FEEDING THE DRAGON
Her Story Speaks Volumes

Written and Performed by Sharon Washington
Directed by Maria Mileaf

The little girl who lived in the library
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Dear friends:

We are thrilled that the new year at Hartford Stage begins with *Feeding the Dragon*, written and performed by Sharon Washington, directed by Maria Mileaf. Like Mona Golabeck’s *The Pianist of Willesden Lane* which graced our stage two years ago and James Lecense’s *The Absolute Brightness of Leonard Pelkey* which we presented last season, *Feeding the Dragon* is an intimate, deeply personal story—one that only Sharon Washington could tell. Robinson+Cole is our production sponsor for this show, and we are grateful for their ongoing, generous support of our work.

We are delighted to partner with New York’s Primary Stages again, and after *Feeding the Dragon* closes in Hartford, it will move there for a run at the Cherry Lane Theatre.

This fall we launched two exciting new community engagement initiatives. Our partnership with the Hartford Public Library will deepen engagement and increase access to live theatre for residents of the city’s diverse neighborhoods. The partnership includes a Library Pass program providing the opportunity for Hartford Public Library card holders at all branches to reserve complimentary tickets to all Hartford Stage productions; a Neighborhood Ambassador Program enabling residents nominated by their library branches to represent their communities at Hartford Stage to discuss how themes of upcoming productions intersect with current civic or social issues in Hartford, and more. Please see the display in the lower lobby for more details. We also launched a Community Access Partnership, which provides tickets to community groups served by our partner non-profit organizations in Hartford.

Happy 2018!

Darko Tresnjak,  
Artistic Director

Michael Stotts,  
Managing Director
For any theatre buff, the Stratford Festival, North America’s largest classical repertory theatre company, is a must. And, what better way to experience it than with a senior member of Hartford Stage’s award-winning artistic staff?

To learn more and to participate in this unique theatrical experience, visit www.hartfordstage.org/theatre-travel-series
Feeding The Dragon received its world premiere and was originally produced at City Theatre Company (Tracy Brigden, Artistic Director; James McNeel, Managing Director) in Pittsburgh, Pennsylvania, October 22 - November 20, 2016.

This production was developed in part during a New York Theatre Workshop residency with the Theater Department at Dartmouth College, in collaboration with Dartmouth’s Hopkins Center for the Arts.

PRODUCTION SPONSOR

Robinson+Cole
Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

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

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

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

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

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

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

THE CAST (IN ORDER OF APPEARANCE)

Performer.............................................................................................................................Sharon Washington

THERE WILL BE NO INTERMISSION.

Assistant Director ...............................................................................................................William Steinberger
Assistant to the Playwright .................................................................................................Skye Robinson Hillis
Assistant Scenic Designer ...................................................................................................Hank Bullington
Assistant Costume Designer ...............................................................................................Emily Tappin
Assistant Lighting Designer .................................................................................................Alex Stevens
Assistant Sound Designer .....................................................................................................Mike Polaski
Production Assistant ..........................................................................................................Nicki Berger
Supporting Production Assistant .........................................................................................Rachel Kaplow

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Artists subject to change.

SPECIAL THANKS

Tracey Scott Wilson
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Michael Genet
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John Dias & Stephanie Coen & Two River Theater
Oskar Eustis, Mandy Hackett, Jesse Alick & The Public Theater
Liz Frankel
The Vineyard Theatre
Jim Nicola & Linda Chapman & NY Theatre Workshop
Sheryl Kaller
Jamie MacKenzie & Barrie Bates & The Brokeback Schoolhouse

Jennifer Garvey-Blackwell
Raul Akatan Domingo
Reginald Douglas & Clare Drobot
Kate Navin
Holly McGhee
April Yvette Thompson
Robert O’Hara
Michele Lowe
Timothy Douglas
Philip Himberg & the Sundance MENA Theatre Lab for inspiration
Mark Brokaw
Lynn Nottage
Colman Domingo

My husband – Chuck Schultz
Mommy and Daddy
You’ve had a very busy career on stage and screen as an actor, ranging from Broadway to Hollywood. Where did the idea to write this play come from? Why was it important to you?

I’ve been told for many years that I should tell my story of growing up living in a library. So back in 2007 I went by the St. Agnes Library to revisit and conjure some memories and it was closed! There was construction netting over it and dumpsters out front - it looked like they were going to tear it down! They were actually beginning a major renovation, but it made me think about what would have been lost. All the stories held in those walls gone - like we never existed. That really lit the fire to start writing. And naturally I first began writing it as a book.

