



GEVA THEATRE'S 25/26 SEASON SPONSOR

FURLOUGH'S PARADISE

By **a.k. payne**
Directed by **Jasmine B. Gunter**

APRIL 14 - MAY 10, 2026

Geva
THEATRE

Honorary Season
Producer





—THE MUSIC OF— LED-ZEPPELIN

**CLASSIC ROCK
MEETS
SYMPHONIC
FORCE
AT KODAK
CENTER**

WED
APR 22
7:30 PM

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Brent Havens, conductor

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THANK YOU TO OUR SPONSORS FOR *FURLOUGH'S PARADISE*



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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

Tuesday-Saturday: Noon-6:00PM

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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

Marcel Proust wrote in *In Search of Lost Time* that each new great artist “seems to be the native of an unknown country” and that when we experience their work, we are hearing them singing the songs of their homeland, which are like no other music. Every once in a while, I read a new play by a playwright whose work I haven’t encountered before, and I’m reminded of that quote—I feel as though I’ve entered a new world whose music I haven’t yet heard.



That was very much my experience when I read a.k. payne’s beautiful *Furlough’s Paradise* last year. Across the board, Geva’s curation team was all deeply compelled by their writing, and clearly, we weren’t alone. *Furlough’s Paradise* won last year’s prestigious Susan Smith Blackburn Prize, and with this play, a.k. was named one of *Variety’s* 10 Storytellers to Watch in 2025.

Geva’s Resident Director/Associate Producer Jasmine B. Gunter is directing *Furlough’s Paradise* here and has put together a wonderful team for this production, which is one of three productions of the play running simultaneously around the country this spring. I’m especially excited to have the University of Rochester’s Jordan Ealey as dramaturg on this production, as we are continuing our partnership with the U of R’s Frederick Douglass Institute and Black Studies on a series of talks expanding the conversation around Geva’s programming.

Whether you’re seeing the performance on one of the conversation dates or not, please join us for these talk backs around both *Furlough’s Paradise* and our upcoming world premiere production of Baron Vaughn’s *Cycle Breaker*, as we deepen our understanding of both plays and their contexts! For more information about these talkbacks, please visit GevaTheatre.org/events.

We’re delighted to have Adam Eaton’s beautiful photographs up on the walls of our lobby this spring, as part of his citywide *Black is Beautiful* exhibition series. Our Director of Connectivity, Jacqueline Raymond Wegman, is also piloting a workshop around *Furlough’s Paradise* in collaboration with Spiritus Christi Prison Outreach at Jennifer House in conjunction with the play, and we’re excited for that new partnership.

I want to extend our deep thanks to all our partners, and especially to our Season Sponsor ESL Federal Credit Union, Honorary Season Producer Dr. Dawn Lipson, Executive Producer Long Construction NY LLC, our Media Sponsors News 8 WROC and 103.9 WDKX, Opening Night Sponsors Carnegie Cellars and Shree Pandya, Official Storage Sponsor Buckingham Properties, and our Official Vehicle Sponsor Vision Automotive Group.

Thank you, and enjoy the show!



Elizabeth Williamson
Artistic Director



PRODUCTION CREDITS



ELIZABETH WILLIAMSON
Artistic Director

JAMES HASKINS
Executive Director

Presents

FURLOUGH'S PARADISE

By **a.k. payne**

Directed by **JASMINE B. GUNTER**‡

Scenic Design
REGINA GARCIA†

Costume Design
DAVID AREVALO†

Lighting Design
SEOJUNG JANG†

Sound Design
EVDOXIA RAGKOU†

Dramaturg
JORDAN EALEY

Movement Consultant
JAYME BERMUDEZ

Casting Director
CALLERI JENSEN
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Production Stage Manager
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ACKNOWLEDGEMENTS

Furlough's Paradise is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

World Premiere Produced by Alliance Theatre, Atlanta, GA.
Tinashe Kajese-Bolden, Jennings Hertz Artistic Director
Christopher Moses, Jennings Hertz Artistic Director
Mike Schleifer, Managing 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)

