Fall is here and the new one- and two-bedroom Independent Living residences in Seabury’s South Wing are nearing completion. We’re very excited to welcome our new residents to campus and to watch these beautiful new spaces be transformed into neighborhoods and communities by the people who will live here. We have a limited selection of South Wing residences still available. Start planning today!

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Dear Friends,

Welcome to our 2017-18 season, and Darko’s production of A Midsummer Night’s Dream! We are grateful to our Executive Sponsors—The John and Kelly Hartman Foundation and Travelers. Through their generous support, Hartford Stage is able to continue to produce large scale productions with sizable casts. This is one of the hallmarks of our theatre, and with budgets tightening in Hartford, it is increasingly difficult to maintain this high standard. Thank you! We are also grateful for the support of Shakespeare in American Communities, a national program of the National Endowment for the arts in partnership with Arts Midwest. This grant will make it possible for over 2500 students to see this production. Our producers for this production are Bill and Judy Thompson, generous donors and enthusiastic audience members. We are pleased to have Judy serve on our Board of Directors. And, finally, we acknowledge the support of Federman, Lally and Remis, who have consistently sponsored our Shakespeare work over the past several years. Here’s to a great season!

Michael Stotts,
Managing Director

G. K. Chesterton wrote about A Midsummer Night’s Dream: “In pure poetry and intoxication of words, Shakespeare never rose higher than he rises in this play.” And no director, actor, designer, or theatre company need look for a further excuse to mount productions of this popular play, whose words are for the soul what medicine is for the body.

In Titania’s extraordinary breakout speech about the forgeries of jealousy, the fairy queen states:

“Therefore the winds, piping to us in vain,
As in revenge, have sucked up from the sea,
Contagious fogs, which falling in the land,
Have every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretched his yoke in vain,
The ploughman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drowned field,
The crows are fatted with the murrion flock.
The nine-men’s-morris is filled up with mud,
And the quaint mazes in the wanton green,
For lack of tread are undistinguishable.
The human mortals want their winter cheer.
No night is now with hymn or carol blessed.”

Listening to Titania’s prophetic words about vengeful nature and drowned fields, one can not help but think about the floods that have engulfed Texas and southern Asia over the past month. And every time we attend a Shakespeare play—even a seemingly familiar comedy like A Midsummer Night’s Dream—we find startling and immediate reflections of our own world, in the words written four centuries ago.

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

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HARTFORD STAGE PRESENTS

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

Scenic Design ALEXANDER DODGE
Costume Design JOSHUA PEARSON
Lighting Design YORK KENNEDY

Sound Design BROKEN CHORD
Projection Design LUCAS CLOPTON & DARRON ALLEY
Wig Design JODI STONE

Composer & Music Director ALEXANDER SOVRONSKY
Dramaturg ELIZABETH WILLIAMSON
Fight Choreographer THOMAS SCHALL

Voice & Text Coach CLAUDIA HILL-SPARKS
Casting LAURA STANCZYK, CSA

Production Stage Manager ROBYN M. ZALEWSKI*
Assistant Stage Manager NICOLE WIEGERT*

Production Manager BRYAN T. HOLCOMBE
General Manager EMILY VAN SCOY
Associate Artistic Director ELIZABETH WILLIAMSON

Directed by DARKO TRESNJAK
Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

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

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

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

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

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

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Philostrate................................................................. Will Apicella *
Housekeeper.............................................................. Anne O’Sullivan *
Maids .............................................................. Melody Atkinson, Gabrielle Filloux, Madison Vice

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Hermia.............................................................................. Jenny Leona *
Lysander .............................................................................. Tom Pecinka *
Demetrius ............................................................... Damian Jermaine Thompson *
Helena............................................................................... Fedna Laure Jacquet *

THE MECHANICALS
Peter Quince, Gardener ................................................ Robert Hannon Davis *
Nick Bottom, Chauffeur ................................................ John Lavelle *
Flute, Boot Boy ................................................................ Matthew Macca
Starveling, Tailor ........................................................ Alexander Sovronsky *
Snout, Chef ........................................................................... Brent Bateman *
Snug, Painter ...................................................................... Louis Tucci *

THE FAIRIES
Puck ...................................................................................... Will Apicella *
First Fairy ........................................................................ Anne O’Sullivan *
Oberon ............................................................................... Esau Pritchett *
Titania ................................................................................... Scarlett Strallen *
Fairies ........................................................................ Melody Atkinson, Gabrielle Filloux, Madison Vice

THERE WILL BE ONE INTERMISSION.