But as an actor I’d had really wonderful experiences for the past several years working exclusively on new plays. Contributing to their development process from first readings, through workshops and sometimes to full productions. There is something about that collaboration, of creating something that did not exist before. Telling a story that I haven’t seen on stage before is particularly exciting to me as an artist. Collaborating to give voice to a new character. Using my skills to help a playwright craft a new story. I never considered myself a writer - more an interpreter of others’ words. But as I worked on these new plays I felt the urge to use some of those same tools on myself. I’d been helping tell other people’s stories for years. Now it was time to tell my own.

Your childhood growing up in the New York Public Library has many fairy tale elements to it, and the process of “feeding the dragon” - aka the coal furnace in the basement - is quite a mythical one. Can you tell us a little about what those storybook connections mean to you?

I grew up reading fairytales. There were big old beautifully illustrated classic collections in the library - like the Lang Colored Fairy Tale book series that I devoured. Even as a child I was fascinated with the “flipside” of the fairy tale - the dark side. Let’s face it, most of the classic fairy tales are pretty brutal: kids threatened with being eaten, or stolen, or sold, wandering alone in forests or locked in rooms. Scary stuff! I think as an only child I found comfort in the resourcefulness of these protagonists. They made their way out of some pretty terrible situations and survived and thrived. If they could do it, so could I. It’s why the Neil Gaiman quote resonates so much with me:

“Fairy tales are more than true; not because they tell us that dragons exist, but because they tell us that dragons can be beaten.”
Have you learned anything about yourself and your own family throughout the process of bringing this story to the stage? What impact has working on this piece had on your life today?

I’ve been given a gift: to be able to spend time researching my family history. Hours of revisiting stories I’ve heard for years and discovering what’s fact and what’s “embellished” - and many times the truth really is more interesting than fiction. I’ve been able to hear the voices of the people I love who’ve passed on and carry them with me almost every day. Sometimes it’s wonderful and sometimes it’s very hard. It’s hard because I still miss them. But this process has also given me insight, through a personal lens, into the history of our nation, its cities and institutions. The contributions and sacrifices my family, as well as many other poor working class families made, are in danger of being forgotten. Yes, mine is the story of an African-American family which comes with its own very specific set of challenges. But I’ve been amazed after performances how many people come up to me and say, “I couldn’t be more different than you, and was raised in a completely different part of the country, but that was MY father!” Or mother. Or Grandmother. I guess the saying is true, “the more specific a story - the more universal”. I certainly hope that’s the case. It’s important to me that today, in this very divisive atmosphere in our country, that we try to find commonality. That we stop seeing people different from us whether because of race, class or gender as “the other.” Because it’s only then we can begin to see past stereotypes and single narratives and have real conversations.

Have you had any surprises and/or challenges crop up for you during this experience?

Yes. Being both performer and playwright still takes a little getting used to. Wearing both hats has been a bit of a challenge. I was pretty overwhelmed by it during the first production - I was still creating much of the piece while performing it. So I was never fully in one head or the other - the playwright in my head was always judging, trying to rewrite the lines as they were coming out of my mouth - and the actor in my head was just wishing the playwright would make a choice! I’m learning how to be just one thing at a time. Now, as I would with any playwright, my job as the actor is to say the lines as written and make that work. And of course because it’s a solo piece I don’t have an acting partner on stage with me - now the audience is my scene partner. I’m communicating directly with them. And the responses vary from night to night. It’s exciting and yes can be both surprising and challenging!
THE SECRET APARTMENTS OF THE CARNEGIE LIBRARIES

By Skye Robinson Hillis
In the late 19th century, Scottish-American industrialist Andrew Carnegie earned his vast fortune in the booming steel industry. Committed to philanthropy from early on in his career, Carnegie gave his financial support to a large number of projects throughout the United States and the English-speaking world. Carnegie sold his wildly successful steel company in 1901 to J.P. Morgan for $480 million, and spent the rest of his life dispensing his fortune among various charitable causes. He is best known for his support of schools, college, nonprofit organizations, and perhaps most notably of all, public libraries — nearly 3,000 in fact.

