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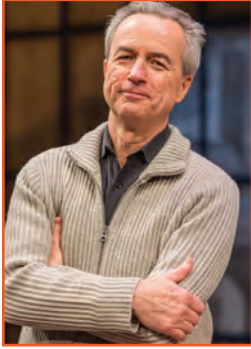
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The **To-Do List** is a weekly newsletter listing local arts and culture events.

ideastream.org/arts

THE SPARK



The landmark novel of *Frankenstein; or, the Modern Prometheus*, written by a teenager afraid to place her name on it, has sparked over two centuries of scholarship and interpretations. It was an act of enormous literary courage and creativity, coming out of Mary Wollstonecraft Godwin's personal tragedy of burying her first-born and unnamed infant just weeks after given birth. She was to bury two more children with their father, Percy Bysshe Shelley, before a fourth child lived to adulthood. Out of the shock of death came the birth of a story that had no antecedent. Mary Shelley funneled her dreams and despair into a dramatic work so original that it since has spawned genres that are alive today.

There is hardly a person reading this that hasn't seen some Frankensteinian image on a screen or in an ad. The nameless creature cobbled together and brought to life by the character of Victor Frankenstein in Mary Shelley's novel has assumed the moniker of his tortured scientist creator in the mind of the general public. And the scientist's name has been turned into a verb: to "Frankenstein" something is to stitch together various parts to achieve a whole result.

Which leads us to the making of a theatrical production, and specifically the making of *Mary Shelley's Frankenstein*. The collective talent and intellect of playwright, director, and creative artists have been "stitched" together for a one-of-a-kind "creature." It lives and breathes onstage not only from their sparks of imagination, but also from your heartbeat. Research from the University College London Division of Psychological and Language Sciences has shown that a group of strangers experiencing the same theatrical performance tended to synchronize heartbeats, and had their pulses speed up and slow down at the same rate.

You see, it is not just the electricity of a hit show that lasts over time. The communal act of engaging in a live performance can create a new organism all its own. Let's give this creature a name: let's call it Art.

Enjoy.

A handwritten signature in black ink that reads "MARK CUDDY".

Mark Cuddy

Interim Artistic Director

I have been privileged to be the CPH Interim Artistic Director for the past sixteen months as the company conducted a nation-wide search. Though I have planned the 2023-24 season, I now wholeheartedly hand it over to my successor as I return to my home — and retirement — in Rochester, New York. Thank you, Cleveland, for making my interim stay here so memorable.

An advertisement for Union Home Mortgage. On the left, a large illuminated sign with the word "UHM" in gold letters at the top. Below it, a white sign with green and blue text that reads "HOMEBUYING WITHOUT THE DRAMA". To the right of the sign is the Union Home Mortgage logo, which consists of a green house icon above the text "UNIONHOME MORTGAGE". At the bottom right, the website "uhm.com" and phone number "1-877-UHM-4YOU" are listed, along with a small logo and the text "Union Home Mortgage Corp. NMLS 2229 | OH RMLA FM 020837.000".

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DECEMBER 1–31, 2023

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Heather Chrisler

DIRECTED BY:
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INTERIM ARTISTIC DIRECTOR | **MARK CUDDY**
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Welcomes you to

MARY SHELLEY'S FRANKENSTEIN

by **DAVID CATLIN**

Directed by **MICHAEL BARAKIVA**

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DRAMATURG
CRAIG JOSEPH

CASTING DIRECTOR
KARIE KOPPEL

STAGE MANAGER
JOHN GODBOUT*

October 21 – November 12, 2023

OUTCALT THEATRE

* * *

Mary Shelley's Frankenstein is produced by special arrangement with BRET ADAMS, LTD.,
448 West 44th Street, New York, NY 10036. www.bretadamsltd.net

Mary Shelley's Frankenstein premiered at Lookingglass Theatre Company in Chicago, May 2019
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.

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SYNOPSIS

Switzerland 1816. A vicious storm rages outside an old villa. But inside, the real nightmare is just beginning. A teenage Mary Shelley accepts the challenge to tell a terrifying tale. Casting her friends as characters, she soon gives life to one of literature's greatest creations. And as the story travels from the North Pole to Victor Frankenstein's infamous lab, the line between fact and fiction begins to blur. This sensual, poetic, and surprisingly adventurous adaptation of Mary Shelley's Frankenstein illuminates the real-life "monsters" that haunted her greatest work. A gritty yet highly theatrical tale that brings what's buried back to life.

