QUEENS FOR A YEAR
Seabury is proud to announce that we are the first privately-owned Life Plan community for adults 50 and over in the United States to receive a Green Globes designation. Our staff and residents are very conscientious about the impact we make on the environment, beginning on our campus and in our community. Doing the right thing is its own reward but the recognition from Green Globes is a great honor for us.

Additionally, construction is underway on the next two phases of Seabury’s expansion, including 68 new independent living residences scheduled to open in the Fall of 2017. Learn more about how to reserve your future home at our monthly info sessions on every 1st Thursday at 1:30pm and every 3rd Wednesday at 10:30am. Call (860) 243-6081 or (860) 243-4033 for reservations or e-mail info@seaburylife.org
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Our 53rd season opens with the world premiere of *Queens for a Year* by T. D. Mitchell, a play about women in the military. Our season will end with a production of George Bernard Shaw’s classic *Saint Joan*, a play about a woman leading the military. In February, we will present Caryl Churchill’s groundbreaking and liberating 1979 play *Cloud 9*.

The rhetoric of the current election season has made some of our selections timelier than we ever imagined when we planned our 2016-2017 theatrical season. But it does seem like the perfect time to present plays about what women have to fight for—and contend with—especially when they aspire to leadership positions.

A big thank you to T. D. Mitchell for writing *Queens for a Year*; to our Associate Artistic Director Elizabeth Williamson for nurturing the play at Hartford Stage; and to Lucie Tiberghien for directing this world premiere production.

Welcome to the 2016-17 season at Hartford Stage and the world premiere of *Queens for a Year* by T.D. Mitchell.

We are grateful to the Travelers, our principal production sponsor, for support of this compelling new drama. Through Travelers’ longstanding generosity, we have been able to produce many new plays and introduce our audiences to diverse and innovative voices. In addition to production sponsorships, Travelers has supported our InterAct program for over a decade. InterAct enables thousands of students from underserved schools to have an immersive experience at Hartford Stage. They attend at least three plays during the season, along with pre- and post-performance activities in their classrooms. Over the years, Travelers has also supported the theatre with capital grants—most recently for the renovations of our theatre. Be sure to visit the Travelers Gallery in the upper lobby to see our display about the costumes and props that Hartford Stage artisans created for *Queens for a Year*.

Finally, all of us at Hartford Stage are grateful for the visionary leadership of Jay Fishman, who served as Chairman and CEO of Travelers for the past 11 years. Mr. Fishman passed away in August after battling Amyotrophic Lateral Sclerosis, or ALS. Our condolences go out to the entire Travelers family.
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.
HARTFORD STAGE PRESENTS

QUEENS FOR A YEAR

By T.D. MITCHELL

Directed by LUCIE TIBERGHIEN

Scenic Design DANIEL CONWAY
Costume Design BETH GOLDENBERG
Lighting Design ROBERT PERRY

Dramaturg ELIZABETH WILLIAMSON

Wig Design JODI STONE
Dialect Coach ROBERT H. DAVIS

Casting BINDER CASTING

Fight Director GREG WEBSTER
Dramaturg JACK BOWDAN, CSA

Assistant Stage Manager LINDSAY EBERLY

Production Manager LORI M. DOYLE
Associate Artistic Director ELIZABETH WILLIAMSON

Production Manager BRYAN T. HOLCOMBE

PRINCIPAL SPONSOR

TRAVELERS

SEPTEMBER 8 - OCTOBER 2, 2016
Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

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

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

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

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

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

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

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Mae Walker, Molly Solinas’ Mother ................................................................. Mary Bacon
2nd Lt Molly Solinas ................................................................................ Vanessa R Butler
PFC Amanda Lewis ................................................................. Sarah Nicole Deaver
Gunny Molly Walker, Molly’s Grandmother ........................................... Charlotte Maier
Lucy Walker, Molly’s Aunt ............................................................... Heidi Armbruster
Lucy “Grandma Lu” MacGregor, Molly’s Great Grandmother ................ Alice Cannon
Female Ensemble ........................................................................ Jamie Rezanour
Male Ensemble ................................................................................... Mat Hostetler

Time: 2007 + various flashbacks

Place: Rural American farmhouse in Southern Virginia, Iraq, Camp Lejeune

There will be one 15-minute intermission.

