

APRIL 2022

TheatreWorks
SILICON VALLEY

AUGUST WILSON'S

GEM OF THE OCEAN

Directed by TIM BOND

APRIL 6–MAY 1, 2022

A list of ships employed in the West Indies the year 1749.

Ship	Number of Slaves	Tonnage
1. The Old Least	150	10,000
2. The ...	230	5,000
3. The ...	250	5,700
4. The ...	300	8,500
5. The ...	400	5,600
6. The ...	500	5,200
7. The ...	700	7,000
8. The ...	600	6,000
9. The ...	520	5,200
10. The ...	570	5,700
11. The ...	550	5,500
12. The ...	750	7,500
13. The ...	220	4,600
14. The ...	360	6,600
15. The ...	250	5,400
16. The ...	180	3,400
17. The ...	300	6,200
Total	5180	403,100

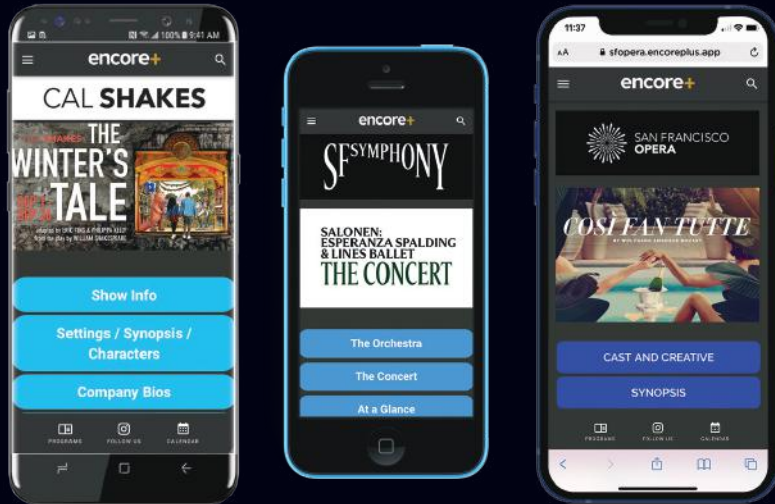
for the Right of Benin

18. The ...	470	6,200
19. The ...	350	4,900
20. The ...	320	4,400
21. The ...	430	5,700
22. The ...	350	5,000
23. The ...	320	4,400
24. The ...	450	6,000
25. The ...	400	5,400
26. The ...	320	4,300
Total	3410	46,300

Continued over

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Encore—Connecting Arts, Culture and Community.

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

AFFILIATIONS

TheatreWorks Silicon Valley is a member of the League of Resident Theatres (LORT) and operates under agreement between LORT and Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States. TheatreWorks is a constituent member of Theatre Communications Group, Inc., the national organization for the nonprofit professional theatre. TheatreWorks is a member of the National Alliance for Musical Theatre, a national service organization for musical theatre. In addition, TheatreWorks is a member of Theatre Bay Area, the Palo Alto Chamber of Commerce, and the Mountain View Chamber of Commerce. TheatreWorks' 51st Season is presented in cooperation with the City of Mountain View and the City of Palo Alto, Community Services Department, Division of Arts and Sciences.



UNITED
SCENIC
ARTISTS



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The scenic, costume, and lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE.



This season is supported in part by an award from the California Arts Council, a state agency: www.arts.ca.gov



TheatreWorks Silicon Valley is a proud home company of the Mountain View Center for the Performing Arts.

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The official wine of TheatreWorks



ABOUT THEATREWORKS SILICON VALLEY

Founded in 1970, TheatreWorks has grown from a truly original Silicon Valley start-up to become the peninsula's leading professional nonprofit theatre company. In 2019, TheatreWorks was honored to receive the Regional Theatre Tony Award.

Now in our 51st season, TheatreWorks presents a wide variety of contemporary plays and musicals, as well as revitalizing great works of the past. We are champions of new work, offering artists support and a creative home as they develop exciting new stories for the American theatre. Offstage, arts education programs in our schools and arts engagement programs in our neighborhoods uplift our audiences and strengthen community bonds.

Whether onstage or off, in everything that we do, TheatreWorks seeks to celebrate the human spirit and the wonderful diversity of our Silicon Valley community.

For more information, visit theatreworks.org.

LAND ACKNOWLEDGMENT



TheatreWorks' offices and theatre facilities sit on the traditional territory and unceded homeland of the Ramaytush Ohlone peoples who are the original inhabitants of the San Francisco Peninsula. As the indigenous stewards of this land and in accordance with their traditions, the Ramaytush Ohlone have never ceded, lost nor forgotten their responsibilities as the caretakers of this place, as well as for all peoples who reside in their traditional territory.

As uninvited guests, we recognize that we benefit from living and working on their traditional homeland. Indeed the nation-state itself was founded upon and continues to enact exclusions and erasures of Indigenous Peoples.

This acknowledgement demonstrates a commitment to beginning a process of working to dismantle ongoing legacies of settler colonialism, and to recognize the hundreds of Indigenous Nations who continue to resist, live, and uphold their sacred relations across their lands.

We wish to pay our respects by acknowledging the Ancestors, Elders, and Relatives of the Ramaytush community and by affirming their sovereign rights as First Peoples.

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MUSE

a muse ball

THE FUTURE IS NOW

May 21, 2022

6:00 – 10:00 PM

Fox Theatre – Redwood City

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This year, we are celebrating the future. The Fox Theatre will come alive with immersive art experiences, live music, and a local art market. Guests will be able to enjoy an open bar and delectable eats, all while raising money for the future of TheatreWorks.



Tickets, benefits, and FAQs are available via the QR code or at <https://one.bidpal.net/amuseball22/welcome>

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THEATREWORKS ACCESSIBILITY PROGRAMS

THEATREWORKS STRIVES TO CREATE
AN ENVIRONMENT THAT IS ACCESSIBLE
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AND OFFERS THE FOLLOWING SERVICES:

AD)))

LIVE AUDIO DESCRIPTION

Audio Description provides access to the visual elements—action, costumes, settings, gestures, facial expressions, objects and other visually communicative elements of theater. Audio Description is usually a live audio track spoken by a Professional Audio Describer to patrons with visual impairments through a wireless headset system. Please pre-register for Audio Description services through our box office, which include a pre-show talk 30 minutes before the performance.

