

STANDING Ovation

THIS PRODUCTION
GENEROUSLY PRESENTED BY

Edward Jones
MAKING SENSE OF INVESTING



FEBRUARY 2 - 18, 2024



THE PLAYHOUSE

#DMPlayhouse

Great Red Wine

*made in Iowa
from Grapes
grown in Iowa*



Iowa In the Dark

is a dry red with light, fresh notes. First impressions are tangy acid followed by black cherry fading to plum, a dry mid-palate, and a long, pleasing finish. Made from Marquette, St. Croix, Petite Pearl, and Steuben grapes grown in Iowa, it's a versatile wine that pairs well with grilled meat and spicy foods.

2021 Iowa Sabrevois

is a dry red with bold aromas of spices and leather on the nose followed by blackberry and plum notes with hints of baking spice, smoke, and licorice on the palate. Made from Sabrevois grapes grown in our Iowa vineyards, it pairs well with grilled meat.

2020 Iowa

Reserve Marquette

is a dry red with bright cherry notes and hints of baking spice on the nose and palate followed by a long, moderately acidic finish. Made from Marquette grapes grown in our Iowa vineyards, it pairs well with spicy foods.



Tassel Ridge wines are sold at over 400 retailers in Iowa. For a list, visit www.tasselridge.com/retail. Or Tassel Ridge Winery can ship wine directly to you in Iowa, Arizona, California, Colorado, DC, Florida, Minnesota, Missouri, and Texas. Call the Winery at 641.672.WINE (9463) to place your order. Adult signature required for receipt of wine. Visit www.tasselridge.com, our Facebook page, or call the Winery at 641.672.WINE (9463) for information about hours, Seated Wine Tastings, and Wine & Food Pairing Events at Tassel Ridge Winery.

Tassel Ridge Dry Red Wines...Simply Extraordinary®

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David R. Kilpatrick
Executive Director

Thank you for joining us for our production of Thornton Wilder's *Our Town*. What makes this play so particularly special is that it could be about any town: Des Moines, Clive, Waukee, Norwalk, Winterset... almost any place where people gather, share their stories, live, and experience heartache and happiness, joy and sadness, love and death together. Just like community theatre!

Thank you for being part of this theatre. We are here today because you believe in the power of community and choose to play your part.

As we kick off 2024, we know there are challenges and work ahead to make the year a success. Construction has begun but only on the interior. We still have some fundraising to do to make the exterior a reality. We still need to find some theatrical solutions to our season that remains including *Beautiful: The Carole King Musical*, *The Play that Goes Wrong*, and *School of Rock*. Of course, we don't stop there. Just around the corner is *Dragons Love Tacos* and *Ivy + Bean The Musical* in our Kate Goldman Children's Theatre series. So many opportunities and so much work, but so worth it when we have you in our audience. It is an honor to be your community theatre.

Again, thank you for choosing to spend time with us and thank you for sharing The Playhouse experience with your friends and neighbors. The future is wholly dependent upon the audiences of today.

OUR TOWN

VOTE for your favorite performances!

 **THE PLAYHOUSE**

Scan the QR code to tell us who your favorite performers were today!
Outstanding performances are recognized at the Dionysos Awards each September.



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

Thank you for your support!

To make a donation, please contact:

David R. Kilpatrick

Executive Director

515.974.5353

dkilpatrick@dmplayhouse.com

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An * indicates a deceased donor.

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The conversion of thousands of print materials to digital files is nearly

complete. This year, The Playhouse will unveil a website on which donors can find many historical records from prior plays and performances. The donors listed below made contributions toward the effort.

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GUEST INFORMATION

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 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, ushers will provide direction.

Etiquette

Latecomers will be seated at an appropriate break in the play. Lobby chimes are sounded five minutes before curtain as well as the close of intermission. Disruptive, unruly guests, regardless of age, will be asked to leave. Cell 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 Series performance schedule is 7:30 PM Wednesdays through Saturdays, and 2:00 PM Sundays. The regular Kate Goldman Children's Theatre Series 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.

