

# THE LIAR

BY DAVID IVES  
ADAPTED FROM THE COMEDY BY  
PIERRE CORNEILLE  
DIRECTED BY DONALD CARRIER



MARCH 15 - 19 // THE HELEN AT PLAYHOUSE SQUARE



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# DEAR FRIENDS

Welcome to *The Liar* by Pierre Corneille via the “translaptation” by contemporary playwright David Ives! This is the program’s first return to the classical French canon since the Class of 2014 presented *The Misanthrope*. We are thrilled to have Don Carrier direct *The Liar*, with Beth McGee joining as Associate Director.

This winter has brought a return to mostly in-person recruitment for the eight actors who will compose the Class of 2026. Over 1,000 candidates were seen in Cleveland, New York City, Chicago, and Los Angeles, as well as national and international locales brought close through our remote outreaches. This is always an exciting time when the door opens to the possibilities that come with a new cohort.

Next fall, this current cohort featured in *The Liar* will be in their third and final year, and will begin working more extensively with Cleveland Play House as actors in the 2023-24 season. We look forward to those enriching opportunities that will provide growth to our students. Until then, please enjoy the Class of 2024 in *The Liar*.

Mark Cuddy  
*Guest Artistic and Managing Director of  
the 2022-23 Season*

Jerrold Scott  
*Katharine Bakeless Nason Professor  
and Chair in Theater,  
Case Western Reserve University*

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 #CPHTheLiar #CWRUCPHMFA



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WELCOMES YOU TO

# THE LIAR

by **DAVID IVES**

Adapted from the comedy by **PIERRE CORNEILLE**

Directed by **DONALD CARRIER**

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**CAMERON CALEY**  
**MICHALAK**

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**ADAM DITZEL**

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## WHAT EXACTLY IS A “TRANSLAPTATION?”

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

The history of theatre is replete with classic plays being adapted to fit the mores of a contemporary society. Perhaps the best example is Racine’s *Phaedra* adjusted to satisfy the Neoclassical rules by radically changing the story and structure of Euripides’s *Hippolytus*. Ironically, French playwright Pierre Corneille created his version of *The Liar* from a Spanish play *La Verdad Sospechosa* by the Spanish playwright Juan Ruiz de Alarcón. Corneille’s version premiered in 1644, seven years after his controversial adaptation of *El Cid* that prompted the French government to establish rules for tragedies. For comedies, however, the expectations and standards were not as specific, allowing Corneille (and now David Ives) to continue a long-standing tradition of presenting a revised classic play to a contemporary audience. However, Ives has not simply revised the play; he did something else. In this interview from March 2010 on National Public Radio, Ives explains to Robert Siegel how he approached his version:

**SIEGEL:** *The Liar* is not by Shakespeare...It’s by the 17th century French dramatist Pierre Corneille. But this translation is so thoroughly updated, much of the credit goes to the translator, playwright David Ives.

**IVES:** Thank you very much or bonjour.

**SIEGEL:** Bonjour. And you actually use a word other than translator or translation to describe what you’ve done here.

**IVES:** Yes. I call this a translaptation.

**SIEGEL:** A translaptation.

**IVES:** Which is a portmanteau word — just to call on the French for a second — between translation and adaptation.

**SIEGEL:** And how would you distinguish, for people who haven’t seen the play, where Corneille ends and you begin as translaptator?

**IVES:** Translaptators? Yes. Well, Corneille was in the room with me, that — I can say that. Where he

lets off and I begin is hard to say since I took a lot of Corneille. I took the fundamental structure of the play. But I embellished here and there, I cut when I needed to, I added things. For example, an entirely new ending since in the original play the main character realizes that he’s been in love with the wrong woman all the time and simply drops her and picks up the other girl and says that’s great. What [passes for] typical French fashion, I suppose.

