



GEVA THEATRE'S 25/26 SEASON SPONSOR

# Baron Vaughn: CYCLE BREAKER

APRIL 28 - JUNE 7,  
2026

Written & Performed by  
**Baron Vaughn**

Directed by  
**Evren Odcikin**

Honorary Season  
Producer



**Geva**  
THEATRE

Portrait Photo by John Schlia Photography



# 26/27

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

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***WE INVITE YOU TO***  
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Introduce yourself to your neighbor.  
Forge new relationships.  
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## THANK YOU TO OUR SPONSORS FOR BARON VAUGHN: CYCLE BREAKER



GEVA THEATRE'S **25/26** SEASON SPONSOR

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LEAD PRODUCER

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## TICKETS

Tickets can be purchased online at [GevaTheatre.org](http://GevaTheatre.org), or by phone at 585-232-4382.

### Box Office Hours:

#### 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](mailto: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 am always amazed by a one person show. How one actor creates an entire world and everything in it for us. It's even more impressive when that actor has also written the show, navigating what needs to be in the script, and what they can convey in their performance. For this deeply personal show, Baron Vaughn is doing all of that around a story so personal, he had only shared it with a few close friends and family members before he began creating *Cycle Breaker*. And—because this show is part stand-up comedy, where the comedian needs an audience as they're working in order to track how each moment is landing—Baron needed to develop the script in regular performance with audiences.



And so, as Geva's Artist in Residence from 2023–2025, Baron created a series called *The Work Out Room*, in which comedians (including him!) could develop, or "work out", their longer form material in front of a live audience. To craft the show you'll see today, Baron would share new parts of his story, section by section, some of which he was sharing with a wider audience for the very first time, as he wrote them, crafting the writing in performance. Over the last year, the team working with him to craft that show has grown from dramaturg Fiona Kyle, to include former Oregon Shakespeare Festival Interim Artistic Director Evren Odcikin, and a wonderful design team: lighting designer Xavier Pierce and costume designer Jarrod Barnes were last at Geva for *How I Learned What I Learned*, and we're delighted to welcome sound designer Brandon Wolcott and scenic designer Tanya Orellana.

Thank you so much for joining us for the world premiere production of Baron Vaughn's *Cycle Breaker*! In addition to my deep thanks to our season sponsor, ESL Federal Credit Union and Honorary Season Producer Dr. Dawn Lipson, I want to offer special thanks to sponsor Dr. Eileen Ryan, whose growing support of Geva over the last few years, from our Engagement work to essential support for our programming and overall mission, has meant the world to me personally. I am also so grateful to the Rochester Area Community Foundation for their support both of *Cycle Breaker* and our talkback series with the Frederick Douglass Institute, which deepen the conversation around our work both onstage and off. Lastly, I'd like to thank our Media Sponsors 13WHAM and WDKX 103.9, our Official Storage Space Sponsor Buckingham Properties, and our Official Vehicle Sponsor Vision Automotive Group.

A handwritten signature in black ink that reads "Elizabeth K. Williamson". The signature is fluid and cursive.

Elizabeth Williamson  
Artistic Director

# PRODUCTION CREDITS



**ELIZABETH WILLIAMSON**  
*Artistic Director*

**JAMES HASKINS**  
*Executive Director*

Presents

## **BARON VAUGHN: CYCLE BREAKER**

Written and Performed by **BARON VAUGHN\***

Directed by **EVREN ODCIKIN‡**

*Scenic Design*  
**TANYA ORELLANA†**

*Costume Design*  
**JARROD BARNES†**

*Lighting Design*  
**XAVIER PIERCE†**

*Sound Design & Composition*  
**BRANDON WOLCOTT†**

*Dramaturg*  
**FIONA KYLE**

*Production Stage Manager*  
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Geva is a proud partner of  in the Geva-Brockport Alliance.

A Spanish-language version of this program is available at the Box Office and online at [GevaTheatre.org](http://GevaTheatre.org).  
Translator: Marisol Galarza-Ruiz.

