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KEN LUDWIG'S MORIARTY:

A NEW SHERLOCK HOLMES ADVENTURE





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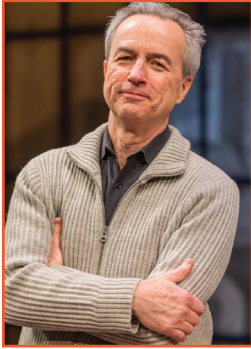
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WHY WE LOVE THE THEATRE



Ken Ludwig's *Moriarty* is the latest example of the alchemy of collaboration and the magic of stagecraft. There's nothing quite like the dazzling imaginations of designers and the passion for perfection of artisans, technicians, and craftspeople to make a stunning world out of a bare stage.

This world premiere starts with an author who knows how to construct a page turner. Ken Ludwig is one of the most produced playwrights in America because he tells a good tale that can only be expressed on the stage. He loves to challenge actors, directors, and designers to use all that they have in their theatrical "toolbox" to keep up with his literary confections...and these artists delight in taking up Ken's challenge. The multiplicity of scenes, characters, costumes, and accents are a playpen for the kind of first-rate artistry that you've come

to expect from Cleveland Play House. But it doesn't happen by chance.

The co-director of our production, Mark Brokaw, spent countless hours doing research on what kind of visual representation he wanted to portray the feeling of late Victorian London with minimal gestures. He fell in love with the art of Joseph Cornell, who created glass-fronted shadow boxes of arranged found objects. These unique boxes inspired our mega-talented scenic designer, Chika Shimizu, to design an assemblage of imagery that quickly changes perspective through the mercurial lighting of David Lander, and the evocative sound & music of Lindsay Jones. With so many characters played by the three actors not playing Holmes and Watson, it has required the gifted costume designer, Lex Liang, and wig designer, Jason Hayes, to create not only period detail but quick-change efficiency that can even withstand the fight direction of Christian Kelly-Sordelet. And who gets to rehearse the five fearless actors into this fast-paced adventure? Co-director Michael Barakiva, who lends his artistic panache and generous energy to ignite what's on the page into a blazing performance for you.

One final shower of praise: none of what you see and hear could have been realized if not for the incredible CPH resident production staff of the 2022-2023 Season. Our teams in costumes, props, carpentry, scenic painting, lighting, and sound are all heroes of theatre-making. They have dedicated their professional lives to making something special for our audiences. Their mantra might be "If we build it, you will come." And here you are.

Thank you. Enjoy!

Mark Cuddy

Guest Artistic & Managing Director of the 2022-23 Season

LAND ACKNOWLEDGMENT

The cast, crew, and creative team of this production and the CPH staff would like to acknowledge those of the Shawnee, Miami, Erie, Ottawa, Potawatomi, and Haudenosaunee peoples, whose lands we stand on, and the nearly 28,000 Native American people who live in Northeast Ohio today who represent over 100 tribal nations. For information about the lands on which you reside, visit native.land.ca.

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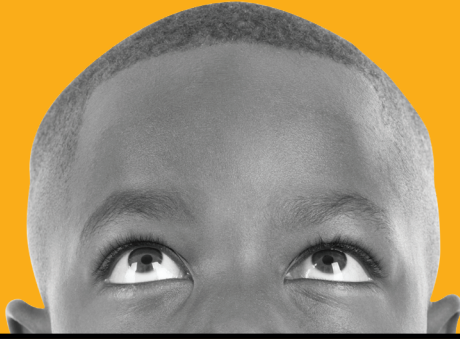
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B.J. Tindal

Directed By
Darius J. Stubbs

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MARK CUDDY
GUEST ARTISTIC & MANAGING DIRECTOR OF THE 2022-23 SEASON

Welcomes you to

KEN LUDWIG'S MORIARTY: A NEW SHERLOCK HOLMES ADVENTURE

Directed by **MARK BROKAW & MICHAEL BARAKIVA**

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April 29 – May 21, 2023

ALLEN THEATRE

* * *

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

Show Sponsor



SYNOPSIS

Sherlock Holmes and Dr. Watson are back! An investigation into the Bohemian king's stolen letters cascades into an international mystery filled with spies, blackmail, and intrigue. Faced with their toughest case yet, Holmes and Watson join forces with American actress Irene Adler to take down cunning criminal mastermind Professor Moriarty and his network of devious henchmen. Five actors play over 20 roles in this brand new adventure that has danger — and laughter! — around every corner.

TIME: 1891

PLACE: London, Cambridgeshire, and Europe

CAST

(in alphabetical order)

MORIARTY, VON ORMSTEIN, MYCROFT HOLMES, AND OTHERSJEFFREY M. BENDER*
DAISY, MRS. BARABAS, HILDA KLEBB, AND OTHERS TALLEY GALE*
DR. WATSON NICK GASWIRTH*
IRENE ADLER, MRS. HUDSON, AND CARTWRIGHT OLIVIA GILLIATT*
SHERLOCK HOLMES CHRISTIAN PEDERSEN*

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

For JEFFREY M. BENDER, NICK GASWIRTH, and CHRISTIAN PEDERSEN: James Alexander Rankin
For TALLEY GALE and OLIVIA GILLIATT: Khaki Hermann

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

The directors 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.

ADDITIONAL ASSISTANCE

ASSISTANT DIRECTOR Lana Sugarman
PRODUCTION DRAMATURGS Michael Glavan, Craig Joseph
DRESSERS Mark Baiza, Katie Lytle
DRAPER Krissy Davies
FIRST HANDS Desiree Monique Anderson, Cristine Patrick
STITCHERS Mark Baiza, Sue Berry, Lainey Bodenburg, Kathy Miska
PRODUCTION ASSISTANT Stephanie Bahnij
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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. Don't forget to tag Cleveland Play House (@cleveplayhouse on Twitter and Instagram) and use the hashtag #CPHMoriarty.

