

**Wichita Repertory Theater
Presents**

Gaslight

by Steven Dietz

based on the original play by Patrick Hamilton

October 2-11, 2026

Fridays & Saturdays @ 7:30 p.m.

Sundays @ 2:00 p.m.

**Performed at
The Oliver Place
2512 N. Oliver**

Julie Longhofer
Artistic Director



Stan Longhofer
Managing Director

Gaslight

by Steven Dietz

based on the original play by Patrick Hamilton

STAGE MANAGER & ASSISTANT DIRECTOR
ABBY LOWE

COSTUME DESIGN
JULIE LONGHOFER

LIGHTING DESIGN
STAN LONGHOFER

SOUND DESIGN
KIRK LONGHOFER

SCENIC DESIGN
JULIE & STAN LONGHOFER
with **JAMES EARLYWINE**

TECHNICAL DIRECTION
STAN LONGHOFER

ASSISTANT TECHNICAL DIRECTION
JAMES EARLYWINE

SCENIC CARPENTER
ABBY LOWE

DIRECTED BY
JAMES EARLYWINE

GASLIGHT (DIETZ) is presented by arrangement with
Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Gaslight

Cast of Characters

in order of appearance

Bella Manningham **CHELSIE PENNER**
Jack Manningham **ANTHONY LARKIN-VALDEZ**
Elizabeth **DIANE TINKER HURST**
Nancy **ABBY LOWE**
Sergeant Rough **LINDA MCDONALD**
Policeman #1 **NILO REYNOSO**
Policeman #2 **EDDIE SPURLOCK**



*There are no beautiful surfaces
without a terrible depth.*

- Friedrich Nietzsche

Time & Place

New York City, 1880s

The living room of a gloomy three-story house on the East Side

There will be a 10-minute intermission

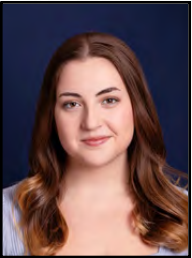
Cast



ANTHONY LARKIN-VALDEZ

Jack Manningham

Anthony is ecstatic to be working with ICTRep for the first time. You might have seen him recently as Chief Bromden in *One Flew Over the Cuckoo's Nest* at Wichita Community Theatre, Henry Condell in *The Book of Will* at Guild Hall Players, or as Jason in WCT's *Medea*. He's currently involved with the Wichita Children's Theatre's touring company, and he's been an active member of "Say What?!" Improv for nine years. Anthony would like to thank everyone he's had the pleasure to meet within Wichita's robust theatre community: for their effortless kindness, companionship, and support.



ABBY LOWE

Nancy

Abby (she/her) is an actress from Peoria, Illinois. Recent credits: *The Little Mermaid* (Arclight Productions), *Cinderella* (Choreographer-Arc Light Productions), *The Grown Ups* (Pipe Dreams Studio Theatre), *The Tempest* (Millikin University), *Everybody Rocks Rocks Rocks* (Stage Manager-Millikin University), *God of Carnage* (Illinois Central College), *Women Playing Hamlet* (Stage Manager-Illinois Central College), *Five Women Wearing the Same Dress* (Illinois Central College). Abby would like to thank her dear friend James for bringing her to ICTRep. She would also like to thank her friends and family for their never-ending support. Education: Associates in Arts-Illinois Central College, BFA Acting-Millikin University.



LINDA MCDONALD

Sergeant Rough

Linda earned her MFA in theater performance and then appeared in regional theaters in Milwaukee and New York before returning home to Wichita. She most recently appeared in the WCT production of *Medea* after taking a long hiatus to marry and raise children. Linda is very excited to be making her first appearance with ICTRep and is grateful to everyone involved for making it such an exciting and enjoyable experience.



ICTRep: *Dramatically Good!*



CHELSTIE PENNER

Bella Manningham

Chelsie is very grateful to be working with ICTRep again this season! Chelsie was last seen as Jessie in *Sweat*, and Constanze in *Amadeus* (ICTRep). Last year, Chelsie also performed at Guild Hall Players in *You Can't Take it With You* as Essie, and Wichita Shakespeare Company's *Romeo and Juliet* as Paris. Coming up in November, Chelsie will be performing as Maggie Cutler in *The Man*

Who Came to Dinner through Guild Hall Players. She hopes that you get your thrills with this production as Halloween approaches — thank you for supporting live theatre!

