Agatha Christie

MURDER ON THE ORIENT EXPRESS

ADAPTED FOR THE STAGE BY

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I was nine years old when I read *Ubistvo U Orijent Ekspresu* in Serbo-Croatian. I remember the black-and-white photograph of a smashed pocket watch on the cover. A few years later, when we moved to Washington DC, I would save my weekly allowance, skip the afternoon science classes, go to the local mystery bookstore, and buy another Agatha Christie novel. Then I would sneak off to the National Museum of Art, plant myself in the East Garden Court, and read my latest Christie from cover to cover.

A few weeks ago, when I attended the read-through of Ken Ludwig’s masterful adaptation of *Murder On The Orient Express*, I felt the same glee that I experienced when I first encountered Agatha Christie’s novels four decades ago.

I am thrilled that Ken’s chief partner in crime is Emily Mann, who has led the McCarter Theatre Center, where this production originated, for the past twenty-five seasons. Emily knows a thing or two about great adaptations. Chances are that you saw her adaptation of *Having Our Say* on our stage two years ago. We couldn’t be happier to have her here again.

We’re delighted to be partnering with our colleagues at McCarter Theatre Center for this co-production of *Murder on the Orient Express*. Director Emily Mann has put together an all-star design team for this production. Between them, they share nine Tony Awards (six of them for the legendary costume designer William Ivey Long). They are joined by a splendid cast of sleuths, victims and suspects.

We are grateful for the support of our Lead Sponsor The Cheryl Chase & Stuart Bear Family Foundation; Producing Sponsor Bank of America; and Producers Jill Adams & Bill Knight, Rick Costello & Beth Bombara, and Karen Pritzker, in helping us bring this remarkable company to Hartford Stage.

Bon Voyage!

Darko Tresnjak,
Artistic Director

Michael Stotts,
Managing Director
Thank you for helping to bring Murder on the Orient Express to our community

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HARTFORD STAGE

PRESENTS

THE McCARTER THEATRE CENTER PRODUCTION OF

Agatha Christie®

MURDER ON THE ORIENT EXPRESS

Adapted for the Stage by KEN LUDWIG

Directed by EMILY MANN

LEAD SPONSOR

The Cheryl Chase & Stuart Bear Family Foundation

PRODUCING SPONSOR

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PRODUCERS

Jill Adams & Bill Knight
Rick Costello & Beth Bombara
Karen Pritzker

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Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

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

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

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

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

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

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

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Agatha Christie
MURDER ON THE ORIENT EXPRESS
ADAPTED FOR THE STAGE BY KEN LUDWIG
THE CAST (IN ORDER OF APPEARANCE)

Daisy Armstrong ................................................................. Jordyn Elizabeth Schmidt
Colonel Arbuthnot/Ratchett .................................................. Ian Bedford *
Hercule Poirot ...................................................................... David Pittu *
Michel/Head Waiter ............................................................. Maboud Ebrahimzadeh *
Mary Debenham ................................................................. Susannah Hoffman *
Helen Hubbard .................................................................... Julie Halston *
Monsieur Bouc ....................................................................... Evan Zes *
Army Officer/Porter ............................................................. Charles Paul Mihaliak
Princess Dragomiroff ............................................................. Veanne Cox *
Greta Ohlsson ....................................................................... Samantha Steinmetz *
Hector MacQueen ................................................................ Juha Sorola *
Countess Andrenyi ............................................................... Leigh Ann Larkin *

THERE WILL BE ONE INTERMISSION.

Assistant Director ................................................................ Skye Robinson Hillis
Fight Consultant ................................................................. Greg Webster
Assistant Set Designer .......................................................... Jared Rutherford
Assistant Costume Designer ................................................ Mariah Hale
Assistant Lighting Designer ................................................ Mitch Fenton
Assistant Sound Designer ..................................................... Dylan Carrow
Production Assistant ........................................................ Rachel Kaplow
Script Supervisor ............................................................... 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.

Understudies never substitute for listed actors unless a specific announcement is made at the time of the performance.

For Daisy Armstrong: Meghan Pratt

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RESTAURANT PARTNER
1926 was a difficult year for Agatha Christie, starting with the death of her beloved mother. Overtaken by what she called a “terrible sense of loneliness,” Christie then had to deal with another shock. Archie, her husband of twelve years, admitted that he had fallen in love with another woman and asked for a divorce.

