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We wish you joy and peace in 2017.

In theatre, we often say “if only.” When working on a production like *The Comedy of Errors*, there’s always a part of the dream that ends up on a chopping block because of the lack of time or other resources. If only...

This is, fortunately, not one of those times. We are deeply grateful to David Polk and the Richard P. Garmany Fund at the Hartford Foundation for Public Giving. The Garmany Fund has made it possible to incorporate live music and dance into this production of *The Comedy of Errors*.

Thanks to the Garmany Fund, Hartford Stage gave birth to *A Gentlemen’s Guide to Love and Murder* four years ago. We are most grateful for the support over the years.

We would also like to acknowledge the generous support of our other sponsors who have supported this production. Shakespeare is not inexpensive to produce. As we have made it part of our mandate to produce Shakespeare annually, it is especially meaningful that these funders and donors similarly embrace our mission.

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Jill Adams & William Knight

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Darko Tresnjak, Artistic Director

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THE COMEDY OF ERRORS

By WILLIAM SHAKESPEARE

Choreography
PEGGY HICKEY

Lighting Design
MATTHEW RICHARDS

Makeup Design
TOMMY KURZMAN

Dramaturg
FIONA KYLE

Casting
BINDER CASTING
Jack Bowdan, CSA

Scenic Design
DARKO TRESNJAK

Sound Design
JANE SHAW

Composer/Music Director/Arranger
ALEXANDER SOVRONSKY

Fight Choreographer
GREG WEBSTER

Production Stage Manager
ROBYN M. ZALEWSKI*

Production Manager
BRYAN T. HOLCOMBE

Associate Artistic Director
ELIZABETH WILLIAMSON

Directed by DARKO TRESNJAK

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THE CAST (IN ORDER OF APPEARANCE)

Musicians ......................................................... Alexander Sovronsky*, Louis Tucci *
Courtesan ............................................................ Paula Leggett Chase *
Solinus, Duke of Ephesus ............................... Michael Elich *
Aegeon, Merchant of Syracuse ...................... Noble Shropshire *
Office ................................................................. Kalob Martinez
Sailor ................................................................. Louis Butelli *
Antipholus of Syracuse ..................................... Tyler Lansing Weak *
Dromio of Syracuse .......................................... Alan Schmuckler *
Dromio of Ephesus ........................................... Matthew Macca
Adriana ............................................................... Jolly Abraham *
Luciana ............................................................... Mahira Kakkar *
Antipholus of Ephesus ...................................... Ryan-James Hatanaka *
Angelo, a goldsmith ........................................ Brendan Averett *
Balthazar, a barber ........................................... Louis Butelli *
Nell, a kitchen maid .......................................... Tara Heal *
Merchant ................................................................ Louis Butelli *
Dr. Pinch ............................................................ Michael Elich *
Aemilia, an abbess ............................................. Johanna Morrison *
Policemen, prostitutes, tourists, waiters, citizens ..........................................................

Louis Butelli*, Michael Elich*, Tara Heal *
Lauren Bricca, Jamaal Fields-Green, Daisy Infantas
Evan McReddie, Monica Owen, Tyler Pisani

THERE WILL BE NO INTERMISSION.

Assistant Director .................................................. Allison Gold
Assistant Scenic Designer ....................................... Stephen Carmody
Assistant Lighting Designer ................................... Michael Blagys
Assistant Sound Designer ..................................... Natalie Houle
Assistant Wig Designer ......................................... Tommy Kurzman
Dance Captain .................................................... Tara Heal *
Fight Captain ..................................................... Kalob Martinez
Production Assistant ......................................... Rachel Kaplow
Supporting Production Assistant ....................... Katy Persutti

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Artists subject to change.
The Comedy of Errors, one of William Shakespeare’s earliest plays, was first performed on December 28 in 1594 at Gray’s Inn in London. In an account of its first performance from the Gesta Grayorum, “a Comedy of Errors (like to Plautus his Menechmus) was played by the Players.” This leaves little doubt that he drew inspiration from the Roman playwright. Much as Shakespeare borrowed from Plautus, so too did Plautus borrow from Greek comedy. In the early third century BCE in Greece, New Comedy was a popular genre that focused more on lower-class citizens. It satirized society by dramatizing stories of thwarted lovers and mistaken identity using stock characters such as the cunning servant, courtesan, and marriageable young girl.

Plautus, writing in the late-third to early-second century BCE, set the stage for Shakespeare in a variety of ways. He has been considered the first “professional” playwright—i.e. his livelihood depended on his playwriting—and his plays are free-adaptations from the Greeks rather than strict translations. New Comedies were considered “mild satire”;

TRAGEDY AND COMEDY MOSAIC FROM HADRIAN’S VILLA IN ITALY
Plautus took their structure, threw away all mildness, and slathered on bawdy humor. It is no surprise that Shakespeare looked to Plautus’ œuvre, namely *Menaechmi* and *Amphitryon*, for *The Comedy of Errors* as he threw away all manners by including characters that roast a woman for her heavyset appearance and make fart jokes.

*Menaechmi*, the primary source material for *The Comedy of Errors*, centers on twins who were separated as children. One twin, Menaechmus, grew up in Epidamnus and married a rich woman; the other, originally named Sosicles and renamed Menaechmus, grew up in Syracuse. Later, Menaechmus Sosicles sets out in search of his lost brother with his slave, winds up in Epidamnus, and is mistaken for his brother by a courtesan. The shrewish wife of Menaechmus Epidamnus encounters Sosicles, berates him, and fetches a doctor as she believes he’s gone mad. Finally, the twins are reunited and order restored.

*Amphitryon*, the secondary source for *The Comedy of Errors*, revolves around the title character, his wife Alcamena, his slave Sosia, the god Jove, and Jove’s son Mercury. While Amphitryon is away at war, Jove falls in love with his wife and disguises himself as Amphitryon. When the real Amphitryon returns, Mercury disguises himself as Sosia to prevent the real Sosia from entering the house. In the end, Jove reveals the truth. Shakespeare married the plot of *Menaechmi* with the two sets of twins in *Amphitryon*, and its “door” scene, for *The Comedy of Errors*.