TIME: Summer 1816

PLACE: The Villa Diodati, Lake Geneva, Switzerland

CAST

(in alphabetical order)

DR. JOHN POLIDORI, HENRY CLERVAL, AND OTHERS..... JOSH BATES
MARY WOLLSTONECRAFT GODWIN, ELIZABETH LAVENZA MADELINE CALAIS-KING*
CLAIRE CLAIRMONT, MOTHER, AND OTHERS..... ELLEN GRACE DIEHL
PERCY BYSSHE SHELLEY, VICTOR FRANKENSTEIN, AND OTHERS..... GAVIN MICHAELS
LORD BYRON, CREATURE, AND OTHERS..... KAYODÈ SOYEMI*

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

For MADELINE CALAIS-KING and ELLEN GRACE DIEHL: Victoria Alev Duffy

For KAYODÈ SOYEMI: Dylan Ireland

For JOSH BATES and GAVIN MICHAELS: Alfredo Ruiz

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

The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

The scenic, costume, lighting, sound, and projections designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.

ADDITIONAL ASSISTANCE

Assistant Director.....SHUNTÉ LOFTON
Production Assistant KITTY WEN
Technical Direction Consultant CAMERON CALEY MICHALAK
Associate Scenic Designer..... KATE FIELD
Wardrobe Supervisor..... SARA RATLIFF
Hair and Wig Technician, Dresser..... OLIVIA MALLENDICK
Stage Crew..... MCKENZIE WAUGH
Stage Crew, Sound Technician.....STEPHANIE BAHNIJ
Fight Assistants..... MARISA POSTAVA, ANDY HICKLY

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 #CPHFrankenstein #CPHMaryShelley.



—

celebrating the arts that bring us together.

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THE PEOPLE OF THE PLAY

by Craig Joseph,
Literary Director

As you dive into the world of *Mary Shelley's Frankenstein*, here's a bit of biographical information that will help you navigate some of the relational dynamics among the historical characters onstage.



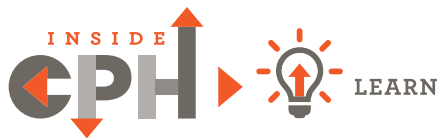
**MARY
WOLLSTONECRAFT
GODWIN SHELLEY**
(1797-1851)

- Daughter of Mary Wollstonecraft and William Godwin, both writers and radical political thinkers; her mother died giving birth to her
- Met Percy Shelley, declared her love to him, and eloped to Europe while he was still married
- Lifelong conflict with her father who, though he preached "free love," was unhappy when his daughter practiced it; his anger was kept at bay when Percy and Mary lent him money (which they had to borrow, leaving them often impoverished)
- Almost died of a miscarriage; had four children, only one of whom survived to adulthood and outlived her
- First shared her *Frankenstein* story with these friends on a dark and stormy night in the summer of 1816
- Was the unofficial steward of Percy Shelley's literary legacy after his untimely death, though she became estranged from his friends (and from her stepsister, Claire)



PERCY BYSSHE SHELLEY
(1792-1822)

- Considered one of the greatest English poets, along with Shakespeare and Milton
- Early writings espoused atheism and Irish independence from British rule; his rebel nature proved alluring to Mary Godwin



- Abandoned his wife, Harriet, and two children to elope with Mary Godwin; Harriet committed suicide by drowning herself and was found to be pregnant when her body was recovered
- Several biographers suggest that Shelley had sexual relations with his sister-in-law, Claire Clairmont during the years she was traveling with him and Mary
- Drowned in a boating accident in Italy at age 29; his body was recovered and burnt on a pyre in the presence of friends, including Byron
- Shelley's heart somehow survived the fire and did not turn into ash; Mary Shelley reportedly kept it in her desk until her death nearly 30 years later



CLAIRE CLAIRMONT
(1798-1879)

- Became Mary's step-sister when her mother married William Godwin
- Was a free thinker who sought to create a utopian society she called "the subterranean community of women"
- Began a passionate, volatile, triangular relationship with Percy and Mary around the same time they became lovers; often traveled with them throughout the continent
- Had an off-and-on affair with Lord Byron; gave birth to their daughter, Allegra, in 1817
- Was ultimately spurned by both men, never married, and became a governess
- Refused to give up letters between herself and Percy, and held on to them until her death



**LORD GEORGE
GORDON BYRON**
(1788-1824)

- Born with a club right foot, which he fought against his whole life with compulsive activity and violent exercise

