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I took this photo at the Cimetière du Père-Lachaise in Paris in the fall of 2014. It is the entrance to Monuments aux Morts, sculpted in 1899 by Albert Bartholomé. I looked at the two bodies sculpted in stone and thought about the lines that Juliet speaks to Romeo after their one night of love:

“O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,
As one dead in the bottom of the tomb:
Either my eyesight fails, or thou look’st pale.”

And in an instant, Romeo and Juliet, a play that I had struggled with for a very long time, opened up to me. After directing 24 productions of Shakespeare plays, I finally felt ready.

Mike and I want to thank our presenting sponsor for this production, The Hartford, and everyone else who makes the epic undertaking of bringing Shakespeare to Hartford Stage possible.

Sincerely,

Darko Tresnjak
Artistic Director

Michael Stotts
Managing Director
At The Hartford, we’re proud to partner with Hartford Stage and our neighbors to build stronger communities together. We focus our time, talent and resources on collaborative programs to enrich lives in the places we call home.

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HARTFORD STAGE PRESENTS

ROMEO & JULIET

By WILLIAM SHAKESPEARE

Directed by DARKO TRESNJAK

Scenic Design
DARKO TRESNJAK

Costume Design
ILONA SOMOGYI

Lighting Design
MATTHEW RICHARDS

Sound Design
JANE SHAW

Wig Design
MARK ADAM RAMPMEYER

Associate Scenic Designer
COLIN McGURK

Dramaturg
ELIZABETH WILLIAMSON

Fight Choreographer
STEVE RANKIN

Vocal & Text Coach
CLAUDIA HILL-SPARKS

Casting
BINDER CASTING
Jack Bowdan, CSA

Production Stage Manager
ROBYN M. ZALEWSKI*

Assistant Stage Manager
BRAE SINGLETON*

Production Manager
BRYAN T. HOLCOMBE

Associate Artistic Director
ELIZABETH WILLIAMSON

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PRESENTING SPONSOR

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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.

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SPONSOR PROFILE

The Hartford believes that making a positive difference in the world isn’t just a nice thing to do – it is a business imperative. As we seek to enrich lives and protect livelihoods by helping people and businesses prevail, we understand our focus must extend beyond the products and services we offer to encompass our responsibilities as a neighbor, citizen and philanthropist. Through partnerships with like-minded organizations, we strive to help people achieve their full potential while fostering stability and vitality in the local communities in which we work and live.

The Hartford is proud of our long-standing partnership with Hartford Stage. Both organizations share a commitment to breaking the barriers that might otherwise prevent young people from receiving the educational benefits performing arts can provide. Our sponsorship of Hartford Stage’s InterACT program offers local public high school students the valuable opportunity to experience professional theatre. By exposing them to many aspects of theatrical production, InterACT provides educational enrichment through the exploration of performing arts.
THE CAST (IN ORDER OF APPEARANCE)

Chorus.................................................................................Bill Christ *
Sampson, servant to Capulet..................................................Alex Schneps *
Gregory, servant to Capulet..................................................Raphael Massie *
Balthasar, servant to Romeo..................................................Stephen Mir
Benvolio, nephew to Montague, and friend to Romeo .............Alex Hanna *
Tybalt, nephew to Capulet..................................................Jonathan Louis Dent *
Capulet..................................................................................Timothy D Stickney *
Montague..............................................................................Robert Hannon Davis *
Lady Capulet, wife to Capulet................................................Celeste Ciulla *
Lady Montague, wife to Montague..........................................Callie Beaulieu
Escalus, prince of Verona ......................................................Bill Christ *
Romeo, son to Montague.......................................................Chris Ghaffari *
Paris, a young nobleman.......................................................Julien Seredowycz
Peter, servant to Juliet’s nurse.................................................Raphael Massie *
Nurse, to Juliet .......................................................................Kandis Chappell
Juliet, daughter to Capulet.....................................................Kaliswa Brewster
Mercutio, kinsman to the prince, and friend to Romeo..........Wyatt Fenner *
Servant, to Capulet................................................................Callie Beaulieu
Cousin to Capulet................................................................Robert Hannon Davis *
Friar Laurence, a Franciscan..................................................Charles Janasz *
An Apothecary.....................................................................Alex Hannah *
Friar John, a Franciscan........................................................Alex Schneps *
First Watchman ....................................................................Jonathan Louis Dent *
Second Watchman ................................................................Bill Christ *
Ensemble .... Michael Buckhout, Olivia Hoffman, Ella Mora, Stephen James Potter, Jenna Rapisarda, Mac Schonher, Nicole Vazquez

