

The Diary of  
Anne  
Frank

mean human are better  
than any 2 pages. the  
single human are incredible  
pleasure to believe any one

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single human are incredible  
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## #DMPlayhouse

# Welcome to your Playhouse!



**David R. Kilpatrick**  
Executive Director

Thank you so much for choosing to see our production of *The Diary of Anne Frank*. This story has been a part of our culture for more than 60 years. And yet fear, loss of freedom, desire for more, and the warmth that comes from the love of close friends and family are as relevant today as ever. Theatre is a chance to experience someone else's story and relate to it at a personal level. This is why stories get told over and over: the universal need to share and connect.

We are only one month into 2020 and The Playhouse is just halfway through the first season of our second centennial. Our 101st season still has three great shows in the John Viars Theatre (formerly the Mainstage) and two more in the Kate Goldman Children's Theatre. I know there is something that will interest you, surprise you, and give you a laugh or two. Stop at the ticket office for more information.

As we work hard to bring you our best theatre, it is just as much fun to dream about what might be possible. And as we work to realize our vision, we know that we have you rooting for us, sharing our dreams and generously supporting our efforts as you too believe in the power of theatre.

Again, thank you for spending time with us and thank you for sharing The Playhouse experience with your friends and neighbors. Finally, thank you for all that you do to make The Des Moines Community Playhouse *your* community theatre.



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and staff at The Playhouse...

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In our first century, The Des Moines Playhouse changed lives one at a time. The Century Club is a celebration of the Playhouse's first 100 years. The goal is to increase the endowment by \$1 million, one gift at a time. The culmination of small gifts from many supporters will create a sustainable future for your theatre.

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# TWICE as nice

## November

**Thank you to all who generously supported the debut of our Twice As Nice November matching gift campaign. Below are the names of those who contributed matching funds as well as those who answered the call of the challenge. More than \$115,000 was raised to support our mission of entertaining, enriching, and engaging the people of our community by changing one life at a time.**

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# HOUSE INFORMATION

**Accessibility** The Playhouse strives to make its facility and performances accessible to all guests. Theatres are wheelchair accessible. Service animals are welcome. Assisted listening devices are available at Mainstage performances. If your hearing aid has a T-coil, toggle to that setting to receive the audio signal directly without any headset or other equipment needed. Large-print programs are available at all performances. ASL interpreted performances and audio description are regularly scheduled for most productions. For these and other needs, please call the ticket office with specific service requests.

**Cameras** The taking of photographs and the use of recording devices are not allowed during a performance and are a violation of state and federal copyright laws.

**Cancellations** If a show is cancelled due to bad weather, an email will be sent to ticket holders. Cancellations will be noted on the phone system, website, and social media sites. Tickets for a cancelled performance may be exchanged for another performance. Please be sure the ticket office has your email information and current phone in the event a performance is cancelled. The Playhouse does not sell its contacts and does not sell or trade its email addresses.

**Concessions** A variety of beverages and candy are available for purchase. No outside drink or food are allowed in the theatre. Beverages and candy are allowed in the auditoriums. Avoid the line at intermission by pre-ordering your drink and then picking it up at the designated location. Staff reserve the right to deny alcoholic beverage service to anyone at their discretion.

**Elevator** An elevator between levels is located at the east end of the building.

**Emergency Exits** Please note the exit nearest your seat location. In the event of an emergency, ushers will provide direction.

**Etiquette** Latecomers will be seated at an appropriate break in the play. Lobby chimes are sounded five minutes before curtain as well as the close of intermission. Disruptive, unruly guests, regardless of age, will be asked to leave. Cell phones should be turned off.

**Lost Items** Lost items will be held in the ticket office.

**Parking** Free parking is available in the Playhouse lots and on streets surrounding the theatre. After 5:00 PM daily, free parking is available in the Shops at Roosevelt's east/back parking lot. Parking in the west/front Shops parking lot is restricted to Shops customers at all times. The Playhouse is not responsible for loss of any personal property left in vehicles.

**Performance Content** The Playhouse does not rate subject matter as sensitivities vary from person to person. Questions about content, age appropriateness, or other aspects of the show such as strobe lights and other theatrical affects should be directed to the ticket office.

**Performance Schedule** The regular Mainstage performance schedule is 7:30 PM Wednesdays through Saturdays and 2:00 PM Sundays. The regular Kate Goldman Children's Theatre performance schedule is 7:00 PM Fridays, and 1:00 PM and 4:00 PM Saturdays and Sundays. The Family Holiday Classic performance schedule is 7:00 PM Fridays, and 1:00 PM and 5:00 PM Saturdays and Sundays. All times are subject to change.

