

ESLSM

GEVA THEATRE'S 25/26 SEASON SPONSOR

Neil Simon's Baref^{it} in the Park

By **NEIL SIMON**

Directed by **RACHEL ALDERMAN**

FEBRUARY 24 - MARCH 29, 2026

Honorary Season
Producer



Geva
THEATRE



SAT
MAR 21
NEW TIME:
7:30 PM

SUN SUN
MAR 22
2 PM

KODAK HALL
AT EASTMAN
THEATRE

 PRE-
CONCERT
CHAT ONE
HOUR BEFORE
PERFORMANCE

SUPPORTED BY
DR. VICTOR POLESHUCK,
RICHARD STERNS AND
SUZANNA RUBRIGHT

BAROQUE TO BRILLIANCE

FEATURING **GIL SHAHAM & ADELE ANTHONY**

Andreas Delfs, conductor
Gil Shaham & Adele Anthony, violin

Prepare to be dazzled as "one of the most brilliant couples in classical music" (Guardian), Gil Shaham and Adele Anthony perform Sarasate's fiery *Navarra* and Bach's lively Brandenburg Concerto No. 3. Andreas Delfs leads the RPO in Avner Dorman's world premiere *A Time to Mourn and a Time to Dance* (a Voices of Today commission), an evocative new work blending reflection and celebration. The evening concludes with Mozart's Symphony No. 41 ("Jupiter"), a masterful fusion of drama and beauty.

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WE INVITE YOU TO FEEL WELCOME IN OUR SPACES.

Please relax and be at home at Geva. Our space is here to welcome you and everyone in our community.

WE INVITE YOU TO LEAN INTO YOUR DISCOMFORT.

Theatre can entertain; however, theatre can also explore larger issues and questions. Challenge your perspective here at Geva.

WE INVITE YOU TO BE BRAVE.

Join us in challenging assumptions and amplifying marginalized voices. Let's create theatre that reflects the diverse experiences of our world, our country, and our region.

WE INVITE YOU TO TELL US WHAT YOU THINK.

Share your constructive feedback about your experience at Geva. Email us at dialogue@gevatheatre.org.

WE INVITE YOU TO BE IN COMMUNITY WITH ONE ANOTHER.

Introduce yourself to your neighbor. Forge new relationships. We're all in this together.

WELCOME

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THANK YOU TO OUR SPONSORS FOR *BAREFOOT IN THE PARK*



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LEAD PRODUCER



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*Indicates Former Board Chair +Indicates Deceased

TICKETS

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

Tuesday-Saturday: Noon-6:00PM

GROUP RATES

Savings of up to 35% off regular ticket prices.

Available for groups of 10 or more.

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

STUDENT RUSH TICKETS

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 first became intrigued by the plays of Neil Simon when I was in college. *Brighton Beach Memoirs*, the first of his autobiographical coming-of-age trilogy, was on Broadway at the time. I was a theatre major at The College of Wooster in Ohio, which had the distinction of requiring all seniors to complete a year-long Independent Study project (or "IS" as it is affectionately known). My IS advisor was a serious theatre director who thought Simon's plays were formulaic and lacked depth. She had thrown down the gauntlet!



I proposed directing Simon's darker and lesser-known play *The Gingerbread Lady* as my senior project along with a 50-page paper about the works of Neil Simon and a daily journal of my rehearsal process. I was captivated by the lead character, Evy Mears, a cabaret singer and recovering alcoholic rebuilding relationships with family and friends. The role won Maureen Stapleton a Tony Award and my production earned me honors on my Senior IS.

Now, forty years later, I am so excited to revisit Neil Simon's humor and heart as we bring his romantic comedy *Barefoot in the Park* to the stage. As with the trilogy, *Barefoot* is semi-autobiographical, drawing on his marriage to his first wife, Joan Baim, as young newlyweds. For those who are as deeply versed in Simon's plays as I am, you will know that *Barefoot* is followed up with *Chapter Two* about his second marriage to actress Marsha Mason.

We are very pleased to welcome back director Rachel Alderman to offer a funny, deeply human new production of the now classic comedy, as she draws on her lived experience growing up as a Jewish New Yorker. She has been in conversation with Artistic Director Elizabeth Williamson about this project for years, and this is the perfect season to program Rachel's production of *Barefoot*, in keeping with the season's theme of coming home.

We have a whole host of sponsors to thank for making this production possible: Season Sponsor ESL Federal Credit Union, Honorary Producer Dr. Dawn Lipson, Lead Producer St. Johns Living & Care, Media Sponsors iHeart Media and 13WHAM, Opening Night Sponsor Canandaigua National Bank, Official Storage Sponsor Buckingham Properties, and our Official Vehicle Sponsor Vision Automotive Group.

