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, MYXOLYDIA 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

Associate Artistic Director / Resident Director SAHEEM ALI
Associate Artistic Director / Director of Artistic Programs FREEDOME BRADLEY-BALLENTINE
Directors of Casting HEIDI GRIFFITHS, JORDAN THALER

The Luesther T. Mertz Legacy Trust provides leadership support for The Public Theater’s year-round activities.
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.

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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,
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.


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. MFA, Yale School of Drama. 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 Kemson’s Sasquatch Rituals. Film: Good One, The Influencer, Mixtape Marauders. BA: Fordham. MFA: NYU.


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,” “Ironside,” “The Carrie Diaries,” “Rubicon.” Awards: LAFF Jury Award, Audience Award Austin Film Fest, Yale in Hollywood Best Dramatic Film, TCFF 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.


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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.

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.


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. Please visit alancedwards.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: Manahatta; 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 Woof Papa Hot.


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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Public/Martinson   Sally & Tom   (7)   WW2
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). 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!).

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.


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 Antonyo Awards and 6 Pulitzer Prizes. publictheater.org

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.
SAFF 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 ....................... Saunin Lawton
General Production Crew ......................... Max Carston, Karla De Leon, Lee Melillo, Joanie Tripodi-Kaminsky
Production Audio ........................................ Andrew Hienz
Sub A1 ..................................................... Alejandro Suquisupa
Wardrobe Sub .............................................. Ellie Bauer
Wardrobe Dressers ............... Victoria Lowell, Kakos Neufeld
Wardrobe Supervisor ............ Stephanie Ebeling
Charge Artist ...................................... Hugh Morris-Stan
Prop Runner ............................................ Jaclyn Kanter
Costume Crafts ................ Sharone Malka, Anita Stotler
Costume Coordinator .......... Deijah Martin-Valle
Seasonal Lead Stitcher ........ Miranda Beck-Bird
Additional Draper .................. Sarah Reever
Costume Crew ................................. Adrian Boyes, Gene Brown, Sabrina Ehrnstein, Christina Giersz, Kim Goings, Griffin Patria
Lighting Programmer ........ Wylder Cooper
Light Board Operator ................... Adina Valero
Electricians .......................................... Erin Bulman, Darcy Burke, Andrew Cavanaugh, Lucie Cilko, Parker Damm, Jimmy Dewhurst, Cameron Filepas, Olivia Grasso, Vic Hernandez, Lilian Hilmes, Gabriel Hirin, 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 .......................... Ashley Gaines-Smith, Aisha Hamida, Jennings Leonard
Assistant Technical Director ............. Fiona Malone
Charge Artist ......................................... Hugh Morris-Stan
Scene Special Projects .................... Megan Mahoney, Jack Meister, Alyssa Paulo, Georgia Piano, Jesus Santiago, Natalie Shipley, Archer Swietek
Lead Carpenter ......................... Callie Harris, Guthrie Eden Park
Carpenters .............................. Kevin Abrams, Anna Biggerstaff, Justin Tristan
Lead Scenic Artist .................. Kendall Davila
Assistant Lead Scenic Artist ........ Anna Frederick
Scenic Artists ............................... Jacob Caire, Steven Kendall
Deck Carpenter ...................... Anna Biggerstaff
Automation Operator ...................... Joshua Straker
Assistant Lighting Technician .......... Andrew Anderson

SPECIAL THANKS

Harkness Dance Center, Starbright Floral Design

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Resident Artists ....................... Tarell Alvin McCraney, Daniel Sullivan, Shaïna Taub
Director of Voice ....................................... Andrew Wade
Voice Associate ..................................... Julie Congress
Shakespeare Scholars in Residence .......... James Shapiro, Ayanna Thompson

PRODUCING

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Associate Line Producers .......... Emma McSharry, Citlali Pizarro
Producing Fellow (Brooklyn College) .......... Madison Tamayo
Artistic Planning Manager .......... Cody Johnson
Senior Company Manager ............ Heather Fichthorn
Company Manager ..................... Grace Chariya
Assistant Company Manager .......... Autumn Knight
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Casting Associate ......................... Chalin Tulyathan

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Chazze Bruce, Alexa Echevarria,
Angel Universe

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Eric Glover, Rafael Tinoco-Jimenez, Robert Vazquez
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Housekeeping Supervisors . Amparo Lopez de Nova
Housekeepers .... Giordani Collado Lendof, Efrain Martinez,
Aracelis Mendez-Leon, Leandro Mota,
Naydavel Rodriguez Rodriguez, Wendy Rodriguez
Front Desk Attendant ............................. Fabian Harvey
Part-Time Front Desk Attendants ......... Jaida Foreman,
Morgan Hahn, Savannah Lee Mumford, Quinn Nehr,
Cindy Tsai, Aylin Akira Aspiazu

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.

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Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a city ordinance and is punishable by law.
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 1, 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
PLAYWRIGHT

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.

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Thank you for your attendance.

Suzan-Lori Parks
PLAYWRIGHT
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