



Great Red Wine

made in Iowa from Grapes grown in Iowa

Iowa In the Dark

is a dry red with light and fresh flavors. First impressions are tangy acid followed by black cherry fading to plum followed by a drying mid-palate and a long, pleasing finish. Made from Marquette, St. Croix, Petite Pearl, and Steuben grapes grown in our lowa vineyards, *lowa In the Dark* is a versatile wine that will pair nicely with grilled meat and spicy dishes including Asian and Mexican. Serve at room temperature.

2019 Iowa Marquette

is a dry red that teases the palate with a fresh, lightly acidic entry transitioning to raspberry and black cherry and a medium-long finish. A versatile food pairing wine, 2019 lowa Marquette will pair nicely with grilled beef, chicken, or pasta. Serve at room temperature.

Tassel Ridge wines are sold at the Winery and over 400 retailers in Iowa (visit www.tasselridge.com/retail for a list). Winery operations are continually changing. As of September 1, 2021, Tassel Ridge Winery is open only for to-go purchases. Please visit www.tasselridge.com for updates on hours and the return of Wine Tasting, Tours, Events, and Food Service. You can also order Tassel Ridge Wine shipped directly to your door in Iowa, Arizona, California, Colorado, DC, Florida, Minnesota, Missouri, and Texas (adult

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WELCOME



David R. Kilpatrick Executive Director

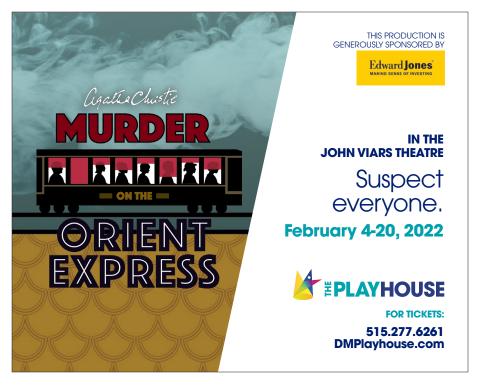
Thank you so much for joining us this holiday season. We hope it is as exciting for you as it for us to return to a grand musical during this time of year. There is nothing more magnificent than experiencing, live, one of the best love musicals of all time, *The Sound of Music*. We are pleased to offer this story for our Playhouse family to be shared and enjoyed together.

The Playhouse is very much looking forward to 2022. Just around the corner, we will have *Don't Let the Pigeon Drive the Bus! The Musical!* in our Kate Goldman

Children's Theatre, our first show in 22 months in that space. Then we return to the John Viars Theatre for the classic murder mystery, *Agatha Christie's Murder on the Orient Express*. This will be followed, in the John Viars Theatre, by the return of the dance extravaganza *Singin' in the Rain*. (We saved all our engineering materials to make sure it will truly rain onstage once more!) Of course, our children's theatre series continues in the spring with family favorites *Charlotte's Web* and *Pippi Longstocking*, and our theatre classes continue in-person throughout the year. The Playhouse, because of supporters like you, continues to find creative ways to serve the community. Please join us as often as you can.

Live theatre is where we go to make human-to-human connections. During the holidays, we need those connections even more. Here at The Playhouse, we are honored to be able to make connections happen.

Here's to our Playhouse family - may you enjoy theatre the whole year!



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

Thank you for your support!

To make a donation, please contact:

Ryan Crane

Director of Philanthropy 515.974.5370 rcrane@dmplayhouse.com

Donors listed are current from March 1, 2021 to October 26, 2021.

Director's Circle

Donors who generously support The Playhouse at the \$1,000 level and above annually qualify for the Director's Circle.

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Additional partnerships are available.

Corporate Matching Gifts

Your personal gift to The Playhouse may be eligible for a corporate match, increasing your impact. Many corporations recognize the volunteer work of their employees by making a donation on their behalf. We extend our thanks to the following for matching employees' and retirees' contributions and honoring employees' volunteer efforts.

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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.

In Honor of Jenna Darsee Jan Hall

In Honor of Debbie Dentlinger John Dentlinger

In Honor of Mike Pantzlaff Nikki Pantzlaff

In Honor of Sarah Beth Weinberg Aaron Weinberg

In Honor of Mary Whisenand Sherill Whisenand

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Century Club

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.

Cornerstone Level (\$5,000+) Lee Ann Bakros Harry Bookey &

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Heritage Level (documented estate plan gift) We also recognize those who have included The Playhouse in their estate plans prior to the Century Club.

Anonymous Jim Benda Ryan Bhattacharyya Marcia Brunson AI & Ruth Downey Allison Engel Charles & Marilyn* Farr Bob & Jeanne* M Hopson J Michael Kellar* Gary Roberts Rich & Terri Somsky Stan & Jane Sondall Lloyd C & Julie Von Hagen Dale & Eneken* Wakelin Mary E Whisenand David* & Krenio Wright

An * indicates a deceased donor.

Don't see your name? Those listed in this program have generously supported The Playhouse since March 1, 2021. If we've made a mistake, please contact Jada Smith, office administrator, at 515.974.5356 or jsmith@dmplayhouse.com. Gifts of \$100 or more are listed in every playbill throughout the season. Gifts under \$100 are recognized in the spring musical playbill each year.

Join us for our 2021-22 Season!

