

Fiddler on the Roof



based on **SHOLEM ALEICHEM** *stories by special permission of* **ARNOLD PERL**
book by **JOSEPH STEIN**, *music by* **JERRY BOCK**, *lyrics by* **SHELDON HARNICK**
directed by **MICHAEL BARAKIVA**



DOBAMA THEATRE

FORGED IN CLEVELAND



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APRIL 25–MAY 18, 2025

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possible extension to may 25

WRITTEN BY:

George Brant

DIRECTED BY:

Laura Kepley

Adapted from the memoir
by Eliese Colette Goldbach

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- Upcoming Programs**
- Cleveland Jewish Book Festival
 - Pickleball Classes and Leagues
 - News of the Week
 - Art Programming
 - Senior Day
 - Dance Lessons



ACTIVE



A DEEP FAMILY RELATIONSHIP



My family, as it turns out, has a deep relationship with *Fiddler on the Roof*, arguably the most perfect of American musicals. It began with my grandfather, Ben-Zion, whom I never met. He and his three brothers left their shtetl in the early 20th century, fleeing pogroms and other forms of government-sanctioned violence, to seek a better life even if that meant being far from the home they loved. Seven decades later, my father watched his teenage son (me), perform in an outdoor community theatre production of *Fiddler*. (My most stoic father cracked a smile and whispered to my mother, “This is as Jewish as it gets.”) Two decades after that, my husband and I embarked on the Long Island Rail Road to watch my cousin’s son bring the house down as Tevye in his high school production of *Fiddler*.

I’d bet that our family is not unique in this way; that most families, Jewish or not, have some inter-generational experience of this show **which has been performed, every night, somewhere in the world, since it premiered on Broadway on September 22, 1964.** It is one of the reasons that I chose it to conclude my first season here as Artistic Director. *Fiddler*, like many great musicals, performs a wonder of wonders, this miracle of miracles: it tells the very specific story of a very specific community, and the more specific it gets, the more universal the experience becomes. The microscope becomes the telescope. The writers of *Fiddler* were very clear about how they wanted to tell the Jewish story as a lens for the greater human experience.

For those of you who are our loyal members, you have probably gleaned that what interests us artistically at Cleveland Play House is creating unique theatrical experiences that you can’t have anywhere else in Cleveland, or for that matter, the world. From Kate Hamill’s farcical *Pride and Prejudice*, to Maggie Lacey’s inimitable (Cleveland Circle Award-winning) performance in *What The Constitution Means To Me*, to our fantastical take on *A Christmas Story*, to *Fat Ham*’s spiciest of cookouts, and the Clevelandest *King James*, you’ll see that our *Fiddler* plays an equally unique tune. Like the characters in this play, we want to honor the rich tradition of this show, but also discover how to present it anew, to resonate with today’s audience and address today’s times.

I’d like to call your attention, as well, to the series of pre- and post-show engagement activities organized by Pamela DiPasquale (Director of Education) and Marcela Rodriguez-Gonzalez (Director of Community Development), through a U.S. Department of Education grant. These activities are not only extraordinary unto themselves, but they are also a harbinger of how we hope to grow all CPH productions into grand artistic experiences with educational and engagement components that give us all a reason to celebrate life. L’Chayim!

A handwritten signature in black ink, appearing to read 'Michael Barakiva'.

Michael Barakiva,
Artistic Director

DEAR FRIENDS



Welcome to *Fiddler on the Roof* at Cleveland Play House! This timeless musical is a story of family, tradition, and resilience — values that resonate deeply with our city. Cleveland is built on generations of dreamers and doers, people who have faced change with courage and embraced community as their greatest strength. In many ways, the world of *Fiddler on the Roof* feels familiar: a place where neighbors lift each other up, where heritage matters, and where stories bring us together.

As we near the end of this remarkable season, we want to express our deepest gratitude. Whether you've attended a performance, supported our education programs, or contributed to the future of theatre in Cleveland, **you are the heart of CPH**. Your commitment to the arts allows us to continue creating world-class productions, fostering dialogue, and making theatre accessible to all. Your passion for the arts enriches our local culture and makes Cleveland a true hub of creativity and innovation.

This production of *Fiddler on the Roof* is a celebration of our shared values. We are especially grateful to **The Milton and Tamar Maltz Family Foundation** for their generous sponsorship of the *Fiddler* orchestra, ensuring that the unforgettable score echoes throughout our beloved theatre with the full, vibrant sound it deserves. This kind of philanthropy exemplifies what makes Cleveland special: a city that values the arts and understands their power to inspire and unite.

In addition to our performances, we're excited to present a **series of free and interactive programs each weekend** curated by our Education Department. These events — featuring engaging panels, hands-on demonstrations, live performances, exhibits, and immersive activities — invite you to connect with the story of *Fiddler on the Roof* in innovative ways. This series is one of many CPH efforts to live our core values of artistry, community, and lifelong learning.

Join Us for the CPH Gala — May 31: A Night in the Emerald City!

To cap off this unforgettable season, we invite you to the **Cleveland Play House Gala on May 31**. This year's theme, **Emerald City**, celebrates the magic of storytelling and the enduring legacy of our 109-year-old artistic home. Your participation in this dazzling event helps sustain our mission of bringing transformative theatre to Cleveland and supports educational initiatives that empower students and audiences alike.

Thank you for being an essential part of our Cleveland family. Your support has helped us create meaningful experiences and vibrant cultural moments throughout the season. We look forward to many more shared journeys, conversations, and celebrations as we continue to light up Cleveland with the joy of live theatre.

With deepest gratitude,

A handwritten signature in dark ink, appearing to read 'Rachel L. Fink'.

Rachel L. Fink,

Managing Director

managingdirector@clevelandplayhouse.com

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2025

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May 17 JANE SCOTT by Majkin Holmquist

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Hanna Theatre, Playhouse Square

SUNDAY *in the* PARK with GEORGE

Sondheim's Musical Masterpiece

Music and Lyrics by Stephen Sondheim
Book by James Lapine
Originally Directed on Broadway by James Lapine
Orchestrations by Michael Starobin



Originally Produced on Broadway by The Shubert Organization and Emanuel Azenberg |
By arrangement with Playwrights Horizons, Inc. New York City, which produced the original
production of Sunday in the Park with George in 1983. Sunday in the Park with George is
presented through special arrangement with Music Theatre International (MTI). All authorized
performance materials are also supplied by MTI. www.mti-shows.com

NOV. 28 - DEC. 21, 2025

Mimi Ohio Theatre, Playhouse Square

A Christmas CAROL

NEO's Favorite Holiday Tradition

By Charles Dickens
Adapted and Originally Directed by Gerald Freedman



MAR. 20 - APR. 4, 2026

Hanna Theatre, Playhouse Square

MACBETH

Shakespeare's Towering Tragedy

By William Shakespeare



OCT. 24 - NOV. 9, 2025

Hanna Theatre, Playhouse Square

DIAL M FOR MURDER

The Gripping Psychological Thriller

Adapted by Jeffrey Hatcher
From the Original Frederick Knott



Dial M for Murder is presented by arrangement with Concord Theatricals. www.concordtheatricals.com

FEB. 6 - MAR. 1, 2026

Hanna Theatre, Playhouse Square

The HEART of ROBIN HOOD

A Timeless Tale of Adventure

By David Farr



APR. 24 - MAY 17, 2026

Hanna Theatre, Playhouse Square

Ms. HOLMES & Ms. WATSON

Apt. 2B

A Madcap Mystery Romp

By Kate Hamill



Cheerfully celebrating the 100th anniversary of Doyle's iconic character, Ms. Watson, the play has been
by and received its World Premiere produced by Kansas City's Playhouse Square. Creative Direction
Angela Greig, Executive Director. The play is voiced in the JAW, New York's first and only all-female theater group.
Well-Known. Directed by Crystal Fairmount. Creative Director: Ms. Holmes & Ms. Watson. Apt. 2B is presented
through special arrangement with TRW PLAYS, 1180 Avenue of the Americas, Suite 640, New York, NY
10036. www.trwplays.com



A NIGHT TO KICK UP YOUR RUBY SLIPPERS

Cleveland Play House Annual Gala • Saturday, May 31, 2025 • Allen Theatre

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For more information, contact Caitie H. Milcinovic, Director of Development:

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ARTISTIC DIRECTOR | **MICHAEL BARAKIVA** | MANAGING DIRECTOR | **RACHEL L. FINK**

Welcomes you to

FIDDLER ON THE ROOF

Based on Sholem Aleichem stories by special permission of Arnold Perl.

