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Thank you for joining us for *The Piano Lesson*, the fifth play August Wilson wrote of The American Century Cycle. These 10 plays together make up one of the most important, in fact essential, achievements of 20th century American theatre. With them, Wilson altered the theatrical landscape in this country; created a new range of unforgettable, iconic roles; and brought a new poetic language to the American stage—as original and as distinct as that of Tennessee Williams.

This is the first time Hartford Stage has produced *The Piano Lesson*, for which Wilson won the Pulitzer. I’m delighted to have Jade King Carroll back to direct it after her acclaimed production of *Having Our Say* last season, and to welcome this remarkable cast.

_Darks_

Darko Tresnjak
Artistic Director

This is shaping up to be a terrific year for August Wilson. In addition to our production of *The Piano Lesson*, Yale Repertory Theatre will be producing *Seven Guitars* in November/December, and the Manhattan Theatre Club will be producing the first Broadway production of *Jitney* at the Samuel J. Friedman Theatre in New York beginning December 28. On December 25, the highly anticipated film version of *Fences* opens nationwide, starring Denzel Washington and Viola Davis. All of these productions, and more that are in production around the country, are testament to August Wilson’s enduring legacy.

Hartford Stage is once again grateful to The Saunders Foundation, Coleman Casey Trustee, for its generous support of Hartford Stage, and in particular, this production of *The Piano Lesson*. And a special thanks to Marge Morrissey who has signed on as a producer of the play. We are expecting over 1,500 students to see *The Piano Lesson* through our InterAct and the Student Performance Series which are made possible by numerous donors. Thank you!

_Michael Stotts_
Managing Director
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Artistic Director

MICHAEL STOTTS  
Managing Director

HARTFORD STAGE  
Presents

AUGUST WILSON’S

THE PIANO LESSON

Directed by JADE KING CARROLL

The Piano Lesson is presented by special arrangement with Samuel French, Inc.  
Originally Produced by Yale Repertory Theatre, Lloyd Richards, Artistic Director

The Saunders Foundation  
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Marjorie E. Morrissey  
PRODUCER

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The Greater Hartford Arts Council is proud to support Hartford Stage through our United Arts Campaign.

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THE CAST
(IN ORDER OF APPEARANCE)

Doaker ................................................................................................................... Roscoe Orman *
Boy Willie .............................................................................................................. Clifton Duncan *
Lymon ................................................................................................................ Galen Ryan Kane *
Berniece ............................................................................................................. Christina Acosta Robinson *
Maretha ............................................................................................................. Elise Taylor
Avery ................................................................................................................ Daniel Morgan Shelley *
Wining Boy ....................................................................................................... Clevant Derricks *
Grace ................................................................................................................... Toecarra Cash *

Setting: Pittsburgh, PA • 1936

THERE WILL BE ONE 15-MINUTE INTERMISSION.

Assistant Director ................................................................................................... Allison Gold
Associate Scenic Designer .................................................................................... Carmen Cardenas
Assistant Lighting Designer .................................................................................. Sean Forsythe
Assistant Costume Designer ................................................................................ Michael Magaraci
Fight Captain ...................................................................................................... Galen Ryan Kane *
Production Assistant .......................................................................................... Rachel Kaplow
Supporting Production Assistant ........................................................................ Katy Persutti

Understudies never substitute for listed actors unless a specific announcement is made at the time of
the performance. Understudy for Maretha: Tyra Harris.

* 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.

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The country meets the city in 1930s Pittsburgh in August Wilson’s *The Piano Lesson*. African-Americans packed up their belongings, children, and Southern way of life in what’s known as the Great Migration. The Great Migration brought approximately six million African-Americans to the North, West, and Midwest from 1916 to 1970 with emphasis on major cities in America including New York City, Chicago, Detroit, and Pittsburgh. Multiple factors contributed to this exodus. The boll weevil invaded Texas in 1898 and devastated crops across the South, resulting in the unemployment of many agricultural workers. The start of World War I halted European immigration to the United States that caused a labor shortage in war-related industries. Finally, Jim Crow, a rigid system of laws that targeted African-Americans, was alive and well in the South: poverty, lynchings, denial of the right to vote, and poor educational systems drove Southern migrants North in search of a better quality of life.

