

THE TEMPEST

BY WILLIAM SHAKESPEARE
DIRECTED BY ELEANOR HOLDRIDGE



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MFA ACTING
PROGRAM

SEPTEMBER 20 - 30 // THE HELEN AT PLAYHOUSE SQUARE



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Thank you for joining us at The Helen for William Shakespeare's *The Tempest*, performed by the CWRU/CPH MFA Acting Program Class of 2024 and directed by Eleanor Holdridge, Chair of Catholic University's Drama Department.

We are so proud of the decades-long relationship between Cleveland Play House and Case Western Reserve University, which centers the vital importance of art in our lives through exceptional training for the next generation of art makers. In addition to their practical studies, actors in the CWRU/CPH MFA Acting Program refine their skills by performing in graduate productions (which have included *Passage, Everybody*, and *The Liar*), holding significant roles on-stage with Cleveland Play House on the Allen and Outcalt stages, and culminating in Industry Showcases in Cleveland and New York City — thus positioning these artists to establish meaningful professional relationships and careers. It is a rigorous journey which we are so lucky to witness and support.

As always, we want to thank MFA Program Director Donald Carrier for his tireless leadership and commitment to this nationally-ranked acting program.

Enjoy the show!

Rachel L. Fink
*Managing Director,
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Mark Cuddy
*Interim Artistic Director,
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Jerrold Scott
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WELCOMES YOU TO

THE TEMPEST

by **WILLIAM SHAKESPEARE**

Directed by **ELEANOR HOLDRIDGE**

SCENIC DESIGNER

**RICHARD H.
MORRIS, JR.**

COSTUME DESIGNER

**MICHELLE HUNT
SOUZA**

LIGHTING DESIGNER

ADAM DITZEL

SOUND DESIGNER

ANGIE HAYES

COMPOSER

DANIEL LEVY

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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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at Playhouse Square

SYNOPSIS

Shakespeare's final play, *The Tempest*, reiterates many of his great themes around family strife, conflict, and ultimately forgiveness and reconciliation. The exiled Duchess of Milan, Prospera, finds revenge within her grasp with the arrival on her island of those who had banished her. She must ultimately decide whether to move forward or dwell in the anger of the past. An unforgettable collection of characters both human and fantastical gives the graduating Class of 2024 an ideal opportunity by delving into this suspenseful, magical, and joyful work.

Place: An island in the Mediterranean

THE CAST

(in alphabetical order)

FERDINAND.....	JOSH BATES
ALONSA.....	MATTIE BLICK
BOATSWAIN.....	LUKE BRETT
GONZALA, GODDESS.....	MADELINE CALAIS*
ARIEL.....	ELLEN GRACE DIEHL
MIRANDA.....	VICTORIA ALEV DUFFY
SEBASTIAN, STEPHANO.....	DYLAN IRELAND
PROSPERA.....	SHUNTÉ LOFTON*
CALIBAN.....	GAVIN MICHAELS
ANTONIO, TRINCULO.....	ALFREDO RUIZ

The actors in this production, with the exception of Mattie Blick and Luke Brett, are members of the Case Western Reserve University/Cleveland Play House MFA Acting Program Class of 2024.

*Appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.

ADDITIONAL ASSISTANCE

PRODUCTION ASSISTANT.....	SANTINO GAROFALO
DRAMATURG.....	JEFFREY ULLOM
WARDROBE SUPERVISOR.....	MARK BAIZA
SOUND TECHNICIAN.....	DANIEL ZILKA
STITCHERS.....	LAINY BODENBURG, JEN GOLDSTEIN

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 hashtag #CPHTheTempest #CWRUCPHMFA

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

A TEMPEST OF RETRIBUTION

by Jeffrey Ullom, Associate Professor of Theater, Case Western Reserve University

If revenge is a dish best served cold, audiences have been dining at a frigid buffet for thousands of years. The popularity of revenge in theatre — and now film — is by no means novel. Patrons love watching villains commit an egregious act and get their just deserts. Furthermore, psychologists note audiences are attracted to revenge stories as a means to satisfy the primal urge that we all have to punish those who may have inflicted harm upon us.