# PRODUCTION CREDITS

## CAST

Baron Vaughn as Baron Vaughn\*

## APPROXIMATE RUN TIME

90 minutes (no intermission)

## ADDITIONAL PRODUCTION CREDITS

Sign Interpretation Coordinator ..... Luane Davis Haggerty Ph.D  
Director of Artistic Sign Language ..... Troy Chapman  
Sign Interpreters..... Christopher Coles and San Lamar  
Open Captioner.....Samantha Geffen  
Audio Descriptor Coordinator and Consultant..... Rene Latorre  
Audio Descriptor..... Luane Davis Haggerty Ph.D  
Overhire Props Artisan ..... Butch Kane

This program is made possible by the Handy Charitable Fund and Anne McQuay Arts and Culture Fund II at Rochester Area Community Foundation.

## 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.

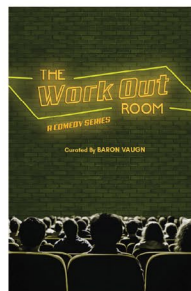


**Please note that the taking of photographs or use of recording devices during the performance is not permitted. Cell phones and all other electronic devices are strictly prohibited in the theatre.**

# WORKING IT OUT

By Fiona Kyle, Dramaturg

Baron Vaughn is one of the rare, multihyphenate artists whose work invites everyone in. Whether you come to Geva Theatre from a love of stand-up comedy, new play development, or simply the joy of gathering in a shared space, you are welcome inside the late-night special of his mind. When Vaughn became Artist in Residence at Geva Theatre in 2023, he set out to develop both a commissioned new play and *The Work Out Room*, a comedy-in-development series. What he didn't yet know was how deeply the two would intertwine. In early performances, he moved fluidly from jokes about a missile scare to the story of meeting his long-absent father. *Is this comedy?* In Vaughn's hands, *Cycle Breaker* is comedy and – he explores trauma by asking us to do what the Greeks did, “catharth.”



Cover art for *The Work Out Room* (2024-2025).  
Courtesy of BARON VAUGHN

The Ancient Greeks used theater as a means of catharsis, a purging of emotions through witnessing a story. According to Aristotle, Greek theater was entirely “choral,” meaning spoken by many voices, until the poet Thespis stepped forward as a solo voice. In many ways, the apocryphal story of Thespis reminds us of something uniquely human: listening to someone tell a story, whether that’s in a Greek amphitheater, on a blackbox stage, over radio waves, or around a campfire. That ancient transition, from many voices to one, echoes in Vaughn’s work. Like a modern-day Thespis, he stands alone onstage, blending tragedy and comedy into a singular, deeply human act of storytelling. His work allows us to experience that same catharsis, and perhaps as an antidote to isolation and loneliness.

As much as we love streaming movies and TV from the comfort of our own homes, communing with one another in a physical space asks us to show up as our fullest human selves by doing what we’ve been doing together almost since we gained the ability to speak: it asks us to be in physical space with story. But if storytelling is cathartic, does that mean it’s therapeutic? In *The Connection Cure* journalist Julia Holtz explores “social prescribing”: the idea that experiences of art, movement, and community can support mental and physical health. While not a replacement for medical care, these shared experiences – such as going to the beach with friends, on a scenic bike ride, or to the theater – can meaningfully improve our well-being. In that sense, the theater becomes a site of connection and care. At the risk of sounding hyperbolic, Holtz implies that the arts really *can* save lives, or at least improve their quality.



Baron Vaughn at Reading Workshop, Geva Theatre, 2025. Photo by Andrew Germuga.

During one performance in his second *Work Out Room* residency, Vaughn again began with stand-up – the missile scare and later impersonating his grandmother as a goose – before calling forth the specter of his mother. He shared that nothing brings your own childhood into focus like witnessing someone else’s, and as a father of young children, he has been focused on how to be a role model for them. That particular performance became a “dark night of the soul.” That night the audience laughed less but perhaps leaned in more: Vaughn was, in his own word, “catharting.” The next night, he went out on stage and succeeded in getting four to six LPMs, or “laughs per minute,” what every comic is chasing at every show. He said that after the previous performance feeling so vulnerable and exposed, he needed to “remember why I do this and make the audience laugh.” Those two performances are at the heart of what became his solo show, *Baron Vaughn: Cycle Breaker*, which walks the tightrope of memory play and stand-up comedy.

Vaughn works to dispel the stereotype of the “angry Black man” while still giving himself permission to be angry about the injustices he has endured. Through his work on stage and screen, he models *positive* masculinity. For centuries in Western culture, men have been socially indoctrinated to value toughness and confidence (masculine), while suppressing their emotionality (feminine). Studies have explored how gender norms have deeply fraught psychic impact, and that men who suppress their emotions as a means of “proving” their masculinity may be more susceptible to depression and anxiety. Vaughn takes a different approach: he allows himself vulnerability. He isn’t merely breaking a cycle in his own life by doing this, his work seeks to break a systemic cycle that harms everyone. *Baron Vaughn: Cycle Breaker* asks what happens if we face our traumas instead of avoiding them? What if we even learn to laugh at them?

