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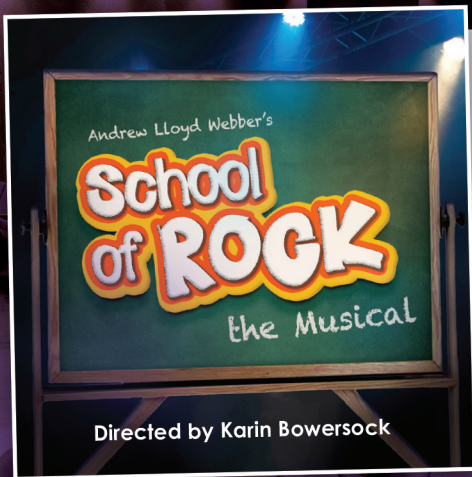


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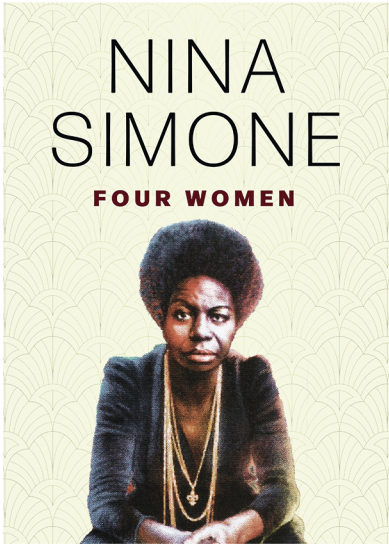
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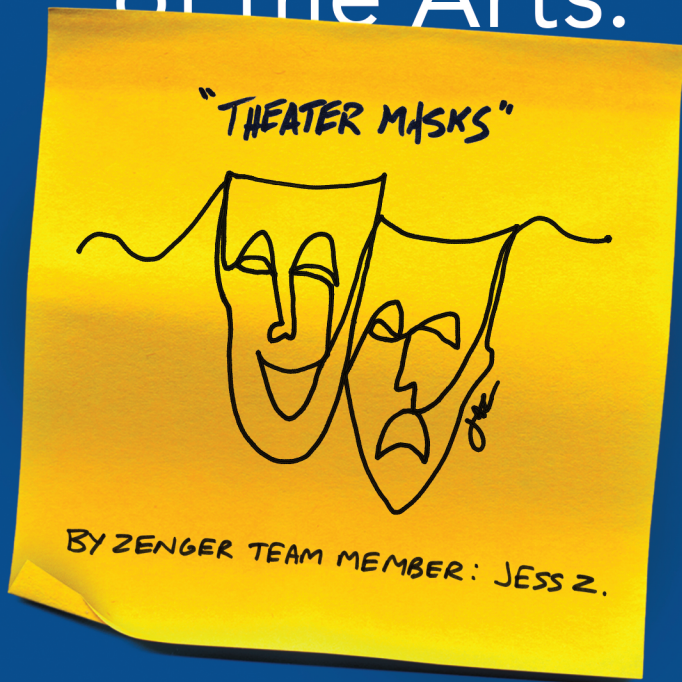
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MESSAGE FROM GEVA'S ARTISTIC DIRECTOR

Over the course of the first few months I was in Rochester, I met with many extraordinary arts and community leaders here, theatre-makers and -goers, and Rochester visionaries. We talked about what Geva had meant to them, and what opportunities they saw for our future. These were remarkable conversations, and I learned so much.

One thing that kept coming back was how powerful it had been to experience August Wilson's Century Cycle of plays here (Geva was one of a handful of regional theatres to share the full cycle with their audiences, especially in "decade" order!). Over the course of five years, from the 2006-07 season to the 2010-11 season, Geva fully produced five of the plays, including *Gem of the Ocean*, *The Piano Lesson*, *Fences*, *Two Trains Running*, and *Radio Golf*, and shared the rest as staged readings as a tribute to August Wilson after his untimely passing in 2005. Prior to that, Geva had produced *Fences*, *Ma Rainey's Black Bottom*, and *Jitney*.

Understanding that history of August Wilson's work in Rochester made the curation team here at Geva incredibly excited to program his beautiful memoir play, *How I Learned What I Learned*, this season.

I'm so pleased to welcome my longstanding colleague and friend, Taneisha Duggan, to Rochester to direct this production. She's working with the remarkable Stephen Conrad Moore, whose work spans TV, Off-Broadway, and Broadway, to take us deep into the psyche of one of the greatest writers of the 20th Century.

I'm grateful as ever to our sponsors, ESL Federal Credit Union, Honorary Season Producer Dr. Dawn Lipson, and our Media Sponsors WDKX 103.9 and WXXI, who make all of our work here possible! And I'm grateful for your support! Thank you so much for joining us for *How I Learned What I Learned*!



