



# IN THE HEIGHTS

*from Lin-Manuel Miranda  
and Quiara Alegria Hudes*



# DOBAMA CLEVELAND'S OFF-BROADWAY THEATRE

## POTUS

by selina fillinger

"or, behind every great dumbass are seven women trying to keep him alive." 3x tony award nominee

OCT 4 –  
OCT 27

## PETER/WENDY

by jeremy bloom

"all children, except one, grow up."  
family-friendly holiday production

DEC 6 –  
DEC 29

## THE HOT WING KING

by katori hall

"we gonna marinate 280 pounds of wings tonight, fool."  
2021 pulitzer prize winner

JAN 24 –  
FEB 16

## THE WOLVES

by sarah delappe

"b\*\*\*\*es won't know what hit 'em."  
2017 pulitzer prize finalist

MAR 7 –  
MAR 30

## RUST

by george brant

based on the memoir by eliese colette goldbach.  
world premiere

APR 25 –  
MAY 18

24/25 SEASON

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# WELCOME TO CPH AT PLAYHOUSE SQUARE



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# WELCOME TO CPH



It's been a while since there's been a musical onstage at Cleveland Play House, so we're very excited to welcome you to our production of *In the Heights*. We hope that you'll enjoy the explosion of dance, music, and rhythm onstage, and we're so grateful to the many artists who have brought this show to life — our guests from around the country, the talented creators who reside here in Cleveland, and our dedicated staff and artisans who show up at CPH every day.

*In The Heights* is a celebration of *home*: how we use home to preserve familiar cultures and traditions, what happens when change threatens our home, what it feels like to leave home, why we dream about returning home, and ultimately, what we actually need to make any space into a home.

As we conclude the season, we're so grateful to all of you for making us feel *at home* here in Cleveland. As Rachel has returned to her childhood city and Michael has settled here, we've been buoyed by your words of encouragement, greetings in the lobby, helpful and informative questions, willingness to connect us to people and organizations around town, and deep love and care for our home, CPH. It's a wonderful feeling of belonging and comfort.

And as we prep for our 2024-25 season, we hope that everybody will feel *at home* here at Cleveland Play House — regardless of where you live, what you look like, who you love. Now is the time to get your membership for next season so that you can see some great productions, meet other patrons, participate in talkbacks, pre-show conversations, and affinity nights, or volunteer for one of our education events. Please join us, so we can welcome you home.

Michael Barakiva,  
Artistic Director

Rachel L. Fink,  
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as of 4/20/2024

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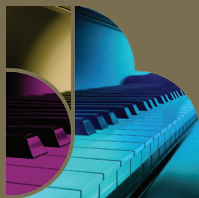
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Welcomes you to

# IN THE HEIGHTS

Music and Lyrics by  
**LIN-MANUEL  
MIRANDA**

Book by  
**QUIARA ALEGRÍA  
HUDES**

Conceived by **LIN-MANUEL MIRANDA**

Directed by **JAMES VÁSQUEZ**

CHOREOGRAPHER  
**JULIO AGUSTÍN**

MUSIC DIRECTOR  
**NOAH LANDIS**

SCENIC DESIGNER  
**DIGGLE**

COSTUME DESIGNER  
**LEX LIANG**

LIGHTING DESIGNER  
**MARÍA-CRISTINA FUSTÉ**

SOUND DESIGNER  
**SHARATH PATEL**

WIG & HAIR DESIGNER  
**KELLEN EASON**

ASSOCIATE  
CHOREOGRAPHER  
**AMY ROMERO**

CASTING DIRECTOR  
**KARIE KOPPEL**

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**COLT LUEDTKE\***

ASSISTANT STAGE MANAGER  
**KITTY WEN**

May 11 – June 9, 2024 | **ALLEN THEATRE**

\* \* \*

*In The Heights* is presented by arrangement with Concord Theatricals. [www.concordtheatricals.com](http://www.concordtheatricals.com)  
Development of *In The Heights* was supported by the Eugene O'Neill Theater Center during a residency at the Music Theater Conference of 2005.

Initially developed by Back House Productions

Originally produced on Broadway by Kevin McCollum, Jeffrey Seller, Jill Furman Willis Sander Jacobs, Goodman/Grossman, Peter Fine, Everett/Skipper

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

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Additional Season Support



# SYNOPSIS

The unbearable July heat has driven the denizens of NYC's Washington Heights neighborhood to the streets shouting, "¡Qué calor!" But the heat isn't their only challenge. Established businesses have closed. Housing costs — and racial tensions — are on the rise. The once vibrant community must rally together to preserve their culture and their way of life. Lin-Manuel Miranda's music-filled love letter, *In the Heights*, tells the story of a community where the coffee at the corner bodega is hot, light, and sweet, the apartment windows are always open, and the cool breeze carries the percussive rhythm of the bustling city and three generations of dreams. For this community on the brink of change, it also tells a story of hope, heritage, and healing.

## CAST

(in alphabetical order)

CAMILA ROSARIO .....	MICHELLE ARAVENA*
GRAFFITI PETE .....	COURTLAND DAVIS*
DANIELA .....	SHADIA FAIRUZ*
CARLA .....	KIRSTIN ANGELINA HENRY
BENNY .....	CHIBUEZE IHUOMA*
KEVIN ROSARIO .....	RUDY MARTINEZ*
NINA ROSARIO .....	ADDIE MORALES*
USNAVI DE LA VEGA .....	JOSEPH MORALES*
ABUELA CLAUDIA .....	TRINIDAD SNIDER
PIRAGUERO .....	KEVIN SOLIS*
SONNY .....	GABRIEL SUBERVI
VANESSA .....	KALYN WEST*
ENSEMBLE .....	EDGAR CAVAZOS*, VALERIA FLORES, ALYSSA V. GOMEZ*, REYNA GUERRA*, LUIS HERRERA*, LILIANA RODRIGUEZ*, ARIK VEGA*
SWINGS .....	AAMAR-MALIK CULBRETH, AMY ROMERO*

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

For Usnavi: LUIS HERRERA, ARIK VEGA; for Abuela Claudia: ALYSSA V. GOMEZ; for Nina: LILIANA RODRIGUEZ; for Benny: AAMAR-MALIK CULBRETH; for Camila: ALYSSA V. GOMEZ, LILIANA RODRIGUEZ; for Kevin: EDGAR CAVAZOS; for Vanessa: REYNA GUERRA; for Daniela: ALYSSA V. GOMEZ, LILLIANA RODRIGUEZ; for Carla: AMY ROMERO, for Sonny: LUIS HERRERA, ARIK VEGA; for Graffiti Pete: LUIS HERRERA, ARIK VEGA; for Piraguero: EDGAR CAVAZOS

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

The Director and Choreographer are members 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.

