



PRESENTS

A Christmas Carol

NOVEMBER 22 - DECEMBER 28, 2025

Written by

Charles Dickens

Adapted by

Harrison David Rivers

In collaboration with

Sally Lobel

Directed by

Elizabeth Williamson

Remount Directed by

Jasmine B. Gunter

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WELCOME

- 9 A Message from Geva's Leadership
 - A Message from Elizabeth Williamson, Artistic Director
- 10 Production Credits
- 14 Fun for Students
 - Student Matinees and Musical Theatre Camps
- 16 Dramaturg's Note
 - Welcome to Our Table, *A Christmas Carol* is for Everyone
- 19 Who's Who
- 29 About Geva Theatre
- 31 Mission, Vision, and Values
- 34 Thank You to Our Supporters

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Tickets can be purchased online at GevaTheatre.org, or by phone at 585-232-4382.

Box Office Hours:

Performance Weeks:

Monday: CLOSED

Tuesday-Saturday: Noon-8:00PM

Sunday: Noon - 7:00pm

Non-performance Weeks:

Sunday & Monday: CLOSED

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Call our Sales Manager at (585) 420-2090, or email Groups@GevaTheatre.org for more information.

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Available from \$20 for all non-sold out performances, beginning 2 hours prior to curtain time. Students must present valid ID. One ticket per person.

A MESSAGE FROM GEVA'S LEADERSHIP

I still remember my first time seeing *A Christmas Carol*. I had somehow never attended it as a child (though I had been to the ballet for many a *Nutcracker*!), so I was in my 30s when I first sat down to experience Dickens' perennial story on stage. I was incredibly moved – both by the story (in a delightfully spine tingling adaptation that really focused in on the ghosts, and the scary side, which I think equally excited and terrified some of the children in the audience!) and by the communal nature of the production. Over the many versions I've experienced since then, my appreciation for the way this story can bring us together has only grown.



A Christmas Carol, more than any other production I have been part of, brings us together in community. It's the one show every year that has local children performing alongside a mix of local and national professional actors, and alongside students at nearby colleges who are training to become professional actors. It leads to partnerships and connections – to food drives, student matinees, benefit performances like our annual performance for Blue Star Families, and more.

At hundreds of theatres around the country every winter, in hundreds of different adaptations, *A Christmas Carol* brings together communities. And I would like to take this opportunity to thank you for being part of our community here at Geva. We're grateful you're here, and glad to be coming together to root for the opportunity for redemption and hope – not just for Scrooge, but for us all.

This season, we will continue our "Home for the Holidays" tradition of inviting active service individuals and their families – Blue Star Families – to a free performance of *A Christmas Carol*, with generous support by RG&E, Get Caked Bakery, and the Rochester community. If you can, we would be so grateful to have you join us in supporting this amazing performance! I also want to thank our wonderful *A Christmas Carol* Presenting Sponsor, ESL Federal Credit Union, our Lead Producer Vision Automotive Group, and our Media Sponsors WHEC-TV and WARM 101.3!

Thank you for joining us, and happy holidays!

A handwritten signature in black ink that reads "Elizabeth Williamson".

Elizabeth Williamson
Artistic Director

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**Thank you for supporting an event that
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*This year's "Home for the Holidays" will be
held on Friday, December 26th, 2025,
at 7:00pm.*

PRODUCTION CREDITS



ELIZABETH WILLIAMSON
Artistic Director

JAMES HASKINS
Executive Director

Presents

The  production of

A CHRISTMAS CAROL

Written by **CHARLES DICKENS**

Adapted by **HARRISON DAVID RIVERS**

In collaboration with **SALLY LOBEL**

Directed by **ELIZABETH WILLIAMSON†**

Remount Directed by **JASMINE B. GUNTER†**

Choreography by **ASHLEIGH KING†**

Music Direction by **DON KOT**

Scenic Design
SE HYUN OH†

Costume Design
ILONA SOMOGYI†

Lighting Design
NIC VINCENT†

Sound Design & Composition
ANDRÉ PLUESS†

Dramaturg
SALLY LOBEL

Wig, Hair, & Makeup Design
EMMA GUSTAFSON

Production Stage Manager
SHANNON TOOT*

Assistant Stage Managers
JULIA BREGY*
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Casting
DANIELLE PRETSFELDER
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ACKNOWLEDGEMENTS

A Christmas Carol received its world premiere on November 23, 2024,
in a production by Geva Theatre, Rochester, NY
Elizabeth Williamson, Artistic Director.



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.
Translator: Marisol Galarza-Ruiz.

PRODUCTION CREDITS

THE CAST

(In Order of Appearance ■ Holly Youth Cast ■ Ivy Youth Cast)

Young Tim Cratchit.....	Reid Antal/Adriana Ruya Venable
Man/Solicitor 1/ Ghost of Christmas Future	Christian Prentice*
Ebenezer Scrooge	Michael Preston*
Bob Cratchit/Marley.....	James Patrick Nelson*
Solicitor 2/Mrs. Cratchit/Mrs. Fezziwig.....	Esther Winter*
Fred/Fezziwig/Ghost of Christmas Present	Alexander Rios*
Fan/Martha/Ghost of Christmas Past	Erica Colarusso*
Clarence/Peter.....	Frederick R. Hawkins/Keon Wearen
Arthur.....	G'Nai N. Curry/Marco Elloitt
Young Ebenezer	Evan Gallea/Mason Morrison
Apprentice Ebenezer/Ellis.....	Blake Hamilton Currie*
Belle/Lily.....	Sujaya Sunkara*
Belinda	Lauren Hochreiter/Emma McGowan
Turkey Boy.....	Mika Spindel/Manuel PA Tapp
Londoners/Ensemble	Jena Balzano, Joshua Hemmings, Emma Izzo, Sean Kuder, Kaley Sumeriski, Alexander Yagud-Wolek
Swing.....	Miranda Rose Blood

UNDERSTUDIES

For Fan/Martha/Past: Jena Balzano; For Belinda: G'Nai Curry;
For Young Ebenezer: Marco P. Elloitt; For Turkey Boy: Evan Gallea;
For Apprentice Ebenezer/Ellis: Joshua Hemmings; For Arthur: Lauren Hochreiter;
For Belle/Lily: Emma Izzo; For Fred/Fezziwig/Present: Sean Kuder;
For Clarence/Peter: Emma McGowan; For Young Tim Cratchit: Mika Spindel;
For Solicitor 2/Mrs. Cratchit/Mrs. Fezziwig: Kaley Sumeriski; For Ebenezer Scrooge: John Winter;
For Bob Cratchit/Marley: Alexander Yagud-Wolek

SETTING

London, 1843. Plus locations in Scrooge's past and future.

