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Like Thornton Wilder’s *Our Town*, Christopher Shinn’s *An Opening in Time* is steeped in New England. Both plays reflect our concerns back to us—about lost time, second chances, and anxiety about love. Where *Our Town’s* protagonists, George and Emily, bring us young love with its hopes and worries for the future, *An Opening in Time* gives us the older Anne and Ron. For them, in their sixties, the concerns are as much about the choices made in their past as they are about the uncertainties for their increasingly fleeting future.

I am grateful that Christopher Shinn has written this play for several reasons. One is that the lives of our most loyal audiences, the seniors, are so rarely reflected on American stages. Another is that leading roles like Anne, for veteran actresses like Deborah Hedwall, are even more scarce. There is really no equivalent of *King Lear* for the women in theatre. And I am most grateful when a play like *An Opening in Time* (*Having Our Say*, later in our season, is another one) comes along to tip the scale in the right direction.

Darko Tresnjak, Artistic Director

Welcome back to Hartford Stage and the premiere of Chris Shinn’s *An Opening in Time*!

As you can surely see, the theatre has gone through another phase of extensive renovations while you were away. We are nearing the completion of a multi-year, $14 Million project, that will improve accessibility and comfort for our patrons, provide much needed repairs to the infrastructure of the nearly 40 year old building, and greatly enhance artistic capabilities. Given the scope of this most recent renovation and unforeseen conditions of some of the underground utilities that were encountered, we are not quite finished, so please “pardon our appearance” for the next few weeks. We have one final phase of renovations that will be completed during the summer of 2016. This will include a refurbishment of the back stage dressing rooms and green room, an expansion of the costume shop, and the installation of an elevator to serve that end of the building.

On behalf of the staff and the Board of Hartford Stage, thank you to the many donors, organizations and the State of Connecticut, for their generous support of this project.

This past summer, we lost a very good friend to Hartford Stage. Sonya Dockett, a member of the Hartford Stage Board of Directors for the past four years, passed away at the age of 52. Our hearts go out to Sonya’s husband Anthony Nwachukwu, and their two children, Anthony and Delaney. This production of *An Opening in Time* is dedicated to her memory. We are grateful for the many contributions Sonya made to Hartford Stage.

Michael Stotts, Managing Director
THE OPENING PRODUCTION
OF OUR 2015–2016 SEASON IS
DEDICATED TO THE MEMORY OF

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WHOM THE WORLD LOST FAR TOO SOON.

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AN OPENING IN TIME

By CHRISTOPHER SHINN

Directed by OLIVER BUTLER

Scenic Design ANTJE ELLERMANN
Costume Design ILONA SOMOGYI
Lighting Design RUSSELL H. CHAMPA
Original Music & Sound Design JANE SHAW
Vocal Coach ROBERT H. DAVIS
Casting BINDER CASTING
Jack Bowdan, CSA

Production Stage Manager COLE P. BONENBERGER
Assistant Stage Manager ARIELLE GOLDSTEIN
Dramaturg ELIZABETH WILLIAMSON
Production Manager BRYAN T. HOLCOMBE
Associate Artistic Director ELIZABETH WILLIAMSON

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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.

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Artists subject to change.

Special thanks to Kamora Herrington and everyone at Our True Colors, and Robin Spath and Melanie Michaud.
Come and lead me
Unto these sorrows

Playwright Christopher Shinn sits down with Dramaturg
Elizabeth Williamson to talk about An Opening in Time
ELIZABETH: THE SCRIPT OF AN OPENING IN TIME BEGINS WITH AN EPIGRAPH FROM SHAKESPEARE’S THE WINTER’S TALE: “...COME AND LEAD ME/UNTO THESE SORROWS.” WHY THAT PARTICULAR QUOTE?

Chris: I love The Winter’s Tale. My sense is that this is the play where Shakespeare writes frankly about his difficulties in truly loving. I found this self-scrutiny inspiring and decided to copy it and write a play in which I explored my difficulties in loving through a variety of characters. I chose that quote as an epigraph because I feel like that’s what not only The Winter’s Tale does as a play—it leads us into sorrow—but it’s what Shakespeare was doing in writing the play: leading himself into his sorrows.

I wanted the readers of An Opening in Time to be prepared to enter their own sorrows through the play, but I also wanted to suggest to them that the play was my attempt to confront my own pain.

ELIZABETH: WHAT LED TO THE WRITING OF THIS PLAY?