Mina..... Cloteal L. Horne*
Sade..... Shunté Lofton*

UNDERSTUDIES

Understudy Mina/Sade..... Jade Hill

APPROXIMATE RUN TIME

80 minutes (no intermission)

ADDITIONAL PRODUCTION CREDITS

Sign Interpretation Coordinator..... Luane Davis Haggerty, Ph.D
Director of Artistic Sign Language..... Tamara Walton
Sign Interpreters..... Aliana Guidice, Danny Huntley
Open Captioner..... Samantha Geffen
Audio Descriptor Coordinator and Consultant..... Rene Latorre
Audio Descriptor..... Dave Baxter
Overhire Deck Crew..... Isabella Smith
Overhire Props Artisan..... Butch Kane
Overhire Wardrobe Crew..... Madeleine Winter

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.



LORT 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.

DIRECTOR'S NOTE

*I found god in myself
& I loved her/ I loved her fiercely
& this is for colored girls who have
considered suicide/but are moving to the ends
of their own rainbows*

FOR COLORED GIRLS - Ntozake Shange

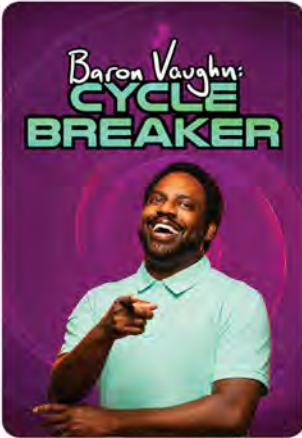
This story isn't an ending, despite it being shrouded in death and grief. For me, it's the beginning. This play holds a lot of meaning for me because it reminds me of my own beginnings. When I first read *Furlough's Paradise*, I was deeply moved, not only by the poetry, the characters, and the world. But how much Mina and Sade felt like my childhood. I felt like I was looking into the perfect mirror. My mother and aunt lived in the same house, growing up, which meant that my 2 cousins (eventually 3) and I were raised as siblings. Just like Mina and Sade, we loved cookie crisp. We loved watching the *Proud Family*, *The Fresh Prince of Bel-Air*, and the *Cheetah Girls*. We sang in the church choir with my grandmother every Sunday and then went to McDonald's for ice cream afterwards. Our favorite thing to do together was play Super Mario Bros on the Wii and then try to kill each other out of spite to make the other person mad. As children, we were so close. As adults, we have grown apart. They stayed in our hometown, and as for me, like Mina, I left home for college as my family's "chosen one". What I understood deeply about this play is the experience of being so close to someone and being torn apart from each other. Grief is so deeply rooted in this play, but this story isn't just about the grief of the dead. It's about the grief of the living. Of the time past. Of the distance in between. Of all the things lost. Of the words not said. In death, there is no atonement, but in life, there is room to grow and room to heal.

When we meet Sade and Mina, one is back from their sunny, dissonant life on the West coast, and the other is on a 3-day furlough from prison. Both inhabit Mina's shabby apartment to attend the funeral for their last remaining relative besides themselves, Sade's mother. Over the course of the play, we see these two estranged cousins delve into their grief and fall back into each other.

As this story unfolds, I ask myself: how do we get to the end of our own rainbows? We watch as Mina and Sade search for paths towards their own rainbows. Paths towards love. Towards healing. Towards utopia. Through design, we have created the conditions in which these two characters are able to open up to each other, be vulnerable, and grieve. To be at the start of their rainbows. We as the audience don't get to see those full journeys. The ways in which they will be changed, and in turn, change the world. Part of starting our own rainbows means going back to the root. Looking at the beautiful nostalgia but also delving into those painful places. That has made us who we are. Traveling back to the root can propel us forward, towards healing, self-agency, and freedom.

- Jasmine B. Gunter
Director

UP NEXT ON GEVA'S FIELDING STAGE



APR 28 - JUN 07

Baron Vaughn: Cycle Breaker

Parenthood, Forgiveness, and Laughter

Nothing brings your own childhood into focus like raising your own children. Married 40-something father, Baron Vaughn digs into his own past to understand how it formed him and how he'll approach parenthood in his funny and deeply human solo show. Baron explores his relationships with his parents and grandparents as he uncovers the values he wishes to instill and the damage he'd rather not pay forward to his own children. Part stand-up comedy, part memory play, *Baron Vaughn: Cycle Breaker* is a meditation on family and what it takes to truly break a cycle.

