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When I was programming my first season at Hartford Stage, the two pieces I was the most excited about producing were *A Gentleman’s Guide to Love and Murder* and Matthew Lopez’ *Reverberation*. After reading *The Whipping Man*, I asked Matthew to send me all his plays, and immediately read them. *Reverberation* was my favorite. Nonetheless, I’m glad that we produced *The Whipping Man* and *Somewhere* first. As a community, we’ve gotten to know the range of his imagination. I am now excited to introduce you to Matthew’s most haunting and provocative play. Thank you for joining us for the world premiere of this brave play.

Darko Tresnjak  
Artistic Director

Thanks to the Aetna New Voices Fellowship, Matthew was our resident playwright in 2012-2013, and he’s currently working on the commission that comes with that fellowship. The Aetna New Voices program is a critical partnership for Hartford Stage. It has supported fellowships for playwrights such as Daniel Beaty, Matthew and Quiara Alegria Hudes. Our fellow this year is Kimber Lee, who has just begun her fellowship by teaching high school aged playwrights in our Write On program. We’ll be workshoping her play *fight* later this season, and will look forward to reading her commissioned play down the line. Commissioning new work from these writers is critical to the future of American theatre, and we’re very grateful to Aetna for making this program possible.

Michael Stotts  
Managing Director
Ladies of Laughter
Friday, March 6 at 7:30 p.m.
Veterans of the television appearances on Comedy Central and The View, the Ladies of Laughter redefine the feminine mystique through their unique styles of humor.
All Tickets: $25

Ringrose, Freeman, & Friends
Sunday, March 8 at 2:30 p.m.
Celebrate St. Patrick’s Day with traditional Irish music & dance, featuring Danny Ringrose (guitar/vocals), Jeanne Freeman (fiddle), John Whelan (7-time all-Ireland accordion champ), Michael Cooney (all-Ireland piper & whistle champ), Janine Randall (piano), plus dancers from the Griffith Irish Dance Academy.
Tickets: $27 Adults | $22 Seniors | $12 Youth

San Jose Taiko
Tuesday, March 31 at 7:30 p.m.
Inspired by traditional Japanese drumming, San Jose Taiko expresses the harmony of the human spirit through the voice of the taiko, creating new dimensions in Asian American movement and music!
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REVERBERATION

A New Play By
MATTHEW LOPEZ

Scenic Design
ANDROMACHE CHALFANT

Costume Design
LINDA CHO

Lighting Design
MATTHEW RICHARDS

Original Music & Sound Design
TEI BLOW

Fight Director
J. ALLEN SUDDETH

Casting
BINDER CASTING
Jack Bowdan, CSA

Production Stage Manager
MARISA LEVY

Assistant Stage Manager
ARIELLE GOLDSTEIN

Dramaturg
ELIZABETH WILLIAMSON

Production Manager
BRYAN T. HOLCOMBE

Associate Artistic Director
MAXWELL WILLIAMS

Directed by
MAXWELL WILLIAMS

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THE CAST

Jonathan .................................................................................................................. Luke MacFarlane
Claire ......................................................................................................................... Aya Cash
Wes ............................................................................................................................. Carl Lundstedt

SETTING
An apartment building in Astoria, Queens.
Act 1 - October, November 2014 • Act 2 - December 2014

THERE WILL BE ONE INTERMISSION.

Assistant Director ........................................................................................................ Sarah Hartmann
Assistant Scenic Designers .................... Rebecca Lord-Surratt, Ryan M. Howell
Assistant Costume Designer ................................................................. Kaleigh Balken
Assistant Lighting Designer ................................................................. Andrew Lott
Assistant Sound Designer ................................................................. Kathryn Ruvuna
Assistant Dramaturg .................................................................................... Amy Brooks
Production Assistant ................................................................................... Chandalae Nyswonger

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Artists subject to change.

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REVERBERATION

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Elizabeth: Let’s start with the quotes you use to preface the play. Why these two?

“Great cities...differ from towns and suburbs in basic ways, and one of them is that cities are, by definition, full of strangers.” Jane Jacobs, The Death and Life of Great American Cities, 1961

“It’s a lonely city...I’m lonely. Aren’t you lonely too?...Maybe we can comfort each other for a night.” James Baldwin, Another Country, 1960

Matthew: I landed on those after the play was finished. I’d read both books (Another Country multiple times and counting) but I was looking through them over the holidays to refresh my memory before the production and they both stood out to me as perfectly encapsulating the meaning of this play. I’m not the first writer to point this out and I won’t be the last: New York City can be a crushingly lonely place despite its millions of people. It’s a maddening illusion that you never have to be alone in New York if you don’t want to be. The Internet and iPhones have added to this illusion. That is the great allure of Grindr (beyond the obvious ones.) But loneliness, true bedrock loneliness, can never be assuaged merely by company. It requires companionship, which is a different thing entirely. It requires intimacy, which is
different than just sex. It requires allowing someone to know you, to make yourself vulnerable enough to be known by someone. Without those things, real loneliness will never go away. That’s the kind of loneliness Baldwin is writing about in that quote. And the reason for it is what Jacobs is describing.