Book by **JOSEPH STEIN**

Music by **JERRY BOCK** Lyrics by **SHELDON HARNICK**

Produced on the New York Stage by **HAROLD PRINCE**

Original New York Stage Production Directed and Choreographed by

JEROME ROBBINS

DIRECTED BY **MICHAEL BARAKIVA**

MUSICAL STAGING AND CHOREOGRAPHY BY **STAŚ KMIEĆ**

Inspired by and adapted from the original choreography by Jerome Robbins

MUSIC DIRECTOR **DIANE LOUIE**

SCENIC DESIGNER
RAUL ABREGO

COSTUME DESIGNER
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ASSISTANT STAGE MANAGER
PAMELA SALLING*

April 26 – May 25, 2025 | ALLEN THEATRE

* * *

Fiddler On The Roof is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.mtishows.com

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

Season Sponsor



Orchestra Underwriter
**The Milton and Tamar Maltz
Family Foundation**



Show Sponsor

Additional Season Support



SYNOPSIS

“Tradition!” The word immediately invokes the venerated pillars of faith, family, and friendship. But in the Russian shtetl of Anatevka, Tevye the milkman and his wife, Golde, must walk the fine line of balancing tradition with turn-of-the-century progressiveness. A deeply moving tale about community and generational values, *Fiddler on the Roof* is a heartwarming story of fathers and daughters, husbands and wives, and love and laughter. “L’Chayim!”

Place: Anatevka, a small village in Russia | **Time:** 1905, on the eve of the Russian Revolution

CAST (in alphabetical order)

TEVYE	ROBERT CUCCIOLI*
SHANDEL	CAROLYN DEMANELIS
TZEITEL, GRANDMA TZEITEL.....	MARIA NOEL FALLOUH
AVRAM	ETHAN FLANAGAN
FRUMA-SARAH, CHORUS	AMY FRITSCHÉ*
CHAVA, FIDDLER.....	SASHA GEISSER
FYEDKA, CHORUS	MICHAEL GLAVAN*
GOLDE	JOANNA GLUSHAK*
CONSTABLE, LABEL, CHORUS	MATT KOENIG*
MOTEL	BRENDAN LOWRY
BIELKE	CHRISTINA McSHEFFREY
MORDCHA	CALDER MEIS
RABBI	MARC MORITZ*
HODEL	BEBE MOSS
PERCHIK, NACHUM	AVERY LAMAR POPE
LAZAR WOLF, CHORUS.....	GEOFFREY SHORT
MENDEL.....	JAMES MONROE ŠTEVKO*
SHPRINTZE	ADDIE WISNIEWSKI
YENTE	KRISTINE ZBORNIK*
FEATURED DANCERS	ELLIOT BLOCK, LESTER GONZALEZ, DAVID LENAHA, JAMES MONROE ŠTEVKO*

Understudies never appear for a listed player

unless a specific announcement is made at the time of the performance.

For Chava, Fiddler, and Hodel: MADALYN BAKER; for Fyedka and Mendel: ELLIOT BLOCK;
for Golde, Yente, and Fruma-Sarah: CAROLYN DEMANELIS; for Lazar Wolf: MATT KOENIG;
for Perchik, Nachum: ETHAN FLANAGAN; for Motel: CALDER MEIS; for Tzeitel, Grandma Tzeitel,
and Shandel: MEREDITH NELSON; for Tevye and Rabbi: ADAM ORTEGA

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

The Director and Choreographer are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

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

The musicians are represented by the Cleveland Federation of Musicians, Local 4 of the American Federation of Musicians; Leonard DiCosimo, President.

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 Instagram) and use the hashtag #CPHFiddler and credit our fantastic design team: Scenic Design by Raul Abrego, Costume Design by Suwatana “Pla” Rockland, Lighting Design by Zach Blane, Sound Design by Lindsay Jones, and Puppet Design by Ian Petroni.

ADDITIONAL ASSISTANCE

ASSOCIATE DIRECTOR	JAILYN SHERELL HARRIS
ASSOCIATE CHOREOGRAPHER/DANCE CAPTAIN	JAMES MONROE ŠTEVKO
ASSISTANT DIRECTORS	MADALYN BAKER, MEREDITH NELSON
CULTURAL CONSULTANT	CANTOR VLADIMIR LAPIN
DIALECT COACH	MATT KOENIG
ASSISTANT LIGHTING DESIGNER	SIERRA SMITH
ASSOCIATE SOUND DESIGNER	NAT HOULE
STAGE CARPENTER	BRANDON RICE
PRODUCTION ASSISTANTS	ANNA SMITH, VIVIAN THOMAS
WARDROBE SUPERVISOR	CASEY RATTZ
DRESSERS	DOMINIQUE COPPELLA, KATIE LYTLE
DRESSER, HAIR AND WIG SUPERVISOR	KIM GAPINSKI
LIGHT BOARD OPERATOR	AARON FRAZIER
FOLLOW SPOT OPERATORS	OLIVIA MALLENDICK, BOYD MANUEL
SOUND TECHNICIAN/ A1	COLIN WHITELY
SOUND TECHNICIAN/A2	KIMBERLY GRICE

Special Thanks to

The Maltz Museum	Rabbi Berel	Yumi Lebovits	Mae Rockland
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MUSICAL NUMBERS

ACT I

PROLOGUE – TRADITION	Tevye and the Villagers
MATCHMAKER	Tzeitel, Hodel, and Chava
IF I WERE A RICH MAN	Tevye
SABBATH PRAYER	Tevye, Golde, and the Villagers
TO LIFE	Tevye, Lazar, and the Men
TEVYE’S MONOLOGUE	Tevye
MIRACLE OF MIRACLES	Motel
THE DREAM	Tevye, Gole, Grandma Tzeitel, Fruma-Sarah, and the Villagers
SUNRISE, SUNSET	Tevye, Golde, and the Villagers
WEDDING DANCE	The Villagers

ACT II

NOW I HAVE EVERYTHING	Perchik and Hodel
TEVYE’S REBUTTAL	Tevye
DO YOU LOVE ME?	Tevye and Golde
FAR FROM THE HOME I LOVE	Hodel
CHAVA SEQUENCE	Tevye
ANATEVKA	The Villagers
EPILOGUE	Entire Company

Fiddler on the Roof Orchestra:

Conductor/Keyboard: Diane Louie
Contractor: Julie King

Dave Banks	Steven Greenman	Ryan McDermott	Sara Smith
David Ellis	Kyra Kester	David McHenry	Chris Vance
John Faieta	A. J. Kluth	Joe Miller	Amitai Vardi
Paul Ferguson	Blake Kniola	Evan Mitchell	Linda White
Leah Goor Burtnett	Nancy Maier	Andrew Pongracz	
	Ben Malkevitch	Ally Pressman	

A NOTE FROM THE CULTURAL CONSULTANT

by Cantor Vladimir Lapin

Few works in musical theatre resonate as deeply as *Fiddler on the Roof*. The opening melody of “Sunrise, Sunset” are some of the most evocative bars of music in Broadway history, and they tug on the heartstrings, no matter our background. More than half a century after its debut, the story of Tevye the dairyman; Golde, his wife; their family; and the fragile world of Anatevka continues to captivate audiences worldwide. At its heart, *Fiddler* is about change: how we navigate it, resist it, and use it to decide what matters most.

