



STANDING
OVATION



OCT 18 - NOV 3, 2024



THE PLAYHOUSE

#DMPlayhouse

Great Red Wine

*made in Iowa
from Grapes
grown in Iowa*



Iowa In the Dark

is a dry red with light, fresh notes. First impressions are tangy acid followed by black cherry fading to plum, a dry mid-palate, and a long, pleasing finish. Made from Marquette, St. Croix, Petite Pearl, and Steuben grapes grown in Iowa, it's a versatile wine that pairs well with grilled meat and spicy foods.

2021 Iowa Sabrevois

is a dry red with bold aromas of spices and leather on the nose followed by blackberry and plum notes with hints of baking spice, smoke, and licorice on the palate. Made from Sabrevois grapes grown in our Iowa vineyards, it pairs well with grilled meat.

2021 Iowa

Petite Pearl

is a dry red with a lightly acidic entry transitioning to dark fruit and a long, drying finish. Made from Petite Pearl grapes grown in our Iowa vineyards, *2021 Iowa Petite Pearl* will pair nicely with grilled meat or pasta with a tomato-based sauce.



Tassel Ridge wines are sold at about 400 retailers in Iowa. For a list, visit www.tasselridge.com/retail. Or, Tassel Ridge can ship wine directly to you in Iowa, Arizona, Colorado, DC, Florida, Minnesota, Missouri, and Texas. Call the Winery at 641.672.WINE (9463) to place your order. Adult signature required for receipt of wine. Visit www.tasselridge.com, our Facebook page, or call 641.672.WINE (9463) for information about hours, Seated Wine Tastings, and Wine & Food Events including Wine & Wood Fired Oven Pizza events.

Tassel Ridge Dry Red Wines...Simply Extraordinary®

Leighton, Iowa • www.tasselridge.com



David R. Kilpatrick
Executive Director

Thank you for coming to see our production of *Dracula: A Comedy of Terrors*. Who would have thought that we could find laughter among people who eat flies, drink blood, and are undead? Today's performance is not Bram Stoker's *Dracula*, rather it is a laugh-filled romp for anyone who wants a break from being serious. We hope you have as much fun seeing the show as the actors and crew had putting it together.

As you probably saw when you entered the building, construction continues. So far, still on schedule to open in January 2025. Our first production in the Studio Theatre (formerly known as the Kate Goldman Children's Theatre) will be *Last Stop on Market Street*. It is a special co-production with Pyramid Theatre Company and City Voices. Although it is a family show, I hope you will come check out a performance and experience the refurbished space in operation.

Still to come in 2024 is our holiday show *Disney's Beauty and The Beast*. We expect to sell out, so don't wait to purchase your tickets.

There is so much happening at The Playhouse. Every night you can find volunteers and staff working on a project, sometimes as many as five separate shows. It's all part of our dream and mission to create extraordinary, shared theatre experiences for the whole community. If you ever want to be part of The Playhouse, in any capacity, just contact us or go online. (For everyone you see on stage, there were minimally five people involved to get them ready!) We can find something for you to do and give you every opportunity to learn. That is what makes community theatre for you and by you.

So, again, thank you for choosing to spend time with us. Thank you for sharing The Playhouse experience with your friends and neighbors. We can't thank you enough for all that you do to make The Des Moines Community Playhouse your community theatre.



VOTE for your favorite performances!



**Scan the QR code to tell us who
your favorite performers were today!**

Outstanding performances are recognized at
the Dionysos Awards each September.



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

Thank you for your support!

To make a donation, please contact:

Jordan Bles

Director of Philanthropy
515.974.5370
jbles@dmpplayhouse.com

Donors listed are current from Mar. 1, 2024 to
Sept. 5, 2024.

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Special thanks to the corporate partners who support the Signature Series and Kate Goldman Family Series productions.

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The conversion of thousands of print materials to digital files is nearly complete. Soon The Playhouse will unveil a website on which guests can find many historical records from prior productions and performances. The donors listed below made contributions toward the effort.

