

**THE PUBLIC THEATER: OSKAR EUSTIS**, Artistic Director; **PATRICK WILLINGHAM**, Executive Director  
In association with  
**THE GUTHRIE THEATER: JOSEPH HAJ**, Artistic Director  
Present

# SALLY & TOM



By **SUZAN-LORI PARKS**  
Directed by **STEVE H. BROADNAX III**

With **SUN MEE CHOMET, GABRIEL EBERT, LELAND FOWLER, SHERIA IRVING,**  
**KRISTOLYN LLOYD, PETER MCNALLY, ALANO MILLER, KATE NOWLIN,**  
**DANIEL PETZOLD, MYXYLYDIA TYLER, KHIRY WALKER**

Scenic Design **RICCARDO HERNÁNDEZ**  
Costume Design **RODRIGO MUÑOZ**  
Lighting Design **ALAN C. EDWARDS**  
Sound Design **DAN MOSES SCHREIER**  
Composers **SUZAN-LORI PARKS & DAN MOSES SCHREIER**  
Hair, Wig, and Make-Up Design **J. JARED JANAS & CASSIE WILLIAMS**  
Prop Manager **RACHEL M. F. KENNER**  
Fight and Intimacy Direction **KELSEY RAINWATER & MICHAEL ROSSMY**  
Choreographer **EDGAR GODINEAUX**  
Production Dramaturgs **JESSE CAMERON ALICK & AMRITA RAMANAN**  
Voice and Text Coach **JULIE CONGRESS**  
Production Stage Manager **NORMAN ANTHONY SMALL**  
Line Producer **EMMA MCSHARRY**  
Company Manager **HEATHER FICHTHORN**  
Production Manager **AUTUMN J. MITCHELL**



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Resident Director  
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Director of Production  
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**THE PUBLIC.**

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# COMPANY

(in alphabetical order)

Scout/Polly .....	SUN MEE CHOMET
Mike/Tom .....	GABRIEL EBERT
Devon/Nathan .....	LELAND FOWLER
Luce/Sally .....	SHERIA IRVING
Maggie/Mary .....	KRISTOLYN LLOYD
Kwame/James .....	ALANO MILLER
Ginger/Patsy .....	KATE NOWLIN
Geoff/Cooper/Colonel Carey/Mr. Tobias .....	DANIEL PETZOLD
Stage Manager .....	JESSICA R. AGUILAR
Fight Captain .....	KRISTOLYN LLOYD
Dance Captain .....	SUN MEE CHOMET

## UNDERSTUDIES

Understudies never substitute for the listed performers unless a specific announcement is made at the time of the appearance.

For Mike/Tom, Geoff/Cooper/Colonel Carey/Mr. Tobias—PETER MCNALLY; for Luce/Sally, Maggie/Mary—MYXOLYDIA TYLER; for Kwame/James, Devon/Nathan—KHIRY WALKER.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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# A NOTE FROM OSKAR EUSTIS

## Dear Friends,

Even the name, **SALLY & TOM**, is a marker of the deceptive informality with which Suzan-Lori Parks tackles the most explosive of subjects. The relationship between the author of the Declaration of Independence, the document that declared to the world that all men are created equal, and the enslaved Sally Hemings is inescapably dangerous: **the confrontation of American ideals with American reality, the politics of our country deeply embedded in the personal from the very beginning.**

The seeming insouciance with which Suzan-Lori titles this story is actually her own declaration of freedom, her refusal to bow before the Great Men of history. **All her work is part of this encoded refusal—her insistence on her ability to explore, even play the most explosive and difficult questions.** She doesn't just write about freedom, although that is her great subject: she embodies it in the process of her own creation.

