



GEVA THEATRE'S 23/24 SEASON SPONSOR

THE  
WIZARD  
OF  Z

Geva  
THEATRE

AUGUST 30 -  
OCTOBER 1, 2023

BY **L. FRANK BAUM** | MUSIC & LYRICS BY **HAROLD ARLEN & EY HARBURG**  
BACKGROUND MUSIC BY **HERBERT STOTHART** | DANCE AND VOCAL ARRANGEMENTS BY **PETER HOWARD**  
ORCHESTRATION BY **LARRY WILCOX** | ADAPTED BY **JOHN KANE** FOR THE **ROYAL SHAKESPEARE COMPANY**  
BASED UPON THE CLASSIC MOTION PICTURE OWNED BY **TURNER ENTERTAINMENT CO.**  
AND DISTRIBUTED IN ALL MEDIA BY **WARNER BROS.**

DIRECTED BY **ZI ALIKHAN** | MUSIC DIRECTION BY **DAVID THATCHER MAGLIONE**  
CHOREOGRAPHY BY **PHIL COLGAN**





“I feel like I’m in my opening act.”

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# Thank You to our Sponsors for *The Wizard of Oz*



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Dear Friends,

Welcome to this remarkable new production of *The Wizard Of Oz*, which brings fresh light to a beloved classic, while putting a spotlight on the LGBTQ+ community today on our stage. It is the first production of what I feel sure you'll find to be a delightful 51<sup>st</sup> Season for Geva. I hope you'll return throughout the year for the wide array of stories we'll be telling, from an exploration of the life of the artist Frida Kahlo, to a new take on the classic thriller *Dial M for Murder*, to our season closer, the musical *The Color Purple*!

As many of you may have already heard, I have been appointed the new Executive Director of the Huntington Theatre in Boston, Massachusetts and will be beginning my tenure there later this fall. So, this production of *The Wizard Of Oz* will mark my final one as Executive Director of Geva Theatre Center.

I wanted to take this moment to say thank you to all of you. Thank you for welcoming me into the Rochester community. Thank you for your support of Geva, as it has meant the world to me over the past eight seasons. Because of you, we are still here creating onstage magic made especially for Rochester, in Rochester. You have seen us through what was arguably the most challenging time in our industry's history, the pandemic shutdown, and you have returned to sit in our theater's seats and build community again.

An audience is vital to the work we all do as theater makers. Our shows are not complete until we add the final component, which is you, our audience. Without you, we merely have a rehearsal of our show. We don't fully realize our art form until we add your energy, your curiosity, your laughter and tears. You make theater happen.

It is always hard to say farewell, but I know Geva will be cared for going forward, because you will all still be here eagerly awaiting Geva's next production. Thank you to all of you who continue to donate, subscribe, and bring friends to the shows, your continued stewardship of Geva ensures the bright future ahead.

It has been a privilege to lead this organization and to make theater with all of you. Thank you again, and, as always, enjoy the show!

With Gratitude,

Christopher Mannelli  
Executive Director

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**TICKETS** Tickets can be purchased online at [www.GevaTheatre.org](http://www.GevaTheatre.org), or by phone at 585-232-4382. Box Office Hours are:

Tuesday – Saturday ... Noon – 6:00pm  
 Sunday – Monday ... Closed

Telephone: (585) 232-Geva (4382)

**Gift Certificates** in any dollar amount may be purchased year round from the Box Office.

**Group Rates** are available for groups of 10 or more. Call the Box Office at 232-4382 or email [groups@GevaTheatre.org](mailto:groups@GevaTheatre.org) for more information.

**Student Rush Tickets** are available from \$15 for all non-sold out performances, beginning 15 minutes prior to curtain time. Students must present valid ID. One ticket per person.

**Geva**  
THEATRE

*Artistic Director* ELIZABETH WILLIAMSON      *Executive Director* CHRISTOPHER MANNELLI

Presents

Rosé in  
**THE WIZARD OF OZ**  
with Savy Jackson as Dorothy

By L. FRANK BAUM

Music and Lyrics by HAROLD ARLEN and E. Y. HARBURG

Background Music by HERBERT STOTHART

Dance and Vocal Arrangements by PETER HOWARD

Orchestration by LARRY WILCOX

Adapted by JOHN KANE for the Royal Shakespeare Company

Based upon the Classical Motion Picture owned by Turner Entertainment Co. and distributed in all media by Warner Bros.

Directed by ZI ALIKHAN‡

Music Director DAVID THATCHER MAGLIONE

Choreography by PHIL COLGAN‡

*Scenic Design*  
**MARK WENDLAND†**  
**THERON WINEINGER**

*Costume Design*  
**LUX HAAC†**

*Lighting Design*  
**CHA SEE†**

*Sound Design*  
**RYAN HICKEY**

*Orchestrations*  
**ANESSA MARIE**

*Wig & Makeup Design*  
**BRITTANY HARTMAN**

*Dramaturg*  
**JENNI WERNER**

*Associate Director/  
Choreographer*  
**JAYME BERMUDEZ**

*Projection Design*  
**NICHOLAS HUSSONG†**

*Puppetry Design*  
**EMMA WISEMAN**

*Production Stage Manager*  
**TALIA KRISPEL\***

*Assistant Stage Manager*  
**JULIA BREGY\***

*Replacement Stage Manager*  
**KATHERINE THESING\***

*Tara Rubin Casting*  
**KEVIN METZGER-TIMSON,  
CSA**

*Production Manager*  
**PATRICK HEYDENBURG**

THE WIZARD OF OZ is presented by arrangement with Concord Theatrical on behalf of Tams-Witmark LLC. [www.concordtheatricals.com](http://www.concordtheatricals.com)

A Spanish-language version of this program is available at the Box Office and online at [GevaTheatre.org](http://GevaTheatre.org). Translator: Marisol Galarza-Ruiz.



Geva is a proud partner of  in the Geva-Brockport Alliance.

## WHO'S WHO

### CAST

(in order of appearance)

Aunt Em/Glinda.....	Rosé*
Uncle Henry/Emerald City Guard.....	Kathel Louis Griffin*
Hunk/Scarecrow.....	Easton Michaels*
Hickory/Tinman.....	Barnaby Reiter*
Zeke/Cowardly Lion.....	Pauli Pontrelli*
Dorothy Gale.....	Savy Jackson*
Miss Almira Gulch/The Wicked Witch of the West.....	Jennifer Sánchez*
Professor Chester Marvel/The Wizard of Oz.....	Thomas Warfield*
Ensemble.....	Jordan Alexander*, Arielle Faye Beane*, Renee Haley, Kelsey Madison, Emma Theriot and J. Jake Thomas
Swing.....	Abbie C. Morgan

### UNDERSTUDIES

For Dorothy Gale: *Arielle Faye Beane\**; for Aunt Em/Glinda & Hickory/Tinman: *Jordan Alexander\**,  
for Zeke/Cowardly Lion: *Kathel Louis Griffin\**; for Hunk/Scarecrow & Uncle Henry/Guard:  
*J. Jake Thomas*; for Almira Gulch/Wicked Witch: *Abbie C. Morgan*;  
for Professor Marvel/Wizard of Oz: *Emma Theriot*

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**There will be one 15-minute intermission.**

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Dance Captain.....	Jordan Alexander*
Assistant Dance Captain.....	Abbie C. Morgan
Production Assistant.....	Shannon Toot
Casting Associate.....	Louis DiPaolo
Projections Programmer.....	Jamie Godwin
Assistant Costume Designer.....	Lindsey Eifert
Wardrobe Supervisor.....	Paige Waldron
Wig/Makeup Supervisor.....	Celeste Clauson
Wardrobe Crew.....	Erin Holt, Mars Madison, Katie Summons
Wig Maintenance.....	Kitty Lipski
Overhire Stitchers.....	Mallory Edgell, Liam Kane
Running Crew.....	Ian Avery, Kenneth DeBot

### ACKNOWLEDGEMENTS



\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



†Members of the the Stage Directors and Directors and Choreographers Society, an independent national labor union.



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



Geva Theatre Center operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation; Actors Equity Association (AEA), the union of professional actors and stage managers in the United States; the Stage Directors and Choreographers Society (SDC), an independent national labor union; and United Scenic Artists (USA), a union of scenic, costume, lighting and sound designers.



Geva Theatre Center is a member of Theatre Communications Group (TCG), the national service organization for the American Theatre.