**We all need a romantic comedy about now.
Enjoy *Barefoot in the Park*.**

James Haskins
Executive Director



PRODUCTION CREDITS



ELIZABETH WILLIAMSON
Artistic Director

JAMES HASKINS
Executive Director

Presents

BAREFOOT IN THE PARK

By **NEIL SIMON**
Directed by **RACHEL ALDERMAN[‡]**

Scenic Design
CHRISTOPHER SWADER
& JUSTIN SWADER[†]

Costume Design
HERIN KAPUTKIN[†]

Lighting Design
AJA M JACKSON[†]

Sound Design
FREDERICK KENNEDY[†]

Wig, Hair, & Makeup Design
RACHAEL GEIER

Intimacy Choreographer
ERICA MURPHY

Casting Director
CALLERI JENSEN
DAVIS

Production Stage Manager
KEVIN GREGORY
DWYER^{*}

Assistant Stage Manager
SHANNON TOOT^{*}

Production Manager
JOSEPH BIAGINI

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ACKNOWLEDGEMENTS

Barefoot in the Park is presented by arrangement with Concord Theatricals on behalf of
Samuel French, Inc. www.concordtheatricals.com



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)

Corie Bratter	Lee Harrington*
Telephone Repair Man/Delivery Man	Joe Osherooff*
Paul Bratter	Sean-Michael Wilkinson*
Ethel Banks	Alison Cimmet*
Victor Velasco	Evan Zes*

UNDERSTUDIES

Understudy Paul Bratter	Connor McGuire
Understudy Victor Velasco/Telephone/Delivery Man	Paul Moukperian
Understudy Ethel Banks/Corie Bratter.....	Bridget Welch

APPROXIMATE RUN TIME

2 hours, 15 minutes, including one 15-minute intermission between Act I and II,
and a brief 1-minute pause between Act II and III.

SETTING

The top floor of a brownstone in Greenwich Village, New York City.

ADDITIONAL PRODUCTION CREDITS

Substitute Stage Manager	Kate Duprey
Sign Interpretation Coordinator	Luane Davis Haggerty, Ph.D
Director of Artistic Sign Language	Patrick Graybill
Sign Interpreters.....	Madison Halker, Be'anni Hogan
Open Captioner.....	Samantha Geffen
Audio Describer Program Coordinator and Consultant	Rene Latorre
Audio Describer.....	Dave Baxter
Directing Observer	Sean Britton-Milligan
Overhire Properties/Overhire Run Crew	Isabella Smith
Overhire Wardrobe/Wig Crew.....	Madeleine Winter
Stage Management Intern.....	Lindsay Reed

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.



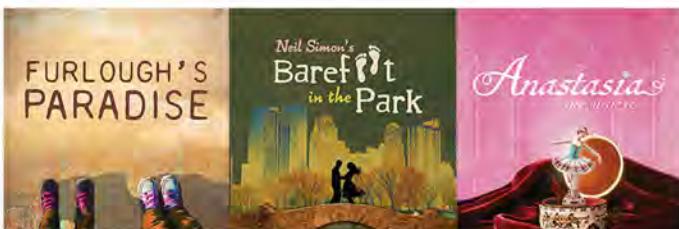
Open captioning services provided, in part, by a grant from NYSCA & TDF's TAP+ program.



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.

STUDENT MATINEE SERIES

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



Every Student Matinee reservation includes:

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

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

Visit www.gevatheatre.org/education/ for complete details!

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



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

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

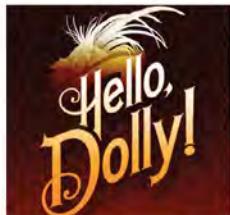


TheatreROCS.org

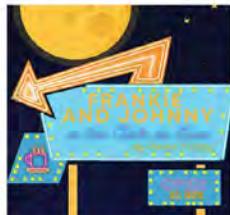
The PAGE for STAGE



The Grown-Ups
January 29–February 8
Blackfriars Theatre



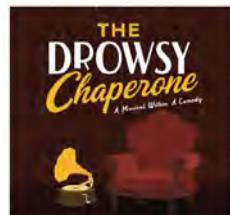
Hello Dolly!
January 29–February 15
OFC Creations Theatre Center



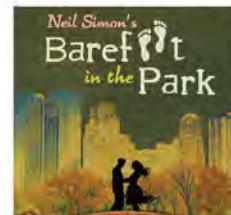
**Frankie and Johnny
in the Clair de Lune**
February 6–14
Out of Pocket



Hitmakers: Rewind
February 7–22
CenterStage Theatre



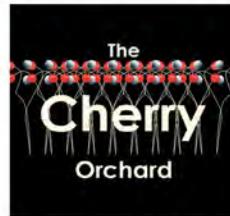
The Drowsy Chaperone
February 13–15
Gatesinger Company, Ltd.