- The most fashionable and commercially successful poet of the Romantic period, though described by a lover as “mad, bad, and dangerous to know”

- In addition to his affair with Claire Clairmont, he was scandalously linked to many other young women (and a few men); a love affair with his half-sister forced him to leave England in 1816 and never return; he met Percy, Mary, and Claire that year in Switzerland

- Enlisted in the Greek army to fight in the Revolution against Turkish rule, but contracted marsh fever and died



**DR. JOHN WILLIAM
POLIDORI (1795-1821)**

- Accompanied Byron when he left England as his secretary and personal physician

- Had secretly accepted 500 guineas from Byron’s publisher to write a journal

account of their travels together, in which he gossips a bit about Byron and his friends

- Though often in the company of Byron, Percy, Mary, and Claire, it seems that he was not well-liked and was often mocked by the others for his “poor” writing; he may have been flirting with Mary when he fell and broke his ankle; she used his name for Frankenstein’s evil teacher in her book

- Out of this same dark and stormy night, was birthed Polidori’s short story “The Vampyre,” which is credited as the first vampire tale

- Some evidence exists that his death was a suicide, brought on by gambling debts and depression

LAND ACKNOWLEDGMENT

As America’s first regional theatre, Cleveland Play House honors those of the Erie, Miami, Ottawa, Shawnee, Potawatomi, and Haudenosaunee peoples whose land we reside upon today. We recognize the nearly 28,000 Indigenous people who live in Northeast Ohio; our neighbors, coworkers, classmates, and community members, who represent over 100 tribal nations.

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

We recognize that this statement is a small step on a long journey toward reconciling with Indigenous peoples. Cleveland Play House — on our stages and in our classrooms, in the workplace and in the boardroom — is committed to fostering an environment of justice and anti-racism where all can feel seen, heard, valued, and welcomed.

To learn more about land acknowledgements, please visit native-land.ca; nativegov.org.

THE “WHY” BEHIND MARY SHELLEY’S FRANKENSTEIN

by David Catlin, Playwright

Why does this 201-year-old year old story need to be told?

Frankenstein is our first modern creation myth, our first science fiction, and features our first mad scientist, Victor Frankenstein. *Frankenstein* embodies our desire to play god.

Our story asks:

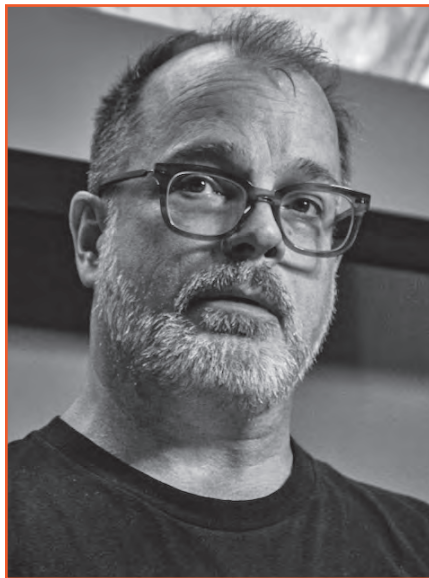
What happens when we play God? What drives the human impulse to create and destroy? To make art, to create community and family?

What do we *need* to feed and nurture our humanity? Love? Companionship?

What happens in the absence of love and companionship? Grief? Desolation? Do our noble impulses become corrupted? Do we become meaner? More monstrous? How can the human heart possibly survive this?

Mary Shelley holds up our desire to play God, to usurp the natural order. When we were younger, we turned clouds into camels and castles and steamships. We played with stuffed animals, dolls, with G.I. Joes, bringing them to vivid life — determining whom they loved, how they died, and if they were reborn. We created whole universes with Legos and Transformers. Our imaginations pushed beyond the boundaries of possibility. We made the impossible — like wee young gods.

In adulthood, we would be as Prometheus, stealing fire from the gods, making man from the mud. We transmute dead dinosaurs into fuel for our cars. We beam messages thousands of miles away in an instant. We build planes and rockets that defy gravity. We send robotic rovers into space to dissect and discern distant planets. We harness the power of atoms to make power, war, and popcorn. We create artificial intelligence and algorithms to pick our music and what to stream, and tell us the weather. We rewrite genetic code and remake the food we grow and eat. Children are conceived in test tubes miles away from their parents. We replace bones and joints with titanium. We take tendons from cadavers to mend the rips and tears of life. We transplant eyes and hearts and lungs from our generous and recently deceased. We make



artificial limbs that exceed the powers of what we were born with. Ten months ago, a robot named DaVinci, guided by a man playing a god, removed a cancer from my abdomen. Later this summer, having harnessed the power of that aforementioned atom, technicians will seek to blast the rogue and unwanted cells that dear DaVinci missed.