APPROXIMATE RUN TIME

2 hours, including one 15-minute intermission

ADDITIONAL PRODUCTION CREDITS

Intimacy Choreographer.....	Lindsay Warren Baker
Fight Consultant.....	Adriano Gatto
Associate Lighting Design.....	Andrew DG Hunt
Associate Sound Design.....	Andrew Mark Wilhelm
Choreography Assistant.....	Jena Balzano
Dialect Coach.....	Thom Miller
Additional Dramaturgy.....	Jean Gordon Ryon
Substitute Stage Manager	Katherine Duprey*
Youth Supervisor.....	Maddie D. Jones
Assistant Youth Supervisor	Miranda Rose Blood
Substitute Youth Supervisor	Aly Moony

PRODUCTION CREDITS

ADDITIONAL PRODUCTION CREDITS (CONT.)

Sign Interpretation Coordinator	Luane Davis Haggerty, Ph.D
Director of Artistic Sign Language	Arthur Parsley
Sign Interpreters.....	Danny Huntley/Ben Leyer
Open Captioner.....	Samantha Geffen
Audio Descriptor Program Coordinator and Consultant.....	Rene Latorre
Audio Descriptor.....	Christine Corrado
Volunteer Automation Consultant	Dick Schieck
Overhire Wardrobe Crew.....	Sarah Johnson, Mars Madison, Kayden McLeod, Amanda Walter, Madeleine Winter
Overhire Deck Crew.....	Meghan Clark, Kenneth DeBot, Parker Howland, Isabella Smith
Substitute Deck Crew	Michelle Garrett, McClain Leong
Overhire Spotlight Operators	Siobhan Hurley
Overhire Props Artisan.	Butch Kane
Overhire Carpenters	Angel Rodriguez, Hawke Boyd, Parker Howland
Overhire Electricians.....	George Comes, Julia Grodensky, Daniel Neyland, Nicolas Mason Ordish, Cosette Ratliff, Matthew Reese, Michael Rehor, Isabella Smith

AFFILIATIONS



* 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.



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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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JAN 14 - FEB 08

The Woman in Black

The West End's Longest-
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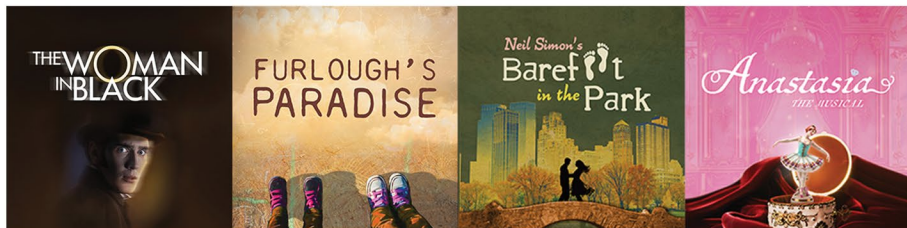
The second longest-running play in the history of the West End, *The Woman in Black* is a chilling drama, adapted by Stephen Mallatratt from the 1983 novel by Susan Hill. Mallatratt conjured a complete world into which generations of young people have entered, surrendering to the ultimate magic of theatre: their own imaginations. A dark and scary mystery unfolds as an old man recounts the events of his youth when he went to the fog-embanked countryside of England to settle the estate of a family shrouded in a tragedy that continues to haunt (literally!) anyone who comes too close.

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- A post-show talkback with members of the cast

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"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 Laitenberg

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Musical Theatre Camps

Grades 3-6



Photo of Geva's 2025 February Break Camp by Ron Heekens Jr.

Geva's Musical Theatre camps focus on helping students explore theatre and discover their place in it through acting, dance, and vocal classes. Throughout the week, they also build collaboration skills as they work together to put on a showcase.



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DRAMATURG'S NOTE

Welcome to Our Table: *A Christmas Carol* is for Everyone

"The words of that song ... comfort and joy. To be honest, I could do with a bit of both. Though I suppose we all could this time of year."



Tim Cratchit's words, "God bless us, every one!" are some of the most famous ever committed to print. A major part of *A Christmas Carol*'s happy ending is that when Scrooge undergoes his transformation, Tim gets to live. Tim, and his disability – his "active little crutch," his "plaintive voice" – pull at Scrooge's heartstrings and compel him to reconsider his ways. He serves as a symbol of innocence, cheer, and goodness, a catalyst for change. However, readers, and Scrooge, traditionally know very little about

Tim himself. Despite being an important instrument in Scrooge's transformation, he and Scrooge don't meet until the end of the novella. In many ways, Tim remains unknowable, buried under all those layers of symbolism.

While Tim may be one of literature's most famous disabled characters, he shares almost nothing in common with our current understanding of disability justice. You can find examples of the disability community organizing for their rights dating back to at least the 1800s, but the American disability rights movement as it exists today has its roots in the advocacy of the 1960s and 1970s. In particular, the development of *the social model of disability* is key to understanding the current thinking on disability rights. Essentially, rather than defining disability as merely a medical condition that needs to be "cured," the social model frames disability as an experience, an identity. It argues that the most challenging or "disabling" parts of being disabled stem from barriers created by society. These include physical barriers (inaccessible homes, common spaces, transportation) and systemic barriers (discriminatory policies in large organizations). Perhaps most importantly, though, the disability rights movement aims to address social barriers – the learned perceptions, stereotypes, and assumptions that make it challenging for disabled people to participate fully in their communities.



The disability community is an incredibly vast and varied one. According to the CDC, 1 in 4 Americans are disabled, and it's more likely than not that someone will experience disability at some point in their lifetime. With that said, there is no one right way to sum up the community – every disabled person, every experience of disability, is different. Despite this complexity, we can start to understand the

DRAMATURG'S NOTE

disability rights movement by thinking about the following: Everyone deserves to live with dignity, everyone is valuable, and everyone deserves to live a joyful life, and to experience the fullness of their humanity.

I'm a dramaturg, bookworm, and a shameless nerd. I'm also a proud member of the disability community. Considering the large gulf between Dickens' portrayal of disability, and the reality of being a disabled person today, it's easy to see why I might be tempted to say "Bah, Humbug!" to *A Christmas Carol*. But when Artistic Director Elizabeth Williamson and Playwright Harrison David Rivers invited me to collaborate on this new adaptation, we all saw the potential for something exciting – an opportunity to reconnect with and reexamine this story.



Harrison brought an incredible generosity to our collaboration. He heard my fears and frustrations, and shared his own. We agreed to try to approach the *Carol* as if we had never heard it before, but we also explored countless other adaptations of the work, and looked closely at Dickens' original text, to find what spoke to us. And we started with that very specific and personal lens – the treatment of Tim. Our adaptation celebrates how important Tim is to the original text, but we've tried to give him as much agency as possible, as well as a bit of magic. We've also dropped the nickname – instead of Tiny Tim, the "symbol," we're excited for you to meet Tim Cratchit, the person – no more, no less.

Much like Scrooge's story moves from the individual to a discovery of community, from "me to we," changing how we approached Tim allowed us to make huge strides in rediscovering the rest of the *Carol*. We've tried to follow, as Harrison calls them, "the most generous impulses of Dickens' story." Just like Tim, every character has value beyond the lessons they teach Scrooge. There's a vibrant community waiting just beyond Scrooge's door, if he would only have the courage to reach out. It's full of people who have their own hopes, joys, and fears. Most importantly, they have much more in common with Scrooge than they realize. While the story may focus on Scrooge's journey, all the characters are grappling, in their own way, with what it means to be a good person. After all, "goodness" is not a fixed point. Times may change, but we are all capable of growth, connection, and generosity.

