

Nat Zegree's

MOZART to POP CHART



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**JUNE 3 – 20
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Dear Friends,

On behalf of the Cape Cod Center for the Arts' Board of Trustees, I have the distinct privilege of welcoming you to the historic Cape Playhouse, America's oldest continually operating summer theater.

For 99 years, the Playhouse has been an important center of culture on Cape Cod. Our mission: to bring inspirational and unforgettable stories to the stage and create an opportunity to share the power of live performance.

Producing a season of this size and scope is no easy feat, and so we have many people to thank. Artistic Director Eric Rosen has conceived an extraordinary season. He also has transformed our apprentice program, which is designed to educate the next generation of theater professionals. Executive Director Nora Carey, working with our Trustees, has overseen important and wide-ranging improvements to the theater and grounds as we look ahead to our centennial celebration in 2027. And Managing Director Harold Wolpert, a nationally respected leader in arts administration, has brought his special brand of management to our non-profit organization.

We also are thankful to the directors, choreographers, musicians, designers, technical and production crews, and our year-round staff—all coming together to support the exceptional professional actors who bring indelible stories to life in our theater.

Most of all, we are grateful to you, our patrons... those who have been subscribers for decades, those who have been with us in recent years, and those who are with us today for the first time. We are indebted to you for filling our pews and inspiring our efforts. We also give sincerest thanks to our benefactors—you will find their names elsewhere in this program—whose commitment and generosity have been essential in preparing this memorable season and sustaining our organization.

Thank you for joining us this summer. You are the reason we are here. Everything we do is in the hope that you will be inspired by this performance and will return to see what wonderful theater we have in store for you next.

With deepest appreciation that you are part of our Cape Playhouse family,

Linda DeRuvo-Keegan
President, Cape Cod Center for the Arts Board of Trustees

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We've Been Busy

Capital Improvements Re-Shape our Campus For Years to Come

The Cape Playhouse has performed nearly a century of stories. This year, as we celebrate our 99th anniversary, major renovations are setting the stage for a bold new chapter in our legacy.

Since last summer, we have completed a significant steel reinforcement of the stage house, winterized our historic theatre, and—much to the delight of our artistic team—have installed a new rigging system to replace the original 1927 hemp system, enhancing both safety and efficiency backstage.

Such monumental undertaking expresses our commitment to our place in American theatre history, and is an important step in a long-term plan that will allow us to extend our programming throughout the year.

These important improvements are made possible through the generosity of our donors and valued partners, including the Bilezikian Family Foundation, the Forest Foundation, the Mass Cultural Council, the Massachusetts Office of Travel and Tourism, and the Towns of Dennis and Yarmouth.

Together, with your ongoing support, we can preserve and enhance The Cape Playhouse experience for all!



A crane lowers the first steel column through the roof.



28 lines suspend from our new modern rigging system.



New insulation & cedar shakes preserve the Playhouse.



Two leech pits solve the parking lot flooding.

ABOUT THE CAPE PLAYHOUSE

In 1924 a 25-year-old painter and playwright emerged onto the Cape Cod theatre scene. His name was Raymond Moore. After staging one of his productions in Provincetown and managing a makeshift theatre, he began searching for a site to establish a professional summer playhouse. In Dennis Village, Moore found what he was looking for.

He purchased three-and-a-half acres of land along the Old Kings Highway, moved an abandoned 19th century meeting house to the site, converted it into a theatre, and on July 4, 1927, the curtain rose for the first time on *The Guardsman*, starring Basil Rathbone and Violet Kemble Cooper. On that rainy night, Moore's vision of bringing Broadway-caliber theatre to Cape Cod was realized.

A mere three years later, in 1930, Moore introduced the second phase of his vision for an arts haven at the center of Cape Cod with the Cape Cinema. Designed by architect Alfred Easton Poor and decorated with a 6,400 square foot ceiling mural by painter and illustrator Rockwell Kent - considered at the time "the most beautiful talking picture theater in America." Prior to his untimely death in 1940, Moore also indulged his passion for horticulture and the Playhouse grounds were a destination for garden enthusiasts.

Today, the Cape Playhouse, its associated buildings, and the Cape Cinema building are owned by the Cape Cod Center for the Arts (CCCA). Established as a non-profit organization in 2005, the CCCA remains dedicated to the education and benefit of the public through the promotion and fostering of theatrical and cinematic arts - continuing in Raymond Moore's grand vision.

LAND ACKNOWLEDGMENT

The Cape Playhouse acknowledges that we are on the traditional land of the Wampanoag, including the band called the NobsCUSsett, whose tribe's chief, Mashantampaine, deeded to settlers most of the land that ultimately became the Town of Dennis. This acknowledgement does not take the place of authentic relationships with our indigenous communities but serves as a step in honoring the land we are on. We pay our respects to the Wampanoag community, their elders both past and present, as well as future generations.

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FROM OUR ARTISTIC DIRECTOR



Welcome to The Cape Playhouse!

A transformation is underway, and it's just in time for an incredible birthday one year from now, when the Cape Playhouse turns 100 years old. For a century, the Playhouse has been the cultural center of Cape Cod. But the glorious past is only prologue.

Over the last few years, the Playhouse has exploded with vitality both on the stage and off. Well over 55,000 people attended performances last year alone, nearly double the number just a few years ago. Some of the most lauded actors, designers, and directors in New York have lit up our stage, while our incredible staff is blessed with some of the best folks in the business. We are truly in a new golden age, just in time for next year's Centennial Celebration.

This season, our most ambitious yet, is a worthy curtain-riser. From the premiere of beloved Playhouse artist Nat Zegree's **Mozart to Pop Chart** to a major production of Sondheim's beloved **Into the Woods** with an all-star cast of Broadway greats; from the delirious joy of **Hairspray** based on John Waters' classic film, to the subversive and hilarious **Mean Girls** based on the more recent classic Tina Fey movie; to one of my favorite musical comedies **The 25th Annual Putnam County Spelling Bee**... These shows spark a celebratory mood and do what I think we need most from theater right now – they return us to the joy of connection in a time when connection is so badly needed.

My first three seasons at the Playhouse have been designed to build enthusiasm and the company's strength so we are able to take advantage of the unique and historic milestone next year. The Centennial Season we have in store next summer is HUGE – worthy of a celebration of 100 years at one of the most iconic theaters in the United States.