Preshow Talk

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

Safety Protocols

In order to best serve our whole community, The Playhouse respectfully requests the following items are not brought into theatre:

- Alcohol, drugs, illegal substances, or any paraphernalia associated with drug use
- Weapons of any type, including chains, knives, and firearms (excluding law enforcement officers)
- Pepper spray/mace/other chemicals
- Noisemakers such as air horns
- Laser Pens/Pointers of any type
- Fireworks

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, Tuesday through Friday, and 90 minutes before each performance. 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
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OUR TOWN

Katy Merriman, Artistic Director

My first encounter with Thornton Wilder's *Our Town* was as a high school freshman playing the "choir accompanist." You will not find this role listed in today's playbill as it was graciously created for me by our drama director. Though not an original part in the play, roles like "choir accompanist" are a good representation of the kind of folks you will meet in Grover's Corners – Howie, the milkman; Doc Gibbs, the only doctor in town; Mrs. Webb, who's seen the Atlantic Ocean. The Grover's Corners community is an ordinary town set in the early 1900s that is still visited by modern audiences because of what this simplicity can teach us. There is beauty in "every, every minute" of our lives.

Our Town was first performed at the McCarter Theatre in Princeton, NJ, in 1938. It was conceived of as a story told in a theatre space in which a Stage Manager narrates the play and speaks directly to both the cast and audience to guide everyone through the daily lives of the citizens of Grover's Corners between 1901 and 1913.

Our Town is a beloved cornerstone in American theatre. Not only did it have a successful Broadway run and win a Pulitzer Prize for Drama, but it has also been performed and revived countless times throughout the nation and world.

In today's telling, we seek to remind you of the beauty in simple, everyday moments in our lives, just as Thornton Wilder intended. If you think a prop or a piece of furniture is missing, invent it and fill in the blanks with your mind's eye. Use an item from your own life or memory. If the people of Grover's Corners don't rise to the emotional extremes of today's mainstream media, take a deep breath and listen closer. Theatre can be impactful through magnificent spectacle, but it can also do just as much with an empty space and "a passion or two," as Moliere said. Thornton Wilder agreed: "Our claim, our hope, our despair is in the mind – not in things, not in 'scenery.'...The climax of this play needs only five square feet of boarding and the passion to know what life means to us."

Many of you have performed, read, or seen this play before. Some of you are experiencing it for the first time. I hope all of you will leave our theatre remembering there is beauty in the sun coming up, the change of seasons, new ironed dresses, and clocks ticking – the ordinary moments of our lives – and that we should cherish them.



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Des Moines Community Playhouse Presents in the John Viars Theatre

OUR TOWN

By Thornton Wilder

Director/Artistic Director: **Katy Merriman**

Scenic Designer: **Benjamin Kramer**

Costume Designer: **Angela Lampe**

Lighting Designer: **Virgil Kleinhesselink**

Sound & Sound Effects Designer: **Michael Meacham**

Properties Designer: **Barbara McClintock**

Stage Manager: **Ellie Wellman**

Assistant Director: **Toni K. Farris**

Cast

*Indicates Playhouse Debut

Stage Manager	Becky Scholtec	Man in the Auditorium	Whit Ellsworth*
Dr. Gibbs	Tom Walton*	Lady in the Box	Stacy Terrill*
Joe Crowell	Evelynn Snyder Maul	Simon Stimson	Charlie Hubbard*
Howie Newsome	Dionysus Lewis Manuel Jr*	Mrs. Soames	Katie Saldanha
Mrs. Gibbs	Lisa Wiggins	Constable Warren	Cory Hug
Mrs. Webb	Amanda Jackson	Si Crowell	Elias Andersson
George Gibbs	Derek Steffen*	Baseball Players	Elias Andersson, Shea Beilgard, Evelyn Snyder Maul
Rebecca Gibbs	Harmony Parker*		
Wally Webb	Shea Beilgard	Sam Craig	Whit Ellsworth*
Emily Webb	Julia Spera	Joe Stoddard	Michael Meacham
Professor Willard	Joshua Powles*	Farmer McCarty	Joshua Powles*
Mr. Webb	Daniel Tuchscherer*	Woman Among the Dead	Sabina Shelton
Woman in the Balcony	Sophie Murphy*		

Place: Grover's Corners, New Hampshire
Time: Early 1900s

Our Town is performed with one 15-minute intermission and one 10-minute intermission.

