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In the summer of 1937, Cole Porter was injured in a crippling horseback-riding accident. He spent the rest of his life in acute physical pain and became a recluse overnight. He continued to write, but the musicals that he premiered over the next decade did not produce his most memorable songs.

In 1948, he came back roaring with *Kiss Me, Kate*, his most successful musical, inspired by the 1935 Broadway production of *The Taming of the Shrew* and the offstage shenanigans of its stars, Alfred Lunt and Lynn Fontanne. *Kiss Me, Kate* won the first Tony Award for Best Musical. Porter’s sly, sexy, and supremely inventive score features a dozen songs that have all become classics of American musical theater.

Cole Porter is my favorite songwriter. Nothing puts me in a better mood than listening to Fred Astaire sing “I Concentrate on You” or Blossom Dearie sing “Always True to You in My Fashion” or Ella Fitzgerald sing, well, anything by Porter. But I did not start thinking about directing *Kiss Me, Kate* until 1990, when the *Red, Hot, and Blue* album came out. It featured pop renditions of Cole Porter songs by Annie Lennox, Sinead O’Connor, David Byrne, k. d. lang, and Fine Young Cannibals; sold over a million copies; and raised a great deal of money for AIDS research. Most importantly, Cole Porter’s frank songs, which celebrate sexuality and desire, reached and relaxed a frightened new generation. Listening to the songs from *Kiss Me, Kate* was as medicinal in 1990 as it must have been for the ailing Porter when he wrote them in 1948.

It has taken me 25 years to direct *Kiss Me, Kate* and I’m grateful to Hartford Stage and the Old Globe (where our production is heading next month) for making a dream come true.

Darko Tresnjak, Artistic Director
At The Hartford, we’re proud to partner with Hartford Stage and our neighbors to build stronger communities together.

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IN ASSOCIATION WITH THE OLD GLOBE
PRESENTS

KISS ME, KATE

Music and Lyrics by COLE PORTER
Book by BELLA AND SAMUEL SPEWACK

Directed by DARKO TRESNJAK

Choreography by PEGGY HICKEY

Presented by arrangement with Tams-Witmark Music Library, Inc.,
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We are proud to sponsor Hartford Stage’s production of Kiss Me, Kate!

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THE CAST

Second Man .......................................................... Brendan Averett *
Lilli Vanessi / Kate ................................................. Anastasia Barzee *
First Man ............................................................. Joel Blum *
Actor / Horstensio / Gregory / Riley .................. Giovanni Bonaventura *
Ralph ................................................................. Robert Hannon Davis *
Hattie / Mistress of the Inn ................................. Charity Angél Dawson *
Bill Calhoun / Lucentio ....................................... Tyler Hanes *
Paul / Innkeeper .................................................. James T. Lane *
General Harrison Howell / Stagehand ................. Tony Lawson *
Actor / Gremio / Flynt ........................................ Barrett Martin *
Actress / Momo ................................................... Robin Masella *
Fred Graham / Petruchio ........................................ Mike McGowan *
Actress / Fedora .................................................. Shina Ann Morris *
Actress / Becki Weckio ......................................... Jane Papageorge *
Pops / Priest ......................................................... Wayne W. Pretlow *
Lois Lane / Bianca ............................................... Megan Sikora *
Actor / Cab Driver / Phillip / Chauffeur ................ Michael Starr *
Harry Trevor / Baptista Minola ............................. Jeff Steitzer *
Dance Captain / Biondello / Nathaniel .................. Johnny Stellard *

THERE WILL BE ONE INTERMISSION.

Assistant Director .................................................. Sarah Hartmann
Associate Choreographer ....................................... Adam Cates
Assistant Scenic Designer / Projection Design ........... Colin McGurk
Assistant Costume Designer ...................................... Elivia Bovenzi
Assistant Lighting Designer ................................... Rob Sambrato
Assistant Sound Designer ......................................... Brian Hsieh
Dance Captain ...................................................... Johnny Stellard *
SDCF Charles Abbott Fellow .................................. Christian Fleming
Musical Contractor ................................................... George Sanders
Production Assistants ........................................... Amy Lamm, Chandalae Nyswonger

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

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**ACT ONE**

Another Op’nin’, Another Show................................................... Hattie & Company
Why Can’t You Behave?................................................................. Lois & Bill
Wunderbar.................................................................................... Fred & Lilli
So In Love..................................................................................... Lilli
We Open in Venice ................................................................. Katharine, Pretruchio, Bianca and Lucentio
Tom, Dick or Harry ............................................................... Bianca, Gremio, Hotensio and Lucentio
I’ve Come to Wive It Wealthily in Padua .................................. Petruchio and Men
I Hate Men.................................................................................. Katharine
Were Thine That Special Face................................................... Petruchio
Cantiamo D’Amore............................................................... Hortensio, Nathaniel, Padua Priest and Ensemble
Kiss Me, Kate ................................................................. Petuchio, Katharine and Ensemble

**ACT TWO**

Too Darn Hot........................................................................... Paul and Ensemble
Where is the Life That Late I Led?............................................ Petruchio
Always True to You in My Fashion .......................................... Lois
Bianca..................................................................................... Bill & Ensemble
So In Love (Reprise)................................................................ Fred
Brush Up Your Shakespeare.................................................... The Two Men
Pavane..................................................................................... Orchestra
I Am Ashamed That Women Are So Simple................................ Katharine
Kiss Me, Kate (Finale) .................................................. Katharine, Petruchio and Ensemble

