



Amadeus



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OF GIRLFRIENDS. NOW HE
NEEDS A BOYFRIEND.”



SIGNIFICANT OTHER

APRIL 26—
MAY 19, 2024

WRITTEN BY:
Joshua Harmon

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In any magnificent symphony (by Mozart, that Salieri fellow, or any of the classic composers), elaborate instrumental lines merge together to create a glorious whole infinitely greater than its individual parts. The same is true in the theatre. The sumptuous production of *Amadeus* that you're about to witness is only possible because of our "orchestra" of players, each skillfully following their part.

It begins with the work done by our designers and production team, conducted by our gifted director, Laura Gordon. These beautiful technical elements are filled and enlivened by our world-class cast, made up of national artists, Cleveland-based actors, and students from the Case Western Reserve University / Cleveland Play House MFA Acting Program. Our dedicated Artistic and Production staffs at CPH lend their artistry and hard work, while their teammates in the Marketing, Development, Education, Finance, People & Culture, and Administrative departments contribute critically to keeping the organization vibrant and growing.

This composition is only complete when we add the final section: you, the audience! For your laughter, tears, and applause — and for your continued support of Cleveland Play House and live theatre — we're incredibly grateful. Play on!

Michael Barakiva,
Artistic Director

Rachel L. Fink,
Managing Director

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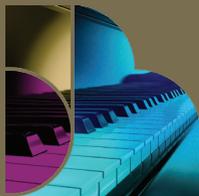
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The cast, crew, and creative team of this production and the Cleveland Play House staff honor those of the Erie, Miami, Odawa, Shawnee, Potawatomi, and Haudenosaunee peoples on whose ancestral lands we now stand. We also honor the nearly 28,000 Native American people who live in Northeast Ohio today: our neighbors, coworkers, classmates, and community members, who represent over 100 tribal nations.

CPH makes this Land Acknowledgement to offer gratitude to the ancestral stewards of this region, to invite reflection on the history of this geographic area including forgotten and omitted legacies, to build a relationship with the Native American community in Northeast Ohio, and to bring awareness to — and to counteract — the ongoing impacts of colonialism and racism.

For information about the lands on which you reside, visit [native-land.ca](https://www.native-land.ca) and [nativegov.org](https://www.nativegov.org).

We recognize that this statement is a small step on a long journey toward reconciliation. Cleveland Play House is committed to fostering an environment of justice and anti-racism where all can feel seen, heard, valued, and welcomed, which means moving beyond mere acknowledgement. In our lobby and on our website, we will amplify the ways that Native Americans are making vital contributions to the arts and other facets of society today — and we will aid those efforts by offering the use of our rehearsal spaces and artist housing. To learn more about our journey, please follow the QR code below.



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by **PETER SHAFFER**

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* * *

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Cleveland Play House's Production Staff is responsible for the sets, select costumes and costume pieces, lighting, props, furniture, scenic painting, sound, and/or special effects used in this production.

Select costumes from the Sarasota Opera Costume Rental Studio — sarasotaopera.org/costume-rental

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SYNOPSIS

Why does God grace some individuals with talent and genius, but render others dull and mediocre? This is the question that plagues Italian composer Antonio Salieri as he chases after fame and fortune in 18th and 19th century Vienna. Frustrated by his plight, Salieri becomes obsessed with ruining a young rival composer — Wolfgang Amadeus Mozart — in a deadly game of deceit and revenge. Musical history is re-orchestrated in Peter Shaffer's Tony Award-winning tale of music, malice and madness — *Amadeus*.

CAST

(in alphabetical order)

GIUSEPPE BONNO, ENSEMBLE.....	Josh Bates*
WOLFGANG AMADEUS MOZART	Will Blum*
CONSTANZE WEBER.....	Madeline Calais-King*
VENTICELLO 2.....	Ellen Grace Diehl *
KATHERINA CAVALIERI.....	Victoria Alev Duffy*
TERESA SALIERI, ENSEMBLE	Liz Huff
VENTICELLO 1.....	Dylan Ireland*
COUNTESS JOHANNA KILIAN VON STRACK.....	Shunté Lofton*
JOSEPH II	Steve Marvel *
COUNT FRANZ ORSINI-ROSENBERG	Alfredo Ruiz*
BARON GOTTFRIED VAN SWIETEN.....	Jonathan Smoots*
ANTONIO SALIERI.....	Price Waldman*
ENSEMBLE	Scott Campbell, Cate Castelli, Gavin Michaels*, September Stanton, Owen Connor Stout

Understudies never appear for a listed player unless a specific announcement is made at the time of the performance.

For WILL BLUM: Josh Bates

For DYLAN IRELAND and GAVIN MICHAELS: Scott Campbell

For VICTORIA ALEV DUFFY and ELLEN GRACE DIEHL: Cate Castelli

For MADELINE CALAIS-KING: Victoria Alev Duffy

For ALFREDO RUIZ and JONATHAN SMOOTS: Gavin Michaels

For PRICE WALDMAN: Alfredo Ruiz

For SHUNTÉ LOFTON: September Stanton

For JOSH BATES: Owen Connor Stout

*Indicates member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The Director is member of the Stage Directors and Choreographers Society, a national theatrical labor union. The scenic, costume, lighting, sound, and projections designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

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CONDUCTING CONSULTANT.....	Kevin Whitman
PIANO COACH.....	Josh Bates
MOVEMENT CAPTAIN.....	Ellen Grace Diehl
LIGHT BOARD OPERATOR.....	Logan Snodell
SOUND TECHNICIANS.....	Kimberly Grice, Stephanie Bahnij
STAGE CARPENTER AND CONSTRUCTION DRAFTSPERSON.....	Emma Sherban
WARDROBE SUPERVISOR.....	Sara Ratliff
HAIR AND WIG TECHNICIAN.....	Lainne Davis
DRESSERS.....	Mark Baiza, Casey Rattz
RUN CREW.....	Mckenzie Waugh
SPOT LIGHT OPERATOR.....	Farah El-Ashram

THIS PLAY WILL BE PERFORMED WITH AN INTERMISSION.

Wowed by the set? Feel free to snap a photo before the show, during intermission, or after the show, but not during the performance, please. Don't forget to tag Cleveland Play House (@cleveplayhouse on Twitter and Instagram) and use the hashtag #CPHAMadeus.

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WHAT DO THE OPERAS HAVE TO SAY ABOUT THE PLAY?



by Michael Glavan, Artistic Associate

Depiction of Mozart as a child and Antonio Salieri.

Playwright Peter Shaffer smartly juxtaposes operatic pieces by Mozart and Salieri within *Amadeus*, allowing these works to fuel, complement, and even comment on the unfolding drama between the rival composers. Here are a few synopses of some of the operas mentioned in the play, and a bit of dramaturgical analysis of how they contribute to the dramatic action.

The Abduction from the Seraglio

The craftily clever Belmonte is on a mission to rescue his love Constanze and her servant, Blonde, as well as his own servant, Pedrillo from their pirate captors. Belmonte reaches the palace of Pasha Selim where the trio has been taken. Upon finding Pedrillo, Belmonte devises a cunning plot to dupe the palace's rancorous officer, Osmin, securing an escape with the two women. However, the plan is foiled and the two young couples are brought before the Pasha to Osmin's villainous delight. In a surprising twist, the Pasha treats the captive foursome with generosity and mercy, permitting them to return to Spain unharmed and away from the clutches of the now outraged Osmin.

