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# Little Women

**February 25 - March 29, 2025**

**By HEATHER CHRISLER**

**Based on the novel by LOUISA MAY ALCOTT**

**Directed by RACHEL ALDERMAN**



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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 LEADERSHIP

Like so many others, I grew up on Louisa May Alcott. *Little Women*, *Little Men*, *Rose in Bloom* – I devoured them all. I loved following Jo as she finds her voice as a writer, Meg's first romance, Amy navigating her challenges with her sister and her aunt, the complexities of finding out the difference between friendship and romance with their neighbor, Laurie. In this new adaptation, Heather Chrisler focuses in on the four little women at the heart of the book. We start in their attic playroom and encounter their world through Jo, Meg, Amy, and Beth. It's an essentially playful adaptation, that also reminded me of the deep heart of the book, and the beauty of watching these four sisters' love and support for each other as they go through the inevitable pains of growing up.

And I can't imagine a better director for that than Rachel Alderman, whose work you may remember from last season's *Dial M for Murder*. Rachel is very much an actor's director – creating an open, and stimulating rehearsal process where actors can experiment, play and create their best work. I'm so excited to share with you their thoughtful and playful approach to one of my favorite childhood novels!



Elizabeth Williamson  
Artistic Director

---

Unlike Elizabeth, I have never read or seen an adaptation of *Little Women*. To the best of my knowledge, Geva's production will be my first introduction to Louisa May Alcott's classic tale. My favorite way to encounter a piece of theatre is with no context. I love the experience of entering a play with a clean slate and allowing the story to reveal itself to me in real time. When possible, I avoid reading reviews, social media posts, and other materials that might influence my expectations before entering the theatre. Given my position and my lifelong work in theatre, it's generally not possible for me to have a "blank slate" theatre experience. When that happens, as my husband will tell you, I then tend to dig in to learn more about the play, its history, directorial and design influences, and any biographical or autobiographical information that has worked its way into the text. I've gone so far as to listen to Ron Chernow's entire biography of Alexander Hamilton while traveling long distances to understand how Lin-Manuel Miranda and company adapted such a weighty biography into a rap musical.

Perhaps after seeing our production, I'll pick up the original novel and join folks for the book club series about *Little Women*, which is a partnership between Geva, the Monroe County Library System, Flower City Noire Collective, and Writers & Books. You can find more about the series online and in your playbill! I look forward to learning more about this classic story that has somehow not made its way into my literary lexicon and hearing the perspectives of others who have long held this story in their hearts.

As always, I'd like to thank our sponsors, our 24/25 Season Sponsor ESL Federal Credit Union, Honorary Season Producer Dr. Dawn Lipson, Lead Producers Buckingham Properties, McCarthy Tents & Events, St John's Living & Care, Co-Producer Crisp Rochester, our Media Sponsors Warm 101.3 and ABC 13 WHAM, and Geva's Official Vehicle Sponsor, Vision Automotive.



James Haskins  
Executive Director

# PRODUCTION CREDITS

**ELIZABETH WILLIAMSON**  
*Artistic Director*

**Geva**  
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**JAMES HASKINS**  
*Executive Director*

Presents

## LITTLE WOMEN

By **HEATHER CHRISLER**  
Based on the novel by **LOUISA MAY ALCOTT**  
Directed by **RACHEL ALDERMAN**†

*Scenic Design*  
**CHRISTOPHER  
& JUSTIN SWADER**†

*Costume Design*  
**HERIN KAPUTKIN**†

*Lighting Design*  
**AJA JACKSON**†

*Sound Design & Composition*  
**EMILY HAYMAN**

*Wig & Make-Up Design*  
**EMMA GUSTAFSON**

*Dramaturg*  
**FIONA KYLE**

*Associate Director*  
**ROBIN LEVINE**

*Production Stage Manager*  
**JULIA BREGY**\*

*Assistant Stage Manager*  
**SHANNON TOOT**\*

*Casting*  
**JUDY BOWMAN, CSA**  
**JUDY BOWMAN CASTING**

*Production Manager*  
**JOSEPH BIAGINI**

*General Manager*  
**THALIA SCHRAMM**

### ACKNOWLEDGEMENTS

*Little Women* received its Professional World Premiere on December 17, 2022, at First Folio Theatre, in Oak Brook, Illinois. The production was directed by Melanie Keller and produced by David Rice.



