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We’re delighted to bring Emily Mann’s stage adaptation of *Having Our Say* here to Hartford Stage, in this co-production with our friends at Long Wharf Theatre. *Having Our Say* was a major event when it premiered on Broadway twenty-one years ago. The Delany sisters’ lives spanned a century of enormous change in this country, and Emily’s adaptation of their book (written with Amy Hill Hearth) is historical theatre at its best. Our director, Jade King Carroll, has a special relationship with the piece: her father, Baikida Carroll, composed the original music for the show (which we’re using), and Jade was around during the first rehearsals, and got to know Dr. Bessie Delany and her sister Sadie Delany. She’s brought a wonderful team together—we’re especially glad to welcome Olivia Cole and Brenda Pressley to Hartford Stage, as the Delany sisters.

In conjunction with the show, we’ve developed a Hartford oral history project, *Having Their Say: Generations in Conversation*, in which a group of young African-American women have interviewed 10 African-American women over the age of 70. Through these conversations, the older women shared their experience of history as they’ve lived it, here in Hartford; we hope you’ll take some time after the show to hear these extraordinary conversations in our lobby display upstairs.

We’d like to thank our Principal Sponsor for *Having Our Say*, Travelers, as well as our Production Sponsor, Robinson + Cole, and our Assisting Production Sponsor, The Doris & Simon Konover Family Foundation. They’ve made the show you’re about to see possible.

As we open *Having Our Say*, we’re already in rehearsals for our next show, *Anastasia*, a world premiere musical by Terrence McNally, Stephen Flaherty and Lynn Ahrens. We’ll hope to see you back here for that, starting in May!

---

Darko Tresnjak
Artistic Director

Michael Stotts
Managing Director
No amount of number crunching can calculate the value of the arts.

As proud supporters of the arts, we applaud the effort and dedication it takes to bring creative vision to reality.

We are proud to support Hartford Stage in its mission to enlighten, entertain, and educate audiences.

Contact:
Stephen E. Goldman
860.275.8255
Robinson & Cole LLP
HAVING OUR SAY
THE DELANY SISTERS’ FIRST 100 YEARS

By EMILY MANN
Adapted from the book by SARAH L. DELANY and A. ELIZABETH DELANY with AMY HILL HEARTH

Set and Projection Design ALEXIS DISTLER
Costume Design KAREN PERRY
Lighting Design NICOLE PEARCE
Sound Design KARIN GRAYBASH
Projection Design PAUL PIEKARZ
Composer BAIKIDA CARROLL
Wig Design CAROL “CICI” CAMPBELL
Casting LAURA STANCZYK, CSA
Dramaturg FIONA KYLE
Production Stage Manager DENISE CARDARELLI
Assistant Stage Manager STEPHANIE HOLMES
Production Manager BRYAN T. HOLCOMBE
Associate Artistic Director ELIZABETH WILLIAMSON

Directed by JADE KING CARROLL

Originally Produced on the New York Stage by Camille O. Cosby & Judith Rutherford James
Originally Produced by McCarter Theater, Princeton, New Jersey
Emily Mann, Artistic Director; Jeffery Woodward, Managing Director
Having Our Say: The Delany Sisters’ First 100 Years is presented by special arrangement with Dramatists Playservice, Inc., New York

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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.

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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.

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Miss Sadie Delany........................................................................................................... Olivia Cole
Dr. Bessie Delany............................................................................................................ Brenda Pressley

**Setting:**
The Delany’s Home
Mount Vernon, New York • 1993

THERE WILL BE A PAUSE BETWEEN ACT I & ACT II AND
A 15-MINUTE INTERMISSION BETWEEN ACT II & ACT III.

Assistant Director ................................................................................................. Nick Saldivar
Assistant Lighting Designer .................................................................................. Alyssandra Docherty
Assistant Lighting Designer .................................................................................. Nick Kolin
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.
For 170 years, Robinson+Cole has supported and participated in initiatives that enrich our 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. Robinson+Cole is proud to support Hartford Stage’s production of *Having Our Say* as part of the firm’s Diversity Initiative. It illuminates our belief that diversity within our organization promotes innovation and creativity, allows us to serve our clients better, and makes us better corporate citizens in the community in which we live.