Spoilers In Act One, Mozart sets himself ready to conduct this opera — our first taste of



him exploring and harnessing his passionate muse in a most ostentatious style. By muse, we of course mean his romantic affair with the outstandingly talented soprano Katherina Cavalieri, who also happens to be Salieri's pupil. As with Belmonte, we see a young, passionate lover showcasing his particular brand of winning genius. And though his immediate plans of grandeur are foiled in disappointment (as the "Marten aller Arten" aria is referred to as "the showiest aria I'd ever heard," and is criticized by the court members), the young buck will salvage a win in the solace of being awarded the title of Chevalier by the Pope and the loving embrace of his fiancé, Constanze, whose backside stirs a lingering gaze from an agitated Salieri.

La Grotta di Trofonio

This is an *opera comica* that tells the tale of two sisters, one introverted and one extroverted, who fall in love with two male friends who are likewise



Depiction of an Austrian opera house in the 1800s.

matched in sociability and character. A magician named Trofonia invites the foursome to his magic cave where their sociable natures are swapped, jumbled, and then restored in a simple and humorous manner that ends in delight.

Spoilers At the top of Act Two, Salieri is once again transported from the wallowing despair and guilt of an aged man in the 1820s back to the invigorated prime of his status and position some 30 years earlier (a figurative cave) by the magic invitation of potent memory. In quick succession, we see Salieri adopt a full reversal of sociability and character, brazenly pursuing two illicit affairs: one miserably failed, one easily won. More reversals of character lay on the horizon as Salieri delights in the buzzing acclaim of his well-received work.

“Danaius”

Salieri’s opera is actually titled *Les Danaïdes* — named for the 50 daughters of the primary character Danaus. Danaus and his 50 daughters must swear allegiance to Danaus’ brother, Aegyptus, the archrival of the family. When Aegyptus dies, his eldest of 50 sons, Lynceus, assumes power and

announces that he and his brothers will each take a daughter of Danaus to wed. Danaus schemes with his daughters, instructing them to kill their husbands on their wedding night. Lynceus’ betrothed, Hypermnestra is the only of Danaus’ daughters to refuse her father’s wishes. She and Lynceus escape the evening of the “blood wedding” and, in doing so, fulfill a prophecy that said if even one of Aegyptus’ sons is to survive, Danaus will be murdered. Indeed Lynceus’ forces take the city, razing it to the ground, and killing all of the Danaïdes save Hypermnestra. We see the Danaïdes in Hades with Danaus enduring the torture of Prometheus.

Spoilers Like Danaus, Salieri has stewed in jealousy against his archrival, and amid the high from his latest string of triumphant productions, he delights in the spoils of his own pulse-quickening with lavishments of gold, acclaim, and word that Mozart is embarrassing himself by infuriating court members. Salieri does what he can to land a final blow by getting Mozart’s anticipated production of *The Marriage of Figaro* squashed by the court, but Mozart manages to outmaneuver such plots into Emperor Joseph II’s favor. Like Lynceus, Mozart survives and, as if fulfilling a prophecy, will haunt Salieri seemingly ever more.

See if you can glean how the last few operas that appear in *Amadeus* are in dialogue with play’s dramatic action or development:

- Marriage of Figaro*
- Don Giovanni*
- The Magic Flute*

BEHIND THE SCENES: THE COSTUME DEPARTMENT

by Michael Glavan, Artistic Associate



There is no shortage of information we can share about the phenomenal work our costuming team has done to transport audiences deep within the recesses of Antonio Salieri's memory of the 1780s Austrian court. Our CPH staff of brilliant minds and hands, consisting of Jeffrey Van Curtis, Carolyn Dickey, Clare Briggs, Krissy Davies, Cristine Patrick, and Sandra Zodnik (with additional support from Desiree Anderson, Mark Baiza, and Mel Brown) is executing the spectacular design by a cherished friend, Howard Tsvi Kaplan. This dynamic team goes the extra mile to deliver an authentic breadth and air of 1780s-1820s apparel, while being conscious to avoid certain obstacles that arise when producing on our Outcalt Stage.

The costumes in *Amadeus* are a combination of CPH in-stock articles, pieces built by hand specifically for this show, and a generous supply of garments from Sarasota Opera Costume Rental, where Howard works and has previously collaborated with our staff.

We begin our deep dive into the world of costuming magic with Howard's initial sketches of characters. Per character, per look, (sometimes per scene,) Howard composed a sketch rendering the silhouettes, layers, and style for the entire production. He then set to work on the color and texture story per character, per garment during the play, finding materials that resonated historically while also speaking toward the essence of these characters.

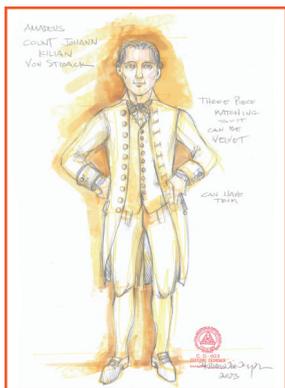
In the construction process, the team begins with a pattern — mere shapes laid onto fabric with a specific orientation so as to allow stretch or structure in the fit of the article as desired.

When exploring the silhouettes that help identify this era, the design tries to avoid the voluminous panniers (literally translates to "large baskets")



Wig styling

which would jut out from the hips of the female-identifying characters and prohibit fluid movement and theatrical staging. How a garment occupies space and its 360-degree presentation is at the forefront of a designer's mind when the Outcalt's configuration is "in-the-round" (with an audience on all sides). Instead of the pannier silhouette, you'll notice a polonaise ruching, which is a layering of underskirts pulled back on the sides and at the rear of a garment to deliver an era-specific aesthetic while conserving essential stage space. Adaptations have also been made to the wigs and headpieces, abbreviating them in size to pre-



Sketches of Baron Gottfried Van Swieten, Constanze Weber, and Count Johann Kilian Von Strack



serve an audience's sight lines while upholding the elevated sense of style the era demands by Roxanne De Luna.

Above, you'll see a dress with two sets of sleeves. While no actor has four arms, nor will any such character appear in this production, this picture is a testament to the sort of detail to which this team is dedicated. For the era, sleeves would be pitched further back, but doing so would render the actor without the use of their arms to carry props or stage furniture. Our costume shop diligently adjusts, to the degree, the right position for a sleeve to both preserve the decorum of the era and maintain its functionality.

Lastly, Howard and company create dimensionality through layers of texture, prints, and color, at times avoiding a fully matching ensemble to bring clarity and differentiation to the layers worn.

This process has been so rewarding in a number of ways. It's a joy to bring this level of excellence in storytelling through costume design to our Cleveland community. It's also lovely to have old friends reunite to make beautiful things together. "Ever since it was announced that Howard would be designing *Amadeus*, we've just been looking forward to the experience of working with him again."

Thank you to Howard, Sarasota Opera Costume Rental, and our in-house family of artists for your gifts, talents, skills, and heart. Thank you Jeffrey, Carolyn, Clare, Krissy, Christine, Sandra, Desiree, Mark, and Mel.

Above: Color swatches and "Queen of the Night" dress.

IN SEARCH OF MOZART AND SALIERI

by Dr. Kevin Whitman, Marketing Project Manager, The Cleveland Orchestra

Murder, jealousy, deceit, faith — and, of course, music. Peter Shaffer's *Amadeus* is both a celebration of Mozart's work and a character study of Salieri, delving into the dynamic friction between the two and the sheer brilliance of a young Austrian composer that so shook Salieri's faith. Inspired by Pushkin's play *Mozart and Salieri* from 1830, *Amadeus* asks us compelling questions about the nature of genius and faith, of pride and shame; of guilt, passion, and remorse, all twisting and dancing around a single figure, at once mysterious and larger-than-life: Wolfgang Amadeus Mozart. But perhaps the most interesting question at hand is much simpler, though with no easy answer: Who, really, was Mozart?