Barefoot in the Park
February 24–March 29
Geva Theatre



One Act Play Festival
February 27–March 1
Batavia Players



The Cherry Orchard
March 5–14
The Classics Company



Julius Caesar
March 6–22
The Company Theatre

TheatreROCS Member Organizations

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Bristol Valley Theater
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The Classics Company
The Company Theatre
Gatesinger Company, Ltd.

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Out of Pocket
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PROGRAM FEATURE

Interview with Director Rachel Alderman

By Olivia Spenard

Olivia Spenard: What first drew you to *Barefoot in the Park*?

Rachel Alderman: I have been in love with Neil Simon since I overheard my parents watching *Brighton Beach Memoirs* on TV in the late 80s. I overheard the dialogue and, just from the rhythm of it, was drawn into the TV room, and was like, "What is that? And why does it sound like my family?" So from the jump, there was a connection - a kind of familial feeling even before I understood why he culturally resonated with me. Then in middle school or high school, I saw the movie *Barefoot in the Park* with Robert Redford and Jane Fonda and just fell head over heels in love with the wit, the dialogue, the relationship, those actors, the romantic comedy.

OS: Do you have a history with Neil Simon's work?

RA: The first community theater non-musical that I was ever in was *Brighton Beach Memoirs*. I was 12. The first Simon that I ever saw on Broadway was his Pulitzer prize-winning *Lost in Yonkers* featuring the incredible Jane Kaczmarek as Bella. Then in 2022, a good 30 years later, dreams came true when I co-directed *Lost in Yonkers* with Marsha Mason at Hartford Stage. She also starred in our production as the Grandmother. Marsha was married to Neil Simon, his second wife, and their creative collaboration led to wonderful work that is beloved by so many. Working with Marsha on Simon's text was a thrilling way to enter into his canon of work. I'm so grateful to her.



Brothers Eugene and Stanley in Neil Simon's 1986 film adaptation of *Brighton Beach Memoirs*.

loved the high-speed train ride of his comedy. As an adult, I recognize the heart and pain in the journey, while still enjoying the velocity. The pairing of those things is part of why he is brilliant.

OS: What do you find compelling about Simon's approach to comedy and storytelling?

RA: All of Simon's work is grounded in real, true, intimate moments - human moments. Then he layers in the wit, rhythm and pace that makes him exceptionally unique. He thinks faster than most people, so his characters also operate with rapid-fire energy that lifts all of the actions off the page. As a 9 year old hearing Simon for the first time, I

OS: To what degree is this play autobiographical - how much did Simon base it on his own life?

RA: Simon pulls from his own life often in all of his work. This play happens to be inspired by his marriage to his first wife Joan. They were married in 1953, had two daughters and she passed away way too young from cancer in 1973. He describes in his autobiography, *Memoirs*, that they were married in lower Manhattan and then that same day moved into an apartment on Tenth Street between Fifth Avenue and University Place, not far from Washington Square Park. He describes the impulses

PROGRAM FEATURE

for this play: the 5th floor walk-up, the leaky skylight, the tub-less bathroom, all of it. He writes, "Joan was gloriously happy up in our tree house on Tenth Street. I was gloriously happy with Joan, although not quite as stoic. I would announce with a touch of sarcasm as we squirmed into our miniature bed, "We'll be sleeping from left to right tonight. (16)" Truth in fiction.

OS: Are there elements of your own life that you see reflected in the play or are exploring in your production?

RA: When I first started exploring this play, I immediately thought about my mom and what it meant for her to emerge from the safe bubble of her childhood home and step into the untethered world of adulthood. My mom, though not as impulsive as Cori, yearned for an expansion of her bubble and was drawn to actors, theatre, musicians, while her parents encouraged her to be practical, find a lawyer or a doctor to marry, basically "color within the lines." Cori is thrilled by the possibilities of what life can bring now that she is out in the world and creating her own home. I think of my mom navigating those choices as a young woman from a similar cultural and economic background as Cori. And, now that I'm in my late 40s, I also find myself compassionately aligned with Ethel and Victor. Expanding my comfort zone and wrestling with who I am doesn't stop at 25. I see this in my mom, too, who is now in her 70s. Cori's enthusiasm and *joie de vivre* affect the whole family and everyone in the apartment must wrestle with who they are and ask themselves who they want to be. What are they game to try, what is their tolerance for risk, no matter their age or assumptions about their age? What will be gained in the process of pushing beyond your comfort zone?

OS: How did you approach the staging of the small apartment space and the physical comedy to enhance the story?