LEARN
MORE



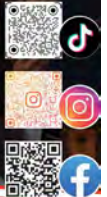
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Searching for Utopia: Dreaming in *Furlough's Paradise*

By Jordan Ealey

An oft-repeated question by prison abolitionists is some version of: "What is the world you want to see?" a.k.a. *payne's Furlough's Paradise* does not exactly provide a full answer to this question, but instead brings you into the world of dreams; it is the play's narrative drive and dramaturgical heartbeat. Throughout the text, dreams are a recurrent dramatic moment. *payne* creates pockets for Mina and Sade, moments where they dance, chant, and dream together. These points in time function as embodied provocations, rests, and reflections. It is in these interstices that we experience the depth of *Mina and Sade's* connection—no matter how physically and emotionally distant they are—as they stumble through it all imperfectly, but together.

The dream work that happens in *Furlough's Paradise* is not the internal, insular, and individualized practice that is often instilled in us; each person has their own dreams, isolated from reality and done in solitude. Perhaps you may relay the contents of the dream after it has already happened, but it is yours and yours alone. Instead, *payne* shows us dreaming as a collective praxis. Historian Robin D.G. Kelley names this practice "freedom dreams" in which he considers the radical potential of dreaming *communally*. Dreaming together emerges in moments such as them moving together, remembering their childhood games, watching *The Cheetah Girls*, reading *for colored girls who have considered suicide when the rainbow is enuf*. *payne* takes these quiet and quotidian moments and makes them revolutionary.

The dreams are used less for the typical purpose of "moving a story along" but rather to illustrate what Ntozake Shange (playwright of *for colored girls*) calls "the poetry of a moment." The dreams in *Furlough's Paradise* encourage us to slow down and luxuriate in these ephemeral moments, to use our dreams not simply as an escape from reality but as a reason to continue on. *payne* asks us to hold *Mina and Sade's* dreams with care and, in turn, to muster up the courage to dream our own dreams, to create our own utopias. How might we balance the pace of our production to oscillate between the momentum and urgency of Black liberation and equally savor the intentional slowness of dreams?

payne's journey to playwriting began when they were young as they recall "[falling] in love with the expansiveness of this form, its ability to bring people in, to hold a room even for an instant, even for an hour, to hold our gaze, and in that holding—to ask us to imagine together." They achieve this vision (or "blueprint" as they may call it) in *Furlough's Paradise*, at once a slow unfurling mediation and a rapid, urgent, and immediate call to action. For about 90 minutes, audiences are invited to experience the imaginations of two Black femmes who are trying to rediscover their softness in a hard world. We get to see their respite, the messiness of reunion, and the beauty and



Cover of *for colored girls... by Ntozake Shange*.

pair of communion. In the spirit of *for colored girls*, *Furlough's Paradise* functions as a choreopoem, where the creative blend of sound, movement, and dialogue is both sturdy enough to hold Mina and Sade and malleable enough to grow along with them.

The worlds of these cousins could not be more different. We meet Mina as a successful Google employee, looking for a space to embrace their own vulnerability and Sade, currently incarcerated, whose fiery charisma and openheartedness has not been quelled by her dire circumstances. As they return to one another after such a long period of separation, payne reminds us that no matter how far we may get, there's just something about home. While the two's relationship might feel asymptotic, eventually, we may find, they have to seep into each other.

