

TWELFTH NIGHT

BY WILLIAM SHAKESPEARE
DIRECTED BY SAM WHITE



CASE
WESTERN
RESERVE
UNIVERSITY //
CLEVELAND
PLAY HOUSE
MFA ACTING
PROGRAM

OCTOBER 13 - 23 // THE HELEN AT PLAYHOUSE SQUARE

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DEAR FRIENDS

Welcome to William Shakespeare's *Twelfth Night*, performed by the CWRU/CPH MFA Acting Program Class of 2022. As always, we want to thank CWRU Theater Instructor and MFA Program Director Donald Carrier for his leadership and work on this nationally-ranked acting program. For *Twelfth Night*, we are so pleased to welcome Sam White, the artistic director of Shakespeare in Detroit, as our guest director for this production. We are also thrilled to welcome you back to in-person performances.

Twelfth Night is the final graduate production from this class whose journey through the program has included *Middletown*, *The Last Days of Judas Iscariot*, and an original synthesis of two great tragedies, *Electra/Orestes*. *Twelfth Night*, a play that has comedy, romance, drama, and adventure, is a fitting and challenging conclusion to this phase of their artistic lives.

While their production work has been shadowed by the pandemic, our students have continued to work, take steps forward in their training, and make that transition to the professional arena. This is their final year, and their involvement in Cleveland Play House's season will be significant. Throughout 2021-22, you will see members of the Class of 2022 appearing in a number of CPH mainstage productions. Their year will culminate in an industry showcase in Cleveland and New York City, where they will have the opportunity to establish professional relationships and seek out representation with agents and managers. We hope that you have enjoyed following this class, either in-person or online, and join us in wishing them the best as they embark on the next chapter of their journey.

Laura Kepley, *Artistic Director*
Collette Laisure, *Managing Director*
Pamela DiPasquale, *Director of Education & Artistic Strategies*

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



#12 in the Nation!

This year *The Hollywood Reporter* ranked our acting program above UCLA, USC and even San Francisco's famed American Conservatory Theater—and no wonder. Our collaboration with Cleveland Play House has launched alumni like *Mad Men's* Rich Sommer and Tony nominee Elizabeth Davis-Rich.

Learn more at case.edu/theater

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at Playhouse Square

CLEVELAND PLAY HOUSE 2021-22 **SEASON**



WHERE DID WE SIT ON THE BUS?

by BRIAN QUIJADA

OCT 23 - NOV 14



LIGHT IT UP!

by JASON MICHAEL WEBB
& LELUND DUROND THOMPSON

NOV 27 - DEC 22



THE THREE MUSKETEERS

adapted by
CATHERINE BUSH

FEB 5 - 27



ANTIGONE

adapted by
EMILY MANN

MAR 5 - 27



I'M BACK NOW

by
CHARLY EVON SIMPSON

APR 30 - MAY 22

TICKETS ON SALE NOW!

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**CASE WESTERN RESERVE UNIVERSITY/CLEVELAND PLAY HOUSE
MFA ACTING PROGRAM**

ARTISTIC DIRECTOR | **LAURA KEPLEY**

MANAGING DIRECTOR | **COLLETTE A. LAISURE**

DIRECTOR OF EDUCATION & ARTISTIC STRATEGIES | **PAMELA DiPASQUALE**

CHAIR OF CWRU DEPARTMENT OF THEATER | **JERROLD SCOTT**

DIRECTOR OF MFA ACTING PROGRAM | **DONALD CARRIER**

WELCOMES YOU TO

TWELFTH NIGHT

by **WILLIAM SHAKESPEARE**

DIRECTED by **SAM WHITE**

SCENIC DESIGNER
RICHARD H. MORRIS, JR.

COSTUME DESIGNER
JEFFREY VAN CURTIS

LIGHTING DESIGNER
JAKYUNG CHO SEO

SOUND DESIGNER
ANGIE HAYES

INTIMACY CONSULTANT
ALEXIS BLACK

FIGHT CHOREOGRAPHER
KEVIN INOUYE

VOICE COACH
BETH MCGEE

STAGE MANAGER
MICHELLE ELYSE LEVINSON

HELEN ROSENFELD LEWIS BIALOSKY LAB THEATRE

October 13 - 23, 2021

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.

