



2022-2023 GEVA THEATRE CENTER IMPACT REPORT

Elizabeth Williamson | Artistic Director

Christopher Mannelli | Executive Director



Helen Sadler in *Jane Eyre*. Will Stone, Judith Franklin, Miya Bass, Paris Bennett, and Jay Copeland in *Ain't Misbehavin'*. Eddie Gutierrez and Zach in *Somewhere*. Photos by Ron Heerkens Jr.

INSTITUTIONAL NEWS

Elizabeth Williamson began her tenure as Artistic Director in August 2022. Under her leadership, Geva added several new important staff members including Patrick Heydenburg as Production Manager, Sara Krustenstjerna as Senior Director of Development, and Thalia Schramm as Geva's first General Manager. Lara Rhyner, a valued long-time member of the Education Department, began her tenure as Acting Director of Education. At the fiscal year-end, Executive Director Christopher Mannelli announced his departure from Geva to pursue a new opportunity. A search committee was formed to identify Geva's next Executive Director.

ARTISTIC & LITERARY HIGHLIGHTS

Elizabeth Williamson's first season as Artistic Director coincided with Geva Theatre's 50th Anniversary Season. Season 50 at Geva was a rejuvenating season filled with bold theatricality to launch Geva into its next 50 years.

INTRODUCING ELIZABETH: *Jane Eyre*, adapted and directed by Elizabeth Williamson, began our 50th Season and introduced Elizabeth to the Rochester community. *Jane Eyre* brought together members of the creative team and acting company from its premiere at Hartford Stage, which closed early due to Covid-19 in 2020, and added several new members for its run at Geva. *Jane Eyre* has recently been acquired by TRW for licensing and has upcoming productions at the Alley Theatre in Texas and at the Oregon Shakespeare Festival in Oregon.

NEW AND RETURNING COLLABORATORS: Geva last produced Matthew López' work during our 40th Anniversary Season (*The Whipping Man*), and it was a great opportunity to reintroduce his work to the Rochester community in our 50th with his early play, *Somewhere*. Elizabeth has been a long-standing collaborator of Matthew's as she dramaturgs his work, including the Critics' Circle Theatre and Tony Award-winning play, *The Inheritance*. *Somewhere* has also gone on to be acquired by TRW for licensing. Elizabeth brought Sarah Gancher's work to Geva with *Russian Troll Farm*, for which she was a co-director of the online developmental production. That production was a *New York Times* Critics' Pick and on their Best of 2020 list; Elizabeth, Sarah, and co-director Jared Mezzocchi collectively won a digital+virtual+hybrid Obie Award. Geva's world premiere of *Russian Troll Farm*, for which Elizabeth was the dramaturg, also brought Tony Award-winning director, Darko Tresnjak, to Rochester, with whom she had previously worked at Hartford Stage and on Broadway with *A Gentleman's Guide to Love and Murder* and *Anastasia*.

THREE MUSICALS: It was thrilling to have three musicals grace both the Wilson and Fielding stages in Season 50. We began with a co-production of *Ain't Misbehavin'* directed by Jeffrey L. Page that began at Barrington Stage in Massachusetts (receiving a *New York Times* Critics' Pick) and then went on to Westport Country Playhouse in Connecticut after its run in Rochester. We were excited to introduce one of Broadway's