Although they had strong reasons for fleeing the South, many did miss their Southern roots. Migrants could not carry extended family, friends, and the whole of their culture in the few bags they brought North. As one migrant told economist Abraham Epstein in his 1918 survey, *The Negro Migrant in Pittsburgh*, “If I were half as well treated home as here, I
would rather stay there.” Nonetheless, they worked hard to keep their heritage alive in their new surroundings, bringing Southern cooking, dialect, traditions, and superstitions with them. Mississippi, Arkansas, and Carolina Clubs formed across Northern cities as a means to keep Southern communities together.

Their country way of life was challenged not only by racist whites who worked hard to deny them the higher standard of life they sought but also by African-Americans who had lived in the North longer. This was felt particularly strongly in Pittsburgh. The city harbored runaway slaves and attracted freedmen prior to the Civil War; between 1870 and 1900, the African-American community grew exponentially and became the sixth largest in the United States. During the period of Migration, there were three socioeconomic groups within the African-American community: first, a “black elite” of well-educated professionals from the old families in Pittsburgh, second, prosperous skilled workers, and third, stable but poorer workers. A 1923 editorial in the African-American-owned *Pittsburgh Courier* asked the elite members of the community to accept the migrants and to “give them a chance” at the same time as denigrating them:
We can not [sic] expect strangers in our midst to know our customs, our habits, our various social ordinances without some instructions... We have little reason to point to their faults, their awkwardness, their crude customs, their revolvers, and their lack of decorum, until we are sure they have been taught by us in all the nicer things known to our communal life.

Migrants found it difficult to relate to those who were Pittsburgh-born. Southerners felt that the old families were elitist and lacked understanding of the hardship they faced journeying North, and many preferred to spend time with those who shared that experience. Often, rather than marrying a Northerner, a migrant from the South would bring a spouse from back home to Pittsburgh or would marry someone from the same geographic location whom he or she had met in the city. The tensions were felt even in the church. The older, well-established Methodist and Baptist churches were unwelcoming, and small “storefront” churches catering to the new migrants from the South sprang up around the city.

The Great Migration served as part of August Wilson’s inspiration for *The Piano Lesson*. The journey was made by train, boat, bus, and even horse-drawn carts. Daisy Wilson’s mother, August Wilson’s grandmother, walked from Spear, North Carolina, where her family worked as sharecroppers, to get to Pittsburgh. Wilson grew up in the Hill District on 1727 Bedford Avenue (seen to the right), where many migrants lived and congregated. His childhood house looms in the background of our set to illuminate the world of The Hill.

The Hill District, where *The Piano Lesson* is set, became the most densely populated section of the city. The living conditions were deplorable during and after World War I. The housing available to migrants was old and dilapidated. Health conditions deteriorated, and crime rates skyrocketed. In 1938, researcher William Y. Bell Jr. called residents of the District, “The most disadvantaged of the disadvantaged.” Despite the poor standard of living, the area was culturally rich, as music and sports thrived. Claude McKay, a leading poet of the Harlem Renaissance, considered the heart of the Hill, the intersection of Wylie and Fullerton Avenue, the “Crossroads of the World.” The migrants slowly assimilated and laid down their Southern roots in the city’s soil. The ten plays of The American Century Cycle by August Wilson investigate and celebrate African-American history and legacy through the lens of Pittsburgh’s Hill District.

—FIONA KYLE, DRAMATURG
THE AUGUST WILSON HOUSE AT 1727 BEDFORD AVENUE
TOCCARRA CASH
GRACE
Hartford Stage: Debut. Off-Broadway: The Fabulous Miss Marie (New Federal Theatre/Castillo Theatre); Playing with Fire (Negro Ensemble Co.); Blacken the Bubble (Liberation Theatre Co.); Bonfire Night (The Cell Theatre). Regional: Brothers from the Bottom (Billie Holiday Theatre/NOCCA); Ma Rainey’s Black Bottom (Centerstage/Philadelphia Theatre Co.); The Book Club (Cincinnati Playhouse in the Park); Race (Florida Studio Theatre); A Long and Happy Life (New York Stage & Film Festival/Playwrights Horizons); The Wiz (True Colors Theatre Co.), The Syringa Tree (Kansas City Repertory Theatre); Intimate Apparel (Unicorn Theatre); Blue (Horizon Theatre Co.). Film/Television: ATL (Warner Bros.); Blue Car (Miramax); Rosy (Independent); Royal Pains (USA); Younger (TV Land). Commercial: Time Warner Cable Education: M.F.A. Acting, University of Missouri-Kansas City (UMKC); B.A. Drama, Spelman College. Awards: Princess Grace Award-George C. Wolfe Theatre Award for Acting; AUDELCO Award-Best Supporting Actress for Brothers from the Bottom. Follow her on Twitter & Instagram @toccarracash. www.toccarracash.com.