I could just as easily have quoted from Comden and Green’s lyrics to “Lonely Town” or Sondheim’s “Another Hundred People.”

Elizabeth: As you’re sitting down to write a play, what draws you to certain subjects?

Matthew: I can never predict what is going to capture my interest and draw me to create. I think it comes primarily from curiosity. I like to play the “what if” game with subjects. “What if slaves owned by Jewish families adopted that religion?” “What if a family living in the proposed footprint of Lincoln Center in 1959 were completely devoted to Jerome Robbins and his work?” “What if a straight guy became a drag queen?” That leads to the next important question of “why?” And then “who?” And so on.

If you look at my first three plays, The Whipping Man, Somewhere and this play Reverberation, there are no evident connections between them. The first is set in 1865, the second in 1959 and the last in the present. But once I finished Reverberation, I looked back at all three of them and I realized that what they are all about is the idea that the world is dangerous and that it is safer inside. The three men in The Whipping Man are hiding in that destroyed home from the chaos and the danger of Richmond just after the fall of the Confederacy; the family in Somewhere are battened down against the irresistible force of Robert Moses and his willful remaking of the city; the characters in Reverberation see the
world as menacing, the city in which they live as unsafe for them, and so they huddle in their apartments, attempting to ward off the dangers of the world together. I jokingly refer to those three plays as my “Agoraphobia Trilogy.”

Elizabeth: What led you to write *Reverberation* itself?

Matthew: There was no specific incident. It was more like an accumulation of observations and experiences. Being young and single in New York for many years informed much of the writing. Being older and in a relationship informed it as well. Everyone knows what it feels to be lonely, to be afraid they will never find happiness. Everyone understands the need for connection, for intimacy, even if those things ultimately are pretty frightening. Many people, I suspect, have made sexual decisions they regret. Many people, myself included, have experienced great loss, have mourned and have suffered countless broken hearts. This play, ultimately, is a meditation on those feelings.

Elizabeth: The play is set in the present in Astoria, Queens. Why that specific neighborhood?

Matthew: One important factor in selecting that neighborhood was the conscious decision to keep the characters out of Brooklyn, which has become the center of all that is vital in New York. Jonathan, Claire and Wes live outside of that zone of influence. They are on the outskirts.

But more importantly, it’s the neighborhood of my youth in New York. I moved there after college and stayed until I moved to Park Slope in my late 20’s with my boyfriend (who is soon to become my husband). Astoria is where I had all my stupid love affairs with the wrong (and sometimes—temporarily—the right) guys. It’s where I fell in and out of love with the fickleness of a hyperactive teenager. I drank too much. I had no money. Some nights I cried myself to sleep. Other nights I didn’t sleep at all. I mourned 9/11 with my friends in that neighborhood. I never want to be that young again but I’m so grateful that I once was. I was never more aimless, never more uncertain, never more foolish than I was in that neighborhood. And of course I believed I was having the time of my life.
While sites such as eHarmony and Match.com are geared towards finding long-term relationships, dating sites like OkCupid and Tinder focus on more casual connections. Within the gay male community, Grindr, Manhunt, and Adam4Adam are all popular websites and apps that are location-based. While men previously might have gone to bars in order to meet, now they go online. These sites are often used primarily for one-time hookups. More and more people are turning to them: according to their website, Grindr’s membership is at “more than 5 million guys in 192 countries around the world—and approximately 10,000 more new users [are] downloading the app every day.”

Over the last few years, as our social interactions have been ushered into the digital age, there’s been a boom in websites and cellphone apps which help people connect online.
MATTHEW LOPEZ
PLAYWRIGHT

Matthew is the author of *The Whipping Man* (Hartford Stage, 2012) and *Somewhere* (Hartford Stage, 2014). This is his first world premiere at the theatre. *The Whipping Man* premiered at Luna Stage Company and debuted in New York at Manhattan Theatre Club. Since then it has become one of the most widely-produced American plays of the last several years with productions at 100 US theatres and abroad. Matthew was awarded the John Gassner Playwriting Award from the Outer Critics Circle for *The Whipping Man*. *Somewhere* premiered at the Old Globe and was subsequently produced at TheatreWorks Palo Alto before arriving at Hartford Stage last season. Matthew is a former AETNA New Voices Fellow at Hartford Stage. His play *The Legend of Georgia McBride* premiered last year at the Denver Center for the Performing Arts, where he is currently their inaugural Playwriting Fellow for the 2014/15 Season. Other plays include *Zoey’s Perfect Wedding* and *The Sentinels*, which debuted in London as part of Headlong Theatre Company’s 9/11 “Decade” project. Matthew holds new play commissions from Hartford Stage, Manhattan Theatre Club and South Coast Rep. Matthew was a staff writer on the HBO series “The Newsroom.” Upcoming: the New York premiere of *The Legend of Georgia McBride* at MCC Theatre at the Lucille Lortel Theatre and the film adaptation of Javier Marias’ *Your Face Tomorrow* trilogy for Brad Pitt’s Plan B Entertainment.