**Please note that the taking of photographs or use of recording devices during the performance is not permitted. Cell phones and all other electronic devices are strictly prohibited in the theatre.**

### ORCHESTRA

Conductor/Key 1.....	David Thatcher Maglione
Key 2.....	Jacob Carl
Bass.....	Josh Kerr
Violin/Viola.....	Margaret Leenhouts
Tumpet/Flugelhorn.....	Max Robbins
Guitar.....	Vinnie Ruggiero
Percussion.....	Aaron Staebell
Reeds.....	Erik Stabnau or Karl Stabnau

### MUSICAL NUMBERS

#### ACT I

"Opening".....	Orchestra
"Over the Rainbow".....	Dorothy
"Ding Dong! The Witch Is Dead".....	Glinda, Dorothy & Munchkins
"Yellow Brick Road".....	Munchkins
"If I Only Had a Brain".....	Scarecrow, Dorothy & Crows
"We're Off to See the Wizard".....	Dorothy & Scarecrow
"If I Only Had a Heart".....	Tinman, Dorothy & Trees
"We're Off to See the Wizard (Reprise 2)".....	Dorothy, Tinman & Scarecrow
"Lions, Tigers and Bears".....	Dorothy, Tinman & Scarecrow
"If I Only Had the Nerve".....	Lion, Dorothy, Tinman & Scarecrow
"We're Off to See the Wizard (Reprise 3)".....	Dorothy, Tinman, Scarecrow & Lion
"Poppies".....	Glinda, Dorothy, Tinman, Scarecrow, Lion & Chorus

#### ACT II

"Entr'acte".....	Orchestra & Chorus
"The Merry Old Land of Oz".....	Dorothy, Tinman, Scarecrow, Lion, Guard & Ozians
"Reprise: The Merry Old Land of Oz".....	Dorothy, Tinman, Scarecrow, Lion, Guard & Ozians
"If I Were King of the Forest".....	Lion, Dorothy, Tinman, & Scarecrow
"March of the Winkies".....	Winkies
"Winkies Exit".....	Winkies
"Jitterbug".....	Dorothy, Tinman, Scarecrow, Lion & Jitterbugs
"Jitterbug (Reprise)".....	Jitterbugs
"Winkies March (Reprise)".....	Winkies
"Winkies March (Reprise 2)".....	Tinman, Scarecrow, Lion & Winkies
"Over the Rainbow (Reprise)".....	Dorothy
"Ding Dong! The Witch Is Dead (Reprise)".....	Winkies
"Finale – Act II".....	Orchestra

# ENGAGEMENT AT GEVA

Engagement at Geva Theatre's overarching objective is to connect more people and organizations with the art presented on its stages. To build more connected relationships with existing patrons and partners. To build new and

meaningful relationships with people and organizations with whom we have traditionally had no or little connectivity, the sticky kind of connectivity that endures.

Leading these initiatives is Rachel Y. DeGuzman, Geva's Director of Engagement, Community Partnerships, and Public Curation. For more information, contact Ms. DeGuzman at [rdeguzman@gevatheatre.org](mailto:rdeguzman@gevatheatre.org).

**Engagement at Geva programs are sponsored, in part, by Volvo Cars Rochester.**

## Mondays at Geva

The stages are dark on Monday evenings at Geva, so the art and action shift to the lobby and café where brilliant local visual artists, performers, musicians, and speakers broaden our consideration of the onstage productions. Geva Theatre invites the community to join us for a free series of art openings and to party for a couple of hours each month!

### Featured Artist for *The Wizard of Oz*: Cocoa Rae



Cocoa Rae

### MONDAY, SEPTEMBER 18 6 - 9 p.m.

The Mondays at Geva, presented in conjunction with Geva's production of *The Wizard of Oz*, features an art opening of the work of fine art photographer **Cocoa Rae** as well as a "Kiki Ball" (think of an amateur POSE TV series like competition). The categories will be Brains (Realness/School Inspired), Heart (Runway), Performance (Courage) and Bizarre (Oz). The "Kiki Ball" is organized with a special committee of collaborative partners including **Jayme Bermudez** (Borinquen Dance Theatre), **Amanda Ashley Rodriguez** (Girls Rock! Rochester), and **Brittan Hardgers** (Next Generation Men of Transition) as well as **Chasmar Aponte** and **Nyk Tyrell** from Western New York Ballroom Alliance. This event is free and open to the public. No registration is required.

## Geva *Insights*

*Geva Insights* is a series of post-performance conversations with thought leaders, experts, and members of the community who contextualize or provoke more in-depth consideration of play's themes presented in Geva's 23/24 season. It was conceived of as a unique opportunity to strengthen our connectivity to new and existing communities in our region.

These unscripted, unrehearsed chats are productions of Geva's Engagement department. All *Geva Insights* conversations are videotaped and posted on Geva Theatre's YouTube page.

### Featured Conversation for *The Wizard of Oz*: Hosted by Rachel Y. DeGuzman



Amanda Ashley  
Rodriguez



Jayme  
Bermudez



Brittan  
Hardgers

### TUESDAY, SEPTEMBER 12, immediately following the performance

The September 2023 *Geva Insights* post-performance conversation, presented in conjunction with Geva's production of *The Wizard Of Oz*, features dialogue with **Amanda Ashley Rodriguez** (Girls Rock! Rochester), **Jayme Bermudez** (Borinquen Dance Theatre), and **Brittan Hardgers** (Next Generation Men of Transition) discussing their personal "Over the Rainbow" journeys.

### COMING UP NEXT:

10/24 Tania Day-Magallon  
*Frida...A Self Portrait*  
Host: Rachel Y. DeGuzman

11/7 Rajesh Barnabas  
*Mr. Parent*  
Host: Rachel Y. DeGuzman

Engagement Program  
Sponsor:



Volvo Cars Rochester

# WHERE THE DREAMS THAT YOU DARE TO DREAM REALLY DO COME TRUE

By Jenni Werner, Dramaturg

The 1939 MGM film *The Wizard of Oz*, which is the source material for Geva's musical production, is considered by many to be an American classic. Dorothy Gale's blue gingham dress, the Wicked Witch's green skin, the ruby slippers, and more are iconic images. And the movie has inspired incredibly successful adaptations and spin-offs in the literary, film, and stage genres. Some have even gone so far as to suggest that *Star Wars* was inspired by – and has many parallels with – *The Wizard of Oz*.

One of the most memorable moments in the 1939 film comes early in the film, when Judy Garland as Dorothy Gale sings the gorgeous and powerful lament, "Over the Rainbow." It's a moment any one of us – but perhaps no one more than a teenager – can relate to. Dorothy's aunt and uncle have no time for her, she's in the way and in trouble, and the creature that makes her feel most safe, her dog Toto, has been threatened. She reacts by singing a song about a land we yearn to reach, where our troubles melt away and our dreams come true. A safe space, where we don't have to worry about getting in trouble. This joyous land over the rainbow is where she wants to go, when being at home isn't safe for her.



Dorothy and Toto in *The Wizard of Oz* (1939)

At some point or another, we've surely all wished for escape, and maybe that's one reason that *The Wizard of Oz* has become such an iconic American story, celebrated by so many people and communities. It's an idea that L. Frank Baum, author of *The Wonderful Wizard of Oz* and 13 other *Oz* novels, surely related to. Born in Chittenango, NY (just outside of Syracuse), Baum was an entrepreneur at heart, not to be held back by his family's unstable finances: his father had invested in oil, built a refinery so successful that he founded a bank in Syracuse and then lost all of their money when stock market crashed in 1871. An unsuccessful venture in chicken breeding (yes, chicken breeding) led Baum to the theatre, where he joined his aunt's traveling troupe, performing Mother Goose stories to children in the area. He bought and managed three theatres, wrote several plays which toured the country (including to Rochester several times), married Maude Gage (the daughter of Matilda Joslyn Gage, activist for women's and Native American rights), moved to South Dakota and then to Chicago. It was in Chicago that he started writing, first a couple of Mother Goose-themed books. And then, in 1900, he published *The Wonderful Wizard of Oz*. He wrote 14 *Oz* books (as well as over 40 other novels, 83 short stories over 200 poems and at least 42 scripts), before his death in 1919, after which Ruth Plumly Thompson took over, writing at least 19 others.