Almost all revenge stories fall into two categories: first, there is a cautionary tale that teaches audiences not to mimic the foolish actions of the lead character as it will lead to misfortune. Classical Greek plays utilize myths and legends as a means of instructing audiences on how to be wiser and better citizens. Aeschylus' masterpiece *The Oresteia* utilizes Clytemnestra's killing of Agamemnon as a metaphor for how revenge and its perpetual cycle of violence serves as a wake-up call for the entire city to respect the rule of law. The other revenge category provides thrills and excitement via vengeance as audiences sympathize with the central character and support them on their violent search for justice. Movies like *Kill Bill*, *Death Wish*, *Taken* and thousands of other films have enticed audiences to witness a man or woman challenge the powers that be and become judge and executioner in a climactic finale.

Throughout the history of theatre, in each civilization or "age," revenge tragedies have begun as moral lessons, transformed to become entertainment, and then evolved into a new form altogether. For the Greeks, audiences may have praised the lesson of the *Oresteia*, yet they showered adoration for Sophocles' suspense-filled adaptation of the same story in *Electra*. A few years later in an attempt to transform the genre, Euripides explored the self-destructive nature of revenge and questions the wisdom of seeking justice in his masterpieces *Medea* and *Electra*.

Shakespeare's age was no different in its own evolution. "Revenge tragedy" (as it became known) first became popular with Thomas Kyd's *The Spanish Tragedy* in 1592, an adaptation of the work of Roman playwright Seneca. Shakespeare also adapted Seneca for his first revenge tragedy, *Titus Andronicus*, but the Sweet Swan of Avon would steadily evolve the form to explore the complexity of human passions and to question the value and cost of revenge. *Hamlet* introduces a mystery to the story, adding an element of self-discovery to the

narrative while pursuing his inevitable self-destruction (it is called *The Tragedy of Hamlet* after all). In *Macbeth* and *Richard III*, Shakespeare betrays his audience by first enticing them to support the titular character, yet we are encouraged to switch alliances at the end of the play as the "hero" has exceeded his quest, leaving us to sympathize with the abused and their motive for revenge that eventually results in the titular character's downfall.

Labels have always been affixed to Shakespeare's plays, originally by categorizing plays into the simplistic genres of comedy, tragedy, and history. But as the centuries have passed and our understanding of human psychology has evolved, Shakespeare's plays have been re-examined and re-evaluated as complex texts that feature "genre-blending" in order to present fascinating and sympathetic characters in complex situations. For example, the comedies *All's Well That Ends Well* and *Measure for Measure* have been reclassified as "problem plays" due to contemporary interpretations of their endings, which find the characters in moral quandaries and unsatisfactory resolutions. Shakespeare's four fantasy plays, written at the end of his career, prove extremely difficult to classify (hence the generic genre of "fantasy") because each features unique combinations of qualities found across a wide range of genres. Take today's play, *The Tempest*, for instance. Easily regarded as one of Shakespeare's best works, it combines elements of romance, broad comedy, fantastical beasts, social commentary, and revenge.

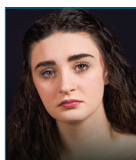
Perhaps the most intriguing narrative in *The Tempest* concerns revenge and how the mastermind (Prospera) utilizes events and people — including her own daughter — to seek retribution. It is a fascinating exploration of the utilization of power for personal purposes — a theme that obviously resonates with contemporary audiences given the prevalence of the "power versus responsibility" theme that has become the basis for almost every superhero movie of the past two decades. *The Tempest*, however, does not aim to appease the masses with a simple revenge story. Instead, Shakespeare creates a third revenge category — one which challenges the audience to consider the actions of the central character and examine her choices as we learn more about each of the characters throughout the play.

The quest for justice evolves within the play, allowing us to question if revenge is a dish best never served at all.

WHO'S WHO



JOSH BATES (*Ferdinand*) 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 Liar*, *Everybody*, and *Passage*, and has spent time working as a professional musician in the New York area. He'd like to thank his family and friends for putting up with this ridiculous life of his. Glory to God!



MATTIE BLICK (*Alonsa*) (she/her) is a recent graduate of the Kent State University theatre department and is so excited to be working with CPH for the first time in *The Tempest!* This spring she made her directorial debut co-directing *Minds of Dolls*, a black box show at Kent. She has recently been seen at Blank Canvas Theatre in both *The SpongeBob Musical* (Sardine/Plankton Dancer) and *The Last Starfighter Musical* (Marty/Miss July) as well as at the Kent State University Trumbull Theatre in *Romeo & Juliet* (Romeo) and *She Kills Monsters* (Lily/Lilith). Mattie would like to thank her Mom, Dad, Grace, Lucy, and her cat Diana for always being there and believing in her.