THERE WILL BE ONE INTERMISSION.

Assistant Director ..............................................................Sam French
Assistant Lighting Designer ...............................................Jane Chan
Assistant Sound Designer..................................................Emma Wilk
Assistant Fight Choreographer ..........................................Sean Chin
Assistant Dramaturg.............................................................Fiona Kyle
Production Assistant ..........................................................Chandalae Nyswonger
Supporting Production Assistant .......................................Katy Persutti

* 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.
The imagery for this production is inspired by the work of Italian neorealist cinema, with its stark contrasts between majestic architecture and war-torn rubble, its de glamorized view of a society dealing with economic strife. Filmmakers like De Sica, Rossellini, Visconti and Pasolini showed us the desolation – and contrasting beauty—of life in Post-War Italy.
The origins of the story of Romeo and Juliet go back many centuries. In 1298, Dante mentioned the ongoing feud between the Veronese Montecchi and the Cappelletti in his *Purgatorio*; the story of their children was popularized in the sixteenth century in Italy by Luigi da Porto (in 1530), and Matteo Bandello (in 1554). While Shakespeare probably didn’t know either of their works, he did draw heavily on Arthur Brooke’s *Tragical History of Romeus and Juliet*, written in 1562, when he wrote his play *Romeo and Juliet*. 
Shakespeare kept most elements of the story as Brooke wrote them, with some key changes. While in Brooke’s poem Juliet is 16, Shakespeare makes her 13, about to turn 14. If, as many scholars conclude, the play was written in the summer of 1596, Shakespeare’s daughter Susannah would have been 13 years old when he wrote the play. His younger son Hamnet would have just died, at 11 years old. Hamnet and his twin sister Judith were born in 1585, a year also marked by a major earthquake in Mottingham, Kent, in the summer. Juliet’s nurse explains that she weaned Juliet 11 years previously, on the very day of an earthquake, which is why she remembers the day. At the same time, the nurse laments the death of her own daughter Susan, who would have been the same age as Juliet, had she lived. Juliet’s age, the invoked presence of a dead child with a family name, perhaps even the memory of an earthquake linked to a family event 11 years earlier, might well have all been highly charged with loss in Shakespeare’s family.

*Romeo and Juliet* has one of the most constricted time-schemes of any of Shakespeare’s plays. The play begins on a Sunday in mid-July, two weeks and a few days before Lammastide, a harvest festival that began August 1st (the Mottingham earthquake would have occurred on about this date.) The days are long, the nights short, and the weather hot. We’re reminded more regularly than in any other play of the date, as
we move through the five days the action takes. Time is much more loosely used in most of Shakespeare’s other work – there’s something inexorable about his insistence on it here, as we mark the days leading up to the lovers’ deaths.

