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Mel Brooks'  
**YOUNG  
FRANKENSTEIN**

**SEP 25 - OCT 27, 2024**

Book by  
**Mel Brooks & Thomas Meehan**  
Music & Lyrics by  
**Mel Brooks**

Original Direction & Choreography by  
**Susan Stroman**

Directed & Choreographed by  
**Gerry McIntyre**

Co-Production with  
**Berkshire Theatre Group  
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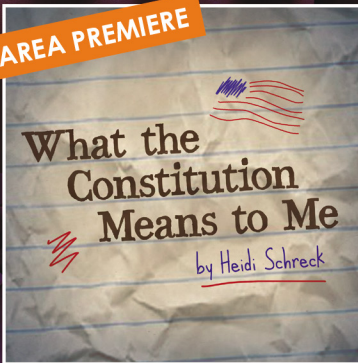
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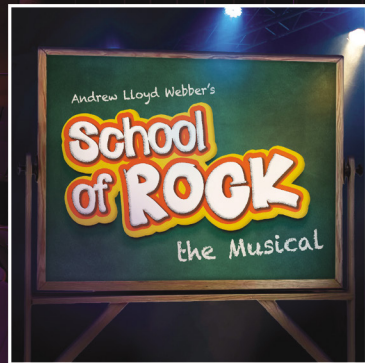
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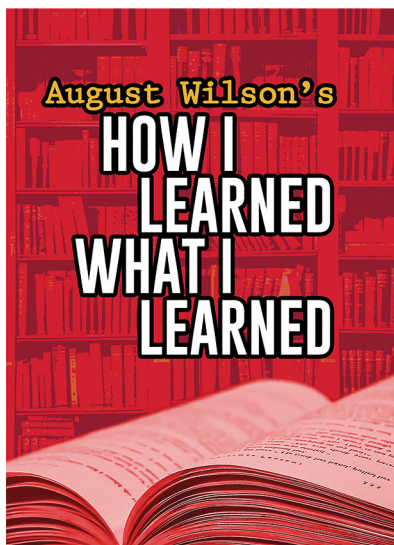
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## Thank You to our Sponsors for *Young Frankenstein*



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## TICKETS

Tickets can be purchased online at [GevaTheatre.org](http://GevaTheatre.org), or by phone at 585-232-4382.  
Box Office Hours are:  
Tuesday - Saturday ... Noon - 8:00pm  
Sunday ... Noon - 7:00pm  
Monday ... Closed  
Telephone: (585) 232-Geva (4382)  
Gift Certificates in any dollar amount may be purchased year round from the Box Office.

## GROUP RATES

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

Available from \$15 for all non-sold out performances, beginning 2 hours prior to curtain time. Students must present valid ID. One ticket per person.

## MESSAGE FROM GEVA'S ARTISTIC DIRECTOR

Welcome to Geva Theatre's 2024-25 Season! We're delighted to be kicking the season off with Gerry McIntyre's deeply entertaining new production of *Mel Brooks' Young Frankenstein*!

This production is a three-theatre collaboration between Geva, Berkshire Theatre Group, and Bay Street Theater; after the wonderful response from audiences in the Berkshires and the Hamptons, it is such a treat to be able to share this production with you all here at home in Rochester!

Our production leans into the old school monster movie vibe, and it features an extraordinary cast and creative team. I hope you'll find, as I do, that they've created the perfect bridge from the end of summer into spooky season and Halloween with this musical extravaganza - where else, after all, could you see a Monster tapdancing in 6" platforms?

If you enjoy this production, I hope you'll join us for the rest of the season! Next up, in the Fielding, we'll have a beautiful production of August Wilson's memoir play *How I Learned What I Learned*. For those of you who have shared with me how much you've loved Geva's past one-person shows such as *Thurgood* and *Frida... A Self-Portrait*, this will be a wonderful opportunity to see a gorgeous production of another electric solo performance, in our more intimate venue.

This winter, you won't want to miss our brand new production of *A Christmas Carol*, which adaptor Harrison David Rivers promises will deliver on the "Four Hs: Humor, Horror, Heart, and Hope"! The rest of the season takes us on a wonderful journey that will end by coming full circle as Gerry McIntyre, our director and choreographer for *Young Frankenstein*, returns to choreograph *Beautiful: The Carole King Musical* to close out the season!

As ever, I'm deeply grateful to our season sponsor, ESL, and our Honorary Season Producer, Dr. Dawn Lipson. We couldn't do this without them - or without you and your support!

Thank you, and enjoy the show!



Elizabeth Williamson  
Artistic Director

## PRODUCTION CREDITS

**ELIZABETH WILLIAMSON**  
*Artistic Director*

**Geva**  
THEATRE

**JAMES HASKINS**  
*Executive Director*

# MEL BROOKS' YOUNG FRANKENSTEIN

Book by  
**MEL BROOKS & THOMAS MEEHAN**

Music & Lyrics by  
**MEL BROOKS**

Original Direction and Choreography by  
**SUSAN STROMAN**

Directed & Choreographed by **GERRY MCINTYRE**‡  
Music Direction & Additional Arrangements by **ERIC SVEJCAR**

*Scenic & Lighting Design*  
**MIKE BILLINGS**†

*Costume Design*  
**BARBARA ERIN DELO**†

*Sound Design*  
**JOANNA LYNNE  
STAUB**†

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Produced in association with Berkshire Theatre Group and Bay Street Theater

*YOUNG FRANKENSTEIN (WEST END VERSION)* is presented through  
special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

[www.mtishows.com](http://www.mtishows.com)

Production conceived by Stuart Ross

"Puttin' on the Ritz" by Irving Berlin



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

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



# PRODUCTION CREDITS

## THE CAST

(In alphabetical order)

Inspector Hans Kemp/Hermit.....	Aaron Choj*
Ensemble.....	Savannah Cooper*
Frau Blücher.....	Veanne Cox*
Ensemble.....	Bradley Gibbins-Klein*
Dr. Frederick Frankenstein.....	Matthew Hydzik*
The Monster.....	Chris McNiff*
Ensemble.....	Brady Miller*
Ensemble.....	Linda Neel*
Igor.....	James Romney*
Inga.....	Kyla Stone*
Elizabeth Benning.....	Aléna Watters*

## UNDERSTUDIES

For Inga: Savannah Cooper\*; For Elizabeth Benning & Frau Blücher: Linda Neel\*; For Frederick & Kemp/Hermit: Brady Miller\*; For Monster: Cullen J. Zeno; For Igor: Christina Emily Jackson

## ADDITIONAL CREDITS

Assistant Director.....	Nick Cearley
Dance Captain.....	Linda Neel*
Music Contractor.....	Don Kot
Electronic Music Programming.....	Eric Svejcar
Swings.....	Christina Emily Jackson & Cullen J. Zeno
Open Captioner.....	Samantha Geffen
Sign Interpretation Team Leader.....	Luane Davis Haggerty
Director of Artistic Sign Language.....	JW Guido
Sign Interpreters.....	Ben Leyer and Samantha Geffen
Audio Description Program Coordinator and Consultant.....	Rene Latorre
Audio Describer.....	Dave Baxter



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



†Indicates members of the Stage 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 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 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.