Reeling from the loss of her mother and the betrayal of her husband, Christie left Rosalind, her seven-year-old daughter, with her maids and disappeared. At thirty-six years old, Christie was on her way to becoming the best-selling novelist in history, and 15,000 of her adoring fans made up a volunteer search party to look for their favorite writer.

The official search ended after ten days when Christie was discovered at the Harrogate Spa Hotel, but her disappearance remains a real-life mystery, as she refused to ever publically comment upon it.

Eager to put this dark chapter of her life behind her, Christie busied herself—taking Rosalind on holiday, finding her a suitable boarding school, and continuing to write. By 1928, Rosalind had begun school, the divorce was finalized, and Christie was ready for adventure.

Christie made plans to travel to the West Indies and Jamaica, but, two days before her intended departure, she impulsively threw out her reservations and booked passage to Baghdad via the luxurious Orient Express.

In *Agatha Christie: An Autobiography* she writes, “All my life I had wanted to go on the Orient Express. When I had travelled to France or Spain or Italy, the Orient Express had often been standing at Calais, and I had longed to climb up into it.”

Along the first leg of her trip from Calais, France to Istanbul, Turkey,
Christie encountered a host of characters including an American missionary, a Dutch engineer, and a couple of Turkish ladies. In her novel *Murder on the Orient Express*, published in 1934, Christie writes—in Poirot’s philosophic voice—the train “lends itself to romance, my friend. All around us are people, of all classes, of all nationalities, of all ages. For three days these people, these strangers to one another, are brought together. They sleep and eat under one roof, they cannot get away from each other. At the end of three days they part, they go their several ways, never, perhaps, to see each other again.” Inspired by the peculiar intimacy of train travel, Christie recognized trains as a perfect, confined setting for a murder, and used them as such frequently throughout her writing career.

Not only did her trip solidify Christie’s love for trains, but it also marked the beginning of her life-long love affair with the Middle East. It was the authenticity of Christie’s settings (considered exotic in her time) that set her apart as a novelist. In Istanbul in 1928 Christie first visited the Tokatlian, a luxurious European-style hotel, and the beautiful Haidir Pasha (Haydarpaşa) station where she re-boarded the train en route to Damascus. These two sites would later find their way into *Murder on the Orient Express*.

After completing the last leg of her journey—a bumpy 48-hour bus ride across the desert—Christie arrived in Baghdad. She made a number of friends during her stay, including the Wooleys whom she returned to Iraq to visit the following year. It was on that trip, her second to the region, that she met Max Mallowan, the archeologist who became the love of her life. The two were happily married until Christie’s death in 1976.

Christie took the Orient Express on a number of occasions in the following years, including one journey during which the train was halted for 24 hours because of heavy rains and floods. That experience, along with a 1929 report of the train stuck in a snow bank for six days, inspired the circumstances of *Murder on the Orient Express*, which remains one of her most popular and most frequently adapted stories to this day.
IAN BEDFORD
COLONEL ARBUTHNOT/RATCHETT

Hartford Stage: Debut. Off-Broadway: Flags (59E59). Regional: Eddie in A View from the Bridge (Goodman Theatre, dir. Ivo Van Hove); The School of Night (Mark Taper Forum); Petrucho in The Taming of the Shrew (Chicago Shakespeare Theatre); Macbeth in Macbeth, God of Carnage (Alabama Shakespeare Festival); Macbeth in Macbeth, Oberon in A Midsummer Night’s Dream, The Comedy of Errors, King Henry in Henry V, King Henry in Henry VIII, King John, Othello, Henry IV Part 1, As You Like It (Pennsylvania Shakespeare Festival); Richard III, As You Like It (Shakespeare Santa Cruz); Richard in Richard III (Lake Tahoe Shakespeare Festival); Macbeth in Macbeth (Orlando Shakespeare); Our Town (La Jolla Playhouse); Of Mice and Men (People’s Light and Theatre); Superior Donuts (Arden Theatre). Film: Associate Producer, The Promise, with Christian Bale and Oscar Isaac. Television: Shameless, Chicago PD (recurring), The Path, How to Get Away with Murder, Nurse Jackie, Unforgettable, Blue Bloods, Law & Order: SVU (recurring). Education: MFA, UC San Diego. BA, Yale University

