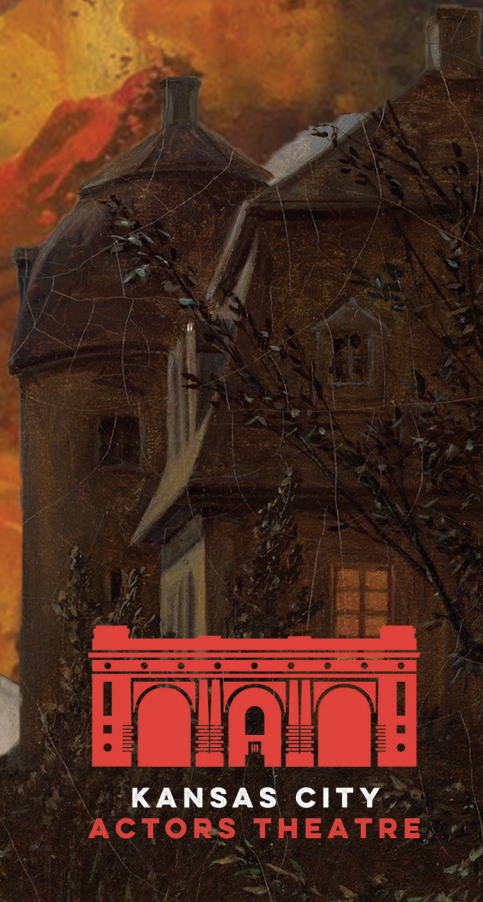


Deathtrap

By Ira Levin

Sept. 10 - 28



KANSAS CITY
ACTORS THEATRE

**Special Thanks to our sponsors for
*Deathtrap***

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Deathtrap is made possible, in part, with grants from:



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The RLS Illumination Fund

Welcome Message



Welcome to Kansas City Actors Theatre and thanks for being part of *Deathtrap*—a play that holds a personal spot in my theatrical heart.

On July 23, 1980, I saw *Deathtrap* at the Garrick Theatre during its celebrated London transfer. My childish shallow journal entry from that night reads: “It was great! The plot was so good and there were two really scary parts. Fantastic!” But what I viscerally recall is something more profound: The story and staging blew my young mind. Even though I’d been enthusiastically churning away at the craft as a young actor for some years, this was the first time I truly understood how live theatre could grab you by the throat, fully engage all your senses, make you laugh and then scream, and even open your eyes to the world.

It had already been an unusually active day for me—my journal reminds me that I’d eaten seven pastries during tea at Harrod’s before heading to the theatre. But *Deathtrap* was the more memorable indulgence. Ira Levin’s play premiered on Broadway in 1978 and ran for an astonishing 1,793 performances—Marian Seldes as Myra didn’t miss a single one—making it the longest-running comedy-thriller in Broadway history. It transferred to the West End later that year, where it continued its success.

At KCAT, we know that audiences love mysteries and thrillers on stage—and that works just fine for us. There’s a rich vein of texts in this genre that are not only smart and surprising, but also offer vibrant, complex roles for great actors. *Deathtrap* is a fine example: a play that’s as clever as it is chilling, as funny as it is fierce.

Whether this is your first KCAT visit or your sixtieth (or more!), thank you for being here. We hope this production leaves you breathless—just as it did me, 45 years ago.

Darren Sextro
KCAT Ensemble and Board Member

Kansas City Actors Theatre Presents *Deathtrap*

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**In Memoriam



KANSAS CITY
ACTORS THEATRE

Great Actors. Smart Plays.



KCAT Ensemble Members Matt Schwader and Hillary Clemens

Kansas City Actors Theatre's mission is to produce thought-provoking plays that explore, celebrate, and share what it is to be human, with sensitivity, intelligence, and humor. We nurture our local artistic community by employing the finest talents of Kansas City's diverse professional theatre community, which in turn makes Kansas City a more vibrant, vital place to live and work.