The libraries were at first donated to places that were close to his heart — his native country Scotland and his adopted home in Pennsylvania — but he soon began to extend his altruism. He believed help was owed to “the industrious and ambitious; not those who need everything done for them, but those who, being most anxious and able to help themselves, deserve and will be benefited by help from others...” A total of sixty-seven libraries were built in New York between 1899 and 1923, in each of the five boroughs.

These buildings on the whole were large, majestic, and cavernous, and could only be heated by a coal furnace heating system. These heating systems needed to be maintained day and night, and thus required a custodian to be on site at all times. To allow for this, small apartments were included in the design of these libraries on the top floor so that custodians and their families could live comfortably inside the library. While living there, they had full access to the library’s stacks and collections, and when the library was closed, could roam as they pleased. At St. Agnes, where the Washington family lived for many years, they also had access to the roof.

As the years have gone on, the heating systems in many of the libraries have been updated, and the need for an onsite custodian has been eliminated. Most of the apartments located within the libraries have been renovated to make space for other amenities, such as conference rooms and private reading areas. Only thirteen library apartments are left today.

Left: The stairs leading up to Sharon Washington’s childhood apartment at the New York Public Library.
SHARON WASHINGTON
PLAYWRIGHT | PERFORMER
Sharon is thrilled to be back at Hartford Stage with *Feeding the Dragon*. She is celebrating 30 years as a working actress and the beginning of her new journey as playwright. She was last seen at Hartford Stage in *Digging Eleven*. On Broadway, Sharon appeared in *The Scottsboro Boys*, the final collaboration of the legendary team of Kander & Ebb, directed by Susan Stroman, in the role of “The Lady” which she originated Off-Broadway at the Vineyard Theater. Other recent Off-Broadway appearances include *Dot* (Vineyard Theater); *Wild with Happy* (Public Theater), for which she received a Lucille Lortel nomination and an Audelco Award; *While I Yet Live* (Primary Stages); *Luce* (Lincoln Center Theater/LCT3); and *The Overwhelm* (Roundabout). Select regional credits include: *Seven Guitars* (Actors Theatre of Louisville); *Intimate Apparel* (Guthrie Theater); *King Lear* (Denver Center); *The Story* (Long Wharf Theatre). Sharon’s most recent film work is in the Ruth Bader Ginsburg biopic *On The Basis of Sex* (2018) and the Hulu miniseries *The Looming Tower* (2018). Other film and television credits include: *Wiener Dog*, *Gotham*, *Blue Bloods*, *The Blacklist*, *White Collar*, *Taking Chance*, *Royal Pains*, *Damages*, *Mistress America*, *The Bourne Legacy*, *Michael Clayton*, *School of Rock*, *The Long Kiss Goodnight*, *Malcolm X*, *Die Hard With A Vengeance*, the web series *Hustling* (for which she received a 2015 Indie Series Award); *Law & Order, Law & Order: CI*, and *Law & Order: SVU*, where she can occasionally be seen on the bench as Judge Virginia Hayes. You may also recognize her voice from her narration of several documentary series for *Animal Planet*, *Discovery* and *NOVA*. Sharon was selected as Primary Stages’ Tow Foundation Playwright-in-Residence for 2017-18. *Feeding The Dragon* is a co-production and will be seen at the Cherry Lane Theatre in New York City in March/April 2018. MFA: Yale School of Drama. BA: Dartmouth College. www.sharonwashington.com