AYA CASH
CLAIRE

**Hartford Stage:** Debut. **Off Broadway:** *Killers and Other Family* (Rattlestick); *Offices, Happy Hour* (Atlantic); *From Up Here* (MTC); *The Pain and the Itch, Three Changes* (Playwrights Horizons); *The Other Place* (MCC); *Not Waving, Whore* (SPF); *Playlist, Missed Connections* (Ars Nova). **Regional:** *Trudy and Max in Love* (South Coast Rep); *Seminar* (The Ahmanson); *The Three Sisters* (Williamstown Theatre Festival); *The Glass Menagerie* (Berkshire Theatre Festival); *The Diary of Anne Frank* (Denver Center, Ovation Award Best Actress). **Television:** *You’re the Worst* (series regular), *Traffic Light* (series regular), *The Newsroom* (recurring), *We are Men* (recurring), *Modern Family*, *Sirens*, *American Dad*, *Friday Night Dinner* (pilot), *Strange Brew* (pilot), *Spellbound* (pilot), *A Gifted Man*, *Mercy*, *Brotherhood*, and all the *Law and Orders*. **Film:** *Sleepwalk With Me, The Oranges, The Bits In Between, Deception, Off Jackson Avenue, Winter of Frozen Dreams, The Happy House, Begin Again, Loitering With Intent, The Wolf Of Wall Street.*

CARL LUNDESTEDT

**Hartford Stage:** Debut. **Theatre:** Carl Lundstedt is proud to make his professional debut at Hartford Stage in *Reverberation!* **Off-Broadway:** *Freaks: A Legend About Growing Up* (New York Fringe Festival). **Film:** *Hollidaysburg.* **Television:** *Those Who Kill.* **Education:** A recent graduate of Carnegie Mellon School of Drama. Carnegie Mellon: *The Glass Menagerie* (Gentleman Caller), *As You Like It* (Orlando).
LUKE MACFARLANE
JONATHAN

Hartford Stage: Debut. Broadway: Made his debut in The Normal Heart (Drama Desk for Best Ensemble). Off-Broadway: The Busy World is Hushed; Christopher Shinn’s Where Do We Live and Juvenilia. Regional: credits include The Normal Heart at Arena Stage and his solo show Sam Bendrix at the Bon Soir by Keith Bunin performed at City Theatre in Pittsburgh and La Jolla Playhouse in San Diego. Television: Luke is probably best known for his role of Scotty on ABC’s Brothers and Sisters and stars in the upcoming Syfy original series The Killjoys as an intergalactic space bounty hunter; series regular on FX’s series Over There; Robert Altman’s Tanner on Tanner; Television guest star roles: Person of Interest, Smash and currently NBC's The Night Shift. Education: Luke is a graduate of The Juillard School’s Group 32.

MAXWELL WILLIAMS
DIRECTOR | ASSOCIATE ARTISTIC DIRECTOR

Reverberation marks the final production for Maxwell Williams as Hartford Stage’s Associate Artistic Director. He has been appointed the Artistic Director of Le Petit Théâtre du Vieux Carré in New Orleans. During his Hartford Stage tenure, he has directed the Hartford Stage productions of Vanya and Sonia and Masha and Spike, Boeing-Boeing, The 39 Steps and Dying City, numerous readings and workshops, and remounts the theater’s annual production of A Christmas Carol—A Ghost Story of Christmas. Mr. Williams’ other directing credits include world premieres and revivals at theaters across the country, including 59E59 Theatres, the Bank St. Theatre, Cleveland Play House, Hartford Theaterworks, Capital Repertory Theatre, Majestic Theater, Chance Theater, Workshop Theater Company, and Monomoy Theater, as well as work for the Pasadena Playhouse, Paper Mill Playhouse, Primary Stages, and the Alley Theatre, Houston. He served as associate director for the Broadway production of Horton Foote’s Dividing the Estate, as well as Foote’s 9-play epic The Orphans’ Home Cycle (Hartford Stage and Signature Theatre), and has assistant directed on Broadway, for Roundabout Theatre Company, Manhattan Theater Club, Lincoln Center Theater, Philadelphia Theatre Company and the American Repertory Theatre. A member of the Lincoln Center Directors Lab and Directors Lab West, he has been adjunct faculty or visiting artist at NYU, Trinity College, Mt. Holyoke College and the Hartt School, University of Hartford, from which he graduated with honors in the inaugural class of the Theatre Division.