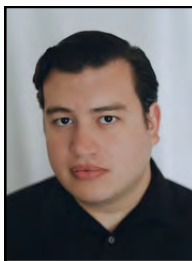


DIANE TINKER HURST

Elizabeth

Diane is proud to make her ICT Rep debut in *Gaslight*. She was most recently seen in WCT's 1940'S *Musical Comedy Murders* and in the Guild Hall Players 2025 productions of *You Can't Take it With You* as Mrs. Kirby, and *The Witnesses*. A multiple Mary Jane Teall award nominee, honoree, and Hall of Fame inductee, favorite roles include Holly in *Next Fall* (GHP), Dorine in *Tartuffe*

(Wichita Center for the Arts), Rose in *Dancing at Lughnasa* (GHP), Madge in *The Dresser* (WCFTA), Gooch in *Auntie Maim* (WCT), and Noleta in *Sordid Lives* (Theatre on Consignment).



NILO REYNOSO

Policeman #1

Nilo is honored to return to ICTRep. Most recently, he appeared with ICTRep as Harry Percy in *The Explorers Club*. Additional credits include *Murderous Crossing* at Prairie Pines Playhouse; *1776*, *West Side Story*, and *All Is Calm* with Wichita Grand Opera; Tiny Tom in *Urinetown* and Magaldi in *Evita* at Roxy's Downtown; and Oscar in *Sweat* with ICTRep. You can next see Nilo in Wichita

Grand Opera's production of *Tosca* opening later this month. Nilo extends his heartfelt gratitude to ICT Rep, his family and friends, and especially to his wife, Valerie, for her unwavering love, encouragement, and support, and to their puppy Daisy for the extra joy.



Assistive listening for this performance is available through an Auracast™ feed. Look for the "ICTRep" feed in your Auracast™ compatible device.



EDDIE SPURLOCK

Policeman #2

Eddie is excited to once again perform with ICTRep. He has previously appeared on the ICTRep stage as the magnanimous Evan in *Sweat* and Mayhew/Dr. Wyatt in *Witness for the Prosecution*. Other credits include *Almost Maine*, *Bad Seed*, and *Light Up the Sky* at Wichita Community Theatre. Thank you for supporting local theatre.

Ingrid Bergman and Charles Boyer in the 1944 film "Gaslight"



From stages and galleries, through words and visual arts – culture and art survive to tell our stories. Join us at the **Wichita-Sedgwick County Historical Museum** to learn stories from our own communities. Explore local history as you tour dozens of exhibits on four floors of Wichita's original 1890 City Hall. Celebrated as one of America's best history museums, travel through the stories of the past from the age of the Wild West to the twists and turns of today, told through the Museum's collection of over 70,000 artifacts.

Wichita-Sedgwick County
**The Historical
Museum**

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Wichita, KS 67202
www.wichitahistory.org



“Impersonating Sergeant Rough”



One noticeable element in ICTRep’s production of *Gaslight* is the portrayal of Sergeant Rough by Linda McDonald in a “pants role” – that is, Linda (a female actor) is playing Rough (a male character). This is a nod to the rich tradition of male impersonator entertainment in the Music Hall / Vaudeville era (1850-1930), including the great Vesta Tilley, Hetty King, Ella Shields, Gladys Bentley, and Annie Hindle (*above*).

Victorian era male impersonators prized illusion and realism, **portraying specific ‘types’ of men (the dashing gentleman, the boisterous sailor, the goofball trouble-maker)**. Unlike 21st century queer-culture activities, the male impersonator of centuries past performed for mainstream heterosexual audiences, **“putting on” the form of what society calls “Masculine.”** It was a precise performative art form, a social critique, and marvelously entertaining.

In *Gaslight*, the central conflict is Bella Manningham’s subjugation to Jack’s psychological violence. **But remember that there are two men in this play: one is cruel and misuses his power to hurt, and the other is kind and uses his power to help.**

As an audience, we want Bella to be safe. Casting a woman as Sergeant Rough is an acknowledgment that, up until recently, *women* have taken the lead to help victims escape from abusers. I challenge you to imagine yourself in Rough’s shoes regardless of your personal gender identity. **Ultimately, when a woman is being abused, she doesn’t need to be ‘saved’ by a man – neither need she be ‘saved’ by a woman. Her wellbeing simply needs to be protected by all of us.**

~ ICTRep Artistic Director, Julie Longhofer

Next at ICTRep

November 12-22

RED VELVET

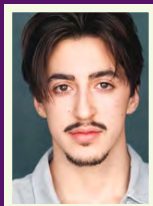
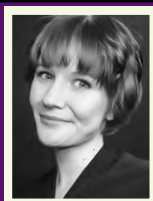
Torey Wilson is
IRA ALDRIDGE

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Seating is Limited *

Theatre Royal, Covent Garden
1833

The greatest actor of his generation has collapsed on stage whilst playing Othello. A young Black American actor – Ira Aldridge – has been asked to take over the role, making him the first Black man to play Othello on a London stage. But as Britain rises to abolish slavery, how will the cast, critics and audience react to the revolution taking place in the theatre?

An elegant and revelatory play about race, art, betrayal, and social change.