Chris: I was at a challenging place in my life on a number of fronts and I began to think about plays in which it seemed to me writers were facing themselves squarely. Not only Shakespeare, but Chekhov and Ibsen were also on my mind. In their more mature plays we also see characters who seem to be stand-ins for their authors. The self-scrutiny and self-critique are palpable. I took inspiration from these works—that one way to deal with a difficult time in life is to try to face it through the creation of a work of art. Although An Opening in Time is not literally autobiographical, the conflicts and traumas the characters grapple with are familiar to me.
ELIZABETH: YOU DID A FELLOWSHIP WITH THE AMERICAN PSYCHOANALYTIC ASSOCIATION A FEW YEARS AGO. WHAT—IF ANY—IMPACT DID THAT HAVE ON YOUR THINKING AND WRITING?

Chris: When I was in my mid-20s my father died and I read Ernest Becker’s *The Denial of Death*, because I understood that I had denied the reality of death up to that point in my life. Becker referenced some psychoanalytic writers and that got me into that world. I was fascinated by analytic theory because the question of human motivation—especially hidden or disavowed motivation—was central to it. Motivation is central to drama as well. So immersing myself in this world was like learning a new vocabulary for the central questions of my world.

The fellowship allowed me to see these concepts and ideas about motivation in action, as analysts discussed their highly dramatic cases. What I suppose impressed me most was hearing about the depths of human suffering that remain more or less hidden in our society. The psychic agony we typically only see in tragic dramas plays out in therapists’ offices every day. This gave me more confidence that I could represent the tragic areas of the human psyche in my playwriting work, and that audiences would be able to connect with these characters, see them not as unique outliers but as everyday people.
ELIZABETH: YOU Grew up in Wethersfield, but this is your first play since *Four* to be set in the Hartford area. How did this play come to be so grounded in Connecticut?

Chris: At the time I began conceiving of the play I was dealing with illness and for whatever reason had profound memories of my childhood landscapes. I realized at some point that a precise sense of geography based on personal experience had been central to so many literary works I loved. I had never set a play in the real landscape of my everyday youth, and I had a strong sense that if I were to access that emotional and literal territory within, something very personally rich would emerge. Hopefully I have found a way to translate my deep experience of place into something universal and true.
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Christopher Shinn is the author of *Four*, *Other People*, *The Coming World*, *What Didn’t Happen*, *Where Do We Live*, *On the Mountain*, *Dying City*, *Now or Later*, *Picked*, and *Teddy Ferrara*. His plays have premiered at the Royal Court, Lincoln Center Theater, Manhattan Theatre Club, the Vineyard Theatre, Playwrights Horizons, the Goodman Theatre, South Coast Rep, and the Donmar Warehouse, among others. His adaptation of *Hedda Gabler* for the Roundabout premiered on Broadway in 2009. He is a winner of an Obie in Playwriting, and a Guggenheim Fellowship. He was a finalist for the Pulitzer Prize in Drama in 2008 and shortlisted for the Evening Standard Theatre Award for Best Play in 2009. He teaches playwriting at the New School For Drama.

**KATI BRAZDA**

**Anetta**

**Hartford Stage:** Debut. **Broadway:** *A Moon For The Misbegotten* (Old Globe production, Josie u/s). **Off-Broadway:** *Our Town* (Barrow Street Theatre; David Cromer, Director); *Lovers* (The Actors Company Theatre); *Trying* (Promenade Theatre); *Bill W. and Dr. Bob* (SoHo Playhouse). **Regional:** Paula Vogel’s *A Civil War Christmas* (Center Stage; Rebecca Taichman, Director); Ed Dixon’s *L’Hotel* (Pittsburgh Public Theatre; Ted Pappas, Director); *Our Town* (Kansas City Rep and The Broad Stage; David Cromer, Director); *On Golden Pond* (Geva Theatre); *The Beauty Queen Of Leenane* and *A Moon For The Misbegotten* (Palm Beach Dramaworks); *Bluish* (Alliance Theatre); *Cat On A Hot Tin Roof* (Dallas Theater Center); Wilma Theatre; George Street Playhouse; Pennsylvania Shakespeare Festival; Nebraska Shakespeare Festival; Zoetic Stage. **Chicago:** *The Story, The Death Of Bessie Smith and Finding The Sun* (Goodman Theatre); *Trying* and *The Action Against Sol Schumann* (Victory Gardens Theatre); *Top Girls* and *The Secret Rapture* (Remy Bumppo); *Pericles and Cymbeline* (Court Theatre); Steppenwolf; Lookingglass; Next Theatre; About Face; Collaboration; Defiant Theater and many others.

