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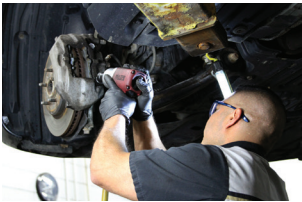


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# Welcome to your Playhouse!



**David R. Kilpatrick**  
Executive Director

Thank you so much for choosing to experience our current productions, *Some Enchanted Evening* and *The Velveteen Rabbit*. It has been over a year since we had a musical on our stage, and what a year it was. However, after the shortest break possible, The Playhouse worked hard to #MarchForward, creatively finding ways to keep live theatre alive. Holding performances in our parking lot, opening our doors to reduced audiences, adding streaming options, and conducting classes online, we have continued to meet our mission “to entertain, engage, and educate our community.”

Of course, we don't want to rest on our past accomplishments, rather we focus on what the future will bring. Last summer we learned that our audiences liked outdoor theatre, so we want to recapture that experience and make it even better. We are excited to announce tent theatre: close to the stage so you can see and hear either a musical or a comedy, yet socially distant from fellow audience members enjoying the outdoor breeze. And yes, we will include theatre for youth, which we have been doing for more than 75 years! We continue to look toward the future of theatre as we develop our 2021-22 Season. The Playhouse is #Unstoppable.

Let me take this moment to thank those who make this all possible. You, of course, as an audience member, demonstrate your support and belief in The Playhouse when you buy a ticket. If you add a donation you make an even greater contribution to your community theatre. Please extend your appreciation to our volunteer performers and the entire creative team (directors, designers, painters, builders, et al). Because of their passion and willingness to create theatre, we can present our shows. We can't forget our guest services staff (ushers) who graciously accept the challenge of keeping The Playhouse clean and safe for everyone who enters. Please take a moment to say thank you next time you see a volunteer. Finally, I want to personally thank our small but mighty staff who work countless hours to support all of our volunteers and make the audience experience as smooth as possible. The Playhouse remains open because everyone who has been a part of it has embraced the challenge and creatively found solutions to make all that we do possible.

Please know that the power of theatre is the unification of the community, giving everyone an opportunity to share their passions and experiences with each other. This is one lesson that we can take away from the past year: We really need each other.

P.S. If you are seeing just one show, either *Some Enchanted Evening* or *The Velveteen Rabbit*, I invite to check out the other production. It will be a special theatre experience.

From all the volunteers, cast, crew,  
and staff at The Playhouse...

# Thank you for your support!

## To make a donation, please contact:

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515.974.5370  
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Donors listed are current from January 1, 2020 to  
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## Tribute Program

The Tribute Program provides an opportunity to celebrate milestones such as birthdays, weddings, anniversaries and graduations. It can also be a way to honor the memory of friends and relatives.

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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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CAST LIST

112th Production  
26th Season

Opening April 16, 2021  
Closing May 2, 2021

Des Moines Community Playhouse Presents Kate Goldman Children's Theatre at the John Viars Theatre

THE VELVETEEN RABBIT

By Patrick Flynn

Based on the book by Margery Williams

Commissioned by Adventure Theatre in Glen Echo, MD  
(Chil Kong, Artistic Director) in 2019

Sponsored by **Nationwide**  
Media Sponsor **Iowa PBS**

Director: **Charissa L. Hamel**  
Scenic Designer: **Jay Michael Jagim**  
Costume Designer/Properties Designer: **Angela Lampe**  
Lighting Designer: **Virgil Kleinhesselink**  
Stage Manager: **Pilar Burg**  
Assistant Stage Manager: **Kerrie Lee**  
Artistic Director: **Katy Merriman**

Cast

★Indicates Playhouse Debut

The Rabbit.....**Corley Blackford★**  
The Child.....**Finley Snavelly**  
Nana.....**Caroline Johnson★**  
\*Ensemble.....**Ella Frost, Ava Gifford, Michael Howland, Oliver Thrun**

**Scene:** Inside and the grounds surrounding a Victorian country house  
**Time:** Interwar Britain, 1918-1939

*The Velveteen Rabbit* is presented without intermission.



643rd Production  
102nd Season

Opening April 9, 2021  
Closing May 9, 2021

Des Moines Community Playhouse Presents at the John Viars Theatre

## ***SOME ENCHANTED EVENING*® *THE SONGS OF RODGERS & HAMMERSTEIN***

Music by  
Richard Rodgers

Lyrics by  
Oscar Hammerstein

Concept by Jeffrey B. Moss  
for Jerry Kravat Entertainment Services, Inc.