We make toiling, sweating, farting, and dreaming characters in our own image.

At our noblest, we make these characters and worlds with a kind of hope: a hope that our audiences will return to *this* one changed, charged, and empowered with the belief that, in this church, this temple, this synagogue, this sacred and communal space that is theatre, stories have the power to make the human heart thump and move. Stories and plays spark and ignite us into action, to illuminate and enlighten, to provide solace and hope, to bring joy, and to cultivate enthusiasm.

Let's make a monster of a play, shall we?

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DECEMBER 1-16

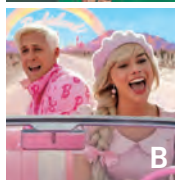


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CREATION CONNECTION

Frankenstein is a creation story — a genre of storytelling that has captivated hearts and imaginations in literature, cinema, and even religion. In these narratives, transformation happens on a multitude of levels: a creation is brought into being, the creator is changed by the impact of their work, and the world around them is impacted for having been introduced to something new.

Around the perimeter of the page are images of creations that were narratively brought about or transformed by the list of names below. Can you match each image to their corresponding “creator?”
Answers on page 22.



1. Dr. Victor Frankenstein

2. Pygmalion

3. Hephaestus

4. Ruth Handler, Mattel

5. Prometheus

6. God

7. Clara

8. Captain Giorgio Bachetti

9. Rick Deckard / Niander Wallace

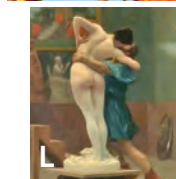
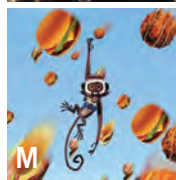
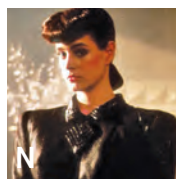
10. Henry Higgins

11. Gepetto

12. Dr. Frank-N-Furter

13. Flint Lockwood

14. Fosca



FEBRUARY 21 - MARCH 2 // THE HELEN AT PLAYHOUSE SQUARE

"I want to calmly know love on Earth. And to feel beautiful."

MIDDLETOWN

BY WILL ENO

DIRECTED BY DONALD CARRIER



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BEHIND THE SCENES: THE PROPS DEPARTMENT

by Craig Joseph, Literary Director

Before a production arrives onstage at Cleveland Play House, a lot of time and energy are spent bringing a story to life — usually spearheaded by the talented artists who come here to work each day ready to brainstorm, dream, design, and create. For *Mary Shelley's*



Frankenstein, we're going behind the scenes to check out some of the fabricating being done by our Props Department!



Meet our Props Department: Erin Ocampo, Jess Rosenlieb, Tom Cannon, and Shay Knuth (seated).



We've experimented with different possibilities for blood to check for color, consistency, stickiness, and — most importantly — how it will wash off of the actual costume fabrics. At this writing, we're sampling flocking powder (used by hobbyists to texture models) mixed with tapioca starch.



The work on these eyeballs involves sourcing some pre-fabricated elements, creating hanging viscera with a hot glue gun, molding them in a cold water bath, and then enhancing them with paint.



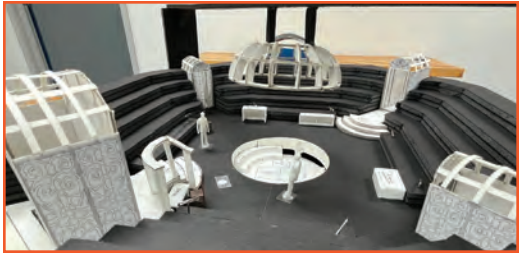
Victor Frankenstein's lab will be dressed with specimen jars. We've taken some kitchen canisters, filled them with colored liquids, plopped in some specimens (found in-house or created in gelatin molds), and lit them from below.



No retelling of *Frankenstein* is complete without cadaver parts — lovingly found by our artisans and then enhanced and enlivened with paint.



These are the pieces for the marionette puppet of William, which was fabricated offsite by an artist who runs a 3D print farm and was painted by CPH Staff. His clothing will be sewn by a Colorado-based fiber artist.



Working from the white model and draftings of the set, the props team works to source or build furniture specified by the scenic designer.