**Tickets** Each audience member must occupy a seat and have a ticket, including infants.

**Ticket Office Hours** The ticket office is open Noon to 6:00 PM, Tuesday through Friday and two hours prior to curtain time. It is also open on performance days through intermission. Tickets are available 24 hours a day, seven days a week, online. Ticketing fees are the same whether purchased

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 December 8, 2 pm • Indian Hills Jr High, Clive

2020

April 18, 1 pm • Merle Hay Mall  
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## THE DIARY OF ANNE FRANK

A Play by Frances Goodrich and Albert Hackett  
Based upon *Anne Frank: The Diary of a Young Girl*  
Newly Adapted by Wendy Kesselman

Adaptation originally produced on Broadway by David Stone, Amy Nederlander-Case, Jon B. Platt, Jujamcyn Theatre, and Hal Luftig in association with Harriet Newman Leve and James D. Stern

Director: **Jodi Jinks**  
Scenic Designer: **Kevin Shelby**  
Costume Designer: **Jessica Van Essen**  
Lighting Designer: **Amanda Pichler**  
Sound Designer/Composer: **Mark Toeppen**  
Properties Designer: **Angela Lampe**  
Stage Manager: **Jason Ehlenfeldt**  
Technical Director: **Nate Lawrence-Richards**  
Artistic Director: **Katy Merriman**

In Order Of Appearance  
\*Indicates Playhouse Debut

Anne Frank .....	<b>Isabelle Piedras*</b>
Otto Frank.....	<b>Greg Blumhagen</b>
Edith Frank .....	<b>Melanie Hall</b>
Miep Gies.....	<b>Rebecca Haroldson*</b>
Peter Van Daan.....	<b>Marquis Bundy</b>
Mr. Kraler .....	<b>Oliver Thrun</b>
Mrs. Van Daan.....	<b>Molly Fullerton*</b>
Mr. Van Daan.....	<b>Brad D. Church</b>
Mr. Dussel.....	<b>Brian Bopp</b>
Nazi Officers .....	<b>Jack Schuler*, Oliver Thrun</b>

Setting: The top floors of the annex to an office building in Amsterdam, Holland, during the years of World War II

*The Diary of Anne Frank* is performed with a 15-minute intermission.

*The Diary of Anne Frank* is produced by special arrangement with Dramatists Play Services, Inc., New York.

## CAST NOTES



**Greg Blumhagen** (*Otto Frank*) has played other iconic stage fathers including Atticus Finch in *To Kill a Mockingbird* and Pa Ingalls in *Little House on the Prairie* at The Playhouse and Bob Cratchit in *A Christmas Carol* with the Iowa Shakespeare Experience. He has also worked with Open Door Rep, StageWest, Integral Artists, and Repertory Theatre of Iowa. Greg enjoys hiking and traveling. He and his wife, Lisa, are actively involved in development work in Haiti.



**Brian Bopp** (*Mr. Dussel*) has numerous stage credits going back to high school, college, and 25 years with his own traveling drama company. He counts among his Playhouse roles Mayor Shinn in *Meredith Willson's The Music Man*, Mr. Beaver in *The Lion, the Witch, and the Wardrobe*, and Mr. Salt in *Road Dahl's Willy Wonka*. Brian is a chaplain with Suncrest Home Health and Hospice of Des Moines. He enjoys sailing, photography, and writing Google reviews.



**Marquis Bundy** (*Peter Van Daan*) is a junior at Lincoln High School, Des Moines, where he is involved in the theatre department, appearing in *Honk! (Drake)* and serving as choreographer/assistant director for *Forever Plaid* as well as working on publicity. His favorite role was Harold Hill in *The Music Man Jr.* with The Playhouse's Performance Academy. This past fall he made his Playhouse debut in *Disney's Freaky Friday One Act*. Marquis enjoys singing, dancing, and graphic design.



**Brad D. Church** (*Mr. Van Daan*) is a favorite with Playhouse audiences, having played everyone from Josh Baskin in *big: The Musical* and Harry in *Mamma Mia!* to Harold Hill in *Meredith Willson's The Music Man* and the title character in *Road Dahl's Willy Wonka* (Dionysos Award winner for Outstanding Performance). Brad is a learning coordinator with Disability Determination Services.

