Dennis & Mary Bassett, Timothy & Margaret Busch Family Foundation,
Karl Wessendorf & Nannette Nocon, Jean Gordon Ryon,
Maggie & Charlie Symington, and Sam & Mimi Tilton present

THE GEVA THEATRE CENTER

production of



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HEARTLAND

BY GABRIEL JASON DEAN

DIRECTED BY

PIRRONNE YOUSEFZADEH

59E59

THEATER B

MARCH 18 – APRIL 10

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CAST

IN ORDER OF APPEARANCE

Harold ..... MARK CUDDY *
Nazrullah ..... OWAIS AHMED *
Geetee ..... MARI VIAL-GOLDEN *
Voice of Young Geetee ..... LOLA

CREATIVE TEAM

Playwright ..... GABRIEL JASON DEAN
Director ..... PIRRONNE YOUSEFZADEH ß
Associate Director ..... GULSHAN MIA ß
Scenic Design ..... MEREDITH RIES †
Costume Design ..... DINA EL-AZIZ †
Lighting Design ..... SETH REISER †
Sound Design ..... KATE MARVIN
Dramaturg ..... JENNI WERNER
Cultural Advisor and Script Consultant ..... HUMAIRA GHILZAI
Fight and Intimacy Coordinator ..... ROCÍO MENDEZ
Fight Captain ..... MARI VIAL-GOLDEN
Stage Manager ..... VERONICA AGLOW *
Stage Coordinator ..... CODEY LEROY BUTLER
Casting Directors ..... PAUL FOUQUET, KARIE KOPPE
Assistant Scenic Designer ..... RAVEN BARTLETT
Assistant Costume Designer ..... SERA BOURGEAU
Associate Scenic Designer ..... ANGELA BAUGHMAN

PRODUCTION TEAM

Artistic Director ..... MARK CUDDY
Executive Director ..... CHRISTOPHER MANNELLI
Director of Production ..... JENN LYONS
Technical Director ..... ALEXANDRA ANTHONY
Assistant Technical Director ..... CHRIS DAKE
Scenic Charge Artist ..... OLA KRASZPULSKA
Props Supervisor ..... THERESA GRANGER
Costume Shop Manger ..... CASEY McNAMARA
Lighting Supervisor ..... DEREK A. MADONIA
Lead Carpenter ..... MAYA SCHUETZ
Sound Supervisor ..... ANDREW MARK WILHELM
Wardrobe Supervisor ..... EMILY WESTING
Lead Carpenter ..... MAYA SCHUETZ
Production Electricians ..... DAN MULLINS, JOHN ANSELMO
Light Board Operator ..... JIMMY DEWHURST
Sound Lead ..... COLTON SUAREZ
Sound Board Operator ..... KIMBERLY O'LOUGHLIN

Run time: 1 hour, 40 minutes with no intermission

Heartland was first produced as a National New Play Network Rolling World Premiere by Geva Theatre Center (Rochester, NY), New Repertory Theatre (Boston, MA), The Vortex (Austin, TX), and InterAct Theatre Company (Philadelphia, PA). For more information, please visit www.nnpn.org.

Heartland was originally commissioned by InterAct Theatre Company, and was developed with the support of PlayPenn, Paul Meshejian, Artistic Director.

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

† Member of United Scenic Artists. Designers in LORT Theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

ß The Director and Associate Director are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

THE SPACE BETWEEN THE WORDS

BY JENNI WERNER, DRAMATURG

"Real forgiveness means looking steadily at the sin,
the sin that is left over without any excuse,
after all allowances have been made,
and seeing it in all its horror, dirt, meanness, and malice,
and nevertheless being wholly reconciled
to the man who has done it."