So, it's no surprise that she encapsulates this story of our founding within, literally, a play: **SALLY & TOM** is also the story of the Good Company, a radical downtown troupe which is trying to expand its audience. **Thus, with both light touch and profound seriousness, Suzan-Lori looks at the great issues of our time.**

Look at what she's done in just the last two seasons: written, composed, and starred in the amazing **PLAYS FOR THE PLAGUE YEAR**, written the book and additional new music for **THE HARDER THEY COME**, and now offering us this new, wonderfully different play. **What better proof could there be that by offering a great writer a home in the theater, marvelous things will follow?**

We are grateful to Joseph Haj and all our partners at the Guthrie Theater in Minneapolis, where we first collaborated on **SALLY & TOM** in the fall of 2022; to Steve H. Broadnax III, that joyous force in the rehearsal room who is making his Public Theater directorial debut with **SALLY & TOM**; and the wonderful team of actors, designers, stage managers, crew, and technicians who have brought this show to life.

See you in the lobby,



**OSKAR EUSTIS**  
ARTISTIC DIRECTOR, THE PUBLIC THEATER

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# WHO'S WHO IN THE CAST

**SUN MEE CHOMET** she/her (*Scout/Polly*). Off-Broadway: *brownsville song (b-side for tray)* (Lincoln Center); Lucille Lortel nomination). National tours: Mary Zimmerman's *Metamorphoses*. Regional: *How to Be a Korean Woman* (Theater J); Suzan-Lori Parks' *Sally & Tom*, Kate Hamill's *Emma*, Tony Kushner's *Intelligent Homosexual...*, Seamus Heaney's *Burial at Thebes*, *King Lear* (Guthrie Theater); Lloyd Suh's *Bina's Six Apples* (Alliance Theater/Children's Theatre Company); Suzi Bass Award); Leah Nanako Winkler's *Two Mile Hollow*, Qui Nguyen's *Vietgone* (Mixed Blood Theater). Film: *Stay Then Go*. TCG Fox Fellow.

**GABRIEL EBERT** (*Mike/Tom*). Theatre: *Matilda the Musical* (Tony Award), *The Untitled Unauthorized Hunter S. Thompson Musical*, *Local Hero*, *Pass Over* (Lortel Award), *Casa Valentina*, *Thérèse Raquin*, *Brief Encounter*, *Time and the Conways*, *Preludes*, *Gently Down the Stream*, *Prometheus Bound*, *Peer Gynt*, *4000 Miles* (Obie Award). Film/TV: "Sinking Spring," "Dickinson," "Mr. Mercedes," *News of the World*, *Jane Wants a Boyfriend*, "I Am a Seagull," *The Immortal Life of Henrietta Lacks*. As a singer: Carnegie Hall, Royal Albert Hall, New York Philharmonic. Education: Juilliard.

**LELAND FOWLER** (*Devon/Nathan*). Off-Broadway: *Plays for the Plague Year*, *Henry V*, *A Midsummer Night's Dream* (The Public); *This Land Was Made* (Vineyard); *one in two* (The New Group); *Novenas...* (Rattlestick); *If Pretty Hurts...* (Playwrights Horizons); *Measure for Measure* (TFANA). Regional: Williamstown, Dorset Theatre Festival,

St. Louis Shakespeare Festival, Westport Country Playhouse, McCarter, Yale Rep, Alliance Theatre. TV: "City on a Hill." Education: BA, Morehouse College; MFA, Yale School of Drama. Fowler is a member of the Actor's Center.

**SHERIA IRVING** (*Luce/Sally*). Broadway: *Romeo and Juliet*. Off-Broadway/regional: *White Noise* (The Public Theater); *While I Yet Live* (Primary Stages); *Crowndation* (National Black Theater, Center Theater Group); *Fit for a Queen* (Classical Theater of Harlem); *The Model American* (Williamstown Theater Festival); *Cymbeline*, *The Winter's Tale* (Yale Rep). TV/film: "Kindred," *Bobcat Moretti*, "Them," "Twenties," "The Good Wife" and "Madam Secretary." Founder of the nonprofit Shaping Her Earth, [shapingherearth.org](http://shapingherearth.org). MFA, Yale School of Drama. [sheriairving.com](http://sheriairving.com)

