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We’re delighted to welcome Dan O’Brien to Hartford Stage. Darko’s known him for many years, since directing his *Moving Picture* at the Williamstown Theatre Festival. Dan’s work has gotten both more personal and more poetic over the years. This play draws on his friendship with Pulitzer-prize winning Canadian journalist Paul Watson. That friendship has also led to two books of poetry—Dan is a poet as well as a playwright. The first of those books, *War Reporter*, won the Fenton Aldeburgh Prize, and *The Body of an American* won the inaugural Edward Kennedy Prize for Drama. We’re also excited to welcome director Jo Bonney to Hartford Stage for the first time, along with actors Michael Cumpsty and Mike Crane.

We’re co-producing *The Body of an American* with our friends at Primary Stages in New York; it will be running there immediately following its run here in Hartford. We’d like to thank our community partner, the Veterans Art Foundation for sharing their exhibit on PTSD, which is on display in the upper lobby.

Thank you, and enjoy the show!

Darko Tresnjak,  
Artistic Director

Michael Stotts,  
Managing Director
Theatrical techniques help to engage children more deeply in new educational subject matter. Role playing, vocal expression, dialogue, monologue development, pantomime and other forms of ‘creative play’ excite students about learning and more fully integrate the subject matter. Engaged children are more successful and these are among the reasons why LEGO® Community Fund U.S. has funded the Hartford Stage Connections program.

LEGO Community Fund U.S. believes that developing the Builders of Tomorrow through science and financial literacy is an investment in the future of the Greater Hartford community. The Connections program uses the creativity of students to excite them about learning and supports the belief of the LEGO Community Fund U.S. that hands-on play and learning through play will help all children reach their potential.
The World Premiere of The Body of an American was produced by Portland Center Stage, Portland OR; Chris Coleman, Artistic Director and was workshopped at JAW: A Playwrights Festival, produced by Portland Center Stage.

The play was commissioned and developed with support from The Playwrights’ Center 2009-2010 McKnight Commission and Residency Program, Minneapolis MN.
Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

For your eating and drinking pleasure, snacks, soda, wine, beer, and mixed drinks are available at our concessions bar on both levels.

You are welcome to bring drinks with you to your seat, but please NO DRINKS WITH ICE. The servers at concessions will be happy to remove ice from your drinks if you do not finish before it is time to go into the theatre.

Photography or video recording of any kind is prohibited without prior written permission.

Accessible seating for patrons with mobility requirements available in the front row of sections B & F.

Parking vouchers are for sale at the box office for $6.50 prior to the show. Choose the MAT Garage, adjacent to Hartford Stage or the Church Street garage, located below the Hilton Hotel. Vouchers are valid on performance days only.

HARTFORD STAGE ASSISTED LISTENING DEVICE
If you are using a Hartford Stage Listening Device, please remove your own personal hearing aid or make sure you turn it off if you leave it in your ear. If you remove the Hartford Stage device from your head, please make sure the volume is turned off on the device. Taking these steps will reduce the amount of static feedback from the listening system.
THE CAST

IN ORDER OF APPEARANCE:

Dan.................................................................Michael Crane
Paul ............................................................Michael Cumpsty

THERE WILL BE NO INTERMISSION.

Assistant Lighting Designer ..............................................................Nick Kolin
Assistant Sound Designer..............................................................Tyler Kieffer
Assistant Projection Designer .........................................................John Erickson
Assistant Dramaturg........................................................................Fiona Kyle
Production Assistant ........................................................................Katy Persutti

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

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

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

Artists subject to change.

ADDITIONAL SUPPORT FOR HARTFORD STAGE PROVIDED BY

Connecticut greater hartford arts council HARTFORD HAS IT Feng

Free Community Events for The Body of An American are made possible by Connecticut Humanities.
1987
Paul Watson started working as a journalist for *The Toronto Star*, for whom he would cover major war zones around the world.

1990
He became immigration beat reporter and was sent to Sudan, Iraq and Somalia.

1992
Watson was made the African Bureau Chief, stationed in Johannesburg.

1993
Watson covered the civil war in Mogadishu, Somalia. Mohammed Siad Barre was overthrown in 1991 by the United Somalia Congress, which then split into two groups, one led by Ali Mahdi and the other by warlord Mohammed Farah Aideed. The United States launched peacekeeping operations in 1992, later attempting to capture Aideed.

1994
In Rwanda, Watson covered the genocide of the Tutsis by the Hutu majority.
1994
Watson won the Pulitzer Prize for Spot News Photography for his photograph of Sgt. William David Cleveland, taken in Mogadishu in 1993.