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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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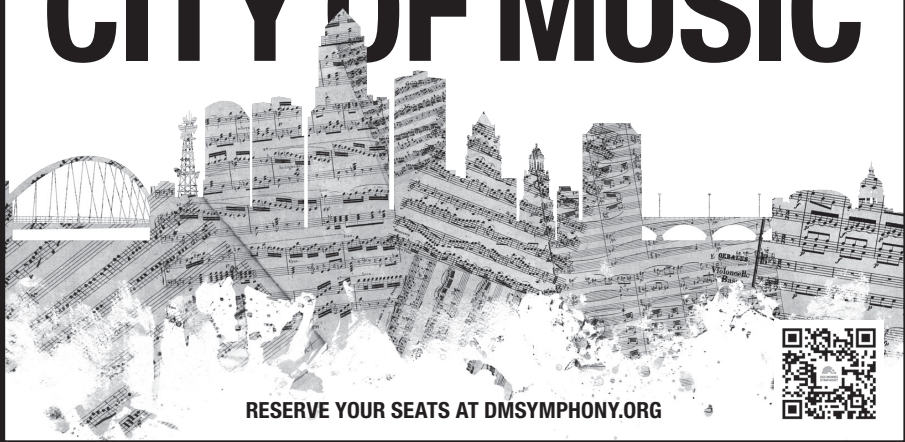
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GUEST INFORMATION

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.

Companion Restroom

A companion restroom is located on the lower level across from the coatrack.

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, ushers 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 rings 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

restricted to Shops customers at all times. 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 Signature Series performance schedule is 7:30 PM Wednesdays through Saturdays and 2:00 PM Sundays. The regular Kate Goldman Family Series performance schedule is 7:00 PM Fridays, and 1:00 PM and 4:00 PM Saturdays and Sundays. The December performance schedule is 7:00 PM Thursdays and 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 Signature Series performance, excluding the December show, will begin 30 minutes prior to curtain in the west lobby. The December show will have preshow music in the west lobby.

Safety Protocols

In order to best serve our whole community, The Playhouse respectfully requests the following items are not brought into the theatre:

- Alcohol, drugs, illegal substances, or any paraphernalia associate with drug use
- Weapons of any type including chains, knives, and firearms (excluding law enforcement officers)
- Pepper spray/mace/other chemicals
- Noisemakers such as air horns
- Laser pens/pointers of any type
- Fireworks

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, Tuesday through Friday, and 90 minutes before each performance. 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.

Valet Parking

Available during the construction project, valet parking begins one hour before the performance. Valet parking can be purchased at the door or purchased in advance and at a discount online and through the ticket office. To access valet parking, drive around the building on 41st Street to the west (42nd Street) doors.

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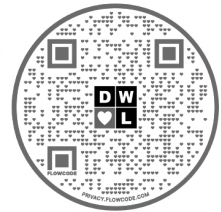
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ABOUT

DRACULA: A COMEDY OF TERRORS

David A VanCleave, Director

The initial reviews of Bram Stoker's *Dracula* were overwhelmingly positive. In fact, the majority of negative or even mediocre reviews came from critics who found the novel *too scary*. The June 1, 1897, issue of *Pall Mall Gazette* stated:

"Mr. Bram Stoker should have labeled his book *For Strong Men Only*, or words to that effect. Left lying carelessly around, it might get into the hands of your maiden aunt who believes devoutly in the man under the bed, or of the new parlourmaid with unsuspected hysterical tendencies. *Dracula* to such would be manslaughter. It is for the man with a sound conscience and digestion, who can turn out the gas and go to bed without having to look over his shoulder more than half a dozen times as he goes upstairs, or more than mildly wishing that he had a crucifix and some garlic handy to keep the vampires from getting at him. ... It is horrid and creepy to the last degree."

Ironically, playwrights Gordon Greenberg and Steve Rosen are self-proclaimed "total wimps" when it comes to horror. "Even the most remotely scary movie gives us nightmares." That's why, when Andrew Kato from the Maltz Jupiter Theatre in Florida commissioned them to write *Dracula: A Comedy of Terrors*, they jumped at the opportunity. "We love a challenge!" they said.

