



58th Season • 539th Production
SEGERSTROM STAGE / MAY 7 - JUNE 4, 2022

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

OUR TOWN

by Thornton Wilder

Efren Delgadillo, Jr.
SCENIC DESIGN

Kathryn Wilson
COSTUME DESIGN

Karyn D. Lawrence
LIGHTING DESIGN

John Nobori
SOUNDSCAPE COMPOSER

Caitlin Muelder
DIALECT COACH

Joanne DeNaut, CSA
CASTING

Kathryn Davies*
STAGE MANAGER

DIRECTED BY

Beth Lopes

Sophie & Larry Cripe and
John & Laura Drachman
HONORARY PRODUCERS

Jolene & Mark Peterson
HONORARY PRODUCERS

Haskell & White LLP
CORPORATE HONORARY PRODUCER

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

CAST OF CHARACTERS

Rebecca Gibbs/Lady in the Box/Woman Among the Dead	<i>Mikayla Conley</i>
Howie Newsome	<i>Paul Culos*</i>
Simon Stimson	<i>Brad Culver*</i>
Mrs. Soames/Lady in the Balcony	<i>Nicole Erb*</i>
Joe Stoddard/Baseball Player/Man in the Auditorium	<i>Michael William Gomez*</i>
Wally/Joe Crowell, Jr./Si Crowell	<i>Saúl Gutierrez*</i>
Dr. Gibbs	<i>Corey Jones*</i>
Stage Manager	<i>Hal Landon Jr.*</i>
Sam Craig/Baseball Player	<i>Jo Lopez*</i>
George Gibbs	<i>Evan Lugo</i>
Mr. Webb	<i>Michael Manuel*</i>
Mrs. Gibbs	<i>Kwana Martinez*</i>
Mrs. Webb	<i>Elyse Mirto*</i>
Emily Webb	<i>Grace Morrison*</i>
Constable Warren	<i>Lester Purry*</i>
Professor Willard/Baseball Player/Man Among the Dead	<i>Moses Villarama*</i>

SETTING

Grover's Corners, New Hampshire. May 1901, July 1904, summer 1913.

LENGTH

*Approximately two hours, plus one 15-minute intermission.
There are three acts. The intermission will be taken after Act II.*

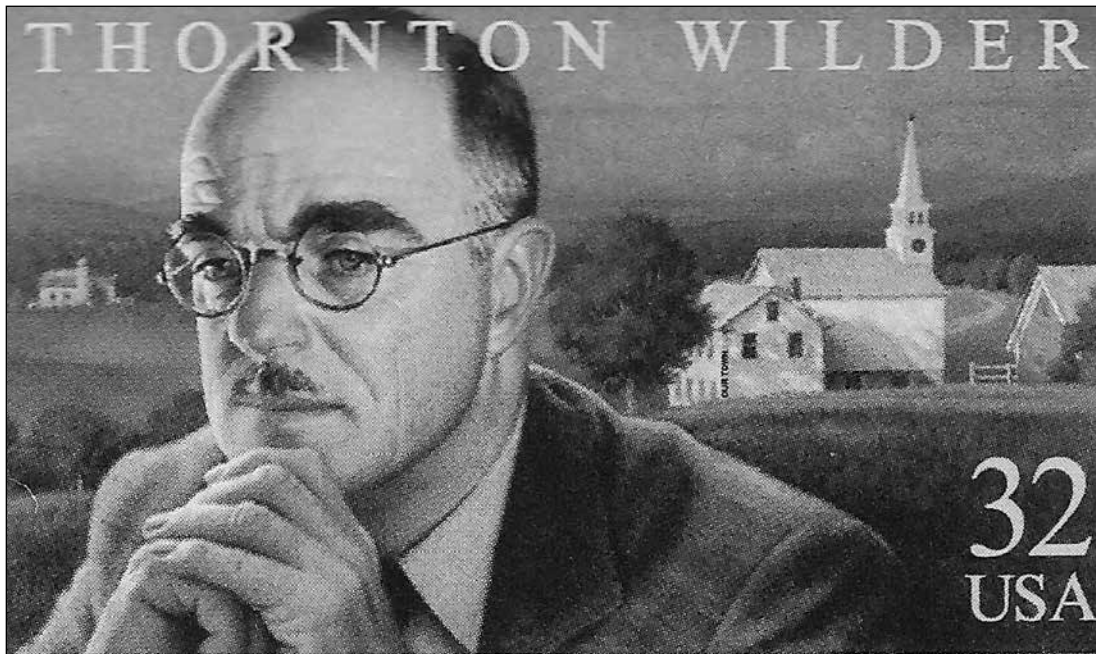
** Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Photos may be taken before and after the show, and during intermission, but not during the performance itself.
Show your appreciation for the play by using the hashtag #OurTownSCR.
Smoking is not permitted anywhere in the theatre.*

 **89.3 KPCC**
Media Partner

 **PBS SoCal** **KCET**
Media Partner



PRODUCTION STAFF

- Assistant Stage Manager *Lydia Runge**
- Production Assistants *Lauren Buangan, Gloria Perez*
- Assistant Director *Muriel Montgomery*
- Dramaturg *Anna Jennings*
- Music Director *Deborah Wicks La Puma*
- Associate Scenic Designer *Natalie Morales*
- Assistant Scenic Designer *Jacquelyne Estrada*
- Costume Design Assistant *Hannah Abigail Platt*
- Assistant Lighting Designer *Jacqueline Malenke*
- Light Board Operator *Hannah Ferla*
- Light Board Programmer *Sean Deuel*
- Sound Board Operator *Cinthia Nava*
- Automation Operator *Ben Morrow*
- Covid Safety Officer *David Viễn Nguyễn*
- Wardrobe Supervisor/Dresser *Kendall Dayton*
- Wig Technician *Kate Galleran*
- Additional Costume Staff *Sean Castro, Audrey Cook, Anna de La Cour,
Tessa Oberle, Jillian Pricco, Veronica Stark,
Sarah Timm, Isabella Weiand*

People of *Our Town*

In the script, Thornton Wilder introduces the world of *Our Town* with a simple stage direction:

“No curtain. No scenery. The audience, arriving, sees an empty stage in half-light.”