The musicians are represented by the Cleveland Federation of Musicians, Local 4 of the American Federation of Musicians; Leonard DiCosimo, President.



## ADDITIONAL SUPPORT

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CULTURAL CONSULTANT.....	INALI PICHARDO
PRODUCTION MANAGEMENT CONSULTANT.....	JOE MARTIN
TECHNICAL DIRECTION CONSULTANT.....	BILL LANGENHOP
STAGE CARPENTER.....	EMMA SHERBAN
PRODUCTION TECHNICIAN.....	VICTORIA RAPCHAK
RUN CREW.....	McKENZIE WAUGH
WARDROBE SUPERVISOR.....	SARA RATLIFF
DRESSERS.....	DOMINIQUE COPPELLA, CASEY RATTZ
HAIR AND WIG TECHNICIAN.....	EMILY HETRICK
ASSOCIATE LIGHTING DESIGNER.....	PAUL VAILLANCOURT
LIGHT BOARD OPERATOR.....	AARON FRAZIER
FOLLOW SPOT OPERATORS.....	OLIVIA MALLENDICK, JASON WALTERS
SOUND TECHNICIANS.....	KIMBERLY GRICE, STEPHANIE BAHNIJ

THIS PERFORMANCE WILL BE PERFORMED WITH AN INTERMISSION.

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### Engagement Partners

The Pivot Center: LatinUs Theatre, Community Arts Center (Cleveland Art Museum), Inlet Dance Company; Northeast Hispanic Business Center of Economic Development

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Please no filming during the show, but if you are wowed by the set, feel free to snap a photo before the show, during intermission, or after the show. Don't forget to tag Cleveland Play House (@cleveplayhouse on Twitter and Instagram) and use the hashtag #CPHInTheHeights, and credit our fantastic design team: Scenic Design by Diggle, Costume Design by Lex Liang, Lighting Design by María-Cristina Fusté, and Sound Design by Sharath Patel.

Special thanks to AllSigns & Designs

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# MUSICAL NUMBERS

## ACT I

IN THE HEIGHTS.....	Usnavi & Company
BREATHE.....	Nina & Company
BENNY'S DISPATCH.....	Benny & Nina
IT WON'T BE LONG NOW.....	Vanessa, Usnavi & Sonny
INÚTIL (Useless).....	Kevin
NO ME DIGA.....	Daniela, Carla, Vanessa & Nina
96,000.....	Usnavi, Benny, Sonny, Vanessa, Daniela, Carla & Company
PACIENCIA Y FE (Patience and Faith).....	Abuela Claudia & Company
WHEN YOU'RE HOME.....	Nina, Benny & Company
PIRAGUA.....	Piraguero
SIEMPRE (Always).....	Camila & Bolero Singer
THE CLUB.....	Company
BLACKOUT.....	Company

## ACT II

SUNRISE.....	Nina, Benny & Ensemble
HUNDREDS OF STORIES.....	Abuela Claudia & Usnavi
ENOUGH.....	Camila
CARNAVAL DEL BARRIO.....	Daniela & Company
ATENCIÓN.....	Kevin
ALABANZA.....	Usnavi, Nina & Company
EVERYTHING I KNOW.....	Nina
NO ME DIGA (REPRISE).....	Daniela, Carla & Vanessa
PIRAGUA (REPRISE).....	Piraguero
CHAMPAGNE.....	Vanessa & Usnavi
WHEN THE SUN GOES DOWN.....	Nina & Benny
FINALE.....	Usnavi & Company

### *In The Heights Orchestra*

Conductor/Keyboard I: Noah Landis

Bass: Charise Grimes;

Drums and Rehearsal Percussionist: Justin Hart;

Trumpet: Juan Ingram;

Trombone: Eric Richmond;

Reeds: Emilio Rosario;

Guitars: Jesse Hodgson;

Percussion: Bill Ransom



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## **WHAT THE CONSTITUTION MEANS TO ME**

*October 12 - November 3 | Outcalt Theatre*

## **A CHRISTMAS STORY**

*November 30 - December 22 | Allen Theatre*

## **FAT HAM**

*February 1 - 23 | Allen Theatre*

## **KING JAMES**

*March 1 - 23 | Outcalt Theatre*

## **FIDDLER ON THE ROOF**

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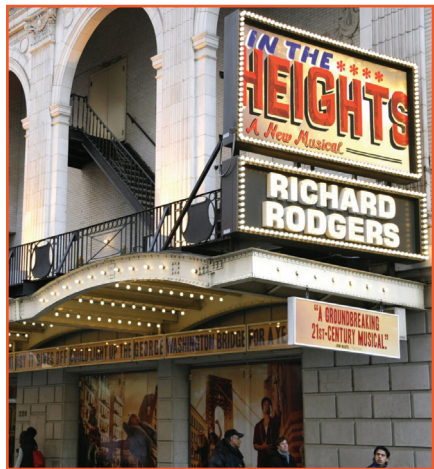
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A bodega (corner store) in NYC.



*In The Heights* on Broadway at the Richard Rodgers Theatre.



Fireworks over the Brooklyn Bridge.

the plot moved away from the love triangle and took a broader look at the menagerie of lives within this community. The evolution of the show hinged upon the eventual removal of the Lincoln character. Initially, Lincoln's character retained the artistic spark for songwriting, but was re-purposed to highlight the generational conflict with his father, who was disapproving of Lincoln's lifestyle. However, this shift was not long lived. By 2005, Lincoln was cut entirely, allowing the writers to streamline the threads of the other interwoven plotlines.

As revisions continued, Usnavi's character grew in importance, becoming a pseudo-narrator and connector for many of the criss-crossing plot lines. To balance and ground Usnavi with emotional stakes in the show, the character of Vanessa emerged as the eye of his affection — even if his chances appeared slim. The love story between

Benny and Nina remained, but now Nina attended Stanford instead of Yale — more thoroughly capturing the sense of separation and displacement between the young lovers while highlighting the disparity between the two worlds that Nina attempts to navigate as an “outsider.” Additionally, in the absence of a Lincoln character, Nina's relationship with her parents became richly complicated. Benny's character was also augmented in the revisions, with a refocused arc as an aspiring businessman whose journey intersects with Nina's dad, generating greater stakes and conflict. Additional devices like the lottery ticket and the neighborhood blackout were constructed to serve as catalysts for the dramatic action.