SEASON DEBUT: BEETHOVEN'S FIFTH SAT SEP 25 7:30PM / SUN SEP 26 2:30PM

REVOLUTION: THE MUSIC OF THE BEATLES SAT OCT 9 7:30PM

TCHAIKOVSKY'S FOURTH SAT OCT 23 7:30PM / SUN OCT 24 2:30PM

BEETHOVEN'S VIOLIN CONCERTO SAT NOV 20 7:30PM / SUN NOV 21 2:30PM

NEW YEAR'S EVE POPS: THE MUSIC OF ELTON JOHN FRI DEC 31 8:00PM

CARMINA BURANA SAT JAN 8 7:30PM / SUN JAN 9 2:30PM

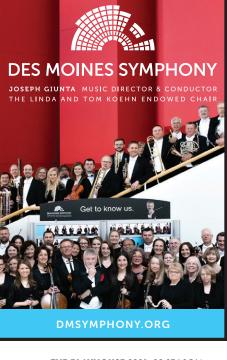
IMMORTAL BELOVED SAT JAN 29 7:30PM / SUN JAN 30 2:30PM

BEETHOVEN & SHOSTAKOVICH SAT MAR 19 7:30PM / SUN MAR 20 2:30PM

BEETHOVEN'S NINTH SAT APR 9 7:30PM / SUN APR 10 2:30PM

BERNADETTE PETERS IN CONCERT SAT APR 30 7:30PM

SEASON FINALE: PICTURES AT AN EXHIBITION SAT MAY 7 7:30PM / SUN MAY 8 2:30PM



HOUSE INFORMATION

COVID-19 UNIQUE POLICIES

• Guests are required to wear face coverings while inside the building.

• Hand sanitizing stations are located throughout the lobbies for public use.

• 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 tickets will be refunded or exchanged without fee upon request.

• Programs are available in print and digitally.

GENERAL PRACTICES

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 performances are available upon request. 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 and are allowed in auditoriums. No outside drink or food are allowed. 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, guest services staff 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 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 always restricted to Shops customers. 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 Wednesdays through Fridays, and 1:00 PM and 5:00 PM Saturdays and Sundays. All times are subject to change.

Preshow Talk

A preshow talk for each John Viars Theatre performance will begin 30 minutes prior to curtain in the west lobby.

Tickets

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

Ticket Office Hours

The ticket office is open Noon to 5:00 PM, Tuesdays through Fridays, and 90 minutes prior to performances. 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.

Des Moines Community Playhouse 831 42nd Street Des Moines, IA 50312

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DMPlayhouse.com

Ticket office and administrative office: 515-277-6261

Group sales reservations: 515-277-6261

School matinee reservations: 515-974-5365

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THE SOUND OF MUSIC

Katy Merriman, Playhouse Artistic Director, & David A. VanCleave, Dramaturg



The Sound of Music is a well-loved story retold by theatres around the world every season since the musical's Broadway premiere in 1959. Many of you may be more familiar with the film adaptation starring Julie Andrews and Christopher Plummer released in 1965. You are not going to see either today! Today, we are presenting The Playhouse version of this classic story and in the year 2021, that will look a little different from what you may remember. I assure you, any changes in interpretation you note will freshen and enliven this story while still remaining true to the original text and music.

I hope you are impacted whether you know every word to "Do-Re-Mi" or haven't a clue who Maria von Trapp is. If you have faced challenges that threatened your loved ones, dealt with loss, had to press on when terrified of the future, fell in love when you weren't expecting it, felt alive just by being in a special place in the world, or relied on the power of music to feed your soul, you will find a place in this story. Whether you have encountered *The Sound of Music* before today or not, the core themes of family, love, and courage ring true.

Our dramaturg, David A. VanCleave, provided our team with vital knowledge and research about the play. His study of the play's structure, creation, development, language, and much more helped us make the best of this work. He shares below a few interesting and little-known facts about the true lives of the von Trapps. – Katy Merriman

The real Maria never intended to share her family's story, insisting she had no writing skills. Luckily for us, one of her friends was persistent and begged Maria for years. Eventually her story was published as *The Story of the Trapp Family Singers* in 1949 and was an instant best-seller. In the 1950s, Maria sold the rights to German film producers and inadvertently signed away her rights. The American producers who created the musical purchased the rights from the German filmmakers, essentially removing creative control (and compensation) from the Trapp family. Like most adaptations, changes were made for dramatic effect. Here are some of the most notable differences:

- Maria arrived at the von Trapp home in 1926, not 1938. She was hired as a tutor for one of the children who was recovering from scarlet fever, not as a governess for all the children.
- Georg and Maria married on November 26, 1927 more than a decade before the Nazis took control of Austria. In her autobiography, Maria states "I really and truly was not in love [with Georg]. I liked him but didn't love him. However, I loved the children, so in a way I really married the children.... [B]y and by I learned to love him more than I have ever loved before or after."
- The names and genders of the von Trapp children were changed. By the time the family fled Austria, Georg and Maria had two children of their own and a third on the way.
- Georg's character was changed drastically. He was not the cold and detached father figure as portrayed; he was warm, loving, and participated in the family's musical activities. The change was made to emphasize Maria's effect on the family, but it distressed the family greatly.
- The musical removes the family's previous musical experience, including their music director, Father Franz Wasner. Once again, this change was to emphasize Maria's influence and to create a stronger character for Broadway legend Mary Martin.
- When the family fled Austria, they did not carry their belongings and musical instruments through the Alps. They took a train to Italy and then traveled to America, where they had a concert scheduled. The day after they left, Hitler closed the Austrian borders.

Despite these (and other) changes, the core of our story remains true: a family and world in crisis and the power of faith, love, and courage. – David A. VanCleave

COOPER SMITH+CO

Cooper Smith and Company is proud to provide **The Des Moines Playhouse** with creative marketing strategies and brand based communications **for over 10 years!**



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f o

STAGES AGO Lloyd von Hagen, Playhouse Historian

We said goodbye to some wonderful volunteer actors in 2020 and 2021. Please join us in a final round of applause for their dedication to The Playhouse.