*The Comedy of Errors* is considered a neoclassical play. Neoclassicism, a style inspired by the “classical” Greek and Roman periods, adheres to the Aristotelian unities of time, place, and action. Shakespeare’s play takes place over the course of one day, in one city, and follows the story of separated brothers. Comedy should not be mixed with tragedy in neoclassicism and Shakespeare’s wicked humor shines in each scene of this play. Finally, neoclassical plays are sourced from Greek or Roman playwrights and, as stated in the *Gesta Grayorum*, Shakespeare turned to Plautus. Shakespeare would write in a more complex style later in his career but the simplicity of neoclassicism inspired him to give us the madcap *Comedy of Errors*.

—FIONA KYLE, DRAMATURG
This is your second time directing this play. What do you love about The Comedy of Errors?

Scholars tend to talk about the historical importance of this play. That it’s an early study of separated twins, as in Twelfth Night. Or an early play about a family torn asunder, a theme that Shakespeare returns to again and again, especially in the Romances. But I think that it’s an imaginative and well-crafted play in its own right. I love how deftly Shakespeare juggles the farcical plot, two sets of twins in a single location in the span of a single day. With the exception of the Duke, the characters we meet are largely working class, as in The Merry Wives of Windsor. There are six great leading roles and many terrific character parts. The plotting, as in all farces, is somewhat cruel and sadistic - everyone ends up looking insane at one point or another. But ultimately, it’s a wonderfully democratic and inclusive play. There is a place at the table for everyone.

The production is set in the mid-1960s and inspired by the Greek film Never on Sunday as well as other songs and movies from that era. Can you speak more about your influences?

Yes, Never on Sunday and Topkapi with Melina Mercouri and Zorba with Anthony Quinn and Come September with Rock Hudson and Gina.
Lollobrigida. Also, early Bollywood and the fantastic 1965 Indian movie Gumnaam. And It’s a Mad, Mad, Mad, Mad World with Ethel Merman. I love these movies and this music. It’s hot and sexy and cheesy and irreverent and expressionist. And those are all good things for The Comedy of Errors.

I also thought about the differences between the two sisters, Luciana and Adriana. The first one is initially meek and obedient and rather submissive about male/female relations. But Adriana is a raging tornado, like Mrs. Robinson in The Graduate, Martha in Who’s Afraid of Virginia Woolf, Mrs. Prentice in What the Butler Saw, and just about any outrageous and boozy character played by the wonderful Lee Grant in the 1960s. Adriana struck me as a very sixties creation.

In The Comedy of Errors, there is a character named Nell, the heavyset wife of one of the Dromios, who is the butt of many jokes. Do you find it difficult to deal with that kind of humor directed at someone’s body in 2017?

In the wake of the election, yes, but there is no apologizing for it, just as there is no apologizing for The Comedy of Errors. It’s an irreverent play based on Roman comedies and has jokes about passing gas (yes, in a Shakespeare play!). Regarding Nell specifically, I thought about the great, groundbreaking comedienne Melissa McCarthy. The women she plays are powerful, sexy, and ultimately successful and they make fun of the skinny girls. If the others don’t see them that way, it’s their problem.

You spoke in rehearsals about contemporary parallels, how The Comedy of Errors reflects our world today.

Yes, I think there’s something very contemporary and rather vulgar about the play, the way the characters are so anxious to shame each other in public, especially the two spouses. “Shaming” is a big part of this play and something that we discuss a great deal today, especially on social media and in tabloids. It’s terrible, but it seems to have been around for a long, long time.
THE COMPANY

Jolly Abraham  Brendan Averett  Lauren Bricca  Louis Butelli  Paula Leggett Chase

Michael Elich  Jamaal Fields-Green  Ryan-James Hatanaka  Tara Heal  Daisy Infantas

Mahira Kakkar  Matthew Macca  Kalob Martinez  Evan McReddie  Johanna Morrison

Monica Owen  Tyler Pisani  Alan Schmuckler  Noble Shropshire  Alexander Sovronsky

Louis Tucci  Tyler Lansing Weaks
JOLLY ABRAHAM
ADRIANA

Hartford Stage: Debut. **Broadway:** Coram Boy and Bombay Dreams. **Off-Broadway:** The Winter’s Tale, Hamlet, No Exit, The Bald Soprano (favorites at The Pearl); Massacre, new play by Jose Rivera (Rattlestick); Twelfth Night (Sonnet Rep); McReele (Roundabout). **Regional:** Sense and Sensibility (Guthrie); Swimmers, new play by Rachel Bonds (Marin Theatre Company); The Wolfe Twins, new play by Rachel Bonds (The Studio Theatre, DC); Scorched (Wilma Theater, Barrymore Nomination); Love’s Labour’s Lost (The Shakespeare Theatre DC and RSC); Pentecost (Old Globe); O’Neill Theater Conference and Chautauqua. Numerous Lincoln Center Directors Labs. **TV:** recurring Law and Order SVU, Wallflowers (webseries), Untitled Onion News (Amazon Pilot), Unforgettable, Lights Out, Gossip Girl, Sex and the City, Ed, Law and Order: CI, Bedford Diaries, White Collar, Smash, and Nurse Jackie. **Film:** A Walk Among the Tombstones, The Adderall Diaries, Stay, Loving Leah, and After You Left. Jolly is a resident actor with The Pearl Theatre Company in NYC. **Education:** BFA from The North Carolina School of the Arts.