Ultimately the result of all of these revisions created a much clearer story, a heartfelt invitation into a single New York City block that centers three local businesses and two love stories. The newly expanded arcs of the characters offer a larger context and understanding of this community for audiences. The show's evolution includes nuanced conversations about the racial, generational, and community tensions amid a looming threat of capitalism and gentrification. Somehow, Miranda, Hudes, and the extraordinary team they gathered along the way made it all work seamlessly. Universally, we learn how to build and find home within our community.

This production is a testament to the amazing work that can flourish with the investment of time and the spirit of collaboration.

# REVOLUTIONARY RHYTHMS OF MODE AND STYLE

Assembled by Michael Glavan,  
Artistic Associate



A mode and signature style to Lin-Manuel Miranda's Broadway oeuvre is his use of rap. Miranda is not the first to employ rap in his works, but what separates his musicals from others is his ability to connect the style and mode of rap to the storytelling so that it contributes a greater depth of understanding to the story. *In the Heights* authentically captures the rhythms of Afro-Cuban music in ways that other works have fallen short throughout musical theatre history. Stephen Sondheim acknowledges his own shortcomings in the employment of Latin rhythms and syntax in his work on *West Side Story*, and he goes further to celebrate Miranda in his book *Look I Made a Hat*, published in 2011:

"Of all the forms of contemporary pop music, rap is the closest to traditional musical theater ... both in its vamp-heavy rhythmic drive and in its verbal playfulness. At first glance it would seem an inappropriate medium for most shows, except for those dealing with the recording industry, or stories which take place in milieus where rap might be the natural expression of the characters, as in the case of Lin-Manuel Miranda's *In The Heights*. But it need not be site specific. Meredith Willson's startling use of rap for the opening number in *The Music Man* ... demonstrated this, and I would have expected more songwriters to pick up on it, including myself. But not until rap became omnipresently popular did I try to make it work: I imitated it in a passage for the Witch to sing during the opening number of *Into the Woods*. But I was never able to find another appropriate use for the technique, or perhaps I didn't have the imagination to. Miranda does. Rap is a natural language for him and he is a master of the form, but enough of a traditionalist to know the way he can utilize its theatrical potential: he is already experimenting with it in a piece about Alexander Hamilton. This strikes me as a classic example of the way art moves forward: the blending of two conventional styles into something wholly original."

In his score for *In The Heights*, Miranda allows for style and mode to be specific to his characters, at times employing power ballads, dance



Lin-Manuel Miranda reads from *Look I Made a Hat*.

rhythms, recitative, vocal-unison in the ensemble, and rap.

As Sondheim mentions in his book, there have been other attempts to utilize or imitate rap in the musical theatre venue, but none have yet met the challenge as successfully as Miranda. Take a listen through some of these other musicals and hear for yourself the pioneers of the craft as they attempt to explore new forms in their writing through the inclusion of rap. Some of these examples (from the incomplete list below) invoke a significantly looser interpretation, veering closer to "patter" vaudeville numbers than rap; it's interesting to consider them however as evidence of a revolution of form.

- 1957 - *The Music Man* ("Overture/Rock Island")
- 1980 - *Barnum* ("Museum Song")
- 1984 - *Starlight Express* ("The Rap Song")
- 1985 - *The Mystery of Edwin Drood* ("Both Sides of the Coin")
- 1986 - *Into the Woods* ("The Witch's Rap")
- 1988 - *Chess* ("One Night in Bangkok")
- 1996 - *Bring in 'da Noise, Bring in 'da Funk*
- 1996 - *Rent* ("Today 4 U")
- 2004 - *Bare* ("Wonderland")
- 2012 - *Bring it On* ("It's All Happening")
- 2014 - *Holler If Ya Hear Me*
- 2015 - *Be More Chill*
- 2015 - *Something Rotten* ("Bottom's Gonna Be on Top")
- 2017 - *Spongebob* ("When the Going Gets Tough")





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## A NOTE FROM THE DIRECTOR



Welcome to Cleveland Play House. I'm thrilled to be making my debut with this historic American theatre company. I read recently in part of Cleveland Play House's Strategic Plan that "theatre can and should play a catalytic role in creating a stronger, more deeply connected, and compassionate community." I can't think of a better show to support that mission than *In The Heights*. I've directed this show a few times in my career, and yet, if there is one constant I take away every time I revisit this neighborhood, it is the importance of community and "family." It's a theme I'm grateful to always revisit with Lin-Manuel Miranda's groundbreaking musical.

Today, we take you back to summer 2008, Washington Heights, NYC. Much like all our communities, it is a true melting pot of faces, beliefs, and hopes. Now, with the help of Lin-Manuel's brilliant and specific score, which has changed the idea of what musical theatre can be, we zoom in to get a closer look at one particular community.

They fight to remember who they are and where they come from, but also look to the future and dream of who they can become — and ultimately redefine what makes up a family.

What a perfect show to close the 2023-2024 season! It's with great pride that my new Cleveland Play House family gets to bring this story to life for you and your family, be they related or chosen. Though our faces, beliefs, and hopes may differ from each other or the person next door, Lin-Manuel Miranda's beautifully universal story proves the power of a community when standing up and having each other's back.

Welcome to the neighborhood. Enjoy the show!

— James Vásquez



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## WHO'S WHO



**MICHELLE ARAVENA** (*Camila Rosario*) Broadway: *Beetlejuice* (Miss Argentina), *A Bronx Tale* (Rosina u/s), *Rocky* (Angie, Adrian u/s), *Jersey Boys*, *A Chorus Line* (Trica, revival) *The Sound of Music* (Lincoln Center). National tours: *A Bronx Tale* (Rosina), *West Side Story* (Anita), *Jersey Boys*, *Les Misérables* (Fantine u/s), *Mamma Mia!* (Sophie) Favorite regional: *Billy Elliot* (Mrs Wilkinson) Paramount, *Evita* (Eva Peron) Drury Lane, St. Louis Rep, *Guys and Dolls* (Adelaide) TUTS, *Damn Yankees* (Lola) Marriot, *Bye Bye Birdie* (Rose, Jeff nom.), *West Side Story* (Anita, Jeff award) Drury Lane. Other Regional: Goodspeed Opera House, Asolo, Bucks County, Old Globe, Olney. Michelle is the proud owner of Bookedbymichelle.com. Thanks to 44 West Entertainment. All for Jack and Jordan!