Our Production Center has a massive amount of prop and furniture storage space — with items from every decade and locale — that our team can hunt through when seeking the perfect piece.

Cleveland State University Department of Theatre and Dance presents

Avenue



November 2-12, 2023



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WHO'S WHO

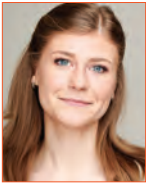


JOSH BATES (*Dr. John Polidori*) is a Southern California native who received his BFA in acting from Baylor University in Waco, Texas. Sic 'Em Bears. He was recently seen in CWRU/CPH's *The Tempest*, *The Liar*, and *Everybody*, and has spent time working as a professional musician in the Nashville area. He'd like to thank his family and friends for putting up with this ridiculous life of his. Glory to God! Instagram: @joshbaetes

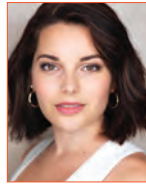


MADELINE CALAIS-KING (*Mary Wollstonecraft Godwin*) received her Bachelor of Fine Arts degree (summa cum laude) in acting from the University of Houston School of Theatre & Dance. Madeline

had the immense pleasure of appearing in world premieres this past summer which include 10CHILDREN's *Watching Butterflies* (written by Eric Schmiedl) and Notre Dame Shakespeare Festival's *Hamlet 50/50* (adapted by Vanessa Morosco and Peter Simon Hilton). Other notable companies Madeline has worked with include the American Shakespeare Center, the Illinois Shakespeare Festival, and Red Bull Theater in New York City.



ELLEN GRACE DIEHL (*Claire Clairmont*) is an actor, teacher, and choreographer. Previous MFA credits include Cliton (*The Liar*) and Love (*Everybody*). Other credits include Louise (*Gypsy*), Gigi (*Gigi*), Sophie (*Mamma Mia!*), Sandy (*Grease*), and Ariel (*The Little Mermaid*). Much love always to family and our wonderful cohort!
@ellengracediehl www.ellengracediehl.com

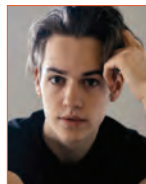


VICTORIA ALEV DUFFY (*U/S Mary Wollstonecraft Godwin, Claire Clairmont*) (she/her) is elated to be a part of *Mary Shelley's Frankenstein* at the Cleveland Play House. Past CPH credits include *The Tempest*, *Watching Butterflies*, *The Liar*, *Everybody*, and *Passage*. Fordham Theatre credits include *The Most Massive Woman Wins*, *Machinal* and *DIMES: A New Musical*. Victoria has a passion for exploring theatre through a non-American lens, and has spent summers intensively studying devising techniques and experimental theatre in Berlin and Shakespeare in London. Thank you to everyone involved with *Mary Shelley's Frankenstein*. Instagram: @vickduff



DYLAN IRELAND (*U/S Lord Byron*) is 24 years old, and from High Point, North Carolina. Ireland is excited to enter his third and final year of graduate school. Before acting, he was a musician and football player.

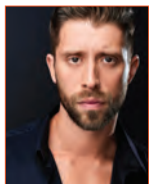
Those communities instilled foundational qualities of self-improvement and discipline that blend seamlessly with his new journey as an actor. Ireland has plans to move to New York City post-graduation to continue his acting career. In his spare time, he plays the saxophone and is an avid comic reader. Ireland gives glory to God, his family, and his friends both here in Cleveland and back home.



GAVIN MICHAELS (*Percy Byshe Shelley*) is from wonderfully rainy Seattle, Washington. His stage credits include *Romeo and Juliet*, Orlando in *As You Like It* (BPA), Ferdinand in *The Tempest*, Hamlet in

Hamlet (Kentwood Players), Dorante in *The Liar*, and most recently as Caliban in *The Tempest* (CWRU). He has also worked with John Leguizamo at the Guthrie Theatre to workshop his new play, *Our Hood*, as well as play *Borrachio* in a workshop of *Tanta Bulla, y pa que?*, a bilingual adaptation of *Much Ado About Nothing*. His

film credits include the school-shooter Derek in the short film *Diabolos*, Carl in the sci-fi drama *The House*, and Danny in the quirky comedy *Danny Doom* (Amazon Prime). He earned his undergraduate degree in political communication and rhetoric from the University of Washington. When he's not on stage, you can listen to him playing his signature flavor of pop-punk/emo at local music venues or on your favorite music streaming platform. @_gavinmichaels
gavinmichaels.com