For *Gem of the Ocean*: Friday, April 29 and Saturday, April 30 @ 8pm / Sunday, May 1 @ 2pm

OUR PARTNER:

Gravity Access Services offers a range of services to make live performance more accessible to audience members with diverse sensory modalities and physicalities. These include live and recorded Audio Description services, pre-show Haptic Access Tours, ASL referral services, Site Visits, Media Assessments and General Accessibility consulting to assess and

advise artists, producers, venues and events on best practices for making their presentations as accessible as possible. jesscurtisgravity.org/access

Live Audio Description by Gravity Access Services is generously supported by the Walter and Elise Haas Fund, and The Kenneth Rainin Foundation.

OC

OPEN CAPTIONING

Open captioning is a text display of words and sounds heard during an event, and is provided for patrons with hearing loss. The display is positioned in such a way that is open for anyone to see in a particular seating area. It is considered passive assistance, a service that is there to use or ignore. No one is labeled as needing the captioning with special equipment required at their seat. Caption seating is available for best viewing of the screen.

For *Gem of the Ocean*: Sunday, April 24 @ 2pm and 7pm / Wednesday, April 27 @ 2pm

OUR PARTNER:

c2 Caption Coalition is the pioneer of Live Performance Captioning (sm) for Hard of Hearing and Deaf patrons at live theatrical and cultural events and is internationally recognized as the leading authority in the field. c2 continues its mission to expand services throughout the United States and is partnered with an impressive roster of prestigious venues now offering this vital access program.



ASSISTIVE LISTENING DEVICES

Our venue offers assistive listening devices in the lobby prior to performance. No advance reservations required.



WHEELCHAIR ACCESS

Our venues offers accessible parking and wheelchair ramps. Wheelchair spaces can be purchased with up to one companion seat. Patrons who purchase a wheelchair space must have their own wheelchair or walker to sit in for the duration of the performance. Companion seats may not be purchased without also purchasing a wheelchair space.

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THEATREWORKS' LITERARY AND CASTING ASSISTANT

A NOTE FROM KATHERINE HAMILTON



When I arrived at TheatreWorks in 2019, I could have never imagined that my time here would include a global pandemic, social justice revolution, and a reimagining of theatre as an institution. This time for me, now as Literary and Casting Assistant, has not only represented a burgeoning of ideas, but also a burgeoning of storytelling.

In this awakening of narrative and storytelling, I began making a greater attempt to learn my own

story, and therefore, history. Such a history is not always easy to navigate, especially when some narratives are falsely recorded, if recorded at all. In August Wilson's *Gem of the Ocean*, those who did not survive the Middle Passage create a City of Bones. What would those bones have said, were their owners not denied the right of remembrance? While we may not get to hear history's silenced voices, *Gem of the Ocean* teaches us to own our stories in another way; by owning our values.

In some ways, the world Wilson describes isn't so different from the world we live in now. Wealth inequality, systemic racism, housing insecurity, and power imbalance still determine our way of living, though they may look different than they did in 1904. Yet, in the face of these circumstances, Wilson's characters find means of establishing agency on their own terms. They own their lives by owning and living by their values. As the character Aunt Ester puts it, "You live right, you die right."

2022 has been a blessing in some ways—a re-emergence of art, life, and community. It's been a return to a new form of normalcy. In other ways, it has

felt more precarious than ever, with basic human rights on the line that we once thought inalienable. For women, members of the LGBTQ+ community, nations bearing the brunt of climate change, and so many others, the future may feel perilous. It does at times to me. I'm brought some amount of comfort by Wilson's message that we are not altogether powerless. If broadscale change is to come about, why shouldn't it start with ownership at the individual level, as it does for his characters?

We all share the capacity to think more intentionally about our values and how to live by them. While there are always competing forces at play, national surveys show we have much in common when it comes to perspectives on social, racial, and climate equity. I look forward to a time when those values become our driving forces—nationally, but first, individually. As Ruth Bader Ginsberg put it, "Real change, enduring change, happens one step at a time."

KATHERINE HAMILTON,
Literary & Casting Assistant

AUGUST WILSON AND THE AMERICAN CENTURY CYCLE

By Katie Dai



Frederick August Kittel, Jr. was born in 1945 in Pittsburgh, Pennsylvania's Hill District, a vibrant, multi-ethnic neighborhood that would one day become the setting for the majority of his works. His father, a baker and a German immigrant, was largely absent. His mother, Daisy Wilson, was African American and supported the family by cleaning houses. Daisy eventually remarried, and the family moved to the predominantly white neighborhood of Hazelwood. Kittel, Jr. changed schools a number of times, ultimately dropping out of tenth grade after being accused of plagiarism. From then on he spent his days at the public library, where he immersed himself in the writings of Ralph Ellison, Richard Wright, Langston Hughes, and Arna Bontemps, among others. Though he never returned to the classroom, he was eventually awarded a high school diploma from the Carnegie Library as well as numerous honorary degrees from colleges and universities all over the country.

Following his father's death in 1965, Fredrick August Kittel, Jr. changed his name to August Wilson, to honor his mother. Wilson began his literary career as a poet, working on a typewriter that he'd pawn and buy back whenever he needed funds. In 1968, Wilson co-founded Black Horizon Theater and directed many of the company's early productions,

despite having next to no prior exposure to theatre as an artform. Even after he began writing his own plays he avoided reading the work of other playwrights, wary of losing his own voice. Wilson's writing really took flight when he realized the inherent poetry in the spoken vernacular of his own community—that he need not “elevate” his characters' dialogue to create art.

Wilson's first major play was *Ma Rainey's Black Bottom*, set in 1927. His next was *Fences*, set in 1957, followed by *Joe Turner's Come and Gone*, set in 1911. At that point, upon realizing he'd written three plays in three different decades, Wilson made an ambitious goal for himself: he'd write a play for each decade of the twentieth century. Completed in 2005, Wilson's American Century Cycle is an unprecedented and unparalleled work of incredible depth and scope. Every one of Wilson's plays is brilliant in its own right. Taken as a group, they document and celebrate the lives of ordinary Black Americans as the twentieth century unfolds, charting the shifting waters of civil rights gained and the insidiousness of racism still endured. Though the plays are not serial in nature, all but one take place in the Hill District, and there are a number of characters that appear or are mentioned in multiple plays. Most notably, references to *Gem of the Ocean's* Aunt Ester, her home, and her legacy are made throughout the cycle.