**SIEGEL:** And now tell me about how you got the assignment to do this.

**IVES:** Well, I had never heard of *The Liar* nor had my agent, nor had any of my friends in the theatre. So, I presumed that this was some dreary, unknown, hammer-handed play from the 17th century and in French. But I have to say ... I was absolutely delighted by this play. And I wasn’t fifteen pages in before I knew that I had to do it, because it was like discovering *A Midsummer Night’s Dream* or *Twelfth Night* or *Much Ado About Nothing*, except it was locked away in French.

**SIEGEL:** Did you feel that you had the freedom to take great liberties since no one was familiar with the play? No one was going to say it doesn’t remind me of the version that I once saw on the stage in 1911?

**IVES:** And Corneille is beyond litigation at this point.

**SIEGEL:** Well, how do you approach what is a very funny but still a 17th century French neo-classical comedy and how do you think about it? How are you going to make it work for — which, it does, it works for 21st century American audiences. How do you do that?

**IVES:** And when I saw those I knew instantly that I would have to translate the play into poetry just as Corneille had, and specifically would have to use rhymed couplets just as he had, because the entire play is kind of a high-wire act by Dorante. He’s constantly stepping very close to the edge of an incredible cliff with his lies and yet he always finds his way out of them. And so the language had to be a high-wire act as well.

**SIEGEL:** How do you compare adapting somebody else’s — albeit very old and not very well — known but perhaps terrific — play with writing something of your own?

**IVES:** For example, Corneille had a pair of maids in the play, as always, and the maids were really thankless parts. They were probably written for chorus girls that he was going out with. But I thought what fun, since this is a play about truth and lies, to make the maids into twins. And so I made the maids into twins and that instantly solved not only a comic problem but it solved a producing problem because we saved one salary.

**SIEGEL:** So, if Pierre Corneille had somehow managed to turn up to see this, what do you think he would make of what you’ve done?

**IVES:** Well, I think that he would probably call his agent or find an agent and ask about his share of the box office. Then I think he would shake my hand and thank me profusely for having procured him a country house. And I think that playwrights tend to like being kept alive. And if after 500 years after I’m gone — or 300 in this case or 400 — it would be nice to know that some other playwright took what I wrote, liked it enough to sit down with it for several months and tried to make people get some fun out of it.

## SYNOPSIS

“The unimagined life is not worth living!” So proclaims the charismatic and incurable trickster in David Ives’ “translaptation” of the rollicking 17th century comedy in verse, *The Liar*. A handsome but incorrigible liar, Dorante, comes to Paris seeking love and pleasure, which he finds in the beautiful Clarice, whose name he mistakes for that of her best friend, Lucrece. After lying his way into a world of chaos, will he be able to use his cunning tricks to get out of trouble? With mistaken identities, jealous rivals, clever servants, demanding parents, and confused friends, this ingenious and playful update of the classic French romp will fill you with laughter, delight, and rhyme!

Time: 1643 | Place: Paris

## THE CAST

(in alphabetical order)

ALCIPPE .....	Josh Bates
CLARICE .....	Madeline Calais
CLITON .....	Ellen Grace Diehl
ISABELLE/SABINE .....	Victoria Alev Duffy
GERONTE.....	Girard Ireland
LUCRECE.....	Shunté Lofton*
DORANTE.....	Gavin Michaels
PHILISTE .....	Alfredo Ruiz

The actors in this production are members of the Case Western Reserve University/Cleveland Play House MFA Acting Program class of 2024.

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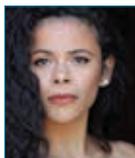
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DRESSER .....	SARA RATLIFF
PRODUCTION TECHNICIAN.....	VIRGINIA RAFFAELE
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## WHO'S WHO



**JOSH BATES** (*Alcippe*) 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 *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!



**MADÉLINE CALAIS** (*Clarice*) was born and raised in the mighty metropolis of Houston, Texas, and 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. She had the pleasure of appearing as Hero in *Much Ado About Nothing* and Cordelia in *King Lear* as part of the Illinois Shakespeare Festival's 2022 season. Other notable companies Madeline has worked with include Red Bull Theatre, Mildred's Umbrella, and The Classical Theatre Company.