CLEAVANT DERRICKS
WINING BOY
Hartford Stage: Debut. Theatre: created the role of James Thunder Early for Dreamgirls, receiving Tony and Drama Desk awards as well as the LA Drama Circle Award for vocal arrangements. Starring in Bob Fosse’s Broadway production Big Deal, Cleavant was nominated for Tony and Drama Desk awards for Best Actor. Other Broadway credits include: Revival of Hair, Vinette Carroll’s Your Arms Too Short to Box with God, as well as But Never Jam Today and Brooklyn the Musical. He received the NAACP Theatre Award for Best Male Performance for his portrayal of Horse in the Full Monty national tour. Cleavant was awarded the Heroes and Legends award for Outstanding Achievement in Theatre; served as composer, musical director, and featured actor for the musical When Hell Freezes Over I’ll Skate, which aired as a PBS special; and starred in Cy Coleman’s Like Jazz at the Mark Taper Forum. Film roles include: Moscow on The Hudson, The Slugger’s Wife, Offbeat, Carnival Of Souls, Bluffing It, Miami Magma, Basilisk, and World Traveler. Television: series regular include Sliders, Thea, Drexell’s Class, Good Sports, and Woops! Some TV guest appearances include Touched by an Angel, Charmed, The Practice, The Bernie Mac Show, Cold Case, and David E. Kelly’s Wedding Bells.

CLIFTON DUNCAN
BOY WILLIE
Hartford Stage: Debut. Of-Broadway: The Good Person of Szechuan (Drama Desk Award nominee, Best Revival of a Play), Twelfth Night (Public Theater); Kung-Fu (Signature Theatre); Lost in the Stars (New York City Center Encores); ’Tis Pity She’s a Whore (Lucille Lortel Award nominee, Outstanding Revival) (Red Bull Theatre). Regional: Selected credits include Good Goods (Yale Repertory Theatre); Macbeth, The Scottsboro Boys (The Old Globe); The Scottsboro Boys (American Conservatory Theater); Ruined (Arena Stage); The Tempest (The Shakespeare Theatre Company); Additional credits include the Williamstown Theatre Festival, New York Stage and Film, Centerstage, Barrington Stage Company, The Shakespeare Theatre of New Jersey, and Chautauqua Theatre Company, among others. Television: The Onion Sports Dome, Elementary, Flesh and Bone (Golden Globe nominee for Best Limited Series). Training: NYU Graduate Acting Program: MFA. Web: IG: @clifonduncanactor, and @clifonduncaniv on Twitter.
TYRA HARRIS
MARETHA (U/S)
Hartford Stage: A Christmas Carol–A Ghost Story of Christmas; Mr. Toad’s Mad Adventure (Education @ Hartford Stage); part of the community project Having Their Say—Generations in Conversation. Theatre: The Music Man, Aladdin, Cultural Heritage Show (Kinsella Magnet School). Television: Boths Sides of the Ball Webisode What’s in a Name? (ESPN). Education: R.J. Kinsella Magnet School of Performing Arts; Education @ Hartford Stage Private Acting Lessons and Workshops (Mark Twain Players, Audition Technique Master Class, Musical Theatre).

GALEN RYAN KANE
LYMON
Hartford Stage: Debut. Education: In May 2016, he earned his Master’s degree from the of Yale School of Drama, where he appeared in This Land Was Made, The Winter’s Tale, Paradise Lost, The Children, Women Beware Women, and Othello. Other credits include Rose and the Rime, The Untitled Project, The Hotel Nepenthe, The Brother’s Size (Yale Cabaret); Fences and The Color Purple: The Musical (University of Maryland Eastern Shore). Other: Galen was born in Baltimore and raised in St. Thomas, Virgin Islands. He is a proud member of AEA and Abrams Artists Agency.