Assistant Director .................................................................. Will Steinberger
Assistant Scenic Designer..................................................... Ann Beyerdorfer
Assistant Lighting Designer ................................................ Jennifer Hill
Assistant Sound Designer ...................................................... Max Silverman
Fight Captain ......................................................................... Will Apicella *
Assistant Dramaturg ........................................................... Skye Robinson Hillis
Production Assistant .......................................................... Rachel Kaplow
Supporting Production Assistant .................................. Nicki Berger

* 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.
Shakespeare wrote *A Midsummer Night’s Dream* at some point between 1594 and 1596, around the same time as *Romeo and Juliet*, *Richard II*, and *The Comedy of Errors*. England was recovering from a season of natural disasters, and London’s theatres were just re-opening following a forced closure during the plague. The play may well have been composed to commemorate a royal or aristocratic wedding, though it cannot be confirmed whose. The play takes us on a journey from the ordered court of Athens a few days before a wedding, out into the forest beyond, and back to civilization in time for the celebration.

The *Dream* is one of only two plays in which Shakespeare largely creates his own plot, drawing piecemeal from a number of sources, as he vividly delineates a number of different realms. We begin in Athens at the Court of Theseus, just days away from his upcoming nuptials to Hippolyta, Queen of the Amazons. Their story is drawn from Chaucer’s *Knight’s Tale*, a clear influence for Shakespeare as he revisits part of this story in his last play, *Two Noble Kinsmen*.

Four young Athenians – Hermia, Lysander, Helena, and Demetrius – caught up in their own romantic tribulations, first transport us from Athens into the forest outside the city. Deep in this enchanted wood, Shakespeare introduces us to the fairy realm, whose rulers, Oberon and Titania, are embroiled in a tempestuous year-long conflict concerning a young changeling boy, i.e. a mortal child brought into the fairy realm. This royal conflict has wrought havoc upon the land, causing destructive changes in the weather. Elizabethan astrologist Simon Forman recalled this time in history, from which Shakespeare likely drew his inspiration: “June and July were very wet and wonderfull cold like winter, that the 10 dae of Julii many did syt by
the fyer, yt was so cold; an so was yt in Maye and June...There were many gret fludes this summer, and about Michelmas, thorowe the abundance of raine that fell sodeinly.”

To celebrate the marriage of Theseus and Hippolyta, numerous local bands of amateur Athenian thespians are invited to audition a play to be performed at court. The play’s Mechanicals, a group of working class Athenians, have decided to retell the tragedy of *Pyramus and Thisbe*, whose story is drawn from Ovid’s *Metamorphoses*. These star-crossed lovers, not at all unlike Romeo and Juliet, meet a heart-breaking end due to a misunderstanding that involves, of all things, a lion. There was, at the time, an anecdote from the Scottish court of King James circulating London. At Prince Harry’s Baptismal feast, a lavish chariot had been drawn by a moor instead of a lion, for fear the lion would prove too alarming for the crowd.

Out of these diverse worlds – the aristocratic court, the troubled young lovers, the fairies, and the Mechanicals – Shakespeare wove what many consider his most perfectly constructed play, and one of his strongest investigations of love and madness; “A visionary play,” scholar Harold Bloom calls it, due in part to “its unusual variety of meters, verse forms, and the lunar spirit that dominates the play.”

—SKYE ROBINSON HILLIS, ASSISTANT DRAMATURG
For this production of *A Midsummer Night’s Dream*, the set designer Alexander Dodge and I were inspired by the gate houses of great estates—especially the gate house of Biltmore Estate in Asheville, North Carolina. It struck us as an apt visual metaphor for this play. On one side of a gate house is society, structure, constraint, the illusion of order—the world of Duke Theseus who famously believes that “the lunatic, the lover, and the poet are of imagination all compact” and denies the possibility of the supernatural. On the other side of a gate house is the vast, unbridled nature—the world of the fairies, Oberon and Titania, “spirits of another sort.”