Wilson was recognized in his lifetime as one of America's greatest dramatists. He won the Pulitzer Prize twice, a Tony Award, two Drama Desks, and countless other accolades. Following his death in 2005, the theatre at 245 W 52nd Street was renamed the August Wilson Theatre, the first Broadway house to be named for an African American. In 2007 he was posthumously inducted into the American Theatre Hall of Fame.

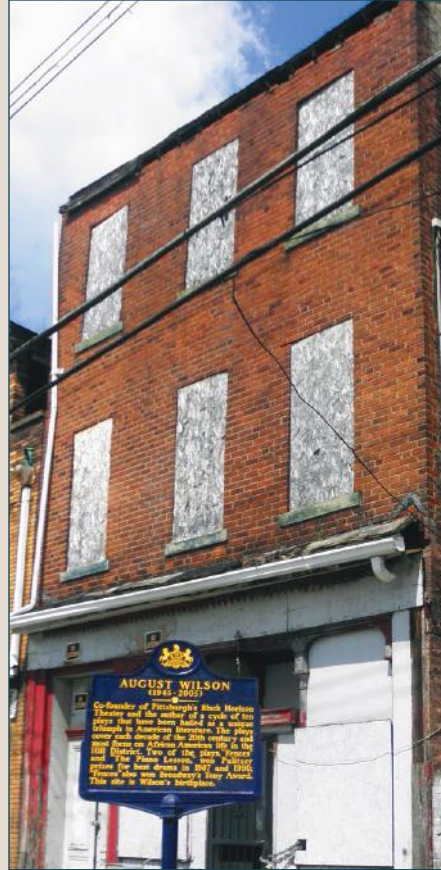
PRESERVING AUGUST WILSON'S LEGACY IN PITTSBURGH

"This a peaceful house."

That is the first line spoken in *Gem of the Ocean*, and the opening for August Wilson's entire American Century Cycle. The words refer to the dwelling at 1839 Wylie Avenue in Pittsburgh's Hill District. It is the residence of Aunt Ester: a sanctuary for those weary souls who seek her guidance, and the spiritual epicenter of Wilson's works. The home is also central to *Radio Golf*, the play that closes out the Cycle. Set in 1997, *Radio Golf* sees 1839 Wylie threatened with demolition, the casualty of a planned urban redevelopment project.

In truth, there is no house at 1839 Wylie Avenue. The location is real enough, but it was never a home. A church once stood adjacent to the property—a church Wilson himself attended in his childhood—but the significance of the address is as much historical as it is geographical. 1839 was the year of the Amistad Slave Revolt. It is also the year the phrase "underground railroad" first appeared in newspapers. Today, though, 1839 Wylie is the site of a public "Green Playce," the open lot transformed into a community space where folks can "connect to their environment, discovering themselves and their place in the world." The site includes many symbolic nods to Wilson's body

of work, including Aunt Ester's iconic front door in a freestanding doorframe, and a tile mosaic depicting Wilson at his typewriter.



Just a few blocks away, at 1727 Bedford Avenue, sits Wilson's real-life childhood home. Wilson lived at this address for the first thirteen years of his life, his mother and five siblings squeezed into just two rooms on the property. The home later fell into disrepair, derelict for years by the time of his death. Following his passing, Wilson's nephew Paul Ellis formed the Daisy Wilson Artist Community, named for Wilson's mother. The August Wilson

House (AWH) was landmarked, and they began taking steps to restore the property. In 2018 Denzel Washington spearheaded a fundraising campaign and secured five million dollars in pledges from high profile donors including Oprah Winfrey and Tyler Perry, among others.

The plan was never to turn the house into a museum, though—Wilson specifically discouraged this during his lifetime, asking instead that the place be made "useful." The two rooms occupied by Wilson's family are being restored to their 1950s state and will include immersive, interactive displays. The rest of the building will become a center for artists and scholars to meet, create art, and exchange ideas. Though it is still under construction, AWH has been hosting annual block parties for years now celebrating Wilson's birthday. In 2016, a production of *Seven Guitars* was staged in the back yard—the very same yard that inspired the setting for the play. When it is completed, AWH plans to offer "signature theatrical productions and events, art exhibitions and literary workshops, roundtable discussions and classes in the tradition of the Black Arts Movement."

To learn more or to make a contribution, visit augustwilsonhouse.org

REDEMPTION SONG:

DIRECTOR'S NOTES FROM TIM BOND

I am thrilled to share this production of August Wilson's *Gem of the Ocean* with you all as my first in-person production here at TheatreWorks. Having moved to the Bay Area two years ago in mid-April of 2020, this moment has been a long time coming! I believe that theatre can be a transformative experience that interconnects us across all differences by exploring great stories that celebrate the indomitability of the human spirit.

Though the setting, costumes, music, and dialogue are specific to the early twentieth century, the themes around freedom, justice, and redemption that are explored in *Gem of the Ocean* are eerily relevant and presage a number of pressing issues we still face today. In May of 2020, just days before I officially took the reins as Artistic Director of TheatreWorks, the devastating images of the murder of George Floyd flooded our news cycle and our consciousness as a nation. I chose this searing and mystical play because of its redemptive and healing powers, at a moment when our nation is in a moral reckoning regarding our racialized history. As we witness the

continued assault of voting rights, the manufactured controversy of "critical race theory," the censoring of The 1619 Project, and important referendums on our racially biased policing and justice systems, I knew in my heart that this play would humanize these issues in the transformative way that only the theatre can.

Gem of the Ocean is the lyrical masterpiece that begins August Wilson's ten-play American Century Cycle, chronicling the African American experience, decade-by-decade, throughout the twentieth century. I have had the honor of directing six other plays in August Wilson's extraordinary American Century Cycle as well as an earlier production of this play, sixteen years ago at Oregon Shakespeare Festival in my final season there as Associate Artistic Director. I have witnessed in many different communities the inspirational and spiritual power that August Wilson's plays have on audiences, and am passionate about sharing this and other works from the cycle with you. These are plays that explore the twentieth century through the lens of the African American



Photo: Greta Oglsey, by Amira Maxwell.

experience, and as we all should know by now, black history is American history. August said some years ago, *“I am not a historian. I happen to think that my mother’s life—her myths, her superstitions, her prayers, the contents of her pantry, the smell of her kitchen, the song that escaped her sometimes parched lips, her thoughtful repose and pregnant laughter—are all worthy of art.”* He was our American Bard.