BRENDAN AVERETT
ANGELO

Hartford Stage: Kiss Me, Kate. **NY & Off Broadway:** Titus Andronicus (New York Shakespeare Exchange); The Killer, A Midsummer Night’s Dream (Theatre for a New Audience); As You Like It (Shakespeare in the Park); Jose Rivera’s Massacre: Sing to Your Children (Rattlestick); Hamlet (Gallery Players); Passion Play (Epic Theatre Ensemble). **Tours:** Guys and Dolls. **Regional:** Sam and Dede, Or My Dinner with Andre (Custom Made); Kiss Me, Kate (Old Globe); Romeo and Juliet (Actors Theatre of Louisville); Of Mice and Men, As You Like It (Cincinnati Playhouse in the Park); Passion Play (Yale Rep, Goodman Theatre); Cyrus de Bergerac, As You Like It (A Noise Within); The Tempest (Theatricum Botanicum); Henry V (California Shakespeare Company); Bloody Poetry, The Alchemist (Everyman Theatre); A Midsummer Night’s Dream, Measure for Measure, The Count of Monte Cristo, Guys and Dolls, The Brothers Karamazov, The Swan: Pt. III (Stratford Shakespeare Festival of Canada). **Television & Film:** Law & Order: SVU, Trapped in the Closet. Associate Producer for New York Shakespeare Exchange’s The Sonnet Project – directing the films for Sonnets 141 and 30. **Training:** American Academy of Dramatic Arts, Stratford Festival Conservatory, BADA Midsummer in Oxford.

LAUREN BRICCA
ENSEMBLE

Hartford Stage: Debut. **Education:** Currently a junior at The Hartt School, University of Hartford as a BFA Dance Performance Major. She has performed in multiple Dance Concerts and Senior Showcases within The Hartt School. She graduated from Holy Trinity High School, is a dance company alumna and debuted in the musical, Curtains (Bambi). She has often graced the stage with a wide variety of performances and brings a uniquely captivating persona to each and every part she portrays.

LOUIS BUTELLI
BALTHAZAR | MERCHANT | SAILOR

Hartford Stage: Debut. **Selected NYC:** 59E59, New Victory Theatre, Lincoln Center Theatre, Sleep No More, 47th Street Theatre, John Jay Theatre, Baruch PAC, Carnegie Hall. **Selected Regional:** Yale Rep, La Jolla Playhouse, Long Wharf, Folger Theatre, Shakespeare Theatre DC, Alabama Shakespeare Festival, Pasadena Playhouse. **Awards:** Recipient of Helen Hayes Award: Outstanding Supporting Actor for Henry VII at Folger; NYMF Award: Outstanding Individual Performance and Pulitzer Prize Jury Nomination for CYCLOPS at New York Musical Theatre Festival. **Television:** The Knick, Benders, Law & Order: Criminal Intent, The Unusuals. louisbutelli.com
PAULA LEGGETT CHASE
COURTESAN

Hartford Stage: Debut. Broadway: On The 20th Century (Imelda Thornton); Bye Bye Birdie (Gloria Rasputin); Curtains; The Pajama Game; Dirty Rotten Scoundrels; Kiss Me, Kate; Damn Yankees!; Crazy For You; A Chorus Line. National Tour: Cabaret with Joel Grey and Applause at Encores! Regional: PLC has been privileged to play leading roles in regional theaters across the country. Television: appearances include: Younger (Jackie Dunn), The Sound Of Music, Live (Baroness Elberfeld; nun), 30 Rock (Randi in the “Queen of Jordan” episodes), Law & Order (Judge Dorothy Parnell), PBS’s Where in Time Is Carmen Sandiego? (Medeva). In her early showgirl career, PLC made numerous appearances on The Late Show with David Letterman doing everything from singing little ditties to cooking mussels with Jacques Pepin. Hometown: Evansville, IN. Training: IU School of Music, First Job: Performing on a Greek cruise ship! PLC is married to Broadway music director/arranger David Chase. They are proud parents of two sons, Kyler and Dashiell. www.paulaleggettchase.com

MICHAEL ELICH
SOLINUS, DUKE OF EPHESUS | DR. PINCH | OLD LADY

Hartford Stage: Debut. Recent: Party People (The Public Theater, NYC); Victor in The Price and Gregor in the premier of Amy Fried’s The Monster-Builder (Artists Repertory Theatre, Portland); Mike in Good People (Milwaukee Rep); and Rothko in Red (Clarence Brown Theater, Tennessee). Oregon Shakespeare Festival: In 21 seasons with the Oregon Shakespeare Festival, Mr. Elich has appeared in 49 productions in roles as varied as Claudius in Hamlet, The Pirate King in The Pirates Of Penzance, Thersites in Troylus And Cressida, King John in King John, Harold Hill in The Music Man, Petrucchio in The Taming Of The Shrew, Harry Van in Idiot’s Delight, Aufidius in Coriolanus, Prince John in the American premiere of The Heart Of Robin Hood, Buckingham in Richard III, Antonio in The Merchant Of Venice, Hotspur in Henry IV, Moe Axelrod in Awake And Sing!, and Feste in Darko Tresnjak’s production of Twelfth Night. International: premiered the role of Don D’Avanzo in David Edgar’s Continental Divide (London’s Barbican Theatre). Television: credits include One Life to Live and Ryan’s Hope. Education: Juilliard. michaelelich.com

JAMAAL FIELDS-GREEN
ENSEMBLE


RYAN-JAMES HATANAKA
ANTIPHOLUS OF EPHESUS

Hartford Stage: Debut. Off-Broadway: Signature’s 25th Anniversary Series: Edward Albee’s The Sandbox, Big Love (Signature Theatre); Stuck Elevator (New York Theatre Workshop); King Lear (The Public Theater, Shakespeare in the Park); The Long Christmas Dinner (American Symphony Orchestra). Regional: Edith (Berkshire Theatre Festival). Television/Film: Chicago PD (NBC), Eye Candy (MTV), Mr. D. (CBC). Ryan-James is the Spokesman for HBO Nordic featured in dozens of commercials currently airing across Europe. Professional: He has a blackbelt in karate and teaches stage combat at NYU Tisch Graduate Acting. Education: MFA Tisch Graduate Acting, The National Theatre School of Canada, University of Toronto. Social Media: Follow RJ on Instagram & Twitter @rjhatanaka.
TARA HEAL
NELL | DANCE CAPTAIN