RA: The Swaders, our set designers, and I really wanted to honor the Simons' apartment in all its quirky glory – honor the real apartment on Tenth street and the original production's apartment when the show opened in 1963. They have designed a wonderful playground that places fun restrictions on us. The more restrictions, the more fun playing within the limited space and finding all the comedic ways it creates obstacles for our characters.

OS: What does being a director mean to you?

RA: I love collaboration. I love creating worlds with people – designers, actors, crew and audience. Bringing stories to life on stage is thrilling. When you direct a play, you dive in deep and immerse yourself in whole worlds. I find that it's the fastest way to create community.

OS: Is there one thing you hope people leave the theater laughing about?

RA: I think right now is the perfect time to lift up a story about LOVE. This is one of the greatest romantic comedies – underneath all the conflict is love and love sees them through all their hardships. I hope people see themselves in these human relationships on stage and can laugh at themselves while they embrace the chaos of Cori, Paul, Ethel, Victor and the poor Telephone Repair man who keeps getting sucked back into this apartment. Go run barefoot in the park. Do something delightfully impulsive that gets you out of your comfort zone and then try to hold on to that spirit for as long as you can when reality sets back in...and then go do it again!

SPECIAL PROGRAMMING

Extraordinary Performances You Won't Forget



MARCH 13 - 21

2026 | FIELDING STAGE

Through a spectacular fusion of movement, illusion, and dynamic physicality, *HOME[sic]* unpacks the fragile, shifting nature of home.

Tickets are \$39, or \$34 for Geva Subscribers (includes fees).



JUNE 25 - 27

2026 | FIELDING STAGE

An intimate solo cabaret with Olivia Hernandez celebrating the simple little things that make life worth living.

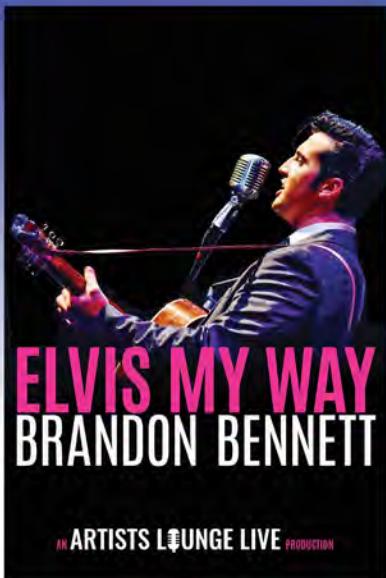
Tickets are \$45, or \$40 for Geva Subscribers (includes fees).

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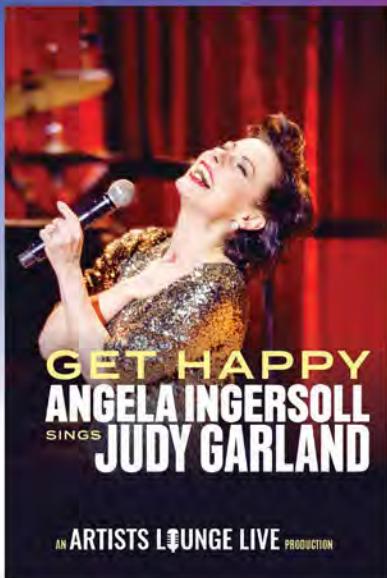
SUMMER CONCERTS

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GET HAPPY ANGELA INGERSOLL SINGS JUDY GARLAND

AN ARTISTS LUNGE LIVE PRODUCTION

JULY 9 - 19

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JULY 23 - AUGUST 2

2026 | WILSON STAGE

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*Geva Subscribers save 10% when purchasing one show OR 20% when purchasing both shows together. Not a subscriber? You can still save 10% when you buy both shows at the same time. All discounts are automatically applied at checkout using your patron account at GevaTheatre.org, or call our Box Office at 585-232-4382 to purchase.

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SKELETON CREW

by Dominique Morisseau

March 5-8, 2026

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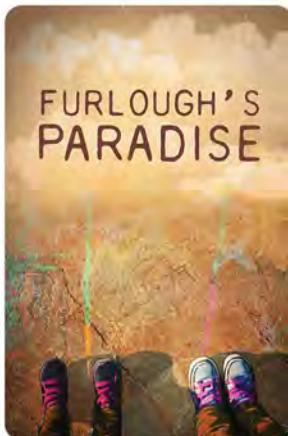
Tower Fine Arts Center Black Box Theatre



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FineArtsTix.brockport.edu



UP NEXT ON GEVA'S WILSON STAGE



APR 14 - MAY 10

Furlough's Paradise

Grief, Grace, and a Goodbye

Winner of the 2025 Susan Smith Blackburn Prize and Winner of the 20th Annual Alliance/Kendeda National Graduate Playwriting Competition. On a three-day furlough for her mother's funeral, Sade stays with her only cousin. Mina is also on a brief reprieve from her life on the West Coast, and the cousins, who were once so close, come together to try to make sense of grief, home, and kinship as time ticks toward Sade's return to prison. "An abolition play or simply a play about cousins" from one of America's most promising new playwrights.