Elizabeth Williamson
Artistic Director

PRODUCTION CREDITS

ELIZABETH WILLIAMSON
Artistic Director

Geva
THEATRE

JAMES HASKINS
Executive Director

Presents

AUGUST WILSON'S HOW I LEARNED WHAT I LEARNED

Co-Conceived by **TODD KREIDLER**
Directed by **TANEISHA DUGGAN†**

Scenic Design
NINA BALL‡

Costume Design
JARROD BARNES‡

Lighting Design
XAVIER PIERCE‡

Co-Sound Design
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RASEAN DAVONTÉ JOHNSON‡

Projection Design
DAN ROACH‡

Associate Lighting Design
JONAH BOBILIN

Production Stage Manager
KEVIN GREGORY DWYER*

Casting
ERICA JENSEN, CSA
CALLERI JENSEN DAVIS

Production Manager
PATRICK HEYDENBURG

General Manager
THALIA SCHRAMM

ACKNOWLEDGEMENTS

The world premiere of *HOW I LEARNED WHAT I LEARNED* was presented by Seattle Repertory Theatre in 2003, performed by August Wilson

HOW I LEARNED WHAT I LEARNED is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

New York Premiere originally produced by Signature Theatre, New York City
James Houghton, Founding Artistic Director. Erika Mallin, Executive Director

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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

Actor.....Stephen Conrad Moore*

UNDERSTUDY

Actor.....David A. Shakes

ADDITIONAL CREDITS

Open Captioner.....Samantha Geffen
Sign Interpretation Team Leader.....Luane Davis Haggerty
Directors of Artistic Sign Language.....Fred Beam
Sign Interpreters.....Christopher Coles and Natanael Escalante
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[†]Indicates members of the Stage Directors and Choreographers Society, an independent national labor union.



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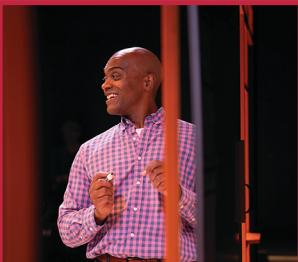


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PROGRAM FEATURE

August Wilson: An American Century



August Wilson (Photo Credit: John DeCindis)

August Wilson is considered one of the greatest American playwrights. His plays, ten of which constitute the American Century Cycle, explore Black history through each decade of the 20th Century. In 2005, he completed the Cycle with *Radio Golf* and shortly thereafter succumbed to cancer at the age of 60. After his death, as a tribute to him and his work, Geva Theatre announced the intention to produce the entire American Century Cycle in five years. *How I Learned What I Learned* is his autobiographical one-man show that recounts his time in the Hill District in Pittsburgh, Pennsylvania. In the just over half century of his life, Wilson left an indelible mark on American theater, chronicling the struggles and triumphs of Black life. Below is a timeline of Geva Theatre's production history with the Cycle as well as key moments in Wilson's life and career, tracing his journey from the Hill District to international prominence.

1945: April 27 - Frederick August Kittel, Jr. is born to Daisy Wilson, a cleaning woman originally from North Carolina, and Frederick Kittel, a German immigrant. They live at 1727 Bedford Avenue in the Hill District of Pittsburgh, Pennsylvania.

1959: He was the only Black student at Central Catholic High School and received almost daily racist threats. He briefly attends the Connelley Vocational High School.

1960: In 10th Grade at Gladstone High School, he is accused of plagiarizing a paper on Napoleon. He drops out and spends his days at the Carnegie Library, where he educates himself.

1962: He enlists in the United States Army for three years, but leaves after a year to try his hand at various jobs in Pittsburgh.

1963: He works various jobs such as porter, cook, and dishwasher.
- He begins writing poetry.

1965: Frederick changes his name to August Wilson, to honor his mother.
- Frederick Kittel, Sr. dies.
- Wilson buys his first typewriter for \$20.
- He moves into a rooming house on Crawford Street.
- Wilson discovers the blues via Bessie Smith.

1968: Wilson co-founds Black Horizon Theater, a Black Nationalist theater, in the Hill District with Curtiss Porter, Tony Fountain, E. Philip McKain, and Rob Penny.

1969: Wilson marries Brenda Burton.
- Wilson's poem "Muhammad Ali" was published in *Black World*, his first publication.

1970: Brenda gives birth to Sakina Ansari Wilson.

1972: Wilson and Brenda Burton divorce.