- C.S. Lewis

In the opening lines of Gabriel Jason Dean's ***Heartland***, Professor Harold Banks prepares a lecture comparing the techniques of American expatriate author Ernest Hemingway and the French-Afghan author Atiq Rahimi. Both authors have a sparse writing style that speaks to Harold. "It is the space between words," he discovers, "where the ache lies." Harold suggests that there is power in the inclusion of only what is indispensable: it allows the reader to discover the story's emotion on their own, to really feel it. This is an evocative metaphor for the things left unsaid, the revelations that are so painful we do everything in our power to avoid them. Religious leaders and philosophers would claim, as C.S. Lewis does above, that it's not possible to move on, to reconcile in any way, without directly addressing the offense, without examining that space between the words.

Perhaps surprisingly, this exploration of literary techniques and religious theory directly connects Omaha, Nebraska, with Afghanistan. The connection began during the Cold War when, in 1979, the Soviets invaded Afghanistan to put an end to anti-communist forces and support the pro-Soviet People's Democratic Party of Afghanistan. Resistance fighters, known as the mujahidin, received aid from countries including Iran, Pakistan, China, Saudi Arabia, Egypt, and the United States. Over the course of nine years a brutal battle waged, causing the deaths of over 100,000 military lives and as many as two million Afghan civilians.

That 1979 Soviet invasion, coupled with a revolution in Iran that destabilized US power in the region and a US President – Jimmy Carter – who didn't want to appear to be too soft on the Soviet Union, meant that the US would increase financial aid to Afghanistan. Operation Cyclone was one result – a CIA program that armed and financed the mujahidin resistance against Russia, to the tune of at least $8 billion from the US. But perhaps most surprising is how some of the aid money was spent: on the creation of new textbooks for Afghans both in the country and the millions in refugee camps in neighboring Pakistan. These textbooks, written by the Center for Afghanistan Studies at the University of Nebraska at Omaha, followed some familiar patterns of elementary education – with a twist. The examples and references in the textbooks were US-funded propaganda meant to inspire resistance against the Soviets, with what should have been predictable results. An excerpt of the illustrated alphabet includes entries like these:

Jim [is for] Jihad.

Jihad is an obligation. My [uncle] went to the jihad.
Our brother gave water to the Mujahidin...

Dal [is for] Religion (diin).

Our religion is Islam. The Russians are the enemies of the religion of Islam...

Zhi [is for] Good news (muzhdih).

The Mujahidin missiles rain down like dew on the Russians.
My brother gave me good news that the Russians in our country taste defeat...

Education was a contested Cold War arena – the Soviets had taken over Afghan schools from the Ministry of Education, greatly reducing the time dedicated to religious instruction and removing Islam from textbooks. As a result, according to education scholar Dana Burde, "The Afghan mujahidin made targeting schools and teachers a key feature of their rebellion against the Soviets, and refugees cited changes to the educational system as one of their reasons for fleeing the country...Thus, the twin forces of religious orthodoxy and xenophobia and the tensions between modernists and religious traditionalists have left a profound legacy, one that extends into the present and complicates humanitarian efforts to reduce conflict through education." Enter these textbooks that used Islam and anti-Soviet sentiment in their examples, and role of the US in the violence in Afghanistan becomes much more complicated – and even less defensible – than a short-term examination of the war in Afghanistan might reveal.

When the Soviets were finally forced out of Afghanistan in 1989, they continued to support the communist government still in place in the country, which fell in 1992. But the mujahidin, made up of militia groups from villages with disparate ethnic and cultural backgrounds, could not agree on a way to share power, and a bloody civil war erupted. In 1994, the Taliban, a group of Pashtun students trained in religious schools in Pakistan likely using the US-funded textbooks, seized Kandahar and began a slow march towards controlling most of the country by 1998. After September 11, 2001, the United States led a 40-country coalition in an invasion, a war that continued until this past summer's hasty troop evacuation.