Media Sponsor **Iowa PBS**

Director/Musical Director/Artistic Director: **Katy Merriman**

Scenic Designer: **Jay Michael Jagim**

Costume Designer/Properties Designer: **Angela Lampe**

Lighting Designer: **Virgil Kleinhesselink**

Stage Manager: **Jenna Darsee**

Assistant Stage Manager: **Emma Norman**

### **Cast**

★Indicates Playhouse Debut

Billy .....	<b>Matthew Nicholson★</b>
Will .....	<b>Jake Parks★</b>
Julie .....	<b>Bridget Ann Johnston</b>
Anna .....	<b>Amy Burgmaier</b>
Nellie .....	<b>Dani Boal</b>

*Some Enchanted Evening* is presented without intermission.

*Some Enchanted Evening – The Songs of Rodgers & Hammerstein* is presented by special arrangement with  
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# MUSICAL NUMBERS

## ***SOME ENCHANTED EVENING®*** ***THE SONGS OF RODGERS & HAMMERSTEIN***

Opening .....	Company
The Surrey with the Fringe on Top .....	Billy
It Might as Well Be Spring.....	Julie
There is Nothin' Like a Dame .....	Will
The Gentleman is a Dope.....	Anna
I Have Dreamed .....	Nellie
Grand Night Agitato and Vocal Overture .....	Julie
Hello, Young Lovers .....	Company
Something Wonderful .....	Anna
A Fellow Needs a Girl.....	Billy, Will
I Cain't Say No.....	Anna
I Enjoy Being a Girl.....	Nellie, Julie
Maria.....	Will
A Bell is No Bell.....	Anna
Medley: Shall We Dance, Some Enchanted Evening, I Whistle a Happy Tune, Happy Talk, June is Bustin' Out All Over .....	Company
Medley: Kansas City, Bali Ha'i, Grant Avenue .....	Company
I'm Gonna Wash that Man Right Out-a My Hair.....	Julie, Nellie, Anna
Twin Soliloquies.....	Billy, Julie
This Nearly Was Mine .....	Billy
Out of My Dreams.....	Julie
Don't Marry Me Duet: An Ordinary Couple, Don't Marry Me, When the Children Are Asleep .....	Will, Nellie
Love, Look Away .....	Anna
Soliloquy .....	Billy
A Cockeyed Optimist.....	Nellie
Younger than Springtime .....	Will
Closing Medley: My Favorite Things; I Whistle a Happy Tune; Happy Talk; June is Bustin' Out All Over; Oh, What a Beautiful Mornin'; The Lonely Goatherd; Oklahoma .....	Company

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### ACCOMPANISTS

Piano I...**Francine Griffith**

Piano II...**Lee Ann Bakros, Katy Merriman**



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## CAST NOTES



**Corley Blackford** (*The Rabbit/The Velveteen Rabbit*) is a homeschooled freshman who likes acting, singing, playing ukulele, and tumbling. At Des Moines's Central Campus last year, she played Margaret Dashwood in *Sense and Sensibility*. Other area shows include *Seussical the Musical Jr* with Des Moines Young Artists' Theatre; *The Jungle Book*, *The Wizard of Oz* (Dorothy), and *Peter Pan* (Tinkerbell) at Central Campus; and *Seussical the Musical Jr* and *Alice in Wonderland Jr* with CAP Theatre, Altoona.



**Ella Frost** (*Ensemble/The Velveteen Rabbit*) got a taste for acting through The Playhouse's theatre classes, taking Performance Academy *The Lion King Kids*, *A Series of Unfortunate Events*, and more. She has continued this school year with online Performance Academy musicals. Ella made her Playhouse debut as a Twin in *Tinker Bell*. A sixth grader at Brody Middle School, she enjoys acting, dance, and playing soccer.



**Ava Gifford** (*Ensemble/The Velveteen Rabbit*) is an eighth grader at Ankeny's Southview Middle School who participates in archery and horseback riding and enjoys reading, writing, and sketching. This is her Playhouse debut. She has numerous credits at Ankeny Community Theatre including *The Elevator Family* (Whitney Winslow), *Law and Order Fairy Tale Version* (Doc), *A Tree with Arms* (Ruthie), and *Honk!* (Downy).



**Michael Howland** (*Ensemble/The Velveteen Rabbit*) began his Playhouse career as Bert Healy in *Annie*. Since then, his many shows have included *Stuart Little*, *Tinker Bell* (Captain Jas. Hook), and *Les Misérables* (Enjolras) at The Playhouse, *Disney's Beauty and the Beast* (Beast) at Carousel Theatre, Indianola, and *Mary Poppins* (Bert) at Newton Community Theatre. Michael has run a marathon in 37 states with a goal of competing in all 50. He and his, wife, Julie, have teen twins, Josiah and Sierra.