Jo Berry (left), *Chicago*, 1982-83 Season



Joanne Brown, *Joe Egg*, 1969-70 Season



Sue Engman, How to Succeed in Business Without Really Trying, 1968-69 Season



Marilyn Farr, *Morning's* at Seven, 1966-67 Season

Jo Berry* made her Playhouse debut in our first production of *The Sound* of Music in the 1973-74 Season production. The next season she was in My Fair Lady where she met her husband-to-be, Dale Berry. Of her many Playhouse roles, she chose Velma Kelly in Chicago (1982-83 Season) and Nellie Forbush in South Pacific (1976-77 Season) as her favorites.

Joanne Brown served on The Playhouse board of directors several times and was a proponent of theatre for young people. In fact, you will see her name as a sponsor on the cover of today's P Bill Jr, the program with show-related activities for young people. Joanne was in several shows in the 1960s and said her favorite role was Alma in Tennessee Williams' Summer and Smoke (1962-63 Season).

Sue Engman made her Playhouse debut in the chorus of *The Pajama Game* (1967-68 Season). The next year, she played the lead role of Rosemary in *How to Succeed in Business Without Really Trying*!

Marilyn Farr acted in a few musicals in the 1960s, but you would usually find her even into the 1980s stitching costumes for productions.



Mike Kellar, *Hello, Dolly!*, 2004-05 Season



Cloris Leachman, *Ah*, *Wilderness!*, 1941-42 Season

Mike Kellar* whose smile and hearty laugh still resonate, did a little bit of everything at The Playhouse: acting, sound, lights, stage management, directing, He was even on staff as production manager for a time His favorite roles were Schroeder in You're a Good Man. Charlie Brown (1996-97 Kate Goldman Children's Theatre Season) and Moose in Crazy for You (1997-98 Season), a show in which he learned how to tap dance!

Oscar- and Emmy- winner Cloris Leachman had her start at the Kendall Playhouse (The Playhouse's former name) in the 1941-42 Season production of Ah, Wilderness! The following year, as a 16-year-old appearing at the Kendall in The Cradle Sona. Warner Brothers Studio representatives in Des Moines to make a film about the Women's Army Auxiliary Corps (WAAC) spotted Cloris. They signed her to play the role of a young girl writing home in that WAACs movie That was the beginning of her Broadway, television, and film career. Throughout her life. Cloris was supportive of The Playhouse and came home for several fundraisers. Today's performance of The Sound of Music is sponsored by Cloris' family's business, Leachman Lumber



Joel Novak, *The Andersonville Trial*, 1972-73 Season



Joe R. Patrick, *Mister Roberts*, 1982-83 Season



Ruthanne Silverstein (left), *Auntie Mame*, 1963-64 Season



Laura Sparks, *Ragtime*, 2017-18 Season

Judge Joel Novak graced

our stage in the 1970s, appearing in *Bells are Ringing, The Andersonville Trial,* and *Play It Again, Sam* among other shows. He passed his acting skills to his children Lisa, Jason, and Josh, all of whom appeared in shows as youths.

Joe R. Patrick gave a great deal of his time to The Playhouse in the 1960s as a hoard member and hoard president and as an actor in many shows including Bus Stop, A Thousand Clowns, Anatomy of a Murder. The Odd Couple, and Our Town. His first show, in the 1956-57 Season, was the same as his last show in the 1982-83 Season: Mister Roberts. In the earlier production he played Stefanowski and in the later version he had been promoted to Captain.

Who can forget the guick wit of Ruthanne Silverstein*, fondly known as Torchie? As a young wife and mother, she received her first role at The Plavhouse as a Hot Box Girl in Guys and Dolls (1957-58 Season). This was followed by many roles including Vera Charles in Auntie Mame in the 1963-64 Season and Mame in the show's 1983-84 Season revival. You could often find her sewing costumes as well. Torchie's last role was in The Full Monty in the 2006-07 Season.

Laura Sparks portrayed fierce women on The Playhouse stage, starting with Emma Goldman in



John Wetherell, Final Act Ensemble



Directed/ choreographed by Lewis Whitlock III, *The Wiz*, 1996-97 Season

Ragtime (2017-18 Season). She followed that in rapid succession with roles in The Miraculous Journey of Edward Tulane, Silent Sky, and The Roommate.

John Wetherell was a

longtime season ticket holder. He appeared in a few shows in the 1940s including *The Skin of Our Teeth*. In the past decade, he performed regularly with the Final Act Ensemble, a group of senior adults presenting classic radio plays at The Playhouse and in the community at festivals, community centers, retirement communities, churches, and schools.

Lewis Whitlock III was not a volunteer, but he choreographed and directed many shows in the 1980s and early '90s. His last show was *The Wiz* in summer 1997. His family recently donated some of his script library to The Playhouse, per Lewis' wishes.

Dr. Douglas W. Larche and Charles Carnes were important figures in the loc

important figures in the local theatre community although neither did anything at The Playhouse. Doug was the head of the speech and theatre department at Grand View College, now Grand View University. Charles was the owner of the Indersoll Dinner Theatre. In 1982, when The Playhouse was at a low point in support. Charles donated the proceeds of an IDT performance of Guys and Dolls to The Playhouse.

What a joy it was to work with these talented individuals! We certainly will miss their presence and now, sadly, we must close the curtain one last time and say, "Farewell friends and bravo."