During the performance, photography, video, and/or audio recording by any means is strictly prohibited.

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UNDER THE DEERSTALKER: AN INTERVIEW WITH PLAYWRIGHT, KEN LUDWIG

Compiled by Michael Glavan,
Literary Associate

What excites you about premiering Moriarty at Cleveland Play House?

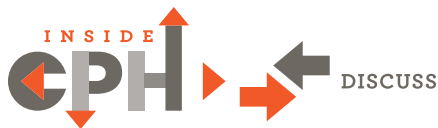
I'm excited about premiering this new play in Cleveland partly because the theatre has become a real home for me over the years. I always get incredible support, and by the end of the process, I get to see my play onstage with an enthusiastic audience, which is why I'm here. What more could I ask for?

How is Moriarty different from your previous Holmes mystery, Baskerville?

This time it's not based on a single novel by Arthur Conan Doyle. It's based on several of the Sherlock Holmes short stories that I wove together, so it took a lot more sneakiness. I wanted to include all the iconic members of the Sherlock Holmes family while telling a continuous story using about three or four of the Conan Doyle adventures. It was far more challenging to write than *Baskerville*.

What brought you back to Sherlock Holmes this time with Moriarty? What's the allure in the material for you?

My acquaintance with Sherlock Holmes as a potential source for my own work began with my play *Baskerville*. I was between plays and searching for my next idea, so I started perusing my bookshelves, which I often do when looking for inspiration. Sticking out among the other books was a copy of *The Hound of the Baskervilles*. I re-read it, and I thought, "Oh, my God! I'd forgotten!" It's absolutely one of the two best adventure stories in the English language, along with *Treasure Island*. I decided to adapt it for the stage. The real love of my life is writing original stage comedies. But along the way, I've been lucky enough to be approached by theatres asking me to write adaptations of classic literature for their family audiences, and I've done several now. When I decided to adapt *Baskerville*, I thought, "Well, how can I honor both the story and the fact that I'm making it into a theatre piece?" My



answer was to do it with five actors: one plays Holmes, one plays Watson, and the other three play forty-five other parts. It was a fun challenge, and people really enjoyed it. They enjoyed the story, of course, and these mythic characters, but also the theatricality of it. After a few years, the time felt right to dive back into the world of Holmes and Watson.

Although Professor Moriarty is such an iconic villain, he's actually only in one short story. Likewise, Irene Adler, whom Sherlock Holmes calls "The Woman" is also only in one story. But they've both become such a major part of the Sherlock Holmes mythos, I thought there was a tale to be told with both of them.

What can audiences expect this time around?

The stakes are much higher. Holmes is battling Moriarty, his nemesis, and of course it's going to end on top of the Reichenbach Falls, where Conan Doyle's "The Final Problem" pits them in mortal combat. My story may or may not follow Conan Doyle's — you'll have to see the play to find out!

What's one major thing you've learned on your journey with the play thus far?

I have been really taken by Mark Brokaw's terrific direction. Mark has a remarkable brain, and he's the ideal collaborator for a playwright like me. Great directors — and he is a great director — make such a difference in the process. When I write plays, particularly action-thrillers like *Moriarty*, my focus is on how best to tell the story in an exciting way. Mark is very character-oriented, so he drives me to make the characters richer, which improves the whole play immeasurably. Working alongside Mark on this world premiere production has been an extraordinary journey for me.



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THROUGH THICK & THIN: A DETECTIVE-SIDEKICK MIX & MATCH

By Craig Joseph, Literary Director

Every good investigator needs a trusty counterpart to help discover clues, navigate dangerous moments, and ultimately solve the case. Sherlock Holmes had Dr. Watson, and these other detectives had some help as well. Think you're a mystery buff? See how many of these famous pairs you recognize from movies, television, and literature. Answers on page 23.



DETECTIVES

1. ____ Sgt. Joe Friday from *Dragnet*
2. ____ Michael Knight from *Knight Rider*
3. ____ Hercule Poirot from *Death on the Nile*
4. ____ The Lone Ranger
5. ____ Inspector Clouseau from *The Pink Panther*
6. ____ Crockett from *Miami Vice*
7. ____ Nancy Drew
8. ____ Starsky & Hutch
9. ____ Bruce Wayne, aka Batman
10. ____ Indiana Jones
11. ____ Encyclopedia Brown
12. ____ Veronica Mars
13. ____ Adrian Monk from *Monk*
14. ____ Phileas Fogg from *Around the World in 80 Days*
15. ____ “Easy” Rawlins from *Devil in a Blue Dress*
16. ____ Jeffrey “The Dude” Lebowski
17. ____ Neal Caffrey from *White Collar*
18. ____ Cam Jansen

SIDEKICKS

- A. Tonto
- B. Sharona Fleming
- C. Officer Bill Gannon
- D. Tubbs
- E. Walter Sobchak
- F. Jean Passepartout
- G. Huggy Bear
- H. Eric Shelton
- I. KITT
- J. “Mouse” Alexander
- K. Bess Marvin & George Fayne
- L. Teddy Winters, aka “Mozzie”
- M. Dick Grayson, aka Robin
- N. Sally Kimball
- O. Captain Arthur Hastings
- P. Cato Fong
- Q. Sallah
- R. Cindy “Mac” Mackenzie



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Tuesday, May 9

7:30 p.m. • **COMEDY, ERRORS, VANITY, AND STUPIDITY**
Produced by the CWRU/CPH MFA Acting Program