In 1998, when asked if he regretted arming and educating Afghans to fight the Soviets, former national security advisor Zbigniew Brzezinski responded, "What is most important to the history of the world? The Taliban or the collapse of the Soviet empire?" As we consider this connection between US support and propaganda in favor of the mujahidin and the power of the modern-day Taliban, it's critical that we don't shy away from the additional questions these efforts raise. The consequences of this decades-long struggle between the US and Russia include millions of lives lost – military and civilian – and generations of young people who were educated by US-funded texts to believe that their religion demands violence from them. Do we have the courage to embrace the space between the words, "where the ache lies," as Harold says, and look deeply at the long-term impact of US actions in Afghanistan? And if we do, is there even a path towards reconciliation?

*This article owes a great debt to cultural consultant Humaira Ghilzai and Dana Burde's study of the USAID-funded textbooks, which she writes about in her book *Schools for Conflict or for Peace in Afghanistan.*

OWAIS AHMED

Nazrullah



Owais Ahmed is based in Chicago, where he is a proud ensemble member of Definition Theatre Co. Theater credits include ***Airness*** (Geva Theatre Center), ***Guards at the Taj*** (Milwaukee Rep), ***Small Mouth Sounds*** (Alliance Theatre), ***The Invisible Hand*** (Steep Theatre, Jeff Award recipient), ***The Hard Problem*** (Court Theatre), ***Orange*** (Mixed Blood Theatre), ***The Qualms*** (Steppenwolf Theatre). Film and TV credits: *Batman v. Superman: Dawn of Justice* (directed by Zack Snyder), *Age of Ice* (directed by Emile Edwin Smith), *Empire* (directed by John Singleton), and *Chicago Fire* (NBC, directed by Reza Tabrizi).

MARK CUDDY

Harold

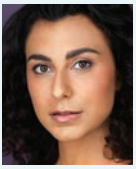


Mark Cuddy made his Off Broadway acting debut forty years ago co-starring in the American premiere of Brian Friel's ***Volunteers*** with John Goodman. This is his second Off Broadway production. He is retiring as Artistic Director of Geva Theatre Center in July to focus on his industry counseling service: TheaterLeader.com. Prior regional roles include Georges in ***La Cage Aux Folles***, Vladimir in ***Waiting for Godot***, Edward in ***Someone Who'll Watch Over Me***, Charlie Fox in ***Speed-the-Plow***, Parolles in ***All's Well that Ends Well***, and Petruchio in ***The Taming of the Shrew*** – where he met his beautiful wife, Christina Selian.

www.MarkCuddy.com

MARI VIAL-GOLDEN

Geetee, Fight Captain



Mari Vial-Golden is a Brooklyn-based theater artist and is thrilled to be reprising the role of Geetee in ***HEARTLAND***. As an actor, Mari has developed and performed work with PTP/NYC, Marin Theatre Company, Geva Theatre Center, Hangar Theater, Corkscrew Festival, Triad Stage, Urbanite Theater, American Stage, HVSF, Merrimack Rep, Cal Shakes, Florida Rep, Maaa Theater and more. Education: Middlebury College, British American Drama Academy. Mari is also a teacher, a writer, and a community herbalist and organizer.

www.marivialgolden.com

GABRIEL JASON DEAN

Playwright

Gabriel Jason Dean's plays have been produced and developed at New York Theatre Workshop, Manhattan Theatre Club, McCarter, Cherry Lane, Oregon Shakespeare, and others. Titles include ***In Bloom*** (Risk Theatre Modern Tragedy Prize, Laurents/Hatcher finalist, Princess Grace runner-up), ***Heartland*** (National New Play Network Rolling World Premiere), ***Entangled*** (New York Innovative Theatre Award Nomination), ***The Transition of Doodle Pequeño*** (American Alliance for Theatre & Education Distinguished Play), ***Qualities Of Starlight*** (Kesselring nomination), ***Terminus*** (Austin Critics Table Award), and musicals ***Mario & The Comet*** (NYU Plays for Young Audiences) and ***Our New Town*** (Civilians R&D Group). Gabriel was a Hodder Fellow at Princeton and teaches at Muhlenberg College. MFA, UT-Austin.