“Robinson+Cole has long understood the importance of the arts to our region and their ongoing commitment to arts and culture is an outstanding demonstration of their corporate leadership,” said Cathy Malloy, Chief Executive Officer of the Greater Hartford Arts Council.

Travelers is a leading provider of property and casualty insurance for auto, home and business. The company has approximately 30,000 employees—many of them here in Hartford. With a strong commitment to the community, Travelers provides support to organizations that are building thriving neighborhoods, enriching lives through arts and culture, and contributing directly to enhanced academic learning and access for low-income and underrepresented communities.

We aim to strengthen organizations that develop and present diverse cultural and artistic traditions, and to provide access to various forms of art to low-income audiences. Hartford Stage does this, and has done so since 1963. Known as a major cultural resource to the region, Hartford Stage is important to the vitality of downtown Hartford.

Travelers has sponsored many Hartford Stage productions. With our focus on organizations and initiatives that build multicultural understanding in our communities, Travelers’ sponsorship of *Having Our Say: The Delany Sisters’ First 100 Years*—a true story of two pioneering African-American sisters with professional careers—was a natural fit.
With Rock ‘n Roll themed classes filled with acting, dancing, creative movement, theatre games, arts and crafts, Summer Studio is a place for all kids—whether they are a budding actor ready for the spotlight or the shy kid on the verge of breaking out of their shell! Classes for kids ages 3–19 are on sale now and the perfect opportunity for the child in your life.

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1858
Henry Beard Delany is born in St. Marys, Georgia as a “house slave.”

1861
Nanny James Logan is born in Danville, Virginia as an “issue-free Negro,” a person whose mother is not a slave.

1865
The Civil War between the Union and the Confederate States ends May 9.
The 13th Amendment passes on January 31, 1865 and abolishes slavery in the United States.

1886
Henry Delany marries his St. Augustine’s School classmate Nanny Logan, the class valedictorian.

1889
Sarah Louise “Sadie” Delany, the second child of ten, is born to Henry and Nanny Delany.

1891
Annie Elizabeth “Bessie” Delany, the third child in the Delany family, is born.

1896
The U.S. Supreme Court rules in *Plessy v. Ferguson* to uphold the constitutionality of state laws requiring racial segregation under the “separate but equal” doctrine. This ruling solidifies the establishment of the Jim Crow era.
1909
Civil Rights Activists
Moorfield Storey, Mary
White Ovington, and
W.E.B. Du Bois found the
National Association for the
Advancement of Colored
People (NAACP).

1910
Halley's Comet, the only
known comet visible to
the naked eye, makes its
first appearance of the 20th
century.

1914
All Southern states have now
imposed Jim Crow laws that
relegate African Americans
to a lower status than
Caucasians.

1917
Bessie moves to Harlem, New
York, where Sadie moved the
year prior.

1918
Sadie graduates from the
Pratt Institute and enrolls at
Teachers College, Columbia
University.

1919
Bessie enrolls at the Columbia
School of Dental and
Oral Surgery at Columbia
University.

1920
Sadie graduates from
Teachers College, Columbia
University and begins
teaching at P.S. 119 in Harlem.
American women win the
right to vote when the 19th
Amendment passes.
1923
Bessie graduates from the Columbia School of Dental and Oral Surgery at Columbia University.

1925
Sadie graduates with her Master’s Degree in Education from Teachers College, Columbia University.
Bessie begins her dental practice at 2305 Seventh Avenue on 135th Street.

1928
Henry Beard Delany dies at age 70. His funeral takes place in the chapel he designed at St. Augustine’s School.

1929
The U.S. stock market crashes and sends the industrialized world into the Great Depression, which lasts for ten years.

1930
Paul Robeson performs *Othello* in London.

1939
Marian Anderson sings at the Lincoln Memorial after the Daughters of the American Revolution denied her access to sing at Constitution Hall. First Lady Eleanor Roosevelt resigns her membership of the DAR.
1947
Jackie Robinson, the first African-American in Major League Baseball, plays his first game with the Brooklyn Dodgers.