We can't do it without you. If you saw a show last summer, you heard me ask you, again and again, to join us as a subscriber or flex-pass holder, *and so many of you did!* In fact, our numbers are up over 20%. THANK YOU!!! Now, I humbly ask for your investment in our future. To celebrate a century, we need our entire community to get involved and to champion our cause. Become a donor or volunteer, and advocate for us however you can. Send your friends and neighbors. Tell people about the shows you love. We need you to help us make the gains we've experienced over the past few years permanent. Now is the time for all of us to join together and ensure that our children and their children will have a Cape Playhouse they can be proud of, for generations to come.

It is my greatest honor to lead the company's artistic program at this historic moment. Thank you for joining us, to help realize a great and optimistic dream for the future of this theater and this extraordinary community.

My best,

A handwritten signature in black ink, appearing to read "Eric Rosen".

Eric Rosen, Ph.D
Artistic Director
The Cape Playhouse

THE CAPE PLAYHOUSE

at the Cape Cod Center for the Arts

Artistic Director
ERIC ROSEN

Managing Director
HAROLD WOLPERT

Executive Director
NORA CAREY

Presents

NAT ZEGREE'S MOZART TO POP CHART

Created by and Starring

NAT ZEGREE*

Also Featuring

**OLIVIA DORSCHEL ILIANA GARCIA* RYAN GUERRA*
LISA HELMI JOHANSON* BITHYAH ISRAEL JAMIE MOHAMDEIN*
TORA NOGAMI ALEXANDER* MATTHEW SPENCER**

Scenic Designer Costume Designer Lighting Designer Sound Designer
CHRISTINA J. GARNER LISA ZINNI TYLER ZICKMUND CAL MARTINE

Projection Designers
**YANA BIRYUKOVA
MICHAEL SALVATORE COMMENDATORE**

Associate Costume Designer
GRACE WYLIE

Production Stage Manager
DENISE SAVAS*

Assistant Stage Manager
MOLLY FOY*

Assistant Director
BRIANNA MERCADO

Casting
STEPHANIE KLAPPER, CSA

Company Manager
TAYLOR BRAY

Production Manager
ALI FARINA

General Manager
BYRNN GRAMBOW

Technical Director
VEGA HERNANDEZ

Music Director
Arrangements and Orchestrations
NAT ZEGREE

Directed by
KENNETH FERRONE

NAT ZEGREE'S MOZART TO POP CHART
RUNS TWO AND A HALF HOURS INCLUDING ONE INTERMISSION

Any video and/or audio recording of this production is strictly prohibited.



The Cape Playhouse is a professional theatre employing members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

* Member of Actors' Equity Association.

FROM OUR MANAGING DIRECTOR



At the height of a brutally cold and snow-filled winter, the Playhouse's tagline, "Where Broadway Goes To Summer," did not feel like truth in advertising. Far from it. Last summer, I was the theatre's Interim Managing Director, but since then the "interim" was dropped, and I felt slightly duped. I thought it was summer all the time at the Playhouse. Lo and behold, there was an autumn and spring in addition to a frigid winter.

What I discovered, however, is that summer, or at least the promise of summer, exists 365 days a year at the Cape Playhouse, as magical a theatre as there ever was. During the off-season, all we discuss is next summer: what plays we will produce, who will direct them, what Broadway actors will join us, how we will market the shows, how we will sell subscriptions and flex packages, who we will hire to build and run our productions, how we will restore and renovate the premises in ways that respect the past while modernizing how we operate, how much it will cost to produce the season, and how we will raise the funds necessary to support all that we do. **Summer is a state of mind that plows through the highest snow drifts.**

There is something uniquely hopeful about preparing for a season while standing in the middle of winter. Long before the first audience member takes a seat, before the lights come up, before actors arrive for rehearsal, the Playhouse is already alive with anticipation. Plans are made, auditions are held, scenery is imagined, music is rehearsed, and countless people work quietly behind the scenes toward the singular goal of creating joy for you.

And then, once again, the Cape changes. The flowers bloom. The beach beckons. The days stretch longer. Familiar faces return.

The official start of summer coincides with your return, and we finally get to share what occupied and motivated us all winter long. You are the last piece of the puzzle. When we watch you walk across the lawn, under the awning, and into the theatre, we know summer was never a mirage. It is real. It is joyful and entertaining.

The Playhouse has always been more than a building; it is a seasonal ritual, a gathering place, and for many of us, part of what summer on Cape Cod feels like.

Welcome back to the Cape Playhouse. Summer starts now.

A handwritten signature in black ink, appearing to read "Harold Wolpert".

Harold Wolpert
Managing Director, The Cape Playhouse



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LOCAL MARKET
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SONG LIST

(alphabetical)

<i>ABC</i> by Berry Gordy, Freddie Perren, Alphonso "Fonce" Mizell, and Deke Richards Jobete Music Co. Inc, Ms P's Dream Mobile, Notes and Notes Etc., Team Grand Slam .	ASCAP
<i>Also Prach Zarathustra</i> by Richard Strauss	Public Domain
<i>Bohemian Rhapsody</i> by Freddie Mercury Queen Music LTD	ASCAP
<i>Brainless</i> by Eminem (Marshall Mathers) and Luis Resto Que Chevere Music, Shroom Shady Music, Songs of Universal Inc	BMI/ASCAP
<i>Can't Help Falling in Love</i> by Hugo Peretti, Luigi Creatore, and George David Weiss Gladys Music Elvis Presley Enterprises LLC	ASCAP
<i>Footloose</i> by Kenny Loggins and Dean Pitchford Milk Money Music, Sony ATV Harmony, Sony/ATV Melody	ASCAP/BMI
<i>Für Elise</i> by Ludwig van Beethoven	Public Domain
<i>Grad Vals</i> by Francisco Tárrega	Public Domain
<i>Gregorian Chant</i>	Public Domain
<i>Hungarian Rhapsody No. 2</i> by Franz Liszt	Public Domain
<i>I Just Can't Wait to be King</i> by Elton John and Tim Rice Wonderland Music Company Inc	BMI
<i>I Knew You Were Trouble</i> by Taylor Swift Hifi Asset Acquisition Co LP, MXM Music AB, Taylor Swift Music	ASCAP/BMI
<i>I Want Candy</i> by Bob Berns, Bob Feldman, Jerry Goldstein, and Richard Gottehrer Sloopy II Music, Sony/ATV Songs LLC	BMI
<i>I Want You Back</i> by Berry Gordy, Freddie Perren, Alphonso "Fonce" Mizell, and Deke Richards - BMG Platinum Songs US, R2M Music, Songs of Lastrada	BMI
<i>I Will Survive</i> by Freddie Perren and Dino Fekaris Perren-Vibes Music INC, Universal Polygram International Publishing	ASCAP
<i>Iron Man</i> by Tony Iommi, Ozzy Osbourne, Geezer Butler, and Bill Ward Alkoholiks Anonymous Music	BMI
<i>Just So You Know</i> by Jesse McCartney, Adam Watts, Andy Dodd, and Dory Lobel Barton & The Mouse Music, Dying Ego Music, Jambition Music, Lemon Grove Music, Seven Peaks Music	ASCAP
<i>Jesu Joy of Man's Desiring</i> by Johann Sebastian Bach	Public Domain
<i>Lady Lynda</i> by Al Jardine and Ron Altbach Al Jardine Music	BMI
<i>Main Title, Theme from Jaws</i> by John Williams USI B Music Publishing	BMI
<i>Nocturne in C# Minor</i> by Frédéric Chopin	Public Domain
<i>Piano Sonata No. 8, Sonata Pathétique</i> by Ludwig van Beethoven	Public Domain
<i>Piano Sonata No. 11 in A Major</i> by Wolfgang Amadeus Mozart	Public Domain
<i>Scenes at an Italian Restaurant</i> by Billy Joel Impulsive Music	ASCAP
<i>Sonata in G Major</i> by Franz Schubert	Public Domain
<i>Symphony No. 5</i> by Ludwig van Beethoven	Public Domain