He follows college football and basketball, enjoys going to the movies and traveling, and likes trying craft beers.



**Molly Fullerton** (*Mrs. Van Daan*) is a graduate of Columbia College, Chicago, with a degree in theatre and communications. She has performed in Iowa, Chicago, and Los Angeles and says she doesn't like choosing a favorite role as she has learned something from each experience. Her Playhouse debut is a return to the stage after an 18-year absence. Molly enjoys wine, vegan cooking and dining, and film.



**Rachel Geisler** (*Margot Frank*) is making her Playhouse debut. She was attracted to *The Diary of Anne Frank* because, like Anne, she believes we can create a better world. Rachel likes listening to podcasts and audiobooks, indoor gardening, and playing Capoeira. She works at Hy-Vee.



**Melanie Hall** (*Edith Frank*) is familiar to Des Moines audiences as Lucinda in *Ella Enchanted*, Mother in *The Best Christmas Pageant Ever* (2018), and Mrs. Paroo in *Meredith Willson's The Music Man*, all at The Playhouse, and Melissa Frake in *State Fair* and Mrs. Potts in *Disney's Beauty and the Beast* at the Urbandale Community Theatre. Melanie plays ukulele, often performing at senior care centers. She and her husband, Jeff, have five children.



**Rebecca Haroldson** (*Miep Gies*) is a sociology instructor at Des Moines Area Community College and Iowa Central Community College. While this is her Playhouse debut, she has extensive stage experience including *The Friendly Hour* with Theatre Midwest, *Hello, Dolly!* with Urbandale Community Theatre and *Turning the Page* and *Spoon River Anthology* at Black Hole Theatre (Van Nuys, CA). Rebecca's hobbies include reading, knitting, and riding horses.



**Isabelle Piedras** (*Anne Frank*) is a freshman at Roosevelt High School, Des Moines. This is her Playhouse debut, but she has had roles in church and school plays including her favorite, *Beauty and the Beast* in middle school. Isabelle enjoys acting, singing, writing, reading, and riding her bike.



**Jack Schuler** (*Nazi Officer*) was active in theatre at his alma mater, Briar Cliff University (Sioux City). At BCU, he appeared in *The Complete Works of William Shakespeare (Abridged)* and as Fortunatus in *Callimachus*. At the Sioux City Community Theatre, he was assistant director/properties master for *Run for Your Wife* and in the cast of *Legally Blonde The Musical*. Jack is a staff sergeant with the U.S. Army Reserves. He likes running, biking, weightlifting, writing, and cooking and baking.



**Oliver Thrun** (*Mr. Kraler/Nazi Officer*) has appeared at The Playhouse as The Man in *The Miraculous Journey of Edward Tulane* and Pa in *A Little House Christmas*. At Tallgrass Theatre, he played Roat in *Wait Until Dark*. Oliver was a resident actor, writer, and director at Theater for the New City (New York City, 2006-14). His plays *Dead-Nosed* and *18:30* were selected as finalists in the Samuel French Off-Off Broadway Short Play Festival. Oliver works for Wells Fargo.



**Jodi Jinks** (*Director*) is an accomplished actor, director, and teaching artist, and is proud to have been a member of Actors Equity Association for almost 25 years. She appeared in *Blood Brothers* on Broadway, the National Tour of *Titanic*, and in numerous regional theatres across the country. In 2008 she founded a devised community engagement program called ArtsAloud which has developed theatre performances in shelters, recovery centers, jails, and prisons in three states. Currently ArtsAloud

is partnered with Des Moines Area Community College and recently produced *Dropped Calls* at Central Iowa Shelter and Services and will partner with the Iowa Department of Corrections later this year. Jodi teaches theatre at DMACC for the education in corrections department.



**Kevin Shelby** (*Scenic Designer*) has created countless sets for Central Iowa theatres over the years and is proud to have created almost 150 designs for The Playhouse. Among his Playhouse favorites are *Girls' Weekend*, *Miss Nelson Is Missing!*, *The 100 Dresses*, *The Miraculous Journey of Edward Tulane*, and *Rodgers & Hammerstein's Cinderella*.



**Jessica Van Essen** (*Costume Designer*) has spent much of her career in schools as a professor/costume shop manager and working with professional theatres as a costume designer and technician. She spent three seasons with the American Shakespeare Center in Staunton, VA, as their costume designer and shop manager, designing such shows as William Shakespeare's *The Taming of the Shrew*, *The Winter's Tale*, and *The Comedy of Errors* among others. Jessica is delighted to bring the joy of live theatre to younger audiences.