www.Gabrieljasondean.com

PIRRONNE YOUSEFZADEH

Director

Pirronne Yousefzadeh is a director, writer, and educator, and was recently appointed the Producing Artistic Director at the Colorado Springs Fine Arts Center. She has a passion for new work that centers and uplifts the stories of global majority communities and has developed and directed work at Playwrights Horizons, New York Theatre Workshop, The Public Theater, Soho Rep, Ars Nova, The Kennedy Center, Oregon Shakespeare Festival, Williamstown Theatre Festival, and Geva Theatre Center, among many others. Pirronne is a Usual Suspect at NYTW, New Georges Affiliated Artist, member of EST, No More 10 Out of 12s, and Wingspace. She is an alumna of the 2050 Fellowship at NYTW, Williamstown Sagal Fellowship, SDC Denham Fellowship, Lincoln Center Directors Lab, Soho Rep Writer/Director Lab and Drama League Directors Project. Pirronne is a co-founder of Maia Directors, a consulting group for artists and organizations who wish to engage with the stories from the Middle East, South Asia, and North Africa. She was a finalist for the 2020 Zelda Fichandler Award and serves on the Drama League Directors Council. MFA, Columbia University. Representation: Ben Izzo at A3 Artists Agency.

DINA EL-AZIZ

Costume Designer

Regional Theater: ***When Monica Met Hillary*** (Miami New Drama), ***This is Who I Am*** (OSF/Woolly Mammoth/The Guthrie/ART/PlayCo), ***9 Parts of Desire*** (Portland Center Stage), ***King Lear*** (Northern Stage), ***Noura*** (The Guthrie, The Old Globe), ***Selling Kabul*** (Williamstown Theatre Festival); ***How To Defend Yourself***, ***Corpse Washer*** (Actors Theatre of Louisville). Off Broadway: ***First Down*** (Noor Theater/59E59 Theaters), ***Hindsight*** (Fault Line Theater), ***Dead Are My People*** (Noor Theater/NYTW Next Door). Other theater: ***Tartuffe*** (Moliere In The Park); ***P*ssyC*ck Know Nothing***, ***Marjana and the Forty Thieves***, ***Pay No Attention To The Girl*** (Target Margin Theater). Design for Stage and Film MFA – NYU Tisch School of the Arts.

www.Dinae.me

HUMAIRA GHILZAI

Cultural Advisor and Script Consultant

Humaira Ghilzai has been working with notable professional theaters and artists for the past ten years, utilizing her extensive knowledge of Afghan people, culture, religion, and history. Credits include the world premieres, US and UK tours of the adaptations of New York Times best-selling author Khaled Hosseini's ***The Kite Runner*** and ***A Thousand Splendid Suns***, ***The Kite Runner*** on Broadway, Tony-winner J.T. Roger's ***Blood and Gifts*** (La Jolla Playhouse), Kevin Artigue's ***The Most Dangerous Highway in the World*** (Golden Thread), Gabriel Jason Dean's ***Heartland*** (rolling world premiere); ***The Prepared Table, A Feast of Foods and Stories From Iraq, Afghanistan and the F.O.B.***(Alice Arts); ***Slow Falling Birds*** (University of San Francisco), and ***Zealot*** (South Coast Repertory). Film credits: *Merry Friggin Christmas, Whiskey Tango Foxtrot,* and short film *Away and Together.* Television credits: *Little America.*

KATE MARVIN

Sound Designer

Kate Marvin is a New York-based sound designer, composer, and musician. Recent designs: ***Wolf Play*** (Soho Rep), ***Fidelio*** (Heartbeat Opera); ***The Lion, the Witch & the Wardrobe*** (Northern Stage); ***The Memory Trade*** (Handmade Puppet Dreams); ***Blood Meal***, ***The Little Hours*** (Theater in Quarantine); ***Wives*** (Playwrights Horizons), ***Queen*** (Geva Theatre Center), ***Chimpanzee*** (HERE Arts Center), ***Fruiting Bodies*** (Ma-Yi), ***[PORTO]*** (WP Theater/The Bushwick Starr). Kate is an associate artist with Target Margin Theater and Little Lord.