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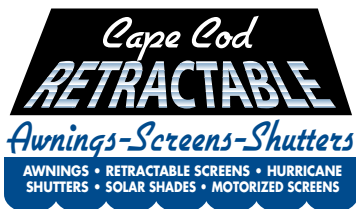
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SONG LIST

(continued, alphabetical)

<i>Symphony No. 9, Ode to Joy</i> by Ludwig van Beethoven	Public Domain
<i>The Devil Went Down to Georgia</i> by Charlie Daniels, Tom Crain, Taz DiGregorio, Fred Edwards, Charles Hayward and James W. Marshall Songs of Universal Inc.	BMI
<i>The Magic Flute</i> by Wolfgang Amadeus Mozart	Public Domain
<i>The Marriage of Figaro, Overture</i> by Wolfgang Amadeus Mozart	Public Domain
<i>This Night</i> by Billy Joel and Ludwig van Beethoven Joelsongs	ASCAP
<i>Tocatta Organ Fugue</i> by Johann Sebastian Bach	Public Domain
<i>Twinkle, Twinkle, Little Star</i> by Jane Taylor	Public Domain
<i>We Will Rock You</i> by Brian May EMI Music Publishing LTD, Beechwood Music Corporation, Queen Music LTD	BMI
<i>Willie and the Hand Jive</i> by Johnny Otis Eldorado Music Company	BMI



Nat Zegree as Jerry Lee Lewis in *MILLION DOLLAR QUARTET*, The Cape Playhouse, 2024. Photo credit: Nile Scott Studios.



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WHO'S WHO IN THE CAST



NAT ZEGREE* (Music Director, Arrangements and Orchestrations, Singer/Pianist) Premiering as the first regional Jerry Lee Lewis in *Million Dollar Quartet*, and playing over 600 performances as "The Killer", he has played the role at such theatres as Ogunquit Playhouse (2015/2016, 2 Broadwayworld awards winner), Paper Mill Playhouse (2017), Marriott Theatre (Chicago Jeff Award winner) and many more, including The Cape Playhouse (2024). A composer/recording artist, he

has also written 3 original musicals, including *Fly More Than You Fall*, which played off West End in London in 2024, with *The Guardian* hailing it as "one of the best original scores in years". His other original musical *The Kings Critique* will be opening Off-Broadway at the Signature Theatre in New York City this coming fall. A multitasking showman and classically trained pianist, Nat writes and performs his own original one-man shows and performs them globally, including *Mozart to Popchart*, *The History of Rock n Roll*, *100 Years of Disney* and many more. His music can be heard on the CBS original series "The Good Fight," and he (literally) played Mozart in the first production of *Amadeus* where the Mozart plays all the music live. His voice could be heard as a virtual singer in the Broadway hit musical *Dear Evan Hansen*. Want a private performance with Nat? He is available for private event bookings and performances at bookingzegree@gmail.com and on social media as @natzegree.



OLIVIA DORSCHER (Reed Player) is a clarinetist and woodwind doubler based in North New Jersey. She is a freelance musician, regularly working at the Palace Theater in Manchester, New Hampshire, and has toured across the US and Canada with *Little Women* in 2024 and most recently with *Peppa Pig: My First Concert*. She received her bachelor's in Clarinet Performance from SUNY Fredonia, her master's in Woodwind Doubling from New Jersey City University, and her Artist Diploma in Clarinet

Performance from Montclair State University. When she's not performing she enjoys traveling, reading, and taking care of her two pet snakes (yes, you read that right.)



ILIANA GARCIA* (Singer) is making her Cape Playhouse debut! Theatre: *On Your Feet!* (Gloria Estefan, North Carolina Theatre, Riverside Theatre), *Evita* (Mistress, Riverside Theatre), *In the Heights* (Nina, Orlando Shakes), *In the Heights* (Carla, Sacramento Music Circus, Engeman Theatre), *You're...Charlie Brown* (Sally, Flat Rock Playhouse), *West Side Story* (Francisca, 5th Avenue Theatre). TV: "The Better Sister," "Law & Order: Special Victims Unit," "FBI," "Younger," "Blue Bloods," "The Equalizer" and more. For more: IG @ilianamgarcia



RYAN GUERRA* (Singer/Guitarist) Ryan attended the University of Texas at San Antonio and graduated with a B.A. in Music and a minor in Business Administration. Since moving to New York City in 2009, he has toured throughout the East Coast playing with several bands and recording on their albums. Ryan also has music directed more than fifty different tribute shows and has been an active guitar, piano and violin teacher as well. Currently, Ryan resides in North Carolina and spends most of his time performing at the Flat Rock Playhouse.

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LISA HELMI JOHANSON* (Singer/Violinist) is a biracial multi-hyphenate committed to elevating marginalized voices and pursuing social and racial justice in all avenues of art and life. She has been in originating casts on Broadway and off-Broadway, on two tours, multiple “Law and Order,” a Hallmark movie, many regional productions (with a few awards and nominations), and is an off-Broadway and regionally-produced playwright recently nominated for two Drama Desk Awards: Outstanding Play and Outstanding Orchestration. Reps: The Katz Company and HCKR. All for J&J. Proud child of an immigrant.