To that end:

- KCAT is artist-led and artist-driven. We are a collective of local theatre professionals who collaborate with a community Board to realize and advance our mission.
- KCAT employs Kansas City artists and artisans, pays them professional rates, and creates a physically and emotionally safe working environment that frees artists to take bold and brave risks.
- KCAT affirms that inclusive representation is essential to every aspect of our organization, from the stories on our stage, to the artists who tell those stories, to the Board and committee members who make operational and artistic decisions.

Kansas City Actors Theatre is guided and inspired in this mission by core values which include:

- Artistic excellence.
- Commitment to local artists.
- A professional workplace that is safe, healthy, and non-discriminatory.
- A full spectrum of representation in every aspect of our operation.
- Collaborative governance.
- A rich relationship with audiences, donors, and our Kansas City artistic community.
- Cultivation and expansion of our audience.
- Investment in early-career local artists.
- Fiscal responsibility and prioritizing art over overhead.

KANSAS CITY ACTORS THEATRE PRESENTS

DEATHTRAP

by Ira Levin

Directed by Ile Haggins

Scenic Designer Selena Gonzalez-Lopez	Costume Designer Daniella Toscano	Lighting Designer Zoe M. Spangler
Sound Designer & Composer Gianna Agostino	Associate Sound Designer Daisy Melton	Properties Designer Lacey Pacheco
Production Stage Manager Pamela A. West*	Assistant Stage Manager Kyn Johnson	Technical Director & Fight Director Tyler Lindquist

CAST

Brian Paulette*+	<i>Sidney Bruhl</i>
Christina Schafer+	<i>Myra Bruhl</i>
Sam Cordes*	<i>Clifford Anderson</i>
Val Fagan*	<i>Helga ten Dorp</i>
Logan Black*	<i>Porter Milgrim</i>

SETTING & TIME

The Bruhl home in Westport, Connecticut. October of 1978.

Deathtrap is performed with one 15-minute intermission.

Content Warning: *Deathtrap* contains gunshots, stage violence, and blood.

Deathtrap is presented by special arrangement with Broadway Licensing, LLC,
servicing the Dramatists Play Service imprint. (www.dramatists.com)

+KCAT Company Member



*This individual appears through the courtesy of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

STAFF & CREW

DEATHTRAP

ARTISTIC STAFF

Director	Ile Haggins
Scenic Designer	Selena Gonzalez-Lopez
Costume Designer	Daniella Toscano
Lighting Designer	Zoe M. Spangler
Sound Designer & Composer	Gianna Agostino
Associate Sound Designer	Daisy Melton
Properties Designer	Lacey Pacheco
Technical Director & Fight Director	Tyler Lindquist
Production Manager	John Rensenhouse ⁺

STAGE MANAGEMENT

Production Stage Manager	Pamela A. West*
Assistant Stage Manager	Kyn Johnson

ADDITIONAL CREW

Production Assistant/Wardrobe Supervisor	Tinna Rivera
Scenic Arist	Ari Hernandez
Assistant Carpenter	Henry Gramling

KANSAS CITY ACTORS THEATRE STAFF

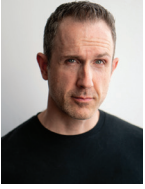
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CAST



Brian Paulette** (Sidney Bruhl) has been a working actor in Kansas City since the 90's, and has appeared on nearly every professional stage in the city. He is a KCAT Ensemble Member and has previously appeared with KCAT in *Smart People*, *A Doll's House*, *A Moon for the Misbegotten*, *A Lie of the Mind*, *The Realistic Joneses*, *At Home at the Zoo*, *Rosencrantz & Guildenstern are Dead*, *Long Day's Journey Into Night*, *God of Carnage*, *The Pinter Project* (*The Birthday Party* and *The Collection*), *Glengarry Glen Ross*, *Talley & Son*, *Fifth of July*, and *Absurd Person Singular*. He's also been seen on other stages such as The Kansas City Rep, The Unicorn, Heart of America Shakespeare Festival, The Coterie, Theatre for Young America, The New Theatre, and The Black Rep.



