

THORNTON WILDER'S  
**OUR TOWN**

4.16.26 - 4.26.26

**P** PURDUE  
UNIVERSITY

Department of Theatre and Dance

**CORNERSTONE**  
INTEGRATED LIBERAL ARTS

Made possible through the generosity of Tomm Tomlinson.

"Our Town" is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

# DEPARTMENT OF THEATRE CHAIR



“May you live in interesting times,” is commonly attributed as a translation of an ancient Chinese proverb. As it turns out, it is neither ancient nor Chinese but is likely an English invention from the mid-twentieth century, popularized by such luminaries as Winston Churchill and author Arthur C. Clarke. Regardless of its provenance, the phrase is a curse masquerading as a hopeful wish: the speaker of the phrase wishes turbulence, difficulty, and chaos on the one they address.

There are days when it seems someone recently bestowed this wish on me, and maybe not just me, but on all of us. This is certainly the most chaotic moment in time I have experienced in my lifetime, with beliefs long held as truths questioned by the media, politicians, and sometimes even our friends and families; with politics the most polarized I have experienced; with the relationships between government and educational institutions shifting seemingly beneath our feet.

Theatre is at its best — in my mind — when it speaks to the experiences of all of those who participate in it, whether as artists, artisans, or audience members. (If we put on a play in the forest and no one comes to see it, did we really perform it?) Finding productions that speak to the needs of our students as they travel along their learning journey at the same time they speak to our audiences, particularly in a time of incredible chaos, is a tough balance to strike. Big kudos to our season selection committee, because I think they did an incredible job finding that balance. These plays are funny, poignant, touching, and thought-provoking; they will stretch our students’ skills and talents, and — I believe — will speak to you and, in some way, to the interesting times we are living in.

I ask that you consider the experience you are about to have (or maybe just finished, if you’re reading this after the show) as part of a dialogue as we explore ideas and themes together. If we have done our jobs well, you leave here tonight thinking about the ideas presented here — sometimes agreeing, sometimes not, but thinking and, more importantly, *talking* about them. And, hopefully, if we continue listening, thinking, and talking — about ideas, and questions, and the things maybe we disagree with one another about — maybe together we can push back the chaos, even if only a little bit.

Thank you for sharing your time with us, and for being willing to engage in dialogue with us and with each other.

**Rich Dionne**  
**Chair, Department of Theatre and Dance**

April 16 - April 26, 2026 | Carole & Gordon Mallett Theatre  
Yue-Kong Pao Hall of Visual and Performing Arts

# OUR TOWN

## BY THORNTON WILDER

DIRECTED BY  
**Quetta Carpenter**

COSTUME DESIGNER  
**Caitlin Davey**

DRAMATURG  
**Elizabeth Zervas**

LIGHTING DESIGNER  
**Lily Edwards**

SCENIC DESIGNER  
**Devin Scheef**

SOUND DESIGNERS  
**Caleb Brohlin**  
**Nick Ponti**

STAGE MANAGER  
**Hannah Ackerman**

TECHNICAL DIRECTOR  
**Adam Gillette**

Proud to partner with  
**CORNERSTONE**  
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<https://concordtheatricals.com/resources/protecting-artists>

# DIRECTOR'S NOTE

It may be tempting to write off *Our Town* as a “chestnut” of the American Theatre. It has been done by thousands of high schools, colleges, community groups, and professional theatres since it won the Pulitzer in 1938. It enjoyed a sixth Broadway revival in 2024, has been translated into Spanish and Creole, served as a central plot point in the 2023 New York Times bestseller *Tom Lake* by Anne Patchett, and was even written into a recent episode of *Starfleet Academy*.

I knew of *Our Town* through television before I ever read or saw the play, as it was featured in popular shows *The Wonder Years* and *Growing Pains* when I was a child. But each time I encounter it, I am struck by its relevance to the current moment. It seems there is never a time when folks don't need a visit to Grover's Corners.

Thornton Wilder's love letter to the incandescent banality of daily life, *Our Town* asks the audience to ponder the ephemeral nature of existence — to pay attention to the miraculous in the mundane, and the extraordinary in the ordinary. As instructed by the playwright, this production has no set in the traditional sense; its environments and props are mostly mimed, and it is only *kind of* set in 1901-1913. You will need to use your imagination to fill in the details. As Shakespeare's Chorus in *Henry V* says, “Think, when we talk of horses, that you see them.”