—DARKO TRESNJAK
“[A Midsummer Night’s Dream] demonstrates the universal power of love, which can overcome the queen of fairies as readily as the lowliest of men. It also suggests the irrational nature of love and its affinity to enchantment, witchcraft, and even madness. Love is seen as an affliction taken in through the frail senses, particularly the eyes. When it strikes, the victim cannot choose but to embrace the object of his infatuation.

—DAVID BEVINGTON

“The whole question which is balanced, and balanced nobly and fairly, in A Midsummer Night’s Dream, is whether the life of waking, or the life of the vision, is the real life...”

—G.K. CHESTERTON

“A Midsummer Night’s Dream is a play consciously concerned with dreaming; it reverses the categories of reality and illusion, sleeping and waking, art and nature, to touch upon the central theme of the dream which is truer than reality.”

—MARJORIE GARBER

“Rival politicians could sit side by side at a performance of A Midsummer Night’s Dream and each leave with the impression that the play fits his point of view perfectly. But if they give it a fine, sensitive attention they cannot fail to perceive a world just like their own, more and more riddled with contradictions and, like their own, waiting for that mysterious force, love, without which harmony will never return.”

—PETER BROOK
“In pure poetry and the intoxication of words, Shakespeare never rose higher than he rises in this play. But in spite of this fact, the supreme literary merit of *A Midsummer Night’s Dream* is a merit of design.”

—G.K. CHESTERTON

“A *Midsummer Night’s Dream* is the happiest of Shakespeare’s plays, and very possibly the happiest work of literature ever conceived... *A Midsummer Night’s Dream* moves in dreamlike sequences as if on the brink of an eternal bliss.

—THOMAS MCFARLAND
THE COMPANY

Will Apicella  Melody Atkinson  Brent Bateman  Robert Hannon Davis
Gabrielle Filloux  Fedna Laure Jacquet  John Lavelle  Jenny Leona
Matthew Macca  Anne O’ Sullivan  Tom Pecinka  Esau Pritchett
Alexander Sovronsky  Scarlett Strallen  Damian Jermaine Thompson
Louis Tucci  Madison Vice
WILL APICELLA
PHILOSTRATE  |  PUCK

MELODY ATKINSON
MAID  |  FAIRY

BRENT BATEMAN
SNOUT

ROBERT HANNON DAVIS
QUEINCE  |  EGUEUS
Hartford Stage: Romeo & Juliet; Kiss Me, Kate; Our Town; Cat on a Hot Tin Roof; A Christmas Carol—A Ghost Story of Christmas; 365 Days 365 Plays; Brand:NEW: Welcome to Jesus, American Hero, Horton Foote’s The Shape of the River, Stuff Happens; Peter & Jerry: A Play by Edward Albee (u/s). Regional: Goodspeed Musicals: Show Boat; TheaterWorks: The Exonerated (Connecticut Critics Circle Award, Best Ensemble); Shakespeare & Company, Tulane Shakespeare Festival, Swine Palace Productions, Monomoy Theatre, Playhouse on Park. Voice & Dialect Coach: Hartford Stage (Queens for a Year, An Opening in Time, Abundance, The Adventures of Tom Sawyer, To Kill A Mockingbird), Yale Repertory Theatre, Colorado Shakespeare Festival, TheaterWorks of Hartford (Relativity with Richard Dreyfuss). Teaching: Professor of Acting, Voice and Speech at the Hartt School Theatre Division at the University of Hartford, Shakespeare & Company Training Programs, Eugene O’Neill Theater Center’s National Theater Institute, National Endowment for the Humanities’ Rose Playhouse Institute, Designated Linklater Voice Teacher. Television: Sesame Street.