**ORCHESTRA**

Conductor .................................................................................. Kris Kukul
Keyboard .................................................................................. Max Mamon
Horn ....................................................................................... Jaime Thorne
Trumpet ................................................................................... Laurent Gareau
Trombones.............................................................................. Scott Cranston, Matthew Russo
Reed 1 ...................................................................................... Timothy Moran
Reed 2 ...................................................................................... James Antonucci
Reed 3 ...................................................................................... Emily Lavins
Reed 4 ...................................................................................... Ernest Schefflein
Percussion............................................................................... Edward Fast
Guitar, Mandolin, Lute.......................................................... Timothy Maynard
Violins .................................................................................. Martha Kayser, Sarah Washburn
Violin/Viola ........................................................................... Lu Sun Friedman
Bass ....................................................................................... Joseph Messina
The Production of The Taming of the Shrew Behind Kiss Me, Kate
The original idea for *Kiss Me, Kate* was inspired by tales of the backstage antics of early 20th Century theatre stars Alfred Lunt and Lynn Fontanne. Lunt and Fontanne married in 1922 and performed together in over two dozen shows, becoming known as one of the greatest husband and wife acting teams of all time. They were especially well known for their work in comedies, and Noël Coward wrote his *Design for Living* especially for them.
Lunt and Fontanne’s turns in *The Taming of the Shrew* made it one of the most popular productions the play had ever had. It had a cast of 52, including acrobats, musicians, and comic horses, and it ran, on and off, in New York and on tour, for five years. But it’s remembered less for its scale than for the way Lunt and Fontanne played their roles. As Katharina, Fontanne threw objects from offstage at Lunt’s Petruchio. When she finally came on stage, he spanked her. And their onstage behavior was widely perceived to mirror a tumultuous off-stage relationship.

Arnold Saint-Subber, the co-producer of *Kiss*
Me, Kate, had worked backstage on the Lunt/Fontanne Shrew, and he thought that a backstage show about a feuding couple performing in The Taming of the Shrew could make a terrific musical. He brought the idea to Bella and Sam Spewack.

From the names of the lead characters (Fontanne was christened Lillie Louise, and Fred could well be short for Alfred Lunt) to some of the stage directions, a number of the onstage antics that ended up in Kiss Me, Kate seem to have been taken directly from the Lunt/Fontanne Shrew. When Lunt as Petruchio was sending her dinner away, Fontanne as Katharina grabbed some sausages and started to shove them down her dress, as Lilli does in Kate. On her first appearance a bird was shot from the sky by a blunderbuss, which is echoed in the finale of Act One of Kiss Me, Kate. And Petruchio spanking Katharina became a major plot point for the musical.

The Spewacks agreed to write the book, and they insisted on bringing in Cole Porter, whom they’d worked happily with in the late 30’s. Porter had had major successes (including Anything Goes in 1934) but after World War II he’d had several

Patricia Morrison in the original production of Kiss Me, Kate.
flops, and the producers weren’t eager to bring him on board; Bella Spewack eventually had to tell Saint-Subber that she simply wouldn’t do *Kiss Me, Kate* without Cole Porter.

Porter had already written a number of his greatest songs (including “Let’s Do It,” “Night and Day,” and “You’re the Top”), but *Kiss Me, Kate* was by far his most challenging score to compose yet. He had to create two different musical worlds – one Shakespearean world for the musical of *The Taming of the Shrew* that Fred and Lilli are starring in, and one for their “real-life” backstage.
When *Kiss Me, Kate* opened on Broadway in 1948 it more than justified the Spewacks’ faith in Porter. It ran for 1,077 performances in New York. The New York Times critic Brooks Atkinson wrote that “Kiss Me, Kate,” had “the best musical comedy book of the year” and that Porter had “written his best score in years.” It won 5 Tony Awards, for Best Musical, Best Produced Show, Best Script, Best Score and Best Costumes.

—Elizabeth Williamson
BRENDAN AVERETT
SECOND MAN
Hartford Stage: Debut. Off-Broadway: Titus Andronicus (New York Shakespeare Exchange); The Killer, A Midsummer Night’s Dream (Theatre for a New Audience); As You Like It (Shakespeare in the Park); Massacre (Rattlestick); Hamlet (Gallery Players); Passion Play (Epic Theatre Ensemble). **Tours:** Guys and Dolls. **Regional:** Romeo and Juliet (Actors Theatre of Louisville); Of Mice and Men, As You Like It (Cincinnati Playhouse in the Park); Passion Play (Yale Rep, Goodman Theatre); Cyrano de Bergerac, As You Like It (A Noise Within); The Tempest (Theatricum Botanicum); Henry V (California Shakespeare Company); Bloody Poetry, The Alchemist (Everyman Theatre); A Midsummer Night’s Dream, Measure for Measure, The Brothers Karamazov, The Swanne: Pt. III (Stratford Shakespeare Festival of Canada). **Television:** Law & Order: SVU, Trapped in the Closet, Blossom. **Training:** American Academy of Dramatic Arts, Stratford Festival Conservatory, BADA Midsummer in Oxford. **Professional Position:** Associate Producer for New York Shakespeare Exchange’s The Sonnet Project.

ANASTASIA BARZEE
LILLI VANESSI / KATE
Hartford Stage: Debut. **Broadway:** Henry IV: Parts 1 & 2 (with Kevin Kline); Urinetown (Hope); Jekyll & Hyde (Emma); Miss Saigon (Ellen). **London’s West End:** Napoleon (Josephine) (cast album). **NY Encores:** Golden Boy (Lorna). **L.A. Reprise:** Anything Goes (Hope); The Most Happy Fella (Rosabella); Company (Jenny). **Regional:** Premiere of White Christmas (Betty) (cast album); Premiere of Sunset Boulevard (with Glenn Close) (cast album); Sondheim Celebration Kennedy Center Merrily We Roll Along (Beth); Los Angeles and First National of City of Angels (Mallory) and others. **Film:** Fair Game (opposite Sean Penn); Those Who Wander; Confessions. **Television:** Guest starring roles/recurring on Elementary; The Blacklist; Blue Bloods; Younger; Golden Boy; White Collar; Made In Jersey; 666 Park; Law & Order SVU; Law & Order; Murder, She Wrote: A Story to Die For; Days of Our Lives; Herman’s Head; Get a Life and others. **Solo Album:** The Dimming of The Day.