**Caroline Johnson** (*Nana/The Velveteen Rabbit*) is excited to be making her Playhouse debut in a play based on one of her favorite books. She says this is the first time she has been on stage since high school, where she also worked on the stage and sound crews. A welder/fabricator at CemenTech Inc in Indianola, Caroline's hobbies include playing piano and guitar, writing, drawing, and hiking.



**Finley Snavely** (*The Child/The Velveteen Rabbit*) is an eighth grader at Prairieview School, Waukee. One of her favorite experiences so far was participating in the International Modeling and Talent Association competition in New York City where she finished in the top 10 in five events. At The Playhouse, she played a Pirate in *Tinker Bell*. Finley likes sewing, creating just about anything, and thrifting. She owns a make-up and face-painting business that is popular at parties and farmers' markets.



**Oliver Thrun** (*Ensemble/The Velveteen Rabbit*) is familiar to Playhouse audiences from *The Miraculous Journey of Edward Tulane* (The Man), *A Little House Christmas* (Pa), *The Diary of Anne Frank* (Mr. Kraler), and *You Can't Take It with You* (Paul). He played Roat in Tallgrass Theater's production of *Wait Until Dark*. When not at the theatre, Oliver enjoys biking, playing video games, and collecting comic books.



**Charissa L. Hamel** (*Director/The Velveteen Rabbit*) has a B.F.A. in vocal performance from Graceland University, Lamoni. Her theatre career has included serving as an associate professor of theater in scenic painting for Westmont College, music coordinator and arranger for Christmas Revel, and properties master for Lobero Productions, all in Santa Barbara, CA; properties master for Maine State Music Theatre (Brunswick, ME) and Mac-Haydn Music Theatre (Chatham, NY); and music director for *Cabaret* and *Urinetown The Musical* at Graceland University. At Ankeny Community Theatre, she directed *Kiss Me, Kate*, was music director for *The 25th Annual Putnam County Spelling Bee*, and was scenic designer and lighting designer for *Frankenstein*, *Honk!*, and *A Few Good Men*. Charissa was assistant director for *Tinker Bell* and has been on stage in *Sister Act* and *Elephant & Piggie's "We Are in a Play!"*, all at The Playhouse. A commercial middle market underwriter at Nationwide, Charissa paints and sings jazz in her very limited spare time.



**Pilar Burg** (*Stage Manager/The Velveteen Rabbit*) first got involved at The Playhouse as assistant stage manager for *Elf - The Musical* in 2018. Since then, she has worked on the stage management team or as followspot operator for *Catch Me If You Can*; *Disney's Newsies*; *A Christmas Story*, *The Musical*; *Singin' in the Rain*; and *Weekend Comedy*. She received a 2018 Volunteer of the Year Dionysos Award from The Playhouse. A data transfer analyst at MMC, Pilar makes beaded jewelry and sews in her spare time. She and her husband, Trent, have two children, Lydia and Gavin.





**Kerrie Lee** (*Assistant Stage Manager/The Velveteen Rabbit*) is a visual artist and owner of Dream Up. She has appeared on The Playhouse stages in *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* (Actress 1) and *James and the Giant Peach* (Aunt Spiker). Kerrie has also used her considerable talents backstage. She received a 2020 Dionysos Award from The Playhouse for her work backstage, dressing actors in *A Gentleman's Guide to Love and Murder*, creating the Bumpus Hounds and properties for *A Christmas Story, The Musical*, and light board operator for *The Diary of Anne Frank*.



**Dani Boal** (*Nellie/Some Enchanted Evening*) is a Playhouse favorite whose roles include Mother in *Ragtime* (Dionysos Award winner), Eponine in *Les Misérables*, and Mary Poppins in *Mary Poppins*. This past summer she was Melissa Gardner in *Love Letters*, part of The Playhouse's Live Theatre Drive-in series. Other area roles include Belle in *Disney's Beauty and the Beast* (Urbandale Community Theatre, Cloris Award winner). Dani and her husband, Michael, have a son, Everett, and are expecting a daughter this fall.



**Amy Burgmaier** (*Anna/Some Enchanted Evening*) has many memorable shows at The Playhouse including *Chicago* (Roxie) and *Cats* (Jellylorum). Since moving to New York, she has been acting professionally in national tours including *Catch Me If You Can* (Carol Strong) and *Annie* (Mrs. Pugh, Hannigan U/W). Favorite regional productions include *Legally Blonde* (Paulette) and *Honky Tonk Angels* (Angela). She is currently studying vocal jazz at Southwestern Community College and launching a commercial voice acting business thanks to her family's unconditional support.