Rooted in the Yiddish tales of Sholem Aleichem (1859–1916), *Fiddler* reflects the rhythms of Eastern European village life. Yet, in that specificity, the musical finds its universality. Tevye’s concerns mirror our own. He wonders how to honor the past while embracing the future, how to protect family in uncertain times, how to let go and hold on at once. These questions transcend cultures and generations. This is why *Fiddler* continues to resonate.

One of the most powerful ways *Fiddler* explores these themes is through ritual. Ritual is the anchor of the characters’ lives, from sabbath prayers to wedding blessings and beyond. These moments are not just ceremonies; they are acts of remembrance, expressions of faith, and declarations of identity. Even as Tevye wrestles with change, ritual remains a source of strength and continuity, a reminder that sacred moments connect us across generations, especially in times of upheaval. Through these shared practices, we keep our stories alive.

Cleveland has its own special connection to *Fiddler on the Roof*. The city has long been home to a vibrant Jewish community shaped by the same immigrant stories that inspired the musical. Cleveland audiences have embraced *Fiddler* as part of the city’s cultural framework, from early local productions to national tours. The show’s original director and choreographer, Jerome Robbins (1918–1998), was born Jerome Rabinowitz in New York, but his father grew up in Cleveland.

And of course, there is the music! The moment the first notes of the fiddle ring out, we are transported to Anatevka. These songs — of longing, joy, sorrow, and hope — carry the weight of histo-



Cantor Lapin

ry while continuing to stir our hearts and speak to our shared humanity. Composer Jerry Bock (1928–2010) and lyricist Sheldon Harnick (1924–2023) drew on the heritage of Eastern European musical modes to create a score that bridges the old world and the new. These are not just show tunes; they are folk songs, prayers, and laments woven together, echoing centuries of Jewish life.

Ultimately, *Fiddler on the Roof* endures because it reminds us of what is worth holding onto when the world shifts. It is a story of survival and adaptation, of love and loss, and of the fragile but precious threads that tie us to one another. And, in a world of constant change, the power of ritual, of pausing to bless the moment, of lighting a candle against the darkness, remains as vital as ever. To life, to life, *l'chayim*!



Rabbi Elle Muhlbaum lighting a Havdalah candle at the conclusion of Shabbat.



celebrating the arts that bring us together.

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MEET THE FOUNDERS OF THE MILTON & TAMAR MALTZ FAMILY FOUNDATION: ORCHESTRA UNDERWRITER FOR FIDDLER ON THE ROOF

Cleveland Play House is honored that the Milton & Tamar Maltz Family Foundation has generously underwritten the orchestra costs for our production of *Fiddler on the Roof*. It is through their invaluable support that we are able to enjoy this musical's extraordinary score, featuring 12 instruments!

Milton Maltz, who began his broadcast career as a child actor on radio and television, founded Malrite Communications in 1956 and served as its chairman and chief executive officer until selling the broadcast conglomerate in 1998.

Making their home in Northeast Ohio in the early 1970s, the generosity of Milton and Tamar has made an indelible impact on Northeast Ohio, the nation, and, ultimately, the world. They have been generous supporters of The Cleveland Orchestra, Cleveland Museum of Art, Cleveland Clinic, Case Western Reserve University, and of course, Cleveland Play House. Milton played a pivotal role in bringing the Rock and Roll Hall of Fame to Cleveland and went on to found the International Spy Museum in Washington, D.C. in 2002. Other areas of interest include the US Holocaust Museum in Washington, D.C., the Brain & Behavior Research Foundation, and the Lieber Institute for Brain Development/Maltz Research Laboratories in Baltimore, MD.

Among the Maltzes' most noteworthy contributions is the creation of the Maltz Museum of Jewish Heritage. Located in Beachwood, Ohio, the museum seeks to extend tolerance and understanding by sharing Jewish heritage through the lens of the American experience. In the Fall of 2015, the museum hosted a major exhibition of the Violins of Hope, a multisensory experience



Milton and Tamar Maltz

incorporating stories, imagery, video, and music of violins that survived the Holocaust and have since been restored by famed Israeli luthier Amnon Weinstein. Members of The Cleveland Orchestra played these historic violins in the newly renovated Silver Hall, part of the Maltz Performing Arts Center at The Temple-Tifereth Israel at Case Western Reserve University.

Because of their love of Broadway and musical theatre, Milton and Tamar were instrumental in saving the former Burt Reynolds Dinner Theatre in Jupiter, Florida from the wrecking ball in 2001. Their creative and business acumen served to develop the once struggling playhouse into a thriving award-winning regional theatre, now renamed as the Maltz Jupiter Theatre.

The Maltzes are pleased to support this production of *Fiddler on the Roof*.

CPH IS SHAPING A BRIGHTER FUTURE: THE POWER OF THEATRE TO MITIGATE ADVERSE CHILDHOOD EXPERIENCES

by *Marcela Rodriguez-Gonzalez*

Did you know that adverse childhood experiences (ACEs) can cast long-lasting shadows on children's health, opportunities, and well-being? ACEs are more than difficult moments — they are potentially traumatic events that can permanently impact a child's ability to thrive. These experiences include violence, abuse, or neglect and can stem from growing up in environments marked by instability, substance abuse, mental health challenges, or parental separation.

Across the nation, the harsh reality is that millions of children face ACEs. In Ohio alone, over two-thirds of residents have experienced an ACE. In Cleveland, the situation is even more critical: 65.3% of children have experienced at least one ACE — 18% higher than the national average. Children who face multiple ACEs are at a higher risk for mental health struggles, chronic illnesses such as cancer and diabetes, anxiety, depression, and even academic failure. The damage done by unaddressed ACEs can lead to toxic stress, an overwhelming emotional burden that can hold back a child's potential.

But there is hope. CPH is using the transformative power of theatre to combat the devastating effects of ACEs. We are committed to breaking the cycle of trauma through our CARE-ing Communities Project, a therapeutic initiative designed to foster resilience, healing, and hope within our community. Our project takes aim at every level of the social ecology to fortify protective factors for children and families facing the effects of trauma. Through education, empowerment, and community engagement, we are building a stronger and healthier Cleveland.

The CARE-ing Communities Project harnesses the arts to strengthen not just the classroom environment but also out-of-school activities, teacher preparation, and public awareness of childhood trauma. Every year, CPH reaches over 7,000 children with our signature CARE (Compassionate Arts Remaking Education) curriculum. This program empowers young people to explore and express their emotions through monologues, theatre games, and stagecraft, helping them develop self-awareness and empathy.



But our commitment doesn't stop there. Through our Take-Care Fairs, often hosted after theatre performances, we invite families to come together, share experiences, and access resources. These fairs foster multigenerational conversations where families enjoy a fun, supportive space to connect, eat, play, and explore community arts, health services, and social programs.

CPH also brings to life plays that address the trauma and challenges caused by ACEs. Through our Family Theatre program, we believe in the power of storytelling to heal. We work directly with community members, inviting them to share their lived experiences with playwrights who craft original scripts. This process ensures that the stories told on stage are not just fictional — they are the voices of our neighbors, our friends, and our families.

At CPH we understand that the key to overcoming adversity lies in human connection. Our staff is passionate about using the power of theatre to build strong connections and help children and families heal, grow, and discover their inner strength. Theatre isn't just an art form; it's a powerful tool for building resilience, celebrating identity, and honing the problem-solving skills that will empower children to shape their own futures. Through theatre, CPH is leading the charge to transform lives and break the cycle of adversity. Together, we can create spaces where children are not defined by their traumatic experiences but instead are empowered to rise above them. The journey to resilience starts with one conversation and one powerful story!