ROSCOE ORMAN
DOAKER

CHRISTINA ACOSTA ROBINSON
BERNIECE
Hartford Stage: Debut. Recent: New York workshop of The Donna Summer Project, written and directed by Des McAnuff. Regional: credits include starring in the rebirth of William Finn’s Romance in Hard Times (Barrington Stage Company); Titania in A Midsummer Night’s Dream (The Guthrie Theater); Vera in Seven Guitars (Two River Theatre); Shug Avery in The Color Purple (Milwaukee Repertory Theater); The Unfortunates, My Fair Lady (Oregon Shakespeare Festival); Caroline, or Change (Syracuse Stage); Ragtime (Arvada Center); Death of A Salesman (Yale Repertory Theatre); The House of the Spirits (Mixed Blood Theatre); The Exonerated (Pittsburgh Playhouse); Joe Turner’s Come and Gone (Pittsburgh Playwrights). Member of the Broadway Inspirational Voices. Education: M.F.A.-Acting from Yale School of Drama.
DANIEL MORGAN SHELLEY

AVERY

Hartford Stage: Debut. Recent: Pimm’s Mission with Oberon Theatre Ensemble (59E59th). He also played the title role in Oberon’s production of Othello. Theatre: favorite credits include Devil Music (EST One-Act Marathon); Hamlet (Classic Stage Company); Romeo and Juliet, King Lear, The Three Musketeers, Love’s Labor’s Lost (Hudson Valley Shakespeare Festival); Romeo and Juliet (Classical Theatre of Harlem); Safe House (Repertory Theatre of St. Louis); Clybourne Park (Geva & Cleveland Playhouse); originated roles in the world premieres of The Insurgents (Contemporary American Theater Festival), Find and Sign (Pioneer Theatre Company), and The Man Who Ate Michael Rockefeller (ArcLight). Television: Bull, Person of Interest, Law & Order, Blue Bloods, Law & Order: SVU. Film: Sidney Hall. Training: Juilliard. Web: DanielMorganShelley.com

ELISE TAYLOR

MARETHA

Hartford Stage: Debut. Education and Training: Born and raised in Waterbury, she is currently a fifth grader at Duggan Elementary School; studied the piano for three years at Waterbury’s Family Music Center. Interests: When not on stage, Elise is an avid reader who enjoys retelling the stories to her captive audience—her family. She loves playing school with her dolls, watching cooking shows and recreating new and unique dishes (which often do not work out; yet, Elise enjoys the journey and experimentation) and negotiating with her older twin brothers. A quick study and a witty, straight A student, Elise enjoys playing soccer, Scrabble, and Yahtzee. Elise would like to thank her parents for their support and chauffeuring her on I-84.

AUGUST WILSON

(APRIL 27, 1945 – OCTOBER 2, 2005)

August Wilson authored Gem of the Ocean, Joe Turner’s Come and Gone, Ma Rainey’s Black Bottom, The Piano Lesson, Seven Guitars, Fences, Two Trains Running, Jitney, King Hedley II and Radio Golf. These works explore the heritage and experience of African-Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theaters across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, How I Learned What I Learned. Mr. Wilson’s works garnered many awards including Pulitzer Prizes for Fences (1987); and for The Piano Lesson (1990); a Tony Award for Fences; Great Britain’s Olivier Award for Jitney; as well as eight New York Drama Critics Circle Awards for Ma Rainey’s Black Bottom, Fences, Joe Turner’s Come and Gone, The Piano Lesson, Two Trains Running, Seven Guitars, Jitney and Radio Golf. Additionally, the cast recording of Ma Rainey’s Black Bottom received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of The Piano Lesson. Mr. Wilson’s early works included the one-act plays The Janitor, Recycle, The Coldest Day of the Year, Malcolm X, The Homecoming and the musical satire Black Bart and the Sacred Hills. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwrighting, the Whiting Writers Award, 2003 Heinz Award, was awarded a 1999 National Humanities Medal by the President of the United States, and received numerous honorary degrees from colleges.
and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theater located at 245 West 52nd Street - The August Wilson Theatre. Additionally, Mr. Wilson was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pittsburgh, Pennsylvania and lived in Seattle, Washington at the time of his death. He is immediately survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.

