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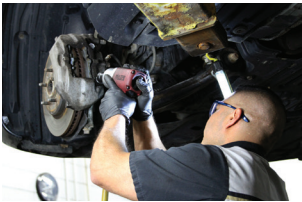
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Thank you so much for choosing to spend your time with The Playhouse. As we begin our 103rd season with *Cabaret*, we know that we are supported by you, our audience and donors, who believe in the power of theatre, the need for the arts in the community, and in The Playhouse. We recognize the honor and responsibility it is to serve our region!

Last season the entire world faced logistical challenges, nevertheless for our audiences the season was artistically rewarding with special opportunities to experience plays that had not been seen on The Playhouse stage. For our 2021-22 Season, we may have produced some of the stories before, such as *Cabaret*; *The Sound of Music*; *Singin' in the Rain*; *Junie B in Jingle Bells*, *Batman Smells!*; *Charlotte's Web*; and *Pippi Longstocking*, but under the guidance of Katy Merriman, our artistic director, every production will be a fresh retelling of the story. The remainder of our season includes familiar titles that are new to The Playhouse such as *Agatha Christie's Murder on the Orient Express*, *Calendar Girls*, *Roald Dahl's Matilda the Musical*, and *Don't let the Pigeon Drive the Bus! The Musical!* Finally, our season contains two special events: the world premiere of the original script *Escaping the Labyrinth* and a recognition of the 20<sup>th</sup> Anniversary of 9/11, *with their eyes: September 11th: The View from a High School at Ground Zero*. You won't want to miss a single show!

Our goal is that every time you attend The Playhouse you receive more value than the price of admission. We aspire for you to experience shows that are entertaining, often challenging, and always emotionally moving. We must exceed your expectations. After all, The Playhouse is "Ordinary People. Extraordinary Theatre." We invite you to consider becoming a season ticket holder. Make the commitment to yourself and your family to experience all that The Playhouse offers. We promise you a special theatrical experience every time!

Our world may continue to place obstacles in our paths, but as a community theatre we will continue to find ways to gather, in-person or virtually, to share with each other and make our lives just a little better than before. This is the power of theatre. This is The Playhouse.



**ESCAPING  
THE  
LABYRINTH**

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 **THE PLAYHOUSE**

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

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Additional partnerships are available.

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## Tribute Program

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

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In our first century, The Des Moines Playhouse changed lives one at a time. The Century Club is a celebration of The Playhouse's first 100 years. The goal is to increase the endowment by \$1 million, one gift at a time. The culmination of small gifts from many supporters will create a sustainable future for your theatre.

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**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



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JOSEPH GIUNTA MUSIC DIRECTOR & CONDUCTOR  
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# 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 accessed digitally.

## GENERAL PRACTICES

### Accessibility

The Playhouse strives to make its facility and performances accessible to all guests. Our theatres are wheelchair accessible. Service animals are welcome. Assisted listening devices are available in the John Viars Theatre. If your hearing aid has a T-coil, toggle to that setting to receive the audio signal directly without any headset or other equipment needed. ASL interpreted performances and audio description 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



DMPlayhouse

@dmplayhouse\_

**DMPlayhouse.com**

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## ABOUT

# Cabaret

Katy Merriman, Playhouse Artistic Director

We enjoy programming classic, well-loved musicals on the John Viars Theater mainstage—high energy performances, timeless showtunes you love to sing along with, and memorable stories with heart. And after a year of pandemic theatre, we are *ready* for a big ol' musical.

The stories you see on our stage can serve many purposes: to teach, to entertain, to explain or illuminate. As we head into a post-COVID, post-2020 world, it is the service and duty of our art form to tell stories that help us become better people and respond to the world around us. This is clear in some of the wonderfully reconceived revivals of late: Daniel Fish's 2019 revival of *Oklahoma!* stood traditional casting on its head and found a new depth of meaning to the story.

I think The Playhouse is perfectly suited to present classic musicals you know and love AND to find ways to keep the meaning relevant to current audiences.

Director David A. VanCleave is a young and innovative artist who has infused this season opening production of *Cabaret* with energy and relevance. (Fun fact: He also made his Playhouse debut at age 12 as a Goblin in *The Hobbit*.) You will recognize and adore these characters and songs, and you also may see them in a new or different light that makes you consider something you've never thought about before.