U.S. Marine Corps Advisor ..................... Cpl. Brianna Morgan Maldonado (USMC, Ret.)
Associate Sound Designer ................................................................. Beth Lake
Assistant Lighting Designer ................................................................. Alon Stotter
Assistant Director ............................................................................ Allison Gold
Arabic Language Advisor ................................................................ Sarab Al Ani
Assistant Dramaturg ........................................................................ Fiona Kyle
Research Assistant ........................................................................... Will Kurach
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.

Cover: Vanessa R Butler. Photo by The Defining Photo.
QUEEN FOR A YEAR

Derogatory term for a female soldier or Marine serving her overseas tour of duty year, implying that even an “ugly” female gets away with slacking off and being unduly treated as a queen, due to the stark lack of available women in a culture and profession of heterosexual males.
TIMELINE OF WOMEN IN THE UNITED STATES MARINE CORPS

1917
The United States enters World War I.

1918
Private Opha Mae Johnson becomes the first woman to enlist in the Marine Reserves (F).

1941
The Japanese attack Pearl Harbor in Honolulu, Hawaii killing more than 2,000 American soldiers and sailors.

1943
The Marine Corps Women’s Reserve is established with Colonel Ruth Cheney Streeter as the first Director of Women Marine Reservists.

1945
The first detachment of Women Reserves is sent to Hawaii.

World War II ends.
1948
President Harry S. Truman signs the Women’s Armed Services Integration Act of 1948, permitting women to serve as full members in the U.S. Armed Forces.

1949
Private Annie Graham and Private Ann Lamb were the first two African-American women to enlist in the Marine Corps.

The all-female Third Recruit Training Battalion is activated and it begins training at the Marine Corps Recruit Depot at Parris Island, SC.

1953
The Korean War ends.
### 1949

Private Annie Graham and Private Ann Lamb were the first two African-American women to enlist in the Marine Corps. The all-female Third Recruit Training Battalion is activated and it begins training at the Marine Corps Recruit Depot at Parris Island, SC.

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### 1950

The United States Supreme Courts decides in *Feres v. the United States* against the family of a soldier who died from a fire in his barracks due to a wrongly installed heater. Often called the Feres Doctrine, it states that members of the armed forces cannot sue the federal government for injuries sustained during their military service.

The Korean War begins. The Women Reserves are mobilized and over 2,000 women serve.

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### 1951

The rank of Lance Corporal (E-3), above Private (E-1) and Private First Class (E-2), is added to the Marine Corps rank structure. Lance Corporals are sometimes referred to by the derogatory term “Lance Coolie.”

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### 1961

Bertha Peters Billeb becomes the first woman to be promoted to Sergeant Major (E-9).

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### 1965

The United States enters the Vietnam War.

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### 1967

Master Sergeant Barbara J. Dulinsky reports for duty in Saigon. She is the first woman to serve in the Vietnam combat zone.

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### 1975

The Vietnam War ends.

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### 1976

The Third Recruit Training Battalion is redesignated as the Women Recruit Training Command.

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### 1978

Colonel Margaret A. Brewer is the first woman to be promoted to the rank of Brigadier General (O-7).

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### 1985

Women Officers are authorized to possess and train with the Mameluke Sword, the oldest weapon still in service in the U.S. Armed Forces.

Women are required to qualify with the M16 A2 Rifle, which had been adopted for use by the Marine Corps in 1982.
1986
The Women Recruit Training Battalion is redesignated as the Fourth Recruit Training Battalion.

1988
Basic Warrior Training is extended to all male and female recruits.

1990
The Gulf War (Operation Desert Shield followed by Operation Desert Storm) begins. More than 41,000 women across all military branches deploy.

1993
President Bill Clinton signs Public-Law 103-160—colloquially known as “Don’t Ask, Don’t Tell”—into law, resulting in over 12,000 Other-Than-Honorable or Dishonorable Discharges for homosexual servicemembers. Discharges for “homosexual conduct” or “personality disorder,” are often referred to as “Shit papers.”

1997
The Crucible, a grueling 54-hour test that concludes boot camp, is added to the female recruit training schedule.

2003
The United States invades Iraq for Operation Iraqi Freedom. 25,000 women across all military branches deploy.

2005
The Joint Task Force of Sexual Assault Prevention and Response provides instruction to Sexual Assault Response Coordinators (SARCs) throughout all branches of the military as recommended by the Task Force Report for Care of Victims of Sexual Assault.

2007
Lieutenant Corporal Holly Charette and Corporal Ramona Valdez are the first women Marines in Iraq to die in combat.
1991
The Gulf War ends.
Following the General Accounting Office report that servicewomen did not have equal access to VA benefits, the Department of Veterans Affairs works to improve accessibility for comprehensive women’s healthcare, including treatment for PTSD related to sexual trauma associated with military duty.