BITHYAH ISRAEL (Cellist) Bithyah Israel is a multicultural artist, composer, educator, and video producer whose work centers on celebrating the strength of community connection. She is President & CEO of City Strings United, a nonprofit with a mission to promote youth development in historically excluded communities through access to high-quality, student-centered music education and ensemble performance. Her work has been recognized by *The Boston Globe*, *New England Cable News*, *Urban Update*, *Chronicle*, and *CityLine*. She is a recipient of the Women of Courage and Conviction Award, presented by the Boston Chapter of the National Council of Negro Women, and the Dennis Wrenn Music Educator Advocacy Award.



JAMIE MOHAMDEIN* (Singer/Bassist) Jamie Mohamdein is an actor, music producer, and multi-instrumentalist. He is endorsed by Warwick Basses and Aguilar Amplification. Off-Broadway: *Bob & Carol & Ted & Alice* (The New Group), *The Wildness* (Ars Nova), *Excerpts From Moby Dick in Concert Under The Whale* (Dave Malloy and Rachel Chavkin) Regional: *Pump Boys and Dinettes* (Flat Rock Playhouse). TV: “Blue Bloods” (CBS), “Friend Zone” (MTV). Jamie has performed with Cecily Strong (SNL), Chris Redd (SNL), Melissa Villaseñor (SNL), Eliot Glazer (*Broad City*), Peter Yarrow (Peter, Paul, and Mary), Tom “Bones” Malone (*The Blues Brothers*), and Tony Winner Katrina Lenk (*The Band’s Visit*) Bands: Youth in a Roman Field <http://youthinaromanfield.com/>, Matt Wolpe and the Bedside Romeos Instagram: @JMBrooklyn



TORA NOGAMI ALEXANDER* (Singer/Violinist) Is so excited for her Cape Playhouse debut! New York: *The Porch on Windy Hill* (Urban Stages) *Twelfth Night* (The Acting Company) *We Do The Same Thing Every Week* (Attractive Nuisance) Regional: *Almost Heaven* (Weston Theater Company), *The Importance of Being Earnest*, *The Rewards of Being Frank*, *Kindred Spirits* (Cincinnati Shakespeare Company) *The Heart of Robin Hood*, *Richard II* (Hudson Valley Shakespeare Festival) Tour: *1984*, *The Odyssey* (Aquila Theatre) TV/Film: “Rise.” Website: www.toraalexander.com. Much love to my friends, family and Justin for their constant support.



MATTHEW SPENCER (Drummer) is a musician, educator, rhythm doctor, and lifelong student of music. He hails from Newtown, CT and holds a Bachelor of Music degree in Jazz Performance from Western Connecticut State University. He has been playing drums for 25 years and is well versed in several musical styles ranging from swing, rock, reggae, funk, fusion, latin, and everything in between. Matt is elated to be returning to The Cape Playhouse for this fantastic production and can’t wait to share love, energy, and the power of music with you all!

KENNETH FERRONE (Director) Kenneth's recent credits include *The Wanderer* (Paper Mill Playhouse), *Prelude to a Kiss* (Milwaukee Rep), *Rolling Thunder* (New World Stages), *Cruel Intentions* (1st National Tour), *Colin Quinn: The NY Story* (Cherry Lane / Netflix), and projects at Goodspeed, Pasadena Playhouse, CTG, 5th Ave, and across Europe and Asia. On Broadway, he associate directed *Floyd Collins*, *SpongeBob Squarepants*, *Mother Play*, *Redwood*, *Love Letters*, and *Wonderland*. He directed Zegree's award-winning short film, *Hey Beautiful* and produced landmark television events: *Grease Live!*, *Rent*, *Annie Live*, and series *SMASH*, *Rise*, *Ironside*, *Deception* (NBC), & *Echo 3* (Apple+). Thanks to Nat, Cape Playhouse and this talented team! @KennethFerrone

BRIANNA MERCADO (Assistant Director) is a dance artist and choreographer from the San Francisco Bay Area. Choreography: *3Penny Opera* (Theater at St. Jean), *The Comedy of Errors "Angelo's Song"* (Public Theatre), *It Happened in Key West* (Fulton Theatre), *Pirates of Penzance* (Cape Rep Theatre), *Urinetown* (Starting Arts), TEDx, Azamara Cruises. Associate Choreography: *Floyd Collins* (Lincoln Center), *The Hunter S. Thompson Musical* (La Jolla Playhouse & Signature Theatre), *Godspell* (PCLO), *West Side Story* (Milwaukee Repertory), *Phish NYE*. Proud UC Berkeley graduate, TheGrit Dance member, and faculty at CAP 21, Peridance, Broadway Dance Center, and Arts Edge Dance Company. Thankful for Justin, Io, & Juliet! @bripositive

CHRISTINA J. GARNER (Scenic Designer) is a New York Area-based scenic designer originally from Casper, Wyoming. She is beyond thrilled to be making her Cape Playhouse Scenic Design debut! Christina holds an MFA from the University of Connecticut. Cape credits include Associate Scenic Designer for *Buddy*, *Rent*, and *Come From Away* and Props Supervisor '23-26. Recent designs include *Orphée aux Enfers* (UConn Music), *Much Ado About Nothing*, *A Hundred Words for Snow* (Connecticut Repertory Theatre). Many thanks to their friends and family, especially their partner Patrick, and assistants (cats) Peanut and Walnut. Instagram: @christinajgarnerdesign Website: christinajgarnerdesign.com

LISA ZINNI (Costume Designer) Broadway: *Freestyle Love Supreme*. Off Broadway: *Kowalski*, *Is There Still Sex in the City*. International: *Sing Street* (Lyric Hammersmith, London), *West Side Story* (IHI Stage, Around Tokyo Japan). Broadway Associate: *Giant*, *The Roommate*, *SIX The Musical*, *Harry Potter and the Cursed Child*, *School of Rock*, *Cats*, *An American in Paris*, *Peter Pan Goes Wrong*, *The Play that Goes Wrong*, *The Glass Menagerie*, *Rent*, *Hair*. Regional: George Street, The Huntington, Pennsylvania Shakespeare, Orlando Shakespeare, Tulsa Ballet, Walnut Street Theatre, TUTS, Bucks County Playhouse, Bay Street Theatre Film Design *Brenda and Billy* and *the Pothos Plant*, *Domino Springs*, web series *Submissions Only*. Co-Curator at The Museum of Broadway. LISAZINNI.com

GRACE WYLIE (Associate Costume Designer) Grace, a costume designer located in NYC, has a passion for creative collaboration and new works. Her regional work as a designer includes *Junie B. Jones the Musical*, *Flat Stanley*, *Schoolhouse Rock* and a new work titled *When We Get Good Again* (Playhouse on the Square) *Gluskabe* (Penobscot Theatre Company). Her design work in NYC includes *Stupid Fucking Bird*, *Guilt*, *POTUS* and *Frankenstein* (City Gate Productions). Additionally, Grace was the Associate Costume Designer on an Off-Broadway Show, *Kowalski*, and *Broken Snow* with Designer Lisa Zinni. She is thrilled to be working with The Cape Playhouse for the first time!