In *Gem of the Ocean*, Wilson introduces us to the ancient, mystical matriarch of the whole cycle, the 285-year-old Aunt Ester. Mentioned in three other plays within the ten-play cycle, Aunt Ester is a sage healer whose age harkens to the day the first African in bondage stepped foot on what would become American soil in 1619. She holds the collective memories of black folks from 1619 to 1904 when the play takes place—a time when African-Americans were just forty years out of the crippling bondage of slavery, and who were still denied equal opportunity, safety, or full citizenship after emancipation. Black Mary, Aunt Ester’s housekeeper and protégé, is still in preparations to “take on the mantle” as the spiritual epicenter of the community. Into their lives comes a young man named Citizen, whose life and soul are in turmoil. He has been told that Aunt Ester can help “wash his soul.” What ensues is a spiritual story of redemption and a healing journey of reclamation that provides the hope of wholeness and self determination for this young man, for all black Americans, and perhaps someday, the soul of a nation.

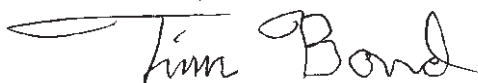
In his seminal 1996 speech entitled “The Ground on Which I Stand” August Wilson said:

“From the hull of a ship to self-determining, self-respecting people. That is the journey we are making. We are robust in spirit, we are bright with laughter, and we are bold in imagination. Our blood is soaked into the soil and our bones lie scattered the whole way across the Atlantic Ocean, as Hansel’s crumbs, to mark the way back home.”

At one point during the play Aunt Ester tells us that “It’s all an adventure. That’s all life is. But you got to trust that adventure.”

I look forward to the adventure with all of you.

So live,



Tim Bond



TIM BOND (Artistic Director)

joined TheatreWorks as Artistic Director in July 2020. He is a nationally-known director and educator with past leadership roles as Producing Artistic Director at Syracuse Stage, Associate Artistic Director at the Oregon Shakespeare Festival, Artistic Director at Seattle Group Theatre, and tenured full Professor and Head of the Professional Actor Training Program at the University of Washington School of Drama. Over the last 37 years Tim has directed at many theatres including the Market Theatre, Baxter Theatre Centre, Guthrie Theater, Seattle Rep, Milwaukee Rep, The Wilma Theater, Arena Stage, GEVA Theatre Center, Cleveland Play House, Indiana Rep, Actors Theatre of Louisville, PCPA, Arizona Theatre Co., Portland Center Stage, Dallas Theater Center, A Contemporary Theatre, Empty Space Theatre, Paul Robeson Theatre, and Seattle Children’s Theatre. He is the recipient two Backstage West Garland Awards, two Syracuse Area Live Theatre (SALT) Awards, and a Dallas-Fort Worth Critics Forum Award.



TIM BOND Artistic Director

PHIL SANTORA Executive Director

present

AUGUST WILSON'S GEM OF THE OCEAN

Directed by Tim Bond

Scenic Design William Bloodgood
 Costume Design Lydia Tanji
 Lighting Design Lonnie Rafael Alcares
 Original Music and Musical Direction Michael Keck
 Hair, Wig, and Makeup Design Cherelle Guyton, MBA
 Fight Director Jonathan Rider
 Intimacy Coordinator Maya Herbsman
 Artist Counselor Judith Nihei
 Movement Consultant Kendra Barnes
 Casting Director Jeffrey Lo
 Stage Manager Taylor McQuesten*
 Assistant Stage Manager Chloe Rose Schweizer*

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

The scenic, costume, and lighting designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE

Gem of the Ocean will be performed with one 15-minute intermission.

August Wilson's *Gem of the Ocean* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

Originally produced on Broadway by Carole Shorenstein Hays • Jujamcyn Theatres
Originally presented at National Playwright's Conference of The Eugene O'Neill Theater Center.

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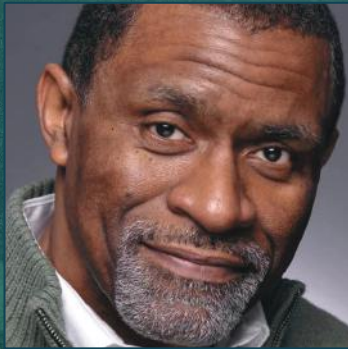
SEASON SPONSORS

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TIME AND PLACE

THE PLAY IS SET IN 1904, THE HILL DISTRICT, PITTSBURGH, PENNSYLVANIA, IN THE PARLOR OF ELI, AUNT ESTER, AND BLACK MARY'S HOME AT 1839 WYLIE AVENUE.

CAST (in order of appearance)



Eli
JEROME PRESTON BATES



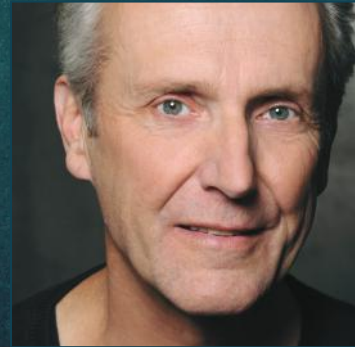
Citizen Barlow
EDWARD EWELL



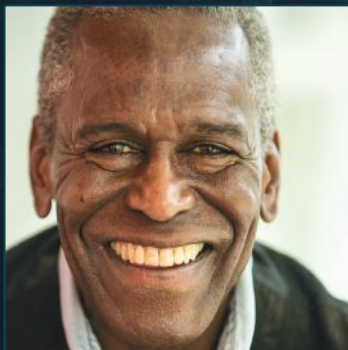
Aunt Ester Tyler
GRETA OGLESBY



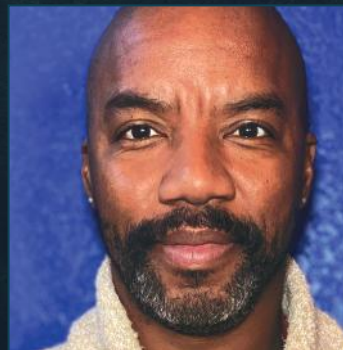
Black Mary
PORSCHA SHAW



Rutherford Selig
DAN HIATT



Solly Two Kings
KIM SULLIVAN



Caesar Wilks
RODNEY HICKS



WHO'S WHO

JEROME PRESTON BATES (Eli) appeared on Broadway in *American Son*, *Jitney*, *Stick Fly*, and *Seven Guitars*. Off-Broadway credits include Playwrights Horizons, Roundabout Theatre Co., Public Theater, Classical Theatre of Harlem, Negro Ensemble Co., and Billie Holiday Theatre, among others. Select regional credits include Yale Rep, Hartford Stage, Arena Stage, The Old Globe, and the Oregon Shakespeare Festival. TV credits: *Law and Order*, *All My Children*, and HBO's *OZ*, among others. Selected film credits: *Peeples*, *Musical Chairs*, *Tio Papi*. As a writer: *Augusta Brown*, *Electric Lady*, and *The Jimi Hendrix Experiment*. As a director: August Wilson's entire American Century Cycle for the Lucy Craft Laney Museum of Black History, *The Man in Room 306* and *Seven Guitars* at Triad Stage, and *A Salute to August Wilson* and *Religion* for Billie Holiday Theatre.

