LILLIAN HELLMAN'S
DAYS TO COME

WELLSTONE CENTER
179 ROCIE STREET EAST
SAINT PAUL

7:30 p.m., OCTOBER 19, 20, 25, 26, 27
2:00 p.m., OCTOBER 21

LEX-HAM COMMUNITY THEATER
WWW.DAYSTOCOME.ORG
Lillian Hellman

Lillian Hellman (1905-1984) looms as the greatest woman playwright in the history of American drama. She rates right up there with "The Big Guys" O'Neill, Williams, Miller, Albee, Shepard, Mamet, and Wilson. Hellman was Jewish and lived between her birth city of New Orleans and New York City. She also reminds us that pre-1960s feminism had very different textures than what followed. Hellman was of a shaper of feminist consciousness along with the likes of Simone de Beauvoir, Doris Lessing, and Hellman’s nemesis, Mary McCarthy.

As a heterosexual woman Hellman stunned the nation and wowed Broadway with her first stage play, *The Children’s Hour* (1934), which broke ground unlike any play, much less screenplay, yet written about the wreckage wrought by lesbophobia. She soon went on to write the screenplay for that iconic gangster film, *Dead End* (1937) with Humphrey Bogart and her labor drama with gritty gangster content, *Days To Come* (1936). Her most revered play, *The Little Foxes* (1939), was coded among the Kennedy Brothers as a reference to unbridled greed and ego. *Watch on the Rhine* (1941) boldly challenged US indifference to the fascism that had been sweeping Europe. In brief, Hellman was a supremely eloquent renegade.

Hellman refused to name names for Wisconsin Senator Joseph McCarthy’s House Un-American Activities Committee. In a letter she famously stated “I cannot and will not trim my conscience to fit this year’s fashions.” Despite the committee’s assault on artists, new Hellman works followed including a Joan of Arc drama, *The Lark* (1955) and an adaptation of Voltaire’s *Candide* (1956). Clearly Hellman did not let McCarthy’s witch hunts ruin her. It actually fueled her spirit. Quite an accomplishment.

So it comes as no surprise that Jane Fonda played the playwright in *Julia* (1977), based on Hellman’s memoir, *Pentimento*. The film received 11 Oscar nominations including Best Picture. It won the British Oscar for Best Picture.

— John Townsend

Labor Unrest

The 1930s were a decade of general labor unrest. Strikes were prevalent throughout the United States, held by workers demanding better treatment who finally got their voices heard by the masses. In Minneapolis, the most famous strike of the decade occurred in 1934. The Minneapolis Teamster Strike was organized by a group of teamsters, who aligned themselves with the Trotskyist Communist League of America (who would later found the Socialist Workers Party), against the trucking companies that operated in Minneapolis.

Beginning on May 16th, sporadic demonstrations and acts of violence continued throughout the summer. The most intense demonstrations happened at the beginning of the strike, when many strikers were beaten by the Minneapolis police for trying to stop strike beaters from unloading trucks. There were several attempts made at negotiations by local government officials, and when none of those satisfied the striker’s demands, martial law was put into place. Floyd B. Olson, the governor of Minnesota, stated: “Police took direct aim at the pickets and fired to kill. Physical safety of the police was at no time endangered. No weapons were in possession of the pickets.”

Eventually, on August 21, a federal mediator got acceptance of a settlement proposal from A. W. Strong, head of the Citizens Alliance, incorporating the union’s major demands. The settlement was ratified and the back of employer resistance to unionization in Minneapolis was broken.

— Haley Nelson
LEX-HAM COMMUNITY THEATER

presents

DAYS TO COME

by Lillian Hellman

CAST MEMBERS

Townsperson ..........................................................  Jeffrey Brenner
Henry Ellicott ..........................................................  George M. Calger
Townsperson ..........................................................  Jordan Cavello
Sam Wilkie ..............................................................  Gary Davis
Andrew Rodman ..........................................................  Christian Finch
Townsperson ..........................................................  Michael Freier
Joe Easter ...............................................................  John Gottskalkson
Townsperson ..........................................................  Jerry Hoffman
Townsperson ..........................................................  Tom Kelly
Julie Rodman ..........................................................  Shira Levenson
Hannah .................................................................  Laura-Ann Lewis
Leo Whalen ..............................................................  Paul McGlynn
Townsperson ..........................................................  Jay McMahon
Lucy .................................................................  Sheila Path McMahon
Townsperson ..........................................................  Camille Nimmer-Guentner
Townsperson ..........................................................  Judy Rein
Thomas Firth ............................................................  Gabriel Rysdahl
Cora Rodman ..........................................................  Barcy Stricker
Mossie Dowd ...........................................................  Doug Thompson

Setting: Callom, Ohio, 200 miles from Cleveland

Act I ............ Living room of the Rodman house, late morning in October
Act II, scene 1 ............................................................ Four weeks later
Act II, scene 2 ....................... Leo Whalen’s office, the same evening

There will be a 10-minute intermission.