"Utopia" is a recurring theme in *Furlough's Paradise*. Far from the 19th century transcendentalist experiments of the Ralph Waldo Emerson and Henry David Thoreau variety, utopia emerges in Black critical and cultural perspectives as both an acknowledgement how our current conditions limit this vision, and yet there's a relentless pursuit of it anyway. To dream of the future often involves living inside of "hope," where one wishes and is excited for what is to come. In her book, *Black Utopias: Speculative Life and the Music of Other Worlds*, Jayna Brown offers her notion of "utopia"—as "the moments when those of us untethered from the hope of rights, recognition, or redress here on earth celebrate ourselves as elements in a cosmic effluvia."¹ Rather than rely on purely on aspiration, in Brown's view, Black people have no choice but to live out their futures. While Mina and Sade share their own dreams, their own versions of utopia, but Mina, toward the play's end reminds Sade to "please don't stop including me in your utopia." How do we create a world that honors the public privacy of their dream work? That support their dreams but brings us all into them, too?

According to Prison Policy Institute, Black and Native women are overrepresented in the US's prison population and Black lesbian and bisexual women are specifically disproportionately impacted. Thus, Sade's story is unfortunately not a novel one. As prison abolitionist and scholar Ruth Wilson Gilmore says, "Abolition is about presence, not absence. It's about building life-affirming institutions...abolition's goal is to change how we interact with each other and the planet by putting people over profit, welfare over warfare, and life over death." Thinkers such as Angela Davis and Phillip McHarris implore us to reimagine institutional structures that punish and discipline people rather than offer new ways to create safety and not throw people away. Importantly, we never find out why Sade is incarcerated. payne, rather, allows us to get to know Sade's personality, things that make them laugh, the people they love, their future life. As Sade reminds Mina in the play, incarceration is not the end of her life.

While *Furlough's Paradise* is not a direct indictment of our US justice system, it is designed for us to rethink our relationship to those impacted by its harm and violence and to question if we can create something much more "life-affirming." *Furlough's Paradise* teaches us to build our worlds better, to dream our dreams bigger, and, maybe—just maybe—we can find our own utopias: in a bowl of Cookie Crisp, a fort with our cousin, or an end to mass incarceration.

¹Jayna Brown, *Black Utopias: Speculative Life and the Music of Other Worlds* (Durham: Duke University Press, 2021): 1-2.

MUSIC COMES TO LIFE ON STAGE

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Simple Little Things: with Olivia Hernandez



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AN ARTISTS LUNGE LIVE PRODUCTION



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UPCOMING EVENTS

Black Is Beautiful: Adam Eaton Art Exhibition

Monday, April 20 - From 6-8pm

Join us in Geva's lobby with live music by the band *Night and Day* lead by Candice O'Connor. 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) from April-June. *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

Black Out Affinity Performance

Sunday, April 26 - 2pm Performance

Join us for a Black Out performance of *Furlough's Paradise* on Sunday, April 26th at 2PM followed by a discussion led by dramaturg Jordan Ealey, with Philip McHarris 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, April 26, Post 2pm Matinee

Saturday, May 2, Post-3pm Matinee

Sunday, May 10, Post-2pm Matinee

MORE INFO





GEVA THEATRE'S 26/27 SEASON SPONSOR

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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 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

NextGenGeva

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VIEW THE FULL MENU!

*The bar and café are always open at
least 2 hours ahead of performances.
Visit GevaTheatre.org for full details.*



CAST

CLOTEAL L. HORNE (*Mina*) (she/her) Select credits: Off-Broadway/New York: *The Convent of Pleasure* (Red Bull Theatre); *Cross that River* (Marcus Garvey Amphitheater); *The Steadfast* (Slant Theatre); *Dirty Blood* (Billie Holiday Theatre). Select



Regional Credits include: *Fires in the Mirror, Solo Performer* (Long Wharf/ Baltimore Center Stage); *Crumbs from the Table of Joy* (Crossroads Theatre), *Fat Ham* (Virginia Stage Co.); *The Bluest Eye* (Huntington); *She A Gem* (NYTW). *Blues for an Alabama Sky, Black Odyssey* (Trinity Rep.) *Hang* (S& Co.); *Saturday Night/Sunday Morning* (LyricStage, Elliot Norton Nominee) TV: *Grey's Anatomy, GS, Seasons 19 and 20*. Film: *Stay Here with Me* (Tuli Media), *The Promotion* (C1 Media), *What We Owe Each Other* (RISDI), *Driving While Black Magic*. I am a product of my grandmother's prayers + my ancestors' wildest dreams. Glory be. B.F.A BU and an M.F.A in Acting from Brown /Trinity. cloteallhorne.com