JOEL BLUM
FIRST MAN
Hartford Stage: Debut. **Broadway:** Showboat (Tony Nomination, best supporting actor); Steel Pier (Tony nomination, best supporting actor); Music Man (Marcellus); 42nd Street (Original Production Directed by Gower Champion); Stardust; Elaine May’s After the Night and the Music; A Christmas Carol; The Debbie Reynolds Show. **Off Broadway:** Golf The Musical (Drama Desk Nomination, best supporting actor); And The World Goes ’Round; Game Show. **Tours:** Billy Elliot, Doctor Doolittle (starring Tommy Tune, appeared in and associate choreographed); 101 Dalmatians; World Goes Round; Annie Get Your Gun (Starring Debbie Reynolds). **Regional:** Tin Pan Alley Rag (Barrymore Award best supporting actor); Meet John Doe (Helen Hayes Nomination); Damn Yankees (with Tony Randall); Pal Joey (with Lena Horne). **Film:** Those Lips, Those Eyes. **Television:** Ed, The Sopranos, 2 Bob Hope Specials, Sonny and Cher Show, The Tonight Show, and Law & Order, twice.

GIOVANNI BONAVENTURA
ACTOR / HORSTENSIO / GREGORY / RILEY
Hartford Stage: Debut. **Broadway:** Rodgers and Hammerstein’s Cinderella. **National Tour:** Elf. **Regional:** Somewhere In Time (NYC/Portland Center Stage); Pippin (A.R.T.); Damn Yankees (Paper Mill Playhouse). **Education:** University of Cincinnati, College-Conservatory of Music. **Personal:** Thank you to Darko, Peggy, and Kris for this amazing opportunity! For mom and dad.
ROBERT HANNON DAVIS
RALPH
Hartford Stage: Our Town; Cat on a Hot Tin Roof; A Christmas Carol—A Ghost Story of Christmas; 365 Days 365 Plays; Brand:NEW: Welcome to Jesus, American Hero, Horton Foote’s The Shape of the River, Stuff Happens; Peter & Jerry: A Play by Edward Albee (u/s). Regional: Goodspeed Musicals: Show Boat; TheaterWorks: The Exonerated (Connecticut Critics Circle Award); Shakespeare & Company, Tulane Shakespeare Festival, Swine Palace Productions, Monomoy Theatre, Playhouse on Park. Voice & Dialect Coach: Hartford Stage (Abundance, The Adventures of Tom Sawyer, To Kill A Mockingbird), Yale Repertory Theatre, Colorado Shakespeare Festival. Teaching: Professor of Acting, Voice and Speech at the Hartt School Theatre Division, University of Hartford; Shakespeare & Company Training Programs; Eugene O’Neill Theater Center’s National Theater Institute; National Endowment for the Humanities’ Rose Playhouse Institute. Television: Sesame Street.

CHARITY ANGÉL DAWSON
HATTIE / MISTRESS OF THE INN

TYLER HANES
BILL CALHOUN / LUCENTIO
Hartford Stage: Debut. Broadway: A Chorus Line, Hairspray, Sweet Charity, The Frogs, The Boy From Oz, Urban Cowboy, Oklahoma!. Off-Broadway: A Bed and A Chair: A New York Love Affair (NY City Center); Juno (City Center Encores!). National Tours: Fosse (First National Tour). Regional: Mary Poppins (MSMT); On The Town (Paper Mill Playhouse); Spamalot (PCLO); All Shook Up (Marriott Lincolnshire); Cabaret (TUTS); Les Misérables (MSMT); The Studio (The Signature Theater); The Drowsy Chaperone (MSMT); 42nd Street (The Paramount Theatre); Footloose (Marriott Lincolnshire, Jeff Nomination). Film: In The Blood; Phoebe in Wonderland; Rose; Hail, Caesar! (2016). Television: 30 Rock, Dancing With The Stars, One Life To Live, Kristin Chenoweth: Coming Home, The Tony Awards, Ms. Guidance (2016). Personal: www.tylerhanes.com

JAMES T. LANE
PAUL / INNKEEPER
Hartford Stage: Debut. Recent Credits: The Scottsboro Boys (West End/ Young Vic Theatre); A Chorus Line (Revival/London Palladium Theatre); Both shows received Olivier Nominations. Broadway: The Scottsboro Boys, Chicago and A Chorus Line. National Tours: Jersey Boys, Cinderella with Eartha Kitt and Fame the Musical. Regional: Favorite regional shows and theatres: Once on this Island (Olney Theatre Center); Dreamgirls (Prince Music Theatre); Finian’s Rainbow (Walnut Street Theatre); The Wiz (Dallas Theatre Center). Concerts: New York Pops at Carnegie Hall, Indianapolis Symphony, Ottawa Symphony, Naples Symphony.
TONY LAWSON  
GENERAL HARRISON HOWELL / STAGEHAND

Hartford Stage: Debut. Broadway: Les Misérables. Off-Broadway: Kismet (ELT); The Case of Mary Todd Lincoln (York). National Tours: Damn Yankees (with Dick Van Dyke); 42nd Street (with Loretta Swit); White Christmas; Les Misérables; Beauty and the Beast; Ken Hill’s Phantom of the Opera. Regional: On the Twentieth Century (Goodspeed); Lone Star Love (5th Avenue); An American in Paris (Alley Theatre); Treasure Island (Cincinnati Playhouse); The Music Man (Arena Stage); Lend Me a Tenor (Fulton); Oliver! (Paper Mill); She Loves Me (Alliance); Crazy For You (Riverside); Chicago (Northern Stage); The Fantasticks (MTC); The Sound of Music (Wick); Barnum (WBT).

BARRETT MARTIN  
ACTOR / GREMIO / FLYNT

Hartford Stage: Debut. Broadway: Side Show (2014 revival); Nice Work If You Can Get It; How To Succeed In Business Without Really Trying (2011 revival); The Addams Family; Guys and Dolls (2009 revival); Young Frankenstein; Wicked; Urban Cowboy. National Tours: Movin’ Out; Wicked (Chicago); Footloose; Copacabana. Off-Broadway: Follies (City Center Encores!); Stairway To Paradise (City Center Encores!). Regional: Side Show (La Jolla and Kennedy Center); Anything Goes (Kansas City Starlight). Film: Ted 2 (upcoming); The Producers (2005). Television: The Miraculous Year (HBO pilot); Kennedy Center Honors; Saturday Night Live (various).