Ask 10 people, you'll get 11 answers. Some describe Mozart as a soft-spoken, passionate and sensitive soul, while others call him a precocious yet overgrown child who liked to engage in practical jokes and pepper vulgar references into his music. He had a reputation for his relentless work ethic, his frivolous spending habits, and his poor health. Numbering over 600 compositions, his output is colossal, spanning nearly every conceivable genre of music of his day: He wrote symphonies, chamber music, concertos, piano sonatas, dance music, masses, operas, and more. At various times, his works display intense passion, unmoored extravagance, and poignant sensitivity. Yet for one of the most famous musical figures in history, there is a startling range of opinions about his character. So again, we are faced with the question: Who, really, was he?

In the case of *Amadeus*, Shaffer approaches the character of Mozart through the lens of Antonio Salieri, a celebrated Italian composer and Imperial Kapellmeister whose worldview and sense of self

are shattered when a crude young man with uncanny talent comes onto the Viennese music scene. As Mozart seems to overshadow Salieri on

his own turf, jealousy breeds resentment, and resentment gives way to treachery: Salieri attempts to interfere in Mozart's career, smears his reputation and, eventually, claims to have assassinated the young composer. Of course, the death of Mozart is the *coup de grâce* — the endgame, the destination to which all roads lead, and also the catalyst that frames *Amadeus* itself.

Discussions of the play's historicity usually emphasize its inaccuracies ("Mozart was more complex than that!" "Salieri didn't plot to kill Mozart!"), but rarely ask what Shaffer's interpretation *does* for us. First, we must acknowledge that *Amadeus* is a crafted story, *not* a reenactment. In reality, Salieri was quite comfortable in his career, and his own works were popular during his lifetime. If there was any jealousy in the air between them, it might have come from Mozart himself — brilliant, young, perhaps

impatient. With a historical eye, we can shine a light on Shaffer's portrayal, revealing new layers within the characters. No longer is Mozart the unwitting victim of vengeance, but instead a proud young man who wants to be seen; no longer is Salieri a villain fueled by envy, but rather an anti-hero of sorts, a foil to Mozart's supposedly effortless genius. Shaffer bends the truth to remind us that these "untouchable" historical figures, so often revered, are, in fact, human like us — complicated. Like the Commendatore in *Don Giovanni*, Shaffer reminds us that we, too, are flawed. Who, really, was Mozart? In lieu of an answer, Shaffer offers a mirror.

If you enjoy this performance of *Amadeus*, check out The Cleveland Orchestra's performance of Mozart's *Gran Partita*, May 23 and 25 at the Mandel Concert Hall. CPH patrons can use this discount code when purchasing tickets: MOZART24.



Wolfgang Amadeus Mozart



Antonio Salieri



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MEET CPH'S NEW DIRECTOR OF DEVELOPMENT, CAITIE MILCINOVIC

Cleveland Play House welcomed Caitie Milcinovic to our team in December, and we recently had a chance to get to know her a little better.

Tell us a bit about your personal and occupational history prior to CPH.

I moved to Cleveland in 2014 to join Cleveland Public Theatre, where I was responsible for all fundraising for the theatre, including nine of their (infamous!) Pandemonium events. Most recently, I served as the vice president of advancement for The Music Settlement.

Prior to my arrival in Cleveland, I served as the associate managing director of the Yale School of Drama / Special Events at Yale Repertory Theatre. I earned an MFA/MBA dual degree from the Yale School of Drama (in theatre management) and the Yale School of Management.

Before going to Yale, I worked for three years as the grants writer for Center Theatre Group in Los Angeles. I earned a BA in theatre from the University of Southern California with minors in musical theatre and French.

Tell us a little bit about your theatre background, and why you wanted to work at CPH.

My stage debut was in sixth grade, and I continued to perform through college until I discovered my love of producing and fundraising, and realized how happy I was working behind the scenes to make art with remarkable artists.

Since coming to Cleveland, I have seen at least one production every season at Cleveland Play House pre-pandemic (*The Little Foxes*, *Mr. Wolf*, *All the Way*, *The Royale*, *The Woman in Black*, *Sweat*, and *Clue*). If you caught any of those, then you know how blown away I was by my theatrical experiences at CPH! When Rachel Fink came on as Managing Director in 2023, I was over-the-moon excited to get the chance to work with her,



as a fellow alum of the theatre management program at the Yale School of Drama.

What do you enjoy about doing Development work?

I love the matchmaking aspect of fundraising — aligning the needs of donors with the needs of the theatre, never sacrificing one for the other. Too, with my performance background and extravert personality, I relish the opportunity to connect with like-minded

theatre lovers all day, every day. It is a joy and a privilege to serve CPH's mission, our Cleveland community, and the broader theatre field.

Can you give us a teaser of something in the near future for Development at CPH?

For the first time in-person since 2019, we are reviving our annual Gala event on June 1, 2024! We are thrilled to be honoring Roland and Dale Anglin and Paul E. Westlake, Jr. (more info about them at clevelandplayhouse.com/gala). Our theme this year is Renaissance. With new leadership at the helm in Michael Barakiva and Rachel Fink, the energy in the air here is palpable, and we are excited to celebrate this moment of rebirth and renewal with our fantastic community of supporters. Tickets will go on sale April 8, though if you are reading this and want to pre-register or ask questions, please reach out to me! cmilcinovic@clevelandplayhouse.com | (216) 400-7055.

What do you enjoy and do away from the office?

I have a husband and three wonderful children under the age of five. ... I think that answers the question! When I have time, I enjoy seeing productions at other theatres in town, especially Cleveland Public Theatre, Karamu House, and Dobama Theatre. With the kids, we attend shows at Talespinners Children's Theatre, Near West Theatre, and Cain Park.

NEWS YOU CAN USE: WHAT'S HAPPENING AT CPH

CPH EDUCATION ACROSS THE NATION



Did you know that Cleveland Play House is adapting the work we do through CARE Cleveland to affect positive change in communities around the country?

Funded by the United States Department of Education, the CARE-ing Communities Project is making a difference in western New York and in Las Vegas, Nevada. This initiative aims to employ therapeutic theatre education programs at multiple levels of the community to bolster student and family protective factors against trauma and toxic stress. The model targets improvements in children's classroom environments, home environments, out-of-school time activities, teacher preparation, and public awareness of childhood trauma and related issues. In combination with strategic partnerships and additional grant funding, the CARE-ing Communities Project:

- Reached 2,807 students over 7 schools in western New York
- Welcomed 325 students to 7 summer camp sites in the same area
- Worked with 980 students over 3 schools in Las Vegas



BRING A FRIEND!

If you enjoyed *Amadeus*, come back and see it again — and bring a friend to a special event surrounding a performance.