ALFREDO RUIZ (*U/S Dr. John Polidori, Percy Bysshe Shelley*) has CPH credits in *The Tempest* and *The Liar*, is from Miami, and currently a third-year grad actor in the CWRU/CPH MFA Acting Program. Alfredo recently starred in the award-winning short film, *'Til Death*. He was nominated for Best Actor at the Indie Short Fest in LA, and has spent the majority of his time in Miami working in immersive regional theatre and releasing critically acclaimed works of indie film. Regional credits include *7 Deadly Sins* (Miami New Drama/ Winner of the Drama League Award) and *Wynwood Stories* (Juggerknot Theatre Co.).
alfredoruiz.com



KAYODE SOYEMI (*Lord Byron*) is making his CPH premiere. A first-generation Nigerian-American actor, writer and producer, he calls Atlanta, Georgia, his home away from home. He's a graduate of the MFA acting program at Yale where, in addition to performing, he served as producing artistic director at Yale Cabaret, the student-run dine-in theatre, and was a Jerome L. Greene and a Connecticut Artist Fellow. Kayodè is known for playing characters that require extraordinary emotional and physical dexterity, and is so glad to be bringing Mary Shelley's iconic creature to life through his own cultural lens. Regional credits include *The Light* and *Pass Over* (Chester Theatre Co.), *A Raisin in the Sun* (Dallas Theater Center), *Father Comes Home from the Wars* (Actor's Express), *Everybody Black* and *We've Come to Believe* (Humana Festival), and *The Curious Incident of the Dog in the Night-Time* (Actors

Theatre). TV/film credits include *Run the World* (Lionsgate/Starz), *Lizardians*, *Dr. Birds Advice for Sad Poets*, and *Blackface*. IG: fkaseun,
www.kayodesoyemi.com

DAVID CATLIN (*Playwright*) is a founding member of Chicago's Lookingglass Theatre Company. Other adaptations include *Lookingglass Alice*, *Moby Dick*, *Midsummer Night's Daydream*, *Icarus*, and *The Idiot*. David's regional writing and/or directing credits include Indianapolis Repertory, Northlight Theatre, Alliance Theatre, South Coast Repertory, Arena Stage, Actors Theatre of Louisville, Denver Center for The Performing Arts, Arden Theatre Company, Syracuse Stage, Getty Villa, and Adrienne Arsht Center. He will direct *Moby Dick* at St Louis Rep in February 2024. David is also an artistic associate with Actors Gymnasium, and serves as head of undergraduate acting at Northwestern University.



MICHAEL BARAKIVA (*Director*) is thrilled to return to CPH after co-directing last year's *Moriarty: A New Sherlock Holmes Adventure* by Ken Ludwig. An Armenian/Israeli-American director and writer based in New York City, Michael's third YA novel, *Keepers of the Stones and Stars*, will be on bookshelves in May 2024 (Macmillan, FSG). As a 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. As a writer, Michael's novels, *One Man Guy* and its stand-alone sequel *Hold My Hand*, have received numerous accolades and awards. 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 serves as the founding artistic director of The Upstart Creatures, a NYC-based company which creates community through theatre, food, and social justice; and the Leadership Initiative Project, which equips historically excluded artists with the tools to succeed in leadership positions (www.upstartcreatures.com). 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.
www.michaelbarakiva.com

LEX LIANG (*Scenic & 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 consist of 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*. Regional work also includes Actors 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 and clients include Absolut Vodka, Operation Smile, Johnson & Johnson, Ubuntu Pathways, Invesco, The Tony Awards Gala, NYFW, NYWFF, William Hill, and others. www.LexLiang.com @Lex924

JAKYUNG C. SEO (*Lighting Designer*) (she/her) has designed more than 100 productions. Seo has presented work at Steppenwolf, Congo Square Theatre, Cleveland Play House, Contemporary American Theatre Company in Ohio (CATCO), HEAR theatre, and Lodestone Theatre. Her international credits include *Face* at Edinburgh, *BINARI* at Avignon Off Festival, Theatre Laboratory Elizabeth Czerczuk, Sibiu International Theatre Festival, Busan International Performing Arts Festival, and *What We Want Is* for Thrust Dance Company, which she received an award for at the International Dance Festival in Saitama, Japan. Seo

is co-artistic director of Global Women Performing Arts Festival, which focuses on female artists and their voices. She has taught lighting design workshops in Thailand, Singapore, and South Korea. Seo is a professor of lighting design and a coordinator of BFA and MFA design, technology, and production at Kent State University. She has presented more than 23 sessions at PQ Scenofest in Prague, United States Institute for Theatre Technology (USITT), and Southeastern Theatre Conference (SETC) since 2004.