Christina Schafer* (Myra Bruhl) is delighted to be a part of this thrilling production! Christina has previously been in KCAT productions of *Doubt*, *Little Women*, *The Pests*, *A Doll's House*, and *A Lie of the Mind*. Favorite roles around town include Annette in *God of Carnage*, Tourvel in *Les Liaisons Dangereuses*, and Jackie-O in *The House of Yes*. Christina is on the Board of Directors for Kansas City Actors Theatre. She is currently studying to get her EMBA with UMKC. She also is the co-host of the food and comedy podcast Tart Party.



Sam Cordes* (Clifford Anderson) is excited to be making his KCAT debut in *Deathtrap*. "Born in a trunk" here in Kansas City, Missouri, Cordes has been doing professional theatre since the age of five. Sam has acted and directed in theatres across the country and received his B.F.A. in Theatre from Stephens College and his M.F.A. in Theatre from The University of Nevada, Las Vegas. Cordes is the current Director of Touring for Agile Rascal Bicycle Touring Theatre. A theater troupe that creates original plays and tours them on bicycles to engage creative thinking about our collective future.



Val Fagan* (Helga ten Dorp) is thrilled to be making her KCAT debut in *Deathtrap*. Val appeared on Broadway in the original company of *The Addams Family* (Original Cast Album) performing with Nathan Lane, Bebe Neuwirth, and Brooke Shields as both Alice and Grandma. A New York *Forbidden Broadway* veteran, Val originated *Rude Awakening* (NY Drama Desk Award, Original Cast Album). Broadway Tour credits include: *Fantine* in *Les Miserables* and *Aldonza* (opposite Robert Goulet) in *Man of La Mancha*. Most recently, Val has been performing all over the country in the National Tour of *Menopause the Musical 2*. Also a writer, Val co-wrote *Six Women with Brain Death* (published by MTI and premiered at the Unicorn Theatre) and *Goin' to the Chapel* (published by Miracle or 2.) A KC native and graduate of UMKC, some of Val's KC credits include: *Forbidden Broadway* (Starlight); *Pauline* in *Heathers* (Unicorn); *The Witch* in *Into the Woods* (MTH); *Earth Mother* in *Menopause the Musical* (The New Theatre); *Back to Broadway* (QHP) and *Patsy Cline* in *Always Patsy Cline* (Chestnut). Next up, Val will be performing her *One Woman Show*, *Songs I Already Have Memorized*, at the Chestnut Fine Arts Center. Val created a drama program for individuals with special needs at Church of the Resurrection's Matthew's Ministry and is so proud of her amazing students! Love to family.



Logan Black* (Porter Milgrim & Fight Captain) is thrilled to be back at City Stage and working with such an incredible team! Other KCAT productions include *Trouble in Mind*, *Spider's Web*, *The Pests*, *King Lear*, *I'm Not Rappaport*, and *Journey's End*. Locally he has been seen in *Doctor Moloch*, *Refuge*, *A Doll's House Part 2*, *Bond: a soldier and his dog*, *An Octoroon*, and *Seminar* (Unicorn Theatre); *A Christmas Carol*, *Our Town* (KC Rep); *Measure for Measure* (Confluence Theatre). Regional credits include: *Much Ado About Nothing*, *To Kill A Mockingbird* (Colorado Shakespeare) *Hamlet*, *The School for Scandal* (Riverside Theatre) *Dial M for Murder*, *Romeo and Juliet* (Pioneer Theatre). He has an MFA in Acting & Directing from UMKC and is a proud member of Actors Equity.

ARTISTIC STAFF & CREW



Ile Haggins (Director) is delighted to return to KCAT to work a thriller such as *Deathtrap*! Her directorial work has been seen throughout Kansas City, including *Who's Afraid of Virginia Woolf?*, *Jawbone Crack Quick*, *Begetters*, *Stew*, *Like Six O'clock* (KC Melting Pot Theatre); *Smart People*, *Skeleton Crew* (Kansas City Actors Theatre); *Angry*, *Raucous*, and *Shamelessly Gorgeous* (KC Black Repertory Theatre); *Steel Magnolias*, *Little Shop of Horrors* (TIP-Indoors). Ile was the Wellness Coach for *The Color Purple* and Associate Director for *Lady Day at Emerson's Bar and Grill* (KC Repertory Theatre). Upcoming: *Death of a Salesman* (KC Melting Pot Theatre). Ile serves as the Artistic Director of Programing for the KC Melting Pot Theatre and is a teaching professor of Social Work at the UMKC School of Education, Social Work, and Psychological Sciences. She is enormously grateful to friends and family for a lifetime of love and support.