EDWARD EWELL (Citizen Barlow) hails from Detroit, Michigan. He began acting in the Bay and recently completed his MFA at American Conservatory Theater. He has been blessed to work on some wonderful projects, including *Ti Jean and His Brothers* (Mi Jean), *A Midsummer Night's Dream* (Oberon/ Demetrius), and *Wintertime* (Francois) at A.C.T.; *We Are Proud to Present...* (Actor 2) at San Jose Stage; *Kill Move Paradise* (Isa) at Shotgun Players; *The Welkin* (Frederick Poppy) and *The Last Days of Judas Iscariot* (Matthias of Galilee) with ARC/ Remote Theater; *To Saints and Stars* (Ken) with Playwrights Foundation; *VS.* (Tye) with TheatreFirst; *Jitney* (Youngblood) at African-American Shakespeare Co.; and most recently *Pass Over* (Moses) at Marin Theater Co.

DAN HIATT (Rutherford Selig) recently performed as Harvey Cobb in TheatreWorks' *They Promised Her the Moon*. Other TheatreWorks favorites: *Mark Twain's River of Song*, *The 39 Steps*, *Upright/Grand*, *The Pitman Painters*, *Twentieth Century*, and *Ambition Facing West*. Bay Area credits include *Vanity Fair*, *Father Comes Home from the Wars*, and *The Birthday Party* at American Conservatory Theater; *Shoot Me When* at SF Playhouse; *Nicholas Nickleby*, *Hamlet*, *Pastures of Heaven*, and *Arms and the Man* at California Shakespeare Theater; *Wittenberg* at Aurora Theatre; *Joe Turner's Come and Gone* and *Dinner With Friends* at Berkeley Rep; and *Anne Boleyn* at Marin Theatre Co. Regional credits include Yale Rep, Theatre Calgary, Seattle Rep,

Arizona Theatre Co., Pasadena Playhouse, Huntington Theatre, Ford's Theatre, and Shakespeare Theatre Co. in Washington, D.C.

RODNEY HICKS (Caesar, he/they) was last seen on Broadway in *Come From Away*, where he originated the role(s) of Bob & others. Previous Broadway credits include the 2000 revival of *Jesus Christ Superstar*; *The Scottsboro Boys*; and the Original and Closing casts of *RENT*. He is grateful to have over 25 years of regional theatre credits. Film credits include Paramount Pictures' *Mighty Oak* (DB, Apple TV/Amazon); *RENT: Live on Broadway* (Benjamin Coffin III, Apple TV/Amazon); *django*. Television credits include *Leverage*; *Grimm*; *Hope & Faith*; *Law and Order: Criminal Intent*; *Student Affairs* (pilot); *NYPD Blue*. He is the playwright of *1968*, *The Flawed Play*, *Flame Broiled*, *or the ugly play* (Local Theater Company); *Just Press Save* (2020 Pride Plays directed by Michael Greif); *Ms. Pearl's Cabaret*. rodneyhicks.net

GRETA OGLESBY (Aunt Ester) is an esteemed veteran of the American theater community. Her performances have been described as "ravishing," "indelible," "powerful," "magnificent," "heartbreaking," and "brilliant." Credits include *Thunder Knocking on the Door*, *Once on This Island*, *King Lear*, and *The Furies* at Ten Thousand Things Theater; *The Wiz*, *The Piano Lesson*, *Amen Corner*, and *A Love Song for Miss Lydia* at Penumbra Theater; *Guess Who's Coming to Dinner*, *The Crucible*, *Caroline, or Change*, and *Burial at Thebes* at Guthrie Theater; *Beggar's Strike*, *Five Fingers of Funk*, and *Last Stop on Market Street* at Children's Theater. She is author of the book *Mama 'N 'Nem*, *Handprints On My Life* and its companion play, *Handprints*, which was produced as a film by Ten Thousand Things Theater and Free Style films.

PORSCHA SHAW (Black Mary) recently appeared as Belle in *Beauty and the Beast* at 5th Avenue Theatre. Other credits include *Shout Sister Shout* and *Nina Simone: Four Women* for Seattle Rep; *Richard III* with Seattle Shakespeare Co. and the upstart crew collective; *Saint Joan* and *The Last World Octopus Wrestling Champion* for ArtsWest; *Marisol* with The Williams Project; and *Hoodoo Love* at Sound Theatre Co. Shaw is a graduate of the Professional Actor Training Program at the University of Washington. She is a native of Richmond, Texas and a graduate of Santa Fe University of Art and Design, where she majored in Drama under the training of Jon Jory.

KIM SULLIVAN (Solly Two Kings) is just back from France, Switzerland and Portugal, where he performed in *Silence and Fear* by David Geselon. He has performed in all ten of August Wilson's plays, including *Winning Boy* in *The Piano Lesson*, *Cane Well* in *Seven Guitars*, *Bono and Lyons* in *Fences*, and *Stool Pigeon* in *King Hedley II*. Mr. Sullivan received a Helen Hayes award for his role in *Familiar* at the Woolly Mammoth theatre in Washington, DC, and an Audelco award for his portrayal of Imam Baraka aka Leroi Jones in *Looking for Leroy* at New Federal Theatre in New York City. Television credits include *The Blacklist*, *Law and Order*, *Trial by Jury* and *One Life To Live*. Mr. Sullivan is honored to revisit Solly Two Kings. Thanks Tim.

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 theatres 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 work 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 Writer's 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 theatre 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 wife, costume designer Costanza Romero.

TIM BOND (Director) See page 11.