TYLER ZICKMUND (Lighting Designer) Tyler is a theatre maker who enjoys both the design and implementation of lighting for all types of live performance. As a lighting designer, Tyler has worked on theatre, live music, and experimental presentations. As a member of production staff, he is thrilled to be back at The Cape Playhouse for the 2026 season. Originally from North Carolina, when he's not here on the Cape, he spends the other half of the year in Vermont, programming lights for Northern Stage. Tyler is incredibly grateful to all of the people who have helped him build a life working in the theatre. He is a graduate of Brown University and the David Geffen School of Drama at Yale. Enjoy the show!



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CAL MARTINE (Sound Designer) is delighted to be returning to the Cape as a member of the creative team. Recent design credits include *The Moors* and *Choir Boy* at the University of North Carolina School of the Arts. Recent engineering credits include *Great Comet* and *Fairview* at UNCSA. He also works as a systems engineer in various entertainment fields and enjoys a reinforcement challenge. He is a recent graduate from UNCSA with a BFA in Sound Design. www.calmartine.com

YANA BIRYUKOVA (Projection Designer) is a video artist and theatre designer based in New York City. Her theatrical designs include collaborations with Detroit Opera, Krymov Lab NYC, Hartford Stage, Milwaukee Rep, Resident Ensemble Players, Barrington Stage Company, American Mime Theatre, Mason Holdings, Miami New Drama, Westport Country Playhouse, Red Bull Theater, Yale Repertory Theatre, Yale Opera, Irish Repertory Theatre and many more. Yana's films and video artworks were featured at the Venice Biennale, MoMA, Yale Art Gallery, Catskill Art Society among others. She has lectured at Harvard, Yale and Colgate universities. Member of USA 829. MFA: Yale School of Drama. yanabiryukova.com

MICHAEL SALVATORE COMMENDATORE (Projection Designer) Michael is excited to be joining The Cape Playhouse for his second year. Originally from Rhode Island and lived in Chicago for 7 years, Michael currently lives in Massachusetts with his amazing wife, Katie, and their lovable cats, Sebastian and JJ. For over a decade, Michael has traveled around the country designing for theatre, opera, dance, installations and more at places such as the Goodman Theatre, Steppenwolf Theatre, Lookingglass Theatre, Arizona Opera, The Repertory Theatre of St. Louis, Chicago Shakespeare Theater, The Public Theatre, Music Theatre Wichita, Portland Stage, Yale Repertory Theatre, Chicago Symphony Orchestra, and more. He's won two Chicago Jeff awards for Best Projection Design for his work on *Iraq, But Funny* (2025) and *It Came From Outer Space the Musical* (2022). MFA in Design, Yale School of Drama. michaelcommendatore.com

DENISE SAVAS* (Production Stage Manager) Off-Broadway: *Without You, White Rose, 44 Lights, Mozart's Don Giovanni: A Rock Opera*. Circus: *Teatro Zinzanni, Cabaret Zazou*. Regional: *A Christmas Carol* (Boston Commonwealth Shakes), *Hannah & Martin* (Shattered Globe Theatre), *Five Mile Lake, Tall Girls, Who's Holiday* (Theatre Wit), *Best of Enemies* (Provision), *Anne of Green Gables, Tuesday's With Morrie, Best Christmas Pageant Ever, Christmas on the Air*. When Denise isn't managing theatre, you can find her producing podcasts, commercials, and brand activations. See her work at www.denisesavas.com. Denise is a proud member of Actors' Equity Association.

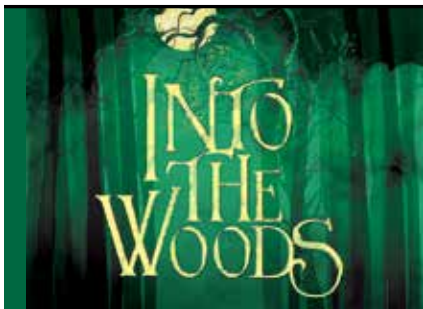
MOLLY FOY* (Assistant Stage Manager) Broadway: *Call Me Izzy, The Hills of California*. Recently: The Public Theater, New York City Ballet, Roundabout, Lincoln Center Theater, MTC, Colt Coeur, A.R.T./New York Bay Street Theater, Gretna Theater, Juilliard, Delaware Theatre Company, Alabama Shakespeare Festival. Graduate of Temple University. Much gratitude to this lovely team and all those I love at home!

STEPHANIE KLAPPER, CSA (Casting Director) is happy to be working once again with Eric Rosen, Ali, and the great team at the Playhouse. Stephanie Klapper Casting is an Independent Casting Group, known for limitless imagination and creativity on a wide range of award-winning projects. SKC's work is frequently seen on Broadway, Off-Broadway, regionally, internationally, on film, television, and streaming platforms. Stephanie, along with her exceptional team, is passionate about arts education, and is dedicated to continuing to expand and champion diversity, equity, and inclusion in the business.

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ERIC ROSEN (Artistic Director) has been at the helm of the Cape Playhouse since 2023, and is a director, writer, and producer whose work has been seen on and off-Broadway and in more than 100 productions across the country. At the Playhouse, he directed *tick, tick ... BOOM!*, *Waitress*, *Anastasia*, and this season's *Into the Woods*. He was Artistic Director of Kansas City Repertory Theatre and Chicago's About Face Theatre, which he also co-founded.