Act II, scene 3 ....................... The Rodman house, later than evening
Act III .................................................................  7:30 the next morning

Lillian Hellman dedicated Days To Come to her parents Julia and Max Hellman. The Callom, Ohio Citizens Movement Medley was conceived and staged by John Townsend. Choral music provided by the Twin Cities Labor Chorus.

Please turn off phones, pagers, and other devices during the performance.

This performance is produced by special arrangement with the Lillian Hellman estate, Creative Artists Agency.
PRODUCTION TEAM

John Townsend ................................................................. Director
Terri Ristow ................................................................. Stage Manager
Dutton Foster ................................................................. Set Designer
Judy Larsen ................................................................. Costume Designer
Lisa LeGrand, Anita Urvina-Davis .................................... Costumers
Bill Cassidy ................................................................. Lighting Designer
Tom Kelly ................................................................. Assistant Director
Milo Ray ................................................................. Graphic Designer
Elie Socha ................................................................. Factotum
Urban Landreman ............................................................ Set Crew
Erin Howlett ................................................................. Producer
Haley Nelson ................................................................. Assistant Producer

DIRECTOR’S NOTES
The Turbulent ‘30s - the World of ‘Days To Come’

Nowadays, America’s collective consciousness typically sees the 1960s as a decade of turbulent, radical change. And it was. However, other periods of phenomenal turbulence, with the possible exceptions of the Revolutionary and Civil Wars, tend to get short shrift in the American psyche. The 1930s is one of them, though the recent Occupy Movement and concern about current divisions between rich and poor have revived interest in that time: (1) The 1930s were socially and politically tumultuous with massive poverty and there was an attempted coup on President Franklin Delano Roosevelt and (2) in the 1930s efforts toward creating infrastructure changed the nation so it could sustain the superpower status it was shaping into. Paradoxically, lightning rod FDR was called a socialist, but at the same time he was said to have ‘saved capitalism.’

For all intents and purposes, the 1930s Great Depression had been essentially put out of the American mind in any real sense by the 1990s when both political parties got quite intent on dismantling protections created in the 1930s New Deal and the years that followed. Indeed, though Democrat FDR brought about the biggest reforms since the Civil War, his ‘30s tenure was marked with roiling discontent, despite the liberal populist aims of his New Deal restructuring of government and its relationship to the citizenry.

Wealth that had been redistributed upwards in the 1920s was challenged by FDR. He dared to use terms like ‘economic royalists.’ That said, because the divide between the ‘haves’ and ‘have nots’ was so vast, restoring the balance couldn’t help but being an arduous, uphill battle. Homelessness swept the nation along with drought. Soup kitchens, bread lines, and homeless camps were everywhere. From San Francisco to Minneapolis to North Carolina workers were in an out and out rebellion against management and ownership. This was every bit, if not more determining than the race riots and antiwar protests that were to come 30 years later.

Days To Come’s story is about a fictional town that’s only beginning to experience the tides of change other parts of the country have already been experiencing. Remember that Social Security had only been introduced in 1935 and it would still be a few years before it took effect, so the idea of becoming old and destitute was often more the rule than the exception. That fear was templated in the national psyche. You wanted a job that would allow you some stability and a way to put something aside. So an unprecedented economic downturn struck fear into the national soul.

Days to Come uncannily embodies this consuming fear of poverty and the subsequent organized crime vast income divisions perpetrate. And of course, the unconsciousness of wealthy power players who are downright hostile and willfully naive to the common good. The play is like a dark crystal that reflects dynamics of social unrest and the life-altering ramifications and transformations such dynamics can produce. Lillian Hellman’s seldom produced 1936 drama blends the broad strokes of historic change with the finer strokes of interpersonal relationships. Few, if any, are capable of transcending the currents of the time one is born into. Hellman’s enigmatic drama captures this.
Jeffrey Brenner (Townsperson) is happy to be appearing in his second production with Lex-Ham Community theater. He previously appeared in the Lex-Ham production of The Solid Gold Cadillac. In addition to this play, Jeffrey has also appeared in The Man Who Came to Dinner with Heritage Theater and The Odd Couple at PBR Productions. This summer Jeffrey appeared in Answer the Question, Iris, as part of the Lakeshore Players annual 10 minute play festival.