**ELLEN GRACE DIEHL** (*Cliton*) (she/her) is truthfully ecstatic to be in this cast of *The Liar*. Ellen is an actor, singer, dance teacher, and choreographer. Previous CWRU/CPH credits are Love (*Everybody*) and S/D/J/Mosquito/Gecko (*Passage*). Other credits include Louise (*Carousel*), Sibella (*A Gentleman's Guide to Love and Murder*), Sophie (*Mamma Mia!*), Louise (*Gypsy*), Sandy (*Grease*), Ariel (*The Little Mermaid*), and Ariel (*The Tempest*). Much love to the Class of 2024, to her family, and to David. [ellengracediehl.com](http://ellengracediehl.com)



**VICTORIA ALEV DUFFY** (*Isabelle/Sabine*) (she/her) is excited to return to the Helen stage after *Everybody* (Friendship) and *Passage* (G). 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 B.A. from Fordham University where she performed in *The Most Massive Woman Wins*, *Machinal*, *Eurydice*, *God of Carnage*, *DIMES: A New Musical*, and more. Victoria has a passion for exploring theatre through a non-American lens, and has spent her summers intensively studying devising techniques and experimental theatre in Berlin and Shakespeare in London. She would like to thank Sara and everyone involved with *The Liar*. Instagram: @vickduff



**GIRARD IRELAND** (*Geronte*) is 24 years old and coming from High Point, North Carolina. Ireland is excited to dive into his second year of graduate school, and continue honing his craft.

He has a plethora of acting experience from a melting pot of disciplines. Shakespeare, Commedia dell'arte, contemporary drama, and the Laban technique are just a few styles Ireland has had practice with. Before acting, he was a musician and football player. The theatre is a space where he can express, where he can just be. Ireland has plans to move to New York City post-graduation to continue his acting career. In his spare time, Ireland is a proficient saxophonist and avid comic reader. He dabbles in other artistic endeavors such as drawing and is currently teaching himself piano. Ireland gives glory to God, his family, and his friends both here in Cleveland and back home. Follow his journey: @girard\_ireland



**SHUNTÉ LOFTON** (*Lucrece*) is a graduate of the University of Houston School of Theatre & Dance, and is thrilled to be on this next journey. 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 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** (*Dorante*) is from wonderfully rainy Seattle, Washington. His stage credits include Romeo in *Romeo and Juliet*, Orlando in *As You Like It* (Bainbridge Performing Arts),

The Prince in the musical *The Light Princess* (Dacha Theatre), Rolly in Mae West's *The Drag* (Play Your Part Theatre), Ferdinand in *The Tempest* and Hamlet in *Hamlet* (Kentwood Players), and most recently as Stuff/Beauty in *Everybody*, and "B" in *Passage* (CWRU). His recent 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 find him playing his signature flavor of pop-punk/emo at local music venues. @\_gavinmichaels / gavinmichaels.com



**ALFREDO RUIZ** (*Philiste*) has CPH credits in *Passage* and *Everybody*, is from Miami, and currently a second-year grad actor in the CWRU/CPH MFA Acting Program. He will be moving to

Los Angeles in 2024 to pursue a career in the TV/film industry. 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 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.). alfredojruiz.com

**DAVID IVES** (*Translator and Adaptor*) is probably best known for his evenings of one-act comedies, *All in the Timing* and *Time Flies*. *All in the Timing* won the Outer Critics Circle Playwriting Award, ran for two years off-Broadway and, in the 1995-96 season, was the most performed play in the country after Shakespeare productions. His full-length plays include *Venus in Fur*, which enjoyed a vast critical and audience success off-Broadway; *New Jerusalem: The Interrogation of Baruch de Spinoza*, which won

the prestigious Hull-Warriner Award; *Is He Dead?* (adapted from Mark Twain); *Irving Berlin's White Christmas*; *Polish Joke*; and *Ancient History*. He has translated Feydeau's classic farce *A Flea in Her Ear* as well as Yazmina Reza's drama *A Spanish Play*. He is also the author of three young-adult novels, *Monsieur Eek*, *Scrib*, and *Voss*. A graduate of Yale School of Drama and a former Guggenheim Fellow in playwriting, he lives in New York City.