www.katemarvinsound.com

ROCÍO MENDEZ

Fight and Intimacy Coordinator

Rocío Mendez is an award-winning actor, fight and intimacy director, and a proud New Yorker committed to building confidence in brown and black girls through storytelling. Rocío has worked with a range of theaters nationally, including The Public Theater, Atlantic Theater Company, Rattlestick Playwrights Theater, and Classical Theater of Harlem, among the many. Rocío has been nominated for multiple awards for their work in fight choreography and movement. Rocío is a team member of UnkleDave's Fight-House, a collective of fight/intimacy/movement directors serving theater, film, and educational institutions.

www.Rociomendez.com

GULSHAN MIA

Associate Director

Gulshan Mia is a multi-disciplinary theater artist — a director, writer, and performer — from the foothills of the Drakensberg Mountains in KwaZulu-Natal, South Africa. Having grown up in a segregated community during apartheid, her art and activism center around social justice and the representation of historically excluded voices. Some of her NYC projects include ***Letters of Suresh*** (Assistant Director, Second Stage Theater), ***Fires in the Mirror*** (Assistant Director, Signature Theater), ***A Play for Voices*** (Artistic Director, Frigid Festival), and staged readings of experimental new works by Black and Brown playwrights.

SETH REISER

Lighting Designer

New York credits include Bernstein's ***Mass*** at the New York Philharmonic, directed by Elkhanah Pulitzer; Bach's ***Matthew Passion*** at the Park Avenue Armory with the Berlin Philharmonic, directed by Peter Sellers; Reggie Watts and Tommy Smith's ***Radio Play*** at PS 122, directed by Kip Fagan; ***The Mysteries*** at the Flea, directed by Ed Iskandar; Taylor Mac's Obie Award-winning production of ***The Lily's Revenge*** at HERE Arts; Mike Daisey's ***The Agony and the Ecstasy of Steve Jobs*** at The Public Theater. MFA at NYU Tisch School of the Arts.

www.Sethreiserdesign.com

MEREDITH RIES

Scenic Designer

Design work: ***Where the Mountain Meets the Sea*** (Humana Festival), ***Love in Hate Nation*** (Two River Theater Company), ***Lost Laughs*** (Merrimack Repertory Theater), ***The Temple Bombing*** (Alliance Theater Company), ***The Wong Kids in the Secret of the Space Chupacabra, Go!*** (Childrens' Theater Company), ***A Hard Time*** (Pig Iron Theater Company), ***Bonnie's Last Flight*** (NYTW Next Door), ***Cute Activist*** (The Bushwick Starr), ***Peer Gynt and the Norwegian Hapa Band*** (ARTNY, Ma-Yi Theater Company). Meredith's work can also be seen on Virgin Voyages cruise lines in *Untitleddanceshowpartything* (with Sam Pinkleton and Ani Taj) and at Summit at One Vanderbilt in *Affinity* (with Kenzo Digital). Her associate work includes ***Six*** (National Tour), ***Hadestown*** (Broadway, First National Tour), ***The Spongebob Musical*** (Broadway, First National Tour), ***The Waverly Gallery*** (Broadway), and ***Amelie the Musical*** (Broadway, CTG, Berkeley Rep).

www.meredithries.com

JENNI WERNER

Dramaturg

Jenni Werner is Geva Theatre Center's Director of Literary and Artistic Development Programs. At Geva, she has served as dramaturg on over 35 productions, including classics and world premieres. Jenni produces Geva's new play programming, has led the development of over 45 new plays at Geva, and directs Geva's commissioning of new plays through the Rochester Stories program. She also produces and co-hosts Geva's podcast, Out of the Rehearsal Hall, offering listeners an opportunity to connect with theater artists around the country. Jenni is also an adjunct instructor at the Rochester Institute of Technology. Previously, Jenni served as the Director of Programming at Theatre Communications Group (TCG). Jenni has an MFA in dramaturgy from UMASS Amherst and a BA in theater and history from Knox College in Galesburg, Illinois. She serves on the board of the National New Play Network and is the co-chair of the Network's Membership Committee.