1992
Gunnery Sergeant Melody Naatz becomes the first female Drill Instructor.

2001
The terror attack of September 11 by al-Qaeda kills 2,996 people in New York City.

2002
Marine Corps Sergeant Jeannette L. Winters is the first United States servicewoman to die in support of the War on Terror, in Pakistan.

2006
Angela Salinas is the first Hispanic woman to be promoted to Brigadier General.

2007
Lance Corporal Maria Lauterbach is murdered by a fellow Marine she had accused of rape.

2017
Corporal Jennifer M. Parcell, while assigned to a Lioness check point team in the al-Anbar province, is the fifth female Marine to die in Iraq. Women serving in the Lioness program would operate check points and lead outreach to the local Muslim female populace, often on the front lines.
HEIDI ARMBRUSTER
LUCY WALKER

Hartford Stage: Debut. Broadway: Time Stands Still. Off-Broadway: Disgraced (Lincoln Center); Poor Behavior (Primary Stages); Boy (Keen Company); Tea and Sympathy (Keen Company/Drama League Nomination). Regional: Love Goes to Press, The Fifth Column (The Mint); The Duchess of Malfi (Red Bull); Dow and Ali (Playwright’s Realm); Hilary (New Georges); Clarkston (Dallas Theater Center); The Dining Room (Westport Country Playhouse); A Maze (New York Stage and Film); The Importance of Being Ernest (The Guthrie); The Great Gatsby (The Guthrie and Seattle Rep); The Glass Menagerie (ACT). Film/Television: credits include Poor Behavior, My Man Is A Loser, Michael Clayton, Revolutionary Road, The Northern Kingdom, Louie, The Blacklist, Blue Bloods, 30 Rock, House of Cards, Law & Order: SVU and Michelle on Younger. Education: MFA from ACT.

MARY BACON
MAE WALKER

Hartford Stage: Debut. Broadway: Rock N’ Roll, Arcadia. Off-Broadway: Women Without Men (The Mint, 2016 Lucille Lortel and Drama Desk nominations); Charles Busch’s The Tribute Artist; Harrison, TX directed by Pam MacKinnon; Happy Now (Primary Stages); Giant (The Public Theatre); Becky Shaw (Second Stage); Eccentricities of A Nightingale, The Late Christopher Bean, Happy Birthday (TACT, of which she is a member.) Select Regional: The Widow Lincoln (Ford’s Theatre); Just like Us (Denver Center); Outside Mullingar and several seasons at Dorset Theatre Festival; Children (Westport Playhouse/Williamstown); The May Queen (world premiere/Chautauqua Theatre Festival); and The McCarter, Seattle Rep, The Long Wharf, Old Globe among others. Film/Television: Elementary, Blacklist, Madam Secretary, Donny!, Law and Order SVU, Boardwalk Empire, The Good Wife, Mildred Pierce, Third Watch, PBS’s American Experience, Nickelodeon’s The Gaveltons. Education: BFA Carnegie Mellon. Member of The Actors Center.

VANESSA R BUTLER
2ND LT. MOLLY SOLINAS

Hartford Stage: Debut. Also in Hartford: Gross Domestic Product, Jimmy & Lorraine (HartBeat Ensemble); Romeo & Juliet (Capital Classics Theatre); Freedom in 3 Acts (Bated Breath Theatre Co.); Higgins in Harlem, Theatre Uncut Festival 2013, Theatre Uncut Festival 2012 (Playhouse on Park); Khalas (Collective Consciousness Theatre). Education: California Institute of the Arts (CalArts) MFA, acting.

ALICE CANNON
LUCY “GRANDMA LU” MACGREGOR

Hartford Stage: Imaginary Invalid with Paul Weidner. Broadway: James Joyce’s The Dead (Helen Hayes Award), Company (original cast), Fiddler on the Roof, Education of Hyman Kaplan. Off-Broadway: Significant Other (Roundabout Theatre u/s Barbara Barrie); I Remember Mama, All the Way Home (Transport Group); Mr. Pip Passes By (Mint Theater Co.); Man With A Load of Mischief (original cast album); Fantasticks. Regional: The Road to Mecca (Best Actress Raleigh N.C.); The General From America (A.C.T.); 4000 Miles (Hudson Stage Co.); Angels in America (Connecticut Repertory Theater); Moon Over Buffalo (Cape Cod Playhouse); Cincinnati Playhouse, Milwaukee Repertory Theatre, Syracuse Repertory Theatre. Film/Television: Difficult People (Hulu), The Producers, Jewish Girls Are Easy, Morris County: Iris and Elmer.
The Company