AUDIENCE ENGAGEMENT

- **Tuesday, April 16:** Post-Show Conversation with The Cleveland Orchestra and Mozart Scholars
- **Sunday, April 21:** Post-Show Talkback with the Cast
- **Wednesday, April 24 @ 6:30:** Dancing and Music: All Things German with Donauschwaben German-American Cultural Center

ACCESSIBILITY PERFORMANCES

- **Friday, April 26 @ 7:30:** American Sign Language Interpreters
- **Saturday, April 27 @ 2:30:** Open Captioning in English
- **Saturday, April 27 @ 7:30:** Open Captioning in Spanish

AFFINITY NIGHTS

- **Sunday, April 7:** Arts & Culture Night
- **Tuesday, April 16:** Educator Night
- **Wednesday, April 17 @ 6:00:** Wine Down Wednesday at Parnell's Pub



NEW GROUND THEATRE FESTIVAL 2024

Save the Date! This year's New Ground Theatre Festival, brought to you by CPH and Honorary Producer Roe Green, is happening on Saturday, June 15 and Saturday, June 22. Each day will feature readings of two new plays — a matinee and an evening event — with a dinner served in between. Put us in your calendars now, and watch for more info on tickets coming soon!

WHO'S WHO



JOSH BATES (*Giuseppe Bonno, Ensemble, u/s Mozart*) is a southern California native who received his BFA in acting from Baylor University in Waco, Texas. Sic 'Em Bears. He has performed in venues all over

the country, and was most recently seen in Cleveland Play House's *Mary Shelley's Frankenstein* and *The Play That Goes Wrong*, CWRU/CPH's *The Tempest*, and as a musician in the Nashville bar/restaurant scene. Other credits include *The Liar*, *Everybody*, *Passage*, *Legally Blonde*, and *The Little Mermaid*. He is also the recipient of the Best Actor Award at the Black Glasses Film Festival for his performance in *Disaster Survivor*. He'd like to thank his family and friends for putting up with this ridiculous life of his. All glory to God! Instagram: @joshbaetes



WILL BLUM (*Wolfgang Amadeus Mozart*) (he/him) was most recently seen as David in the National Tour of Stephen Sondheim's *Company*. Broadway credits include the Tony-nominated musical *Beetlejuice*,

Dewey Finn in *School of Rock*, Elder Cunningham in *The Book of Mormon*, and Roger in *Grease*, as well as acting as the standby for Michael Urie in the Tony-nominated revival of Harvey Fierstein's *Torch Song*. National Tours include playing Buddy the Elf in *Elf The Musical*, Jean-Michel in *Rodgers and Hammerstein's Cinderella*, Margaret Mead in *Hair*, Roger in *Grease*, and Horton The Elephant in *Seussical*. Regional roles include George in *Sunday in the Park with George* (Critics Circle nomination), Seymour in *Little Shop of Horrors*, Barféé in *The 25th... Spelling Bee*, Lesh in Barry Manilow's new musical *Harmony*, and King Herod in *Jesus Christ Superstar*. TV credits include *Last Week Tonight with John Oliver*, *Elementary*, *Wacky Races*, and *The Tony Awards*. BFA from The Boston Conservatory. Instagram: @willblum



MADELINE CALAIS-KING (*Constanze Weber*) most recent credits include *Mary Shelley in Mary Shelley's Frankenstein* at Cleveland Play House. Madeline had the immense pleasure of appearing in world premieres this past summer: 10CHILDREN's *Watching Butterflies* (written by Eric Schmiedl) and Notre Dame Shakespeare Festival's *Hamlet 50/50* (adapted by Vanessa Morosco and Peter Simon Hilton). Other notable companies Madeline has worked with include the American Shakespeare Center, the Illinois Shakespeare Festival, and Red Bull Theater in New York City.



SCOTT CAMPBELL (*Ensemble, Ensemble Swing, u/s Venticello 1*) was part of the ensemble in Cleveland Play House's production of Lorraine Hansberry's *A Raisin in the Sun*. A Cleveland native, Scott discovered his passion for acting early, and is an alum of the Near West Side Theater. His most recent stage performance was as James T in Cleveland Public Theatre's production *Barbecue*, which received much acclaim from local critics. Other notable stage roles include his portrayal as Jeremy in August Wilson's *Joe Turner's Come and Gone* and as Duke Frederick's Second Lord in William Shakespeare's *As You Like It*. Beyond his acting career, Scott is currently a senior at Cleveland State University majoring in organizational leadership and nonprofit administration. He is also a Gulf War veteran, having served six years in the Navy. This past October, Scott retired from the federal government after 35 years of service. He remains committed to his craft and looks forward to embracing diverse roles in the future.



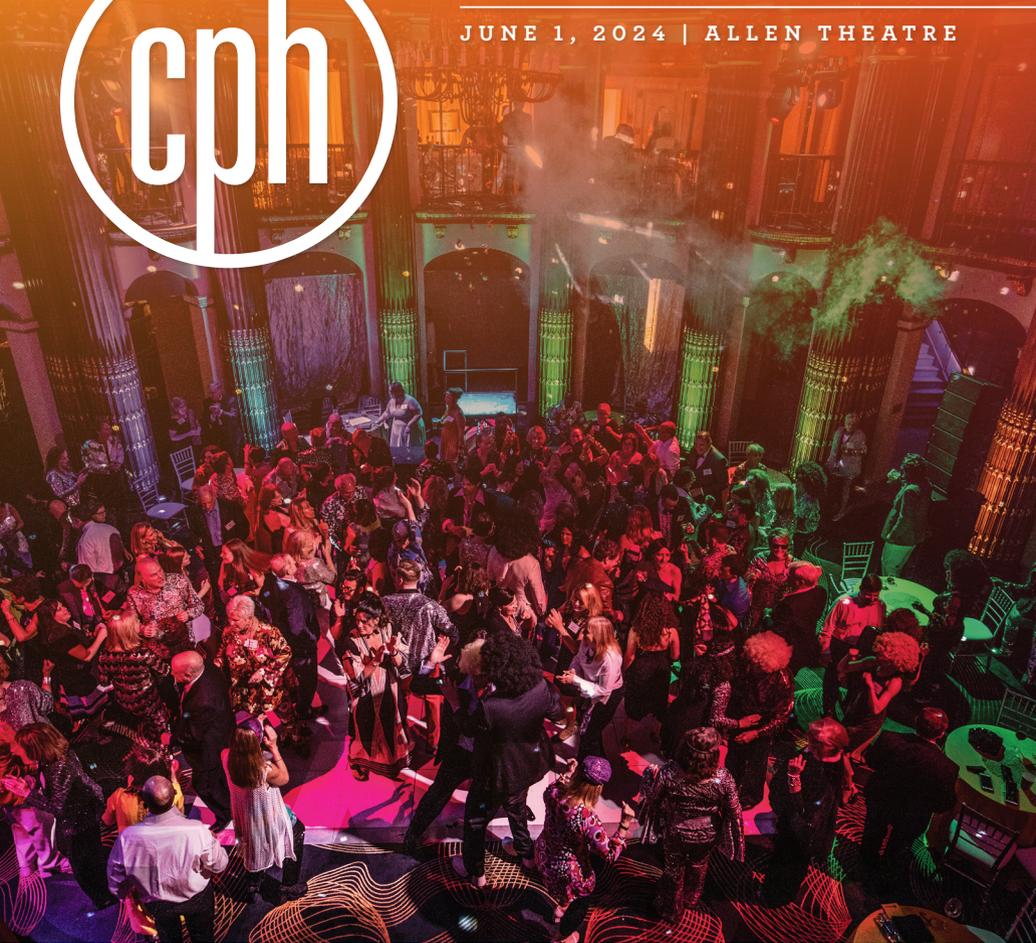
CATE CASTELLI (*Ensemble, u/s Katherina Cavaleri and Venticello 2*) is an actor/singer/dancer who recently relocated from Colorado to Cleveland. She graduated from Colorado Mesa University with a BFA in musical theatre and a minor in dance in the

CLEVELAND PLAY HOUSE

Annual GALA



JUNE 1, 2024 | ALLEN THEATRE



HONOREES

ROLAND & DALE ANGLIN • PAUL E. WESTLAKE, JR.