**MOLLY CAMP**

**Kim**

**Hartford Stage:** Debut. **Broadway:** *The Heiress*. **Off-Broadway:** *Close Up Space* (MTC); *And Jesus Moonwalks the Mississippi* (The Public). **Regional:** *Extremities* (Berkshire Theatre Group); *Are You There McPhee?* (McCarter, John Guare World Premiere); *Crimes Of The Heart* (McCarter); *The Lieutenant of Inishmore* (Berkeley Rep and Syracuse Stage); *Mrs. Miller Does Her Thing* (Vineyard Playhouse); *Annie Bosh is Missing*, *Lightyears to the Delling Shore*, *Have You Seen Steve Steven?* (Sundance Theatre Institute); *The Onion Game* (New York Stage and Film); *Bogwog* (O’Neill Theatre Center). **Film:** *Sponge*, *Fat Girls Can’t Dance*. **Television:** *The Good Wife*; *Law & Order: SVU*; *Law & Order: Criminal Intent*; *Gossip Girl*; *All My Children*; *High Maintenance*. **Education:** Otterbein College.
SEPTEMBER 8 – OCTOBER 21, 2015

/+– (Plus/Minus) is the first exhibition in the Kohn Joseloff Guest Curator Series. Curated by media arts curator, writer, teacher, and artist, George Fifield, +/- is an exhibition showcasing new technologies in sculpture.

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BILL CHRIST
FRANK
Hartford Stage: Cymbeline. Broadway: Born Yesterday, The Miracle Worker, Inherit the Wind and Search and Destroy. Off-Broadway: The Age of Iron and The Seagull (Classic Stage Company); Richard II (Pearl Theatre Company). Regional: Nixon in Frost/Nixon and Othello (Portland Center Stage); His Girl Friday (La Jolla Playhouse); Othello, Arms and the Man, The Tempest and Romeo and Juliet (Shakespeare Theatre of NJ); over twenty productions with the Denver Center Theatre Company (including title roles in Cyrano de Bergerac and Oedipus Rex); Dinner with Friends and Heartbreak House (Alliance Theatre); Love and Anger (Wilma Theatre); Cymbeline (Hartford Stage and McCarter Theatre); Private Lives (Portland Stage); Lennie in Of Men and Women (George Street Playhouse). Film and TV: Die Hard with a Vengeance, The Laramie Project, Law & Order and Law & Order: CI.

PATRICK CLEAR
RON
Hartford Stage: Debut. Broadway: Noises Off; Hollywood Arms. Chicago: Teddy Ferrara, The Goat or Who is Sylvia?, Meet Vera Stark, Race, The Clean House, Arcadia, Hollywood Arms, Dancing at Lughnasa, Brutality of Fact (Goodman Theatre); Port Authority (Writers Theatre); King Lear, Madness of George III, As You Like It, Measure for Measure, All’s Well That Ends Well (Chicago Shakespeare); The March, Secret Rapture, Song of Jacob Zulu (Steppenwolf); Mousetrap, Pride and Prejudice, Dr. Jekyll and Mr. Hyde, The Miser (Northlight Theatre); Seascape, Bronte, Tartuffe (Remy Bumppo); Much Ado About Nothing, MacBeth, Richard III (First Folio). Regional: Twelve Angry Men (Maltz Jupiter Theatre); 1776 (Asolo Rep); Love Letters, Plaza Suite, Heavens Are Hung in Black (Indiana Rep); Emma (Cleveland Playhouse); Dancing at Lughnasa (Arena Stage); Marriage of Bette and Boo (Cincinnati Playhouse). Film: Dark Knight, Losing Isaiah, The Babe. Television: Chicago PD, BOSS, Early Edition.

DEBORAH HEDWALL
ANNE
Hartford Stage: Debut. Theatre: Has been acting, teaching and directing in NY for 30 years. She has created roles in many new plays. Savage in Limbo, Extremities, Safe House, Husbandry, Why We Have A Body, Amulets Against the Dragon Forces, Sight Unseen (OBIE and Drama Desk Nomination). In and Around NY: Signature Theater, Ensemble Studio Theatre, 59 East 59, Actors Theatre of Louisville, Yale Rep, Long Wharf Theater, Arena Stage, Baltimore Center Stage, McCarter Theater, Eugene O’Neill Theater Conference, Sundance Playwrights Conference, NY Stage and Film, Bay Street Theater and Barrington Stage Company. Film and Television: You Don’t Know Jack with Al Pacino, Higher Ground starring Vera Farmiga, Shadrach, Border Crossings, The Big C, The West Wing, Law & Order, Violet/Marvel Comics and currently she plays Ina Muldoon in the new TNT series Public Morals starring Ed Burns. Professional: As a teacher Deborah offers classes for professional actors at dh&co in Manhattan.
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MIKE KELLER

DETECTIVE

Hartford Stage: Debut. Off-Broadway: It’s Just Sex! Off-Off-Broadway: References to Salvador Dali Make Me Hot; The Country (Barrow Street); Boys’ Life (Zipper Factory). Film: Girl Most Likely; Body; How to be a Man; Long Nights, Short Mornings; Mow Crew. Television: 30 Rock, Mysteries of Laura, Unforgettable. Education: New School for Drama, MFA; Rutgers; West Point.