# PRODUCTION CREDITS

## ORCHESTRA

Conductor/Keyboard.....	Eric Svejcar
Woodwinds.....	Mike Crumb
Drums.....	Greg Gascon
Trumpet/Flugelhorn.....	Doug Herrin
Bass.....	Josh Kerr

*This production will be performed with one 15-minute intermission.*

## MUSICAL NUMBERS

“Puttin’ on the Ritz”, words and music by Irving Berlin  
© 1928, 1929 by Irving Berlin (ASCAP) © Renewed

### ACT I

Prelude .....	Orchestra
The Brain.....	Frederick, Students
The Brain - Playoff.....	Frederick, Students
Please Don’t Touch Me.....	Frederick, Elizabeth, Passengers
Together Again For The First Time.....	Frederick, Igor
Together Again For The First Time (Reprise).....	Frederick, Igor
Roll In The Hay.....	Frederick, Inga, Igor
He Vas My Boyfriend.....	Frau Blücher
It Could Work.....	Frederick, Inga, Igor, Frau Blücher
It Could Work (Reprise).....	Frederick, Inga, Igor, Frau Blücher
Hang Him Till He’s Dead.....	Kemp, Villagers
Life, Life.....	Frederick, Inga, Igor, Frau Blücher
He Vas My Boyfriend (Reprise).....	Frau Blücher
Welcome To Transylvania.....	Kemp, Villagers
Transylvania Mania.....	Igor, Inga, Frederick, Kemp, Villagers

### ACT II

He’s Loose.....	Kemp, Villagers
Listen To Your Heart.....	Inga
Surprise.....	Elizabeth, Igor, Frau Blücher, Entourage
Please Send Me Someone.....	Hermit
Please Send Me Someone (Reprise).....	Hermit
Puttin’ On The Ritz.....	Frederick, Monster, Igor, Inga, Frau Blücher, Elizabeth
He’s Loose (Reprise).....	Kemp
Ah, Sweet Mystery Of Life.....	Elizabeth
Deep Love.....	Elizabeth
Hang The Doctor.....	Frederick, Villagers
Deep Love (Reprise/Finale).....	Full Company
Finale Sing - Together Again.....	Full Company



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*Kat enters the stage left  
and takes off her shoes*



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## CONNECTIVITY

Connectivity 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.

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

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## 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 series of art openings and to party for a couple of hours each month!

### **Mondays at Geva Event for *Young Frankenstein*:**

**MONDAY, OCT 7** 6 - 8 p.m.



**Michelle  
Parnett-Dwyer**

This event features a Mondays at Geva Show & Tell about Monsters with Strong Museum of Play curator -Michelle Parnett-Dwyer. The Strong Museum collections include a Frankenstein Mechanical Doll (1980) created for Universal Studios, the Monster Bash Pinball Machine (1998) by Williams Pinball Co, and more. Parnette-Dwyer will provide insights and answer questions about Frankenstein and other Monsters in American popular play culture. The event will feature a monster-inspired playlist and the showing of *YOUNG FRANKENSTEIN MOVIE DOCUMENTARY* (with Mel Brooks). Refreshments will be served.

### **Mondays at Geva Event for *How I Learned What I Learned*:**

**MONDAY, NOV 11** 6 - 8 p.m.



**Dr. Jeffrey Q.  
McCune, Jr.**

Features a Long Table Conversation installed in the Geva lobby co-produced with Dr. Jeffrey Q. McCune, Jr. and 7 other Black male identifying creatives to discuss the ground on which they stand today - inspired by August Wilson's famous speech *The Ground on Which I Stand*. Wilson's speech was delivered at the Theatre Communications Group conference at Princeton University on June 26, 1996.

*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 24/25 season. It was conceived of as a unique opportunity to strengthen our connectivity to new and existing communities in our region.

All *Geva Insights* conversations are videotaped and posted on Geva Theatre's YouTube page.

## Geva *Insights*

### *Geva Insights for Young Frankenstein:*

**TUESDAY, OCT 1**

immediately following the performance



**Dr. Melissa  
Bissonette**

An onstage, post-performance conversation with Dr. Melissa Bissonette, an associate professor of English at St. John Fisher University where she teaches writing, British Literature, theater, gender studies, and legal studies. She has published on *Frankenstein*, as well as eighteenth-century theater and drama. Most recently she wrote about authenticity in historical fiction for the *Historical Novel Review*.

### *Geva Insights for How I Learned What I Learned*

**TUESDAY, NOV 5**

immediately following the performance



**David Shakes**

A post-performance conversation featuring David Shakes who has been acting, directing, and producing plays in Rochester for several decades. Over the years, while performing at Geva Theatre Center, he worked with internationally renowned actors including - Theresa Merritt in August Wilson's *Ma Rainey's Black Bottom* and Lou Meyers in *Fences*.

**Connectivity Program  
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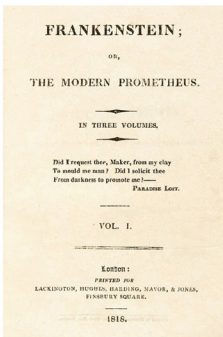
# An Electrifying Adaptation: The Stories Behind Mel Brooks' *Young Frankenstein*

By Fiona Kyle, Literary Manager & Artistic Associate

*Mel Brooks' Young Frankenstein* is a hilarious homage to one of the most iconic stories – Mary Wollstonecraft Shelley's *Frankenstein; or, The Modern Prometheus* – and one of the most famous monsters of all time: Frankenstein's Monster, also known as the Creature. Shelley, who claims the august title of the "Mother of Science Fiction," began the story in 1816 during a rainy vacation to Lake Geneva in England. Shelley was joined by her husband, poet Percy Bysshe Shelley, their baby daughter, and Claire Clairmont. They were also accompanied by the Romantic poet Byron and his doctor, John Polidori.



Villa Diodati, where Mary Shelley began *Frankenstein* in 1816. (Credit: Deagostini / Getty Images)



Title page of the first edition of Mary Wollstonecraft Shelley's *Frankenstein*, Volume I, 1818

Together, this lively group stayed up late each night to read horror stories and poetry. Eventually, Byron issued the group a challenge: he asked them each to create a story that was better than the ones they had read together. Polidori started work on what would become his novella *The Vampyre* – published in 1819 – the first work of fiction to showcase a vampire. Mary Wollstonecraft Shelley, then only eighteen, struggled with the prompt until one gloomy and sleepless night when she had a vision and “saw the hideous phantasm of a man stretched out ... and then, on the working of some powerful engine, show signs of life.” Shelley's *Frankenstein* was published two years later in 1818; her work has scared and inspired us ever since.

The first film adaptation, directed by J. Searle Dawley and produced by Thomas Edison in 1910, was thought to be lost to time but was uncovered in the 1950s by Alois F. Detlaff. The Library of Congress purchased his collection in 2014 and restored the 16-minute film four years later, in 2018. But it's the second film adaptation that, like Shelley's novel, has captured our imaginations, thanks to an English actor named Boris Karloff and his collaboration with Hollywood makeup artist Jack Pierce.

Shelley's source material did not include much by way of description of her notorious monster, so Pierce let his imagination go wild. He spent months researching anatomy, medicine, burial costumes, and electrostatics before setting pencil to paper. Since the monster is brought to life with electricity, Pierce came up with the bolts in the monster's neck as conductors. Director James Whale and Pierce went back and forth on the sketches, but the design truly emerged when Karloff sat in the makeup chair. Karloff suggested that his eyelids should be heavy and that he should have sunken cheeks. Christopher Fraying, who wrote *Frankenstein: The First Two Hundred Years*, told *The New York Post* in 2018, “It's a globally recognized brand. It's like Dracula has to wear a cloak, Sherlock Holmes has to wear a deerstalker, and Frankenstein has to look like Boris Karloff.”

The 1931 film and its subsequent sequels, *Bride of Frankenstein* in 1935 and *Son of Frankenstein* in 1939, all serve as inspiration for the madcap 1974 film *Young Frankenstein*. Mel Brooks saw *Frankenstein* when he was five years old, and it haunted him for years; it was the same for actor Gene Wilder. On the set of the film *Blazing Saddles*, Wilder began writing a treatment for a *Frankenstein* parody. Brooks noticed Wilder working on the treatment. They then spent every evening after finishing up on the *Blazing Saddles* set working on their screenplay.