In the introduction to *The Wonderful Wizard of Oz*, Baum wrote, "The story of *The Wonderful Wizard of Oz* was written solely to please children of today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heartaches and nightmares are left out." His goal was to create pure entertainment, and to leave education, morality and fright for other tales. The story is magical and entertaining, and at the same time, there are messages in *Oz* that have a deep resonance

with many communities. Dee Mitchell, author of *Friends of Dorothy: Why Gay Boys and Gay Men Love The Wizard of Oz*, discusses this phenomenon: "The meaning of a work does not simply reside within it; rather, it emerges from the readers' or viewers' interactions with the work, both at the time that they initially experience it in a particular setting and afterward." The motifs in any version of the *Oz* story – of finding your power within yourself and beating the bad guys at their own game, acceptance, being kind to strangers (who might just end up being your best friends), nontraditional gender roles, escape, creating your own meaning of home – all of these are deeply connected to marginalized communities.

In fact, the novelist Salman Rushdie, in a 1992 *New Yorker* article analyzing the film, wrote this about the movie's featured song: "'Over the Rainbow' is, or ought to be, the anthem of all the world's migrants, all those who go in search of the place where 'the dreams that you dare to dream really do come true.' It is a celebration of Escape, a grand paean to the Uprooted Self, a hymn – the hymn – to Elsewhere."

So maybe it is unsurprising that *The Wizard of Oz* has, for many members of the LGBTQ+ community – white gay men especially – become a touchpoint. The rainbow is perhaps one of the most recognizable symbols of the gay rights movement. An historic euphemism to refer to gay men was "friends of Dorothy." Glinda's line "Come out, come out, wherever you are" is especially meaningful to the Queer community on National Coming Out Day in October. There are gay establishments all over the country with references to *Oz* – names like The Magical Land of Oz, Dorothy, Auntie Em's Lounge, Emerald City Cyber Café, and Over the Rainbow are just a few examples.

All of those symbols are signals to members of the LGBTQ+ community that they are entering a safe space. While public perception has changed dramatically over the last couple of decades, and LGBTQ+ rights have expanded, we've seen over the last several months that there continues to be a need to create and support safe spaces. The vision for this production of *The Wizard of Oz* is, in part, a response to this need. LGBTQ+ rights – especially those of transgender youth to receive gender-affirming care like hormone blockers – are up for debate in elections around the country. Even entertaining events like Drag Queen Story Hours – where a drag queen reads a children's book and the children who attend make an art project and have a dance party – are the subject of major protests, including right here in the Rochester area. As a result, the yearning for safe spaces and supportive families remains critical, even though a great many people are more accepting than they used to be.

In *The Wizard of Oz*, Dorothy learns that she has power – she takes control of the situation, stands up for herself and her friends, and fights enemies who, at first glance, are much more powerful than she is. And yet, at the end of the story, she repeats the magic phrase, "there's no place like home" and chooses to leave the fantastic land of *Oz* and return to Kansas, where she didn't originally feel safe and supported. What has she taken away from the experience, and how will it change her life in back in Kansas? The 1992 *New Yorker* Salman Rushdie article analyzing the film offers us a suggestion about that very question.

In the end, Rushdie says, "The imagined world becomes the actual world, as it does for us all, because the truth is that, once we leave our childhood places and start to make up our lives, armed only with what we know and who we are, we come to understand that the real secret of the ruby slippers is not that 'there's no place like home' but, rather, that there is no longer any such place as home – except, of course, for the homes we make, or the homes that are made for us, in *Oz*. Which is anywhere – and everywhere – except the place from which we began."

**Rosé (Aunt Em/Glinda)** (she/her) Gemini twin of her creator, Ross McCorkell, is one of the most dynamic and multi-talented entertainers in the drag industry on Planet Earth, and likely, other planets, as well. Rosé is known foremost for her internationally celebrated performance as a finalist on the Emmy-slaughtering Season 13 of *RuPaul's Drag Race*, but she has also made appearances on *iCarly*, *America's Got Talent*, and *The Voice*, where she sang alongside her girl group, Stephanie's Child, in a historical performance with pop icon, Jessie J. A multifaceted artist, Rosé recently traded her heels in for the chance to sink the Titanic every night as Captain Victor Garber in NYC's award-winning Off-Broadway smash hit musical, *Titanique*. During her time with the show, she was awarded by *Queerty* for this professional breakthrough as an honoree on their 2023 Pride50 List. Prior to and following this fabulous trip to Oz, Rosé is performing in her third annual world tour with RuPaul's Drag Race Werq The World, which is the largest and most attended drag show in the history of womankind. Rosé is a proud graduate of Wichita State University, where they majored in Musical Theater, with a deep dip into classical music and modern dance. Many thanks to Tara Rubin Casting, Brian Herrick with The Hell's Kitchen Agency, and Voss Management. For tour dates and merchandise, visit [www.omgheyrose.com](http://www.omgheyrose.com). @omgheyrose

**Savy Jackson (Dorothy)** (they/she) recently made their Broadway debut in Andrew Lloyd Webber's *Bad Cinderella* where they played the titular role of "Cinderella" every Sunday to rave reviews. Savy earned their BFA in Musical Theatre at Pace University after being on the road in the First National Tour of *Once on This Island* standing by for the lead role of "Ti Moune." They recently shot a supporting role in the upcoming HBO Max feature *Sweethearts* and starred as "Marian" in the Asolo Rep production of the new musical *Hood*. They are also a singer/songwriter with original music coming to all streaming platforms this year. @savyjackson ~ GG

**Jordan Alexander (Ensemble, u/s Glinda, u/s Tinman, Dance Captain)** (he/him) Geva debut! 1<sup>st</sup> National Tour: *Pretty Woman* (David Morse, u/s Happy Man), *The Prom* (u/s Trent Oliver). Regional: Pittsburgh CLO, Oregon Shakespeare Festival, Pioneer Theatre Company, Maine State Music Theatre. TV: *Inventing Anna* (Netflix), *Nora from Queens* (Comedy Central). CCM Alum. Love to DGRW, my besties, and Mom. @jordnalexander

**Arielle Faye Beane (Ensemble, u/s Dorothy)** (they/she) is so excited to be making their Geva Theatre debut with *Wizard of Oz!* Past credits include *School Girls*; *The African Mean Girls Play*, *Cinderella*, *Rocky*, and *Shapeshifters*. They are ecstatic to be a part of a production that challenges the way we look at art. Faye would like to thank the cast and team for all their hard work and their friends, family, and mother for constant love and support. Instagram – @ariellephaye

**Kathel Louis Griffin (Uncle Henry/Emerald City Guard, u/s Cowardly Lion)** (they/them/he/him) is a Trans Masculine Brooklyn based Actor. He asks you to get engaged with fighting Anti-Trans Legislation by utilizing the resources found at [www.trans-week.com](http://www.trans-week.com) & by donating to organizations like @TLDF, @southernequality, & ACLU state chapters like @ACLUFL. Off-Broadway: *PLAY ON! Shakespeare Festival* (Classic Stage Company), *Millennials are Killing Musicals* (Theatre 71). Select Festival/Regional: *King Lear*; *A Christmas Carol* (Great Lakes Theatre), *Mary Poppins* (Beck Center for the Arts), *WonderBoy* (NYMF), *The Wild Party* (BAR New Haven). Select Workshops/Concerts: *Here and Their*, *Miss Step* (The 5th Avenue Theatre), *Agent 355* (Musical Theatre Factory), *A First Glimpse of Light* (54Below), *Medusa* (Ripley Grier Studios). @KathelGriffin

**Renee Haley (Ensemble)** (she/her) is so excited to be making her Geva debut in *The Wizard Of Oz!* Renee is Massachusetts born and raised and is proud to be a Senior Musical Theatre Major at Nazareth University. Last Fall, Renee was lucky enough to spend a semester studying theatre in London at The Globe and with West End On Demand. She credits this experience for helping to shape her into the performer and person she is today. Some of her other credits include *Curtains* (Ensemble/Bambi U/S), *Into The Woods* (Granny/Mechanicals), *Pippin* (Player), and selections from *Chicago* (Velma). Thank you to her friends and family for continuously supporting her passion. [www.reneehaley.com](http://www.reneehaley.com) @reneehaleyoz

**Kelsey Madison (Ensemble)** (she/her) is very excited to join her first Geva Theatre Center production. She is a Rochester native and junior Musical Theatre Major at SUNY Geneseo. Past productions at SUNY Geneseo include *The Drowsy Chaperone* (Ensemble), *Into the Woods* (Granny, Cinderella's Mother, Giant), and *The Wedding Singer* (Ensemble). Kelsey would like to thank her family, friends, castmates, and the creative team, with a special thanks to Don Kot at SUNY Geneseo for this opportunity!