KARL MILLER

SAM

Hartford Stage: Debut. Off-Broadway: The Liquid Plain, Marie Antoinette, Completeness, columbinus. Regional: Passion Play (Arena Stage); A Delicate Ship (Cincinnati Playhouse); Find & Sign (Pioneer Theatre); The Four of Us (Theatre J); Lieutenant of Inishmore (Signature Theatre); Completeness (South Coast Rep); Sometimes a Great Notion (Portland Center Stage); My Name is Asher Lev (Arden Theatre); Hamlet, The Seagull, Arcadia (Rep Stage); Lord of the Flies (Rorschach Theatre); This is Our Youth (Studio Theatre); The Talented Mr. Ripley (Round House Theatre). Television: Unforgettable, The Good Wife, Law & Order: SVU, Elementary, 666 Park Avenue. Education: Wittenberg University.

BRANDON SMALLS

GEORGE

Hartford Stage: Debut. Education: Davidson College. Training: An avid acolyte of the Suzuki method of actor training after his study with the Berkshire Theatre Festival. Theatre: Antony and Cleopatra: Infinite Lives (New York International Fringe Festival); Three of a Kind and I Could Say More (New York); Pinocchio (Berkshire Theatre Festival); The Exit Interview (Actor’s Theatre Charlotte); In the Blood, Romeo and Juliet as one of the title characters, and Pride and Prejudice (Davidson College). He would like to thank his family for their undying support and his friends for their constant motivation.

OLIVER BUTLER

DIRECTOR

Oliver Butler is a co-Founder and co-Artistic Director of The Debate Society with whom he has co-created and directed 9 full-length plays since 2004. Most recently he directed Jacuzzi (premiered last fall at Ars Nova) and The Light Years at New York Stage and Film. This summer, Oliver directed the world premiere of Daniel Goldfarb’s Legacy at the Williamstown Theatre Festival. He also directed the premiere of Will Eno’s The Open House (OBIE Award for Direction; Lortel Award, Best Play) at the Signature Theatre Company. Oliver directed the City Center Encores! Off-Center production of Jonathan Larson’s Tick, Tick, Boom starring Lin-Manuel Miranda, Leslie Odom and Karen Olivo. TDS’ acclaimed production of Blood Play had sold out runs at The Bushwick Starr, The Public Theater’s Under the Radar Festival, and Williamstown Theatre Festival; TDS’ play, Buddy Cop 2, was a Critic’s Pick in the New York Times, Time Out New York, and Backstage. With The Debate Society, Oliver has directed the world premieres of Cape Disappointment (PS122), You’re Welcome (The Brick), The Eaten Heart (The Ontological Incubator), The Snow Hen (Charlie Pineapple Theater), and A Thought About Raya (Red Room, The Brick, The Ontological Incubator). Oliver was recently in Australia directing the world premiere of Timeshare by Lally Katz (The Malthouse). He is a Sundance Institute Fellow and a Bill Foeller Fellow (Williamstown).
ANTJE ELLERMANN
SCENIC DESIGN
Hartford Stage: Debut. Off-Broadway: I’m Looking for Helen Twelvetrees (Abrons Arts Center); The Belle of Amherst (Westside Theatre); The Open House (Signature Theatre); Dancing at Lughnasa (Irish Rep); The Broken Heart, Hamlet (Theatre for a New Audience); Liberty City (NY Theatre Workshop); Nine Parts of Desire (Manhattan Ensemble Theatre). Regional: Long Wharf Theatre, Yale Repertory Theatre, Berkeley Rep, Actors Theatre of Louisville, Steppenwolf Theatre, Williamstown Theatre Festival, NY Stage & Film, Trinity Repertory Company, Huntington Theatre Company, Arena Stage, Denver Center, Cleveland Playhouse, Seattle Repertory Theatre, Geffen Playhouse, MoMA, Bard Summerscape and Pittsburgh Opera Center. Award Nominations: CT Critics Circle Award (The House that will not Stand), Helen Hayes Award, Ovation Award and Lucille Lortel Award (Nine Parts of Desire), Emmy Award (“ Becoming American”). www.antjeellermann.com.