Hartford Stage: Debut. Favorite credits include Tracy in Hairspray Las Vegas and again head-lining Hairspray in the same role for Royal Caribbean. Regional: Carnival! (Kennedy Center D.C.); Peter Pan and Beauty & The Beast (Alabama Shakespeare Festival); 42nd Street (The MUNY); Grand Night for Singing (Long Leaf Opera); Babes in Toyland (Music Theatre of CT); work with Opera Theatre of St. Louis; and mostly recently an Artist in Transcendence Theatre Company’s 2016 season in beautiful Sonoma, CA. Tours: Annette in Saturday Night Fever (RCCL); Cleo in Clifford...Live! (Phoenix); The Wizard of Oz (KC Starlight Tour). New York: Tara continues collaboration on the early stages of new Marcy & Zina musical Hollywood Romance, was seen in the role of Young Sophie Tucker in Sophie: The Last of the Red Hot Mamas, and made her solo NYC Cabaret debut last fall in The Glory of Love (Kraine Theatre). Education: University of Michigan & London Academy of Music and Dramatic Arts. Special thanks to coach Keri Safran, Michael at 9 Muse, Peggy Hickey, Binder Casting and Darko. Big love to real life hubby, Gordon. www.tara-heal.com

DAISY INFANTAS
ENSEMBLE

Hartford Stage: Breakdancing Shakespeare: Romeo & Juliet. Education: Junior in the Psychology Department, University of Hartford. Performances: Carousel, Ragtime. Dance Teams: Team 860, Fenomena (University of Hartford Hip Hop dance team). I would like to thank my friends and family for their love and support! Special thanks to Nina Pinchin for the push to pursue what I love to do!

MAHIRA KAKKAR LUCIANA

Hartford Stage: La Dispute, Macbeth. New York: credits include: Trial of An American President (Theater Row); Romeo and Juliet (Public mobile unit); Clive (The New Group); Opus (Primary Stages); Miss Witherspoon (Playwrights Horizons); When January Feels Like Summer (EST); Betrothed (Ripe Time); Cavedwellers (Pearl Theater Company); Sophistry (Theater Row). Regional: credits include work at Huntington, McCarter Theater, Cleveland Playhouse, The Old Globe, Denver Center, Magic Theater, Baltimore Centerstage, Oregon Shakespeare Festival, Bucks County Playhouse, CATF, Virginia Stage Company, Florida Studio Theater, Westport Country Playhouse, Arden Theater. Mahira is a proud member of EST, Hero Theater Company and The Actors Center. Film: Oil and Vinegar, Hechki, Hank and Asha, A Night in The Hills. Television: Louie, Blue Bloods, Law and Order: CI, Odd Mom Out, The Big C, Blacklist. Training: Juilliard, SITI, Harold Guskin. Website: www.mahirakakkar.com

MATTHEW MACCA
DROMIO OF EPHEUS

Hartford Stage: Debut. Theatre: Brighton Beach Memoirs (Playhouse on Park); Pandora’s Box (Edinburgh Fringe Festival); Parade, Delirium, Misalliance, and his solo show Mouth Open Eyes Closed (Boston University). Education: BFA in Acting from Boston University School of Theatre.
KALOB MARTINEZ
OFFICER
Alley Theatre (Houston): Seguin Unsung Texas Hero, The Seagull, Ether Dome (World Premiere), Amadeus, Peter Pan, The Man Who Came to Dinner, A Christmas Carol and Cyrano de Bergerac. Voice Over: Parasyte The Maxim, Bodacious Space Pirates, Halo: Legends, Starship Troopers Invasion, Hakuoki, and No. 6. Education: MFA Candidate Puppet Arts Program, University of Connecticut; BA University of Houston School of Theatre and Dance.

EVAN MCREDDIE
ENSEMBLE
Hartford Stage: Debut. Recent: HersheyPark as part of the juggling “Ed-Zoo-Cation Team” in Zoo America. Education: Currently getting his BFA in Music Theater from The Hartt School, University of Hartford. Performances: Rent (Mark), A Little Night Music (Frid), 42nd Street (Pat Denning), Working (The Mason). Thank you Mom, Dad, Gabby, Jill, John, Sora and Chelsea for the endless support. @emcreddie

JOHANNA MORRISON
AEMILIA
Hartford Stage: Ether Dome, Noises Off!, A Christmas Carol—A Ghost Story of Christmas, Summer and Smoke (also Papermill Playhouse), Brand:NEW Festival: Stuff Happens; Williams Marathon. Regional: TheaterWorks: The Credeaux Canvas, Talking Heads; The Monomoy Theatre: Betrayal, The Corn Is Green, The Father, Noises Off!, The Dresser, The Matchmaker. Cleveland Playhouse: The Guardsman, The Importance of Being Earnest, Steve Martin’s The Underpants; Indiana Rep: Noises Off!; North Carolina Shakespeare Festival (core member 9 years, 18 roles); Milwaukee Repertory Theatre: Shirley Valentine, Lettice and Lovage; Virginia Museum Theatre; Walnut Street Theatre; PlayMakers Rep; Theatre By The Sea; Denver Center Theatre; Northern Stage Company; London Stage Productions; Peninsula Players; Stage West. Roles range from Regan in King Lear to Dollie Levi in The Matchmaker. Films: Critical Condition, Double Exposure. Television: Perry Mason, Matlock, Diagnosis Murder, One Life To Live, PBS: Infamous Love (George Sand/Fredric Chopin). Other Credits: Currently: Voice and Speech Coach at The Hartt School, University of Hartford Theatre Division; Dialect Coach for Universal Pictures, Great Britain; appearances with symphony orchestras as St. Joan in Honegger’s Joan of Arc at the Stake, King David and Festival Triptych by Robert Ward. Connecticut Concert Opera: Lakme, Daughter Of The Regiment. Recent: Eleanor, Lion in Winter (Monomoy Theater); Journey Of The Soul, New Haven Choral & Hartt Choral (U of H); Berthe, Pippin; Mrs. Crummles, Nicholas Nickleby. Always in loving memory of my mentor, my best friend, my inspiration... the Love of My Life—Malcolm Morrison.