After a career spanning *Mystery Science Theater 3000*, *Grace & Frankie*, independent film, and too many tour dates to count, Vaughn comes home to the theater that saved him as a young man, and allowed him to express his emotions and feel seen. When the lights come up, we gather together to witness Vaughn as Thespis, embodying the specifics of his past and present while allowing us to step into his shoes. Even if our lived experiences differ wildly, *Cycle Breaker* encourages us to expand our empathy by extending it not only to Vaughn, but to ourselves.



Baron Vaughn at *Cycle Breaker* cover shoot, 2025. Photo by John Schlia.

# UPCOMING EVENTS

## **BLACK IS BEAUTIFUL: ADAM EATON ART EXHIBITION**

**Now - June 7, 2026**

Adam Eaton's artwork will be Presented at Geva Theatre and in The Library Link Gallery located at the Central Library of Rochester & Monroe County (115 South Ave, Rochester, NY 14604). This exhibit will be on display in Geva's lobby from April through June 7, 2026. *Black Is Beautiful* is a fine art portrait photography exhibition by Adam Eaton, created to honor the beauty, dignity, and humanity of Black people. Rooted in community and visual storytelling, this exhibition invites viewers to slow down, reflect, and experience Black beauty celebrated across two locations in Rochester. More information about the artist: [adameaton.com/about](http://adameaton.com/about)

## **BLACK OUT AFFINITY PERFORMANCE**

**Sunday, May 24 - 2pm Performance**

Join us for a Black Out performance of *Baron Vaughn: Cycle Breaker* on Sunday, May 24th at 2PM, followed by a discussion led by Jeffrey McCune about navigating parenthood, with Johnathan Nthkethka joining the conversation. Celebrate this powerful production through an afternoon of affinity where we hope to provide a welcoming space for Black audience members and performers to enjoy this performance together. Non-Black-identifying patrons are welcome to attend.

## **TALKBACK SERIES WITH THE FREDERICK DOUGLASS INSTITUTE AND BLACK STUDIES, UNIVERSITY OF ROCHESTER**

Join us for a talkback series with the University of Rochester/Frederick Douglass Institute of Black Studies: Professors Jeffrey McCune and Jordan Ealey. See below for talkback dates and additional details. Each session will run approximately 25-35 minutes and is free and open to the public.

### **TALKBACK DATES**

**Sunday, May 10, Post 2pm Matinee**

**Saturday, May 16, Post-3pm Matinee**

**Sunday, May 24, Post-2pm Matinee**

### **MORE INFO**



# MUSIC COMES TO LIFE ON STAGE

SPRING CABARET

## *Simple Little Things:* with Olivia Hernandez



**JUN 25 - 27 2026 | FIELDING STAGE**

In this heartfelt solo cabaret, Broadway's Olivia Hernandez brings to life songs by Broadway and American Songbook icons including Richard Rodgers, Kander & Ebb, William Finn, Johnny Mercer, and more.

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

SUMMER CONCERTS

## **ELVIS MY WAY** **BRANDON BENNETT**

AN ARTISTS LUNGE LIVE PRODUCTION



**JUL 9 - 19 2026 | WILSON STAGE**

Celebrate the King of Rock 'n Roll with internationally acclaimed touring star Brandon Bennett.

## **GET HAPPY** **ANGELA INGERSOLL** SINGS **JUDY GARLAND**

AN ARTISTS LUNGE LIVE PRODUCTION



**JUL 23 - AUG 2 2026 | WILSON STAGE**

Backed by a dynamite band, Ingersoll delivers virtuosic vocals, passionate storytelling, humor, and heart.

**Ticket Prices start at \$28 (includes fees).**  
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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. Discounts are automatically applied at checkout using your patron account at [GevaTheatre.org](http://GevaTheatre.org), or call our Box Office at 585-232-4382 to purchase.