George Calger (Henry Ellicott) was last seen on a Lex-Ham stage as Bellomy in The Fantasticks in 2006. More typically a comic musical theater actor, he has spent the last year having a fabulous time doing drama, playing Eddie in Lost in Yonkers at Theatre in the Round and Det. Mark McPherson in Laura at Lakeshore Players. George thanks cast and crew for their wonderful, hard work, and thanks Susan, Christine, Katie, and Henry for their constant love and support.

Bill Cassidy (Lighting Designer) is joining Lex-Ham Community Theater on this production as a proud member of IATSE Local 13. While he spends most of days as a production electrician at The Guthrie, he has worked in some capacity in most every theater in the Twin Cities, including The Ordway, Orpheum, Jungle, Penumbra, Park Square, and The Minnesota Fringe Festival. Other items of note: Bill was once a licensed U.S. Merchant Marine officer, and a fly-fishing guide in Alaska.

Jordan Cavello (Townsperson) is 17 years old and is in her first Lex-Ham Community Theater production. Jordan is excited to be a part of it. She has been involved with dance and theater since she was very young and has enjoyed it very much.

Gary Davis (Sam Wilkie) has been involved as an actor/director/stage manager for over 45 years. Favorite roles include Matt and Hucklebee in The Fantasticks (39 years apart), Nicely-Nicely Johnson in Guys and Dolls, Pozzo in Waiting for Godot, Falstaff in Merry Wives of Windsor, and Clarence in It’s a Wonderful Life. Directing credits include Our Town, Alice in Wonderland, The Wizard of Oz, This Property is Condemned, and Embers.

Christian Finch (Andrew Rodman). Days to Come is Christian’s second Lex-Ham show. He played George Kittredge in The Philadelphia Story. Christian has played roles as diverse as the professor, Halofernes, in Love’s Labour’s Lost to a drug lord in the MCAD student film Likelihood.

Dutton Foster (Set Designer). As a child of twelve or so, Dutton built an elaborate puppet theater complete with footlights and a fancy act curtain, intended for puppet shows he never actually produced. After a brief acting career that began by playing Lady Macbeth in grade nine (in a boys’ school), Dutton has directed, designed, and built well over a hundred high-school and middle school shows since 1961. After retirement from teaching English and drama at SPA for nineteen years, he continued to design and build sets for SPA shows for six more years. Previous sets for Lex-Ham include All My Sons; The Women; The Fantasticks; The Memorandum; State of the Union; and The Last Cyclist. His published plays include several melodramas (including the musical Lurking on the Railroad) as well as a one-act entitled Our Rotten Town, which imports Shakespearean characters into a small American town. Dutton and his wife Caroline enjoy birding and other gentle outdoor pursuits; he is also hooked on model trains, landscape painting, and bluegrass. He leads a crew of volunteers for Habitat for Humanity one day a week year round and is always looking for recruits.

Michael Freier (Townsperson). This is Michael’s second appearance in a Lex-Ham theater production. He previously appeared in State of the Union and has also acted in two productions at Theatre in the Round. Mr. Freier was president of AFSCME Local 34 for six years and is currently on the executive board of the West Metro Subchapter Minnesota Retirees United AFSCME Chapter 5.

John Gottskalkson (Joe Easter) has been performing character roles for over 30 years. He was most recently seen in the Fringe Festival production of Hans The Obscure.
Earlier this year he played the role of O’Hara in Arsenic & Old Lace for the Northfield Arts Guild. At MACT Festival 2011, John performed the role of Dave Moss in Sweet Charities' production of Glengarry Glen Ross, taking home Best Actor for the competition. John has performed with several other theaters around town including Park Square, Lyric (Jon Hassler Theater), TRP and the MN Shakespeare Company. He is currently involved in the tour of the three-man show Heroes. Favorite roles include: George in Moon Over Buffalo, Felix in The Odd Couple, Bottom in A Midsummer Nights Dream and Dr. Lyman in BusStop. In addition to acting, John has filled the shoes of director, producer and scenic designer. John works with UBS Financial Services, Inc and lives in Minneapolis.

Jerry Hoffman (Townsperson) is delighted to appear in "Days to Come," his first Lex-Ham production. He's been in local and regional theater for 35 years, appearing as actor, singer, dancer and choreographer. Theater work has been the joy of Jerry's life and he hopes to continue for many more years.