1976: Pittsburgh's Kuntu Repertory Theater produces Wilson's first play, *The Homecoming*.
- Penumbra Theater in St. Paul, Minnesota produces his play *Recycle*, directed by Wilson.
- Wilson sees his first professional play, *Sizwe Bansi is Dead* by Athol Fugard, at Pittsburgh Public Theater.

1977: Wilson writes the musical satire *Black Bart and the Sacred Hills*.

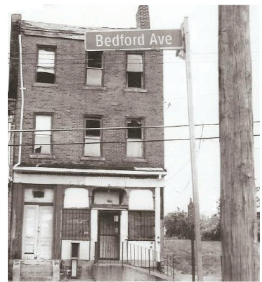
1978: Wilson moves to St. Paul, Minnesota.
- He begins working as a writer for the St. Paul Science Museum.

1979: Wilson begins writing *Jitney*, the first play in the American Century Cycle.

1980: Wilson receives a fellowship from the Playwrights Center in Minneapolis, Minnesota.

1981: Wilson marries Judy Oliver, a social worker.

1982: The Allegheny Repertory Theatre in Pittsburgh stages *Jitney*.
- Wilson's play *Ma Rainey's Black Bottom* is accepted into the National Playwrights Conference at the O'Neill Theater Center in Connecticut.
- In Connecticut, he meets Lloyd Richards, the Dean of the Yale School of Drama and Artistic Director of Yale Repertory Theatre. Lloyd goes on to direct Wilson's first six plays on Broadway.



1727 Bedford Avenue



Cedric H. Turner as Levee in Geva Theatre's production of *Jitney*. (Photo Credit: T Charles Erickson)

1983: Daisy Wilson, Wilson's mother, dies.

1984: *Ma Rainey's Black Bottom* premieres at Yale Repertory Theatre.
 - *Ma Rainey's Black Bottom* transfers to Broadway's Cort Theatre, earning Wilson a New York Drama Critics Circle Award for Best Play.

1985: *Fences* premieres at Yale Repertory Theatre.

1986: *Joe Turner's Come and Gone* premieres at Yale Repertory Theatre.
 - **Geva Theatre** produces *Fences*.

1987: *Fences* opens on Broadway at the 46th Street Theatre, grossing \$11 million (the Broadway record for a non-musical), earning Wilson his second New York Drama Critics Circle Award.
 - *Fences* wins the Tony Award for Best Play, Drama Desk Award for Outstanding New Play, and the Pulitzer Prize for Drama.

1988: *Joe Turner's Come and Gone* opens on Broadway at the Ethel Barrymore. Wilson wins his third New York Drama Critics Circle Award.

1989: Yale Repertory Theatre premieres *The Piano Lesson*.
 - **Geva Theatre** produces *Ma Rainey's Black Bottom*.
 - Pittsburgh Public Theater produces *Fences* and *Joe Turner's Come and Gone*, their first time presenting his work.



Theresa Merritt starred as the titular character in *Ma Rainey's Black Bottom* at Geva Theatre.

1991: *Three Plays by August Wilson* is published by the University of Pittsburgh Press, including *Ma Rainey's Black Bottom*, *Fences*, and *Joe Turner's Come and Gone*.

1992: *Two Trains Running* opens on Broadway at the Walter Kerr; Wilson wins his fifth New York Drama Critics Circle Award.

1994: Wilson marries costume designer, Constanza Romero.

1995: *The Piano Lesson* is broadcast by CBS.
 - *Seven Guitars* premieres at Goodman Theatre in Chicago, Illinois.

1996: *Seven Guitars* opens on Broadway at the Walter Kerr, winning Wilson his sixth New York Drama Critics Circle Award.
 - Wilson gives the speech "The Ground on Which I Stand" at the TCG Conference.

1997: Wilson and theatre critic/founder of Yale Repertory Theatre, Robert Brustein, publicly debate in New York City about the status of Black theater.
 - Constanza gives birth to Wilson's second daughter, Azula Carmen Wilson.

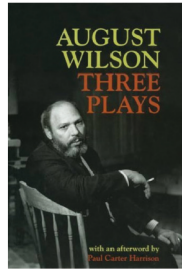
1998: Wilson teaches playwriting at Dartmouth College in Hanover, New Hampshire. He convenes a conference that establishes the African Grove Institute of the Arts.

1999: Wilson receives his high school diploma from the Carnegie Library of Pittsburgh, the first they ever awarded.
 - **Geva Theatre** presents *Jitney*.
 - *King Hedley II* premieres at Pittsburgh Public Theater as a co-production with Seattle Repertory Theatre.