ANDROMACHE CHALFANT
SCENIC DESIGN

Hartford Stage: The Whipping Man. Off-Broadway: Sex with Strangers (Second Stage Theater); brownsville song (b side for tray) and A Kid Like Jake (Lincoln Center Theater); Wild Animals You Should Know (MCC Theater); El Gato Con Botas (Gotham Chamber Opera); Food and Fadwa (New York Theater Workshop); Regional: A Streetcar Named Desire (Virginia Opera); Laugh (Studio Theater DC); Crimes of the Heart (McCarter Theatre); Awake and Sing! (Arena Stage); Endgame (American Repertory Theater); Bus Stop (Kansas City Repertory Theater); Six Degrees of Separation (The Old Globe); Vigil (Westport Country Playhouse, DR2); Faust (Minnesota Opera); Abduction From The Seraglio (Opera Omaha). Education: M.F.A., NYU Tisch School of the Arts.
LINDA CHO
COSTUME DESIGN
Hartford Stage: Twelfth Night (Connecticut Critics Circle Award), A Gentleman’s Guide to Love & Murder (Connecticut Critics Circle Award), The Whipping Man, Gee’s Bend, A Raisin in the Sun. Broadway: A Gentlemen’s Guide to Love and Murder (Tony Award, Henry Hewes Design Award, Outer Critics Circle Nomination), Velocity of Autumn. Off-Broadway: Merchant of Venice (Theatre for a New Audience); The Other Side (Manhattan Theatre Club); Some Men (Second Stage Theatre); Durango (Public Theater); Eli’s Comin’ (Vineyard Theatre); Hurricane (Classic Stage Company); The Author’s Voice, Imagining Brad (Drama Dept); Wolf Lullaby (Atlantic Theatre Company). Regional: The Dog in the Manger (Shakespeare Theatre); Legacy of Light (Arena Stage); Mary’s Wedding (Westport Country Playhouse); True West (Williamstown Theatre Festival); What the Butler Saw (Huntington Theatre Company); Twelfth Night (The Old Globe Theatre); Magnolia (Goodman Theatre); Two Noble Kinsmen (Chicago Shakespeare). International: Merchant of Venice (Royal Shakespeare Company); The Story of My Life (Can Stage, Canada). Opera: Ghosts of Versailles (LA Opera); Die Vogel, Der Zwerg/Der Zerbrocne Krug (LA Opera); Mikado, Magic Flute (Opera Theatre of Saint Louis); Orfeo and Euridice (Virginia Opera Association). Other: Currently residing in New York City, this Korean-born Designer is the proud recipient of the Theatre Development Fund’s Irene Sharaff Young Master Award. Education: MFA, Yale School of Drama.

MATTHEW RICHARDS
LIGHTING DESIGN
Hartford Stage: Hamlet; Macbeth; La Dispute; Twelfth Night; Bell, Book & Candle. Broadway: Ann. Off-Broadway: Atlantic Theater Company; Brooklyn Academy of Music; Ensemble Studio Theater; Lincoln Center; The Play Company; Playwrights Horizons; Primary Stages; MCC; Rattlestick; Second Stage; Theatre For A New Audience; Theatreworكس USA. Regional: Actor’s Theatre of Louisville; Alliance Theatre, Arena Stage; Baltimore’s Center Stage; Bay Street; Cincinnati Playhouse; Cleveland Playhouse; Dallas Theater Center; Ford’s Theatre; The Goodman; The Huntington; The Old Globe; Shakespeare Theatre; Theaterworks Hartford; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. Education: University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.

TEI BLOW
SOUND DESIGN
Hartford Stage: Man in a Case. Professional: Tei Blow is a performer and media designer based in Brooklyn, NY. He is one half of Royal Osiris Karaoke Ensemble and has made sound and projection designs for Big Dance Theater, The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, and David Neumann / Advanced Beginner Group. He also performs with the bands Frustrator! and Perfect Shapes on Enemies List Recordings. Upcoming projects include Royal Osiris Karaoke Ensemble’s The Art of Luv (Parts 2,3, and 4) and sound design for David Neumann / Advanced Beginner Group’s I Understand Everything Better, premiering at Abrons Art Center in April 2015.

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**Professional Positions:** Professor at SUNY Purchase College, The Lee Strasberg Institute. Fight Master with the Society of American Fight Directors. Author, “Fight Directing For The Theatre.”