Case Western Reserve University and Cleveland Play House gratefully acknowledge the following sponsors of the CWRU/CPH MFA Acting Program:

Cynthia Kellogg Barrington Endowment Fund
The Cleveland Foundation
Tom F. and Anne Degnan
ExxonMobil Foundation



at Playhouse Square

SYNOPSIS

“If music be the food of love, play on!” The CWRU/CPH MFA Class of 2022 returns to in-person performances with Shakespeare’s timeless comedy, *Twelfth Night*. In the land of Illyria, anything can happen. And when a ship wrecks on its tropical shores, mistaken identities, mismatched partners, fights, falls, feints, music and confusion all collide in the pursuit of love. A fun, playful, and uplifting romp.

Time: 1950s
 Setting: Illyria

THE CAST

(in alphabetical order)

SIR TOBY/ANTONIO	Isaac Baker
CURIO/OFFICER.....	Harper Case
VIOLA.....	Kristina Gabriela
MARIA.....	Sierra Grabowska
SIR ANDREW/PRIEST.....	Bridget Kim
DUKE ORSINO	Gustavo Márquez
SEBASTIAN/VALENTINE.....	Ricky Ortega
FESTE.....	Christopher B. Portley
OLIVIA	Jordan Taylor
MALVOLIO/CAPTAIN	Noah Williams

The actors in this production, with the exception of Harper Case and Ricky Ortega, are members of the Case Western Reserve University/Cleveland Play House MFA Acting Program class of 2022.

Additional Staff:

PRODUCTION ASSISTANT	Santino Garofalo
DRAMATURG	Jeffrey Ullom
LIGHTING TECHNICIAN	Marissa Green
WARDROBE SUPERVISOR	Alyssa Henkelman

THIS PLAY WILL BE PERFORMED WITH AN INTERMISSION.

Photography, video, and/or audio recording of this performance by any means is strictly prohibited.

CASE WESTERN RESERVE UNIVERSITY // CLEVELAND PLAY HOUSE MFA ACTING PROGRAM

CASE WESTERN RESERVE UNIVERSITY

COLLEGE OF ARTS AND SCIENCES

CASE WESTERN RESERVE UNIVERSITY

CPH cleveland play house

MIDDLETOWN, 2020

CLEVELANDPLAYHOUSE.COM/MFA



After experiencing much loss in their lives, Viola and Olivia find a way to not only survive in their radically changed worlds, but also to love and thrive.

The audacity of these two powerful women to find joy after losing the most important people in their lives is a powerful lesson, not only in our resilience but in our innate nature to actively and continuously heal and seek love.

Since 2020, our humanity in the real world has been challenged to degrees none of us could have ever imagined. Some of us have lost loved ones. Most of us have been forced to sit in isolation for months at a time. And, hopefully, all of us have investigated and interrogated our own behaviors, perspectives and practices that may or may not have served us before with the purpose of

coming out of this pandemic as better people for a better planet. These are all aspects of our own lives that we may find resonating in the gorgeous language of Shakespeare's *Twelfth Night*.

During my own time of introspection, I found myself in Guanacaste, Costa Rica — a place with a richness of culture in its music, and a loyalty to nature and all her beauty. It's a place where everything from the bulls and iguanas to the fruit and insects work to their full glory and in collaboration with one another. It's a place where, like in many others, colonization has greatly impacted the global majority of black and brown people. But they have found ways to sustain and uplift their African roots through inspirational places like Limón with celebrations like Carnival, which highlight black joy. This is a joy that lives in the bones of Olivia and was, most likely, inherited from her father whom she has lost when we meet her in *Twelfth Night*. She is in grief, but finds her way back to joy via another woman of color, Viola (or whom she knows to be Cesario), while surrounded by the lushness, the beauty and the vibrancy of this Illyria.

This Illyria has been stewarded by an entire cast and crew of passionate artists who hope to inspire you, our dear audience, back to your innate joy. Theatre is a powerful vehicle for reminding us all that we are capable of joy. And so with that, here we are in service to you with a gentle nudge or reminder that the arts really, really matter. Didn't we all miss live theatre?

The audacity for you all to be here, right now, in this space, is an act of love.

Play on! Heal on! And keep loving!

— Sam White, Director, *Twelfth Night*

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IT'S JUST A COMEDY. WHATEVER.