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 order of appearance)

Jo.....	Jazzlyn Luckett Aderere*
Meg/Professor Bhaer.....	Jennie Greenberry*
Amy/John Brooke.....	Bernadette Sefic*
Beth/Laurie.....	Carisa Gonzalez*

## UNDERSTUDIES

For Amy/Beth: Claudia Coonan; For Jo/Meg: Amara Briony

## ADDITIONAL CREDITS

Lighting Associate.....	A. Brevetti
Fight Coordinator and Intimacy Consultant.....	Erica Murphy
Dialect Coach.....	Thom Miller
Open Captioner.....	Samantha Geffen
Sign Interpretation Coordinator.....	Luane Davis Haggerty
Director of Artistic Sign Language.....	Joseph Fox II
Sign Interpreters.....	Denise Herrera and Nancy Kikendall
Audio Description Program Coordinator and Consultant.....	Rene Latorre
Audio Describer.....	Shawnda Urie



\*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.



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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.**

## *Little Women* Book Club Series

In celebration of Geva Theatre's production of *Little Women*, we are excited to offer a concurrent book club experience. Geva Theatre is partnering with Writers & Books, Flower City Noire Collective, and the Monroe County Library System to host a four-week book club series.

The book club will meet on Thursday evenings from 6:15 PM to 7:45 PM at Writers & Books, 740 University Ave, Rochester, NY 14607. This club will run March 6<sup>th</sup> through March 27<sup>th</sup>. Each session will feature a unique discussion of *Little Women*, led by a different partnering organization each week, offering diverse perspectives on the novel.

A special discount code will be available to those who participate in the *Little Women* book club series who wish to attend Geva's production of *Little Women*. Books for the series will be provided by the Monroe County Library System.

**Participation is free, but registration is required to secure your spot.**

For complete details, visit [gevatheatre.org/engagement/#BookClub](http://gevatheatre.org/engagement/#BookClub)

We look forward to exploring this timeless story with you!

If you are unable to attend this *Little Women* book club series, or wish to learn more beyond what is offered in this four week series, please visit the MCLS website to learn more about additional *Little Women* group discussions as well as opportunities to see the film adaptation.



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## Geva *Insights*

**Geva Insights Event for *Little Women*:**

**TUESDAY, MAR 4** Post-6pm Performance



**Brandon Books**

Curator Brandon Brooks from the John L. Wehle Gallery at the Genesee Country Village & Museum will talk about fashions from the 19th Century and share more about their historic costume collection at the John L. Wehle Gallery, including what they call their "Jo March dress."

## Little Women: A “Girls’ Story” for Everyone By Fiona Kyle, Dramaturg

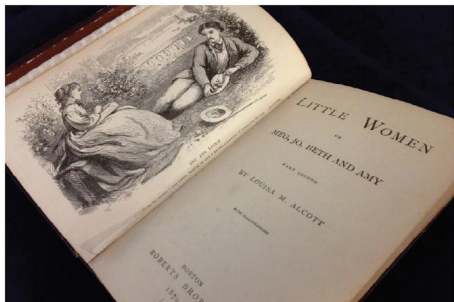


Louisa May Alcott,  
circa 1860 (Credit:  
Bettmann Archive)

Louisa May Alcott was a prolific writer, perhaps owing to her father’s insistence that his children keep diaries. She wrote, like Jo in *Little Women*, sensational fiction, romances, and thrillers, as well as over eighty articles, before she wrote her most famous work. Her first novel, published under her own name, *Moods*, received a chilly reception from critics, and left her uncertain about her future as an author. In 1868, Alcott’s publisher, Thomas Niles, asked her to write a “girls’ story.” She didn’t think much of it and wrote in her diary, “I don’t enjoy this sort of thing. Never liked girls or knew many, except my sisters; but our queer plays and experiences may prove interesting, though I doubt it.” Alcott churned out what would become Part One of *Little Women* in two and a half months. When she received the first proof, she wrote,

It reads better than I expected. Not a bit sensational, but simple and true, for we really lived most of it; and if it succeeds that will be the reason of it. Mr. N. likes it better now and says some girls who have read the manuscript say it is “splendid”! As it is for them, they are the best critics, so I should be satisfied.