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**Elizabeth Williamson**

DRAMATURG

Prior to joining Hartford Stage as Senior Dramaturg and Director of New Play Development, Elizabeth Williamson was Associate Artistic Director & Literary Manager at Pioneer Theatre Company. As dramaturg and director, she has developed new work & new adaptations of the classics with Bess Wohl, Dan O’Brien, Matthew Lopez, Brighde Mullins, Wendy MacLeod, Mary Zimmerman, Big Dance Theatre, Dominique Serrand and Steve Epp, and others. Translations include Marivaux’s La Dispute (co-adapted with Darko Tresnjak) at Hartford Stage, Michel Azama’s The Life and Death of Pier Paolo Pasolini (with Nicholas Elliott, Act French Festival, New York), Michel Azama’s Airlock (with Nicholas Elliott) and Michel Azama’s Night Zoo. She’s worked around the country at many theatres and opera companies, including About Face Theatre, the American Conservatory Theater, Aurora Theatre, the Bay Area Playwrights Festival, Berkshire Opera, Court Theatre, HERE Arts Center, the La Jolla Playhouse, Lorin Maazel’s Castleton Festival, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. Education: BA, Bennington College; Master’s, Oxford University; trained at the École Jacques Lecoq. Williamson received a 2007 NEA Fellowship in Literary Translation and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.

**Marisa Levy**

PRODUCTION STAGE MANAGER

Hartford Stage: Vanya and Sonia and Masha and Spike, The Crucible, Gem of the Ocean, Divine Rivalry, The Orphans’ Home Cycle, Dividing the Estate, To Kill a Mockingbird, Brand:NEW Festival. Broadway: Dividing the Estate. Off-Broadway: Bootycandy, Stage Kiss, The Patron Saint of Sea Monsters, The Great God Pan, Me Myself & I (Playwrights Horizons); Generations (SoHo Rep); Talley’s Folly (Roundabout Theatre Company); The Designated Mourner, February House (Public Theater); Him, Dividing the Estate, Adrift in Macao (Primary Stages); On The
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Levee (LCT3); The Orphans’ Home Cycle (Signature Theatre Co.); Single Black Female (New Professional Theater). Other Theatre: Kansas City Choir Boy with Prototype Festival; NSYAF; The Old Globe; Alley Theatre; The Drama League; The Acting Company; Pennsylvania Shakespeare Festival; Barrington Stage Company.

ARIELLE GOLDSTEIN
ASSISTANT STAGE MANAGER

Hartford Stage: 3 Seasons as a Production Assistant; Somewhere, The Underpants, Macbeth and La Dispute (in rep), Twelfth Night, Man in A Case, Breath and Imagination, A Gentleman’s Guide to Love and Murder, etc. New York: Henri (Sprat Artistic Ensemble); The Pretentious Young Ladies (Grex Group). Other: Burn This, Take Me Out (Barebones Productions); Scapin (The University of Pittsburgh). Education: BA Theatre Arts, The University of Pittsburgh.

ABOUT HARTFORD STAGE

MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in his 9th year as Managing Director of Hartford Stage. Recent accomplishments include an $11 Million Capital and Endowment Campaign, and the expansion and on-going renovations of the Stage’s theatre facility. Recent artistic accomplishments include A Gentlemen’s Guide to Love and Murder, winner of the 2013 Tony Award for Best Musical; Man in A Case starring Mikhail Baryshnikov, which recently completed a national tour; and the Pulitzer Prize-winning play, Water by the Spoonful by Quiara Alegría Hudes. In 2010, in partnership with Michael Wilson, he produced Horton Foote’s The Orphans’ Home Cycle which won the Drama Desk and Outer Critics Circle Awards, among others. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, Mr. Stotts produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho, among others. Sixteen Wounded by Eliam Kraiem moved to Broadway in 2004, and Cho’s BFE and Lapine’s Fran’s Bed with Mia Farrow subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director at George Street Playhouse in New Brunswick, New Jersey, and for nine years he served in the same capacity at the Shakespeare Theatre of New Jersey in Madison, New Jersey, where he successfully initiated and managed a $7.5 million capital campaign to build the F.M. Kirby Shakespeare Theatre, which opened in 1998. Mr. Stotts began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. Mr. Stotts currently serves on the boards of Hartford Performs, and Billings Forge Community Works. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization; he continues to serve on that board. In 2005, Mr. Stotts was honored with a Distinguished Advocate Award from the Connecticut Commission on Culture and Tourism, and in 2011 he received the Commission’s Elizabeth L. Mahaffey Arts Administration Fellowship. He is originally from Calgary, Alberta.
In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then the theatre has presented the world premieres of *A Gentleman’s Guide to Love and Murder* on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Darko; Quiara Alegría Hudes’ *Water by the Spoonful*, winner of the 2012 Pulitzer Prize for Drama; *Breath & Imagination* by Daniel Beaty; and Big Dance Theatre’s *Man in a Case* with Mikhail Baryshnikov.