VEANNE COX
PRINCESS DRAGOMIROFF

Hartford Stage: Debut. Broadway: An American in Paris, A Free Man of Color, La Cage Aux Folles, Caroline or Change, The Dinner Party, Company, Smile. Off-Broadway: The Old Friends, Paradise Park (Signature); The Most Deserving (Women’s Project); Spain, The Wooden Breeks, Last Easter (MCC); Damn Yankees (Encores); Blind (Rattlestick); Freedomland (Playwrights Horizons); House and Garden, Labor Day (MTC); A Question of Mercy (NYTW); The Altruists, The Waiting Room, The Batting Cage, Flora the Red Menace (Vineyard); The Vagina Monologues; Love, Loss and What I Wore; A Mother a Daughter and a Gun. Regional: Twelfth Night, The Way of the World, The Beaux Stratagem, The Merry Wives of Windsor, School For Lies (Shakespeare Theatre Co.); Present Laughter (Red Bank); Betty’s Summer Vacation, The Boyfriend (Bay Street); Prisoner of Second Avenue (Berkshire Theatre Festival); Private Lives (Guthrie); The Imaginary Invalid (Yale Rep); The Importance of Being Earnest (La Jolla). Film: Erin Brockovich, You’ve Got Mail, Big Eden, Beethoven’s 4th, Marci X, Henry Fool. Television: Odd Mom Out, Smash, Pan Am, Louie, Two Broke Girls, Royal Pains, Joan of Arcadia, Law and Orders, Seinfeld, Cinderella. Awards: Special Drama Desk Award, Obie Award for Sustained Excellence, Tony, Drama Desk, Helen Hayes, Lucille Lortel and Ovation Award nominations.

MABOUD EBRABIMZADEH
MICHEL/HEAD WAITER

Hartford Stage: Debut. Regional: The Price (Arena Stage); Murder on the Orient Express, Disgraced (McCarter Theatre Center); Disgraced (Milwaukee Rep); The Liar (Gulfshore Playhouse); The Container (CenterStage); Mockingbird (Kennedy Center); The Book of Will, Bengal Tiger at the Baghdad Zoo (Round House Theatre); The Invisible Hand (Theatre Exile, Barrymore Award for Outstanding Leading Actor); Timon of Athens, Julius Caesar (Folger Theatre); The Pillowman, The Last Days of Judas Iscariot, Bobrauschenbergamerica, Scorched (Forum Theatre); Water by the Spoonful, Edgar and Annabel (Studio Theatre); The Tale of the Allergist’s Wife, Boged (Theater J); A Few Good Men (Keegan Theatre); A Man, His Wife, and His Hat (Hub Theatre); Side Man (1st Stage). Film/Television: Jessica Jones, Imperium, Sally Pacholok. www.maboudębrahimzadeh.com
JULIE HALSTON
HELEN HUBBARD

**Hartford Stage:** Debut. **Broadway:** You Can’t Take it with You, On the Town, Anything Goes, Gypsy, Hairspray. **Off-Broadway:** The Babylon Line (Lincoln Center Theater); The Divine Sister, The Tribute Artist, Founding Member of Charles Busch’s Theatre Company. **Regional:** The Confederacy of Dunces (Huntington Theatre); Murder on the Orient Express (McCarter Theatre Center); The Guardsman (The Kennedy Center); The Lady in Question (Bay Street Theatre). **Film:** Sex and the City, Take Five, Addams Family Values. **Television:** The Class, Sex and the City, Crisis in Six Scenes, Law & Order SVU, The Electric Company. **Education:** Hofstra University B.A. Performance. **Books:** Monologues for Show-Offs (co-authored with Donna Daley). **Awards:** The Richard Seff Award, Lifetime Achievement Award from Off-Broadway Alliance, Four Drama Desk Nominations.

SUSANNAH HOFFMAN
MARY DEBENHAM

**Hartford Stage:** Debut. **Regional:** credits include Baby Doll in Baby Doll (McCarter Theatre Center); Cherie in Bus Stop (Baltimore CenterStage); Elizabeth in Heartless, Abigail in A Discourse on the Wonders of the Invisible World (Contemporary American Theater Festival); Sexual Perversity in Chicago (ART); The Donkey Show (ART); Connie in The Effect (Gloucester Stage Company); Ophelia in Hamletmachine (ART Institute); The Little Tragedies (Moscow Art Theater); Nina in The Seagull (Opera House Arts). **New York:** credits include The Actress in insignificance, Ophelia in Hamlet, Juliet/Mercutio/Prince/Balthasar in Empirical Rogue’s four-actor Romeo & Juliet, Morgan in Owned, Celine in ... But the Next Morning, and Claire in L’Amour Fou. **Television/Film:** House of Cards, Spiderman 2, Invisible. **Education/Training:** MFA in acting from the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University.

