The Women of Lockerbie – Character Descriptions/Info

Madeline Livingston: A grieving suburban mother from New Jersey. Seven years after her 20-year-old son Adam died in the Pan Am Flight 103 crash, she remains trapped in shock and intense sorrow, roaming the Scottish hills, searching desperately for his remains and looking for physical closure.

Bill Livingston: Madeline's husband. He accompanies her to Scotland, desperately trying to understand his son's death and help his wife find a path through her unending grief. He tries to cope with the tragedy by staying strong and serving as an emotional anchor for his wife, though he struggles with his own hidden grief and questions of faith.

Olive Allison: An older woman from Lockerbie and the fierce, determined and passionate leader of the laundry project. She spearheads the mission to fight the US government, to reclaim the victims' clothing from the U.S. government, and to wash and return it to grieving families.

George Jones: The official U.S. government representative in charge of the warehouse holding the crash debris and effects. He acts as the antagonist, strictly following bureaucratic orders to burn the plane's wreckage and personal effects, before ultimately softening. He initially clashes with Olive when he orders to dispose of the materials.

Hattie: A local cleaning woman at the storeroom facility who aids Olive and supports the community's mission with a sharp, grounded perspective.

Woman 1 & Woman 2 (The Women of Lockerbie / Chorus): Local middle-aged women of Lockerbie who join Olive in the struggle against the government. They share their own haunting memories of the tragedy and help guide Madeline toward healing and forgiveness. They function like a Greek chorus, offering communal strength, and embodying the transformation of hatred into love.

Note about the play:

After the crash of Pan Am 103, the women of Lockerbie, Scotland set up a laundry project to wash the 11,000 articles of clothing belonging to the victims that were found in the plane's wreckage. Once the clothes were washed, the women packed and shipped them to the victims' families around the world.

Notes from the Author:

"When I began work on *The Women of Lockerbie*, I set out to write the play in the form of the Greek tragedy. There was something about the scale of the horror that was unleashed on Lockerbie, Scotland, the size of the emotion experienced by the victim's families and the heroic scope of the laundry project that said "Greek" to me…It was a form designed to handle the big emotions and extreme behaviors that attend these kinds of events by presenting them in a way that the audience can bear…The Lockerbie women are above all practical, and not precious, about how to get through this tragedy. "You have to give love," "You have to hate someone," and other such lines should be spoken as if they are simply telling someone how to make a good scone.

A word about emotion in this play: it needs to be carefully controlled. If the actors emote, the audience won't. So, keep the emotion of the play reined in. If you do, then those moments when it does pop out, and there should be very few of them, will be much stronger.

And finally, don't forget the humor. There's a lot of it in the play, just like there was in Lockerbie, Scotland. People are more apt to smile through a tragedy than to frown, and humor is one of the ways we get through these things. It's key to helping the audience get through the play too." – Deborah Brevoort