MARIA MILEAF
DIRECTOR
*Hartford Stage*: Debut. *West End*: Glen Berger’s *Underneath The Lintel* w/Richard Schiff (Duchess Theatre). *New York*: Maria Milisavljevic’s *Abbyss*, Vijay Tendulkar’s *Sakaram Binder*, Eric-Emmanuel Schnitt’s *Monstre Ibrahim*... (The Play Company); Neil LaBute’s *The Mulberry Bush* and *After the Wedding*, Alan Zweibel’s *Playing God* (Throughline @ 59E59); Lee Blessing’s *A Body Of Water*, *Going To St. Ives* (Primary Stages); Alexandra Gersten-Vasiliaros’ *The Argument* (The Vineyard); Kira Obolensky’s *Lobster Alice* (Playwrights Horizons); *A Perfect Couple* (DR2); *Private Jokes, Public Places* (Theater at Center for Architecture); *99 Histories* (Cherry Lane Mentor Project); *Hard Feelings* (Women’s Project & Productions); *Maid* (Lincoln Center Festival); *Ha* (Dance Theatre Workshop). *Regional*: *Feeding The Dragon* (City Theatre, Pittsburgh); *Let There Be Love* (American Conservatory Theatre, San Francisco); *The Rainmaker* (The Old Globe); *F2M, Ninety* (NY Stage & Film); *Third, The Unexpected Man* (Geffen Playhouse); *Blithe Spirit, A Nervous Smile, The Sugar Syndrome* (Williamstown Theatre Festival); *Going To St. Ives* (La Jolla Playhouse); *The Heidi Chronicles* (Berkshire Theatre Festival); *Underneath The Lintel* (George Street Playhouse); *Detroit, Reasons To Be Pretty, The Story, Ruined, Nickel And Dimed, Wit, The Beauty Queen Of Leenane, How I Learned To Drive* (Philadelphia Theatre Company); *Life Under 30* (Actors Theatre of Louisville); *Art* (Royal George/National Tour). *Awards*: *The Story* (Barrymore Award for Outstanding Direction). *Education/Training*: BA Yale College; MFA Directing UCSD.
TONY FERRIERI
SCENIC DESIGN
Hartford Stage: Debut. National Tour: You Say Tomato I Say Shut up! Regional: A Funny Thing Happened on the Way to the Gynecologic Oncology Unit at Memorial Sloan-Kettering Cancer Center of New York City, Feeding the Dragon, Hand to God (City Theatre); Mary Poppins, The Phantom of the Opera (Lincoln Park Performing Arts Center); Uncle Tom’s Cabin (Pittsburgh Playhouse); Pump Boys and Dinettes, The Toxic Avenger (CLO Cabaret); The Piano Lesson, Fences (Pittsburgh Playwrights Theatre); The Master Builder, The Winter’s Tale (Quantum Theatre); One Flew Over the Cuckoo’s Nest, A Streetcar Named Desire (Barebones); Scared of Sarah, A Feminine Ending (Off the Wall); Tell it to the Marines (The International Poetry Forum). Education: University of Pittsburgh. Professional Position: City Theatre Director of Production and Resident Set Designer. Awards: New Works Festival Lifetime Achievement Award, Designer of the Year, Pittsburgh City Paper and Post-Gazette, Frankel Award, Fred Kelly Award for Outstanding Achievement, Harry Schwalb Excellence in the Arts Award.

TONI-LESLIE JAMES
COSTUME DESIGN

ANN WRIGHTSON
LIGHTING DESIGN
Hartford Stage: Blues for an Alabama Sky. Broadway: Souvenir, August: Osage County. Regional: Hir, The Rembrandt, UP, The Last of The Boys (Steppenwolf Theatre); Clybourne Park, Constellations, Georama (St. Louis Rep); The Three Musketeers, Good People, A Midsummer Night’s Dream (Indiana Repertory Theatre); Anna Karenina, Fiddler on the Roof, Oklahoma!, A Streetcar Named Desire (Portland Center Stage); time stands still, Smart Blonde, The Last Match, Feeding the Dragon (City Theatre). Awards: Tony Nomination for August: Osage County; PAMTA for A Fiddler on the Roof (PCS); IRNE for Fences (The Huntington); Outstanding Design for Georama (NYMF). Education: MFA Temple University.

LINDSAY JONES
ORIGINAL MUSIC & SOUND DESIGN
Hartford Stage: Bell, Book & Candle; Antony and Cleopatra; The Scene; Frankie and Johnny in the Claire De Lune. Broadway: Bronx Bombers, A Time to Kill. Off-Broadway: Privacy, Dry Powder (Public Theater); Mankind, Bootycandy (Playwrights Horizons); Rx (Primary Stages); Top Secret (New York Theatre Workshop); many others. International: Royal Shakespeare Company (England), Stratford Shakespeare Festival (Canada). Regional: South Coast Repertory; Arena Stage; Goodman; Old Globe; Steppenwolf; Guthrie; Chicago Shakespeare; many others. Film/Television scoring work: The Brass Teapot for Magnolia Pictures; A Note of Triumph: The Golden Age of Norman Corwin (2006 Academy Award
Winner, Best Documentary Short Subject) for HBO Films. **Awards:** Seven Joseph Jefferson Awards and 24 nominations; two Ovation Awards and three nominations; LA and SD Drama Critics Circle Award; two ASCAP Plus Awards; multiple nominations for Drama Desk, Barrymore, Helen Hayes awards among many others. www.lindsayjones.com

**ROBERT H. DAVIS**
**DIALECT COACH**

**Voice & Dialect Coach:** Hartford Stage (Queens for a Year, An Opening in Time, Abundance, The Adventures of Tom Sawyer, To Kill A Mockingbird); TheaterWorks of Hartford (Relativity with Richard Dreyfuss); Yale Repertory Theatre (The Black Dahlia); Colorado Shakespeare Festival; Tulane Shakespeare Festival; Playhouse on Park.