ILONA SOMOGYI
COSTUME DESIGN
Hartford Stage: The Crucible, Gem of the Ocean, The Adventures of Tom Sawyer, Noises Off!, A Midsummer Night’s Dream. Broadway: Clybourne Park. Off-Broadway/New York: Grey Gardens (Bay Street Theater); Gloria, Satchmo at the Waldorf, Dinner With Friends, My Name is Asher Lev, The World is Round (Ripe Time); A Soldier’s Tale (Zankel Hall); The Seagull (Culture Project); Maple and Vine, A Small Fire (Playwrights Horizons); Jerry Springer: The Opera (Carnegie Hall); and the original production of Wit. Regional: Pride and Prejudice (Center Stage); King Hedley II, Smokey Joe’s Café (Arena Stage); Richard III (OSF); Vanya, Sonia, Masha & Spike, Nice Fish, Cat on a Hot Tin Roof (Guthrie); 4000 Miles, Lil’s 90th (Long Wharf); Three Sisters, We Have Always Lived in the Castle and Passion Play (Yale Rep); Tartuffe, Suddenly Last Summer (Westport Country Playhouse); Julius Caesar (Chicago Shakespeare Theater); Good People (Huntington Theater). Notable Others: Disney on Ice: Princess Wishes, Norwegian National Ballet, and a Dutch production of Saturday Night Fever. Training and Faculty: Yale School of Drama.

RUSSELL H. CHAMPA
LIGHTING DESIGN
Hartford Stage: Water By The Spoonful and The Bluest Eye. Current and recent projects include: Desire (The Acting Company/59E59); The Light Years (NYSAF/The Debate Society); The Qualms (Playwrights Horizons); Brownsville Song (Long Wharf and Philadelphia Theater Company); 27th Man (Old Globe Theater and NYSF/The Public Theater); Thresh:Hold (Pilobolus); You Got Older (Page 73/HERE); When We Were Young And Unafraid (MTC). Broadway: In the Next Room or The Vibrator Play (Lyceum Theater/Lincoln Center); Julia Sweeney’s God Said “Ha!” (Lyceum Theater). New York Companies: Lincoln Center Theater, Second Stage, MTC, The Vineyard, New York Stage and Film. Regional: Steppenwolf, Arena Stage, Wilma, CalShakes, Trinity Rep, Mark Taper Forum, and Kennedy Center. Thanks J + J. PEACE.

JANE SHAW
ORIGINAL MUSIC & SOUND DESIGN
Hartford Stage: Hamlet (Connecticut Critics Circle Award), Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theatre for a New Audience); The New Morality (The Mint); Don Juan (The Pearl); Jackie (Women’s Project); Grounded (Page 73); Red Dog Howls (New York Theater Workshop). Off-Off-Broadway: Men on Boats (Clubbed Thumb); Basilica (Rattlestick); Septimus and Clarissa (Ripe Time); Repertorio Español.
**International Touring:** Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. **Regional:** The Little Foxes (Cleveland Play House); Sherlock Holmes and the Case of the Jersey Lily (Dorset Theater Festival); Crimes of the Heart (Triad Stage); The Catch (Denver Theater Center); Asolo Rep, Two River Theater, City Theater, Williamstown Theater Festival, Capital Rep. **Education:** Yale School of Drama, Harvard College. **Awards:** Henry, Premios ACE, Drama Desk, Bessie; nominations for two Lortels, Henry Hewes and an Eliot Norton; Meet the Composer, NEA/TCG Career Development Program.

**ROBERT H. DAVIS**

**VOCAL COACH**

**Hartford Stage:** Acting: Kiss Me, Kate; 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.

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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.

COLE P. BONENBERGER
PRODUCTION STAGE MANAGER

Hartford Stage: The Crucible, The Orphans’ Home Cycle, Dividing the Estate, Noises Off!, My Fair Lady. Broadway: Dividing the Estate. Off-Broadway: King Lear, The Comedy of Errors (NY Public’s Shakespeare in the Park); Tamburlaine Parts I & II, The Killer (TFANA); The Qualms, Stage Kiss, The Great God Pan (Playwrights Horizon); February House, Yellowface and Wrecks, (NY Public); Picked (Vineyard Theatre); The Liquid Plain, The Old Friends, The Dance and the Railroad, The Orphans’ Home Cycle, Landscape of the Body and The Trip to Bountiful (Signature Theatre); Dividing the Estate (Primary Stages). Regional: Long Wharf Theatre, The Acting Company, Trinity Rep, Westport Playhouse.

ARIELLE GOLDSTEIN
ASSISTANT STAGE MANAGER

Hartford Stage: Reverberation; 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: Gloria (The Vineyard Theatre); The Legend of Georgia McBride (MCC Theatre); 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.
By Charles Dickens
Adapted and Originally Directed by Michael Wilson
Directed by Maxwell Williams

“Beloved and haunting holiday classic gets some new bows and ribbons — and some cool scary effects.”
—The Hartford Courant

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Alan Rust. Photo by T. Charles Erickson.
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.

MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in his 10th year as Managing Director of Hartford Stage. Recent accomplishments include the multi-year, expansion and renovation of the Stage’s theatre facility, an investment of over $14 Million. With Darko Tresnjak, Mr. Stotts produced *A Gentlemen’s Guide to Love and Murder* in 2012 at Hartford Stage. The show moved to Broadway and won the 2014 Tony Award for Best Musical, and is currently running on Broadway and on national tour. Other notable shows include *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 enjoyed a celebrated run at the Signature Theatre in New York, and won the Drama Desk, Lucille Lortel Award, Outer Critics Circle Awards, among others. In 2013, Mr. Stotts spearheaded the acquisition of the Hartford Children’s Theatre education programs and the integration of those programs into the Hartford Stage Studio program. Since 2006, he has guided the growth of the Hartford Stage education programs. Today the theatre serves over 19,000 students throughout the State. 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.
## OFFICERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Sue Ann Collins*</td>
<td>President</td>
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<tr>
<td>Robert V. Lally*</td>
<td>Vice President</td>
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<tr>
<td>John L. Sennott, Jr.*</td>
<td>Treasurer</td>
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<td>David R. Jimenez*</td>
<td>Secretary</td>
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## GOVERNING DIRECTORS

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<tr>
<td>R. Kelley Bonn</td>
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<td>Kimberley L. Byrd</td>
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<td>Richard G. Costello*</td>
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<td>Carrie Hammond</td>
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<td>Sibongile Magubane</td>
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<td>Barri Marks</td>
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<td>Paul Mitchell</td>
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<td>Michael D. Nicastro</td>
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<td>Sherwood S. Willard</td>
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<td>Patti Broad*</td>
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<td>Marla J. Byrnes</td>
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<td>Devon C. Francis</td>
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<td>Barbara Hennessy</td>
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<td>Amy Leppo Mandell</td>
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<td>Otis Maynard</td>
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<td>Lynda B. Moecker</td>
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<td>Joshua R. Newton</td>
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<td>Renata Hayes*</td>
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<td>Bruce Simons*</td>
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<td>Brooke Whittemore</td>
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<td>C. Robert Zelinger</td>
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## LIFE DIRECTORS

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<td>Maxwell M. Belding</td>
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<td>Christina B. Ripple*</td>
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<td>Belle K. Ribicoff</td>
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<td>Linda Fisher Silpe</td>
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## HONORARY DIRECTORS

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<tr>
<td>John Alves</td>
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<td>Sara Marcy Cole</td>
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<td>Katherine Lambert</td>
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<td>Linda Cheverton Wick</td>
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## PAST PRESIDENTS

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<tr>
<td>Jill Adams*</td>
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<td>David W. Clark, Jr.</td>
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<td>Edward Lane-Reticker*</td>
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<td>Scott McAlister*</td>
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<td>Deanna Sue Sucusy</td>
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<td>Peter R. Wilde*</td>
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<td>Paul L. Bourdeau</td>
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<td>Elliot F. Gerson</td>
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<td>Tuck Miller</td>
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<td>Jennifer Smith Turner</td>
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## EX OFFICIO DIRECTORS

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<tr>
<td>John B. Larson</td>
<td>Artistic Director</td>
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<tr>
<td>Dannel P. Malloy</td>
<td>Governor, State of Connecticut</td>
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<tr>
<td>Pedro E. Segarra</td>
<td>Mayor, City of Hartford</td>
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*Members of the Executive Committee  * deceased
AN OPENING IN TIME

HARTFORD STAGE ADMINISTRATIVE STAFF

ARTISTIC
Elizabeth Williamson, Associate Artistic Director
Rachel Shapiro Alderman, Artistic Associate
Christina Anderson, Aetha New Voices Fellow
Bruce Turk, Fox Foundation Resident Actor Fellow
Writers Currently Under Commission:
Luis Alfaro, Marcus Gardley, Kimber Lee, Matthew Lopez, Janine Nabers, Will Power, Bess Wohl, Craig Wright.

CASTING
BINDER CASTING
Jay Binder, CSA, Jack Bowdan, CSA, Mark Brandon, CSA, Jason Styres, CSA, Joanna Levinger
Casting Interns:
Sara Wallach, Mahek Tulsiani

ADMINISTRATION
Emily Van Scoy, General Manager
Stacie J. Snyder, Assistant General Manager
Scott Bartelson, Management Associate
Cheryl Winter, Bookkeeper

DEVELOPMENT
Antay Bilgutay, Director of Development
Jennifer Crookes Carpenter, Events Manager
Casey Grambo, Development Manager
Jim Morgan, Institutional Giving Manager

EDUCATION
Jennifer Roberts, Director of Education
Nina Pinchin, Associate Director of Education
Robert Reader, Education Programs Manager
Aurelia Clunie, Education Associate for Student Audiences
Ayla Davidson, Education Associate for School Programs
Emely Larson, Studio Manager
Erin Frederick, Education Enrollment and Marketing Coordinator
Krista DeVilllis, Resident Teaching Artist