SARAH NICOLE DEAVER
PFC AMANDA LEWIS
Hartford Stage: Debut. Theatre: credits include Edna in Waiting for Lefty dir. by Moritz Von Stuelpntagel; title role in Shakespeare’s Henry V (Shakespeare’s Globe flagship educational program in London); JT Harding and Peter Zinn’s new musical Music City, dir. by Mary-Kate Burke (Fingerlakes MTF); Jeff Cohen’s The Soap Myth, dir. by Pam Berlin (NYPL); Sam Wanamaker Festival participant; and the title role in Shakespeare’s Julius Caesar. Education: Graduate of the Rutgers University BFA acting program and is a proud Interlochen Arts Academy alum.

MAT HOSTETLER
MALE ENSEMBLE
Hartford Stage: Debut. National tour: War Horse (North America & Japan). Off-Broadway: The Royale (Lincoln Center); A Particle of Dread (Signature Theatre); The Preacher and the Shrink (The Beckett at Theatre Row). NYC: Of Orient Are (The Representatives); American Jornalero (Working Theatre); Richard II (Sonnet Rep). Regional: Blueprints To Freedom (La Jolla Playhouse/ Kansas City Rep); Merry Wives of Windsor, Richard III (Denver Center); Amber Waves (Indiana Rep); Three Musketeers, Macbeth, Hamlet (Colorado Shakes). TV/Film: The Following, Smash, Boardwalk Empire, White Collar, Six Feet Under, Cold Case, JAG, Navy NCIS, The Utopian Society. Education: MFA, National Theatre Conservatory, BA, University of Kansas. As always, for January.

CHARLOTTE MAIER
GUNNY MOLLY WALKER
Hartford Stage: Debut. Broadway: Act One, The Columnist, God of Carnage, Inherit the Wind, Losing Louie, Dinner at Eight, A Delicate Balance, Abe Lincoln in Illinois, Picnic, Arsenic and Old Lace. Off-Broadway: By The Water (MTC); Witnessed by the World (59E59); The Last Yankee (MTC); Balm in Gilead (Circle Rep). Regional: Out of the City (Merrimack Rep); Suddenly Last Summer (Westport County Playhouse); The Father and Night of the Iguana (Berkshire Theatre Festival); Book of the Night (Goodman). Film: Custody, Two Weeks Notice, Steve Martin’s The Pink Panther, Music and Lyrics. Television: Elementary, Person of Interest, Boardwalk Empire, Sondheim Celebration at Carnegie Hall.

JAMIE REZANOUR
FEMALE ENSEMBLE
Hartford Stage: Debut. New York Theater: A Midsummer Night’s Dream, Romeo & Juliet (Classical Theatre of Harlem); Measure for Measure (Epic Theatre Ensemble). Regional: Favorite credits include: Vanya & Sonia & Masha & Spike (The Public Theatre); Seven Spots on the Sun (Cincinnati Playhouse); Sense & Sensibility, The Assassins, A Christmas Carol (Milwaukee Repertory Theater); Going Live! (Guthrie Theater); Around the World in 80 Days (Berkshire Theatre Festival). Television: Blue Bloods, Blindspot. Education: Southern Methodist University, MFA in Acting. More info at www.jamierezanour.com
T.D. MITCHELL
PLAYWRIGHT
Hartford Stage: Debut. Originally developed as part of the Center Theatre Group’s new play program, Queens for a Year was featured at the Bay Area Playwrights Festival before receiving a workshop at Hartford Stage in March of last year. Best known as a writer and story editor for the acclaimed TV series “Army Wives,” Mitchell’s award-winning scripts include A Gray Matter, In Dog Years and Beyond the 17th Parallel (currently being adapted as a feature film). Her many accolades include a Women in Arts and Media Coalition Collaboration Award; a National Endowment for the Arts Artistic Excellence Grant; and being a finalist for the Blue Ink Playwriting, Todd McNerney Playwriting and Princess Grace Playwriting awards. Her speechwriting for non-profit and philanthropic organizations (UNICEF, Feminist Majority Foundation, Rolex Institute, others), development of two new television pilot scripts, and essays for Verbal Supply Company exemplify her multi-format, cross-genre passion for storytelling and advocacy. She is especially grateful to all the veterans who shared their stories with her. www.byTDMitchell.com