LUKE BRETT (*Boatswain*) (he/him) is thrilled to make his CPH debut. Recent professional credits include Shreddy Eddy in Dobama Theatre's production of *Airness*, understudying Don John as well as Dogberry in Great Lakes Theater's *Much Ado About Nothing*, and two of his own original pieces *Fran and Gus* and *The Shadow of the Clock* at the BorderLight Fringe Festival.

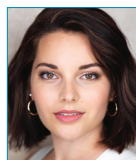


MADELINE CALAIS (*Gonzala, Goddess*) Born and raised in Houston, Texas, Madeline received her Bachelor of Fine Arts degree (summa cum laude) in acting from the University of Houston's School of Theatre & Dance. Following undergrad, Madeline performed in theatres across the country with the American Shakespeare

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



ELLEN GRACE DIEHL (*Ariel*) 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 ellengracediehl.com



VICTORIA ALEV DUFFY (*Miranda*) (she/her) is elated to be a part of *The Tempest*. A proud New Jersey native, she spent her childhood summers studying theatre at the Paper Mill Playhouse and New Jersey Performing Arts Center. Victoria received her BA from Fordham University, where she performed in *The Most Massive Woman Wins*, *Machinal*, *Eurydice*, *God of Carnage*, *DIMES: A New Musical*, and many others. Past CPH/CWRU credits include *Watching Butterflies*, *The Liar*, *Everybody*, and *Passage*. 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 Eleanor and everyone else involved with *The Tempest*. Instagram: @vickduff

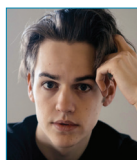


DYLAN IRELAND (*Sebastian, Stephano*) is 24 years old and comes from High Point, North Carolina. Ireland is excited to enter his third and final year of graduate school. Before acting,

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.



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



GAVIN MICHAELS (*Caliban*) is from wonderfully rainy Seattle, Washington. His stage credits include *Romeo* in *Romeo and Juliet*, *Orlando* in *As You Like It* (BPA), *Ferdinand* in *The Tempest*, *Hamlet* in *Hamlet* (Kentwood Players), and *Dorante* in *The Liar* (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 (*Antonio, Trinculo*) has CPH credits in *Passage* and *The Liar*, is from Miami, and is 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. He 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



ELEANOR HOLDRIDGE (*Director*) has off-Broadway credits that include world premieres of *Selma '65* (LaMaMa), *Steve & Idi* (Rattlestick Playwrights Theatre), and *Cycling Past The Matterhorn*

(Clurman Theatre). Regional world premieres include Ken Ludwig's *Lend Me A Soprano*, David Grimm's adaptation of *Cyrano de Bergerac*, Lauren Gunderson's *The Revolutionists* (Cincinnati Playhouse), NNP Rolling World Premieres of Lauren Gunderson's *Miss Bennett: Christmas at Pemberley* and *I and You*, Meg Maroshnik's *Fickle: A Fancy French Farce*, and Caleen Sinnette Jennings' *Queens Girl in the World* (Theatre J). She has directed 24 of Shakespeare's plays, some of them multiple times, including her most recent *Much Ado About Nothing* at Shakespeare Theatre of New Jersey. Upcoming projects include *Jane Eyre* at the Alley Theatre and *Lend Me A Soprano* at Olney Theatre. She holds an MFA from Yale School of Drama, and is a professor and chairs the Drama Department at The Catholic University of America.

RICHARD H. MORRIS, JR. (*Scenic Designer*) is a Cleveland, Ohio-based scenic and lighting designer. Recent designs include *The Wedding Band* at Stratford Festival, *Wine in the Wilderness* at Two River Theatre, and *Two Trains Running* at Pittsburgh Public Theatre. Mr. Morris has designed scenery for more than 160 productions, and was the recipient of the National Black Theatre Festival's award for Outstanding Achievements in Scenic Design. In 2013, Mr. Morris was keynote speaker at Alabama State

University on “African Americans In Scenic Design.” He also owns a company, Second Soul, that specializes in 3D character design and animation, and is currently technical director/resident scenic designer for Weathervane Playhouse in Akron, OH. Mr. Morris holds a B.A. in scenic and lighting design from Kent State University.

