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UTC is proud to support The Hartford Stage and support their mission to create high-quality, innovative performances. Learn more about our commitment to the community at utc.com/makethingsbetter.
As a tribute to the original Hartford Stage season, we’re opening the 50th Anniversary with a repertory company performing two plays. My favorite theatre experiences over the last decade have been in rep, at the Old Globe, where I was Artistic Director of the Shakespeare Festival for six years, at the Oregon Shakespeare Festival, the Stratford Festival, and Theatre for a New Audience.

One of the exciting things about doing rep is that it gives me the chance to introduce our audience to lesser-known classics, like Marivaux’ *La Dispute*, by pairing them with well-known plays like *Macbeth*.

At first glance, Shakespeare’s darkest and most Senecan tragedy might seem to have little to do with Marivaux’ late comedy, but both plays deal with questions of power, and the misuse of it – and innocence, and the loss of it. The treatment is very different. Marivaux’ comedy, while it’s a very charming and funny play, which observes the Aristotelian unities of time and place, has sinister underpinnings and an unsettling ending. *Macbeth* is one of the most violent plays ever written, and, like all of Shakespeare’s plays, it’s all over the place with time and location, but it ends on a hopeful note, with the way cleared for a more rational, natural rule.

Ultimately, what’s wonderful about rep is that this is a chance for the audience to see a group of actors stretched in very different directions – one night, Kate Forbes appears as Lady Macbeth, the next, as an aging servant. One night’s ingénues become the next night’s witches... I hope you’ll enjoy them both.

——-

It is with enormous pride that I write this note at the beginning of Hartford Stage’s 50th Anniversary season. The accomplishments of our company are due to the efforts of thousands, if not tens of thousands, of people who have dedicated parts of their lives or careers to fulfilling our mission. From scores of staff members in all areas of the theatre, to numerous community members who have served on our board or volunteered, to the talented artists who have created an impressive body of work at Hartford Stage that has been recognized nationally and internationally. What would we be without our family of donors and subscribers who have generously supported the Stage philanthropically and by purchasing tickets over these past 49 years? And where would we be if not for the support of the Hartford community, including our corporate sponsors, funders, local and state government officials, the restaurants and other vendors we do business with day in and day out?

I don’t mean to fall back on a cliché, but it really does take a village – or in our case a city and region – to sustain an organization like Hartford Stage. As we look to the future of the theatre, we all have a tremendous responsibility to continue to build on our rich history, and provide the resources to ensure its long term success.

Take a look around the theatre, and you will see new displays recognizing the people who are the life and soul of Hartford Stage. I am grateful for the unique contributions each has made to this theatre. I want to especially thank Travelers and United Technologies for their “Legacy” sponsorships that will make many of our 50th Anniversary initiatives possible, including Classical Repertory for a New Generation and our refurbished production of *A Christmas Carol*.

I hope you enjoy all of the offerings of our 50th Anniversary Season.

Cheers!
No amount of number crunching can calculate the value of the arts.

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HARTFORD STAGE PRESENTS

La Dispute

By MARIVAUX
Adapted by DARKO TRESNJAK AND ELIZABETH WILLIAMSON
From a translation by ELIZABETH WILLIAMSON

Directed By DARKO TRESNJAK

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THE CAST

Prince .................................................................................................................. Grant Goodman *
Hermianne ........................................................................................ Kate MacCluggage *
Carise ........................................................................................................ Kate Forbes *
Mesrou ....................................................................................................... David Manis *
Églé ............................................................................................................ Kaliswa Brewster *
Azor .......................................................................................................... Jeffrey Omura *
Adine ........................................................................................................ Mahira Kakkar *
Mesrin ........................................................................................................ Philippe Bowgen *
Lord .............................................................................................................. Robert Eli *
Lord ............................................................................................................. Noble Shropshire *
Lord ............................................................................................................ Tom Foran
Lord ............................................................................................................. Jake Loewenthal

Setting: In the Countryside, Eighteenth Century

THERE WILL BE NO INTERMISSION.