**Easton Michaels (Hunk/Scarecrow)** (they/she) is super excited to be making their Geva Theatre debut in *The Wizard of Oz*. Recently, they've been seen onstage as Woof in Weston Theatre Company's *HAIR* and in the ensemble of the new art-rock musical, *Rough Trade*. Easton also performs in drag under the alias, Kleo Zavich. They hold a BFA in Musical Theatre from Ball State University and would like to thank their classmates and faculty for all of their guidance and support. Special thanks to Marc, Dustin, and Alyssa from the Daniel Hoff Agency, Kevin from Tara Rubin Casting and to the entire Creative Team. Extra special shout out to Easton's family and friends "Thank you for always putting up with me, my silly ideas, and my wildest dreams—I love you!" Instagram: @eastonmichaels @kleozavich

**Abbie C. Morgan (Swing, Assistant Dance Captain, u/s Wicked Witch)** (she/her) is thrilled to be making her professional debut! She is a current Junior BFA musical theatre major and dance minor at Nazareth University. Upcoming: *The Spitfire Grill* (Ensemble, u/s Effie, Choreographer) at Nazareth University. Previous: *Rock of Ages* (Constance Sack, Dance Captain), Selections from *The Last Five Years* (Swing / Co-Choreographer), *Firebringer* (Jemilla). New Work / Workshops: *Particle* (u/s Escalate, Ensemble), *A Girl Named Bernie* (Swing, Asst. SM). Thank you to all of my incredible teachers at home and at school! Love to the fam and the gang! [abbiecmorgan.com](http://abbiecmorgan.com) @abbie.c.morgan

**Pauli Pontrelli (Zeké/Cowardly Lion)** (they/them) is simply gagged to be strutting down the yellow brick road with this dream team! Pauli appeared in world premieres of *The Trees* (Playwrights Horizons), *The Visitor* (The Public, Original Cast Recording), *This Clement World* (St. Ann's Warehouse), *House of Dance* (Half Straddle, Zürich Theater Spektakel, Kyoto Experimentq), and *Look Upon Our Lowliness* (The Movement Theatre Company). Regional credits include *Dom Juan* (Fisher Center/Bard Summerscape), *Tiny Beautiful Things* (Long Wharf), and *I and You* (Chester Theatre Company). TV: *Instinct* (CBS). Film: *Fry Day* (streaming on Criterion). MFA: NYU Tisch Graduate Acting Program. Thank you, Kevin, and everyone at Tara Rubin Casting! Dedicated to my good Judys. @pauli.amorou

**Barnaby Reiter (Hickory/Tinman)** (he/him) Originally hailing from the other Oz (Australia), Barnaby has found a new home in New York! A proud graduate of the prestigious *Victorian College of the Arts*, Barnaby achieved his BFA in Music Theatre. It was during his final year of training that he made his professional debut, joining the ensemble of *Disney's Beauty and the Beast*. After that he embarked on Australasian tours of *Hairspray* (Fender, understudy Link) and *Grease* (Doody), and appeared on Season 5 of *The Voice Australia*. Soon after moving to the

U.S. in 2018, Barnaby made his American debut in the National Tour of *Jersey Boys*, playing Bob Crewe and understudying Bob Gaudio. Now, he is thrilled to be back on stage in this innovative new production of young B's favourite musical! Beyond his on-stage success, Barnaby is especially passionate about sharing his expertise as a dedicated Voice Teacher and has students in major musicals, film, TV, and recording projects across the globe as well working as a Vocal Health Consultant with various production companies and educational institutions. He has also showcased his talents as a writer and composer, receiving accolades for his original musical-comedy, *Suitcases, Baggage & other Synonyms*. This production enjoyed numerous sold-out seasons, including an award-winning run at the esteemed Melbourne International Comedy Festival. Keep up with Barnaby's adventure on Instagram: @barnabyreiter. A heartfelt note from B: "As always, I dedicate my performance to every teacher who has made me the performer and person I am today. A particular thanks to my unwavering mentors, Jen Waldman and Andrew Byrne, as well as my supportive team at W.A.M. And of course, the man who gave this Tinman a heart, Jono <3"

**Jennifer Sánchez** (*Miss Almira Gulch/The Wicked Witch of the West*) (she/her) Brooklynite by way of Albuquerque, Jennifer is honored to terrorize such a beautiful Oz. Broadway: *The Rose Tattoo*, *Pretty Woman*, *Sunday in the Park With George*, *On Your Feet*, *Spider-Man: Turn off the Dark*, *Ghost*, *Women on the Verge of a Nervous Breakdown*, *West Side Story* (Arthur Laurents' bilingual revival). Off-Broadway: *The Alchemist* (Red Bull Theater), *Little Miss Sunshine* (Second Stage), *I'm Getting My Act Together and Taking it on the Road* (Encores! Off-Center). Jennifer is also an award winning songwriter and musician. Follow @hennihennisanchez for too many inspirational quotes. Special thanks to Zi for this #yesand

**Emma Theriot** (*Ensemble, u/s Professor Marvel/Wizard of Oz*) (they/she/he) is a sophomore at Nazareth University, getting their BFA in Musical Theatre. They would like to thank their family of friends for the



kindness and patience that has been shown. Prev: *Assassins* (Booth), *Sister Act* (Deloris). "Be the type of person that younger you would be safe with." @emmatheriot

**J. Jake Thomas** (*Ensemble, u/s Uncle Henry/*



*Guard, u/s Scarecrow*) (he/him) is thrilled to be returning to Geva Theatre Center. Jake currently studies at Nazareth University, where he is expected to receive his BFA in musical theatre with a minor in dance this May. Some of his favorite credits include *Cinderella* (Geva Theatre Center), *Seussical* (Blackfriars Theater), and *Curtains* (Nazareth College). Jake would like to thank his parents and friends for their endless love and support. @j.jakethomas www.j-jakethomas.com

**Thomas Warfield** (*Professor Chester Marvel/*



*The Wizard of Oz*) (he/him) is an international multi-talented artist who has performed in more than 100 cities worldwide. Thomas holds a BFA in Dance and Journalism (SUNY Purchase), and an MFA in Dance Ethnology (University of Utah). Dance credits include: Joffrey Ballet, Jane Dudley London/NY, companies in Hong Kong, Stockholm, Paris, San Francisco, Macau, and others. Other performance credits include: New York City Opera, Met Opera, a circus in Japan, 3 U.S. prisons, HBO Shorts, *Marie Claire* (Hong Kong), Rochester Philharmonic, Boston Symphony, a Command Performance for Queen Elizabeth in London, and an east-coast tour of his *AstroDance* (combining dance and astrophysics). He's founder/artistic director of PeaceArt International, and has been Director of Dance at RIT for 25 years. He currently serves on the NYS Hate and Bias Prevention Council, and is the co-chair of Rochester's Arts & Creative Community Committee. A recipient of numerous awards, including: U.S. Congressional Special Recognition Award, NYS Commendation, UN

Peace Award, American Ethical Union Award, Empire State Pride Agenda LGBTQ Champion Award, National Dance Education Association Award, U of R Medical Center Red Ribbon for HIV Research Award, Rochester Unsung Heroes Award, National Task Force on AIDS Prevention Award, Rochester Pride Parade Grand Marshall, an Off-Off Broadway Award for Choreography. His *Global Poem In Praise of Peace* garnered global recognition from composer Leonard Bernstein, Mother Teresa, The Dalai Lama, and hundreds of others. Thomas Warfield's first solo album of original compositions, *Celebrate the Moment*, has sold throughout the world and is available on iTunes and Spotify.

#### CREATIVE TEAM

**Zi Alikhan** (*Director*) (he/him) is a queer,



first-generation South Asian-American, culturally Muslim theater director. DIRECTING: *On That Day in Amsterdam* (Primary Stages, Drama Desk Nomination – Outstanding Director, Lucille Lortel Nomination – Outstanding Director), *Sanctuary City* (Pasadena Playhouse, *LA Times* – "Best of the Year"), *RENT* (Paper Mill Playhouse), *Snow in Midsummer* (Classic Stage Company), Manik Choksi's *The Ramayan* (currently in development at Ars Nova), *The Great Leap* (Portland Center Stage), *Somewhere* (Geva Theatre Center), *A Nice Indian Boy* (Olney Theatre Center), *Ragtime* (Playmakers Repertory Company). UPCOMING: *The Band's Visit* (Writers Theatre/TheatreSquared). Zi was named one of TCG's Rising Leaders of Color in 2021.