VERONICA AGLOW

Stage Manager

Veronica Aglow returns to 59E59 where she stage managed Prospect Theater Company's ***The Mad Ones*** and multiple shows for the Brits Off Broadway festival. For Geva, she has stage managed over 15 productions, some favorites being ***A Christmas Carol***, ***At Wits' End***, ***Company***, and ***You Can't Take It With You***. Broadway: ***The Lightning Thief***, ***The Last Ship***. Off Broadway: ***Jersey Boys***, ***Avenue Q***, ***Fiddler on the Roof in Yiddish***, ***On the Grounds of Belonging*** (Public Theater), ***A Taste of Things to Come*** (York Theatre). National Tour: ***The Lightning Thief***. Other Regional: Utah Shakespeare Festival, Cape Playhouse, Bucks County Playhouse, and Arkansas Repertory Theatre. As always, thank you to my family for your unwavering support.

CODEY LEROY BUTLER

Stage Coordinator

Codey (they/them) is originally from Idaho and a proud parent to *Puppy Bowl XVIII* participant Ted D. Bear! NYC: ***Circle Jerk*** (Fake Friends); ***Twelfth Night***, ***Twin Size Beds*** (The Public); ***KPOP***, ***Isaac Oliver's Lonely Christmas*** (Ars Nova). Regional: ***Next to Normal***, ***Footloose***, ***The Who's Tommy*** (The Kennedy Center); ***Cardboard Piano***, ***Airness, we, the Invisibles***, ***For Peter Pan on Her 70th Birthday*** (Actors Theatre of Louisville). TV: *One Last Time: An Evening with Tony Bennett and Lady Gaga, Puppy Bowl XVIII, '20 VMAs, '21 Presidential Inauguration, '21 Golden Globes, '21 NYC Pride, '21 Tony Awards.*

KOPPEL CASTING (KARIE KOPPEL)

Casting Director

Off Broadway: Eve Ensler's ***Fruit Trilogy***, ***The Gentleman Caller***, ***The Boy Who Danced on Air***, and upcoming ***Queens Girl in the World***. Regional credits include Actors Theatre of Louisville, Geva Theatre Center, Alabama Shakespeare Festival, Cape Playhouse, Northern Stage, and Cleveland Playhouse. For PBS: *Walter Winchell, The Vote, Across the Pacific*. Karie has also cast multiple independent films.

www.Koppelcasting.com

DENNIS & MARRY BASSETT

Producers

Dennis and Mary Bassett, from Rochester, New York, are extremely proud to support the premiere of ***Heartland***. Both retired from corporate America — Ortho Clinical Diagnostics and Eastman Kodak Company, respectively — they are avid theater fans and long-term supporters of Geva Theatre Center.

TIMOTHY & MARGARET BUSCH FAMILY FOUNDATION

Producer

The Timothy and Margaret Busch Family Foundation is a private charitable foundation based in Rochester, New York. The foundation aims to better society by providing support to programs in a variety of areas, including the arts. The Busch Family Foundation is pleased to be a sponsor of Geva Theatre Center's NYC production of ***Heartland***.

KARL WESSENDORF & NANNETTE NOCON

Producers

Karl Wessendorf and Nannette Nocon are loyal and long-term supporters of one of their favorite places, Geva Theatre Center, and enthusiastically support the premiere of ***Heartland***. Karl retired from Xerox and in between fishing and cycling, helps Nannette and her team at Nocon & Associates, a private wealth advisory practice of Ameriprise Financial Services LLC. Nannette has enjoyed being a financial advisor for 38 years. She served on the board of trustees at Geva for 13 years and as honorary trustee for more than a dozen years.

