A Lesson from Aloes

Written by Athol Fugard
Directed by Darko Tresnjak

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FROM THE ARTISTIC & MANAGING DIRECTORS

Thank you for joining us for the last production of our 2017/2018 season, *A Lesson from Aloes* by Athol Fugard. We are delighted to welcome our prestigious cast—Ariyon Bakare, Randall Newsome and Andrus Nichols. Our costume shop manager, Blair Gulledge, is making her Hartford Stage debut as a costume designer. Also making his Hartford Stage debut is the scenic designer, Tim Mackabee, who designed the most recent revival of *The Elephant Man* on Broadway.

Sue Ann Collins is our Producer for this play, and we’d like to take this opportunity to thank Sue for her generous support of Hartford Stage since joining our board in 2007, serving on several committees of the Board, culminating in her service as President of the Board of Directors for the past three years. Sue’s dedication, loyalty and generosity have guided the organization through some of its most exciting years, and we are both profoundly grateful to have had her enthusiastic leadership and friendship during this time.

We also are grateful to you, our most loyal supporters, for embracing our work this season. We live in a community that is going through significant change and fiscal challenges that make it harder and harder to uphold the high level of production that has become a Hartford Stage standard. It is our donors, corporate sponsors, funders and audience members that provide us with encouraging support and the financial resources that motivate us to keep it all going and aspire to do even better. It is also our board of directors, volunteer usher corps, and the education ambassadors that give their valuable time and expertise in service to our mission. Thank you!

We look forward to seeing you back here in the fall!

Darko Tresnjak,  
Artistic Director

Michael Stotts,  
Managing Director
We recently lost two important visionary leaders who contributed mightily to the growth and success of Hartford Stage.

**PAUL WEIDNER**  
1934-2018

Paul was the second Artistic Director of Hartford Stage, serving from 1968-1979. His leadership was instrumental during the fervent years of the regional theatre moment, setting the stage as it were, for the artistic directors who followed. During his tenure the theatre outgrew its space on Kinsley Street, and moved to our Robert Venturi designed home here on Church Street.

**JANET M. LARSEN**  
1939-2018

Jan served as the first female President of the board during this time alongside Paul. Jan joined the Hartford Stage board in 1968, and served as President from 1977 to 1980. During her nearly 50 years as a Board member, Jan saw the theatre through all of its critical moments of challenge and growth, and she was also pivotal in finding Paul’s successor, Mark Lamos. In 2014, the Governing Board elected her a Life Director. Jan’s commitment to the theatre was unwavering and her leadership is a true model for all people who care about the arts and culture in Hartford.
A Lesson from Aloes

By ATHOL FUGARD

Directed by DARKO TRESNJAK

A Lesson from Aloes is presented by special arrangement with Samuel French, Inc.

PRODUCER
SUE ANN COLLINS

MAY 17 – JUNE 10, 2018
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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THERE WILL BE ONE INTERMISSION.

Assistant Director ................................................................. Skye Robinson Hillis
Assistant Dramaturgs ....................................................... Skye Robinson Hillis, William Steinberger
Assistant Set Designer ........................................................... Kyu Shin
Assistant Lighting Design ..................................................... Michael Blagys
Assistant Sound Designer ....................................................... Brianne R. Bolante
Hair Consultant ......................................................................... Marissa Kulp
Production Assistant .............................................................. Rachel Kaplow
Supporting Production Assistant ............................................ Nicki Berger

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.
Athol Fugard, who spent the early 1950s hitchhiking through Africa and working as a merchant seaman, began his theatre career in 1955 in Port Elizabeth. This was a time of large-scale protest against Apartheid, the legal system that governed South Africa after World War Two. Apartheid, masterminded by Prime Minister Hendrik Verwoerd, was grounded in an intractable definition of race, spatial segregation and exclusively White political participation.
The anti-Apartheid movement was at a high point domestically in the 1950s, with frequent bus boycotts. On January 7, 1957, for instance, a boycott began in Johannesburg and quickly spread. This boycott was prompted by a twenty percent increase in bus fare, though it was driven by general widespread frustration towards the government.