Both producers at 20th Century Studios and cinematographer Gerald Hirschfeld, ASC, balked at the idea of shooting the film in black and white. But Brooks and Wilder held firm to their vision, believing that a parody had to be in black and white to resemble the original monster films of the 1930s and 1940s

and to follow in director James Whale's footsteps in creating a dark and moody film. Hirschfeld used the "effect of forced development" on Rochester's own Eastman film to create the visual world. The production manager, Frank Bauer, discovered that the special effects designer for *Frankenstein*, Kenneth Strickfaden, lived close to where they were filming. Brooks and Wilder visited his home, and Strickfaden rented them several pieces of equipment, most notably for the laboratory scenes. While *Young Frankenstein* is satirical, its love for the monster film genre, and Whale's *Frankenstein* movies, is evident.

Mel Brooks said of the film, "I wanted Mary Shelley's basic feelings captured and the ... haunting beautiful quality that James Whale got with Boris Karloff. My movies are not about jokes. They are about behavior, and behavior can be very funny." That funny behavior helped the film gross \$86.2 million following its December 15, 1974 release date. The film, which turns fifty this year, was nominated for two Oscars and won five awards from the Academy of Science Fiction, Fantasy & Horror Films USA, including "Best Horror Film." Thirty-three years later, Mel Brooks would return to the satirical film and bring it to a new audience.

Mel Brooks collaborated with playwright Thomas Meehan on their Broadway smash hit *The Producers* in 2001, and they knew they wanted to work on another musical together. In 2006, the two began work on the musical adaptation of *Young Frankenstein*, hosting a reading of the first draft in the spooky month of October that year, directed by the renowned Susan Stroman. It went on to receive a pre-Broadway try-out at the Paramount Theatre in Seattle, Washington, in 2007, and began previews shortly thereafter on Broadway at the Lyric Theatre. It ran from 2007 until 2009, boasting 485 performances, and won the Outer Critics Circle Award for "Best Musical" in 2008.



Boris Karloff in 1931's *Frankenstein*  
(Credit: Everett Collection)



*Young Frankenstein* (1974) - Production Still of  
Dr. Frankenstein's Laboratory  
(Credit: 20th Century Studios)

*Young Frankenstein* went on to have several national tours in America, and it made its UK premiere in 2017 at the Newcastle Theatre Royal, before transferring to the Garrick Theatre on London's famed West End. That production was notable for reworking several sections of the original musical to emphasize the comedy and update the book for a new audience. It also added the "Transylvanian Lullaby Theme" from the film's composer, John Morris, as a recurring leitmotif. As the film paid homage to the 1931 *Frankenstein*, so too did the West End version of *Young Frankenstein* pay homage to the film.

This rib-busting musical, hailed for its "giggly smuttiness" by Ben Brantley in *The New York Times*, has entertained audiences from Seattle to New York City, to London's West End, and now from the Berkshires to the Hamptons in this giddy production that lovingly shares the same inspiration of 1930s and '40s monster movies as Mel Brooks' original film. With its iconic songs and even more iconic tap-dance numbers, *Mel Brooks' Young Frankenstein* is sure to get your Halloween season off to an electrifying start!

## DIRECTOR'S NOTE

The movie *Young Frankenstein* opened in 1974. So getting to do this 50 years later is a blessing and a curse. I'm a Mel Brooks fanatic. It's really hard to pick my favorite. But *Young Frankenstein* was the one I quoted the most in my everyday life. Being able to direct it is a true blessing. But to tell this story to people who know the movie really well, as well as the people who have never seen it is the challenge. I hope being such a fan helps me tell Gene Wilder's, Mel Brooks' and Tom Meehan's story. All I know is that our world today needs laughter and joy!

*Gerry McIntyre*

Gerry McIntyre  
Director & Choreographer





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# Announcing Geva Theatre's 2024/2025 Student Matinee series!

**Teachers:** Bring your students to an exceptional, professional school-day performance; we'll make it easy, enriching, and fun. When you make a Student Matinee reservation, you're buying more than a ticket; you're choosing a complete educational journey for your students.



## Every Student Matinee reservation includes:

- A teacher preview ticket
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- A Discovery Guide (available in both English and Spanish) curated by Geva artist-educators, packed with information about the play, relevant context, suggested discussion questions, and related activities
- A post-show talkback with members of the cast

The Passport Program provides free tickets to RCSD groups and charter schools within the city limits of Rochester. Passport tickets are limited and available on a first come, first served basis.

Visit [www.gevatheatre.org/education/](http://www.gevatheatre.org/education/) for complete details!

"I find that teaching hard subjects is made easier by coming to it through the arts first. The Discovery guide was incredible. We used it, almost in its entirety. It provided the perfect background information to discuss and prepare them for what they would see. Geva does a phenomenal job of helping to convey the emotional and intellectual accessibility and stimulation of Geva's productions for young people."



**"My students were mesmerized and blown away! They are still talking about it days later - particularly the use of movement in storytelling."**

"We are a social justice school and having opportunities to bring our students to Geva's shows fits with our mission. Some of our students have been to a live theater production. At the talkback with the cast, the first three hands raised were from my school! This was an invaluable experience."



Geva Theatre's Student Matinees are supported by: William & Sheila Konar Foundation, ESL Charitable Foundation, Daisy Marquis Jones Foundation, Donald F. & Maxine B. Davison Foundation, Rubens Family Foundation, Joseph & Irene Skalny Charitable Trust, Guido & Ellen Palma Foundation, Robert and Susan Touhsaent, Richard & Joan Fenton, Elizabeth Rennert, Cornell/Weinstein Family Foundation, Dr. Tomás C. Hernandez & Dr. Keith S. Reas, and Kathleen and Alfred Laitenberger

## CAST

### AARON CHOI (*Inspector Hans Kemp, Hermit*)



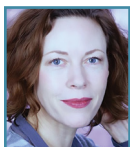
(he/him) Geva debut! Most recently seen in the North American tour of *Disney's Aladdin* as Iago. Favorite past credits: Sancho Panza in *Man of La Mancha*, William Barfee in *25th...Spelling Bee*, Patsy in *Spamalot*, Smee in *Peter Pan*. His work spans the country at many regional theatres including the MUNY, Marriott Theatre, and the Fulton Theatre. Find him on Instagram and TikTok at [trueaaronchoi](#)

### SAVANNAH COOPER (*Ensemble, U/S Inga*)



(she/her) is ecstatic to be making her debut at the Geva Theatre! Recent credits include: *Little Shop of Horrors* (Idaho Shakespeare Festival), *Great Lakes Theatre*, *Ain't Misbehavin'* (Idaho Shakespeare Festival), and *White Noise* (Netflix). Savannah would like to thank her family and the team at Henderson Hogan for their love and support! [@savvy\\_SC](#)