TICKETS ON SALE IN APRIL

For more information, contact Caitie H. Milcinovic, Director of Development:
216.400.7055 • cmilcinovic@clevelandplayhouse.com

clevelandplayhouse.com/gala

spring of 2023. Credits from Colorado Mesa include Puck, *A Midsummer Night's Dream*; Anna Maria, *Godspell*; Helga, *Cabaret*; and Bielke, *Fiddler on the Roof*. Other credits include Minnie Fay, *Hello Dolly!* at the Sangre De Cristo Arts Center. This is Cate's first CPH credit, and she is grateful to be making her Cleveland acting debut in such a wonderful show. She would like to thank her friends, family, and the cast and crew of *Amadeus* for everything they have done.
@catecastelli / catecastelli.com



ELLEN GRACE DIEHL (*Venticello 2*) is a proud member of the MFA Acting class of 2024, and is delighted to be a part of this production. Previous CPH credits include Claire Clairmont, *Mary Shelley's Frankenstein*; Ariel, *The Tempest*; and Cliton, *The Liar*. Other credits include Okla (Ado Annie) and *Carousel* (Louise) at the Round Barn Theatre and *A Gentleman's Guide...* (Sibella), *Mamma Mia!* (Sophie), *Gypsy* (Louise), and *The Little Mermaid* (Ariel) at the Allenberry Playhouse. She will spend this summer playing Mistress Page in *The Merry Wives of Windsor* at Idaho and Lake Tahoe Shakespeare festivals before moving to NYC this fall. For Bill and Peg Etter. IG: @ellengracediehl / ellengracediehl.com



VICTORIA ALEV DUFFY (*Katherina Cavalieri*, u/s *Constanze Weber*) (she/her) is elated to be a part of *Amadeus* at Cleveland Play House. Past CPH credits: *The Play That Goes Wrong* (Sandra), *Watching Butterflies* (Tox), and *Mary Shelley's Frankenstein* (u/s Mary Shelley/Claire). Other credits include *The Tempest*, *The Liar*, *The Most Massive Woman Wins*, and *Machinal*. Victoria has a passion for exploring theatre through a non-American lens, and has spent summers intensively studying devising techniques and experimental theatre in Berlin and Shakespeare in London. She is forever thankful for her time in Cleveland, and looks forward to returning to New York this coming May. Thank you to everyone involved with *Amadeus*. @vickduff / victoriaalev.com



LIZ HUFF (*Teresa Salieri, Ensemble*) (she/her) does concert work, theatre, and collaborative arts projects throughout the Midwest, and places as far-flung as Estonia, Northern Ireland, and Finland. Most recently, she appeared at BorderLight Fringe Festival, singing the Narrator in Obediya Jones-Darrell's opera *Fairy in The Lake*. She has sung with the Cleveland Pops at Severance Hall, and headlined holiday concerts at Nighttown. An advocate for new work in theatre and music, Liz has premiered numerous works by Ryan Charles Ramer and other composers, and by playwrights at Ensemble Theatre, Cain Park, and Cleveland Public Theatre. Past local credits include Mrs. Nordstrom in *A Little Night Music* at Kalliope Stage. She is a member of The Greenhouse (Ohio-based theatre makers), and a voting member of the Recording Academy.



DYLAN IRELAND (*Venticello 1*) is in the third and final year of his MFA Acting program for the CWRU/CPH Program. Ireland recently made his CPH debut as Lord Byron and The Creature in *Mary Shelley's Frankenstein*. Coming from North Carolina, Ireland received a BA in theatre performance from the University of North Carolina at Charlotte. Previous roles include Cory (*Fences*), Caesar (*Julius Caesar*), Tinman (*The Wiz*), Cousin (*Everybody*), Guy Jacobs (*Blues for an Alabama Sky*), Truffaldino (*The Servant of Two Masters*), M (*Passage*), Toby Belch (*Twelfth Night*), and Geronte (*The Liar*). This year, Ireland was nominated for Best Performer in a Play for his work in CWRU's *The Tempest* where he played Stephano and Sebastian. Upon graduation in the spring, Ireland has plans to move to New York City to pursue a professional career in stage acting. Ireland gives glory to God, and his family for their eternal support. Instagram: dylan.ireland_



SHUNTÉ LOFTON (*Countess Johanna Kilian Von Strack*) is a graduate of the University of Houston School of Theatre and Dance and is thrilled to be on this next journey. Her previous Cleveland credits include

Prospera (*The Tempest*), Lucrece (*The Liar*), Death (*Everybody*), and F (*Passage*). She also served as the Assistant Director for *Mary Shelley's Frankenstein*. She's had the privilege of growing up all over the world and comes to Cleveland from Houston. She is thankful to God and to her family for their continued support. A lover of the classics, she has performed her way through over half of Shakespeare's canon. Some of her favorite credits include Ophelia (*Hamlet*) and Princess of France (*Love's Labour's Lost*) with the American Shakespeare Center and Constance (*King John*) with Colorado Shakespeare Festival. She is a proud member of Actors' Equity Association.



STEVE MARVEL (*Joseph II*) has appeared locally as Mantalini/Snevellici/Hawk in *Nicholas Nickleby* (Ohio Shakespeare Company) and as The Professor in *Life Sucks* (Dobama Theatre).

In Los Angeles, Steve played Tom

Sergeant in *Skylight* (Chance Theater), Decius in *Julius Caesar*, and Oronte in *The School for Wives* (A Noise Within), and was part of the original company of *Discord* at the Geffen Playhouse. Regionally, he has played roles at PCPA Theatrefest, The Aurora Theatre Company (Berkeley, California), and the Arden Theatre Company (Philadelphia), among others. Steve's film work includes *The Bikeriders*, *A Little White Lie*, and *Troubled Waters*. He also starred as Sam in cult favorite *Chompy and the Girls*. His audiobook narration work has earned him an Audiofile Earphones award, 4 Voice Arts Award nominations, and an IBPA Ben Franklin award; and he has voiced some 200 audiobooks for Penguin Random House, Macmillan, Harper, and others. He is a graduate of Northwestern University's acting program. stevemarvel.com



GAVIN MICHAELS (*Ensemble, u/s Orsini-Rosenberg, Joseph II, Van Swieten*) is from wonderfully rainy Seattle, Washington. Most recently he appeared as Victor Frankenstein/Percy Shelley in *Mary Shelley's Frankenstein*, and understudied the role of Dennis in *The Play That Goes Wrong* (Cleveland Play House). His other stage credits include Romeo in *Romeo and Juliet*, Orlando in *As You Like It* (BPA), Ferdinand in *The Tempest*, Hamlet

in *Hamlet* (Kentwood Players), Dorante in *The Liar* and Caliban in *The Tempest* (CWRU). He has also worked with John Leguizamo at the Guthrie Theatre to workshop his new play, *Our Hood*, as well as play Borrachio in a workshop of *Tanta Bulla, y pa que?* a bilingual adaptation of *Much Ado About Nothing*. His film credits include the school-shooter Derek in the short film *Diabolos*, Carl in the sci-fi drama *The House* (Tubi), and Danny in the quirky comedy *Danny Doom* (Amazon Prime). He earned his undergraduate degree in political communication and rhetoric from the University of Washington. When he's not on stage you can listen to him playing his signature flavor of pop-punk/emo at local music venues or on your favorite music-streaming platform. [@_gavinmichaels](https://www.instagram.com/_gavinmichaels) / [gavinmichaels.com](https://www.instagram.com/gavinmichaels)