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

Welcome to our production of William Shakespeare's *Twelfth Night*, a gender-bending comedy frequently considered to be one of the Bard's greatest works. Lucky for you, you're also watching a second show for free called *What You Will*. The odd phrase serves as the secondary title to *Twelfth Night*, and the subtitle is frequently omitted in any publication materials. Not surprisingly, its reference within the show remains unpronounced. In the first act, Olivia is informed that a suitor from Count Orsino has arrived and is seeking an audience. In response, Olivia instructs her much-maligned manservant:

Go you, Malvolio. If it be a suit from the Count, I am sick, or not at home; what you will, to dismiss it. (I.v.109-10)

Modern interpretations mistakenly take this phrase to simply mean "whatever," as if Olivia simply wants to dismiss the entire situation. However, in the Elizabethan age and within the context of Shakespeare's play, the phrase "What you will" is more complex and, perhaps, a commentary for two pressing issues of the day.

Whereas the contemporary interpretation of "whatever" implies apathy, the phrase was commonly utilized in Shakespeare's age to express "desire" as in instruction for one person to follow a course of action. Given Malvolio's secret longing for Olivia, the perception of Malvolio satisfying Olivia's "what you will" justifies his cold interaction with Viola that follows.

The idea that "What you will" relates to a secret desire is also relevant given the context of the possible first performance of *Twelfth Night*.

Respected Shakespearean scholar Leslie Hotson proposes that *Twelfth Night* was performed on January 6, 1601 (the twelfth night after Christmas) during a festival organized by Queen Elizabeth I and held in honor of her guest, Count Don Virginio Orsino (note the similar name).

Ignoring the authorship questions prompted by this linkage, scholars suggest that the author of the play is sending a message, but to whom? Should Elizabeth/Olivia pursue a hidden desire for Orsino? Or is the queen right to dismiss suitors because more worthy lovers may reveal themselves? The truth can only be known to those in the audience on that January evening. As is frequently the case with Elizabethan drama, the response of the audience (especially royalty) is often just as important as the play itself.

But the phrase "what you will" would also have been known to theatergoers in 1601 as the title of a play by John Marston. This *What You Will* tells the story of a battle between two poets, the author and his enemy, playwright (and friend of Shakespeare) Ben Jonson. While the unremarkable comedy certainly favors the author, perhaps the Bard's addition of *What You Will* as a subtitle fulfills the dismissive function of the phrase. Maybe Shakespeare is letting the world know that this version of *What You Will* is the better version (why else add it as a subtitle?).

Regardless, both situations reflect the glories of *Twelfth Night*: hidden desires, unrequited loves, questionable identities, comeuppance, varying styles of comedies, and delightful wit and turns of phrase. Imagine how many other phrases in the works of Shakespeare are as layered with meaning and metatheatricality that we fail to fully understand. Whatever.

HEALTH & SAFETY

We are excited to welcome you back to your Cleveland Play House! Our commitment to the health and safety of our guests, artists, staff, and volunteers remains our first priority. We will continue to follow guidance from the CDC and the State of Ohio as part of this commitment. Audiences attending CPH performances in the Allen, Outcalt, and Helen theatres should be aware of Playhouse Square's health and safety guidelines.

For the most up-to-date information, go to clevelandplayhouse.com/visit.



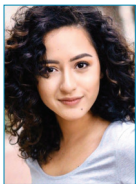
ISAAC BAKER (*Sir Toby/Antonio*) is beyond grateful and excited to be a part of the CPH production of *Twelfth Night*. Isaac graduated from the University of Evansville in the spring of 2019, where he played

Bruce Bechdel in the collegiate premiere of *Fun Home*. During his tenure at Evansville, he also played Andrew Carnes in *Oklahoma!*, Georg Zirschnitz in *Spring Awakening*, Pa Joad in Frank Galati's *Grapes of Wrath*, Albert Thornton in Horton Foote's *Lily Dale*, and Antonio in *Twelfth Night*. Some of his other past credits include Lorenzo in *The Merchant of Venice* with the Great River Shakespeare Festival, John Proctor in *The Phoenix Theatre's The Crucible*, and Ansel in *Brute Candor* Production's premiere of *The Cyprus Hatley Chapel*. Isaac finds working with CPH to be the utmost privilege, and his heart has been filled by becoming a member of this amazing community of theatre.



HARPER CASE (*Curio/Officer*) is elated to make her CPH debut and to work with such an incredible team of artists in *Twelfth Night*. Harper is a recent graduate from Case Western Reserve University with a BA in

Theatre Arts and Business Management. Prior CWRU credits include *Reckless; The Effect of Gamma Rays on Man-in-the-Moon Marigolds; Cry-Baby; Revolt. She Said. Revolt Again;* and others. She has performed locally in *Henry V* and *Julius Caesar* with The Cleveland Shakespeare Festival. She'd like to thank her family and T.M. for all that they do.