*with Jill Herbert,
James Earlywine,
Chris Sharkey,
Jenée Jenkins-Saffold,
& Lydia Pirilli*



Feb 26-March 7

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Creatives



STEVEN DIETZ

Playwright

For the '24-25 season, Steven Dietz was once again named one of the "20 Most Produced Playwrights in America" by American Theatre Magazine. His 40-plus plays and adaptations have been seen at over 100 regional theatres, as well as off-Broadway and in 25 countries internationally. Recent premieres include new adaptations of *Gaslight* by Patrick Hamilton and *Murder on the Links* by Agatha Christie, as well as the serio-comic thriller *How a Boy Falls*. Other recent work includes *Vineland Place*, *Mirror Lake* and *Vial Man (The Apothecary's Story)*. His widely-produced play *Shooting Star* was adapted by Dietz, Kirk Lynn and Meg Ryan into the movie *What Happens Later*, starring Ms. Ryan. Awards include the Steinberg New Play Citation for Bloomsday, the Kennedy Center New American Plays Award for Fiction and the Edgar Award® for Best Mystery Play for *Sherlock Holmes: The Final Adventure*. He lives in Seattle and Austin.



PATRICK HAMILTON

Original Playwright

Patrick Hamilton (1904-1962) was born in Hassocks, Sussex in 1904. He and his parents moved a short while later to Hove, where he spent his early years. He published his first novel, *Craven House*, in 1926 and within a few years had established a wide readership for himself. Despite personal setbacks and an increasing problem with drink, he was still able to write some of his best work. His plays include the thrillers *Rope* (1929) – on which Alfred Hitchcock's film *Rope* was based – and *Gaslight* (1938), which he successfully adapted for screen in the same year. He also wrote the historical drama *The Duke in Darkness* (1943). Among his novels are *The Midnight Bell* (1929), *The Siege of Pleasure* (1932), *The Plains of Cement* (1934), a trilogy entitled *Twenty Thousand Streets Under the Sky* (1935), *Hangover Square* (1941) and *The Slaves of Solitude* (1947). *The Gorse Trilogy* is made up of *The West Pier*, *Mr. Stimpson* and *Mr. Gorse* and *Unknown Assailant*, which were first published during the 1950s.

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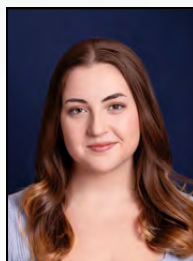


JAMES EARLYWINE

Director & Assistant Technical Director

James (he/him) is an actor-musician and director from Paola, Ks. ICTRep credits include: *The Explorer's Club*, *Travesties*, *The Importance of Being Earnest*, and *The Old Man & The Old Moon*. Other acting credits include: *The Tempest*, *Echoes of the Sea*, *Tecumseh!* (Sugarloaf Mountain Amphitheatre), *Macbeth*, *Misery* (Pipe Dreams Studio Theatre), *Twelfth Night* (Shakespeare's Globe),

Holy Chicken Sandwich, *Clybourne Park* (Millikin University), and *Stupid F***ing Bird* (Wichita State University). Recent directing credits include: *The Nightmare Story* (PDST), *Sleuth* (ICTRep-A/D), and *A Midsummer Night's Dream* (Empty Space Theatre-A/D). James would like to thank Julie and Stan Longhofer, Leslie Coats, and his parents for their amazing support. Education: BFA-Acting, Music Minor, Millikin University. Instagram: @James_earlywine



ABBY LOWE

Stage Manager & Assistant Director

Abby (she/her) is an actress from Peoria, Illinois. Recent credits: *The Little Mermaid* (Arclight Productions), *Cinderella* (Choreographer-Arc Light Productions), *The Grown Ups* (Pipe Dreams Studio Theatre), *The Tempest* (Millikin University), *Everybody Rocks Rocks Rocks* (Stage Manager-Millikin University), *God of Carnage* (Illinois Central College), *Women Playing Hamlet* (Stage

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KIRK LONGHOFER

Sound Design

Kirk is a theatrical sound designer, editor, producer and live engineer who has been playing with sounds and sound systems since the age of 12. His theatrical designs are heard in dozens of academic, community, and professional theaters all over the U.S. every year. Recent theatrical credits include *And Then There Were None* (Lyceum Theatre, MO), *Tenderly*, *The Rosemary Clooney*

Story (Theatre Silco, CO), *The Play that Goes Wrong* (White Theatre, KC), *Wait Until Dark* (Maples Repertory Theatre, MO) and *Sweat & Silent Sky* here at ICTRep!

Acknowledgements

We would like to express our appreciation to Eric Cale, Michelle Frikken and the entire team at the **Wichita-Sedgwick County Historical Museum** for allowing us to take publicity photos amidst their fabulous collection.