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MORE**



WHO'S WHO

CAST

ALISON CIMMET (*Ethel Banks*) (she/her)



Broadway: *Gary*, *Amelie*; *She Loves Me*; *The Mystery of Edwin Drood*; *Bonnie & Clyde*; *Baby, It's You!*; *A Tale of Two Cities*. Off-Broadway/Regional favorites: *Margo Jones* in *Kowalski* (Duke); *Nelle* in *Someone Spectacular* (Signature); *Lady Capulet* in *Romeo & Juliet* (Westport Country Playhouse); *Witch* in *Into the Woods* (Fiasco/The Old Globe); *Mrs. Cratchit* in *A Christmas Carol* (McCarter Theatre); *Madame Thenardier* in *Les Miserables* (NCT); *3 Kinds of Exile* (Atlantic Theatre); *Preparedness* (Bushwick Starr); *My Wonderful Day* (Two River Theatre); *Party Face* (City Center). Film/TV favorites: *Best Medicine*, *The Wrath of Becky*, *The Big Sick*, *The Marvelous Mrs. Maisel*, *Ray Donovan*, *Blacklist*, *Younger*, *Bull*, *Evil*, *Dickinson*, *Law & Order*: SVU. Brown University graduate, founder of Bonfire Theatre Group, and member of The Actors Center. More at @AlisonCimmet on instagram or AllisonCimmet.com.

LEE HARRINGTON (*Corie Bratter*) (she/her)



is just thrilled to be back in Rochester with this gem of a play. She was last seen at Geva as *Cynthia Weil* in *Beautiful: The Carole King Musical*. NY theatre: *Into the Woods* (Roundabout), *A Man of No Importance* (CSC), *Assassins* (CSC), *Jellybean* (Irondale Ensemble Project). Selected Regional: *Crumbs from the Table of Joy* (Crossroads Theatre Company), *She Loves Me* (Gulfshore Playhouse), *A Christmas Story* (Lexington Theatre Company), *Hi, My Name is Ben* (Goodspeed), *Connecticut Christmas Carol* (Goodspeed), *Show Boat* (Westchester), *Company* (Pittsburgh Public), *Merrily We Roll Along* (Cincinnati Playhouse), *Man of La Mancha* (Shakespeare Theatre). Film: *Where'd You Go, Bernadette*, *Last Flag Flying*. TV: *Gone*. Love to my extraordinary friends and family, honey and DGRW. Education: Carnegie Mellon University. Proud Tartan! Insta: @laharrington.

JOE OSHEROFF (*Telephone Repair Man/Delivery Man*) (he/him)

is excited to make his Geva debut! He was last seen understudying and performing the role of Herbie in the 2025 Broadway revival of *Gypsy*. Other theatrical credits include: *War Horse* (Broadway National Tour), *Plays For The Plague Year* (The Public Theater), *The Far Country* (Yale Repertory Theater), *Molly's Hammer* (Repertory Theater of St. Louis), *Proof/ The Other Place/The Drawer Boy* (Weston Playhouse), *The Merchant of Venice* and *War of The Roses* (Utah Shakespeare Festival), *As You Like It* (The Acting Company), *Two Rooms* (Roust Theater Company), *The Caucasian Chalk Circle* (Mettawee River Theater Company). TV: *Law and Order*, *Criminal Intent*, *Law and Order* SVU, *Quantico*, *The Blacklist*, *Blue Bloods*, *East New York*, as well as various commercials and voiceovers. Thanks to Roger Paul, Inc. Big love to KLC and Sweetpea!

SEAN-MICHAEL WILKINSON (*Paul Bratter*)



(he/him) Off-Broadway: *Dracula*, *A Comedy of Terrors* (New World Stages); *Fringe Deaths* (St. Luke's Theatre). Regional: *Mary Shelley's Frankenstein* (Shakespeare Theatre of NJ); *And Then There Were None* (Florida Rep.); *A Midsummer Night's Dream*, *The Merchant of Venice* (The Old Globe). TV/Film: *American Horror Story* (FX); *Succession* (HBO); *The Gilded Age* (HBO); *Law & Order*: SVU (NBC); *FBI* (CBS); *Blue Bloods* (CBS). MFA: The Old Globe/University of San Diego. Many thanks and love to family and Julia for their support. Instagram: @seantillius

EVAN ZES (*Victor Velasco*) BROADWAY:

The Kite Runner. NATIONAL TOUR: *Clue*; OFF BROADWAY: *Incident at Vichy* at The Signature Theatre; *Rent Control* (writer/performer) at Soho Playhouse; *Arms and The Man* at Gingold; *Days to Come* at The Mint Theatre Company; *London Assurance*, *Freedom of the City*, *Man and Superman*, *White Woman Street*, *Around the World in 80 Days* at Irish Repertory Theatre; *American Dreams* with The Acting

WHO'S WHO

Company. INTERNATIONAL: *Rent Control* at Elliniko Theatro in Athens, Greece and Teatro Jaco in Costa Rica; Julie Taymor's *The King Stag* at the Barbican, London. REGIONAL: Paper Mill, Hartford Stage, The McCarter, The Alley, The Goodman, The Old Globe, Pittsburgh CLO, A.R.T., New York Stage and Film, Cleveland Playhouse, Westport Country Playhouse, La Jolla Playhouse, Arena Stage, Cincinnati Playhouse, The Shakespeare Theatre DC, TV: *Only Murders in the Building*, *The Blacklist*, *FBI Most Wanted*, *The Path*.

CONNOR MCGUIRE (u/s Paul Bratter) (he/



him) is excited to make his debut with Geva Theatre! As a Rochester based performing artist, some of Connor's recent credits include *An American in Paris* (JCC CenterStage), *The Light in the Piazza* (Blackfriars Theatre), *Do You Feel Anger?* (Blackfriars Theatre) and *Less Miserable: An Improbable New Gilbert and Sullivan Musical* (Off-Monroe Players). Up next in May 2026, Connor will appear in the cast of *Three Sisters* (The Classics Company). Connor has a PhD in Toxicology and pursues a career in dietary supplement safety. Many thanks and love to all his family, friends and mentors for their support on this journey! Instagram: @cmcmguire15

PAUL MOUKPERIAN (u/s Victor Velasco &

Telephone/Delivery Man



(he/him) is thrilled to make his Geva debut. Regional: *Rumors* (Ken) and *The Noteworthy Life of Howard Barnes* (Fitz) at Blackfriars Theatre. Select: *Night of the Living Dead Live!*

(Chief McClelland), *Forever Plaid* (Sparky), *Comedy of Errors* (Antipholus of Syracuse), *A Christmas Carol* (Fred), and *Romeo & Juliet* (Romeo). Thanks to Crista, Ian, and the audiences who make it all worthwhile. @inventfilm

BRIDGET WELCH (u/s Ethel Banks/Corie Bratter) (she/her) is honored

to return to Geva for the first time since her high school StageDoor experience with *The Diary of Anne Frank*. A Denison University grad (2022), Bridget studied English, theatre, and served as president of the nation's oldest collegiate

improv troupe. This inspired her semester "abroad" at The Second City in Chicago and classes at Upright Citizens Brigade in NYC post-grad. Locally, Bridget has performed in many shows at Blackfriars Theatre. She recently workshopped a new musical, *Desperation*, off-Broadway with The York Theatre Co. in NYC and debuted an original musical, *The BFF Notebook*, at the Rochester Fringe Festival with her childhood best friend.

CREATIVE & ARTISTIC TEAM

NEIL SIMON (Playwright) American playwright and screenwriter Neil Simon (1927-2018) is widely regarded as one of the most successful, prolific and performed playwrights in theatre history. In addition to *Lost In Yonkers*, which won a Tony Award and Pulitzer Prize, his plays and musicals include *Come Blow Your Horn*, *Little Me*, *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, *The Star-Spangled Girl*, *Plaza Suite*, *Promises, Promises*, *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues*, *The Odd Couple* (female version), *Broadway Bound*, *Rumors*, *Jake's Women*, *The Goodbye Girl*, *Laughter on the 23rd Floor*, *London Suite*, *Proposals*, *Hotel Suite*, *The Dinner Party*, *45 Seconds from Broadway*, *Oscar and Felix*, and *Rose's Dilemma*. In addition to the film adaptations he wrote of many of his plays, his screenplay credits include *After the Fox*, *The Out-Of-Towners*, *The Heartbreak Kid* (original 1973 version), *Murder by Death*, *The Cheap Detective*, *Seems Like Old Times*, *Only When I Laugh*, *Max Dugan Returns*, *The Slugger's Wife*, *The Marrying Man* and *The Odd Couple II*. Other motion pictures based on stage plays include *Come Blow Your Horn*, *Sweet Charity* and *The Star-Spangled Girl*. For television, Mr. Simon wrote series, teleplays and motion pictures, including *The Tallulah Bankhead Show*, *The Sid Caesar Show*, *The Phil Silvers Arrow Show*, *The Phil Silvers Show*, *The Garry Moore Show*, *The Trouble with People*, ABC's *Broadway Bound* and *Jake's Women*. Books by Neil Simon include *Rewrites*, *A Memoir*, *The Play Goes On*, four omnibus collections