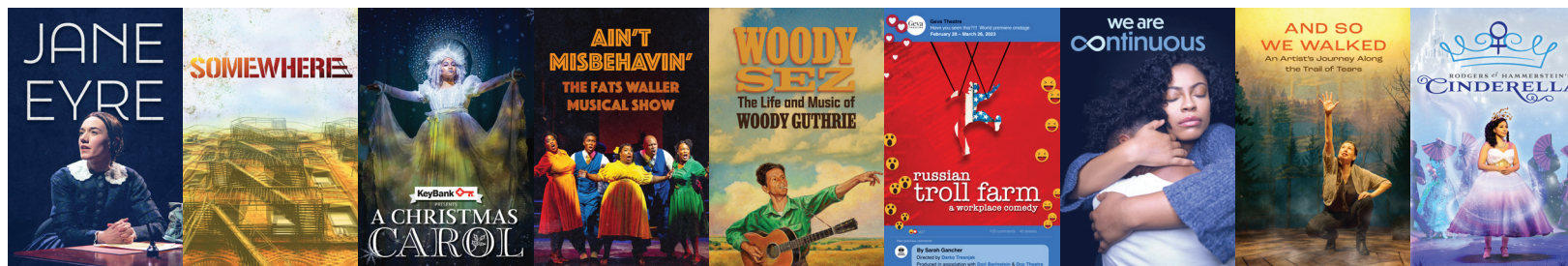
up-and-coming director/choreographers to Rochester by presenting Jeffrey's work to our audiences. In the Fielding, *Woody Sez*, about the life and work of Woody Guthrie devised by David M. Lutken with Nick Corley and Darcie Deaville, Helen J. Russell, and Andy Teirstein was a smash hit over the winter, and we were delighted to host hootenannies in the lobby after select performances. We closed out Season 50 by producing Rodgers & Hammerstein for the first time at Geva with the fresh version of *Rodgers + Hammerstein's Cinderella*, directed by a Geva-favorite director, Shelley Butler.

FURTHERING OUR COMMITMENT TO THE INDIGENOUS COMMUNITY: Geva was thrilled to have the opportunity to have Delanna Studi, Artistic Director of Native Voices, on the Wilson with her deeply felt and personal one-woman show, *And So We Walked: An Artist's Journey Along the Trail of Tears*. Geva Theatre sits on the unceded territory of the Onödowá'ga and we are proud to present Indigenous stories on our stages. Delanna's play builds on Geva's commitment to the Indigenous community and helps us continue to develop an essential partnership with Friends of Ganondagan, the educational partner to Ganondagan; Ganondagan is the only New York State Historic Site dedicated to Native Americans, in particular the Seneca and Haudenosaunee people.

ARTISTS IN RESIDENCE: In Season 50, Geva began the Artist in Residence program, wherein Geva engages a BIPOC artist for a two-year residency. In the first year, Geva features their work onstage, commissions a new work, and supports the development of a work-in-process. Our Artist in Residence program firmly centers BIPOC artists in the decision-making process at Geva by including them in Senior Leadership, Strategic Planning, and in Season Planning. The Artists in Residence at Geva overlap with each other for a year during their residencies, which encourages long-term collaboration between Geva's staff, community, and the artists themselves. The first Artist in Residence was Harrison David Rivers, whose *we are continuous* began its journey at Geva in Season 49 on Recognition Radio and graced the Fielding Stage in Season 50.

IN DEVELOPMENT: Geva began our offstage developmental work by hosting Harrison David Rivers in Rochester for a workshop of his play *Proximity*, as part of our commitment to our Artists' in Residence works-in-progress in the early fall of 2022. In November, we travelled to New York City to do a week-long workshop of *Russian Troll Farm* in advance of its world premiere at Geva for Sarah to continue to hear the play aloud and for Darko to develop its physical vocabulary. Immediately following that, also in New York City, we provided developmental support to Darko for a new comedy-musical that he is writing with Oran Eldor currently titled *Ask for the Moon*. In the late winter of 2023 in Rochester, we invited playwright Don Nguyen for a workshop of his new play *The World is Not Silent*, inspired by his father's journey with losing his hearing and desire to learn Vietnamese Sign Language while Don began to learn American Sign Language. That workshop provided us the incredible opportunity to connect further with Rochester's Deaf community and consider new ways to provide access for our audience.