ALFREDO RUIZ (*Count Franz Orsini-Rosenberg, u/s Antonio Salieri*) is currently a third-year graduate actor in the CWRU/CPH MFA Acting Program. You may have seen him play Max in *The Play That Goes Wrong*

(CPH) directed by Melissa Rain Anderson. While pursuing his MFA, Alfredo has returned to his hometown of Miami, Florida, several times to work on a variety of award-winning short films. Upon graduation, Alfredo will be based in NYC but his heart, and hopefully several equity contracts, will always be in Miami. Regional credits include *The Play that Goes Wrong* (Cleveland Play House), *Watching Butterflies* (Cleveland Play House), *7 Deadly Sins* (Miami New Drama), and *Wynwood Stories* (Juggerknot Theatre Co.). alfredoruiz.com



JONATHAN SMOOTS (*Baron Gottfried Van Swieten*) is delighted to make his Cleveland Play House debut in this fascinating, inspiring, and tragic drama. A 29-year core company veteran of American Players

Theater in Spring Green, Wisconsin, his credits include Shakespeare's King Lear, Macbeth, Falstaff, Malvolio, Brutus, Cassius, Friar Lawrence and many 18th-to-20th-century roles, Sparkish in *The Country Wife*, Joe Keller in *All My Sons*, Dr. Chebutykin in Chekhov's *Three Sisters* and Captain Shotover in Shaw's *Heartbreak House*. In many seasons with the Milwaukee Repertory

Theater, he played Scrooge, Marley, Present, Past, Fezziwig (et al) in 15 seasonal productions of *A Christmas Carol*, Sir Robert in *An Ideal Husband*, Hastings in *Richard III*, Pato in *The Beauty Queen of Leenane*, Jonathan Brewster in *Arsenic and Old Lace*, and Mr Lockhart (the Devil) in *The Seafarer*. Some 20 years ago, he played the Pasha in Mozart's *Abduction From the Seraglio* at Milwaukee's Skykight Opera Theater. He earned his BA and MA (respectively) at U of I Chicago and Northwestern University.



SEPTEMBER STANTON (*Ensemble, u/s Count Johann Kilian Von Strack*) is very grateful for another opportunity to work for Cleveland Play House. She has done two prior children

productions with the Cleveland Play House (*Watching Butterflies* and *Teddy Bear Mountain*) which she thoroughly enjoyed. When she is not on the stage for Cleveland Play House, she has her own film production company called the Stars of Yeshua, making biblical stories more understanding by contemporizing them to current times. She also has her own tea business, The Journey to Healing. She is excited about bringing herbal teas to her community (her best tea is the turmeric and soursop leaf). If you want to know more, reach out to her through social media platforms Facebook Yeshua Stars and Instagram Seppy Sky. She hopes that you enjoy the show!



OWEN CONNOR STOUT (*Ensemble Swing*) is thrilled to make his debut with Cleveland Play House. Connor received his master's in opera performance from the University of Illinois in 2021 under the tutelage of Dawn Harris and Nathan Gunn. He has

been seen recently in *Murder on the Orient Express* with Great Lakes Theater and *Joseph and the Amazing Technicolor Dreamcoat* at Beck Center. Enjoy the show!



PRICE WALDMAN (*Antonio Salieri*) was made in New York. He has worked on and off Broadway and around the world with many brilliant artists including Julie Taymor,

Bartlett Sher, Steven Lutvak, Robert Freedman, Darko Tresnjak, John Rando, Laurie Anderson, Anne Bogart, Francesca Zambello, Daniel Fish, Gabriel Barre, Jenny Giering, Gary Griffin, Steve Broadnax III, Warren Carlyle, Sarna Lapine, Charlotte Moore, Chris Baily, Mark Hoebee, Casey Hushion, Marcela Lorca, and Adam Immerwahr. He is happy to be returning to Cleveland Play House where he last appeared as King John in *Sherwood*. Price received his training at Oberlin College/Conservatory, and U of Delaware's professional theatre training program. His favorite collaborator is his wife, choreographer Rebecca Lazier. He does not have a strong sweet tooth, but is particular about bagels.

PETER SHAFFER (*Playwright*) was a British playwright of considerable range who moved easily from farce to the portrayal of human anguish. Educated at St. Paul's and Trinity College, Cambridge, Shaffer first worked for a music publisher and then as a book reviewer. His first play, *Five-Finger Exercise* (1960), is a tautly constructed domestic drama that almost overnight established his reputation as a playwright. It was followed by *The Private Ear*, *The Public Eye* (both 1962), and *The Royal Hunt of the Sun* (1964), a portrayal of the conflict between the Spanish and the Inca – "hope and hopelessness, faithlessness and faith." In 1965, Shaffer's adroit farce *Black Comedy* was first performed. *Equus* (1973; filmed 1977), dealing with a mentally disturbed stableboy's obsession with horses, and *Amadeus* (1979; filmed 1984), about the rivalry between Mozart and his fellow composer Antonio Salieri, were successes with both critics and the public. Later plays include the biblical epic *Yonadab* (1985), *Lettice and Lovage* (1987), and *The Gift of the Gorgon* (1992). Shaffer was knighted in 2001 and sadly passed away in 2016.



LAURA GORDON (*Director*) is a Milwaukee-based actor and director with directing credits that include *Boswell* (59E59); *Steel Magnolias* (Cincinnati Playhouse in the Park/Indiana Rep); *Boeing Boeing* (Indiana Rep); *She Stoops to Conquer*, *An Ideal Husband*, *The Royal Family*, Edward Albee's *Seascape*, *Old Times* (American Players Theatre); *The Foreigner*, *Venus in Fur*, *Speaking in Tongues*, *Almost Maine*

(Milwaukee Rep); *The Book of Will, Romeo and Juliet, Much Ado About Nothing* (Santa Cruz Shakespeare); *Measure for Measure, Love's Labour's Lost, The Winter's Tale* (Utah Shakespeare Festival); *In the Next Room or the vibrator play* (Actors Theater of Louisville); *Russian Transport, Skin Tight, Amelia* (Renaissance Theaterworks); *Heisenberg, Red, Going to St. Ives* (Forward Theater); *Scarecrow, The Revolutionists, Motherhood Out Loud* (Next Act Theatre); *The Thanksgiving Play, Well* (Milwaukee Chamber Theatre); *Richard III* (Notre Dame Shakespeare Festival); *Anna Karenina* (Utah State University), and *The Beaux' Stratagem, Eurydice* (Nevada Conservatory Theatre). Laura is a Lunt-Fontanne Fellow and a member of SDC and Actors' Equity Association. Born and raised in Chagrin Falls, she is very pleased to be working here at Cleveland Play House for the first time.