KRISTINA GABRIELA (*Viola*) is excited to finally be back on the stage with her MFA acting class in this beautiful production.

Kristina is from Corpus Christi, Texas, and received her BA in Acting/Directing at Texas A&M University-Corpus Christi. Recent CWRU/CPH credits include *Electra* in *Electra/Orestes* and *Sweetheart/F doctor/F tourist* in *Middletown*.

Other credits include Sophie in *Mamma Mia*, Mimi in *Rent*, and Beauty in *Smokefall*. She would also like to thank her friends and family for their love and support. Thank you to everyone who did their part to help theatre and the arts stay alive. Enjoy the show! @quirky_kris



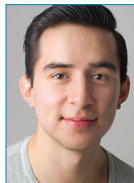
SIERRA GRABOWSKA (*Maria*) is originally from Shepherdstown, West Virginia, though she came to the CWRU/CPH Acting Program by way of Boston. After earning her BA in Theater and English from UMass Amherst,

she performed in Boston with multiple touring companies and is a company member of *Magnificent Bastards*, an international Shakespearean improv comedy troupe. Most recently, she played Clytemnestra in CWRU/CPH MFA's production of *Electra/Orestes*. Other theatre credits include Juliet in Shakespeare Now's *Romeo and Juliet*, Hamlet in Boston Theater Company's *Hamlet*, and Puck in Boston Theater Company's *A Midsummer Night's Dream*.



BRIDGET KIM (*Sir Andrew/Priest*) galloped over from Morehead, Kentucky, and is grateful to be in her last year of the CWRU/CPH MFA program.

She received her BA in Political Science and minor in Theatre Arts from the University of Louisville. Most recently, she played Helen of Troy and Chorus in CWRU/CPH MFA's production of *Electra/Orestes*. While at the University of Louisville, she found joy as LeeAnn in *A Piece of My Heart*, Rebecca in *The Long Christmas Ride Home*, Grace in *Baltimore*, and Ginny Yang in *Smart People*. Bridget is happy to share this weird moment in time with the audience, and she is especially happy that the show always goes on!



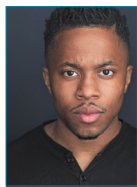
GUSTAVO MÁRQUEZ (*Duke Orsino*) was born in sunny California and was raised in the almost-just-as-sunny state of Colorado, where he received a BFA in Music Theatre from the

Metropolitan State University of Denver, a university that has just as long of a title as Case Western Reserve University. Gustavo has been living in the not-so-sunny state of Ohio for two years now, studying with the CWRU/CPH Acting Program. He is very grateful to his friends, mentors and family that have supported him in his pursuit of an artistic life. Professional credits: *Sweat*, *A Christmas Carol*, *Native Gardens* (Denver Center Theatre Company). CWRU/CPH credits include *Middletown*, *The Last Days of Judas Iscariot*, and *Electra/Oestes*. Other stage credits: *The Comedy of Errors*, *Julius Caesar*, *The Merchant of Venice*, *The Tempest*, *Metamorphoses*, *You Can't Take It With You*, *A Funny Thing Happened on the Way to the Forum*, *American Idiot*, *Dracula*, *Grease*. Gustavo-Marquez.com



RICKY ORTEGA (*Sebastian/Valentine*) is a Cleveland-based actor and theatre artist. He is a 2020 graduate of Kent State University, where he holds a BA in History and was a founding member of Latinx in Theatre,

the first Latinx theatre student organization in the Midwest. Most recently he was seen in *Pandemonium* and *La Frontera and the Heart*, both at Cleveland Public Theatre. Other credits include DJ/Lio Morales/Trujillo in *In the Time of the Butterflies* (staged reading), Benedicto in *Vejigantes*, and Victor in *La Gringa* (staged reading) at Kent State University. He is incredibly grateful for this opportunity and for those who've supported him along the way. Enjoy the show!