**KRISTOLYN LLOYD** she/her (*Maggie/Mary*). Grammy and Emmy Award-winning actress. Broadway: *1776*, *Dear Evan Hansen*. Off-Broadway: *Blue Ridge* (Atlantic); *Paradise Blue*, *Confederates* (Signature Theatre); *Hamlet* (The Public Theater); *Invisible Thread* (Second Stage); *Heathers: The Musical* (New World Stages); *Cabin in the Sky* (Encores! City Center); *Little Women* (Primary Stages). Selected regional: *Paradise Blue* (Williamstown); *Witness Uganda* (A.R.T.); *Hairspray*, *Rent* (Hollywood Bowl). TV: "Random Acts of Flyness," "Elementary," "Madam Secretary," "Kevin Can Wait," "ER," "Chicago Med," "Lie to Me." @kristolynlloyd

**PETER MCNALLY** he/him (*Understudy Mike/Tom*, *Geoff/Cooper/Colonel Carey/Mr. Tobias*). Off-Broadway: *Sincerity*

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# WHO'S WHO IN THE CAST

*Forever*, Sybil Kemspon's *Sasquatch Rituals*. Film: *Good One*, *The Influencer*, *Mixtape Marauders*. BA: Fordham. MFA: NYU.

**ALANO MILLER** (*Kwame/James*). Theatre: Tarell Alvin McCraney's acclaimed *Brother/Sister Plays* (The McCarter), *Broke-ology* (Lincoln Center) and *Fences*. TV: "The Morning Show," "DMZ," "Dexter: New Blood," "Cherish the Day," "The Red Line," "Jane the Virgin," "Halt and Catch Fire," "Underground" (*Hollywood Reporter's* "30 Emmy Supporting Actor Contenders") and the Emmy-winning "B.A.N." episode of "Atlanta." Film: *Sylvie's Love*, Golden Globe nominee *Loving* (NAACP Image Award Supporting Actor nomination), *Wish You Well*. To my late parents Grace and Wilfred Miller, whose radical love runs through my veins.

**KATE NOWLIN** she/her (*Ginger/Patsy*). The Public: *Sweat* Mobile Unit national tour. Off-Broadway: Rattlestick, Atlantic, Second Stage. Regional: Guthrie Theater (*Sally & Tom* premiere), Westport, Shakespeare Theatre DC (Helen Hayes nominee). Film/TV: *Lemon Shark* (writer/director/composer), *The Hunt*, *Blood Stripe* (co-writer/producer), *Young Adult*, *The Adjustment Bureau*, "New Amsterdam," "One Dollar," "Outsiders," "The Blacklist," "Ironsides," "The Carrie Diaries," "Rubicon." Awards: LAFF Jury Award, Audience Award Austin Film Fest, Yale in Hollywood Best Dramatic Film, TCFB Breakout Performance Award, Knight Foundation Grant. MFA, Yale; BFA, SMU. katenowlin.com

**DANIEL PETZOLD** he/him (*Geoff, Cooper, Colonel Carey, Mr. Tobias*). Public debut. Off-

Broadway: *Switzerland* (59E59), *Pushkin* (american vicarious). Selected regional: *Sally & Tom*, *Hamlet*, *The Importance of Being Earnest* (Guthrie Theater); *Airness* (Park Square Theatre); *American Son* (Florida Studio Theatre); *A Christmas Carol* (Cincinnati Playhouse); *Macbeth*, *Twelfth Night*, *Measure for Measure* (The Old Globe); *Three Sisters* (Berkeley Rep); *A Bright New Boise* (Aurora); *Another Way Home*, *Any Given Day* (The Magic). TV: "FBI." Training: MFA, The Old Globe.