REGINA GARCÍA (*Scenic Designer*) is a Chicago-based scenic designer from Puerto Rico. She has had long-standing relationships with the Latinx Theatre's renowned *Teatros*, including Repertorio Español, the Puerto Rican Traveling Theater, Teatro Vista, and Pregones Theater. Upcoming shows include those at American Players Theatre and the Guthrie Theater. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA; a regional associate member of the League of Professional Theatre Women; and company member with Rivendell Theatre Ensemble in Chicago; and Boundless Theatre Company (San Juan/ NYC). She is the head of scenic design at The Theatre School, DePaul University, and a founding organizational member of La Gente: The Latinx Theatre Production Network.

HOWARD TSVI KAPLAN (*Costume Designer*) For 27 seasons Mr. Kaplan has been the resident costume designer for the Sarasota Opera, where he has designed over 120 productions. His recent endeavors include designing the costumes for *Blithe Spirit* (for which he won Best Costume Award for Berkshire Area Broadway World Award) for Capital Rep; *My Fair Lady* and *Midsummer Night's Dream* for The Barter Theatre; and *A Streetcar Named Desire, Werther*, and *The Consul* for Florida Grand Opera. Design credits include 12 years as the principal designer for Ringling Bros. and Barnum and Bailey Clown

College; *The Mikado* at Pittsburgh Public Theatre; and *Man of La Mancha* for the Olney Theatre, for which he was nominated for a Helen Hayes Award. He was a resident designer for both The Alley Theatre, where he designed the American Premiere of *Henceforward*, written and directed by Alan Ayckbourn; and The Asolo Theatre, where he designed the World Premiere of Horton Footes' *Talking Pictures*.

JASON FASSL (*Lighting Designer*) (he/they) is a Milwaukee-based lighting, projection and scenic designer. This production marks Mr. Fassl's twentieth design collaboration with Director Laura Gordon. Over the last two decades, Jason has consumed mass quantities of electricity at Milwaukee Repertory Theater, Milwaukee Ballet, American Players Theatre, First Stage Children's Theatre, Milwaukee Chamber Theatre, Renaissance Theaterworks, Next Act Theatre, Forward Theatre Company, Florentine Opera, Northern Sky Theatre, Peninsula Players, Milwaukee Opera Theatre, The Fireside and many others. Jason is proud member of Scenic Artists Local #829 and Milwaukee IATSE Stage Hands Local #18. IG:@AntiShadows FB: @AntiShadows Lighting Design

BARRY G. FUNDERBURG (*Sound Designer*) is a Chicagoland composer, designer, and audio engineer who works nationwide in both theatre and live/corporate events, and is happy to make his CPH debut. Off-Broadway, Barry designed the New York premiere of *Wittenberg* at The Pearl Theatre Company. Regional designs include 85 productions at Milwaukee Repertory Theater, 34 productions at Utah Shakespeare Festival, as well as Alley Theatre, Milwaukee Ballet, Kansas City Rep, Arizona Theatre Company, Repertory Theatre of St. Louis, Baltimore Center Stage, Alabama Shakespeare Festival, Great Lakes Theater, Idaho Shakespeare Festival, Santa Cruz Shakespeare, Actors Theatre of Louisville, and Indiana Rep. Chicago credits include *Fake, Carter's Way*, and *Mother Courage and Her Children* at Steppenwolf, in addition to Writers Theatre, Next Theatre, and Lookingglass. Barry has received two Chicago Equity Jeff Awards, a St. Louis Theater Circle Award, and a Santa Barbara "Indy" Award. He is a proud member of United Scenic Artists Local USA 829.

ROXANNE DE LUNA (*Wig Designer*) has credits that include Cleveland Play House's *Light It Up!* (World Premiere) and Two River Theater's *The Scarlet Letter* (World Premiere). Others include Big League Productions *The Cher Show* First National Tour; North Carolina Theater: *Beautiful: The Carole King Musical* (2023), *Kinky Boots* (2020). Ogunquit Playhouse: *The Sound of Music*, *Tootsie*, *The New Broadway Musical* (Regional Premiere), *Da Vinci Code* (American Premiere), *Singing In The Rain*, *Beautiful: The Carole King Musical*, *Mr. Holland's Opus The New Musical* (World Premiere), *The Nutty Professor*, *The Cher Show*, *Young Frankenstein*, *Mystic Pizza* (World Premiere), *Escape to Margaritaville*, *Annie the Musical*, *Kinky Boots*, *Menopause*, *Cabaret*, *42nd Street*, *Elf the Musical*. Tuacahn: *Beautiful: The Carole King Musical* (2023). Playmakers Repertory Company LORT-D: *My Fair Lady* and *Intimate Apparel* (2017). She was born and raised in El Paso, Texas, and received her Master of Arts from University of Cincinnati Conservatory of Music in wig and makeup design, 2015.

JASON SPELBRING (*Intimacy and Movement Director*) is a director, producer, and educator. Jason is an associate professor of acting and directing in the Department of Theatre Arts at Utah State University's Caine College of the Arts. He also serves as the artistic associate and resident director for The Lyric Repertory Company. Jason is a proud graduate of the two-year professional actor training program at The Pacific Conservatory Theatre (PCPA). He holds his Bachelor of Fine Arts (BFA) in acting from Webster University's Conservatory of Theatre Arts and his Master of Fine Arts (MFA) in acting from the University of California, Irvine. jasonmichaelspelbring.com / [@jasonspelbring](https://www.instagram.com/jasonspelbring)

MICHAEL GLAVAN (*Production Dramaturg*) (he/him) is an actor, director, and teaching artist in the Cleveland area. Michael is the Artistic Associate at Cleveland Play House, a core ensemble member of Seat of the Pants Theatre, and member of the Green House Artist Collective. NY Theatre: *Joey and Ron*, *Three Sisters*, *Macbeth: Two Truths*, *Ultimate Man! The Musical*, *Sex Tips...from a Gay Man*, *American Hero*, *Ethel*, *Something I Should Tell You*, *Red*, *1776*, *Camelot*, and a series of smaller performance pieces at The Tank NYC as part of the Fast and Furious Series. Ohio theatre credits

include Seat of the Pants, Dobama, Porthouse, Rubber City, Blank Canvas, Canton Players Guild, and Near West Theatre. TV: Ohio Lotto, *Shahs of Sunset*, *Watch What Happens Live with Andy Cohen*, and *Power*. IG: [@mglavan425](https://www.instagram.com/mglavan425).

KARIE KOPPEL (*Casting Director*) Off-Broadway credits include *Til Death*, *Queens Girl In The World*, Eve Ensler's *Fruit Trilogy*, *The Gentleman Caller*, *The Boy Who Danced On Air*, and *Mother of Invention*, as well as the upcoming *Deadly Stages*. Regional credits include Denver Center Theatre, Geva Theatre, Cleveland Play House, Cape Playhouse, Oregon Shakespeare Festival, Actors Theatre of Louisville, Trinity Rep, Arena Stage, The Magic Theatre, Milwaukee Repertory Theatre, Northern Stage, Arizona Theatre Company, Syracuse Stage, Bucks County Playhouse, and Alabama Shakespeare Festival. National Tours: *Buddy: The Buddy Holly Story*, *Middletown*. Feature films: *The Empath*, *The House of Usher* and *The Visit*; upcoming *Smashing*. For PBS: *Walter Winchell*, *The Vote*, *Charles M Russell*, *Across The Pacific*. Karie is also the director of casting for GFour Productions.

JOHN GODBOUT (*Stage Manager*) was Cleveland Play House's resident stage manager from 2001 to 2008 and returned to CPH in the fall of 2011. Most recently, John stage-managed *A New Brain* at Barrington Stage Company. John has also stage-managed at North Shore Music Theatre, Capital Repertory Theatre, The Weston Playhouse, Berkshire Theatre Festival, Arkansas Repertory Theatre, Northern Stage, Seaside Music Theatre, and Porthouse Theatre.