Please enjoy a few thoughts from David about *Cabaret* and what makes this classic story so relevant and compelling today:

*Much like Cliff Bradshaw, author Christopher Isherwood travelled to Berlin 1929 for two reasons: creative inspiration and sexual exploration. In the aftermath of World War I, the newly created Weimar Republic ended censorship, enacted liberal social policies, and had an incredibly attractive currency exchange. This combination attracted scientists, artists, scholars, feminists, and queer people (like Isherwood) from around the world. By the end of the 1920s, Berlin was the cultural capital of the western world – an endless party of exuberant creativity and experimentation.*

*But the party wasn't endless. It ended in the death of more than 11 million.*

*"How did Hitler happen?" is one of history's most central questions, and a question we cannot stop asking. How did a country – a world – allow the darkest chapter of our history? How did a society sit blindly while their friends and neighbors were persecuted, tortured, and killed? These are questions that did not end with the second world war and that we continue to grapple with today. Cabaret puts a thin layer of shine on the persecution of anyone who is an "other" and asks its audience, "What would you do?" (David A. VanCleave)*

Hal Prince, director of the original 1966 production, said of *Cabaret*: "To us, at least, [*Cabaret*] was a play about civil rights, the problem of [Black people] in America, about how it can happen here.... the parallel between the spiritual bankruptcy of Germany in the 1920s and our country in the 1960s."

So welcome to Cabaret! It is Germany in 1930. It is America in 2021. It is then and now; the Kit Kat Klub and our own community. Here, life can be beautiful.





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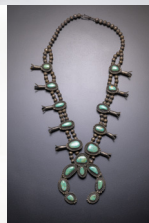
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# THE 2021-22 Season

IN THE JOHN VIARS THEATRE

## Cabaret

SEPT. 10-26, 2021

## Escaping the Labyrinth

OCT. 15-24, 2021

AGATHA CHRISTIE'S

## Murder on the Orient Express

FEB. 4-20, 2022

## Singin' in the Rain

MAR. 25-APR. 10, 2022

## Calendar Girls

JUNE 3-19, 2022

ROALD DAHL'S

## Matilda The Musical

JULY 8-31, 2022

IN THE KATE GOLDMAN CHILDREN'S THEATRE

## Junie B. in Jingle Bells, Batman Smells!

NOV. 5-14, 2021

## Don't Let the Pigeon Drive the Bus! The Musical!

JAN. 7-23, 2022

## Charlotte's Web

MAR. 4-20, 2022

## Pippi Longstocking

APR. 22-MAY 8, 2022

FAMILY HOLIDAY CLASSIC

## The Sound of Music

DEC. 3-19, 2021



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646th Production  
103rd Season