SEASON AT A GLANCE



Jane Eyre

(By Charlotte Brontë; Adapted by Elizabeth Williamson)
September 6 - October 2, 2022

Somewhere

(By Matthew López)
October 18 - November 13, 2022

A Christmas Carol

(Charles Dickens; Adapted by Mark Cuddy;
Music/Lyrics by Gregg Coffin)
December 29 - 30, 2022

Ain't Misbehavin': The Fats Waller Musical Show

(Conceived by Richard Maltby, Jr and Murray Horwitz;
Co-Production with Barrington Stage)
January 17 - February 12, 2023

Woody Sez: The Life and Music of Woody Guthrie

(Devised by David M. Lutken with Nick Corley and Darcie
Deaville, Helen Jean Russell and Andy Tierstein)
February 1 - 19, 2023

Russian Troll Farm: A Workplace Comedy

(By Sarah Gancher; Produced in association with Dori Berinstein &
Doc Theatre)
February 28 - March 26, 2023

we are continuous

(By Harrison David Rivers)
March 22 - April 9, 2023

And So We Walked: An Artist's Journey Along the Trail of Tears

(Written & Performed by DeLanna Studi)
April 4 - 23, 2023

Rodgers + Hammerstein's Cinderella

(Music by Richard Rodgers; Lyrics by Oscar Hammerstein II;
New Book by Douglass Carter Beane; Original Book by Oscar
Hammerstein II)
May 9 - June 11, 2023

BY THE NUMBERS

PRODUCTIONS AND ATTENDANCE:

Number of Productions	9
Number of Performances & Events	319
Number of Tickets	87,397
Number of Subscribers	6,552
Subscriber Renewal Rate	82%

DONORS:

Number of Individual Donors	1,885
Number of Institutional Donors	128
Donor Renewal Rate	47%
% of Subscriber Households Donating	24%

EMPLOYMENT & WORKFORCE DEVELOPMENT:

Full-time, Part-time & Seasonal Employees	56
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FINANCIAL RESULTS

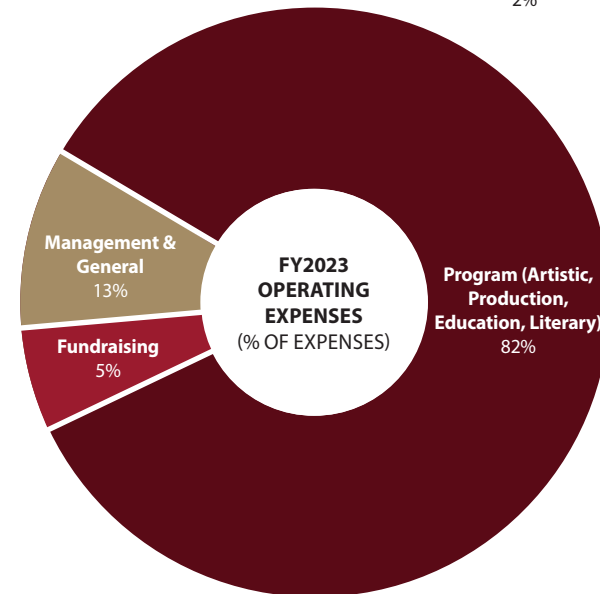
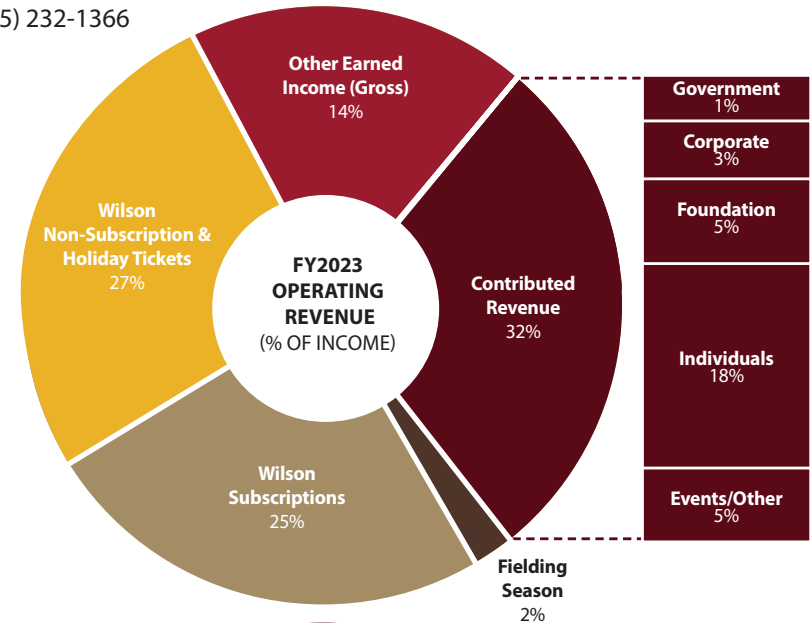
OPERATING RESULTS: Geva Theatre's FY23 budget reflects an operating deficit of \$1,584,151, primarily due to changes in audience behaviors following the Covid pandemic shutdown along with inflationary increases in expenses. As seen in theatres across the country, season subscriptions and single ticket sales have become unpredictable and continue to lag behind pre-pandemic actuals. Geva was able successfully to survive the shut down in large part due to federal funding, through programs such as the Paycheck Protection Program, the Shuttered Venue Operator Grant, Employee Retention Tax Credits, and FEMA reimbursement of direct Covid related expenses. The recovery, however, has been long and management continued diligently to manage expenses and bolster cash reserves to ensure the organization's ongoing liquidity. Geva's Board of Trustees approved a multi-year strategy of deficit budgeting with a goal of achieving budget neutrality by FY 2026. Towards that goal, at the end of FY 2023, the Board authorized financial restructuring of cash reserves from long term into shorter term investments to cover projected operating deficits through the end of FY25. No endowment funds have been impacted.