1950
Bessie retires from her dental practice.
Due to his work as an activist, Paul Robeson is blacklisted from music halls, recording and film studios.

1954
The Supreme Court’s decision in Brown v. Board of Education overturns the “separate but equal” system in educational facilities.

1955
Rosa Parks refuses to give up her seat on the bus and is arrested for civil disobedience in Montgomery, Alabama. Dr. Martin Luther King, Jr. organizes the Montgomery Bus Boycott.

1956
Nanny Delany dies at the age of 95.
1957
Sadie and Bessie move to Mount Vernon, New York.

1960
Sadie retires from teaching.

President Dwight D. Eisenhower signs the Civil Rights Act of 1960 into law. The Act levies penalties to anyone who obstructs someone from attempting to register to vote and establishes federal inspection of voter registration polls.

1963
Dr. Martin Luther King, Jr. delivers his “I Have a Dream” speech at the historic March on Washington for Jobs and Freedom.

President John F. Kennedy is assassinated in Dallas, Texas.

1964
The Civil Rights Act of 1964 outlaws discrimination based on race, color, religion, sex, or national origin. It ends racial segregation in schools, at the workplace, and other facilities for the general public.
1968
Dr. Martin Luther King, Jr. and Robert Kennedy are assassinated.
The Civil Rights Act of 1968, known as the Fair Housing Act, prohibits discrimination concerning sale, rental, and financing of housing based on race, religion, sex, and national origin.

1986
Halley’s Comet returns. Sadie and Bessie witness it for the second time.

1991

1993
Having Our Say: The Delany Sisters’ First 100 Years written by Amy Hill Hearth, Annie Elizabeth Delany, and Sarah Louise Delany is published.

1995
Having Our Say, the play adapted by Emily Mann, opens on Broadway.
The Delany Sisters’ Book of Everyday Wisdom written by Amy Hill Hearth, A. Elizabeth Delany, and Sarah Delany is published.

1998
On My Own at 107: Reflections on Life Without Bessie written by Amy Hill Hearth and Sarah Louise Delany is published.

1999
The average life expectancy in the United States is 76.
Sadie dies at 109.
Bessie dies at 104.
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TERRENCE MCNALLY

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STEPHEN FLAHERTY

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OLIVIA COLE
MISS SADIE DELANY

Hartford Stage: Debut. Professional: Ms. Cole has performed in professional theatre, film, and television for over 50 years. She is delighted to have been invited to play Miss Sadie Delany at Long Wharf Theatre and Hartford Stage. Her selected biography and credits can be found online.