**Bridget Ann Johnston** (*Julie/Some Enchanted Evening*) is earning her Master of Music degree from Carnegie Mellon University in Pittsburgh and is a teaching artist with the Pittsburgh Festival Opera. Some of her shows include *The Light in the Piazza* (Franca Naccarelli, a favorite role) at Carnegie Mellon, *The Enchanted Forest* with Cedar Rapids Opera Theatre, *Orpheus in the Underworld* at Iowa State University, and *A Streetcar Named Desire* at The Playhouse. Bridget plays ukulele and paints in her spare time.



**Jake Parks** (*Will/Some Enchanted Evening*) grew up in Forest City where he volunteered backstage with the Brick Street Theater and was in *Fiddler on the Roof*. While at the University of Northern Iowa

earning his B.S. in physics – he also has a B.S.E. in mechanical engineering from the University of Iowa – he appeared in *Rent*. This is his Playhouse debut. Jake is a product engineer at Emerson Automation Solutions and is married to Kyra Sorenson.



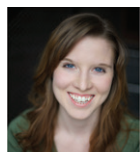
**Matthew Nicholson** (*Billy/Some Enchanted Evening*) has been a member of national tour casts of *A Christmas Carol, Phantom of the Opera*, and *Les Misérables* including the regional premiere of the latter at the Marriott Theatre in Chicago.

One of his favorite roles has been Count Carl-Magnus Malcom in *A Little Night Music* which he performed at the Miriam Drake Theatre in Kearney, NE. Matthew has his B.M. in musical theatre and vocal performance from the University of Nebraska. Matthew credits his "bonus-mom," Kelly, with encouraging him to make his Playhouse debut.



**Francine Griffith** (*Piano I/Some Enchanted Evening*) is a musician/educator in the Des Moines area. Some of her collaborations include staff accompanist at Drake University, private piano instructor, Kinder Choir Director at Plymouth

Congregational Church, and musical director and pianist/repetiteur for area theatre productions. Francine earned her B.M.E. from Drake, studying piano with Chiu-Ling Lin, and has taught elementary music in the Waukee School System.



**Katy Merriman** (*Director/Music Director/Some Enchanted Evening, 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 production of *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 also directed their 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, have a son, Jack.



**Jenna Darsee** (*Stage Manager/Some Enchanted Evening*) literally grew up on The Playhouse stage, from her first role as a Bumblebee in *Rumplestiltskin* to her more recent roles as Ma Ingalls in *A Little House Christmas* and Mrs. McCarthy in

## CAST NOTES

*The Best Christmas Pageant Ever*. She has stage managed at Des Moines Young Artists' Theatre. A former Playhouse intern, Jenna joined the theatre's education staff more than five years ago. She is a graduate of Luther College, Decorah, with a B.A. in art with an emphasis in print making and art history. Jenna teaches K-5 art at Irving Elementary, Indianola, and is marketing chair and co-conference chair for the upcoming Art Educators of Iowa conference. In her spare time, she likes visiting the Des Moines Art Center, working on house projects, and playing with her dog, Greta.



**Emma Norman** (Assistant Stage Manager/Some Enchanted Evening) is familiar to Playhouse audiences as Margaret Leavitt in *Silent Sky*. Her other area shows include *One Flew Over the Cuckoo's Nest* (Candy Starr), *Gilligan's Island the Musical* (Ginger Grant), and *To Wake the Dead* (Peaches Marie Crabtree), all at Indianola's Carousel Theatre. At Carousel Theatre, she also served as assistant director for *Eurydice*. Emma is a communication specialist for MediaCom. She enjoys theatre, attending Renaissance Festivals, traveling, running, and lifting weights.



**Jay Michael Jagim** (Scenic Designer) is an Iowa Stage Theatre Company member emeritus. He holds a B.A. from the University of Northern Iowa and an M.F.A. from the University of Connecticut. His professional credits include resident scenic designer at the Alley Theatre in Houston, where he designed more than 25 productions including the design and remount of *A Christmas Carol* for 10 seasons. Jay was head of the theatre design and production programs at the University of Arkansas, Little Rock and UC Santa Barbara, where he served for 13 years before returning to Iowa. He has designed more than 100 productions for many of the Greater Des Moines theatre companies. He is a four-time Cloris Award winner and, in 2020, received the Cloris Lifetime Achievement Award.



**Angela Lampe** (Costume Designer/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*, *Meredith Willson's The Music Man*, *A Gentleman's Guide to Love and Murder*, *Ella Enchanted*, *The Miraculous Journey of Edward Tulane*, *Ragtime*, *Les Misérables*, *Disney's The 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.