Opening September 10, 2021  
Closing September 26, 2021

Des Moines Community Playhouse Presents in the John Viars Theatre

## **CABARET**

Book by Joe Masteroff

Based on the play by John Van Druten and Stories by Christopher Isherwood

Music by John Kander Lyrics by Fred Ebb

Co-directed & Choreographed by Rob Marshall

Directed by Sam Mendes

Presented by **Infomax Office Systems**

Director/Fight Choreographer: **David A. VanCleave**

Music Director/Conductor: **Adam Yankowy**

Choreographer: **Megan Helmers**

Scenic Designer: **Jay Michael Jagim**

Costume Designer: **Angela Lampe**

Lighting Designer: **Alex Snodgrass**

Properties Designer: **Nicholas Amundson**

Assistant Properties Designer: **Sara Guerrero**

Stage Manager: **Lauren Dursky**

Assistant Stage Manager: **Korey Williams**

Playhouse Artistic Director: **Katy Merriman**

### Cast

\*Indicates Playhouse Debut

Emcee.....	<b>Deidra Mohr*</b>
Clifford Bradshaw.....	<b>Calvin Clark*</b>
Sally Bowles .....	<b>Maggie Schmitt</b>
Herr Schultz.....	<b>Craig Peterson</b>
Fraulein Schneider.....	<b>Jill S. Ziegler</b>
Ernst Ludwig.....	<b>Joel Williams*</b>
Fraulein Kost/Fritzie.....	<b>Krystal Hidlebaugh*</b>
Herman/Max .....	<b>Brandon Griffis*</b>
Texas.....	<b>Elynn Cowan*</b>
Frenchie/Gorilla.....	<b>Leo LaFlash*</b>
Rosie.....	<b>Ashley Schaeffer</b>
Helga .....	<b>Lexus Thiessen</b>
Lulu.....	<b>Michelle Vaudrin*</b>
Bobby .....	<b>Giovanni Bahena*</b>
Hans/Rudy.....	<b>Will Donaghy</b>
Victor.....	<b>Sam Rude*</b>
Boy Soprano (recording) .....	<b>Callen Kleene*</b>

*Cabaret* is presented with a 15-minute intermission.

*Cabaret* is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC,  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

# MUSICAL NUMBERS

## ACT I

<i>Willkommen</i> .....	Emcee & Kit Kat Performers
<i>Welcome to Berlin</i> .....	Emcee
<i>So What</i> .....	Schneider
<i>Don't Tell Mama</i> .....	Sally & Kit Kat Performers
<i>Mein Herr</i> .....	Sally & Kit Kat Performers
<i>Perfectly Marvelous</i> .....	Sally & Cliff
<i>Two Ladies</i> .....	Emcee & Two Kit Kat Performers
<i>It Couldn't Please Me More</i> .....	Schneider, Schultz & Emcee
<i>Tomorrow Belongs to Me</i> .....	Boy Soprano (recording)
<i>Maybe This Time</i> .....	Sally
<i>Money</i> .....	Emcee & Kit Kat Performers
<i>Married</i> .....	Schultz, Kost & Schneider
<i>Tomorrow Belongs to Me (reprise)</i> .....	Kost, Ernst & Guests

## ACT II

<i>Entr'acte</i> .....	Orchestra
<i>Kick Line Number</i> .....	Emcee & Kit Kat Performers
<i>Married (reprise)</i> .....	Schultz
<i>If You Could See Her</i> .....	Emcee & Gorilla
<i>What Would You Do?</i> .....	Schneider
<i>I Don't Care Much</i> .....	Emcee
<i>Cabaret</i> .....	Sally
<i>Finale</i> .....	Cliff & Emcee

## Orchestra

Conductor/Keyboard 2: **Adam Yankowy**

Bass: **Dustin Harmsen**  
Reed: **James Orlando Garcia**  
Trumpet: **Audrey Husted**  
Trombone: **Brandon Kowalsky**  
Percussion: **Drew Selim**  
Keyboard: **Sonya Siebert**  
Banjo/Guitar: **Anthony Cravero**

Orchestra Manager: **Adam Yankowy**

Audition Accompanist: **Mary Schmelzer**



**Giovanni Bahena** (*Bobby*) is a life-long Des Moines resident. He studied theatre performance at Carthage College in Kenosha, WI, where he was inspired to look at the intersect of art and

politics with his work in Regina Taylor's *A Seat at the Table: The Testimony of Fannie Lou Hamer*. The coronavirus brought Giovanni back home, and the demands of the community has kept her here. They are excited to be making their Playhouse debut.



**Calvin Clark** (*Clifford Bradshaw*) is making his Playhouse debut but has many stage credits including Phillip Lombard in *And Then There Were None* at Hawkeye Community Theater (Fort Dodge) and *Sense and Sensibility* (Colonel Brandon) at ISU Theatre. At ISU Theatre, he was the director of cinematography for *Songs for a New World*. Calvin is studying journalism and performing arts at Iowa State University. He likes climbing, singing, and consuming media.



**Ellyn Cowan** (*Texas*) has an M.P.H. in behavioral and community health sciences from the University of Pittsburgh and a B.A. in psychology from the University of Northern Iowa. She

works at i2i Population Health as the director of informatics and solutions design. This is her Playhouse debut. In her free time, she enjoys Latin dancing (salsa, bachata, zouk) and is a team lead at Mambo Soul Dance Company.



**Will Donaghy** (*Hans*) is a junior at Iowa State University studying AMD (apparel, merchandising, and design). He has grown up at The Playhouse, where his shows include *Charlotte's Web* (Wilbur),

*Chitty Chitty Bang Bang* (Jeremy Potts), *A Chorus Line* (Mark Anthony), and *Billy Elliot The Musical* (Older Billy). In his free time, Will enjoys camping and being camp.