The same appeal in the basic story which led to the popularity of its many early versions (da Porto, Bandello, Brooke, et cie) has shown in the play’s long and vibrant production history. The early Elizabethan productions, done in daylight with boys playing the women and actors making much use of direct address to the audience, gave way to Restoration adaptations with a happy ending. In 1748, David Garrick added a scene between Romeo and Juliet in the tomb, which was used by most productions for the next hundred years. In Victorian England, as theaters began to be built larger, with less of a stage apron, and a growing emphasis on the stage picture within the proscenium arch, direct address became more generalized, with the actors playing such lines out but not directly to audience members -- and genders were switched again. A number of actresses (most notably the American Charlotte Cushman) took on the role of Romeo. In the twentieth century, the focus shifted to a degree from the young couple themselves to the environment they found themselves in, and what this feuding society could tell us about contemporary life. It’s been played innumerable ways, in various adaptations, settings, and styles, but *Romeo and Juliet* has never been long off the stage.

—ELIZABETH WILLIAMSON
THE COMPANY

Callie Beaulieu  Kaliswa Brewster  Michael Buckhout  Kandis Chappell  Bill Christ

Celeste Ciulla  Robert Hannon Davis  Jonathan Louis Dent  Wyatt Fenner  Chris Ghaffari

Alex Hanna  Olivia Hoffman  Charles Janasz  Raphael Massie  Stephen Mir

Ella Mora  Stephen James Potter  Jenna Rapisarda  Alex Schneps  Mac Schonher

Julien Seredowycz  Timothy D Stickney  Nicole Vazquez
CALLIE BEAULIEU
LADY MONTAGUE | SERVANT
Hartford Stage: Debut. Regional: Laughter on the 23rd Floor (Fox Theatricals); Rumors, The Heidi Chronicles (New American Theater); Wrens, The Ghost in the Cottonwoods, Hamlet (Rivendell Theatre Ensemble); Macbeth, Titus Andronicus, Twelfth Night, Romeo & Juliet (Flock Theatre); King Lear (ARTFARM). Film: One Summer. Education: BFA, The University of Connecticut. Audio Books: Narrator with Tantor Media.

KALISWA BREWSTER
JULIET
Hartford Stage: A Midsummer Night’s Dream (Hartford Stage and Hartford Symphony Orchestra), Macbeth, La Dispute. Off-Broadway: Emotional Creature (Signature Theater); Soldier X. Regional: Under Milk Wood (dir. Darko Tresnjak; Williamstown Theater Festival); A Midsummer Night’s Dream (Geva Theatre Center); Romeo & Juliet, Comedy of Errors, Julius Caesar (The Guthrie Theater and The Acting Company); The Ashes Under Gait City, One Night (Contemporary American Theatre Festival). Television: Billions (Showtime, recurring); Daredevil (Netflix); Unforgettable (CBS, A&E). Education: MFA, American Conservatory Theater; BA in Theatre, Whitman College; Classical Acting Certificate, London Academy of Music & Dramatic Arts. More info at www.kaliswabrewster.com; Twitter: @kaliswa

MICHAEL BUCKHOUT
ENSEMBLE

KANDIS CHAPPELL
NURSE

BILL CHRIST
PRINCE ESCALUS | CHORUS
Hartford Stage: An Opening in Time, 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 (McCartier Theatre); Private Lives (Portland Stage); Lennie in Of Mice and Men (George Street Playhouse). Film and TV: Die Hard with a Vengeance, The Laramie Project, Law & Order and Law & Order: CI.
Federman, Lally & Remis is proud to support Hartford Stage’s production of *Romeo & Juliet*. Hartford’s artists and arts organizations help foster a vibrant quality of life that is generously shared with our community. As a member of the Hartford Stage family, we value its many contributions, both on the stage and in the classroom. Engagement with the arts from an early age can open new and transforming windows, giving young people an opportunity for personal success that will position them to make valuable contributions to their community.