### VEANNE COX (*Frau Blücher*) (she/her) Recipient



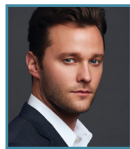
of a Special Drama Desk Award for "Excellence and Significant Contributions to the Theatre" and an Obie Award for "Sustained Excellence." Broadway: *An American in Paris*, *A Free Man of Color*, *La Cage aux Folles*, *Caroline or Change*, *The Dinner Party*, *Company* (Tony Award nom.), and *Smile*. Off-Broadway: *The Wedding Band*, *The Old Friends*, *The Most Deserving*, *Damn Yankees*, *Blind*, *Paradise Park*, *Spain*, *Last Easter*, *The Wooden Breeks*, *House and Garden*, *Labor Day*, *The Altruists*, *The Batting Cage*, *The Waiting Room*, *Flora the Red Menace*, *Freedomland*, *A Question of Mercy*, *The Food Chain*, *The Vagina Monologues*. Film and TV includes: *Summoning Sylvia*, *The Mandalorian*, *Only Murders in the Building*, *Erin Brockovich*, *Big Eden*, *Beethoven's 4th*, *You've Got Mail*, *Marci X*, *Odd Mom Out*, *Louie*, *Smash*, *Pan Am*, *Two Broke Girls*, *Seinfeld*, *Cinderella*, *Boston Legal*, *Royal Pains*, *Joan of Arcadia*, all *Law and Orders* and the web series *Indoor Boys* (Emmy nom.), and *Cady Did*. [Veannecox.com](#)

### BRADLEY GIBBINS-KLEIN (*Ensemble*) (he/him)



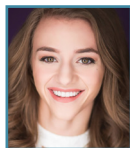
is from London originally but has lived in NYC for 5 years! Previous credits include: *Mary Poppins International Tour*, *Grease the Musical* (Royal Caribbean), *Little Mermaid*, *When You Wish and The Sound of Music* (Tuacahn Centre for the Performing Arts), *Mickey's Christmas Big Band* (Disneyland Paris), *The Nutcracker* and *Swan Lake* (English National Ballet), *Le Corsaire* (American Ballet Theatre), *The Snowman* (West End), MAC Cosmetics (Christmas Promo). Much love Emily my partner, Freddie my pup, and the Gregg Baker management team!

### MATTHEW HYDZIK (*Dr. Frederick Frankenstein*)



(he/him) Broadway credits include: Gregg Allman in *The Cher Show*, Buddy in *Side Show*, Greg in *It Shoulda Been You*, Tony in *West Side Story*, and Kenickie in *Grease*. Off-Broadway, Matthew starred as John in *Tomorrow Morning* at the York Theater. National tours include *If/Then*, *Rent*, *Fame*, *Grease*, and *Flashdance*. Concert and special appearances with the LA Philharmonic, Kennedy Center, Jazz at Lincoln Center, The Lyric Opera of Chicago, MUNY, Planet Hollywood Las Vegas, Stages St. Louis, Annenberg Theater Palm Springs, ACT Connecticut. A proud Pittsburgh native and graduate of Penn State BFA Musical Theatre. All my love to my Megan and Grace Willow.

### CHRISTINA EMILY JACKSON (*Swing, U/S Igor*)



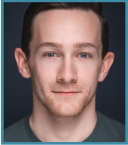
(she/her) National/International Tours: *Shrek*, *The Sound of Music*, *A Charlie Brown Christmas*, Disney Cruise Line. Selected Regional: North Shore Music Theater, Walnut Street Theater, Fireside Theater, Argyle Theater, J2 Spotlight Off-Broadway, Arts Center of Coastal Carolina, Maine State Musical Theater, and more. TV/Film: *The Ellen Show*, NYC Tourism. BFA Musical Theater from Penn State University, Masters of Accounting from Rider University. Owner of Bevel & Pop Wedding and Event Planning. Thanks to Gerry and Eric for the trust, Julia for the support, Murnane Casting for the open doors, and Daniel, Mom, and Dad for the love in the highs, lows, and in-betweens. Psalm 30:10-12 [ChristinaEmilyJackson.com](#), IG: [@christinaemilyjackson](#)

**CHRIS MCNIFF** (*Monster*) (he/him) is scary



excited to have joined this cast! National Tour: *Irving Berlin's White Christmas*, *Memphis*. Regional: Bert in *Mary Poppins* (Arizona Broadway Theatre), Claude in *Hair* (Nebraska Rep), Yonkers in *Gypsy* (Music Theatre of Connecticut), Stages St. Louis, Arkansas Rep, Artpark, Northern Stage, New London Barn Playhouse. Chris is also a director, choreographer, and video editor. Many thanks to his agents at The Mine, and to his friends and family. Enjoy the show! chrismcniff.com

**BRADY MILLER** (*Ensemble, U/S Dr. Frederick Frankenstein, Inspector*



*Kemp/Hermit*) (he/him) Geva debut! Ready to "Put on the Ritz!" National tour: *42nd Street*. Regional credits include: MUNY (*Chess*), Pittsburgh CLO (*Anything Goes*), Goodspeed

Musicals (*42nd Street*), Tuacahn Amphitheater (*Mary Poppins*, *The Sound of Music*, *Joseph...*), Stages St. Louis (*Jersey Boys*), Riverside Theater (*Thoroughly Modern Millie*, *My Fair Lady*, *Gypsy*), Lyric Stage Co. of Boston (*Gypsy*), North Shore Music Theater (*A Christmas Carol*). Ohio Northern University alum! Many thanks to Gerry and the entire *Young Frank* team. Much love to the team at Ann Steele Agency. For my family, Michael & Elie. @itsbradymiller, bradyamiller.com

**LINDA NEEL** (*Ensemble, Dance Captain, U/S Elizabeth Benning/Frau Blücher*) (she/her) is thrilled



to be bringing this Mel Brooks' classic to life! A native of Los Angeles, Linda has always had the "acting bug." She went to a doctor about it, but they only prescribed more acting. So, Linda got serious about her diagnosis and went to the Circle in the Square Theatre School. After years of studying mime and Chekhov, she booked a job with Norwegian Cruise Line. There she performed on the high seas and traveled the world for many years. She is now back on land and based in New York City. Linda would like to thank her loving family for their enthusiasm and understanding. Linda also thanks Gerry for this hilarious opportunity. Funniest regional credits include *Monty Python's Spamalot* (Ogunquit Playhouse), *Christmas in Hell* (Notoriety Theater), and *The Producers* (Gateway Playhouse). eitslindaneel

**JAMES ROMNEY** (*Igor*) (he/they) is delighted



to be making their Geva debut! Credits include, Broadway: *Harry Potter and The Cursed Child*, *Camelot*. Chicago: *Big River*, *Fly by Night*, *My Fair Lady*, *Carousel*, *The Merry Widow*, *A Wrinkle In Time*, *The Distance*,

*Barbecue Apocalypse*, *Sita Ram*, *La Chingada*, *Forget Me/Knot*. Regional: *A Midsummer Night's Dream*, *Twelfth Night*, *The Man of La Mancha*. Film: *Seeing The Elephant*. James is represented by DGRW.

**KYLA STONE** (*Inga*) (she/her) made her



Broadway debut this season in Barry Manilow & Bruce Sussman's *Harmony* (Swing, U/S Josephine Baker, Ruth). She made history as the first African-American Anya in *Anastasia* (National Tour) and the first Black Elle Woods in the U.S.

in The MUNY's *Legally Blonde*. Regional credits include *Into the Woods* (Cinderella) at PCLO, *The Music Man in Concert* (Marian) with the Gainesville Orchestra, *The Secret Garden* (Mrs. Shelley, U/S Martha) at The Ahmanson Theatre, *Sweeney Todd* (Johanna) at The Hangar Theatre, and *9 to 5* (Judy Bernly) at the Musco Center. Short Films: *The Biggest Little*, *The Artemis Game*, and *A Life Within* (Paris Cinema Award for Best Actress). Thanks to Sweet180 Management, HCKR, the *Young Frank* team, and all of you! Love to Conner, Mom, and the Cali crew. VOOFF! @kylastone

**ALÉNA WATTERS** (*Elizabeth Benning*) (she/her)



Geva Debut! Broadway: *West Side Story* (Revival) and in the Original Broadway Companies of *The Addams Family*, *Sister Act*, *The Cher Show*, *Mrs. Doubtfire*, and *Bad Cinderella*. Off-Broadway: *NEWSical*, *Boobs! The Musical*.