BRENDA PRESSLEY
DR. BESSIE DELANY


JADE KING CARROLL
DIRECTOR

Hartford Stage: Debut. Theatre: The Piano Lesson (McCarter Theatre); Sunset Baby (City Theater); Autumn’s Harvest (Lincoln Center Institute); Trouble in Mind (Two River Theater & Playmaker’s Rep); Ma Rainey’s Black Bottom, The Whipping Man (Portland Stage); A Raisin In The Sun (Juilliard & Perseverance); The Tempest (Chataqua Theater Company); Black Girl, You’ve Been Gentrified (Joe’s Pub); Seven Guitars, The Persians, Splittin’ the Raft (People’s Light and Theatre & Point Park University); King Hedley (Portland Playhouse); Mr Chickee’s Funny Money (Atlantic Theater); Janice Underwater (Premiere Stages); The Etymology of Bird (CitiParks Summer Stages); The Piano Lesson (Cape Fear Regional Theater); alondra washere (The Wild Project); Cherry Smoke (Theatre Row); Sexon Sunday (Urban Stages); The History of Light, Samuel J&K, The Summer House (Passage Theatre); Spit (Intar); A Member of the Wedding (Tennessee William’s Theater Festival in Provincetown); Associate Director for The Gin Game (Broadway—2015) and Tennessee Williams’ A Streetcar Named Desire (Broadway-2012). Jade was a TCG New Generations Future Leader Award recipient, through which she was the Artistic Associate at Second Stage Theatre. In 2010 Jade was presented with the Paul Green Award for Outstanding Emerging Theatre Professional from the National Theatre Conference and The Estate of August Wilson. Past Fellowships & Awards: New York Theatre Workshop, Van Lier, Second Stage Theatre, Women’s Project, McCarter Theatre and Gates Millennium Scholar. Jade served as the dramaturg for the seminal recording of the entire August Wilson Twentieth Century Cycle for National Public Radio.
EMILY MANN
PLAYWRIGHT
Emily Mann is a multi-award-winning Director and Playwright in her 26th season as Artistic Director and Resident Playwright of the Tony Award-winning McCarter Theatre Center in Princeton, New Jersey. **Her plays include:** *Having Our Say*, adapted from the book by Sarah L. Delany and A. Elizabeth Delany with Amy Hill Hearth (Hull-Warriner Award, Peabody Award, Christopher Award; Tony, Outer Critics, Drama Desk nominations); *Execution of Justice* (Bay Area Theatre Critics Award, Playwriting Award from the Women’s Committee of the Dramatists Guild, Burns Mantle Yearbook Best Play Citation, Drama Desk nomination); *Still Life* (six Obie Awards); *Annulla, An Autobiography*; *Greensboro* (*A Requiem*); and *Mrs. Packard* (*Kennedy Center’s Fund for New American Plays*). **Adaptations:** *Scenes from a Marriage* (Drama League Award nomination), *Uncle Vanya*, *The Cherry Orchard*, *A Seagull in the Hamptons*, *The House of Bernarda Alba*, *Baby Doll*, *Meshugah* and *Antigone*. **Current work:** *Hoodwinked*, an investigation of extremist Islam, and *Gloria* (*Steinem*), *Live at Lincoln Center*. Awarded a Princeton University Honorary Doctorate of Arts; a 2015 Helen Merrill Distinguished Playwrights’ Award; and a 2015 Margo Jones Award.

ALEXIS DISTLER
SET & VIDEO DESIGN
**Hartford Stage:** Debut. **Recent credits:** include *Toast* (*The Public Theater*); *Nureyev’s Eyes* (*George Street Playhouse*); *Three Sisters* (*PlayMakers Theatre*); *Intimate Apparel* (*Chautauqua Theater Company*); *IlTurco in Italia* (*Juilliard Opera*); *Trouble In Mind* (*PlayMakers Theatre*); *Nora* (*Delaware Theatre Company*); *Autumn’s Harvest* (*Lincoln Center Education*); *Water By the Spoonful* (*The Arden Theatre Company*); *Year of the Rooster* (*Ensemble Studio Theatre*); *Seven Guitars* (*People’s Light and Theatre Company*); *The Marriages of Figaro* (*Juilliard Opera*). **Awards:** Winner of the Barrymore Award for *In the Next Room or The Vibrator Play* (*The Wilma Theatre*). **Education:** MFA: NYU. www.alexisdistler.com

KAREN PERRY
COSTUME DESIGNER
**Hartford Stage:** Ressurection. **Current:** *Cabin in the Sky* (Encores). **Recent credits:** *Lives of Reason*, Ruben S. Hudson’s *Your Blues Ain’t Sweet Like Mine, Guadalupe in the Guest Room, Third, Trouble in Mind*, and August Wilson’s *Jitney, Two Trains Running and Seven Guitars* (*Two River Theater*); *The Happiest Song Plays Last* (Second Stage); *Clybourne Park, A Raisin in the Sun* (*Dallas Theater Center*); *stop. reset. and The Piano Lesson* (*Signature*); *Joe Turner’s Come and Gone* (dir. Phyllicia Rashad, *Mark Taper*); the 10th Anniversary production of *Crowns*, written and directed by Regina Taylor (*Goodman Theatre*); John Grisham’s *A Time to Kill* (dir. Ethan McSweeny, *Arena Stage*); Walter Mosley’s *The Fall of Heaven* (dir. Marion McClinton, *Cincinnati Playhouse*); *The Brother/Sister Plays* by Tarell McCraney (dir. Tina Landau, *The Public Theater*); *Things of Dry Hours* by Naomi Wallace (*NYTW*); *Resurrection* by Daniel Beaty (*Arena*). She has designed eight of the ten August Wilson plays including: *Gem of the Ocean, The Piano Lesson, King Hedley II, Radio Golf, Two Trains Running and Seven Guitars*. **Honors include:** three NAACP Image Awards, eight AUDELCO Awards, two Chicago’s Ira Aldridge Awards, Ovation TV Theatre Award 2013, the 2007 San Diego Theatre Critics Circle Award, the 2006 “Woodie” Award, and the 2005 NBTF’s Lifetime Achievement Award, two Henry Hewes and Lortel nominations. **Select film/TV credits include:** *Gregory Hines Show, Saturday Night Live* and *The Brother from Another Planet* by director John Sayles.
NICOLE PEARCE
LIGHTING DESIGN