**Virgil Kleinhesselink** (Lighting Designer) owns VTEC Productions sound company and is technical director at Des Moines Hoover High School where he designed lights for their production of *Les Misérables Jr*.

Virgil began his Playhouse career in 1979 and since then has been involved with more than 200 shows as designer or actor.

**Patrick Flynn** (Playwright/The Velveteen Rabbit) is a playwright and filmmaker based in Washington, D.C. His produced stage works include *The Ferberizing of Coral* (Samuel French Off-Off Broadway Short Play Festival winner), *Tinker Bell* (Helen Hayes Recommended, Adventure Theatre MTC), *Sheila and Moby* (Helen Hayes Recommended, Flying V Theatre), and *Where in North Dakota Is Carmen Sandiego?* (Awesome Con 2018). His podcast *The Original Cast* was named one of the "7 Standout Theatre Podcasts of 2018" by *Playbill*. Patrick's web series include *I Live With This* (Los Angeles Web Series Festival winner), *Long Distance Relationship* (TIVA-DC Peer Awards Bronze Medal), and *Keith Powell Directs a Play* (starring 30 Rock's Keith Powell and Aubrey Plaza). He is a 10-year veteran of the 48 Hour Film Project and has won six best-of-city awards, three writing awards, and "best film" for his short film *For Whom the Whistle Blows*. Patrick is a professor at both American University and The Catholic University of America and is a member of the Dramatists Guild.

**Richard Rodgers** (Composer/Some Enchanted Evening) made a contribution to the musical theatre of his day that was extraordinary, and his influence on the musical theatre of today and tomorrow is legendary. His career spanned more than six decades, with his hits ranging from the silver screens of Hollywood to the bright lights of Broadway, London, and beyond. He was the recipient of countless awards, including Pulitzers, Tonys, Oscars, Grammys, and Emmys. He wrote more than 900 published songs and 40 Broadway musicals. Rodgers and Lorenz Hart wrote their first shows together when both were still students attending Columbia University. Over the next five years they wrote 15 musical comedies for Broadway and London's West End before relocating to Hollywood in 1930 where they contributed songs and wrote the scores for several movie musicals. In 1935 they returned to New York to write the score for Billy Rose's circus musical *Jumbo*, launching a golden era that included *On Your Toes*, *Babes In Arms*, *I'd Rather Be Right*, *I Married An Angel*, *The Boys From Syracuse*, *Too Many Girls*, *Higher And Higher*, *Pal Joey*, and *By Jupiter*. In 1943 the partnership disbanded temporarily when Rodgers collaborated with Oscar Hammerstein II on *Oklahoma!*, but it resumed with a revision of their 1927 hit *A Connecticut Yankee*, which opened less than a week before Hart's death. For the next two decades Rodgers collaborated exclusively with Hammerstein on such musicals as *Carousel*, *Allegro*, *South Pacific*, *The King And I*, *Pipe Dream*, and *The Sound of Music*. After Hammerstein's death in 1960, Rodgers continued to write for the musical stage,

including collaborations with Martin Charnin, Stephen Sondheim, and Sheldon Harnick. His fortieth, and final, Broadway musical, *I Remember Mama*, opened on Broadway less than eight months before his death on Dec. 30, 1979. The Richard Rodgers Theatre on Broadway was renamed in his honor, and Rodgers and Hart were each commemorated on a US postage stamp at the end of the last century.