ROBIN MASELLA  
ACTRESS / MOMO


MIKE McGOWAN  
FRED GRAHAM / PETRUCHIO

Hartford Stage: Debut. Broadway: The Producers, The Apple Tree, Ragtime (revival), Grease, Priscilla. Off-Broadway: Grey Gardens (Playwright’s Horizons); Macbeth (Native Aliens); Bernstein’s Mass (Carnegie Hall); Thou Swell (New York City Ballet). National Tours: The Book of Mormon, Ringling Brothers. Regional: First Wives Club (Oriental, Chicago); South Pacific (Paper Mill, Wichita Musical Theater); Carnival (Goodspeed); Master Class (Paper Mill); Kiss Me Kate (Paper Mill, Wichita); Candide (5th Ave); MUD (10,000 Things); Life’s a Dream (10,000 Things); Jekyll & Hyde (Music Circus); Cabaret (TUTS); Tommy (Bay Street); A Little Night Music (Stages St. Louis). Film: Big Words, The Dark Rite, The Producers. Television: Curb Your Enthusiasm, The New Electric Company, Delocated. Education: Drake University. www.themikemcgowan.com

SHINA ANN MORRIS  
ACTRESS / FEDORA

Hartford Stage: Debut. Broadway: Annie (Star to Be), Cinderella, Nice Work If You Can Get It, Anything Goes (u/s Erma), West Side Story (Consuela). New York: Bells Are Ringing, Most Happy Fella (City Center Encores!). Education: BFA, U of Michigan. Personal: Thanks to God, Mom, Sasha, Dad, family, WB, MM, the Davis’s, teachers & mentors, the Binder family, & always my heart, Mark.
JANE PAPAGEORGE
ACTRESS / BECKI WECKIO

**Hartford Stage:** Debut. **Regional:** HAIR (Hollywood Bowl); Scary Musical the Musical! (NoHo Arts); Company (Cabrillo Musical Theater); Gentlemen Prefers Blondes (Musical Theatre Guild); How to Succeed... (Reiner Reading Series); Guys and Dolls (Freud Playhouse); Young Frankenstein (Moonlight Amphitheater); White Christmas (Norris Center); A Chorus Line, Oklahoma (Musical Theater West). **Education:** UCLA Ray Bolger Musical Theater Graduate. **Personal:** All of the love and thanks to Peggy, Darko and Hartford Stage!

WAYNE W. PRETLLOW
POPS / PRIEST

**Hartford Stage:** Began acting at age 16 and performed in the Hartford Stage Summer Youth Theater productions of Kiss Me, Kate and Anything Goes. **Broadway/Off-Broadway:** A Christmas Carol at Madison Square Garden; The Civil War; The Most Happy Fella, St. Louis Women starring Vanessa L. Williams, Golden Boy (City Center’s Encores!). **Regional:** Cast in the original production of The Dream Team starring S. Epatha Merkison, Reginald Vel-Johnson and James McDaniel (Goodspeed Opera House); Guys & Dolls (Arena Stage/Bill Hanney’s North Shore Music Theater; 2000 Helen Hayes Nominee for best supporting actor in a musical and won the Boston’s I.R.N.E award). **Film:** The Accident; winner of Cannes Film Festival Next Stop Wonderland; In Retrospect written and directed by Logan Coles. **Television:** The Good Wife, Sopranos, Law & Order, Law & Order: SVU, Person of Interest, Nurse Jackie; has appeared in over 100 national commercials which include Saturn, Wendy’s, Cannon Copiers, Staples and AOL. **Personal:** waynepretlow.com; join his fan page on Facebook; twitter: @pretzenmassa. Love to family and friends! PTL

MEGAN SIKORA
LOIS LANE / BIANCA

**Hartford Stage:** Debut. **Broadway:** The Nance, How To Succeed..., Promises Promises, Curtains (Bambi), Wicked, Dracula, Wonderful Town, Thoroughly Modern Millie, 42nd Street. **National Tours:** Guys & Dolls (Adelaide), White Christmas (Judy). **Off-Broadway:** Under My Skin, Andrew Lippa’s The Wild Party, 4 City Center Encores! Productions. **Regional:** Can Can, Oklahoma (Papermill Theater); Anything Goes (Kansas City Starlight); A Chorus Line (Ogunquit Theatre); Sacramento Music Circus; Pittsburgh CLO. **Film:** Ted 2. **Television:** HBO’s Boardwalk Empire, Important Things with Demetri Martin. **Education:** BA in Dance from Point Park University. **Awards:** LA Ovation Nomination for best supporting actress as Bambi Bernet in Curtains.

MICHAEL STARR
ACTOR / CAB DRIVER / PHILLIP / CHAUFFEUR

**Hartford Stage:** Debut. **Regional:** Carrie The Musical (L.A. Premier) (La Mirada); Charlie Brown Christmas LIVE (San Francisco Symphony); Big Fish The Musical, Oklahoma! (Musical Theater West); Psyche “A Modern Rock Opera” (Greenway Court); White Christmas (Norris Center); Barefoot In The Park, Murder Among Friends, Rocky Horror, Legally Blonde, Grease, Spamalot, West Side Story, Joseph... (Forestburgh Playhouse); Babes In Arms, Steel Pier (Reiner Reading Series). **Education:** UCLA Ray Bolger Musical Theater Graduate. **Personal:** @mjstarr77; Special thanks to Darko and Peggy for this amazing opportunity!
JEFF STEITZER
HARRY TREVOR / BAPTISTA MINOLA
Hartford Stage: Debut. Broadway: Inherit the Wind, Mary Poppins. Off-Broadway: The Power of Darkness (Mint Theatre). Regional: Five Presidents, Xanadu (Arizona Theatre Co.); Little Shop of Horrors, The Music Man (5th Avenue Theatre); Assisted Living (ACT); Misalliance (Old Globe); Safe in Hell (Yale Rep.); John Bull’s Other Island (GEVA); Inspecting Carol (Seattle Repertory Theatre). Film/TV: The Fugitive, The Beaver, Law & Order, 30 Rock, Georgia. Other: Multi-player Announcer for all Microsoft HALO games.