1996
Paul Watson met Mother Teresa in Calcutta, India.

1998
Watson left The Toronto Star to work for the LA Times.

1999
In his dispatches from Kosovo, Watson witnessed and reported on NATO’s airstrikes; he later received the Freedom of the Press Award, the George Polk Award and the National Headliner Award for his Kosovo war reporting.
2001
Watson became the New Delhi Bureau Chief for the LA Times.

2001
In Peshawar, Pakistan, Watson covered the Taliban.

2003
Watson reported on the fall of Mosul in Iraq as Saddam Hussein’s regime crumbled.

2006
In Kabul, Afghanistan, Watson discovered U.S. military secrets being sold at Afghan markets.

2006
Watson became the head of the Southeast Bureau in Jakarta, Indonesia for the LA Times.
2007
Watson’s memoir, *Where War Lives*, was published. Dan O’Brien heard Watson being interviewed on NPR’s *Fresh Air* on August 27th and reached out to him.

2007
Watson covered Al-Qaeda-linked terrorists in the Philippines.

2008
Watson traveled to Sulu, in the Philippines, after civilians were killed by Philippine troops.

2008
Watson reported from Burma about the poor struggling to find diamonds and gold for the junta.
2009
Watson left the *LA Times* to return to *The Toronto Star*, and launched a new beat as the world’s first multimedia journalist covering the Arctic, where he reported from, among other places, Kugluktuk and Yellowknife in the Northwest Territories of Canada.

2010
Dan O’Brien traveled to the Arctic to meet with Watson.

2011
Watson returned to Kandahar, Afghanistan, where he covered the Taliban.

2013
In Syria, Watson covered the civil war against dictator Bashar Assad.

2015
Watson left *The Toronto Star*. 
DAN O’BRIEN
PLAYWRIGHT
Dan O’Brien is a playwright, poet, and librettist. *The Body of an American* received the Horton Foote Prize for Outstanding New American Play, the Edward M. Kennedy Prize for Drama Inspired by American History, the PEN Center USA Award, the Weissberger Award, and was a finalist for an Evening Standard Prize after an extended run at the Gate Theatre in London. Plays by Mr. O’Brien have premiered with many theaters including Second Stage Theatre, Ensemble Studio Theatre, SoHo Playhouse, Page 73 Productions, Williamstown Theatre Festival, Geva Theatre Center, Portland Center Stage, and Actors Theatre of Louisville’s Humana Festival of New American Plays. He is a 2015-16 Guggenheim Fellow in Drama & Performance Art, currently writing commissioned works for Oregon Shakespeare Festival’s American Revolutions Cycle, the Public Theater, Center Theater Group, and Portland Center Stage. Mr. O’Brien’s award-winning poetry collections, published in the US and the UK, are *New Life, Scarsdale,* and *War Reporter.* He lives in Los Angeles with his wife, actor and writer Jessica St. Clair, and their young daughter Isobel Kelly O’Brien.

MICHAEL CRANE

**Hartford Stage:** Debut. **New York Theater:** *Gloria* (Vineyard); *Bloody Bloody Andrew Jackson, King Lear, Richard III* (Public Theater); *Taking Care of Baby* (MTC); *Doris To Darlene* (Playwrights Horizons); *The Mag-7* (Naked Angels); *The Young Left* (Cherry Lane); *The Tenant* (Woodshed Collective); *West Moon Street* (Prospect Theater Company); *Bone Portraits* (Stillpoint Prods); *Brack’s Last Bachelor Party* (59E59); *Middlemen* (Human Animals). **Regional:** *Father Comes Home From The Wars* (A.R.T.); *Hamlet* (Pioneer Theatre); Pig Iron Theatre Co., Long Wharf, Williamstown, Berkshire Theatre Festival, Weston Playhouse. **Television/Film:** *Winter’s Tale, Damages, White Collar, Forever, Law & Order, Kings.* **Education:** MFA: NYU.

MICHAEL CUMPSTY

JO BONNEY
DIRECTOR
Hartford Stage: Debut. **Premieres of plays by:** Alan Ball, Eric Bogosian, Culture Clash, Eve Ensler, Jessica Goldberg, Danny Hoch, Neil LaBute, Warren Leight, Lynn Nottage, Dael Orlandersmith, Suzan-Lori Parks, Darci Picoult, Will Power, David Rabe, Jose Rivera, Seth Zvi Rosenfeld, Christopher Shinn, Diana Son, Universes, Naomi Wallace, Michael Weller. **Productions of plays by:** Caryl Churchill, Nilo Cruz, Anna Deavere Smith, Charles Fuller, Lisa Loomer, John Osborne, John Pollono, Lanford Wilson. **Productions directed at:** ART, Boston; PS 122; The Public Theater NYC; NYTW; Second Stage; Goodman Theatre; La Jolla Playhouse; MCC, NY; Geffen Playhouse; Williamstown Festival; McCarter Theater; Playwrights Horizons; Arena Stage; CTG, LA; Signature, NY; Long Wharf; The New Group; CSC; Humana Festival; Almeida, London; Edinburgh Festival; The Market Theatre, Johannesburg; The Baxter, Cape Town SA, Cine 13, Paris. **Awards:** Recipient of 1998 Obie Award for Sustained Excellence of Direction, Lucille Lortel Best Musical and Lucille Lortel Best Revival. Drama Desk nomination for Direction of Vera Stark. Audelco Award for Direction of Father Comes Home from the Wars, Lilly Award. Editor of *Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century* (TCG).