Wednesday, May 10

7:30 p.m. • **FADE** • Produced by LatinUs Theater Company

Thursday, May 11

7:30 p.m. • **LOUDER** • Produced by Cleveland Play House

Tuesday, May 16

7:30 p.m. • **THE FIRST SNOW OF SUMMER** • Produced by Seat of the Pants

Wednesday, May 17

7:30 p.m. • **ESCAPEGOAT** • Produced by Blank Canvas Theater

Thursday, May 18

7:30 p.m. • **ONE-SHOT** • Produced by Cleveland Play House



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A Reading of **COMEDY, ERRORS, VANITY, AND STUPIDITY**

by Phillip Christian Smith • Produced by the CWRU/CPH MFA Acting Program
Tuesday, May 9 • 7:30 p.m. • The Helen Lab Theatre

A hilarious sequel to William Shakespeare's *The Comedy of Errors* (but you don't have to know that play to appreciate this one!). One year after the joyous reunification of two pairs of long-lost twins, Egeon's secret that the Antipholus and Dromio twins are actually triplets comes to light, setting off a chain of chaotic events featuring disguises, mistaken identities, love triangles, and a couple of new sisters thrown into the mix! A delightful romp in both verse and prose.

A Reading of **FADE**

by Tanya Saracho • Produced by LatinUs Theater Company
Wednesday, May 10 • 7:30 p.m. • The Helen Lab Theatre

When Lucia, a Mexican-born novelist, gets her first TV writing job, she feels a bit out of place on the white male-dominated set. Lucia quickly becomes friends with the only other Latino around, a janitor named Abel. As Abel shares his stories with Lucia, similar plots begin to find their way into the TV scripts that Lucia writes. *Fade* is a play about class and race, and how status does not change who you are at your core.

A Workshop Reading of **LOUDER**

by Caroline McGraw • Produced by Cleveland Play House
Thursday, May 11 • 7:30 p.m. • The Helen Lab Theatre

It's the fall of 1999 – the eve of Y2K – and the start of another school year at Ursuline Academy, an all-girls Catholic high school in Cleveland, Ohio. In the convent near campus, the sisters await the return of their students. But as fissures in the student body and faculty begin to appear – and the 2000th year since Christ's birth approaches – five nuns find their ordinary lives suddenly enveloped by a strange uncertainty. For those with eyes open, signs and portents are everywhere, but what they are remains a mystery.

A Reading of **THE FIRST SNOW OF SUMMER**

by **Eric Coble** • Produced by **Seat of the Pants**
Tuesday, May 16 • 7:30 p.m. • The Helen Lab Theatre

In the face of oncoming disaster, a family gathers in the mountains of Colorado. As the clock ticks, old wounds open and new opportunities arise, even as mysterious omens encroach from the surrounding woods. This new play by local award-winning playwright Eric Coble asks who and what is worth saving when the end draws near.

A Reading of **ESCAPEGOAT**

by **May Treuhaft-Ali** • Produced by **Blank Canvas Theater**
Wednesday, May 17 • 7:30 p.m. • The Helen Lab Theatre

Humans brought the goats to the Galápagos. The goats ate everything in sight. The islands dried up and the tortoises died out. In order to save the last living tortoise, the humans must exterminate the goats before it is too late. *Escapegoat* is an eco-parable about the species whose fates are inextricable from our own.

A Workshop Reading of **ONE-SHOT**

by **Andrew Rosendorf** • Produced by **Cleveland Play House**
Thursday, May 18 • 7:30 p.m. • The Helen Lab Theatre

It's 1999. Ellen has already come out on her TV show. Jack's about to do the same on *Dawson's Creek*. And David and Martín — two young video store employees, film buffs and best friends — are waiting to hear about a film scholarship to NYU that could change the trajectory of their lives. An exploration of privilege, identity and the ever-present celluloid closet, *One-Shot* examines who gets the space to tell what stories.

ROE GREEN

Honorary Producer

Roe Green is an arts patron, community activist, and chief executive officer of the Roe Green Foundation. With a Bachelor of Arts in Theatre and Communications from the University of Colorado and a master's degree in theatre from Kent State University, her experience in stage and business management includes Cain Park, Cleveland Opera, and Cincinnati Playhouse in the Park. Today she is president emeritus of CAVORT, Inc., the Conference About Volunteers of Regional Theatres, she proudly serves as a member of the Case Western Reserve University board, the Kent State University School of Theatre and Dance advisory board, she is an emeritus member of the foundation board of Kent State University, member of the board of Porthouse Theatre, the board of Maltz Jupiter Theatre in Jupiter, FL, and the board of Cleveland Play House. She is responsible for the Roe Green Visiting Director Series for the School of Theatre and Dance at Kent State and the University of Colorado. Ms. Green has received numerous awards for her support of the arts and new play development including the 2009 State of Ohio Governor's Award for Arts Patron, the Dramatist Guild's Patron of the Arts Award (2013), the Muse Award (2014) from the Cultural Council of Palm Beach County, the Theatre Forward Chairman's Award (2017), and the Martha Joseph Prize (2020), a special Cleveland Arts Prize. Roe's support has been integral to the development of new plays. In 2019, Cleveland Play House launched the Roe Green Fund for New American Plays. In 2013, she received the CPH Centennial Star Award that recognizes select individuals who have made special and important contributions to CPH's rich legacy of artistic and educational programming. She is the first recipient of the CPH Super Nova Award (2015) in recognition of her leadership and generosity, which has been instrumental in elevating CPH's presentation of new works through New Ground Theatre Festival. This May, Miss Green will receive an honorary Doctorate from Kent State University for her contributions to Theatre Arts.