SHARATH PATEL (*Sound Designer & Soundscape Creator*) (he/him) is an Oregon-based designer who works internationally, focusing on experimental, commercial, academic, political, and socially conscious theatre. Recent designs include those for 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, Geffen Playhouse, East West Players, and Theatrical Outfit; as well as additional work in New York City, San Francisco, L.A., D.C., Boston, Norfolk, Raleigh, Aspen, India, France, England, Germany, Romania and Vietnam. Affiliations include 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

DEREK A. GRAHAM (*Composer*) is pleased to be collaborating with Cleveland Play House for the first time. Composer credits include *Incident at Our Lady of Perpetual Help* (Asolo Repertory Theatre), *In Every Generation* (TheatreWorks Silicon Valley), *Toni Stone* (Milwaukee Repertory Theatre/Alliance Theatre), *Protocol* (Portland Center Stage), and *The Chinese Lady* (Artists Repertory Theatre). Derek is no stranger to the magic of Cleveland theatre, as his previous Cleveland-based credits as a sound designer come from Dobama Theatre for *What We Look Like*; *Kill Move Paradise*; *Skeleton Crew*; *Wakey, Wakey*;

and *An Octaroon*. He holds a MFA in sound design from Ohio University and a BA in music with an emphasis in sound recording technology from Elizabeth City State University.

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 film and TV credits include *iMordecai*, *The Rise of Hollywood*, *The Mysteries of Laura*, *Smash*, *Hostages*, *30 Rock*, *Mercy*, *Gossip Girl*, and *SNL*; and his film credits include *Transamerica*, *Camp*, *The Savages*, and *Party Monster*. 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.

JOSÉ PÉREZ IV (*Fight Director*) is a Pittsburgh-based fight and intimacy director, playwright, and actor. He's the resident fight and intimacy director of Pittsburgh Public Theater (recent credits include *Billy Strayhorn: Something to Live For* produced by Billy Porter, *A Midsummer Night's Dream in Harlem*, and *Robin Hood*). He recently designed the fights and intimacy for *Dracula: A Feminist Revenge Fantasy* at Actors Theatre of Louisville. His play *Very Berry Dead* (semifinalist 46th Bay Area Playwrights Festival) received its world premiere at Saginaw Valley State University in February, and his work has been seen at New York City venues including Times Square Arts Center, HERE Arts Center, Joe's Pub, The Ohio Theater, and Theater for the New City. He is a graduate of NYU Tisch's Experimental Theatre Wing, the University of Pittsburgh's MFA performance pedagogy program, and member of the Society of American Fight Directors since 2009. JosePerezIV.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 once again! 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 caseyvenema.com.

KENYA WOODS (*Movement Coach and Choreographer*), a native of Cleveland, Ohio, has more than 30 years of experience in dance performance, choreography, teaching, and leadership. She holds a degree in dance from Tennessee State University, and is certified in Lester Horton Pedagogy, the official technique taught at the Alvin Ailey American Dance Center. Her additional dance credits include Dance New Amsterdam and North Coast Ballet Theater. Madame Darvash, Dr. Diane McIntyre and Lynn Simonson have influenced her teaching style as well. Ms. Woods has worked nationally and internationally at regional dance companies, universities, and school systems as an educator, performer, and choreographer. She continues to teach dance to students of all ages and lead programs that help cultivate technique, artistry, body awareness, and empowerment and appreciation for dance. Ms. Woods is the recipient of the Hildegarde and Elbert Baker Visiting Scholar in the humanities at CWRU, where she is also currently serving as faculty, teaching dance in the MFA theatre of arts program.

MATT KOENIG (*Dialect Coach*) (he/him) is an Assistant Professor of Theatre at Baldwin-Wallace University. He has dialect coached at Great Lakes Theater, Idaho Shakespeare Festival, Florida Studio Theatre, Oregon Cabaret Theatre, La Mirada/McCoy Rigby Entertainment, and others. He coaches students of all levels and professionals in audition preparation, accent modification, and public speaking. He is certified in Knight-

Thompson Speechwork and is currently pursuing his certification in Fitzmaurice Voicework. MFA: UC. Irvine. Contact: Mkoenig@bw.edu

KARIE KOPPEL (*Casting Director*) Off-Broadway credits include Upcoming *'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, 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* and *Middletown*. Feature films include *The Empath*, *The House of Usher* and *The Visit*; Upcoming *Smashing*. For PBS: *Walter Winchell*, *The Vote*, *Charles M Russell* and *Across The Pacific*. Karie is also the director of casting for GFour Productions.