Many of these anti-Apartheid marchers ultimately received government banning orders. Under banning laws, individuals, organizations and publications could be fully outlawed; an individual’s rights to travel, speech and assembly were nulled. More than 2,000 people were banned between 1950 and 1990.

Still, the 1957 Johannesburg boycotters persisted. Azikwelwa – “we will not ride” – they chanted. Their protest lasted nearly six months. 70,000 South Africans participated. Finally the government relented, instituting a public subsidy, which in effect cancelled the fare increase.

But the sense of hope among the resistance was short lived. On March 21, 1960, police killed sixty-nine unarmed South African
protesters in Sharpeville. This ushered in a time of unrelenting government violence towards non-whites, who were classified as “African” (Black Africans), “Coloured” (biracial) or “Asian” (Indian & Pakistani in heritage).

Fugard began writing *A Lesson from Aloes* in 1961, wrestling with Apartheid politics as they happened. It took him nearly 20 years to complete. As he writes in his 1980 introduction to the play, “During the next ten years I made several attempts to tell the story of Piet, Gladys and Steve. When the last of these miscarried in 1971 I thought I had finally abandoned the idea. Then, two years ago, and without any apparent external provocation, my memories of Piet, Gladys and Steve returned to me very obsessively and I started working on the play once again.”
Fugard completed *A Lesson from Aloes* in 1978 and it premiered that year at the Market Theatre in Johannesburg, where he was living at the time. He carefully sets the play in 1963, a year at the apex of both his writer’s block and the government crackdown on protesters.

Fugard wrote the play for those who resisted at a time when their activism put them in harm’s way. Many opposition leaders were imprisoned at the time of the work’s premiere; South Africans would live under Apartheid until 1994.

Fugard returns to the idea of a “drought” several times in his notes for *A Lesson from Aloes*. Aloes, he says, are resilient to drought. They are, he writes in 1980, “distinguished above all else for their inordinate capacity for survival in the harshest of possible environments. In writing this play I have at one level tried to examine and question the possibility and nature of survival in a country for which ‘drought,’ with its harsh and relentless resonances, is a very apt metaphor.”

—William Steinberger
Ben Furey is the dialect coach of A Lesson from Aloes. His work has also been heard at Hartford Stage in A Christmas Carol, Heartbreak House and Cloud 9. He has worked on seventeen Broadway productions, including The Children, Michael Moore: The Terms of My Surrender, The Last Ship, The Curious Incident of the Dog in the Night-Time, Matilda and Billy Elliot.

Dialect coaching is an integral part of the theatre, but the term can mean several things. In general, what were your tasks as dialect coach on this production?

My tasks on this particular show are pretty much the same as they are on every show I do. I talk to the director about their thoughts concerning dialect, I communicate those ideas to the actors who then come back with their thoughts. I do research on the play and find recorded audio interviews or documentaries in which people speak with the target accent. I’ll create an Accent Breakdown for each accent we are using in the show and then work with the actors on things like sound differences between their own accent and how the character speaks. I’ll watch rehearsals to check in with how the actors are progressing with acquiring the new accent, working with them individually to make it organic as well as accurate. Finally, I will attend previews to listen to the actors and send them notes as necessary.

You’ve been a dialect, voice and text coach since your early thirties. What first excited you about this work?

When I was young, I always enjoyed playing with dialects and thought that finding new voices was “cool.” When I started out as a coach, I was most concerned, as many coaches are, with the differences in speech sounds between
accents. However, as I did more teaching and coaching, I became fascinated by the other differences between dialects such as intonation (how pitch is used) and rhythm. I also became more committed to the concept that what I do is help an actor find the voice of their character, rather than merely learning new sounds. I work from the premise of accent and dialect being an organic part of the mise-en-scene of a production rather than being an add-on item to a show.

In South Africa, especially, one’s dialect has incredible importance. What does language and dialect reveal about South African politics and history?