WHO'S WHO



JEFFREY M. BENDER (*Moriarty, Von Ormstein, Mycroft Holmes, and others*) (he/him) recently played Sir Toby Belch in the Shakespeare Theatre of NJ's *Twelfth Night*, where he's been a company member for more than 24 years. He has also worked on Broadway at the Golden Theatre (*A Time To Kill*) and at Lincoln Center Theatre (*Cymbeline*), in addition to regional theatres across the country including Cincinnati Playhouse in the Park (*Treasure Island*), The Old Globe in San Diego, Denver Center, and Seattle Rep. TV credits include *The Detour*, *Law & Order*, and *Blue Bloods*. Jeff also teaches theatre appreciation to more than 1,000 students a semester at Rutgers University. He is a graduate of the University of Michigan.



TALLEY GALE (*Daisy, Mrs. Barabas, Hilda Klebb, and others*) (she/they) is grateful for her CPH debut. In New York, Talley has participated in several off-Broadway and developmental staged readings. Regional credits include *The Importance of Being Earnest* (Florida Repertory Theatre); *Private Lives* and *Antony and Cleopatra* (Pennsylvania Shakespeare Festival); *Priming* (Arkansas Repertory Theatre); *Proof* (Oldcastle Theatre); *Hamlet*, *Love's Labour's Lost*, *Macbeth* and *Richard II* (The Old Globe); and *This is Our Youth* (Steppenwolf Theatre). Television credits include *Harlem*, *Evil Lives Here*, and the web series *Queen's English*. Talley also hosts the podcast *Tea & Vulgarity*. BFA: Ball State University, MFA: The Old Globe/University of San Diego. Talley is making a gift to a youth arts organization in her home state of Arkansas in honor of this production. theafoundation.org.



NICK GASWIRTH (*Dr. Watson*) (he/him) is thrilled to be making his CPH debut! On Broadway, Nick appeared in the original casts of *Natasha, Pierre, and the Great Comet of 1812*, and *A Christmas Story: The Musical*, along with his two years as a swing on

the national tour of *Wicked*. His regional credits include *How To Dance In Ohio* (Syracuse State, premiere), *I Am Harvey Milk/I Am Anne Hutchinson* (Lincoln Center/Strathmore, premiere), *Secondhand Lions* (Seattle 5th Ave), Ken Ludwig's *Lend Me a Tenor* (Ocean State Theatre), *James and the Giant Peach* (Goodspeed), *Candide* (Arden Theatre), *A Year With Frog and Toad* (Arden Theatre), *Yeast Nation* (FringeNYC), *The Gig* (NYMF), *Minnie's Boys* (York Theatre), and *The Full Monty* (Westchester Broadway). Nick has a BFA from the University of Michigan (Go Blue!) and is a proud AEA member. For Jammers and Bumbles. www.nickgaswirth.com.



OLIVIA GILLIATT (*Irene Adler, Mrs. Hudson, and Cartwright*) is pleased to make her CPH debut in *Moriarty!* Recently, she appeared Off-Broadway in Elizabeth Baker's 1909 play *Chains* at The Mint, and in *The 39 Steps* at the St. Louis Rep. Other NY and regional credits include *Mother of the Maid* (The Public), *Pushkin* (american vicarious), *Disgraced* (Denver Center), *A Doll's House* (Northern Stage), *CasablancaBox* (Culturemart @ HERE), *Buried Child* (Palm Beach Dramaworks), *Tomorrow in the Battle* (Stageworks/Hudson), and *Dial "M" for Murder* (Bucks County Playhouse). TV and film credits include Ken Burns' and Lynn Novick's documentary *Hemingway*, *The Path*, *The Mysteries of Laura*, *The Bit Player*, and the forthcoming film *Rare Objects*, directed by Katie Holmes. Olivia is a member of the multidisciplinary art collective The New Wild, and a guest teacher of Games at NYU's Graduate Acting Program. BA: Dartmouth College, MFA: NYU.



KHAKI HERMANN (*U/S for Talley Gale and Olivia Gilliatt*) is a native to Cleveland and excited for her CPH debut! She earned her BFA from New York University's Tisch School of the Arts and Stella Adler Studio, her M.Ed. from John Carroll University, and has studied at Shakespeare's Globe in London. Select local credits include *The Curious Incident of the*

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Dog in the Night-Time at Beck Center for the Arts, *Sherlock Holmes Meets the Bully of Baker Street* and *The Merry Wives of Windsor* at Great Lakes Theater, *The Learned Ladies* and *Much Ado About Nothing* at Cleveland Shakespeare Festival, and *Arcadia* and *Boston Marriage* at Mama! Theatre Company. She can be seen this summer in *Measure for Measure* at Cleveland Shakespeare Festival.



CHRISTIAN PEDERSEN (*Sherlock Holmes*) was last seen at CPH in 2014's *Clybourne Park* and is thrilled to be returning! Most recently, he appeared in *Ohio State Murders* where he made his Broadway debut. Other credits include *Harry Potter and the Cursed Child* (Curran Theatre), *Once* (South Coast Rep), *The 39 Steps* (Maltz Jupiter Theatre), *The Mousetrap* (Repertory Theatre of St. Louis), *Cloud Nine* (Studio Theatre DC), and *Cabaret* (La Mirada). TV credits include *The Offer*, *This Is Us*, *SEAL Team*, *One Life to Live*, *Superstore* and *The Good Wife*. Christian is a graduate of the University of Richmond and the NY Conservatory for Dramatic Arts.



JAMES ALEXANDER RANKIN (*U/S for Jeffrey M. Bender, Nick Gaswirth, and Christian Pedersen*) James is a local Northeast Ohio EMC actor. He received training from Roosevelt University, Cuyahoga Community College, and Great Lakes Michael Chekhov Consortium. Recent local works include, *As You Like It* with Great Lakes Theater, *Scenes From a Night's Dream* with Convergence Continuum, *Our Country's Good* with Seat of the pants, and *Venus in Fur* with None too Fragile. James has worked and learned in Cleveland for ten plus years and is very excited to be able to partake in this piece with Cleveland Play House. He would like to thank Robert E, David H, Lisa O, Craig J and his family. Enjoy the show and be well.