JOHNNY STELLARD
DANCE CAPTAIN / BIONDELLO / NATHANIAL

DARKO TRESNJAK
ARTISTIC DIRECTOR OF HARTFORD STAGE
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.
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DIRECTED BY JO BONNEY

“If you do this, I will own you forever.”
Canadian photojournalist Paul Watson is haunted by the words he heard a dead soldier say as he took the photo that would win him the Pulitzer Prize and shape American foreign policy. Playwright Dan O’Brien, struggling with ghosts of his own, reaches out to Watson, and the two forge a friendship as they reckon with the traumas that have shaped their lives. The Body of an American is a bold, radically theatrical and poetic true story that ranges from Afghanistan and Iraq to the Canadian High Arctic. The Winner of the inaugural Edward Kennedy Prize, the Horton Foote Prize for Outstanding New American Play, and the PEN Award for Drama. The Body of An American is a co-production with Primary Stages.

Photo: Zach Appelman and Andrew Long in Hamlet. Photo by T. Charles Erickson.
THE BEST THEATRE. PERIOD. 
AN OPENING IN TIME
WORLD PREMIERE
SEPTEMBER 17 - OCTOBER 11, 2015
BY CHRISTOPHER SHINN
DIRECTED BY OLIVER BUTLER
A World Premiere by the author of Dying City. Anne, a retired schoolteacher, moves back to the suburban town in central Connecticut which she left years before. She finds a number of things have changed. Dunkin’ Donuts franchises are everywhere; the local high school is putting on a production of Rent; and a long-lost friendship suddenly reappears in a new guise. A subtle and moving play about finding connections in a shifting world.

REAR WINDOW
WORLD PREMIERE
OCTOBER 22 - NOVEMBER 15, 2015
ADAPTED FOR THE STAGE BY KEITH REDDIN
BASED UPON THE STORY "REAR WINDOW" BY CORNELL WOOLRICH
DIRECTED BY DARKO TRESNJAK
Murder is in the eye of the beholder.
A sweltering New York summer. A man confined to his wheelchair spends hour after hour watching his neighbors. Is he imagining things, or has he witnessed a murder? A thrilling adaptation of the classic crime story—"Rear Window" by Cornell Woolrich—that inspired the Alfred Hitchcock film. Keith Reddin’s plays include Frame 312, Life and Limb and Rum and Coke.

THE BODY OF AN AMERICAN
JANUARY 7 - JANUARY 31, 2016
BY DAN O’BRIEN
DIRECTED BY JO BONNEY
"If you do this, I will own you forever.”
Canadian photojournalist Paul Watson is haunted by the words he heard a dead soldier say as he took the photo that would win him the Pulitzer Prize and reshape American foreign policy. Playwright Dan O’Brien, struggling with ghosts of his own, reaches out to Watson, and the two forge a friendship as they reckon with the traumas that have shaped their lives. The Body of an American is a bold, radically theatrical and poetic true story that ranges from Afghanistan and Iraq to the Canadian High Arctic. The Winner of the inaugural Edward Kennedy Prize, the Horton Foote Prize for Outstanding New American Play, and the PEN Award for Drama. The Body of An American is a co-production with Primary Stages.

ROMEO & JULIET
FEBRUARY 11 - MARCH 20, 2016
BY WILLIAM SHAKESPEARE
DIRECTED BY DARKO TRESNJAK
“A plague on both your houses!” Director Darko Tresnjak follows up his spectacular production of Hamlet with Shakespeare’s most popular play. The intense feud between the Montague and Capulet families devastates the city of Verona and foreshadows tragic consequences for young Romeo and Juliet. Revenge, passion and a secret marriage lead the world’s most famous star-crossed lovers to a harrowing end.

HAVING OUR SAY:
THE DELANY SISTERS’ FIRST 100 YEARS
MARCH 31 - APRIL 24, 2016
BY EMILY MANN
ADAPTED FROM THE BOOK BY SARAH L. DELANY AND A. ELIZABETH DELANY WITH AMY HILL HEARTH
DIRECTED BY JADE KING CARROLL
103-year-old Sadie Delany and 101-year-old Bessie Delany were the daughters of a former slave, grew up in the Jim Crow South, lived in Harlem during its renaissance, and had professional careers as a teacher and a dentist, respectively. While they make dinner to remember their father’s birthday, the two sisters tell us the story of the last century, as they lived it. History at its most immediate, and poignant. “The most provocative and entertaining family play to reach Broadway in a long time,” said The New York Times. Having Our Say is a co-production with Long Wharf Theatre.

ANASTASIA
WORLD PREMIERE MUSICAL
MAY 12 - JUNE 12, 2016
BOOK BY TERRENCE MCNALLY
LYRICS BY LYNN AHRENS
MUSIC BY STEPHEN FLAHERTY
INSPIRED BY THE TWENTIETH CENTURY FOX MOTION PICTURES
DIRECTED BY DARKO TRESNJAK
From Darko Tresnjak—2014 Tony Award winner for Best Director of a Musical for A Gentleman’s Guide to Love and Murder—and the Tony Award-winning writers of the Broadway classic Ragtime, the new musical Anastasia is the romantic and rousing story of one brave young woman attempting to discover the mystery of her past while finding a place for herself in the rapidly changing world of a new century. With a rich and sweeping musical score that evokes the opulence of Russian aristocracy and the energy of Paris street life, Anastasia is the ultimate journey of a woman caught between the pull of the past and the promise of the future.

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PEGGY HICKEY
CHOREOGRAPHER


ALEXANDER DODGE
SCENIC DESIGN

Hartford Stage: Private Lives; A Song at Twilight; Twelfth Night; A Gentleman’s Guide to Love & Murder; The Tempest; Bell, Book & Candle; Zerline’s Tale. Broadway: A Gentleman’s Guide to Love & Murder (Tony, Drama Desk & Outer Critics Nominations), Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Lips Together, Teeth Apart, Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); The Understudy (Roundabout); Paris Commune, Measure for Pleasure (PublicTheatre); Observe the Sons of Ulster… (Lucille Lortel Award), Chaucer in Rome (Lincoln Center); Antony and Cleopatra (TFANA). London West End: All New People. Opera: Ghosts of Versailles (LA Opera); An American Tragedy (Glimmerglass); Il Trittico (Deutsche Oper Berlin); Così Fan Tutte (Minnesota Opera); Lohengrin (Budapest). Upcoming: Kiss Me, Kate (The Old Globe); Ripcord (Manhattan Theatre Club). Other Awards: CT Critics Circle, 2 Elliot Norton, and 3 IRNE Awards. Training: Yale School of Drama.