**David Thatcher Maglione** (*Music Director, Conductor, Key 1*) (they/them) composes words and music for Theater, Film, TV, Orchestra, and Other Mixed Media. Originally from North Western, NJ, they are now based in New York City. David engages with the emotive influence of Music, Nature, Story, and Ancestry, as well as their experience as a Trans-Nonbinary person in the modern world. Music written by Davey has been heard at venues in NYC such as 54 Below, The Laurie Beechman, and The Duplex, to name a few. Theater projects include: *Wendy's Shadow* (written with Tomas Ruiz). Book, Music and Lyrics: *Martin and Meelo*, *The Most Incredible Thing*, *The Only Way Out*, *An Untitled QueerJoy Fantasy*, and *Lost Letters*. Their work has been developed

at multiple stages including living room shares, table workshops, residencies, readings, concerts, commissions, and productions. Recently, Maglione was in residence in England at Brisons Veor, Cape Cornwall, and NDT Broadgate, developing *The Only Way Out*. Maglione recently finished touring with the Broadway tour of *Fiddler on the Roof* as Accordionist/Associate Conductor. They got their start in Community Theaters in NJ. Proud member of The Dramatists Guild and ASCAP. Training: Berklee College of Music, BMI Lehman Engel Musical Theatre Writing Workshop. Visit david-maglione.me

**Phil Colgan** (*Choreographer*) (he/him) is a choreographer, performer, and dance educator born and raised in NYC. Phil was most recently the Associate Choreographer of *New York, New York* on Broadway, directed and choreographed by Susan Stroman. As a performer, Phil was last seen on Broadway in *Hamilton*, after serving as dance captain of the show's national tour for two years. Other favorite performance credits include Off-Broadway's *Only Gold* at MCC, regional theaters including Paper Mill, Fulton, Ogunquit, Maine State, The REV, and Gateway, and the opening number of *The 2017 Tony Awards*. Favorite choreography credits include *Grease* at The REV, *Catch Me If You Can* at NYU Skirball, music videos for "Ready to Be Loved (Dance Version)" and "I'm a Star (Dance Version)", and showcases such as *DanceBreak* and *TSQ Project*. Phil was the recipient of The 2023 Emerging Theater Artist Award from the Theater Hall of Fame, and was named a finalist for The 2017 Capezio Award for Choreographic Excellence. Endless thanks to everybody at Geva, Zi, Marc, and family! @philcolgan

**Jayne Bermudez** (*Associate Director & Choreographer*) (he/him) This is Jayme's first production with Geva Theatre. He was a part of last season's Geva *Insights* for *Somewhere* directed by Zi Alikhan and is excited to be a part of *The Wizard of Oz* as Associate Director and Choreographer. With over 20 years of experience in Positive Youth Development and the Arts Jayme Bermudez teaches and does Artistic Expression, because the arts saved him as a youth growing up in the inner city and facing all the textbook disparities. By teaching Artistic Expression, each project, each idea is a purge of his mind allowing him to heal from past traumas and in turn creating a platform for a younger generation to learn how

to heal. Jayme Bermudez has dedicated his craft to educating younger generations in dance and theater and using the arts to tackle hard topics like Segregation/Integration, colorism, cultural identity and basic life skills. A past theater project of his, *In The Heights*, was a collaboration with RIT/NTID bridging the Latinx community with that of the Deaf Community and was one of the most rewarding experiences in his career. Jayme Bermudez is now working with Borinquen Dance Theater as the Assistant Artistic Director, his last artistic project found him as Cultural Consultant under Borinquen Dance Theatre and Choreographer with Blackfriars in the production of *Once on this Island*. Jayme Bermudez continues to create more platforms for BIPOC artists in his new role with Borinquen Dance Theater.

**Jenni Werner (Dramaturg)** (she/her) is the Executive Artistic Director of The New Harmony Project, based in Indianapolis. Previously, Jenni was the Director of Literary and Artistic Development Programs at Geva. In her 12 years here, Jenni led Geva's literary department, which included serving as dramaturg on over 40 productions; producing Geva's new play programming; and commissioning plays inspired by Rochester's truly inspirational history, including Mat Smart's *The Agitators: The Story of Susan B. Anthony and Frederick Douglass*, which has been produced by over 30 theaters nationwide. Jenni also produced Geva's *Journey to the Son*, a four-day blues festival celebrating the life and legacy of blues musician Son House. Jenni has taught playwriting and text analysis courses at New York University, Rochester Institute of Technology, SUNY Geneseo and SUNY Brockport. Before coming to Geva, she was the Director of Programming for Theatre Communications Group, the national service organization for the non-profit theatre field. She serves on the Board of the National New Play Network and co-chairs the networks membership committee. She has an MFA in Dramaturgy from the University of Massachusetts at Amherst and a BA in Theatre and History from Knox College in Galesburg, IL.

**Talia Krispel (Production Stage Manager)** (she/her) is thrilled to make her Geva debut! Geffen Playhouse: *THE LONELY FEW*. Stages St. Louis: *AIDA*. South Coast Repertory: *A CHRISTMAS CAROL* (2014-2022); *WHERE THE MOUNTAIN MEETS THE MOON*; *JUNIE*

*B JONES IS NOT A CROOK*; *ABUNDANCE*; *AMADEUS*; *PINOCCHIO*. 3-D Theatricals: *NEWSIES!*; *THE SECRET Garden*. 5-Star Theatricals: *THE ADDAMS FAMILY*; *NEWSIES!*; *SOMETHING ROTTEN!*; *MAMMA MIA!*; *THE MUSIC MAN*; *WEST SIDE STORY*; *MATILDA*; *SHREK THE MUSICAL*, *BEAUTY AND THE BEAST*, *THE HUNCHBACK OF NOTRE DAME*, *JOSEPH... DREAMCOAT*, *PETER PAN*. Musical Theatre West: *OLIVER!*. Rubicon Theatre Company: *THE GIN GAME*. Broadway: *INHERIT THE WIND*; *DAME EDNA*; *BACK WITH A VENGEANCE*; *HOW THE GRINCH STOLE CHRISTMAS*; *LEGALLY BLONDE* (Workshop). Sound Stage LIVE!: *THE LITTLE MERMAID*. ACT of CT: *MAMMA MIA!*. Theatre By The Sea: *WEST SIDE STORY*; *SISTER ACT*. Ogunquit Playhouse: *JOSEPH... DREAMCOAT*. North Shore Music Theatre: *DIRTY ROTTEN SCOUNDRELS*; *JOSEPH... DREAMCOAT*. Old Globe: *THE TIMES THEY ARE A CHANGIN'*. For Mychal, Mama, and Dad. IG: @teekrisp. www.taliakrispel.com

**Katherine Thesing (Replacement Production Stage Manager)** (she/her) is thrilled to be back for Geva's 51<sup>st</sup> Season. Geva Theatre Center: *Russian Troll Farm*, *Jane Eyre*, *Sister Act*, *Somewhere Over the Border*, *How to Catch Creation*, *Airmess*, *A Christmas Carol*, and *Ring of Fire*. Regional Theatre: *Block Association Project*, *Hype Man: a break beat play*, *Ring of Fire*, *Once on this Island*, *A Christmas Carol*, *We've Come to Believe*, *You Across from Me*, *Pipeline*, *Dracula*, *The Santaland Diaries*, and *Airmess* (Actors Theatre of Louisville), *Ring of Fire* (Milwaukee Repertory Theater). Other Theatre: *Love's Labour's Lost* (Montana Shakespeare in the Parks), *Much Ado*, *Richard II*, *Julius Caesar* (Kentucky Shakespeare Festival). Proud member of Actors' Equity Association.

**Julia Bregy (Assistant Stage Manager)** (she/her) is thrilled to be returning for Geva's 2023/24 season. She would like to thank her family and friends for all of their support. New York: *DiscOasis NYC* (Constellation Immersive), *Proud Ladies* (James William Productions). Regional: *Russian Troll Farm* (Geva Theatre), *Measure for Measure* (Fiasco Theatre/Actors Theatre of Louisville), *Christmas Carol* (Actors Theatre of Louisville), *Fun Home* (Speakeasy Boston), *Little Women*

(Perseverance Theatre). International: *Little Mermaid* (Metta Theatre London/Underbelly Fringe Festival), *I Do Need Me & I'm Not a Bit Like a Clown* (Metta Theatre London).