MUSICAL NUMBERS

ACT I

Preludium	Nuns of Nonnberg Abbey
The Sound of Music	Maria
Maria	Sisters Berthe, Sophia, Margaretta, & Mother Abbess
My Favorite Things	Maria & Mother Abbess
Sixteen Going on Seventeen	Rolf & Liesel
The Lonely Goatherd	Maria & Children
The Lonely Goatherd (reprise)	Gretl
How Can Love Survive?	Max, Elsa & Captain von Trapp
The Sound of Music (reprise)	Children, Captain von Trapp & Maria
So Long, Farewell	Children
Morning Hymn	Nuns
	Mother Abbess & Nuns

ACT II

The Lonely Goatherd (reprise)	Max & Children
My Favorite Things (reprise)	Maria & Children
No Way to Stop It	Elsa, Max, & Captain von Trapp
Something Good	Maria & Captain von Trapp
Gaudeamus Domino	Nuns
Maria (reprise)	Nuns
Confitemini Domino	Nuns
Sixteen Going on Seventeen (reprise)	Maria & Liesl
Do-Re-Mi (reprise)	Maria, Captain von Trapp, & Children
Edelweiss	Maria, Captain von Trapp, & Children
So Long, Farewell (reprise)	Maria, Captain von Trapp, & Children
Finale Ultimo: Climb Ev'ry Mountain	Mother Abbess & Nuns

Music and lyrics for *Something Good* by Richard Rodgers.



CAST LIST

Opening December 3, 2021 Closing December 19, 2021

Des Moines Community Playhouse Presents in the John Viars Theatre

THE SOUND OF MUSIC

Music by Richard Rodgers Lyrics by Oscar Hammerstein II Book by Howard Lindsay & Russel Crouse Suggested by *The Trapp Family Singers* by Maria Augusta Trapp

Presented by Leachman Lumber

Director: Katy Merriman Music Director: Brenton Brown Choreographer: Tallis Strub Scenic Designer: Nicholas Amundson Costume Designer: Angela Lampe Lighting Designer: Virgil Kleinhesselink Properties Designer: Barbara McClintock Stage Manager: Kiera McGregor Dramaturg: David A. VanCleave Assistant Director: Toni K. Farris Assistant Stage Manager: Colin Kiernan Playhouse Artistic Director: Katy Merriman

> Cast In Order of Appearance *Indicates Playhouse Debut

Maria Rainer	Jess Belch	Elsa Schraeder
Sister Berthe	Natalie Simon	Ursula Alison Buechler
Sister Margaretta	Greta Hammond*	Max DetweilerBrian Bopp
Mother Abbess	Shannon T. Seals*	Herr Zeller Evan Schettler*
Sister Sophia	Kersten Daubitz	Baron Elberfeld
Captain Georg von Trapp		Baroness Elberfeld
Franz	Jake Parks	Frau ZellerRachel McDermott*
Frau Schmidt	Cheryl Gillespie Clark	A New Postulant Medina Suljic*
Liesl von Trapp		Admiral von Schreiber Steve Schaaf*
Friedrich von Trapp		Neighbors of Captain von Trapp, Nuns,
Louisa von Trapp		Novices, Postulants, Contestants
Kurt von Trapp	Caethen Stocker	in the Festival ConcertAlison Buechler,
		Miclo Cuauhtemoc Gonzalez*, Willow Huber*,
Marta von Trapp	Vivian Rosalie Coleman,	Rachel McDermott*, Amy McGrew*,
	Alyssa Lee*	Megan Geddes Murdoch*, Jason Stanbro*,
	Davidson*, Ingrid Oakley* Gavin Runles	Medina Suljic*, Jenny Throckmorton

Place: Austria Time: Early 1938

The Sound of Music is presented with a 15-minute intermission.

The Sound of Music is presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization. www.concordtheatricals.com

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Javier Anselmo (Baron Elberfeld) is a sophomore at Drake University with majors in acting and writing and a minor in directing. At the J. Sterling Morton Theatre in Cicero, IL, he played Wally Webb in *Our Town*, Jafar in a dual-language (Spanish and English)

version of Aladdin, and, his favorite, played Trunchbull in Roald Dahl's Matilda the Musical. In addition to theatre and writing, Javier likes singing, exploring new places, trying new restaurants, and hanging with friends.



Jess Belch (Maria Rainer) is familiar to Playhouse audiences as Sophie in Mamma Mia! (Her favorite role to date), Brenda in Catch Me If You Can, and Arista in Disney's The Little Mermaid. She plays piano, practices yoqa, and follows true crime stories.

She and her husband, Bill, have a corgi. Jess works for Principal.



Brian Bopp (Max Detweiler) has been involved in dramatics since playing a shepherd in his kindergarten Christmas play. He has been happy to find time for shows at The Playhouse, including The Lion, the Witch and the Wardrobe (Mr. Beaver), for which he

received a Dionysos Award for Outstanding Performance, Roald Dahl's Willy Wonka (Mr. Salt), Meredith Willson's The Music Man (Mayor Shinn), and The Diary of Anne Frank (Mr. Dussel). Brian and his wife, Kathy, have three grown children and three grandchildren.



Alison Buechler (Ursula/Nun) stays active running and practicing yoga. She likes all things Harry Potter and Disney. Her numerous area credits include Elf – The Musical (Deb) and Meredith Willson's The Music Man at The Playhouse; 25th Annual Putnam

County Spelling Bee (Olive Östrovsky) and *Kiss Me, Kate* (Lilli Vanessi/Kate) at Ankeny Community Theatre; and *Jekyll and Hyde* (Emma Carew) at Newton Community Theatre. Alison works for Athene.



Cheryl Gillespie Clark (Frau Schmidt) has 50 years of community theatre experience, playing lead roles in Into the Woods and Quilters (Iowa Falls) and featured roles in A Doll's House Part II (Iowa Stage Theatre Company) and Stop Kiss (Tallgrass Theatre).