SHUNTÉ LOFTON (*Sade*) (she/her) is beyond grateful to be making her Geva Theatre debut! Previous credits include five seasons with the Colorado Shakespeare Festival where she played Lady Macbeth in *Macbeth*, Mistress Ford in



The Merry Wives of Windsor, Cordelia in *King Lear*, Julia in *The Two Gentlemen of Verona*, and Constance in *King John*. She also worked at the American Shakespeare Center in Staunton, Virginia, where she performed in 22 productions. Her selected regional credits include Opal in *Fat Ham* and Jane in *Pride and Prejudice* (Cleveland Play House). She recently finished touring with The Acting Company and can be seen on NBC's *The Hunting Party*. She received her MFA from the Case Western Reserve University/Cleveland Play House and is a proud member of Actors' Equity. She is represented by Dani Super Management.

JADE HILL (*Understudy Mina/Sade*) (she/



her) is a Rochester-based performer making her debut at Geva Theatre. Recent credits include Lorelle in *Dreamgirls in Concert* (Blackfriars Theatre), Alyssa Greene in *The Prom* (JCC CenterStage), and Dragon in

Shrek the Musical (Webster Theater Guild). Additional performances include *Beautiful: The Carole King Musical, Seussical*, and various concert productions throughout the Rochester community. Jade has performed at Carnegie Hall with the Bach Children's Chorus and as a backup vocalist for Josh Groban. A versatile Soprano/Alto with a strong belt, she continues vocal training locally. Outside of the theater, Jade works with adults with developmental disabilities and in childcare, and enjoys playing piano, ukulele, and guitar.

CREATIVE & ARTISTIC TEAM

a.k. payne (*Playwright*) (they/she) is a playwright, artist-theorist, and theatremaker with roots in Pittsburgh, Pennsylvania - and the winner of the 2025 Susan Smith Blackburn Prize for her play *Furlough's Paradise*. Their plays love on and engage the interdependencies of Black pasts, presents and futures and seek to find/remember language that might move us towards our collective liberation(s). They hold a B.A. in English and African-American Studies from *Yale College* and an MFA in Playwriting under Tarell Alvin McCraney from *fka Yale School of Drama*. A 2023-2024 *Van Lier New Voices Fellow*, their work has been a finalist for the L. Arnold Weissberger New Play Award and a 3x finalist for the *Susan Smith Blackburn Prize*, the largest international prize for women+ playwrights. Their work has been developed with the O'Neill National Playwrights Conference, The New Harmony Project, Great Plains Theater Conference, and Manhattan Theater Club's Groundworks Lab. She is currently a resident artist/fellow with *National Black Theatre's I AM SOUL Playwrights Residency* and *Advancing Black Arts in Pittsburgh* (Pittsburgh Foundation). They are a proud graduate of Pittsburgh Public Schools; grandchild of the U.S. Great

WHO'S WHO

Migration; descendant of a music teacher and a carpenter, who both march every year with their unions in Pittsburgh's Labor Day parade; an nb & genderqueer abolitionist affected in community by the "New Jim Crow;" and of a great lineage of Black women storytellers and living-room archivists; all of which deeply informs, uplifts and amplifies their work as a playwright, community organizer and spacemaker. akpayne.com/about

JASMINE B. GUNTER (Director) (she/her) is the current Resident Director/Associate Producer at Geva Theatre in Rochester, NY. In spring of 2024, Jasmine finished her studies as an MFA directing candidate at Northwestern University. She was the 2021 recipient of the Hangar Directing Drama League Fellowship, the 2020 recipient of the Leighton M. Ballew Directing Scholarship, and a proud SDC associate member. Recent directing credits include *The Love Object* (Story Theatre), *Dracula: A Feminist Revenge Fantasy*, *Really* (Northwestern University), *The Revolutionists* (Northwestern University), *Lost Girl* (Hangar Theatre), *The Wonderful Wizard of Oz* (Hangar Theatre), *Hedda Gabler* (Northwestern University) *Wine in the Wilderness* (Northwestern University), *Intimate Apparel* (SUNY Brockport), *Ghost Story* (Kane Repertory Theatre), *Lines in the Dust* (Geva Theatre), *Reroute* (24 Hr Plays: Nationals).