Thanks also to:

Charles Baughman & The Art Park

Nina Longhofer

Shawn-Michael Morse

Wichita Community Theatre

ICTRep gratefully acknowledges the City of Wichita for general operational support.



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DR. JULIE LONGHOFER, Artistic Director

Costume Design, Scenic Design

Julie earned her MA/PhD in dramatic literature & theater history from University of Illinois, Urbana-Champaign in 1995. For almost 40 years, she has served as stage director, costume designer, actor, and dramaturg (literary analyst). Julie has taught hundreds of teenagers and college students how to be stronger theater artists.

In 2023, Julie took on the role of Artistic Director for Wichita Repertory Theater (ICTRep). Her vision is for a regional theater company which (1) finds the best comedies, serious plays and thrillers of literary merit, (2) uses regional talent to produce the highest quality plays in terms of acting and production values, and (3) connects deeply with Wichita audience members from all walks of life.

This is her philosophical approach in all she does:

- Live theater is a love letter from ***The Playwright*** to ***The Actors*** for ***The Audience***.
- Live theater should be a cohesive and thought-provoking experience for its community.
- “***Dramatically Good***” is more than just a tagline for us. Our creative teams are doing their best work while challenging themselves to a new level of artistic excellence so that our audiences are emotionally moved in a memorable way.



STAN LONGHOFER, Managing Director

Lighting & Scenic Design, Technical Direction

As Managing Director, Stan oversees all of ICTRep's business operations. He is also the company's resident technical director and frequent lighting and scenic designer. Recent scenic design work includes *The Explorers Club*, *Sweat*, *A Jukebox for the Algonquin*, *Witness for the Prosecution* (ICTRep), and *Lend Me a Soprano* (WCT). Favorite past lighting designs include *Witness for the Prosecution*, *Ms. Holmes & Ms. Watson - Apt. 2B*, *Travesties* (ICTRep), *Light Up the Sky* (WCT), and *The Cover of Life* (Guild Hall).

Director's Note

At its core, *Gaslight* is a play about a woman being systematically abused by a man. It is about gender-politics in 1880s New York and now. It is about double-speak, lies, and deceit. It is about control.

Taking its cue from Hamilton's 1938 thriller, the verb "to gaslight" was popularized in the 1940s, appeared in clinical print discussions in the 1960s, and was formally adopted as a domestic violence term by the American Psychological Association in 1971. Since 2010, the term has been pervasive. **"Gaslighting" is when an individual "manipulates another into doubting their perceptions, experiences, or understanding of events"; this form of emotional abuse attempts to distort the reality of another person, typically to gain control over them.** When your perception of the world is reliant upon only one source, you are at the mercy of it. It can turn your life upside-down, removing your sense of identity, awareness, and autonomy in a flash. It will have you grasping for anything.

Stephen Dietz's adaptation of *Gaslight* (2024) offers a helping hand to Patrick Hamilton's original text (1938), contemporizing dialogue while preserving the lessons of patriarchal domestic violence, double-speak, and a modern conflict between truth and lies. The story has not changed, but it maintains relevancy.

Bella's ultimate liberation is the point of the play, but watching her suffer can distress us. Yet, openly, *Gaslight* is a demonstration of a genuine societal norm. Here, it is simply given a platform. This production gives a voice to Bella and many others like her who fight for themselves. Take notice of the end of the play. Even though the cause of damage in our lives – disease, infection, cancers – may be removed, its effects continue long after. Just because the bully is put in timeout by a saucy-shirted hero, it doesn't mean we get to forget about it all. It's up to us to navigate this journey.

I hope that all of us – including Bella – may continue to support those around us, fight for ourselves, triumph over oppression, and grow from it. This is where the true heroism of *Gaslight* lies: the opportunity for growth. *Gaslight* is not a story of liberation, but rather of the reclamation of human agency and selfhood which never should have been stolen.

~ James Earlywine

Support ICTRep

Ticket sales cover only 38 percent of ICTRep's expenses. As a result, the memorable theatrical experiences we create wouldn't be possible without the support of generous individuals, corporations, foundations, and governmental arts programs. Thanks for helping us hire actors and creatives, create costumes and scenery, rent light/sound equipment and interesting venues, and bring Wichitans together for great theater!



*Scan to read our 2025
year-end report.*

Giving between May 2025 and October 2026

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ICTRep (Wichita Repertory Theater) is a semi-professional company that produces comedies, dramas, and thrillers. Our productions provide challenging roles and design opportunities for young actors and creatives to hone their crafts. In addition, we bring Wichita audiences together to enjoy high-quality, vibrant theatrical experiences that provide more than simply an evening's entertainment. We want our audiences to continue to reflect on and be moved by the plays we produce, long after the "curtain falls."

ICTRep: Dramatically Good!

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