Directing credits include *The Diary of Anne Frank* (Ankeny Community Theatre). Cheryl has designed costumes for several area theatres. She serves on the Iowa Community Theatre Association board of directors and is an AACT (American Association of Community Theatre) trained and certified adjudicator.



Vivian Rosalie Coleman (Marta von Trapp: Dec. 3, 4, 5, 11, 12, 14) is a sixth grader at Johnston's Summit Middle School who enjoys acting, singing, and dancing. Last winter at The Playhouse, she played Annie Carroll/Susan Walker in Playhouse on the Air Presents:

Miracle on 34th Street. Other stage credits include Snow White in Disney's Descendants The Musical at Des Moines Young Artists' Theatre; Elf – The Musical at GREAT Theater (Waite Park, MN); and Small Brave Girl, a favorite role, in Peter Pan Jr. at CAP.



Kersten Daubitz (Sister Sophia) was on The Playhouse stage as a youth in Pippi Longstocking and Come Back, Amelia Bedelia. While earning her Bachelor of Music Education degree at Iowa State University, she performed in Into the Woods (Rapunzel) and Fiddler on

the Roof (Chava) with ISU Theatre. Kersten is a K-5 music teacher with Waukee Community School District and earning her Master of Music Education from the University of St. Thomas. She and her husband, Jack, enjoy watching movies, doing puzzles, and spending time outdoors.



Naomi Davidson (Gretl von Trapp: Dec. 3, 4, 5, 11, 12, 14) has an enormous passion for the performing arts. She enjoys ballet and all forms of dance, plays the violin, and likes writing stories. She also participates in gymnastics. A fourth grader at

West Des Moines Fairmeadows School, Naomi has four siblings and is always ready for her time to shine. This is her Playhouse debut.



Miclo Cuauhtemoc Gonzalez (Party Guest/Herwegen Trio) is excited to be making his Playhouse debut. He is a second year B.F.A. Musical Theatre student at Drake University. His prior stage experience includes playing Buddy Fidler/Irwin S. Irving in City

of Angels at Chicago's Whitney M. Young Magnet High School. He loves to sing and write songs, talents that have been nurtured over the years by his parents, sister Maya, family, and best friends Tera, Natalie, and Hope.



Greta Hammond (Sister Margaretta) is making her Playhouse debut but counts among her stage credits *The Consul* (Secretary) at Wartburg College Theater, Waverly, and, at Drake University's Opera Theater, *Falstaff* (Ensemble), *Cendrillon* (Madame de

la Haltière), and *The Medium* (Baba). Greta received her B.M. in vocal performance with a minor in writing from Drake and is the manager at Friedrich's Coffee. She likes traveling, running races, and drinking coffee with friends.



Ryan Henzi (Friedrich von Trapp) is a junior at Ankeny Centennial High School who has grown up on area stages. His many roles include Ralphie in A Christmas Story, The Musical and Little Boy in Ragtime, both at The Playhouse; Snoopy in You're a

Good Man, Charlie Brown at Des Moines Young Artists' Theatre; and a favorite, Pete Buttigieg in Adore Us! Line at Iowa Stage Theatre Company. When not singing and dancing, Ryan likes playing video games with friends and volunteering at Blank Park Zoo.



Willow Huber (Baroness Elberfeld/ Nun) is the community troop manager at Girl Scouts of Greater Iowa and teaches dance at Motivate Dance. In addition to dancing, singing, crafting, and camping, Willow also plays ukulele. This is her Playhouse

debut. Her theatre credits include Annie (Molly), Meredith Willson's The Music Man (Amaryllis), and 13 the Musical (Charlotte) at Act 1 of Benton County in Vinton, and Cats (Skimbleshanks) at Vinton-Shellsburg High School.



Dawson Huinker (Louisa von Trapp) is in sixth grade at Waukee South Middle School where her favorite subjects are reading, choir, and art. She got the acting bug as Cruella de Vil in The Playhouse Broadway Bound production of 101 Dalmatians. She

has since played JoJo in *Seussical Jr.* and Mal in *Disney's Descendants The Musical*, both with Des Moines Young Artists' Theatre. Dawson enjoys singing at St. Boniface Catholic Church. She studies piano, voice, and dance, and likes watching animé and playing Roblox with friends.



Sage Johnson (Lies/ von Trapp) is a senior at Hoover High School where she played Ellie Blake in Disney's Freaky Friday. She has been at Des Moines Young Artists' Theatre, appearing in School of Rock (Summer, a favorite role), 13 the Musical (Molly)

and I Never Saw Another Butterfly (Raja), and assistant directing Lost Girl. Sage likes singing, journalism, cooking, and going to Target. This is her Playhouse debut.



Alyssa Lee (Marta von Trapp: Dec. 9, 10, 16, 17, 18, 19) is a fourth grader at Prairie Trail Elementary, Ankeny, making her stage debut with The Playhouse. No stranger to theatre – various extended family members have been involved at The Playhouse

- she says her favorite show is *Hamilton*. Alyssa enjoys rock climbing and art. Fun fact: Alyssa is a triplet!



Tatum Lowell (Brigitta von Trapp) is a junior at Waukee High School who enjoys baking, singing, watching reality TV, and hanging out with friends. She is familiar to area audiences from Billy Elliot The Musical (Debbie), Disney's Freaky Friday One Act (Monica), and

Ramona Quimby (Ramona, Dionysos Award recipient for Outstanding Performance) at The Playhouse and 13 the Musical (Kendra) at Des Moines Young Artists' Theatre. She also played Belinda Crachit with Nebraska Theatre Caravan's national tour of A Christmas Carol.