**DONALD CARRIER** (*Director/ Director of the CWRU/CPH MFA Acting Program/Production Liaison*) most recently directed *Passage* for the MFA Program, *Othello* at Texas Shakespeare

Festival, and *Cymbeline* for the CWRU Department of Theater. For the CWRU/CPH MFA Acting Program, he has also directed *Middletown*, *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: *Guns*, *The Time Traveler's Wife*, *The Passion of Ayn Rand*, and *Dead by Monday*. Don is a proud Lunt/Fontanne Fellow.

**CAMERON CALEY MICHALAK** (*Scenic Designer*) is thrilled to be back with the CWRU MFA Program! Regional theatrical design credits include Cleveland Play House productions of *These Mortal Hosts*, *Venus in Fur*, *Every Good Boy Deserves Favour*, and *A Soldier's Tale* with *Catch and Release*. CWRU/CPH MFA Acting Program design credits include *Passage*, *She Stoops to Conquer*, *A Philadelphia Story*, *The Three Sisters*, *The*

*Misanthrope*, and *The Winter's Tale*; and Cleveland Ballet's *The Nutcracker Suite*, *Alice* and *Provocativo*. Selected local credits include *When Farah Cries* (Borderlight International Theatre Festival); *Dance Nation*, *John*, *Appropriate*, *The Effect*, *The Night Alive*, and *Becky Shaw* (Dobama); *Les Misérables*, *Mary Poppins*, *The Wiz*, and *Assassins*, (Near West Theatre); *Meteor Shower*, *Really Really*, and *Seminar* (Beck Center); and *Aida*, *Sweeney Todd*, and *Hairspray*, among many others (M.A.D. Factory). Cameron recently completed his MFA from Goddard College, and acts as technical director and instructor for Cleveland State University's Department of Theatre and Dance.

**ESTHER HABERLEN** (*Costume Designer*) has credits with the CWRU/CPH MFA Acting Program that include *The Misanthrope*, *Too True to Be Good*, *Two Gentlemen of Verona* and last season's *Passage*. Her scores of theatre and opera design credits range with companies as diverse as Great Lakes Theater, Idaho Shakespeare Festival, Lake Tahoe Shakespeare Festival, Dobama Theatre, Cleveland Opera Theater, Cleveland Institute of Music, Chagrin Valley Performing Arts Academy, Willoughby Fine Arts Association, Cleveland Public Theatre, and the Baldwin Wallace University Conservatory of Music. Esther holds a BFA in theater production and design from the State University of New York (Fredonia), and also worked as a costume technician at Pittsburgh Civic Light Opera, Pittsburgh Public Theater, and The Chautauqua Conservatory. She is costume shop director for GLT and its sister theatres, Idaho Shakespeare Festival and Lake Tahoe Shakespeare Festival. A native of Syracuse, New York, she has proudly called Cleveland home since 2003.

**ADAM DITZEL** (*Lighting Designer*) is a Cleveland-based lighting designer, artist, technician, and programmer. Recent Northeast Ohio theatre designs include *Tuesdays with Morrie* for Magical Theatre, and *The Addams Family* and *The Music Man* for Near West Theatre. Other design work includes *Who's Afraid of Virginia Woolf?* and *A Member of the Wedding* for Beck Center, *A Little Night Music* and *Merrily We Roll Along* for Lakeland Civic Theatre, and *The Curious Incident of the Dog in the Night-Time* for Heidelberg University. 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).