TOM HUMES (*Stage Manager*) (he/him) serves as an assistant professor for the School of Theatre and Dance at Kent State University, where he teaches courses in stage management, production management, theatre management, and an intro course to computing software for the theatre practitioner. Tom has been part of the stage-management teams with Porthouse Theatre, Cain Park, Cleveland Play House, McCarter Theatre Center, Dobama Theatre, Beck Center for the Arts, Karamu House, Cleveland Orchestra, and Opera Cleveland. He has been an assistant production manager, events production manager, and senior production manager/assistant to the general manager at Cain Park, and is a member of

the I.A.T.S.E. Tom is twice published, with a recent book review of *Stage Management Theory as a Guide to Practice: Cultivating a Creative Approach* featured in *Theatre Topics*, and he contributed to the book, *Off Headset: Essays on Stage Management Work, Life, and Career* with his essay, “Maximum Flexibility.”

CLEVELAND PLAY HOUSE, founded in 1915 and recipient of the 2015 Regional Theatre Tony Award, is America’s first professional regional theatre. Throughout its rich history, CPH has remained dedicated to its mission to inspire, stimulate, and entertain diverse audiences across Northeast Ohio by producing plays and theatre education programs of the highest professional standards. CPH has produced more than 100 world and/or American premieres, and over its long history more than 12 million people have attended over 1,600 productions. Today, Cleveland Play House celebrates the beginning of its second century of service while performing in three state-of-the-art venues at Playhouse Square in downtown Cleveland.

MICHAEL BARAKIVA (*Artistic Director*) is an Armenian-Israeli American director and writer who proudly serves CPH as its 10th Artistic Director. His work has been seen at the Oregon Shakespeare Festival, Primary Stages, Syracuse Stage, TheatreWorks Silicon Valley, Ensemble Studio Theatre, Shakespeare Santa Cruz, and the Hangar Theatre, where he served as artistic director. He founded The Upstart Creatures, a theatre company that creates community through performance and food, as well as the Leadership Initiative Project, which equips historically excluded artists with the tools to succeed in leadership positions. Barakiva has received three Drama League directing fellowships, the Phil Killian Directing Fellowship (OSF), the David Merrick Prize in Drama, and was a Granada Artist-in-Residence at UC Davis. He led workshops on musical theatre at the International Puppet Theater in Sofia, Bulgaria, and was a presenter at the International University Theatre Festival at UNAM in Mexico City. He served as producer of Summer Camp 6 (Soho Rep) and as the readings and workshops coordinator at New York Stage and Film, as well as a primary coach

on Season 2 of MTV’s *Made*. As a writer, Barakiva is the recipient of a Red Bull Commission for his adaptation of John Milton’s *Paradise Lost*, an EST/Sloan Project Commission, and a co-author of *String Theory* (Connotation Press). His young-adult novels have been named to the Rainbow List, Equality Family Council Reading List, Barnes and Noble’s Perfect Valentine’s Day YA Novels list, and spent over a year as Goodreads No. 1 LGBTQ YA Novel. Education: Vassar College, The Juilliard School.

RACHEL L. FINK (*Managing Director*) (she/her/s) is thrilled to be returning home to Northeast Ohio after 25 years. Her childhood was filled with fundamental and rich Cleveland arts experiences — and it was at Heights High (Go Tigers!) that Rachel’s passion for arts access, social justice, and inclusive, equitable practices was ignited. She carried those values with her as she enrolled at Case Western Reserve University, the experience at Case led to an internship at the Cleveland Play House, followed by earning an MFA in theatre management at the Yale School of Drama (now the David Geffen School of Drama at Yale). After graduate school, Rachel ventured west to Berkeley Repertory Theatre in Berkeley, California, where she founded and grew the Berkeley Rep School of Theatre into a nationally recognized learning hub which centered theatre as an essential education and engagement tool for all ages. After 16 years at the Rep, Rachel was ready to move on, and became the managing director of Theatre Bay Area, providing direct service and support to more than 300 theatres and 2,000 artists across the San Francisco Bay Area. Most recently, Rachel served as the executive director of the Tony-Award-winning Lookingglass Theatre Company in Chicago, Illinois. Rachel has held professional distinctions, including co-leading the Professional Association of Chicago Theatres; serving as a Fellow at the Civic Leadership Academy at the University of Chicago/Harris School of Public Policy; as the US delegate for the British Council’s Cultural Leadership International Programme; as a member of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders inaugural class; and as a 2016 art Equity facilitator cohort member.

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Cleveland Play House and Cleveland State University have a formal education partnership that enhances the learning opportunities of CSU students. For more information, call the CSU Theatre Department at 216-687-2113.



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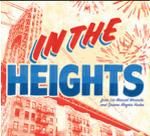
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	APRIL		The Merry Wives of Windsor	The Merry Wives of Windsor The Aliens	The Merry Wives of Windsor The Aliens Flanagan's Wake	The Merry Wives of Windsor Amadeus The Aliens Flanagan's Wake
			3	4	5	2
The Merry Wives of Windsor Amadeus The Aliens		Amadeus	Amadeus	Amadeus The Aliens	Amadeus The Aliens Flanagan's Wake	Amadeus The Aliens Flanagan's Wake
7		9	10	11	12	13
Amadeus The Aliens		Amadeus	Stomp Amadeus	Stomp Amadeus Frankie Valli & The Four Seasons Vertigo Dance Company	Stomp Amadeus CSU Spring Dance Concert 2024 RAIN: A Tribute to the Beatles Flanagan's Wake	Stomp Amadeus CSU Spring Dance Concert 2024 Daniel Stoss: CANT Sonic Symphony Flanagan's Wake
14		16	17	18	19	
Stomp Amadeus CSU Spring Dance "Batman" in Concert		Amadeus	Amadeus Sesame Street Live! Say Hello	Amadeus Sleeping Beauty An Evening with Phil Rosenthal	Amadeus Always...Patsy Cline Ronny Chieng Sleeping Beauty Brett Goldstein Flanagan's Wake	Amadeus Always...Patsy Cline Sleeping Beauty Brett Goldstein Flanagan's Wake
21	22	23	24	25	26	27
Amadeus Always...Patsy Cline Brett Goldstein		Company	MAY		Company Always...Patsy Cline	Company Always...Patsy Cline POLI POP Show Way, the Musical Air Play
28		30	1	2	3	4
Company Always...Patsy Cline		Company Always...Patsy Cline Neil deGrasse Tyson	Company Always...Patsy Cline	Company Always...Patsy Cline	Company Always...Patsy Cline Marc Maron	Company Always...Patsy Cline C.S. Lewis On Stage Mother's Day Celebration In The Heights
5		7	8	9	10	11
Company Always...Patsy Cline In The Heights		Company In The Heights	Company Always...Patsy Cline In The Heights	Company Always...Patsy Cline In The Heights	Company Always...Patsy Cline In The Heights	Company Always...Patsy Cline In The Heights Sex n' The City: A (super unauthorized) Musical Parody
12	13	14	15	16	17	18
Company Always...Patsy Cline In The Heights Dancing Classrooms		In The Heights	In The Heights	In The Heights	In The Heights	In The Heights
19	20	21	22	23	24	25
In The Heights		In The Heights	In The Heights	In The Heights	In The Heights	
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