JEAN GORDON RYON

Producer

Jean Gordon Ryon has served as a trustee of Geva Theatre Center for over 30 years. She holds a BA in Drama from Tufts University and an MA in Arts Administration from Goucher College. She is an adjunct professor at Nazareth College, teaching American musical theater, and at SUNY Brockport, teaching both theater administration and dramaturgy, in which course she includes the script of ***Heartland***.

MAGGIE & CHARLIE SYMINGTON

Producers

Maggie Symington is Chair of Geva Theatre Center's Board of Trustees, and with her husband, Charlie Symington, are delighted to have the opportunity to share their love of ***Heartland*** and Geva with New York City.

MIMI & SAM TILTON

Producers

Mimi and Sam Tilton are longtime supporters of Geva Theatre Center and both have served on its Board of Trustees. They are pleased to be sponsors of ***Heartland*** and excited to share their first NYC opening.

GEVA THEATRE CENTER

Geva Theatre Center is a nonprofit professional theater in Rochester, New York. Now in its 49th Season, Geva creates and produces singular theater productions and programs that serve the Rochester region and beyond by illuminating the fullness of our many human experiences.

MARK CUDDY

Artistic Director

Mark Cuddy is in his 27th and final season as Artistic Director of Geva Theatre Center. He will retire from Geva on July 31, 2022. During his tenure, he has directed over 50 productions and has worked alongside talented and dedicated staff, artists, and trustees to build Geva into a regional theater powerhouse. Mr. Cuddy has also served as Artistic Director of Sacramento Theatre Company, Producing Director of the Idaho Shakespeare Festival and on the directing staff of the Denver Center Theatre Company. He received his BA in Theater/Honors from the University of Massachusetts Amherst, where he was a Commonwealth Scholar.

CHRIS MANNELLI

Executive Director

Chris Mannelli joined Geva Theatre Center in 2016 from Victory Gardens Theater in Chicago, a Tony Award-winning institution dedicated to new plays and playwrights, where he served as Managing Director. During his five-year tenure, he oversaw numerous award-winning productions, increased contributed income, and launched innovative membership and audience engagement initiatives. Prior to his work with Victory Gardens, he served as Deputy Director at Chicago Shakespeare Theater, one of the largest nonprofit theaters in Chicago. Before moving to Chicago, Chris was the Managing Director for HotCity Theatre in St. Louis, Missouri. He holds a BA in opera performance from the SUNY Geneseo School of Performing Arts, an MFA in Arts Leadership from DePaul University, and an Executive Scholars Certificate in Nonprofit Management from Northwestern University's Kellogg School of Management.

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HEARTLAND

Originally commissioned by InterAct Theatre company and developed with the support of PlayPenn, ***Heartland*** was first produced as a National New Play Network Rolling World Premiere by Geva Theatre Center (Rochester, NY), New Repertory Theatre (Boston, MA), The Vortex (Austin, TX), and InterAct Theatre Company (Philadelphia, PA). The play is the recipient of the Austin Critics Table David Mark Cohen New Play Award (2019) and the B. Iden Payne Award for Best Original Script (2019).

SPECIAL THANKS

DR. DANA BURDE • ELLY GREEN • DR. ANDREA RUGH
STAGE LEFT • THE PLAYWRIGHTS' CENTER • ZEV VALANCY

CURATOR'S NOTE

Welcome to ***Heartland*** brought to us by New York's most attended regional theater, Geva Theatre Center. Gabriel Jason Dean's play is both a prophetic history lesson and a compelling drama. As it moves backwards and forwards through time, weaving together a family's journey through love, loss, and illness with the political, Heartland brings a refreshing approach to these familiar themes exposing the arteries that link the Cold War to the War on Terror and illuminating the complexities of granting forgiveness.