LUCIE TIBERGHIEN
DIRECTOR
Hartford Stage: Debut. Off-Broadway: The Other Thing by Emily Schwend (Second Stage); Soldier X by Rehana Mirza (Ma-Yi Theater Company); Don’t Go Gentle by Stephen Belber (MCC); Blind and The Pavilion by Craig Wright (Rattlestick Theater Company); Hoodoo Love by Katori Hall (Cherry Lane Theater); A Small Melodramatic Story and Geometry of Fire by Stephen Belber (LAByrinth Theater Company, Rattlestick). Regional: Pen/Man/Ship and The Ashes Under Gait City by Christina Anderson (Contemporary American Theater Festival); Blueprints to Freedom by Michael Benjamin Washington (La Jolla Playhouse, and Kansas City Rep); Love in Afghanistan by Charles Randolph Wright (Arena Stage, DC); The Invisible Hand by Ayad Akhtar (Milwaukee Rep); Water by the Spoonful by Quiara Alegría Hudes (Arden Theater); Blood and Gifts by JT Rogers (La Jolla Playhouse); Great Falls and Flag Day by Lee Blessing (Humana Festival). Education: Webster University, Geneva, Switzerland, BA in International Studies.

DANIEL CONWAY
SCENIC DESIGN
Hartford Stage: Debut. Recent projects include: Penn and Teller on Broadway (directed by John Rando); The Tempest (American Repertory Theatre, Chicago Shakespeare and South Coast Repertory theatres directed by long time collaborators, Aaron Posner and Teller); At Wit’s End, Love in Afghanistan, and Vanya, Sonia, Masha and Spike (Arena Stage); the premiere of American Song (directed by Mark Clements for Milwaukee Rep); The Game’s Afoot (Cleveland Playhouse); Company, Hairspray, Chess and Sunset Boulevard (The Signature Theatre directed by Eric Schaeffer); Sabrina Fair (The Ford’s Theatre); The Merry Wives of Windsor (The Shakespeare Theater). Current and upcoming productions include: Hand to God (directed by Joanie Schultz for The Studio Theatre); Jelly’s Last Jam (Signature Theatre, directed by Matt Gardner); District Merchant (South Coast Repertory, directed by Michael Michetti); At Wit’s End (Cincinnati Playhouse, directed by David Esbjornsen); Three Sisters (The Studio Theatre directed by Jackson Gay); and the premiere of No Sisters (The Studio Theatre written and directed by Aaron Posner). Awards: Nominated for Washington, D.C.’s Helen Hayes Award for Outstanding Set Design twelve times, he received the award in 2000, 2009 and most recently in 2015 for Stunning, for Woolly Mammoth Theatre, directed by Anne Kaufmann.
QUEENS FOR A YEAR

BETH GOLDENBERG
COSTUME DESIGN
Hartford Stage: Debut. Off-Broadway: Engagements, The Other Thing (Second Stage); The Changeling (Red Bull); The Sensuality Party (New Group); Soldier X (Ma Yi). Regional: Blueprints to Freedom (La Jolla Playhouse, Kansas City Rep); Macbeth, the little match girl passion, Stabat Mater (Glimmerglass); Disgraced (Asolo Rep); Engagements (Barrington Stage Co.); By the Way Meet Vera Stark, God of Carnage, Misalliance (Juilliard). Education: BFA, Boston University; MFA, NYU/Tisch.

ROBERT PERRY
LIGHTING DESIGN
Hartford Stage: Dollhouse. Off-Broadway: Lost Lake (Manhattan Theatre Club); Boston Marriage (The Public Theatre); The Water Engine, Sexual Perversity in Chicago, The Hothouse (Atlantic Theater Company); Iphigeneia at Aulis (Pearl Theatre Company); Reefer Madness (Variety Arts Theatre); Kingdom of Earth (The Drama Dept.). Regional: Vanya and Sonia and Masha and Spike, Drowning Crow (Goodman Theatre); Vanya and Sonia and Masha and Spike (Arena Stage); The Invisible Hand (Milwaukee Rep); The Collected Works of Billy the Kid (LaJolla Playhouse); Crowns (McCarter Theatre); Love’s Labor’s Lost (Chicago Shakespeare Theater); Coriolanus (Shakespeare Theatre Company-DC); The Lady From the Sea (Intiman Theatre); The Play About the Baby (Philadelphia Theatre Company); The Night of The Iguana (Dallas Theater Center); The Glass Menagerie, Crumbs From the Table of Joy (Yale Rep); All’s Well That Ends Well (Triad Stage). Education: Yale School of Drama, MFA; North Carolina School of the Arts, BFA. Awards: Drama Desk Award Nomination, The Water Engine; Vivian Audelco Award, Crowns; Joseph Jefferson Award Nomination, Love’s Labor’s Lost; Dean Goodman Choice Award, The Skin of Our Teeth.