Touring/Regional: *Chicago*, *Cinderella*, *Pippin* (1st Int'), World Premieres of *The Prom* (Pre-Bway), *Ever After*, *Turn of the Century*, *Fairy Tale Christmas*, *Brooklyn* (Pre-Bway), and 5 years with the USO Show Troupe (performing for our military families). Was a "Harlette" for Bette Midler. Featured in critically acclaimed documentary *The Standbys* and on 2024 release of the first electro-swing musical concept album *Whisper Darkly*. BA Musical Theatre, UNC. Yoga Breathwork/Coaching/Healing Facilitator. IG: @sassballchange, alenawatters.com

## WHO'S WHO

**CULLEN J. ZENO** (*Swing, U/S Monster*) (he/him)



was born in Lafayette, Louisiana, and is a proud graduate of Elon Music Theatre '22. He has performed in: *My Fair Lady* (National Tour); *State Fair* and *A Chorus Line* (The Rev); *Cabaret* (Hangar Theatre); *Legacy: Maria*

*Friedman & Friends* (Hudson Theatre); and *Pippin: A Gala Concert* (Symphony Space). He is very excited to be making his Geva Theatre debut with *Young Frankenstein!* He hopes you enjoy the show!  
@cullenjzeno

## CREATIVE & ARTISTIC TEAM

**MEL BROOKS** (*Writer, Composer & Lyricist, Producer*) (he/him) Director, producer, writer and actor, Mel Brooks is the recipient of three

2001 Tony Awards (Best Score, Best Book of a Musical, Best Musical) and two Grammy Awards (Best Musical Show Album and Best Long Form Music Video) for *The Producers*. Mr. Brooks began his distinguished career during television's "Golden Age" as a writer for Sid Caesar on *Your Show Of Shows* in 1951. In 1955 and in 1957, Brooks received Emmy Award nominations (with others) for the best comedy writing for *Caesar's Hour*, and in 1956 he was nominated (with others) for best writing for a variety or situation comedy. In 1952, Brooks wrote sketches for Leonard Sillman's Broadway smash-hit revue, *New Faces Of 1952*, and in 1957, together with Joe Darion, he wrote the book for the Broadway musical *Shinbone Alley*, which starred Eartha Kitt. In 1962, he wrote the book for the Broadway musical *All-American*, starring Ray Bolger. In the '60s, Brooks teamed up with Carl Reiner to write and perform *The 2000 Year Old Man* albums, which became immediate bestsellers. In 1960 and 1961, Brooks and Reiner received Grammy Award nominations for the best spoken word comedy for *2000 Years* and for best comedy performance for *2000 And One Years*, respectively. In 1997, Brooks and Reiner teamed up again for *The 2000 Year Old Man In The Year 2000*. Both a book and a CD were released, the CD winning a Grammy Award in 1998 for the best spoken word album: comedy. Brooks wrote and narrated *The Critic*, a short satire on avant-garde art films, which received the Academy Award for best animated short subject in 1964. In 1965, he teamed up with Buck Henry and created *Get Smart*, the long-running television show starring Don Adams as Agent 86. Brooks, along with

others, received an Emmy Award for outstanding writing achievement in a comedy-variety in 1967 for *The Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris Special*. In 1968, he wrote and directed his first feature film, *The Producers*, starring Zero Mostel and Gene Wilder, which earned him an Academy Award for the best original screenplay written directly for the screen. He then went on to create a remarkable string of hit comedies: 1970, he wrote, directed and acted in *The Twelve Chairs*; 1974, co-wrote, directed and acted in *Blazing Saddles*, and was nominated, along with John Morris, for the best title song, "Blazing Saddles"; 1974, co-wrote and directed *Young Frankenstein*; 1976, co-wrote, directed and starred in *Silent Movie*; 1977, co-wrote, directed and starred in *Silent Movie*; 1977, co-wrote, directed, produced and starred in *History Of The World, Part I*; 1983, produced and starred in *To Be Or Not To Be*; co-wrote, directed, produced and starred in the hit sci-fi spoof, *Spaceballs*; 1991, co-wrote, directed, produced and starred in *Life Stinks*; 1993, co-wrote, directed, produced and starred in *Robin Hood: Men In Tights*; 1995, co-wrote, directed, produced and starred in *Dracula, Dead And Loving It*. For three successive seasons, Brooks won the Emmy Award for his role as Uncle Phil on the hit comedy show, *Mad About You*. His visionary film company, Brookfilms Limited, founded in 1980, has produced some of America's most distinguished films, among them: David Lynch's *The Elephant*, David Cronenberg's *The Fly*, Frances, Richard Benjamin's *My Favorite Year* and *84 Charing Cross Road*, starring Anthony Hopkins and Mr. Brooks' wife Anne Bancroft.

**THOMAS MEEHAN** (*Book*) (he/him) received the Tony Award for co-writing the book for *The Producers* in 2001 and in 2003 for co-writing the book for *Hairspray*. He received his first Tony Award in 1977 for writing the book of *Annie*, which was his first Broadway show, and has written the books for the musicals *Rocky*, *Elf the Musical*, *Cry-Baby*, *Young Frankenstein*, *Chaplin*, *Bombay Dreams*, *I Remember Mama*, *Ain't Broadway Grand* and *Annie Warbucks*. In addition, he was a long-time contributor of humor to *The New Yorker*, an Emmy-Award winning writer of television comedy, and a collaborator on a number of screenplays, including Mel Brooks' *Spaceballs* and *To Be Or Not To Be*. Mr. Meehan was also a member of the Council of the Dramatists Guild. He and his wife, Carolyn, divided their time between a home in Nantucket and an apartment in Greenwich Village, near which, on Hudson Street, she owned and presided over the long-running and near-legendary children's store Peanut Butter & Jane.

**SUSAN STROMAN** (*Original Direction and Choreography*) (she/her) A five-time Tony Award winning director and choreographer most known for *Crazy For You*, *Contact*, *The Scottsboro Boys*, and *The Producers*. Her work has been honored with Olivier, Drama Desk, Outer Critics Circle, Lucille Lortel and a record six Astaire Awards. She directed and choreographed *The Producers*, winner of a record-making 12 Tony Awards including Best Direction and Best Choreography. She co-created, directed and choreographed the Tony Award-winning musical *Contact* for Lincoln Center Theater, which was honored with a 2003 Emmy Award for "Live from Lincoln Center." She directed and choreographed the critically acclaimed musical *The Scottsboro Boys* on Broadway and in the West End, where it was honored with the 2014 Evening Standard Award for Best Musical. Other Broadway credits include *Oklahoma!*, *Show Boat*, *Prince of Broadway*, *Bullets Over Broadway*, *Big Fish*, *Young Frankenstein*, *Thou Shalt Not*, *The Music Man*, *The Frogs*, *Big*, *Steel Pier*, *Picnic*, and *Crazy for You*. Off-Broadway credits include: *The Beast in the Jungle*, *Dot*, *Flora the Red Menace*, *And the World Goes 'Round*, *Happiness* and *The Last Two People on Earth: An Apocalyptic Vaudeville* starring Mandy Patinkin and Taylor Mac. For ten years she choreographed Madison Square Garden's annual spectacular *A Christmas Carol*. She made her Metropolitan Opera debut directing and choreographing *The Merry Widow*, starring Renée Fleming. Her London West End productions include *Crazy For You*, *Oklahoma!*, *Show Boat*, *Contact*, *The Producers*, and *Young Frankenstein*. For New York City Ballet, she created *Double Feature*, a full-length ballet featuring the music of Irving Berlin and Walter Donaldson, and *For the Love of Duke*, featuring the music of Duke Ellington. Other ballet credits include *But Not For Me* for the Martha Graham Company and *Take Five...More or Less* for Pacific Northwest Ballet. Her choreography received an Emmy Award nomination for the HBO presentation *Liza - Live from Radio City Music Hall*, starring Liza Minnelli. She received the American Choreography Award for her work in Columbia Pictures feature film *Center Stage*. She directed and choreographed *The Producers: The Movie Musical*, nominated for 4 Golden Globes. She directed and choreographed the Broadway-bound Ahrens/Flaherty musical *Marie* for The 5th Avenue Theater in Seattle. In collaboration with the Williamstown Theatre Festival, she directed the play *Photograph 51* for Audible. She is an Associate Director for Lincoln Center Theater and a member of the Board of Directors for the Ronald O. Perelman Center for the Performing Arts located at the World Trade Center. She is the recipient of the George Abbott Award

for Lifetime Achievement in the American Theater and an inductee of the Theater Hall of Fame in New York City. Learn more at SusanStroman.com.