LONNIE RAFAEL ALCARAZ (Lighting Design) is a professor at the University of California, Irvine, where he is the head of the lighting program. Recent designs include *Curie Curie* for Transversal Theatre Co. in Irvine, CA and Warsaw, Poland; *A Christmas Carol* at the Denver Center; *American Mariachi* and *A Shot Rang Out* at South Coast Rep; *All is Calm* at the Alabama Shakespeare Festival; *Mojada* at Oregon Shakespeare Festival and Portland Center Stage. He is an associate artist at South Coast Repertory and Cornerstone Theater Co. and is the Resident Lighting Designer at South Coast Rep, Great River Shakespeare Festival, and Ballet Repertory Theatre. He is a member of the United Scenic Artists, Local 829/ International Alliance of Theatrical Stage Employees. His complete design portfolio can be found at lradesigns.com.

KENDRA BARNES (Movement Consultant) is a Bay Area native, Contemporary and African Diasporic choreographer, and instructor who recently choreographed California Shakespeare Theater's *Winter's Tale*, and as co-choreographer of *Black Odyssey* was a finalist for TBA's Best Choreography Award. As Choreographer for the African-American Shakespeare Company she received a Broadway World award for best choreography and was a TBA Finalist for Outstanding Ensemble of a Play (*For Colored Girls*). She is founder of K*STAR*PRODUCTIONS, a dance space inside of Flax Art & Design downtown Oakland and the presenting organization for KSP Studios, the Kendra Kimbrough Dance Ensemble (KKDE), & co-presenter of the Black Choreographers Festival: Here & Now. She currently teaches dance at UC

Berkeley and is an Adjunct Professor at St. Mary's College of CA's LEAP Program.

WILLIAM BLOODGOOD (Scenic Designer) is pleased to design his first production for TheatreWorks. Well known in American regional theatres, he has worked in many, including Arena Stage in Washington, DC, Arizona Theatre Co., Berkeley Rep, the Alley Theatre in Houston, Chicago Shakespeare Theater, Denver Center Theatre Company, Indiana Repertory Theatre, Intiman Theatre in Seattle, the Old Globe Theatre in San Diego, Portland Center Stage, Seattle Rep, Syracuse Stage, and the Oregon Shakespeare Festival where he has designed the scenery for 150 productions. In 2011 he was honored to design the United States national exhibit for the Prague Quadrennial of Performance and Space Design. He is the recipient of many awards for his designs, including the Oregon Governor's Award for the Arts in 2002.

CHERELLE GUYTON, MBA (Hair, Wig, and Makeup Designer) served as Wig/Hair Designer for regional productions of *Beauty and the Beast* (The 5th Avenue Theatre); *Mother Road*, *Alice in Wonderland*, *How to Catch Creation*, *Romeo and Juliet* (Oregon Shakespeare Festival); *Citrus* (Northern Stage); *In the Heights*, *Penny Candy* (Dallas Theatre Center); *School Girls...* (Kansas City Repertory); *A Wonder in My Soul* (Baltimore Center Stage); *Twelfth Night* (Shakespeare in Detroit). Guyton was also Wig Master for *A Midsummer Night's Dream*, *Copper Children*, *Destiny of Desire*, *Disney's Beauty and the Beast*, *UniSon* (Oregon Shakespeare Festival) and Wig/Hair Designer for *Beauty and the Beast* (Ohio Northern University). ED&I Hair Master Class: Hair/Wig and Makeup Inclusive Design Training (Carnegie Mellon University). ED&I Consulting: *The Lion King*, *Aladdin*, *Frozen* (Disney Theatrical Group). ED&I Texture Consultant: *The Wiz*, *Head Over Heels*, *Into the Woods* (Oregon Shakespeare Festival).

MAYA HERBSMAN (Intimacy Coordinator) is a Middle Eastern Ohlone Land based intimacy director, director, arts administrator, and educator. Maya has been the first intimacy professional at theaters across Northern California including Berkeley Rep, TheatreWorks Silicon Valley, San Francisco Playhouse, Shotgun Players, Golden Thread Productions, Z Space, Cutting Ball Theater, Crowded Fire Theater, and more. Her work has been featured in the *San Francisco Chronicle*, *J. Magazine*, and *HowlRound*. She is currently on faculty

at Berkeley Rep, American Conservatory Theater, The Urban School of San Francisco, and is a recurring guest lecturer at the University of California, Berkeley, and Stanford University. She holds a BA from Wesleyan University in Theater, with the Rachel Henderson Memorial Prize in Directing.

MICHAEL KECK (Original Music and Musical Direction) is a composer whose work has been heard across the country and internationally. Regional credits include Indiana Rep, Dallas Theatre Center, Seattle Rep, Pacific Conservatory for the Arts, Westport Country Playhouse, Seattle Children's Theatre, Bristol Riverside Theatre, Syracuse Stage/Wilma Theatre, Milwaukee Rep, Portland Center Stage, Arena Stage, Idaho Shakespeare Festival, Great Lakes Theatre Festival, Prince Music Theatre, People's Light and Theatre Co., Oregon Shakespeare Festival, Guthrie Theatre, Mark Taper Forum, Cincinnati Playhouse, and Alliance Theater. International credits include Market Theatre in Johannesburg and Baxter Theatre Center in Cape Town, South Africa, The National Theater of Croatia, Barbican Theatre Centre in London and Bristol Old Vic in the UK. He is a member of AEA, SAG-AFTRA, ASCAP, PEN, and The Dramatists Guild.

JEFFREY LO (Casting Director) directed TheatreWorks' productions of *The Language Archive* and *The Santaland Diaries*. A Filipino-American director and playwright, his additional directing credits include *Vietgone* and *The Great Leap* at Capital Stage, *Hold These Truths* at San Francisco Playhouse, and *Between Riverside and Crazy* at San Jose Stage Co. He is the recipient of the Leigh Weimers Emerging Artist Award, the Arts Council Silicon Valley Emerging Artist Laureate, and Theatre Bay Area Director's TITAN Award. In addition to his work on stage, Mr. Lo does work nationally promoting equity, diversity, and inclusion in the arts. He is a graduate of the multicultural Arts Leadership Institute and a proud alumnus of the UC Irvine Drama Department. JeffreyWritesAPlay.com

TAYLOR MCQUESTEN (Production Stage Manager, she/her) works internationally as a stage and tour manager, electrician, and stuntwoman. Select credits include ten seasons at Tony Award-winning TheatreWorks Silicon Valley (resident stage manager), tour manager for Evan Rachel Wood and Zane Carney's band EVAN+ZANE, SF Sketchfest

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(assistant technical director), California Shakespeare Theater (production electrician), Legion A/V (head of lighting), Playfaire Productions (swordswoman), The Independent SF (lighting designer), Highlander Films (production assistant), American Conservatory Theater, Center REP, Cabrillo Stage, Hillbarn Theatre, and Magic Theatre. She also trains historic *mêlée* weapons at Davenriche European Martial Arts School under master swordsman, Sir Steaphen Fick. In June 2022, she will join *Lizard Boy* (production stage manager), last seen on the TheatreWorks stage in Mountain View, for its world tour to the United Kingdom, South Korea, and Australia!