**EDGAR CAVAZOS** (*Ensemble, u/s Kevin, Piraguero*) is a Mexican actor thrilled to be working at Cleveland Play House. Recently, he was part of the workshop of *¡Americano!* A new musical at the New 42nd Street Studios. He was also seen at the revival of *Evita* at NYCC/Encores! and *Into the Woods* (pre-production) at NYCC/Encores! Other credits include The Metropolitan Opera's production of *Aida*. Off-Broadway, national tours: *Comfort Women*, *A New Musical* and *Jesus Christ Superstar*. Regional: *On Your Feet!* *Evita*, *In The Heights*, *West Side Story*, *Jesus Christ Superstar*. TV: *Tonight show with Jimmy Fallon* and *NBC Upfronts*. Edgar is also part of Ben Platt's music video, *Temporary Love*. This is for you Lolito, Frida, and Oliver. Thanks to my husband Rolando for all your support. Viva México. Gracias Avalon Family.



**AAMAR-MALIK CULBRETH** (*Swing, u/s Benny*) is a Cleveland-based performer originally from North Carolina and he is so grateful and honored to be making his Cleveland Play House debut with this beautiful group of artists. Some of his favorite

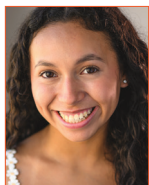
roles include Romeo in *Romeo & Juliet*, Lysander in *A Midsummer Night's Dream* (Utah Shakespeare Festival), Youngblood in *Titus* (Beck Center), Tiny in *Kill Move Paradise*, Edmond Hodges in *What We Look Like* (Dobama Theatre), Benvolio in *Romeo & Juliet*, Ken u/s in *Ain't Misbehavin'*, Seymour/Audrey 2 u/s in *Little Shop of Horrors* (Idaho Shakespeare Festival), Pippin in *Pippin*, and Everybody in *Everybody* (Baldwin Wallace University). BWMT #ArtistsForCeaseFire #FreePalestine



**COURTLAND DAVIS** (*Graffiti Pete*) is an American actor, director, dancer, and singer. He performed on FOX TV's *SYTYCD S15*. He directed and starred in his first short film, *Left Alone*, which can be seen on his YouTube channel CourtTooReal. His drive and passion with creating and growing in the arts is what makes Courtland Davis the artist he is today!



**SHADIA FAIRUZ** (*Daniela*) is thrilled to be making her Cleveland Play House debut. She is a New York-based actor, singer, and vocal coach. She was recently seen in the world premiere of the musical *Real Women Have Curves* at the American Repertory Theater (featured ensemble, u/s Carmen, Rosali, Ms. Wright, Fulvia). Other highlights include Broadway: *Sing Street* (u/s Penny, Sandra); first national Broadway tour, *On Your Feet!* (u/s Gloria Fajardo, Consuelo); *On Your Feet!* (Gloria Fajardo) North Carolina Theater (*Broadwayworld* Best Supporting nominee); *In The Heights* (Daniela, Camila): La Mirada Theatre CA, Saugatuck PAC, MI (*Broadwayworld* Best Actor nominee), Engeman Theater, NY; Gala Theatre, DC (*Helen Hayes*, Best Supporting Actor nominee); Axelrod PAC, NJ; *I Like It Like That* (opposite Grammy winner Tito Nieves), off-Broadway. TV/Film: Hallmark, *Sugar Plum Twist* (supporting); CBS, *The Late Show*. Education: master's in music, Mannes School of Music. shadiafairuz.com. Follow her @shadiafairuz. Rep: DGRW.



**VALERIA FLORES** (*Ensemble*) (she/her) is a proud peruana, and feels grateful to be making her Cleveland Play House debut with a show that means so much to her. She is currently studying at Baldwin Wallace as a first-year music theatre major and was recently featured in *Pippin* (ensemble, Fastrada u/s). At Paper Mill Playhouse, Valeria received a Rising Star Award nomination, and has choreographed for their *New Voices Concert*. Some of her earlier credits include *Chicago* (Velma), *Sweet Charity* (Charity), and *Spelling Bee* (Olive). Para mi familia: los quiero mucho Mamita, Papito, y Alvarito! IG: @\_valeria.flores



**ALYSSA V. GOMEZ** (*Ensemble, u/s Daniela, Abuela Camila*) (she/they) is honored to make her Cleveland Play House debut with a show so close to her heart. Alyssa is an NYC born, bred, and based Nuyorican Actor, Director, and Founder of CO-OP Productions. As a performer, Alyssa was last seen originating the role of Ceci in the world premiere of *¡Americano!* at the Phoenix Theatre Company. Select credits include *Motown The Musical* (second Broadway national tour), *In The Heights* (Milwaukee Rep, Seattle Rep, Portland Center Stage, Cincinnati Playhouse in the Park), *Rent* (Ivoryton Playhouse). Additional industry credits include *On Your Feet* (Company Manager — second national tour), *Moulin Rouge! The Musical* (Assistant Company Manager — first national tour), *¡Americano!* (Assistant Director/Cultural Coordinator — New World Stages). Television credits include *Royal Pains*, *Hightown*, and *Full Frontal with Samantha Bee*. Much love to mi familia! alyssavgomez.com @alyssavgomez



**REYNA GUERRA** (*Ensemble, U/S Vanessa*) is a multi-hyphenated artist and entrepreneur. As a proud Afro-Latina born and raised in the Bronx. She is thrilled to be bringing a little piece of el barrio to Cleveland Play House. National tour: *Tina The Tina Turner Musical* (Ikette/Ensemble). Off-Broadway: *Runaways* (New York City Center) and *West Side*

*Story* (Carnegie Hall). Film: *In The Heights* (Warner Bros). Other Credits include *The Public Theatre Gala '16, '17, and '18*, *Hair to Hamilton* and *Women of the Public*. She is the founder of New Eden Cosmetics. She believes the true beauty and power of her work lies in who she is doing it for. To create, to inspire and make a change through her artistry. Special thanks to her village, Papi, Rey, Zu, mami for their love and support. Tio Tico y mi querida prima Keyla esta es para ti. Hebrews 1:3 @reina2x reynaguerra.com



**KIRSTIN ANGELINA HENRY** (*Carla*) (she/her) has been coming to CPH ever since she was a kid and still feels it's a dream to be performing here. She is even more blessed to be able to work alongside her Mom and forever idol, Trinidad Snider. She wants to thank the creative team for such a beautiful process, James Vásquez for trusting her to be the silly girl who always says she's from Queens, her family and friends for their endless support, her stellar agency Pantera Murphy for keeping her moving through this industry, and an extra thank-you to all of you for continuing to support live theatre. Her past credits include *Paw Patrol Live Heroes Unite* national tour (u/s Rocky, Princess, Liberty, Everest, ensemble), *Guys and Dolls* (Sarah Brown), *West Side Story* (Rosalia), and *Heathers* (Veronica). She dedicates her performances to Kevin Kelly, Kevin O'Boyle, GG, and her Papa.