CRAIG JOSEPH (*Production Dramaturg*) (he/him) joined the CPH staff in August 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; and 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.

SHUNTÉ LOFTON (*Assistant Director*) is a graduate of the University of Houston School of Theatre and Dance and is thrilled to be on this next journey. Her previous Cleveland credits include *F (Passage)*, *Death (Everybody)*, *Lucrece*

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

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

KITTY WEN (*Production Assistant*) is grateful to be returning to Cleveland Play House, having stage-managed the family theatre tour of *Teddy Bear Mountain* and ASM for *The Great Leap* and *Becoming Dr. Ruth*. She recently completed her Disney College Program and Dobama Theatre stage-management internship. Previous stage-management credits include Idaho Shakespeare Festival, Karamu House, Cleveland Public Theatre, Ohio City Theatre Project, Baldwin Wallace, Independence Theatre, Cain Park, and Cassidy Theatre, among others. She graduated with a Bachelor of Arts degree from Baldwin Wallace.

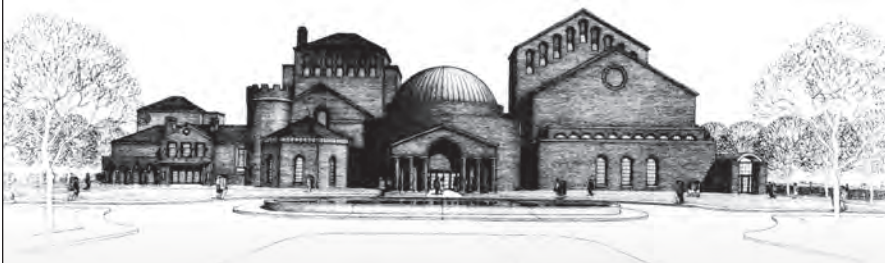
CLEVELAND PLAY HOUSE, founded in 1915 and recipient of the 2015 Regional Theatre Tony Award, is America's first professional regional theatre. Throughout its rich history, CPH has remained dedicated to its mission to inspire, stimulate, and entertain diverse audiences across Northeast Ohio by producing 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 cele-

brates 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 (*Interim Artistic Director*) 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.

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 theater 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, 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.



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<p>The Wiz The Great Comet of 1812 Raphael Saadiq Revisits Tony! Toni! Tone! A Fugitive's Lesson</p>		<p>The Wiz Jimmy Carr: Terribly Funny</p>	<p>The Wiz Tommy Emmanuel, CPG Chris Tucker: The Legend Tour</p>	<p>The Wiz Casting Crowns A Fugitive's Lesson Groundworks DanceTheater Pod Meets World</p>	<p>The Wiz An Evening with David Sedaris Ryan Hamilton A Fugitive's Lesson Groundworks DanceTheater</p>		
<p>The Wiz The Temptations & The Four Tops A Fugitive's Lesson</p>			<p>The Wiz Disney Junior Live On Tour: Costume Palooza</p>	<p>The Wiz Dracula: The Bloody Truth Chelsea Handler A Fugitive's Lesson</p>	<p>The Wiz Dracula Leonardo! Frankenstein Spider-Man: Into the Spider-Verse/Concert A Fugitive's Lesson</p>		
<p>The Wiz Dracula Leonardo! Mary Shelley's Frankenstein Dirty Dancing/Concert</p>		<p>The Book of Mormon Mary Shelley's Frankenstein</p>	<p>The Book of Mormon Dracula: The Bloody Truth Mary Shelley's Frankenstein Jim Breuer Nurse Blake</p>	<p>The Book of Mormon Dracula: The Bloody Truth Mary Shelley's Frankenstein Sam Morril</p>	<p>The Book of Mormon Dracula: The Bloody Truth Mary Shelley's Frankenstein A Fugitive's Lesson</p>	<p>The Book of Mormon Dracula: The Bloody Truth Mary Shelley's Frankenstein Joe Gatto A Fugitive's Lesson</p>	
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<p>Girl From The North Country</p>				<p>A Christmas Carol Urban Vibe Presents R&B Groove Thang</p>	<p>A Christmas Carol Tomáseen Foley's A Celtic Christmas</p>		
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