FY2023 FINANCIAL STATEMENTS

To obtain a copy of the complete audited financial statements, please call (585) 232-1366

STATEMENT OF FINANCIAL POSITION			
FOR THE YEAR ENDED JULY 31,	TOTALS		
	2023	2022	
ASSETS			
Current Assets			
Cash, Cash Equivalents and Certificates of Deposit	\$ 3,406,042	\$ 2,048,530	
Accounts, Contributions and Grants Receivable, Net	\$ 437,978	\$ 894,040	
Prepaid Expenses and Other Current Assets	\$ 222,206	\$ 124,501	
Total Current Assets	\$ 4,066,226	\$ 3,067,071	
Property and Equipment, Net	\$ 7,661,206	\$ 7,918,571	
Pledges Receivable, Net of Discounts and Allowances	\$ 129,965	\$ 168,345	
Right-of-Use Asset - Operating Lease	\$ 753,895	\$ -	
Investments	\$ 3,221,929	\$ 5,560,982	
TOTAL ASSETS	\$ 15,833,221	\$ 16,714,969	
LIABILITIES			
Current Liabilities			
Accounts Payable and Accrued Expenses	\$ 235,594	\$ 268,773	
Deferred Revenue, Net of Deferred Expense	\$ 1,869,616	\$ 1,856,448	
Current Portion of Long-Term Debt/Refundable Adv	\$ 51,671	\$ 50,043	
Current Portion of Operating Lease Liability	\$ 25,727	\$ -	
Total Current Liabilities	\$ 2,182,608	\$ 2,175,264	
Long-Term Debt	\$ 2,533,198	\$ 1,838,139	
TOTAL LIABILITIES	\$ 4,715,806	\$ 4,013,403	
NET ASSETS	\$ 11,117,415	\$ 12,701,566	
TOTAL LIABILITIES AND NET ASSETS	\$ 15,833,221	\$ 16,714,969*	
STATEMENT OF ACTIVITIES			
FOR THE YEAR ENDED JULY 31,	TOTALS		
	2023	2022	
REVENUE AND SUPPORT			
Earned Revenue including Investment Activity	\$ 4,422,237	\$ 5,935,631	
Contributions, Grants and Support	\$ 2,451,068	\$ 2,237,667	
TOTAL REVENUE, SUPPORT AND RELEASES	\$ 6,873,305	\$ 8,173,298	
EXPENSES			
Program Services	\$ 6,974,313	\$ 6,885,776	
Management & General	\$ 1,064,531	\$ 1,032,167	
Fundraising	\$ 445,612	\$ 319,456	
TOTAL EXPENSES	\$ 8,484,456	\$ 8,237,399	
CHANGE IN NET ASSETS	\$ (1,584,151)	\$ (64,101)	
Net Assets, Beginning of Year	\$ 12,701,566	\$ 12,676,781	
Net Assets, End of Year	\$ 11,117,415	\$ 12,612,680*	