CHRISTOPHER B. PORTLEY (*Feste*) is a third-year MFA candidate originally from Dallas, Texas. He holds a BS from the University of North Texas. He has gained CWRU/CPH MFA credits for *Electra/Orestes*, *The*

Last Days of Judas Iscariot, and *Middletown*. He made his Chautauqua Theater Company debut this past summer playing De'Andre in Dominique Morriseau's *Blood at the Root* directed by Stori Ayers; and Zanni and Flavio in *Commedia Dell'Arte*, directed by Andrew Borba. Credits include *Father Comes Home from the Wars, Parts 1, 2, & 3* (African American Repertory Theatre). Other selected credits: *The Tempest*, *Measure for*

Measure (Shakespeare Academy at Stratford); *Stick Fly* (University of North Texas). He thanks God for this moment, and his family and friends for their continued love and support. He is taking his final year of grad school by the horns and is excited about the next season of his life!



JORDAN TAYLOR (she/they) (*Olivia*) is grateful to be returning to in-person performance in *Twelfth Night*. Jordan is a performing artist, aspiring intimacy director, and anti-racist theatre advocate.

Jordan is originally from Ypsilanti, Michigan, and obtained a BFA in Acting from Oakland University. Jordan is currently pursuing certification in Intimacy Direction with IDC. Jordan most recently portrayed Hermia in *A Midsummer Night's Dream* at Notre Dame Shakespeare Festival. Jordan's favorite credits include *In The Red and Brown Water*, *Marcus*; or *Secret of Sweet*, *Othello*, and *Electra*. Jordan is looking forward to being back in the theatre to tell impactful stories safely and bravely.



NOAH WILLIAMS (*Malvolio/Captain*) came to the CWRU/CPH MFA Acting Program from Alabama where he attended Troy University. While there, he performed in numerous roles. Notable credits include Tom in

The Glass Menagerie, Petruccio in *The Taming of the Shrew*, and Black Stache in *Peter and the Star Catcher*. Noah would like to send a huge shout out to his family he was born with and the family that he found along the way. Enjoy the show!

SAM WHITE (*Director*) is the award-winning founder of Shakespeare in Detroit, a non-profit theatre based in Detroit, Michigan. Her credits also include the prestigious 2017 Paul Nicholson Arts Management Fellowship at the Oregon Shakespeare Festival. She is also a member of the 2017 Cohort for ArtEquity in Los Angeles, California. White served as the assistant director for Antoni Cimolino's 2018 production of *The Tempest* at the Stratford Festival (Canada). She was also a part of the inaugural 2019 cohort for Classical Directing Fellows at The Old Globe in San Diego, California. White served as the director

for 2019's *Twelfth Night* at the Utah Shakespeare Festival in Cedar City, Utah, and also completed the Director's Intensive at Yale University during its Summer Session that same year. Her most recent credits include directing *A Midsummer Night's Dream* for The Old Globe and University of San Diego Shiley Graduate Theatre Program in San Diego, California, as well as *Romeo & Juliet* for the University of Michigan's School of Music, Theatre & Dance.

RICHARD H. MORRIS, JR. (*Scenic Designer*) is a Cleveland, Ohio-based scenic and lighting designer. Recent designs include *American Son* (Pittsburgh Public Theatre), *Bourbon at the Border* (Allegheny Playshop Theatre), and *Ma Rainey's Black Bottom*, (Karamu House). Mr. Morris has designed scenery for over 150 productions, and was the recipient of the 2011 National Black Theatre Festival award for "Outstanding Achievements in Scenic Design." In 2013, he was keynote speaker at Alabama State University on African Americans in Scenic Design. He is currently technical director/resident scenic designer for Weathervane Playhouse in Akron, Ohio. Mr. Morris' scenic and lighting designs have been seen at Akron School of Performing Arts, Ensemble Theatre Cleveland, Cleveland Public Theatre, Oberlin College Theatre, Dobama Theatre, Akron Civic Theatre, and Rabbit Run Theatre. He holds a B.A. in Scenic and Lighting Design from Kent State University.

JEFFREY VAN CURTIS (*Costume Designer*) is Cleveland Play House's costume shop manager. CPH design credits include *A Carol for Cleveland*, *My Name is Asher Lev*, *Bill W. and Dr. Bob*, *Doubt*, *I Am My Own Wife*, *Rounding Third*, *Proof*, *Dinner with Friends*, and *Art*. CWRU/CPH MFA Acting Program design credits include *Angels in America*, *Fifth of July*, *She Stoops to Conquer*, *A Philadelphia Story*, *The Winter's Tale*, *An Orchard*, and others, along with several CPH Theatre for Children productions. Other design credits include *Singin' on the Ohio* and *The Goblins Will Git You* at The Lantern Theatre, productions at Coconut Grove Playhouse and Studio Arena Theatre, and work on the film *Kansas City*. He has also created wigs for a number of CPH productions. He holds a Master of Fine Arts in Costume Design and Technology from University of Missouri-Kansas City. Jeffrey thanks CPH's

costume, wardrobe and wigs staff for their creativity, enthusiasm, and support.