We recognize the important role the arts play in maintaining the vitality of the region. The experience of live theatre gives us all the chance to celebrate the human spirit. Federman, Lally & Remis is pleased to be a sponsor of *Romeo & Juliet*, and we invite the community to join with us in supporting Hartford Stage and the arts in general.
CELESTE CIULLA
LADY CAPULET

Hartford Stage: *A Midsummer Night’s Dream* (Hartford Stage and Hartford Symphony Orchestra). She is thrilled to work with Darko Tresnjak for the seventh time! **Theatre:** She has appeared in theatres all over the nation and some of her other favorite roles have included: Laura Reynolds in *Tea & Sympathy* (American Stage Festival); Lady Macbeth (Pioneer Theatre, Arizona Theatre Company and Tennessee Repertory Theatre); Bev/Kathy in *Clybourne Park* (Pioneer Theatre Company); The Sicilian in *Choukrane Family Fun* (Park Slope Theatre); Tamora in *Titus Andronicus* (The Old Globe); Dona Angela in *The Phantom Lady* (Pearl Theatre Company); Hermione in *A Winter’s Tale* (Hudson Valley Shakespeare). **Audio Books:** Narrator of over fifty audio books with Recorded Books. **Education:** Graduate of Northwestern and Harvard Universities. Proud member of Actor’s Equity Association and SAG/AFTRA. www.celesteciulla.com

ROBERT HANNON DAVIS
MONTAGUE | COUSIN CAPULET | APOTHECARY

Hartford Stage: *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, Best Ensemble); Shakespeare & Company, Tulane Shakespeare Festival, Swine Palace Productions, Monomoy Theatre, Playhouse on Park. **Voice & Dialect Coach:** Hartford Stage (An Opening in Time, 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 at the University of Hartford, Shakespeare & Company Training Programs, Eugene O’Neill Theater Center’s National Theater Institute, National Endowment for the Humanities’ Rose Playhouse Institute, Designated Linklater Voice Teacher. **Television:** Sesame Street.

JONATHAN LOUIS DENT
TYBALT | SECOND WATCHMAN

Hartford Stage: Debut. **Off-Broadway:** *Sons of the Prophet* (Roundabout Theatre Company). **Regional:** *Sons of the Prophet* (Huntington Theatre Company); *Henry IV Parts 1 & 2* (Actors’ Shakespeare Project); *The Good Negro* (Company One); *The Etymology of Bird* (The Providence Black Repertory Company). **Television:** Elementary. **Education:** MFA from NYU Tisch Grad Acting. **Awards:** Creator of *The Broken Record*, which won Best Overall Play at the 2015 FringeNYC Festival.

WYATT FENNER
MERCUTIO

Hartford Stage: Debut. **Regional:** Center Theatre Group: Moises Kaufman’s production of *Bent* (Mark Taper Forum), Nicholas Martin’s production of *Dead End* (Ahmanson Theatre); *Peter and the Starcatcher, The Whale, Rest, Misalliance* (South Coast Rep); *Dog Sees God* (Havok Theatre, Los Angeles Premiere); *A Midsummer Night’s Dream* (Los Angeles Shakespeare Company); *Next Fall* (Geffen Playhouse); *A Christmas Carol* (Ford’s Theatre); *The Silent Woman* (Shakespeare Theatre Company). **Television:** Bones, Veronica Mars. **Education:** University of Southern California, BFA.
CHRIS GHAFFARI
ROMEO

Hartford Stage: Debut. New York:《King Lear》at the Public’s Delacorte Theater. Regional: understudies of world premieres《peerless》,《Elevada》,《These Paper Bullets!》, as well as《A Streetcar Named Desire》(Yale Rep);《As You Like It》and《Julius Caesar》(Shakespeare on the Sound);《Coriolanus》,《King John》,《Paradise Lost》,《Fucking A》,《In Arabia We’d All Be Kings》(Yale School of Drama);《Touch》,《We Are All Here》,《Roberto Zucco》(Yale Cabaret). Training: Yale School of Drama.

ALEX HANNA
BENVOLIO | FRIAR JOHN

Hartford Stage: Debut. New York: Original Cast of Pulitzer Prize Winner《The Flick》. Regional:《Other Desert Cities》and《A Kid Like Jake》(Repertory Theatre of St. Louis). Training: Juilliard. Love to my growing family.