Hartford Stage: Debut. **Theatre:** Nicole previously worked with Jade King Carroll on *Trouble in Mind* (Two River Theater), *A Raisin in the Sun* (Juilliard School), *King Hedley* (Portland Playhouse), and *History of Light* (Passage Theater). Selected New York credits include: *The American Dream* and *The Sandbox* directed by Edward Albee; *Beebo Brinker Chronicles* directed by Leigh Silverman; *US Drag* and *Edgewise* directed by Trip Cullman; *Savage Limbo* directed by Pam MacKinnon; *The Golden Dragon* directed by Ed Sylvanus Iskandar; *Betrothed* (Ripetime); *Trial by Water* (Ma-Yi). **Dance credits:** Mark Morris, Robert Battle, John Heginbotham, Alvin Ailey, Houston Ballet, Boston Ballet, Ballet Memphis and The Joffrey Ballet. [www.nicolepearcedesign.com](http://www.nicolepearcedesign.com)

KARIN GRAYBASH
SOUND DESIGNER

Hartford Stage: Debut. **Theatre:** Karin has created numerous sound designs for Regional Theater and Off-Broadway including Berkeley Repertory, Dallas Theater Center, Yale Repertory, McCarter, Arena Stage, Folger Theatre, People’s Light, Portland Stage, Two River Theater and the Alliance. Karin is the original live sound consultant for the multi-media production *Freedom Rising* at the National Constitution Center. Many of her soundscapes can also be heard at The Franklin Institute’s new exhibit entitled *Your Brain*. **Professional:** Sound Supervisor for the Mason Gross School of the Arts at Rutgers University.

PAUL PIEKARZ
PROJECTION DESIGN


BAIKIDA CARROLL
COMPOSER

Hartford Stage: Debut. **Regional:** *Betsey Brown*, *Cat on a Hot Tin Roof*, *Miss Julie*, *Having Our Say* (Tony Nomination, Broadway), *A Doll’s House*, *The Mai*, *Greensboro: A Requiem* (McCarter Theatre); *The Oedipus Plays* (4 Helen Hayes nominations, D.C. Shakespeare and the Roman Odeon Athens, Greece); *King Lear*, *Legacies* (The Asolo); *The Mighty Gents*, *White Sirens* (NY Shakespeare); *Boogie Woogie Landscapes* (Kennedy Center); *For Colored Girls…* (WNET American Playhouse). **Recordings:** include *Door of the Cage*, *Shadows and Reflections*, *Marionettes on a High Wire*, *Orange Fish Tears*. **Awards:** The National Endowment for the Arts, Meet the Composer, The Musicians Foundation, International Cité des Arts (Paris), The ASCAP/IAJE Duke Ellington Composers Award, The Chamber Music America Award, New York State Council for the Arts / FONT.

CAROL “CICI” CAMPBELL
WIG DESIGN

Hartford Stage: Debut. **Theatre:** Hair and wig designer for film, television and stage with over thirty years of work experience in the industry. Her entry into the theatre came from working on Bob Fosse’s musical *Dancin’* as an assistant wig stylist. She developed a passion for period pieces after working on *42nd Street, Les Misérables* and *The Phantom of the Opera*. She has also assisted in the wig design for the Broadway musical *Hot Feet*, a production featuring
the music of Earth, Wind and Fire, and has collaborated with Ms. Karen Perry on the wig design for several stage productions: *Breath, Boom* at The Huntington Theatre Company in Boston, August Wilson’s *Gem of the Ocean* at The McCarter Theatre, and *Princeton* featuring Ms. Phylicia Rashad and Mr. John Amos.