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# ANNOUNCING GEVA'S

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## A CHORUS LINE

SEP 09 – OCT 11

2026 | WILSON STAGE

Conceived and Originally Directed and Choreographed by MICHAEL BENNETT | Book by JAMES KIRKWOOD and NICHOLAS DANTE  
Music by MARVIN HAMLISCH | Lyrics by EDWARD KLEBAN  
Co-Choreographed by BOB AVIAN | Directed by ALAN PAUL  
A Co-Production with BARRINGTON STAGE COMPANY



## TOPDOG/ UNDERDOG

OCT 13 – NOV 22

2026 | FIELDING STAGE

By SUZAN-LORI PARKS  
Directed by JEFFREY L. PAGE

PATRICK PAGE  
**ALL THE DEVILS  
ARE HERE**  
HOW SHAKESPEARE INVENTED THE VILLAIN

JAN 13 – JAN 31

2027 | WILSON STAGE

Created and Performed by PATRICK PAGE  
Directed by SIMON GODWIN  
AN OCTOPUS THEATRICALS PRODUCTION



## Million Dollar ★ ★ Quartet ★ ★

FEB 23 – MAR 21

2027 | WILSON STAGE

Book by COLIN ESCOTT and FLOYD MUTRUX  
Original Concept and Direction by FLOYD MUTRUX  
Inspired by ELVIS PRESLEY, JOHNNY CASH,  
JERRY LEE LEWIS and CARL PERKINS  
Directed by SARAH HARTMANN

# 26/27 SEASON

Visit [GevaTheatre.org](http://GevaTheatre.org) to Learn More!



## PURPOSE

APR 06 – APR 25

2027 | WILSON STAGE

By BRANDEN JACOBS-JENKINS

Directed by AMINA ROBINSON

A Co-Production with PHILADELPHIA THEATRE COMPANY

## Laughs in Spanish

APR 27 – JUN 06

2027 | FIELDING STAGE

By ALEXIS SCHEER

A Co-Production with CITY THEATRE

## THE DA VINCI CODE

MAY 26 – JUN 27

2027 | WILSON STAGE

Adapted by RACHEL WAGSTAFF and DUNCAN ABEL

Based on the Novel by DAN BROWN

Directed by ELIZABETH WILLIAMSON

A Co-Production with BERKSHIRE THEATRE GROUP

### SPECIAL PROGRAMMING

ESL  
PRESENTS

## A Christmas Carol

NOV 18 – DEC 27

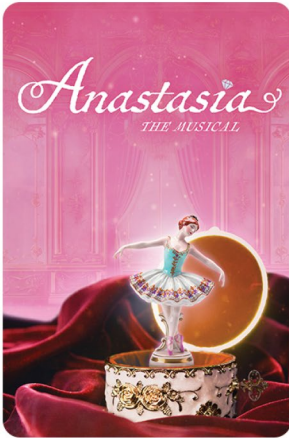
2026 | WILSON STAGE

By CHARLES DICKENS | Adapted by HARRISON DAVID RIVERS

In Collaboration with SALLY LOBEL

Original Direction by ELIZABETH WILLIAMSON

UP NEXT ON GEVA'S WILSON STAGE



MAY 27 - JUN 28

## *Anastasia: The Musical*

A Musical Journey to  
Home, Love, and Family

This Tony Award-nominated musical inspired by the beloved films takes us on a journey to the past. Iconic songs like "Once Upon a December", "Learn to Do It", and "Journey to the Past" transport us from the darkness of Soviet Russia to the opulence of Paris in the '20s, as Anya and new friends Dmitry, a handsome conman, and Vlad, a bumbling ex-aristocrat, hatch a plan to pass her off as Grand Duchess Anastasia to her grandmother, the Dowager Empress. But could it be that Anya really is the long-lost Romanov?

**LEARN  
MORE**



Join us at Geva's Bar  
and café, featuring

## The Kitchen!



**VIEW THE FULL MENU!**

*The bar and café are always open at  
least 2 hours ahead of performances.  
Visit [GevaTheatre.org](http://GevaTheatre.org) for full details.*



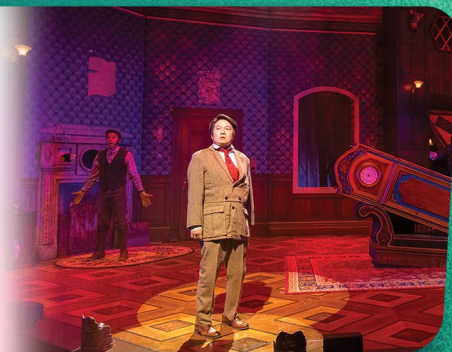
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## Flex

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6-Pack Flex, **\$425** (Seniors **\$389**)

8-Pack Flex, **\$567** (Seniors **\$519**)



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For a \$30 one-time joining fee, members receive up to two tickets per show at \$15 off each—covering the cost of membership with your first pair of tickets.