2015–2016 Apprentices
Abigail George, Arts Administration Apprentice
Sam French, Artistic Apprentice
Fiona Kyle, Artistic Apprentice
Joseph Musgrove, Costume Apprentice
Maggie Greene, Development Apprentice
Andy Germuga, Morningstar Education Apprentice
Cassandra Spadory, Morningstar Education Apprentice
Sean Byrne, Marketing Apprentice
Lyndsey Schrader, Production Company Management Apprentice
Joe Dotts, Properties Apprentice
Chelsey Erskin, Scenic Arts Apprentice

PRODUCTION
Bryan T. Holcombe, Production Manager
Andy Palmer, Associate Production Manager
Samantha Donnelly, Company Manager
Chandalee Nyswonger, Katy Persutti, Production Assistants

Set Construction & Scenic Art
Aaron D. Bleck, Technical Director
Mike Beschta, Assistant Technical Director
Christopher Nelson, Master Carpenter
Kevin DeChello, Ian Sweeney, Carpenters
Curt Tomczyk, Charge Scenic Artist
Nathalie Schlosser, Scenic Artist
Carrie Peters, Stage Carpenter

Costumes & Wardrobe
Blair Gulledge, Costume Shop Manager
Brett Watts, Costume Shop Assistant
B.W. Sellers, Draper
SB Parks, Costume Crafts
Kalyn Lummis, Wardrobe Supervisor
Emma Tremmel, Wig/Wardrobe
Aryn Murphy, Stitcher

Properties
Erin Keller, Interim Props Master

Lighting
Aaron Hochheiser, Master Electrician
Jackie Hecker, Assistant Master Electrician

Sound
Michael Miceli, Interim Audio/Video Supervisor
Darren Alley, Audio/Video Engineer

FOR THIS PRODUCTION
Kurt Fenster, Overhire Carpenter
Sara Morand, Overhire Props Artisan
Athena Ellis, Matthew Hennessy, Crew

2010 RENOVATION ARCHITECT
Mitchell Kurtz Architect PC

2014–2015 RENOVATION ARCHITECT
JCJ Architecture

CONSTRUCTION MANAGER
Bartlett, Brainard and Eacott

OWNER’S REPRESENTATIVE
Construction Solutions Group

MARKETING, SALES & COMMUNICATIONS
David Henderson, Director of Marketing, Sales & Communications
Todd M. Brandt, Associate Director of Marketing, Sales & Communications
Tim Kendrick, Data Services Manager
Charles MacNaughton, Digital Media Manager
Theresa M. MacNaughton, Community Engagement Associate
T. Charles Erickson, Company Photographer

Sales Center
Mike Davirro, Call Center Manager
Darlene Herrick, Administrative Assistant / Sales Representative

Patron Services
Darryl VanOudenhove, Box Office Manager
Peter Carey, Subscriptions Manager
Anthony Bell, Alexandra Fischbein, Box Office Supervisors

House Management
Lew Michaels, Associate Director of Theatre Operations
Jeff Lagasse, House Manager

Volunteer Advisory Board
Ann Cooke, Doug Cooke, Jill Dugas, Carol Durant-Holtzclaw, Pat Tyson, Gayle Barrett, Michael Brezel, Martha Schwartz, Bobbie Werner, Daniel Fox, Bob Katz

HARTFORD STAGE ADMINISTRATIVE STAFF
Now in our 52nd 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.
SUMMER WITH(OUT) THE EDUCATION TEAM

By Erin Frederick

If you were to visit the Hartford Stage offices during the months of July and August, you would find the education department side of the building to be oddly quiet – the desks vacant and computer screens dark. It’s during this time that our education team heads off site to run our booming Hartford Stage Summer Studio program. As quiet and empty as our education office space may be during this time, the halls of Summer Studio, housed at Classical Magnet School in Asylum Hill, practically pulsate with the energy, creativity and laughter of students.

This summer, our theme was “Fairy Tales and Monsters.” Nearly 200 students joined us for classes in acting, improv, dialects, musical theatre, movement, Shakespeare, puppetry, arts and crafts, voice, dance, costume design, playwriting, and technical theatre. Our youngest students, the 3- to 5-year-old Day Dreamers, used imaginative play and ensemble-building techniques to create their own monsters and explore their favorite fairy tales. The Children’s Cast students (ages 5 - 8) created their own original plays, which included such creative elements as minions invading Fairy Tale Land, twelve rapping princesses, and the 1999 Fairy Tale Olympics.
The 14- to 17-year-old students in our **Teen Musical Theatre Intensive** put together a musical theatre revue, featuring songs from *Newsies*, *Songs for a New World*, *The Wiz*, *Anastasia* and more, and performed for an audience at Blue Back Square in West Hartford. The students of our **Youth Ensemble** program (for ages 9 – 15) had a whirlwind four weeks, in which they took a variety of elective classes, attended a performance of *Wicked* on Broadway, and rehearsed and performed two full-scale shows. Over 600 people attended their productions of *Snow White and the Seven Fairy Godmothers* and *Shrek, Jr.*

In August, our **One-Act Play** students (ages 9-15) presented some twisted takes on Happily Ever After with the plays *Monster Hunters* and *Law and Order: Fairy Tale Unit*. Likewise, our younger **Bookends** students (ages 5 – 8) explored such popular stories as *Freckleface Strawberry* and *Avocado Baby*, and then brought the characters and scenes to life onstage.