Darko Tresnjak was the Artistic Director of the Old Globe Shakespeare Festival in San Diego from 2004 to 2009. His directing credits at the Old Globe include *Cyrano de Bergerac*, *Coriolanus*, *The Women*, *The Pleasure of His Company*, *All’s Well That Ends Well*, *Bell, Book and Candle*, *Hamlet*, *Titus Andronicus*, *A Midsummer Night’s Dream*, *The Winter’s Tale*, *A Comedy of Errors*, *Antony and Cleopatra*, *The Two Noble Kinsmen*, and *Pericles*. He received four awards from the San Diego Theatre Critics Circle: for outstanding direction of *Cyrano de Bergerac*, *The Winter’s Tale*, and *Pericles* and for Excellence in Artistic Direction. Tresnjak’s directing career began at the Williamstown Theatre Festival where over eight seasons he directed *The Skin of Our Teeth*, *Rosencrantz and Guildenstern Are Dead*, *The Love of Three Oranges*, *Princess Turandot*, *The Blue Demon*, *The Winter’s Tale*, *Moving Picture*, and *Under Milk Wood*. He has also directed at the Joseph Papp Public Theater, Theatre for a New Audience, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Vineyard Theatre Company, and Blue Light Theater Company. From 2002-2004 he was Director in Residence at Boston’s Huntington Theatre Company where his productions included *What the Butler Saw*, *Heartbreak House*, and *Amphitryon*. Tresnjak grew up in Yugoslavia, the United States and Poland. He was educated at Swarthmore College and Columbia University and became an American citizen shortly after graduation. Between college and graduate school, he studied at the Martha Graham School, performed with numerous Philadelphia dance and theatre companies, and toured across the United States and Japan with Mum Puppettheatre. He is the recipient of grants from Theatre Communications Group, Pennsylvania Council on the Arts, National Endowment for the Arts, and the Alan Schneider Award for Directing Excellence.
THE PIANIST OF WILLESDEN LANE

BASED ON THE BOOK
THE CHILDREN OF WILLESDEN LANE
BY MONA GOLABEK AND LEE COHEN

ADAPTED AND DIRECTED BY
HERSHEY FELDER

MONA GOLABEK IN

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Now in our 51st year, Hartford Stage is one of the nation’s leading resident theatres, known for producing innovative revivals of classics and provocative new plays and musicals, including more than 70 world and American premieres, as well as offering a distinguished education program, which reaches more than 20,000 students annually.

In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then, the theatre has presented the world premieres of *A Gentleman’s Guide to Love and Murder* on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Darko; Quiara Alegría Hudes’ *Water by the Spoonful*, winner of the 2012 Pulitzer Prize for Drama; *Breath & Imagination* by Daniel Beaty; and Big Dance Theatre’s *Man in a Case* with Mikhail Baryshnikov.

Hartford Stage, under the leadership of Managing Director Michael Stotts, has earned many of the nation’s most prestigious awards, including its first Tony Award in 1989 for Outstanding Regional Theatre. Other national honors include Outer Critics Circle, Drama Desk, OBIE, and New York Critics Circle awards. Hartford Stage has produced nationally renowned titles, including the New York transfers of *Enchanted April*, *The Orphans’ Home Cycle, Resurrection* (later retitled *Through the Night*), *The Carpetbagger’s Children*, and *Tea at Five*. The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, afterschool programs and professional development courses.
WRITE ON:
The Curious Eyes of a Writer
By Kimberly Shepherd, Marketing Apprentice

It’s an honor to be named an Aetna New Voices Fellow, but it’s also a busy job. For 2014–2015 Aetna New Voices Fellow Kimber Lee, that means readings, workshops, community development and education projects, and writing a new play commissioned by Hartford Stage.

While this engaging fellowship may at first seem to be focused solely on providing the greatest support and benefit to the chosen playwright, there is far more of a pay-it-forward aspect to it than most realize. One of the cornerstone responsibilities of all Aetna New Voices Fellows is to work with Hartford Stage’s Education Department on programs, such as Write On and Project: Transform.

“It is just the most beautiful gift, to be invited into the life of a theatre and to be able to participate in meaningful ways,” Lee explains. “I worked as a teaching artist in Seattle for many years, and then taught undergrad playwriting, and I have come to believe that offering students a chance to learn about many aspects of theatre is crucial. The tremendous virtue of theatrical process is the range of artistic disciplines it encompasses, and the more young minds are exposed to all of those possibilities, the more points of entry they will have through which to discover and participate in the art form.”