Selena Gonzalez-Lopez (Scenic Designer) is excited to be making her KCAT scenic design debut with *Deathtrap*. She earned her M.F.A. in Scenic, Lighting, and Projection Design from the University of Missouri–Kansas City. Her previous designs with KCAT include *The Price* (lighting designer) and *'night, Mother* (assistant lighting designer). Throughout her time in Kansas City, Selena has worked professionally with Lyric Opera of Kansas City, Kansas City Repertory Theatre, The Coterie Theatre, Music Theatre Heritage, Wylliams/Henry Contemporary Dance Company, Fish Tank Theatre, and the University of Missouri–Kansas City. She has also worked with Santa Fe Opera, New York City Ballet, San Francisco Opera, and Alvin Ailey American Dance Theater. Selena is currently the Assistant Technical Director and Lighting Supervisor at Lyric Opera of Kansas City. selenagonzalezlopez.com



Daniella Toscano (Costume Desginer) is a costume designer and visual artist from Las Vegas, NV. Alongside costume projects, she has also developed skills in multimedia design to further explore theatrical storytelling in the digital landscape. She received her Masters in Fine Arts in Costume Design at UC San Diego and is interested in new works and reimagining the classics. Recent design credits include: *Native Gardens*, *The Heart Sellers* (Unicorn Theatre); *Sweeney Todd*, *Little Women* (Musical Theater Heritage); *Who's Afraid of Virginia Woolf?* (KC Melting Pot Theatre); *Skeleton Crew* (Kansas City Actors Theater).



Zoe M. Spangler (Lighting Designer) is a lighting designer based out of Kansas City, Missouri. She is delighted to return to KCAT after previously designing *Uncle Vanya*, *Trouble in Mind*, *Little Women*, *Four Children*, and associate lighting design for *Skeleton Crew*. Her previous design work has been seen all over the metro area, including Coterie Theatre, Unicorn Theatre, Music Theater Heritage, Heart of America Shakespeare Festival, Kansas City Aerial Arts, Jewell Theatre Company, JoCo Theatre, and UMKC Theatre. She earned a Master of Fine Arts in Theatre Lighting Design and Technology at University of Missouri-Kansas City in May 2022. Her full lighting design portfolio can be found at zmspangler.com.

Gianna Agostino (Sound Designer & Composer) is excited to be back working with the KCAT family. National: *Far Away* (UNC Charlotte, SETC Winner); Regional: *Bright Star*, *42nd Street*, *Legally Blonde*, *Frozen* (Arrow Rock Lyceum); Kansas City: *The Inheritance Pts. 1 & 2*, *Refuge* (Unicorn); *Man of La Mancha*, *Godspell*, *Carousel* (Music Theater Heritage); *About Alice* (Kansas City Actors Theatre); *Everybody*, *Pirates of Penzance* (UMKC); *Deathtrap* (City Theatre of Independence); *Dead Man's Cell Phone* (Bell Road Barn Players) Radio: *Return to Dust*, *Climate Change Theatre Action* (Kansas City Actors Radio Theatre) Upcoming: *RENT* (Music Theater Heritage).

Daisy Melton (Associate Sound Designer) is excited for her first show with KCAT to be *Deathtrap*. She is a sound designer and engineer living in Kansas City, Missouri. She recently completed an MFA in Sound Design with the University of Missouri in Kansas City, and received a B.A. in Performing Arts with a concentration in Audio Technology from Clemson University. Her design credits include *Cinderella: A Salsa Fairytale* at The Coterie Theatre; System Design for Variety KC's production of *Annie* at the Kauffman Center; the UMKC MFA's productions of *Topdog/Underdog* and *Thinner Than Water*; Clemson Players' productions of *The Revolutionists*, *The Tempest*, and *Bright Star*; and The Warehouse Theatre's production of *The Thanksgiving Play*. Daisy's upcoming work includes *A Wrinkle in Time* and *Elf the Musical TYA* with The Coterie Theatre; *Milking Christmas* with The Living Room Theatre at Music Theatre Heritage's Main Stage; and *Everybody* with the Kansas City Actors Theatre. She is also a massive fan of Ira Levin.