Meanwhile, back downtown, 15 teenagers took over our rehearsal studios to create a thrilling production of **Breakdancing Shakespeare: Hamlet**. The program is part of the Greater Hartford Arts Council’s Neighborhood Studios program, which links youth with arts organizations that give students hands-on training in a specific artistic discipline and employs them as paid apprentices. Students trained in acting, dance, stage combat, and the interpretation of classical text, in addition to a rigorous rehearsal process for their adaptation of Shakespeare’s most famous work, which saw the tragic prince’s tale unfold on the streets of Hartford. The three performances at the University of Saint Joseph were attended by nearly 1,000 audience members.

Even as the education department’s delightfully chaotic summer season comes to a close, the excitement and creativity never ends. Education at Hartford Stage is now preparing for a full new roster of fall and winter classes for both Adult and Youth Studios. Visit [www.hartfordstage.org/education](http://www.hartfordstage.org/education) for more details.
Short Takes: News from Hartford Stage

Anastasia Workshop
The creative team takes a break after a thrilling workshop of our new musical, Anastasia, in June. The world premiere will play Hartford Stage May 12 to June 12, 2016. (l-r) Stephen Flaherty and Lynn Ahrens (Tony Award winners for Ragtime), Joshua Bergasse (Tony Award nominee for On the Town), Darko Tresnjak (Tony Award winner for A Gentleman’s Guide to Love and Murder), and Terrence McNally (Tony Award winner for Kiss of the Spider Woman).

LEAD® Award for Emerging Leaders
Congratulations to our own Lew Michaels, Associate Director of Theatre Operations. Lew was one of four individuals to receive a LEAD® Award for Emerging Leaders. This honor acknowledges arts administrators who are motivated by the LEAD® conference to become an advocate for accessibility within their own organizations and communities. Lew received this recognition during the 15th Annual Kennedy Center Leadership Exchange in Arts and Disability Conference August 2-7, at the Renaissance Arlington Capital View Hotel. Lew was instrumental in helping to create the first Sensory-Friendly performance of A Christmas Carol—A Ghost Story of Christmas last winter.

New Hartford Stage Board President
Hartford Stage is pleased to announce the election of Sue Ann Collins as Board President during its Annual Meeting in June. Ms. Collins is the Senior Vice President and Chief Actuary at TIAA-CREF. Collins oversees all actuarial activities for Teachers Insurance and Annuity Association of America, a life insurance organization with $250 billion of assets. She has been with TIAA since 2013. She holds a Bachelor of the Arts in Mathematics and graduated Summa Cum Laude from Central Connecticut State University. For more information about Collins and a full list of board updates, visit www.hartfordstage.org/stage-notes/opening-in-time.
Aetna New Voices Fellow: Christina Anderson

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 play and developmental readings and workshops, working with Hartford Stage’s education department, and advancing community development. The 2015-16 Fellow is playwright Christina Anderson.

Anderson’s plays include The Ashes Under Gait City, Good Goods, Man in Love, Blacktop Sky, Hollow Roots, How to Catch Creation, and Drip. Her work has appeared at The Contemporary American Theatre Festival, Penumbra, Yale Rep, A.C.T., The Public Theatre, Crowded Fire, and other theatres across the country. Anderson received a BA from Brown University and an MFA from the Yale School of Drama’s Playwriting Program, and serves as an Assistant Professor of Playwriting at SUNY-Purchase College. She has been recognized with two PoNY (Playwrights of New York) nominations, the Schwarzman Legacy Scholarship, two Susan Smith Blackburn nominations, the Lorraine Hansberry Award (American College Theatre Festival), and a Wasserstein Prize nomination. A 2011 Woursell Prize finalist (University of Vienna), Anderson has held the Lucille Lortel Fellowship at Brown University, the Van Lier Playwriting Fellowship with New Dramatists, and served as the 2011/12 Playwright-in-Residence at Magic Theatre (National New Play Network) and the 2011 National Playwrights’ Conference Residency at the Eugene O’Neill Theatre.

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 premiered at Hartford Stage; and Daniel Beaty (2007-08) author of Breath & Imagination which premiered at Hartford Stage two seasons ago.

Marking its eleventh 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
The Hartt School/Hartford Stage Partnership in Training

Now in its tenth 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, Twelfth Night and Hamlet.

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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