LEIGH ANN LARKIN
COUNTESS ANDRENYI

**Hartford Stage:** Debut. **Broadway:** A Little Night Music (Petra), Gypsy (Dainty June). **National Tours:** Cabaret (Sally Bowles), Disney’s On the Record. **Regional:** Harmony (Mary) at The Alliance Theatre, The Ahmanson Theater, The Kennedy Center’s Ragtime (Evelyn Nesbit), New York City Center’s Gypsy (Dainty June), Williamstown Theatre Festival, Pittsburgh CLO, Pittsburgh Musical Theater, York Theatre. **Cast Recordings:** A Little Night Music, Gypsy, Disney’s On the Record. **Film/Television:** NCIS: New Orleans, The Good Wife, Elementary, Lipstick Jungle, Flight of the Conchords, Remember to Breathe. **Personal:** Many thanks to everyone at Stewart Talent and Untitled Entertainment. For my family. Philippians 4:13.
CHARLES PAUL MIHALIAK
ARMY OFFICER/PORTER


DAVID PITTU
HERCULE POIROT

Hartford Stage: Debut. Broadway: Tony-nominated performances in Is He Dead? and LoveMusik; The Coast Of Utopia (Tony, Best Play); Never Gonna Dance. Recent theater: The Front Page (Broadway); Big River (City Center/Encores!); Of Thee I Sing (MasterVoices, Carnegie Hall); The Mystery of Love & Sex (Mark Taper Forum); The Heir Apparent (CSC). Film & Television: include Submission, Cafe Society, Irrational Man, True Story, King Kong, Men in Black III, Elementary, Chicago PD, Search Party, House of Cards, The Blacklist, Mercy Street, The Following, The Knick, Person of Interest, The Good Wife, Damages, Law & Order, L&O: SVU, L&O: CI. Other theater highlights: What’s That Smell: The Music of Jacob Sterling (OCC nominations: Best New Off-Broadway Musical and Best Actor in a Musical), which he created & starred in. City Center/Encores: It’s a Bird It’s a Plane It’s Superman, Bells Are Ringing, Of Thee I Sing, Equivocation (MTC, Lortel and OCC nominations), Twelfth Night (Delacorte, St Clare Bayfield Award), Stuff Happens (Public), Celebration & The Room (Atlantic, Lortel and DD nominations), Company (Kennedy Center Sondheim Celebration), the national tour of Parade, directed by Hal Prince (National Broadway Award, Best Actor in a Musical). David is a prolific audiobook narrator. He received the Best Male Solo Performance “Audie” award for Donna Tartt’s The Goldfinch. He received the Daryl Roth Creative Spirit Award in 2010.

MEGHAN PRATT
DAISY ARMSTRONG UNDERSTUDY

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas. Regional: Lucy in The Lion The Witch and The Wardrobe (Carriage House Theater); Lullaby League Munchkin in The Wizard of Oz (Almira F. Stephon Memorial Playhouse). Education/Training: Newington Children’s Theatre Company—9 productions; CAST Children’s Theater—4 productions; Marion Dondi Burke School of Dance—Ballet, Jazz, Tap; Meghan is a 9 year old 4th Grader at Nayaug Elementary School who enjoys reading, writing stories, playing with her dolls and rollerblading.
JORDYN ELIZABETH SCHMIDT
DAISY ARMSTRONG

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas.
Theatre: Lead in First Grade production of The Lion and the Rabbit.
Education: First Grade, Glastonbury Public Schools. Other: Cherub Choir at church – 2 years.