Lacey Pacheco (Properties Designer) is a Kansas City native and jill-of-all-trades. She graduated from Missouri State University with a BFA in Technical Theater, then worked as a production stage manager in the KC area, until shifting gears to props design post-pandemic. She has previously designed props for KCAT's productions of *Doubt*, *Smart People*, and *Skeleton Crew*; The Coterie Theatre's productions of *A Year with Frog & Toad*, *Horse Power: Tom Bass' American Story*; and The Arts Asylum's productions of *Sylvia*, *Exit 16*, and *Reefer Madness*. Current and upcoming projects include *Designing Women* at The Unicorn and *Elf!* at The Coterie. By day, she is an Events and Custom Fabrication Lead at A to Z Theatrical, helping to launch large and small scale productions and events for local and national projects.



Pamela A. West* (Production Stage Manager) is delighted to be returning for her 10th show with Kansas City Actors Theatre. Some favorite experiences include the absolute silliness of *The Pests*, meeting Calvin Trillin during *About Alice*, the marathon that was *The Lehman Trilogy*, and meeting many great actors, designers, and directors while working on smart plays! Pam has also worked with The Coterie as PSM, ASM, and front of house and KC Rep as ASM, PA, stage crew, and dresser. Pam studied theatre at Missouri Southern State College in Joplin and is a member of the Stage Managers Association. Shout out to some of my mentors along the way: Lawrence, Karen, Andy, Kent, Adam, Mackenzie. Big thanks to my husband, children, and cats.



Kyn Johnson (Assistant Stage Manager) is thrilled to be working with KCAT again after a great run with *Doubt*, *A Parable* and *Dial M for Murder* last season. They have previously worked as a wardrobe assistant for Another Look Costumes and Bark Productions, as a dresser through the Local 810 Wardrobe Union, and as a Production Assistant for Heart of America Shakespeare Festival. They have also enjoyed working as an apprentice scenic artist with the UMKC Conservatory Opera program and being an A2 for a recent production at Music Theater Heritage. They hold degrees in Entrepreneurship and Nonprofit Leadership from Kansas State University and Technical Theatre from KCKCC.

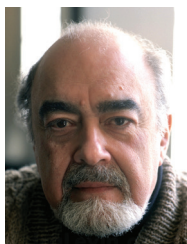


Tyler Lindquist (Technical Director & Fight Director) is dangerously delighted to be returning to KCAT as the Technical Director for *Deathtrap*! Tyler also has the honor of being the Fight Director for his first professional production! He was previously the TD for KCAT's production of *Little Women* during their 19th season. Tyler holds a B.F.A. in Acting and a Theatre Education degree from Avila University, an M.F.A. in Acting from Savannah College of Art and Design, and a D.D.D. (Doctorate of Dog Dads) from ChikiBoo University. Tyler wants to give his deep gratitude to KCAT and John Rensenhouse for the wonderful opportunity, send his love and appreciation to his family for their constant support and to Kristina, Chikis, and Bruno for being his everything! Tyler is happy to be home and making all kinds of art with the KC community. Enjoy the magic of the theatre!



Tinna Rivera (Production Assistant & Wardrobe Supervisor) is excited to return to KCAT for *Deathtrap*! Previously at KCAT, Tinna was the Production Stage Manager for *Uncle Vanya*, and the Production Assistant for *The Roommate*. Tinna is a lighting designer, stage manager, painter, and photographer (when something important happens in her family). After living in Savannah, GA for two years, she is excited to be home and working in the KC community! She would like to give love to her family, fiancé, and her pups for their constant support.