JAKYUNG CHO SEO (*Lighting Designer*) is an associate professor of lighting design and coordinator of BFA and MFA design, technology and production at Kent State University. Prior to joining the faculty at KSU, she taught at University of Cincinnati and California State University at Fresno. Jakyung has worked as a professional lighting designer and assistant lighting designer in USA regional theatres, including Steppenwolf, Congo Square Theatre, Eye to Soul, CATCO, Porthouse, and Lodestone Theatre. Her international credits include *Face* at Edinburgh, (UK) and *What We Want Is* for Thrust Dance Company (Japan) where she was awarded the best prize at the International Dance Festival in Saitama; *BINARI* at Avignon Off Theatre Festival and Theatre Laboratory Elizabeth Czerczuk (France); and Sibiu International Theatre Festival (Romania). Internationally, she has taught lighting design workshops in Thailand, Singapore, and South Korea.

ANGIE HAYES (*Sound Designer*) has designed and mixed sound for productions at many area theaters and high schools. She has also recorded and sound-designed for several podcasts, including *Sidewalk*, *Munchen, MN*, and a radio play series for The Endangered Species Theatre Project of Frederick, Maryland. She has a BA in Music from the University of Wisconsin Oshkosh, with an emphasis in Recording Technology and Music Business.

ALEXIS BLACK (*Intimacy Consultant*) is a fight and intimacy director, a theatrical movement specialist and AEA actor. She is certified with Intimacy Directors & Coordinators in the Michael Chekhov Technique and the Margolis Method. She serves as an Assistant Professor of Movement, Acting and Stage Combat at Michigan State University. As a movement director she has choreographed for regional theatres, and theatres in New York City, Germany, and South Korea. Her intimacy direction has recently been featured at Birmingham Children's Theatre and Hope Repertory Theatre, and in teaching workshops on Intimacy Direction and theatrical consent practices across the U.S. Black is co-authoring a book on "Staging Intimacy and the Creative

Team” (estimated release 2022) through Routledge Publishing. Her fight direction/movement consultation has been featured at venues such as the Shakespeare Theatre Company, Virginia Repertory Theatre, Hudson Valley Shakespeare Festival, and Manhattan Theatre Club (Broadway). More can be found at www.alexisblack.net.

KEVIN INOUYE (*Fight Choreographer*) is a certified teacher and theatrical firearms instructor with the Society of American Fight Directors and a SAG-AFTRA stunt performer. He has choreographed theatrical violence for over 100 productions, including *Into the Breches!*, *CLUE*, *Pipeline*, *Native Gardens*, and *Middletown* for Cleveland Play House. A published author, actor, director and theatrical armorer, he is assistant professor of movement, acting, and stage combat at Case Western Reserve University and the CWRU/CPH MFA Acting program. He also teaches workshops regularly around the country.

BETH McGEE (*Vocal Coach*) is a co-founder of Shadow of the Run productions and the playwright of *WanderLust* and *DreamWalkers*, Cleveland’s first fully immersive theater experience, produced in July 2019. She was the on-set dialect coach for Cinemax’s 2016 television series *Quarry*, directed by Greg Yaitanes; and has been the vocal coach for CWRU/CPH MFA Acting Program productions of *The Seagull*, *Fifth of July*, *Macbeth*, *She Stoops to Conquer*, *The Philadelphia Story*, *The Misanthrope*, and *An Orchard*. Additional CPH voice coaching credits include *A Christmas Story*, *The Grapes of Wrath*, *A Kiss for Cinderella*, *The Imaginary Invalid*, *The African Company Presents Richard III*, *Lady from the Sea*, *Antigone*, and *Dracula*. McGee dialect-coached the 2002 film *Welcome to Collinwood* directed by the Russo Brothers and starring George Clooney. She has coached and/or acted in productions at numerous Cleveland area theaters, 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.

MICHELLE LEVINSON (she/they) (*Stage Manager*) is a Cleveland-based stage manager originally from Los Angeles, California. Local

stage management credits include *A Midsummer Night’s Dream*, *Saint Joan*, and *Shakespeare in Love* at Ohio Shakespeare Festival; *Tovic Tomte and the Trolls* at Talespinner Children’s Theatre; and *Station Hope ’18* at Cleveland Public Theater. She also had the opportunity to work on *9 to 5*, *Ain’t Misbehavin’*, and *Newsies* at Porthouse Theater as a stage management intern. Michelle graduated from the theater program at Baldwin Wallace University in the class of 2020.