Eric is at work on a new new musical with composer Rodney Bush, called *Stoker/Wilde*, about the historic rivalry between Bram Stoker and Oscar Wilde. A concert version of the show will premiere at the famed Wilton's Musical Hall in London in October. His original musical *Venice*, written with Matt Sax (Best Musical of the Year, *Time*) premiered at Kansas City Rep and Center Theatre Group before being produced at the Public Theater, featuring Leslie Odom Jr. and Uzo Aduba. Its cast recording was released by Ghostlight, with millions of streams and a popular YouTube anime series. His musical *Winesburg Ohio* won Chicago's Joseph Jefferson Award for Best New Musical and Philadelphia's Barrymore Award for Best Musical. His play *Dream Boy* won the Jefferson Award for Best Play and has been performed around the country. His production of *Clay* by Matt Sax inaugurated LCT3 at Lincoln Center Theater after productions at Center Theater Group and About Face/Lookingglass Theater in Chicago. His acclaimed short film *Netuser*, starring Denis O'Hare, won laurels at several film festivals and was released on Tiny Scripted.

As a director, Eric has been nominated for and won the prestigious Joseph Jefferson, Barrymore, and Helen Hayes Awards. He is also an Artistic Associate of Bucks County Playhouse.

At About Face Theatre, he co-created the celebrated About Face Youth Theatre, a pioneering program for LGBTQ youth since 1999, and produced the premiere of *I Am My Own Wife*, which went on to win the Pulitzer Prize. For his work at About Face, he was inducted into Chicago's LGBTQ Hall of Fame.

Rosen is a graduate of UNC-Chapel Hill and holds a Ph.D. in performance studies from Northwestern University.

HAROLD WOLPERT (Managing Director) began his career as an intern at The Cape Playhouse in his teens, now serves as its Managing Director. He is a three-time Tony Award-winning arts leader, strategist, and teacher with deep expertise in nonprofit theatre leadership, organizational advancement, and producing. His core values of integrity, authenticity, and decency underpin his respect for artists and institutions alike. As Anna Deavere Smith has said, "There's much to appreciate about Harold. What I've liked most is his spirit of radical hospitality. Quite simply, he's a classy cat."

Harold has served in executive leadership positions at the internationally acclaimed Roundabout Theatre Company, Manhattan Theatre Club, Signature Theatre, and Alley Theatre. He has collaborated with preeminent theater artists on more than 250 Broadway, Off-Broadway, and LORT productions, including Pulitzer Prize- and Tony Award-winning works, as well as West End and Venice Biennale productions, national tours, transfers, international collaborations, and filmed works. Nationally, Wolpert is recognized as a leader in the theatre field through years of service advancing sector-wide collaboration.

Harold is also the Founder and CEO of My Purple Crayon Advisors, which collaborates with nonprofit arts organizations during periods of transition, growth, and strategic recalibration. The practice focuses on organizational advancement, sustainability, and leadership development, delivering actionable solutions that build durable capacity in support of mission. Clients include organizations across all stages of growth, among them Williamstown Theatre Festival, Cape Playhouse, Wilma Theater, McCarter Theatre Center, Jazz Houston, Miami New Drama, IndieSpace, Breaking the Binary Theatre, Ford's Theatre, and Goodspeed Musicals.

A longtime teacher, mentor, and volunteer, Harold serves on the faculty of Yale's David Geffen School of Drama, where he champions theater management graduate students preparing for

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leadership roles in the arts. His civic engagement includes a decade of volunteer service with The Trevor Project and serving as Board Chairman of AIDS Foundation Houston.

Originally from Philadelphia and a graduate of the University of Pennsylvania, Harold lives in Brooklyn with his cat, Joey, his (unreliable) assistant.

NORA CAREY (Executive Director) has over 30 years of management experience in non-profit, corporate, and public/private sectors with leadership roles in Business Development, Marketing & Communications, and Project Management. A long-term resident in Europe, yet a MA native, Nora launched her professional career in London – where she developed and implemented a successful Thames-side retail & restaurant strategy for Sir Terence Conran. Moving on to Paris, she was part of the opening team for Disneyland Resort Paris – responsible for the menu development of 27 themed restaurants and subsequently developed and managed a Creative Services department. Following her position with Disneyland Paris, Nora joined the Hotel Ritz in Paris as Marketing & Communications Director before returning stateside as the Director of the annual Epcot International Food & Wine Festival for five years. Other culinary adventures include the establishment of the non-profit Bocuse d’Or USA organization with chefs Daniel Boulud, Thomas Keller, and Jerome Bocuse and she served as the Executive Director of the Boston Public Market Association, collaborating with the Board of Trustees to develop the business plan for the emerging year-round farmer’s market in the Haymarket district. Nora has been with the Cape Playhouse since 2019 and feels that she has come full-circle since her childhood summers in Eastham. Nora has an MBA and a professional French Culinary Diploma. She is bilingual in English and French and the author of several cookbooks, including the award-winning “Perfect Preserves” and a successful fundraising volume for the UK Pancreatic Research Fund.



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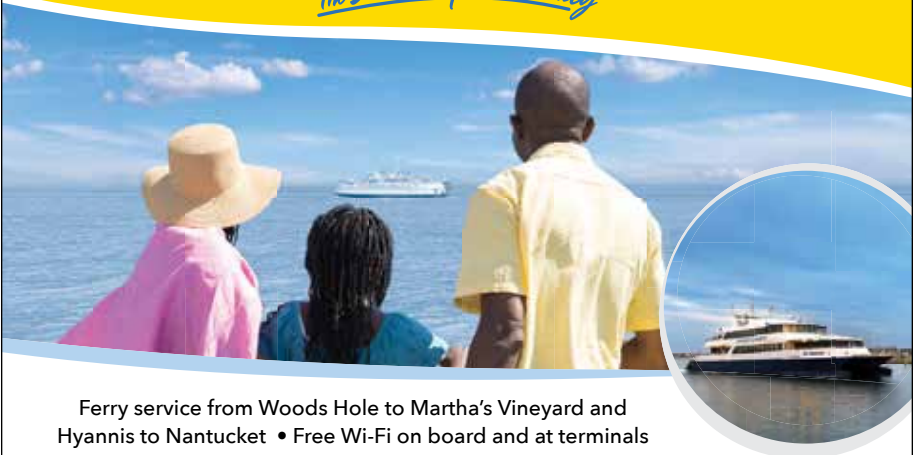
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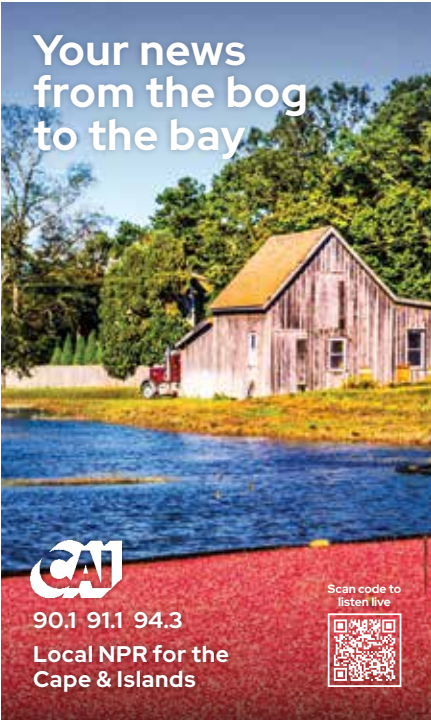
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Production Manager and Associate Producer:
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General Manager: Brynn Grambow
Company Manager: Taylor Bray
Assistant Artistic Director: Jamey Miller
Assistant Production Manager: Lucy Barron
Assistant General Manager: Allie Burgess
Assistant Company Manager: Reilly Masi