This isn't the first time Greenberg and Rosen have turned the heavy themes of beloved dramatic literature into lightning-fast, bawdy comedies with smashing success. They previously co-wrote *Ebenezer Scrooge's Big [Your Town Here] Christmas Show!* and *Crime & Punishment: A Comedy!* for The Old Globe in San Diego, the former becoming a holiday tradition and the latter prompting Kato to initiate the commission discussion.

With over 90 film adaptations as of June 2024 (not to mention the dozens of plays, operas, ballets, video games, and television retellings), *Dracula* has become so iconic, it provided plenty of space for the silliness, satire, and liberties Greenberg and Rosen took with both plot and



Collin Smith as Dracula

character. They wrote in their authors' note for the Canadian premiere, "The notion of coming face to face with our own mortality...and the need for laughter are greater than ever."

Laughter is an important and basic human need that has been proven to have psychological, social, emotional, and physical benefits. Entertainment and artistic endeavors created solely to provide such benefits should never be dismissed or discredited. But for those who want more, Greenberg and Rosen provide it by continuing Stam's initial exploration and critique of gender roles, sexuality, misogyny, and the way our society treats those who are different.

When it comes down to it, *Dracula* has always been about desire and we hope today's production fulfills yours—whether that's to escape the stress and fears of life by laughing for 90 minutes, a modern continuation of Stam's critique of gender roles, sexuality, misogyny, and the way our society treats those who are different, or just to marvel at five brilliant performers on a non-stop ride of hijinks and high drama.

666th Production
106th Season

Opening October 18, 2024
Closing November 3, 2024

The Des Moines Playhouse Presents in The John Viars Theatre

DRACULA: A COMEDY OF TERRORS

Written by Gordon Greenberg & Steve Rosen

Originally produced in New York by Drew Desky and Dane Levens, Drew & Dane Productions.
Dracula: A Comedy of Terrors was commissioned and originally produced by Maltz Jupiter Theatre
Andrew Kato, Producing Artistic Director/Chief Executive

Director: **David A VanCleave**
 Scenic Designer: **Benjamin J Kramer**
 Costume Designer: **Jessica Van Essen**
 Lighting Designer: **Amanda Pichler**
 Projection Designers: **Benjamin J Kramer, David A VanCleave, Nicholas Amundson**
 Sound Designer: **Freddie Masteller**
 Properties Designer: **Sarah Beth (Bee) Weinberg**
 Stage Manager: **Maren Grant**
 Intimacy Director: **Lyndsy Darland**
 Assistant Stage Manager: **Jeanella McKinney**
 Artistic Director: **Katy Merriman**

Cast

*Indicates Playhouse Debut

Actor One (Jonathan Harker & Others)	Will C Johnson
Actor Two (Dr Westfeldt/Renfield & Others)	Katie Hughes
Actor Three (Lucy Westfeldt & Others).....	Paden Sheumaker*
Actor Four (Mina Westfeldt/Dr. Van Helsing & Others).....	Zachary Dean Smith
Actor Five (Dracula).....	Collin Smith

Dracula: A Comedy of Terrors is performed without an intermission.

Dracula: A Comedy of Terrors is presented by arrangement with Concord Theatricals, concordtheatricals.com.

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Theatre

Dracula

Nov. 21–24, 2024



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CAST NOTES



Katie Hughes (*Actor Two*) made her Playhouse debut as Greta Ohlsson in *Agatha Christie's Murder on the Orient Express*, played Miss Agatha Trunchbull in *Roald Dahl's Matilda The Musical* (Dionysos Award and Cloris Award

for outstanding performance), operated Audrey II in *Little Shop of Horrors*, and designed props for several shows including *Disney's Frozen Jr* (Penguin Project). A graphic designer and gift shop lead for UnityPoint Foundation, Katie likes knitting, film, and attending festivals.



Will C Johnson (*Actor One*), a junior at Drake University studying vocal performance, has showcased his talents in various productions. His notable Playhouse roles include Crutchie in *Disney's Newsies* and Stuart

in *Stuart Little* and feature ensemble roles in *A Christmas Story: The Musical*, *Freaky Friday One Act*, and *Elf The Musical*. In his off time, Will enjoys rock climbing and making music.