Rachel McDermott (Frau Zeller/Nun) is making her Playhouse debut. Her recent stage credits include Godspell ("Day by Day" singer) and Oklahoma! at her alma mater, Iowa State University, and Disney's Newsies and Sister Act at Rising Star Theatre Company in

Dubuque. A special education teacher for West Des Moines Community Schools, Rachel enjoys teaching, singing, dancing, hiking, and traveling.



Amy McGrew (Nun) has been active with Cherokee (IA) Community Theatre, music directing and playing keyboard for musicals as well as appearing in Mamma Mia! (Donna Sheridan), Calendar Girls (Chris), Noises Off! (Dotty Otley/Mrs. Clacket),

Mary Poppins (Miss Andrew), and Peter Pan (Peter Pan, a favorite role). Amy taught secondary vocal music and math in Cherokee. Now retired, she enjoys traveling, playing golf, and playing with her grandkids.



Taylor Millar (Elsa Schraeder) most recently appeared at The Playhouse in Ragtime (Evelyn Nesbit). Her long list of Playhouse credits includes A Chorus Line (Judy Turner) and assistant director/assistant choreographer for Disney's Freaky Friday One Act. She is

an associate member with the Society of Stage Directors and Choreographers. Taylor is getting her Masters of Science degree in teaching with a special education endorsement at Drake University and is a substitute teacher in the Ankeny School District.



Megan Geddes Murdoch (Nun) is making her stage debut in this Playhouse production. She and her husband, Mica, have three children, Anthony, Mikelle, and Finlay, who keep them busy. Megan enjoys spending time with her family and friends.

planning parties, and reading.



Matthew Nicholson (Captain Georg von Trapp) has been a member of the national tour casts of A Christmas Carol, The Phantom of the Opera, and Les Misérables including the regional premiere of the latter at Chicago's Marriott Theatre. One of his favorite

theatre experiences was originating the role of Danny in the world premiere of *In the Gloaming* directed by Dan Jones at the UNK Theatre in Kearney, NE. Matthew was last seen playing Billy in *Some Enchanted Evening* at The Playhouse for which he received a Dionysos Award for Outstanding Performance.



Ingrid Oakley (Gretl von Trapp: Dec. 9, 10, 16, 17, 18, 19) dances, plays piano and guitar, writes songs, and makes music videos for YouTube. She likes reading, identifying bugs and plants, window shopping online for clothes, plaving with friends, and riding bikes

with her dad. Ingrid is a homeschooled fourth grader who takes art classes at Ankeny's Westwood Elementary School. She has taken Broadway music classes at The Playhouse and is now making her stage debut.



Jake Parks (Franz) is familiar to Playhouse audiences as Will in Some Enchanted Evening and as Waiter/ Borden Eisler in Plaza Suite, part of the summer Tent Theatre series. His favorite role to date was Roger (understudy)/Ensemble in Rent at his

alma mater, University of Northern Iowa. Jake works as a product customization engineer for Emerson. In his free time, he writes music, plays Dungeons and Dragons, and snowboards.



Gavin Runles (Rolf Gruber) was most recently seen on The Playhouse stage as Jack Kelly in Disney's Newsies (Cloris Award winner for Best Actor) and as Agent Branton in Catch Me If You Can. In addition to music, he enjoys watching football and playing

video and board games. Gavin is a bartender at B&B Theaters.



Steve Schaaf (Admiral von Schreiber) is returning to music and the theatre in his retirement from Corteva, having appeared as Tevye in Fiddler on the Roof and Bill Sykes in Oliver! in high school. He is past president of The Plavhouse's board of directors. Steve

enjoys outdoor activities of all types, reading about history, and traveling with his wife, Renee.



Evan Schettler (Herr Zeller) is making his Playhouse debut but has numerous credits at Simpson College where he earned his bachelor's degree in music education. His Simpson roles include The Pirate King in The Pirates of Penzance. Polyohemus in Acis

and Galatea, and Tartuccio in *Prospera's Island*. Evan's interests range from running and practicing yoga to video games and Dungeons and Dragons.



Shannon T. Seals (Mother Abbess) has been in numerous shows at both Simpson College, where she received a B.M. in vocal performance, and the University of Kansas, where she received her M.M. in opera performance. She has also been in the

ensemble for shows with Des Moines Metro Opera and Kansas City Lyric. After receiving her master's, Shannon moved back to her hometown of Des Moines where she is a teaching artist of both voice and pedagogy at City Voices.



Natalie Simon (Sister Berthe), née Lowe, moved back to Des Moines from New York City in 2016 after 10 years as a musician performing original music and touring in Ellis Ashbrook and Lightcube. She is honored to be in The Sound of Music, her first

Playhouse experience since 1995 when she was a dancer in *The King and I*. Natalie continues to perform live music in Des Moines as Natalie Simon and as Lightcube.



Jason Stanbro (Party Guest/Nazi Soldier) is excited to make his Playhouse debut in *The Sound of Music*. He has enjoyed getting to know Playhouse volunteers and staff during this production. His most recent role was Mr. Greenway in *Elf – The Musical*

at the historic Mishler Theatre in Altoona, PA. Jason's wife, Cindy, and daughter, Anna, are looking forward to seeing him back on stage after their return to Iowa.



Caethen Stocker (Kurt von Trapp) is an eighth grader at Dallas Center-Grimes Oak View School who enjoys singing, dancing, playing baseball and basketball, and studying WWII history and planes. His favorite role to date has been Maui in Moana Jr.

the Musical at his school. His other area shows include History of the Seven Dwarfs and The Royal Quest at Curtain Call Kids, Grimes, and Tinker Bell (Slightly), Celebration of the Century (Emerging Artist), and with their eyes: September 11th: The View from a High School at Ground Zero, all at The Playhouse.