OLIVIA HOFFMAN
ENSEMBLE | U/S LADY CAPULET


Hinckley Allen is a proud sponsor of the Hartford Stage production of《Romeo & Juliet》. The hearts of two star-crossed lovers is a recipe for a Shakespearean tragedy. But for Hartford Stage, it’s an opportunity to share a rich theatrical experience with the community at large. The importance of community is a value shared with Hinckley Allen, it is a cornerstone of our firm culture. Another is to bolster environments that encourage positive change. Hartford Stage, with its outstanding education program provides an important exposure of the arts to children through its many programs. Research has proven that support for the arts promotes true prosperity, improves academic performance and helps fund local economies. As members of the Hartford community, we are delighted to contribute to the transformative impact of this organization.
CHARLES JANASZ
FRIAR LAURENCE

Hartford Stage: Debut. Broadway: 1999-2000 revival of Amadeus. Off-Broadway: NY Shakespeare Festival and Playwrights Horizons. Regional: He has been a company member of Washington, D.C.’s Arena Stage: title role in Uncle Vanya, Ghosts (Oswald), Animal Crackers and The Cocoanuts (Harpo; Helen Hayes Award), Minneapolis’ Guthrie Theater: over 45 productions, including title roles in Richard II, Pericles, and Fantasio, Elyot in Private Lives, Salieri in Amadeus, Jack/Ernest in The Importance of Being Earnest (Mpls/St.Paul City Pages Award); and San Diego’s Old Globe Theatre (Associate Artist): appeared in 32 productions including Hamlet (Polonius), King Lear (Gloucester), Titus Andronicus (Marcus Andronicus; Craig Noel Award), and Inherit the Wind (Rev. Jeremiah Brown). He has also worked at Seattle Rep, Williamstown, Center Stage, Huntington, La Jolla Playhouse, Geffen Playhouse, The Ahmanson, Chalk Rep, Walker Art Center, and The Empty Space. Education: BFA from the Julliard School. Recent: Most recently appeared on stage as Vanya in Vanya and Sonia and Masha and Spike (Guthrie and Arizona Theater Co.). Proud member of Actors’ Equity since 1979.

RAPHAEL MASSIE
GREGORY | PETER

Hartford Stage: Debut. England: Elysium Theater Company: Henriad/Wars of the Roses (various); Northcott Theatre: Measure for Measure (director); Exeter Fringe Festival: Titus Andronicus (director). Regional: Shakespeare and Company: Mother Courage and her Children (Assistant Director/2013 Drama League Classical Fellow); Southern Connecticut State University: Julius Caesar (director); Elm Shakespeare: Twelfth Night (Malvolio), Pericles (Simonedes/Cerimon), Art (Ivan), Hamlet (Horatio), Three Musketeers (Porthos), Much Ado About Nothing (Don Pedro), Romeo and Juliet (Escalus); ARTFARM: A Midsummer Night’s Dream (Theseus/Oberon), King Lear (Kent); Oak Park: Othello (title role), Godlight: Macbeth (Maccuff), Romeo and Juliet (Mercutio). Training: BA in Theatre/BS in Elementary Education from SCSU, MFA in Staging Shakespeare from the University of Exeter.

STEPHEN MIR
BALTHASAR | ABRAHAM

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas, Hamlet. Regional: Biloxi Blues (Arnold), Lend Me A Tenor (Max), DeathTrap (Clifford), South Pacific (Lt. Cable), Sweeney Todd (Anthony), Grease (Doody), 25th Annual Putnam County Spelling Bee (Chip). Education: Senior in the BFA Actor Training program at The Hartt School, University of Hartford. Performances: The Life and Adventures of Nicholas Nickleby (Nicholas Nickleby), The Cider House Rules (Homer Wells), Caucasian Chalk Circle (Azdak).