REGINA GARCIA (Scenic Design) (she/her) is a Chicago-based scenic designer from Puerto Rico. She has had long standing relationships with the Latinx theater's renowned Teatros including Repertorio Español, the Puerto Rican Traveling Theater, Teatro Vista and Pregones Theater. Recently completed projects include collaborations with South Coast Rep, the Goodman Theatre and Timeline Theatre in Chicago, and Indiana Repertory. Regina is also a Fellow of the NEA/TCG Career Development Program for Designers, and a Regional Associate member of the League of Professional Theatre Women. She is the Head of the Scenic Design program at The Theatre School, DePaul University; and a founding organizational member of La Gente: The Latinx Theatre Production Network together with Tanya Orellana (PGFUSA '2016) Regina is the recipient of USITT's 2025 Distinguished Achievement Award in Scenic Design. garciaportfolio.com

DAVID AREVALO (Costume Design) (he/him) is a Texas-born costume designer and maker whose work is grounded in collaboration, slow process, and the transformation of materials and expectations. He is excited to make his Geva Theatre debut with such a powerful team of storytellers. Upcoming: *Zapata* - Zach Theatre; Previous (Selected): *Aztlán* - Magic Theatre; *Private Lives* and *The Night Shift Before Christmas* - Alley Theatre; *What the Constitution Means to Me* - OKC Rep; *Riding the Currents of the Wilding Wind* - Pregones; *Selling Kabul* - Northlight Theatre; *Don't Let the Pigeon Sing Up Late!* - The Kennedy Center. David is the head of the MFA program in Costume Technology at the University of Texas at Austin. darevalo.com

SEOJUNG JANG (Lighting Design) (she/her) is a lighting designer working across theatre, musicals, opera, and dance. Originally from South Korea, she earned her MFA in Lighting Design from Northwestern University in 2024. Her credits include *Pot Girls*, *Mirrored Pool*, *Birds of North America*, *Happy Birthday Mars Rover*, *Passion*, *Gorgeous*, and *The Love Object*. In 2025, she received the USITT YDMT Barbizon Jonathan Resnick Lighting Design Award and Opera America's Robert L.B. Tobin Director-Designer Prize.

EVDOXIA RAGKOU (Sound Design) (she/her) Geva Theater Debut. Off-Broadway: *Nothing Can Take You From The Hand Of God* / Playwrights Horizons, *Maybe Tomorrow* / A.R.T. New York Theaters, *In Love And Struggle Vol 3: The Future is Around Us* (asst.) / Audible Theater, *DAPHNE* (asst.) / Lincoln Center LCT3. Regional: Potrero Stage, Weston Theater Company, TheaterWorks Hartford, Yale Repertory Theater. evdoxiaragkou.com

JORDAN EALEY (Dramaturg) (they/she) is a multidisciplinary Black feminist artist-scholar. A practicing dramaturg, they have worked with institutions such as WAM Theatre, True Colors Theatre Company, PlayPenn, Round House Theatre Company, Mosaic Theatre Company, Theatrical Outfit, and Hush Harbor Lab, among others. Jordan co-hosts and co-created *Daughters of Lorraine*, a Black feminist theatre podcast, which is supported by HowlRound Theatre Commons. They are an Assistant Professor of Black Studies at the University of Rochester and are currently completing a book on Black women's music-

theatre. A playwright and librettist, Jordan's work has been developed with Echo Theatre, Redhouse Arts Center, Black Women on Broadway, Single Carrot Theatre Company, The Keegan Theatre, and more. Proudly blending art and activism, Jordan is an Artist Ambassador with the New York Civil Liberties Union.