Tom Kelly (Assistant Director) is thrilled to be returning to the beautiful Wellstone Center for his third Lex-Ham production. It has been an exceptionally gratifying experience to assist John in directing this important, thoroughly relevant play and to see this fine collection of actors bring it to life.

Urban Landreman (Producer) has been involved with Lex-Ham productions since its initial work, Neighborhood on the Hill in 1996. His primary role is to help assemble a crew of very talented and creative people, give them the resources they need, solve problems that come up, and then get out of their way. Urban hopes you enjoy the show as much as he does.

Judy Larsen (Costume Designer) is happy to be back as costume designer for Days to Come. Her other Lex-Ham productions include costumes for Sylvia, The Women, The Fantasticks, Trojan Women, and James and the Giant Peach. She has been involved in dance and theater since her college days at Iowa State University and has worked as a choreographer, director, and costume designer for numerous productions. Judy is a founding member of Patent Pending Players, a children's theater. Thanks to husband James for putting up with all the mess!

Shira Levenson (Julie Rodman) holds a BFA in Performance Theater from Drake University. She has also studied at the Moscow Art Theater (Russia), the St. Petersbuerg Theater Arts Academy (Russia), the National Theater Institute at the Eugene O'Neill Center (NTI), the Brave New Institute (Brave New Workshop) and was a member of the Hangar Theatre Lab Company in Ithaca, NY. Locally she has appeared with Savage Umbrella (where she was a company member), 20% Theater, Nimbus, PSDT, Barebones Productions, Bridge Productions, Mixed Precipitation, the Minnesota Shakespeare Company and in part of the Illusion Theater's Fresh Ink Series. Shira has also done improv and cabaret theater in Guatemala, been a dancing space robot, a flamenco dancing gypsy, a squid tentacle and a giant dancing cupcake. This is Shira's sixth production with Lex-Ham Community Theater.

Laura-Ann Lewis (Hannah) is happy to be doing her second production with Lex-Ham, her prior production was the Irish play Lovers. Laura has been fortunate to take part in such productions as The Crucible, The Children's Hour, A Raisin in the Sun, Ambush, The Women, The Vagina Monologues, Mother Courage, Metamorphosis, The Rocky Horror Show, and Angels in America to name a few. She is delighted to have gotten the opportunity to work with this amazing cast. Enjoy the show!

Paul McGlynn (Leo Whalen) has performed in many community theaters including Theatre in the Round, Starting Gate Theater, Lakeshore Players, Hopkins Center for the Arts, Mounds Theater and as an extra in Guthrie productions. This is Paul’s second show with Lex-Ham Community Theater. He is delighted to be part of this production.

Jay McMahon (Townsperson) is a stand up comedian who has appeared in several plays and is prepping a play for next year's Fringe Festival.

Sheila Path McMahon (Lucy) is delighted to work with Lex-Ham Community Theater for a second time. She helped with tech for The Solid Gold Cadillac about a decade ago. She appeared in Smokin' Yogi Productions Fringe Festival production of A Bohemian Queen's Rhapsody: DeTaming of the Shrew. She has directed shows at various high schools, and currently works as a high school English teacher at PEASE Academy in Dinkytown. She is also an author publishing her first novel in February 2013, which you can sample at www.someotherville.com.
Haley Nelson (Program researcher/Sound crew) has been an administrative intern at Lex-Ham Community Arts since August. This is her first show with Lex-Ham and she is excited to be a part of it.

Camille Nimmer-Guenter (Townsperson) is 15 years old and is in her first Lex-Ham Community Theater production. Camille attends Minneha Academy and plays hockey and lacrosse. She loves to act and has been acting since she was very young.

Judy Rein (Townsperson). At age 71, this is Judy’s first dramatic performance, and she is pleased to be part of this ensemble. She has performed locally with the singing group, Alive and Kickin’ for the past two years, directed by Ivey Award winning local choreographer, Michael Matthew Ferrell. Their next performance is at Bloomington Civic Theater on March 1 and 2 of 2013.

Terri Ristow (Stage Manager) is delighted to return to Lex-Ham Theater for Days to Come after a previous stint as "Props Girl" for their production of Pizzazz. She works as both a scientist and visual artist, and has been involved with props and stage design at the Chameleon Theatre Circle and Northfield Arts Guild. Terri is impressed with Days to Come not only for the timeless subject matter, but also that she did not have to create any papier-mâché food for this production. Not one piece.

Gabriel Rysdahl (Thomas Firth) graduated from St. Olaf college with a degree in mathematics. While at Olaf, he performed in Blood Brothers, Lord of the Flies, The Importance of Being Earnest, Eurydice, As You Like It, and The Hour We Knew Nothing Of Each Other. He loves theater and his family and friends.