Wilder invites the audience to fill in the empty space around the actors. He purposefully draws attention to the fact that we are watching a play by casting the Stage Manager as a narrator to guide us through the story. This use of metatheatricality—a quality that marks the self-awareness a play and its characters have of the theatrical situation—was somewhat groundbreaking when it premiered on Broadway in 1938.

Since then, the American theatre has produced countless productions of the Pulitzer Prize-winning masterpiece on Broadway, at regional theatres, on university campuses, at high schools and at community theatres nationwide. In a 1975 *New York Times* article, director Alan

Schneider wrote that Thornton Wilder’s plays “have not so much been ‘revived’ over and over again, and in all sorts of places, as they have almost continuously stayed alive among us.” This is particularly true for *Our Town*. In fact, SCR’s 2022 production will be the theatre’s third staging; the first was in 1971 and the second in 1998.

At first, some critics rolled their eyes at Wilder’s experiment: One reviewer for *Commonweal* believed the “stunt makes the play more important than it seems.” Others praised the play’s innovative visual sparseness and all-knowing stage manager: “[The] whole effect gives ten times as much ‘theatre’ as conventional scenery could give,” wrote a reviewer for *Time* magazine.

George Gibbs (Jesus Mendoza) and Emily Webb (Sanaa Lathan) get married in SCR’s 1998 production of *Our Town*.





Frank Craven, Martha Scott and John Craven in the original Broadway production of *Our Town* in 1938.

Yet, while unconventional for the 1930s, the presentational style of the play is an old form, dating back as far as Ancient Greek theatre when the presence of the audience and their shared experience with the actors played a key role in live storytelling, dramatic or comedic. By removing almost all theatrical artifice, Wilder echoes ancient theatrical practice and lays the framework for an eternal story of daily life, love and death in a community of people. Thornton Wilder regarded people and their lives very highly; to him, “We’re all People, before we’re anything else. People, even before we’re artists. The role of being a Person is sufficient to have lived and died for.”

Wilder is interested in more than the humanity of the characters in the story; he’s also

“We’re all People, before we’re anything else. People, even before we’re artists. The role of being a Person is sufficient to have lived and died for.”
~Thornton Wilder

interested in the humanity of the People in the audience. Productions of *Our Town* must do more than tell a story about the citizens from the fictional New Hampshire town of Grover’s Corners from May 7, 1901 to the summer of 1913. Each production of *Our Town* also has a responsibility to reflect its community. It is the acknowledgment of the portrayal of human relationships, emotions, and lives that allows a community to explore onstage the practice of storytelling. Ultimately, the stripped-down nature of *Our Town* highlights the shared humanity between the audience and actors—the essence of theatre.

Thornton Niven Wilder Chronology

- 1897 **Born in Madison, Wisconsin** (April 17)
- 1906 **Moves to Hong Kong** in May and to Berkeley, California in October
- 1906-10 Emerson Public School in Berkeley
- 1910-11 China Inland Mission School, Chefoo, China (one year)
- 1912-13 Thacher School, Ojai, California (one year). 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 B.A. Yale College (3-month service in 1918 with U.S. Army in 1918); many publications
- 1920-21 American Academy in Rome (8-month residency)
- 1920s French teacher at Lawrenceville School, Lawrenceville, New Jersey (1921-25 & 1927-28)
- 1924 First visit to the MacDowell Colony, Peterborough, New Hampshire
- 1926 M.A. 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* (Pulitzer Prize for Fiction)
- 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 screenwriting assignment (1934); extensive foreign travel
- 1930 *The Woman of Andros* (novel)
Completion of home for his family and himself in Hamden, Connecticut
- 1931 *The Long Christmas Dinner and Other Plays* (six one-act plays)
- 1932 *Lucrece* opens on Broadway starring Katharine Cornell (translation of Andre Obey's *Le Viol de Lucrece*)
- 1935 *Heaven's My Destination* (novel)
- 1937 *A Doll's House* (adaptation/ trans.) opens on Broadway with Ruth Gordon
- 1938 *Our Town* (Pulitzer Prize for Drama) and *The Merchant of Yonkers* open on Broadway
- 1942 *The Skin of Our Teeth* opens on Broadway (Pulitzer Prize for Drama)
Screenplay for Alfred Hitchcock's *The Shadow of a Doubt*
- 1942-45 Service with Army Air Force in North Africa and Italy (Lt. Col. at discharge -Awarded Bronze Star, OBE and Legion d'honneur)
- 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 sepulture*)
- 1949 Major role in Goethe Convocation in Aspen; lectures widely.
- 1951-52 Charles Eliot Norton Professor of Poetry at Harvard
- 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
Libretto for *The Alcestiad* (music by Louise Ta Ima-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, Connecticut

For more information, please visit thorntonwilder.com and thorntonwildersociety.org.

Artist Biographies



MIKAYLA CONLEY
Rebecca Gibbs/Lady in the Box/Woman Among the Dead

was born and raised in Los Angeles, California and has been a part of the theatre arts for approximately ten years. She was cast in multiple productions as a child, attended Debbie Allen Dance Academy, and continued her dance training into high school. She received most of her theatre training from California State University of Long Beach, where she obtained a bachelor's degree in Performing Arts. Conley recently appeared in South Coast Repertory's Pacific Playwright's Festival reading of *how to roll a blunt*. She hopes to continue her journey in Theatre, predominately working on pieces that reflect the complexities of the human condition.