**Mark Wendland (Co-Scenic Designer)** (he/him) Broadway: *Rose Tattoo*, *Six Degrees of Separation*, *Significant Other*, *Heisenberg*, *If/Then*, *Merchant of Venice* (Tony Nomination), *Next to Normal* (Tony Nomination), *Talk Radio*, *An Almost Holy Picture*, *Death of a Salesman*. New York: *Murder Ballad* (MTC); *The Mother* (Atlantic); *Unknown Soldier* (Playwrights Horizons); *Moscow Moscow Moscow...*, *Yen*, *Punk Rock* (MCC); *A Midsummer Night's Dream*, *Richard III*, *Hamlet* (CSC); *The Layover* (Second Stage); *The Intelligent Homosexual's Guide...*, *Satellites*, *Fucking A*, *Pericles*, *A Dymbuk*, *The Winter's Tale*, *Romeo & Juliet*, *Henry V*, *Cymbeline*, *Timon of Athens* (Public Theatre); *Angels in America* (Signature). Faculty: Interim Head of Design and Production, Fordham University Theater Program.

**Theron Wineinger (Co-Scenic Designer)** (he/him) is a Scenic Designer and Art Director for live entertainment. Theatre: *My First Nutcracker* (Theatre Row, NYC), *Golden Leaf Ragtime Blues* (Shakespeare & Company, MA), *The Great Hunger* (NYC), *Playdate* (NYC), *The 39 Steps* (Summer Rep Theatre, CA), *The Giant Hoax* (Theatre Row, NYC), *A Man's World* (Williamstown Theatre Festival, MA). TV: *The Kelly Clarkson Show*, *The Kids Tonight Show* (Asst. Art Director), *2 Joysticks & A Couch* (Production Designer), MTV's *Fresh Out Live* (Art Director). Event Design: LEGOLAND New York's Brick-or-Treat 2022, Lost Canyon Christmas at Big Cedar Lodge, 60+ Trade Shows for Proctor & Gamble. Associate Design: Aerosmith Peace Out Tour 2023, Ringling Circus Tour 2023, *The Rose Tattoo* (Broadway), *Anastasia 2<sup>nd</sup>* U.S. National Tour. BFA in Scenic Design from the University of Cincinnati, College-Conservatory of Music (CCM). Winner, USITT's Oren Parker Undergraduate Scene Design Award. Proud Member, USA 829. theronwineinger.com @theron\_

**Lux Haac (Costume Designer)** (she/her) Broadway: *The Thanksgiving Play* (Second Stage Hayes Theater). Off-Broadway/New York: *Mobile Unit: The Comedy of Errors* (The Public Theater); *On That Day in Amsterdam* (Primary Stages/59E59); *53% Of* (Second Stage Uptown); *Songs About Trains* (Radical

Evolution/Working Theater/New Ohio Theatre); *Giizhibaa Giizhig | Revolving Sky* (Incoming! Under the Radar/The Public Theater); *Eureka Day* (Colt Coeur/Walkerspace); *Ajjaak on Turtle Island* (IBEX Puppetry/New Victory Theater); *R + J* (Hypokrit NYC/Access Theater). Regional: *Between Two Knees* (OSF, Yale Rep, McCarter Theatre Center, Seattle Rep); *Espejos: Clean* (Hartford Stage, Syracuse Stage); *LEAR* (Cal Shakes); *Kim's Convenience* (Westport Country Playhouse, TheatreSquared); *Yoga Play, Ragtime* (PlayMakers Repertory Company); *Miss Bennet: Christmas at Pemberley* (Arizona Theatre Company); *Kamloopa* (WAM Theatre); *I and You*, *Annapurna* (Syracuse Stage); *Hear Me Say My Name* (Discovery Theater/National Museum of the American Indian); *Native Gardens* (Syracuse Stage, Geva Theatre Center, Portland Center Stage). Lux is a Core Collaborator with All My Relations Collective and is a member of USA 829 and Wingspace Theatrical Design. MFA: NYU/ Tisch luxhaac.com @luxhaac

**Cha See (Lighting Designer)** (all pronouns) From Manila, Philippines. Obie Award Grantee Off-Broadway: *On That Day in Amsterdam* (Primary Stages) - Lucille Lortel and Drama Desk Nomination. *You Will Get Sick* (Roundabout Theatre Company), *The Seagull/Woodstock, NY*, *One in Two* (The New Group), *Wet Brain* (Playwrights Horizons), *The Fever*, *Lucy*, *Sorry For Your Loss* (Audible Theater), *Exception to the Rule* (Roundabout Underground), *What to Send Up When It Goes Down* (Playwrights Horizons, BAM), *Soft* (MCC). Regional: *As You Like It* and *Is It Thursday Yet?* (La Jolla Playhouse), *RENT* (Paper Mill Playhouse), among others. Upcoming: *Becoming A Man* (A.R.T.), *Covenant* (Roundabout Underground), *Babbitt* (La Jolla Playhouse), *(pray)* (Ars Nova), *Mary Gets Hers* (Playwrights' Realm) Training: M.F.A. from NYU Tisch.seelightingdesign.com, @seethruuu.

**Ryan Hickey (Sound Designer)** (he/him) Signature Theatre: *The Color Purple*, *She Loves Me*, *RENT*, *Gun & Powder*, *A Chorus Line* (Helen Hayes Nomination), *Assassins*, *Blackbeard*, *Spunk*, *Grand Hotel*, *Ain't Misbehavin'*, *Billy Elliot*, *Passion*, *Scottsboro Boys*, *Girffriend* (Helen Hayes Nomination), *Light Years* (Helen Hayes Nomination), *Crazy For You*, *An Act Of God*, *A Little Night Music* (Helen Hayes Nomination), *Jesus Christ Superstar*, *Midwestern Gothic*,

*Mrs. Miller Does Her Thing, Titanic.* Drury Lane Theatre: *Smokey Joe's Cafe, Deathtrap* (Jeff Award Nomination). Olney Theatre Center: *South Pacific.* Monumental Theatre Company: *Brooklyn.* Virginia Stage Company: *A Christmas Carol, Frankie and Johnny in the Clair de Lune, The Woman in Black, The Odd Couple.*

**Nicholas Hussong (Projection Designer)** (he/him) Creative producer at Dwight Street Book Club. Broadway: *Skeleton Crew* (Tony nomination). Off-Broadway: *Wet Brain* (Playwrights Horizons); *On That Day in Amsterdam* (Primary Stages, Drama Desk Nomination); *Skeleton Crew, These Paper Bullets* (Atlantic, Drama Desk Nomination); *Until the Flood* (Rattlestick). Select regional: *RENT* (Paper Mill Playhouse); *Cabaret* (Atlanta Opera); *To the Yellow House* (La Jolla); *Vietgone* (The Guthrie); *Kleptocracy* (Arena); *Haint Blu, Hair & Other Stories* (Urban Bush Women); *Grounded* (Alley). Other work includes *Marc Jacobs, MassMoCA, Complex magazine, AMC+, San Diego Shell, Nashville Symphony, Hartford Symphony, Tony Awards* (CBS), *Ask Ronna* podcast. Designed in England, Scotland, Ireland, Germany, China, Canada, and Vienna. Cocreator of *FEAST*, an immersive dining experience with Listen&Breathe. Adjunct lecturer, NYU Tisch [www.nickhussong.com](http://www.nickhussong.com)

**Emma Wiseman (Puppetry Designer)** (she/her) is an artist interested in puppets and objects. As a puppeteer, puppetry designer, consultant and collaborator she has worked for and with Dan Hurlin, Jeanette Yew, Robin Frohardt, Sachiyo Takahashi, Nick Lehane, Derek Fourdjour, Alex Da Corte, the Kennedy Center, Swoon, CO/LAB Theater Group and David Neumann, among others. Emma's original work looks at relationships between humans and our spaces and objects, especially those that are considered boring or mundane. She and playwright Emily Zemba recently adapted their office supply puppet piece, *Out Of Office*, into a short film, which was an official selection of the Chattanooga Film Festival. Emma documents examples of particularly depressing plants in the built environment through the instagram account @sad\_plants. [emmawiseman.me](http://emmawiseman.me)

**Anessa Marie (Orchestrator)** (she/her) is a music director, composer, orchestrator/arranger, and pianist based in the NYC

area. Broadway: *Chicago, Aladdin.* Regional/Off-Broadway: *White Girl in Danger* (2ST), *The Dark Lady* (O'Neill, NMTC), *A Beautiful Noise* (Emerson Colonial), *The Griswold's Broadway Vacation* (5<sup>th</sup> Ave), *The Golden Record* (arrangements, orchestrations), *Into the Woods* (OOTB), *The Gunfighter Meets His Match* (Goodspeed Musicals), *Far From Canterbury* (Barnstormers, World Premiere), *Interstate* (NAMT), *The Office Musical Parody* (Jerry Orbach), *Finding Beautiful* (NYMF), *City of Light* (SHE NYC). Her original musical *A First Glimpse of Light* is currently in development. As a composer, her music has been performed at Carnegie Hall, Lincoln Center, Joe's Pub, Green Room 42, etc. Much love to Jared, Lily, and Bennett. [@anessamarieam](http://www.anessamarie.com)