GABRIELLE FILLOUX
MAID  |  FAIRY
Hartford Stage: Debut. Regional: The Addams Family (Cabrillo Stage); Urinetown (Los Altos Stage Company); The 25th Annual Putnam County Spelling Bee (BFD Peninsula); Anything Goes (Broadway By the Bay). Educational Theatre: BAHSMTS (San Jose Stage Company); Beach Blanket Babylon – Scholarship for the Arts. Staged Readings: All Dressed Up and Nowhere to Go (Composer Jimmy Roberts); The Wolves (Theaterworks). Education: BFA Musical Theatre, The Hartt School, University of Hartford; Productions: Amour.
FEDNA LAURE JACQUET

HELENA
Hartford Stage: Debut. Education: Recent graduate from NYU Graduate Acting program; BA from Brown University. Regional and Off-Broadway: works include The Homecoming Queen (NY Stage and Film); Proof (True Colors Theatre); The Tempest (opposite Ron Cephus Jones), Henry V (CTH); Roots of Liberty (opposite Danny Glover), Ti Jean and His Brothers (Underground Railway Theatre); The Emancipation of Mandy and Miz Ellie, The Overwhelming (Company One); Etymology of Bird (Providence Black Rep). NYU: Uncle Vanya, Vanya&Masha&Sonia&Spike, The Bridgette Hobbs Connection, Peer@Me, After the Fall, Playboy of the West Indies, Hikkikomori/Double Love Suicide. Television: Law & Order: SVU, Pan Am, Spicy Wit. Playwright: her new play Pefeksyon recently had a workshop this summer at Studio Tisch and is a Playwrights Realm Finalist. Her screenplay Isaiah is currently being considered for Sundance’s Writer’s Lab. www.fednajacquet.com

JOHN LAVELLE

BOTTOM
Hartford Stage: Jesus Hates Me (Brand:NEW Festival). Broadway: The Graduate. Off-Broadway: The Royale (Lincoln Center Theatre); Catch-22 (The Lucille Lortel); Rope (Drama Dept); Spatter Pattern (Playwrights Horizons); Burleigh Grimes (New World Stages); The Iliad (CSC); The Jew of Malta (TFANA); The Merchant of Venice (The Royal Shakespeare Company). Regional: On The Razzle (Williamstown); Much Ado About Nothing (La Jolla); Time Pieces (McCarter); As You Like It (Shakespeare Center LA); Bell, Book and Candle; Red Velvet; Rosencrantz and Guildenstern are Dead; Macbeth; A Midsummer Night’s Dream; Merchant of Venice; The Royale (The Old Globe). Film: Selma, Frozen, Zootopia, The Taking of Pelham 123, Heirloom, August, Born Guilty. Television: Grace and Frankie, Num3rs, Forever, The Black Donnellys, Guiding Light, All My Children, Sixteen to Life. Education: NYU Tisch School of the Arts, Upright Citizens Brigade. Writing: Woulda Coulda Shoulda, Sinner’s Laundry (IAMA Theatre Company). Awards: Craig E. Noel Nomination, Drama Desk Award.

JENNY LEONA

HERMIA
Hartford Stage: The Underpants. Off-Broadway: Fire.Water.Night (la Mama); The Beekeeper’s Daughter (Theatre for the New City); Lou (The Paradise Factory); The Good Muslim (Ensemble Studio Theatre). Regional: The Underpants, Our Town (Long Wharf Theatre); Winter’s Tale (Shakespeare Theatre Company); And A Nightingale Sang (Westport Country Playhouse); Frankenstein (Denver Center); Private Lives (Geva Theatre). Film: Cleaver’s Destiny, The Breatharians. Television: Unforgettable. Education: The Juilliard School BFA.

MATTHEW MACCA

FLUTE
Hartford Stage: The Comedy of Errors. Theatre: Brighton Beach Memoirs (Playhouse on Park); Twelfth Night (Valley Shakespeare Festival); 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.
ANNE O’SULLIVAN  
HOUSEKEEPER | FIRST FAIRY

Hartford Stage: Marisol, Hedda Gabler. Broadway: Blithe Spirit. Off-Broadway: Master (Foundry Theatre); Becoming Dr. Ruth (understudy, Westside Arts); The Hummingbird’s Tour (St. Clements Theatre); Mere Mortals (Primary Stages); Marisol (Public Theatre); Mary MacGregor et al (member, Ensemble Studio Theatre). Regional: Upcoming: Becoming Dr. Ruth (GableStage); Penguin Rep Co.; B St. Theatre; Upper Jay Arts Center; The Front Page (Williamstown); The Beauty Queen of Leenane (ATL); The Chairs (Intiman); The Exonerated (Florida Studio Theatre). Film: The Mirror Has Two Faces, Speed, 1937, Lemon. Television: Law & Order (6 episodes); Red Oaks; Sex and The City; Show Me a Hero; ER; Models, Inc.; Common Ground (mini-series).