*Prior period adjustment made on FY22 Audited Financial Statements



EDUCATION & ENGAGEMENT IMPACT

P.L.A.Y. (PERFORMANCE = LITERATURE + ART + YOU) PROGRAM

This year we resumed fully in-person student matinee performances for the first time since 2020, and we were especially pleased to welcome many new-to-us teachers and first year teachers to Geva's educational programming!

Our first student matinee performance of the season, *Somewhere*, played to a sold-out house of 7th-12th graders, primarily studying Spanish, Latinx history, and the performing arts. The students were highly engaged and vocally responsive throughout and clearly found connection and resonance with the characters, story, and issues and subject matter of the play. The talkback was lively and the students had many excellent questions for the cast, and shared they felt the play was about: "Dreams, ambition, closure, sacrifice, heritage, struggle, and persistence." One teacher (supervising the Diversity and Multicultural Club at rural Albion High School) shared in an exit survey: "The best comment I heard from my students was: 'Today we felt like family.'"

Our second student matinee production of the season, *A Christmas Carol*, was enjoyed by 7 sold-out houses (with a healthy waiting list) of students ages 5-18. Students and educators were thrilled to return to Geva for this winter tradition. For many students, attending *A Christmas Carol* is their first introduction to live theatre and they come away in awe of what is possible. The talkbacks were lively and a favorite element of the experience for educators and students alike. Feedback we received included,

"We spend a lot of time on activism in my class and research social issues for persuasive speeches later in the year. Many of the issues in the play are, unfortunately, something that our students still deal with. The idea of a person having a choice about how they view the world and behave towards others was an important lesson."

"From my perspective, the social skills benefit was unmatched. So many of our students have never attended a public performance of any kind. We teach social skills, and this provided a terrific real-life opportunity for our students to experience a live performance. They loved the performance! Familiarity with a Rochester destination and the social expectations was a great benefit."

"Fantastically done. I really appreciated the welcome when we arrived and the personal attention and recognition that felt like we were visiting a close friend. Any show at Geva is top notch, but my class (technical theatre) was specifically intrigued by the scenic, lighting, projection, costume, and sound design elements that sparked meaningful conversations post-performance. We were particularly pleased to see a range of performers (age and diversity), as well as a local connection with area schools. Bravo to Geva for highlighting the incredible talent in the Rochester area!"

Our third student matinee production, *Ain't Misbehavin'*, had two very well-sold performances. The students (primarily high school aged) deeply connected with the material and were enthralled with the cast and the band. The talkbacks were filled with outstanding and inquisitive questions from the students, meaningful responses from the cast, and lively and appreciative screams and applause for each person on the stage. Feedback

we received included,

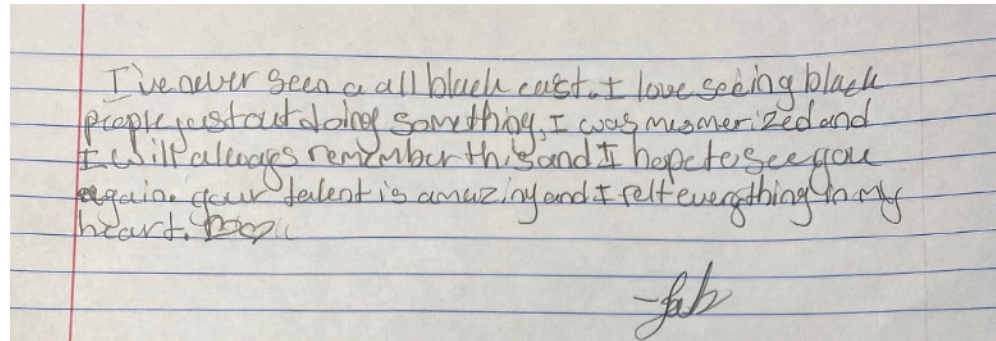
"I brought students to this play because I wanted to bring them to a play that was connected to their history and culture as African American students, and for those who aren't African American, to expose them to the rich contribution that African Americans have made to this country. It was fantastic to have them see live theatre, and see African American actors and musicians performing and being such positive models."