JAYME BERMUDEZ (Movement Consultant) (he/him) is a Rochester, NY-based theater and dance artist whose work is rooted in storytelling through movement. For over 20 years, he has worked closely with underrepresented youth, creating spaces where they can be seen, heard, and challenged—using dance and theater as tools for expression, growth, and connection. His work is driven by a commitment to community, culture, and giving young people the language to tell their own stories. As Assistant Artistic Director of Borinquen Dance Theatre, he continues to shape work rooted in culture, rhythm, and community—building bridges between tradition and contemporary expression. His collaborative work spans institutions and neighborhoods, including *Pedro and the Wolf* (Borinquen Dance Theatre, Geva Theatre, and the City of Rochester), *The Wizard of Oz* (Geva Theatre), *Once on This Island* (Blackfriars Theatre), and *In the Heights* (NTID/RIT), a groundbreaking production centering Deaf performers. Jayme returns to Geva Theatre as Movement Consultant for *Furlough's Paradise*, where he explores how the body carries memory, survival, and the quiet architecture of transformation.

JUANCARLOS CONTRERAS (Production Stage Manager) (he/him) is a DC based stage manager who is happy to be in upstate New York with Geva. He worked as the assistant stage manager to the DC premier of *The Inheritance Part 1 & 2* at Round House Theatre. He also was the Production Stage Manager for the world premier of *Akira Kurosawa Explains his Movies and Yogurt (with live and active cultures!)* at Woolly Mammoth. Other production credits include ASM for *Kunene and the King* at Shakespeare Theatre Company and *And Then There Were None* at Everyman Theatre. He has worked three seasons as a stage manager at the Oregon Shakespeare Festival with some highlights being *Lizard Boy* and *Romeo & Juliet*.

KRISTEN LARSON (Assistant Stage Manager) (she/her) is delighted to make her Geva debut! Most recently Krissy was PSM for *The Mousetrap* at Gulfshore Playhouse. 13 seasons with Alley Theatre in Houston where favorite credits include: *The Glass Menagerie*, *Noises Off*, *Edward Albee's Seascape*, *Clue*, *Sweat, 1984*, *The Humans*, *Twelfth Night*, *The 39 Steps*, *A Midsummer Night's Dream*. Assistant Director for Alley's 2020-21 digital works *Medea*, *An Enemy of the People*, and *A Christmas Carol*. World Premieres: *The Body Snatcher*, *Little Comedies*, *Lover Beloved* (w/ Susanne Vega), *Syncing Ink* (Alley Theatre), *The Road Weeps*, *The Well Runs Dry* (Perseverance Theatre), *The Last Duck* (Jackalope Theatre), *Hit The Wall* (The Inconvenience). Even more work with TUTS, Stages Theatre, and Forestburgh Playhouse. Krissy would like to know your astrological big three. Proud member of AEA. For Matt and Ten, always.

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

WHO'S WHO

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.

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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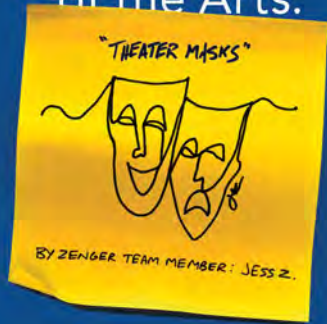


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GOVERNMENT SUPPORT

Geva Theatre gratefully acknowledges the support of



The New York State Council on the Arts, with the support of Governor Kathy Hochul and the New York State Legislature



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SAVE THE DATE!

ENCORE

THE 25/26 SEASON SUMMER SOIREE

Saturday, June 13, 2026

Geva Theatre

Join us in celebrating the 25/26 season, featuring performances from stars across the season, students from our 2025 Summer Academy program, an exclusive peek of a show from the upcoming season, and the presentation of the Linda Cornell Weinstein Legacy Award.

Suggested Dress: Dress in your favorite Summer Chic Attire, or step into the spotlight in an outfit inspired by one of our 25/26 Season Shows! Prizes for Best Dressed will be given out during the event.

For more information visit gevatheatre.org/encore



GIVE NEW MEANING TO WHAT TRULY MATTERS.

At ESL, we believe in the worth of our collective strength — to uplift the whole community and help you thrive where you belong.

ESL is proud to support **Geva Theatre** because creativity connects us all.

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