**LUIS HERRERA** (*Ensemble, u/s Usnavi, Graffiti Pete, Sonny*) is thrilled to be making his Cleveland Play House debut with *In The Heights!* Off-Broadway credits include *Aloha Boricua* (Puertorican Traveling Theater). Regional credits include *La Havana Madrid* (South Coast Repertory), *Guys and Dolls* (ACT), *Rent* (ACT), *Man of La Mancha* (Plaza Theatricals), *Sweeney Todd* (Park Playhouse), *In The Heights* (Paramount Theater), and *Once On This Island* (Porchlight Music Theater). Grateful to God and his family! Also, thank you to his agency, PMA! Follow his journey @luisherreraofficial





**CHIBUEZE IHUOMA** (*Benny*) (he/him) is a Nigerian-American actor, musician, and model based in New York. A New Jersey native, he was last seen in Cleveland as Orpheus in the touring company of

*Hadestown*. Being a child of immigrants himself, he is so grateful to be a part of this beautiful story. He believes in the richness and strength of those who come to America and build vibrant communities, and no amount of legislation or adversity can erase their impact. Chibueze's other stage credits include: *Hadestown* (Broadway), *The Lost Boys* (Workshop), and *Once* (Hangar Theater). He also performs in various music venues throughout NYC. Huge thanks to his teams at CESD and Vision Talent, his mentors at NYU Tisch (\*21), and every loved one that supported him on his journey. Especially a certain Clevelander in his life ♥. Instagram: @chibreezy7. chibuezeihuoma.com.



**RUDY MARTINEZ** (*Kevin Rosario*) is making his Cleveland Play House debut. He is excited to be stepping back into Washington Heights, having recently played Kevin at Marriott Theatre. Other favor-

ite roles include Quixote in *Man of La Mancha*, J. Bowden Hapgood in *Anyone Can Whistle*, Sweeney and Judge Turpin in *Sweeney Todd*, Baker in *Into The Woods*, Tevye in *Fiddler on the Roof*, Scrooge in *A Christmas Carol*, Che, Magaldi and Peron in *Evita*, El Gallo in *The Fantasticks*, Gomez in *The Addams Family*, Valentin in *Kiss of the Spider Woman*, Balladeer in *Assassins*, and George Banks in *Mary Poppins*. When not performing, Rudy is the man behind the custom cake company Man Bakes Cake. His television appearances include Food Network's *Halloween Baking Championship* (winner of season one) and *Cake Wars* (Finalist). His life and baking hijinx can be found here: @manbakescake



**ADDIE MORALES** (*Nina Rosario*) has recently concluded her run on the Broadway national tour of *Les Misérables* as Cosette. Favorite regional credits include *Evita* (Drury Lane Theatre), *In The Heights*

and *The Sound of Music* (Marriott Theatre), *Steel Magnolias* (Casa Mañana), *West Side Story* (Barrington Stage Company, North Carolina Theatre, Lyric Opera of Chicago). TV: *Law and Order: SVU*. Many thanks to CTG, James, and the entire creative team. Para mi familia y lo más importante — para mi “Abuela Claudia,” RIP Zoila Galan. @addie\_amber



**JOSEPH MORALES** (*Usnavi De La Vega*) is thrilled to return to Washington Heights again after playing Usnavi in the first Broadway national tour of *In The Heights*. Previous credits include: Hamilton in *Hamilton* (Original Chicago Company/Original Philip Company), *If/Then*, *Bombay Dreams*, *Rock of Ages*. Regional: Marriott Theatre, The Old Globe, Pioneer Theatre Company, La Jolla Playhouse, East West Players, Paper Mill Playhouse. TV: *Chicago Med*, *Colony*. @josephmorales



**LILIANA RODRIGUEZ** (*Ensemble, u/s Nina, Daniela, Camila*) (she/her) is thrilled to be making her Cleveland Play House debut. She recently appeared in The Old Globe's *Dr. Seuss' How the Grinch Stole Christmas!* Other regional credits include *Sunday In The Park With George* (CCAETheatricals), *An American In Paris* (MTW), *The Wedding Singer*, *Something Rotten!*, *On Your Feet!* (Moonlight Amphitheatre), *Evita* (Cygnet Theatre), *In The Heights*, *Catch Me If You Can*, *All Shook Up* (SDMT), *I Too Sing America* and *1968: Revolution Remastered* (Goodman Theatre). Education: AA in musical theatre, Grossmont College. @lilianarodriguez\_10 on Instagram.



**AMY ROMERO** (*Associate Choreographer, Swing, u/s Carla, and Dance Captain*) is thrilled and humbled to be a part of this wonderful team at CPH. As an Afro-Latina, Amy is grateful for the opportunity

to share the stories of various cultures through the performing arts. Recently, she has toured with recording artist Lisa Lisa. Her regional theatre credits include *West Side Story* at The Lyric Opera

of Chicago and at Teatro Lirico di Cagliari in Italy, *On Your Feet! en Español* at GALA Hispanic Theatre in Washington, D.C., *On Your Feet! The Story of Emilio & Gloria Estefan* at North Carolina Theatre, *The Wiz* (Florida), and the NYC workshop of *Thoughts of a Colored Man*. National tour credits include *Legally Blonde* and *Daniel Tiger's Neighborhood LIVE*. IG: @shylah\_amy3