WHO'S WHO



ELLIOT BLOCK (*Bottle Dancer, Russian Dancer, Chorus, Understudy Fyedka and Mendel*) (he/him) recently appeared as Dr. Pomatter in *Waitress* at Beck Center. Additionally, he appeared as Mischa Bachinski in

Ride The Cyclone at Beck Center. He is extremely grateful for the opportunity to be a part of this production, and he would like to thank the whole team, his friends, and family for believing in him. Instagram: [elliott_block](#)



ROBERT CUCCIOLI (*Tevye*) is thrilled to be making his Cleveland Play House debut with this production. He is known by many for his critically acclaimed Tony-nominated performance in *Jekyll & Hyde*,

for which he also received the Drama Desk, Outer Critics Circle, and Jeff Awards for Outstanding Actor in a Musical. He debuted on Broadway as Inspector Javert in *Les Misérables*, and last appeared as Dr. Norman Osborn/The Green Goblin in *Spider-Man: Turn Off the Dark*. Off-Broadway credits include *And the World Goes 'Round* (Outer Critics Circle Award), *Rothschild and Sons* (Offie nomination – London), *Jacques Brel, White Guy on the Bus, The White Devil, Caesar and Cleopatra*, and *A Touch of the Poet*. TV appearances include *The Sinner, Elementary, White Collar, Sliders, Baywatch, The Guiding Light*. Film credits include *Celebrity, The Stranger*, and *Impossible Monsters*. In his 40-plus theatrical career, Robert performed in over 150 productions. He is featured on many original cast recordings including *Jekyll & Hyde*, and released his debut solo album *The Look of Love* October 2012. [robertcuccioli.com](#).



CAROLYN DEMANELIS (*Shandel, Understudy Yente, Golde, Fruma-Sarah*) (she/her) is a multi-hyphenate theatre artist based in Cleveland, Ohio. Since moving back home in January 2021, she has performed throughout northeast Ohio at Dobama

Theatre, Karamu House, Beck Center for the Arts, convergence-continuum, Ensemble Theatre, Seat of the Pants Productions, Cleveland Shakespeare Festival, Blank Canvas Theater, and Rubber City Theater. Regional credits of note: the central Ohio premiere of *Grounded* at Red Herring Productions, Alma in *Summer and Smoke* at Virginia Repertory Theatre, Lady Macbeth with Wit Theatre Company of Denver, and several seasons with The Notre Dame Shakespeare Festival and Virginia Theater Festival. When not onstage, she works as a theatre educator with Beck Center for the Arts, Tri-C, and Lakewood High School. Her favorite role is Mama to Tiernan and Marlowe, all my love.



MARIA NOEL FALLOUH (*Tzeitel, Grandma Tzeitel*) (she/her) is an Arab-American actress whose recent credits include *Rock of Ages* (Regina), *We Will Rock You*, and *The Marvelous Wonderettes* (Cindy

Lou) at Clinton Area Showboat Theatre. She was the winner of the Kennedy Center American College Theater Festival's 2024 Musical Theatre Intensive, and had the honor of performing as a guest artist at the Kennedy Center in Washington, D.C. last April. A recent graduate of Bowling Green State University's Musical Theatre program with a minor in dance, she is thrilled to be bringing Tzeitel to life and stepping into the Cleveland theatre scene. Instagram, TikTok, YouTube: [@marianoelsings](#) | [marianoelsings.com](#)



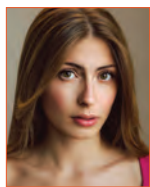
ETHAN FLANAGAN (*Avram, Understudy Perchik, Nachum*) (he/him) is a current sophomore music theatre major at Baldwin Wallace University and is excited to be making his Cleveland Play House debut.

He most recently appeared in Beck Center for the Arts' production of *Waitress*. Other regional credits include Joseph in *Joseph and the Amazing Technicolor Dreamcoat*, *Camelot*, and *Beautiful: The Carole King Musical*. Additional credits: Jamie in *The Last Five Years*, *Jesus Christ Superstar*, *Next to Normal*, and *Measure for Measure*. Ethan

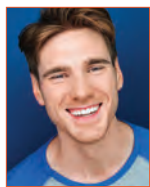
would like to thank the cast and crew, as well as his friends and family for their endless support!
Instagram: @eflan2



AMY FRITSCHÉ (*Fruma Sarah, Chorus*) is thrilled to be back at Cleveland Play House. She is currently an associate professor of acting and musical theatre at Kent State University. She has worked with Fox Animations Studios, toured nationally with *Annie* and internationally in the world premiere of *Best Intentions* in London, England, and at the Edinburgh Festival Fringe. At CPH, she performed in the world premiere of *These Mortal Hosts*, *The Diary of Anne Frank*, and the reading of *Little Row Boat or, Conjecture*. Other roles include *Next to Normal* (Diana), *Arcadia* (Hannah Jarvis), *As You Like It* (Rosalind), and *Violet* (Violet). She received the 2015 and 2018 Cleveland Critics Circle Theater Award for Best Actress in a Musical. She is a proud member of SAG/AFTRA, AGVA, and AEA.



SASHA GEISSER (*Chava, Fiddler*) is a third-year musical theatre student at Baldwin Wallace University. Originally from Parkland, Florida, she is thrilled to be a part of *Fiddler on the Roof*! Recent credits include female ensemble swing in *Waitress*, Vivienne in *Legally Blonde*, Patsy in *Spamalot*, Isabella in *Measure for Measure*, and Brenda Strong in *Catch Me If You Can*. Sasha is particularly grateful to be part of a show that resonates deeply with her as a Jewish individual. She would like to thank the cast, crew, and creative team for their tireless efforts in bringing this production to life, as well as her friends and family for their unwavering love and support. She hopes you enjoy the show! | sashageisser | sashageisser.com



MICHAEL GLAVAN (*Fyedka, Chorus*) as a former member of the high school STARS program, he is thrilled to be making art on a CPH stage in PSQ. He is a proud ensemble member of Seat of the Pants, an ensemble-based and process-driven itinerant theatre

company in northeast Ohio (seatofthepants.org). NY Theatre: *Three Sisters*, *Red, Sex Tips...Gay Man*, *1776*, *Camelot*, *American Hero*, *Ethel, Ultimate Man!* *Addams Family*, and a series regular with the Tank NYC's *Fast and Furious*. Favorite regional credits include *Beauty and the Beast* (Beast) for which he received a BWW Regional Award and Yeston & Kopit's *Phantom* (Phantom). Michael is grateful to have worked with many of the terrific theatres that compose northeast Ohio's rich artistic community: Seat of the Pants, Dobama, Cleveland Public Theatre, Blank Canvas, Rubber City, and Porthouse. TV: *Shahs of Sunset*, *Watch What Happens Live w/ Andy Cohen*, *Power*, *Law & Order*. Love and thanks to LG, FG, & JN.



JOANNA GLUSHAK (*Golde*) is an award-winning actress recently seen as Mrs. Peacock in the National Tour of the play, *Clue*. Prior to that, she starred as John Dickinson in the National Tour of *1776*. Broadway credits include *Sunday in the Park with George*, *Les Misérables*, *A Gentleman's Guide to Love and Murder*, *War Paint*, *Hairspray*, *Urinetown*, *Rags*, *Conversations with My Father*, *Welcome to the Club*, *After the Night and the Music*, *The Sweet Smell of Success*, and *1776*. With New York City Opera, she was seen as Petra in *A Little Night Music* and Cleo in *The Most Happy Fella*. Beyond Broadway, Joanna has played leading roles in national tours of *Evita*, *Mel Brooks' Young Frankenstein*, *Finding Neverland*, *Xanadu*, *Fiddler on the Roof* and more. Off-Broadway, Joanna has performed leading roles at The Public Theater, Manhattan Theater Club, Playwrights Horizons, etc. Joanna can also be seen on TV as Mrs. O'Toole in the *Marvelous Mrs. Maisel*, *Younger*, *Black List*, and *Madame Secretary* to name a few. She is a graduate of the Yale School of Drama.



LESTER GONZALEZ (*Bottle Dancer, Russian Dancer, Chorus*) recently appeared as Pepe in Houston Grand Opera's production of *West Side Story*. Other musical theatre credits include the second national tour of *Anastasia* and Opera San Luis Obispo's *Carousel*. He has worked with acclaimed ballet companies including Ballet San Antonio, Dayton

Ballet, and Ballet Idaho. This will be his first time working with Cleveland Play House.