JUDITH NIHEI (Artist Counselor) is a San Francisco Japantown native, and has spent many years in theatre as a director, dramaturg, writer, and administrator. A founding member of Seattle's Northwest Asian American Theatre, she returned to work with San Francisco's Asian American Theatre Co. and joined the historic improv group, The Committee. A licensed psychotherapist in private practice, Judi consults for schools and community-based organizations, facilitating the incorporation of stress-reduction and cultural humility as an integral part of trauma-informed services. In 2021 her worlds converged, when she was one of four healers invited to support the Theatre Communications Group Rising Stars of Color.

JONATHAN RIDER (Fight Director) has been choreographing fights nationally and internationally for over 30 years, with 13 productions at TheatreWorks, including *Archduke*, *Cyrano*, *Of Mice and Men*, *The Prince of Egypt*, *The Four Immigrants*, *Water by the Spoonful*, and *Superior Donuts*. His 30 credits for American Conservatory Theater include *Hamlet*, *A Thousand Splendid Suns*, and *The Orphan of Zhao*, for which he received a Critics Circle award. He was the Resident Fight Director for the San Francisco Opera for 12 years. He has also directed fights for Gran Teatro Del Liceu in Barcelona, Spain (*Tristan and Isolde*); Teatro Massimo in Palermo, Italy (*Faniciulla Del West*); and Sante Fe Opera (including *Maometto II*, *Wozzeck*, *Tosca*). Mr. Rider holds a BA from Santa Clara University.

CHLOE ROSE SCHWEIZER (Assistant Stage Manager, she/ her) is looking forward to her third season at TheatreWorks, where her credits include Assistant Stage Manager for *Lizard Boy*,

Production Assistant for *The 39 Steps* and *They Promised Her The Moon*, and Stage Management Intern for *Frost/Nixon* and *Archduke*. Other recent credits include *A Christmas Carol* presented by BroadwaySF (Assistant Stage Manager), *Rock of Ages* at Theatre Aspen (Assistant Stage Manager), and *Cymbeline* and *Intimate Apparel* at Utah Shakespeare Festival (Production Assistant). In addition, Ms. Schweizer works as an electrician throughout the SF Bay and Chicago at companies including Berkeley Rep, Smuin Ballet, Opera San José, Steppenwolf Theatre, Court Theatre, and others. She holds a BA in Theatre Arts, Summa Cum Laude from UC Santa Cruz.

LYDIA TANJI (Costume Designer) is delighted to work at TheatreWorks for the first time. Regional theater credits include Berkeley Rep, American Conservatory Theater, Magic Theatre, California Shakespeare Festival, Public Theater, Manhattan Theatre Club, Arena Stage, Geva Theatre, Syracuse Stage, Indiana Rep, Children's Theatre Co., Guthrie Theater, Court Theatre, Dallas Theater Group, Seattle Rep, Oregon Shakespeare Festival, Mark Taper Forum, and South Coast Rep. She has been awarded six Bay Area Theatre Critics Circle Awards and two Drama-Logue Awards. Film credits include *The Joy Luck Club* and *Hot Summer Winds*. Recently, she co-produced *Vanishing Chinatown: The World of The May's Photo Studio* which was aired on KQED, KVIE, and screened in six film festivals.

PHIL SANTORA (Executive Director) joined TheatreWorks in 2007. He has served as Managing Director of Northlight Theatre (Chicago) and Georgia Shakespeare Festival (Atlanta), as well as Development Director for Great Lakes Theatre Festival (Cleveland) and George Street Playhouse (New Brunswick). He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. He has served as Vice President of the National Alliance for Musical Theatre Board. Prior board service includes the League of Chicago Theatres, Atlanta Coalition of Theatres, and the executive committee of the League of Resident Theatres (LORT). He was named 2000's Best Arts Administrator by Atlanta Magazine and received the Atlanta Arts and Business Council's 1998 ABBY Award for Arts Administrator.



What's on in Bay Area

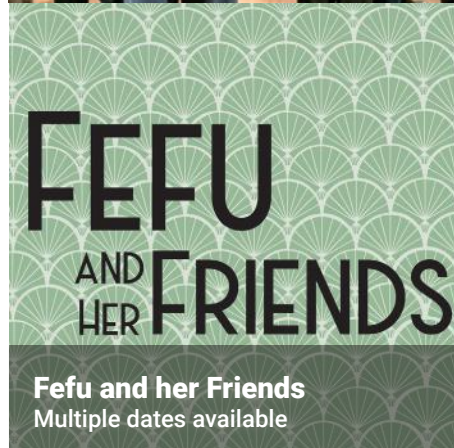
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Lead Cutter/Draper **Yen La Wong**
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Costume Rentals Manager
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Fax: 650.463.1963

Box Office: 1.877.662.8978

Email: boxoffice@theatreworks.org

GROUP SAVINGS

Savings are available for groups of 10 or more.

For more information, call 650.463.1960 or email groups@theatreworks.org

ACCESSIBILITY

TheatreWorks strives to create an environment that is accessible for all members of our community. See page 5 for information about our Accessibility Programs.

ARTS ENGAGEMENT

For information about school and community programs, visit theatreworks.org/artsengagement

LATE ARRIVALS

Latecomers will not be seated until appropriate intervals, and may not be seated in their exact seat locations until intermission.

LOST AND FOUND

For Mountain View Center for the Performing Arts lost and found, please call 650.903.6568.