Write On is Hartford Stage’s Annual Young Playwrights’ Competition open to all Connecticut residents in grades 9-12. The program is unique in its offering of professional quality play development to a select few, young aspiring writers. Although she’s a professional playwright now, Lee admits she was not really aspiring to be one at a young age like some of her Write On students. “Throughout my whole life, I have scribbled stories and all kinds of things, but always in private—in corners of houses and apartments where I have lived, in my bedroom, outside under a tree, in coffee shops,” she explains. “When I got into theatre, it was through acting, and I was a professional actor in Seattle for a long time, but always scribbling in secret. And then one day, a friend encouraged me to invite some people to my living room to read my scribbling out loud, so I did. It was like a light went on. It was simultaneously the most thrilling and terrifying thing.”

The Write On program was originally born out of the Brand: NEW Festival of New Work as a way to provide high school students interested in playwriting a similar experience to the professional writers in the festival. Participants spent a week shadowing a play in the festival through the workshop process and staged reading. They then went on to develop their own work using the same model they had observed in the festival. However, Aurelia Clunie, Education Associate for Student Audiences, explains: “As new play development has changed at Hartford Stage, Write On has worked to change with it. We are responding more organically to the needs of the student writers

CONTINUED ON NEXT PAGE
and mentors.” The small group of 5 or 6 students chosen still has the opportunity to develop their ten-minute plays in workshops, but their experience in the program now encompasses much more.

Today students are provided with the opportunity to learn about professional play development directly from the Aetna New Voices Fellow. This mentorship has evolved beyond simply meeting for weekly workshops. When Reverberation playwright and 2012-13 Aetna New Voices Fellow Matthew Lopez learned one of his Write On students was spending his spring break visiting colleges on the west coast, Lopez offered him tickets to a production of his new hit, The Whipping Man. When the student returned he had the unique chance to talk first-hand about the play’s production with Lopez. Last season, 2013-14 Aetna New Voices Fellow Janine Nabers took students outside the workshop to see the newly released film version of August: Osage County in order to have them compare the film script to the play’s original text.

It was Nabers suggestion that the program take the students to see a play in New York City which lead directly to this season’s participants being able to attend a performance of Kimber Lee’s play brownsville song (b-side for tray) at Lincoln Center Theater in October. Lee took the opportunity of having the students in New York City to actually conduct the first workshop of the program this season at the Lark Play Development Center. “The Lark is my artistic home in NYC,” says Lee. “I knew it would be a really comfortable setting for us to meet. I also wanted them to see an institution that is wholly dedicated to the support of playwrights, which is such a special thing.” The students’ visit to the center allowed her both to show them the opportunities that are available to professional writers and to speak with the students about the realities of pursuing a career as a professional playwright in America.

In January this season’s Write On students reunited with Lee at Hartford Stage to begin working on their ten-minute play scripts over the course of three weekly workshops. “The process for these workshops has been very much tailored to the students we have in the program, and I’ve tried to provide a very basic set of tools for investigating and creating dramatic action,” says Lee. “I think that every human being has an innate sense of story, an instinct for what makes a compelling story, and I really enjoy the chance to explore that with a group of young playwrights who don’t come in with tons of preconceived ideas.” In regards to how different tackling play development is for Write On students versus professionals, Lee says not that much. “The basic questions we have been dealing with in our workshops are the same questions that professional playwrights face: how do we make the thing go?”

By the end of the month students transitioned to working with local actors and directors in table readings and rehearsals in order to mount their newly penned works into a night of staged readings that takes place in February. Although the readings mark the end of the Write On program each year, students are encouraged to continue working on both their plays from the program and new projects. Former Write On students have continued on to participate as writers in Hartford Stage’s Project: Transform and have written back saying how being in Write On has made them consider for the first time studying writing or theatre in college.

Clunie says these results are exactly what the program was created to do. “This window into the professional life of a playwright allows students to consider following their own passions professionally, and encourages their writing whether or not that is what they want to pursue.”

And what would Lee like to see her students take away from this experience? “I hope they walk out of the program with a sense of how to look at dramatic writing analytically. I think we are all good at knowing what we like and don’t like, but my hope is that this program will have introduced tools for being able to identify and articulate the why of a preference.

I also hope in a general way that looking at the world through the curious eyes of a writer for this period of time is something that will stick in some small way, no matter what area of study or work these students pursue.”
Short Takes: News from Hartford Stage

Too Darn Hot!
Save the date for the hottest party in town—Party in the Paint Shop 6: TOO DARN HOT—on Saturday, April 25. Visit hartfordstage.org/gala for details.

“The Sammies”
Hartford Stage earned the First Annual Samuel Clemens Award, a.k.a. “The Sammies,” for Community Partner of the Year from The Mark Twain House & Museum. Awards also went to The Hartford, Hartford Trinity College Magnet School, and volunteer John Holder. Thanks Sammie!