**GERRY MCINTYRE** (*Director & Choreographer*) (he/him) has won widespread acclaim for choreographing *Godspell*, the only Equity-sanctioned show in the country at the start of Covid (Berkshire Theatre Group). He is the Associate Artistic Director of the York Theatre. He directed the regional premiere of *The Cher Show* at Ogunquit Playhouse. His credits as Director/Choreographer: *Songs For A New World* (BTG), *Nina Simone: Four Women* (BTG), *The Goodbye Girl* (Off-Broadway), *Lucky Strike* (Off-Broadway), *The Color Purple* (Broadway Sacramento), *Spamilton* (Musical Theater West and Pittsburgh CLO), *Smokey Joe's Cafe* (Casa Mañana Theatre), *Kinky Boots* (Pittsburgh CLO), *Hallelujah Baby* (The Hangar Theatre, York Theatre, Musical Theatre Guild), *Soon of a Mornin'* (Lions Theatre), *Once On This Island* (Martin Beck Theatre, Pioneer Theatre, Actors' Theatre Of Louisville Theatreworks, Bay Area Theatre Award, Critics Circle Award for Choreography. La Mirada Theatre, Robby Award for Best Director, Ovation nomination for Best Choreography and Best Musical). *Chicago* (Ogunquit Playhouse: BroadwayWorld Best Director, Reagle Music Theatre), *Joseph and the Amazing Technicolor Dreamcoat* starring Diana Degarmo and Anthony Federov (Lyric Theatre), The National Tour of *Dreamgirls*. As a Choreographer: *Cinderella* (Walnut Street), *Ragtime* (TheatreWorks), *Irving Berlin's White Christmas* (BTG), *Hairspray* (Connecticut Critic Circle Award Best Choreography), *Anything Can Happen In The Theatre* and *Forbidden Broadway The Next Generation* (York Theater), *Side by Side*, *Tommy* and *My Fair Lady* (Berkshire Theatre Festival), *A Saint She Ain't* (Westport Playhouse), *Laura Comstock's Bag-Punching Dog* (LA Weekly nomination Best Choreography), *The Wiz* (Broadway Sacramento), *Priscilla* (Ogunquit Playhouse and Gateway Playhouse), *Memphis* (Gateway Playhouse). *After The Storm* documentary. Gerry is the choreographer of the hit Off-Broadway show *Spamilton*.

**ERIC SVEJCAR** (*Music Director, Arrangements*) is a Brooklyn-based music director and composer. Compositions include *Caligula* (NYMF Audience Award Winner), *A Rockin' Midsummer Night's Dream* which was the subject of the documentary film *Midsummer in Newtown*, and the musical podcast *Loveville High* with lyricist David Zellnik and love was also recorded in Portuguese as *Amorlândia*. Other composing credits include songs for *White Noise* and *The Murder of Isaac*.

## WHO'S WHO

On Broadway he conducted the Deaf West/ Roundabout revival of *Big River* and played in the pits for *The Little Mermaid* and *A Chorus Line* (City Center). Off-Broadway credits include *Jacques Brel Is Alive and Well* and *Living In Paris, Evil Dead The Musical* (orchestrations), as well as many productions at the York Theatre including *The Lieutenant*, *Marry Harry*, and several shows for the Musicals in Mufti series.

**MIKE BILLINGS (Scenic & Lighting Design)** (he/him) West End: Dreamworks' *The Prince of Egypt*. Off-Broadway: *Vanities*, *Becoming Dr. Ruth*. Regional: Bay Street Theater, Rubicon Theatre Company, Berkshire Theatre Group, Ensemble Theatre Company Santa Barbara, Laguna Playhouse, CCAE Theatricals, Flint Repertory Theatre, Bucks County Playhouse, Ebony Repertory Theatre, TheatreWorks Silicon Valley, Pittsburgh Civic Light Opera, freeFall Theatre Company, Guild Hall, Quintessence Theatre Company, Connecticut Repertory Theatre, Dorset Theatre Festival. Themed attractions at Busch Gardens and Six Flags, and the international touring exhibitions of *Harry Potter*, *Downton Abbey*, and *Titanic*. BFA from the University of Connecticut. Proud member of United Scenic Artists Local USA829. mikebillingsdesign.com IG: @mikebillingsdesign

**BARBARA ERIN DELO (Costume Design)** (she/her) is a Costume Designer and Artisan working in dance, theatre and opera. A New York native, she has previously designed costumes for Williamstown Theatre Company, Bay Street, Theatre at St Clements (*The Bigot*, Off Broadway premier), Judson Church (*Beyond Babel*, Off Broadway Premier), The Flea, HideAway Circus (Touring), York Theatre, Capital Repertory Theatre, Castillo Theatre, Martha Graham Dance Company, Paul Taylor Dance Company, Parsons Dance Company, Megan Williams Dance Projects, Battery Dance Company, NYC Fringe Festival, Chain Theatre Company, Third Rail Productions as well as many other NY and regional theatres. She studied costume design at SUNY Binghamton and NYU Tisch and is the proud creator of the Theatrical Parents Fund, TheatricalParentsFund.com barbaraerin.com

**JOANNA LYNNE STAUB (Sound Design)** (she/her) is a NYC-based Sound Designer and Audio Engineer, and happy to return to Geva! Other regional designs include work at Alliance Theatre, Asolo Rep, Bay Street Playhouse, Bucks County Playhouse, Dallas Theatre Center, Ensemble Studio Theatre, 5th Avenue Theatre, Geva Theatre, Goodman Theatre, La Jolla Playhouse, Nashville Children's

Theatre, New York Theatre Workshop, Oregon Shakespeare Festival, Public Theatre, Seattle Rep, TheatreWorks Hartford, Trinity Rep, Weston Playhouse, and WP Theatre. She has extensive credits for associate designing and engineering Broadway shows and national touring companies. Her TV credits include audio engineering PBS's *Great Performances* and NBC productions of *The Sound of Music Live!*, *Peter Pan Live!* and *The Wiz Live!* She is a Drama Desk-nominated Sound Designer, Jeff Award (Chicago)-nominated Composer and a GRAMMY-nominated Recording Engineer, along with having won regional design awards in Nashville and San Diego. She has lectured at Ithaca College, Princeton University, University of Cincinnati, and SUNY Albany. She holds music, audio engineering and technical theatre degrees from Ithaca College and the University of Illinois Urbana-Champaign. jlsound.com