WHO'S WHO

of Neil Simon's plays (*The Comedy Of Neil Simon, The Collected Plays Of Neil Simon, Vol. II, The Collected Plays Of Neil Simon, Vol. 3, The Collected Plays Of Neil Simon, Vol. 4*) and *Lost In Yonkers* (screenplay). Mr. Simon received more Academy and Tony nominations than any other writer. Awards he received include the Pulitzer Prize for *Lost In Yonkers*, Emmy Awards for *The Sid Caesar Show* and *The Phil Silvers Show*, Tony Awards for *The Odd Couple*, *Biloxi Blues*, *Lost In Yonkers* and a special Tony Award For Overall Contribution To The Theatre. His nominations include Tony Award Nominations for *Little Me*, *Barefoot in the Park*, *Plaza Suite*, *Promises, Promises*, *The Last of the Red Hot Lovers*, *Brighton Beach Memoirs*, *Broadway Bound*, *Lost in Yonkers* and *The Goodbye Girl* (musical). Other nominations include a Writers Guild Screen Award for *The Odd Couple* and *The Out-Of-Towners*, a Writers Guild Laurel Award, an American Comedy Award for Lifetime Achievement and a Writers Guild Screen Award Nomination for *Barefoot in the Park*, as well as an Oscar Nomination for *The Odd Couple*, an Evening Standard Award, a Sam S. Shubert Foundation Award, Kennedy Center Honors, a UCLA Medal, a Peggy V. Helmerich Distinguished Author Award and a William Inge Theater Festival Award for Distinguished Achievement in the American Theater.

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's *Little Women* and is honored to be back in Rochester. Other recent work includes: *Dial M for Murder* (Geva and Dallas Theater Center), *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*. Rachel will devise/direct Revolutionary Era New Haven, Broken Umbrella's next project. Love to Ian, Jonah and Izzy.

CHRISTOPHER SWADER & JUSTIN SWADER (Scenic Design) (he/him & he/him) Geva:

The Play That Goes Wrong, *Little Women*, *Dial M for Murder*. Regional credits include designs at: The Old Globe, Hartford Stage, Children's Theatre Company, Goodspeed Musicals, Signature Theatre, Dallas Theater Center, Indiana Repertory Theatre, George Street Playhouse, Two River Theatre, Alabama Shakespeare Festival, Everyman Theatre, People's Light, Miami New Drama, Resident Ensemble Players at UD, Dorset Theatre Festival, and Weston Theater Company. NYC: Primary Stages, Red Bull Theater, Fiasco Theater, Tectonic Theater Project, Mint Theater, The New Victory Theatre, Classical Theatre of Harlem, York Theatre Company, Penguin Rep, Mason Holdings. cjswaderdesign.com

HERIN KAPUTKIN (Costume Design) (she/her) is thrilled to be back for her second production with Geva Theatre! Credits include: *The Frogs* (The Juilliard School); *The Great Emu War* (The Goodspeed Opera House); *A Distinct Society* (Weston Theater Company); *The Comedy of Errors* (Hudson Valley Shakespear); *Little Women* (Geva Theater); *Prelude to a Kiss* (Co-Design with Linda Cho, Milwaukee Rep); *Twelfth Night* (Shakespeare on the Vine); *Dido and Aeneas* (Yale Baroque Opera Company); *The Caucasian Chalk Circle* (The Juilliard School); *Babes in Arms* (Quinnipiac University); *A Midsummer's Night Dream* (Fordham University); *FunHome* (TheaterWorks Hartford); *Christmas in Connecticut* (Goodspeed Musicals); *American Son* (TheaterWorks Hartford); *El Huracan* (Yale Repertory Theater); Herin holds an MFA in Costume Design from The Yale School of Drama. herinkaputkindesign.com

AJA M JACKSON (Lighting Design) (she/her) is thrilled to return to Geva Theatre! At Geva: *Little Women*. Broadway: *Fat Ham**, *Lempicka**, *John Proctor is the Villain**, and *The Queen of Versailles**. Off-Broadway: *Goddess**, *A Commercial Jingle for Regina Comet, Rock and Roll Man*, and *Monsoon Wedding**. Tour: *Hadestown* (2nd National). Commercial: *Goddess** (Berkeley Rep), *Real Women Have Curves** (ART), and *Queen of Versailles** (Colonial Theatre). Regional: American Repertory Theatre; The Huntington Theatre Company; Hartford Stage Company; The Alley Theatre; The Everyman Theatre; Shakespeare and Company; *World Goes Round* (Olney Theatre). Dance: *Modern Connections*;

WHO'S WHO

HoldTight, *Ailey 2*, and *Hubbard Street Dance Chicago*. Industrials: Microsoft, Starbucks (Yeager Design). Awards: OEAA Outstanding Lighting Design for *Kinky Boots*. *Associate/Assistant. Proud member of USA 829.