Paden Sheumaker (*Actor Three*) is making her Playhouse debut, having previously played Sebastian in *Disney's The Little Mermaid* at Carousel Theatre in Indianola. Paden holds a degree in biology from Carthage

College in Kenosha, WI. She serves as an outreach coordinator for Relay Iowa. When not on stage, she has passions for linocut printmaking, community activism, and dancing at The Blazing Saddle.



Collin Smith (*Actor Five*) returns to The Playhouse stage after making his debut as Gerry Goffin (Dionysos Award nominee) in *Beautiful: The Carole King Musical*. Some of his favorite past shows include *A New Brain* (Gordon

Schwinn, Perrysburg [OH] Musical Theater), *Disney's Newsies* (Jack Kelly, Perrysburg Musical Theater), and *Les Misérables* (Marius Pontmercy, Woodbury [MN] Community Theatre). Collin is a product manager at Owens Corning. He plays volleyball and enjoys camping, playing the board game Wingspan, and listening to vinyl records with his husband, Gunnar.



Zachary Dean Smith (*Actor Four*) returns to The Playhouse after playing Monty Navarro (Dionysos Award nominee) in *A Gentleman's Guide to Love and Murder* in 2019. He studied vocal performance

in Pittsburgh in Carnegie Mellon University's graduate program where he played Harlequin in *Der Kaiser von Atlantis*, Ferrando in *Così fan tutte*, and Le Petit Vieillard in *Lenfant et les Sortilèges* with CMU Opera. At Iowa State University, he played his favorite role to date, Pluton in *Orpheus in the Underworld*. When not performing, Zach likes playing Pathfinder 2nd Edition and board games as well as studying and listening to turn-of-the-century chanson.



David A VanCleave (*Director*) is the education director and NewPlayFest dramaturg at American Association of Community Theatre (AACT). He received his BFA in theatre arts/ directing from The Theatre School

at DePaul University (Chicago), where he directed *Closer*, *The Laramie Project*, and *The Death of Gaia Divine* (world premiere). In Des Moines, he has directed for The Playhouse (*Roald Dahl's Matilda The Musical*, *Cabaret*, *Dragons Love Tacos*, *The Laramie Project*), Des Moines Onstage (*Cabaret*, *My Name is Rachel Corrie*), Noce (*Last Five Years*, *Normal Heart*), and Des Moines Young Artists' Theatre (*Rent*, *I Never Saw Another Butterfly*), where he was executive artistic director from 2014-2020. He frequently directs at Market House Theatre in Paducah, KY, including *Girls' Weekend*, *On Golden Pond*, and the upcoming productions of *The Lightning Thief* and *The Bachelorette Party* (*Girls' Weekend 2*). As a dramaturg, David has helped develop world premieres across the country, from Alabama to Washington.



Benjamin Kramer (*Scenic Designer*) was scenic designer for The Playhouse's production of *Once*. His work has been seen throughout the US including designs for Arkansas Repertory Theatre (*Laughter on the 23rd*

Floor), Actors Theatre of Little Rock (*Bright Star*), Shakespeare Theatre of New Jersey (*Complete Works of Shakespeare abridged-revised*), Orange Beach (AL) Performing Arts Center (*Clue*), and Stephen F. Austin State University in Nacogdoches,

TX (*Once Upon a Mattress*). Ben holds an MFA in set design from Minnesota State University – Mankato and is a professor of scenic design at Stephen F Austin State University. In his free time, he loves to cook, play guitar, and create with his 3D printer.



Jessica Van Essen (*Costume Designer*) joined The Playhouse team in 2018 after many years working with different theaters and universities around the country. She has costume designed many productions for

The Playhouse including *Disney's Newsies*, *Calendar Girls*, *Dragons Love Tacos*, *The Diary of Anne Frank*, and *All is Calm: The Christmas Truce of 1914* among others. Born and raised in Iowa, she earned her BA in technical theatre from University of Northern Iowa and her MFA in costume design from Wayne State University. Costume history fun fact: The "whale bone" found in Victorian corsets is not bone at all but baleen, the stiff filter material found in the mouths of whale species like humpback and blue whales.