**MYXOLYDIA TYLER** (*Understudy Luce/Sally, Maggie/Mary*). World premieres: *Sally & Tom* (Guthrie Theater); *Berta, Berta!* (Everyman Theatre); *Sheepdog* (Contemporary American Theatre). Film: *Cathedral*. Off-Broadway: *Hamlet* (The Public), *The House That Will Not Stand* (MTC reading), *A Season to Unravel* (Signature Theatre workshop). Television: "Law & Order," "New Amsterdam," "Manifest," "Homeland," "I am Homicide." Tyler has been involved with campaigns for Reckitt Benckiser, Golden Corral, Mercedes Benz and Pandora.

**KHIRY WALKER** he/him (*Understudy Kwame/James, Devon/Nathan*). The Public: *Much Ado About Nothing*. Off-Broadway: *Blues for an Alabama Sky* (Keen), *Three Musketeers* (CTH). TV: "Law & Order: Organized Crime." Podcast series: "Can You Dig It?" Mr. Walker thanks his family and friends, classmates and coaches, and his manager for their encouragement and loving support.

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# WHO'S WHO IN THE CAST

**SUZAN-LORI PARKS** (*Playwright and Composer*) is the first Black woman to receive the Pulitzer Prize in Drama. Theatre includes *Topdog/Underdog* (Pulitzer and Tony Award), *The Gershwins' Porgy and Bess* (Tony Award), *Fucking A*, *365 Days/365 Plays*, *Father Comes Home From the Wars*, and, as actor/writer/composer, *Plays for the Plague Year* (2023 Drama Desk, Outstanding Music in a Play). Film/TV includes *The United States vs. Billie Holiday*, *Girl 6*, "Genius: Aretha" (showrunner). Parks writes songs and fronts her band Sula & The Joyful Noise. She is a writer in residence at The Public, graduate of Mount Holyoke College and former writing student of James Baldwin. Please visit [sulaandthejoyfulnoise.com](http://sulaandthejoyfulnoise.com).

**STEVE H. BROADNAX III** (*Director*). Credits include *Thoughts of a Colored Man* (Broadway), Suzan-Lori Parks' *Sally & Tom* (world premiere, Guthrie Theater), Katori Hall's Pulitzer Prize-winning *The Hot Wing King* (world premiere, Signature Theatre), Lee Edward Colston's *The First Deep Breath* (Geffen Theatre, Jeff Awards Best New Work), Dominique Morisseau's *Blood at the Root* (National Black Theatre, Kennedy Center's Hip Hop Theater Creator Award) and William Jackson Harper's *Travisville* (world premiere, Ensemble Studio Theatre). Ensemble Studio Theatre member, associate artistic director at People's Light Theatre, professor of theatre and head of MFA directing at Penn State University.

**RICCARDO HERNÁNDEZ** (*Scenic Design*). Thirty-plus productions at The Public Theater. Recent: *Florençia en el Amazonas* (Metropolitan Opera), *Jagged Little Pill*, *Frankie and Johnny...*, *Indecent*, *The Thanksgiving Play*, *Porgy and Bess*, *Lempicka*. International: Théâtre de l'Odéon, Festival Automne, La Colline-Theatre National Paris, Cour D'Honneur, Avignon Festival, Teatro Real Madrid, Moscow Art Theater, Theater an der Wien, Oslo National Theater, Estates Theater Prague, Young Vic. Obie (Sustained Excellence of Scenic Design), Henry Hewes Design Award, Princess Grace Statue Award. Co-Chair/associate professor at Yale School of Drama. [riccardohernandez.com](http://riccardohernandez.com)

**RODRIGO MUÑOZ** (*Costume Design*). Originally from Mexico City. Off-Broadway: *Plays for the Plague Year* (The Public), *Bernarda's Daughters* (The New Group),