Our Town is presented by special arrangement with Concord Theatricals on behalf of Samuel French Inc,
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CAST NOTES



Elias Andersson (*Si Crowell*) is a seventh grader at West Des Moines Stilwell Junior High who has taken theatre classes at The Playhouse and Tallgrass Theatre. He appeared on The Playhouse stage in the theatre's first two

Penguin Project productions, as Troy Bolton in *Disney's High School Musical Jr* and as Rooster Hannigan and Star-to-Be in *Annie Jr*. Elias has dual citizenship in the U.S. and Sweden and is currently learning the Swedish language.



Shea Beilgard (*Wally Webb*) is familiar to Playhouse audiences from his roles in *A Christmas Story the Musical* (Randy, a Dionysos Award nominee), *Roald Dahl's Matilda The Musical* (Eric), *The Hundred Dresses* (Willy Bounce, a

favorite role), *Pippi Longstocking*, and *Judy Moody & Stink: The Mad, Mad, Mad, Mad Treasure Hunt*. A seventh grader at Stilwell Junior High in West Des Moines, Shea enjoys playing Dungeons & Dragons and Fortnite, ice skating, and theoretical physics.



Whit Ellsworth (*Sam Craig*) is thrilled to be making his Playhouse debut. He recently appeared as Don John in *Much Ado About Nothing* at Ankeny Community Theatre and as Kip in *Wonder of the World* at Tallgrass

Theatre Company. Whit studied theatre and English at the University of Iowa. He enjoys painting and singing with the Des Moines Gay Men's Chorus. Whit is thankful for his family – Scott, Rich, Kirk, and Steve – and their support of his artistic endeavors.



Charlie Hubbard (*Simon Stinson*) is making his Playhouse debut but counts among his stage credits Benedick in *Much Ado About Nothing* at Ankeny Community Theatre and John Proctor in *The Crucible*, Clov in *Endgame*, Henry

in *Next to Normal*, and Selsdon in *Noises Off*, all at his alma mater Northwestern College (Orange City, IA). A math teacher at Des Moines North High School, Charlie loves to read, watch movies, and play board games.



Cory Hug (*Constable Warren*) was last seen on The Playhouse stage as Mr. DiPinna in *You Can't Take It with You*. His other area credits include *Don't Dress for Dinner* and *Sherlock's Last Case* at Ankeny Community Theatre and *Barefoot*

in the Park with Tallgrass Theatre Company. He has worked backstage for many Playhouse shows and is currently sound designer for Tallgrass Theatre. Cory is an IT infrastructure engineer at Principal who likes *Doctor Who*, building model rockets, and camping and hiking.



Amanda Jackson (*Mrs. Webb*) returns to The Playhouse stage, having been part of the angel choir in several productions of *The Best Christmas Pageant Ever*. She's been traveling and performing as Captain Drummond with Bawdy

Buccaneers at Renaissance faires. Her area credits include Chris Gorman in *Rumors* with Carousel Theatre, Indianola, and Jane Bingley in *Miss Bennet: Christmas at Pemberley* and Marie Antoinette, her favorite role to date, in *The Revolutionists*, both at Tallgrass Theatre Company.



Dionysus Lewis Manuel Jr (*Howie Newsome*) is making his Playhouse and stage debut. A delivery driver for Domino's, Dion loves to sing.



Evelynn Snyder Maul (*Joe Crowell*), as Auggie Snyder Maul, made their Playhouse debut in *The Hundred Dresses* (Jacob Petronski), having taken theatre classes including Performance Academy where they played Mrs.

Paroo in *The Music Man Kids*. Their school shows include *The Addams Family* (Ancestor) and *Little Red Riding Hood* (Narrator 2). Evelyn is a seventh grader at Stilwell Junior High in West Des Moines who enjoys fencing, horseback riding, writing, singing, making videos and watching animé, and playing cello and keyboard.