MONICA OWEN
ENSEMBLE
Hartford Stage: Debut. Education: Junior in the BFA Music Theatre program at The Hartt School, University of Hartford. Performances: A Little Night Music, 42nd Street, Gendermat, A Funny Thing Happened On The Way to the Forum. Monica would like to thank her wonderful family for all their continued love and support.
TYLER PISANI
ENSEMBLE

Hartford Stage: Debut. Regional Credits: Matt in The Fantasticks; Alfie in One Man, Two Guvnors; Stephano in The Tempest (The Monomoy Theatre). Education: Junior in the BFA in Music Theatre at The Hartt School, University of Hartford. Performances: Hero in A Funny Thing...Forum; Mr. Erlanson/Henrik (u/s) in A Little Night Music; Joe Sutter in The Spitfire Grill (upcoming). He would like to send a huge thank you to his parents as well as The Hartt School faculty for all their love and support.

ALAN SCHMUCKLER
DROMIO OF SYRACUSE

Hartford Stage: Debut. New York: Nikolai and the Others (LCT); Stars of David (DR2 Theatre); Dragons and Falling for Make Believe (York Theatre); To Life! 50 Years of Fiddler... (Lyrics & Lyricists, 92Y); The Megile of Itzik Manger (National Yiddish Theatre). Regional: Fiddler on the Roof (MUNY); A Christmas Carol (IRT), others. Chicagoland: Rent (American Theatre Company/About Face Theatre); Murder for Two (Chicago Shakespeare Theater – Joseph Jefferson nomination); Sugar (Drury Lane Oakbrook Terrace – Jeff nom.); A Minister’s Wife (Writers Theatre – Jeff nom.), others. Music/Lyrics: Diary of a Wimpy Kid (Children’s Theatre Company); Wait Wait Don’t Kill Me (Flea Theater, Peoples Improv Theater, Wondery Media); Days Like Today (Writers Theatre); The Emperor’s New Clothes (Chicago Shakespeare Theater, licensed by R&H, productions nationally, Australia & Paraguay); www.mylittledredgreencoat.com (Interlude Media), others. In Concert: Joe’s Pub, 5 Below, Symphony Space, Kennedy Center Millennium Stage. Education: Graduate, Northwestern University, School at Steppenwolf. @alanschmuckler

NOBLE SHROPSHIRE
AEGEON


ALEXANDER SOVRONSKY
MUSICIAN | COMPOSER | MUSIC DIRECTOR | ARRANGER

Hartford Stage: Debut. As a composer/performer: credits include Broadway: Cyrano de Bergerac (starring Kevin Kline). Off-Broadway: Romeo & Juliet (The Public/NYSF); Othello (Theatre For A New Audience); Bottom of the World (Atlantic Theater Co); Volpone, Women Beware Women (Red Bull); Romeo & Juliet, Marat/Sade, King Lear, Macbeth (Classical Theater of Harlem); As You Like It (Happy Few Theatre Co); The Little Prince (Hang A Tale/The Pearl); Cyrano de Bergerac (Resonance Ensemble); and the title role in Hamlet (Teatro Circulo). Regional: Walnut Street Theater, Shakespeare Theater Company, Ford’s Theater, Shakespeare Theater of New Jersey, Actor’s Shakespeare Project, Wharton Salon, American Shakespeare Center
at the Blackfriars Playhouse, Connecticut Repertory Theater, and 7 seasons with Shakespeare & Company. **International:** title role in *Hamlet* at Teatro Franco Parenti in Milan, Italy. In addition to being a composer/sound designer and actor/musician, Alexander is also a teacher. Since 2012 he has been teaching his workshops on Music & Sound in Shakespeare’s Plays at the Academy for Classical Acting and at other graduate acting programs and theaters across the country. For a good time, check out [www.AlexanderSovronsky.com](http://www.AlexanderSovronsky.com)

**LOUIS TUCCI**  
**MUSICIAN**  
**Hartford Stage:** Debut.  
**Broadway:** *Buddy: The Buddy Holly Story*.  
**Off-Broadway/NYC:** *Return to the Forbidden Planet* (Cookie); *The Joy of Going Somewhere Definite & The Cider House Rules* (Atlantic Theatre Company); *Le Bret in Cyrano de Bergerac* (Resonance Ensemble); *The Fourth Sister* (Vineyard Theatre); *Woyzeck* (The Public).  
**Regional:** *The Heart of Robin Hood* (A.R.T.); *The Arabian Nights* (Arena Stage, Berkeley Rep, K.C. Rep & The Lookingglass); *Stand by Your Man* (Goodspeed Opera House/Ivoryton Playhouse/ArrowRock); and multiple productions of *Pump Boys & Dinettes*.  
**Composer/Musician:** Louis co-wrote *Artificial World* with Julee Cruise (Twin Peaks) for Wes Craven’s hit horror film, *Scream*. Martin Gore of Depeche Mode released their song *In My Other World* on *Counterfeit 2* (EMI). Louis & his wife’s duo *The Botch-a-Cools* play regularly around the NYC area. Composer for *Out of The Black and Blue* web series; *If You Could See: The Alice Austen Story*; *How to be a Good Italian Daughter… In Spite of Myself* (Cherry Lane); *Little Blood Brother* (Backstreet Films).  
**Awards:** Certosa Award winner, Les Masque Award nominee for Best Supporting Actor in *Paradise By The River* (Centaur Theatre). Love to his wife Nancy and (appropriately enough) their twins… Luna and Francesca.

