

## Visions & Voices: Our Town

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### Introduction

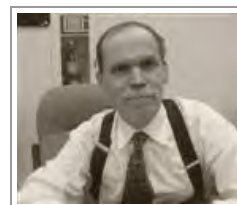
This LibGuide was created to accompany the Visions & Voices event: ***Our Town***. On Thursday January 26th, USC students will attend the The Broad Stage presentation of ***Our Town***. [Read more about the event at the Visions & Voices website.](#)

About the production: "The critically acclaimed New York production of ***Our Town*** starring Academy Award winner Helen Hunt comes to Los Angeles! Since the play's debut in 1938, ***Our Town*** has become an American theatre favorite with its universal themes of life, love and death. Don't miss this brilliant and beautiful revival of the Thornton Wilder classic, directed by Broadway's most exciting rising star, David Cromer, and lauded as the definitive revisionist theatre masterpiece."

### The original Broadway production: 1938 (NYPL Digital Gallery)


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## Play Synopsis

"The Stage Manager guides the play, taking questions from the audience, describing the locations (as scenery is sparse) and making key observations about the world the play creates.

## Act I: Daily Life

The play begins with the Stage Manager describing the town. After this come scenes in the Gibbs' and Webbs' homes, where both families prepare their children for school. The Stage Manager then guides the audience through a day in the life of the town. The local milkman, Howie Newsome, reappears during every morning scene—once each in Acts I, II, and III—highlighting the continuity of life in Grover's Corners and in the general human experience. The Stage Manager also has Professor Willard, a long-winded local historian, and Mr. Webb, editor of the Grover's Corners Sentinel, talk about the town. During this scene, Editor Webb answers some questions from actors who have been planted in the audience. After a scene within the Congregational Church at a choir practice, Mrs. Webb, Mrs. Gibbs, and Mrs. Soames discuss Simon Stimson. Stimson is the church organist with a reputation for being a drunkard. Due to his non-conforming nature, he is often the subject of the town's gossip. The act also includes a scene in which George and Emily discuss school. Also on the ladder, George's younger sister Rebecca, talks about the moon and how it might get nearer and nearer until there's a "big 'splosion". Rebecca proceeds to tell George about a letter that a girl received from her minister in which the address on the envelope says, "Jane Crofut, the Crofut farm, Grover's Corners, New Hampshire, United States of America, continent of North America, the Western Hemisphere, the world, the solar system, the universe, the mind of God," in a reference to how all people are connected through humanity. The subject of 'daily life' addressed throughout this act stereotypes the average "American family."

## Act II: Love and Marriage

Three years pass and George and Emily announce their plans to wed. The day is filled with stress, topped off by George's visit to the Webb family home. There, he meets Mr. Webb, who tells George of his own father's advice to him: to treat his wife like property and never to respect her needs. Mr. Webb then says that he did the exact opposite of his father's advice and has been happy since. Mr. Webb concludes by telling George not to take advice from anyone on matters of that nature. Here, the Stage Manager interrupts the scene and takes the audience back a year, to the end of Emily and George's junior year. Over an ice cream soda, Emily confronts George about his pride, and they discuss the future and their love for each other. The wedding follows, where George, in a fit of nervousness, tells his mother that he is not ready to marry. Emily, too, tells her father of her anxiety about marriage, saying she wishes she were dead. However, they both regain their composure, and George proceeds down the aisle to be wed by the preacher (played by the Stage Manager). Mrs. Soames is very pleased with the whole affair, as she says, 'Isn't this the loveliest wedding?' The text is interrupted by the individual thoughts in a modern twist to Shakespeare's soliloquy.

## Act III: Death and Eternity

The setting for Act III is a cemetery near Grover's Corners. The Stage Manager opens this act with a lengthy monologue emphasizing eternity, expressed by the survival of Emily's second child after Emily herself dies giving birth. Emily's coffin is brought to the cemetery and buried, and she emerges from the mourners as a spirit. She joins her relatives and fellow townsfolk in the graveyard, including her mother-in-law, Mrs. Gibbs, Simon Stimson, Mrs. Soames, Wally Webb and Mr. Carter. The dead tell her that they must wait and forget the life that came before, but Emily refuses. Soon Emily's ghost learns it is possible to re-live parts of her past. Despite the warnings of Simon, Mrs. Soames, and Mrs. Gibbs, Emily decides to return to Earth to re-live just one day, her 12th birthday, and realizes just how much life should be valued, every, every minute.' Poignantly, she asks the Stage Manager whether anyone realizes life while they live it, and is told, 'No. The saints and poets, maybe--they do some.' She then returns to her grave. The Stage Manager concludes the play with a monologue and wishes the audience a good night."