In this production, the actors and designers were asked to create “Our *Our Town*,” bringing in elements of 2026 and the specific Purdue students inhabiting these roles. As you spend time in *Our Town*, you are invited to sing in our choir, speak at our Town Hall, attend a wedding, and leave something for the future in our time capsule.

Enjoy your visit to Grover's Corners. We made it for you.

**Quetta Carpenter, Director**

# CAST

Emily	<b>Laila Matuk</b>
George	<b>Tyler Hepler</b>
Doc Gibbs	<b>Liam Gay</b>
Mrs. Gibbs	<b>Gianbari Deebom</b>
Mrs. Webb	<b>Isabelle Bushkov</b>
Editor Webb	<b>Rudraneel Sinha</b>
Wally Webb	<b>John Nesler</b>
Rebecca Gibbs	<b>Joey Brandenburg</b>
Howie Newsome	<b>Syd Coe</b>
Stage Manager	<b>John Harper Reynolds</b>
Assistant Stage Managers	<b>Rivers R. Blue</b> <b>Sydney DeLisle</b>
Simon Stimson	<b>Clem Kollman</b>
Lois	<b>Avery Lehman</b>
Earnestine	<b>Paul Harrison</b>
Mrs. Soames	<b>Kenya Gilyard</b>
Constable Warren	<b>Donovan Hibbeln</b>
Sam Craig	<b>Ohinoiyi Momoh</b>
Joe/Sy Crowell	<b>Jack Rudolph</b>
Joe Stoddard	<b>Lucas Nierzwicki</b>
Young Emily	<b>Lila Bellows</b>
Baseball Players	<b>Donovan Hibbeln</b> <b>Ohinoiyi Momoh</b> <b>Jack Rudolph</b>
The Dead	<b>Rivers R. Blue</b> <b>Syd Coe</b> <b>Sydney DeLisle</b> <b>Paul Harrison</b> <b>Donovan Hibbeln</b> <b>Avery Lehman</b> <b>Jack Rudolph</b>

# CAST

U/S Emily	<b>Joey Brandenburg</b>
U/S George	<b>Ohinoiyi Momoh</b>
U/S Doc Gibbs	<b>Donovan Hibbeln</b>
U/S Mrs. Gibbs	<b>Kenya Gilyard</b>
U/S Wally Webb, Rebecca Gibbs, Mrs. Soames, Lois, Earnestine, The Dead	<b>Liv Giaretta</b>
U/S Editor Webb	<b>Lucas Nierzwicki</b>
U/S Howie Newsome, Simon Stimson	<b>John Nesler</b>
U/S Stage Manager, Assistant Stage Managers	<b>Rivers R. Blue</b> <b>Sydney DeLisle</b> <b>John Harper Reynolds</b>
U/S Sam Craig, Joe Stoddard, Baseball Players, The Dead	<b>Jack Young</b>
U/S Constable Warren	<b>Jack Rudolph</b>
U/S Joe/Sy Crowell	<b>Paul Harrison</b>
U/S Mrs. Webb	<b>Avery Lehman</b>

**RUNTIME:** 2 hours, there will be two 10-minute intermissions

## SPECIAL THANKS

Special thanks to the following individuals for stepping into the role of Professor Willard throughout the run: West Lafayette Mayor, Erin R. Easter, Purdue CLA Dean, Christopher Yeomans, Professor of Theatre Emerita, Kristine Holtvedt, Rabbi Adam Bellows, Temple Israel, West Lafayette, Erica Wilson, Purdue Theatre Alum and KNICKERBOCKER, and Colleen Matthews, FUEL COFFEE, Claire Mason, Cornerstone Integrated Liberal Arts, Douglas Pruim, Purdue Professor in Business Communications, Improv performer.



**NAST**

NATIONAL  
ASSOCIATION  
OF SCHOOLS  
OF THEATRE



Purdue University is a member in good standing of the University Resident Theatre Associate (U/RTA) and a full member of the National Association of Schools of Theatre (NAST) which integrates educational and professional theatre throughout the nation.

## DRAMATURG'S NOTE

Whether you read Thornton Wilder's play *Our Town* as a High School assignment or if you've never heard of this play till today, welcome! *Our Town* is often presented as a story about the realities of the mundane everyday life found in small town America. As such, Wilder frames the story by naming the three acts: Daily Life, Love & Marriage, and Death and Afterlife. In earnest, it's a perfect way to explain the play.