**TYLER LANSING WEAKS**  
**ANTIPHOLUS OF SYRACUSE**  
**Hartford Stage:** Debut.  
**New York Theater:** *Macbeth, Sweep* (Lincoln Center); *La Jete* (Soho Rep); *Take Ten* (Theater Row).  
**Select Regional Theater:** *Vanya, Sonia, Masha, and Spike* (Old Globe, Huntington); *Fifth of July* (Princeton Summer Theater); *Sparrow Grass* (Trinity Repertory Company); Other favorite roles include Slim in *Cowboy Mouth*, Acaste in *Misanthrope*, and Christy Mahon in *Playboy of the Western World*.  
**Television:** *The Good Wife* and *Elementary*. He would like to thank Abrams and Suskin and his fiancé, Paige.

**DARKO TRESNJAK**  
**ARTISTIC DIRECTOR | DIRECTOR | SCENIC DESIGN**  
Darko Tresnjak is the fifth Artistic Director of the 53-year-old Hartford Stage. He received the 2014 Tony, Drama Desk and Outer Critics Circle awards for his direction of *A Gentleman’s Guide to Love and Murder*, starring Jefferson Mays. He received a 2015 Obie Award for his direction of *The Killer*, starring Michael Shannon, at Theater for a New Audience. He has received three Connecticut Critics Circle Awards for his Hartford Stage productions of *A Gentleman’s Guide to Love and Murder*, *Hamlet* and *Anastasia*. Other productions at Hartford Stage include *The Comedy of Errors; Rear Window; Hamlet; Private Lives; Kiss Me, Kate; Macbeth; La Dispute; Twelfth Night; The Tempest; and Bell, Book & Candle*. From 2004 to 2009, he was the Artistic Director of The Old Globe Shakespeare Festival, where he received five San Diego Critics Circle Awards, four for his direction of *Pericles, The Winter’s Tale, A Gentleman’s Guide to Love and Murder* and *Cyrano de Bergerac*, starring Patrick Page, and one for Excellence in Artistic Direction. He is a recipient of the 2001 Alan Schneider Directing Award. Recent collaborations include
The Comedy of Errors with Patti LuPone and Patricia Racette and Macbeth with Plácido Domingo at LA Opera and The Merchant of Venice with F. Murray Abraham at Theatre for a New Audience and the Royal Shakespeare Company Complete Works Festival. He has also directed productions at Williamstown Theatre Festival, Huntington Theatre Company, Long Wharf Theatre, Goodspeed Musicals, Westport Country Playhouse, Vineyard Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Stratford Shakespeare Festival and The Public Theater.

PEGGY HICKEY
CHOREOGRAPHER

FABIO TOBLINI
COSTUME DESIGN
Hartford Stage: Hamlet; A Song at Twilight; Breath & Imagination; Hedda Gabler; The Tempest; Bell, Book & Candle. Broadway: Romeo and Juliet. Recent credits: A Midsummer Night’s Dream (The Guthrie Theater); Alexandre Bis and Comedy on the Bridge (Gotham Chamber Opera); L’Impresario and Le Rossignol (Santa Fe Opera); My Fair Lady (Guthrie Theater); Other theatre credits: productions include musicals and plays at the Old Globe Theatre, Long Wharf Theatre, Goodspeed Musicals, Alley Theatre, American Players Theatre, Children’s Theatre Company, Ford’s and Studio Theatre. Opera: productions include works for the Opera Theatre of St. Louis, the Wexford Opera Festival (IE), Nationale Reisopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. Off-Broadway premieres: Hedwig and the Angry Inch, Batboy the Musical, Freckleface Strawberry and The Divine Sister. Musical USA tours: The Creature from the Black Lagoon, Jesus Christ Superstar, Fame, Godspell. A production of the new musical Reel to Real, first produced in Beijing, was part of the 2010 Edinburgh Festival. Ballet: Ib Andersen’s Diversions and The Nutcracker, played every year at Ballet Arizona; and Romeo and Juliet for DWDT, in Houston TX. Awards: Connecticut Critics Circle Awards for Bell, Book & Candle and The Tempest; Irene Sharaff Young Master 2008; Lucille Lortel Nomination 2001.
MATTHEW RICHARDS
LIGHTING DESIGN
Hartford Stage: Romeo & Juliet; Reverberation; Hamlet; Macbeth; La Dispute; Twelfth Night; Bell, Book & Candle. Broadway: Ann. Off-Broadway: Atlantic Theater Company; Brooklyn Academy of Music; Ensemble Studio Theater; Lincoln Center; The Play Company; Playwrights Horizons; Primary Stages; MCC; Rattlestick; Second Stage; Theatre For A New Audience; Theatreworks USA. Regional: Actor’s Theatre of Louisville; Alliance Theatre, Arena Stage; Baltimore’s Center Stage; Bay Street; Cincinnati Playhouse; Cleveland Playhouse; Dallas Theater Center; Ford’s Theatre; The Goodman; The Huntington; The Old Globe; Shakespeare Theatre; Theaterworks Hartford; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. Education: University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.

JANE SHAW
SOUND DESIGN
Hartford Stage: Romeo & Juliet, Rear Window, An Opening in Time, Hamlet (Connecticut Critics Circle Award), Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theatre for a New Audience); Men on Boats (Clubbed Thumb/Playwrights Horizons); Unfaithfully Yours (The Mint); Public Enemy (The Pearl); Ironbound (Women’s Project, Rattlestick); New York Theater Workshop. Off-Off-Broadway: Ripe Time, Repertorio Español, Page 73. International Touring: Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. Regional: Steel Magnolias, All the Way (Cleveland Play House); Lady Day (Dorset Theater Festival); Naked Influence (Capital Rep); The Catch (Denver Theater Center); Asolo Rep, Northern Stage, Two River Theater, City Theater, Williamstown Theater Festival, Triad Stage. Education: Yale School of Drama, Harvard College. Awards: Henry, Premios ACE, Drama Desk, Bessie; nominations for two Lortels, Henry Hewes and an Eliot Norton; Meet the Composer, NEA/TCG Career Development Program.