**Brandon Griffis** (*Herman/Max*) has been in Nerdlesque burlesque acts as Captain Jack Harness, Commander Will Riker, and Sweeney Todd at multiple venues around Des Moines.

He has also done trapeze performances with Misfit Cabaret. In addition to trapeze, Brandon is learning straps, lyra, hammock, and silks at Iowa Circus Arts, Johnston. His favorite role has been King Triton in *Daughters of the Air* a Little Mermaid burlesque at The Garden Nightclub. This is his Playhouse debut. Brandon works as a senior cloud security engineer.



**Krystal Hidlebaugh** (*Fraulein Kost/Fritzie*) earned her B.A. in music and theatre at Simpson College. At Simpson, she has played Ruth in *The Pirates of Penzance* and Madam Kiil in

*Enemy of the People*. She has also been a hair and makeup designer for the costume crew for Simpson Productions. Krystal's hobbies include reading and glass art. This is her Playhouse debut.



**Callen Kleene** (*Boy Soprano (Recording)*) is a fourth grader at Irving Elementary school, Indianola. This is his Playhouse debut, but he has been acting since he was five years old,

playing Mini King Arthur in *King Arthur's Quest* with Missoula Children's Theater and Anthony in *A Prayer for the Lost and Found*, both at Carousel Theater in Indianola. Callen sings with Johnson Music Academy and in the Trinity United Presbyterian Church youth choir, plays soccer, runs track, and takes piano lessons.



**Leo LaFlash** (*Frenchie/Gorilla*) is a Des Moines based ecdysiast who has been performing throughout the Midwest since 2012. She is the owner and producer of Leo LaFlash

Productions (Feminine Wiles, Leo's Lounge of Burlesque) and co-producer of the local variety show, Misfit Cabaret. She also dabbles in drag, pole dancing, and baking. During her downtime, Leo enjoys cruising the aisles of local antique shops and hanging at home with her dog, Chachi.

## CAST NOTES



**Deidra Mohr** (*Emcee*) is a Cloris Award recipient for her role as Isabelle Hagen in *Friendly Hour* at TheatreMidwest. She earned her B.F.A. from American Musical and Dramatic Academy in Los Angeles and says her favorite role has been Riff Raff in *The Rocky Horror Show* (Kata Klysmic Productions, Des Moines). By day, she officiates sports including softball. Her interests include running on rural highways, doodling cartoon versions of her mother's cats, and creating extremely detailed costumes for her chihuahua, Nugget.



**Craig Petersen** (*Herr Schultz*) made his Playhouse debut as Mitch Albom in *Tuesdays with Morrie* and has since appeared in *The Miraculous Journey of Edward Tulane* and *The Wedding Singer* (Robbie Hart). His other area credits include Bruce in *Fun Home* at Iowa Stage Theatre Company and Ned Weeks in *The Normal Heart* at Noce. Craig works as a clinic manager at Planned Parenthood of the Heartland. He and his wife, Kristin Larson, have a daughter, Grace.



**Sam Rude** (*Victor*) received his B.A. in performing arts: acting/directing and musical theatre at Iowa State University. He has been involved in theatre throughout the country including Scenic City Shakespeare in Scenic City, TN; Marshalltown Community Theatre; and Rude Mechanicals/ISU Theatre in Ames. His favorite theatre role was researching, co-writing, and acting in the original production of *Iowa Odyssey* at ISU. Sam's hobbies include mixology, meeting new people, and spending time with his dog, Smitty.



**Ashley Schaeffer** (*Rosie*) is thrilled to be returning to The Playhouse stage after almost 20 years. Most recently, she played Marian in *The Bridges of Madison County Concert Version* with Tallgrass Theatre Company. Her numerous credits in Chicago and Iowa include favorites *Next to Normal* (Natalie, StageWest) and *Into the*

*Woods* (The Baker's Wife, Iowa State University). Ashley works as a talent management generalist at Bolton & Menk and likes spending time with family, including her husband, Alex, and their two schnauzer puppies.