JUHA SOROLA
HECTOR MACQUEEN

Hartford Stage: Debut. Theatre includes: Murder On The Orient Express (McCarter Theatre Center); Juha’s self-penned solo show About Heroes, which won Best Festival Debut 2016 at the United Solo Festival in NYC; Absent; The Decay of Lying; In the Beginning Was the End; Pariah; Electra; The Maids; True West; Doctor Faustus; The Matchmaker; Two Gentlemen of Verona; Twelfth Night; As You Like It. Films include: The Book of Gabrielle; Amendment (short); Schwarzwald (short); Palestine Lost; An Enemy To Die For; Lapland; An Act of Valour (short). Audio includes: Heinz the Mountain Train in children’s TV series Little Airplane; Enchanted files: Trolled! (audiobook). Other: Juha was born in Finland, and trained at the Method Studio in London, UK.

SAMANTHA STEINMETZ
GRETA OHLSSON

Hartford Stage: Debut. Off-Broadway: Sense and Sensibility, The Seagull, Hamlet, Saint Joan (Bedlam); The Remarkable Rooming House (La MaMa); 27 Wagons Full of Cotton (Abingdon Theatre). Television: Law & Order: SVU, Blue Bloods, Quantico, Shades of Blue.

EVAN ZES
MONSIEUR BOUC

Hartford Stage: Debut. Off-Broadway: Incident at Vichy (The Signature Theatre); Rent Control (writer and performer / Soho Playhouse); Freedom of the City, Man and Superman, White Woman Street, Around the World in 80 Days (Irish Repertory Theatre); American Dreams (The Acting Company). International: Julie Taymor’s The King Stagg (Barbican, London); Rent Control (Teatro Jaco, Cost Rica); Dream Play (Moscow Art Theatre). Regional: McCarter Theatre Center, The Alley, The Goodman, The Old Globe, NY Stage and Film, Cleveland Playhouse, Westport Country Playhouse, La Jolla Playhouse, Arena Stage, Cincinnati Playhouse in the Park, Shakespeare Theatre Company, Pittsburgh Public Theater, St. Louis Repertory Theater, Baltimore Centerstage and Berkeley Rep. Film and Television: credits include The Path, The Street, Last Night at Angelo’s and All My Children. Education: MFA from A.R.T/ Moscow Art Theatre at Harvard University. Follow Evan’s award-winning one-man show at evanzesrentcontrol.com
KEN LUDWIG
ADAPTOR
Ken Ludwig is a two-time Olivier Award-winning playwright whose work is performed throughout the world in more than thirty countries in over twenty languages. He has written twenty-five plays and musicals, with six Broadway productions and seven in London’s West End. His first Broadway play, Lend Me A Tenor, won two Tony Awards and was called “one of the classic comedies of the 20th century” by The Washington Post. He has received commissions from the Royal Shakespeare Company, The Old Globe and the Bristol Old Vic, and he is a Sallie B. Goodman Fellow of the McCarter Theatre in Princeton. His awards include the Charles MacArthur Award, the Helen Hayes Award, the 2017 Samuel French Award for Sustained Excellence in the American Theatre, the SETC Distinguished Career Award, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theater. His book How To Teach Your Children Shakespeare, published by Penguin/Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and his essays are published by the Yale Review. His plays and musicals include Crazy For You (5 years on Broadway, Tony and Olivier Awards for Best Musical), Moon Over Buffalo (Broadway and West End, starring Carol Burnett, Lynn Redgrave and Joan Collins), The Adventures of Tom Sawyer (Broadway starring Kristen Bell), Treasure Island (West End), Twentieth Century (Broadway starring Alec Baldwin), Leading Ladies, The Game’s Afoot, A Fox on the Fairway, The Beaux’ Stratagem, Baskerville, and A Comedy of Tenors. In 2017, his adaptation of Agatha Christie’s Murder on the Orient Express, written at the request of the Agatha Christie Estate, premiered at the McCarter Theatre, and his newest play, Sherwood opened last summer at The Old Globe. He holds degrees from Harvard and Cambridge Universities. His plays and musicals are produced somewhere in the United States and abroad every night of the year. See www.kenludwig.com