Medina Suljic (New Postulant/ Nun) is a seventh grader at Waukee Middle School, making her stage and Playhouse debut. Her interests include music, theatre, and dance, and she enjoys playing volleyball and swimming.



Jenny Throckmorton (Nun/Herwegen Trio) volunteers in all areas of the theatre, onstage, backstage, and guest services. Onstage at The Playhouse, she has been Carol Strong, a favorite role, in Catch Me If You Can and Mrs. Time/Mrs. Luckenbill

in Disney's Freaky Friday One Act. Her other area shows include The Bridges of Madison County Concert Version at Tallgrass Theatre and Annie (Grace Farrell) at Urbandale Community Theatre. Jenny sings with various bands, writes music, and runs. She works at Nationwide.



Katy Merriman (Director/Artistic Director) has been an active member of the local theatre community since moving to Des Moines in 2013. Her Playhouse directing credits include the recent co-production with Pyramid Theatre Company, A Love Offering (co-

directed with Tiffany Johnson). Some Enchanted Evening. Stuart Little, I and You. The Roommate, Love Letters, and Elephant & Piggie's "We Are in a Play!" Prior to becoming artistic director, Katy appeared on The Playhouse stage in shows including Into the Woods (Cinderella), Les Misérables (Cosette), Completeness (Molly), and Legally Blonde the Musical (Elle Woods) and was the musical director for The Playhouse Performance Academy from 2016 to 2018. Katy 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,



Brenton Brown (Music Director) says The Sound of Music is his 55th show for The Playhouse! His Playhouse shows include Fiddler on the Roof; Les Misérables; Mary Poppins; Monty Python's Spamalot; Into the Woods; The New Mel Brooks Musical Young

Frankenstein; A Chorus Line; Disney's The Little Mermaid; Mamma Mial; Billy Elliot The Musical; Elf – The Musical; Catch Me If You Can; Disney's Newsies; A Gentleman's Guide to Love and Murder; A Christmas Story, The Musical; and Singin' in the Rain. He was awarded the Cloris Leachman Excellence in Theatre Award for best musical direction of The Playhouse production of Ragtime. He has appeared onstage as the title character in Sweeney Todd at the Ingersoll Dinner Theatre and as L.M. in Pump Boys and Dinettes at The Playhouse. Brenton is artistic director of the Harmony Delegation Chorus. He and his wife, Jessica, enjoy spending time with their children, Lindy and Bennett.



Tallis Strub (Choreographer), a Des Moines area native, is a choreographer and the owner of the Des Moines Ballroom dance studio. As owner, she works within the community to provide social dance instruction for all ages and skill levels. She is a graduate of

lowa State University and the University of Iowa, where she received her M.F.A. in dance choreography in 2016. Tallis is on the board of directors for the Des Moines West Side Chamber of Commerce. She is a wife and mother. Tallis feels fortunate to have this opportunity to work with The Playhouse.



Angela Lampe (Costume Designer/ Associate Artistic Director) 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.



Nicholas Amundson (Scenic Designer) earned his B.F.A in theatre design and technology from the University of South Dakota. Working on theatre all over town, he has designed in many different styles with StageWest Theatre Company (Ugly Lies the Bone,

Marjorie Prime), Des Moines Young Artists' Theatre (The Hobbit, James and the Giant Peach Jr.), Noce (bare: A Pop Opera), and Kata Klysmic Productions (The Rocky Horror Show, Reefer Madness). He served as scenic designer for The New Mel Brooks Musical Young Frankenstein, Roald Dahl's Willy Wonka, A Chorus Line, Choices, Disney's The Little Mermaid, Ragtime, Catch Me If You Can and many more at The Playhouse. In the 2019-20 season, he directed and designed James and the Giant Peach in the Kate Goldman Children's Theatre. His favorite thing about theatre is creating out-of-the-box ways to present a story that gives the audience something fun to experience.



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.



Barbara McClintock (Properties Designer) came to the theatre later life, starting as backstage crew at StageWest Theatre. She graduated to properties assistant, learning from Joy Kripal. She finds the role of properties design challenging, fun, and at times

frustrating. From getting birds to fly for *Into the Woods* to rolling hundreds of joints for *Girls' Weekend*, she's had a blast. In her spare time, she likes to travel, read, and cook for friends.



Kiera McGregor (Stage Manager) is fresh out of college. Graduating from lowa Western Community College and Drake University with a B.F.A. in acting and a separate study of public relations, Kiera is ready to take her artistry out into her community.

Her recent reconnection to The Playhouse happened when she served as assistant stage manager for *A Love Offering*. This led to the opportunity to stage manage *The Sound of Music*. She is excited to work alongside Playhouse artistic director Katy Merriman and continue to build her relationship with The Playhouse family. Kiera is grateful to her family and friends for supporting her dreams.



David A. VanCleave (Dramaturg) received his B.F.A. in theatre arts/ directing from The Theatre School at DePaul University (Chicago). Chicago credits include Closer (director), Flow My Tears the Policeman Said (dramaturg), the world premiere of The

Death of Gaia Divine (director), and Unspeakable: A Gay Future Project, a performance narrative he co-wrote and performed through collaboration with Center on Halsted's SAGE group. Area directing credits include Cabaret and The Laramie Project at The Playhouse; The Last Five Years and The Normal Heart at Noce; My Name is Rachel Corrie at Des Moines Onstage; and Rent and I Never Saw Another Butterfly at Des Moines Young Artists' Theatre where he was artistic director from 2014-2020. As a teaching artist, David has worked with The Playhouse, CAP Theatre, Des Moines Public Schools, Waukee Theatre Arts, ArtForce Iowa, and more. David is also one of the directors of HOPE! Drama Troupe.