As the Cratchits welcome a transformed Scrooge at the end of the *Carol*, we – the huge community of artists, writers, and makers bringing this tale to life – are excited to welcome you to our table. We hope you pull up a chair and stay a while. We're so glad that you're here.

– Sally Lobel, Dramaturg



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CAST

REID ANTAL (*Holly Cast: Young Tim*



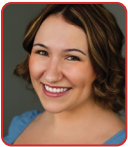
Cratchit) (he/him) is thrilled to reprise this role in his second year at Geva Theatre. As an actor with cerebral palsy, he feels he has an authentic understanding of the character. He was last seen in Webster Theater for Youth's *Frozen JR.*, *The Addams Family*, and *Beauty and the Beast JR.* When not on stage, Reid enjoys traveling, chess, baseball, and rooting for the Buffalo Bills. He would like to thank his family and teachers for always supporting his dreams.

JENA BALZANO (*Ensemble/Understudy for Fan/Martha/Past/Choreography Assistant*)



(she/her) currently studies Musical Theatre as a Sophomore at SUNY Geneseo, and has previously been seen in their productions of *The Hello Girls* (Grace Banker), *Violet* (Music Hall Singer), and *Grease* (Ensemble). Credits: *Chicago* (Velma Kelly), *Clue* (Mrs. Peacock), *Mean Girls* (Cady Heron), *The Addams Family* (Wednesday). She would like to thank everyone here at Geva for making this possible!

MIRANDA ROSE BLOOD (*Swing*)



(she/her) is so excited to be making her professional Geva Theatre debut! She is a former Geva Theatre Summer Academy student and local to Rochester, NY. Previous credits include Amy in *Little Women* (Bristol Valley Theatre), Rapunzel in *Rapunzel* (TYKE's), and Piglet/ Baby Roo/ Owl in *Winnie the Pooh* (Lexington Children's Theatre touring company). She would like to thank her wonderful family and friends for their love and support, as well as the entire Geva Theatre team for their work on *A Christmas Carol*.

ERICA COLARUSSO (*Fan/Martha/Past*)



(she/her) is ecstatic to be making her Geva Theatre debut! As a life-long Christmas enthusiast, she couldn't be merrier to be part of such a classic holiday story. Regional credits: *Emilia and the Heart of the Amazon* (The REV), *The Conference*

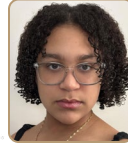
of the Birds (Winnepesaukee Playhouse), *Ink & Paint* (SheLA Festival). Erica can also be seen in commercials for Arm & Hammer Toothpaste and BJ's Restaurant & Brewhouse. Thanks and love to Jackson, her family, Brenda, Jennifer, Myers & Rich. ericacolarusso.com

BLAKE HAMILTON CURRIE (*Apprentice Ebenezer/Ellis*)



(he/him) is a Chicago based actor who is incredibly excited to be making his return to Geva! Blake received his Master's of Fine Arts in Acting in 2023 from The Theatre School at DePaul University. His stage credits include *A Soldier's Play* at Hampton Repertory Theatre, *Fat Ham* at The Goodman Theatre, *Rosencrantz and Guildenstern are Dead* at Court Theatre, *Twelfth Night* and *A Midsummer Night's Dream* at Chicago Shakespeare Theatre, *A Christmas Carol* at Geva Theatre, *A Midsummer Night's Dream* at Shakespeare and Company, *Buried Deep* at Endstation Theatre, *Romeo and Juliet*, *Macbeth*, *As You Like It*, and *Henry V* at Tennessee Shakespeare Company, and *The Parchman Hour* at Hatilloo Theatre. He has also been featured in The Onion's Now Focus web series.

G'NAI N. CURRY (*Holly Cast: Arthur/Understudy for Belinda*)



(she/her) is thrilled to be back at Geva! At 13, she has performed since age 10, including most recently Webster Theatre Guild's *Shrek the Musical* (ensemble) and OFC's Broadway in Brighton's *The Prince of Egypt* (Young Miriam, Young Hebrew Girl, Leah U/S). She enjoys friends, playing the clarinet, and strives to be a good student. G'Nai would like to thank her parents for their support and Geva for the opportunity!

MARCO ELLIOTT (*Ivy Cast: Arthur/Understudy for Young Ebenezer*)



(he/him) is extremely excited to be a part of his first Geva Theatre production! Marco's past stage experience includes playing Kristoff in *Frozen*, Race in *Newsies*, LeFou in *Beauty & the Beast*, and a Cheshire Cat in *Alice in Wonderland*. Marco has been a member of the chorus and band (tuba, flute, clarinet, trombone, saxophone) since the 3rd grade. Marco would like to thank his parents, siblings, grandparents, and extended family for their support.

WHO'S WHO

EVAN GALLEA (*Ivy Cast: Young Ebenezer/Understudy for Turkey Boy*)



(he/him) is 10 years old and in 5th grade at Victor. Evan is excited to be performing in his first show with Geva! He also works year-round with the Magical Journey through

Stages at RBLT and just finished his 15th show with the company! Evan enjoys playing the violin and flute and hopes to perform on the Broadway stage one day. He would like to say thanks to his directors and cast members for making this show possible. Enjoy the show!

FREDERICK R. HAWKINS (*Holly Cast: Clarence/Peter*)



(he/him) is a 12 year old drama major. Frederick realized his passion for acting after seeing his then favorite musical *Hamilton*. Frederick debuted in his first musical *Legally*

Blonde in the summer of 2023, with ROC City Players. Frederick made his Geva Theatre debut in the Fall of 2024 with *A Christmas Carol*. Frederick is thankful for the opportunity to be back a second year participating in *A Christmas Carol*.

JOSHUA HEMMINGS (*Ensemble/Understudy for Apprentice Ebenezer/Ellis*)



(he/him) is very excited to be making his Geva Theatre debut and to be working with the ACC cast and crew. A few recent credits include *Violet* and *The World Goes 'Round* at

SUNY Geneseo, *RENT* and *Shrek: The Musical* at Blackfriars Theatre. Joshua is studying for a B.F.A degree in Musical Theatre and is very delighted to be interning with such a venerable company.

LAUREN HOCHREITER (*Ivy Cast: Belinda/Understudy for Arthur*)



is honored to reprise the role of Belinda that she originated last year. She has performed in 30+ productions with OFC Creations Theatre. Some favorite roles include Miss

Gulch (*Wizard of Oz*), Rooster (*Annie*), Iago (*Aladdin*), and Mrs. Wormwood (*Matilda*). A 7th grader, Lauren loves volleyball, traveling, reading, and theater. She would like to give a big thanks to her family and friends for supporting her on and off the stage!