**FIONA KYLE**

**DRAMATURG**

**Hartford Stage:** Dramaturg for *A Christmas Carol*. Assistant Dramaturg for *Rear Window, The Body of an American*. **Education:** BA in playwriting from Marymount Manhattan College; MA in playwriting from Ohio University; MFA in dramaturgy at the A.R.T./MXAT Institute at Harvard University. **Dramaturg:** *The Lily’s Revenge* and *The Shape She Makes* (American Repertory Theater). Developed the world premiere plays *Boxcutter Harmonica* (Minnesota Fringe Festival) and *BACK* (Poetic Theater Productions). **Playwright:** Her plays have been read and developed at the Seabury Quinn, Jr. Playwrights’ Festival, 13th Street Repertory Company, the Last Frontier Theater Conference, Fresh Produc’d NYC, EAT Festival, and at the A.R.T. Institute.

**DENISE CARDARELLI**

**PRODUCTION STAGE MANAGER**

**Hartford Stage:** Debut. **Off-Broadway:** *ReEntry* at Urban Stages and *Dov and Ali* with The Playwright’s Realm. **New York:** *Autumn’s Harvest* with Lincoln Center Education; *Highway 47* at HERE Arts Center; *Much Ado About Nothing* with The Boomerang Theatre Company; *Dutch Masters* with the LAByrinth Theater Company; and *Flip Side* and *Imminence* with The Talking Band. **Regional:** Long Wharf Theatre, Playmakers Repertory Theatre, Two River Theatre Company, The Cincinnati Playhouse in the Park, THEATREWORKS (Colorado Springs), Roundhouse Theatre, Centerstage (Baltimore), and 12 seasons at The Shakespeare Theatre of New Jersey were she also served as the Assistant Production Manager for three years.

**STEPHANIE HOLMES**

**ASSISTANT STAGE MANAGER**

**Hartford Stage:** Brand:NEW: *Welcome to Jesus*. **Broadway:** Rodgers and Hammerstein’s *Cinderella*. **Off-Broadway:** *One Night Only* (American Theatre of Actors). **Regional:** *Waitress, O.P.C., Witness Uganda, Wedding Band* (American Repertory Theater); *City of Angels* (The Lyric Stage Company of Boston); *Dreamgirls* (Ivoryton Playhouse); *The Dining Room* (Westport Country Playhouse). 2011/12 Season Production Assistant, Two River Theater Company. **Education:** Stage Management B.F.A. from Syracuse University.

**LAURA STANCZYK, CSA**

**CASTING**

**Broadway, Off-Broadway, National Tours:** *Side Show, After Midnight, A Night With Janis Joplin, Follies, Don’t Dress for Dinner, Lombardi, Ragtime, Impressionism, The Seafarer, Coram Boy, Translations, Radio Golf, Master Class, The Cripple of Inishmaan, Dirty Dancing, Broadway Three Generations, Tryst, Damn Yankees, Gate/Beckett, The Glorious Ones, Long Day’s Journey Into Night*. She works with a host of Off-Broadway, regional and international theatre companies, has been nominated for six Artios Awards and won for the Kennedy Center’s production of *FOLLIES*.
LONG WHARF THEATRE

Long Wharf Theatre was founded in 1965 by Jon Jory and Harlan Kleiman and is currently led by Artistic Director Gordon Edelstein and Managing Director Joshua Borenstein. Long Wharf Theatre is an organization of international renown and has been a leader in American theatre, producing fresh and imaginative revivals of classic and modern plays, rediscoveries of neglected works and a variety of world and American premieres. Under the artistic leadership of Arvin Brown for over 30 years, Long Wharf Theatre established itself as an important force in the regional theatre movement. Following Brown’s leadership, Doug Hughes served as Artistic Director for four seasons. Throughout its history, Long Wharf Theatre has created a unique home in New Haven for theatre artists from around the world, resulting in the transfer of over 30 productions to Broadway or Off-Broadway, including Satchmo at the Waldorf, My Name is Asher Lev, The Glass Menagerie, Durango, BFE, Sixteen Wounded, Wit (Pulitzer Prize), Hughie, American Buffalo, Requiem for a Heavyweight, Quartermaine’s Terms (Obie Award/Best Play), The Gin Game (Pulitzer Prize), The Shadow Box (Pulitzer Prize and Tony Award/Best Play), The Changing Room, The Contractor (NY Drama Critics Circle/Best Play), and Streamers, among many others now in the American Theatre canon. In 1978, Long Wharf Theatre was honored with a Tony Award for Outstanding Regional Theatre. Currently in its 51st season, Long Wharf Theatre produces an annual season of six plays on its two stages, along with children’s programming, new play workshops and a variety of special events.
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 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.