Keith Randolph Smith in *Jitney* at Geva Theatre. (Photo Credit: T Charles Erickson)

1990: Wilson is named "Pittsburgher of the Year" by *Pittsburgh Magazine*.
 - *The Piano Lesson* opens on Broadway, his first at the Walter Kerr. Wilson wins his fourth New York Drama Critics Circle Award.
 - Wilson wins his second Pulitzer Prize for Drama for *The Piano Lesson* as well as his second Drama Desk Award for Outstanding New Play.
 - Wilson moves to Seattle, Washington.
 - *Two Trains Running* premieres at Seattle Repertory Theatre.
 - Wilson and Judith Oliver divorce.



Three Plays by August Wilson



August Wilson's Diploma from the Carnegie Library.

PROGRAM FEATURE

2001: *King Hedley II* opens on Broadway at the Virginia Theatre.
- *Jitney* premieres at the National Theatre's Lyttleton Theatre in London.

2002: *Gem of the Ocean* premieres at the Goodman Theatre in Chicago, Illinois.
- *Jitney* is named Best Play by the Olivier Awards in London.
- A movement begins to save Wilson's childhood home, 1727 Bedford Avenue, and preserve it as an historic site.

2003: *Gem of the Ocean* opens on Broadway at the Walter Kerr.
- Wilson performs in his show *How I Learned What I Learned* at Seattle Repertory Theater.

2005: Wilson completes his American Century Cycle when *Radio Golf* premieres at Yale Repertory Theatre.
- *October 2* - Wilson dies of liver cancer at age 60 in Seattle; he is buried in Greenwood Cemetery in Pittsburgh.
- The Virginia Theatre, where *King Hedley II* performed on Broadway, is renamed the August Wilson Theatre. It is the first theatre named after a Black theatre artist on Broadway.



Exterior of the August Wilson Theatre on Broadway.

2006: **Geva Theatre** announces that it will present Wilson's American Century Cycle in decade order over five years: five will be fully staged productions on the Wilson Stage and five will receive script-in-hand readings.

2007: *Radio Golf* opens on Broadway at the Cort Theatre.



August Wilson's childhood home at 1727 Bedford Avenue, Pittsburgh, Pennsylvania.

- His childhood home is declared an historic landmark by the State of Pennsylvania.
- **Geva Theatre** produces *Gem of the Ocean*. **Geva Theatre** produces a script-in-hand reading of *Joe Turner's Come and Gone*.

2008: **Geva Theatre** produces *The Piano Lesson*. **Geva Theatre** produces a script-in-hand reading of *Ma Rainey's Black Bottom*.

2009: **Geva Theatre** produces *Fences*. **Geva Theatre** produces a script-in-hand reading of *Seven Guitars*.

2010: **Geva Theatre** produces *Two Trains Running*. **Geva Theatre** produces a script-in-hand reading of *Jitney*.

2011: **Geva Theatre** produces *Radio Golf*. **Geva Theatre** produces a script-in-hand reading of *King Hedley II*.

2013: The August Wilson House was added to the National Register of Historic Places.

2017: *Jitney* opens on Broadway at the Samuel J. Friedman Theatre, and it wins the Tony Award for Best Revival of a Play.

2020: The University of Pittsburgh acquired Wilson's papers to establish the August Wilson Archive.

2021: Wilson is featured on a Forever Stamp by the United States Postal Service.

2024: **Geva Theatre** produces *August Wilson's How I Learned What I Learned*.



August Wilson's American Century Cycle: 10 Plays About the Black Experience in the 20th Century

August Wilson's American Century Cycle is considered one of the crowing achievements of the American theatre. From 1982 to 2005, August Wilson penned ten plays that captured the Black experience in Pittsburgh throughout the 20th century. With one play representing each decade, these varied masterpieces earned Wilson two Pulitzer Prizes, multiple Tony Award nominations, a Peabody, and many other accolades.

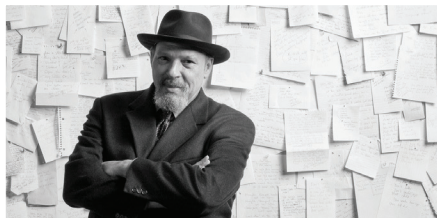
In chronological order, here are the ten plays in Wilson's American Century Cycle.

***Gem of the Ocean*, 1900s**

Though written second-to-last in 2003, *Gem of the Ocean* kicks off the American Century Cycle in the year 1904. It begins on the eve of Aunt Ester's 285th birthday. When Citizen Barlow comes to her Hill District home seeking asylum, she sets him off on a spiritual journey to find a city in the middle of the Atlantic Ocean. The Broadway run of *Gem of the Ocean* starred Phylicia Rashad and earned five Tony Award nominations, including Best Play.