EMMA IZZO (*Ensemble/Understudy for Belle/Lily*)



(she/her) is thrilled to be making her first appearance on the Geva stage with the beloved *A Christmas Carol*. Emma is currently a Senior at Nazareth University who will

be graduating this May with a Bachelor of Fine Arts in Musical Theater and a minor in Recording and Entertainment. During her time at Nazareth University, she has been part of many productions, and applied what she's learned in musical performance and business internships. Alongside her love for performing and sharing vital stories, she is a passionate advocate for the arts and the economic threats they currently face. She is dedicating these shows to Ms. Debbie Ballace, a late director of her first production of *A Christmas Carol*, who shared her love of theater with all as Emma hopes to continue to do in her memory.

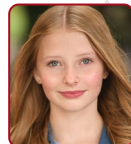
SEAN KUDER (*Ensemble/Understudy for Fred/Fezziwig/Present*)



(he/they) is ecstatic to be performing at Geva for the first time ever! He is a Junior Musical Theatre Major at SUNY Geneseo. Some recent productions he's been involved in include *The*

Hello Girls (Private Dempsey/Others) at SUNY Geneseo, *The Secret Garden* (Major Holmes) at the JCC, *Grease!* (Eugene Florkczyk), *Lucky Stiff* (Harry Witherspoon) at SUNY Geneseo, and *The Lightning Thief* (Grover Underwood) at Hilton Highschool. Sean would like to thank his parents and friends at SUNY Geneseo for believing and supporting him, as well as his Acting Coach J Simmons who has always helped him be the best he could be!

EMMA MCGOWAN (*Holly Cast: Belinda/Understudy for Clarence/Peter*)



(she/her) is an 8th grader at Brighton and is thrilled to be part of *A Christmas Carol* this holiday season! She has played Anna in *Frozen Jr.* and Teen Fiona

in *Shrek Jr.* at Twelve Corners Middle School, walked the runway at Rochester Fashion Week, and plays the cello. Emma is grateful for this opportunity and wishes everyone a joyful and festive season!

WHO'S WHO

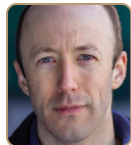
MASON MORRISON (*Holly Cast: Young Ebenezer*)



(he/him) is overjoyed to be spending another holiday season at Geva in *A Christmas Carol*. Some favorite past credits include *School of Rock* (Billy) and *Ragtime* (Edgar) at JCC, *Seussical* (JoJo) at

Blackfriars, and *Oliver* (Nipper) at OFC. Mason is a talented filmmaker who recently won a cinematography award at the Rochester Teen Film Festival. Thank you to everyone who supports Mason's love of theatre!

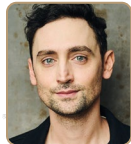
JAMES PATRICK NELSON (*Bob Cratchit/Marley*)



(he/him) recently starred in the Off-Broadway world premieres of *My Man Kono*, *Reverse Transcription*, and *Memorial*. He appeared in Broadway's *Slave Play* at the Mark Taper Forum, and

the world premiere of Terrence McNally's final play *Immortal Longings*. He starred in *Bedlam's Pygmalion* at Central Square Theatre, and he and his cast won a Helen Hayes Award for *Bedlam's Sense and Sensibility* at the Folger Theatre, reprised at the American Repertory Theater. He began his Off-Broadway career in *The Three Sisters* with Maggie Gyllenhaal, *A Midsummer Night's Dream* with Bebe Neuwirth, and *Ivanov* with Ethan Hawke. He created the TV pilot *For Years to Come* which played in SeriesFest and Outfest and streams now on Short Frame. james-patrick-nelson.com
ejamespatricknelson

CHRISTIAN PRENTICE (*Man/Solicitor 1/ Ghost of Christmas Future*)



(he/him) is delighted to join the Geva Theatre for this holiday tradition. Recent theatre credits include: *Cost of Living* (Philadelphia Theatre Company), *The Life*

of *Galileo* (Cleveland Playhouse), *Fever/Dream* (Cleveland Public Theatre), *Everything You Touch* (Theatre at Boston Court), *At the Table* and *High Maintenance* (The Road Theatre Company), *4000 Miles* (Sierra Madre Playhouse). On screen, he has appeared in David Fincher's *Mank*, *Proximity*, *Cabrini*, CBS's *The Neighborhood*, and Hulu's *Future Man*. Christian is also a former member of Blue Man Group in New York and Chicago. Christian is grateful to share the magic of *A Christmas Carol* with Rochester audiences this season.

MICHAEL PRESTON (*Ebenezer Scrooge*)



(he/him) It is wonderful to be back at Geva again working on this beautiful adaptation. Regional: Hartford Stage (*A Christmas Carol*, *It's a Wonderful Life*, *Fräulein Maria*, *A Midsummer Night's Dream*),

Arena Stage, Circus Flora, La Jolla Playhouse, San Diego Rep, Seattle Rep., and ACT. Longtime member of the Shaliko Company, based at La Mama. He toured the world as one of the Flying Karamazov Brothers, which included three different runs on Broadway and appearances on *Ellen*, *The Tonight Show* and *Seinfeld*. With them he collaborated on and performed 9 different shows, including an update of *Room Service* (winner of an L.A. critic's award in 1994). He directed their show, *Life: A Guide for the Perplexed*. With Barbara Karger, he co-directed *Peter and the Wolf* (Amsterdam) and *Fräulien Maria* (conceived and choreographed by Doug Elkins), which finished touring the country after four award-winning years in 2013. He was the Chair of the Department of Theater and Dance at Trinity College in Hartford, CT, and directed numerous shows there and at the Hartt School.

ALEXANDER RÍOS (*Fred/Fezziwig/Present*)



(he/him) Most recently seen in the Broadway First National Tour of *Company*, Alexander is psyched to be making his Geva Theatre debut this holiday season with this exciting adaption! Off-

Broadway: *Drat! The Cat!* (J2 Spotlight) *Pip's Island* (Theatre Row), *Hazing U* (AMT Theatre). Regional: *Flawless* (Penguin Rep Theatre), *Phantom*, *Cher Show* (Gateway Playhouse), *Frozen* (La Mirada Theatre), *Bonnie & Clyde* (Pioneer Theatre), *Funny Girl* (Maine State Music Theatre), *South Pacific* (Fulton Theatre, Maine State Music Theatre), *Addams Family*, *Beautiful*, *State Fair* (Arrow Rock Lyceum Theatre). Much love to his Mama, Papa, Jenna, and his team for supporting him in the pursuit of his dreams! @alxndr.ríos

MIKA SPINDEL (*Holly Cast: Turkey Boy/ Understudy Young Tim Cratchit*)

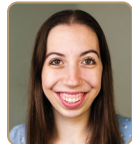


(she/her) is a fifth-grade student. She has performed in *Little Mermaid Jr.* (Sebastian), *Annie Jr.* (Molly), *Seussical Jr.* (Mayzie), and *Aladdin*

WHO'S WHO

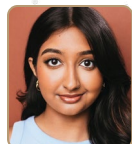
Jr. (Genie). Mika played Young Kangaroo in *Seussical* with Pittsford Musicals and Young Fiona in *Shrek* with Webster Theatre Guild. She studies piano, voice, and acting, loves tumbling, and has been a competitive cheerleader for five years. This is her Geva Theatre debut.