MATT KOENIG (*Constable, Label, Chorus, Understudy Lazar Wolf, Dialect Coach*) (he/him) is performing in his first show at Cleveland Play House. He is the head of BFA acting at Baldwin-Wallace University.

He has performed at Great Lakes Theater, Idaho Shakespeare Festival, Utah Shakespeare Festival, Laguna Playhouse, Florida Studio Theatre, PCPA, La Mirada/McCoy Rigby Entertainment, Beck Center, and others. MFA: UC. Irvine



DAVID LENAHAHAN (*Bottle Dancer, Russian Dancer, Chorus*) (he/him) is thrilled to be making his on-stage debut at Cleveland Play House after serving as an understudy in last year's production of *The Play*

that Goes Wrong. Based in Cleveland, he has performed at Cleveland Public Theatre (*Experts in a Dying Field, DanceWorks*), Borderlight Fringe Festival (*Luz del Abismo*), convergence-continuum (*Wonderland Wives, Tom and Bobby Love, and In the Closet*), None Too Fragile (*Boy*), and Shakespeare at the Castle (*Much Ado About Nothing* — twice, *A Midsummer Night's Dream, and Twelfth Night*). In NYC, David has performed at The Lincoln Center's NYPL stage (*SONGBOOK: Songs of Braver and Dean*), The Player's Theatre (*The Flying Dutchman Boards the Staten Island Ferry* — Best Actor), and on a moving train aboard *The Polar Express*. David is a proud member of The Greenhouse. Film: *Thundragon, The Repairman, A Walk Through Spoon River*. IG: davidlenahan



BRENDAN LOWRY (*Motel*) is a proud CWRU/CPH MFA acting student in his second year of study. You may have recently seen him in the CWRU/CPH production of *The Cherry Orchard* (Petya Trofimov) or in

the ensemble of CPH's *Pride and Prejudice*. Other favorite credits include *Floyd Collins* (Floyd Collins), *Guys and Dolls* (Sky Masterson), and *Godspell* (John/Judas). Originally from Colorado

Springs, Colorado, he received his BFA in musical theatre from Colorado Mesa University. Along with being a performer, Brendan is an avid photographer, especially focusing on the local sights and architecture in the city. Brendan looks forward to another year exploring and living in Cleveland. Check out and follow Brendan's other works and interests: @bkylowry | bkylowry.com



CHRISTINA MCSHEFFREY (*Bielke*) is from Phoenix, Arizona, where she received her BA in theatre at Grand Canyon University and worked as an actor and teaching artist. Some favorite acting credits

include Juliet in *Romeo and Juliet* and Maria in *Twelfth Night* (Flagstaff Shakespeare Festival); and Miranda in *The Tempest* (Southwest Shakespeare Company). She taught theatre and voice at The Phoenix Theatre Company, Childsplay Theatre, and Phoenix Conservatory of Music. Love to her friends and family. @chefboyartina



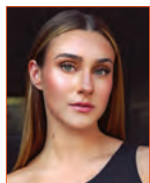
CALDER MEIS (*Mordcha, Understudy Motel*) is truly honored to join the company of his favorite show, *Fiddler on the Roof*. As a member of the CWRU/CPH MFA Acting program, he has appeared as Yepikhodov in *The Cherry Orchard*, John Dodge in *Middletown*, and Bernard in *Season's Greetings*. On the CPH mainstage, he has been in the companies of *Pride and Prejudice* (Ensemble, Fight Captain, u/s Miss Bingley/Mr. Wickham/Mr. Collins), and *A Christmas Story* (u/s the Old Man). BFA, Baylor University. To life! בם רכול.



MARC MORITZ (*Rabbi*) originated the role of Talk Show Host in the 1981 Broadway production of *Merrily We Roll Along*, most recently appeared as Rabbi in *Fiddler* in LA at La Mirada Theater (Jason

Alexander/Tevye), and will be appearing as Rabbi in Porthouse Theater's upcoming summer production of *Fiddler* (do we sense a pattern here?). He's thrilled to return to CPH, having appeared as Redlich in *Bell, Book, and Candle* (2013) and Sheftel in *Yentl* (2014). Other roles include Otto

Frank (*Diary of Anne Frank*), Emperor Joseph (*Amadeus*), Mushnik (*Little Shop of Horrors*), Claudius (*Hamlet*), Malvolio (*Twelfth Night*), and Turpin (*Sweeney Todd*). Theatres include Goodman Theatre, GLT, Idaho Shakespeare, Long Wharf, Human Race, Pittsburgh Public, Pittsburgh Playhouse, Dobama, and Karamu. Marc was in the Returning Professional Program at Kent State University (MFA). He has two beautiful children Sarah and Joseph. This one's for Leon and Eleanor. No doubt kvelling.



BEBE MOSS (*Hodel*) is originally from Dallas, Texas and currently finishing her junior year as a music theatre major at Baldwin Wallace University. Recent credits: [Beck Center For The Arts] *Joseph and the Amazing Technicolor Dreamcoat* (Narrator) and Regional Premiere of *Ride the Cyclone* (Jane Doe u/s), [The Weatherlane Theater] *The Wedding Singer* (Julia Sullivan), World Premiere of *The Story Goes On: The Songs of Maltby and Shire* (Woman 2), Global Regional Premiere *Everybody's Talking About Jamie* (Bex), *Beautiful: The Carole King Musical* (Betty). Recent classical and musical theatre voice competitions: Carnegie Hall's Golden Voices of America (3x National Winner), NATS Classical Voice (1st Place), and YoungArts Classical Voice (National Winner). She'd like to thank her Mom, Dad, brother, grandparents, and all her other incredible friends and family who never stop supporting and loving her- she would not be who or where she is today without them. Website: www.bebe-moss.com | Socials: @bebe.moss



AVERY LAMAR POPE (*Perchik, Nahum*) is a storyteller, arts educator, and self-published author from Cleveland. Avery tells stories through theatre, literature, and music. Acting credits: Cleveland Play House, Playhouse Square, Great Lakes Theater, Karamu House, Dobama Theatre, Cleveland Public Theatre, Cain Park, Idaho Shakespeare Festival, and Westcoast Black Theatre Troupe. Playwriting credits: Horizon Theatre Company, Dobama Theatre, and First Look Buffalo Theatre Company. Directing credits: Bloomsburg Theatre Ensemble, Cleveland Public Theatre (asst.). A

respected poet, selected commissions include NAREB's 75th Annual Convention, the Ohio Crisis TextLine Campaign, and WKYC's Breaking Barriers Program. He is also a founding member of The Sparrow's Fortune Spoken Word Collective. Awards/Recognitions: 2024 Karamu House Room in the House Performing Arts Fellow, 2024 Cleveland Arts Prize Verge Fellowship Finalist, and 2022 Nord Family Foundation Playwright Fellowship Finalist. Avery graduated cum laude with a BFA in performance from Ohio University. God is Good. Jesus is Lord.