**ELIZABETH WILLIAMSON**

**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.
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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 Alegria 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.
**Short Takes: News from Hartford Stage**

![Having Their Say](image)

**Having Their Say: Generations in Conversation**

In the tradition of call-and-response, the play *Having Our Say* leads directly to the reply: *Having Their Say*.

*Having Their Say: Generations in Conversation* is an oral history project designed to gather and preserve the past through interviews. We engaged a group of local African-American female students to partner with 10 African-American women over the age of 70 to share stories specific to our Hartford community. Through a series of intergenerational dialogues, the participants exchanged their personal journeys, reflecting on the influences that have shaped their lives here in our city.

In the spirit of the Delany sisters’ *Having Our Say*, witness tales of hope, survival and family across generations.

**IN THE LOBBIES:** The exhibition of narrative, photographs and video starts in the Geo and Laura Estes Lobby and continues upstairs throughout The John and Kelly Hartman Foundation Lobby. Grab an earbud upstairs to listen to the videos on the freestanding tablets.

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*Having Their Say: Generations in Conversation* has been made possible through generous funding from Connecticut Humanities, the Greater Hartford Arts Council and the Hartford Foundation for Public Giving as recommended by the Jackson-Batchelder Family Fund.
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This exhibition and purchase prizes are funded in part by the Alexander A. Goldfarb Endowment Trust at HAS, Inc.

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Learn techniques for choosing monologues, bring in material you’ve worked on, and learn in-the-room audition techniques to help you book the job! Students will be asked to find their own material and do some work outside of class.

VISIT hartfordstage.org/education
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Each year, approximately 10,000 students attend Hartford Stage student matinee performances, one of Hartford Stage’s extensive education programs, which altogether serve approximately 20,000 students throughout the state. These students come from all over the region, from Long Island to Boston and everywhere in between. Of those students, approximately 4,300 attended our production of *Romeo and Juliet*. Out of all those students however, there happened to be two groups in attendance at our March 10 student matinee whose relationship with each other echoed the events portrayed onstage in Shakespeare’s tale of a tragic feud.

A week before the performance, Farmington High School and Capital Preparatory Magnet School played each other in girls’ basketball. When Capital Prep won, a group of Farmington fans began chanting “SAT Scores! SAT Scores!” While the Capital Prep students handled this gracefully, the situation understandably created a lot of bad blood between the two schools that was been covered by both the *Hartford Courant* and Fox61.

While the feud simmered over the course of the following week, each school prepared for their upcoming trip to Hartford Stage to see *Romeo & Juliet* on March 10, unaware of the fact that they had made reservations on the same day. On the morning of the performance, Farmington High was coincidentally seated behind Capital Prep. While nerves were on edge before the show, soon the students were caught up in the performance, and then something incredible happened during intermission. Said Capital teacher Lisa Loomis: “One of the young men from Farmington (since identified as Danny Ha) leaned over to one of my students and said, ‘I want to apologize on behalf of Farmington. We’re not all like that.’” Several of Danny’s classmates chimed in their apologies as well, and when the Capital students graciously accepted their apology, the two formerly feuding groups started a cheerful dialogue about the production.

At Hartford Stage, our mission statement is “To enlighten, entertain, and educate by creating theatrical works of the highest caliber that have a transformative impact on our field, our audiences and our community.” On March 10, the remarkable students from Farmington High School and Capital Preparatory Magnet School showed us what that transformative impact looks like. We at Hartford Stage would like to thank these students and their teachers, Katie Buckley and Lisa Loomis, for reminding us just how important that can be.
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 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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