FABIO TOBLINI
COSTUME DESIGN

Hartford Stage: Hamlet; A Song at Twilight; Breath & Imagination; Hedda Gabler; The Tempest; Bell, Book & Candle. Broadway: Romeo and Juliet. Recent credits: A Midsummer Night’s Dream (The Guthrie Theater); Alexandre Bis and Comedy on the Bridge (Gotham Chamber Opera); L’Impresario and Le Rossignol (Santa Fe Opera); My Fair Lady (Guthrie Theater); Other theatre credits: productions include musicals and plays at the Old Globe Theatre, Long Wharf Theatre, , Goodspeed Musicals, Alley Theatre, American Players Theatre, Children’s Theatre Company, Ford’s and Studio Theatre. Opera: productions include works for the Opera Theatre of St. Louis, the Wexford Opera Festival (IE), Nationale Reisopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. Off-Broadway premieres: Hedwig and the Angry Inch, Batboy the Musical, Freckleface Strawberry and The Divine Sister. Musical USA tours: The Creature from the Black Lagoon, Jesus Christ Superstar, Fame, Godspell. A production of the new musical Reel to Real, first produced in Beijing, was part of the 2010 Edinburgh Festival. Ballet: Ib Andersen’s Diversions and The Nutcracker, played every year at Ballet Arizona; and Romeo and Juliet for DWDT, in Houston TX. Awards: Connecticut Critics Circle Awards for Bell, Book & Candle and The Tempest; Irene Sharaff Young Master 2008; Lucille Lortel Nomination 2001.
PHILIP S. ROSENBERG
LIGHTING DESIGN

JONATHAN DEANS
SOUND DESIGN
Hartford Stage: Debut. Professional: His work spans the Royal Opera House, Covent Garden to Michael Jackson's ONE in Las Vegas. Broadway credits: Finding Neverland, Pippin (Tony Nomination), Priscilla Queen of the Desert, Spider-Man: Turn Off the Dark, La Cage aux Folles (Tony and Drama Desk Nomination), Young Frankenstein, The Pirate Queen, Lestat, Taboo, Follies, Seussical, Beauty and the Beast, The Music Man, Fosse, Candide, King David, the original production of Ragtime plus Operas, Plays and West End productions. Off-Broadway: A Second Chance at the Public Theater, Carrie (Drama Desk Nomination), Parade (Drama Desk Nomination). Work with Cirque du Soleil includes: ONE, LOVE, KA, Believe, Viva Elvis, Zumanity, O, Mystere, La Nouba, Wintuk, Ovo, Corteo, Saltimbanco. Awards: He was presented with the USITT award for ‘Distinguished Career in Sound’ and has received a number of other awards. Professional Position: Jonathan heads the Theatre Sound Design course at UNLV. www.designingsound.com

JASON ALLEN
WIG DESIGN
Hartford Stage: Debut. Broadway: The 39 Steps. Regional: The Colored Museum, Come Back Little Sheba (The Huntington Theatre Company); Sense and Sensibility (Dallas Theatre Center); In the Next Room (The Jungle Theater); Marie Antoinette (Yale Rep). Opera: Resident Designer (Boston Lyric Opera, The Minnesota Opera). Television: Desperate Crossing, American Experience: John Quincy Adams.

KRIS KUKUL
MUSIC DIRECTOR
Hartford Stage: Debut. Current and recent projects: The Heart of Robin Hood (Toronto/A.R.T.); David Byrne's St. Joan (the Public); The Last Goodbye (The Old Globe); June Moon and Animal Crackers (WTF); My Depression (HBO Films); The Nomad (the Flea); From The Fire (Edinburgh); In The Footprint (Civilians); Revolting Rhymes (The Atlantic/Lortel). Music Director of the Williamstown Theatre Festival (10 Seasons) including the Late-Night Cabarets. He has composed music for Wing It! and Camp Monster (WTF), Beauty Queen (3 Graces), Dash Dexter (MTC), Midsummer Night’s Dream (National Theatre of Greece). International work: LaMama Cantata (Tokyo, Istanbul, Skopje, Japan, Spoleto, Zagreb, Belgrade), Heracles (dir. Andre Serban), Bokan (Festival Iberoamericano Bogota), The Bacchae (Warsaw) and The Frogs (Epidauros Festival). Adjunct faculty NYU/Tisch.
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CLAUDIA HILL-SPARKS
VOCAL & TEXT COACH

Hartford Stage: Hamlet, Ether Dome, Macbeth, La Dispute, Twelfth Night, Breath & Imagination, The Tempest. Broadway: Dance of the Vampires. Off-Broadway: An Octoroon (Soho Rep/Theater for a New Audience); The Merchant of Venice (Theatre for a New Audience); A Midsummer Night’s Dream (The Public Theater, Shakespeare in the Park); Polish Joke (The Manhattan Theater Club); Time and the Conways (Epic Theater Ensemble); Stone Cold, Dead Serious (The Edge Theater Company). Regional: 2008–2010 Summer Shakespeare Festivals, The Old Globe; over 80 productions as Resident Vocal Coach for The Old Globe; Numerous National Tours for Networks Presentations; Barrington Stage Company; Long Wharf Theatre; Huntington Theater Company; North Shore Music Theater; American Players Theatre; Chautauqua Theater Company. Television: Dialect Coach for Richard Easton as Ben Franklin for PBS. Faculty: The Old Globe/USD MFA Professional Actor Training Program; Boston University BFA Professional Actor Training Program; The American Academy of Dramatic Arts; The Wilma Theater. Education: MFA in Acting, Temple University. More information at www.claudiahillsparks.com.