-Wikipedia

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(Original Broadway production, 1938: NYPL Digital Gallery)

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### Thornton Wilder: His Life & Works

#### Twentieth-Century Romance and Historical Writers , 1994

- Born: April 17, 1897 in Madison, United States, Wisconsin
- Died: December 07, 1975 in Hamden, Connecticut, United States
- Nationality: American

#### Romance and Historical Publications

- The Bridge of San Luis Rey. New York, Boni, and London, Longman, 1927.
- The Woman of Andros. New York, Boni, and London, Longman, 1930.
- Heaven's My Destination. London, Longman, 1934; New York, Harper, 1935.
- The Ides of March. New York, Harper, and London, Longman, 1948.
- The Eighth Day. New York, Harper, and London, Longman, 1967.

#### Other Publications

- The Cabala. New York, Boni, and London, Longman, 1926.
- Theophilus North. New York, Harper, 1973; London, Allen Lane, 1974.

#### Plays

- St Francis Lake. In Oberlin Literary Magazine (Oberlin, Ohio), December 1915.
- Flamingo Red. In Oberlin Literary Magazine (Oberlin, Ohio), January 1916.
- Brother Fire. In Oberlin Literary Magazine (Oberlin, Ohio), May 1916.
- A Christmas Interlude. In Oberlin Literary Magazine (Oberlin, Ohio), December 1916.
- The Walled City. In Yale Literary Magazine (New Haven, Connecticut), April 1918.
- In Praise of Guynemer. In Yale Literary Magazine (New Haven, Connecticut), December 1918.
- The Trumpet Shall Sound (produced New York, 1926). In Yale Literary Magazine (New Haven, Connecticut), October-December 1919, January 1920.
- The Angel That Troubled the Waters and Other Plays (includes Nascuntur Poetae, Proserpina and the Devil, Fanny Otcott, Brother Fire, The Penny That Beauty Spent, The Angel on the Ship, The Message and Jehanne, Childe Roland to the Dark Tower Came, Centaurs, Leviathan, And the Sea Shall Give Up Its Dead, Now Thy Servant's Name Was Malchus, Mozart and the Gray Steward, Hast Thou Considered My Servant Job?, The Flight into Egypt). New York, Coward McCann, and London, Longman, 1928.
- The Long Christmas Dinner (produced New Haven, Connecticut, 1931; Liverpool, 1932). In `The Long Christmas Dinner' and Other Plays, 1931; libretto for opera version, as Das Lange Weihnachtsmal, music by Paul Hindemith (produced Mannheim, Germany, 1961; New York, 1963), Mainz and New York, Schott, 1961.
- The Happy Journey to Trenton and Camden (produced New Haven, Connecticut, 1931). In `The Long Christmas Dinner' and Other Plays, 1931; revised version, as The Happy Journey (produced New York, 1939), New York, French, 1934; London, French, 1947.
- Such Things Only Happen in Books (produced New Haven, Connecticut, 1931). In `The Long Christmas Dinner' and Other Plays, 1931.
- Love and How to Cure It (produced New Haven, Connecticut, 1931; Liverpool, 1932). In `The Long Christmas Dinner' and Other Plays, 1931.
- `The Long Christmas Dinner' and Other Plays in One Act. New York and New Haven, Connecticut, Coward McCann-Yale University Press, and London, Longman, 1931.
- Queens of France (produced Chicago, 1932; New York, 1949). In `The Long Christmas Dinner' and Other Plays, 1931.
- Pullman Car Hiawatha (produced New York, 1962). In `The Long Christmas Dinner' and Other Plays, 1931.
- Lucrèce, adaptation of a play by André Obey (produced New York, 1932). Boston, Houghton Mifflin, and London, Longman, 1933.
- A Doll's House, adaptation of a play by Ibsen (produced Central City, Colorado, 1937).
- Our Town (produced Princeton, New Jersey, and New York, 1938; London, 1946). New York, Coward McCann, 1938; London, Longman, 1956.
- The Merchant of Yonkers, adaptation of a play by Johann Nestroy, based on A Well-Spent Day by John Oxenford (produced Boston and New York, 1938; London, 1951). New York, Harper, 1939; revised version, as The Matchmaker (produced Edinburgh and London, 1954; Philadelphia and New York, 1955), in Three Plays, 1957; published separately, London, Longman, 1958.
- The Skin of Our Teeth (produced New Haven, Connecticut, and New York, 1942; London, 1945). New York, Harper, 1942.
- Our Century (produced New York, 1947). New York, Century, 1947.
- The Victors, adaptation of a play by Sartre (produced New York, 1949).
- Die Alkestiade (as A Life in the Sun, produced Edinburgh, 1955; as Die Alkestiade, music by Louise Talma, produced Frankfurt, 1962). Frankfurt, Fischer, 1960; as The Alcestiad; or, A Life in the Sun, with The Drunken Sisters: A Satyr Play, New York, Harper, 1977.
- Bernice, and The Wreck of the 5:25 (produced Berlin, 1957).
- The Drunken Sisters (produced New York, 1970). New York, French, 1957.