**Maggie Schmitt** (*Sally Bowles*) is familiar to Playhouse audiences from *Playhouse on the Air Presents: Miracle on 34th Street* (Mary Lindsey/Doris Walker), *Singin' in the Rain* (Lina Lamont), *A Gentleman's Guide to Love and Murder* (Sibella, 2019 Dionysos Award for Outstanding Performance), *The Miraculous Journey of Edward Tulane* (The Woman, 2018 Dionysos Award), *Ragtime*, and *Disney's The Little Mermaid*. Other credits include *The Rocky Horror Show* (Janet, Kata Klysmic Productions, Des Moines) and *Carousel* (Julie Jordan, Grand Opera House, Dubuque). Maggie studied vocal performance at Drake University.



**Lexus Thiessen** (*Helga*) is a K-5 music teacher for the Carlisle School District. She is familiar to Playhouse audiences from *Disney's The Little Mermaid*, *Ragtime*, *Disney's Newsies*, *A Christmas Story: The Musical*, *Stuart Little*, *The New Mel Brooks Musical Young Frankenstein*, and *Polkadots: The Cool Kids Musical*. Lexie also performed *Puffs*, a virtual reader's theatre, for Ankeny Community Theater. Lexie sings in the choir at St. Paul's Episcopal Cathedral and performs in L and N Music with her husband, Nathan.



**Michelle Vaudrin** (*Lulu*) has a B.F.A. in musical theatre from the University of North Dakota. Her credits throughout the Midwest include Esmeralda in *Disney's The Hunchback of Notre Dame*, a favorite she has performed at Plaza Theatre Company (Cleburne, TX) and Carousel Theatre (Indianola); *Heathers* (Heather Chandler, Grand Prairie [TX] Arts Council), and *Smokey Joe's Café* (Prairie Repertory Theatre, Brookings, SD). Michelle works as a consultant at Bridal Boutique and enjoys traveling with her husband, Aaron, and rollerblading with her dog, Howard.



**Joel Williams** (*Ernst Ludwig*) has a B.M. in vocal performance from Iowa State University and is earning a B.A. in political science there. At ISU Theatre, he has been in *Orpheus in the Underworld*, *First Date*, *Oklahoma!*, and *Cabaret*. This is his Playhouse debut. Joel likes singing, following news and politics, traveling, and spending time outdoors.



**Jill S. Ziegler** (*Fraulein Schneider*) was most recently seen on The Playhouse stage as Sheila in *A Chorus Line*. Her other theatre credits include *Shrek the Musical* (Fiona), *Legally Blonde: The Musical* (Paulette), *9 to 5: The Musical* (Judy Bernly), *The Wizard of Oz* (Glinda/Aunt Em), and *Rent* (Joanne) at The Playhouse; *tick, tick... BOOM!* (Susan) at Noce; and *Romeo & Juliet* (Lady Capulet) at Des Moines Young Artists' Theatre. Jill studied voice performance at Syracuse University and works in capital markets at Wells Fargo.



**David A. VanCleave** (*Director*) returned to Des Moines in 2012 after completing the B.F.A. theatre arts / directing program at The Theatre School at DePaul University (Chicago). Chicago credits include *Closer* (director), *The Laramie Project* (director), *A Raisin in the Sun* (assistant director), *Spinning Into Butter* (stage manager), *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 *The Laramie Project*, *Little House Christmas at Plum Creek*, and *Tales of a Fourth Grade Nothing* at The Playhouse; *The Last Five Years* and *The Normal Heart* at Noce; *Cabaret* and *My Name is Rachel Corrie* at Des Moines Onstage; *Iphigenia 2.0* at Des Moines Social Club; and *Lost Girl*, *Dog Sees God*, *Rent*, *I Never Saw Another Butterfly*, and *Little Women* 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.