**TRINIDAD SNIDER** (*Abuela Claudia*) (she/her) is extremely humbled and honored to make her CPH debut! For the past five years, she has served as the artistic director at Near West Theatre, and has performed

and directed on various Cleveland stages over the past 35 years. This will be the second time she's shared the stage with her fabulous and talented daughter, Kirstin. She would like to thank James, Derek, and the entire production team for trusting her with this opportunity, the NWT team for their *paciencia y fe* throughout this process, and her husband Michael and their other children; Colin, Dylan, and Michaela. She encourages folks to continue to support their local theatres and artists. Past credits include *Dee Dee* (*The Prom*), *Mombi* (*Land of Oz*), and *Anita* (*West Side Story*). Headshot credit: Shiny Penny Studios. In Memory of KJK. #TPOG



**KEVIN SOLIS** (*Piraguero*) is extremely excited to be making his Cleveland Play House debut! Regional productions include Dallas Theater Center: *In The Heights* (Piraguero), *Into The Woods* (Jack u/s, Rapunzel's

Prince u/s, Steward u/s), *The Odyssey* (Featured Musician), and *Babalu: La Vida Es Muy Larga* (Orchestra), *The Old Globe: How The Grinch Stole Christmas* (Papa Who), *La Mirada: In The Heights* (Piraguero), *Casa Mañana: Rudolph the Red-Nosed Reindeer* (Elf/Bumble/Birdfish), *Theater Three: I Love You, You're Perfect, Now Change* (Man 2), *Cara Mía Theater Co: The House on Mango Street* (Cousin Louie/Ensemble), and *Shakespeare Dallas: Romeo and Juliet* (Peter/Balthasar). Special thanks to his Family, Friends, and amazing girlfriend Christina for all the love and support! Proverbs 3:5-6. Keep Up with Kev on TikTok and Instagram: Sirkevkyev



**GABRIEL SUBERVI** (*Sonny*) (he/him) is so grateful for this opportunity to be performing in his debut at Cleveland Play House. He is a rising sophomore at Baldwin Wallace University majoring in music theatre.

Coming from New Jersey, he received a Rising Star Award from Paper Mill Playhouse for his portrayal of the Doctor and Escapologist (*Matilda*) and honorable mention for his portrayal of Jack Kelly (*Newsies*). Most of Gabriel's performances have been at the Ridge Performing Arts Center and include Ed Boone (*The Curious Incident of the Dog in the Night-Time*), Rum Tum Tugger (*Cats*), Cedric/Mr. Voldy (*Puffs*), Benny Southstreet (*Guys and Dolls*), Freddie Falmore (*It's A Wonderful Life*), and Philostrate/Fairy (*A Midsummer Night's Dream*) and, at the NJ Youth Actors, Lt. Shaw (*The Secret Garden*). Gabriel would like to thank his entire familia for all of the love and support. Gracias Mami y Papi! IG: gabesub\_75



**ARIK VEGA** (*Ensemble, u/s Sonny, Usnavi, Graffiti Pete*) (he/him) is originally from West Texas, and earned his B.F.A. in musical theatre from Belmont University in Nashville, Tennessee. He has

performed regionally at Goodman Theatre, Chicago Shakespeare Theatre, The Marriott Theatre, Drury Lane Theatre, The Fireside Theatre, and Studio Tenn to name a few. Vega has also worked professionally as a wedding/basic ballroom dance instructor and fight choreographer. He has been seen on television in *Chicago Fire* (NBC Universal), as well as McDonald's, Maytag, and UPS commercials. Currently in television circulation, he can be seen as a medical scribe in an Oak Street Health commercial. You may follow his journey on Instagram @arikvega.



**KALYN WEST** (*Vanessa*) (she/they) has credits that include *The Prom* Broadway (Shelby, u/s Emma, Alyssa); *The Gardens of Anuncia* LCT off-Broadway (Young Anuncia); *Gigantic* off-Broadway (Marlie); *The Prom* first national tour (Alyssa Greene); *Mean Girls* first national tour (Ensemble). NY: Nikola

*Tesla Drops The Beat* ATF (Kat Johnson); *The Demise* NYMF (Natalie); *PopStar* Alchemy Theater Productions (Katie). Regional credits include *The Gardens of Anuncia* The Old Globe (Young Anuncia); *Moby Dick* A.R.T. (Stubb); *Hunchback of Notre Dame* Fulton (Esmeralda); *Prince of Egypt* TheatreWorks (Ensemble); *In The Heights* Fulton (Vanessa); *RENT* Casa Mañana (Mimi); *Back Home Again* Leshner Center (Aggie); *The Music Man* Flatrock Playhouse (Zaneeta); *ASS* by Ellen Simon Pioneer Theatre Company (Ana). TV/Film credits include *Blue Bloods*, *Season 6* CBS (Rachel); and *Imitation Girl* Ilium Pictures (Gabby). Big thanks to my love, my fam, and my excellent team at The Talent House & IKIGAI management. [kalywest.com](http://kalywest.com)

**QUIARA ALEGRÍA HUDES** (*Book*) is a playwright and professor of writing and theatre at Wesleyan University, and native of West Philly, U.S.A. Hailed for her work's exuberance, intellectual rigor, and rich imagination, her plays and musicals have been performed around the world. They are *Water By the Spoonful*, winner of the Pulitzer Prize for Drama; *In The Heights*, winner of the Tony Award for Best Musical and Pulitzer finalist; *Elliot, A Soldier's Fugue*, another Pulitzer finalist; *Daphne's Dive*; *The Good Peaches*; *Miss You Like Hell*; and *The Happiest Song Plays Last*. Hudes is a playwright-in-residence at New York's Signature Theater and a proud alum of Philadelphia Young Playwrights.