ELLA MORA
ENSEMBLE | U/S JULIET

STEPHEN JAMES POTTER
ENSEMBLE

JENNA RAPISARDA
ENSEMBLE
Hartford Stage: Debut. Regional: Only Anne (Reading) (Goodspeed Musicals); I’ll Be Home for Christmas, Memphis, South Pacific, All Shook Up (The Ivoryton Playhouse). Education: BFA Music Theatre at The Hartt School, University of Hartford. Performances: Smile, Rent, Small Town Story, Baby Case, Das Barbeque, Sexual Perversity in Chicago, Dark of the Moon.

ALEX SCHNEPS
SAMPSON | FIRST WATCHMAN
Hartford Stage: Debut. Regional: Prelude to a Kiss (Huntington Theatre Company); Good (Boston Center for American Performance); Mornings of April and May (Connecticut Free Shakespeare). Education/Training: MA, Royal Conservatoire of Scotland; Classical and Contemporary Text (Acting); Shakespeare’s Globe Education; BS, Boston University (Film & Television).

MAC SCHONHER
ENSEMBLE
Hartford Stage: Debut. Regional: How Do You Spell Femophobic (Dance Place), Collidescope Adventures in Pre and Post Racial America (Univ. of Maryland). Education: University of Maryland, Actors Conservatory (NY).

JULIEN SEREDOWYCH
PARIS

TIMOTHY D STICKNEY
CAPULET
Hartford Stage: Merchant of Venice. Off-Broadway: Hamlet, Hamlet (Take Wing and Soar; AUDELCO nominated); Richard, Richard III (TWAS); Othello, Othello (Africa Arts); Kent, King Lear (w/Michael Pennington Theatre for a New Audience); Oswald, King Lear (w/Kevin Kline Public Theater). Regional: Macbeth, Macbeth (St. Louis Repertory); Othello, Twelfth Night (Seattle Rep); Macbeth, Macbeth (NYSTI); The Dukes, As You Like It (Shakespeare Theatre Company). International: Sebastian, The Tempest and Pothinus, Caesar and Cleopatra (both w/ Christopher Plummer); Banquo, Macbeth (w/Colm Feore); Theseus, A Midsummer Night’s Dream; Exeter, Henry V and Tybalt, Romeo and Juliet (Stratford Shakespeare Festival). Film: The Tempest, Caesar and Cleopatra, King of New York. Television: RJ Gannon, One Life To Live. The Good Wife, Madam Secretary, Blue Bloods. Director: The Pecong, King Lear. Awards: 4 nominations NAACP Image Awards; 2001 Soap Opera Digest’s Best Villain. Education: American Academy of Dramatic Arts NY. Professional Positions: Artist in Residence Harlem School of the Arts.
NICOLE VAZQUEZ
ENSEMBLE

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas. Regional: We Foxes (Goodspeed Musicals); Guys and Dolls, Children of Eden (Bayou City Theatrics). Film: Slash (Indie-Feature); Children’s Advocacy Group (Commercial, The Union Productions).
Education: BFA Music Theatre at The Hartt School, University of Hartford. Performances: Small Town Story, Rent, Smile, Baby Case, Closer.

DARKO TRESNJAK
DIRECTOR | SCENIC DESIGN
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.

ILONA SOMOGYI
COSTUME DESIGN

Hartford Stage: The Body of An American, 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: Nice Fish (A.R.T.); 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.

**MATTHEW RICHARDS**
LIGHTING DESIGN

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

**JANE SHAW**
SOUND DESIGN

**Hartford Stage:** Rear Window, An Opening in Time, Hamlet (Connecticut Critics Circle Award), Macbeth, La Dispute, Breath & Imagination. **Off-Broadway:** The Killer (dir. Darko Tresnjak, Theatre for a New Audience); Women Without Men (The Mint); Don Juan (The Pearl); Jackie (Women’s Project); Grounded (Page 73); Food and Fadwa (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 Crucible, Little Foxes (Cleveland Play House); Sherlock Holmes and the Case of the Jersey Lily (Dorset Theater Festival); Naked Influence (Capital Rep); The Catch (Denver Theater Center); Asolo Rep, Two River Theater, City Theater, Williamstown Theater Festival, Triad Stage. **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.