**Adam Yankow** (*Music Director/Conductor*) is a native of Louisville, KY. He is a theatre professor at Drake University. Over the past five years, he has taught in the theatre departments at Iowa State, Grand View, and Minnesota State universities. Adam holds an M.F.A. in musical theatre from Minnesota State University, a bachelor's degree in music education from the University of Louisville, and a musical theatre performance certificate from AMDA in New York City. His previous director positions include *Songs for a New World*, *Sunday on the Rocks*, and *Runaways* at Drake and *You're a Good Man, Charlie Brown* at Des Moines Young Artists' Theatre. Previous musical direction includes *Into the Woods*, *Songs for a New World*, *Pippin*, *Nice Work if You Can Get It*, and *Runaways* at Drake; *Fun Home* at Iowa Stage Theatre Company for which he received a Cloris Award; *Oklahoma!* at Iowa State University Theatre; *A Christmas Story: The Musical* at Minnesota State, Mankato, and *Disney's Mary Poppins* at St. Anthony's Theatre, Twin Cities. His performance credits include *Babes in Toyland* at Lincoln Center; *Ruddigore* and *The Pirates of Penzance* at New York City Center; *Broadway's Rising Stars* at Town Hall and *Swinging Christmas* at Carnegie Hall, all in New York City. Adam's favorite roles include The Monster in *The New Mel Brooks Musical Young Frankenstein* at The Playhouse for which he received a Cloris Award; Jud in *Oklahoma!*, Javert in *Les Misérables*, and Beast in *Disney's Beauty and the Beast*.



**Megan Helmers** (*Choreographer*) directed and choreographed *Disney's Freaky Friday One Act* and *A Chorus Line* at The Playhouse, *The Bridges of Madison County Concert Version* and *Ordinary Days* at Tallgrass Theatre Company, *Bring It On* at Des Moines Young Artists' Theatre (Cloris Award: Best Choreography), *tick, tick... BOOM!* at Noce, and many others. Her recent choreography includes *Disney's Newsies* (Cloris Award: Best Choreography), *Elf – The Musical*, *Billy Elliot The Musical*, *Disney's The Little Mermaid* (Playhouse); *Hello, Dolly!* (Theatre Cedar Rapids);

## CAST NOTES

*Oklahoma!*, *Chaplin* (Revival Theatre Company, Cedar Rapids); *Adore Us! Line, Fun Home*, *Company* (Iowa Stage Theatre Company); and many more. Megan is the director of marketing and PR at the Des Moines Symphony and enjoys dancing around the house with husband Charlie Reese and their pets, Detective Olivia Benson Helmers-Reese, Elliott Patrick Swayze Helmers-Reese, and Jane.



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



**Angela Lampe** (*Costume Designer/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 an M.F.A. in theatre from the University of Nebraska. She is the recipient of four Cloris Awards for excellence in costuming and puppetry.



**Alex Snodgrass** (*Lighting Designer*) has worked as a freelance designer and instructor locally and up and down the East Coast. He is a graduate of the Conservatory of Theatre Arts at Webster University (Missouri). Alex is the technical director/designer at Grand View University. He has worked with The Playhouse as stage manager and designer, most recently as scenic designer for the summer's Tent Theatre productions; Repertory Theater of St. Louis (lighting designer, prop artisan); Opera Theatre of St. Louis (prop artisan); Des Moines Social Club (scenic and lighting designer); Des Moines Young Artists' Theatre (scenic and lighting designer); Northern Stage (props management) and Saint Michael's Playhouse (scenic design), both in Vermont; and more. He has served as a technical theatre teacher and coach at Des Moines Roosevelt High School and Waukee High School. Alex is the recipient of the 2016 Cloris Award for Best Lighting Design for his work on DMAT's *The Hobbit*. His favorite Playhouse memory is throwing large things out the trap door in *Seussical The Musical* on the mainstage.



**Nicholas Amundson** (*Properties 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.





**Sara Guerrero** (*Assistant Properties Designer*) works as an account manager at Storey Kenworthy. In her free time, she loves crafts, painting, gardening, and DIY home projects. This is Sara's first time helping with production at The Playhouse.



**Lauren Dursky** (*Stage Manager*) has a B.A. in theatre from Iowa State University and serves as director of production/production stage manager at Iowa Stage Theatre Company. At The Playhouse, she was stage manager for *A Chorus Line* and *Plaza Suite*. In Lauren's free time, she enjoys watching Netflix with her dog, Mia, crocheting, and sleeping.