Toni K. Farris (Assistant Director) began her Playhouse career more than 30 years ago, volunteering on the shift and properties crew for A... My Name is Alice. Since then, she has stage managed various shows at area theatres and served as light

board operator. At The Playhouse, she most recently was assistant director for *Escaping the Labyrinth, Plaza Suite,* and *A Gentleman's Guide to Love and Murder.* Toni is an intellectual property legal assistant at Corteva Agriscience. She likes traveling, reading, and cheering on the Liverpool Football Club.



Colin Kiernan (Assistant Stage Manager) is a senior at Waukee High School where he is president of thespian troupe #1451. He has served as assistant stage manager, scenic foreman, properties designer and master, sound board operator,

projections designer, sound designer, and photographer for various Waukee Theatre Arts productions. Colin has been a stage manager and lighting designer for Des Moines Young Artists' Theatre. Colin is a stagehand at Des Moines Performing Arts, most recently working on *The Band's Visit* tour, and is a Waukee Community School District Performing Arts Center apprentice. When not at the theatre, he likes saber fencing, tinkering on computers, and playing video games.



Richard Rodgers (*Composer*) 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) 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 iga feare Galumbia Law Chard

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.

Howard Lindsay (Book) was an actor, stage manager, director, and playwright before teaming up with Russel Crouse. Russel Crouse (Book) was a newspaperman, a press agent for the Theatre Guild, the author of several books, and a librettist before partnering with Howard Lindsay. Lindsay and Crouse's partnership stands today as the longest collaboration of any writers in theatrical history, lasting for more than 28 years. The two men first joined forces in 1934 when the producer Vinton Freedley brought them together to rewrite the libretto for Anything Goes, which Lindsay directed. Two years later, they wrote another Cole Porter show, Red, Hot and Blue. Their first straight play, Life with Father, opened in 1936 and holds the record for the longest running play on Broadway at 3,224 performances. Lindsay and his wife, Dorothy Stickney, created the roles of Clarence and Vinnie Day, performing them for five years. Among other shows, Lindsay and Crouse also wrote the Pulitzer Prize winning State of the Union; Call Me Madam and Mr. President (scores by Irving Berlin); The Prescott Proposals; and The Great Sebastians. They produced The Hasty Heart, Detective Story, and Arsenic and Old Lace. In addition to his work with Lindsay, Crouse later reproduced, in collaboration with his wife, Anna Erskine Crouse, a son, the writer Timothy Crouse, and a daughter, the actress Lindsay Crouse.



For most of the world, Cloris was a memorable actress who brought to life some fantastic characters. To us, she was just a beloved family member with a wicked sense of humor.

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PRODUCTION CREWS

Dressers: Jen Green, Maddie Mardesen

Run Crew: Payton Boesch, Jonathan Garton, Paul Honold, Ainur Kuanyshpayeva, Lindsey Nelson, Blake Ottoway, Katie Ottoway, Haley Sammler, Jake Stegman, Maddie Topliff

Master Carpenter & Scenic Painter: **Nicholas Amundson**

Set Construction & Painting Crew: Kathleen Baustian, Natalie Hamlin, Shelly Hamlin, Harold Hinkhouse, Christin Murphy, Darlene Pullen, Jason Stanbro, Jake Stegman

Sound Board Operator: **Troy Ellerbroek**

Wig Stylist: Lora Scrignoli Cesana

Costume Crew: Susan Eisenhour, Barb Mydland, Jill Polk

Master Electricians: Seren Castellano, Jackson Newhouse

Playhouse Audition Crew: **Toni Farris, Brandon Record**

Playhouse Ambassadors: Judy Blessington, Mary Bricker, Annette Duffy, Alma Hackbart, 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, Michael 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**

THE SOUND OF MUSIC SPECIAL THANKS

ESCAPING THE LABYRINTH SPECIAL THANKS Due to print deadlines, these individuals could not be acknowledged in the previous playbill.

Guest Services: Rania Abunijaila, Linda Baltzley, Judy Block, Jenny Bryant, Sheryl Byrkett, Judi Cooper, Carol Culmer, Dan Danham, Deborah Dunham, Linda Dunham, Susan Eisenhour, Tami Fetters, Ellen Fisher, Jeff Fisher, Jane Flagler, Fred Gee, Sharon Gee, Connie Gross. Katelvn Henzi. Stephanie Henzi, Harold Hinkhouse, Ngoc Ho, Charlie Johnson, Grant Johnson, Laurie Johnson, Marcia Klindt, Elysa Koss, Frank Koss, Ainur Kuanyshpayeva, Susan Lee. Cameron Lindsev. Mary Marshall, Barb Merrill, Deb Miles, Philip Neil, Judy O'Keefe, Kathy Poetting, Kathy Polson, Darlene Pullen, Mark Pullen. Steve Schaaf. Mike Schuman, Maureen Sexton, Kristi Sithonnorath, T Sithonnorath, Mary Staplin, Ruth Staplin, Neli Vosloh, Janet Whiteside, Merev Zhaksylykova

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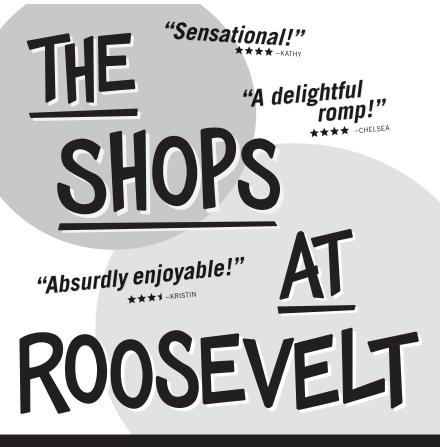
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