VICTORIA DEIORIO
ORIGINAL MUSIC AND SOUND DESIGN
Hartford Stage: Debut. Off-Broadway: A Christmas Carol (St. Clement’s Theatre); Two Point Oh (59E59th St.); Cassie’s Chimera (Joe’s Pub, The Public Theatre); The Bluest Eye (Steppenwolf Theatre @ The Duke Theatre); Ophelia (NYC Fringe Festival); Arnie the Doughnut (@ The Pearl – NYMTF). As associate designer: Boy and Dedication or the Stuff of Dreams (Primary Stages); God of Hell (Actor’s Studio Theatre); Luminescence Dating (Ensemble Studio Theatre); Live Girls (Urban Stages). National Tour: Private Lives (LA Theatre Works). Regional: Oregon Shakespeare Festival, American Players Theatre, The Goodman Theatre, Steppenwolf Theatre, Victory Gardens Theatre, Northlight Theatre, Writers’ Theatre, CATF, Center Stage, Cleveland Playhouse, Cincinnati Playhouse, Chautauqua Theatre Company, Indiana Repertory, Milwaukee Shakespeare, Milwaukee Chamber Theatre, Renaissance Theaterworks, First Stage, Geva Theatre, many other regional theaters in and around Chicago, NY, and LA. Film: Sunday Afternoon, The Interview, and Thump with We Make Movies. Awards: nominated for 13 and has received 7 Joseph Jefferson Awards, as well as 2 After Dark Awards. Professional Positions: Head of Sound Design for The Theatre School at DePaul University. For more information visit www.victoria-sound-design.com.

JODI STONE
WIG DESIGN
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.

GREG WEBSTER
FIGHT DIRECTOR

**Hartford Stage:** Debut. **Theatre:** Greg Webster has worked as a performer, teacher, and choreographer from Broadway to the West End and has worked extensively in regional theaters throughout the United States as well as internationally. **Teaching:** He is an Assistant Professor of Movement Theater at the professional actor training program at University of Connecticut and is responsible for teaching the pedagogy of the French theater master Jacques Lecoq. **Education/Training:** Graduate of the the London International School for Performing Arts. B.A. in theater from Columbia College of Chicago and an M.F.A. in acting from the University of Missouri Kansas City. He is an accomplished Martial artist, Authentic Pilates instructor, Gyrotonic ® teacher and Personal trainer. He holds a black belt in Aikido and is a former Golden Gloves boxer.

ROBERT H. DAVIS
DIALECT COACH

**Hartford Stage:** Romeo & Juliet; 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.
**BINDER CASTING**

**CASTING**

**Broadway:** In Transit (December 2016), Dames at Sea, A Gentleman’s Guide to Love & Murder, Lion King, Nice Work If You Can Get It, Born Yesterday, The Miracle Worker, Finian’s Rainbow, Brighton Beach Memoirs, A Chorus Line, Gypsy, 39 Steps, White Christmas, Is He Dead?, Inherit The Wind, Journey’s End, Butley, Virginia Woolf, Sweet Charity, Wonderful Town, Movin’ Out, 42nd Street, Music Man, Iceman Cometh, Charlie Brown, Sound of Music, Beauty & the Beast, Last Night of Ballyhoo, Chicago, King & I, Damn Yankees, Lost in Yonkers, Jerome Robbins’ Broadway, The Goodbye Girl. **Film/TV:** Dreamgirls, Chicago, Nine, Hairspray, Carousel (PBS/NY Phil), Six by Sondheim (HBO), So You Think You Can Dance. **Regional/Other:** Hartford Stage (currently 5th season), 59E59ST Theater, NY City Center Encores!, West Side Story (San Francisco Symphony), Lyric Opera of Chicago, TUTS. Twelve–time Artios Award winner. An RWS & Associates company.