"THEY LOVED it! Several of them admitted it raised the bar for what music and performance could be."

"I find that teaching hard subjects is made easier by coming to it through the arts first. This performance allowed us to experience, discuss, and process subjects including racism, body shaming, substance use, and oppression - among others. The Discovery guide was incredible. We used it, almost in its entirety. The links in it were great, the depth of the information was perfect and thorough, and the insights from the director and cast were great. It was really impressive. Geva's education department does a phenomenal job of helping to convey the emotional and intellectual accessibility and stimulation of Geva's productions for young people."

"I knew I wanted to take the kids to see live theater and Geva seemed like a great option - it's nearby, intimate, and professional. I was delighted to hear Geva has done some good work analyzing their own catalogue and offering more shows by BIPOC artists for BIPOC audiences. I was hoping kids got to experience the theater as well as consider how the story still resonates today with themes of subversion, black identity, what it means to be a performer, and 'the mask.'"

"There were a lot of kids that were really moved by this show today. You could tell by the questions they asked, the letters they wrote, and even just the looks on their faces. Kids were literally jumping up and down for joy. I'm sure the actors walked away feeling a great sense of pride knowing they had such a positive effect on the kids."



Our final student matinee production of the season, *And So We Walked*, had three nearly sold-out student matinee performances. The students (middle and high school) were fascinated with artist DeLanna's story and compelled by many aspects of Indigenous history they hadn't learned about in school. The talkbacks were facilitated by Judy Buckley (Cherokee) and Trish Corcoran (Tonawanda Onondowaga, Bear Clan) and were packed with excellent questions for DeLanna from the students, such as: What do you find is often confused, misrepresented, or missing from portrayals of Native people in characters on stage, TV, film, and books? What is your advice for someone wanting to become more self-aware about their identity? Do you feel any resentment toward your father for not teaching you the Cherokee language as a child, or did you understand why he didn't? One student shared that this play made her feel more confident because she has Cherokee blood, but as a Black woman who didn't grow

up with Native culture being the dominant culture in her household, she's been inspired to learn more about this part of her identity. DeLanna generously shared many beautiful, humorous, and meaningful pieces of loving empowerment and advice with the students during the talkback, but among the most memorable and special to the students was that, although she doesn't have any children of her own, in Cherokee culture all of the students she performs for are her children because it is her job to take care of them when she's sharing this story with them, and that she would be proud to claim any of them as her own children since they were so supportive of her journey along the Trail of Tears as she explored her identity and heritage. For the 25-page Discovery Guide, we engaged two excellent local artist-educators – Kae Wilbert (a Cherokee musician and dancer who helped write the NYS curriculum on Indigenous history) and Perry Ground (an Onondagan storyteller and educator with many published papers and presentations) to assist in the creation of the material that was used by educators and students as they prepared for their visit to participate in *And So We Walked* at Geva.

SUMMER ACADEMY

Over the summer we shared an incredible four weeks exploring contemporary theatre with 28 remarkable and inspiring young artists from across the greater Rochester region in the return of our Summer Academy program, which just concluded its 27th year. This summer's program welcomed back several beloved and long-standing core faculty members, as well as a few exciting new faculty members and 4 extraordinary apprentices who were former Academy students when they were young artists themselves. In addition to their regularly scheduled courses in acting, movement, voice, expansions, monologues, theatre studies, singing ensemble, and dance ensemble, Summer Academy students also enjoyed special workshops in headshots/resume and bio writing, life in the industry, intimacy and consent, songwriting, and having their professional headshots taken. Our showcase performance was a beautiful and celebratory sharing of the skills and techniques that the company of young artists worked on in classes and rehearsals. It centered truth, authentic investment, artistic growth, and process over product - highlighting much of the work we focused on in classes, such as ensemble efforts, devised theatre, vocal release, and various movement techniques. This summer's company of students was our most diverse Summer Academy class to date with over 75% of our students identifying as persons of color, LGBTQ+, underserved youth, persons with disabilities, and/or an intersection of several of the above communities. A number of our students traveled into Rochester each morning from well over an hour away to spend the summer training with us. One student said, "Geva has taught me to be a better actor, to trust my instincts, to take risks, and, more importantly, how to be a better human being. Academy has allowed Geva to be a safe space and a home away from home." Another student added, "In my other activities I felt like a background character, but here I feel like a main character. Everyone shines in their own unique way at Geva. The sense of trust and companionship at Summer Academy has been something I've craved in a theatre environment for a really long time, and I feel so grateful to have found it here."