*Little Women* was an immediate success in 1868 with publishers and fans of the novel clamoring for a Part Two. Alcott wrote feverishly for two months, and the second part was published in 1869. *Little Women* became an instant classic that resonates today as much as it did upon its original publication. The story of the four March sisters is perennial: they come of age,



Second volume of the 1870 edition of *Little Women* (Credit: General Research Division, New York Public Library)

navigate love and loss, and become all the stronger for what they've endured. While *Little Women* was intended as a "girls' story," the resilience of each character has much to teach everyone, regardless of age, gender, or sex.

In the novel, Beth likens each of her sisters to birds. Meg is a turtledove, who values devotion and love; Jo, a gull, "strong and wild"; Beth, herself, a sand bird, who preserves with unrelenting faith; finally, Amy, a lark, "ambitious ... up among the clouds, but always dropping down to [her] nest again." Devotion, faith, strength, and ambition, four qualities that buoy the sisters as they become women; perhaps those qualities are what make *Little Women* so enduring and why we keep returning to its dogeared pages. Alcott knew she had tapped into something with her "simple and true" novel and, most likely, wouldn't be surprised to know that it's had countless adaptations both for theatre, film, and television.



A glimpse of the Orchard House, where Alcott based *Little Women*

Heather Chrisler's adaptation takes us through the novel with the deft hand of someone who has loved the story since childhood. Each scene plays like an "etude," or "study" in French, that investigates a particular moment from the book and allows its emotional impact to take center stage. Just as the sisters "play pirates" and other fantastic roles that Jo has written for them, we watch the performers embody some of the other beloved characters from the novel. This theatrical reimagining follows the most memorable scenes from the classic and trusts that we will see ourselves reflected in each March sister.



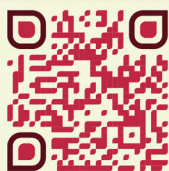
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Geva Theatre

Join us to celebrate our 24/25 Season, featuring encore performances by some of your favorite actors this season, including an exclusive sneak peek of a show from the upcoming season!



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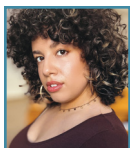
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## CAST

### CARISA GONZALEZ (*Beth/Laurie*) (she/her)



is so honored to be making her Geva Theatre and East Coast debut! Born, raised, and based in Chicago, Carisa is a proud multidisciplinary artist of Puerto Rican descent. Yes, she's a no sabo kid pero she's working

on it stop asking! Most recent credits include: *In The Heights*, *James and the Giant Peach* (Marriott Theatre); *Sound of Music*, *Rock of Ages* (Paramount Theatre); *Once*, *Natasha, Pierre*, and *the Great Comet of 1812* (Writers Theatre); and the Denver Center run of Brian Quijada's and Satya Chavez's *Where Did We Sit on the Bus*, soon to be put up at The Kravis Center in Palm Beach! Shoutout to literally anyone from Chicago who made the trek up to see her and is reading this, especially her beautiful Rotten Soldier and Fiancé, Nick. Love you, sweets! @carcass\_g for tomfoolery and activism. Viva Borinquén y Viva Falastin.

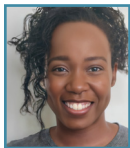
### JENNIE GREENBERRY (*Meg/Professor Bhaer*)



is thrilled to be making her Geva Theatre debut! She most recently appeared as Jane in Elizabeth Williamson's adaptation of *Jane Eyre* at the Oregon Shakespeare Festival.

As an OSF company member for 6 years, select performances include: *Macbeth*, *Hamlet*, *Beauty and the Beast*, *Into the Woods*, *Pericles*, among others. Off-Broadway: *Lucky Duck* (New Victory Theater). Select Regional: *Sunday in the Park with George* (Pasadena Playhouse); *The Tempest*, *Twelfth Night* (Ariel; Olivia, Santa Cruz Shakespeare), *Pride and Prejudice* (Caroline; Repertory Theatre of St. Louis); *Love's Labor's Lost* (Princess of France, Chicago Shakespeare Theater), *Kate Hamill's Little Women* (Meg, Dallas Theater Center/Old Globe), *Cyrano de Bergerac* (Roxane, Guthrie Theater). Film: *Cry Baby Hill*. Catch her being a giant nerd on TikTok and IG @berriesofgreen. Love you, fam!!