Michael Meacham (*Joe Stoddard/ Sound Designer*) has been volunteering at The Playhouse for more than 25 years as an actor and most often as sound designer. Some of his favorite sound designs include *The Who's Tommy*,

Jesus Christ Superstar, *State Fair*, *Damn Yankees*, *The Woman in Black*, *Les Misérables*, *A Gentleman's Guide to Love and Murder*, *Rodgers + Hammerstein's Cinderella*, and *Agatha Christie's Murder on the Orient Express* (Cloris Award nominee). Michael's favorite acting role was Grandpa in *You Can't Take It with You* (Dionysos Award for Best Performance). Michael lives in Des Moines with his wife, Robbie, and their two cats and three dogs. He's delighted to work on *Our Town*, a play with which he's been fascinated since he was a child.



Sophie Murphy (*Woman in Balcony*) is making her Playhouse debut, but is familiar to DMACC Ankeny Theatre audiences from *The 25th Annual Putnam County Spelling Bee* (Rona Lisa Peretti, a favorite role), *Eleanor and Dolly*

(Jana), and *Is He Dead?* (Marie). She is an account manager at PDM Financial who enjoys writing, drawing, cooking, and basking in the sun with her two cats.



Harmony Parker (*Rebecca Gibbs*) is a fifth grader at Monroe Elementary School in Des Moines where she played the title role in *Annie Kids*. She was in The Playhouse's Kids Invent Theatre class and is now making her

Playhouse debut. In her free time, Harmony likes drawing, crafting, reading, exploring new things, and being social.



Joshua Powles (*Professor Willard/ Farmer McCarty*) is excited to be making his Playhouse debut. Prior to moving to the Des Moines area, he earned a B.F.A. in acting from Michigan State University where he performed in shows

including *Charlotte's Web* (Homer Zuckerman) and *The Impracticality of Modern-Day Mastodons* (Pat St. John). Joshua is also a director whose credits include *White* at Peppermint Creek Theatre (Lansing, MI) and assistant director for *The*

Impracticality of Modern-Day Mastodons. Joshua and his wife, Molly, have a beautiful dog, Jelly Bean, whom they both adore greatly.



Katie Saldanha (*Mrs. Soames*) loved her past Playhouse experiences as Countess Andrenyi in *Agatha Christie's Murder on the Orient Express* (Dionysos Award nominee) and Cook in *Harriet the Spy* (Dionysos Award winner).

She has worked with Tallgrass Theatre Company's Seedlings Children's Theatre summer camps and writes and directs skits for Cottage Grove Church. When not memorizing lines, Katie is a full-time mom to Eisley, Thatcher, and Cohen. Her husband Chris assures her that when she's at rehearsals, everything at home is running smoothly.



Becky Scholtec (*Stage Manager*) was last seen at The Playhouse in *Harriet the Spy* (Ole Golly).

A favorite with Des Moines audiences, some of her other shows include *The Cake* (Della, Iowa Stage Theatre Company)

for which she received a Cloris Award, Becky in *Becky's New Car* (Dionysos Award winner) at The Playhouse, and Meg in *Girls' Weekend* at The Playhouse and in *Girls' Weekend 2* at Iowa Stage Theatre Company. A longtime stage manager at area theatres, Becky is enjoying being an onstage Stage Manager this time around.



Sabina Shelton (*Woman Among the Dead*) is a homeschooled senior. With The Playhouse's Penguin Project, she has performed in productions of *Annie Jr.* (Grace Farrell) and *Disney's High School Musical Jr.* (Mrs.

Darbus). She served on the tech crew for *Singin' in the Rain* at CAP Theatre in Altoona. Sabina likes singing, reading, drawing, and photography.



Julia Spera (*Emily Webb*) made her Playhouse debut in *Charlotte's Web*. Other area shows include *Fancy Nancy: The Musical* and *The Lion, the Witch and the Wardrobe* (Susan was her favorite role to date.) at The Playhouse and *The*

One-Act Play That Goes Wrong and *Much Ado About Nothing* at Ankeny Community Theatre (ACT).

CAST NOTES

She was recently assistant director for *A Gift for Rebecca* (ACT). Julia received her B.F.A. in acting from Belhaven University (Jackson, MS). When not at the theatre, she enjoys reading, crocheting, and playing piano.



Derek Steffen (*George Gibbs*) received his journalism degree from the University of Iowa and is earning his master's in communication from Drake University. He is the social media manager at Pearson Education.