FREDERICK KENNEDY (Sound Design) (he/him) is a Canadian-American sound designer, musician, and composer. Recent projects of interest include *Memnon*, *A Midsummer Night's Dream*, and *Twelfth Night* (Classical Theatre of Harlem), *Seared* (Alley Theatre), *Primary Trust* (Signature Theatre), *It's a Wonderful Life*, *A Live Radio Play* (Hartford Stage), *The Folks at Home* (Baltimore Center Stage), *Kisses Through the Glass* (audio play for Two River Theater), *The Forbidden City* (audio play for Lincoln Center Theatre), *Native Son* (Acting Company), and *Father Comes Home from the Wars, Parts 1, 2 and 3* (Yale Repertory Theatre). In addition, he has worked for more than two decades as a jazz drummer, appearing on dozens of recordings and touring throughout North America and Europe. Faculty, University of Minnesota, Theatre Arts & Dance; member United Scenic Artists, Local 829; MFA, Yale School of Drama. fredkennedy.org

RACHAEL GEIER (Wig, Hair, & Makeup Design) (she/her) Broadway: *The Great Gatsby* (production won the MUAH Award). Off-Broadway/Regional: A.R.T - *Wonder* (Makeup and Wig/Hair designer), La Jolla Playhouse - *Working Girl* (Makeup Designer), and Paper Mill Playhouse - *Benny & Joon*. Film/TV: contributed wigs for *Russian Doll* (Season 2), *The Good Nurse*, *Poker Face*, *Awkwafina Is Nora from Queens* (Season 1), *Somebody Somewhere* (Season 2), *Mothers' Instinct*, and *The Savant* (coming soon). Juilliard Wig and Makeup Apprentice, 2014.

ERICA MURPHY (Intimacy Choreographer) (she/her) is an actor, director, educator, and movement specialist. She has performed in world premieres in Chicago, Paris, NYC, and Canada, and created multiple award-winning productions through PortFringe. Recent performances include *The Play That Goes Wrong* (Portland Stage), *Death Wings Project* (Dramatic Repertory Company and The Theater Project), and *Balloonacy* (The Children's Museum & Theatre of Maine). She studies with Theatrical Intimacy Education, and she has provided movement and intimacy choreography for productions with Syracuse

Stage, Geva Theatre, Redhouse Arts Center, Portland Stage, Syracuse University, and others. Murphy is a certified Feldenkrais practitioner, and 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.

CALLERI JENSEN DAVIS (Casting) is the collaborative casting partnership of James Calleri, Erica Jensen, and Paul Davis. Broadway credits include Tony-winning *Purpose*, *Topdog/Underdog*, *The Piano Lesson*, *For Colored Girls...*, *Thoughts of a Colored Man*, *Burn This*, *Fool for Love*, *Venus in Fur*, *Hedwig & The Angry Inch*, *The Elephant Man*, *Of Mice and Men*, *33 Variations*, *A Raisin in the Sun*, *Chicago*, *The Dead*. Select TV credits include: *Love Life*, *Dickinson*, *The Path*, *Lipstick Jungle*. callerijensendavis.com

KEVIN GREGORY DWYER (Production Stage Manager) (he/him) Previous Geva favorites: *The Play That Goes Wrong*, *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*, and *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 of Horrors* (Drury Lane Theatre); *Macbeth*, *Q 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.

SHANNON TOOT (Assistant Stage Manager) (she/her) Geva SM credits: *A Christmas Carol*, *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*,

WHO'S WHO

Maine (Sandrine, Marvalyn, Marci, Rhonda) at SUNY Brockport. Proud member of AEA. Much love to my family!

KATE 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

ELIZABETH WILLIAMSON (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 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. 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.

WHO'S WHO

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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.

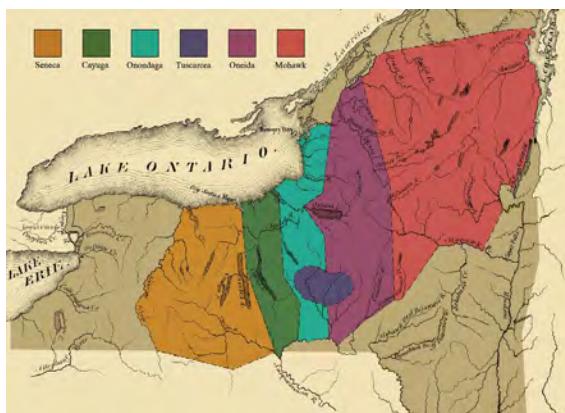
For more information: GevaTheatre.org.

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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