MICHELLE HUNT SOUZA (*Costume Designer*) is thrilled to collaborate on her first production at Cleveland Play House. Her professional costume design work has been featured at a wide range of nationally- and regionally-recognized theatres throughout the country, including Cleveland Play House, La Jolla Playhouse, The Old Globe, San Diego Repertory Theatre, Summit Performance Indianapolis, Crossroads Repertory Theatre, North Coast Repertory Theatre, Moxie Theatre, and many others. Her writing and scholarship has been featured in *Theatre Design & Technology* magazine, *HowlRound Theatre Commons*, *TheatreForum International Performance Journal*, at the Prague Quadrennial, and in the USITT Teaching Archive. She is currently on the faculty of the School of Theatre and Dance at Kent State University. Michelle’s work can be seen online at msouzadesign.com.

ADAM DITZEL (*Lighting Designer*) is a Cleveland-based lighting designer, artist, and programmer. He recently served as lighting director and designer for *Animals As Leaders* summer tour. Recent theatre designs include *The Liar* for CPH/CWRU; *Fun Home* for Cain Park; *Doubt*, *Who’s Afraid of Virginia Woolf* and *A Member of the Wedding* for Beck Center; *Tuesdays With Morrie* for Magical Theatre; and *The Music Man* for Near West Theatre. Other northeast Ohio theatre design work includes shows for Lakeland Civic Theatre, LatinUS Theater, and Cleveland Public Theatre, along with Heidelberg University in Tiffin. Recent dance designs include work for Verb Ballets, Cleveland Ballet, and Inlet Dance. As an assistant, he has worked with Cleveland State University, Cincinnati Opera, Cincinnati Ballet, Kansas City Ballet, and Ballet Des Moines. He holds a degree in lighting design and technology from the University of Cincinnati College-Conservatory of Music (CCM).

ANGIE HAYES (*Sound Designer*) has designed and mixed sound for productions at many area theatres, colleges, and high schools. She has also recorded and sound-designed for several podcasts, including *Sidewalk*, *Munchen, MN*, and *Beyond the Habit*. She has a bachelor’s degree in music from the University of Wisconsin Oshkosh, with an emphasis in recording technology and music business.

DANIEL LEVY (*Composer*) is delighted to be working with CPH for the first time, and with director Eleanor Holdridge for their seventh collaboration. A composer and working musician in New York City, his work includes scores for plays, musicals, opera, and film. His full-length music-theater works include *The Singing* (Richard Rodgers Award), *Laughing Pictures* (Fordham University Lincoln Center), *The Jungle Book* (Imagination Stage), and an operatic version of Ray Bradbury’s *Martian Chronicles* (Ars Nova NYC). A leader in urban teaching artistry and music program design, he has partnered with the 92nd Street Y, The Little Orchestra Society, Carnegie Hall, the Metropolitan Opera Guild, Lincoln Center Education, and Project Music Heals Us. Daniel’s book, *A Teaching Artist’s Companion: How To Define and Develop Your Practice*, was published in 2019 by Oxford University Press. You can hear more of his work on YouTube and Soundcloud (Daniel Levy Music), and at daniellevymusic.com.

KIRSTEN HOUCK (*Puppet Designer and Artisan*) is celebrating 25 years as a professional artist and technician of all things stage and film! Kirsten has also delighted in learning from experiences such as hitchhiking across the country and jumping out of airplanes. Inspiration is gleaned from making music and dancing in addition to all things visual. Movement and the stories it collaboratively generates is her life. Performances with CPH, Baldwin Wallace, Cleveland School of Art, Cleveland Museum of Art and The Natural History Museum are all under her belt, as well as most large scale movies made here in Ohio. Currently, she is also working with Dance Evert and teaching various healing and energy practices. Honored to share it all!

ELIZA LADD SCHWARZ (*Movement Coach*) is a performer, director, stage writer, composer,

and choreographer from NYC. She is thrilled to join the faculty at CWRU/Cleveland Play House MFA after 10 years teaching at the FSU/Asolo Conservatory. Eliza has created original multi-disciplinary work in NYC at PS 122, Dixon Place, Movement Research, the Knitting Factory, and Joyce Soho; and performed at La Mama, the Kitchen, NY Theater Workshop, St. Ann's Warehouse, and with Shakespeare and Company in MA. Notable recent works include *Agridulce/Bittersweet*, an Andrew W Mellon Foundation funded project; *Work/Play/Work*, a theatrical ensemble zoom response to the 2020 call for social justice; and, her solo works *Gravity and Levity* and *Autobiography of the Human Species*. Eliza holds a BA in comparative religion from Harvard University and an MFA in theatre contemporary performance from Naropa University. elizaladd.com