Amanda Pichler (*Lighting Designer*) has been responsible for lighting up The Playhouse stage for *Native Gardens*, *Catch Me If You Can*, and *The Diary of Anne Frank*. She was the scenic designer and lighting designer

for The Playhouse's production of *The Hundred Dresses* and designed the set for *Treasure Island* at Des Moines Young Artists' Theatre. Amanda is the performing arts center manager for West Des Moines Schools. When not up in the catwalk, she enjoys camping, hiking, and biking with her spouse Darin, napping, and eating cheese.



Freddie Masteller (*Sound Designer*) has their degree in screenwriting from Grand Canyon University and works as a simulations technician at Des Moines Area Community College. They have worked backstage at

Metropolitan Performing Arts in Vancouver, WA, where they also appeared in *Bare: A Pop Opera*. Other performance credits include *Kinky Boots* at Stumptown Stages in Portland, OR, and Draco Malfoy in *A Very Potter Musical*. Freddie likes playing Dungeons and Dragons, dancing, and reading.



Sarah Beth (Bee) Weinberg (*Properties Designer*) has been onstage in numerous Playhouse shows including *Ragtime*, *Monty Python's Spamalot*, *Disney's Beauty and the Beast* (Babette), and *Peter Pan*. She has also

worked backstage, creating props for Playhouse productions of *School of Rock*, *A Gentleman's Guide to Love and Murder*, *Catch Me If You Can*, and *Singin' in the Rain*. Bee recently transitioned from her role as a fourth-grade teacher to working as a Uniserv director for the Iowa State Education Association. She enjoys reading, knitting, crocheting, quilting and snuggling with her menagerie of two cats and a dog.



Maren Grant (*Stage Manager*) has been a teaching artist at The Playhouse since 2021 and was stage manager for *Pippi Longstocking*. She has credits as actor, dramaturg, props designer, and assistant director with Iowa

Stage Theatre Company, Drake University, and Ankeny Community Theatre (ACT). Her favorite roles were co-director of *Hamlet* (Drake University Theatre) and Hero in *Much Ado About Nothing* (ACT). She received her BFA in acting and her BA in English from Drake University.



Lyndsy Darland (*Intimacy Director*) pursued her coursework and certification with both Intimacy Directors and Coordinator Professionals (IDC) and Theatrical Intimacy Education (TIE) in 2020.

She continues her education with specialty coursework such as staging intimacy beyond the binary and mental health first aid for youth. She has worked on several Midwest films and in partnership with local theaters on projects including *Beautiful: The Carole King Musical* and *Guys and Dolls* (Playhouse), *Exit Laughing* (Ankeny Community Theatre), and *Meredith Willson's The Music Man* (CAP Theatre, Altoona). As an actor, singer, writer, and editor who also works full time at Wellmark Blue Cross Blue Shield in the human resources division, she feels blessed to fill her time with other creatives and cohorts to build a consent-forward culture where everyone can thrive. In her spare time, you'll see Lyndsy with her husband Jeff, friends and family, and her two mini-aussies, Nox and Cosmo.

CAST NOTES



Jeanella McKinney (*Assistant Stage Manager*), a junior at Des Moines Roosevelt High School, fell in love with musical theatre in third grade when she was in her first show, *The Music Man*. She has continued her career with

shows at her elementary, middle, and high schools; Des Moines Young Artists' Theatre (most recently *The Prom*); and at The Playhouse where she played Lavender in *Roald Dahl's Matilda The Musical*. She studies vocal performance, ukulele, songwriting, and music theory at City Voices. Jeanella plans to have a theatre career – with the middle name of Cosette, she says it's her destiny – and has welcomed the opportunity to learn from those around her in *Dracula*.



Katy Merriman (*Playhouse Artistic Director*) has been an active member of the local theatre community since moving to Des Moines in 2013. Her Playhouse directing credits include *Our Town*; *Go, Dog. Go!*; *Guys and Dolls*;

Rodgers + Hammerstein's The Sound of Music; the world premiere of *Escaping the Labyrinth*; *A Love Offering* (co-directed with Tiffany Johnson and Pyramid Theatre Company); and *I and You*. Other local performance and directing credits include *Once (Girl)* at The Playhouse and *The Glass Menagerie* (Laura), *King Lear* (Cordelia), *Our Town* (Emily), and *Fun Home* (director) with Iowa Stage Theatre Company. She has coached for Iowa High School Speech Association (IHSSA) and serves on the education committee for the American Association of Community Theatre (AACT). Prior to her time in Des Moines, Katy worked with numerous theatres in the Midwest as a performer, director, musician, and administrator.