J. ALLEN SUDDETH
FIGHT DIRECTOR


BINDER CASTING
CASTING | JAY BINDER, CSA; MARK BRANDON, CSA

MAX MAMON  
ASSOCIATE MUSIC DIRECTOR

Hartford Stage: Debut.  Off-Broadway: Marie Christine (Columbia Stages); Bend in the Road (NYMF); Boys Who Tricked Me (Musical Theater Factory).  Regional: Into the Woods, Assassins (Arc Stages).  Readings: First Daughter Suite (Oregon Shakespeare Festival); The Martian Chronicles (Theatre C); Nikola Tesla Drops the Beat, Shades of Wayne, The Greenwood Tree (Musical Theater Factory); Sweet Nothings, Rain Down the Ruin (NYU GMTWP).  Education/Training: Princeton University; Royal College of Music, London; NYU Tisch Graduate Musical Theater Writing Program.  Awards: Winner, New York City Center Sondheim Remix Contest.

ELIZABETH WILLIAMSON  
DRAMATURG | ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson was Hartford Stage’s Senior Dramaturg & Director of New Play Development from 2012-15.  Before joining Hartford Stage, Williamson served as Associate Artistic Director and Literary Manager for Pioneer Theatre Company in Salt Lake City, Utah.  A dramaturg, director, producer, and translator, she has also worked with 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, the Magic Theatre, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival.  Williamson has developed new work with Brooke Berman, Bill Cain, Sheila Callaghan, Robert Freedman and Steven Lutvak, Kyle Jarrow, Julie Jensen, Kimber Lee, Matthew Lopez, Wendy MacLeod, T.D. Mitchell, Peter Morris, Brighde Mullins, Janine Nabers, Dan O’Brien, Dominique Serrand and Steve Epp, Octavio Solis, Bess Wohl, Lauren Yee, and Mary Zimmerman.  Translations include Marivaux’ 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.  Education: Bachelor of Arts in Theatre Directing and Comparative Literature, Bennington College; Master’s in European Literature, Oxford University; trained at the École Jacques Lecoq.  Williamson received an NEA Fellowship in Literary Translation in 2007 and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.

ANJEE NERO  
PRODUCTION STAGE MANAGER

Hartford Stage: Debut.  Regional: The Twenty-seventh Man, Bright Star, Dog and Pony, The Winter’s Tale, Be a Good Little Widow, Allegiance – A New American Musical, A Room with a View, Richard O’Brien’s The Rocky Horror Show, The Savannah Disputation, Cornelia, Kingdom, 2007 Shakespeare Festival (The Old Globe); Sideways, Blood & Gifts, A Midsummer Night’s Dream, Herringbone, Tobacco Road, The Adding Machine, The Seven (La Jolla Playhouse); Ruined (La Jolla Playhouse, Huntington Theatre Company, Berkeley Repertory); Venice (Kansas City Repertory, Center Theatre Group); Antigone (SITI Company); Filler Up! (Adirondack Theatre Festival).  Music/Dance: Schick Machine (Paul Dresher Ensemble); Dream Report (Allyson Green Dance featuring Lux Borreal); Garden of Forbidden Loves, Garden of Deadly Sound, Only Sound Remains (IMAGOmoves).  Events: A Distant Country Called Youth, What You Will, Jerry Herman’s Broadway (The Old Globe); 2013 Gala (La Jolla Playhouse featuring The Flaming Lips).
AMANDA SALMONS
ASSISTANT STAGE MANAGER

THE OLD GLOBE
The Tony Award-winning Old Globe, now in its 80th year, is San Diego’s flagship arts institution and one of the country’s leading professional regional theatres. Under the leadership of Artistic Director Barry Edelstein and Managing Director Michael G. Murphy, The Old Globe produces a year-round season of 15 productions of classic, contemporary, and new works on its three Balboa Park stages, including its internationally renowned Shakespeare Festival. More than 250,000 people participate in our programming annually, including our Globe for All tour which brings professional Shakespeare for free to diverse and underserved audiences. World premieres such as 2014’s Tony Award winning Best Musical A Gentleman’s Guide to Love and Murder, The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and Dr. Seuss’ How the Grinch Stole Christmas! have been developed at The Old Globe and gone on to highly successful runs on Broadway and at theatres across the country.
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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 Gentleman’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 Alegria 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.
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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.
COMMUNITY PARTNERSHIP WITH THE HARTFORD STRIVES TO ENRICH THE LIVES OF HARTFORD STUDENTS

By Theresa MacNaughton, Community Engagement Associate

The Hartford is once again partnering with Hartford Stage to provide students in the local community with access to professional theatre productions, such as the upcoming *Kiss Me, Kate,* and education programs that challenge and inspire. This relationship strengthens the commitment of both organizations to enhance the lives of Hartford students and the surrounding communities through arts enrichment.

The Hartford’s history of support for Hartford Stage through production sponsorships and other funding dates back nearly 50 years. In recent years, The Hartford has been a Presenting Sponsor for *Antony and Cleopatra, The Tempest, Twelfth Night,* and *Somewhere* by Matthew Lopez. Presenting Sponsors help underwrite the costs associated with productions presented at Hartford Stage. Each of these productions included Student Performance Series student matinees attended by thousands of students. The funding from The Hartford also helps support Hartford Stage’s InterACT program, in which students from selected underserved schools see three MainStage productions each season, free of charge, and participate in pre- and post-show in-school workshops led by Hartford Stage teaching artists.

“We’re proud to partner with Hartford Stage to bring such valuable educational and arts enrichment opportunities to Hartford area students,” said Diane Cantello, Vice President of Corporate Social Responsibility at The Hartford. “We have had a wonderful relationship with Hartford Stage for more than half a century, helping enable the impactful educational experiences it provides for young people in our community.”

Since 2012, The Hartford’s Presenting Sponsorship has enabled approximately 300 students from Hartford Public High School, located in The Hartford’s Asylum Hill neighborhood, to see productions of *The Tempest, Twelfth Night,* and *Somewhere* through an extension of the InterACT program. This opportunity is open to all students in the school’s three learning academies, in addition to two classes from Hartford Public High School’s Law and Government Academy, who participate in InterACT. Teaching artists from Hartford Stage lead a school-wide assembly at the school on the day of the performance, getting students on their feet and excited about what they are about to see. Through The Hartford’s continued generous support of this innovative program, the Hartford Public High School student body will be invited to a special student matinee performance of Cole Porter’s *Kiss Me, Kate* this spring.