EMILY MANN
DIRECTOR
Emily Mann is in her 28th season as Artistic Director and Resident Playwright at the Tony Award-winning McCarter Theatre Center in Princeton, New Jersey. Her nearly 50 McCarter directing credits include productions by Shakespeare, Chekhov, Ibsen, and Williams and the recent world premieres of Agatha Christie’s Murder on the Orient Express; Baby Doll; Five Mile Lake; The Convert; The How and the Why; Miss Witherspoon; and Me, Myself & I. This spring Mann will direct the McCarter-commissioned world premiere of Chris Durang’s Turning Off the Morning News. Broadway: A Streetcar Named Desire, Anna in the Tropics, Execution of Justice, Having Our Say. Her plays: Having Our Say, adapted from the book by Sarah L. Delany and A. Elizabeth Delany with Amy Hill Hearth; Execution of Justice; Still Life; Annulla, An Autobiography; Greensboro (A Requiem); Meschugah; Mrs. Packard, and Hoodwinked (a Primer on Radical Islamism). She is currently writing a play with Gloria Steinem and the stage adaptation of The Pianist. Adaptations: Baby Doll, Scenes from a Marriage, Uncle Vanya, The Cherry Orchard, A Seagull in the Hamptons, The House of Bernarda Alba, Antigone. Awards: Peabody, Hull Warrinner, NAACP, Obie’s, Guggenheim; Tony, Drama Desk, Outer Critics Circle nominations, a Princeton University Honorary Doctorate of Arts, a Helen Merrill Distinguished Playwrights’ Award, and the Margo Jones Award given to a “citizen-of-the-theatre who has demonstrated a lifetime commitment to the encouragement of the living theatre everywhere.”
BEOWULF BORITT
SCENIC DESIGN
Hartford Stage: Debut. Broadway: Act One (Tony Award), The Scottsboro Boys (Tony Nomination), Therese Raquin (Tony Nomination), Come From Away, Meteor Shower, A Bronx Tale, Prince Of Broadway, Sunday in the Park... (2017), Hand To God, On The Town, Sondheim On Sondheim, ...Spelling Bee, LoveMusik, Rock Of Ages, Chaplin, Bronx Bombers, Grace, The Two And Only. Off-Broadway: 100 shows including The Last Five Years, Sleepwalk With Me, and Miss Julie. He has designed for The NYC Ballet and the Ringling Brothers and Barnum & Bailey Circus and around the world in England, Russia, China, Australia, and Japan. Awards: 2007 OBIE Award for sustained excellence.

WILLIAM IVEY LONG
COSTUME DESIGN
Hartford Stage: Debut. Broadway: Highlights from his career of over 70 shows include Chicago, now in its 21st year; A Bronx Tale: The Musical; On the Twentieth Century; Cabaret (2014 and 1998); Rodgers & Hammerstein’s Cinderella; Grey Gardens; The Producers; The Boy from Oz; Hairspray; Crazy for You; Guys and Dolls; Nine. Television: Recent work includes A Christmas Story, Live!; Grease, Live!; and the re-imagination of The Rocky Horror Picture Show, all for the FOX network. Awards: William has been nominated for 15 Tony Awards, winning 6 times. He was inducted into the Theatre Hall of Fame in 2005, and recently completed a 4 year term as Chairman of The American Theatre Wing. www.williamiveylong.com

KEN BILLINGTON
LIGHTING DESIGN

DARRON L WEST
SOUND DESIGN
Hartford Stage: The Body of An American. Professional: Darron is a TONY and OBIE award-winning sound designer whose work for dance and theater has been heard in over 600 productions all over the United States and Internationally in 14 countries. His accolades include the Drama Desk, Audelco and Princess Grace Foundation Statue Award’s as well as the Connecticut Critics Circle Award.

PAUL HUNTLEY
WIG DESIGN
London-born Paul Huntley has worked on hundreds of Broadway shows since his 1972 arrival in New York, most memorably the original productions of Amadeus, Cats, Evita, Les Misérables, Sweeney Todd, The Producers and Hairspray. A recipient of the Drama Desk and Tony awards, he has also worked with the some of the most legendary leading ladies of the cinema, ranging from Bette Davis, Marlene Dietrich and Vivien Leigh to Jane Fonda, Glenn Close, Jessica Lange and Scarlett Johansson. Current Broadway shows include A Bronx Tale.
**GREG WEBSTER**  
**FIGHT CONSULTANT**

**Hartford Stage:** Seder, Heartbreak House, Cloud 9, The Comedy of Errors, The Piano Lesson, Queens for a Year. **Theatre:** Greg Webster has worked as an actor, teacher and movement/fight choreographer from Broadway to the West End. He has worked extensively in regional theaters throughout the United States as well as internationally. Greg is the founding Artistic Director of the Split Knuckle Theatre Company dedicated to the creation of new work and plays. **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 London International School for Performing Arts; M.F.A. in acting from the University of Missouri-Kansas City; B.A. in theater from Columbia College of Chicago. 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.