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- Three Plays (includes *Our Town*, *The Skin of Our Teeth*, *The Matchmaker*). New York, Harper, 1957; London, Longman, 1958.
- Plays for *Bleecker Street* (includes *Infancy*, *Childhood*, *Someone from Assisi*) (produced New York, 1962; *Infancy and Childhood* produced London, 1972). *Childhood and Infancy* published New York, French, 2 vols, 1960-61.

#### Screenplays

- *We Live Again*, with others, 1934
- *Our Town*, with Frank Craven and Harry Chandlee, 1940
- *Shadow of a Doubt*, with others, 1943.

#### Other

- *The Intent of the Artist*, with others. Princeton, New Jersey, Princeton University Press, 1941.
- James Joyce 1882-1941. Aurora, New York, Wells College Press, 1944.
- *Kultur in einer Demokratie*. Frankfurt, Fischer, 1957.
- *American Characteristics and Other Essays*, edited by Donald Gallup. New York, Harper, 1979.
- *The Journals of Thornton Wilder 1939-1961* (includes unfinished play *The Emporium*), edited by Donald Gallup. New Haven, Connecticut, Yale University Press, 1985.

Nationality: American. Born: Madison, Wisconsin, 17 April 1897. Education: Thacher School, Ojai, California, 1912-13; Berkeley High School, California, graduated 1915; Oberlin College, Ohio, 1915-17; Yale University, New Haven, Connecticut, 1917, 1919-20, A.B. 1920; American Academy in Rome, 1920-21; Princeton University, New Jersey, 1925-26, A.M. 1926. Military Service: United States Coast Artillery Corps, 1918; in the United States Army Air Intelligence, rising to the rank of Lieutenant-Colonel, 1942-45: honorary MBE (Member, Order of the British Empire), 1945. Career: French teacher, 1921-25, and house master, 1927-28, Lawrenceville School, New Jersey; first produced play, *The Trumpet Shall Sound*, staged 1926. Full-time writer from 1928. Part-time lecturer in comparative literature, University of Chicago, 1930-36; visiting professor, University of Hawaii, Honolulu, 1935; Charles Eliot Norton professor of poetry, Harvard University, Cambridge, Massachusetts, 1950-51. United States Delegate: Institut de Coopération Intellectuelle, Paris, 1937; International PEN Club Congress, England, 1941; Unesco Conference of the Arts, Venice, 1952. Awards: Pulitzer prize, for fiction, 1928, for drama, 1938, 1943; American Academy gold medal, 1952; Freedom prize (Frankfurt), 1957; Brandeis University creative arts award, 1959; MacDowell medal, 1960; presidential medal of freedom, 1963; National medal for literature, 1965; National Book award, for fiction, 1968. D.Litt.: New York University, 1930; Yale University, 1947; Kenyon College, Gambier, Ohio, 1948; College of Wooster, Ohio, 1950; Northeastern University, Boston, 1951; Oberlin College, 1952; University of New Hampshire, Durham, 1953; Goethe University, Frankfurt, 1957; University of Zurich, 1961; LLD: Harvard University, 1951. Chevalier, Légion d'honneur (France), 1951; member, Order of Merit (Peru); Order of Merit (Germany), 1957; honorary member, Bavarian Academy of Fine Arts; Mainz Academy of Science and Literature. Member: American Academy. Died: 7 December 1975.

#### Theatrical Activities:

Actor Plays--Stage Manager in *Our Town*, New York, 1938, and on other occasions; Mr Antrobus in *The Skin of Our Teeth*, Cohasset, Massachusetts, 1946, and on other occasions.