This is Derek's Playhouse debut, but he says one of his favorite past roles was as Augustus Gloop in *Charlie and the Chocolate Factory* at Iowa City's West High School. In addition to theatre, Derek enjoys golfing, cheering Iowa Hawkeyes and Chicago Bears football, craft beers, and traveling with his wife, Abby.



Stacy Terrill (*Lady in a Box*) is making her Playhouse and theatre debut. She had always wanted to be involved with theatre, but the timing was never right. Stacy says *Our Town* seemed like a good choice for her new adventure, and

she was excited to be cast from her first audition. Her favorite role? Being a grandma to Isaiah. Stacy enjoys live sporting events, thrifting, and traveling with her husband, Chad.



Daniel Tuchscherer (*Mr. Webb*) is making his Playhouse debut but has extensive theatre credits including Bob Cratchit in *A Christmas Carol* with Iowa Stage Theatre Company, Mr. Bingley in *Miss Bennet: Christmas*

at Pemberley, and *Rabbit Hole*, *Little Shop of Horrors*, *Clue The Musical*, and *Fiddler on the Roof* at Brookings (SD) Community Theatre, and *A View from the Bridge* at JP Catholic University in Escondido, CA. Daniel is a laboratory technician at Pepsi. In addition to acting, he likes biking, playing tennis, reading, board games, and traveling.



Tom Walton (*Dr. Gibbs*) is making his Playhouse debut. He appeared as General Harrison Howell in *Kiss Me, Kate* at Ankeny Community Theatre. He is general counsel for Delta Dental of Iowa, and his

interests include Democratic politics, history, and karaoke. Tom and his wife, Lori, have two children, Nathan and Caroline.



Lisa Wiggins (*Mrs. Gibbs*) enjoys being a part of the theatre in many different roles. She has served as stage manager and dresser as well as being on properties crew and run crew. She played Shelly Reeves in *The Hundred Dresses* at

The Playhouse. In her free time, Lisa enjoys reading and learning about history.



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 *Go, Dog. Go!*; *Guys and Dolls*; *The Sound*

of Music; the world premiere of *Escaping the Labyrinth*; *A Love Offering* (co-directed with Tiffany Johnson and Pyramid Theatre Company); and *I and You*. Other local performance and directing credits include *Once* (Gal) at The Playhouse, *The Glass Menagerie* (Laura), *King Lear* (Cordelia), *Our Town* (Emily), and *Fun Home* (director) with Iowa Stage Theatre Company. She has coached for IHSSA and will adjudicate the monologue competition this summer at American Association of Community Theatre's national festival. Prior to her time in Des Moines, Katy worked with numerous theatres in the Midwest as a performer, director, musician, and administrator.



Benjamin Kramer (*Scenic Designer*) was scenic designer for The Playhouse's fall musical, *Once*. His work has been seen throughout the U.S. including designs for Arkansas Repertory Theatre (*Laughter on the 23rd*

Floor), Actors Theatre of Little Rock (*Bright Star*), Shakespeare Theatre of New Jersey (*Complete Works of Shakespeare abridged-revised*), Orange Beach (AL) Performing Arts Center (*Clue*), and Stephen F. Austin State University in Nacogdoches, TX (*Once Upon a Mattress*). Ben holds an M.F.A in set design from Minnesota State University – Mankato and is a professor of scenic design at Stephen F. Austin State University. In his free time, he loves to cook, play guitar, and create with his 3D printer.



Angela Lampe (*Costume 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 an M.F.A. in theater from the University of Nebraska. She is the recipient of five 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 School Edition*. Virgil

began his Playhouse career in 1979 and since then has been involved with more than 200 shows as designer or actor. Most recently, he was inducted as a 2023 Playhouse Legend.



Barbara McClintock (*Properties Designer*) came to the theatre later in 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*, both at The Playhouse, she's had a blast. In her spare time, she likes to travel, read, and cook for friends.



Ellie Wellman (*Stage Manager*) was stage manager this season for The Playhouse's productions of *Once* and *A Charlie Brown Christmas*. Their Playhouse production credits include *Godspell* (assistant stage

manager), *Singin' in the Rain* (stage manager), and *Junie B Jones The Musical* (stage manager). Ellie works as a line cook for Central Standard Craft Beer and Burgers in Waukee and enjoys going on long walks and playing The Sims.