PAUL CULOS
Howie Newsome

(he/him) is delighted to return to South Coast Repertory. Previous SCR productions include *The Velveteen Rabbit* and *Junie B. Jones Is Not A Crook*. Other theatre credits include *Everything That Never Happened* (Boston Court Pasadena); *Measure for Measure*, *Les Liasons Dangereuses*, *As You Like It*, *Macbeth*, *Peace in Our Time* (Antaeus) *Miss Bennet: Christmas at Pemberley* (Ensemble Theatre); *Dracula* National Tour, *Act One* (LA Theatre Works); *Come Back Little Sheba* (A Noise Within); *The Hamlet Project* (Loose Canon Collective); *Two Gentlemen of Verona* (PCPA); *Jason & Medea* (LA New Court). His television and film credits include "Minx" (HBO), "Hacks" (HBO), "Party Down" (Starz), "Modern Family" (ABC), "Shameless" (Showtime), "The Middle" (ABC), "Superior Donuts" (CBS), "Pig," and "Video Synchronicity" (HBO Pilot) with

David Fincher. Originally from Detroit, Culos is based in Los Angeles. He received his MFA at UC Irvine, BA at Western Michigan University, and attended the British American Drama Academy. PaulCulos.com Instagram: @PaulCulos



BRAD CULVER
Simon Stimson

(he/him) appeared at SCR previously in *Tales of a Fourth Grade Nothing*, *The Miraculous Journey of Edward Tulane*, and *Charlotte's Web*. Other favorite theatre credits include Joan Didion's *The White Album* (Sydney National Theatre, Australia), Haruki Murakami's *Sleep* (BAM and Yale Repertory), Alan in *One Man, Two Guvnors* (SCR and Berkeley Repertory Theatre), *Brewsie & Willie* (The Public Theater/Radar LA), *Satyr Atlas* (Getty Villa), *The Black Glass* (Ballhaus Ost in Berlin), *Group Therapy* (CAP UCLA), and *The Internationalists* (Istrian National Theatre, Croatia; Belgrade International Theatre Festival, Serbia). In film and television, some of Culver's credits include *Extracted* (official selection, South by Southwest Film Festival), *The Next Big Thing* (Amazon Prime), Cartoon Network's "Regular Show," *Dead in the Room* (produced by Slamdance Film Festival), and *A Lonely Place for Dying* (featuring James Cromwell). Culver is a founding member of LA-based theatre collective Poor Dog Group.



NICOLE ERB
Mrs. Soames/Lady in the Balcony

(she/her) is an actor and writer based in Los Angeles. Her theatre credits include South Coast Repertory (*Junie B. Jones is not a Crook*, *The Velveteen Rabbit*), Antaeus Theatre

Company (*The Crucible, Measure for Measure*), VS. Theatre Company (*Completeness*), PA Shakespeare Festival (*Two Gentlemen of Verona*), Lantern Theater Company (*Romeo and Juliet*), and Theatre Exile (*The Edge of Our Bodies*). Her television and film credits include “Scandal,” “The UCB Show,” “Serious Music,” *V/H/S* and *Her Mind in Pieces*. Erb is a company member at Antaeus Theatre Company. She’s also a graduate of both The Groundlings and Upright Citizen Brigade, where she wrote for Maude teams for three years. She has written for “The UCB Show” on Seeso/Starz, Comedy Central and McSweeney’s Internet Tendency. She has an MFA from UC Irvine and a BA from Temple University. nicoleerb.com, IG:@nerbingout



MICHAEL WILLIAM GOMEZ

Joe Stoddard/Baseball Player/Man in the Auditorium

is thrilled to be a part of this exciting production. His former SCR credits include *I Get Restless* directed by Tony Taccone, and most recently in the NewSCRipts reading of *The Hombres* directed by Dámaso Rodríguez. He has performed on Off-Broadway in *Panic at the Riverside Motel*, *Perfectly Normal People* (FringeNYC), and *Hamlet* (Pearl Theatre Company). Gomez is a New York native and a graduate of the American Academy of Dramatic Arts. He is also a founding member of The Rehearsal, a nonprofit actors’ workshop. All my love to my partner Andrew, my Mom, Israel, and the Galindo family.



SAÚL GUTIERREZ
Wally/Joe Crowell, Jr./Si Crowell

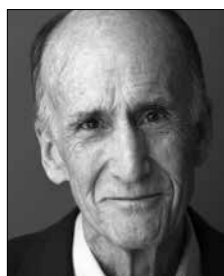
is thrilled to be making his equity theatre debut here at South Coast Repertory. He is a recent graduate of UCLA’s department of theater film and television, where he received his degree

in acting. His recent credits include *La Victima* with the Latino Theater Company at the Los Angeles Theater Center, and *Dipped in Honey* at the SheLA Summer Theater Festival. Gutierrez is currently represented by Monroe Talent Management and you can find out more about him at saulgutierrezofficial.com



COREY JONES
Dr. Gibbs

is a Chicago native, now based in L.A. Broadway projects include *The General* in the first and second national tours of *The Book of Mormon*. Regional projects and theaters include playing Tate in the world premiere of *How to Fight Loneliness*, King John in *King John*, Aaron in *Titus Andronicus* and Caliban in *The Tempest*—all at Utah Shakespeare Festival; Gil in *Wild With Happy* (Pittsburgh City Theatre); Othello in *Othello* (Shakespeare Santa Cruz); Chad Deity in *The Elaborate Entrance of Chad Deity* (Dallas Theater Center); Pa/Chief in *The Color Purple* (Celebration Theatre); Macon in *Gee’s Bend* (Arkansas Repertory Theatre); Macbeth in *Macbeth*, Bottom in *Midsummer Night’s Dream* and Booker T. Washington in *Ragtime*—all at the PCPA Theatre; Malvolio in *Twelfth Night* (State Theatre) and roles at the Williamstown Theatre Festival and Illinois Shakespeare Festival. Education: University of Texas-Austin, Washington University in St. Louis.