The historical romances of Thornton Wilder cannot be compared with those of any other American writer except Eudora Welty, and his work in this myth-making vein is more extensive. Almost all of his novels are historical, yet they are likely to puzzle or annoy readers who seek adventurous escape into the past or carefully researched reconstructions of other eras (like those of James A. Michener). Wilder, who wrote in his most ambitious work, *The Eighth Day*, that all history is one 'enormous tapestry', is not interested in detailed re-creations of great events, but in making broad statements about the significance of the past. He believes that 'there are no Golden Ages and no Dark Ages', but only 'the ocean like monotony of the generations of men under the alterations of fair and foul weather' (*The Eighth Day*). All times and places, he feels, are much alike, usually tragically self-destructive, but occasionally magically rewarding.

Wilder's first novel, *The Cabala*, published in 1926 at the peak of the Age of Ballyhoo, introduces some historical figures like the poet John Keats, but the lack of a chronological time scheme frustrates readers seeking historical information from this obscurist fantasy about American expatriates being the heirs to the triumphs and undoings of the pagan gods of classical Rome.

However, only a year later Wilder scored his greatest success with his next novel, *The Bridge of San Luis Rey*, a stylized fable set in colonial Peru, where a famous rope bridge over a deep chasm collapses while five travellers, all of whom just seemed to be starting to make new lives for themselves after wasted years, fall to their deaths. A scholarly monk piously sets out to learn all he can of their histories in an effort to determine whether the fall can be attributed to divine design or accident, but for his trouble both he and his work are burned by the Inquisition.

Wilder's third novel, *The Woman of Andros*, provoked an uproar in New York literary circles. It was attacked by Michael Gold, proletarian author of the novel *Jews Without Money*, as the work of a 'Christian gentleman' that was irrelevant to the sufferings of the poor during the Depression. Genteel critics rushed to the defense of the world-weary work that portrayed through the circumspect tale of a wise courtesan and her ambitious young lover how the ancient Greek world had given way to a Christian society that 2000 years later seemed about to share the fate of its predecessor.

Although Wilder ignored the controversy, he was obviously affected by it for his next novel was a folksy account of the contemporary American midwest; and he devoted most of the 1930s to theatrical works. It is impossible to discuss his historical fiction, however, without mentioning his highly successful play *The Skin of Our Teeth* (1942), a fantasy that traced the history of the human race from the ice age to World War II.

After army service Wilder returned, in fiction, to the ancient Rome conjured up in his first novel for the seeming start of a new career with *The Ides of March*. This bewilderingly complex work presents four tellings of the same basic tale about the profanation of an ancient ritual, each longer and encompassing more events than the preceding one. Wilder's leisurely paced cautionary tale about ominous parallels between the days of Julius Caesar's triumphs and those following the American victory in World War II was too subtle and dependent upon classical allusion to appeal to restless modern readers.

Readers' indifference led Wilder to abandon fiction for theatrical work; but 20 years later in 1967 at the age of 70 he surprised the literary world with his most ambitious novel, *The Eighth Day*, another extremely complicated narrative that moves back and forth through the 20th century to recount the fate of a talented inventor and potential human benefactor accused of murder in a small Illinois town early in the century and hounded by human piranhas most of his life until his ironic, accidental death after his vindication. The cleverly contrived mystery story is only, however, the backdrop for Wilder's observation that 'The human race gets no better. Mankind is vicious, slothful, quarrelsome, and self-centred', except for those rare individuals who transcend themselves through creative work.

This hard-hitting statement of fashionable alienation was not, however, Wilder's last word. He ended a career full of surprises with another when his final novel, *Theophilus North*, proved a mellow account of a seeming history of nine stages in the growth of the fashionable resort of Newport, Rhode Island. Again, however, the setting serves only as a backdrop for the story of a sensitive young man's exploration of nine possible careers before he discovers that he can encompass all of them by becoming a writer.

One learns little textbook history from Wilder's romances, but one may learn much of how a sense of history's ironic repetitions can liberate the imaginative individual from their 'ocean-like monotony'.

## Further Readings

### Film Adaptations

- *Our Town*, 1940; *The Bridge of San Luis Rey*, 1944; *The Matchmaker*, 1958, *Hello Dolly*, 1969, both from the play *The Matchmaker*; *Skin of our Teeth*, 1959; *Mr North*, 1988, from the novel *Theophilus North*.