Joe Turner's Come and Gone, 1910s

Joe Turner's Come and Gone is set in a Pittsburgh all-Black boarding house in 1911. The play explores the lives of each denizen of the boarding house, who all have different relationships to the legacy of slavery and to the urban present. They include the proprietors, an eccentric clairvoyant with a penchant for old country voodoo, a young homeboy up from the South, and a mysterious stranger who is searching for his wife.



Ma Rainey's Black Bottom, 1920s

This cornerstone play - adapted in to a 2020 Netflix film starring Viola Davis and Chadwick Boseman - honors the life of Gertrude "Ma" Rainey, the "Mother of Blues."

The year is 1927 and Ma Rainey is recording new sides of old favorite songs in a rundown studio in Chicago. Fiery and determined, Ma Rainey fights to retain control over her music while her cocky trumpet player, Levee, dreams of making his own name in the business. More than music goes down in this riveting portrayal of rage, racism, self-hatred and exploitation.

The Piano Lesson, 1930s

It is 1936, and Boy Willie arrives in Pittsburgh from the South in a battered truck loaded with watermelons to sell. He has an opportunity to buy some land down home, but he has to come up with the money right quick. He wants to sell an old piano that has been in his family for generations, but he shares ownership with his sister and it sits in her living room. She has already rejected several offers because the antique piano is covered with incredible carvings detailing the family's rise from slavery. Boy Willie tries to persuade his stubborn sister that the past is past, but she is more formidable than he anticipated. This touchstone work earned the 1990 Pulitzer Prize for Drama and five Tony Award nominations, including Best Play.

Seven Guitars, 1940s

In the backyard of a Pittsburgh tenement in 1948, friends gather to mourn for a blues guitarist and singer who died just as his career was on the verge of taking off. The action that follows is a flashback to the busy week leading up to Floyd's sudden and unnatural death. Part bawdy comedy, part dark elegy, and part mystery, *Seven Guitars* was a Finalist for the 1995 Pulitzer Prize for Drama.

Fences, 1950s

This sensational drama centers around Troy Maxson, a former star of the Negro baseball leagues who now works as a garbage man in 1957 Pittsburgh. Excluded from the major leagues during his prime for being Black, Troy has grown embittered, straining his relationships with his wife and his son, who now wants his own chance to play ball. Revived in 2010 starring Denzel Washington in the lead role, the play originally starred James Earl Jones as Troy Maxson. *Fences* was yet another awards darling when it first premiered, earning the 1987 Pulitzer Prize for Drama and three Tony Awards, including Best Revival of a Play, in 2010.

Two Trains Running, 1960s

Memphis Lee's coffee shop is located in a Pittsburgh neighborhood on the brink of economic development. As the play unfolds, we meet the characters who hang out there: a local intellectual, an elderly man who imparts the secrets of life as learned from a 322-year-old sage, an ex-con, a numbers runner, a laconic waitress who slashed her legs to keep men away, and a developmentally disabled man who was once cheated out of a ham. With Chekhovian obliqueness, *Two Trains Running* reveals the simple truths, hopes and dreams of this group, creating a microcosm of an era and a community on the brink of change. *Two Trains Running* earned its place as a Finalist for the 1992 Pulitzer Prize for Drama.

Jitney, 1970s

During the 1970s, regular taxi cabs would not drive to the Hill District in Pittsburgh, so residents turned to unofficial and unlicensed taxi cabs called jitneys. The play follows one such company, owned by Jim Becker, on the day his son, Booster, is released from jail early after serving twenty years for the murder of his college girlfriend. When news comes in that the building the station is located in is to be condemned, the estranged father and son must learn to fight back and try to build bridges. This tender, tragic look into a turbulent time premiered in 1982, making it the first play of the Cycle that Wilson penned.

King Hedley II, 1980s

Peddling stolen refrigerators in the feeble hope of making enough money to open a video store, King Hedley, a man whose self-worth is built on self-delusion, is scraping in the dirt of an urban backyard, trying to plant seeds where nothing will grow. Getting, spending, killing and dying in a world where getting is hard and killing is commonplace are threads woven into this 1980s installment in the author's renowned American Century Cycle. Drawing on characters established in *Seven Guitars*, *King Hedley II* shows the shadows of the past reaching into the present as King seeks retribution for a lie perpetrated by his mother regarding the identity of his father. Premiering in 1999, the play was a Finalist for the 2001 Pulitzer Prize for Drama.