KEN LUDWIG (*Playwright*) has had six shows on Broadway and seven in London's West End. His 32 plays and musicals are staged around the world and throughout the United States every night of the year. His first play, *Lend Me a Tenor*, won two

Tony Awards and was called "one of the classic comedies of the 20th century" by *The Washington Post*. *Crazy For You* — which returns to the West End this summer — was on Broadway for five years and on the West End for three, and won the Tony and Olivier Awards for Best Musical. In addition, he has won the Edwin Forrest Award for Contributions to the American Theater, two Laurence Olivier Awards, two Helen Hayes Awards, the Charles MacArthur Award, and the Edgar Award for Best Mystery of the Year. His other plays include *Moon Over Buffalo* (Broadway with Carol Burnett, Lynn Redgrave, and Tony Shaloub and in London with Joan Collins), *Twentieth Century* (Broadway with Alec Baldwin and Anne Heche), *The Adventures of Tom Sawyer* (Broadway with Kristen Bell), *Be My Baby* (Alley Theatre with Hal Holbrook and Dixie Carter), *Leading Ladies* (Alley Theatre and Cleveland Play House), a stage version of *Murder on the Orient Express* written expressly at the request of the Agatha Christie Estate, *Baskerville* (Cleveland Play House), *A Comedy of Tenors* (Cleveland Play House), *A Fox on the Fairway*, *The Gods of Comedy*, *Shakespeare in Hollywood*, and *The Game's Afoot* (Cleveland Play House). His adaptations include *Treasure Island* (Alley Theatre, Theatre Royal Haymarket, AATE Distinguished Play Award); *The Three Musketeers* (Bristol Old Vic); *Sherwood: The Adventures of Robin Hood*, and *The Beaux' Stratagem*. His book *How to Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published in *The Yale Review*. His first opera, *Tenor Overboard*, opened in 2022 at the Glimmerglass Opera Festival. His newest plays include *Lend Me A Soprano* (Alley Theatre), *Pride and Prejudice, Part 2: Napoleon at Pemberley*, and *Lady Molly of Scotland Yard*. For more information, see his website kenludwig.com.



MARK BROKAW (*Director*) Broadway credits include the revival of Paula Vogel's *How I Learned to Drive*, Simon Stephen's *Heisenberg*, *Rodgers + Hammerstein's Cinderella*, *The Lyons*, *After Miss Julie*, *The Constant Wife*, *Reckless*, and *Crybaby*. Other New York credits include the Signature revival of *Jesus Hopped the A Train*, and the off-Broadway pre-

mieres of Nicky Silver's *The Lyons*, Paula Vogel's *The Long Christmas Ride Home* and *How I Learned To Drive* (Vineyard Theatre), Kenneth Lonergan's *Lobby Hero* (Playwrights Horizons) and *This Is Our Youth* (New Group and Second Stage), Douglas Carter Beane's *As Bees In Honey Drown*, Lisa Kron's *2.5 Minute Ride* (Public Theatre), and *The Dying Gaul* by Craig Lucas. Regional credits include the Guthrie, Center Theatre Group, Steppenwolf, Berkeley Rep, Seattle Rep, Yale Rep, Hartford Stage, La Jolla Playhouse, New York Stage and Film, Sundance Theatre Lab, Kennedy Center, and the O'Neill Theatre Conference. His work has also been seen at London's Donmar Warehouse and Menier Chocolate Factory, Dublin's Gate Theatre, and the Sydney Opera House. Artistic Director, Yale Institute for Music Theatre (2009-2017); former SDC Executive Board member and current SDC Foundation President. Recipient of the Alan Schneider Award given by TCG.



MICHAEL BARAKIVA

(Director) is an Armenian-Israeli American writer and director based in New York City. As a theatre director, Michael's work has been seen at Primary Stages, Ensemble Studio Theater,

Oregon Shakespeare Festival, Shakespeare Santa Cruz, Syracuse Stage, and TheatreWorks Silicon Valley, as well as the Hangar Theatre, where he served as artistic director. Michael is also an award-winning Young Adult novelist whose third book, *These Precious Stones*, a queer protagonist contemporary epic fantasy, will be on bookshelves in 2024 (FSG, Macmillan). He has spoken at the Iowa Governor's Conference for LGBTQ Youth, Brooklyn Book Fair, Spring Writes! Literary Festival, Pennsylvania Library Leadership Conference, Unbound Book Festival, the McNally Jackson Books LGBTQ YA Series, and New York Book Expo. Michael is the founder of the Leadership Initiative Project (LIP), which equips historically excluded artists with the tools to succeed in leadership positions. He has presented at the International University Theatre Festival at UNAM Mexico City and led workshops at the International Puppet Theatre Sofia, Bulgaria. He is the recipient of three

Drama League Fellowships, the Killian Directing Fellowship at the Oregon Shakespeare Festival, the Granada artist-in-residence at UC Davis and was the primary coach on an episode of MTV's *Made*. Education: The Juilliard School, Vassar College. michaelbarakiva.com