### Bibliography

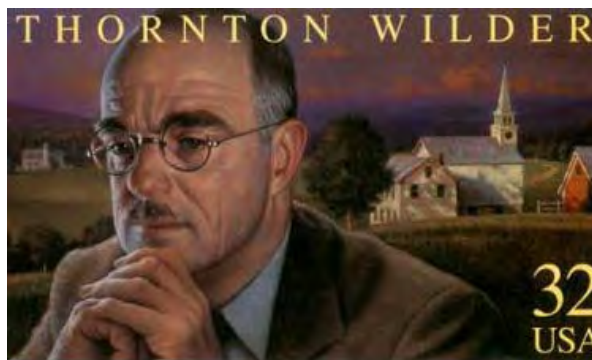
- *Thornton Wilder: An Annotated Bibliography of Works by and About Thornton Wilder* by Richard H. Goldstone and Gary Anderson, New York, AMS Press, 1982.

### Manuscript Collection

- Beinecke Library, Yale University, New Haven, Connecticut.

### Critical Studies

- *Thornton Wilder* by Rex Burbank, New York, Twayne, 1961, revised edition, 1978
- *Thornton Wilder* by Bernard Grebanier, Minneapolis, University of Minnesota Press, 1964
- *The Art of Thornton Wilder* by Malcolm Goldstein, Lincoln, University of Nebraska Press, 1965
- *Thornton Wilder* by Helmut Papajewski, New York, Ungar, 1968
- *Thornton Wilder* by Hermann Stresau, New York, Ungar, 1971
- *Thornton Wilder: The Bright and the Dark* by Mildred Christophe Kuner, New York, Crowell, 1972
- *Thornton Wilder: An Intimate Portrait* by Richard H. Goldstone, New York, Saturday Review Press, 1975
- *Thornton Wilder: His World* by Linda Simon, New York, Doubleday, 1979
- *A Vast Landscape: Time in the Novels of Thornton Wilder* by Mary Ellen Williams, Pocatello, Idaho State University Press, 1979
- *Thornton Wilder and His Public* by Amos Wilder, Philadelphia, Fortress Press, 1980
- *The Enthusiast: A Life of Thornton Wilder* by Gilbert A. Harrison, New Haven, Connecticut, Ticknor and Fields, 1983
- 'Thornton Wilder: Broadway Production History', in *Theatre History Studies* 5, 1985
- *Thornton Wilder* by David Castronovo, New York, Ungar, 1986
- 'Wilder in Germany: The Political Story After 1945', by Hans J. Lang, in *Yearbook of Comparative and General Literature*, 36, 1987
- 'The Influence of the Oriental on Wilder's Writing' by Joanna Narkiewicz-Jodko, in *Acta Universitatis Wratislaviensis*, 1161, 1991.



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### Books by and about Thornton Wilder (Selected Titles)

#### [The Bridge of San Luis Rey and Other Novels, 1926-1948](#)

"Thornton Wilder was the rare writer whose achievements as a playwright were matched by equal abilities as a novelist. As companion to its volume of Wilder's collected plays, The Library of America's edition of his early novels and stories brings together five novels that highlight his wit, erudition, innovative formal structures, and philosophical wisdom. Drawing on the post-collegiate year he spent in Rome, Wilder fashioned in *The Cabala* a tale of youthful enchantment with the Eternal City in the form of a fictitious memoir of an American student and the enigmatic coterie of noble Romans who draw him into their midst. He followed this debut novel two years later with *The Bridge of San Luis Rey*, which catapulted him to literary prominence and earned him the first of his three Pulitzer prizes. *'The Bridge'* Wilder later wrote, 'asked the question whether the intention that lies behind love was sufficient to justify the desperation of living'...."

#### [The Enthusiast: A Life of Thornton Wilder](#)

"Teacher, scholar, novelist and playwright, Wilder alternated between seeking solitude and relishing his role as a celebrity. He loved talking, acting, traveling seldom staying anywhere for more than a month at a time and found it easiest to write in foreign hotels..." - *Publishers' Weekly*

#### [The Selected Letters of Thornton Wilder](#)

"The author of such classics as *Our Town* and *The Bridge of San Luis Rey*, Thornton Wilder was a born storyteller and dramatist—rare talents on glorious display in this volume of more than three hundred letters he penned to a vast array of famous friends and beloved relatives. Through Wilder's correspondence, readers can eavesdrop on his conversations with Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein, Noel Coward, Gene Tunney, Laurence Olivier, Aaron Copland, Paul Hindemith, Leonard Bernstein, Edward Albee, and Mia Farrow. Equally absorbing are Wilder's intimate letters to his family..."