TOM PECINKA  
LYSANDER

Hartford Stage: Cloud 9 (Connecticut Critics Circle Nomination). Off-Broadway: Troilus and Cressida (Shakespeare in the Park, Public Theatre). Regional: Arcadia (Yale Rep, Connecticut Critics Circle Nomination); Deathtrap, Design for Living, Cat and the Canary (Berkshire Theatre Festival); The Soldier’s Tale (Carnegie Hall); The Germ Project (New Georges); As You Like It, The Two Gentlemen of Verona (Shakespeare on the Sound). Education: BA: Fordham University; MFA: Yale School of Drama. Upcoming: Father Comes Home From The Wars Parts 1, 2, and 3 (Yale Rep, ACT). www.tompecinka.com

ESAU PRITCHETT  
THESEUS | OBERON


ALEXANDER SOVRONSKY  
STARVELING | COMPOSER | MUSIC DIRECTOR

Hartford Stage: The Comedy of Errors; As Music Director: Cloud 9. As a composer/performer: credits include Broadway: Cyrano de Bergerac (starring Kevin Kline). Off-Broadway: Romeo & Juliet (The Public/NYSF); Othello (Theater 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, Actors’ Shakespeare Project, The Wharton Salon, Pennsylvania Shakespeare Festival, Barrington Stage Company, 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
SCARLETT STRALLEN
HIPPOLYTA | TITANIA
Hartford Stage: Debut. Recent: Seen as the lead of the NY City Center / Encores! production of Cole Porter’s *The New Yorkers*. On the West End this winter she starred as Amalia Balash in the Menier Chocolate Factory production of *She Loves Me*. Her last appearance on Broadway was in *A Gentleman’s Guide to Love & Murder*. Other recent credits include a critically acclaimed production of *Pirates of Penzance* at Barrington Stage directed by John Rando and *Macbeth* Off-Broadway at the Park Avenue Armory starring Kenneth Branagh and co-directed by Branagh and Rob Ashford. United Kingdom: credits include Kathy in *Singin’ in the Rain* (Olivier Award nomination) and Marian Paroo in *The Music Man* (Chichester Festival Theatre); Clara in *Passion* (Donmar Warehouse); title role in *Mary Poppins* (Prince Edward Theatre and New Amsterdam Theater New York); Miss A in *The Shawl* (Canal Cafe Theatre); Anne Page in *The Merry Wives of Windsor* (RSC); Josephine in *HMS Pinafore* (Olivier Award nomination), *Cymbeline* and *Twelfth Night* (Open Air Theatre Regent’s Park); Truly Scrumptious in *Chitty Chitty Bang Bang* (London Palladium); *Peggy Sue Got Married* (Triumph Entertainment); Mavis in *The Witches of Eastwick* (Theatre Royal Drury Lane); *Mamma Mia!* (Prince Edward Theatre); Jessie in *Annie Get Your Gun* (Prince of Wales Theatre). Film and Television: credits include Kevin Spacey’s *Beyond The Sea*, *No Sweat!* (Jassy Pinkerton) for the BBC and *Mary Poppins* in the BBC production celebrating HM Queen Elizabeth’s 80th birthday.

DAMIAN JERMAINE THOMPSON
DEMETRIUS

LOUIS TUCCI
SNUG
MADISON VICE
MAID | FAIRY
Hartford Stage: Debut. Regional: The Drowsy Chaperone, The Tempest (Monomoy).
Education: The Hartt School, University of Hartford; Productions include: Crimes of The Heart, A Man of No Importance, The Dining Room, Mad Forest.

DARKO TRESNJAK
DIRECTOR | ARTISTIC DIRECTOR
Darko Tresnjak is the fifth Artistic Director of the 54-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 Heartbreak House, 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 Ghosts of Versailles with Patti LuPone and Patricia Racette and Macbeth with Páćico 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.