**Oscar Hammerstein II** (*Lyricist*/Some Enchanted Evening) started writing lyrics for the Columbia University Varsity shows while studying law. His earliest works included musical comedies written with a Columbia undergraduate seven years his junior named Richard Rodgers. Withdrawing from Columbia Law School after his second year to pursue a career in theatre, Hammerstein took a job with his uncle as an assistant stage manager. In 1919 Hammerstein's first play, *The Light*, was produced by his Uncle Arthur; it lasted four performances. Undaunted, he continued to write both lyrics and librettos. Hammerstein found his niche with some of the greatest composers of his day, breathing new life into the moribund artform of operetta with such classics as *The Desert Song* and *The New Moon*, both with music by Sigmund Romberg, and *Song of the Flame* with music by George Gershwin. With Jerome Kern, Hammerstein wrote eight musicals including their masterwork, *Show Boat*. His last musical before embarking on an exclusive partnership with Rodgers was *Carmen Jones*, the highly-acclaimed 1943 all-black revision of Georges Bizet's tragic opera *Carmen*. During the years that Hammerstein was redefining the terms of operetta, Richard Rodgers and Lorenz Hart were challenging the accepted norms of musical comedy with shows that set new standards for wit, sophistication, and innovation. Like Hammerstein's *Show Boat* and Rodgers & Hart's *Pal Joey*, the first Rodgers & Hammerstein musical, *Oklahoma!* was a groundbreaking milestone, blending musical comedy and operetta into a whole new genre – the musical play. *Oklahoma!* was also the start of the most successful partnership in Broadway history and was followed by *Carousel*, *Allegro*, *South Pacific*, *The King And I*, *Me And Juliet*, *Pipe Dream*, *Flower Drum Song*, and *The Sound of Music*. Rodgers & Hammerstein wrote one musical specifically for the big screen (*State Fair*) and one for television (*Cinderella*). Collectively, their musicals have garnered dozens of awards including Pulitzer Prizes; Tonys, Oscars, Emmys, and Grammys; and Drama Desk, Drama Critics' Circle, Outer Critics' Circle, Laurence Olivier, and Evening Standard awards. As producers, Rodgers & Hammerstein presented plays, musicals, and revivals, including John van Druten's *I Remember Mama*, Irving Berlin's blockbuster *Annie Get Your Gun*, the national tour of *Show Boat*, and six of their own stage musicals. They also produced the motion picture version of *Oklahoma!* and founded their own music publishing firm, Williamson Music (basing the name on the fact that both of their fathers were named William). Hammerstein was a member of the board of directors of many professional organizations including the Dramatists Guild and the Screen Writers' Guild. His last musical was *The Sound of Music*; his

last song was "Edelweiss," written for that musical during its Boston tryout. Hammerstein died at his farm in Doylestown, PA, on Aug. 23, 1960. In 1995 Hammerstein's centennial was celebrated worldwide with commemorative recordings, books, concerts, and an award-winning PBS special, *Some Enchanted Evening*. The ultimate tribute came the following season, when Hammerstein had three musicals playing on Broadway simultaneously: *Show Boat* (1995 Tony Award winner, Best Musical Revival); *The King and I* (1996 Tony Award winner, Best Musical Revival); and *State Fair* (1996 Tony Award nominee for Best Score.) A revised edition of Hammerstein's *Lyrics*, edited by his son William Hammerstein and containing an introductory essay by the lyricist plus a preface by his protege Stephen Sondheim, was published by Hal Leonard Publishing in 1985.

**Jeffrey B. Moss** (*Concept*/Some Enchanted Evening) directed the fabulous Eartha Kitt in the critically acclaimed *Lady Day at Emerson's Bar & Grill* in Chicago and the premiere of John Nassivera's *The Jazz Club* for the Coconut Grove Playhouse. He also directed the New York hit musical *Mayor*, the Broadway-bound production of the Strouse and Adams musical *Golden Boy*, and the Off-Broadway production of the Cy Coleman/Neil Simon musical *Little Me*. His production of *The Sunshine Boys* starring Mickey Rooney and Donald O'Connor delighted audiences from coast to coast. His work *This Joint Is Jumpin'* has been featured with such prestigious orchestras as The Philadelphia Pops, The Hartford Pops, and The New Orleans Pops. He was the director of the New York and Kennedy Center productions of *Some Enchanted Evening* and also directed the stage and television productions of Barry Manilow's musical *The Drunkard* starring Tom Bosley. He directs plays and musicals for many leading regional and stock theaters including The McCarter Theater, The Coconut Grove Playhouse, Falmouth Playhouse, The Cape Playhouse, The John Drew Playhouse, and The American Stage Company, and created a new production of *The Pirates of Penzance* for the SS Leeward. For several years, he created the production shows for the famed King Cole Room, including *This Must Be Love* and *Hooray For Hollywood*. Each season, his touring Broadway musicals (including *Annie Get Your Gun*; *The Music Man*; *My Fair Lady*; *Peter Pan*; *Hello, Dolly!*; *A Chorus Line*; *42nd Street*; *On The Twentieth Century*; and *Annie*) play in theaters across the country and in Canada. Many of these musicals also have traveled to Southeast Asia and have played in Singapore, Hong Kong, Malaysia, Thailand, Indonesia, Manila, and Korea. Moss directed the first American musical production in Mainland China, *Red Hot!*, and the world premiere of Cole Porter's *Aladdin* in Singapore.

## PRODUCTION CREWS

Technical Director: **Tim Harris**

Run Crew/*Velveteen Rabbit*:  
**Gavin Burg**

Sound Board Operator: **Tim Harris**

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

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

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

### LEAVING IOWA/STUART LITTLE SPECIAL THANKS

Due to print deadlines, these individuals could not be acknowledged in the previous playbill.