### JAZZLYN LUCKETT ADERELE (*Jo*) (she/her) is



honored to be making her Geva Theatre debut in *Little Women*! Chicago theater credits include work with Goodman Theatre, Remy Bumpo Theatre Company, Steppenwolf Theatre, and Congo Square

Theatre. Television: *Chicago Fire*. Education: MFA, Northwestern University; BA, University of Illinois at Chicago. She is represented by Gray Talent Group. Jeremiah 29:11.

### BERNADETTE SEFIC (*Amy/John Brooke*) (they/



them) is stoked to be making their Geva Theatre debut! Bernadette is an actor, producer, comedian, and artist from Denver, Colorado, now living in NYC. They love Shakespeare, painting, video games, and tending to their

plants. Select Regional: *Comedy of Errors*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *The Merry Wives of Windsor* (The Old Globe), *Bite Size* (Denver Center), *Everybody* (Catamounts), *Twelfth Night*, *Measure for Measure* (Theatreworks), *Much Adrew About Nothing* (Shakesbeer). They earned an MFA at The Old Globe/USD Shiley Graduate Theater Program and a BFA from CU Boulder. As always, thank you mama. BernadetteSefic.com @bernadettesefic on instagram.

## CREATIVE & ARTISTIC TEAM

### HEATHER CHRISTLER (*Playwright*)

is an educator and playwright in Chicago, Illinois. She adapted *Little Women* in 2018 for her home, First Folio Theatre, due to an abundant love for the novel. *Little Women* has had productions now in seven different states and will make its debut in more by the end of next theatre season. In years past Chrisler performed as an actor for Goodman Theatre, Victory Gardens Theatre, Writers Theatre and many others. She holds a Masters of Fine Arts in Theatre from Ohio University. After discovering a love for teaching, however, Chrisler is now working in Special Education. Teaching has not stopped her from writing plays, she recently completed a new script, *Summer's Long Past*, which is in the development stage. When she is not writing or teaching, Chrisler is spending time with her one year old son, Theodore. He is named for Theodore Lawrence.

### RACHEL ALDERMAN (*Director*) (she/her) is a

director, producer and co-creator of theater experiences - fiercely committed to building ensemble onstage and off. Rachel has held senior leadership positions at Long Wharf Theatre and Hartford Stage, and she is a founding ensemble member of the award-winning A Broken Umbrella



Theatre with whom she has collectively devised original, site-specific theater inspired by the history of New Haven, CT. Last season, she directed Geva Theatre and Dallas Theatre Center's co-production of *Dial M for Murder*. Other recent work includes: *Lost in Yonkers* (co-directed and starring Marsha Mason), *It's A Wonderful Life - A Live Radio Play* (co-directed with Melia Bensussen), and *Cry It Out*. A huge thank you to the Little Women team and everyone at Geva. Much love to Ian, Jonah and Izzy.

**CHRISTOPHER & JUSTIN SWADER (Scenic Design)** (he/him & he/him) Geva: *Dial M for Murder*. NYC & Off Broadway credits include: Primary Stages, Red Bull Theater, Fiasco Theater, Tectonic Theater Project, The New Victory Theatre, The Mint, Classical Theatre of Harlem, Lincoln Center Education, York Theatre Company, Trusty Sidekick, Mason Holdings. Regional credits include designs at: Goodspeed Musicals, Signature Theatre, Dallas Theater Center, George Street Playhouse, Two River Theatre, Alabama Shakespeare Festival, Everyman Theatre, People's Light, Resident Ensemble Players at UD, Dorset Theatre Festival, Weston Theater Company, SpeakEasy Stage Co. Other projects include designs for A\$AP Rocky, Sotheby's, 2020 Summer Olympics, Big Apple Circus, National Geographic. Graduates of Ball State University. [www.cjswaderdesign.com](http://www.cjswaderdesign.com)