*Sorry for Your Loss* (Minetta Lane Theatre), *Rent* (Paper Mill Playhouse), *Notes From Now* (Prospect Theater Company), *Preparedness* (Bushwick Starr). Regional: *The Bluest Eye* (Huntington Theatre), *Red Velvet* (Shakespeare Theatre Company), *Torera* (Alley Theatre), *Cabaret* (Barrington Stage Company), *Somewhere* (Geva Theatre), *Mushroom* (People's Light). Upcoming: *Dial M for Murder* (Alley Theatre), *Mother Road* (Berkeley Rep), *La Rondine* (MSM). [rodrigomunozdesign.com](http://rodrigomunozdesign.com)

**ALAN C. EDWARDS** (*Lighting Design*). The Public: *Baldwin and Buckley at Cambridge* (Elevator Repair Service). Off-Broadway: *Harry Clarke*, *Scene Partners* (The Vineyard); *Kill Move Paradise* (NBT); *Fires in the Mirror*, *Twilight: Los Angeles, 1992* (Signature). Regional: *Sally & Tom* (Guthrie Theater); *Lights Out: Nat "King" Cole* (Geffen Playhouse). Dance: *Chasing Magic*, *NYCC Artists at the Center 2023* (Ayodele Casel); *Lifted* (Christopher Rudd, American Ballet Theatre). Broadway: associate to Jennifer Tipton on *The Testament of Mary*. Education: Yale School of Drama. [alancedwards.com](http://alancedwards.com)

**DAN MOSES SCHREIER** (*Sound Design and Composer*). With SLP: *Plays for the Plague Year*, *Topdog/Underdog*, *Book of Grace*, *Father Comes Home From the Wars*, *White Noise*, *Death of the Last Black Man*. Composer: *Merchant of Venice* (Al Pacino), *Julius Caesar* (Denzel Washington), *The Tempest* (Patrick Stewart). Sound design: world premieres of August Wilson's *Gem of the Ocean*, *Radio Golf*; Stephen Sondheim's *Sondheim on Sondheim*, *A Little Night Music*, *Sweeney Todd*, *Pacific Overtures*, *Assassins*, *Into the Woods*. Awards: five Tony nominations, four Drama Desk Awards. MacDowell fellow. [danmosesschreier.com](http://danmosesschreier.com)

**J. JARED JANAS** (*Wig, Hair and Makeup Design*). The Public: *Eve's Song*, *Miss You Like Hell*, *The Low Road*, *Father Comes Home From the Wars...*, *Detroit '67*. Select Broadway: *Prayer for the French Republic*; *Purlie Victorious*; *Sweeney Todd...*; *Kimberly Akimbo*; & *Juliet*; *Good Night, Oscar*; *Ohio State Murders*; *Jagged Little Pill*; *Indecent*; *Frankie and Johnny...*; *Sunset Boulevard*; *Motown*; *The Visit*; *Lady Day at Emerson's Bar and Grill*; *The Gershwins' Porgy and Bess*. Recent Off-Broadway: *Buena Vista Social Club*.

# WHO'S WHO IN THE CAST

**CASSIE J. WILLIAMS** (*Wig, Hair and Makeup Design*). Design credits include *Otherworld* (Delaware Theatre Company), Glimmerglass Opera Festival 2021 summer season, *No Cowards in Our Band* (Syracuse Opera and WCNY), *Deathtrap* (The Cape Playhouse), *Ragtime* (Theatre Under the Stars). Co-design credit includes *Love All* (La Jolla Playhouse). Associate design credits include *Purlie Victorious* (Broadway), *Once Upon a One More Time* (Broadway), *Be More Chill* (Broadway and London). Education: BFA in costume design at State University of New York at Fredonia.

**RACHEL M. F. KENNER** any pronouns (*Prop Manager*). The Public: *Manhatta*; *Girl From the North Country*, *Suffs*, many years at Shakespeare in the Park (as an artisan); *The Vagrant Trilogy*, *Gently Down the Stream* (as assistant prop manager). Other selected credits include Broadway: *Merrily We Roll Along*, *Leopoldstadt*, *The Glass Menagerie*. Atlantic Theater Company: *Elyria*. LCT: *Marys Seacole*, *Queens*, *Dada Wolf Papa Hot*.