MANAGEMENT AND ADMINISTRATION

Managing Director of the Cape Playhouse:
Harold Wolpert
Executive Director of the Cape Cod Center for
the Arts: Nora Carey
Finance Director: Laura Reilly
Executive Assistant: Stephanie Stiles

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Carpenter: Ethan Mandile
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Props Artisan: Laura Ledbetter
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Assistant Scenic Charge: Oliver Reid
Wardrobe Supervisor: Nat Pagliocco
Wig Lead: Amalia Phend
Head Dresser/Stitcher: Danielle Toppa
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Lead Electrician: Sidney Kronback
Lighting Show Crew Lead: Anna Allegretti
Programmer: Molly Beall
Rep Plot Designer: Kat Zhou
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Season System Designer: Cal Martine
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Traveling Production Assistant:
Sarah Adams
Production Assistant: Marlowe Conway
Musician Coordinator: Jay Daly
Casting Director: Stephanie Klapper, CSA
Casting Assistants: Joe Piserchio,
Grace Guichard
Assistants to SKC: Caroline Richardson,
Claire Stancy
Casting Intern: Tres Alison

CAPE PLAYHOUSE THEATRE SCHOOL

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THE CAPE PLAYHOUSE APPRENTICE PROGRAM

For nearly 100 years, the Cape Playhouse has been “where Broadway goes to summer.” Just as important, the Playhouse has been a place where young theater makers have come to build their careers, working alongside some of the greatest figures in the industry. Students and early-career professionals have always been the heart of the Playhouse, from the extraordinary teams in our creative shops to talented emerging leaders in administration to performers landing their first big show to our devoted box office team. Over the last hundred years, a summer at the Cape Playhouse has served as a triumphant launching pad for the careers of thousands of theater artists.

For decades, the Playhouse Apprentice program has been an integral part of our season. Students from universities across the country bring their skills, their curiosity, and their ambitions to our campus. They spend their summer playing instrumental roles in our operations, and leave with hands-on experience and a wealth of professional contacts, easing their paths into the field.

Over the past two years, we have reinvigorated the Apprentice Program and committed more resources to ensure its success, thanks to incredible donor support. Apprentices are able to receive college credit, participate in formal seminars with industry leaders, build strong networks with their peers and our professional artists and staff, and feel gratified by and recognized for their contributions to the amazing work on our stage.

The results of our invigorated program are gratifying, and the program is now one of the most sought-after summer experiences in the field. This year, over 200 applicants were considered for just 15 positions across management and technical theater. And the program is growing fast, thanks to the generosity of our donors. This year, two donors stepped up to commit a total of \$100,000 a year for two years to make sure that our apprentices receive competitive stipends and housing support when needed. Our plans for the Centennial season are bigger than ever, and we need your help to grow the Apprentice Program for next year. If you'd like to consider making a gift to help us sustain and grow this essential part of our season, please contact our Managing Director, Harold Wolpert, at harold@capeplayhouse.com.

This year's Apprentice Class includes the following students. We congratulate them for being a part of this highly competitive group, and we thank them for their hard work and enthusiasm!

Artistic and Management Apprentices: Oscar Hershkowitz, Kyara Miranda, Carl Smith

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FROM OUR EXECUTIVE DIRECTOR



Dear Friends of the Cape Playhouse,

Welcome to our 2026 summer season—and thank you for joining us at the theatre “Where Broadway goes to summer.”

Your presence is what brings this place to life. Year after year, it is this extraordinary community—united by a shared love of live performance—that makes the Cape Playhouse not just endure, but flourish.

As we step into our 99th year, we’re proud to share meaningful progress across the campus. Since last season, we have advanced the final phase of winterizing our historic theatre, completed a significant steel reinforcement of the stage house, and—much to the delight of our artistic team—installed a new rigging system to replace the original 1927 hemp system, enhancing both safety and efficiency backstage. We’ve also refreshed the Business Office with new shingles and a welcoming blue door, and made important strides in preserving the Cape Cinema through the addition of insulation—helping to protect the iconic Rockwell Kent mural—along with new cedar clapboards and fresh paint.

These improvements are made possible through the generosity of our subscribers, donors, local businesses, and valued partners, including the Bilezikian Family Foundation, the Forest Foundation, the Towns of Dennis and Yarmouth, the Mass Cultural Council, and Mass Tourism.

As a nonprofit theatre, we rely on this generosity to bring bold productions to the stage and to care for our remarkable 22-acre campus. Every gift fuels our ability to preserve this historic treasure and ensure the Cape Playhouse remains a vibrant cultural destination for generations to come.

As we look ahead to our Centennial, we invite you to stay close, stay involved, and be part of what comes next. Together, we will continue to celebrate, create, and carry this legacy forward.

With sincere gratitude,

A handwritten signature in black ink that reads "Nora".

Nora Carey
Executive Director | Cape Cod Center for the Arts, Inc.

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A 1929 Playhouse program described our audience as an "exceptional type"—a sentiment that still rings true today.

Many of you have been attending the Cape Playhouse for years, even decades, and your experiences are an important part of our story.

As we approach our 100th season, we invite you to contribute to Memories at the Cape Playhouse—our new archival project. Whether it's your own memory or a story shared by a friend or family member, we'd love to hear it! From cherished moments and behind-the-scenes tales to opening night traditions, your stories are part of our history.

Please email your memories (of any length) to: memories@capeplayhouse.com

With gratitude,
Your Friends at the Cape Playhouse

SHARE YOUR STORIES WITH US



Gertrude Lawrence (Left) and Dennis King (Right) arrive at the Playhouse in horse and buggy as crowds of patrons enter another memorable performance in 1950.