PLEASE REMEMBER:

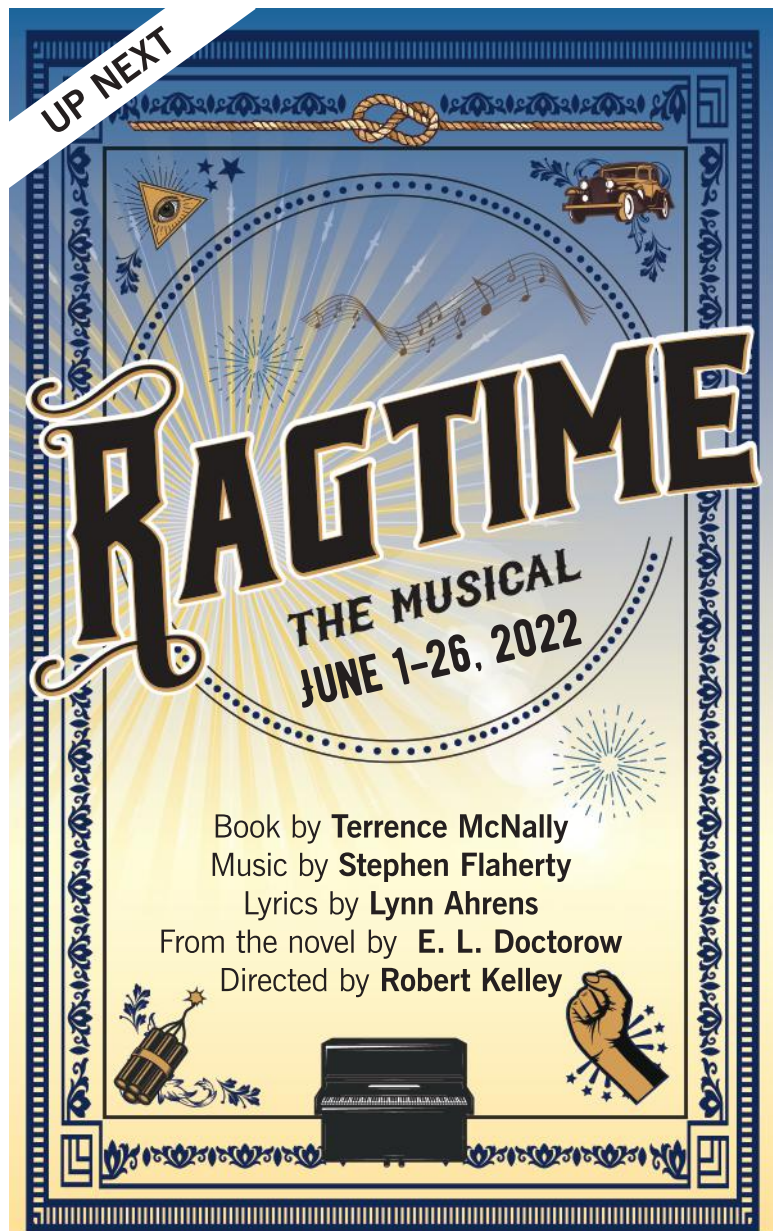
There is no smoking in the theatres or lobbies. Audio or video recording during the show is strictly prohibited. Neither food nor drink is permitted in the theatre. Please ensure that all electronic devices are set to the "off" position while you are in the theatre.

Children 5 and under are not permitted in the theatre. Persons 14 and under must be accompanied by an adult. Every person, regardless of age, must have a ticket.

Schedules, shows, casts, and ticket prices are subject to change.

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For detailed information or to purchase tickets, visit theatreworks.org



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UPCOMING EVENTS LISTINGS

MVCPA.com or *Preview Magazine*

TICKETS & INFORMATION

MVCPA.com
(650) 903-6000 (24 hours)
tickets@mvcpa.com

Ticket Office Hours

Wed.—Thu. from noon to 4 p.m.,
Fri.—Sat. from noon to 6 p.m.,
and one hour before to curtain time.

REFUNDS & EXCHANGES

Feel sick? Stay home.

Tickets may be refunded up to one hour before curtain time due to illness.

General Exchange Policy

Exchanges are set by the presenter of each event and may vary. For more information, call Ticket Services at (650) 903-6000.

LATE ARRIVALS

Latecomers are seated at the discretion of the producing organization. We recommend that patrons arrive at the Center at least 20 minutes prior to curtain time.

If you are purchasing or picking up tickets, please allow additional time. Our ticket office closes 30 minutes after curtain time.

VOLUNTEER AT THE CENTER

The Center owes a great deal of its success to its dedicated volunteer staff who serve as Ushers, Art Docents and Office Volunteers. Join us, support the arts and be a part of MVCPA. Call (650) 903-6568 or email volunteers@mvcpa.com to get started.

LOOKING FOR AN EVENT SPACE?

Book one or more of MVCPA's' three theaters and support spaces for performances, events, meetings, conferences, festivals or anything else. Call (650) 903-6556 to speak with our Booking Coordinator.

ACCESSIBILITY SERVICES

MVCPA is fully accessible. Patrons who require wheelchair seating or other assistance may make arrangements with Ticket Services at the time of ticket purchase. Notifying MVCPA in advance will allow us to serve you better.

Assistive listening system headsets are available in the lobby for performances. You may also bring your own headphones or earbuds to plug into a receiver .

Patrons who are hearing impaired may request translation services.

Audio described services for patrons who are visually impaired are available at some performances.

Assistive ambulatory devices will be checked at the back of the theater unless the device fits completely beneath the seats.

ADDITIONAL INFORMATION

All patrons, regardless of age, must have a ticket.

For copyright and safety reasons, use of cameras and recording devices are prohibited in the theaters during most events. Devices will be removed and held by the Center until the close of the performance.

No food or drink (except bottled water) in the theaters.

To avoid disruption of the performance, switch all devices to silent mode.

In an emergency, listen for instructions from Center staff. If instructed to do so, walk—do not run—to the exit.

In the case of an earthquake, remain seated, or crouch below seats, then listen for instructions from Center staff.

HOME COMPANIES

The Center is proud to serve as host to two Home Companies: TheatreWorks Silicon Valley and Peninsula Youth Theatre. We are also proud of our new SecondStage Home Company, Upstage Theater. These arts organizations perform a significant portion of their seasons in our theaters and contribute to the overall success of MVCPA.

ADVERTISE & SPONSOR MVCPA

We provide many opportunities to help support local performing arts and local businesses. Learn more at MVCPA.com.

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