KALEY SUMERISKI (*Ensemble/Understudy for Solicitor2/Mrs. Cratchit/Mrs. Fezziwig*)



(she/her) is absolutely thrilled to be returning to Geva again this year! She is currently a senior Musical Theatre Major at SUNY Geneseo. Some of her recent credits include: The world premiere of Harrison David Rivers *A Christmas Carol* (Ensemble/Understudy) at Geva Theatre, *Shrek* (Peter Pan/Ensemble) at Blackfriars Theatre, *The Hello Girls* (Grace Banker/Dance Captain), *Tuck Everlasting* (Ensemble/Dance Captain), at SUNY Geneseo, and *Hello Dolly!* (Ermengarde) at Roberts Community Theatre. Kaley is so thankful to perform during this holiday season and she hopes you enjoy the show! [ekaleysumeriski](#)

SUJAYA SUNKARA (*Belle/Lily*)



(she/they) is a NYC based artist and is thrilled to be back at Geva revisiting this role and this gorgeous production. Regional: *Cowboys and East Indians* (Denver Center New Play Summit), *A Christmas Carol* (Geva Theatre), *Kinky Boots* (The Carnegie). TV: *Law & Order: Organized Crime*. Proud Elon Music Theatre alum. Rep: DGRW. Love, Light, & Joy! [esujayasunkara](#)

MANUEL PA TAPP (*Ivy Cast: Turkey Boy*)



(he/him) is thrilled to make his Geva debut. His stage journey began at age three with {theatre}-{nãfsi} FOR Youth's *Anansi Tales*, where he memorized the entire script. He later performed in the show as the Skunk and Griot. Recent roles include Lil Brother in *Incorrigible* and Dalton in ROC City Chronicles. Offstage, Manuel enjoys drawing, reading, Scouts, and video games. He thanks family, the cast, and personal cheer squad: his tortoise and chickens.

KEON WEAREN (*Ivy Cast: Clarence/Peter*)



(he/him) is excited to be performing with Geva Theatre! He has been acting since 4th grade and has played lead roles with the ROC City Players in *The Lion King*, *Aladdin*, *Finding Nemo*, *Newsies*, and *Matilda Jr*. Keon loves singing and dancing, and when he grows up, he hopes to act in movies or become a police officer. He is grateful to be part of this amazing program.

ESTHER WINTER (*Solicitor 2/Mrs. Cratchit/Mrs. Fezziwig*)



(she/her) is thrilled to return to Geva and this beloved classic. Previous Geva credits: *A Christmas Carol* (2023, 2024), *La Cage Aux Folles*. West End: *Show Boat*. Regional: *Dreamgirls* (North Carolina Theatre); *Ain't Misbehavin'* (Maine State Music Theatre); *The Wizard of Oz*, *The Music Man*, *Pirates of Penzance* (Sacramento Music Circus). Local: *Caroline, or Change*, *My Mother's Lesbian Jewish Wiccan Wedding*, *Parade*, *Church and State*, *Division Street* (CenterStage, JCC); *Nunsense*, *Avenue Q* (Blackfriars Theatre). *Ragtime* (Director, CenterStage, JCC); *Neat* (Director, Bristol Valley Theatre); *Titanic*, *The Musical* (Co-director, CenterStage, JCC). Esther has been seen/heard in various regional commercials, radio spots and print ads. She currently serves as an artist educator for Geva and was creative producer of Geva's Recognition Radio. Owner/center director of Canalside Music Together in Pittsford, NY ([canalsidemt.com](#)). BFA Musical Theatre, Syracuse University. Love to John & family.

JOHN WINTER (*Understudy for Ebenezer Scrooge*)



(he/him) is thrilled to return to this iconic role! Favorite regional credits: *Once Upon a Mattress* (Sir Harry, Cider Mill Stage), *Blood Brothers* (Mickey Johnson, Chatham Playhouse). John has appeared frequently on local stages: *Clue On Stage* (Mr. Green), *A Few Good Men* (Lt. Weinberg), *Assassins* (Leon Czolgosz), *Glengarry Glen Ross* (Williamson) at Blackfriars Theatre. August: *Osage County* (Little Charles), *Young Frankenstein* (Frederick) at JCC Centerstage, *Little Women*

the *Musical* (Professor Baher) at Webster Theater Guild. Love to Esther and the kids!

ADRIANA RUYA VENABLE (*Ivy Cast: Young*



Tim Cratchit) (she/her) is a passionate young artist whose creativity shines through acting, music, and visual design. She began her theater journey in *Beauty and the Beast* and in 2024 played Young Tim Cratchit in *A Christmas Carol* at Geva Theatre. A dedicated violinist and voice acting student, Adriana also explores digital art and world cultures, bringing heart and imagination to everything she does.

ALEXANDER YAGUD-WOLEK (*Ensemble/ Understudy for Bob Cratchit/ Marley*) (he/him) is beyond



excited to be spending the holiday season making his debut at Geva Theatre! A sophomore musical theatre student at Nazareth University and originally from Long Island, NY, Alex has performed in theaters across New York State. Recent and favorite credits include *Cabaret* (Clifford Bradshaw), *The Wedding Singer* (Dance Captain), *West Side Story* (Chino), *The Little Mermaid* (Flotsam/Triton U/S), *The Most Happy Fella* (Postman/Joe U/S), and *On The Town* (Gabey). Alex would like to thank his family and friends for always supporting him in his theatrical adventures! Instagram: exanderyw

CREATIVE & ARTISTIC TEAM

HARRISON DAVID RIVERS (*Playwright*) (he/him) is an award-winning playwright, librettist and television writer based in St. Paul, Minnesota. In addition to his adaptation of *A Christmas Carol* (Geva Theatre, CenterREP), Harrison's works include *we are continuous* (Diversions, New Conservatory Theatre Center, Geva, Williamstown), *This Bitter Earth* (Soho Theatre, Seattle Public, TheaterWorks Hartford, InterAct, About Face, Penumbra, NCTC), *The Salvagers* (Yale Rep), *The Bandaged Place* (Roundabout), and the musicals *Last Of The Red Hot Mamas* (Bucks County Playhouse) and *We Shall Someday*

(Alabama Shakespeare Festival, Theater Latté Da, Transport Group/Public Theatre). His television credits include *One Of Us Is Lying* (Peacock), *The Nevers* (HBO), and *Wytches* (Amazon). harrisonsdavidrivers.com

SALLY LOBEL (*Dramaturg*) (she/her) is a dramaturg, theatremaker, and advocate for disability justice and representation, both onstage and off. Favorite credits include *A Community Carol*, *Jane Eyre*, *Cry it Out* (Hartford Stage), and *Mr. Burns, a post-electric play* (The Wilma Theater). Her writing has appeared in HowlRound Theatre Commons. When she's not nerding out in a rehearsal room, you can find her in a library or at a DnD table. Many thanks to Harrison, Jasmine, Elizabeth, and Fiona for their generosity and trust. Eternal love to Carrie, Mom, Iris, Hugo, and the Desert Rats.