GEOFFREY SHORT (*Lazar Wolf*) is thrilled to be returning to CPH in *Fiddler on the Roof* after understudying the role of Pap/Rev in *Fat Ham* at CPH this season. He last appeared as Gerald Lamott in the Seat of the Pants production of *Amerikin*. Other recent appearances include *The 25th Annual Putnam County Spelling Bee* (Mitch Mahoney), Cain Park; *Brooklyn* (Streetsinger), Near West Theatre; *Once on This Island* (Ton Ton), Slow Burn Theatre Co.; *Jesus Christ Superstar* (Judas), Pembroke Pines Theatre of the Performing Arts; and *Driving Miss Daisy* (Hoke), Chicken Coop Theatre. Recent directing credits: *Evita*, *Something Rotten*, *Wedding Singer*, *West Side Story*, *Jesus Christ Superstar*, and *In the Heights*. Geoff thanks Cindy for her love and support, and all of his family and everyone at CPH for this opportunity. GeoffreyBShort.com



JAMES MONROE ŠTEVKÓ (*Mendel, Bottle Dancer, Russian Dancer, Chorus, Dance Captain, Associate Choreographer*) is a NY-based dancer, actor, and choreographer. He is currently a dancer at the Metropolitan Opera and a stager of the original Jerome Robbins' choreography to *Fiddler on the Roof*. He originated the role of Mendel in the acclaimed *Fiddler on the Roof* in *Yiddish*. Originally a trumpet player with his sights set on music, he began dancing in college at the age of 18. He has also danced with *The Radio City Christmas Spectacular*, Milwaukee Ballet, The MUNY and the Lyric Opera of Chicago. His features include NY1, *DanceInforma*, *DanceTeacher Magazine*, Yiddish Book Center

and *Dennik N*, where he was profiled for studying the Slovak language on scholarship from the Department of Slavic Languages at the University of Pittsburgh. jmstevko.com @jmstevko



ADDIE WISNIEWSKI (*Shprintze*) (she/her) is thrilled to make her CPH debut! A Cleveland-based actor and voice actor, Addie has deep roots in the community theatre scene and is a passionate advocate

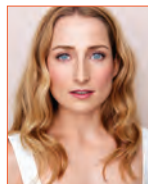
for making the arts more accessible! She is a graduate of the University of Mount Union, where she earned her BA in theatre performance. Addie served as executive producer, co-writer, and actor for her short film *Class Act*, created for the 11th Annual Easterseals Disability Film Challenge (now available on YouTube). She is honored to be an Ohio Valley Regional Emmy nominee for her voiceover work. Represented by DDO Artist Agency, Addie is deeply grateful for the unwavering support of her Chicago, New York, and LA teams. She would also like to express her heartfelt thanks to her incredible friends and family for their constant encouragement as she pursues her dreams. Follow her adventure on Instagram: @_addie_jo



KRISTINE ZBORNIK (*Yente*) originally from Cleveland area, moved to NYC in 1977 to pursue work in the entertainment world, and is excited to be back living in Cleveland and working locally for the first time. Credits include

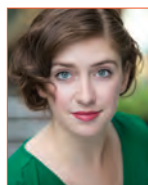
Broadway: *A Catered Affair*. National Tours: *Wicked* – Madame Morrible; *9 to 5* – Roz; *Mamma Mia!* – Rosie. Las Vegas, Off-Broadway, and Regional: *Into the Woods* – Jack's Mother; Shakespeare In the Park/ Delecourt Theater/NYC; Public Theater – *Road Show* (cast album); many renditions of *Forbidden Broadway* (two cast albums); *Schlemiel the First* – Yenta Peshah; *Old Jews Telling Jokes*; Goodspeed Opera House: *Bye, Bye Birdie* – Mae Peterson, *Damn Yankees* – Sister, *Man of La Mancha* – Housekeeper; *Oklahoma!* – Aunt Eller; Berkshire Theater Festival. Most recent television include *Mrs. Maisel*, *The Other Two*, and *Tales of the City*. A teacher, private coach and RYT teacher of Yoga and meditation. Created many award winning cabaret/ one-woman shows in all major and minor venues

throughout the universe. More information at KristineZbornik.com



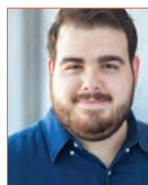
MADALYN BAKER (*Understudy Chava, Fiddler and Hodel, Assistant Director*) is an actor, illustrator, and musician from northern California. She earned her BA in theatre from Fordham University, and is in

her second year of the CWRU/CPH MFA program. Her recent credits include Lyubov Ranevskaya in *The Cherry Orchard* (CPH/ CWRU), Mechanic/Aunt in *Middletown* (CPH/ CWRU), Sally Bowles in *Cabaret* (CWRU), and Cathy in *The Last Five Years* (Soft Belly Theatre). She made her Cleveland Play House debut this fall in the ensemble of *Pride and Prejudice*, and went on for one performance as Lizzie! In addition to being an actor, she writes music and has her own illustrative art brand called Maddle Baddle. To learn more about Madalyn, you can check out her work at Madalynbaker.com, @maddymbaker, and @maddlebaddle.



MEREDITH NELSON (*Understudy Tzeitel, Grandma Tzeitel and Shandel, Assistant Director*) is an actor, director, and educator originally from Denver, Colorado. She received her undergraduate degree

from The University of Evansville and is thrilled to be pursuing her master's with CWRU/ Cleveland Play House. Some favorite roles she's played include Belinda in *Season's Greetings*, Duniyasha in *The Cherry Orchard*, the Librarian in *Middletown*, and Prospera in *The Tempest*. She is also the co-founder and co-artistic director of Soft Belly Theatre, a Cleveland theatre company dedicated to producing accessible, courageous art with an open mind and a soft belly. You can find more information about her work at softbellytheatre.com.



ADAM ORTEGA (*Understudy Tevye, Rabbi*) is a second-year graduate student in the CWRU/ CPH MFA Acting Program. Hailing from South Florida, Adam earned his BFA in acting at The University of Michigan.

Other theatre credits include Gayev in *The Cherry Orchard* (CWRU/CPH), Harvey in *Season's Greetings* (CWRU/CPH), Cop in *Middletown* (CWRU/CPH), Don Armado in *Love's Labour's Lost* (Great River Shakespeare Festival), and *Drunk Shakespeare* (off-Broadway). He would like to thank family, friends, and loved ones for all their constant support. Instagram: @adamaortega adamaalexisortega.com

JOSEPH STEIN (*Book*) won the Tony Award and Drama Critics Circle Award for *Fiddler on the Roof*. His other musicals include *Zorba* (Tony nomination, Drama Critics Circle Award); *Rags* (Tony nomination); *The Baker's Wife* (Olivier Award nomination, London); *Take Me Along* (Tony nomination); *Juno; Irene* (starring Debbie Reynolds); *The King of Hearts; All About Us*; and *Enter Laughing: The Musical* (Lucille Lortel nomination, outstanding revival). He also co-authored, with Alan Jay Lerner, *Carmelina*; and with Will Glickman, *Mr. Wonderful* (starring Sammy Davis, Jr.), *The Body Beautiful*, and *Plain and Fancy*. His plays are *Enter Laughing*, *Before the Dawn*, and *Mrs. Gibbons' Boys*. Stein grew up in the Bronx and first became a social worker while pursuing writing on the side. He began his career in TV and radio, writing for *The Sid Caesar Show*, *Your Show of Shows*, *Henry Morgan Show*, and many others, and for personalities including Tallulah Bankhead, Phil Silvers, Jackie Gleason, and Zero Mostel. On Broadway, he made his debut contributing to the theatrical revues *Lend an Ear* (featuring Carol Channing) and *Alive and Kicking*. He wrote the screenplays of *Enter Laughing* and *Fiddler on the Roof*, for which he won the Screen Writers Guild Award. In 2008, he was inducted into the Theater Hall of Fame.