A slideshow of what students took away from their summer at Geva can be found here: <https://youtu.be/EXjcc1oHdh4>

THE FUTURE PERFECT PROJECT

At the end of March, Geva's first - of what we hope are many! - collaborations with The Future Perfect Project (a co-creative network that seeks to amplify queer youth voices, offers queer-centered art workshops to LGBTQ+ young people and their allies, and produces writing and media content

by and about the youth served) brought a series of incredibly powerful and joy-filled workshops to students from a handful of local high schools including Gates-Chili, Wheatland-Chili, Penfield, Wilson Magnet, Eastridge, and Marcus Whitman, along with a workshop at Geva for adults, parents, guardians, and teachers who care for LGBTQ+ youth (in partnership with a performance of Harrison David Rivers' *we are continuous*). All parties involved were thrilled about this collaboration and we cannot wait to see where opportunities exist in future seasons to continue to bring The Future Perfect Project to Geva, as well as to queer youth and their allies all across the greater Rochester region.

ENGAGEMENT AT GEVA

WHAT DO WE MEAN BY ENGAGEMENT? Our objective is to connect more people and organizations with the art presented on Geva's stages, to build more connected relationships with existing patrons and partners, and to establish new and meaningful relationships with people and organizations – especially those within communities with whom we have not been previously connected or had little connectivity. The sticky kind of connectivity that is not transactional and endures.

THE ENGAGEMENT DEPARTMENT, led by Rachel Y. DeGuzman (Director of Engagement), presented programs curated in conjunction with our productions to expand consideration of the plays on Geva's stages. The department's intent is to expand Geva's connectivity to Rochester's many communities and, through its work, enrich internal and external relationships as well as forge new affiliations and collaborations.

GEVA INSIGHTS is a series of post-performance, on-stage conversations that are curated in conjunction with plays in Geva's season. The featured speakers were Dr. Bette London (*Jane Eyre*), Jayme Bermudez (*Somewhere*), G. Peter Jemison/Seneca, Heron Clan (*Woody Sez*), Zoe Walker-Itoh (*Ain't Misbehavin'*), Sarah Yarger (*Russian Troll Farm*), Thomas Warfield (*we are continuous*), Pete Hill/Cayuga, Heron Clan (*And So We Walked*), and Dr. Elizabeth Johnston (*Roger and Hammerstein's Cinderella*). These community-connected conversations are archived on Geva Theatre's YouTube Channel.

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. The featured creatives included Borinquen Dance Theatre, Puerto Rican Voices (Henry I. Padron, John Rodriguez, Jose Olivieri Rivera) & Victor RANGE Zarate (*Somewhere*); Luvon Shepard & David Shakes (*Ain't Misbehavin'*); Henry



Avignon (*Russian Troll Farm*); Adam Eaton & LunaSolChild (*we are continuous*); and Perry Ground (Onondaga, Turtle Clan), G. Peter Jemison (Seneca, Heron Clan), Natasha Smoke Santiago (Mohawk, Turtle Clan), Clan Mother Conversation & Daystar: Contemporary Dance Drama of Indian America (*And So We Walked*).