ELIZABETH WILLIAMSON (*Director/Artistic Director*) (she/her) joined Geva as Artistic



Director in 2022, to launch the theatre's 50th 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 LMADA. Education: M.St., Oxford University; B.A., Bennington College; trained at the École Internationale de Théâtre Jacques Lecoq.

WHO'S WHO

JASMINE B. GUNTER (*Remount Director*)

(she/her) is Geva Theatre's Resident Director/Associate Producer. Previously, she worked as the casting director at Remy Bumpo and casting associate at Writers Theatre in Chicago, IL. While based in Chicago, Jasmine studied at Northwestern University as an MFA Directing candidate. She is the 2021 recipient of the Hangar Directing Drama League fellowship, the 2020 recipient of the Leighton M. Ballew Directing Scholarship, and an SDC member. Recent directing credits include *The Love Object* (Story Theatre), *The Revolutionists* (Northwestern University), *Jump* (Northwestern University), *Lost Girl* (Hangar Theatre), *The Wonderful Wizard of Oz* (Hangar Theatre), *Hedda Gabler* (Northwestern University), *Wine in the Wilderness* (Wirtz Center for the Performing Arts), *Intimate Apparel* (SUNY Brockport), *Ghost Story* (Kane Repertory Theatre), *Lines in the Dust* (Geva Theatre), *Reroute* (24 Hour Plays: Nationals). Assistant directing: *Nina Simone: Four Women* (Arena Stage), *In the Heights* (Seattle Rep), *Quixote Nuevo* (Hartford Stage/Huntington Theatre Company), and *The Luckiest People* (Actors Theatre of Charlotte/ NNPN). Jasmine has also taught at the Berkshire Theatre Group and the Redhouse Arts Center in Syracuse, NY.

ASHLEIGH KING (*Choreographer*)

(she/her) A DC born and based artist, Ashleigh is elated to be creating at Geva. Ashleigh is passionate about justice, comedy, and being a generally decent parent. She also has received a number of Helen Hayes Award nominations* and wins** for both direction and choreography. Some favorite credits include: *Hair*, *Ragtime**, *Which Way to the Stage** (Signature Theatre); *'Bov Water*, *Spring Awakening*, *Spamalot* (Northern Stage); *Little Shop of Horrors* (Ford's Theater); *Problems Between Sisters*, *Fun Home* (Studio Theater); *The Mortification of Fovea Munson* (The Kennedy Center); *Sea Minkettes*, *Teenage Dick*, *Fairview* (Woolly Mammoth); *Beautiful* (Olney Theatre Center); *Seussical***, *Legally Blonde*** (Keegan Theater); *A Year with Frog and Toad** (Imagination Stage).

DON KOT (*Music Director*)

(he/him) celebrates his 25th season at Geva Theatre! Don has also written many vocal and dance arrangements, provided orchestrations, vocal coachings, and more for our musicals, plays, and readings. Don has performed Off-Broadway at the Alice Griffin Jewel

Box Theatre at Pershing Square Signature Center, Playwrights Horizons, 45 Bleecker Street Theatre; regionally at the Alliance Theatre, Portland Center Stage, Cape Playhouse, Lyric Opera Cleveland, Cleveland Playhouse; locally at Blackfriars Theatre, JCC CenterStage, Downstairs Cabaret Theatre, Off-Monroe Players, among others. National touring productions include *Fosse*, *Footloose*, *Fiddler on the Roof*, *The King and I*, *Mamma Mia!*, and *Hairspray*. Don is the Coordinator of the Musical Theatre degree programs at SUNY Geneseo.

SE HYUN OH (*Scenic Design*)

(he/him) Born in Seoul, South Korea he grew up studying various forms of arts - dance, music and fine arts. He took up model making when he was nine and began developing his interest in objects and structures since then. He came to California in 2003 and began studying theatre in college. In his education he worked as an artist for plays, film and operas in Los Angeles, New York, Rome and Seoul. He graduated from California State University Long Beach with a BA in Technical Theatre & Design and from Northwestern University with an MFA in Theatre Design. He has extensive experience in model building with various mediums - plaster, metal, paper, plastic, resin. He is proficient in 2D drafting in AutoCAD, Rendering in Photoshop and Corel Paint. He has an intermediate level of capability in 3D drafting.

ILONA SOMOGYI (*Costume Design*)

(she/her) previously at Geva, *Newtown*, *Jane Eyre*. Recent credits include: *Idaspe*, a Baroque opera premiere at Quantum Theater in Pittsburgh; London West End: *Nice Fish* (Previously at St. Ann's Warehouse and ART). Broadway: *Clybourne Park*. Off-Broadway: *Gloria* (Vineyard, Goodman Theater), *The Body of an American*, *Satchmo at the Waldorf*, *Dinner With Friends*, *My Name is Asher Lev*, *A Soldier's Tale* (Zankel Hall), *Jerry Springer: The Opera* (Carnegie Hall), and the original production of *Wif*. Many regional credits at Arena Stage, Glimmerglass Opera, Ahmanson/ CTG, Goodspeed Opera House, Hartford Stage, Guthrie Theater, Chicago Shakespeare, Oregon Shakespeare Fest., Huntington Th., Long Wharf and Yale Rep. She's an MFA graduate of and Professor at The David Geffen School of Drama at Yale. She is also the Founder and Executive Director of Ball & Socket Arts in her hometown

WHO'S WHO

of Cheshire, CT.

NIC VINCENT (Lighting Design) (he/him) Nic is a Brooklyn-based lighting designer who began his career in Canada's contemporary dance scene. Now specializing in theatre, dance, and opera, he has since designed award-winning productions Off-Broadway and regionally across the U.S. and Canada. He is so happy to be back at Geva with this special project! Recent Off-Broadway: Lincoln Center Theater, Roundabout, The Atlantic, The Apollo, Theater Row, 59E59, Mabou Mines, New Ohio, NY Live Arts, Rattlestick, The Cell. Regional: Guthrie Theater, Yale Repertory Theatre, Geva Theatre, Indiana Repertory Theatre, People's Light (Barrymore-nominated), Portland Opera, Sacramento Opera, Blyth Festival. Other work: *NIGHTGOWNS* (Sasha Velour/Quibi). M.F.A.: Yale School of Drama. nicvincent.com

ANDRÉ PLEUSS (Sound Design & Composition) Projects include the Broadway productions of *The Minutes*, *33 Variations*, *I Am My Own Wife* and *Metamorphoses*, as well as the Lincoln Center production of *The Clean House*. His designs/compositions have been featured at regional theaters throughout the country including the Oregon Shakespeare Festival, McCarter Theatre, Center Theatre Group, Seattle Repertory, Yale Repertory Theatre, Arena Stage, Steppenwolf Theatre, the Goodman Theatre, Chicago Shakespeare Theatre, Berkeley Repertory Theatre, Williamstown Theatre Festival, La Jolla Playhouse, The Huntington, South Coast Repertory and Playwrights Horizons. He has received numerous awards for composition and sound design including multiple Joseph Jefferson Awards, an Ovation Award, a Barrymore Award, a Lortel Nomination and Drama Critics Circle Award. Based in Chicago, André is an ensemble member of Lookingglass Theatre Company.