TOM WATSON
HAIR & WIG DESIGN

TOMMY KURZMAN
MAKEUP DESIGN | ASSOCIATE WIG DESIGN
Hartford Stage: Debut. Recently designed makeup for InTransit, The King & I National Tour (LCT Production), NBC Live Upfronts, and Long Day’s Journey into Night (Roundabout), in addition to Bright Star, Fiddler on the Roof, Thérese Raquin (Roundabout) on Broadway. Associate Hair Design: Associate to Tom Watson; credits include: The King & I (Ntl. Tour & Bway), Falsettos, Bright Star, Fiddler on the Roof, Dames at Sea and The Sound of Music (2016 Ntl. Tour). Opera: He has worked at several Opera companies, which include the Metropolitan Opera, Opera Theatre of St. Louis and The Santa Fe Opera. Other Theatre: He has built wigs for the Broadway and touring productions of Wicked, Act One, Million Dollar Quartet, You Can’t Take It With You, Annie, and Rock of Ages. Film/TV: has built wigs for Chicago Med (NBC) and Masters of Sex (Showtime), among others. Upcoming designs include: Makeup design for The Little Foxes (MTC).
COLIN McGURK
ASSOCIATE SCENIC DESIGNER
Hartford Stage: Associate to Darko Tresnjak: Romeo & Juliet, Hamlet; Associate to Alexander Dodge: Rear Window; Kiss Me, Kate; Private Lives; A Song at Twilight; Twelfth Night; A Gentleman’s Guide To Love & Murder (also Broadway and National Tour); The Tempest; Bell, Book and Candle. LA Opera: Macbeth (co-design with Darko Tresnjak). As Scenic Designer: Off-Broadway: Application Pending, Zelda at The Oasis, Rio. Regional: Falling, Marvelous Wonderettes (The Shadowland Theatre); Damn Yankees, Over The Pub (The New London Barn Playhouse); Seussical The Musical (Summer Musical Theatre).

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

GREG WEBSTER
FIGHT CHOREOGRAPHER
Hartford Stage: The Piano Lesson, 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.

CLAUDIA HILL-SPARKS
VOICE & TEXT COACH
Hartford Stage: Anastasia; Romeo & Juliet; Kiss Me, Kate; Hamlet; Ether Dome; Macbeth; La Dispute; Twelfth Night; Breath & Imagination; The Tempest. Broadway: Dance of the Vampires. Off-Broadway: Songbird (59E59 Theaters); An Octoroon (Soho Rep/Theater for a New Audience); The Merchant of Venice (Theatre for a New Audience); A Midsummer Night’s Dream (The Public Theater, Shakespeare in the Park); Polish Joke (The Manhattan Theatre Club); Time and the Conways (Epic Theater Ensemble); Stone Cold, Dead Serious (The Edge Theater Company). Regional: 2008–2010 Summer Shakespeare Festivals, The Old Globe; over 80 productions as Resident Vocal Coach for The Old Globe; numerous National Tours for Networks Presentations; Barrington Stage Company; Long Wharf Theatre; Huntington Theater Company; North Shore Music Theater; American Players Theatre; Chautauqua Theatre Company. Television: Dialect Coach for Richard Easton as Ben Franklin for PBS. Faculty: The Old Globe/USD MFA Professional Actor Training Program; Boston University BFA Professional Actor Training Program; The American Academy of Dramatic Arts; The Wilma Theater. Education: MFA in Acting, Temple University. More information at www.claudiahillsparks.com.
BINDER CASTING
CASTING


ROBYN M. ZALEWSKI
PRODUCTION STAGE MANAGER


MARIA TEJADA
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Regional: Romeo & Juliet; Othello; Kiss Me, Kate; The Metromaniacs; As You Like It; The Winter’s Tale; Henry IV, Parts 1 and 2; A Funny Thing Happened on the Way to the Forum; Much Ado About Nothing; Hughie; A Midsummer’s Night’s Dream; All’s Well That Ends Well; The Merry Wives of Windsor; The Two Gentlemen of Verona; The Heir Apparent (Shakespeare Theatre Company); Salvage, Endangered (Planet Ant Theatre); La Ronde (Abreact Theatre); Last of the Boys (Magenta Giraffe Theatre Company). Education: Grand Valley State University (B.A. in Theatre and Spanish).
The Greater Hartford Arts Council is proud to support Hartford Stage through our United Arts Campaign.

Visit LetsGoArts.org to learn more about the campaign that’s improving lives and transforming communities through the arts.

Innovation steeped in Tradition

The Jewish Community Foundation of Greater Hartford brings together innovation and tradition to transform our world.
Mike Stotts is in his 11th season 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 Gentlemen’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. 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 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.

The Business of Acting

Mondays, March 6 – April 10
7:00 – 9:00 PM • $225

Eager to dip your toes into the acting world? This class will equip you with foundations for entering the business. Learn the professional theater terrain, tips for headshots and resumes, and do’s and don’ts from a panel of professionals. Bring two contrasting monologues to rehearse, and complete the class with an audition ready to go!

VISIT hartfordstage.org/education
CALL 860-520-7244
## OFFICERS

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<th>Name</th>
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<tr>
<td>Sue Ann Collins*</td>
<td>President</td>
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<td>Robert V. Lally*</td>
<td>Vice President</td>
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<td>John L. Sennott, Jr.*</td>
<td>Treasurer</td>
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<td>David R. Jimenez*</td>
<td>Secretary</td>
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## GOVERNING DIRECTORS

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<td>Richard Alleyne</td>
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<td>Michele B. Bush</td>
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<td>Carrie Hammond</td>
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<td>Jeffrey S. Hoffman*</td>
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<td>Erin Keith</td>
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<td>Amy Leppo Mandell</td>
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<td>Judith C. Meyers*</td>
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<td>Joshua R. Newton</td>
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<td>Michael D. Nicastro*</td>
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<td>Christopher J. Rixon</td>
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<td>Patti Broad*</td>
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<td>Bruce Simons*</td>
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<td>Brooke Whittemore</td>
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<td>C. Robert Zelinger</td>
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## STAGE ONE