Toni K. Farris (*Assistant Director*) is a recent recipient of the Dick Brown Superior Volunteer Award. She has been involved with The Playhouse since 1989 and considers it her home-away-from-home. In shows from *A...My Name*

is *Alice to Once*, Toni has worked in virtually every theatre production team role available and has appeared onstage. In her retirement, she enjoys reading, traveling, supporting Liverpool Football Club, and searching for the perfect London Fog drink.



Ashley Kientoff (*Assistant Stage Manager*) received their B.A. in theatre arts from Simpson College. While at Simpson, their theatre career included box office manager, prop and deck crew member, and costume

crew member. They stage managed numerous shows at Simpson including *The Virtuoso Burglar*, *Cabildo/Cendrillon*, and *Trouble in Tahiti/Gallantry: A Soap Opera*. They stage managed *Orpheus in the Underworld* and *Così fan tutte* at the Berlin (Germany) Opera Academy. At The Playhouse, they were assistant stage manager for *Native Gardens*. In their free time, Ashley likes to read, exercise, and spend time with their partner, Sid.



Thornton Wilder (*Playwright*), born in Madison, WI, and educated at Yale and Princeton, was an accomplished novelist and playwright whose works explore the connection between the commonplace and the cosmic

dimensions of human experience. *The Bridge of San Luis Rey*, one of his seven novels, won the Pulitzer Prize in 1928. Two of his four major plays garnered Pulitzer Prizes: *Our Town* (1938) and *The Skin or Our Teeth* (1943). His play *The Matchmaker* ran on Broadway for 486 performances (1955-57) and was later adapted into the record-breaking musical *Hello, Dolly!* Wilder also enjoyed enormous success with many other forms of the written and spoken word among them translation, acting, opera librettos, lecturing, teaching, and film. (His screenplay for Alfred Hitchcock's 1943 psycho-thriller *Shadow of a Doubt* remains a classic to this day.) Letter writing held a central place in Wilder's life and, since his death, three volumes

CAST NOTES

of his letters have been published. Wilder's many honors include the Gold Medal for Fiction from the American Academy of Arts and Letters, the Presidential Medal of Freedom, and the National Book Committee's Medal for Literature. On April 17, 1997, the centenary of his birth, the US Postal Service unveiled the Thornton Wilder 32-cent stamp in Hamden, CT, his official address after 1930 and where he died on Dec. 7, 1975. Wilder continues to be read and performed around the world. *Our Town* is performed at least once each day somewhere in this country with his other major dramas and

shorter plays not far behind. In 2008, *Our Town* and *The Bridge of San Luis Rey* were selected as a joint choice for the NEA's "Big Read" Program. In recent years Wilder's works have also inspired a growing number of adaptations, among them an opera based on *Our Town* (music by Ned Rorem, libretto by J.D. McClatchy). Reflecting the renewed interest in Wilder, the Thornton Wilder Society sponsored the first international conference on his works in fall 2008. For more information, visit www.thorntonwilder.com.



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Run Crew: **Aspen Field, Mike Howland, George Sparks**

Sound Engineer: **Brian Dodson**

Sound Board Operators: **Brian Dodson, Ashley Kientoff, Lindsey Nelson**

Set Construction: **Mylo Bissell, Lakayla Robinson, George Sparks**

Set Painting: **Kathleen Baustian, Matthew Dicks, Harold Hinkhouse, Pam Iano, Megan Marrow, Darlene Pullen, Ann Ungs**

Costume Crew: **Susan Eisenhour, Barbara Mydland**

Master Electrician: **Daniel Abens**

Audition Crew: **Jenny Bryant, Pilar Burg, Kate Garner, Maggie Schmitt**

Photographers: **Jonathan Garton, Steve Gibbons, Brent Isenberger**

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

ALL IS CALM: THE CHRISTMAS TRUCE OF 1914, A CHARLIE BROWN CHRISTMAS, AND FINAL ACT ENSEMBLE'S MADCAP MIX-UPS (& MORE!) FOR THE HOLIDAYS SPECIAL THANKS