EMMA GUSTAFSON (Wig, Hair, & Makeup Design) (she/her) is a theater designer, wig builder, and hair and makeup artist based out of the Twin Cities, Minnesota and is on her eighth season doing so professionally for the performing arts. Her Geva debut was in 2024 with the co-production of *The Color Purple* and has since then come back to design *A Christmas Carol* and *Little Women*. Emma has also had the opportunity to work with companies such as; Minnesota Opera, Theatre Latté Da, Children's Theatre

Company, Ten Thousand Things, History Theatre, Guthrie Theater, Santa Fe Opera, Wolf Trap Opera, Utah Shakespeare Festival and more. Emma's education includes a cosmetology license from Aveda Institute Minneapolis, an apprenticeship in wigs at Santa Fe Opera, and a BA in Theatrical Design from Augsburg University.

LINDSAY WARREN BAKER (Intimacy Choreographer) (she/her) is a consent-forward, multi-hyphenate artist with a passion for all things Theatre. Based in Rochester, NY, she works as a freelance stage director, intimacy director/coordinator, writer, and teaching artist across a wide range of genres. In addition to her work as the resident Intimacy Director for Eastman Opera Theatre, recent credits include *In the Next Room*, or *the Vibrator Play* (Blackfriars Theatre); *Austen's Pride* (STAGES St. Louis); *Merrily We Roll Along*, *Romeo & Juliet*, *Cabaret* (Nazareth University); *A Midsummer Night's Dream*, *Baby* (Rochester Community Players); *The Brides of Dracula*, *Almost, Maine* (Penfield Players); and *Hadestown Teen Edition* (Webster Schroeder HS). Lindsay is an Instructor of Opera at the Eastman School of Music and adjunct musical theatre faculty at Nazareth University. She is also a proud Theatrical Intimacy Education Educator Advocate. Upcoming: *Seagull* (The Classics Company); *Twenty-four, or the Cure for Love* (EOT, stage director). Love always to Micah and Max.

ADRIANO GATTO (Fight Consultant) (he/him) is beyond grateful to return to Geva for *A Christmas Carol*! Previously for Geva, Adriano worked as the Fight Director for *Jane Eyre*, *Revival: The Resurrection of Son House*, *Heartland* and *Wait Until Dark*. As a Certified Fight Director and Certified Fight Instructor with Fight Directors Canada, Adriano's recent fight direction includes: *In A Grove* (Eastman Opera Theatre), *Crocodile Fever* (Irish Classical Theatre Company) and *The Witnesses* (Chautauqua Theatre Company), among others.

ANDREW DG HUNT (Associate Lighting Design) (he/him) A graduate of CMU School of Drama, Andrew is a multifaceted lighting designer who has crafted illumination for more than 100 performances, and 70+ architecture and installation projects. He has worked with Universities, FLO, RPO, Pittsburgh Ballet, Pittsburgh Opera, Houston Met Dance, Elisa Monte Dance, Jon Lehrer, Karin Payson

WHO'S WHO

Design, WATG/Wimberly, Overland Partners, Streetsense, Handel Architects, Ethelind Coblin, Bero Architects, and Jefferey Beers International, among others. Andrew is interested in tugging at the heart and mind through our emotions, and thinks that theatre should be beautiful - though not innocuous. He once designed a comedic romantic opera as a K-Pop music video. adghunt.com

ANDREW MARK WILHELM (Associate Sound Design) (he/him) is the current Sound Department Supervisor for Geva Theatre, as well as a Sound Designer. He most recently was the Sound Designer for *Always...Patsy Cline* and *Dial M for Murder*. Previous Geva credits include Sound Designer for *Cinderella*, *Somewhere*, *How To Catch Creation*, *Airness*, *Ring of Fire*, *Once the Musical*, and *Revival: The Resurrection of Son House* and Video Engineer for *The Real James Bond ... Was Dominican*. He spent most of pandemic working on digital audio and video content for Geva, including the Recognition Radio festival, *Christmas Carol* on WARM 101.3, and *Where Did We Sit on the Bus?* Before Geva, he was a Sound Engineer and Resident Designer for PCPA in Santa Maria, California. Hailing originally from the Detroit area, with a BFA in Theatre Technology & Design from Oakland University, Andrew is fortunate to have worked in theatres from Florida to California, before settling here in Rochester at Geva.

THOM MILLER (Dialect Coach) (he/him) is an actor, text/dialect coach, and Associate Professor at Syracuse University. As a 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.

DANIELLE PRETSFELDER DEMCHICK, CSA (Casting Director) (she/her) is a casting director and advocate manifesting change in how the real world is reflected in today's media. An active member of the New York casting community since 2004, she serves as the co-VP of Advocacy for the Casting Society. She opened DPD Casting in 2022 after over 14 years at Nickelodeon. In addition to continuing her work with Nickelodeon, she

has cast for countless other entertainment brands in all mediums. Her passion for disability inclusion in all roles is always front and center in her work. She prides herself on being an ally to artists and aspiring talent of all abilities.

SHANNON TOOT (Production Stage Manager) (she/her) is excited to honor Christmas in her heart by stepping into the role of PSM for her 8th year on the show! Previous credits on *A Christmas Carol* include Assistant Stage Manager, Ensemble, Swing, and Open Captioner. Geva SM credits: *ACC*, *Airness*, *Little Women*, *The Wizard of Oz*, *Yoga Play*, *Young Frankenstein*. Other SM credits include *Sanctuary City* (Geva co-production with The Kitchen Theatre), *Ragtime: The Musical* (Hangar Theatre), *Spring Awakening* and *The Seagull* (The Company Theatre). Favorite acting credits include *Avenue Q* (Kate Monster), *Urinetown* (Hope Cladwell), and *Almost, Maine* (Sandrine, Marvalyn, Marci, Rhonda) at SUNY Brockport. Proud member of AEA. Much love to my family!

JULIA BREGY (Assistant Stage Manager) (she/her) is thrilled to return back for her fourth season here at Geva. She would like to thank her family and friends for all of their support. New York: *The Dark Lady* (Evan Bernardin Productions), *DiscOasis NYC* (Constellation Immersive), *Proud Ladies* (James Williams Productions). Regional: *The Play That Goes Wrong* (Geva Theatre), *Little Women* (Geva Theatre), *Young Frankenstein* (Geva Theatre/Bay Street Theater/Berkshire Theatre Group), *Frida...A Self Portrait* (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). For her parents.