Radio Golf, 1990s

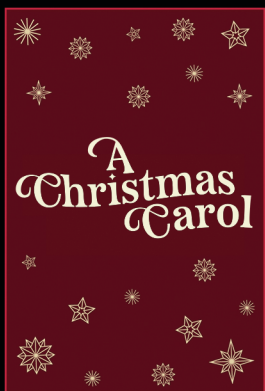
A fast-paced, dynamic, and wonderfully funny work about the world today and the dreams we have for the future. Set in Pittsburgh in the late 1990s, it's the story of a successful entrepreneur who aspires to become the city's first Black mayor. But when the past begins to catch up with him, secrets are revealed that could be his undoing. The most contemporary of all August Wilson's work, *Radio Golf* is the final play in his unprecedented ten-play cycle. Completed shortly after his death in 2005, this bittersweet drama of assimilation and alienation traces the forces of change on a neighborhood and its people caught between history and the 21st century.

This article appears courtesy of Concord Theatricals. You can find the original article here, <https://breakingcharacter.com/august-wilsons-century-cycle-10-plays-about-being-black-in-the-20th-century/>

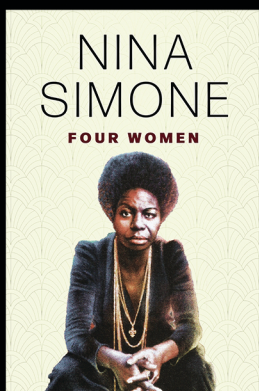


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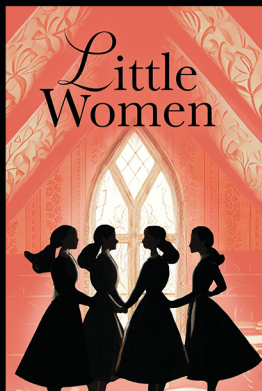
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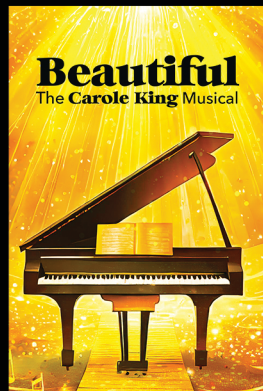
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Teachers: Bring your students to an exceptional, professional school-day performance; we'll make it easy, enriching, and fun. When you make a Student Matinee reservation, you're buying more than a ticket; you're choosing a complete educational journey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



Every Student Matinee reservation includes:

- A teacher preview ticket
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- 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."



Geva Theatre's Student Matinees are supported by: William & Sheila Konar Foundation, ESL Charitable Foundation, Daisy Marquis Jones Foundation, Donald F. & Maxine B. Davison Foundation, Rubens Family Foundation, Joseph & Irene Skalny Charitable Trust, Guido & Ellen Palma Foundation, Robert and Susan Touhsaent, Richard & Joan Fenton, Elizabeth Rennert, Cornell/Weinstein Family Foundation, Dr. Tomás C. Hernandez & Dr. Keith S. Reas, and Kathleen and Alfred Laitenberger

CAST

STEPHEN CONRAD MOORE (Actor) (he/him) Mr.



Moore was fortunate to witness August Wilson in motion while he was a graduate student at The Yale School of Drama and understudied a role in the original production of Mr. Wilson's last play, *Radio Golf* at The Yale Repertory

Theatre. He is honored to be here and share the words of Mr. Wilson. Mr. Moore has appeared on television shows like *Empire*, *The Path*, *The Good Fight*, and the series finale of *Better Call Saul* (to name a few). He recently completed 5 seasons of *The Bold Type* as Oliver Grayson, the fashion editor of *Scarlet Magazine*. He has appeared on numerous theatrical stages in New York City and across the US (such as The Vineyard, American Theatre Company, Philadelphia Theatre Company, Shakespeare Theatre in DC, Yale Rep, The Guthrie, The McCarter Theatre Center) and has originated leading roles in plays by Thomas Bradshaw, Ellen McLaughlin, and Colman Domingo, amongst others. Most recently, he made his Broadway debut in *Uncle Vanya* at Lincoln Center. Mr. Moore is a graduate of the University of Missouri – Kansas City and The Yale School of Drama.

DAVID A. SHAKES (Actor) (he/him) has



performed in the Geva Theatre's productions of *Two Trains Running*, *Fences*, *Ma Rainey's Black Bottom*, *A Raisin in the Sun*, and *Member of the Wedding*, and *To Kill a Mockingbird*. He was presented with Geva's

Essie Calhoun Award for Diversity in the Arts and the City of Rochester's Key to the City for his community contributions. A longtime Rochester resident, Mr. Shakes has appeared with Blackfriars, RAPA, JCC CenterStage, Downstairs Cabaret Theatre, Shipping Dock, Rochester Community Players and the Avenue Black Box as actor/guest artist, director and producer. He was founder of the Village Theatre and founding member of the Spirit House Movers and Players, a touring company under the direction of Amiri Baraka. Mr. Shakes studied at the American Academy of Dramatic Arts, Empire State College (BS) and Syracuse University (MSW). He is a much sought after historic interpreter and a retired RCSD social worker. Currently, he is artistic director of the North Star Players.