**HERIN KAPUTKIN (Costume Design)** is a costume designer originally from beautiful Ithaca, New York. Growing up surrounded by amazing local artists, she has been fascinated by visual storytelling and people watching from an early age. Herin graduated from the Yale School of Drama in 2019 where she was the recipient of the 2018 Donald and Zorka Oenslager Scholarship in Stage Design and the 2019 Jay Keene and Jean Griffin Keene Prize. Her Yale Credits include: The World Premiere of *El Huracán* (Yale Rep); *Othello*, *The Girl Is Chained and Pentecost* (Yale School of Drama); *North of Providence*, *This Sweet Affliction* (Yale Cabaret). Other credits: *The Tempest* (Shakespeare on the Vine); *Romeo and Juliet* (Elm Shakespeare Company); *Marvelous* (FringeNYC); *The Shakes: Romeo and Juliet* (Flea Theater); *Cendrillon* (Purchase Opera Company); *Twelfth Night* and *Three Birds Alighting on a Field* (Purchase Repertory Theatre). Herin received her B.F.A. in Costume Design from Purchase College before receiving her M.F.A. at the Yale School of Drama.

**AJA M. JACKSON (Lighting Design)** (she/her) Thrilled for this Geva Debut! Broadway: *Fat Ham\**, *Lempicka\**, *John Proctor is the Villain\**. Off-Broadway: A Commercial Jingle for Regina Comet, *Rock and Roll Man*, *Monsoon Wedding\**.

Commercial: *Goddess\** (Berkeley Rep), *Real Women Have Curves\** (ART), *Queen of Versailles\** (Colonial Theatre). Regional: *Hear Word* (ART); *Sojourners*, *John Proctor Is the Villain*, *The Band's Visit*, *The Art of Burning* (Huntington); *Lost In Yonkers*, *The Art of Burning*, *Pride and Prejudice*, *Simona's Search* (Hartford Stage); *The Nerd*, *Seared* (Alley Theatre); *A Doll's House*, *Harvey*, *World Goes Round*, *Behold*, *A Negress*, *A Midsummer Night's Dream* (Everyman Theatre); *Fences* (Shakespeare and Company); *World Goes Round* (Olney Theatre). Dance: Modern Connections; HoldTight, Ailey 2, and Hubbard Street Dance. Awards: OEAA Outstanding Lighting Design for *Kinky Boots* (2022). \*Associate/Assistant. Proud member of USA 829.

**EMILY HAYMAN (Sound Design & Composition)** (she/her) is a Chicago-based sound designer and composer. Recent sound design credits include, *Henry V* (Chicago Shakespeare Theatre); *Pro-Am* (First Floor Theater); *Seagulls* (Oak Park Festival Theatre); *Dracula and a Museum* (Northwestern University); *All My Sons*, *The Outsider*, and *Duchess of Malfi* (Illinois Wesleyan University); *Measure for Measure* (Montana Shakespeare in the Park); *Extra Yarn* and *Dooby Dooby Moo* (Lifeline Theatre). Associate sound design for *Ride* (The Old Globe); *Dreamgirls* (McCarter Theatre). Assistant sound design for *Winter's Tale* (Hartford Stage); *POTUS*, *Describe the Night*, *Choir Boy*, and *Seagull* (Steppenwolf); *A Christmas Carol '24*, *New Stages 2022* (Goodman Theatre); *Richard III* and *The Notebook* (Chicago Shakespeare Theatre). Emily received her BFA in Sound Design from The Theatre School at DePaul University.

**EMMA GUSTAFSON (Wig & Make-Up Design)** (she/her) is a freelance designer and wig builder, hair stylist, and makeup artist based out of Minneapolis, MN. She's enjoyed working with many incredible companies in her home state including Theatre Latté Da, Minnesota Opera, Children's Theatre Company, Guthrie Theater, Ten Thousand Things, and many more. She has also been lucky enough to work with many notable companies across the country including Santa Fe Opera, Wolf Trap Opera, Boston Lyric, The Kennedy Center, Utah Shakes, and made her design debut at Geva Theatre last season with *The Color Purple*. Emma's education includes earning her cosmetology license at Aveda Institute Minneapolis in 2015, training as an wigs apprentice at Santa Fe Opera in 2018 and 2019, and she received her BA in Theatrical Design from Augsburg University in 2020.