RICHARD HOOVER
SCENIC DESIGN
Hartford Stage: Debut. **Broadway:** *Not About Nightingales* (director Trevor Nunn, Tony Award), *After the Fall* (director Michael Mayer). **Off-Broadway:** *The Seven, Twilight* (director Jo Bonney); *Seven Guitars, Things of Dry Hours* (director Ruben Santiago-Hudson). **Regional:** *The Crucible, The Glass Menagerie, Death of a Salesman, Twelfth Night, Hamlet* (director Joe Dowling, Guthrie Theater); *The Diary of Anne Frank* (director Tina Landau, Steppenwolf Theatre); *The Thing About Men and Speaking in Tongues* (director Mark Clements); *The Tempest* (director Emily Mann, McCarter Theatre). **Film:** *McFarland, USA* and *North Country* (director Niki Caro); *Top Five* (director Chris Rock); *Sisters* (director Jason Moore); *The Newsroom* (for Aaron Sorkin) *Henry Poole Is Here* and *The Mothman Phrophesies* (director Mark Pellington); *Soul Men* (director Malcolm Lee); *Dead Man Walking, Bob Roberts and Cradle Will Rock* (director Tim Robbins); *Girl, Interrupted* (director Jim Mangold); *Twin Peaks* (directors David Lynch and Mark Frost); *Live From Baghdad* (director Mick Jackson, HBO Films, Art Directors Guild Award); *Lackawanna Blues* (director George C. Wolfe).

ILONA SOMOGYI
COSTUME DESIGN
Hartford Stage: An Opening in Time, *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); *Disgraced, 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.
LAP CHI CHU
LIGHTING DESIGN


DARRON L WEST
SOUND DESIGN

Hartford Stage: Debut. Professional: He is a Tony and OBIE award-winning sound designer whose work for theater and dance has been heard in over 500 productions nationally and internationally on Broadway and off. His many accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel and the AUDELCO. He is a two time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Award Statue.

ALEX BASCO KOCH
PROJECTION DESIGN

Hartford Stage: Debut. Broadway: Irena’s Vow (Walter Kerr). Selected Off-Broadway and Downtown credits: Bullet for Adolf (New World Stages); Goodbar (Waterwell, The Public’s Under the Radar Festival, 2012); P.S. Jones and the Frozen City, Feeder (TerraNOVA Collective); En el Tiempo de las Mariposas, La Casa de los Espiritus (Repertorio Espanol); ReEntry, The Oxford Roof Climber’s Rebellion (Urban Stages); Lenin’s Embalmers (Ensemble Studio Theatre). Regional: The Invisible Man (Court Theatre, Chicago; Studio Theatre, Washington DC; Huntington Theatre Company, Boston); ReEntry (Center Stage, Baltimore; Round House, Washington DC; Actors Theater of Louisville); 33 Variations (Capitol Repertory, Albany); La Casa de los Espiritus (Teatro Espressivo, Costa Rica; Mori Theater, Chile). Additional collaborators include the Director’s Company, Theater MITU, The Woodshed Collective, the Assembly, SummerStage, Little Opera Theater, Dixon Place, Electric Pear, Shalimar, and the New Ensemble. Technical design for New Georges at 3LD and Big Art Group’s Dead Set II & III. Alex has taught master classes at the Colorado State University, University of North Carolina Wilmington, and Hamilton College. www.alexbascokoch.com

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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.