**MATTHEW WEBB** (*Sound Designer & Composer*) is music director of music theatre at Baldwin Wallace University. Frequent sound designer/music director credits at Great Lakes Theatre, Idaho Shakespeare Festival, and Lake Tahoe Shakespeare Festival include *Little Shop of Horrors*, *The 39 Steps*, *Mamma Mia!*, *Much Ado About Nothing* and *The Tempest* (2021 Cleveland Critics Circle Theatre Award – Best Sound Design), *The Music Man*, *Julius Caesar* (2019 Cleveland Critics Circle Theatre Award – Best Sound Design), *The Taming of the Shrew*, *Forever Plaid*, *Macbeth* (2018 Cleveland Scene Theatre Award – Best Sound Designer of the Year), *The Fantasticks*, *Hamlet*, *Sweeney Todd*, *Sondheim on Sondheim*, *Guys & Dolls*, *Cabaret*, *Bat Boy*, *The Mystery of Edwin Drood*, *Into the Woods*, and *A Christmas Carol*. With Baldwin Wallace, credits include *LIZZIE* (2022 Cleveland Critics Circle Theatre Award – Best Musical Direction), *Wild Party*, *Into the Woods*, *Spring Awakening*, *Once* (2019 Cleveland Critics Circle Theatre Award – Best Musical Direction), *The Scottsboro Boys*, *Kinky Boots* and *Hair*.

**BETH MCGEE** (*Associate Director/Vocal Coach*) is a member of Actors' Equity, a local actress, 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*. Beth 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 theaters, and dialect-coached the 2002 film *Welcome to Collinwood* starring George Clooney and directed by the Russo Brothers. She has coached and/or acted in productions at numerous Cleveland area theaters, and is a professor of voice and acting at Case Western Reserve University.

**KENYA WOODS** (*Movement Coach and Choreographer*), a native of Cleveland, Ohio holds 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. She 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. In the spring of 2022, Ms. Woods was a Hildegarde and Elbert Baker Visiting Scholar in the Humanities at CWRU. She most recently co-directed/co-choreographed *Ain't Misbehavin' – The Fats Waller Musical* at Near West Theatre.

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 again in 2016). He is a member and Advanced Actor Combatant with the Society of American Fight Directors, and holds his BA in Theatre and Performance from Ashland University.

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 about 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 produc-

tions. 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, who has a BFA in stage management from Wright State University. His recent stage management credits include *Everybody, Passage*, and the CWRU/CPH MFA Acting Program Solo Shows (Cleveland Play House); *Langston Hughes' Black Nativity* (Karamu House), *Ma Rainey's Black Bottom* (Karamu House). He would like to thank his family and friends for their continued love and support!

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 mainstage 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 of 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** (*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. 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 that just concluded its fourth year, 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.