HAL LANDON JR.
Stage Manager

is an SCR Founding Artist who has appeared in *Gem of the Ocean*, *All the Way*, *Going to a Place where you Already Are*, *Rest*, *The Fantasticks*, *The Trip to Bountiful*, *A Midsummer Night’s Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *A View from the Bridge*, *Habeas Corpus*, *Antigone*, *The Drawer Boy* (Los

Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. His other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *Faith Healer*, *Green Icebergs*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol* and performed it for 40 consecutive years. He appeared in *Leander Stillwell* (Mark Taper Forum), *Henry V* (The Old Globe) and as Polonius in *Hamlet* (Shakespeare Orange County). Among his television and film credits are "The Closer," "My Name is Earl," "CSI: NY," "Mad Men," *The Artist*, *Trespass*, *Pacific Heights*, *Pee Wee's Big Holiday* (Netflix) and *All the Way* (HBO). He also appeared in *Bill and Ted's Excellent Adventure*, *Bill and Ted's Bogus Journey* and *Bill and Ted Face the Music*.



JO LOPEZ
Sam Craig/Baseball Player

is grateful and excited to be part of this wonderful story and to work with Beth Lopes once again. Lopez was last seen at SCR in *The Velveteen Rabbit* and *Junie B. Jones is Not a Crook*. His theater credits include *Man of La Mancha* (McCoy Rigby), *Evita*, *Carousel*, *In the Heights* (Music Theater West), *Footloose* (Laguna Playhouse), and most recently *The Legend of Georgia McBride* (6th Street Playhouse). His television credits include "Generation" (HBO) and "The Gordita Chronicles" (HBO). He earned his BFA at UC Irvine. Special thanks to KMR and Seven Summits Management.



EVAN LUGO
George Gibbs

is thrilled to making his SCR debut as George in *Our Town*. Lugo is an upcoming graduate from the MFA Acting program at UC Irvine. He received his BFA in Acting from

Western Michigan University. His previous credits include Konstantin in *The Seagull* and Will in *Shakespeare in Love*. This summer, you can find him in *Comedy of Errors* and *Pericles* at New Swan Shakespeare Festival. In the fall, he plans on pursuing work in television and film in Los Angeles and you can stay connected to what he's up to at evanlugo.com



MICHAEL MANUEL
Mr. Webb

is happy to be returning to SCR where he last appeared as Jacob Marley in *A Christmas Carol*. He also at SCR as Boris in *Amos and Boris*, Madame Pernelle in *Tartuffe*, Big Stone in *Eurydice*, Francis Flute/Thisbe in *A Midsummer Night's Dream* and in numerous readings and workshops since 1994. He has worked in regional theatres across the country including The Alley Theatre, Empty Space Theatre, Seattle Repertory Theatre, Berkeley Repertory, Arena Stage, Shakespeare Theatre DC, Group Theater, Yale Repertory Theatre and New Jersey Shakespeare Festival among others. In L.A. he has worked with A Noise Within (Ovation, LADCC Awards for *Frankenstein*) Pasadena Playhouse, Mark Taper Forum, Cornerstone Theater Company, Shakespeare Festival LA, Geffen Playhouse, Interact Theatre Company, Upright Citizens Brigade, Main Street Players and Impro Theatre where he is a Main Company member (when he's not in *Our Town* currently performing in *Jane Austen Unscripted*). He has appeared in numerous television programs and films. Manuel is a graduate of the Yale School of Drama.



KWANA MARTINEZ
Mrs. Gibbs

is thrilled to return to the SCR stage. Previous SCR appearances include the world premiere of *Mr. Wolf*, numerous Pacific Playwrights Festivals, and many NewSCRipts readings.

Other California work includes Center Theatre Group, Pasadena Playhouse, The Old Globe, Ensemble Theatre of Santa Barbara, Laguna Playhouse, San Jose Repertory Theatre, North Coast Repertory, and The Antaeus Theatre Company where she also serves as a Board member. Appearances elsewhere include La MaMa, New York Theatre Workshop, Denver Center for the Performing Arts, Commonwealth Shakespeare, American Repertory Theatre, Milwaukee Repertory Theater, Arizona Theatre Company, Ashland New Plays Festival, and more. On screen, in addition to her commercial and television work, she has been nominated for Best Actress by The Official Latino Film Festival for *Bonito Secrets*, and nominated for Best Fiction Podcast for Season 3 of “The Zip Code Plays”. She is an alumna of Harvard University and Vassar College. kwanamartinez.com



ELYSE MIRTO
Mrs. Webb

returns to SCR where she previously appeared as Queen Elizabeth in *Shakespeare in Love* and Mother in Kemp Powers’ *Little Black Shadows*. She can be seen as General Michelle Dupree in the soon to be released feature film *Imani*. Series regular, Eileen in the web series “Imposter” and last month she won a best supporting actress award at this year’s Garden State Film Fest. Her television credits include “Dynasty,” “Criminal Minds,” “Grey’s Anatomy,” “Scandal,” “NCIS,” “Law & Order: SVU,” “Cold Case,” “Malibu Gothic,” a recurring role as Debbie Foster on “The Last Ship” and the series lead in the 2022 pilot “WIC300.” Mirto has appeared in over 30 national commercials, dozens of independent films as well as voice over and print work. She also lends her talents dubbing foreign television series and films into English for Netflix. In New York she appeared at several theaters including off Broadway and is the recipient of the New York Innovative Theater Award for outstanding lead actress in a play. In Chicago, she appeared at the Goodman Theatre and Chicago Shakespeare Rep-

ertory. Los Angeles area theatre includes Geffen Theatre, A Noise Within, Mark Taper Forum, Rubicon, Laguna Playhouse, Kingsmen Shakespeare Festival, Latino Theatre Co., Theatre of NOTE and The Antaeus Theatre Co. She is an Ovation and LA Drama Critics Circle nominee and a conservatory teacher at California School for the Arts San Gabriel Valley. A doting aunt to five of the coolest nephews and nieces the Motor City has ever seen, partner to actor Bo Foxworth and mom to the sweetest 75lb Scooby Doo named Bert.