CHIKA SHIMIZU (Scenic Designer) is a New York-based scenic and projection designer. Regional credits include *Pacific Overtures* (Signature Theatre, DC), *The Great Wave* (Berkeley Rep), *Sanctuary City* (Pasadena Playhouse), *Somewhere* (Geva Theatre), *The Great Leap* (Portland Center Stage), *Vietgone and Tiger Style!* (TheatreSquared), and *The Caucasian Chalk Circle* (Yale Rep, CT Critics Circle Award nomination). Off-Broadway includes *Belfast Girls* (Irish Rep), *The Naturalists* (The Pond Theatre Company, Soho Rep), *The Winning Side* (Epic Theatre Ensemble, Theatre Row), *Awake* (The Barrow Group), and *Romulus The Great* (Yangtze Repertory Theatre). Installations include *Another Dream, Un(re)solved AR installation* (Ado Ato Pictures, 2022 SXSW Innovation Award, Emmy Award, currently on tour). MFA in Design from Yale School of Drama. chikashimizu.com

LEX LIANG (Costume Designer) is delighted to be back at CPH where he previously designed *Shakespeare in Love* (SD/CD), *Ken Ludwig's Baskerville* (CD), *The Three Musketeers* (CD), *The Little Foxes* (SD/CD), and many others. International and National Tours/NYC/Off-Broadway credits encompass more than 100 productions, including Judy Gold's *Yes, I Can Say That!* currently playing at Primary Stages and directed by BD Wong. Other recent work includes the world premieres of *Emma*, *Mr. Holland's Opus*, *The Tattooed Lady*, and *May We All*. Other regional includes 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, Woolly Mammoth ... Lex is the founder and principal of LDC Design Associates, the experiential event design and production company in NYC. Recent projects and clients include Absolut

Vodka, Operation Smile, Johnson & Johnson, Ubuntu Pathways, Invesco, The Tony Awards Gala, NYFW, NYWFF, William Hill, and others. LexLiang.com @Lex92

DAVID LANDER (*Lighting Designer*) has credits that include Cleveland Play House: *Ken Ludwig's A Comedy of Tenors*. Broadway: *The Lightning Thief...*, *Torch Song* with Michael Urie, *The Heiress* with Jessica Chastain, *Bengal Tiger at the Baghdad Zoo* with Robin Williams, *33 Variations* with Jane Fonda, and *I Am My Own Wife*, among others. Lander has designed extensively off-Broadway and in regional theatres throughout the United States. International theatre and opera productions include those in Dublin, Delhi, London, Melbourne, Mumbai, Singapore, Sydney, and Tokyo, among others. Lander has received two Tony Award nominations and five Drama Desk Award nominations (one win), among many others.

LINDSAY JONES (*Sound Designer and Composer*) Broadway credits include *Slave Play* (Tony nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off-Broadway credits include *Privacy* (Public), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), and many others. Regional credits include performances at Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre, and many others. International credits include Stratford Festival (Canada), Royal Shakespeare Company (England) and many others. His audio dramas include Marvel, Audible, Next Chapter Podcasts, and the award-winning *The Imagine Neighborhood*. Film/TV scoring includes HBO Films' *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) and more than 30 other films. He is the co-chair of Theatrical Sound Designers and Composers Association (TSDCA). lindsayjones.com

JASON HAYES (*Wig Designer*) is a 2016 and '17 Drama Desk Award nominee for Outstanding Wig & Hair Design for his work on *The Legend of Georgia McBride* and *The View Upstairs*. Hayes was the hair supervisor for *The Present* starring

Cate Blanchett. His Broadway theatrical design credits include *Casa Valentina*, *The Realistic Joneses*, *Spring Awakening*, *Blithe Spirit*, *13: The Musical*, and *Radio City Christmas Spectacular* for 10 years. His TV credits include *iMordecai*, *The Rise of Hollywood*, *The Mysteries of Laura*, *Smash*, Film credits include *Transamerica*, *Camp*, *The Savages*, and *Party Monster*, to name only a few. His celebrity clients include Cate Blanchett, RuPaul, Angelica Huston, Debra Messing, Toni Colette, Dylan McDermott, Felicity Huffman, Jennifer Hudson, Liza Minelli, Sean Hayes, Megan Fox, Mary Stuart Masterson, Cherry Jones, Angela Lansbury, Laura Linney, Phillip Seymour Hoffman, Macauley Culkin, and Marilyn Manson.

CHRISTIAN KELLY-SORDELET (*Fight Choreographer*) is a professional fight director and stunt coordinator. Most recent works include stunt coordinating the movies *One True Loves* and *Blue Light*. As well as, *Tina: The Tina Turner Musical* on Broadway and national tour. Christian also won a Jeff award for his fights in *Athena* in Chicago. To find out more please follow @sordeletinc or go to sordeletinc.com

CASEY VENEMA (*Intimacy Director*) (she/her) is a freelance intimacy director and theatre artist focused on creating environments of consent and crafting impactful moments of staged intimacy. She is an alumna of Bucknell University — where she graduated summa cum laude with a BA in Theatre and Film and Media Studies — and a student of Theatrical Intimacy Education (TIE) and Intimacy Directors and Coordinators (IDC). Casey is the resident intimacy choreographer for Dobama Theatre in Cleveland Heights and has also worked as an intimacy professional for several other theatres in Northeast Ohio, including Cain Park, Karamu House, and Seat of the Pants Theatre. She is thrilled to be working with Cleveland Play House for the first time! When she isn't engaged in intimacy work, you can usually find Casey performing or directing. For more information about her artistic adventures, you can follow Casey on Instagram @caseyvenem8 and on her website: www.caseyvenema.com

AMANI DORN (*Dialect Coach*) is an actor/singer/dancer/teacher from Austin, Texas, currently residing in Atlanta, Georgia. She received an MFA

in Acting from the University of California, Irvine and has 18 years of professional experience in performance, teaching, and coaching. She got her start performing in musicals in Austin while an undergrad at the University of Texas and has since performed and coached with and for actors all over the world. While pursuing her MFA, she was introduced to Knight-Thompson Speechwork and Fitzmaurice Voicework and has since pursued both certifications and continues her career as a dialect coach. amanidorndialects.com