**FIONA KYLE (Dramaturg)** (she/her) Dramaturg: *Jane Eyre* (Oregon Shakespeare Festival); *Jane Eyre*, *Dial M for Murder*, *Newtown* (Geva Theatre);

## WHO'S WHO

*small quiet good*, *Family Tree*, *Leviathan* (Clay & Water Playwright's Retreat, Clamour Theatre Company); *Randy's Dandy Coaster Castle*, *Faculty Portrait* (3B Development Series at IRT Theater); *Jane Eyre*, *Cloud 9*, *Seder* (workshop), *The Comedy of Errors*, *The Piano Lesson*, *Having Our Say* (co-production with Long Wharf Theatre), *A Christmas Carol* (Hartford Stage); *Bomber's Moon* (Williams Street Repertory); *Beneath the Gavel* (Bated Breath Theater Company at 59E59); *The Lily's Revenge*, *The Shape She Makes* (American Repertory Theater); *Boxcutter Harmonica* (Minnesota Fringe Festival); *BACK* (Poetic Theater Productions). Associate Dramaturg: *Russian Troll Farm* (Geva Theatre). Assistant Dramaturg: *Queens for a Year*, *Anastasia*, *Romeo & Juliet*, *The Body of an American*, *Rear Window* (Hartford Stage). Education: MA Ohio University; MFA A.R.T./ MXAT Institute at Harvard University.

**ROBIN LEVINE (Associate Director)** (she/her) Directing/choreography credits include: *The Last Five Years*, *How I Learned To Drive*, *Freewheelers* (A World Premiere), *Hair*, *Bring It On*, *Mean Girls*, *The Who's Tommy*, *42nd Street*, *Rock Of Ages*, *Constellations*, *Mad Libs Live!* (World Premiere), *Bells Are Ringing*, *The 25th Annual Putnam County Bee* and *Azamarra Club Cruises*, to name a few. She is a member of A Broken Umbrella Theatre, an award-winning, non-profit theatre company dedicated to the creation of new works, located in New Haven, Connecticut. She is also on the Advisory Committee for In The Works-In The Woods, a new works festival located in The Catskills. Performance credits include *Mamma Mia!* (Broadway, Las Vegas), *Radio City Christmas Spectacular* (New York), The Tony Awards, City Center and The Joyce Soho. As a guest lecturer, Robin has taught at universities and conservatory programs, including Montclair State University, Rider University, Nazareth College, CAP21 and AMDA, and has been on faculty at Steps on Broadway in NYC. Robin holds a BFA from the University of Illinois at Urbana-Champaign and is a member of the Stage Directors and Choreographers Society (SDC). robin-levine.com

**A. BREVETTI (Associate Lighting Design)** (they/them) is thrilled to be joining Geva Theatre for their production of *Little Women!* Select credits include the Broadway/Touring/A.R.T. production of *1776*, A.R.T.'s *Romeo and Juliet*, *GATSBY*, and *Evita*. They have previously worked for companies including the Boston Ballet, Shakespeare Theatre Company, and George Street Playhouse. Boston University, BFA.

**ERICA MURPHY (Fight Coordinator and Intimacy Consultant)** (she/her) is an actor, director, educator, and movement specialist. She has performed in world premieres in Chicago, Paris, New York City, and Canada. Recent productions include *The Play That Goes Wrong* (Portland Stage), *Death Wings Project* (in collaboration with Dramatic Repertory Company and The Theater Project), and *Balloonacy* (The Children's Museum & Theatre of Maine). She studied with Theatrical Intimacy Education, and she has provided movement and intimacy coordination for productions with SoHo Playhouse, Geva Theatre, Portland Stage, Syracuse University, and others. Murphy is a graduate of The Theatre School at DePaul University and the Jacques Lecoq International School of Theater in Paris. She has previously taught theater at Brandeis University and the University of Southern Maine, and is currently an Assistant Professor at Syracuse University.

**THOM MILLER (Dialect Coach)** (he/him) is an actor, text/dialect coach, and Associate Professor at Syracuse University. As an dialect coach, Miller has worked on Off-Broadway, regional productions, and film sets with internationally acclaimed performers. A proud member of AEA and SAG/AFTRA, Miller has acted Off-Broadway and in some of the best regional theaters across the country as well as in independent films and commercials. He received a BFA from the University of North Carolina School of the Arts and an MFA from the University of Illinois Urbana-Champaign.

**JULIA BREGY (Production 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: *Young Frankenstein* (Geva Theatre), *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 *Young Frankenstein*, *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!