**MARK ADAM RAMPMEYER**
WIG DESIGN

**Hartford Stage:** Private Lives, Vanya and Sonia and Masha and Spike, A Song at Twilight, To Kill A Mockingbird, The Milk Train Doesn’t Stop Here Anymore (with Olympia Dukakis), Horton Foote’s The Orphans’ Home Cycle. **Broadway:** Lysistrata Jones, West Side Story, The Farnsworth Invention (with Hank Azaria). **Off-Broadway:** Tally’s Folly, The Milk Train Doesn’t Stop Here Anymore (Roundabout Theater Company); Gentlemen Prefer Blondes (with Megan Hilty) (New York City Center); The Toxic Avenger (New World Stages); Chasing Manet (Primary Stages); Restoration (New York Theater Workshop). **Regional:** Guys and Dolls, La Cage aux Folles, A Wonderful Life (Goodspeed Opera House); Christmas on the Rocks ’14 and ’15 (TheaterWorks); Hairspray; Oklahoma; Kiss Me, Kate!; Steel Magnolias (Paper Mill Playhouse); The Adding Machine, Restoration, The 39 Steps (La Jolla Playhouse); Les Misérables, Mary Poppins, Shrek, Spamalot (The MUNY); Sylvia, The Toxic Avenger (George Street Playhouse). **Awards:** Winner 2009/10 Drama Desk Award for Horton Foote’s The Orphans’ Home Cycle.
ROMEO & JULIET

THE COMPANY

COLIN McGURK
ASSOCIATE SCENIC DESIGNER

Hartford Stage: Associate to Darko Tresnjak: Hamlet; Associate to Alexander Dodge: Rear Window; Kiss Me, Kate; Private Lives; A Song at Twilight; Twelfth Night; A Gentleman’s Guide To Love & Murder (also Broadway and National Tour); The Tempest; Bell, Book and Candle. As Scenic Designer: Off-Broadway: Application Pending Zelda at The Oasis, Rio. Regional: Falling, Marvelous Wonderettes (The Shadowland Theatre); Damn Yankees, Over The Pub (The New London Barn Playhouse); Seuissical The Musical (Summer Musical Theatre).

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.

STEVE RANKIN
FIGHT CHOREOGRAPHER

CLAUDIA HILL-SPARKS
VOCAL & TEXT COACH

Hartford Stage: Kiss Me, Kate; Hamlet; Ether Dome; Macbeth; La Dispute; Twelfth Night; Breath & Imagination; The Tempest. Broadway: Dance of the Vampires. Off-Broadway: Songbird (59E59 Theaters); An Octofool (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 Theatre 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.

BINDER CASTING
CASTING


ROBYN M. ZALEWSKI
PRODUCTION STAGE MANAGER


BRAE SINGLETON
ASSISTANT STAGE MANAGER

Hartford Stage: Private Lives. Broadway: Allegiance, The Cripple of Inishmaan. Off-Broadway: Tales From Red Vienna (Manhattan Theatre Club), Regional: Crowns (Goodman Theatre); The Sisters Rosensweig, A Christmas Carol, A Song at Twilight, Wittenberg (Portland Stage). Tour: A Christmas Story, The Musical (2013). Other: Northern Lights (Hudson Valley Shakespeare Festival); Tempest (La MaMa); Cendrillon (NYU); The Mystery of Edwin Drood; The Sound of Music; The Student Prince; Singin’ in the Rain; Legendary Romance; Laughter on the 23rd Floor; Damn Yankees; Kiss Me, Kate (New London Barn Playhouse). Education: BFA Stage Management – The Theatre School at DePaul University.
The Odyssey draws upon the works of Romare Bearden, Gil-Scott Heron, and Homer to depict a veteran’s journey home. Exit 12, a nationally celebrated military veteran dance company, will perform this work-in-progress after a week-long developmental residency at USJ.