**Amanda Pichler** (*Lighting Designer*) designed the lights for The Playhouse production of *Catch Me If You Can*. She is an actor with Des Moines improv troupe Comedy Xperiment. With an M.A.T. in theatre education from Brenau University (Gainesville, GA), Amanda works as the Staplin Performing Arts Center manager at Valley High School. When not at the theatre, she can be found visiting national parks, backpacking, hiking, biking, and taking photographs.

## CAST NOTES



**Mark Toeppen** (*Sound Designer/Composer*) has numerous Playhouse acting credits, including *The Sound of Music* (Herr Zeller), *Rodgers & Hammerstein's Cinderella* (King

Maximilian), and *Miss Nelson Is Missing!* (Mr. Blandsworth/Al Catraz/Detective McSmogg). The latter won him a 2011 Dionysos Award for Outstanding Performance. He has composed music for many Playhouse productions including *F. Scott Fitzgerald's The Great Gatsby*; *The Miracle Worker*; *Boeing, Boeing*; *The Hundred Dresses*; *Little House Christmas at Plum Creek*; and *Anne of Green Gables*. He is the recipient of two Cloris Awards for sound design. He, his wife, Alice Robertson, and daughter, Meredith, have worked together on several Playhouse productions.



**Angela Lampe** (*Properties Designer*) began her tenure with The Playhouse in 1993 and has designed costumes, sets and props for nearly 300 productions including *Guys and Dolls*, *The*

*Music Man*, *A Gentleman's Guide to Love and Murder*, *Ella Enchanted*, *The Miraculous Journey of Edward Tulane*, *Ragtime*, *Les Misérables*, *Disney's Little Mermaid*, *West Side Story*, *Into the Woods*, *A Streetcar Named Desire*, *Sunset Boulevard*, and *Hairspray*. She has a B.A. from Central College in Pella and a M.F.A. in theatre from the University of Nebraska. She is the recipient of four Cloris Awards for excellence in costuming and puppetry.



**Jason Ehlenfeldt** (*Stage Manager*) has appeared onstage at The Playhouse in *Sister Act* and *Rock of Ages*. He volunteered backstage for The Playhouse's production of *Chitty Chitty Bang*

and stage managed *Silent Sky* last season. His favorite role to date was C.C. Showers in *The Diviners* at his alma mater, Dakota State University Theater in Madison, SD. Jason is a data research analyst at Solutionary Inc. He enjoys theatre, technology, flying, and the outdoors.



**Jada Lynne Smith** (*Assistant Stage Manager*) has grown up at The Playhouse, making her debut in 2005 as Gladys Herdman in *The Best Christmas Pageant Ever*. Her other Playhouse shows

include *Annie*, *Hairspray* (Little Inez), *Fiddler on the Roof* (Chava), *Ragtime*, and the theatre's 100th anniversary gala show. Jada also performed in The Playhouse Performance Academy production of *Fame Jr.* A junior at Des Moines Area Community College studying liberal arts, Jada enjoys sleeping, reading, and watching movies.



**Nate Lawrence-Richards**

(*Technical Director*) says he is a man of too many talents and obviously not enough focus. He has been a construction worker, cook, librarian, lumberjack,

teacher, mechanic, carpenter, and vagabond. His first task at The Playhouse was to build the stage revolve used in *Misery* and *Ragtime*. Playhouse administrators decided he was useful after this and decided to keep him around. Nate has worked as a technical director in Iowa since 2011 with a brief stint in Colorado in 2016.



**Katy Merriman** (*Artistic Director*)

has been an active member of the local theatre community since moving to Des Moines in 2013. Her Playhouse stage credits include *Meredith Willson's*

*The Music Man* (Marian Paroo), *Into the Woods* (*Cinderella*), *Les Misérables* (Cosette), and *Legally Blonde the Musical* (Elle Woods). She was the musical director for The Playhouse Performance Academy productions of *Shrek Jr.*; *Spamalot* *Young at Part*; *Camp Rock*; and *Meredith Willson's The Music Man Jr.* and directed *Elephant & Piggie's "We Are in a Play!"* Katy has also worked with Iowa Stage Theatre Company as a resident artist where her performance credits include *The Glass Menagerie* (Laura) and *Our Town* (Emily). She directed ISTE's 2018 production of *Fun Home*. Prior to her time in Des Moines, Katy worked with numerous theatres as a performer, director, and administrator. She has a Bachelor of Music from Butler University in Indianapolis, IN. Katy and her husband, Max Wellman, have a son, Jack.