**LORI M. DOYLE**

**PRODUCTION STAGE MANAGER**

**Hartford Stage:** Debut. **B’way:** The Visit, You Can’t Take It With You, The Mystery of Edwin Drood (revival), Fela!, Jane Eyre-the Musical, 1776, Say Goodnight Gracie, 11 Mainstage productions and numerous Gala events for The Roundabout Theatre. **Regional:** 8 summer seasons (2 plays in rep each season.) at Contemporary American Theater Festival, multiple productions at Baltimore’s Centerstage, The La Jolla Playhouse, The Westport Country Playhouse, The Huntington Theatre Company, and Actors Theatre of Louisville. **Off-Broadway:** Second Stage Theatre Company, RTC @ The Laura Pels, The NY Shakespeare Festival, The Lambs Theatre Company, Circle Rep, and The American Jewish Theatre. **Additional:** 80+ Corporate & Special Events with 32 different Production Companies.

**LINDSAY EBERLY**

**ASSISTANT STAGE MANAGER**

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.

Mike Stotts is beginning his 11th year as Managing Director of Hartford Stage. During his tenure, he has guided the organization through the challenging years of the recession that began in 2008, a major leadership transition in 2011, and the stabilization and growth of the organization over the past five years. Hartford Stage currently produces a seven play season with works ranging from classics to musicals, contemporary plays, world premieres and neglected works from the canon. Recent accomplishments include leading the multi-year, expansion and renovation of the Stage’s theatre facility. With Darko Tresnjak, he recently produced the world premieres of *Rear Window*, and the new musical, *Anastasia*, by Terrence McNally, Lynn Ahrens and Stephen Flaherty. *Anastasia*, which enjoyed a sell-out run at Hartford Stage, is scheduled to open on Broadway in April, 2017. In 2012, the new musical *A Gentleman’s Guide to Love and Murder* received its world premiere at Hartford Stage. It subsequently moved to Broadway and won the 2014 Tony Award for Best Musical. It is currently on national tour. Other notable shows include *Man in a Case* starring Mikhail Baryshnikov, and the Pulitzer Prize-winning play, *Water by the Spoonful* by Quiara Alegría Hudes. In 2010, with Artistic Director Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which enjoyed a celebrated run in Hartford and subsequently at the Signature Theatre in New York.
where it won the Drama Desk, Lucille Lortel and Outer Critics Circle awards, among others. In 2013, he spearheaded the acquisition of the Hartford Children’s Theatre and the integration of its programs into the Hartford Stage Studio program. Since 2006, he has guided the growth of the Hartford Stage education programs which today serve over 19,000 students throughout the State of Connecticut. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, he produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho. Sixteen Wounded by Eliam Kraiem moved to Broadway in 2004, and Cho’s BFE and Lapine’s Fran’s Bed subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director of 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 the capital campaign to build the F.M. Kirby Shakespeare Theatre which opened in 1998. He began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. He currently serves on the boards of Hartford Performs and Billings Forge Community Works, and is a Corporator of Hartford Hospital and the iQuilt Partnership. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization, and continues to serve on that board. He has served on the boards of the Edward C. and Ann T. Roberts Foundation, the National Corporate Theatre Fund, the New Haven Arts Industry Coalition, New Jersey Theatre Alliance and ArtPride, NJ. In 2005, he 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. Mr. Stotts is originally from Calgary, Alberta.
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Now in our 53rd 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 73 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; Rear Window with Kevin Bacon; the new musical Anastasia by Terrence McNally, Stephen Flaherty and Lynn Ahrens; 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.
ROCKING OUT AND LEAPING INTO FALL WITH EDUCATION @ HARTFORD STAGE!

By Erin Frederick, Education Enrollment and Marketing Coordinator

SUMMER STUDIOS AT CLASSICAL MAGNET
This summer, the Hartford Stage Education department proved that rock ‘n roll is truly here to stay with an exciting array of 1950s and 60s themed programs! In a record-breaking year, over 200 students joined us for classes in acting, improv, dialects, musical theatre, movement, Shakespeare, Japanese shadow puppetry, arts and crafts, voice, dance, acting on film, and technical theatre. Our youngest students, the 3- to 5-year-old Day Dreamers, used creative play and ensemble-building techniques to invite their families on a backstage tour of their imaginations. The Children’s Cast students (ages 5-8) created their own original plays, which included such creative elements as enchanted crayons, a rock ‘n roll group of kids in detention, and the world famous Imagination Band!

The students of our Youth Ensemble program (for ages 9-15) likewise had a whirlwind four weeks, in which they took a variety of elective classes, attended a performance of Finding Neverland on Broadway, and rehearsed and performed two full-scale shows – Bye Bye Birdie: Youth Edition and Oliver T. A particular highlight was getting the opportunity to see a professional production of Bye Bye Birdie at the Goodspeed Opera House in East Haddam, where they were invited to sing “The Telephone Hour” along with the cast.