CREATIVE & ARTISTIC TEAM

AUGUST WILSON (Playwright) (April 27, 1945 – October 2, 2005) authored *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II*, and *Radio Golf*. These works explore the heritage and experience of African-Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theaters across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. Mr. Wilson's works garnered many awards including Pulitzer Prizes for *Fences* (1987); and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*, as well as eight New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney*, and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart* and the *Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwriting, the Whiting Writers Award, 2003 Heinz Award, was awarded a 1999 National Humanities Medal by the President of the United States, and received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theater located at 245 West 52nd Street – The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.

TANEISHA DUGGAN (Director) is a director and producer whose projects tend towards provocative new works and interpretations of the classics. She is propelled by the belief that the culture we present in our stories, is the society we become. Select Directing credits: *Pass Over* (Lost Nation), *Bulrushes* (Juilliard), *Blue Door* (Juilliard), *Actually* (TheaterWorks Hartford). Select Producing credits: *NYTimes Critic's Pick Walden* by Amy Berryman and *Russian Troll Farm* by Sarah Gancher. Education: SUNY - Purchase College. She is a 2016 National Arts Strategies Creative Community Fellow, mama of two boys and believer in radical love-filled disruption.

NINA BALL (Scenic Design) (she/her) is a scenic designer, visual artist and educator based in the San Francisco Bay Area. Her work has been seen at American Conservatory Theater, Oregon Shakespeare Festival, Seattle Repertory, St. Louis Rep., Theatreworks, California Shakespeare Theater, Shotgun Players, San Francisco Playhouse, among many others. Notable productions include the west coast premier of *Natasha, Pierre and the Great Comet of 1812* at Shotgun Players (nominated for a SFBACC Award), *Romeo and Juliet* and *How I Learned What I Learned* at OSF (transferred to Seattle Rep and TheatreWorks). Other awards include TBA awards for *Blasted* at Shotgun Players and *The Nether* at SF Playhouse. SFBACC awards for *My Fair Lady* at SF Playhouse, *Metamorphosis* at the Aurora, and *Nan and the Lower Body* at Theatreworks, among many others. Ms. Ball is also a production designer and has worked on numerous film, TV and commercial productions. She is a company member at Shotgun Players, an Artistic Associate at Marin Shakespeare Company and a member of USA 829. She teaches Scenic Design at Stanford University. ninaball.com

JARROD BARNES (Costume Design) (he/him) Geva: *How I Learned What I Learned*, *The Color Purple*. The Atlanta Opera, Kenny Leon's True Colors Theatre Company, Horizon Theater Company, Rob Jackson Presents, 7 Stages Theater, Synchronicity Theatre, ART Station Theatre, Dominion Entertainment, Impact Theatre Atlanta, Georgia Ensemble Theatre, Theatrical Outfit Theater, Actors Express Theatre, The Aurora Theatre. Regional: The 5th Avenue Theatre, Nashville Rep Theatre, Theatre Latte Da, Je'Caryous Johnson Presents, Educational: Tri-Cities High School Drama Dept, New Manchester High School Drama Dept., The Weber School Performing Arts. TV/Film: Netflix, Swirl Films, TVOne, BET, MGM Films, Orion Pictures, His Lane Productions, Body traffic Dance Company, Dallas

Black Dance Theatre, Alvin Ailey American Dance Theater, Art Official Pictures. Education: NC Central University, Bauder Fashion College, American Intercontinental University. Other: IG: Jarrods1977.

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.

TYE HUNT FITZGERALD (Co-Sound Design) (he/they) is a Canadian-born Sound Designer based in New York City. Design credits include: *King Lear* (Compagnia de' Colombari), *Comedy of Errors* (The Public Theater), *Legally Blonde* (Oregon Cabaret Theater), *A Good Day For Me Not For You* (Waterwell), *Superstitions* (OKC Rep), *The Vagrant Trilogy* (The Public Theater), *The Full Monty*, *The 25th Annual Putnam County Spelling Bee* (Skylight Music Theater), *Matilda The Musical* (New Arts), *Floyd Collins*, *Wilder Shorts* (Lenfest Center For The Arts). Associate Credits include: *Hell's Kitchen* (Broadway), *Home* (Broadway), *Pictures From Home* (Broadway), *A Soldier's Play* (Broadway and 1st National), *Cullud Wattah*, *The Micheals*, *White Noise*, *Eve's Song* (The Public), *Alice By Heart* (MCC). MFA Yale School of Drama. tyehunfitzgerald.com