ALEXANDER DODGE
SCENIC DESIGN
Hartford Stage: Anastasia; Rear Window; Kiss Me, Kate; Private Lives; A Song at Twilight; Twelfth Night; A Gentleman’s Guide to Love & Murder; The Tempest; Bell, Book & Candle; Zerline’s Tale. Broadway: Anastasia, A Gentleman’s Guide to Love & Murder (Tony, Drama Desk & Outer Critics Nominations), Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Larry Clarke (Vineyard); The Liar (CSC); Ripcord (MTC); Lips Together, Teeth Apart, Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); The Understudy (Roundabout); Measure for Pleasure (Public Theatre).
London West End: All New People. Tours: Disney’s The Hunchback of Notre Dame (Germany and Japan). Opera: Ghosts of Versailles (LA Opera); Dinner at Eight (Minnesota Opera); An American Tragedy (Glimmerglass); Il Trittico (Deutsche Oper Berlin); Lohengrin (Budapest). Other Awards: Lucille Lortel, 3 Connecticut Critics Circle, 3 Craig Noel, 2 Elliot Norton, 3 IRNE and LA Drama Critics Circle Awards. Training: Yale School of Drama.
JOSHUA PEARSON
COSTUME DESIGN
Hartford Stage: Private Lives, La Dispute. Regional: Eurydice (Williamstown Theatre Festival). Associate design: A Midsummer Night’s Dream, Twelfth Night (Oregon Shakespeare Festival); Titus Andronicus (Stratford Festival); Limelight (La Jolla Playhouse). Assistant Styling/Wardrobe: Adidas, Adidas Tennis, Converse, St. Lucia, AARP, Bud Light, History Channel’s Investigating History. Education: University of Oregon. Professional Positions: Co-owner/designer of BOSIE New York, former Costume Shop Manager and Assistant Costume Shop Manager (Williamstown Theatre Festival).

YORK KENNEDY
LIGHTING DESIGN
Hartford Stage: Cloud 9, The Piano Lesson, 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, The Los Angeles Opera, Opera San Jose, 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 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.

BROKEN CHORD
SOUND DESIGN
Hartford Stage: The Whipping Man, Gem of the Ocean, Snow Falling on Cedars, Gee’s Bend, The Adventures of Tom Sawyer. Broadway: Eclipsed. New York: Scarcity, The Jammer, The Lying Lesson (Atlantic Theater); OZET (The Incubator Arts Project); The Insurgents (Labyrinth Theater); Bull in a China Shop (LCT3); Spirit Control, When We Were Young and Unafraid (Manhattan Theatre Club); A Lifetime Burning, Harrison TX, Informed Consent (Primary Stages); The Good Negro, Eclipsed, Party People (The Public Theater); Stay, Massacre, Charles Ives Take Me Home (Rattlestick); 10 Things to Do Before I Die, The Other Thing (Second Stage Theatre); The Dance and the Railroad, Appropriate (Signature Theatre); Lascivious Something, Row After Row (Women’s Project). Regional: The Adventures of Tom Sawyer (Actors Theatre of Louisville); Ruined, Party People (Berkeley Rep); American Buffalo, Pride and Prejudice (Centerstage); Fairfield, How I Learned to Drive (Cleveland Play House); The Tempest, The Odd Couple, Deferred Action (Dallas Theater Center); Ma Rainey’s Black Bottom, A Raisin in the Sun (Huntington Theatre); Ruined (La Jolla Playhouse); Ruined (Oregon Shakespeare Festival); End Days, A Wrinkle in Time (People’s Light); The Taming of the Shrew, Romeo and Juliet (Shakespeare Theatre Company); The Glass Menagerie (Trinity Rep); These Paper Bullets! (Yale Rep). Film: Fall to Rise. www.brokenchord.us
JODI STONE
WIG DESIGN