JERRY BOCK (*Music*) was born in New Haven, Connecticut, on November 23, 1928. That was his first out-of-town tryout. Thirty years later, he and Sheldon Harnick gave birth to *The Body Beautiful* in Philadelphia. That was his fourth out-of-town tryout. In between was *Catch a Star*, a fleeting revue that, according to critic Walter Kerr, posed the question; "What do you call something between a flop and a smash?" Kerr's answer? "A flash." Next, Jule Styne and Tommy Valano midwifed Bock, Larry Holofcener, and George Weiss into birthing *Mr. Wonderful* starring Sammy Davis Jr. The title song and "Too Close For Comfort" are still active offsprings. Bock and Harnick's celebrated collaboration yielded five scores in seven years. *The Body Beautiful*, *Fiorello!* (winner of Broadway's triple crown: The Tony Award, The New York Critics' Circle Award and The Pulitzer Prize in drama, the fourth musical to do so), *Tenderloin*, *She Loves Me* (winner of *Variety's* poll of critics as best musical, citing Bock and Harnick as best composer and lyricist). *Fiddler on the Roof* (nine Tonys, notably the citation for best musical of the year), *The Apple Tree* and *The Rothschilds*. In addition to the 1989 silver anniversary production of *Fiddler* (from which a major excerpt was featured in *Jerome Robbins' Broadway*), a highly esteemed revival of *The Rothschilds* enjoyed a successful run off-Broadway the following year. Since then, Bock and Harnick were triply honored by being inducted into the Theater Hall of Fame, receiving the Johnny Mercer Award from the Songwriters Hall of Fame, and the Spirit of American Creativity Award from the Foundation for a Creative America. But the "award" that Bock held near and dear was the honorary Doctor of Humane Letters degree from the University of Wisconsin. It was there that he met his wife Patti, and it was there

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that he decided to be a composer. Mr. Bock was a member of a number of professional guilds and associations, among which the BMI Foundation, Inc. was a membership he relished. As for Patti, his wife; George, their son; and Portia, their daughter; Bock confessed they were his longest-running hit. Jerry Bock passed away in 2010.

SHELDON HARNICK (*Lyrics*) began his career in the 1950s with songs in revues (e.g., “The Boston Beguine,” “The Merry Little Minuet”). With Jerry Bock, he created a number of memorable musicals, including *Fiorello!* (Tony Award, Pulitzer Prize), *Tenderloin*, *She Loves Me* (Grammy), *Fiddler on the Roof* (Tony), *The Apple Tree*, and *The Rothschilds* (subsequently revised as *Rothschild & Sons*). Other collaborations: *Rex* (Richard Rodgers), *A Christmas Carol* (Michel Legrand), *A Wonderful Life* (Joe Raposo), *The Phantom Tollbooth* (Arnold Black, Norton Juster), and *The Audition* (Marvin Hamlisch). He wrote three musicals himself: *Dragons*, *A Doctor in Spite of Himself*, and *Malpractice Makes Perfect*.



MICHAEL BARAKIVA (*Director*) (he/his) is an Armenian-Israeli American director and writer who proudly serves as the 11th Artistic Director of CPH. His work has been seen at the Oregon

Shakespeare Festival, Primary Stages, Syracuse Stage, TheatreWorks Silicon Valley, Ensemble Studio Theatre, Shakespeare Santa Cruz, and the Hangar Theatre, where he served as artistic director. He founded The Upstart Creatures, a theatre company that creates community through performance and food, as well as the Leadership Initiative Project, which equips historically excluded artists with the tools to succeed in leadership positions. Barakiva has received three Drama League directing fellowships, the Phil Killian Directing Fellowship (OSF), the David Merrick Prize in Drama, and was a Granada Artist-in-Residence at UC Davis. He led workshops on musical theatre at the International Puppet Theater in Sofia, Bulgaria, and was a presenter at the International University Theatre Festival at UNAM in Mexico City. He served as producer of Summer Camp 6 (Soho Rep) and as the Readings and Workshops Coordinator at New York Stage and Film, as well as a Primary Coach

on Season 2 of MTV’s *Made*. As a writer, Michael is the recipient of a Red Bull Commission for his adaptation of John Milton’s *Paradise Lost*, an EST/Sloan Project Commission, and a co-author of *String Theory* (Connotation Press). His YA novels (*One Man Guy*, *Hold My Hand*, *Keepers of the Stones and Stars*, all published by Macmillan) have been named to the Rainbow List, Equality Family Council Reading List, Barnes and Noble’s Perfect Valentine’s Day YA Novels list, spending over a year as Goodreads’ No. 1 LGBTQ YA Novel. Education: Vassar College, The Juilliard School. michaelbarakiva.com. For my father, Haim Bar-Akiva, 1930-2022.

STAŚ KMIEĆ (*Musical Staging and Choreographer*) has directed/choreographed multiple productions of *Fiddler on the Roof* throughout the world, including the production in Yiddish — a surprise hit on the New York theatre scene (2019 Drama Desk Award, Outer Critics Circle Award, New York Drama Critics’ Circle Citation for Best Musical Revival). He honors the style, intent, and tradition of Jerome Robbins, assuming the mantle as the “Keeper of the Fiddler flame” from the Robbins Foundation. Other works: LA premiere *My Antonia* (music by Stephen Schwartz), *Finding Madame Curie* (Theater Row-NYC), *Best Little Whorehouse in Texas* (Ireland premiere), *Me and My Girl* tour, *The Elephant Man*, *Don Giovanni*, *Lélixir d’amore*, *Die Fledermaus*, *Nutcracker*. Films: *The Comedian*, *Trust the Man*. Artistic Director: *Ballet Western Reserve*, *Lubliniacy Folk Ensemble*, *Sarabande Repertory Ensemble*. Awards: *New York Musical Festival*’s “Excellence in Choreography,” Poland’s highest cultural honor: *Oskar Kolberg Award*. He is a member of *Society of Stage Directors and Choreographers*, *Actors’ Equity*, *Screen Actors Guild-AFTRA*, *American Guild of Musical Artists*.

DIANE LOUIE (*Music Director*) has crashed motorcycles in Pakistan and hunted with eagles in the Altai Mountains of western Mongolia. She is an award-winning composer/lyricist and conductor who has worked with some of the most recognized names in the recording industry, including Stevie Wonder, Tony Bennett, and Roberta Flack. In over 40 years as a music director, she has helmed orchestras worldwide, among them the London Symphony, the Boston Symphony, the San Francisco Symphony, the Detroit Symphony, and the Royal Philharmonic. This is Louie’s third

collaboration with director Michael Barakiva. They share a love of good food (except live insects and roadkill) and peaceful vibes.

RAUL ABREGO (*Scenic Designer*) is a set designer for opera, theatre, and television. His work has been seen at The Juilliard Opera Center, The Manhattan School of Music, The Spoleto Opera Festival in Italy, The Rattlestick, Cherry Lane Theater, and Intar. Notable recent projects: *Adamandi* for Princeton University with book and lyrics by Mel Hornyak and Elliot Valentine Lee and directed by Georgina Escobar; *Ain't Misbehavin'* for Barrington Stage and Geva Theater Center, directed by Jeffrey Page; *The Brobot Johnson Experience* by Darian Dauchan at The Bushwick Starr; *Living and Breathing* by Mando Alvarado, directed by Rebecca Martinez for Two River Theater; *How to Melt Ice* by Amalia Oliva Rojas for Boundless Theater Company; and *New Perspectives* directed by Elena Araoz. Television/Film: Assistant Art Director for *The Marvelous Mrs. Maisel* Seasons 3 and 4, *Ghost* (Power Book 2), Art Director for *Falling Water* (pilot), *The Outcasts* (film), and Production Designer for the 2009 film *Cruzan*.