# MARCH/APRIL AT PLAYHOUSE SQUARE

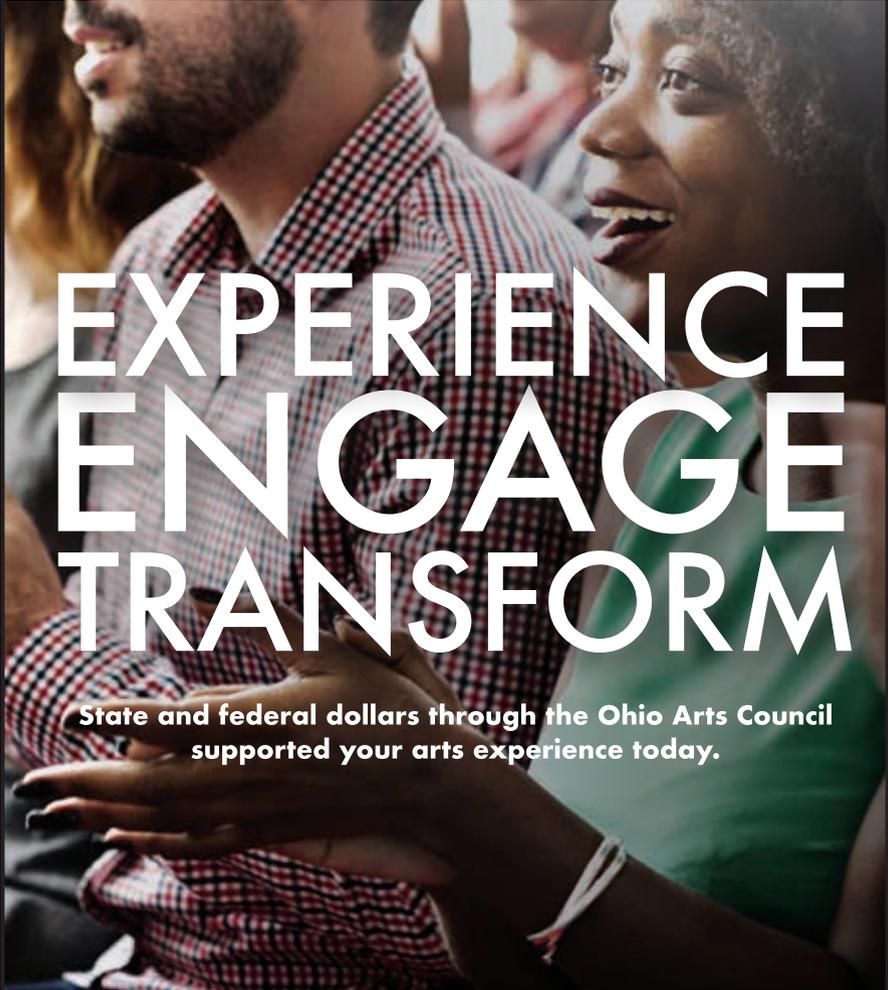
ALLEN		OUTCALT/ ALLEN	HELEN/ ALLEN	HANNA	KENNEDY'S	MIMI OHIO	CONNOR PALACE	KEYBANK STATE	US BANK PLAZA	WESTFIELD STUDIO
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday				
 <p>Disney <b>Aladdin</b> THE HIT BROADWAY MUSICAL</p>			MARCH							
Sense & Sensibility The Skin of Our Teeth Rivdance The Gruffalo	One Community Reads with Andrea Elliott		Disney's Aladdin	Disney's Aladdin DRUSKI: Coulda, Woulda, Shoulda Tour	Flanagan's Wake Sense & Sensibility The Skin of Our Teeth Fortune Feimster Rivdance	Flanagan's Wake Sense & Sensibility The Skin of Our Teeth Rivdance				
5	6		8	9	10	11				
Disney's Aladdin PAW Patrol Live! Heroes Unite CSU Spring Dance Concert 2023 Alonzo King LINES Ballet		The Cleveland Comedy Awards	HITS! The Musical The Liar	MercyMe The Simon & Garfunkel Story The Liar	Flanagan's Wake Blues Is Alright Tour The Liar	Flanagan's Wake Taylor Tomlinson ABBAPalooza The Liar				
12	13	14	15	16	17	18				
Taylor Tomlinson ABBAPalooza The Liar					Flanagan's Wake As You Like It The Irish Tenors 25th Anniversary Tour	Flanagan's Wake As You Like It				
19					24	25				
As You Like It	APRIL									
				As You Like It	Flanagan's Wake As You Like It	Flanagan's Wake As You Like It Becoming Dr. Ruth				
26				30	31	1				
As You Like It Becoming Dr. Ruth Jo Koy		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				
2		4	5	6	7	8				
Becoming Dr. Ruth		Becoming Dr. Ruth	Becoming Dr. Ruth	Becoming Dr. Ruth	Flanagan's Wake Becoming Dr. Ruth Our Planet Live	Flanagan's Wake Becoming Dr. Ruth The Piano Guys				
9	10	11	12	13	14	15				
Becoming Dr. Ruth		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.				
16	17	18	19	20	21	22				
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	24	25	26	27	28	29				

Shows are announced every week. Sign up at [playhousesquare.org](http://playhousesquare.org) to get advance notices by email!

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