**Brittany Hartman (Hair, Wig & Makeup Designer)** (she/her) is currently the wig shop manager for *Saturday Night Live* and NBC studios. Film: *Fire Island* (Key Hairstylist, Hulu). Broadway: *The Thanksgiving Play.* Regional: *RENT* (Paper Mill); *Camp Siegfried* (Second Stage); *Snow in Midsummer* (Classic Stage Company); *Ragtime, Secret Garden, The Wiz, Drowsy Chaperone, and Singin' in the Rain* (Sacramento Music Circus); *Gypsy* (Theatre Aspen); *A Christmas Carol, La Dispute, Macbeth* (Hartford Stage). Broadway (selected associate design credits): *Jagged Little Pill, Bandstand, Sunset Boulevard* (2017 revival), *A Gentleman's Guide to Love & Murder.*

#### TARA RUBIN CASTING (Casting)

Tara Rubin CSA, Merri Sugarman CSA, Claire Burke CSA, Peter Van Dam CSA, Felicia Rudolph CSA, Xavier Rubiano CSA, Kevin Metzger-Timson CSA, Louis DiPaolo, Spencer Gualdoni CSA, Olivia Paige West, Frankie Ramirez

Selected Broadway and National Tours: *Back To The Future, Here Lies Love, Bad Cinderella, Bob Fosse's Dancin', KPOP, Mr. Saturday Night, SIX, Ain't Too Proud, King Kong, The Band's Visit, Sunset Boulevard, Miss Saigon, Dear Evan Hansen, Cats, Falsettos, School of Rock, Bullets Over Broadway, Aladdin, Big Fish, Billy Elliot, Shrek, Spamalot, ...Spelling Bee, The Producers, Mamma Mia!, Jersey Boys, Les Misérables, The Phantom of the Opera.* Selected Off-Broadway: *Sing Street, Trevor,*

*Between the Lines, Clueless, Gloria: A Life, Smokey Joe's Café.* Film: *Here Today.* Regional: Paper Mill Playhouse, George Street Playhouse, Asolo Rep, La Jolla Playhouse, The Old Globe.

#### ORCHESTRA BIOS

**Jacob Carl (Key 2)** (he/him) is excited to be at the Geva Theatre for the first time! Credits include: *Elf, The Musical* (Associate Conductor, National Tour), *Titanic* (Associate Conductor, Milwaukee Rep), *Side By Side By Sondheim* (Northern Stage), *South Pacific* (Cape Playhouse), *West Side Story* (White Plains Performing Arts Center), and many shows at the Sharon Playhouse. Previous Faculty at New York University, SUNY Cortland, and Syracuse University. Education - BM in Vocal Performance from SUNY Potsdam, MM in Vocal Performance from New York University - Steinhardt. Follow at @jacobcarllonthekeys!

**Josh Kerr (Bass)** (he/him) Josh is thrilled to be returning to the Geva band for the fourteenth time (*Cabaret, Company, Five Course Love, Follies, Hair, In The Heights, Little Shop, Million Dollar Quartet, Music Man, Next to Normal, Sweeney Todd*). After studying at Eastman, he has worked as a freelance bassist in the central New York region for the past twenty five years. His previous tenures include principal bass of Binghamton Philharmonic and Cayuga Chamber Orchestra. Josh currently resides in Savannah, NY and performs with the Symphoria bass section in Syracuse.

**Margaret Leenhouts (Violin/Viola)** (she/her) is currently on the faculty of Nazareth College and is a member of the Rochester Philharmonic Orchestra. She has appeared nationally at the British Arts Center of Yale, the Eastern Festival of Music, and has given benefit concerts for the Sedona Chamber Music Society and the Flagstaff Symphony Orchestra in her native Arizona. In addition to her solo and chamber music work, Dr. Leenhouts has been a member of the Rochester Philharmonic, the Honolulu Symphony, and the Grand Rapids Symphony. Past teaching appointments include Hope College, Mansfield University, and the Eastman School of Music's Community Music School where she directed the Summer Chamber Music and Middle School Strings Workshops and chaired the string department.

**Max Robbins (Trumpet/Flugelhorn)** (he/him) is a trumpet player, composer, and educator from Rochester, NY. He grew up studying both classical and jazz music with several Eastman faculty and Rochester Philharmonic Orchestra musicians. Max has performed at the Rochester International Jazz Festival, Tanglewood Music Festival, Brevard Music Center, and several jazz clubs in Pittsburgh and Boston. He teaches trumpet privately and wrote/directed an original musical for the American Repertory Theater Kids Company in Cambridge, MA. Max is a graduate of Carnegie Mellon University with a bachelor's in psychology & trumpet performance and Harvard University with a master's in human development & arts in education.

**Vinnie Ruggiero (Guitar)** (he/him) is delighted to return to Geva Theatre for the production of *The Wizard of Oz*. Vinnie's previous experience at Geva includes *Cabaret, Little Shop of Horrors, In the Heights, and HAIR*. He is a Rochester native and a graduate of Nazareth College and SUNY Oswego where he studied with Grammy Award winner Joe Jewel. Vinnie enjoys playing all styles of music and has performed with notables Randy Brecker, Eric Marienthal and Jon Faddis. Vinnie is active in the Rochester music scene and lives in Pittsford with his wife Katy.

**Aaron Staebell (Percussion)** (he/him) Aaron Staebell hails from Buffalo, NY and has lived in Rochester, NY since 2001. Jazz legend Bob Brookmeyer described Aaron as having "swing, energy and musicianship to a remarkable degree" and said, "I would hire him. My utmost praise." Having earned both undergraduate and graduate degrees from the Eastman School of Music, Staebell is an in-demand performer, clinician and composer both locally and nationwide. As a performer, Staebell is active as both a drummer and percussionist. He has played with such visionaries as Bob Brookmeyer, Maria Schneider and Tony Malaby. He has performed with smooth jazz trumpeter Rick Braun, jazz trombonist Wycliffe Gordon, and is a member of the Dave Rivello Ensemble, and world music quartet The Rita Collective. He also spent time as the drummer for the Brownman Electric Trio (Toronto, CA) and hip-hop syndicate "Gruvasylum" featuring Mad Dukez. His playing has been described as "honest, unpredictable

and refreshing". His debut album *Bending and Breaking* was released in June of 2011, and was met with outstanding reviews. Bruce Lindsay of *All About Jazz* called it "a debut filled with energy, enthusiasm, and invention". His latest publication, *Inspired By Masters*, is a collection of 8 solos for the young drumset student, all inspired by different famous jazz drummers. Staebell spent 15 years as a public school music teacher, and now works as an Education Technology specialist for Hal Leonard LLC, the world's largest music publisher. He lives in Rochester, NY with his partner Sarah, and their two children. You can follow his work @aaronstaebell on Instagram or @aaronstaebelldrums on TikTok.

**Erik Stabnau (Reeds at Certain Performances)** (he/him) Rochester native Erik Stabnau has played woodwinds in dozens of musicals locally and regionally. A graduate of the Eastman School of Music and Syracuse University, he performs in a variety of genres and currently tours with the Glenn Miller Orchestra.

**Karl Stabnau (Reeds at Certain Performances)** is an award-winning multi woodwind instrumentalist from Rochester, NY. He attended the Eastman School of music where he graduated with degrees in Jazz Saxophone and Music Education, and also holds a Masters Degree in Entertainment Business from Syracuse University. Karl currently serves as Director of Jazz at the Rochester Institute of Technology as well as Operations Director at The Theater at Innovation Square where he oversees programming and business operations. He has played for dozens of musicals throughout his career including previous Geva productions of *In the Heights* (2017) and *The Music Man* (2011).