**THOM JONES**  
**DIALECT COACH**

**Professional:** Head of Voice/Speech Brown University/Trinity Repertory MFA Program. He has coached Voice, Dialects, and Text extensively in Theatre, Film, and Television. **Theatre Coaching:** The Trinity Repertory Company, The Public Theater, Shakespeare In the Park, Noel Coward Theatre (London’s West End), Yale Repertory Company, Dallas Theater Center, McCarter Theatre Center, Hartford Stage, The Cleveland Playhouse, The Huntington Theatre, Actor’s Theatre of Louisville, Syracuse Stage, Cincinnati Playhouse, Long Wharf Theatre, Alabama Shakespeare Festival, Hangar Theatre. **Film/Television, Voice and Dialect Coaching:** Actors include Nicole Kidman, Ben Mendelsohn, Sissy Spacek, Alan Rickman, Vanessa Redgrave, Robin Williams, Emma Watson, Miles Teller, Aaron Eckhart, Katey Segal, Ciaran Hinds, David Oyelowo, Amy Adams, Lily Rabe, Mel Gibson, Olivia Cooke, Tye Sheridan, Simon Peg, Mark Rylance, Sienna Miller, Brendan Gleeson, Melissa Leo, Emily Van Camp, Blythe Danner, Logan Lerman, Linda Emond, Ryan Reynolds, among others; Directors/Producers include Steven Spielberg, Martin Scorcese, Lee Daniels, Ridley Scott and Ben Younger, among others.

**TELSEY + COMPANY**  
**CASTING**

SAMANTHA FLINT
PRODUCTION STAGE MANAGER

Hartford Stage: Somewhere (Assistant Stage Manager). Broadway: Venus in Fur (Manhattan Theatre Club). Off-Broadway: 20th Century Blues; HIM (Primary Stages); Measure for Measure, JUMP, In the Wake, The Winter’s Tale, The Brother/Sister Plays (The Public Theater). Regional: Many productions at McCarter Theatre Center, including Murder on the Orient Express, Noura, Disgraced, Ken Ludwig’s Baskerville, The Winter’s Tale, Herringbone, Mrs. Warren’s Profession, Twelfth Night, The Brother/Sister Plays. A Christmas Carol, School of Rock [Youth Prod.], Wizard of Oz (NewArts); The 25th Annual Putnam County Spelling Bee, Barefoot in the Park (Bucks County Playhouse); And A Nightingale Sang (Westport Country Playhouse); Bernstein’s Mass (Philadelphia Symphony Orchestra); Camelot (Two River Theater); June Moon, The Visit (Williamstown); The Playboy of the Western World (Shakespeare Theatre of New Jersey); Avenue Q, Next to Normal (Adirondack Theatre Festival). Education: The Theatre School at DePaul University.

CAROLYN REICH
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Off-Broadway: Esai’s Table, The Surgeon and Her Daughters (Cherry Lane Theatre); The Providence of Neighboring Bodies, Latter Days (Ars Nova); Would You Still Love Me If… (New World Stages). New York: The Old Settler, Autumn (The Billie Holiday Theater). National Tour: The Bodyguard (Troika Entertainment), The Bridges of Madison County (NETworks). Regional: Evita, West Side Story, Les Misérables, The Three Musketeers, As You Like It, Blithe Spirit, The Taming of the Shrew, The Foreigner (Pennsylvania Shakespeare Festival); Beowulf: A Thousand Years of Baggage, A Christmas Carol, The Grapes of Wrath, Intimate Apparel, A Flea in Her Ear, A Lie of the Mind (Trinity Repertory Company); Into the Woods, A Delicate Balance, Vanya and Sonia and Masha and Spike, The Winter’s Tale, A Christmas Carol (McCarter Theatre Center).