Wilder wrote much of the play in 1937 and 1938, in Peterborough, New Hampshire, and while traveling through Salzburg, Austria, and Zurich, Switzerland. 1937 was the year before annexation to Germany and the Nazi regime. Jewish people were fleeing Nazi occupation, landing in Zurich, leading to overpopulation and prompting new restrictions on migration. As Wilder witnessed the way Europe was being overrun by war and fascism, he saw how the United States was still quietly living its everyday life. Grover's Corners, the small rural New Hampshire town where Wilder sets the play, represents a similar idea through which to explore our shared identity. A place that offers a small pocket of life without any distractions or fear.

Our *Our Town* hopes to reflect on our present everyday life, which is very different from that of the early 1900s. For instance, the \$350 left to George and Emily is worth \$13,392 today. 1903 saw the first baseball World Series, "America's Game", occurring in the so called "dead ball" era where teamplay was possibly more important than the solo home run. Lastly, we should remember that Grover's Corner is simply an imagined place where Wilder wished us to experience a sense of ourselves, no matter the year.

To continue that reflection, we invite you to explore our museum of items curated from both our cast and production team. Displayed are three different categories of items: 1) what our members use in their everyday lives 2) items from childhood or a family heirloom, 3) and a dedication to a loved one. You will also find more information on the play and time periods within. The museum can be found down the hall right outside the theatre in the lobby of the Hansen Theatre.

Lastly, some parting questions. What's one thing in your life you can't live without? How would you describe your town? What's your definition of love? And a fun one...what is the meaning of life?

Enjoy the show!