Matthew Lopez—At Home at Hartford Stage
The February issue of American Theatre magazine features an interview with Matthew Lopez about the play you will see today, Reverberation. Lopez says he now considers Hartford Stage to be his artistic home: “What they have provided me over the years is emotional support and financial support—and they always give me courage.” Read the full story under Stage Notes on the hartfordstage.org home page.

Best Group Sales Specials On Sale Now!
Groups of 10 or more can now book select performances of both The Pianist of Willesden Lane and Kiss Me, Kate for as much as 40% off the regular ticket price. Visit www.hartfordstage.org/group-sales, or contact Theresa MacNaughton at 860-520-7114.

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Aetna New Voices Fellow: Kimber Lee

A season-long engagement, the Aetna New Voices Fellowship provides an artistic home for important playwrights of diversity and color to develop work and become involved in the ongoing life of Greater Hartford. The residency includes the commissioning of a new work and a series of readings and workshops throughout the year, working with Hartford Stage’s education department, and advancing community development. The 2014-15 Fellow is playwright Kimber Lee.

Kimber Lee’s brownsville song (b-side for tray), which premiered at the 2014 Humana Festival, will receive productions this year at Lincoln Center, Long Wharf Theatre, and Philadelphia Theatre Company. This May Center Theatre Group presented the world premiere of Lee’s latest play, different words for the same thing. Her works, including fight and tokyo fish story, also have been presented by Lark Play Development Center, Page 73, Hedgebrook, Seven Devils, Bay Area Playwrights Festival, and Dramatists Guild Fellows Program. She is a Lark Playwrights Workshop Fellow (2013-2014); member of Ma-Yi Writers Lab; and recipient of both the 2014 Ruby Prize and the 2013-14 PoNY Fellowship. Lee, who holds a MFA from the University of Texas at Austin, is currently under commission at Lincoln Center Theater/LCT3, South Coast Rep, Denver Center Theatre Company, and Hartford Stage, and is presently developing work with the Lark at Vassar and the Magic Theatre in San Francisco.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play Reverberation will make its world premiere at Hartford Stage in February; Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for Water by the Spoonful, which premiered at Hartford Stage; and Daniel Beaty (2007-08) author of Breath & Imagination which premiered at Hartford Stage two seasons ago.

Marking its tenth year as the sole funder of this essential program, Aetna, Inc., builds healthy communities by promoting volunteerism, forming partnerships, and funding initiatives to improve the quality of life for its employees and customers.

The Aetna New Voices Fellowship is made possible by Aetna Inc.
The Hartt School/Hartford Stage Partnership in Training

Now in its ninth year, The Hartt School/Hartford Stage Partnership in Training offers a unique alliance of an undergraduate acting conservatory program and a respected professional theatre—one of only two such collaborations in the country. This partnership helps ensure that acting students at the Hartt School receive rigorous training and bring their skills, imagination and intellect to the demands of a professional theatre setting. Hartford Stage staff and guest artists lead classes and workshops and faculty and students appear in Hartford Stage productions. Hartt students have been seen in *The Adventures of Tom Sawyer, A Christmas Carol, A Midsummer Night’s Dream, Noises Off!, To Kill a Mockingbird, the Brand:NEW Festival of New Work, Antony & Cleopatra, Snow Falling on Cedars, The Crucible, The Tempest and Twelfth Night.*

The University of Massachusetts Graduate Internships at Hartford Stage

Linking one of the most respected graduate programs in theatre with the Tony Award-winning Hartford Stage, the University of Massachusetts Graduate Internships give Master of Fine Arts students in design, directing and dramaturgy the opportunity to work alongside the country’s most exciting artists. The Graduate Internships provide a valuable professional testing ground for students and are a natural complement to the practical, hands-on approach of UMass’ graduate program. In turn, Hartford Stage is enriched by the participation of the next generation of theatre artists. UMass students have worked on *Boeing-Boeing, Zerline’s Tale, Gee’s Bend, Motherhood Out Loud, The Adventures of Tom Sawyer, Snow Falling on Cedars, The 39 Steps, Macbeth, Vanya and Sonia and Masha and Spike,* and *Hedda Gabler.*

From Top: Hartt School student Ben Cole in *The Tempest.* • Nafe Katter and Hartt School student Douglas Lyons in *To Kill a Mockingbird.* • Hartt Students Kendra Underwood and Michael Gregory in *Antony & Cleopatra.*
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Centennial Event
Sun. March 1, 2015 | 12:30-3:30 pm
Mandell JCC
The return of the famous JCC family Purim Festival, complete with festival booths, games, prizes, food, and of course, a costume parade!
Free & Open to the Community

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Tues. March 17 | 7 PM
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