DUSTEN A. WELCH (*Fight Choreographer*) is an award-winning fight choreographer and director. He teaches courses on stage combat for Baldwin Wallace University and currently serves as artistic director for Cleveland Shakespeare Festival. His directing credits most recently include works at Cleveland Shakespeare Festival, Beck Center for the Arts, Baldwin Wallace University, and the Academy for the Performing Arts. As a fight choreographer, Dusten has more than 70 credits to his name, with work seen at Great Lakes Theater, Idaho Shakespeare Festival, Cleveland Play House, Beck Center for the Arts, Cleveland Public Theatre, Dobama Theater, Ensemble Theatre CLE among others. He is a multi-recipient of the Kennedy Center Foundation's ACTF Achievement Award for Fight Direction (2007 and 2016). He is a member and advanced actor combatant with the Society of American Fight Directors, and holds a BA in theatre and performance from Ashland University.

BETH MCGEE (*Voice Coach*) is a member of Actors' Equity and a voice, speech, and dialect coach. She is one of the co-founders of Cleveland's immersive theater company Shadow of the Run LLC, and was the playwright for their first immersive piece, *Wanderlust*. McGee was the on-set dialect coach for Cinemax's 2016 television series *Quarry*, directed by Greg Yaitanes. She has acted as dialect coach for many

Cleveland area theatres and dialect-coached the 2002 film *Welcome to Collinwood* starring George Clooney and directed by the Russo Brothers. McGee has coached and/or acted in productions at numerous Cleveland area theatres, and is a professor of voice and acting at CWRU. Devotees of folk music can find her 1980 Folkways album *Love is Teasing* housed in the archives of the Smithsonian Institution. McGee is an active member of Actors' Equity Association.

JEFFREY ULLOM (*Dramaturg*) is an associate professor of theatre at Case Western Reserve University where he teaches theatre history and dramaturgy. He is the author of several books and articles focusing on regional theatre, including his most recent book on Cleveland Play House *America's First Regional Theatre*. As a dramaturg, he worked with notable playwrights including Tony Kushner, David Henry Hwang, John Patrick Shanley and others at the Humana Festival of New American Plays, and he has served as a dramaturg for several Cleveland Play House productions. He is currently working on two books — a broad history of regional theatre and a murder mystery involving theatre history.

TYREE J. FRANKLIN (*Stage Manager*) (he/him) is a Cleveland-based stage manager and artist with a BFA in stage management from Wright State University. His recent stage-management credits include *The Bubbly Black Girl Who Sheds her Chameleon Skin* (Karamu House), *The Liar, Everybody* and *Passage* (Cleveland Play House), and *Langston Hughes' Black Nativity* (Karamu House). He would like to thank his family and friends for their continued love and support

DON CARRIER (*Director of CWRU/CPH MFA Acting Program/Production Liaison*) most recently directed *The Liar* for the MFA Program, *Othello* at Texas Shakespeare Festival, *Ellis Island: The Dream of America* for the Cleveland Orchestra and *Doubt* at Beck Center for the Arts. For the CWRU/CPH MFA Acting Program, he has also directed *Passage, Fifth of July, Clybourne Park, The Misanthrope, Too True to Be Good*, and *The Violins of Hope*. Other directing includes *Who's Afraid of Virginia Woolf?*, *Seminar*, and *Really Really* (Beck Center

for the Arts); and *Becky Shaw* (Dobama Theatre). Other selected directing credits include *The Crucible*, *The Two Gentlemen of Verona*, *Twelfth Night*, *As You Like It*, *Habeas Corpus*, *The Pirates of Penzance*, and *Oh! What a Lovely War*. He has appeared at Cleveland Play House in *Shakespeare in Love*; *All the Way*; *Luna Gale*; *The Crucible*; *The Little Foxes*; *Yentl*; *In the Next Room, or the vibrator play*; *Ten Chimneys*; *Noises Off*; and *Lincolnesque*. Regional credits include The National Arts Center, Notre Dame Shakespeare Festival, Great Lakes Theater, The Studio Theatre, The Shakespeare Theatre, The Wilma Theater, The Huntington Theatre, The Intiman Theatre, and Chicago Shakespeare Theater. He spent nine seasons at the Stratford Festival, three seasons at the Old Globe, and two seasons at the Shaw Festival. Television/Film credits include *Guns*, *The Time Traveler's Wife*, *The Passion of Ayn Rand*, and *Dead by Monday*. Don is a proud Lunt/Fontanne Fellow. He will be directing *Middletown* for the CWRU/CPH MFA Acting Program in Spring 2024.