A FEMINIST LENS SYMPOSIUM was held on September 30, 2022, in the Fielding Theatre and lobby at Geva Theatre. This free event was curated by Rachel DeGuzman in conjunction with Geva's production of *Jane Eyre*. It featured a keynote presentation by renowned Black feminist anthropologist and writer Dr. Irma McClaurin and a panel conversation featuring Dr. Ana Gomez Parga, Dr. Barbara LeSavoy, and Dr. Elizabeth Johnston. The daylong event culminated with a Long Table Conversation with conversationalists Christina Lee, Kristen Walker, Pamela Kim Adams, Kate Washington, Fiona Kyle, Jenni Werner, Zoe Walker-Itoh, Alison Meyers, and Dr. Kristin Hocker.

11TH ANNIVERSARY ESSIE CALHOUN DIVERSITY IN THE ARTS AWARDS CEREMONY AND RECEPTION was held at Geva on April 10, 2023 - honoring 4 recipients including Dr. David Anderson (Sankofa), Shawn Dunwoody, Tonia Loran Galban (Akwesasne Mohawk, Bear Clan), and ASL theatre troupe Dangerous Signs.

SINGULAR EVENTS: Geva's Engagement Department collaborated with Sarah Yarger, the Project and Operations Manager of the ESL Global Cybersecurity Institute at RIT, to present a Hacker's Panel of experts in conjunction with *Russian Troll Farm* and The Gold Party, with Her Majesty Queen Marie Adelina I of Navasse (a micro-nation located between Haiti and Jamaica), which was presented in conjunction with *Cinderella*.

MONROE COUNTY LIBRARY SYSTEM BOOK RECOMMENDATIONS: The Geva Theatre Engagement Department established a multi-faceted collaborative relationship with library director Patricia Uttaro. The library system curated recommended book lists in conjunction with most of the season's productions, which were posted in Geva's lobby.



Photo by Kyle Osenbach

OVER THE RAINBOW FLOATILLA AT ROCHESTER PRIDE PARADE: Working with a small team of staff and community members, the Engagement department constructed a parade float inspired by what Over the Rainbow means today and *The Wizard of Oz*, which was presented in the following season. Geva participated in the Rochester Pride Parade with a 3 vehicle Floatilla and was the recipient of the prestigious Evelyn Bailey Award. Geva's on-float celebrities included Thomas Warfield, Jayme Bermudez, and the fabulous drag queen Rachele Ravenwolf.

ARTISTIC TEAMS FOR GEVA PRODUCTIONS FEATURED IN PHOTOS

COVER

Jane Eyre: By Charlotte Brontë; Adapted and Directed by Elizabeth Williamson; Co-Scenic Designers: Nick Vaughn & Emma Antenen; Costume Designer: Ilona Somogyi; Lighting Designer: Emma Deane; Sound & Music Design: Christian Fredrickson; Wig Design: Micheal King; Dialect Coach: Claudia Hill Sparks; Fight & Intimacy Choreographer: Adriano Gatto; Dramaturg: Fiona Kyle.

Ain't Misbehavin': The Fats Waller Musical Show: Conceived by Richard Maltby, Jr. and Murray Horwitz; Directed by Jeffrey L. Page; Co-production with Barrington Stage and Westport County Playhouse; Original Choreography and Musical Staging by Arthur Faria; Musical Adaptations, Orchestrations & Arrangements by Luther Henderson; Vocal & Musical Concepts by Jeffrey Gutcheon; Musical Arrangements by Jeffrey Gutcheon & William Elliot; Scenic Design: Raul Abrego; Costume Design: Oana Botez; Lighting Design: Philip Rosenberg; Sound Design: Leon Rothenberg; Music Director: Kwinton Gray; Vocal Arranger: Deah Love Harriot; Associate Director/Choreographer: Fritzlyn Hector.

Somewhere: By Matthew López; Directed by Zi Alikhan; Choreographed by Karla Puno Garcia; Scenic Designer: Chika Shimizu; Costume Designer: Rodrigo Muñoz; Lighting Designer: Matthew Richards; Composer: Julian Hornik; Sound Designer: Andrew Mark Wilhelm; Dramaturg: Christin Eve Cato; Wig Designer: Michael King.



www.GevaTheatre.org
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