KEVIN GREGORY DWYER (Assistant Stage Manager) (he/him) Previous Geva favorites: *Always...Patsy Cline*, *Beautiful: The Carole King Musical*, *Pure Native*, *August Wilson's How I Learned What I Learned*, *Lady Day at Emerson's Bar and Grill*, and *FRIDA...A Self Portrait*. Regional highlights: *Bandstand*, *Jersey Boys*, *A Chorus Line*, *EVITA* (The REV Theatre Co). National Tours: *The Book of Mormon*. Chicago: *An American in Paris*, Disney and Cameron Macintosh's *Mary Poppins*, *The Color Purple*, *Mamma Mia!*, Disney's *Beauty and the Beast*, and *Little Shop*

WHO'S WHO

of *Horrors* (Drury Lane Theatre); *Macbeth*, *O Brothers Christmas Carol*, *King Charles III*, and *Othello* (Chicago Shakespeare Theater); *This Is Our Youth* and *Lord of the Flies* (Steppenwolf Theatre Company). Proud AEA Member and Emerson College Alum. Ho ho ho!

KATHERINE DUPREY (*Substitute Stage Manager*) (she/her) is delighted to be back backstage at Geva. Past credits with Geva include *The Color Purple*, *Lady Day at Emerson's Bar & Grill*, *Constellations*, *Cry It Out* (ASM), *Vietgone*, and *A Christmas Carol* (Run Crew). As a local Stage Manager in the Rochester area, some favorite credits include *Romeo & Juliet*, *The Seagull*, and *Richard II* (The Company Theatre), *The Duchess of Malfi*, and *The Complete Works of William Shakespeare, Abridged* (WallByrd), and *Into the Woods* and *The Drowsy Chaperone* (Geneva Theatre Guild). Currently, she is teaching a class in Stage Management at the University of Rochester. As always, thank you to my family, and my husband for their amazing support.

STAFF LEADERSHIP

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. James is a member of the City of Rochester's Arts and Creative Community Committee (AC³) and serves on the Board of the Rochester Downtown Development Corporation.

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Chelsea and Geoff Packard are back with an evening of timeless love songs and smoky standards.

JUNE 25 - 27, 2026

Join us for our Spring cabaret.
Headliner to be announced!

Geva
THEATRE

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ABOUT GEVA THEATRE



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 Literary 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.

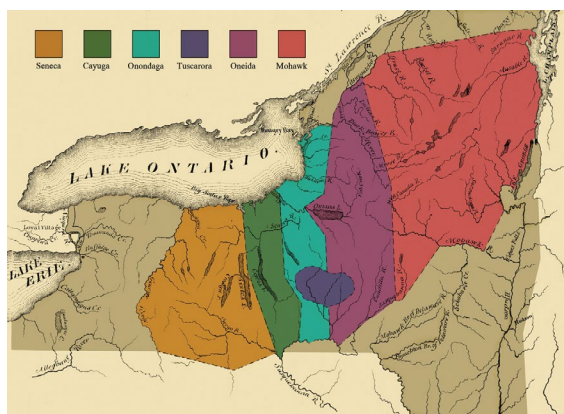
For more information: GevaTheatre.org.

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.

MISSION, VISION, AND VALUES

Our Mission

To create and produce singular theatre productions and programs that serve the Rochester region and beyond, by illuminating the fullness of our many human experiences.

Vision

To work in collaboration with the most exhilarating creatives and organizations in the field – locally, nationally and internationally. To produce and present vital live theatre and multi-disciplinary experiences, and essential education and engagement programs, involving a diverse array of perspectives, for and with the communities that comprise the greater Rochester, NY region.

Values

Geva values artistic courage, sustainability, excellence, boundless hospitality, empathy, and anti-racism and inclusion.

Artistic Courage

We foster a culture that invites us to dream up new worlds. We challenge ourselves and our audiences to embrace theatre-making that makes the seemingly impossible possible.

Sustainability

The decisions we make in the present are decisions that ensure our future. We care for our organization, our resources – human, financial, and natural – and our communities in a way that will sustain Geva for future generations.

Excellence

We hold ourselves and each other to the highest standards. We approach our work as lifelong students: always striving to learn, evolving our craft, and deepening our practice.

Anti-Racism & Inclusion

We strive to overcome systemic inequities through active inclusivity, equity, accountability, anti-discrimination and anti-racism practices as defined by Geva.

Boundless Hospitality

All are welcome at Geva regardless of ability, where they come from, or how they identify. We endeavor to make our productions, programs, and space accessible and inclusive to cultivate a true sense of belonging.

Empathy & Transparency

An organization is best when all individuals are at their best. We center empathy, compassion, and transparency in our practices, ensuring that our artists and staff thrive in a workplace environment of mutual respect, trust and kindness.



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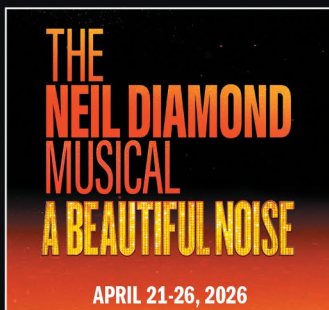
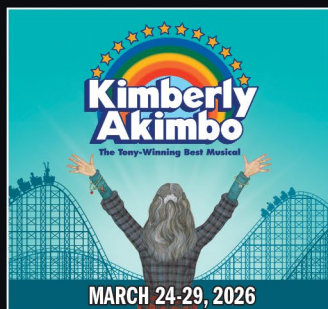
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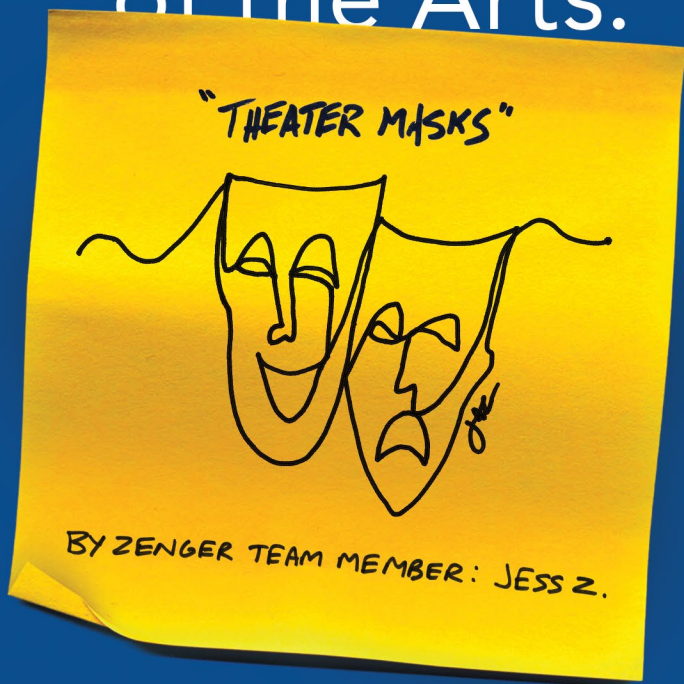
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SCAN TO
SIGN UP
FOR A TOUR

Charlie age 87

· ASTRONOMY BUFF



We think older adults should act whatever age they feel. So our full portfolio of care meets them where they are. From independent living to skilled nursing, rehabilitation to home care services, we're always evolving to help you live your best life – at Jewish Home, where all are welcome. See all we offer at [JewishHomeRoc.org](https://www.JewishHomeRoc.org).



Jewish Home

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INDEPENDENT & ASSISTED LIVING | SHORT-TERM & OUTPATIENT REHABILITATION
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