**Adam Fast**; Guest Services: **Sammy Ballou, Reagan Brooks, Jennifer Bryant, Ann Buell, Colton Buell, Jake Buell, Dan Chase, Judi Cooper, Lydia Davis, Maddie Davis, Patty Davis, Daniel Dunham, Linda Dunham, Jerry Eisenhour, Susan Eisenhour, Karen Elrod, Mark Ferguson, Susan Ferguson, Ellen Fisher, Jeff Fisher, Abbie Garlock, Omar Ghaffar, Shemin Ghaffar, Zuhayr Ghaffar, Donna Gustafson, Madeline**

**Harris, Angela Harvey, Ellen Harvey, Keith Hayes, Lorrie Hayes, Carol Healy, Harold Hinkhouse, Grant Johnson, Laurie Johnson, Stephanie Kempf, Marcie King, Trent King, Marcia Klindt, Grace Koch, Lily Koch, Emma Larson, Susan Lee, Joyce Lehman, Cookie Major, John Marquart, Mary Marshall, Linda McClure, Marisa Mickunas, Paige Olson, Carol Palmer, Sara Petersen, Traci Petersen, Kathy Polson, Darlene Pullen, Mark Pullen, Steve Schaaf, Amy Skarin, Jordan Skarin, Barbara Slinker, William Smith, Lizzie Sorensen, Mark Standley, Megan Tetrick, Jennifer Throckmorton, Marcus Troung, Alana Van Ballegooyen, Janelle Van Ballegooyen, Valentina Weihe, Barbara White, Janet Whiteside, Eva Williams, Lily Wood**

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# THE VELVETEEN RABBIT AND SOME ENCHANTED EVENING

Katy Merriman, Artistic Director

One of the perks of being an artistic director is that I'm sometimes lucky enough to get to speak directly to the playwrights whose works we produce. I have been a fan of Patrick Flynn's work since directing *Tinker Bell* last season and I was excited to hear from him that he had a new adaptation of *The Velveteen Rabbit* that was ready to be produced. Working directly with Mr. Flynn has given us insight into the play – its structure, how and why it was adapted – that we would never get from the usual methods of licensing a play. He was gracious enough to answer a few questions about his adaptation of *The Velveteen Rabbit* that I'd like to share with you.



Corley Blackford (left) as The Rabbit and Finley Snavelly as The Child in *The Velveteen Rabbit*.



*Some Enchanted Evening* cast members (left to right) Matthew Nicholson, Dani Boal, Amy Burgmaier, Jake Parks, and Bridget Johnston.

**Katy Merriman, Playhouse artistic director:**  
*Why is this an important story to tell today?*

**Patrick Flynn, playwright:** This story is over 100 years old and yet it survives and thrives because it wrestles with the complexities of growing up, friendship, and how those relate to our identity. But it does it in simple, bite-sized moments that span several years. It's that structure that has given the story its staying power. It is shockingly relevant today with the child getting ill from scarlet fever at the climax of the show. That moment has become amazingly modern since the show was first produced and the Rabbit's triumph has only gotten sweeter, I think.

**Katy:** *How did you approach bringing life to inanimate toys in a way that would work for the stage (without movie magic, for example)?*

**Mr. Flynn:** Whenever you try to be too clever about stage magic, the audience starts to look for the wires. But if you have the puppets just out there on the stage for all to see, the story and the characters move to the foreground more and the audience can focus. Plus, one has the added bonus of the script being adaptable to any theatre anywhere. I love big, spectacle-laden shows as much as the next theatre fanboy. But I think theatre for young audiences is a sacred space where we have the chance to do so many things at once: entertain, teach, bring joy, etc. And if the kids see the magic live in front of them and fill in the gaps with their own imagination, they walk away not just entertained but inspired.

**Katy:** *The Skin Horse* tells the *Velveteen Rabbit*, "Real isn't how you are made. It's a thing that happens to you." What do you think Margery Williams meant by that? Is there a message she wants young people to understand about one's identity?

**Mr. Flynn:** That line really contains multitudes. At the core of it to me is that your experiences, and how you respond to those experiences, make you the person you are. The Rabbit tries on many different hats, learns lessons, makes assumptions, has those assumptions challenged, but in the end does something very hard that turns out to be very simple because it knows it loves the Child and that love is the most important thing. In that moment, it knows who it really is, and it can do anything.