**LIN-MANUEL MIRANDA** (*Music and Lyrics*) is a Pulitzer Prize, Grammy, Emmy and Tony award-winning songwriter, actor, and director. He is the creator and original star of Broadway's Tony-winning *Hamilton* and *In The Heights*. His additional Broadway credits include *Freestyle Love Supreme* (2020 Special Tony Award recipient, co-founder, guest star), *Bring It On: The Musical* (co-composer/co-lyricist, Tony nomination for Best Musical), and *West Side Story* (2009 revival, Spanish translations). Miranda is the recipient of the 2015 MacArthur Foundation Award, the 2018 Kennedy Center Honors, and the 2019 Portrait of a Nation Prize. He received an Emmy Award with Tom Kitt for their song "Bigger" from the 67th Annual Tony Awards. Mr. Miranda and The Miranda Family actively support initiatives that increase the representation of people of color throughout the arts and govern-

ment, ensure access to women's reproductive health, and promote resilience in Puerto Rico. His 2021 film credits include *In The Heights*, *Vivo*, *Encanto* and his directorial film debut, *tick, tick... BOOM!* Additional TV/film credits include *Hamilton*, *His Dark Materials*, *Fosse/Verdon*, *We The People*, *Brooklyn Nine-Nine*, *Curb Your Enthusiasm* (2018 Emmy nomination, Guest Actor), *Saturday Night Live* (2017 Emmy nomination, Guest Actor), *Sesame Street*, *The Electric Company*, *House*, *DuckTales*, *200 Cartas*, *The Odd Life of Timothy Green*, *Moana* (2017 Oscar nomination, Grammy Award for Best Original Song) and *Mary Poppins Returns*. Miranda received his B.A. from Wesleyan University in 2002. He lives with his family in New York.

**JAMES VÁSQUEZ** (*Director*) is excited to make his Cleveland Play House debut. He is a resident artist at The Old Globe Theatre, where he directed the world premiere of *American Mariachi*, the west coast premiere of *Tiny Beautiful Things*, and their annual production of *Dr. Seuss' How The Grinch Stole Christmas*, among others. Nationally, James' work has been seen at Goodspeed Musicals, Denver Center Theatre Company, Dallas Theatre Center, Children's Theatre Company, Marriott Theatre, and Two River Theatre; as well as in developmental workshops with South Coast Repertory, La Jolla Playhouse, and Lively McCabe Entertainment. James is an amateur gardener, lover of dogs, and a graduate of the Juilliard School. [jamesvasquez.com](http://jamesvasquez.com)

**JULIO AGUSTÍN** (*Choreographer*) (he/él/theirs) is a New York-based theatrical multihyphenate. His recent directing/choreography credits include *Sister Act* at Geva Theatre and *On Your Feet* at North Carolina Theatre. He specializes in Radical Inclusivity (Re-envisioning the Classics with Contemporary Practices) and has received award nominations for *La Dulce Caridad* at New Harlem Arts Theatre, NYC; *Guys and Dolls* at Theatre Under the Stars; and *In The Heights* at The Hangar Theatre. Performing credits include the original Broadway companies of *Fosse*, *Steel Pier*, *Never Gonna Dance*, *Bells Are Ringing* revival (Carl), and *Women on the Verge of a Nervous Breakdown* (*Ambite*), as well as *Chicago*, the musical. Julio earned his master's degree in directing from Penn State, and is the author of *The Professional Actor's Handbook: From Casting Call*

to *Curtain Call* and “Navigating the Musical Theatre Industry for Latinx Actors” in *Latinx Actor Training*. He gives special thanks to Michael, James, Susan Gurman, and husband John. [JulioAgustin.com](http://JulioAgustin.com) / [@JulioAgustinNYC](https://www.instagram.com/JulioAgustinNYC)

**NOAH LANDIS** (*Music Director*) is thrilled to return to Playhouse Square, where he previously performed with the national tour of *A Bronx Tale* in 2019. He is a New York-based music director, conductor, pianist, and orchestrator. Broadway/NYC: *Hamilton*, *The Radio City Christmas Spectacular*. National tours: *Hamilton* (Angelica tour), *A Bronx Tale* (first national), *Rodgers & Hammerstein's Cinderella*. Regional: *In The Heights* (Gateway Playhouse, Long Island & Marriott Theatre, Lincolnshire IL), *Damn Yankees*, *Man of La Mancha*, *How To Succeed...* (Marriott Theatre). Proud graduate of Northwestern University. Thanks always to my many teachers, and special thanks to James and the CPH team for bringing me on! Honored to help tell this story. [noahlandis.com](http://noahlandis.com) IG: [@thenoahland](https://www.instagram.com/thenoahland)

**DIGGLE** (*Scenic Designer*) (he/him/his) Proud Gay Mexican designer with Indigenous Mexican (Aztec) roots. Selected credits include *Travels* (Ars Nova); *The Harder They Come* (Public Theater); *The Merry Wives of Windsor*, *Stir* (Old Globe); *Cowboy Bob* (Alley Theatre); *Hair*, *Dracula: A Feminist Revenge Fantasy*, *Really* (Portland Center Stage); *Gruesome Playground Injuries* (St. Louis Rep); *Fires in the Mirror* (Baltimore Center Stage, Long Wharf Theatre); *Shakespeare: Call and Response* (Public's Mobile Unit); *The Conversationalists* (Bushwick Starr); *Decky Does a Bronco* (Royal Family Productions); and *Electra*, *Fade* (DTC). Princess Grace Honoria. Scenic Design professor for SMU's graduate design program. web: [diggledesigns.com](http://diggledesigns.com) ig: [@diggle\\_deisgns](https://www.instagram.com/@diggle_deisgns)

**LEX LIANG** (*Costume Designer*) is delighted to be back at CPH where he previously designed the world premiere of *Ken Ludwig's Moriarty* (CD), *Shakespeare in Love* (SD/CD), *Ken Ludwig's Baskerville* (CD), *The Three Musketeers* (CD), *The Little Foxes* (SD/CD), and many others. International/national tours/NYC/off-Broadway: 100+ productions, including the recent world premiere of Judy Gold's *Yes, I Can Say That!* Other recent work includes the world premieres of *Emma*, *Mr. Holland's Opus*, *The Tattooed Lady*,

and *May We All*. Other regional credits include Actor's Theatre Louisville, Alliance Theatre, Asolo, Cincinnati Playhouse in the Park, Dallas Theatre Center, Denver Center, Geva, Guthrie, La Jolla, Long Wharf, Paper Mill Playhouse, Pasadena Playhouse, Playmaker's Rep, Portland Center Stage, St. Louis Rep, Syracuse Stage, The Old Globe ... Lex is the founder and principal of LDC Design Associates, the experiential event design and production company in NYC. Recent projects/clients include Absolut Vodka, Operation Smile, Johnson & Johnson, Ubuntu Pathways, Invesco, The Tony Awards Gala, NYFW, NYWFF, and William Hill. [@Lex924](http://LexLiang.com)