GRACE MORRISON
Emily Webb

(she/her) is a Los Angeles-based stage and screen actor. She received her BA in Theater Studies from UC Santa Barbara, and her MFA in Acting from UC Irvine. Some favorite regional theater credits include Viola in *Twelfth Night* (Pioneer Theater Company), Kate in *The Taming of the Shrew*, Horatio in *Hamlet*, and Phebe in *As You Like It* (New Swan Shakespeare Festival). Morrison has appeared in a handful of short and independent films, having won Best Actress at both the Hollywood International Golden Age Film Festival and Dallas Film Awards this past year. Her most recent film project *While Mortals Sleep* premiered at Sundance Film Festival this past January. Love to her family and Joe. gracemorrisonactor.com



LESTER PURRY
Constable Warren

was last seen as Rev Charles Grace in *Fireflies*. Purry has performed in regional theatres across the country including a national tour as Othello in *Othello*, as Augustus Newcastle in *The Darker Face of the Earth* and as Lester Mason in *The Big White Fog*, all with Guthrie Theater. A longtime company member with Penumbra The-

atre, Purry has played the roles of Cory in *Fences*, Clay in *Dutchman*, Hambone in *Two Trains Running*, Lymon in *The Piano Lesson*, Hedley in *King Hedley II* and Booster in *Jitney*, to name a few. At Baltimore Center Stage, he was Marvell Thunder in *Thunder Knocking on the Door*, as well as King of the Hill in *I Could Stop On a Dime*. He played Lymon in the *The Piano Lesson*, Scarus in *Antony and Cleopatra* and Mordred in *Camelot* at Alabama Shakespeare Festival. Purry performed at Philadelphia Theatre Company as Floyd Barton in *Seven Guitars*, Arizona Theatre Company as Wolf in *Two Trains Running* and as Troy Maxson in *Fences* at Portland Playhouse, Palm Beach Dramaworks and the Los Angeles Performing Arts Center. He also played the role of Aslan in *The Lion, the Witch and the Wardrobe* at Children's Theatre Company. Most recently, he captivated audiences in the one-man show, *Thurgood*, as Thurgood Marshall to consistently sold-out houses at Geva Theatre Center, Portland Playhouse and Penumbra Theatre Company. Look for him in the upcoming films *House Party* and *Black Terror*.



MOSES VILLARAMA
*Professor Willard/Baseball
 Player/Man Among the Dead*

(he/him) made his SCR debut last month in the Pacific Playwrights Festival reading of *A Million Tiny Pieces*. Villarama has performed Off-Broadway in *Cambodian Rock Band* (Signature Theatre), *Fast Company* (Ensemble Studio Theatre), *Sonic Life of a Giant Tortoise* (The Play Company), and *Chairs and a Long Table* (Ma-Yi Theatre Company). His regional credits include five seasons at the Oregon Shakespeare Festival and productions at La Jolla Playhouse, Alliance Theatre, TheatreWorks Silicon Valley, Seattle Repertory, Denver Center, Shakespeare Festival St. Louis, Hudson Valley Shakespeare Festival, and Pig Iron Theatre. He received his MFA from the National Theatre Conservatory and BA from the University of San Francisco. Website: mosesvillarama.com Instagram: @the-mightymos

PLAYWRIGHT, DIRECTOR AND DESIGNERS

THORNTON WILDER (*Playwright*) (1897-1975), born in Madison, Wisconsin, and educated at Yale and Princeton, 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. His 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 US 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 NEA's "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 his works in fall 2008. For more information, visit thornton-wilder.com.

BETH LOPES (*Director*) (she/her) is thrilled to be back at SCR after previously directing *The Velveteen Rabbit* and *Junie B. Jones Is Not a Crook*. Her recent projects include *House of Desires* at Pomona College, *She Kills Monsters: Virtual Realms* at UC Irvine, and *Romeo and Juliet: Hard Way Home*, a hybrid of Shakespeare's play and the music of Brandi Carlile, with CalRep. Upcoming, she'll be directing *Pericles, Prince of Tyre* with New Swan Shakespeare Festival, where she is an Associate Artistic Director. Lopes received a BFA in Drama from New York University and an MFA in Directing from UC Irvine. She is a proud member of the Society of Directors and Choreographers. For more information, visit her website at bethlopes.com.

EFREN DELGADILLO, JR. (*Scenic Design*) has designed *American Mariachi* (2019, 2021) and *Kings* for SCR. His notable New York productions include *The Three Musketeers* (The Acting Company) and *Mycenaean* (Brooklyn Academy of Music). His regional theatre credits include *American Mariachi* (Arizona Theatre Company), *Romeo and Juliet* (Oregon Shakespeare Festival); *BLKS* (Woolly Mammoth Theatre Company); *Bordertown Now* (Pasadena Playhouse); *Smart People* and *Indecent* (Denver Center for the Performing Arts); *Othello* (Hartford Stage); *DJ Latinidad* (Mixed Blood Theatre); *Mojada: A Medea in Los Angeles* (The Getty Villa, Boston Court); and *Prometheus Bound* (The Getty Villa/Center for New Performance). He has had the incredible honor of working with directors and artists such as Nakti Garrett, Christopher Acebo, Dámaso Rodríguez, Diane Rodriguez, Jessica Kubzansky, Karin Coonrod, Melanie Joseph, Casey Biggs, Mark Valdez, Michael Michetti, Alex Torra, Jesse Bonnell, Travis Preston, Culture Clash, Thaddeus Phillips and Carl Hancock Rux. A recipient of *LA Weekly* Theatre Awards for both production design and lighting design for Poor Dog Group's *Brewsie and Willie*, Delgadillo has also been nominated for an

Ovation Award in Best Scenic Design for Culture Clash's *Bordertown Now*, as well as a Barrymore Award in Outstanding Scenic Design for *Bienvenidos Blancos* with Team Sunshine Corporation. He earned an MFA in scenic design from California Institute of the Arts and a BFA in studio arts from University of California, Irvine.