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<tbody>
<tr>
<td>Emilee Colella</td>
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<td>Sean Kim</td>
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<td>Jackie B. Iacovazzi</td>
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<td>Stephen Roth</td>
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## LIFE DIRECTORS

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<td>Maxwell M. Belding</td>
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## HONORARY DIRECTORS

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<td>Margaret B. Amstutz</td>
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<td>Richard G. Costello*</td>
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<td>George A. Ingram*</td>
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<td>Marjorie E. Morrissey</td>
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<td>Barbara Rubin</td>
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## PAST PRESIDENTS

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<td>Jill Adams*</td>
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<td>David W. Clark, Jr.</td>
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<td>Thomas J. Groark, Jr.</td>
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<td>Christina B. Ripple*</td>
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<td>Joel B. Alvord</td>
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<td>Ellsworth Davis*</td>
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<td>Scott McAlister*</td>
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<td>Peter R. Wilde*</td>
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<td>Paul L. Bourdeau</td>
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<td>Tuck Miller*</td>
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<td>Jennifer Smith Turner</td>
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## EX OFFICIO DIRECTORS

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<td>Darko Tresnjak</td>
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<td>Michael Stotts</td>
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<td>Artistic Director</td>
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<td>John B. Larson</td>
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<td>Governor, State of Connecticut</td>
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<td>Mayor, City of Hartford</td>
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* Members of the Executive Committee  * deceased
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 *Anastasia; 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.
Short Takes: News from Hartford Stage

LOBBY: Outrageous! Audacious! Adults Only!
Check-out the cabinets in the lower lobby for a glimpse into the titillating world of our February/March production of Cloud 9 by Caryl Churchill, directed by Elizabeth Williamson. Cloud 9 is a brazen, savagely funny exploration of the blurred lines between gender and identity. And Churchill’s carnal circus really puts it out there—from hedonism to genderism, and even ventriloquism. What do you need to reach Cloud 9?

Tiny Tim’s Food Drive Tops Last Year
Our second annual Tiny Tim’s Food Drive topped the first year’s total, raising 1,716 pounds—an additional 622 pounds—in donations for Hands on Hartford! Hands On Hartford’s programs serve the city’s most vulnerable citizens: the homeless, children and families in crisis, and low-income senior citizens. Thank you to all of our ticket buyers to A Christmas Carol—A Ghost Story of Christmas for their donations.

So Long Bill Raymond
On December 30, Hartford Stage bid a fond farewell to actor Bill Raymond, who left an indelible mark on Hartford audiences after 17 years of portraying Ebenezer Scrooge. During an emotional sendoff after curtain call—which featured tributes from Darko Tresnjak, Michael Wilson and Mike Stotts—Bill was presented with his top hat and slippers, a first edition copy of A Christmas Carol from the cast and crew, a set of keys to the “kingdom of A Christmas Carol,” a proclamation from Hartford Mayor Luke Bronin, and hundreds of letters from Hartford Stage patrons and staff. A plaque dedicated in Bill’s honor also will be installed in the men’s dressing room upon completion of renovations in 2018.

Top: Bill Raymond and the cast of A Christmas Carol. Bottom (l to r): Bill Raymond and original A Christmas Carol director Michael Wilson, Bill Raymond and Hartford Stage Managing Director Mike Stotts, director of A Christmas Carol Rachel Alderman and Bill Raymond. Photos by The Deining Photo.
Inside Youth Studio: An Interview with Barbara and Frances Arnold
By Erin Rose, Education Enrollment and Marketing Coordinator

Frances Arnold began taking acting classes with Hartford Children’s Theatre when she was six years old. When Hartford Stage absorbed the Children’s Theatre in 2012, Frances started taking classes as part of our Youth Studio program, and she’s been with us ever since. Now a confident 13-year-old, Frances was just featured as the delightfully ditzy Princess Trouty in Hartford Stage Fall Studio’s production of The Bluebird Prince. Recently, Frances and her mother, Barbara, were kind enough to answer a few questions about their experiences with Hartford Stage Education classes.

Frances, tell us a little bit about yourself. What do you like to do besides acting?
FRANCES: Besides acting I like watching YouTube, listening to music and writing. I write fan fiction, short stories, and plays (including one that was staged at Hole in the Wall Theater when I was nine years old, entitled, Cinderella Without the Prince.)

Frances, what has been your favorite part of doing Hartford Stage programs?
FRANCES: My absolute favorite part is the people. I’ve liked the teachers and directors and have made many friends. I also like the thrill of the stage, and I learn a lot of things about acting that I can’t get at school. I love to do the summer [Youth Ensemble] program the most, and the annual trip to New York to see a show is always fun. My favorite was going to see Wicked (it is my FAVORITE musical). It was the bomb!

Barbara, do you think Hartford Stage programs have had any sort of impact on Frances at school or in her social life?
BARBARA: The Hartford Stage programs have made an impact on Frances, particularly in her social life. After struggling to find friends in her first few years at school, making long term friends in theater has helped her confidence, and she now has a wide circle of friends. She’s still shy but knows she can get up and perform a role in a show, and the earth won’t swallow her up. It’s also taught her a lot about teamwork, because the production is dependent upon all the players. I believe her participation in the programs at Hartford Stage will help her as she continues on in school, and there are more presentations...she will be able to fall back on her acting skills and performing tricks to feel more comfortable making the presentations (leading to better grades!).

Frances, what would you like to do in the future? Do you think any of the skills you learned at Hartford Stage could help you with that in some way?
FRANCES: I think I would like to act in a play on Broadway at least once or perform on stage with Taylor Swift! I’d also like to be a YouTuber...my training to always focus on the audience and be confident would help me make popular videos.

To read the full interview or to learn more about Hartford Stage youth education programs, please visit www.hartfordstage.org or call 860-520-7244.
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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