Unlock savings today! Call Geva's Box Office at 585-232-4382, or visit [GevaTheatre.org/Subscriptions](http://GevaTheatre.org/Subscriptions) to learn more.



IT'S TIME TO TAKE YOUR BOW!

# ENCORE

THE 25/26 SEASON SUMMER SOIREE

June 13, 2026 | 6 PM | Geva Theatre

Join us for a vibrant night of performance, connection, and celebration while reliving highlights from our 25/26 Season and get an exclusive first look at next year's shows!

Share great food and beverage while helping sustain Geva's Connectivity programs, supporting Education, Engagement, and Accessibility throughout our community.

## GET YOUR TICKETS NOW

by scanning the QR code with your phone's camera, or by visiting [gevatheatre.org/encore](https://gevatheatre.org/encore)



## BARON VAUGHN (*Himself!*)



Baron Vaughn is a force to be reckoned with in the world of entertainment. With a career that spans live comedy, acting, and directing, Baron's talent knows no bounds. As an actor, he's best known as "Bud", sharing the screen with Jane Fonda and Lily Tomlin on the longest-running hit Netflix series, *Grace & Frankie*. Baron lends his voice as "Tom Servo" in the recent seasons of cult-hit, *Mystery Science Theater 3000*. He's also a creative force behind the scenes, co-creating and co-hosting the groundbreaking Comedy Central showcase variety series *The New Negroes* with Open Mike Eagle. The show shined a light on both established and rising Black artists in comedy and music. In 2020, Baron continued to push boundaries with *Call & Response*, a limited series produced by Blavity and Funny or Die. Together with frequent collaborator Open Mike Eagle, he tackled the most pressing issues of the day in a series that was both thought-provoking and hilarious. Baron's deeply personal project *Fatherless*,

directed by the award-winning Dawn Porter, explores the impact of absent fathers on families and communities while he also endeavored to finally connect with his own absent father. As a stand-up comedian, Baron has been entertaining audiences for more than 20 years. He has two influential comedy recordings, *Raised by Cable* and *Blaxistential Crisis*, both available for streaming on all platforms. Baron's been showcased on Comedy Central's *The Half Hour* and *The Meltdown* with Jonah and Kumail, as well as on HBO's *2 Dope Queens*, Showtime's *SXSW Comedy*, and TBS' *Conan*. His comedic talents also shine as the host of Syfy Wire's comedy panel/game show *The Great Debate* (SYFY). Baron's headlining performances at major clubs and colleges throughout the US have led him to perform at renowned festivals including *Just for Laughs* (Montreal & Vancouver), *Life Is Beautiful* (Las Vegas), and the *New York Comedy Festival*. Together with Open Mike Eagle, Baron has taken the live version of their hit showcase *The New Negroes* on tour to numerous festivals, clubs, and theaters across the country. Baron has punched-up shows produced by IFC and Dreamworks, was selected for the inaugural *2016 Sundance New Voices Lab*, and of course, wrote on both *The New Negroes* and *MST3K*. Baron's directorial debut, the short film *So Much To Do* featuring Toni Trucks, can be seen in the horror anthology, *Scare Package*, on Shudder. Baron holds a BFA in Acting from Boston University.

## CREATIVE & ARTISTIC TEAM

**EVREN ODCIKIN (*Director*)** (he/him) is a Turkish-American director, writer, and arts leader based in NYC and San Francisco. A celebrated champion of historically-excluded voices in the American theater, his work is heart-centered, politically engaged, and centers joy as resistance. Select directing: Soho Rep, PlayCo, OSF, Alley Theatre, Geva, Guthrie, Berkeley Rep, Marin Theatre, Prague Shakes, and Northern Stage. Playwriting/translation: Cal Shakes, NYU Abu Dhabi, Golden Thread, Crowded Fire, and Custom Made. Leadership: Interim Artistic Director (2023) and Associate Artistic Director and Director of Artistic Programming (2019-23) at OSF; Director of New Plays at Golden Thread (2015-18). Awards: 2025 Iris Lab Fellow at UCSC; 2024-25 Artist-in-Residence at