KATHRYN WILSON (*Costume Design*) is a freelance Costume Designer and is full time Faculty at Cal State Fullerton on the Costume Design and Hair/Makeup Faculty. Her recent work at South Coast Repertory includes costume design for *The Velveteen Rabbit*. She has designed costumes for the Pacific Symphony's operas including *Otello*, *La Traviata*, *Madame Butterfly*, *The Magic Flute*, *Aida*, and *Turandot*. Wilson has spent the last 16 years designing for summer Shakespeare Festivals including the New Swan Shakespeare Festival (8 seasons) and Shakespeare Orange County (6 seasons). Other costume design projects included *The Other Place* and *Odilia* at The Chance Theater; *Hello Stranger* at the Theatre of Note; and *Machiavelli* at The Hayworth Theater (*L.A. Weekly* Award). In addition to costume design, she works as a hair and makeup designer, an accomplished dye/painter and a crafts artist for the performing arts.

KARYN D. LAWRENCE (*Lighting Design*) (she/her) is an award-winning theatrical and entertainment lighting designer based in Los Angeles. She is thrilled to return to SCR after having recently designed *Clean/Espejos*, as well as *Red Riding Hood*, *Vanya* and *Sonia and Masha and Spike*, and several more Theatre for Young Audiences and Families productions. Selected theater credits include Center Theatre Group, La Mirada Theater, Boston Court Pasadena, The Wallis Annenberg Center for the Performing Arts, East West Players, Ebony Repertory, International City Theatre, and Arizona Broadway Theatre. She is also the resident lighting designer for the New Swan Shakespeare Festival in Orange County. In addition to theatre, she is Radiance Lightworks' lead lighting designer for Universal Studios' Halloween Horror Nights and is a professor of lighting design at Loyola Marymount University. KDLightingDesign.com

JOHN NOBORI (*Soundscape Composer*) is a California-based sound designer, composer, and ensemble member of Cornerstone Theater Company. His work has been heard in plays produced by such organizations as The Getty Villa and Oregon Shakespeare Festival. Previous South Coast Repertory productions include *Orange* and *Amos and Boris*. He has been nominated for several awards for excellence in sound design and is the recipient of an Ovation Award for his work on *The Golden Dragon* at Boston Court Pasadena. He earned his BA at UC Irvine.

CAITLIN MUELDER (*Dialect Coach*) has acted in film, television, theater and her credits include *Hail Caesar!* directed by the Coen brothers,

“Modern Family,” “Law & Order,” “Law & Order: SVU,” “The Thundermans,” “The Education of Max Bickford,” “90210,” “Franklin & Bash,” *The Invention of Love* (Broadway, Dir. Jack O’Brien), *Engaged* (Off-Broadway, Dir. Doug Hughes), *God of Carnage*, *Vincent in Brixton*, *Much Ado About Nothing*, *The Glass Menagerie*, *Closer*, *Inherit the Wind* and *Solitaire* (The Edinburgh Theater Festival), Improv & Sketch Comedy at UCB LA, The Second City LA, and “Jimmy Kimmel Live.” Her dialect coaching credits include more than 50 productions in film, television, and theater including “The OA,” *47 Meters Down*, *Under Milkwood*, *Nicky*, *4.48 Psychosis*, *Parade*, *Once*, *The Secret Garden*, *A Gentleman’s Guide to Love & Murder*, *Young Frankenstein*, *Oklahoma*, *Spamalot*, *Shrek*,

Honorary Producers

SOPHIE & LARRY CRIFE are passionate champions of great theatre and have served as Honorary Producers of six mainstage productions including *Sweeney Todd: The Demon Barber of Fleet Street* (2019), *Red* (2016), *Tristan & Yseult* (2015) and *Death of a Salesman* (2013). The Crifes have been involved with SCR for more than 30 years and are longtime First Night subscribers on both stages. They also have been six-time Honorary Producers of the Pacific Playwrights Festival, underwriters at numerous Galas and major donors to the theatre’s Legacy Campaign for SCR’s endowment. Sophie is a member of the theatre’s Board of Trustees and previously served two years as its president. Sophie’s son, **JOHN DRACHMAN** (co-founder of Waterford Property Company), **AND HIS WIFE LAURA**, have been attending SCR as a couple for 12 years ever since Adam Gwon’s *Ordinary Days*. After joining Sophie and Larry in supporting *You’re a Good Man, Charlie Brown* last season, John and Laura return as Honorary Producers for the second time.

JOLENE & MARK PETERSON are pleased to act as Honorary Producers with their underwriting support of *Our Town*. Mark and Jolene,

the parents of three children, were first introduced to SCR through the Theatre for Young Audiences. Fortuitously, reading *Our Town* is part their high school-aged twins’ school curriculum. Mark joined SCR’s Board of Trustees in 2020 and serves on the Corporate Gifts, Audience Development and Finance committees. He is a Corporate Partner at O’Melveny & Myers LLP. In addition to their leadership support as Honorary Producers, the Petersons are current members of the Golden Circle.

HASKELL & WHITE LLP adds Corporate Honorary Producers of *Our Town* to its impressive history of support at SCR. Having underwritten more than 25 productions, Haskell & White LLP is among SCR’s most dedicated corporate patrons supporting mainstage and Theatre for Young Audiences productions. Haskell & White LLP is a leading provider of assurance, tax and consulting services to middle-market private and public companies and one of Orange County’s largest local accounting and consulting firms. The firm has recognized expertise in the real estate, SEC and mergers & acquisitions marketplace and actively participates in the non-profit community.

Cabaret, Venus in Fur and *The Sound of Music*. Muelder's literary work is reped by CAA.