AUTHOR



Ira Levin (Playwright) (1929–2007) was one of the most versatile writers of contemporary times, sustaining two distinct careers—one as a best-selling novelist, the other as a full-tilt Broadway playwright—while also writing in nearly every genre imaginable, from suspense to comedy, horror to science-fiction, fantasy, drama, and even musical theater. All while creating some of the most recognized and enduring works of popular culture (*Rosemary's Baby*, *The Stepford Wives*, *Deathtrap*, *The Boys from Brazil*), and in the process, helping to cultivate

multiple emergent sub-genres (modern horror, dark suburbia, young adult dystopia, feminist dystopia/horror.)

His landmark plots suspend disbelief through an eerily palpable sense of reality, achieved through the crafting of wholly-believable worlds and fully-dimensional, empathetically-observed characters (*Rosemary's Baby*), ever-ratcheting tension (*The Stepford Wives*), iron-clad plotting (*The Boys from Brazil*), and uncanny prescience (*This Perfect Day*). Plus a dash of dark, satirical wit.

Born in the Bronx, New York in 1929, Ira Levin attended the Horace Mann School and (after a two-year stint at Iowa's Drake University) New York University. While at NYU, a CBS television writing contest got him his first professional credit, and an agent—whereupon he began writing half-hour fantasy/suspense television fare during TV's "golden age."

On the theatrical front, Levin crafted one of the most enduring works of contemporary theater—1978's comedy-thriller *Deathtrap*—the fifth-longest running play in Broadway history, itself serving to usher in a renewed era of *metatheatricality*.

Levin received a 1978 Best Play Tony Award nomination for *Deathtrap*, and was the recipient of multiple Edgar Awards—including 2003's lifetime achievement Grand Master award, as well as an additional lifetime achievement award from the Horror Writers Association. He was a Councilmember of the Dramatists Guild for thirty years, during which time he served as a Tony Awards voter.

Ira Levin died in New York in 2007, at the age of 78.

(Courtesy of *is official website is IraLevin.org*)

"My goal is to entertain. That's what any book or play has to do first. Anything beyond that is fine, but first it must entertain." (The Reporter, 1980)

Kansas City Actors Theatre's Land Acknowledgement



Kansas City Actors Theatre considers all of Kansas City our home. We have a responsibility to nurture and embrace the land our city sits upon, and recognize that our city is a product of colonialism, genocide, and forced removal of the dozens of tribes that have called this land their home in America's history. The Kansas City area is currently home to members of more than 98 tribes. Productions at City Stage in Union Station are performed on land that belongs to The Kansa, The Osage, The Otis, and The Missouri. In 1825 the Federal Government forcibly displaced these tribes, and many others, from their ancestral land along the Missouri River.

What is a land acknowledgement?

From National Museum of the American Indian:

"A land acknowledgment is a traditional custom that dates back centuries in many Native nations and communities. Today, land acknowledgments are used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live."

From Northwestern University:

"It is important to understand the long-standing history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgements do not exist in a past tense, or historical context: colonialism is a current ongoing process, and we need to build our mindfulness of our present participation."

Why is Kansas City Actors Theatre doing a land acknowledgement?

Kansas City Actors Theater is participating in a land acknowledgement as one part of our commitment to equity, diversity, and inclusion. Since our birth, Kansas City Actors Theatre has always been guided by members of the greater Kansas City artistic community. Kansas City Actors Theatre cannot fulfill this core philosophy without building relationships with Kansas City's rich, multicultural, and diverse community. We do this to challenge the way we see our city, include all of Kansas City in our conversation, and to combat the erasure of Native American history.

We acknowledge that words are insufficient, and we are continuously learning. Land acknowledgements are one step, and must be paired with action. Join us to find other ways to care for the city we call home.

2024-2025 Donors



KANSAS CITY
ACTORS THEATRE

Bravo! Kansas City Actors Theatre gratefully acknowledges the following generous individuals, foundations, and companies that have made it possible to stage smart and engaging plays. Gifts received during KCAT's 20th Anniversary Season (April 1st, 2024 and March 31st, 2025) are listed below.

We make every attempt to accurately list all donors. If your name was inadvertently omitted or listed incorrectly, we sincerely regret the error and ask that you contact KCAT via malcolm@kcactors.org.

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