



PLOT POINTS IN OUR SEXUAL DEVELOPMENT



CW'S 4400



THE DAUGHTERS



# Ezra Reaves

SAG  
AEA



COLLECTIVE RAGE



THE SPEAKEASY



# About Ezra

Ezra Reaves (they/them) is a professional actor, comedian, and performance artist. They recently joined the cast of the GLAAD-nominated television show 4400 on the CW in the role of "Farraday" and made network television history as a trans masc actor acting opposite another trans masc actor in an episode written and directed by queers.

As a theatre performer, they have toured nationally and internationally, from Edinburgh to Melbourne to New Dehli, and performed literally thousands of shows.

As a comedian, Ezra has opened for Janeane Garofalo, Bob Odenkirk, John Hodgman, Paul F. Tompkins and even shared the stage with Michael Ian Black at SF Sketchfest.



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# PRESS

## 2021

### San Francisco Chronicle

**Review: 'Plot Points in Our Sexual Development' starts as a gossip sesh, turns into couples therapy**

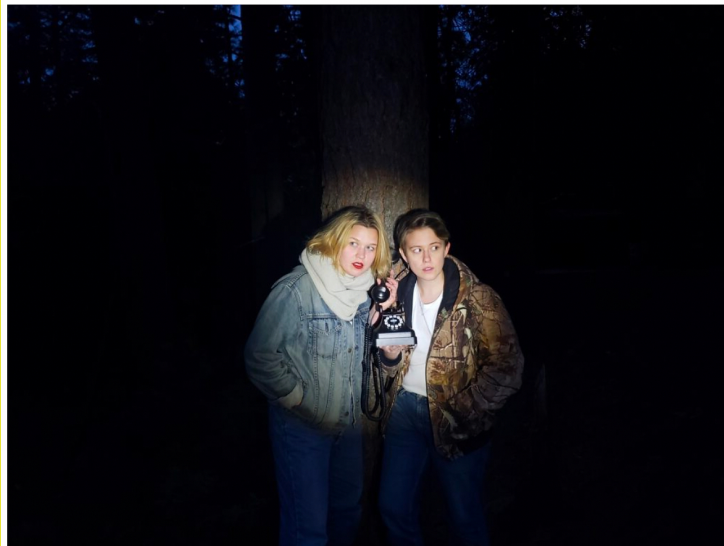
Lily Janiak | November 20, 2021 Updated: November 22, 2021, 1:18 pm



Cecily (Akaina Ghosh, left) and Theo (Ezra Reaves) trade stories about their sexual past in New Conservatory Theatre Center's "Plot Points in Our Sexual Development." Photo: Lois Tema / New Conservatory Theatre Center

### San Francisco Chronicle

**Automated phone tree becomes theater in S.F. Neo-Futurists' first full-length show**



Amy Langer (left) and Ezra Reaves, of the San Francisco Neo-Futurists, created "The Program," a show performed entirely on the phone. Photo: William Caldwell, San Francisco Neo-Futurists

In normal times, the 8-year-old ensemble's shtick is to perform 30 ever-changing short plays in 60 minutes — a joyous, rambunctious **race against the clock** that it's kept up monthly since the pandemic hit. Now, members Ezra Reaves and Amy Langer have created the troupe's longest offering yet: a 45-minute piece called "The Program," performed entirely over the phone.

The show, inspired by the maddening experience of being caught in an automated voice menu, speaks to the acute alienation of our time, when the voices of corporate robots might supply the only interaction we get all day.

The conceit is akin to that of 600 Highwaymen's "A Thousand Ways," in which an automated operator guides two human callers through conversation. With "The Program," too, Reaves and Langer hint that a real, live human eventually disrupts the proceedings.

### THE DAILY CALIFORNIAN

THEATER FRIDAY, JULY 2, 2021  
**SF Neo-Futurists' 'World Pride Wrench' 2021 is quality, quick-witted and quintessentially queer**



BY JOY DIAMOND | STAFF

LAST UPDATED 5 HOURS AGO

This unique style allowed for comedic, more heavily produced works such as the sixth play, "Eat Yer Veggies," in which troupe members sensually chomped on genitalia-suggestive vegetables. It also afforded candid, personal storytelling such as that of Play 26, "Is This the Moment I Finally Open This Box...," in which Neo-Futurist Ezra explained their hesitancy to open a box of long sought-after testosterone. These wildly different tones were employed not only within the same show and the same hour, but often back-to-back.

## 2019-2020

### San Francisco Chronicle

**Review: Jill-on-the spot performance adds to 'The Daughters'**

Lily Janiak | October 19, 2019 Updated: October 22, 2019, 11:59 am



In 1955, the first meeting of the Daughters of Billie gets off to an uneven start as members Evelyn (Olivia Levine, left), Mal (Katie Rubin, who was replaced on opening night by Martha Brigham), Griff (Molly Shaiken), Shorty (Em Lee Reaves) and Peggy (Gin Anderson) meet for the first time in San Francisco Playhouse's "The Daughters." Photo: Jessica Paolucci, San Francisco Playhouse

The sublimely cast Em Lee Reaves rules the stage as butches in both eras, especially in the first, where the actor adopts the voice and manner of a fast-talking wise guy in a gangster noir. Reaves hones a moment to its nugget of meaning, then blasts it full of bravado.

**Curtain Calls: 'Speakeasy SF' so fun it should...**

**Curtain Calls: 'Speakeasy SF' so fun it should be illegal**



1 of 2 Em Lee Reaves appears as Velma with the chorus girls in "The Speakeasy SF." Photo: Peter Liu

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As in 'Plot Points in Our Sexual Development' (left), Cecily (Akaina Ghosh) and Theo (Ezra Reaves) struggle to find the meaning of love in New Conservatory Theatre Center's 'Plot Points in Our Sexual Development.' All photos by Lois Tema

**'Plot Point in Our Sexual Development' dissects a history of trans love**

Definitions of "comfort" are contested as a couple rolls through their sexual triumphs and trials.

By CHARLES LEWIS III | DECEMBER 1, 2021



LOCAL NEWS MATTERS BAY AREA  
Arts & Entertainment  
**Getting with 'The Program': SF Neo-Futurists adapt to pandemic with two shows, one performed over the phone**  
by Charles Lewis III, Bay City News Foundation June 7, 2021

48hills Independent San Francisco news + culture  
Arts + Culture  
**Arts Forecast: No big parade, but Pride season's already busting out the wigs and rainbows**  
Giant pink triangle, Oaklash, gay ballet, drag dance, Queer Women of Color Film Fest, more add abundant sparkle  
by MARKLE B. | MAY 27, 2021

NCTC's "TransNational Cabaret" Trailer  
Watch later Share Info  
MORE VIDEOS  
0:26 / 0:59  
YouTube

**NOW THROUGH JUNE 30 TRANSNATIONAL CABARET** I dove into this incredible on-demand video program from the New Conservatory Theatre not knowing what to expect—except that it included performances by "six artists unearthing the joy of being trans"—and was blown away by the energy coming through my screen. Polly Amber Ross, Kimiyah Prescott, Lady Dane Figueroa Edidi, StormMiguel Florez, Zad Gravebone, and Ezra Reaves each bring a different aspect of trans spirit and the show flies by way too quickly. A great start to Pride. [More info here.](#)

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Arts & Culture » Theater

**Poetic points of perplexion: 'Plot Points in Our Sexual Development' at NCTC**

by Jim Gladstone  
Tuesday Nov 30, 2021



Cecily (Akaina Ghosh) and Theo (Ezra Reaves) in 'Plot Points in Our Sexual Development' at NCTC. (Source:Lois Tema)

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