**BRAD PETERSON (Projection Design)** (he/him) is a New York-based video and projection designer. Select designs include *A Sign Of The Times* (Off-Broadway), *Corruption* (Lortel Nomination, Lincoln Center Theatre), *Cats* (Broadway Revival); *Fish in the Dark* (Broadway); *Broadway Bounty Hunter* (Off-Broadway); *If I Forget* (Roundabout); *Sing Street* (The Huntington); *Anything Goes*, *The Sound of Music*, and *West Side Story* (Pittsburgh CLO); *Jersey Boys*, *Tarzan*, and *Wonderland* (Tuacahn); *Scrooge* (Arizona Theatre Co.); *El Sitt* (Riyadh Festival, Saudi Arabia); *Lion... Witch... Wardrobe*, *Carousel*, and *A Little Night Music* (Stratford Festival); *Actually We're...* (Off-Broadway); and *Red Roses Green Gold* (Off-Broadway). Graduate of UNCSA. Proud member of USA-829 bradpetersondesign.com

**LIZ PRINTZ (Wig Design)** (she/her) Wig Designer Credits: *White Rose* (Theatre Row), *Summer Stock* (Goodspeed Opera House), *Griswold's Broadway Vacation* (5th Ave Theatre), *Bruce* (Seattle Rep), *Legally Blonde* (The Mundy), *JOY* (George Street Playhouse), *COMPANY* (Barrington Stage), *Annie Get Your Gun* (Bay Street Theatre). [B'Way Associate Wig Designer] *Hell's Kitchen*, *COMPANY* 1st National Tour, *Diana: The Musical*, *Jersey Boys*, *Harry Potter* and *The Cursed Child*, *Hamilton*, *On Your Feet*, *Beautiful: The Carole King Musical*. Graduate of University of North Carolina School of the Arts and Local 798 Member. [TV/ Film] Emmy-nominated Hair stylist *The Wiz Live!* [Producer] Feature film *THORP*: Streaming on Amazon Prime, Short film *Sun Shine*, *Bird House*, *Halmoni's Pot*. Website lizprintzdesign.com

**NICK CLEARLEY (Assistant Director)** (he/him) is the co-creator of the critically acclaimed "Undie-Rock" duo known as The Skivvies ([theskivviesnyc.com](http://theskivviesnyc.com)). Broadway/Tour: *All Shook Up*, *Jim Henson's Emmet Otter's Jug Band Christmas* (Chicago). Nick holds the record for the most performances of the one person play *Buyer & Cellar* all across America. Off-Broadway: *A Midsummer Night's Dream* (Puck), *Pageant* (Drama Desk-nominated Off-Broadway Original Revival Cast / Cast Album on Jay Records), *Golden Rainbow* (The York Theatre), *Sex Tips...*, *Cupia & Psyche*. Selected regional credits: Portland Center Stage, Cincinnati Playhouse in the Park, Williamstown Theatre Festival, Bay Street Theatre, Bucks County Playhouse, Saugatuck Center for the Arts, Cape Playhouse, American Stage Company, Rubicon Theatre, Laguna Playhouse, Two River Theatre, Pittsburgh's City Theatre. Instagram: @clearleycearley & @theskivviesnyc. nick-cearley.com

**AARON A. WATSON (Production Stage Manager)** (he/him) Select Credits; Touring: *Into The Woods*, *The Old Vic's A Christmas Carol*, *Cruel Intentions: The Musical*. Off Broadway: *Cleopatra*. Regional: *Mystic Pizza*, *A Christmas Story* (Engeman Theater), *Titanic The Musical* (Milwaukee Rep), *A Chorus Line*, *Mamma Mia!* (New London Barn Playhouse), *MacGyver The Musical* (Telluride Theater Co.).

**JULIA BREGY (Assistant Stage Manager)** (she/her) is thrilled to return back for her third season here at Geva. She would like to thank her family and friends for all of their support. New York: *DiscOasis NYC* (Constellation Immersive), *Proud Ladies* (James Williams Productions.) Regional: *Frida...A Self Portrait* (Geva Theatre), *Dial M for Murder* (Geva Theatre), *Russian Troll Farm* (Geva Theatre), *Measure for Measure* (Fiasco Theatre/ 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). For her parents.

**SHANNON TOOT (Assistant Stage Manager)** (she/her) Stage Management credits at Geva include *A Christmas Carol*, *Airness*, *Lady Day at Emerson's Bar and Grill*, *Newtown*, *Sanctuary City* (with Kitchen Theatre Company), and *Yoga Play*. Other SM credits include *Ragtime: The Musical* (Hangar Theatre); *Spring Awakening* and *The Seagull* (The Company Theatre). Stage crew credits at Geva include *And So We Walked*,

*Cinderella*, *How to Catch Creation*, *Russian Troll Farm*, *Sister Act*, *Somewhere*, *Vietgone*, and *The Wizard of Oz*. Shannon studied Theatre at SUNY Brockport and had her first internship with Geva in 2014. Favorite acting credits include *A Christmas Carol* (Ensemble) at Geva Theatre; *Avenue Q* (Kate Monster), *Urinetown* (Hope Cladwell), and *Almost, Maine* (Sandrine, Marvalyn, Marci, Rhonda) at SUNY Brockport. Proud member of AEA. Thank you to my family for your endless support!

**MURNANE CASTING** is a casting office in New York City. We specialize in casting theatre, film, and television projects nationwide, with a focus on developing new works and collaborating with emerging creators. Our mission is to curate exceptional ensembles of artists in a relaxed and imaginative casting environment. Learn more at [murnanecasting.com](http://murnanecasting.com).

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

## ORCHESTRA

**MIKE CRUMB (Woodwinds)** is a 1979 graduate of the Eastman School of Music where he studied saxophone with Dr. Ramon Ricker and music education. In addition to a five-decade performance career, including nine previous shows at Geva (*Cinderella*, *Sister Act*, *A Funny Thing Happened on the Way to the Forum*, *Spamalot*, *25th Annual Putnam County Spelling Bee*, *Company*, *The Music Man*, *Cabaret* and *Urinetown*), Mike was a music educator in the West Irondequoit school district before beginning a career in educational administration. As a

## WHO'S WHO

school administrator, Mr. Crumb filled numerous positions in the Spencerport school district including Superintendent of Schools. Mr. Crumb now serves as a Lecturer for SUNY Brockport's Educational Administration program. Mike is thrilled and honored to be returning to Geva for this production of *Young Frankenstein*.

**GREG GASCON (Drums)** (he/him) has toured in 49 States, Canada, Japan, and China for the 2008 Olympics in Beijing. Working in over 8,000 performances as a pit musician for musicals, studio recordings, and as an orchestral percussionist. Credits include 13 National Broadway Tours of *Cabaret*, *Ragtime*, *Oliver*, *Hairspray*, *The Drowsy Chaperone*, *Ain't Misbehavin'*, *Kiss Me Kate*, *Annie*, and over 100 plus Broadway show titles. Credits also include Tours of NYC Blues Legend Bobby Radcliff, Ariana Savalas, Burlesque to Broadway starring Quinn Lemley, CSO Studio Orchestra In Concert with Lisa Vroman, currently the drummer with the Rochester Metropolitan Jazz Orchestra, and his original rock band Brother Floyd & the Blessed Sinners. He is a native of Rochester, owner of G2 Studios providing performance coaching, lessons, percussion rentals, repairs and studio recording. He is blessed to be father of his beautiful son Zachariah! Greg Gascon is endorsed by Vater Percussion ([www.Vater.com](http://www.Vater.com)).

**DOUG HERRIN (Trumpet/Flugelhorn)** (he/him) My name is Doug Herrin and I am thrilled to be playing trumpet for *Young Frankenstein*. I recently finished my Bachelor's Degree in Trumpet Performance at the Eastman School of Music. I am an aspiring commercial/orchestral trumpet player looking at building a career out of sharing my music with the world! Other productions I have been a part of include: *Sister Act the Musical*, *West Side Story*, and *Beauty and the Beast*.