## Frances Goodrich and Albert Hackett

(*Playwrights*) began their 34-year collaboration in 1928. Goodrich attended Vassar before beginning her career as an actress, first appearing on Broadway in 1916. Hackett first appeared onstage at the age of six to help earn money for his family after the death of his father. Their initial collaboration arose as a result of their mutual desire to leave acting in favor of playwriting. The two were married while collaborating on their first Broadway hit, *Up Pops the Devil*. Their success on Broadway led to the pair being signed as a writing team by MGM where they launched the popular Thin Man series. They were particularly skilled at adapting the works of others to meet the restrictions and requirements of the movies. Among their most famous film credits were adaptations of Edward Streeter's *Father of the Bride* and the musical version of Stephen Vincent Benet's *Sobbin' Women*, released as *Seven Brides for Seven Brothers*. Writing the stage version of *The Diary of Anne Frank* was the achievement of which both Goodrich and Hackett were most proud. It took the couple two years and eight

rewrites before they came up with a draft which pleased Otto Frank. The original Broadway production received the 1956 Tony Award for Best Play and the script received the 1956 Pulitzer Prize for drama. Goodrich and Hackett also adapted the play for the screen in 1959.

**Wendy Kesselman** (*Playwright*) received a Tony Award nomination for her adaptation of *The Diary of Anne Frank*. Her plays include a musical adaptation of Dickens' *A Tale of Two Cities* and a musical adaptation of Chekhov's *The Black Monk*. A member of the Dramatists Guild, she is the recipient of the first annual Playbill Award, and a Guggenheim, McKnight, and two National Endowment for the Arts fellowships. She is also a seven-time winner of the ASCAP Popular Award in Musical Theatre. Kesselman's screenplays include *Sister My Sister*; *I Love You, I Love You Not*; and *Mad or in Love*. Her screen adaptation of John Knowles' *A Separate Peace* aired on Showtime, won a Writers Guild of America award, and was nominated for an Emmy.



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# THE DIARY OF ANNE FRANK

Katy Merriman, Artistic Director

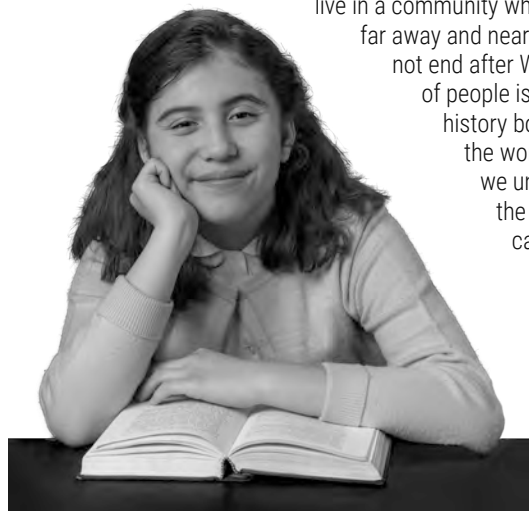
Anne Frank's diary chronicled her family's time spent in hiding during the Nazi occupation of Europe and is one of the most well-known stories of the Holocaust. Her words have been read by millions since they were published in 1947. We are honored to share *The Diary of Anne Frank* with you this season, and we hope it inspires you to find more stories that aren't as well-known as Anne's. What happened to the people in Anne's world happened to millions of others outside of the annex, and we recognize that each of their stories has just as much value and significance as Anne, Margot, Otto, and Edith Frank; the Van Daan Family; and Mr. Dussel.

As you watch this edition of the play, you may make new discoveries thanks to Wendy Kesselman's edition, published in 1997 and adapted from the 1955 version by Frances Goodrich and Albert Hackett. Kesselman wrote this adaptation with the intent to bring more of the outside world into the annex. She incorporates radio voices, songs, and dialogue about what is happening outside the annex into this script and shows in a more visceral way that in Holland the Nazis are slowly closing in on Anne and the residents in hiding. Kesselman felt it was important for Anne's wit and profound writing to come through in this version of the play, especially as Anne underwent such a transformation during her time in the annex as she matured from age 13 to 15.