SUWATANA "PLA" ROCKLAND (*Costume Designer*) joins Cleveland Play House as costume designer for *Fiddler on the Roof*. Currently a resident costume designer, professor, and costume shop supervisor at The College of Wooster, Suwatana is originally from Thailand where she was a professional dancer, actress, and choreographer. She has worked on commercials, TV shows, and stage productions and holds an MFA in costume design from Kent State University. Her professional credits include Baldwin Wallace, Beck Center for The Arts, Case Western Reserve University, Cleveland Public Theater, Dobama Theatre, East Meets West, Karamu House, Ohio Light Opera, Patravadi Dance Theatre, Porthouse Theatre, and Westcoast Black Theatre Troupe. Suwatana is thrilled to join this production and honored to take part in telling this story at this moment in history. Plarocklanddesign.com

ZACH BLANE (*Lighting Designer*) is making a CPH debut. Television credit: *Wicked in Concert* (PBS, dir. Baayork Lee). International credits: *Lohengrin* by Wagner, *The Sound of Music*, *Shrek* (Sofia National Opera House, Bulgaria); *Remember*

This (Poland, Spain). New York (selected): *Titus Burgess, Take Me to the World* (Carnegie Hall); *Into the Woods, In Concert* (Town Hall); *Too Much, Too Much, Too Many*; *Suicide Incorporated* (Roundabout Theatre Company); *The Siblings Play* (Rattlestick Theater); *King of the Jews* (HERE Arts); *Would You Still Love Me If* (New World Stages, dir. Kathleen Turner); *Charles Busch's Cleopatra* (TFANC); *Wringer* (City Center). Regional (selected): *May We All* (TPAC), *Djembe* (Apollo Theatre), *Bottle Shock*, *Witnesses* (CCA). Berkeley Repertory Theatre, Shakespeare Theatre Company, Chicago Shakespeare, Pasadena Playhouse, Two River Theater, Maltz Jupiter Theatre, Olney Theatre Center, Barrington Stage Company, Bucks County Playhouse, Dorset Theatre Festival, Cape Playhouse. Instagram: [@zachblane](https://www.instagram.com/zachblane). ZachBlane.com

LINDSAY JONES (*Sound Designer*) has credits that include Broadway: *Slave Play* (Tony nominations for Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off-Broadway: *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), *Top Secret* (New York Theatre Workshop) and many others. Regional: Guthrie Theater, Center Stage, American Conservatory Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, Arena Stage, Old Globe Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre and many others. International: Stratford Festival (Canada), Royal Shakespeare Company (England) and many others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning *The Imagine Neighborhood*. Film/TV scoring: HBO Films' *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subject) and over 30 other films. He is the co-chair of Theatrical Sound Designers and Composers Association, and teaches composition for theatre and music history at the University of North Carolina School of The Arts. lindsayjones.com

IAN PETRONI (*Puppet Design and Construction*) (he/him) is a Cleveland-based artist specializing in unique constructions for theatre, installation, and celebration arts. Currently the production manager for the Cleveland Museum of Art's Parade the Circle, he has been involved there for many years, creating his own artistic ensembles of giant puppets, floats, and costumes, as well as

facilitating the work of students, community groups, and other artists. His recent work in the theatre includes designing the moving leaves and trees of *Requiem* by Hannek Levin at Cleveland Public Theater, the set for the original musical *Velveteen* produced by Playhouse Square, and the puppets and set for *The White Cat* created by the Baroque music ensemble Les Délices. He has also worked often with Inlet Dance Theater, notably designing and building the set and interactive pieces for their original adaptation of Kobe Yamada's book *What Do You Do with an Idea*. Ian was formerly the props carpenter at Cleveland Play House for several years and is excited to be working with the company again.

JAILYN SHERRELL HARRIS (*Associate Director*) is a Cleveland-based choreographer, director, and performer with a BA in theatre and a minor in dance from Bowling Green State University. She has performed across northeast Ohio, with credits at Dobama Theatre, Ohio Shakespeare Festival, and Karamu House. Notable performances include the world premiere of *Velveteen: A New Musical* at Playhouse Square and *Heartbreakers in Hell* at Rubber City Theatre. Jailyn recently served as associate director and choreographer for *Fat Ham* at Cleveland Play House, and has choreographed productions for Near West Theatre, Dobama Theatre, and Sitar Arts Center in Washington, D.C. Her directing credits include *Matilda* (M.A.D. Factory) and *Wishful Thinking* (Rubber City Theatre). A 2023 Room in the House Fellow, Jailyn specializes in jazz, hip-hop, and musical theatre, and is an associate member of the Stage Directors and Choreographers Society (SDC).

CALLERI JENSEN DAVIS (*Casting Directors: James Calleri, Erica Jensen, Paul Davis*) is a creative casting partnership of over 20 years located in NYC. They are thrilled to be working with CPH. Awarded 16 Artios Awards for Outstanding Achievement in Casting. Broadway credits include *Topdog/ Underdog*, *The Piano Lesson*, *For Colored Girls...*, *Thoughts of a Colored Man*, *Burn This*, *Fool for Love*, *Venus in Fur*, *Hedwig & The Angry Inch*, *The Elephant Man* (also West End), *Of Mice and Men*, *Hughie*, *The Visit*, *33 Variations*, *A Raisin in the Sun*, *Living on Love*, *Chicago*, *James Joyce's The Dead*. TV credits include *Love Life* (HBO Max) *Queens* (ABC), *Dickinson* (Apple +), *The Path*

(Hulu), *Lipstick Jungle*, *Army Wives*, *Monk*, *Hope & Faith*, and *Ed*. callerijensendavis.com

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

PAMELA SALLING (*Assistant Stage Manager*) (she/her) is thrilled to be back at Cleveland Play House, where she was Stage Manager for *What the Constitution Means to Me*, *Becoming Dr. Ruth*, and New Ground Theatre Festival. Working in theater, opera, music, and dance, select PSM credits include the Wayne Shorter and esperanza spaulding opera ...(*Iphigenia*) (Kennedy Center, MASS MoCA, ArtsEmerson, Cal Performances, BroadStage); *Hamlet* and *Love's Labor's Lost* (The Old Globe); *How to Be a Rock Critic* (ArtsEmerson); *Petrol Station* (Kennedy Center); *The Apple Family Plays: Scenes from Life in the Country*, *Othello*, *Into the Woods*, *The Agony and the Ecstasy of Steve Jobs*, *Knickerbocker*, and *Neighbors* (The Public Theater); *tears become... streams become...* and *De Materie* (Park Avenue Armory); *Blood Knot* (Signature Theatre Company); *A Family for All Occasions*, *Thinner Than Water*, and *Massacre (Sing to Your Children)* (Labyrinth Theater Company); and extensive work with director Peter Sellars.

RACHEL L. FINK (*Managing Director*) (she/her/s) is thrilled to be returning home to Northeast Ohio after 25 years. Her childhood was filled with fundamental and rich Cleveland arts experiences — and it was at Heights High (Go Tigers!) that Rachel's passion for arts access, social justice, and inclusive, equitable practices was ignited. She carried those values with her as she enrolled at Case Western Reserve University, where an astute professor introduced her to the field of arts administration, and she hasn't turned back since. The experience at Case led to an internship at the Cleveland Play House, followed

by earning an MFA in Theater Management at the Yale School of Drama (now the David Geffen School of Drama at Yale). After graduate school, Rachel ventured west to Berkeley Repertory Theatre in Berkeley, CA, where she founded and grew the Berkeley Rep School of Theatre into a nationally-recognized learning hub which centered theatre as an essential education and engagement tool for all ages. After 16 years at the Rep, Rachel was ready to move on, and became the Managing Director of Theatre Bay Area, providing direct service and support to more than 300 theatres and 2,000 artists across the San Francisco Bay Area. Most recently, Rachel served as the Executive Director of the Tony Award-winning Lookingglass Theatre Company in Chicago, IL. Producing highlights include *Plantation!* by Kevin Douglas and directed by David Schwimmer; *Mary Shelley's Frankenstein*, written and directed by David Catlin; *Her Honor Jane Byrne*, written and directed by J. Nicole Brooks (holiday radio broadcast in partnership with local NPR affiliate, WBEZ); *Steadfast Tin Soldier*, written and directed by Mary Zimmerman; and *Lookingglass Alice*, written and directed by David Catlin (aired nationally on PBS in 2023). Rachel has held professional distinctions, including co-leading the Professional Association of Chicago Theatres and serving as a Fellow at the Civic Leadership Academy at the University of Chicago/Harris School of Public Policy; as the US delegate for the British Council's Cultural Leadership International Programme; as a member of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders inaugural class; and as a 2016 artEquity facilitator cohort member.

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MUSIC THEATRE INTERNATIONAL is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 100,000 professional, community, and school theatres in the US and in over 150 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior® shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).

LAND ACKNOWLEDGMENT

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

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Ohio Poetry Out Loud State Champion Amanda Braig of McNicholas High School (Cincinnati) reciting a poem at the 2024 state finals. She competed at the National Finals in Washington, D.C.
Image credit: Terry Gilliam



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