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, 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 a 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, 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, 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* (The 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 and 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 and a BA 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.

DONALD CARRIER (*Director of CWRU/CPH MFA Acting Program/Production Liaison*) is the Director of the CWRU/CPH MFA Acting Program. He most recently directed *Middletown* for the MFA Program, *Othello* at Texas Shakespeare Festival and *As You Like It* for the CWRU Department of Theater. For the CWRU/CPH MFA Acting Program, he has also directed *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*, *Alms*, *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.

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.

LAURA KEPLEY (*Artistic Director*) became Artistic Director of Cleveland Play House in 2013 and has directed numerous CPH mainstage productions, including *Every Brilliant Thing*; *Into the Breaches*; *Tiny Houses* (world premiere); *Sweat*; *The Diary of Anne Frank*; *Shakespeare in Love*; *The Crucible*; *Steel Magnolias*; *The Good Peaches* (world premiere); *Fairfield* (world premiere); *How I Learned to Drive* (also at Syracuse Stage); *The Little Foxes*; *Venus in Fur*; *Good People* (also at Syracuse Stage); *A Carol for Cleveland* (world premiere); *In the Next Room, or*

the vibrator play; *My Name is Asher Lev* and CPH readings of Roe Green Award-winning plays *Tiny Houses*; *The Chinese Lady*; *Soups, Stews and Casseroles*; 1976; *Marjorie Prime* and *Daphne's Dive*. She joined CPH in 2010, having arrived from Trinity Repertory Company in Providence, Rhode Island, where she was Resident Director and Artistic Associate for four seasons and Interim Director of the Brown/Trinity Rep M.F.A. in Directing Program for one. She has also directed for The Alliance Theatre, Asolo Repertory Theatre, Chautauqua Theater Company, Cincinnati Playhouse in the Park, Contemporary American Theatre Festival, and The John F. Kennedy Center for the Performing Arts, among others. A native Ohioan, Laura received her undergraduate degree from Northwestern University and her Master of Fine Arts from Brown University/Trinity Rep. She is a Drama League Fellow, a recipient of the 2009–2011 National Endowment for the Arts/Theatre Communications Group Career Development Program for Directors, and a member of Leadership Cleveland's Class of 2021. Locally, she has been recognized with multiple Outstanding Director commendations from The Cleveland Critics Circle, a Cuyahoga Community College/Smart Business "Smart Women" Award and a Crain's Cleveland "Woman of Note" designation.

COLLETTE A. LAISURE (*Managing Director*) joined the Cleveland Play House leadership on February 15, 2021, partnering with Board Chair Anne Marie Warren and Artistic Director Laura Keypley to support the board and staff with overall business operations. Previously, Laisure served as Vice President and Executive Director of the PNC Fairfax Connection from 2012 to 2017, spearheading the strategic and operational direction of the thriving community resource center located in Cleveland's Fairfax neighborhood. Collette served as the President and Executive Director of The Presidents' Council and has held board leadership roles at UH Rainbow Babies &

Children's Foundation, Cleveland Public Theatre, Fairfax Renaissance Development Corporation, and Karamu House. Laisure also served as Director of The City of Cleveland's Office of Equal Opportunity, where she managed a budget of \$1 million and was responsible for administering and monitoring compliance with the Female- and Minority-owned Business Enterprise program. She is a member of Leadership Cleveland's Class of 2008, and a 2008 Crain's Cleveland Business Woman of Note.

PAMELA DIPASQUALE (*Director of Education and Artistic Strategies*) joined the CPH family in 2010 as the Director of Education. Under her guidance, the education department serves more than 30,000 children and adults annually with a suite of 11 innovative education programs, and partners with more than 130 local, regional, and national organizations, including the US Department of Education. Pamela came to Cleveland from the Kentucky Shakespeare Festival in Louisville, where she served as Education Director. In Kentucky, she led award-winning educational outreach programs and worked in partnership with the National and State Department of Juvenile Justice and Delinquency Prevention Program to provide a theatre-in-education program for incarcerated youth, and successfully developed a training institute for rural theatre artists. In her career, Pamela has developed the artistic and educational vision of Children's Theatre of Maine, where she served as Artistic Director; founded City Shakespeare, a theatre company that provides free programming for low-income urban children and teens; served as an adjunct professor in the School of Education at Bellarmine University in Louisville; and presented at both state and national conferences on topics related to theatre education and community building. Pamela received her undergraduate degree from Boston College and her MA from Emerson College in Boston.