**KELSEY RAINWATER** (*Fight and Intimacy Direction*). The Public: *Manhatta*, *The Tempest* (Public Works), *Measure for Measure* (Mobile Unit), *White Noise*. Off-Broadway: *Blues for an Alabama Sky*. Regional: *Sally & Tom*, *In the Southern Breeze*, *Mojada: A Medea in Los Angeles*, *Wish You Were Here*, *Dreamgirls*, *Who's Afraid of Virginia Woolf?*, *Choir Boy*, *The Light*, *Pass Over*. Film: *Baby Ruby*. TV: "The Green Veil."

**MICHAEL ROSSMY** (*Fight and Intimacy Direction*). Broadway: *A Tale of Two Cities*, *Superior Donuts*, *Cymbeline*. Off-Broadway: *White Noise*, *Measure for Measure*, *The Vagrant Trilogy*, *Troilus and Cressida* (The Public); *What the End Will Be* (Roundabout); *Blues for an Alabama Sky*, *This Space Between Us* (Keen Company); *Peerless* (Primary Stages). Extensive regional credits. Rossmy is the resident fight and intimacy director for Yale Rep, a lecturer in acting at David Geffen School of Drama and the combat and intimacy supervisor for Yale College.

**EDGAR GODINEAUX** (*Choreographer*). The Public: *The Harder They Come* (Lucille

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# WHO'S WHO IN THE CAST

Lortel, Outer Critics Circle, Drama Desk nominations: Outstanding Choreography). Chicago: *Personality: The Lloyd Price Musical* (Jeff Awards nomination: Choreography). LA: *Lights Out: Nat "King" Cole* (Barrymore Award: Outstanding Choreography/Movement); *Memphis the Musical* (NAACP nomination: Best Director/Choreography for Larger Theatre). Broadway associate choreographer: *Ain't Too Proud* (Tony: Best Choreography), *Memphis the Musical* (Tony: Best Musical; Olivier Award: Best Choreography). Choreographer: *Jelly's Last Jam* (New York City Center Encores!). edgargodineaux.com @egoconcepts

**JESSE CAMERON ALICK** (*Production Dramaturg*) is a dramaturg, producer, poet, playwright, essayist, artistic researcher and science fiction expert. Alick is the associate artistic director at the Vineyard Theatre and an active freelance dramaturg at various Off-Broadway theatres in NYC, nationwide and internationally. Alick studied writing with Adrienne Kennedy and has taught theatre courses, lectured at classes and mentored students at a myriad of programs, currently teaching at NYU.

**NORMAN ANTHONY SMALL** he/him (*Production Stage Manager*). Broadway: *The Shark Is Broken*, *Leopoldstadt*, *American Buffalo*. Off-Broadway: *Where We Stand* (WP Theater), *Halfway Bitches Go Straight to Heaven* (Atlantic Theater Company). Regional: Crossroads Theatre Company, Long Wharf Theatre, Baltimore Center Stage. Education: master of business administration in media management (Metropolitan College of New York); bachelor of music in music engineering technology (University of Miami). Award: Charlie Blackwell Symposium Scholarship for Stage Managers of Color.

**JESSICA R. AGUILAR** (*Stage Manager*). Broadway: *The Shark Is Broken*, *Walking With Ghosts*, *Chicago*. Off-Broadway: *White Girl in Danger*, *Tap Dance Kid*, *Fairycakes*, *Stew*, *God Said This*. National tour: *A Night With Janis Joplin*. Regional: *Miracle on 34th Street*, *Shout Sister Shout!*, *Real Women Have Curves*, *12 Angry Men* (Pasadena Playhouse); *Significant Other*, *reasons to be pretty* (Geffen Playhouse); *Jazz*, *Fences* (Marin Theatre Company). Love to Chris, mama, Sonia, family and friends. Para Papi y Nino.