**Acting:** Hartford Stage: A Midsummer Night’s Dream; 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, Swine Palace Productions, Monomoy Theatre.

**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.

**LLOYD DAVIS, JR.**
**PRODUCTION STAGE MANAGER**

**Hartford Stage:** Breath & Imagination (directed by Darko Tresnjak), The Trip to Bountiful, Much Ado About Nothing, Abundance. Other favorite credits include: **Broadway:** Fela!, Joseph Papp’s Shakespeare on Broadway, directed by Estelle Parsons, Jelly’s Last Jam and A Streetcar Named Desire. **Off-Broadway & Regional:** Resident Stage Manager and Director of Theatre Education for The American Place Theatre for three years, the 40th anniversary production of Who’s Afraid of Virginia Woolf, Collected Stories and Mrs. Klein (all with Uta Hagen), The Waverly Gallery with Eileen Heckart, Edward Albee’s Occupant with Mercedes Ruehl, Sam Shepard’s States of Shock with John Malkovich, The War In Heaven with Joe Chaikin, written and directed by Sam Shepard, Tiny Alice with Richard Thomas, Sweeney Todd with Christine Baranski and Brian Stokes Mitchell, King Lear with Stacy Keach, Ghosts with Jane Alexander, A Cloud in Trousers with Vanessa Redgrave. **Tours:** Tommy, The Wiz with Stephanie Mills, Dance Theatre of Harlem and the international tours of Undisputed Truth with Mike Tyson and Fela! Lloyd was recognized by the NYC Board of Education and Pace University’s Promise of Learning for Excellence in Arts Education for his work with the NYC Public School Repertory Company.

**ROBYN M. ZALEWSKI**
**ASSISTANT STAGE MANAGER**

**Hartford Stage:** A Midsummer Night’s Dream, 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!
PRIMARY STAGES
Primary Stages is an Off-Broadway not-for-profit theater company dedicated to inspiring, supporting, and sharing the art of playwriting. We operate on the strongly held belief that the future of American theater relies on nurturing playwrights and giving them the artistic support needed to create new work. Since our founding in 1984, we have produced more than 130 new plays. Our productions and artists have received critical acclaim, including numerous Tony, Obie, Lortel, Off-Broadway Alliance, AUDELCO, Outer Critics’ Circle, Drama League, and Drama Desk awards and nominations. Primary Stages supports playwrights and develops new works through commissions, workshops, readings, and our education, access, and training programs: The Dorothy Strelsin New American Writers Group, the Marvin and Anne Einhorn School of Performing Arts (ESPA), the Fordham/Primary Stages MFA in Playwriting, Teenwrights, the Free Student Matinee Program, the Internship Program, TixTeen, PS35, and the Off-Broadway Oral History Project. Through these programs, Primary Stages advocates for our artists, helping them make important—and often transformative—connections within the theater community. More info at primarystages.org.
DARKO TRESNJAK
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 Midsummer, 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 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.

MICHAEL STOTTS
MANAGING DIRECTOR
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 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. 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.
ELIZABETH WILLIAMSON
ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson is Hartford Stage’s Associate Artistic Director and also leads the company’s work in new play development. For Hartford Stage, she has directed Seder and Cloud 9, translated La Dispute, and dramaturged Heartbreak House, Anastasia, Romeo and Juliet, The Body of an American, An Opening in Time, Hamlet, Reverberation, Macbeth, Man in a Case, A Gentleman’s Guide to Love and Murder, and others. Before joining Hartford Stage, Williamson served as Associate Artistic Director and Literary Manager for Pioneer Theatre Company, where she premiered Bess Wohl’s Touch(ed) and In, and Wendy MacLeod’s Find and Sign. She has worked around the country 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, Lincoln Center Theatre Directors Lab, Lorin Maazel’s Castleton Festival, the Magic Theatre, Steppenwolf Theatre, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. 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. Awards: NEA Fellowship in Literary Translation.
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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 21,000 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 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 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.
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* • Hartt School student Madison Vice in *A Midsummer Night’s Dream*. 
Short Takes: News from Hartford Stage

A Look at Our Lobby
What one book impacted your life in an unforgettable way? Visit our upper lobby exhibit to find out what titles inspired Feeding the Dragon playwright and performer Sharon Washington, Hartford Stage Artistic Director Darko Tresnjak, and Hartford community leaders.