**ELIZABETH WILLIAMSON (Artistic Director)** (she/her) is an Obie Award-winning director, producer, dramaturg, and adaptor, who has worked on Broadway, off-Broadway, regionally, and in London's West End. She became the Artistic Director of Geva Theatre in 2022, and her production of *Jane Eyre* launched the company's 50<sup>th</sup> Anniversary Season. Other recent projects include dramaturging the Young Vic/West End/Broadway production of Matthew López' *The Inheritance* (Tony, Olivier, Critics



Circle, Evening Standard, GLAAD, and Drama Desk Awards for Best Play, Outer Critics Circle Honoree); dramaturging the Hartford Stage/Broadway productions of *A Gentleman's Guide to Love and Murder* (Tony Award for Best Musical) and *Anastasia*; artistic producing, co-directing and dramaturging the online version of Sarah Gancher's *Russian Troll Farm* (TheaterWorks Hartford/TheatreSquared/The Civilians, *New York Times*' "Best Theater of 2020"); directing and adapting *Jane Eyre* (Hartford Stage); dramaturging Bess Wohl's *Make Believe* (Outer Critics Circle Honoree, *New York Times*' "Best Theater of 2019"); and directing *Henry V* (Hartford Stage). Williamson's extensive organizational leadership experience includes serving as Associate Artistic Director and Literary Manager at Pioneer Theatre Company in Salt Lake City from 2008 – 2012 and as Associate Artistic Director and Director of New Play Development at Hartford Stage from 2012 – 2020. As a freelance artist, she has also worked for About Face Theatre, the Act French Festival, ACT, Berkeley Rep, Cal Shakes, Court Theatre, Figureatret i Nordland in Norway, HERE, the La Jolla Playhouse, Steppenwolf Theatre, the Lincoln Center Theater Directors Lab, Primary Shages, Theatre de La Jeune Lune, Universal Studios, Westport Country Playhouse, the Williamstown Theatre Festival, and London's Young Vic. Education: M.St. Oxford University, B.A., Bennington College, trained at the École Internationale de Théâtre Jacques Lecoq in Paris and with Complicité. She is the 2007 recipient of an NEA Fellowship in Literary Translation. Member: SDC, LMDA.

**CHRISTOPHER MANNELLI (Executive Director)** (he/him) Joined Geva in 2016 from Victory Gardens Theater in Chicago, a Tony Award-winning institution dedicated to new plays and playwrights, where he has served as Managing Director. During his five-year tenure he led the reorganization of the institution and was responsible for the strategic planning, fundraising, and audience development initiatives that created the theatre's new business model. Chris oversaw numerous award-winning productions, increased contributed income, and launched innovative membership and audience engagement initiatives. Prior



to his work with Victory Gardens, he served as Deputy Director at Chicago Shakespeare Theater, one of the largest nonprofit theatres in Chicago. He oversaw operations and helped to produce the theatre's "World Stage" international programming, including Chicago Shakespeare's first-ever tour to the Edinburgh Festival Fringe in Scotland. Before moving to Chicago, Chris was the Managing Director for HotCity Theatre in St. Louis, Missouri. In this capacity, he was instrumental in the company's financial and programmatic growth, which included education programs, new play initiatives, and several collaborations with prominent arts organizations. He has served on the board of directors of the League of Chicago Theatres, as a steering committee member for Enrich Chicago (a group of arts organizations in Chicago working collectively to address racial equity), and as a board member for the Lincoln Park Chamber of Commerce and the community board of

Emerald City Theatre. In 2017 he was appointed to the New York State Council on the Arts' Theatre Advisory Panel, where he served for two years. He has also served on the board of directors for the League of Resident Theatres (LORT), and the Washington Square Park Community Association. He currently serves on the corporate board for the Joseph A. Floreano Rochester Riverside Convention Center and the board of the Rochester Downtown Development Corporation (RDDC) as a member of the executive and nominating committees. Chris grew up on Long Island and began his career as an actor and a musician, touring nationally and internationally. He holds a B.A. in opera performance from the SUNY Geneseo School of Performing Arts, an M.F.A. in Arts Leadership from DePaul University, and an Executive Scholars Certificate in Nonprofit Management from Northwestern University's Kellogg School of Management.

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Geva Theatre Center is a not-for-profit theatre company dedicated to creating and producing singular theatre productions and programs that serve the Rochester region and beyond, by illuminating the fullness of our many human experiences.

Founded in 1972 by William Selden and Cynthia Mason Selden, Geva was originally housed in the Rochester Business Institute building on South Clinton Avenue. In 1982, Geva purchased and converted its current space – formerly a NYS Arsenal designed by noted Rochester architect Andrew J Warner and built in 1868 – and opened its new home at the Richard Pine Theatre in March 1985. Geva operates two venues – the 516-seat Elaine P. Wilson Stage and the 180-seat Ron & Donna Fielding Stage.

As one of the country's leading theatre companies and a member of the national League of Resident Theatres, Geva produces a varied contemporary repertoire from musicals to world premieres celebrating the rich tapestry of our diverse community. We draw upon the talents of some of the country's top actors, directors, designers, and writers who are shaping the American Theatre scene.

Geva's Education Department serves thousands of students annually through student matinees, in-school workshops, the acclaimed Summer Academy training program, and other programs. Geva's New Play Development Programming offers new and established writers a nurturing environment from which to take their work to the next level. Geva has presented approximately 400 play readings and workshops since its inception. Nearly 70 Geva-developed plays have had subsequent productions around the country. Geva's Engagement Department produces multifaceted programs such as Geva *Insights* that deepen the appreciation of the work on our stages, provide opportunities for regional dialogues, and help fulfill Geva's anti-racism commitments through collaborative programming.

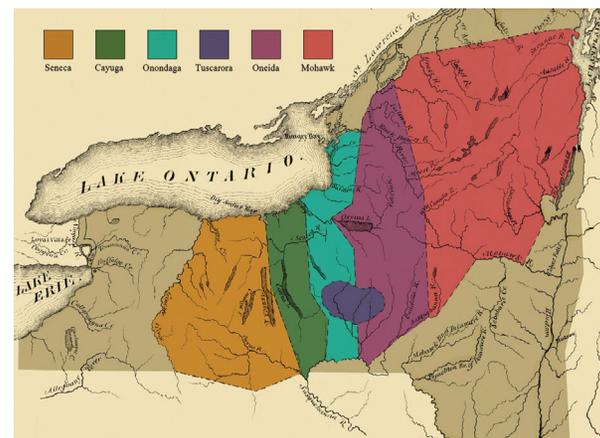
An active member of the Rochester community, Geva offers a multitude of opportunities for our audience and community members to engage with live theatre and the country's best artists. Since the breadth of Geva's programming cannot be sustained on ticket sales alone, this contribution to the region's cultural, social and economic vitality is recognized by grants and charitable contributions from federal, state and local government agencies, national and local foundations, and businesses and individuals from throughout the region.

For more information: [GevaTheatre.org](http://GevaTheatre.org).

A land acknowledgement creates a more accurate picture of the history of the lands and waterways we call home and pays respect to the Indigenous People who have stewarded them from time immemorial. At Geva, we offer this statement as part of our anti-racist values and to help us all unlearn and relearn the history that has brought us here to the land we call the United States. With this understanding, we can envision a new path forward, led by the principles of equity and justice.

American society as it exists today owes its identity and vitality to generations from around the world who contributed their hopes, dreams and resources to making the history that led to this moment. Some were stolen and enslaved here against their will, some were drawn to leave their distant homes in search of a better life, and some have stewarded this land for more generations than can be counted. Acknowledging the hardships and atrocities that many peoples have suffered on American soil is critical to building mutual respect and connection across all barriers of heritage and difference. By honoring this truth, we begin this effort to acknowledge what has been purposefully buried.

There are 567 federally recognized Indian Nations (variously called tribes, nations, bands, pueblos, communities and Native villages) in the United States. Additionally, there are tribes located throughout the United States who are recognized by their respective state governments.



Graphic by Eric E. Doxtator

**Geva's Acknowledgment**

We are gathered in the ancestral and unceded territory of the Onöndowa'ga, or "the people of the Great Hill." In English, they are known as Seneca people, "the keeper of the western door." Together, with the Mohawk, Cayuga, Onondaga, Oneida, and Tuscarora, the Seneca make up the sovereign Haudenosaunee Confederacy. We pay respects to their elders, past and present. Please take a moment to consider the many legacies of violence, displacement, genocide and migration that bring us together here today. And please join us in uncovering such truths at any and all public events.

To learn more about the Native people in our region and the Canandaigua Treaty of 1794, visit [ganondagan.org](http://ganondagan.org).

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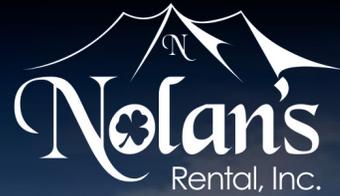
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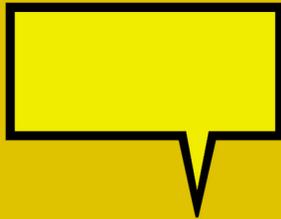
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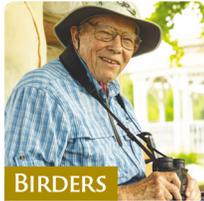


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