**Korey Williams** (*Assistant Stage Manager*) has a background in stage management. Locally, she has stage managed productions for Des Moines Young Artists' Theatre (*Hairspray Jr*) and StageWest (*HIR*) and was assistant stage manager for Iowa Stage Theatre Company productions of *A Christmas Carol* and *Macbeth*. Some of her favorite local productions have been Goldfinch's *Macbeth* and Robert John Ford's *Utopia*. Korey has theatre and English degrees from Grand View University. Her interests include reading, riding ATVs, and playing guitar.

**Joe Masteroff** (*Book*) had only one dream from infancy: to write for the theatre. After the essential lonely childhood and four-year stint in the Air Force, he came to New York to face his future: book writer or book seller? Luckily, luck intervened. Before long he had three shows on Broadway bearing his name: *The Warm Peninsula* starring Julie Harris, and two musicals, *She Loves Me* and *Cabaret*, for which he was the book writer. His other work included the libretto for *70, Girls, 70* and *Desire Under the Elms* and book and lyrics for *Six Wives* and *Paramour*. Thanks to indulgent parents, the New Dramatists, Hal Prince, and many others, Masteroff retired and lived in subdued luxury until his death in 2018.



**John Kander** (*Composer*) is a Tony, Emmy, and Grammy-winning composer, a recipient of the Kennedy Center Honors Award, and a member of the American Theatre Hall of Fame. With frequent collaborator Fred Ebb, he composed the score to dozens of Broadway musicals, including *Cabaret*, *Zorba*, *Chicago*, *The Act*, *Woman of the Year*, *The Rink*, *Kiss of the Spider Woman*, and *Steel Pier*. Kander attended Oberlin College and earned a Master of Arts degree from Columbia University. He believes his big break in New York came by accident: He went to a club in Philadelphia after seeing a performance of *West Side Story*. By chance he happened to meet the pianist, who asked Kander to substitute for him while he went on vacation. The stage manager for *West Side Story* then asked Kander to play the auditions for her next show, *Gypsy*. During the *Gypsy* auditions, Kander met the choreographer, Jerry Robbins, who then suggested that Kander actually write the dance music for the show. As a composer, Kander made his Broadway debut in 1962 with *A Family Affair*. A year later Kander met lyricist Ebb. Their first song, "My Coloring Book," was nominated for a Grammy award. Kander and Ebb's first theatrical collaboration, *The Golden Gate*, never opened on Broadway. *Cabaret*, Kander and Ebb's triumphant hit, opened on Nov. 20, 1966, at the Broadhurst Theatre and ran for 1,166 performances. The show won the 1966 Tony Award for Best Musical and Kander and Ebb won for Best Score. In 1972, the film adaptation starring Liza Minnelli won several Oscars. The stage musical was revived at the Imperial Theatre in 1987 with some of the original cast reprising their roles. The show was revived again in 1998, earning another Tony for Best Revival. In 2000 Kander and Ebb were working together on *The Visit*. After Ebb passed away in 2004, Kander completed the project with playwright Terrence McNally. Kander's film work includes scores for *Kramer vs. Kramer* (1979), *Places in the Heart* (1984), and *Billy Bathgate* (1991), and songs for *New York, New York* (1977), *Cabaret* (1972), and *Funny Lady* (1975). Kander and Ebb also collaborated on music for several television specials. In 1974 they won an Emmy Award and Grammy Award for their work on *Liza with a 'Z'*. In addition to his Tony, Grammy, and Emmy awards, Kander received the Oscar Hammerstein Award for Lifetime Achievement in Musical Theatre.

## CAST NOTES



**Fred Ebb** (*Lyricist*) was an award-winning lyricist, librettist, and director who frequently and successfully collaborated with composer John Kander. Ebb's work for the theatre included *Flora, The Red Menace; Cabaret; The Happy Time; Zorba; 70, Girls, 70; Chicago; The Act; Woman of the Year; 2x5; The Rink; And The World Goes Round - The Kander and Ebb Musical; Kiss of the Spider Woman; and Steel Pier*. His film work included *Cabaret; Lucky Lady; New York, New York; Funny Lady; Kramer vs. Kramer; Places in the Heart; Stepping Out*; and the 2003 Academy Award winner for best picture, *Chicago*. For television, Ebb wrote *Liza with a Z, Goldie and Liza Together* (starring Goldie Hawn and Liza Minnelli), *Ol' Blue Eyes is Back* (starring Frank Sinatra), *Baryshnikov on Broadway, An Early Frost*, and *Liza in London*. His last projects included *Curtains*, with book by Rupert Holmes. Ebb also provided additional material for the updated script of Rodgers & Hart's *By Jupiter* and additional lyrics for the 1997 TV remake of Rodgers & Hammerstein's *Cinderella*. Ebb earned four Tony Awards (*Cabaret, Woman of the Year, Kiss of the Spider Woman*) and four Primetime Emmy awards (*Liza with a Z, Gypsy in My Soul, Liza Minnelli Live From Radio City Music Hall*) along with dozens of other accolades, including the Kennedy Center Honors and membership in the American Theatre Hall