LORI ANN ZEPP
PRODUCTION STAGE MANAGER
Hartford Stage: An Opening in Time. Broadway: Jay Johnson: The Two and Only. Off-Broadway: King Liz; The Other Thing; Lips Together, Teeth Apart; Mala Hierba; The Substance of Fire; Murder For Two; The Tutors; Modern Terrorism; Warrior Class; Lonely, I’m Not; All New People; By The Way, Meet Vera Stark; Bachelorette; Becky Shaw; Next to Normal; Some Men; Swimming in the Shallows (Second Stage); I’m Gonna Pray For You So Hard (Atlantic Theatre Company); Father Comes Home From The Wars, Parts 1, 2, 3 (Public Theater Lab Series); The Mound Builders (Signature Theatre Company); A Small Fire (Playwrights Horizons); Dog Sees God; The Last Sunday In June (Century Center For The Performing Arts). Regional: Other Desert Cities (The Alley Theatre); The Power Of Duff; Becky Shaw (Huntington Theatre Company); The Nutcracker And I; Lend Me A Tenor (George Street Playhouse).
ALISA ZELJEZNJAK
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Broadway: Doctor Zhivago. Off-Broadway: Futurity (Ars Nova/Soho Rep), King Liz; Lips Together, Teeth Apart; Mala Hierba; The Substance of Fire (Second Stage); Father Comes Home from the Wars I, II, III (Public Lab); Dinner With Friends (Roundabout); The Old Friends (Signature); Peter and the Starcatcher (NYTW). Regional: La Jolla Playhouse, Alley Theatre.

PRIMARY STAGES
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Primary Stages is an Off-Broadway not-for-profit theater company dedicated to inspiring, supporting, and sharing the art of playwriting. We operate on the strongly held belief that the future of American theater relies on nurturing playwrights and giving them the artistic support needed to create new work. Since our founding in 1984, we have produced more than 125 new plays. Our productions and artists have received critical acclaim, including Tony, Obie, Lortel, AUDELCO, Outer Critics’ Circle, Drama League, and Drama Desk awards and nominations. Primary Stages supports playwrights and develops new works through commissions, workshops, readings, and our education and training programs: The Dorothy Strelsin New American Writers Group, the Marvin and Anne Einhorn School of Performing Arts (ESPA), the Fordham/Primary Stages MFA in Playwriting, and the Primary Stages Off-Broadway Oral History Project. Through these programs, Primary Stages advocates for our artists, helping them make important—and often transformative—connections within the theater community.

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Now in our 52nd year, Hartford Stage is under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts. One of the nation’s leading resident theatres, Hartford Stage is known for producing innovative revivals of classics and provocative new plays and musicals, including 70 world and American premieres, as well as offering a distinguished education program, which reaches more than 20,000 students annually.

Since Tresnjak’s appointment in 2011 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 Tresnjak; Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov; and Reverberation by Matthew Lopez.

Hartford Stage has earned many of the nation’s most prestigious awards, including the 1988 Tony Award 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.
ABOUT HARTFORD STAGE

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 Gentleman’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.
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Short Takes: News from Hartford Stage

Veterans Art Exhibit

Please visit our exhibit from members of the Veterans Art Foundation upstairs in The John and Kelly Hartman Foundation Lobby. The Veterans Art Foundation is an organization established in 2008 by Iraq Veteran Michael Hawley with the mission of using art therapy to assist the recovery process for both veterans and their families when dealing with Post Traumatic Stress Disorder.

The NEA Supports Anastasia

The National Endowment for the Arts has announced awards totaling more than $27.6 million in its first round of funding for fiscal year 2016, including an Art Works award of $10,000 to Hartford Stage to provide production support for the new musical Anastasia in May. “We are grateful that the NEA continues to support works of artistic merit,” said Michael Stotts, Managing Director of Hartford Stage. “Our much-anticipated production of Anastasia is an ambitious undertaking requiring additional resources, so we are thankful for this grant.” This generous gift from the NEA for Anastasia will assist in continuing Artistic Director Darko Tresnjak’s vision of developing and presenting new plays and musicals at Hartford Stage. Specifically, the Art Works-funded project will span from the initial rehearsal period through the run of the production, enabling the theatre to host a variety of special events designed to directly engage patrons with the cast, artistic staff, and key theatre personnel.

Connecticut Humanities Funds The Body of an American

A $1,500 grant to Hartford Stage, awarded by Connecticut Humanities, will help support four free community events surrounding The Body of an American next month. The Connecticut Humanities award will help Hartford Stage in providing four free events coinciding with the run of the play:

- A Conversation with Paul Watson and Dan O’Brien on Monday, January 11, at 7:30 pm at Hartford Stage
- A month-long art exhibit from members of the Veterans Art Foundation at Hartford Stage
- After War: What Happens Next, featuring authors David Finkel, Dan O’Brien and Emma Sky, moderated by WNPR’s Lucy Nalpathanchil at The Mark Twain House and Museum on Thursday, January 14
- The Journey Home: A Veteran’s Perspective – a post-show panel discussion following the performance of The Body of an American on Thursday, January 21.
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

[Image of Aetna logo]
The Hartt School/Hartford Stage Partnership in Training

Now in its twelfth 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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