John Kani, one of South Africa’s most-renowned actors and directors, speaking on the BBC’s “The Routes of English” radio program, said that English was “a pure instrument of subjugating our people. The learning of English made you a better servant... which we turned around in the early fifties as the most powerful weapon of making the master understand, in his language, that no more, we are free Africans and this is our land.” So language and accent have been highly charged in South Africa for many years, and are symbolic of the struggle of the Black and Coloured populations against their oppressors. In A Lesson from Aloes, the White South African English of the Afrikaaner, Piet, and of Gladys, who is of colonial British descent, contrasts with the Black South African English of Steve, whose accent of English contains elements of his own language, the British English of the Cape, and Afrikaans. In Aloes, the use of dialect proves to be a subtle microcosm of the larger world of the play.

Athol Fugard’s A Lesson from Aloes takes place in South Africa in 1963. How did you immerse yourself in the aural world of the period in preparation for our production?

When doing a play set in a specific place and time, I’ll research the period to put the play and its voices in a linguistic and historical context. In some plays, like those of Fugard, the use of accent can be a political statement by the playwright so it’s important that I work with that perspective in mind. I’ll watch films and documentaries about the period and/or the subject of the play. It can, however, be very difficult to find usable recordings of voices from the right period, and even if I do find them, they may not be useful for dramatic purposes. For example, for last season’s production of Heartbreak House, using dialects from the time the play was written would have distanced the audience from hearing the ideas of the play. Absolute authenticity in dialect sounds may not be the best way to go. However, in Aloes, there are a number of Afrikaans words, names, and phrases and, when dealing with language other than English, it is important to be accurate in pronunciation. I was lucky enough to be able to have an Afrikaans speaker – and the mother of a former student of mine – record the language sections for us.
ARIYON BAKARE
STEVE
Hartford Stage: Debut. Theatre: Far Away (Young Vic); The Mountaintop (Derby Live); Dream of the Dog (Finborough Theatre/Trafalgar Studios); Riff Raff (Arcola Theatre); The Resistible Rise of Arturo Uî (Lyric Hammersmith); Julius Caesar, The Rape of Lucrece, Antony & Cleopatra, The Servant of Two Masters, Ion (RSC); To Kill a Mockingbird (Salisbury Playhouse); The Merchant of Venice (The Sheffield Crucible); The Cricket Test (The Riverside Studios); The Lights (Royal Court Theatre); Julius Caesar, Antony & Cleopatra (Alley Theatre, Houston); A Taste of Honey (Glasgow Citizens Theatre). Film: Life, Rogue One: A Star Wars Story, Jupiter Ascending, Soul of a Spy, Full Firearms, Happy Ever Afters, The Dark Knight, Dead Bolt Dead, After the Rain, Secret Laughter of Women, More is Less. Television: Carnival Row, Good Omens, Doctor Foster, New Blood, Thirteen, Tyrant (series 2), Silent Witness, Doctor Who, Jonathan Strange and Mr. Norrell, Dancing on the Edge, Law & Order, Silk, Casualty. Awards: Commendation, Ian Charleson Award: The Servant of Two Masters. Training: Drama Centre, London.

RANDALL NEWSOME
PIET

ANDRUS NICHOLS
GLADYS
Hartford Stage: Debut. New York: Sense & Sensibility (Bedlam; Drama League nomination; Off Broadway Alliance Award winner); Hamlet, Saint Joan (Bedlam; Lucille Lortel nomination, Outstanding Lead Actress; Off Broadway Alliance Award winner); The Seagull, What You Will and Twelfth Night (Bedlam); They Promised Her the Moon, The Libertine. Regional: A View From The Bridge (Ivo Van Hove, dir.; The Kennedy Center/The Ahmanson/The Goodman); Hamlet, Saint Joan (Bedlam/McCarter/Olney/Central Square; Helen Hayes and Elliot Norton nominations, Outstanding Lead Actress; IRNE Award, Outstanding Visiting Performer); Hamlet (title role), Iphigenia and Other Daughters (We Players/Alcatraz). Film: The Fiction, Wash Song, South Mountain. Television: Rise. Upcoming: The Saintliness of Margery Kempe (The Duke on 42nd, Austin Pendleton, dir) and the feature film, Aviva (Boaz Yakin, dir). Andrus was Co-Founder of the Obie Award winning Off-Broadway company, Bedlam, and is a Founding Member of the new sister companies, The Coop and The Hatch. www.andrus-nichols.com
ATHOL FUGARD
PLAYWRIGHT
Athol Fugard is an internationally acclaimed South African playwright whose best-known work deals with the political and social upheaval of the Apartheid system in South Africa. He was educated at the University of Cape Town. His plays include The Captain's Tiger, Valley Song, My Children! My Africa, A Lesson from Aloes, The Island, and the award-winning Sizwe Banzi is Dead. Mr. Fugard has received six honorary degrees from esteemed colleges and is an Honorary Fellow of the Royal Society of Literature. Photo by Gregory Costanzo.