STEPHANIE KLAPPER (*Casting Director*) has award-winning work that's frequently seen on Broadway, off-Broadway, regionally and on concert stages, film, television, and streaming media. Select recent credits include *Becomes a Woman*; *The Rat Trap*; *The Daughter in Law*; *Chains* (Mint Theater); *Hip Hop Cinderella* (Amas Musical Theatre/New Victory); *The Rewards of Being Frank* (NY Classical and CSF); *The Lucky Star*; *Goldie, Max, and Milk*; *The New Golden Age* (VOLT Festival at 59E59); *Shout Sister Shout*; *Grace*, the musical (Ford's Theatre); *Elf Quest: The Audio Movie*; *Ranked*, the musical/HBO Documentary; *A Chorus Line* (Cincinnati Playhouse in the Park); and *Candide* (Cincinnati Symphony/ Philadelphia Orchestra). Stephanie, along with her exceptional team, is dedicated to continuing to expand and champion diversity, equity, and inclusion in the business; and is passionate about arts education. She teaches for NYU's New Studio on Broadway and USC's Dept. of Theatre/Musical Theatre, is a participant in NYU Tisch Women's Mentorship Program and Fordham HS for the Arts, and is a board member of Casting Society of America and Casting Society Cares. For Bob and Florence.

ASHLEY D. POLASEK (*Creative Associate*) is the Executive Director of The Ken Ludwig Company. Credits include *Agatha Christie's Murder on the Orient Express* and *Crazy for You*, both at Chichester Festival Theatre; the world premiere of *Tenor Overboard* at Glimmerglass Festival (Script Associate); and the world pre-

miere of *Ken Ludwig's Lend Me A Soprano* at The Alley Theatre (Creative Associate). She holds a doctorate in adaptation studies and lectures on her specialism, Sherlock Holmes adaptations, across the US, UK, Continental Europe, and Asia; and serves as a technical advisor for film and television, most recently on *Enola Holmes* (Legendary Pictures) and *Let's Go Luna!* (PBS Kids). She is the author of several books and dozens of chapters and academic journal articles on adaptations of Sherlock Holmes, is a Fellow of the Royal Society of Arts, editor-in-chief of the interdisciplinary journal *The Conan Doyle Review*, and a member of the Baker Street Irregulars.

CRAIG JOSEPH (*Production Dramaturg*) (he/him) joined the CPH staff in September 2021 as the Artistic Associate, and became Literary Director in September 2022. In addition to his daily work in the office, he served as the dramaturg for CPH's *The Three Musketeers*. Outside these walls, Craig is the artistic director of Seat of the Pants (seatofthepants.org), an ensemble-based, process-driven theatre company that performs throughout Northeast Ohio. He also freelance acts and directs throughout the Midwest with credits at Writers Theatre, TimeLine Theatre, Resonance Works, Dobama, Karamu House, Ensemble Theatre, Canton Symphony, and Akron Symphony, among others. Craig is a certified teacher of the Michael Chekhov Technique through the Great Lakes Michael Consortium, as well as a proud founding member of The Greenhouse, a cohort of Ohio-based theatre makers who come together regularly to encourage and provoke one another's evolution as humans, artists, collaborators, and citizens.

LANA SUGARMAN (*Assistant Director*) (she/her) is a director, actor, and educator based in Northeast Ohio. Recent directing credits: *Enemy of the People* (A Rust Belt Adaptation by Les Hunter) and *Nothing to See Here*, a new musical reading at Rubber City Theatre. Originally from



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Toronto, Lana has worked in regional theatres across Canada. Recent acting credits: Carol in *Hurricane Diane*, Glinda in *The Land of Oz*, (Dobama Theatre), Mary Brenham in *Our Country's Good* (Seat of the Pants). She is a core member of Seat of the Pants, a local itinerant theatre company that emphasizes ensemble and extended rehearsal processes. Lana holds an MFA in Acting from Kent State University.

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. 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.

JESSIE HIGGINS (*Assistant Stage Manager*) (she/her) is a freelance stage manager based in Cleveland and is excited to return to Cleveland Play House. Favorite stage-management credits include *Hay Fever* and *Hi, Are You Single?* (Cleveland Play House), *Young Frankenstein* (Thin Air Theatre Company), and *Heathers: High School Edition* and *Beauty and the Beast* (Stagedoor Manor). Favorite assistant stage-management credits include *Ken Ludwig's Baskerville: A Sherlock Holmes Mystery* (Cleveland Play House), *Groundhog Day*, and *Legally Blonde* (Slow Burn Theatre Company). Touring credits include *Liars* (Children's Theatre of Charlotte) and *A Midsummer Night's Dream* (Pennsylvania Shakespeare Festival WillPower Tour).

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.