Memories at the
Cape Playhouse Project

BECOME A MEMBER

Get in on the act and become a Cape Playhouse member! Enjoy the associated perks and show your support for the theatre. Membership benefits for the 2026 Season are valid for a household and are calculated by your total donations made in a 12 month period.

Contribute today to ensure the legacy of the Cape Playhouse as
"America's Favorite Summer Theatre."

YOUR MEMBERSHIP SUPPORTS:

- The production of Broadway-caliber performances on our historic stage
- The development of our Children's Programs
- The preservation and maintenance of our buildings and campus grounds

DONOR LEVELS & BENEFITS	FRIEND \$125+	<ul style="list-style-type: none"> • Unlimited free ticket exchanges • Recognition in all printed programs
	CONTRIBUTING SUPPORTER \$250+	<ul style="list-style-type: none"> • Friend Benefits • 10% discount on shop merchandise
	SUPPORTING CIRCLE \$500+	<ul style="list-style-type: none"> • Contributing Supporter Benefits • Invitations to Technical Rehearsals • One invitation to one Meet and Greet Cocktail Party
	SUSTAINING PATRON \$1,000+ <i>\$50 Non-Deductible Amount</i>	<ul style="list-style-type: none"> • Supporting Circle Benefits • Two invitations to one Meet and Greet Cocktail Party
	PREMIER PATRON \$2,500+ <i>\$210 Non-Deductible Amount</i>	<ul style="list-style-type: none"> • Supporting Circle Benefits • Two invitations to two Meet and Greet Cocktail Parties • Introduce a friend to the Playhouse with two complimentary show tickets
	BRONZE \$5,000+ <i>\$590 Non-Deductible Amount</i>	<ul style="list-style-type: none"> • Supporting Circle Benefits • Two invitations to three Meet and Greet Cocktail Parties • Introduce a friend to the Playhouse with four complimentary show tickets • Give four show tickets to a non-profit or school of your choice
	SILVER \$10,000+ <i>\$810 Non-Deductible Amount</i>	<ul style="list-style-type: none"> • Supporting Circle Benefits • Two invitations to three Meet and Greet Cocktail Parties • Introduce a friend to the Playhouse with six complimentary show tickets • Give six show tickets to a non-profit or school of your choice
	GOLD \$25,000+ <i>\$1,140 Non-Deductible Amount</i>	<ul style="list-style-type: none"> • Supporting Circle Benefits • Two invitations to three Meet and Greet Cocktail Parties • Introduce a friend to the Playhouse with eight complimentary show tickets • Give ten tickets to a non-profit or school of your choice

For gifts of **\$50,000 and above**, the Development Department will contact you to customize your benefits.

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Duration: Each course lasts one or two weeks, excluding weekends

Daily Hours: 9:30 am to 3:30 pm

Classes are limited to 25 students per session.

GROUP A: AGES 6 TO 10



GROUP B: AGES 11 TO 18



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THINGS TO KNOW

EMERGENCY EVACUATION

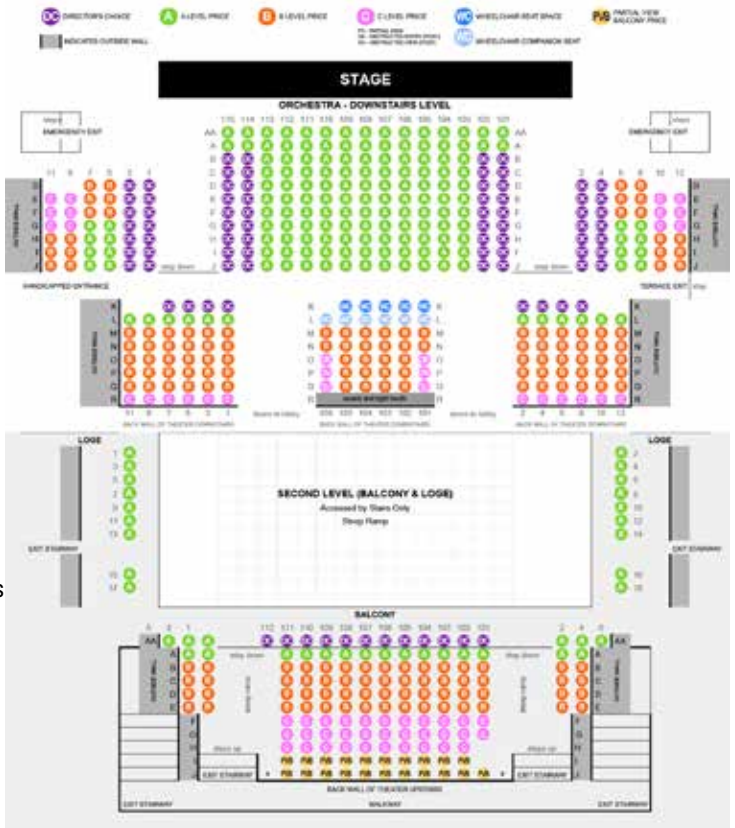
In addition to the Lobby exit, there are additional emergency EXITS as indicated on the house map.

HEARING EQUIPMENT

Assisted listening devices are available from the house manager.

CAMERAS

The use of cameras and recording devices is strictly prohibited in the theatre during performances.



CONTACT INFORMATION

- Box Office: 508.385.3911
- Website: CapePlayhouse.com
- Administrative Offices: 508.385.3838

BOX OFFICE HOURS

- Monday-Saturday from 11am to 5pm
- until 7:30pm on performance evenings

CONCESSIONS

When snacks and drinks are available before the performance and during intermission, we kindly request that you refrain from eating in the theatre. Drinks in our souvenir cups or capped bottles are allowed.

BABES IN ARMS

Children must have a ticket. Children under the age of five (5) are not permitted in the theatre for mainstage shows or Playhouse Presents performances.

WHEELCHAIR ACCESSIBILITY

The Playhouse is accessible by ramp and can accommodate both wheelchair and companion seating in the orchestra section. Please notify us when you purchase your tickets if wheelchair accommodations are required.

RESTROOMS

The women's restroom is located in the main lobby. Men's restroom and accessible restroom are accessed through the handicapped side entrance by the gazebo.

Josh

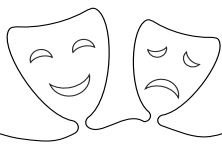
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BUT MY DAD WOULDN'T HAVE
HAD IT ANY OTHER WAY."**

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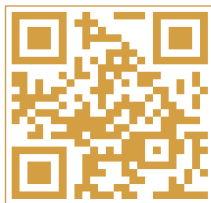
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