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 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.

TIM MACKABEE
SCENIC DESIGN
BLAIR GULLEdge
COSTUME DESIGN
Hartford Stage: Debut. She is currently the Hartford Stage Costume Shop Manager. Theatre: The Wolves, Raging Skillet (TheatreWorks); Santaland Diaries, November, And Then There Were None, Intelligence Slave, The Crucifer of Blood, Underneath The Lintel (Alley Theatre); Kenan Fellow (Kennedy Center). Blair was a resident Costume Design Assistant with The Alley Theatre for 7 seasons, in addition to assisting at The Santa Fe Opera and Goodspeed Musicals.

MATTHEW RICHARDS
LIGHTING DESIGN

JANE SHAW
SOUND DESIGN
Hartford Stage: The Comedy of Errors and Hamlet (Connecticut Critics Circle Awards); Seder, Heartbreak House, Romeo & Juliet, Rear Window, An Opening in Time, Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theatre for a New Audience); Actually (MTC); Measure for Measure (TFANA); Men on Boats (Clubbed Thumb/Playwrights Horizons/Drama Desk nomination); Hindle Wakes (The Mint); Ironbound (Women’s Project, Rattlestick); New York Theater Workshop. Off-Off-Broadway: Repertorio Español, Page 73. International Touring: Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company. Regional: Water by the Spoonful (Mark Taper Forum); The Wanderers (The Old Globe); The Royale (Cleveland Play House); Jane Eyre (Cincinnati Playhouse, Milwaukee Rep); Arena Stage, Capital Rep, Denver Theater Center, Asolo Rep, Northern Stage, Two River Theater, Williamstown Theatre Festival, Triad Stage. Education: Yale School of Drama, Harvard College. Awards: Henry, Premios ACE, Drama Desk, Bessie; nominations for two Lortels, Henry Hewes and an Eliot Norton; Meet the Composer, NEA/TCG Career Development Program.
ELIZABETH WILLIAMSON
DRAMATURG | 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, Oxford University; trained at the École Jacques Lecoq. Awards: NEA Fellowship in Literary Translation.

BEN FUREY
DIALECT COACH

LAURA STANCZYK, CSA
CASTING
Hartford Stage: Seder, A Midsummer Night’s Dream, Having Our Say. 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 (P73); The Cripple of Inishmaan (Atlantic Theater 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, McCarter 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.
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 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 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 Performers 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.
HARTFORD STAGE
2018/2019 SEASON

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Directed by Jackson Gay

HENRY V
By William Shakespeare
Directed by Elizabeth Williamson

THE ENGAGEMENT PARTY
By Samuel Baum
Directed by Darko Tresnjak

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Directed by Darko Tresnjak

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Barry has worked on costumes in over 200 Hartford Stage productions which have been seen by over 2,500,000 audience members.

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His legacy lives on in The Barry Award, an annual award given to a staff member who exemplifies the dedication and hard work of all employees.