MARK CUDDY (*Guest Artistic & Managing Director of the 2022-23 Season*) joined Cleveland Play House as Interim Artistic Director in July 2022. Mr. Cuddy served as artistic director of Geva Theatre Center in Rochester, New York, for 27 years and was named Artistic Director Emeritus in July 2022. He led Geva through a renaissance of artistic and institutional growth with a diverse repertory, topflight artists, wide-reaching educational programs, and a commitment to new-play development. Mr. Cuddy is a founding member of the board of directors for the Rochester Fringe Festival, and served on the board of directors of the only national service organization for non-profit theatres, Theatre Communications Group. As a director, Mr. Cuddy is known for his productions of musicals, contemporary comedies, and premieres. He also directed the CPH/Geva co-production of *Clybourne Park*. His Geva productions include *Once*, *The Humans*, *Ring of Fire*, *Good People*, *To Kill a Mockingbird*, *You Can't Take it With You*, *Superior Donuts*, *A Midsummer Night's Dream* co-directed with Skip Greer, and Company, as well as his adaptation of *A Christmas Carol* with music and lyrics by Gregg Coffin. Among his many other Geva credits are *The Music Man*, *Sweeney Todd*, *Fences*, *Five Course Love*, *A Christmas Story*, and *Pride and Prejudice* (co-adaptor), and the world premieres of *Convenience* (musical) by Gregg Coffin, *Theophilus North* by Matthew Burnett from Thornton Wilder (also at Arena Stage), *Splitting Infinity* by Jamie Pachino, *Famous Orpheus* by Oyamo (choreography by Garth Fagan), *House and Garden* by Alan Ayckbourn (East Coast premiere), and *That Was Then* (American premiere). Mr. Cuddy has also served as artistic director of Sacramento Theatre Company, producing director of the Idaho Shakespeare Festival and as a member of the directing staff of the Denver Center Theatre Company. He has served on the review panels for the National Endowment for the Arts and the New York State Council on the Arts. He received his B.A. in theatre/honors from the University of Massachusetts where he was a Commonwealth Scholar.

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Robert and Marti* Vagi
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Mary C. Warren
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CPH Mission: To inspire, stimulate, and entertain diverse audiences across Northeast Ohio by producing plays and theatre education programs of the highest professional standards.

CPH Vision: To be a premier American regional theatre that is welcoming, diverse, distinctive, bold, thrilling, and essential to our community.

PLEASE DIRECT MAIL AND DELIVERIES TO:

CPH ADMINISTRATION & EDUCATION CENTER

1901 East 13th Street, Suite 200
Cleveland, Ohio 44114
For general inquiries, please call 216.400.7000

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

CPH Playbill Editors: Kate Beckley, Michael Glavan, Derek Green, and Craig Joseph

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.



IATSE and UNITED SCENIC ARTISTS 829 Carpenters and Electricians at Cleveland Play House are members of the International Alliance of Theatrical Stage Employees (IATSE) and Moving Picture Machine Operators of the U.S. and Canada IATSE Local 27.

SDC The directors in LORT Theatres are represented by the Stage Directors and Choreographers Society, a national theatrical labor union.



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.

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



Playhouse Square is a not-for-profit performing arts center that presents and produces a wide variety of performing arts, advances arts education and creates a destination that is a superior location for entertainment, business and residential living, thereby strengthening the economic vitality of the region.

Playbill Editor: Linda Feagler

For advertising information, please contact

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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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Thank You

Playhouse Square gratefully acknowledges the people of Cuyahoga County for their historical support to theater restoration, upkeep and programming, as well as through their ongoing contributions through Cuyahoga Arts and Culture.

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Sunday Monday Tuesday Wednesday Thursday Friday Saturday

						APRIL	
							
As You Like It Becoming Dr. Ruth Jo Koy Bare		Becoming Dr. Ruth	As You Like It Becoming Dr. Ruth	As You Like It Becoming Dr. Ruth	Flanagan's Wake As You Like It Becoming Dr. Ruth	Flanagan's Wake As You Like It Becoming Dr. Ruth	1
Becoming Dr. Ruth		Becoming Dr. Ruth	Becoming Dr. Ruth	Becoming Dr. Ruth	Flanagan's Wake Becoming Dr. Ruth Our Planet Live In The Heights	Flanagan's Wake Becoming Dr. Ruth The Piano Guys In The Heights	8
Becoming Dr. Ruth In The Heights		Becoming Dr. Ruth	Becoming Dr. Ruth	Becoming Dr. Ruth By the Way, Meet Vera Stark	Flanagan's Wake Becoming Dr. Ruth By the Way, Meet Vera Stark Balanchine's Serenade/Symphony of Life	Flanagan's Wake Becoming Dr. Ruth Meet Vera Stark Balanchine's Serenade/Symphony of Life Limón Dance Co.	2
Becoming Dr. Ruth Meet Vera Stark The Musical Box		Tina: The Tina Turner Musical	Tina: The Tina Turner Musical	Tina: The Tina Turner Musical	Tina: The Tina Turner Musical Flanagan's Wake By the Way, Meet Vera Stark Ain't Misbehavin'	Tina Flanagan's Wake Meet Vera Stark Ain't Misbehavin' K. Ludwig's Moriarty Superstar/Helen Welch	23
Tina: The Tina Turner Musical Meet Vera Stark Ain't Misbehavin' K. Ludwig's Moriarty	MAY		Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty	Tina Ain't Misbehavin' K. Ludwig's Moriarty Hiccup Junie B. s/ Guide to School Step Afrika!	30
Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty		Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty The Shalva Band Comedy, Errors, Vanity, and Stupidity	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty Fade	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty Samantha Bee Louder	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty Menopause The Musical	Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty Menopause The Musical Natalie Merchant	10
Tina: The Tina Turner Musical Ain't Misbehavin' K. Ludwig's Moriarty		Dear Evan Hansen K. Ludwig's Moriarty The First Snow of Summer	Dear Evan Hansen Ain't Misbehavin' K. Ludwig's Moriarty Escapegoat	Dear Evan Hansen Ain't Misbehavin' K. Ludwig's Moriarty Tom Papa One-Shot	Dear Evan Hansen Ain't Misbehavin' K. Ludwig's Moriarty Tom Papa	Dear Evan Hansen Ain't Misbehavin' K. Ludwig's Moriarty Miranda Sings 2023 Dazzle Awards	14
Dear Evan Hansen Ain't Misbehavin' K. Ludwig's Moriarty Dancing Classrooms			Spinosaurus: Lost Giant of the Cretaceous, Nat Geo Live!	John Mellencamp	John Mellencamp	Cleveland Celtic Ensemble	21/28
							27

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