McCARTER THEATRE CENTER

Led by Artistic Director and Resident Playwright Emily Mann, McCarter is one of America’s leading regional theaters and is one of the few organizations in the US producing professional theater while simultaneously presenting major performing artists. World premiere stage highlights: Vanya and Sonia and Masha and Spike (2013 Tony Award) The Brother/Sister Plays, Having Our Say and The Understudy. Broadway: Translations, Anna in the Tropics (Pulitzer Prize) and Electra. Presented engagements include such artists as Lang Lang, Dance Theatre of Harlem, Wynton Marsalis and David Sedaris. Community efforts include in-school residencies, adult education classes and student matinees. McCarter is supported by Princeton University, the NJ State Council on the Arts, numerous corporations, foundations and individuals. mccarter.org
ADULT STUDIO CLASSES

AUDITION WORKSHOP
Mondays, March 19–April 8, 2018 • 7:00–9:00 PM • Instructor: Aurella Glunis
Actors, are you preparing your auditions for next season? This four-week workshop will give you a laboratory to work your pieces, learn valuable do’s and don’ts, and gather new material. We’ll explore finding your type, audition etiquette and keys to confidence. Prior experience preferred. Please come with one or two memorized monologues. $175

INTRO TO IMPROV
Mondays, April 16–May 21, 2018 • 7:00–9:00 PM • Instructor: Casey Grambo
This introduction to the basics of improvisation is led by Casey Grambo of Sea Tea Improv. Enjoy exciting, fast-paced games designed to develop quick, creative and spontaneous thinking. Improvisation is a great tool for actors, sales people, teachers, public speakers—anyone who wants to gain confidence while enjoying (and inspiring) some laughs. Come play—all levels welcome! $250

ACTING FOR THE CAMERA
Tuesdays, April 17–June 5, 2018 • 7:00–9:00 PM • Instructor: Erica LuBanta
Learn the technical side of acting in front of the camera. This class will focus on performance techniques for the specific genres of commercials, film and television. Students will work on camera and will have the opportunity to review their work, receive feedback, and explore angles, distance, and performance techniques specific to film. All levels welcome. $350

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DARKO TRESNJK
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 A Midsummer Night’s Dream; 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 twelfth 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 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.
**A Look at Our Lobby**

Hartford Stage has partnered with the Wadsworth Atheneum of Art for a one-of-a-kind exhibition of theatrical show posters created by the artist Edward Gorey. Gorey was a great admirer of Agatha Christie’s, and his short illustrated novel about the untimely death of a 97-year-old mystery writer, *The Audrey-Gore Legacy*, was inspired by Christie. The book is one of Gorey’s most treasured titles. The exhibition will include 10 lavishly illustrated posters on loan from a private collector.

**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

**For the Love of Theatre – Stratford Festival Trip**

Hartford Stage is offering a four-day excursion, June 20–24, to the Stratford Festival – North America’s largest classical repertory theatre company located in Ontario, Canada. This trip includes premiere tickets to five productions, conversations and meals with guest artists from Stratford and attendance at the opening night performance and cast party of *Coriolanus*. The trip is curated by Hartford Stage Associate Artistic Director Elizabeth Williamson, who will lead discussions during the trip. For more information, visit www.hartfordstage.org/theatre-travel-series
Seabury and Hartford Stage Education Partnership

Beginning in January 2018, Seabury, an Active Life Care Community in Bloomfield, began a new program in partnership with Hartford Stage Education. Over a dozen Seabury residents will attend three Hartford Stage productions this season, including *Feeding the Dragon*, Agatha Christie’s *Murder on the Orient Express*, and *The Age of Innocence*. Inspired by Hartford Stage Education’s InterACT program for high school students, a Hartford Stage teaching artist will lead residents in pre and post-show workshops to contextualize and reflect upon each of the three plays. Hartford Stage was also recently selected as one of 20 organizations nationwide to participate in the National Guild for Community Arts Education’s Catalyzing Creative Aging program, through which it will research best practices in developing a new participatory theatre program for aging adults.

Aetna New Voices Fellows: Where Are They Now?


Next on Stage:
The Age of Innocence (World Premiere)

The Gilded Age of the 1870s: New York City society at its most cultivated, wealthy and rigid—an elite class of people who dreaded scandal more than disease. In her Pulitzer Prize-winning novel, Edith Wharton introduces us to the courtly young gentleman lawyer Newland Archer; his traditional and demure fiancée May; and the free-spirited Countess Ellen Olenska, who has come home from Europe, tainted by scandal. From the moment Newland meets the Countess, he is torn between virtue and desire; and all three are forced to make the agonizing choice, ever old and ever new, between love and honor. www.hartfordstage.org/age-of-innocence
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