“One of the goals of our education department is to make sure that young people in our community have access to our theatre,” said Jennifer Roberts, Director of Education at Hartford Stage. “Many of our InterACT students are seeing a play for the first time. The Hartford’s gift allows us to extend an invitation to not just two classes in that school, but to the entire school, while removing any cost to the student or the school.”

Last year, more than 8,000 students attended a performance at Hartford Stage; nearly 500 students participated in InterACT. Each year, InterACT exposes hundreds of underserved high

*Continued on next page*
“You know a student has been deeply affected when they talk about experiences from years before. They still talk about *Somewhere* and how much they enjoyed it,” said Melanie Tokarz, a teacher from the Nursing Academy at Hartford Public High School. “Our students look forward each year to the chance to attend performances at the Hartford Stage. Some students see the same production again with their families. They bring their experiences and impressions from their visits into classroom discussions on everything from how an actor delivers a line of dialogue to the finances of a stage production. I see future patrons of the arts in students who might not otherwise be interested in theatre.”

In addition to presenting sponsorships, The Hartford facilitates and supports in-theatre reception and performance events benefitting some of its community partner organizations, such as the Hartford Youth Scholars Foundation.

Founded in 2005, the Hartford Youth Scholars Foundation (HYSF) creates opportunities for Hartford students to attend four-year colleges through the development and implementation of academic programs. HYSF recruits highly-motivated middle school students, preparing them for high school and assisting them in gaining acceptance and financial assistance at top independent schools in the region with a proven record of college placement. HYSF continues to support these scholars throughout their high school and college years – with the hope that they will eventually return to Hartford and, in turn, support and participate in the development of a vibrant, productive community.

With the support of The Hartford, HYSF scholar students were able to enjoy an evening at Hartford Stage to see *Somewhere* last April. The event celebrated HYSF scholars for their hard work and provided them with an opportunity to learn and expand their social and networking skills, see a professional theatre production, and speak with artists directly connected with the production. Through the financial support of The Hartford, HYSF will return to Hartford Stage in June to see *Kiss Me, Kate*.

“The Hartford Youth Scholars Foundation is grateful to The Hartford and Hartford Stage for helping to build brighter futures for Hartford students on the foundation of education,” said Roxanna Booth Miller, Co-Director and Chief Development Officer for The Hartford Youth Scholars Foundation. “United in the belief that education changes everything, their support enables local young scholars to gain access to a four-year college degree via preparation at an independent school – all made possible by a rigorous college readiness program at Steppingstone Academy Hartford. The integration of the arts into the students’ educational curriculum provides not only an important pathway to learning but also fosters an appreciation of Hartford’s cultural treasures.”

Developing strong community relationships with organizations such as The Hartford Youth Scholars Foundation remains at the core of the missions of both Hartford Stage and The Hartford. By collaboratively creating and strengthening ties with Hartford’s schools, non-profit foundations, and youth-oriented organizations, Hartford Stage and The Hartford, together, move closer to their goal of providing equal access to the arts for all.
**Too Darn Hot**

More than 300 Hartford Stage supporters gathered April 25 for the annual gala, *Party in the Paint Shop 6: Too Darn Hot*. The festive evening included live and silent auctions; a sneak peek performance from *Kiss Me, Kate*; and a superb dinner by Billy Grant Catering.

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**Ad Club Award**

Kudos to Taylor Benedum, Hartford Stage Graphic Designer and Brand Manager, for winning a 2014 Silver Award from the Ad Club of CT for the artwork she created for *Hamlet*. Benedum earned past awards for her designs for *The Underpants*, *Macbeth* and *Hedda Gabler*.

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**Shrek Jr. and Snow White**

Registration is now open for all Hartford Stage Education Summer Studio classes! There’s something for every age group, from three to 17 years, and classes include improvisation, creative movement, Teen Musical Theatre Intensive, and the Youth Ensemble (performing *Shrek Jr.* and *Snow White and the Seven Dwarfs*). See all of the classes offered this summer at hartfordstage.org/summer-studio.

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*Top* (Left to Right): Gala Committee Co-chairs Helen Lovass & Maria Byrnes • The crowd checks out the silent auction offerings • Board Member Sonya Dockett & Board President Jill Adams • (Right) Artistic Director Darko Tresnjak, Governor Dannel P. Malloy & Cathy Malloy, and Managing Director Mike Stotts.
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, working with Hartford Stage’s education department, and advancing community development. The 2014-15 Fellow is playwright Kimber Lee.

Kimber Lee’s plays include *fight*, *tokyo fish story*, and *brownsville song (b-side for tray)*, which premièred at the 2014 Humana Festival and will also receive 2014-2015 productions at LCT3, Long Wharf Theatre, and Philadelphia Theatre Company. In May 2014, Center Theatre Group presented the world premiere of her play *different words for the same thing* directed by Neel Keller, and *tokyo fish story* will première at South Coast Rep in March 2015. Her work has also been presented by Lark Play Development Center, Page 73, Hedgebrook, Seven Devils, Bay Area Playwrights Festival, TheatreWorks (Palo Alto), the Old Globe, Magic Theatre, Great Plains Theatre Conference, and Dramatists Guild Fellows Program. Kimber is a Lark Playwrights Workshop Fellow (2014-2015), member of Ma-Yi Writers Lab, and is currently under commission at Lincoln Center Theater/LCT3, South Coast Rep, Denver Center Theatre Company, Long Wharf, Hartford Stage, and the Bush Theatre (London). Recipient of the 2014 Ruby Prize, the 2013-2014 PoNY Fellowship, the 2014-2015 Aetna New Voices Fellowship, and the inaugural 2015 PoNY/Bush Theatre Playwright residency in London. MFA: UT Austin.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play *Reverberation* made 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 premièred at Hartford Stage; and Daniel Beaty (2007-08) author of *Breath & Imagination* which premièred 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 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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