ELIZABETH WILLIAMSON
DRAMATURG | ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson was Hartford Stage’s Senior Dramaturg & Director of New Play Development from 2012-15. Before joining Hartford Stage, Williamson served as Associate Artistic Director and Literary Manager for Pioneer Theatre Company in Salt Lake City, Utah. A dramaturg, director, producer, and translator, she has also worked with About Face Theatre, the American Conservatory Theater, Aurora Theatre, the Bay Area Playwrights Festival, Berkshire Opera, Court Theatre, HERE Arts Center, the La Jolla Playhouse, Lorin Maazel’s Castleton Festival, the Magic Theatre, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. Williamson has developed new work with Brooke Berman, Bill Cain, Sheila Callaghan, Robert Freedman and Steven Lutvak, Kyle Jarrow, Julie Jensen, Kimber Lee, Matthew Lopez, Wendy MacLeod, T.D. Mitchell, Peter Morris, Brighde Mullins, Janine Nabers, Dan O’Brien, Dominique Serrand and Steve Epp, Octavio Solis, Bess Wohl, Lauren Yee, and Mary Zimmerman. Translations include Marivaux’ La Dispute (co-adapted with Darko Tresnjak) at Hartford Stage, Michel Azama’s The Life and Death of Pier Paolo Pasolini (with Nicholas Elliott, Act French Festival, New York), Michel Azama’s Airlock (with Nicholas Elliott) and Michel Azama’s Night Zoo. Education: Bachelor of Arts in Theatre Directing and Comparative Literature, Bennington College; Master’s in European Literature, Oxford University; trained at the École Jacques Lecoq. Williamson received an NEA Fellowship in Literary Translation in 2007 and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.

THOMAS SCHALL
FIGHT CHOREOGRAPHER
Hartford Stage: Debut. Broadway: over seventy shows, including Jitney, The Present, The Little Foxes, The Crucible, The Front Page, Blackbird, The Color Purple, Waitress, Romeo and Juliet, Of Mice and Men, War Horse, Death Of A Salesman, Venus In Fur, Wicked, A View From The Bridge; Romeo and Juliet, Hamlet, King Lear, Titus Andronicus, Mother Courage (Public Theater); A Free Man Of Color, Blood and Gifts (Lincoln Center Theater); Murder Ballad, Ruined (MTC); Red Speedo, Othello (NYTW); Nozze di Figaro, Il Trovatore (The Met Opera).
CLAUDIA HILL-SPARKS
VOICE & TEXT COACH

Hartford Stage: The Comedy of Errors; Anastasia; Romeo & Juliet; Kiss Me, Kate; Hamlet; Ether Dome; Macbeth; La Dispute; Twelfth Night; Breath & Imagination; The Tempest.

Broadway: Anastasia, 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 Theater Company. Television: Dialect Coach for Richard Easton as Ben Franklin for PBS. Faculty: The Old Globe/USD MFA Professional Actor Training Program; Boston University BFA Professional Actor Training Program; The American Academy of Dramatic Arts; The Wilma Theater. Education: MFA in Acting, Temple University. More information at www.claudiahillsparks.com.

LAURA STANCZYK, CSA
CASTING

Hartford Stage: Having Our Say; Upcoming: Seder. Broadway: The Secret Garden, Top Hat, Bull Durham; Side Show, After Midnight, A Night With Janis Joplin, Don’t Dress For Dinner, Master Class, Follies, Lombardi, Ragtime, Impressionism, The Seafarer, Radio Golf, Coram Boy, Translations. Off-Broadway: Poison (Origin Theatre Company); Fetch Clay Make Man (NYTW); A Thick Description Of Harry Smith (PS 73); The Cripple of Inishmaan (Atlantic Theatre Company); Me Myself & I (Playwrights Horizons); Brother Sister Plays (Public Theatre); Flight (Dr2 Theatre); The Glorious Ones (Lincoln Center); Tryst (Promenade Theatre). Regional: Royal George, Drury Lane Theatre, Signature Theatre, McArthur Theatre, Miami New Drama, Shakespeare Theatre of DC, among others. Education/Training: NYU Tisch School of The Arts. Awards: Nominated Six Times for Artios Awards for Excellence in Casting; and Won for the Broadway Revival of Follies.