**THE GUTHRIE THEATER** (Joseph Haj, Artistic Director) is an esteemed center for theatre performance that seeks to illuminate our common humanity and transform our world through the power of live theatre. Based in Minneapolis, Minnesota, and firmly rooted in the community since 1963, the Guthrie is dedicated to producing classic and contemporary works with excellence, cultivating artists and inspiring the next generation of theatregoers. Open to the public year-round and welcoming more than 350,000 patrons annually, the Guthrie houses three state-of-the-art stages, production facilities, classrooms and dramatic public spaces. guthrietheater.org

**THE PUBLIC THEATER** continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda, *Suffs* by Shaina Taub and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 194 Obie Awards, 57 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 65 AUDELCO Awards, 6 Antonio Awards and 6 Pulitzer Prizes. publictheater.org

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*Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.*



**STAFF FOR SALLY & TOM**

Script Supervisor ..... Jonah Yoder  
 Violin Consultant..... Durham Parks  
 Associate Scenic Designer.....Jungah Han, Miguel Urbino  
 Associate Costume Designer.....Audrey Petersen  
 Associate Lighting Designer..... Josh Martinez-Davis  
 Associate Sound Designer..... Tosin Olufolabi  
 Associate Hair, Wig  
 and Makeup Designer .....Phoebe Bock  
 Assistant Company Manager..... Autumn Knight  
 Assistant Production Manager ..... Kaycie Sweeney  
 Production Assistants ... Diallo Adams, Michaella Craver  
 Sub Production Assistant..... Sauniq Lawson  
 General Production Crew ..... Max Carlson,  
 Karla De Leon, Lee Mellillo, Joanie Tripodi-Kaminsky  
 Production Audio.....Andrew Hienz  
 A1 ..... Alejandro Suquisupa  
 Sub A1 .....Melissa Valencia  
 Audio Crew ..... Joseph Codella, Stephen Curry,  
 Ryan Gamblin, Kasey Price, Marques Rhoden,  
 Natalie Soto, Farid Vargas, Emilia Wojciechowski  
 Costume Coordinator .....Deijah Martin-Valle  
 Seasonal Lead Stitcher ..... Miranda Beck-Bird  
 Additional Draper..... Sarah Reeve  
 Costume Crew ..... Adrian Boyes, Gene Brown,  
 Sabrina Ehrnstein, Christina Giersz, Kim Goings,  
 Griffin Patria  
 Costume Crafts..... Sharon Malka, Anita Stotler  
 Wardrobe Supervisor..... Stephanie Ebeling  
 Wardrobe Dressers .....Victoria Lowell, Kakos Neufeld  
 Wardrobe Sub..... Ellie Bauer  
 Hair/Wig Supervisor ..... Douglas Lucas  
 Hair/Wig Crew ..... Dylan Silver  
 Production Electrician..... Juan Lara Valentini  
 Head Electrician ..... Shane Crowley  
 Lighting Programmer .....Wylder Cooper  
 Light Board Operator ..... Adina Valerio  
 Electricians..... Erin Bulman, Darcy Burke,  
 Andrew Canaan, Lucie Citko, Parker Damm,  
 Jimmy Dewhurst, Cameron Filepas,  
 Olivia Grasso, Vic Hernandez, Lillian Hilmes,  
 Gabriel Hrin, River Knight, Miller Koppang,  
 Megan Mahoney, Julia Mansur, Jack Meister,  
 Alyssa Paulo, Georgia Piano, Jesus Santiago,  
 Natalie Shipley, Milner Sommers, Archer Swietek  
 Prop Runner ..... Jaclyn Kanter  
 Prop Artisans.....Asha Gaines-Smith, Aisha Hamida,  
 Jennings Leonard  
 Assistant Technical Director..... Fiona Malone  
 Charge Artist..... Hugh Morris-Stan  
 Scenery Special Projects..... Meb Griffin  
 Lead Carpenters ..... Callie Harris, Guthrie Eden Park  
 Carpenters..... Kevin Abrams, Anna Biggerstaff,  
 Jamiel Burkhart, Jacob Cange, Colin Colford, KJ Diaz,  
 A Rose Goodman, Aqil Huggins,  
 Courtney Kupferschmidt, Howard Moncada,  
 Beckett Mullen, Hunter Petree, Jay Savana,  
 Rory Schall, Cliona Smith, Elias Solis, Joshua Straker,  
 Justin Tristan  
 Lead Scenic Artist..... Kendall Davila  
 Assistant Lead Scenic Artist..... Anna Fredrick  
 Scenic Artists..... Jacob Caire, Steven Kendall  
 Deck Carpenter.....Anna Biggerstaff  
 Automation Operator ..... Joshua Straker  
 Assistant Logistics Technician..... Andrew Anderson