#### [Thornton Wilder and the Puritan Narrative Tradition](#)

"...is the first reading of Wilder's life, fiction, drama, and criticism as a product of American culture. Early American studies by Sacvan Bercovitch, Mason Lowance Jr., Emory Elliott, and others have identified aspects of the American literary tradition stemming from New England Puritan writers of the seventeenth and eighteenth centuries. Lincoln Konkle extends the argument for continuity into both the twentieth century and the profane space of the theater. Konkle shows that Thornton Wilder, as a literary descendant of Edward Taylor, inherited the best of the Puritans' worldview and drew upon those attributes of the Puritan tradition within American literature that would strike a fundamental chord with his American audience. By providing close readings of Wilder's texts against seventeenth- and eighteenth-century Puritan culture and literature, Konkle demonstrates that Wilder's aesthetic was not just generically allegorical but also typically American and his religious sensibility was not just generally Christian, but specifically Calvinist. He also emphasizes aspects of Puritan theology, ideology, and aesthetics that have been suppressed or repressed into our cultural unconscious but are manifested in Wilder's texts in response to various historical or personal stimuli..."

#### [Thornton Wilder: Collected Plays and Writings on Theater](#)

"Tender, beguiling, suffused with feeling and wit, the remarkable plays of Thornton Wilder occupy a unique place in American culture. His most celebrated play, *Our Town*, has achieved iconic status as an expression of the spirit and pathos of small-town American life; adapted for the movies and the operatic stage, it continues to resonate with audiences responding to its formal elegance, plainspoken poetry, and moving evocation of the inevitability of loss. *Collected Plays & Writings on Theater*, the most comprehensive one-volume edition of Wilder's work ever published, takes the measure of his extraordinary career as a dramatist by presenting the complete span of his achievement, beginning with his early expressionist experiments and daring one-act plays such as "The Long Christmas Dinner" and "The Happy Journey to Trenton and Camden" (one of Wilder's personal favorites), ranging through the full flowering of *Our Town*, *The Skin of Our Teeth*, and *The Matchmaker*, and encompassing the intriguing dramatic projects of his later years, such as his adaptation of the ancient story of *Alcestis*."

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**American Theatre**

"A consumer magazine featuring reports on plays in print, as well as performances and theater season schedules. Presents current trends in nonprofit American theater. Contains three to four articles in each issue; sometimes the complete text of a short play is included."

**The Journal of American Drama and Theatre**

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**Theater**

"For more than thirty years Theater has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater. It has been the first publisher of pathbreaking plays from writers as diverse as Athol Fugard, Sarah Kane, W. David Hancock, David Greenspan, Richard Foreman, Rinde Eckert, and Adrienne Kennedy. It has printed writings on theater by dramatists including Heiner Müller, Dario Fo, Mac Wellman, and Suzan-Lori Parks."

**Theatre Journal**

"For over five decades, *Theatre Journal's* broad array of scholarly articles and reviews has earned it an international reputation as one of the most authoritative and useful publications of theatre studies available today. Drawing contributions from noted practitioners and scholars, *Theatre Journal* features social and historical studies, production reviews, and theoretical inquiries that analyze dramatic texts and production."

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### Our Town on DVD

#### Our Town

"Stage production of Wilder's play; a study of life, love, and death in a New England town at the turn of the 20th century. This performance was videotaped at the Booth Theater, Jan. 28-Feb. 2, 2003. Paul Newman played the part of the Stage Manager."



Photo: Mardecortesbaja.com

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### Librarian



Anthony Anderson

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### Websites of Related Interest

#### The Broad Stage

"Information about this Santa Monica based theater company."

#### IBDB: The Internet Broadway Database

"...is an excellent place to begin research on virtually any play. This web site contains full production information and cast lists for musicals produced on and off Broadway. This database is cross-indexed by name as well as by production..."

#### New Hampshire Tourism Guidebook

"Travel information about New Hampshire, the state where *Our Town* takes place."

#### The Thornton Wilder Society

"...the official Thornton Wilder Society Web site, dedicated to preserving and expanding the legacy of Thornton Wilder, a three time Pulitzer Prize winner and the only winner for both fiction and drama."



(Original Broadway Production, 1938: NYPL Digital Gallery)

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