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Dresser: **Lynette Smith**

Run Crew: **Kat Lindaman, Hope Walker**

Set Construction: **Charlie Bender, Zachary Hodgson, Virgil Kleinhesselink, Kurtis Nethington, Dave Piper, George Sparks, Aris Yvonne**

Set Painting: **Kathleen Baustian, Brenna Corona, Pam Iano, Renzi Ingersoll, Anne Jung, Katherine Jung, Harold Hinkhouse, Meg Marker, Tanner Miller-Moore, Shari Piper, Darlene Pullen, LaKayla Robinson, Lu Spaine**

Sound Board Operators: **Jeanella McKinney, Lindsey Nelson**

Followspot Operator: **Mia Dank**

Costume Crew: **Lily Jampoler, Claire Ward**

Master Electrician: **Virgil Kleinhesselink**

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Eileen Leyva

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Run Crew: **Alison Crain, Travis Edrington**

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Derek Phelps, *Volunteer & Production Coordinator*
Jake Skarin, *House Manager*
Robin Heldt Spahr, *Education Director*
Jessica Van Essen, *Costume Shop Supervisor*
David A VanCleave, *House Manager*
Claire Ward, *Costume Shop Intern*
Nate Weber, *Education Outreach*

Education Staff

Melissa Chavas-Miller*	Allison Koontz
Nicole Chavas-Schwegler	Taylor Ann Layden
Alison Crain	Megan Lenstra
Jenna Darsee	Greg Millar
Katie Dorrell*	Catie Miller
Rusk Dorsett	Deb Paul
Napoleon Douglas	Sarah Schaefer
Tali Eisenstadt	Brett Spahr*
Cedric Fvrier	Molly Thorsen
Anne Frett	Tanner Tillotson
Robin Breen Fulton*	Kim Van Haecke
Maren Grant	Henry Vermeer
Ron Hyde	Anna Zimney
Nathan Jorgensen	
Allison Koch	* Master Teacher

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MISSION

To create extraordinary, shared experiences through live theatre.

VISION

To be the home for artistic collaboration where any story can be told.

STATEMENT ON EQUITY, DIVERSITY, AND INCLUSION

We at The Playhouse grieve at the injustice and systemic inequalities committed to marginalized people in our world. We support community as we bond to create awareness and encourage dialogue.

We denounce racism and violence against all people. Our team makes it our mission to engage and enrich all people to provide lifelong educational opportunities and is committed to creating and supporting an inclusive theatre that will give everyone a platform to heal and to move forward into better days.

Published June 2, 2020

POLICY ON EQUITY, DIVERSITY, AND INCLUSION

All volunteers who come to audition for a show at The Playhouse are welcome, and we do not ask or keep a record of their race, ethnicity, gender, sexual orientation, sexual identity, age, or disability status.

The Playhouse is deeply committed to and supportive of diversity in local theatre. We work to include and serve all members of the community to the extent possible in stage productions and in our educational offerings.

The Playhouse has a strong and well-documented history of reaching out to diverse groups for inclusion in its programming. Our goal is to provide a rewarding experience for all volunteers and participants, from performers and students to their families and our audience members.

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*“A delightful
romp!”*
★★★★ -CHELSEA

“Absurdly enjoyable!”
★★★★ -KRISTIN

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The Juice Company • DSM Salon & Spa • Worn
Roosevelt Barber Shop • Cabana Swim
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THE DIFFERENCE IS

Community

At a young age my parents taught me how important it is to give back to my community. It was their example that led me to join the Greater Des Moines Habitat for Humanity board five years ago.

For more than 100 years, Bankers Trust has taken pride in helping our community thrive. It's why we encourage employees to get involved with organizations they're passionate about. Bankers Trust lives out what my parents instilled in me: to leave a community better than you found it.

It's part of the Bankers Trust Difference.

Tina Smith Fritz

EVP, Chief Operations Officer

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