**MARÍA-CRISTINA FUSTÉ** (*Lighting Designer*) has a career in lighting design with credits in New York, Puerto Rico, major U.S. cities, Bolivia, Brazil, Colombia, México, and the Dominican Republic. She is the founder and executive artistic director of Boundless Theatre Company. Broadway credits include Associate on *Jagged Little Pill* (2021). Off-Broadway includes *Sancocho* (WP Theater); *Songs About Trains* (Working Theater/Radical Evolution); *Fur*, *Mud*, and *The Conduct of Life* (Boundless Theatre Company). Regional credits include *Measure for Measure* (Chicago Shakespeare Co); *American Mariachi* (Goodman Theatre, Chicago/ Alabama Shakespeare/ Cleveland Play House); *Anna in the Tropics* (Barrington Stage); *Sweat* (People's Light Theater); and *In The Heights* (Westport Country Playhouse/Aurora Theater/Colorado Springs Arts Center). Opera: *Cecilia Valdés* (Teatro Colón); *Tosca*, *Bluebeard's Castle*, *Madama Butterfly*, *Don Pasquale*, and *L'Elisir d'Amore* (Ópera de Puerto Rico). MFA in lighting design NYU. Awards: Princess Grace Award 2018, Suzi Bass Award 2016/2017, HOLA and ATI Awards 2022. LATA Award 2023. [mcfuste.com](http://mcfuste.com)

**SHARATH PATEL** (*Sound Designer*) works nationally and internationally, focusing on experimental, commercial, academic, political, and socially conscious theatre. Recent designs include those for Cleveland Play House, The Alley Theatre, Alliance Theatre, A.C.T., Dallas Theater Center, Portland Center Stage, TheatreWorks of Silicon Valley, Indiana Rep, Asolo Rep, American Rep, Seattle Rep, Artists Rep, Milwaukee Rep, Repertory Theatre of St. Louis, Cal Shakes, Alabama Shakes, Theatrical Outfit, Seattle



Children's Theatre, Tantrum Theatre, Marin Theatre Company, The Contemporary American Theatre Festival, Arena Stage, Hypokrit Theatre Company, Virginia Stage Company, Geffen Playhouse, East West Players, and Theatrical Outfit. Additional work has taken place in New York City, San Francisco, L.A., D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, Romania, and Vietnam. Affiliations: USA829 IATSE, Theatrical Sound Designers and Composers Association, Arts Envoy for the U.S. Department of State, National Respondent for the Kennedy Center American College Theater Festival, Resident Artists at Artists Rep. BFA: Ohio University. MFA: Yale School of Drama. sharathpatel.com

**KELLEN EASON** (*Wig Designer*) (he/him) is a Portland, Oregon-based wig and make-up designer. Recent designs include *Carmen*, *Lucia di Lammermoor*, *Luisa Miller*, and *Deceit Outwitted* at Sarasota Opera; *The Barber of Seville* at Florida Grand Opera; and *Porgy and Bess*, *A Thousand Acres*, and *American Apollo* at Des Moines Metro Opera. Recent musical theatre includes *Jersey Boys* at the Gateway Playhouse.

**KARIE KOPPEL** (*Casting Director*) Off-Broadway credits include *Deadly Stages*, *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*. 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 include: *Buddy: The Buddy Holly Story*, *Middletown*. Feature Films: *The Empath*, *The House of Usher* and *The Visit*; and upcoming *Smashing and Red Card*. For PBS: *Walter Winchell*, *The Vote*, *Charles M Russell*, and *Across The Pacific*. Karie is also the director of casting for GFour Productions.

**COLT LUEDTKE** (*Stage Manager*) is excited to make his CPH debut! New York credits include Broadway: *Funny Girl* and *Chess* (Benefit Concert). Off-Broadway: *What The Constitution Means To Me* (New York Theatre Workshop),

Atlantic Theater Company, New York City Center, The Public Theatre. Regional credits include The 5th Avenue Theatre, Paper Mill Playhouse, Arvada Center, Two River Theater, Northern Stage, Hudson Valley Shakespeare Festival, and Illinois Shakespeare Festival.

**KITTY WEN** (*Assistant Stage Manager*) is grateful to be returning to Cleveland Play House. CPH credits include *Teddy Bear Mountain* (SM), *The Great Leap* (ASM) and *Becoming Dr. Ruth* (ASM), and *Mary Shelley's Frankenstein* (PA). Previous stage-management credits include Idaho Shakespeare Festival, Cain Park, Karamu House, Cleveland Public Theatre, Ohio City Theatre Project, Baldwin Wallace, Independence Theatre, and Cassidy Theatre, among others. She previously completed her Disney College Program and Dobama Theatre Internship, and graduated with a BA from Baldwin Wallace University.

**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), and 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 two of MTV's *Made*. As a writer, Michael 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, spending 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, where an astute professor introduced her to the field of arts administration, and she hasn't turned back since. 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. Producing highlights include *Plantation!* by Kevin Douglas and directed by David Schwimmer; *Mary Shelley's Frankenstein*, written and directed by David Catlin; *Her Honor Jane Byrne*, written and directed by J. Nicole Brooks (holiday radio broadcast in partnership with local NPR affiliate, WBEZ); *Steadfast Tin Soldier*, written and directed by Mary Zimmerman; and *Lookingglass Alice*, written and directed by David Catlin (to be aired nationally on PBS in 2023). Rachel has held professional distinctions including co-leading the Professional Association of Chicago Theatres; and 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 artEquity facilitator cohort member.

The Cleveland Play House  
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## WALTER KALBERER

1930-2024

Walter served on the Board—and later as an Honorary Director—of Cleveland Play House for over 20 years. He and his wife Jean were ardent advocates for CPH, the arts, and education. Their legacy of service and philanthropy will resonate across our Greater Cleveland community for generations to come.

Walter was steadfast, generous, and absolutely brilliant. We are so grateful to have known him.



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**LATE SEATING** is at the discretion of this production's director.

**ACTORS' EQUITY/LORT** Cleveland Play House operates under an agreement between the League of Resident Theatres (LORT), an association of the nation's leading resident professional theatres, and Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States.



The Director and Choreographer are Members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

**TCG** Cleveland Play House is a constituent of Theatre Communications Group (TCG), the national organization for the American theatre.



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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.

Since 1996, Cleveland Play House has partnered with Case Western Reserve University to offer a Master of Fine Arts Degree in Acting. For further information on this collaboration, please go to [clevelandplayhouse.com/mfa](http://clevelandplayhouse.com/mfa)

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For questions or service that may provide a quality, entertaining experience, please see the House Manager on duty. A RedCoat usher can direct you to their office location.

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