April 16, 7:00 p.m.; April 17, 2:00 p.m., $20 adult/$17 senior, FREE for veterans and students

Cambodian refugee Sokeo Ros takes us on a hip-hop dance journey from Asia to America, from housing projects to artistic projects, culminating in an epic return to the Cambodian village his family was driven from in the 1970s.

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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.
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 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 Alegria 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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Get on board today.
**Short Takes: News from Hartford Stage**

**Shakespeare in Bloom**

Celebrate the arrival of spring at Hartford Stage’s annual gala, *Shakespeare in Bloom*, at 6 pm on Saturday, March 19. Enjoy cocktails and dinner by Max Catering & Events, live and silent auctions, and then dancing with a live band, Miss Fairchild. Tickets are $300 and proceeds support Hartford Stage’s artistic and education programs. Dress is fun and festive cocktail attire; wear a boutonniere or a blossom in your hair, a flower print tie or a floral dress. Contact Jennifer Crookes Carpenter at 860-520-7241 or events@hartfordstage.org with questions or to RSVP by phone.

**“Having Their Say”**

Hartford Stage will host an exhibit, “Having Their Say,” which features photographs and video of local teenagers interviewing African-American women over the age of 70 during the run of *Having Our Say: The Delany Sisters’ First 100 Years*. For exhibit information or group rates, contact Theresa MacNaughton at tmacnaughton@hartfordstage.org.

**The Body of an American**

If you missed our co-production of *The Body of an American*, our partners at Primary Stages will mount the show through March 20 in New York City. *The New York Times* called it, “Emotionally gripping, psychologically astute, electric. This is a bracing and absorbing piece of theatre.” For tickets, visit www.primarystages.org.

**The 2016-17 Season!**

Subscribers, expect to see renewal letters in mailboxes by late March.

**Darko at LA Opera**

This just in! Artistic Director Darko Tresnjak will direct legendary tenor Plácido Domingo in the title role of a new production of Verdi’s *Macbeth* at LA Opera from September 17 to October 16. For information, visit www.laopera.org.
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AN INVITATION FOR TEENS TO JOIN OUR NEW YOUTH COUNCIL!

By Hartford Stage Education

Hartford Stage has long been committed to providing students of all ages throughout Connecticut with innovative, quality theatrical opportunities and education programs. In an effort to enhance the visibility and voice of the next generation of theatregoers, Hartford Stage is seeking dynamic teens to help us launch our new Youth Council.

The Hartford Stage Youth Council is a youth-led advisory board for high school students passionate about theatre and arts leadership. Council members will design and run youth events at the theatre, take part in workshops, act as Hartford Stage ambassadors among their peer groups, volunteer and lead discussion groups, and run an online blog. They will represent the voice of young people at Hartford Stage to the staff, board, and broader community.

As we develop this new initiative, Hartford Stage is holding focus groups for students who may have interest. We will use these focus groups to help determine the structure, mission and logistics for the council through youth feedback. We are looking for young people who have a direct connection with a Hartford Stage program, have enjoyed a performance at Hartford Stage, or who love theatre in general and would like to be more involved. From those focus groups, we will invite a small group of students to participate in a four-month pilot program.

The date of our next focus group is Wednesday, March 16, 2016. It will be held at 6 pm at the Hartford Stage Rehearsal Studios (942 Main Street, 2nd floor) and a pizza dinner will be provided. Participants need only bring a willingness to talk about theatre and Hartford Stage! For information or to RSVP, please contact youthcouncil@hartfordstage.org or (860) 520-7141. Walk-ins welcome.
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 Aetna
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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