, Marin Shakespeare and the College of Marin. Michael is Resident Costume Manager for RVP. His knowledge of the current extensive costume stock and the ever-expanding costume shop he has created at the Barn are invaluable assets to RVP productions. In addition to Michael's RVP responsibilities, he is on the costume staff of Center Repertory Company in Walnut Creek, and he costumed *Spamalot* for the Marin Shakespeare Company.



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Dhyanis Carniglia (*Set Design Coordinator*) was introduced to the Barn Theatre in 1986 and has served many roles here and at other Bay Area theatres, including Head Costumer and Designer, Scenic Artist, Choreographer and Prop Designer. She is currently assistant to the set designer at College of Marin. She designs and produces her own line of dance costumes and clothing, teaches belly dance and is a Grief Coach. Past credits at the Mountain Play include Costume Designer for *The King and I* (1987), *South Pacific* (1988), *Brigadoon* (1989), and *Anything Goes* (1990). She also served as Scenic Artist on the Mountain up to and including *Beauty and the Beast* (2017). Awards for costuming include Bay Area Theatre Critics Circle (*Follies*, 1994), four Shellies (Contra Costa Civic Light Opera musicals) and a Solano College Award for *Elephant Man* (1995).

Billie Cox (*Sound Design*) has worked with Marin Shakespeare, 6th Street Playhouse, SF Playhouse, Custom Made Theatre, NCTC, Stapleton, Masquers, Alcove, Novato Players, College of Marin and many others. Her work has brought her ten BATCC nominations, a TBA nomination, two Falstaff Awards and a Dean Goodman Award. Her original play, *A Bearded Lady*, was awarded Best Play of the 2009 SF Fringe Festival.

Bessie Zolno (*Intimacy Choreographer*) is excited to be working with RVP for the first time. She currently splits her time between Tel Aviv and the Bay Area and is passionate about helping performers safely navigate heightened moments on stage. She is an associate faculty member with the Association of Mental Health Coordinators and has worked on over 40 productions. Some favorites include *Alexander Penn* (Niko Nitai Theater/Tel Aviv), *Hamlet* (Fight Choreography/Vallejo Shakes), *The Cost of Living* (Oakland Theater Project), *R+J* (Contra Costa School of Performing Arts). bessiezolno.com

Michael Walraven (*Master Set Builder*) is pleased to be back in the theatre. Michael has also performed on stage at RVP in *Pirates of Penzance* and *The Polynesian Lounge* and in the Mountain Play's *Sound of Music* and *Guys and Dolls*. Favorite roles include Tevye in *Fiddler on the Roof*, Boyd Bendix in *A Case of Libel*, Mr. Cladwell in *Urinetown*, Mr. Mushnik in *Little Shop of Horrors*, Jean in *Miss Julie* and Hogan in *Moon for the Misbegotten*. Michael is now performing weekends as the Count of Buena Vista at Buena Vista Winery.



RVP is part of the Marin Art and Garden Center, which sits within the unceded ancestral homeland of the Coast Miwok people. RVP respects and honors past, present, and future generations of Miwok and their continued connection to this land. RVP is grateful for the opportunity to gather in this place and gives respect to its first inhabitants.

Our Town

Our Town is a three-act play created by American playwright Thornton Wilder in 1938. Described by Edward Albee as "the greatest American play ever written", it presents the fictional American town of Grover's Corners between 1901 and 1913 through the everyday lives of its citizens.

Wilder uses metatheatrical devices, setting the play in the actual theatre where it is being performed. The main character is the stage manager of the theatre who directly addresses the audience, brings in guest lecturers, fields questions from the audience, and fills in playing some of the roles. The play is performed without a set on a mostly bare stage. With a few exceptions, the actors mime actions without the use of props.

The first performance of *Our Town* was at the McCarter Theatre in Princeton, New Jersey on January 22, 1938. It went on to success on Broadway and received the Pulitzer Prize for Drama.

The play is set in the actual theatre where the play is being performed, but the date is always May 7, 1901. The Stage Manager of the May 7, 1901, production introduces the play-within-the-play which is set in the fictional community of Grover's Corners, New Hampshire. The Stage Manager gives the coordinates of Grover's Corners as 42°40' north latitude

and 70°37' west longitude (those coordinates are actually in Massachusetts, about a thousand feet off the coast of Rockport), and at the beginning of Act III he mentions several real New Hampshire landmarks in the vicinity: Mt. Monadnock and the towns of Jaffrey, Jaffrey Center, Peterborough, and Dublin.

Our Town was first performed at McCarter Theater in Princeton, New Jersey, on January 22, 1938.

It next opened at the Wilbur Theatre in Boston, on January 25, 1938.

The New York City debut of *Our Town* was on February 4, 1938, at Henry Miller's Theatre and later moved to the Morosco Theatre, where it ran until November 19, 1938; this production was produced and directed by Jed Harris. The Jed Harris production of *Our Town* was revived at New York City Center on January 10, 1944, running for 24 performances until January 29, with Montgomery Clift as George, Martha Scott as Emily, and Thomas W. Ross as Mr. Webb.

In 1946, the Soviet Union prevented a production of *Our Town* in the Russian sector of occupied Berlin "on the grounds that the drama is too depressing and could inspire a German suicide wave."

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