ANNA JENNINGS (*Dramaturg*) is the Artistic Coordinator at South Coast Repertory and the Festival Coordinator of the Pacific Playwrights Festival. Her SCR credits include dramaturg for *Clean/Espejos* (PPF 2021 reading), Assistant Director for *A Shot Rang Out*, and director for SCR's digital premiere of Elizabeth Shannon's *Loaded Language* as part of the nationwide #enough campaign. She was formerly the Artistic Coordinator at Arizona Theatre Company, where she was the assistant director for José Cruz González's *American Mariachi*. She also directed a site-specific production of Caryl Churchill's *Love and Information* at the 2019 Tucson Fringe Festival. Anna received her MFA in Generative Dramaturgy from the University of Arizona.

KATHRYN DAVIES (*Stage Manager*) previously stage-managed *What I learned in Paris, You're a Good Man, Charlie Brown, The Velveteen Rabbit, Poor Yella Rednecks, Sugar Plum Fairy, Orange, The Roommate, All the Way, Future Thinking, Red, Vietgone, The Whipping Man, Tartuffe, Reunion, Trudy and Max in Love, The Motherf**ker with the Hat, How to Write a New Book for the Bible, Sight Unseen, Topdog/Underdog, In the Next Room or the vibrator play, Doctor Cerberus, Ordinary Days, Our Mother's Brief Affair* and *The Injured Party*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Les Contes D'Hoffmann* at Hawaii Opera Theatre; *Of Mice and Men* at Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre; and *The Designated Mourner* at the Edinburgh Fringe Festival. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles film festivals.

LYDIA RUNGE (*Assistant Stage Manager*) (she/her) is excited to return to SCR after previously working on *Once* and *Sugar Plum Fairy* as an in-

tern. Her select credits include *Head Over Heels* (Pasadena Playhouse); *The Great Leap* (Pasadena Playhouse and East West Players); *Ragtime* (Musical Theatre West); *Assassins, Mamma Mia, Man of God, As We Babble On, Allegiance* (world premiere, East West Players); *Two Mile Hollow* (Artists at Play). She is a graduate of the University of Wisconsin-La Crosse with a B.S. in Stage Management. Proud member of Actors' Equity Association.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed here, and he directed *She Loves Me* (2020), and the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh. In 2015, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG,

vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council. Her teaching background includes a graduate class in non-profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. In 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*;

Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire*, and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (West Coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

PATRONS

The following donors have contributed \$150 to \$299 to the Annual Fund this season.

We gratefully recognize the vital role they play in supporting the highest quality of artistic production at SCR.

Albert Adams Jr. • Barbara & Bill Adams • Ms. Karen Aeppli • Dennis J. Aigner & Camille Bertolet • Lana Alber • Dr. & Mrs. Julio Aljure • Sam & Susan Anderson • Tina Appleton • Ellen Marshall & Robert Arnold • Diane Bailey • Mr. & Mrs. H. J. Ballestracci • Jill Bandfield • Linda Barker • Jake Belin • Susan Biel • Claudette & William Black • Marilyn M. Blank • Susan Boltinghouse • Sylvia Borovay • Paul Boulian • David & Harriet Boyarsky • Rosanna Brichra • Mitchell Brin • Scott Brinkerhoff • Ms. Carolyn Brothers • Dr. Lori Brown & Guy Brown • Kieran Brown • Donna & Jon Brownell • Flo Buchanan • Sondra Porter • Bill & Maria Wallace • Dr. Constance M. Calogieris • Kristin Candy • M. Cap Capeloto • Dr. Virginia G. Carson • Ms. Emily Carter • David Casey • Mr. & Mrs. Edward Casselman • Mindy & Gary Chanan • Ashley Chang • Ms. Pat Cherpeski • Roy Ching • Larry Clarke • Gregory Croft • Anne Marie Cole • Karen Colgan • Lawrence L. & Sandra S. Collier • Ms. Patricia Coulson • Kathryn Cranston • Bobbi & Jerry Dauderman • Dr. David Davis & Dr. Robin Mintzer • Mrs. Carroll Sam Dawson • Sandy DeAngelis • Francine DeFrance • Gwen & Ruel del Castillo • Jose & Cecilia De Souza • Jeanne Doig • Brennan Doyle • Ms. Barbara Dresel & Mr. Richard Holder • Brian Druce • Susan Drummy • The Drysch Family • Mr. William Dunlap • Zina Edwards • June & Jeff Elsten • Cody Engle • David Erickson • Carolyn Erratt • Sandra R. Evans • Don Farmer & Janet Barkawi • Mr. Scott Fassett • Dr. & Mrs. Larry Ferrario • Joan F. Fey • Jody Fit • Linda Ford • Graham & T. J. Forsyth • Todd Fox • Jeff & Sheri Frankston • Dana Freeman • Terry Fyne • Stanley & Ilona Galant • Ms. Linda Galloway • Carolyn C. Garrett • Mr. & Mrs. James Garrett • Keith & Cheryl Garrison • Michael Gilbert • Ed Muehl • Tamar Goldsmith • Mr. Juel Goldstock • Helene & David Gorevitz • George & Carla Graham • Mr. & Mrs. Thomas Greeley • Kathryn Gregory & Richard Roth • Gayle & Barbara Grubb • John Guevara • Mark Guillod & Alan Miller • Cathy & Jeffery Gutowsky • Gail Haghjo • Gerald Hanley & Donna Chinn • Susan Hardin • Jim & Berri Harris • Bill & Micki Harris • Mr. & Mrs. Terry Hartshorn • Carol & Howard Hay • Vergil & Marilyn Hettick • Mr. & Mrs. Morris V. Hodges • Carolyn L. Hoggan • Karen Hohl • Ara &