**JADE KING CARROLL**

**DIRECTOR**

**Hartford Stage:** Having Our Say (co-production with Long Wharf Theatre). **Theatre:** Autumn’s Harvest (Lincoln Center Institute); A Trouble in Mind (Two River Theater & Playmaker’s Rep); Ma Rainey’s Black Bottom, The Whipping Man (Portland Stage); The Piano Lesson (McCarter Theatre); Sunset Baby (City Theatre); A Raisin In The Sun (Juilliard & Perseverance); The Tempest (Chatauqua Theater Company); Seven Guitars (People's Light and Theatre & Point Park University); King Hedley II (Portland Playhouse); Mr Chickie’s Funny Money (Atlantic Theater); Janice Underwater (Premiere Stages); The Etymology of Bird (CitiParks Summer Stages); The Piano Lesson (Cape Fear Regional Theater); alondra was here (The Wild Project); Cherry Smoke (Theatre Row); Sex on Sunday (BE Company @ Urban Stages); The Basset Table (Adelphi); Marisol (NYCDA); Black Girl, You've Been Gentrified (Joe’s Pub); Radio Golf (Penn State); The History of Light, Samuel J&K, The Summer House (Passage Theatre); The Persians, Splittin’ the Raft (People’s Light & Theatre); Spit (Intar); A Member of the Wedding (Tennessee Williams Theater Festival in Provincetown); Associate Director for A Streetcar Named Desire and The Gin Game (Broadway).


**ALEXIS DISTLER**

**SCENIC DESIGN**

**Hartford Stage:** Having Our Say—The Delany Sisters’ First 100 Years. **Recent credits:** Include Toast (The Public Theater); Nureyev’s Eyes (George Street Playhouse); Three Sisters (PlayMakers Theatre); Intimate Apparel (Chautauqua Theater Company); Il Turco 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 Marriage 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
TONI-LESLIE JAMES
COSTUME DESIGN

YORK KENNEDY
LIGHTING DESIGN
Hartford Stage: Rear Window, Private Lives, Breath & Imagination. Professional: His designs for the stage have been seen in theatres across America and in Europe including Arena Stage, Chicago Shakespeare Theatre, Berkeley Rep, Seattle Repertory, American Conservatory Theater, Sacramento Opera, Polish National Opera, The Alley Theatre, Dallas Theatre Center, Yale Rep and Brooklyn Academy of Music. He has designed over 45 productions for The Old Globe Theatre in San Diego, CA and spent six seasons as resident lighting designer for the company’s Shakespeare Festival. In the dance world he has designed for Malashock Dance, Brian Webb and Tracey Rhodes. As an architectural lighting designer he has designed both nationally and internationally numerous themed environments, theme park, residential, retail, restaurant and museum projects including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. He is a graduate of the California Institute for the Arts and the Yale School of Drama.

KARIN GRAYBASH
SOUND DESIGNER
Hartford Stage: Having Our Say—The Delany Sisters’ First 100 Years. Theatre: Karin has created numerous sound designs for Regional Theater and Off-Broadway including Berkeley Repertory, Dallas Theater Center, Yale Repertory, McCarter, Arena Stage, Long Wharf, Folger Theatre, Portland Stage, Two River Theater and the Alliance. Her conceptual sound design for Popsicle’s Departure has been produced internationally. She is recipient of the Bay Area Theatre Critics Award for the sound design of Polk County at Berkeley Repertory Theatre. 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.

ROBERT-CHARLES VALLACE
WIG DESIGNER
Hartford Stage: Debut. Broadway: Amazing Grace, Lucky Guy, Little Shop of Horrors, Long Day’s Journey, Play What I Wrote, Ma Rainey’s Black Bottom, Our Town, Hollywood Arms, The Elephant Man, Dance of Death, Amy’s View, The Blue Room, Master Class, Blood Brothers. Other: First Daughter Suite, Head of Passes, Comedy of Errors (The Public); Woman Without Men (The Mint) 2016 Drama Desk Nominee; Daphne’s Dive (Signature); Race for Love, Cinderella (Broadway
Asia); Les Miserables (D.R.); A Civil War Christmas, Valhalla (NYTW); Marvelous Wonderettes, Dessa Rose (Lincoln Center); Lost in Yonkers (TACT); My One And Only, Amazing Grace (Goodspeed); Cotton Club Parade, Pipe Dream (Encores). **Resident designer:** Irish Repertory Theatre, 42 Productions. **Proprietor of:** The Broadway Wig Company. www.broadwaywigs.com; Angels of New York. www.angelsofny.com

**BAIKIDA CARROLL**  
**COMPOSER**

**Hartford Stage:** Having Our Say—The Delany Sisters’ First 100 Years. **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, Betrayal, The House of Bernarda Alba, Safe as Houses, Uncle Vanya and The Piano Lesson (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 and 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.