Hartford Stage and the Hartford Public Library Announce Community Partnership
Leaders from Hartford Stage and the Hartford Public Library publicly announced a community partnership aimed at deepening engagement and increasing access to live theatre for residents of Hartford’s diverse neighborhoods. Programs include a library kiosk branch at Hartford Stage, book displays related to our productions at each library branch location, a library pass program allowing Hartford Public Library card holders to check out and reserve complimentary theatre tickets, and a Neighborhood Ambassador Program enabling residents nominated by their library branches to represent their communities at Hartford Stage to discuss how themes of upcoming productions intersect with current civic or social issues.

HPL @ Hartford Stage
Hartford Public Library and Hartford Stage invite you to dig deeper into the world of the plays onstage. Check out a book today from the HPL @ Hartford Stage library kiosk! Anyone in Connecticut can borrow titles that speak directly to the themes of the art onstage. Learn more at Guest Services.

Tiny Tim’s Annual Holiday Food Drive
We’re grateful for all the generous patrons and staff that supported our annual holiday food drive for Hands On Hartford. Pasta, peanut butter and jelly, boxed cereal, and canned fruits and vegetables were just a few of the many food items donated during the run of A Christmas Carol. Hands On Hartford received 1,217 pounds in nonperishable food and monetary donations to help Hartford residents in need during the holiday season.
A total of 319 children, adults and their families attended our fourth annual Sensory Friendly performance on December 2, making it our largest audience yet! Erin Keller, our Props Master, shared Christmas Carol “snow” with guests. Brit Watts and Blair Gulleldge from our Costume Shop shared a variety of Christmas Carol costume accessories. The most popular accessories were sparkly ones, like ghost chains and a Victorian fan, as well as hats that guests could try on. Twenty-one organizations from across the Greater Hartford community attended our annual community benefit performance of A Christmas Carol. Approximately 426 children and adults enjoyed the performance and received boxed LEGO sets—which were generously donated by The LEGO Foundation. Guests also enjoyed hot cocoa and a meet-and-greet with the cast!

Edward Gorey: Theatre and Dance Enthusiast!

Join us at the Wadsworth Atheneum, on Wednesday, February 21, at 6 pm for an engaging discussion about artist Edward Gorey. Hartford Stage Artistic Director Darko Tresnjak, dance critic Robert Greskovic, and “Gorey’s Worlds” curator Erin Monroe take the stage for a conversation about Edward Gorey’s passion for the arts. Free admission – seating is limited. This event is being held in conjunction with the special Wadsworth exhibition “Gorey’s Worlds,” opening February 10.

Hartford Stage Gala Preview

Somewhere just inside the gatehouse, a string quartet plays. Exquisitely dressed guests sip champagne and play croquet, escaping the bustle of Manhattan in the seaside playground of empire builders and the Bohemian elite. Inside, candelabras flicker as servants put the final touches on an elaborate state dinner...Welcome to The Gilded Age: New York to Newport! Inspired by Edith Wharton’s The Age of Innocence, Hartford Stage’s annual fundraising gala will take place on Saturday, April 21, 2018, at the theatre’s Scene & Paint Shop. For tickets and information, please visit www.hartfordstage.org/gala.

Coming Next... Agatha Christie’s Murder on the Orient Express

The exotic Orient Express is about to go off the rails! With a locomotive full of suspects and an alibi for each one, it’s the perfect mystery for detective Hercule Poirot, n’est-ce pas? Wax your mustache and hold on to your passport—adapted from Agatha Christie’s masterpiece, two-time Tony-nominated playwright Ken Ludwig and multi-award-winning director Emily Mann will take you on a suspenseful, thrilling ride aboard the legendary Orient Express! In performance February 15 – March 18.
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