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

All is Calm Followspot Operators: **Jenny Bryant, Pilar Burg, Ash Howland**

All is Calm, A Charlie Brown Christmas, and *Final Act Ensemble* Guest Services Volunteers: **Phyllis Allen-Morris, Brenda Amro, Michelle**

Anthony, Thora Anthony, Giovanni Bahena, Barb Braband, Jay Braband, John Beals, Stacie Bendixen, Corley Blackford, Emery Blackford, Miranda Blackford, Bonnie Braatz, Lily Briggeman, Anna Brown, Joshua Brown, Matthew Brown, Juls Bruns, Jenny Bryant, Darlene Cangas, Dan Chase, Karna Converse, Ken Converse, Judi Cooper, Rhya Cowden, Carol Culmer, Maddie Davis, Patty Davis, Bill Dodd, Al Downey, Ruth Downey, Daniel Dunham, Linda Dunham, Mark Eickeberry, Karen Elrod, Pat Finan, Ellen Fisher, Jeff Fisher, Fred Gee, Sharon Gee, Thomas Geraty, Jill Gray, Tesa Greenlee, Deb Grover, Andrea Hallman, Charlene Haluska, Ellen Harvey, Keith Hayes, Carol Healy, Ruth Hindal, Harold Hinkhouse, Ngoc Ho, Riley Hogendorn, Laura Hollinrake, Khaing Htet, Debbie

Jayne, Laurie Johnson, Abby Kilpatrick, Tom Ksobiech, Susan Lee, Joyce Lehman, Rebecca Lovig, Linda McClure, Jack Meyer, Marisa Mickunas, Maggy Miller, Sheila Mullen, Tushita Mullick, Joe Murdock, Rachel Murdock, Phillip Neil, Morgen Neuhauser, Judy O'Keefe, Carol Palmer, Sarah Paulsen, Janet Peck, Traci Petersen, Kathy Polson, Darlene Pullen, Mark Pullen, Shirlee Reding, Denice Rees, Kayla Rees, Georgia Rowley, Becky Scholtec, Maureen Sexton, Sara Scott, Alex Siegle, Amy Skarin, Max Shrum, Shane Snitker, George Sparks, Benjamin Spera, Julia Spera, Nancy Studebaker-Barringer, Sophie Thomsen, Delaney Turner, Ann Ungs, Marty Ungs, Lori VanZee, Michael Voigt, Cliff Wendel, Susan Wendel, Janet Whiteside, Kailan Wing

Did You Know?

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THE PLAYHOUSE

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Hannah Butts	Lily Spahr
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Mar Feitelson	Sophia Towns
Katelyn Gallagher	Aaliyah Trimble
Kayla Giberson	Emmett Van Haecke
Aya Haidar	Amaya Veldkamp
Kyllir Jorgensen	Gennie Weis
Kalya Kothavale	Cyril Werzberger
Brooke Krug	Franny Winn
Mackenzie Larson	Ashlyn Yu
Alex Louis	McKenna Yu
Ailie McLaren	

MISSION

To create extraordinary, shared experiences through live theatre.

VISION

To be the home for artistic collaboration where any story can be told.

STATEMENT ON EQUITY, DIVERSITY, AND INCLUSION

We at The Playhouse grieve at the injustice and systemic inequalities committed to marginalized people in our world. We support community as we bond to create awareness and encourage dialogue.

We denounce racism and violence against all people.

Our team makes it our mission to engage and enrich all people to provide lifelong educational opportunities and is committed to creating and supporting an inclusive theatre that will give everyone a platform to heal and to move forward into better days.

Published: June 2, 2020

POLICY ON EQUITY, DIVERSITY, AND INCLUSION

All volunteers who come to audition for a show at The Des Moines Community Playhouse are welcome, and we do not ask or keep a record of their race, ethnicity, gender, sexual orientation, sexual identity, age, or disability status.

The Playhouse is deeply committed to and supportive of diversity in local theatre. We work to include and serve all members of the community, to the extent possible, in stage productions and in our educational offerings.

The Playhouse has a strong and well-documented history of reaching out to diverse groups for inclusion in its programming. Our goal is to provide a rewarding experience for all volunteers and participants, from performers and students to their families and our audience members.

Policy published August 18, 2016

Reiterated June 2, 2020

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