ROBYN M. ZALEWSKI
PRODUCTION STAGE MANAGER

Hartford Stage: Heartbreak House, The Comedy of Errors, Romeo & Juliet, Private Lives, Hamlet, Twelfth Night, A Christmas Carol—A Ghost Story of Christmas, The Whipping Man, Gem of the Ocean, Divine Rivalry, Antony & Cleopatra, The Adventures of Tom Sawyer, Noises Off! Regional: Shakespeare Theatre Company (Taming of the Shrew; Kiss Me, Kate; A Midsummer Night’s Dream (Free For All); Man of La Mancha; Henry IV- Parts 1 & 2, A Funny Thing Happened on the Way to the Forum); Saint Michael’s Playhouse, New London Barn Playhouse; Hangar Theatre; Northern Stage. Education: Saint Michael’s College. Other: Many thanks to my family, friends & loving husband for your love & support!

NICOLE WIEGERT
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Regional: Beauty and the Beast, Beehive the 60’s Musical (Theatre by the Sea); James and the Giant Peach, Big Fish, Our Town, Anatole (First Stage Milwaukee); Hall of Final Ruin, The Griots (Renaissance Theatreworks); Swan Lake (Milwaukee Ballet) Television: House Hunters, Extreme Cheapskates, Biggest Loser. Other: Love to LC, WW and CW.
Mike Stotts is in his 12th 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, opened 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. Other notable shows include *Man in a Case* starring Mikhail Baryshnikov, and the Pulitzer Prize-winning play, *Water by the Spoonful* by Quiara Alegría Hudes. In 2010, with Artistic Director Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which enjoyed a celebrated run in Hartford and subsequently at the Signature Theatre in New York where it won the Drama Desk, Lucille Lortel and Outer Critics Circle awards, among others. In 2013, he spearheaded the acquisition of the Hartford Children’s Theatre and the integration of its programs into the Hartford Stage Studio program. 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. 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 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. Mr. Stotts is originally from Calgary, Alberta.
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Now in our 54th 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 the new musical Anastasia by Terrence McNally, Stephen Flaherty and Lynn Ahrens—currently on Broadway; 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; Quiara Alegria Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov; and Reverberation by Matthew Lopez.

Hartford Stage has earned many of the nation’s most prestigious awards, including the 1989 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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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 students as The Ghostly Apparitions in *A Christmas Carol* • 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**

**MEET OUR NEW EBENEZER SCROOGE!**
Michael Preston will be taking on the role of Ebenezer Scrooge for the 20th anniversary of Michael Wilson’s beloved production of *A Christmas Carol – A Ghost Story of Christmas*. Well known to Hartford audiences from his six seasons with the company playing the larger-than-life Mr. Marvel, Michael Preston has performed on Broadway and internationally with the Flying Karamazov Brothers and is on the faculty at Hartford’s Trinity College. Tickets are on sale now!

**MEET OUR RESTAURANT PARTNER – V’S TRATTORIA!**
Downtown Hartford’s newest dining hotspot, V’s Trattoria, will be our restaurant partner for the 2017/18 season. Conveniently located at the corner of Church and Trumbull Streets, V’s Trattoria is the latest addition to the Vito’s Restaurant Group, under the leadership of Chef/Owner Rob Maffucci and his team. Show your Hartford Stage ticket on the day of your performance to receive 15% off your bill or, after the show, a half-price pizza or appetizer. Buon appetito!

**THE BEAT GOES ON!**
Breakdancing Shakespeare, Hartford Stage’s popular summer program for teens, returned for its 11th year with an ebullient, crowd-pleasing performance of the comedy *As You Like It* for three public performances, as well as a special benefit performance which raised nearly $10,000 to help fund next year’s production.

**NEXT ON STAGE... SEDER.**
In 2006, Bay Area-born playwright Sarah Gancher moved to Budapest and quickly became fascinated by the city’s rich Jewish history. Though home to a once thriving Jewish community, World War II and the post-war Communist era had effectively erased Jewish culture from the city. During her time there, Gancher met a neighbor with a complicated past and a story to tell – a story of survival and a struggle for freedom. This ultimately became the inspiration for *Seder*, premiering at Hartford Stage October 19-November 12, 2017, and directed by Hartford Stage’s Associate Artistic Director, Elizabeth Williamson. A recipient of a 2017 Edgerton Foundation New Play Award, *Seder* is a visceral family drama that weaves together a mother’s mysterious past working for the Hungarian KGB with a daughter’s unexpected homecoming. As the family attempts to celebrate its first Seder, a lifetime of dark secrets is revealed.
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