We know from her own writing that Anne wanted her diary to be published. She began editing it even as she was writing it in the hopes that it would be read one day. To have recovered a well-written account of life in hiding from the mind of a young, utterly honest girl is such a gift to the world, and we hope Anne would approve of this play.

If this is a story that captivates you, find more stories when you leave the theatre. Google the history, go to the library, visit the Iowa Jewish Historical Society (This is free and in your own backyard.), and pay attention to what is happening in our world now. We are lucky enough to live in a community where an event like the Holocaust seems far away and nearly impossible, but stories like Anne's did not end after WWII. Persecution of a minority group of people is not an ancient idea we only find in history books. It is happening now, throughout the world and in America, every day. The more we understand cultures different from ours, the better chance we have of stopping the calculated mistreatment of people.

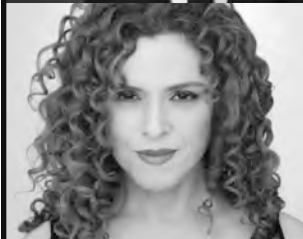
Let this story inspire all of us to learn about what is happening in our world. Equipped with knowledge and understanding, we can stand up for people who need help. This is how we can honor Anne and everyone who suffered from this tragedy and how theatre can help change our world.





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Costume Crew: **Jeanella Arthur, Susan Eisenhower, Elaine Lindgren, Barb Midland, Chris Verlo**

Run Crew: **Stephen Dykstra, Jack Schuler, Jada Lynne Smith**

Properties Crew: **Robin Breen Fulton**

Sound Board Operator: **Miles Graham**

Master Electrician: **Virgil Kleinhesselink**

Light Board Operators: **Toni Farris, Kerrie Lee**

Playhouse Ambassadors: **Judy Blessington, Mary Bricker, Annette Duffy, Alma Hackbart, Pat Henson, Jolene Huen, Jean Leibold, Sunny Liston, Mary Marshall, Mark Morrison, Becky Scholte, Mary Whisenand, Sherill Whisenand**

Playhouse Partners: **Dani Boal, Mary Bricker, Edward Corpus, Peter Dean, Denise Forney, Anne Frett, Pam Gabby, Micheal Howland, Jill Lippincott, Rebecca Masucci, Greg Millar, Mark Morrison, Charlie Reese, Maxwell Schaeffer, Jackie Schmillen, Tony**

**Tandeski, Josh Visnapuu, Eva Williams**

Audition Crew: **Cheryl Critelli, Sue Dittmer, Bonnie Hodson**

Subscriber Services: **Gloria Filean**

Daytime Ticket Office Volunteers: **Gloria Filean, Cheryl Hamilton**

Playhouse Photographers: **Steve Gibbons, Brent Isenberger**

Playhouse Historians: **Mark Morrison, Lloyd Von Hagen**

*THE DIARY OF ANNE FRANK*  
SPECIAL THANKS

**Laura Sparks, Josh Visnapuu**

*A CHRISTMAS STORY, THE MUSICAL* SPECIAL THANKS  
Due to print deadlines, these individuals could not be acknowledged in the previous publication.

Guest Services: **Bhilasna Acharya, Debbie**

**Anderson, Kevin Anderson, Isabelle Baker, Mary Baker, Melissa Baker, Shawn Baker, Linda Baltzley, Big Green Umbrella Media staff, Kim Blakesley, Steve Blakesley, Elaine Bohling, Randy Bosworth, Alison Buechler, Marquis Bundy, Christina Campbell, Darlene Cangas, Ann Clime, Judi Cooper, Carol Culmer, Jay Davidson, Margie Davidson, Nataly Davila, Kent Davis, Lydia Davis, Patty Davis, Karen Elrod, Nancy Fazio, DC Felton, Jane Flagler, Laura Foley, Rosemary Fritzjunker, Altankhishig Gagaa, Fred Gee, Sharon**

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Jessica Van Essen, *Costume Shop Supervisor*  
Nate Lawrence-Richards, *Technical Director*

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Kelsie Anderson	Taylor Lantz
Annika Baker	Lauren Logue
Meridan Boyd	Tatum Lowell
Maggie Brosnahan	Zoe Marckmann
Francesca Cannon	Samantha Miller
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Caitlyn Dean	Lulu Rongerude
Charlie	Hattie Ruhland
Deyoe Snyder	Ashlyn Russell
Carson Doss	Gabe Schebel
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Cael Fitch	Striker-Seay
Audrey Frett	Lily Spaht
Sarena Gibson	Josie Talley
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