In August, our One-Act Play students (ages 9-15) presented some madcap mayhem with their performances of the 1960’s sci-fi spoofs, Attack of the Pom Pom Zombies and High School Dropouts from Outer Space. Likewise, our younger Bookends students (ages 5-8) explored such popular books as the Nate the Great series and Shel Silverstein’s Where The Sidewalk Ends, then brought the characters and tales to life onstage.
BREAKDANCING SHAKESPEARE & FOOTLOOSE
Meanwhile, back downtown, in this summer’s smash hit new program, the 14- to 19-year-old students in our Teen Musical presented Footloose: The Musical live at Hartford Stage. In bringing to life the tale of a troubled teenager from Chicago who struggles to find his way in a conservative small town in Texas, the group of 20 teenagers had the opportunity to prepare in the same dressing rooms and perform on the same stage as some of their theatre idols.

And the halls of the Hartford Stage rehearsal studios were alive with the sounds of hip hop. For the 10th anniversary season of Breakdancing Shakespeare, the program returned to its roots with a production of Romeo and Juliet, which was the first show they presented back in 2006. Breakdancing Shakespeare is part of the Greater Hartford Arts Council’s Neighborhood Studios program, which links youth with arts organizations that give students hands-on training in a specific artistic discipline and employs them as paid apprentices. Students trained in acting, dance, stage combat, and the interpretation of classical text, in addition to a rigorous rehearsal process for their adaptation of Shakespeare’s most popular play, which saw the warring families’ tragic duels replaced by electrifying breakdancing sequences. Opening Night saw the return of many Breakdancing Shakespeare alums, who joined in the celebration with the completely sold-out, standing-room-only crowd. We look forward to seeing what surprises this wonderful program has in store for the next 10 years!

YOUTH FALL STUDIO
An exciting lineup of Youth Fall Studio classes is now on sale, featuring everything from improvisation to directing, and from flipped fairy tales to outer space adventures! In Pretend Together, parents take class alongside their 3- or 4-year-old, exploring stories, songs and movement in an introduction to theatrical play. In Musical Theatre Cabaret, Jr., students ages 5-8 will learn to develop characters and express themselves onstage as they rehearse some popular musical theatre hits. Students ages 9-14 will have performance opportunities with the One Act Play workshop, in which they will rehearse and perform a one act play, and the Production Class, where the students will rehearse and perform the hilarious mixed-up fairy tale, The Bluebird Prince. Students ages 12-17 will get the chance to take a seat in the director’s chair with the Directing class. Here, students will learn what it takes to become a strong director – from choosing the right script, to prepping for rehearsals, to putting together the final production.

REGISTER NOW—CLASSES BEGIN SEPTEMBER 24
Please visit hartfordstage.org/fall-studio or call 860-520-7244. Hartford Stage subscribers receive 10% off all education programs, and military families are entitled to a 25% discount.
**Short Takes: News from Hartford Stage**

**Hamlet Joins “First Folio!” at Benton Museum of Art**

Costumes from the Hartford Stage production of Hamlet will be a part of the upcoming “First Folio! The Book that Gave Us Shakespeare” exhibition through September 25 at The William Benton Museum of Art at UConn in Storrs. The costumes were designed by Fabio Toblini for Darko Tresnjak’s 2014 production. Published in 1623, the First Folio is the first collected edition of Shakespeare’s plays. To mark the 400th anniversary of The Bard’s death, the Folger Shakespeare Library is sending a First Folio to one location in each state for display this fall.

**Anastasia Journeys to Broadway**

This summer producers in New York announced that Hartford Stage’s world premiere musical, *Anastasia*, directed by Darko Tresnjak, will open on Broadway on April 24, 2017, at the Broadhurst Theatre. The cast will include Hartford cast members Christy Altomare (Anya), John Bolton (Vlad), Derek Klena (Dmitry) and Caroline O’Connor (Countess Lily). For information, visit anastasiabroadway.com.

**LEGO Rewards Education Program**

Hartford Stage Education received a $135,592 grant from the LEGO® Community Fund U.S. to expand Connections, one of the theatre’s most successful and in-demand education programs, and to integrate early literacy work in Hartford Public Schools. Education programs at Hartford Stage currently serve approximately 20,000 students throughout the state, more than any other theatre in Connecticut.
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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