Golden Thread; 2015 National Directors Fellowship. He is a proud Board member for Golden Thread and MENA Theater Makers Alliance. [odcikin.com](http://odcikin.com)

**TANYA ORELLANA (*Scenic Design*)** (she/her) designs performance spaces for theatre, opera, and immersive experiences. Her work has been seen in venues across the USA including Arena Stage, Berkeley REP, American Conservatory Theatre, The Huntington, The Guthrie, Pasadena Playhouse and The Greek Theatre. Select credits include *Fun Home* directed by Logan Ellis (The Huntington), *Octavio Solis' Mother Road* (Berkeley Rep) directed by David Mendizábal, *Shayan Loffi's What Became of Us* (Atlantic Stage 2) directed by Jennifer Chang, *María Irene Fornés' Fefu and Her Friends* directed by Pam MacKinnon and *For The People* by Larissa FastHorse and Ty Defoe directed by Michael John Garcés. She received her MFA in Scenic Design from CalArts and is

# WHO'S WHO

a recipient of the Princess Grace Fabergé Theatre Award. Tanya is a 2026 United States Artists Fellow.

**JARROD BARNES (Costume Design)** (he/him) Geva [*Cycle Breaker, How I Learned What Learned, The Color Purple*]. Atlanta Region Theater: Theatrical Outfit, The Atlanta Opera, Kenny Leon's True Colors Theater, Horizons Theater, Rob Jackson Presents, 7 Stages Theater, Dad's Garage Theater, Synchronicity Theatre, ART Station Theatre, Dominion Entertainment, Impact Theatre Atlanta, Georgia Ensemble Theatre, Actors Express Theatre, The Aurora Theatre. Other Regional: The 5th Avenue Theatre, Nashville Rep Theatre, KC Rep Theater, Theatre Latte Da, The Studio Theatre. Educational Work: Tri-Cities High School, New Manchester High School, The Weber School. TV/Film: Netflix, Swirl Films, TVOne, BET, MGM Films, Orion Pictures, Trilith Studios Dance: His Lane Productions, Bodytraffic Dance Company, Dallas Black Dance Theatre, Alvin Ailey American Dance Theater, Art, Hubbard Street Dance.

**XAVIER PIERCE (Lighting Design)** Professional credits include: Goodman Theatre (Chicago, IL), Steppenwolf Theatre (Chicago, IL), Chicago Shakespeare Theatre (Chicago, IL), Public Theatre (NYC), Oregon Shakespeare Festival (Ashland, OR), Guthrie Theatre (Minneapolis, MN), McCarter Theatre Center (Princeton, NJ), Long Wharf Theatre (New Haven, CT), The Alley Theatre (Houston, TX), Ford's Theatre (Washington, DC), Saint Louis Repertory Theatre (St. Louis, MO), Seattle Repertory Theatre (Seattle, WA), Arena Stage (Washington DC), Indiana Repertory Theatre (Indianapolis, IN), Arden Theatre (Philadelphia, PA), Philadelphia Theatre Co (Philadelphia, PA), Playmakers Rep (Chapel Hill, NC), Westport Country Playhouse (Westport, CT), Roundhouse Theatre (Washington, DC), Theatre Works (Palo Alto, CA), Asolo Theatre (Sarasota, FL), Alliance Theatre (Atlanta, GA), American Repertory Theatre (Boston, MA), Portland Center Stage (Portland, OR), George Street Playhouse (New Brunswick, NJ), Syracuse Stage (Syracuse, NY), Two River Theatre Company (Red Bank, NJ), Olney Theatre Center (Olney, MD), Intiman Theatre (Seattle, WA), Arizona Theatre Company (Phoenix, AZ), Florida Studio Theatre, Arkansas Shakespeare Theatre, Triad Stage (Greensboro, NC & Winston Salem, NC), Charlotte Children's Theatre (Charlotte, NC), Crossroads Theatre (New Brunswick, NJ). Xavier Pierce is a graduate

of New York University Tisch School of the Arts MFA in Design Stage and Film and was an apprentice at the Santa Fe Opera.