**BILL SIMS JR.**  
**MUSIC DIRECTOR**

**Hartford Stage:** Debut. **Music:** Mr. Sims is an internationally respected “Master of the Blues.” With the Heritage Blues Orchestra, he was a 2012 Grammy nominee for “And Still I Rise” in the category of Best Blues Album. His critically acclaimed 1999 CD release Bill Sims (Warner Bros.) demonstrates his knowledge of the many facets of the Blues. Mr. Sims was the subject of the documentary An American Love Story (PBS) for which he composed many of the songs for the soundtrack. **Recent Theatre:** August Wilson’s Two Trains Running and Jitney (Two River); The Piano Lesson (Signature Theatre). **Off-Broadway:** Lackawanna Blues (Public Theater, Obie Award for Music, 2001); Seven Guitars, The First Breeze of Summer (Signature Theatre); Things of Dry Hours (NYTW). **Other theatre:** Deep Down (INTAR); Gem of the Ocean (McCarter); Crowns (Intiman); Trick the Devil (Freedom Theatre); Moms and Her Ladies (The Producers Club); Polk County (Berkeley Rep). **Film/Television/Radio:** Lackawanna Blues, New York Stories, Miss Ruby’s House, American Gangster, Cadillac Records. His voice can be heard in many TV and radio commercials. **Training:** Ohio State University. www.heritagebluesorchestra.com

**GREG WEBSTER**  
**FIGHT DIRECTOR**

**Hartford Stage:** Queens for a Year. **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.
RON CARLOS
DIALECT COACH
Hartford Stage: Debut. Broadway: It’s Only a Play, The Glass Menagerie. Off-Broadway: Plenty, Privacy (Public Theater); The Capables (Gym at Judson). Regional: Misalliance, Love’s Labours Lost (Shakespeare Theater of New Jersey); War (Yale Rep); The Lily’s Revenge, The Snow Queen, The Glass Menagerie (American Repertory Theater). Film: Look Away. Television: Orange is The New Black, Madam Secretary, Unforgettable, Power, Fringe. Education: MFA American Repertory Theater and Moscow Art Theater School Institute for Advanced Theater Training at Harvard University, BA Marymount Manhattan College. Professional Positions: Lecturer in Acting at The Yale School of Drama, Certified Associate Teacher of Fitzmaurice Voicework®.

BINDER CASTING
CASTING

FIONA KYLE
DRAMATURG
Hartford Stage: Dramaturg for Having Our Say, A Christmas Carol. Assistant Dramaturg for Rear Window, The Body of an American, Romeo & Juliet, Anastasia. 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.

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

**ARIELLE GOLDSTEIN**
**ASSISTANT STAGE MANAGER**

**Hartford Stage:** An Opening In Time, Reverberation. Three Seasons as a Production Assistant: Somewhere, The Underpants, Macbeth and La Dispute (in rep), Twelfth Night, Man in A Case, Breath and Imagination, A Gentleman’s Guide to Love and Murder, etc. **Off-Broadway:** A Day by the Sea (Mint Theater Company); Head of Passes (The Public Theatre); Gloria, Indecent (The Vineyard Theatre); The Legend of Georgia McBride (MCC Theatre). **Other:** Henri (Sprat Artistic Ensemble); The Pretentious Young Ladies (Grex Group); Burn This, Take Me Out, Bug (Barebones Productions); Scapin (The University of Pittsburgh). **Education:** BA Theatre Arts, The University of Pittsburgh. Proud member of AEA.

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DARKO TRESNJAK
ARTISTIC DIRECTOR

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

Mike Stotts is beginning his 11th year as Managing Director of Hartford Stage. 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 Alegria 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. 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. 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.

**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.
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.
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**STAGE ONE**

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<td>Emilee Colella</td>
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**HONORARY DIRECTORS**

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<td>Marjorie E. Morrissey</td>
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**PAST PRESIDENTS**

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**EX OFFICIO DIRECTORS**

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*Members of the Executive Committee * deceased
HARTFORD STAGE WELCOMES NEW AUDIENCES TO A CHRISTMAS CAROL WITH COMMUNITY NIGHT AND A SENSORY-FRIENDLY PERFORMANCE

By Erin Frederick, Education Enrollment and Marketing Coordinator

Each year at Hartford Stage, we welcome thousands of families into the theatre to experience our annual production of A Christmas Carol—A Ghost Story of Christmas. This beloved production brings to life Charles Dickens’ classic tale of redemption through thrilling special effects, stunning production design and intimate performances. This show is many young theatregoers’ first experience with live theatre, and the Hartford Stage education department is actively involved in reaching out and making this show accessible for new families.