**JUDY BOWMAN, CSA** (*Judy Bowman Casting*) (she/her) CURRENT PROJECTS: *A Christmas Carol* (McCarter), *Gypsy Queens* (sizzle reel/music video), *Under the Radar* (Payomet PAC), *Down Home* (feature film), *Consumption* (short film). FILM/TV: *Hurricane Bianca*, *One Moment*, *Separation*, *Lost Cat Corona*, *Gold Star*, *Copenhagen*; *Redemption in Cherry Springs* (Hallmark), *Big Dogs* (Amazon). RECENT THEATER: *Justice*, *Nina Simone: Four Women* (Arizona Theatre Company), *The Three Musketeers* (Cleveland Play House), *Bina's Six Apples* (CTC & The Alliance/Eric Ting), *Teenage Dick* (Woolly Mammoth/Huntington/Pasadena), *Where We Belong* (tour), *Thirst* (Dorset Theatre Fest/Theresa Rebeck), and several *Bway/Off-Bway* productions. Collaborations with Humana Festival, Merrimack, Kitchen Theatre, San Francisco Playhouse, A.R.T. Artios Award nominee for Best Webseries Casting, PT Barnum Award recipient. [judybowmancasting.com](http://judybowmancasting.com)

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 serve as Geva Theatre's Executive Director alongside Artistic Director Elizabeth Williamson, and Geva's Board and staff. Prior to coming to Geva, 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, James 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.

## STAFF LEADERSHIP

**ELIZABETH WILLIAMSON** (*Artistic Director*)



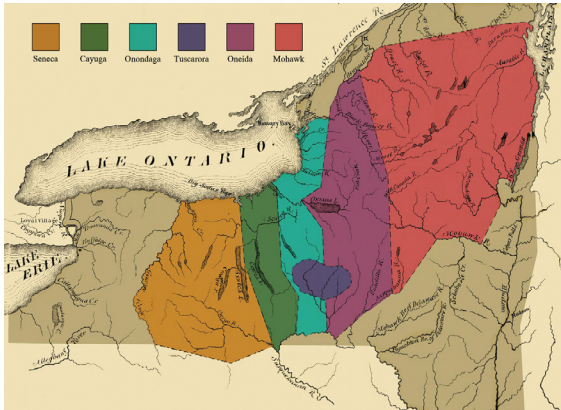
(she/her) joined Geva as Artistic Director in 2022, to launch the theatre's 50<sup>th</sup> Anniversary Season. An Obie Award-winning director, Williamson is known internationally for her work as a dramaturg, director, adapter, and producer. Broadway: *Matthew López' The Inheritance* (Tony, Olivier, 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

# 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 Connectivity 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).

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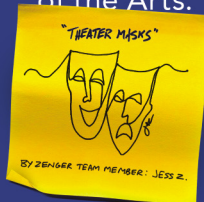
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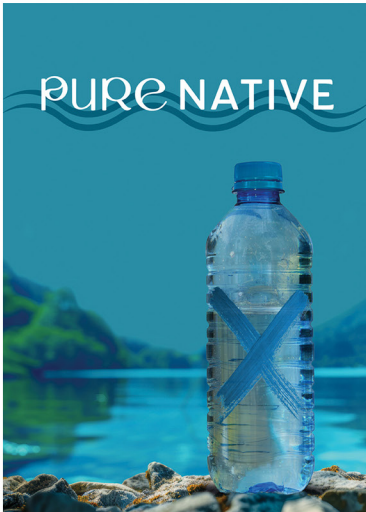




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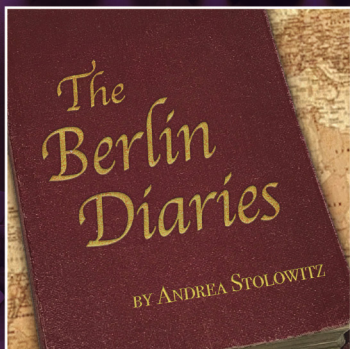
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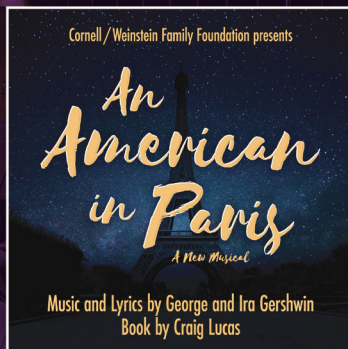


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