**CREDITS**

Sound equipment provided by Masque Sound. Automation provided by Creative Connors. Good Company logo by Camila Ordorica Arango.

**SPECIAL THANKS**

Harkness Dance Center, Starbright Floral Design

**STAFF FOR THE PUBLIC THEATER****EXECUTIVE OFFICE**

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 Executive Director..... Patrick Willingham  
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 Associate Artistic Director/Director of  
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 Public Theater Productions ..... Leah Matthes  
 Temporary Associate Director, Public  
 Theater Productions..... Kristopher Thompson-Bolden  
 Writer in Residence ..... Suzan-Lori Parks  
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# THIS IS NOT A LOVE STORY

## NOTES ON SALLY & TOM

I call myself a “Myth-Head”—I love the epic stories that offer us ways to contextualize the basic aspects of our day-to-day existence. As an American, I recognize that mythmaking is foundational to the way we understand our history. **James Baldwin says, “People are trapped in history and history is trapped in them.” To free our American selves, we need to examine, right, and rewrite the Myth.**

No wonder that my first play at The Public Theater, *The America Play*, featured a Black man who worked as an Abraham Lincoln impersonator. My myth-head is a riverhead from which springs plays like *In The Blood* and *Fucking A, Topdog/Underdog*, and others. When we were working on *Father Comes Home From the Wars (Parts I, 2 & 3)*, my first plays to center enslaved people in relation to the American-mythic tradition, I found myself thinking of another big American his/her-story. While years before I’d allowed myself to entertain Lincoln and Booth, now this Black-woman-American-writer-person was feeling that a play involving Sally Hemings and Thomas Jefferson would be the perfect next project.

I started writing SALLY & TOM in 2014. First came the research and then the question: How to best embrace possible Truths of the Hemings-Jefferson story? In my writing, heart is everything and architecture is everything else, and so I took two things that I love very much, America and the Theater, and put them in a supercollider to see what happened. A theatre troupe is putting on a play. A hunger for cash-money bread overtakes their need for daily bread. And when they trade their show’s initial title, “E Pluribus Unum” for “The Pursuit of Happiness,” the guiding truth of *Out of Many, One*, is cast aside in favor of an endless yearning. While there is a lot of love in the play, this is not a love story. And, in this story, the righteous don’t always get it right. **They explore the joy of making theater even when the subject is the stuff that nightmares are made on.** And, for me, because the characters in 1790 have more history, that might make them more “real” than the contemporary ones—so that, for those traps of history that James Baldwin speaks of, we can find trap doors, pathways to freedom and mytho-poetic structures that might deepen our collective understanding and compassion.

I am grateful to have had our 2022 world premiere with an excellent cast and creative team at the Guthrie Theater in Minneapolis. I deeply appreciate the efforts of all my collaborators on the journey thus far, especially our director Steve H. Broadnax III. Now, finally arrived home at The Public in an election year, I hope that SALLY & TOM encourages us to broaden our ability to discuss the difficult things. I hope that we might enthusiastically engage in conversations about how the world is made. And if, as Shakespeare says, “all the world’s a stage,” then, for America, at what stage are we?

Thank you for your attendance.



**SUZAN-LORI PARKS**  
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