Val

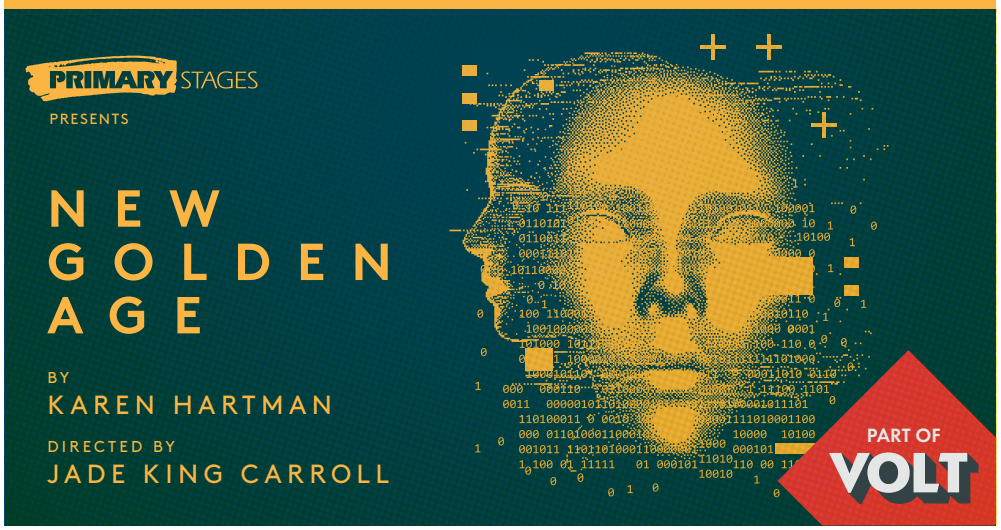
VAL DAY
Artistic Director

59E59 THEATERS STAFF

ELYSABETH KLEINHANS President/Founding Artistic Director
VAL DAY Artistic Director
BRIAN BEIRNE Managing Director
ELIZA JOHNSON Finance Associate/Office Manager
CATE PUGLIA Receptionist/Administrative Assistant
MELISSA SHAWCROSS Technical Director
CRISTINA GREENFIELD Marketing Manager
MELINDA GRABER Digital Marketing Associate
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MATT ROSS Press Representative
NICOLE CAPATASTO Press Representative
CLAIRE WOJCIECHOWSKI Press Representative
BARBARA IAMS KOREIN Archivist
ELIZABETH RUELAS Theater Manager
COLLEEN MORGEN House Manager
CARLOS CONILL Facilities Manager
JOHNATHAN PRICE Facilities Assistant
CHRISTIAN MILLER Director of Ticketing
LLOYD MULVEY Box Office Manager

CRAIG SCHENKER Box Office Associate
ANDREA ARVANIGIAN Box Office Associate
JORDAN ELMAN Box Office Associate
CHARLIE ARNETT Box Office Associate
ANNA BONGARDINO Usher
ANNE RUTTER Usher
BENJI SILLS Usher
CHRISTIAN MIRANDA Usher
ERIC BERKELY Usher
FLOWER RIOS Usher
ITAI ADAM VAGNER Usher
JAMES SCHULTZ Usher
KAYLA GRANT Usher
MICIAH WALLACE Usher
NATALIE LILAVOIS YUSTY Usher
RICHARD RODRIGUEZ Usher
AMBER RIGGLE Theater Technician
JOHN D. IVY Theater Technician
KAT KHELLBLAU Theater Technician

NEXT IN THEATER B **APRIL 28 – JUNE 9**



LAND ACKNOWLEDGEMENT

59E59 Theaters reside on the traditional homelands of the Lenni-Lenape People on the Lenape Island of Mannahatta. We acknowledge the Lenni-Lenape as the original people of the land who were forcefully removed during colonization resulting in erased and excluded peoples and culture. We are grateful for the opportunity to work on the land and honor their elders, past and present alongside future generations for their stewardship and continuing relationship with their territory.

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