CPH STAFF AND COLLEAGUES

as of 9/17/2021

LEADERSHIP

Laura KepleyArtistic Director
Collette A. Laisure..... Managing Director
Pamela DiPasqualeDirector of Education & Artistic Strategies

ARTISTIC

Maureen Burns Artistic Producer
E.B. Smith Director of Artistic Inclusion
Rachel Lerner-Ley Literary Manager & Resident Dramaturg
Betty B. Brooks Company Manager
Derek Green Associate Producer
Craig Joseph Artistic Associate
Justin Satchel Producing & Company Management Associate
Somer Harris Artistic Digital Associate

EDUCATION

Thomas Kazmierczak CARE Project Director
Marcela Rodriguez-Gonzalez Director of Community Development
Liz Burns Manager of Compliance
Cassey Fye Manager of Pedagogy
Yining Lin Manager of Partnerships
Eugene Sumlin Manager of Teaching Artist Development
Michelle Dowd, Josh Fye, Emmanuel Jackson,
Pablo Lopes Wraparound Site Coordinators
Andrew Valdez Creative Community Builder
Dar'Jon Bentley, Tyler Collins, Abigail DeWitte, Gary Galbreath,
Delaney Hagy, Jailyn Harris, Inés Joris, Kristen Moldovan,
Nnamdi Okpala, Mark Swinerton, Morgan Wilson, Teaching Artists

CWRU/CPH MFA ACTING PROGRAM

Donald Carrier Director
Jerrod Scott Department Chair
Geoff Bullen Shakespeare Intensive
Jairo Cuesta Grotowski Technique
Kevin Inouye Movement
Laura Kepley Text and Special Projects
Beth McGee Voice
Jeffrey Ullom Performance History
David Vegh Acting, On-Camera Acting

PRODUCTION

Tyler Jacobson Director of Production
Maryann Morris Associate Director of Production

STAGE MANAGEMENT

John Godbout AEA Stage Manager

SCENERY

George Blogna Technical Director
Aaron Benson Associate Technical Director
Schyler Graham Scene Shop Foreperson
Phil Cepis Carpenter
Daniel Holden Carpenter
Nick Lucas Carpenter
Daniel Schumacher Carpenter
Dan Skotko Carpenter

PAINT SHOP

Megan Walsh Charge Scenic Artist
Kelly Sherlock Scenic Artist

COSTUMES

Jeffrey Van Curtis Costume Shop Manager
Carolyn Dickey Associate Costume Shop Manager
Clare Briggs Head Draper
Kristine Davies First Hand
Cristine Patrick Stitcher
Sandra Zodnik Crafts Artisan

PROPS

Jessica Rosenlieb Prop Shop Supervisor
Erin Simpkin-Ocampo Associate Prop Shop Supervisor
Jared Korte Properties Carpenter
Kirsten Weber Properties Artisan

LIGHTING

Michael Boll Lighting Supervisor
Michael Monter Head Electrician
Joey Coyle Electrician
Michael Sinclair Electrician

SOUND & PROJECTION

James C. Swonger Sound and Projection Supervisor
Mark Baldarelli Associate Sound and Projection Supervisor

ADMINISTRATION

Jeff Ryder Associate Managing Director
Holly Kosalko Assistant to the Artistic and Managing Directors

FINANCE

Anita H. Cook Chief Financial Officer
Donna Dziak Associate Administrator
Vijay Desai Staff Accountant

MARKETING AND AUDIENCE SERVICES

Nathan Lilly Director of Marketing
Kristen Wahopoulos Associate Director of Marketing
Lee McKinstry Marketing Communications Manager
Robert Taylor Subscriber Services Manager

DEVELOPMENT

Jenifer Warren Donor Relations Director
Erica Lohan Development Associate

CREATIVE SERVICES

Brian Tatsumi Creative Director

HUMAN RESOURCES

Rhonda Lowe Director of Human Resources
Merlin DeTardo Senior Human Resources Generalist
Kiara Vance Access and Inclusion Manager

SUPPORT SERVICES

Jeff Werbeach NetworkinGuys – IT Services
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