WHO'S WHO

DAN ROACH (*Projection Design*) (he/him) has worked on projections for productions at Geva Theatre in Rochester, NY, Royal New Zealand Ballet, Oregon Shakespeare Festival, The Walnut Street Theatre in Philadelphia, NTID's Theatre for the Deaf, SUNY Brockport, Eastman Opera, Nazareth College, and Keuka College. Most recent projection work includes: *Everybody, 25 Years Through Movement and Space, AstroDance II, Deaf Play Creators Festival* (NTID), *Ordinary Days, Broadway Bake-Off, The Machine, Ada and the Machine* (RIT-School of Performing Arts), *Singring and The Glass Guitar* (RIT), *The Curious Incident of the Dog in the Night-Time* (SUNY Brockport). Dan is thankful to return for another production at Geva. He last appeared in a unique circumstance to help with sound on *Somewhere*.

JONAH BOBILIN (*Associate Lighting Design*) (he/they) is a theatrical lighting designer originally from O'ahu. He has designed at places including Hawaii Theatre, Queens Theatre, Kennedy Theatre, Ars Nova, New York Stage and Film, and M'noa Valley Theatre and has received two Po'okela Awards for Excellence in Lighting Design from the Hawaii State Theatre Council. They were the associate lighting designer for *Stereophonic* on Broadway (Tony Award for Best Play) with additional associate/assistant lighting design credits at Seattle Rep, Playwrights Horizons, Shakespeare Theatre Company, the Lucille Lortel Theatre, and TheatreWorks Silicon Valley. Jonah is an executive board member of Design Action, an intergenerational coalition of BIPOC and white designers working to end racial inequities in the North American Theatre.

KEVIN GREGORY DWYER (*Production Stage Manager*) (he/him) Happy to be returning for a second season! Previously at Geva: *FRIDA...A Self Portrait, A Christmas Carol 2023, Lady Day at Emerson's Bar & Grill, Newtown*. Regionally: *Bandstand, Jersey Boys, A Chorus Line, EVITA* (The REV Theatre Co). National Tours: *The Book of Mormon*. Chicago: *An American in Paris*, Disney and Cameron Macintosh's *Mary Poppins, The Color Purple, Matilda, Mamma Mia!, Disney's Beauty and the Beast, and Little Shop of Horrors* (Drury Lane Theatre); *Macbeth, Q Brothers Christmas Carol, Madagascar, King Charles III, and Othello* (Chicago Shakespeare Theater); *This Is Our Youth and Lord of the Flies* (Steppenwolf Theatre Company). Boston: *The Two Gentlemen of Verona, Coriolanus* (Commonwealth Shakespeare Company); *Betrayal, Private Lives, Captors* (Huntington Theatre Company). BA in Stage/Production Management, Emerson College. Proud AEA Member.

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

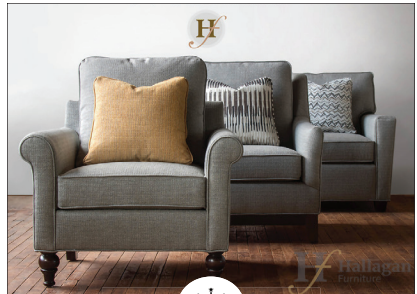
Alliance of Greater Philadelphia as Chair of the Barrymore Awards Oversight Committee. He subsequently moved into the Executive Director position of the Theatre Alliance before joining the Wilma. As a theater artist, James acted in many productions before turning to theater administration and is most 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.



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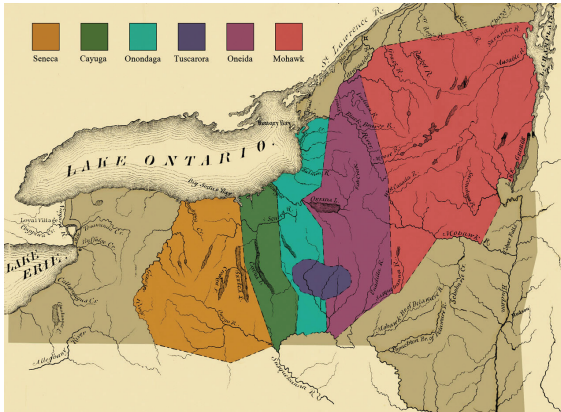
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ACKNOWLEDGING THE LAND

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.

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 Engagement 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.

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We are in the process of reimagining our Geva recognition and giving societies. Please look for changes in future Playbills.

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GOVERNMENT SUPPORT

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