**BRANDON WOLCOTT (Sound Design & Composition)** (he/him) is a Brooklyn based sound designer, composer and DJ. His work has been felt and heard at dozens of venues in the U.S. and around the world, including: BAM, The Public Theater, Lincoln Center, Park Avenue Armory, The Shed, Mass Moca, La Mama ETC, Invisible Dog, 3LD, PSI22, Playwrights Horizon, Clubbed Thumb, Walker Museum, Fusebox, A.R.T., Mark Taper Forum, CTG, La Jolla Playhouse, Salzburg Festival, Noordezon, Edinburgh Festival, Le Pombidou and many more. As a sound designer and composer, Brandon has collaborated on a diverse array of projects, including work in dance, theater, installation and film. Collaborations include 600 HIGHWAYMEN, Marina Abramovic, Laurie Anderson, Geoff Byrne, Taylor Mac, Faye Driscoll, David Sobelle, Kevin Newbury, Lee Sunday Evans, Lila Neugebauer, Lear DeBessonnet, Taibi Magar, Tyne Rafeli, and many others...

**FIONA KYLE (Dramaturg)** (she/her) Dramaturgy: *Jane Eyre* (Oregon Shakespeare Festival, Geva Theatre, Hartford Stage); *Baron Vaughn: Cycle Breaker, Little Women, Dial M for Murder* (co-pro with Dallas Theatre Center), *Newtown* (Geva Theatre); *small quiet good, Family Tree, Leviathan* (Clay & Water Playwright's Retreat, Clamour Theatre Company); *Randy's Dandy Coaster Castle, Faculty Portrait* (3B Development Series at IRT Theater); *Cloud 9, The Comedy of Errors, The Piano Lesson, Having Our Say* (co-pro with Long Wharf Theatre), *A Christmas Carol* (Hartford Stage); *Bomber's Moon* (Williams Street Repertory); *Beneath the Gavel* (Bated Breath Theater Company at 59E59); *The Lily's Revenge, The Shape She Makes* (American Repertory Theater); *Boxcutter Harmonica* (Minnesota Fringe Festival); *BACK* (Poetic Theatre Productions). Associate Dramaturg: *Russian Troll Farm* (Geva Theatre). Assistant Dramaturg: *Queens for a Year, Anastasia, Rear Window* (Hartford Stage).

**CHARLES K. BAYANG (Production Stage Manager)** (he/him) is happy to be back at Geva after working on this season's production of *Sancocho* as well as work in the cabaret season (*Merry & Bright* and *Sweethearts & Standards*). His work in stage

management has been seen at numerous theatres including PlayMakers Repertory Company, Virginia Stage Company, Virginia Theatre Festival, Studio Arena Theatre, Merrimack Repertory Theatre, Dallas Theatre Center, Dallas Children's Theater, Huntington Theatre Company, and Hartford Stage. Charles holds an MFA from University of Alabama/Alabama Shakespeare Festival and has been a member of Actors' Equity since 1997.

**MEGHAN CLARK (Production Assistant)**

(she/her) Geva Theater: *Sancocho*, *A Christmas Carol*, *Beautiful: The Carole King Musical*, *Little Women*, *Young Frankenstein*. Rochester Community Players: *A Midsummer Night's Dream*. Bay Street Theater: *Young Frankenstein*, *Mike Birbiglia: Please Stop The Ride*. URITP: *Othello*, *Our Town*, *URPerforming!*, *24@Todd* Play Festival, *The African Company Presents King Richard III*. Thank you to my family and friends for encouraging me to follow my heart and supporting me every step of the way from all over the world—everything I do is for all of you!

## 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 (AC<sup>3</sup>) and serves on the Board of the Rochester Downtown Development Corporation.

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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.

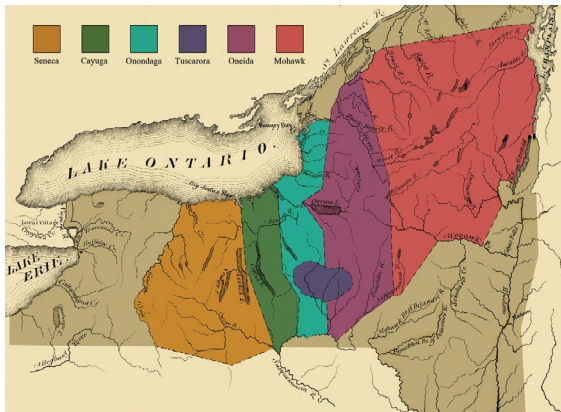
For more information: [GevaTheatre.org](http://GevaTheatre.org).

# 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](http://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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