THERE’S SOMETHING ABOUT BARRY

A LESSON FROM ALOES

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Morgan Spann, Jamie Brewer, Andy LiDestri, Morningstar Education Apprentice
Julia Paolino, Morningstar Education Apprentice
Sara Berliner, Development Apprentice
Nicholas Denninger, Kelsey VonderHaar, Will Steinberger, Skye Robinson Hillis, Ashley Mikel, 2017–2018 APPRENTICES
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Carpenter
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Managing Director
Michael Stotts

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Samantha Donnelly, Company Manager
Kevin DeChello, Ian Sweeney, Carpenters
Curly Tomczyk, Charge Scenic Artist
Nathalie Schlosser, Scenic Artist

Set Construction & Scenic Art
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Mike Beschta, Assistant Technical Director
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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**

Athol Fugard’s *A Lesson from Aloes* takes place in 1963 in Port Elizabeth, South Africa during Apartheid. Apartheid was a social system enacted in 1948 in which South Africa’s different racial groups did not have the same political and economic rights. Apartheid was abolished in 1994, but its devastating effects still linger. Our upper lobby display focuses on powerful street images of the people of South Africa as they resisted and protested against racial injustice.

**Backstage Renovations**

Hartford Stage will embark upon the final phase of a $14 million, multi-year plan this summer to transform the theatre’s functionality, comfort and accessibility. The renovations include a refurbishment of guest artist dressing rooms, fully remodeled green room, and a state-of-the-art costume shop. In addition to new HVAC, lighting and flooring, the costume shop will feature a dedicated wig area, expanded fitting rooms, new windows and upgraded work spaces to accommodate specialty projects. The green room will include an updated kitchen and new furnishings. Restrooms and dressing rooms will be upgraded to be fully compliant with the Americans with Disabilities Act.

**Teen Musical: The Addams Family**

Join us on Hartford Stage’s mainstage for our Teen Musical Summer Studio’s full production of *The Addams Family*! Performances will be held Friday, August 10, at 7 p.m. and Saturday, August 11, at 2 p.m. Tickets are $10. Visit hartfordstage.org for more information about our ongoing studio classes!

**Breakdancing Shakespeare: Twelfth Night**

Celebrate Breakdancing Shakespeare’s 12th birthday with this fantastically funny comedy staged in the breakdancing heyday of the late eighties. Performances will take place Thursday, August 2, and Friday, August 3, at 7 p.m. and Saturday, August 4, at 2 p.m. on the Hartford Stage mainstage. Learn more at hartfordstage.org.

**Giving Back to the Community**

In late April, 16 Hartford Stage staff members teamed with Hands On Hartford to cook and serve a hot meal for over 140 Hartford residents at Christ Church Cathedral, located across the street from the theatre. An annual tradition, our staff was excited to give back to the community it serves. Residents in need of a meal enjoyed baked chicken breast, spicy corn, rice, buttered rolls, juice and cookies. Hartford Stage staff purchased, prepared, cooked, and served the meal.

*Staff members Erin Keller, Robert Reader and Scott Bartelson; and Board Member Brooke Whittemore.*
Hartford Stage Gala Recap

The Gilded Age: New York to Newport – Hartford Stage’s annual fundraising gala – was a smash sell-out! Inspired by Edith Wharton’s The Age of Innocence, guests enjoyed a delicious meal from Riverhouse Catering and danced the night away to the sounds of the Hartford Jazz Orchestra. Barry Sellers, our extraordinary costume shop draper who will be retiring after 36 years of service, was honored during the evening’s program. Guests also got a sneak peek at next season’s world premiere musical, The Flamingo Kid. The event raised more than $300,000 for our education and artistic programming.

Clockwise from Top: Gala co-chair Kim Richards, Artistic Director Darko Tresnjak, Gala co-chair Nancy Hoffman, and Managing Director Mike Stotts. • Board Member David R. Jimenez and Kathleen Keeler. • Volodymyr Igorovych Sharovar, Jessica Wong, and StageOne Member John Doran. • Retiring Hartford Stage Draper, Barry Sellers.

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Katharine N. Stott
Richard & Jane Tedder
Christopher & Helen Winsor
Ms. Ruth Ann Woodley
& Mr. Peter Gourley

+ Deceased
* includes seat campaign
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