Sandra Hovanesian • Del Hovden & Lisa Charness Hovden • Jacolyn L. Dudley • Doug & Darl Incledon • Dennis & Irene Iverson • Samuel C Jackson • Susan Jagieko • Brion Jeannette Architecture • Stephen & Linda Jennings • Elizabeth Jones • Dale A. & Helen Juliar • Steven & Robin Kalota • Kathleen Kam • Dolly & Paul Kaplan • Pepita & Norman Katz • Ms. Martha Benham • Mr. & Mrs. Robert King • Karen & Daniel Kirby • Eugenia Tracy Kirchner • Thomas & Joan Klammer • Margaret Klein • Dr. & Mrs. William P. Klein • Linda & Robert Knoth • Amy Knowls • Brian Koch • Steve Kolnick • Paula Kruse • Dulcie Kugelman • Max Lalli • Kerry Lampets • Hal Landon, Jr. and Janis Morrisette • Mr. & Mrs. Michael Lanphere • Joseph LaPine & Kathleen Baier • Bruce Larso • Nancy Larson • Dale & Lynda Laurance • John & Shari Lawrence • Deborah Lelechuk • George & Myrna Lentz • Clark M. Leonard • Joel Kuperberg & Lydia Levin • Mrs. Gene Leyton • Laarnni Ligan • Gregory Lincoln & Cindy Gordon • James & Marsha Lindsey • Michael & Robin Lingle • Greg Lobod • K.M. Busch • Mr. Jonathan Lukoff • Patricia A. Lynch • Mr. & Mrs. Roderick Q. MacDonald • Mr. & Mrs. John Maglione • Bill & Karen Mangold • Christy Marlin • Carolyn & Bill Marr • Marie Marston • Carolyn Martin • Neil & Katie Matsui • Julie McCom • Douglas McCoyoy • Mr. David McDaniel • Mr. & Mrs. Steve & Sandy McHolm • Arianne Mchug • Mr. & Mrs. David Mears • Olga Megda • Drs. Vahe & Armine Meghrouni • Jess Meyers • Donald Miller • Mindy Mills • Mr. & Mrs. Howard Mirowitz • Amy Moayei • Kathleen Moone • Mr. & Mrs. Donald E. Moore • Joana Mootz-Gonzales • Beth & Richard Moran • Nanci Moren • PPTC, Inc. • Howard Morgestern • Bill & Ellie Morison • Greg & Joanne Morrison • Gen. & Mrs. Paul Moses • Linda Mosur • Steven Murray • Mr. & Mrs. Paul D. Myers • Mitsuhiko & Reiko Nakano • Rebecca Napier • Mr. & Mrs. Douglas E. Nelson • Claudia & Brad Noble • Sara Nussbaum • Anita O'Connor • Cathie & Martie Olsky • Ms. Joyce K. Ono • Guy & Linda Ormes • Celine Osborn • Roger & Betty Orte • Don & Michelle Paolilli • Adelle M. Park • Mr. Don Pattison • Jeff Peddie • Bonnie Peirc • Lynn Penoyr • Dorothy Ann Peralta • Stephen Peterson & Geri Easley • Miss Debra F. Pew • Dr.

& Mrs. Michael Philipps • Dan Pittman • Nancy & Ed Pollard • William Postm • Mr. & Mrs. E. Bruce Powell • Anita & Pablo Prietto • Stephen & Rebecca Proffitt • Linda Ramirz • Harry Ratner • Marilyn Ravesses • Dorice Redma • Thomas Riach • Bonnie & Vern Roohk • Linda Rose • Jerri Rosen • Karen & Richard Rosenberg • John & Kristin Rowe • Deborah & Frank Rugani • Carol S. Rybarzyk • Tina & Ken Ryder • Loren & Lily Sandberg • Eleanor Sandford • Jean Savag • Karen Scanlon • Katitza Schmitz • Frank Schools • Marilyn P. Schroeder • Mr. Steven K. Schuster • John Sears • Carroll Seron • Walter Shafe • Wanda Shaffer • Claudette Shaw • Jack & Linda Shepard • Margaret & Michel Harris • Max & Judy Shuster • Stephen & Judith Slagle • Barbara Sloate • Mr. & Mrs. John L. Smith • Mr. & Mrs. Edward L. Smith • Drs. Gerald & Ilene Spear • Ms. Louise Spert • Lauren & Ned Spilsbury • Sid & Carole Spinak • Stefan Steinberg • Henny & Robert Sterman • Susan & Sheldon Stern • Mr. Tom Stuart • Carl Stilsn • Mr. & Mrs. Randy Stone • J.T. Strout • Leslie Sullian • Mrs. Agnes Szekeres • Tanaka & Riley Architects • Ralph J. Tassinari • James & Pamela Taylor • Wendy Taylo • Kathy Teulie • Barbara & Bill Thibault • Jim & Karen Thoms • Shirley Thorne • Don & Carole Tompkins • Gary & Marjie Toops • Mr. & Mrs. John Torell • William Tran • Alice Triggs • William Trousale • David Brownstone & Carole Uhlener • John & Penny Valenzuela • Forrest & Margaret Venz • John & Pam Verdone • Dr. & Mrs. Samuel Vickery • Ms. Barbara Vienneau • Henry & Susan Vierregger • Benny & Susan Viloría • Navin Vyas • Frank Wagner & Lynn Ohearn Wagner • Ms. Michele Walot • Briana Warne • Richard Watson & Associates • Mr. Jonathan Webb & Ms. Deborah Swert • Dr. & Mrs. Carl Weinert • Dr. Eleanor Saltzer Weinstein • Mr. Mark L. Whicker • Dr. Barbara White • Mike Wiley • Timothy Williams • Darrell & Lynda Wilson • Pam Winkler • Royce & Darlene Wise • Deborah Witte • Ms. Marilyn Wolfsberg • On Behalf of Alana Sanders-Breiner • Lawrence & Jean Young • Rayma Zack • Mr. Mitchell Zack • Bunny Zechter • Diana Zhang • and 19 anonymous donors

Recognition based on gifts received on and before April 1, 2022.