**Elizabeth Zerfas, Dramaturg**

# PRODUCTION TEAM

## PRODUCER

**Rich Dionne**

## PRODUCTION MANAGER

**Lucy Yah**

## ASSISTANT DIRECTOR

**Mitch Koory**

## SHADOW DIRECTOR

**Ava Moreno**

## INTIMACY

## CHOREOGRAPHER

**Maggie Hinckley**

## CHOREOGRAPHER

**Elli Jones**

## ASSISTANT STAGE

## MANAGERS

**Kathleen Goodwine**

**Carissa Laidley**

## PRODUCTION

## ASSISTANTS

**Ryan Gormaly**

**Joseph Waterman**

## ASSISTANT SCENIC

## DESIGNER

**Jiacheng Sun**

## STAFF TECHNICAL

## DIRECTOR

**Vince Lobello**

## DECK CARPENTER

**Eilam Deinard**

## SCENIC CHARGE ARTIST

**Jake Wood**

## ASSISTANT SCENIC

## CHARGE ARTIST

**Jiacheng Sun**

## HEAD OF PROPERTIES

**Eleanor Kephart**

## SCENIC CONSTRUCTION

## CREW

**Sanjana Adatrao**

**Bekah Bale**

**Ryan Barruso**

**Joey Brandenburg**

**Brianne Brummett**

## SCENIC CONSTRUCTION

## CREW

**Eilam Deinard**

**Lucas Eversole**

**Mason Friedman**

**Sonali Garg**

**Adam Gillette**

**Ethan Gray**

**Paul Harrison**

**Natalie Kandra**

**Vardani Karthik**

**Sara Kestenbaum**

**Gemma Klisovic**

**Nikshith Konnuru**

**Sooji Lee**

**Matthew Lenzmeier**

**Olek Marmuta**

**Biddyclair Moore**

**Mason Moyle**

**Ashwini Narayanan**

**Emma Roy**

**Eric Salazar**

**TJ Sandor**

**Joseph Sansone**

**Riley Sinclair**

**Nathan Smith**

**Ilene Trach**

**Mary Wang**

## PAINT/ PROPS ASSISTANTS

**Natalie Makeeff**

**John Nesler**

**Jiacheng Sun**

**Margaret Timpe**

## PROPS ARTISANS

**Amelia Gardner**

**Spencer Kahn**

**Eleanor Kephart**

**Sara Kestenbaum**

**Jiacheng Sun**

## ASSISTANT COSTUME

## DESIGNER

**Olivia R. Thomas**

## COSTUME SHOP MANAGER

**Anthony Sirk**

## HEAD OF WARDROBE

**Rory Horowitz**

## HEAD OF WARDROBE

**Rory Horowitz**

## WARDROBE CREW

**Olivia Carlson**

**Squirrel Wu**

## CUTTER/DRAPPER

**Emily Rosolowski**

## STITCHERS

**Rivers R. Blue**

**Leah Eldridge**

**Allison Puckett**

**Olivia L. Thomas**

**Olivia R. Thomas**

## ASSISTANT LIGHTING

## DESIGNER

**Sydney Studer**

## PRODUCTION ELECTRICIAN

**Tatyanna Rodriguez**

## ASSISTANT PRODUCTION

## ELECTRICIAN

**Sisi Clark**

## LIGHT BOARD OPERATOR

**Kamran Bhagwan**

## LIGHTING CREW

**Kamran Bhagwan**

**Skylar Brangan**

**Elias Braun**

**Wen Chen**

**Kolton Dreibrodt**

**Kelsey Forbes**

**Luyao Ge**

**Holly Golightly**

**Greg Klein**

**Ava Robinson**

**Nolan Shih**

**Joseph Weber**

## PRODUCTION SOUND

## ENGINEER

**Sujin Kim**

## ASSISTANT PRODUCTION

## SOUND ENGINEERS

**Yi-Kuan Cheng**

**Andy Powell**

## QLAB OPERATOR

**Ross Reyes**



This production is entered in the **American College Theatre Festival (ACTF)**, a national educational network founded in 1969 to identify, promote, and celebrate college and university theatre production and training.

ACTF seeks to:

- Encourage, recognize, and celebrate the finest and most diverse work produced in university and college theatre programs;
- Provide opportunities for participants to develop their theatre skills and insight, and achieve professionalism;
- Improve the quality of college and university theatre in the United States; and
- Encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through ACTF participation, each production is eligible for a response by a regional ACTF representative. Selected students and faculty may also be invited to participate in regional and national ACTF programs, including scholarships, awards, professional development opportunities, and educational initiatives for actors, directors, dramaturgs, playwrights, designers, stage managers, critics, and arts leadership.

Productions entered at the Participating level are eligible for invitation to a regional ACTF festival and may be considered for regional or national recognition for outstanding achievement in production, design, direction, and performance, in accordance with current program guidelines.

Each year, ACTF engages hundreds of productions and thousands of students nationwide. By entering this production, our theatre department joins a national community committed to artistic rigor, educational excellence, access, and professional development in collegiate theatre.

Additional support for the American College Theatre Festival is provided through national and regional partners committed to advancing excellence in collegiate theatre education.

# SONG LYRICS

## Blest Be the Tie That Binds

Blest be the tie that binds our  
We share our mu - tual woes, our  
When we are called to part, it

The first system of musical notation is in 3/4 time, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the notes.

4  
hearts in Chris - tian love; the fel - low - ship of  
mu - tual bur - dens bear; and of - ten for each  
gives us in - ward pain; but we shall still be

The second system of musical notation continues the piece, starting at measure 4. It maintains the same 3/4 time signature and key signature. The lyrics are placed below the notes.

9  
kin - dred minds is like to that a - bove.  
oth - er flows the sym - pa - thiz - ing tear.  
joined in heart, and hope to meet a - gain.

The third system of musical notation continues the piece, starting at measure 9. It maintains the same 3/4 time signature and key signature. The lyrics are placed below the notes.

Author: John Fawcett  
Composer: Johann G. Nägeli  
Arranged by: Lowell Mason

# SONG LYRICS

## Art Thou Weary

Art thou wea - ry, Art thou lan - guid, Art thou sore dis - tress?

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, each with a single eighth note on the staff, followed by a final measure with a whole rest. The bottom staff is in bass clef with the same key signature and time signature. It contains four measures of music, each with a single eighth note on the staff, followed by a final measure with a whole rest. The lyrics are placed between the two staves, aligned with the notes.

"Come to\_\_\_ me" saith One, "And\_ com - ing be at rest."

The second system of musical notation also consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains four measures of music, each with a single eighth note on the staff, followed by a final measure with a whole rest. The bottom staff is in bass clef with the same key signature and time signature. It contains four measures of music, each with a single eighth note on the staff, followed by a final measure with a whole rest. The lyrics are placed between the two staves, aligned with the notes.

Author: J.M. Neale  
Translator: Anna P. Williams  
Composer: H.W. Baker

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