CWRU COLLEGE OF ARTS AND SCIENCES houses educational and research programs in the arts, humanities, social sciences, physical and biological sciences, and mathematics. Students in the college can choose a major or minor from almost 60 undergraduate programs, design their own courses of study, or enroll in integrated bachelor's/master's degree programs. In addition, the college offers graduate programs in several fields where CWRU's small size and special expertise allow it to make a distinctive contribution to advanced education and research. The college's curricular offerings are enhanced by its affiliations with other University Circle institutions, including Cleveland Museum of Art, Cleveland Museum of Natural History, The Cleveland Institute of Music, Western Reserve Historical Society, Cleveland Institute of Art, and Cleveland Play House. The college offers many arts presentations, lecture series, and symposia. It also provides abundant opportunities for students to participate in music, theatre, and dance performances. CWRU is one of our nation's top universities.

THE DEPARTMENT OF THEATER at Case Western Reserve University offers education and participation in all aspects of drama, with

course offerings in acting, stagecraft, costume design, scene design, directing, and dramatic writing; and history, literature, and criticism. Bachelor of Arts students have the opportunity to perform as well as serve on the design and technical teams in four fully produced main-stage theatrical productions each year. The low student-to-faculty ratio ensures that students are able to work closely with our faculty of highly accomplished artists and scholars. As a discipline that is both performing art and humanity, the department treats all performances as artistic and educational experiences, and welcomes the participation of students regardless of their academic majors and career goals. At the graduate level, the Master of Arts degree prepares students for work in professional theater and education, or for further pursuit of graduate study, while the Master of Fine Arts professional actor training program — a collaborative partnership between the Department of Theater and Cleveland Play House — represents a unique alliance between one of the oldest academic theater programs in the United States and the nation's first regional theater.

JERROLD SCOTT (*Chair of CWRU Department of Theater*) is Katharine Bakeless Nason Professor in Theater at Case Western Reserve University where he teaches directing, classical acting, and speech and dialects; and also serves as the department's producing director. For the CWRU/CPH MFA Acting Program, he has directed *Hay Fever*, *She Stoops to Conquer*, *The Philadelphia Story*, *Present Laughter*, *Heartbreak House*, and *The Real Thing*, and performed in *As You Like It*. Jerrold has directed 17 productions for the Department of Theater and will be directing *Arcadia* this fall as the inaugural production of the department at the Maltz Performing Arts Center. Other local directing credits include *A Doll's House*, *A Midsummer Night's Dream*, and *Polish Joke* (Beck Center for the Arts); *As You Like It* (Cleveland Shakespeare Festival); and *A Long Day's Journey Into Night* (Weathervane Playhouse in Akron). Prior to his CWRU appointment, he worked as a director, actor, and educator in Washington, D.C. He has taught at George Mason University, The Catholic University of America, and served a visiting lectureship at The Ohio State University. He holds a Master of Fine Arts in theatre from

the University of South Carolina/The Shakespeare Theatre, a Bachelor of Arts from the University of Pittsburgh, and pursued further study in classical performance at the Royal Academy of Dramatic Arts. Jerrold is a member of AEA, SAG-AFTRA and an associate member of SDC.

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 (*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 adapta-

tion 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/hers) is thrilled to return to her hometown as Cleveland Play House's Managing Director after having served as the Executive Director of the Tony Award-winning Lookingglass Theatre Company. Rachel has held leadership positions at arts organizations across the United States including Theatre Bay Area, Berkeley Repertory Theatre, Yale Repertory Theatre, International Festival of Arts & Ideas, Long Wharf Theatre, and Lyric Opera Cleveland. Rachel's professional distinctions include Fellow, Civic Leadership Academy at the University of Chicago/Harris School of Public Policy; US delegate, British Council's Cultural Leadership International Programme; Inaugural Member, American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders; Board Member, League of Chicago Theatres; and Board Member, Theatre Bay Area. She was also recognized as a 2013 "Face of Theatre Bay Area," and as one of New City Stages' 50 Players in 2022. Rachel holds a BA in Theatre Arts from Case Western Reserve University and an MFA in Theater Management from the Yale School of Drama.

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