of Fame. In 2005, by instruction of Ebb's will, the Fred Ebb Foundation was established to present an annual award to an up-and-coming musical theatre writer or writing team.



**Katy Merriman** (*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-director 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.

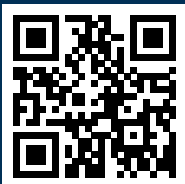
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Master Carpenter: **Krister Strandskov**

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Scenic Painter: **Jay Jagim**

Costume Crew: **Susan Eisenhour, Jill Polk**

Dresser: **Maddie Marsdesen**

Sound Board Operator: **Tim Harris**

Light Board Operator: **Adam Fast**

Followspot Operators: **Ann Kramer, Ian Shields**

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**

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**Grace Ammann, Jenna Darsee, Iowa State Theatre Company, Amanda Pichler, Valley High School, Tim Wisgerhof**

TENT THEATRE SPECIAL THANKS  
Due to print deadlines, these individuals could not be

acknowledged in the previous playbill.

Light Crew: **Abby Kilpatrick, Kendric Santos-Briggs**

Followspot Operators: **Kerry Doyen, Julianne Unga**

Guest Services: **Jack Andersen, Liz Andersen, Nick Andersen, Will Andersen, Ann Anhalt, David Bagby, Cameron Baker, Stephanie Berg, Corley Blackford, Miranda Blackford, Rick Blackford, Victoria Boge, Madi Brauer, Jennifer Bryant, Pilar Burg, Ellie Chungath, Carson Cisneros, Colby Collins, Dawn Collins, Judi Cooper, Carol Culmer, Lydia Davis, Maddie Davis, Patty Davis, Susan Davis, Dinner Dispatch, Brenda Donaldson, Daniel Dunham, Deborah Dunham, Linda Dunham, Edward Jones, Bonnie Ehlers, Chuck Ehlers, Cindy Eribal, Lucas Farnsworth, Madison Farnsworth, Adam Fast, Ellen Fisher, Jeff Fisher, Fred Gee, Sharon Gee, Tim Grabinski, Madeline Harris, Lorrie Hayes, Keith Hayes, Elise Henriksen, Katelyn Henzi, Ryan**

**Henzi, Stephanie Henzi, Harold Hinkhouse, Tamela Holzhauser, Michael Howland, David Hutton, Judy Hutton, Amanda James, Anne Jung, Katherine Jung, Mary Kahl, Ellen Kelly, Angela Knowler, Chris Lane, Susan Lee, Lincoln Savings Bank, Chris Lind, Kevin Lind, Cookie Major, Mary Marshall, Gary McCall, Marisa Mickunas, MidAmerican Energy, Deb Miles, Cherie Moen, Lori Myers, Mark Noll, Nancy Noll, Pamela O'Keefe, Dana Ordeson, Jennifer Ordeson, Lars Ordeson, Kathy Polson, Darlene Pullen, Mark Pullen, Kayla Quach, Shirley Redding, Stephanie Roe, Brad Schroeder, Tammie Schroeder, Traci Shoemaker, Amy Skarin, Lynn Skarin, Ken Smalley, Tracy Smalley, Bill Smith, Kim Smith, Kelly Swenson, Lisa Thai, Elise Thongvanh, LeAnn Thongvanh, Savan Thongvanh, Lori VanZee, David Vestal, Neli Vosloh, Camryn Ward, Mary Whisenand, Sherill Whisenand, Janet Whiteside, Aliza Yohana, YMCA**

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Anna Zimney  
\*Master Teacher

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Isabelle Baker  
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