Barcy Stricker (Cora Rodman) is delighted to be making her Lex-Ham debut after a long hiatus from the stage. She holds a B.F.A. in theatre from Ohio University, but for the past twelve years has appeared each Monday through Friday as a Personal Trust Relationship Manager for U.S. Bank’s Private Client Group. In her former incarnation, favorite roles have included Elizabeth Proctor in The Crucible, Rosemary in Picnic, Linda in Death of a Salesman, and Truvy in Steel Magnolias. She thanks John Townsend, cast, crew and the Lex-Ham Community Theater for reminding her that the reason it’s called a play is because it’s so much fun to do.

Doug Thompson (Mossie Dowel) last trod the boards (with his son) in 2003 for Lex-Ham’s, The Trojan Women. Prior to that, he's acted in, directed or tech directed shows for other local theatres, some still around, some not: Camden Community Theatre, Chaska Civic Theatre, Cross Community Players, Dudley Riggs' ETC, Edina Community Theatre, North Suburban Patchwork Theatre Company, TRP, and The Refreshment Committee. He is happy to be working with Lex-Ham once again. A watchmaker for over 25 years, he is now opening a watch repair shop in downtown Saint Paul. He wants to thank his wife, Karen Wiese-Thompson (THE actor in the family) and his son Frank for their support. To steal a line from his wife: Why do theatre? Because it's surprisingly difficult to get people to clap for you at the Walmart.

John Townsend (Director). For Lex-Ham, John has directed Sylvia, There's Talk in Town, State of the Union, and his adaptation of Trojan Women which won an Outstanding Actor Award (Shad Cooper) at the 2003 MACT (Minnesota Association of Community Theaters) Festival. He directed the Wellstone Players for the 1990 Paul Wellstone for Senate campaign and out of that formed Actors For Change for which he wrote, acted in, and directed several productions including In Search of the Moon, which won Third Place and major citations at the 1995 MACT Festival. John was on the MACT Board for 12 years and served two terms as President. He acted in the 1989 Citystock production of The Shawl which won the MACT Festival and went on to the national finals and in Dakota Fine Arts Consortium's The Andersonville Trial which won the Best of the MACT Festival. He has taught Lex-Ham's acting classes for adult enrichment for St. Paul Public Schools for nine years. John has written numerous theater reviews for the Star Tribune as well as theater, dance, and film pieces for Lavender Magazine. He holds a BA from the University of Minnesota in English and Theater Arts, a post-graduate certificate from the Webber Douglas Academy of Dramatic Arts, London, and is an O'Neill Critic Fellow. John dedicates this production to the memory of his father and his maternal grandmother.

Anita Urvina Davis (Costumer) is a Union Sister of Urban Landreman's from Hennepin County, Local 2864. She learned to sew at age 12, copying the latest fashions for her, and her 4 sisters when they couldn’t afford to buy them. Later, she did the the same for her daughters when she was single mom. Sewing is now Anita’s hobby, especially since her kids got her a new machine to replace the old one she’s used for years.
LEX-HAM COMMUNITY THEATER

Since its start in 1995, the Lex-Ham Community Theater has striven to achieve its mission of producing quality theatrical experiences by and for the residents of the Lexington-Hamline and surrounding neighborhoods in St. Paul. The company has enhanced the local theatrical scene by:

* Selecting lesser-known works by noted playwrights, such as Soul Gone Home by Langston Hughes, The Vegetable by F. Scott Fitzgerald; and Metamorphosis by Václav Havel.

* Giving the regional and world premieres of works by local authors, such as There's Talk in Town by John Solstenenand Bullets and Beauties by Urban Landreman;

* Reviving wonderful classics such as The Women by Clare Boothe Luce, Under the Gaslight by Augustin Daly, and All My Sons by Arthur Miller; and

* Winning awards for Outstanding Performance by an Actor (Shad Cooper) and Sound Design (David Lind) at the 2003 and 2005 Minnesota Association of Community Theatres Play Festivals.

The theater offers many opportunities for people to get involved at any level or time commitment. Opportunities range from attending an evening reading of a play written by Shakespeare or which won the Pulitzer Prize in Drama to enrolling in a beginning or advanced acting class.

To get involved contact theater@LexHamArts.org or www.LexHamArts.org/theater

Upcoming events:

November 10  Shakespeare Reading Series: Titus Andronicus
December 7 Classic Comedies Reading Series: A Tuna Christmas

Special Thanks Go To:

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International Alliance of Theatrical Stage Employees Local 13
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