14TH ANNUAL COMMUNITY NIGHT BENEFIT
The education department will kick off the holiday season on November 30, when they welcome close to 500 children and members of the Hartford community to their 14th annual Community Night Benefit Performance of A Christmas Carol. On this special night, the audience members are welcomed to a joyous celebration of the holiday season, including a free performance, complimentary hot cocoa, a special souvenir, and the opportunity to meet and get autographs from the cast members following the performance.

For many audience members, this event is their first experience seeing a live performance onstage, and we are proud to welcome them to our theater and to welcome them into the Hartford Stage family. Past participating organizations have included the Boys and Girls Club of Hartford, Guilford Youth and Family Services, the Hispanic Health Council in Hartford, Mercy Housing and Shelter Corporation in Hartford, South Park Inn and Homeless Shelter in Hartford, True Colors, Inc. of Hartford, and the YWCA of New Britain.

3RD ANNUAL SENSORY-FRIENDLY PERFORMANCE
Following the Community Night performance, Hartford Stage will welcome more new families to the theatre during our 3rd annual sensory-friendly performance of A Christmas Carol on Saturday, December 3 at 2:00 pm. This performance is modified to accommodate individuals with sensory-
input challenges such as Autism Spectrum Disorders, those with anxiety, and people with a wide range of cognitive abilities. The production itself – the script, characters, and action onstage – remains unchanged, but some of the technical elements are softened to accommodate sensitive eyes and ears. House lights remain lit at a low level, strobe effects are removed, and jarring sound effects are softened or removed.

The performance also features relaxed “house rules” – people may make noise as needed, get up, move around, and leave the theatre as needed throughout the performance, all without the worry of judgement. To help calm nerves about the performance, preparatory materials such as a performance guide and character guide are available to download from our website. Audience members are also welcome to arrive at the theater early to “meet their seat” and get used to the environment before the performance. Closer to the start of the show, the cast members who portray the spooky Apparition characters in the play will mingle with the audience, explaining their costumes and answering questions about the production. During the performance, audience members are welcome to take a break in a peaceful Quiet Room off of the main lobby, or to relieve anxiety in their seats with the help of a complimentary fidget toy.

For information on the Community Benefit performance, please email Education@hartfordstage.org. For information, to view our performance and character guides, or to purchase tickets to the sensory-friendly performance, please visit www.hartfordstage.org/sensory-friendly or call (860) 527-5151.
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.
Short Takes: News from Hartford Stage

Hands On Hartford Food Drive

Hartford Stage will host a non-perishable food drive November 25 through December 31 in support of Hands On Hartford’s Manna Community Pantry. Hands On Hartford’s programs serve the city’s most vulnerable citizens: the homeless, children and families in crisis, and low-income senior citizens. The Community Pantry and Assistance and Advocacy Program provides groceries to over 400 households per month. Your non-perishable goods may be dropped off at Guest Services in the lobby.

Winterfest!

Hartford Stage will join the roster of cultural organizations for the seventh annual Winterfest Hartford celebration, which kicks-off November 26. Winterfest is presented by The iQuilt Partnership. Participants include the Wadsworth Atheneum, Connecticut Science Center, TheaterWorks, various outdoor markets, holiday concerts, and the piece de resistance, free ice skating (and free skates and lessons) at the rink in Bushnell Park. Visit www.hartford.com for details and schedules.

Women in the Combat Zone

A large audience gathered in September for a panel discussion, hosted by Hartford Stage, to address issues raised in T.D. Mitchell’s world premiere play Queens for a Year. Thank you to all of the participants in “Women in the Combat Zone: What It Means to be a Woman in the Military,” including moderator Lynette Adams, Ph.D., Manager of the Women Veterans Program for the VA Connecticut Healthcare System, and panelists playwright

(Left to Right) T.D. Mitchell, Army veterans Bridgitte Prince and Jill Klepacki O’Connor, Marine Corps veteran Jamie DePaola, and moderator Lynette Adams, Ph.D.
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