For those of you who are here to see *Some Enchanted Evening*, know that this is a love note to any patron of music and theatre. After a solid year of pandemic living, we thought a night to celebrate love and enjoy beautiful music was good medicine for audiences. The characters you will meet – Billy, Nellie, Will, Anna, and Julie – are recognizable names from many Rodgers & Hammerstein (known affectionately in theatre circles as R&H) productions but not meant to be played as any specific character. Each name and individual may recall a certain "type" of person in R&H productions, but they are their own developed people telling a story about how everyone experiences romantic love differently, and there isn't a right or wrong way. Don't analyze too deeply – just enjoy the music and these fantastic performers, and they'll take you on a journey.

# HOUSE INFORMATION

## COVID-19 UNIQUE POLICIES

### General Practices

- Guests are required to wear face coverings, such as masks or face shields, and physically distance between groups and parties as much as possible while on the premises.
- Hand sanitizing stations are located throughout the lobbies for public use and should be used regularly.
- Guests with COVID-19 symptoms such as a temperature of 100.4°F or higher or other symptoms, either before or during a performance, are asked to leave and exchange their tickets for a later performance.
- All guests who attend productions at The Playhouse will have reservations with contact information retained in the ticket office to facilitate contact tracing if necessary.
- Programs are accessed digitally.

### Exchanges & Refunds

The Playhouse ticket exchange policy allows guests to exchange tickets for a different performance if experiencing any symptoms of illness or if they learn they have been in contact with someone who has been diagnosed with COVID-19.

### Seating

- Seats are assigned the day of the performance by staff based on reservation counts and group size. Seats are assigned to ensure physical distancing within the theatre space. Seat requests will be reviewed but not guaranteed. Requests for wheelchair seating will be honored.
- Seating will begin 1 hour prior to curtain to reduce congregating in the theatre.

### Concessions

- Concessions are prepacked, individual servings, bottles, or cans.
- Concessions are available pre-show only.

### Restrooms

- Flushing handles, water, soap dispensers, and towel dispensers are touchless to reduce unnecessary contact.
- Identifiers on the floor will guide appropriate distancing for line management.

### Stairs & Elevators

- The use of stairwells and elevators will be managed to maintain appropriate physical distancing. Stairwells will be designated one direction only at a time.
- The elevator will be for one person/family/seating group at a time and buttons will be sanitized after each use.

### Lobbies

- Lobbies will be managed to ensure appropriate distancing between guests.
- Seating and tables in the lobbies will be reduced to maintain safe distance between groups.

### Preshow Talk

A preshow talk for each performance will begin 30 minutes prior to curtain, inside the theatre.

### Intermission

There will be no intermission in order to reduce uncontrolled gatherings.

## OTHER GENERAL PRACTICES

### Accessibility

The Playhouse strives to make its facility and performances accessible to all guests. Our theatres are wheelchair accessible. Service animals are welcome. Assisted listening devices are available in the John Viars Theatre. 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. 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 may be available for purchase. No outside drink or food are allowed in the theatre. Beverages and candy are allowed in the auditoriums. 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.



## HOUSE INFORMATION

### 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 phone ringers 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 John Viars Theatre 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 3:00 PM, Tuesday through Friday. Tickets are available 24 hours a day, seven days a week, online. Ticketing fees are the same whether purchased online, by phone, or at the ticket office.

**BRENT ISENBERGER**  
PHOTOGRAPHY

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Playhouse  
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## Staff

David R. Kilpatrick, *Executive Director*  
Katy Merriman, *Artistic Director*

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Lee Ann Bakros, *Marketing Associate*  
Robin Spahr, *Education Associate*  
Mary Hofer, *Finance*  
Jessica Van Essen, *Office Administrator*  
Debbie Jacobson, *Ticket Office Manager*

## Production

Angela Lampe, *Artistic Associate*  
Tim Harris, *Associate Technical Director*

## Performance Staff

Lindsey Ballard, Elissa Johnson, Cherie  
Moen, Jada Smith, House Managers



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# Tassel Ridge® Iowa Candleglow® White ...Simply Extraordinary®



Midwest  
Wine Review



Tassel Ridge®



WINERY

*Iowa Candleglow® White* is a dry, fruity white with pineapple, pear, melon, and apricot notes on the nose and palate and a finish that hints of green apple. Serve it chilled with fish, chicken, or lightly seasoned pork, or just sip it by itself.

1681 220<sup>th</sup> St., Leighton, IA 50143  
between Pella and Oskaloosa on Hwy. 163

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Tassel Ridge wines are sold at the Winery and over 450 retailers in Iowa. For a complete list of retailers visit [www.tasselridge.com/retail](http://www.tasselridge.com/retail).

**Tassel Ridge Wines...Simply Extraordinary**



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