**JOSH KERR (Bass)** (he/him) is thrilled to be returning to the Geva band for the fifteenth time (*Wizard of Oz*, *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.

## STAFF LEADERSHIP

### ELIZABETH WILLIAMSON (*Artistic Director*)



(she/her) joined Geva as Artistic Director in 2022, to launch the theatre's 50<sup>th</sup> Anniversary Season. An Obie Award-winning director, Williamson is known internationally for her work as a dramaturg, director, adapter, and producer. Broadway: Matthew López' *The Inheritance* (Tony, Olivier, Critics Circle, Evening Standard, GLAAD, and Drama Desk Awards for Best Play, Outer Critics Circle Honoree), *A Gentleman's Guide to Love and Murder* (Tony Award for Best Musical), *Anastasia*. West End: *The Inheritance*. Off-Broadway: Sarah Gancher's *Russian Troll Farm*, Dan O'Brien's *The Body of an American*. Regional: About Face Theatre, ACT, the Alley, Cal Shakes, Court, Hartford Stage, the La Jolla Playhouse, Oregon Shakespeare Festival, Pioneer Theatre, Steppenwolf, Theatre de La Jeune Lune, TheaterWorks Hartford, TheatreSquared, the Westport Country Playhouse, Williamstown Theatre Festival. Williamson previously served as Associate Artistic Director and Literary Manager at Pioneer Theatre Company in Salt Lake City and as Associate Artistic Director and Director of New Play Development at Hartford Stage. She received a 2007 NEA Fellowship in Literary Translation and is a member of SDC and LMDA. Education: M.St., Oxford University; B.A., Bennington College; trained at the École Internationale de Théâtre Jacques Lecoq.

### JAMES HASKINS (*Executive Director*) (he/him)



is honored to join Artistic Director Elizabeth Williamson, the Board, and staff of Geva Theatre as its new Executive Director. Most recently, James served as Managing Director of the Guthrie Theater in Minneapolis after having completed a twelve-year tenure as Managing Director of The Wilma Theater in Philadelphia in partnership with Artistic Director Blanka Zizka. James began his work in theater administration at Circle Repertory Company and went on to work with a variety of theaters in New York and Seattle, most notably the Seattle Group Theatre. Upon moving to Philadelphia, he first worked as Managing Director of InterAct Theatre Company, while also serving on the Board of the Theatre Alliance of Greater Philadelphia as Chair



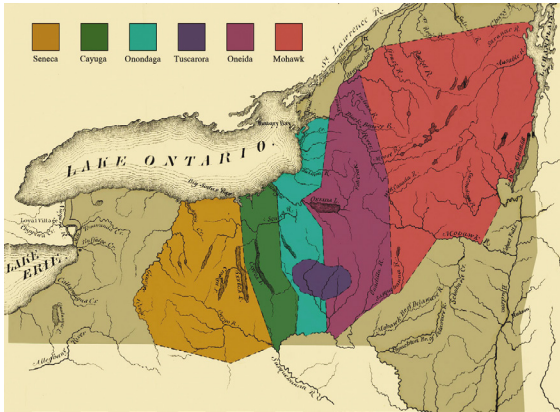
of the Barrymore Awards Oversight Committee. He subsequently moved into the Executive Director position of the Theatre Alliance before joining the Wilma. As a theater artist, James acted in many productions before turning to theater administration and is most proud of his directorial and dramaturgical work on the plays of his husband Michael Whistler. James holds an MFA from the University of Washington and a BA from The College of Wooster in Ohio, where he previously served on the alumni board. Following the pandemic shutdown, Haskins joined committees of the Minnesota Arts and Culture Coalition and the Professional Non-profit Theatre Coalition to help build support and funding for arts and culture. In Philadelphia, he served on the Cultural Advisory Committee under former Mayor Michael Nutter, who officiated his wedding ceremony.

# ACKNOWLEDGING THE LAND

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).

Geva Theatre 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).

# RESIDENT STAFF & ARTISTS

ELIZABETH WILLIAMSON (she/her)  
*Artistic Director*

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BARON VAUGHN (he/him)  
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*We are in the process of reimagining our Geva recognition and giving societies. Please look for changes in future Playbills.*

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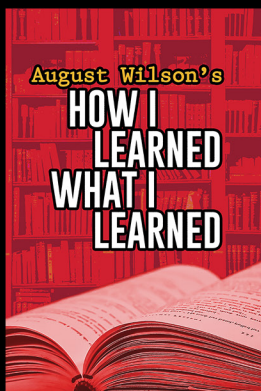


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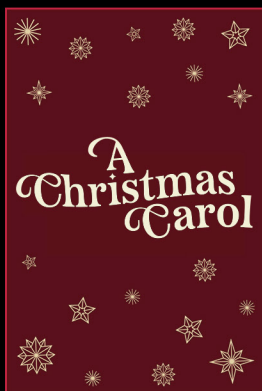


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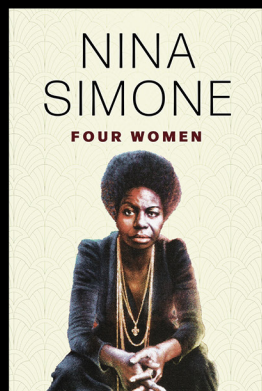
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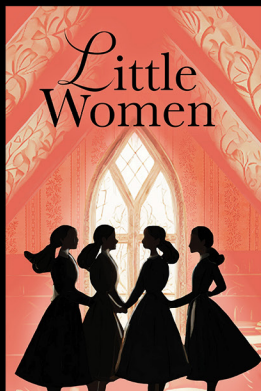
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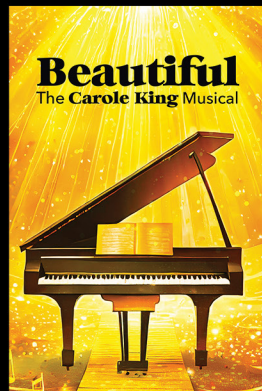
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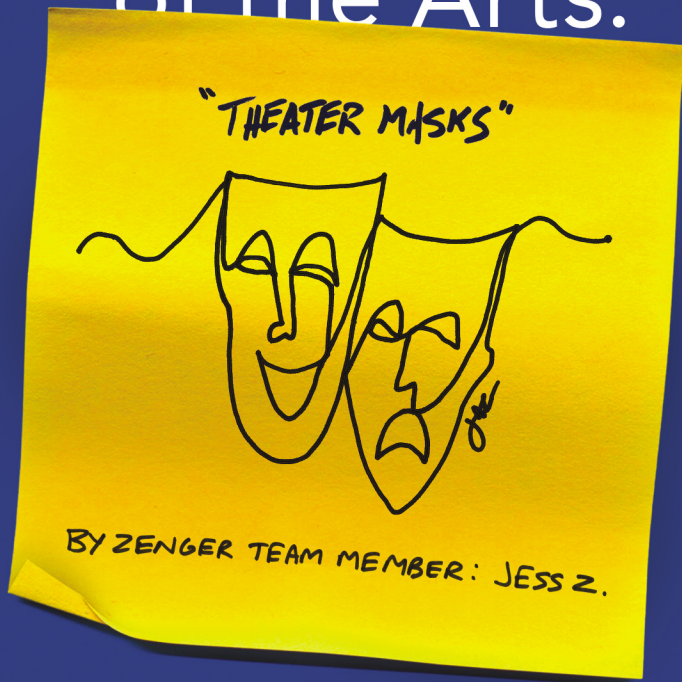


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