Assistant Director .................................................................................. James Will McBride
Assistant Set Designer ........................................................................ Drew Kaufman
Assistant Sound Designer ................................................................ Anna-Lee Craig
Assistant Sound Designer ................................................................ Emma Wilk
Assistant Fight Choreographer .................................................. Dan O’Driscoll
Fight Captain ........................................................................................ Grant Goodman
Production Assistant ...................................................................... Arielle Goldstein
Supporting Production Assistant ........................................... Amy Lamm
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Artists subject to change.
During Louis XV’s reign in France, the fête champêtre, or garden party, was one of the most popular kinds of entertainment. As shown in Watteau’s elegant and fantastical fête galante paintings, these were exquisitely contrived events, carefully planned to achieve a seeming
simplicity. At Versailles, there were temples, follies and pavilions built into the gardens, and entire orchestras could be concealed in the landscape if the occasion demanded it. The court took its entertainment, however frivolous, extremely seriously.
At the same time, the Eighteenth Century was the height of Europe’s Age of Enlightenment – when scientists and philosophers were the acknowledged leaders of the world of ideas. From Newton to Voltaire and Rousseau, the *philosophes* were trying to apply rational investigation to major questions: Why does the apple *fall down* from the tree? What was the origin of society? Of inequality? Was slavery acceptable? What was the ideal government? How should children be raised?

These questions were debated both in the salons that were at the heart of French society, reigned over by intellectual, and usually aristocratic, women of letters – and at the Académie Française. Election to the Académie was the highest honor for a serious man of letters, and Marivaux was
elected in 1742. His election was somewhat surprising: playwrights, especially those who didn’t write verse tragedies, were not taken very seriously at the time. From 1749-50, perhaps in reaction to this sentiment, he gave a series of papers at the Académie entitled “Reflections on the Human Spirit” in which he argued for the importance of the artist, who draws on the “science of the human heart,” and asked why philosophers such as Descartes, Newton and Locke were more highly valued than dramatists such as Corneille and Racine, who show us how people are. He might as easily (though not as modestly), have used his own work to make his point. As Stuart Side, of Lille’s Théâtre du Nord, put it, “Marivaux takes a scientific look at sentiments. He strips the skin off the love relationship to show the muscle underneath.”

French comedy, from Molière to Beaumarchais’ Figaro, was heavily influenced by the Italian commedia dell’arte. Commedia troupes performed improvised masked comedy, based on scenarios and featuring traditional characters: Arlecchino, Pantalone, Mezzetino. After Louis XIV died in 1715, the regent brought in a new troupe of Italian players, which took Paris by storm. They were particularly admired for their naturalness and vivacity. As Bernard Jolibert writes, when they arrived in Paris they “brought, to a theatre which now only performed bombastic tragedy and affected little sketches, a simplicity, a natural liberty of tone, a perfection of gesture and liveliness in showing sentiment.”

Soon after their arrival in Paris (once their French became good enough to perform in!) the Italians began to move away from the commedia traditions – instead of improvising each show based on scenarios, they began to commission playwrights to write for them – in French. Marivaux was one of those playwrights. Over the next couple decades, he wrote almost 20 plays for the Italian company. He began writing within their tradition, with clearly identifiable commedia roots, and he wrote with the actors of the troupe in mind.
However, Marivaux’ great strength lay in his ability to create and trace the moment to moment discoveries of falling in love, the discovery of power, of cruelty, and betrayal – and he drew on the strength of the Italian actors in playing these, and relied a great deal on their ability to fill what can seem like deceptively simple moments. And, as Jolibert puts it, “this Frenchification of the commedia dell’arte slowly wore down some of its traditional characteristics… a more detailed psychological study led to the gradual disappearance of the mask. Little by little, character took over from type; as for the more or less free improvisation on the scenario, it gave place to strictly scripted dialogue.”

Marivaux also had a number of plays produced by the Comédie Française, the most important theatre in France, but none of them were great successes – the French performers weren’t as able to inhabit his worlds physically; they were more mannered, and their lack of naturalness and vivacity didn’t serve his plays. La Dispute, one of the last of these, was written a few years before his “Reflections on the Human Spirit”; it nonetheless illustrates his argument, and at the same time embodies one of the most popular forms of entertainment. We arrive at a fête champêtre which reveals itself to be an unusual scientific experiment – through which the playwright takes us on a journey through the history of the human heart.

—ELIZABETH WILLIAMSON
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HARTFORD STAGE PRESENTS

MACBETH

By WILLIAM SHAKESPEARE

Directed By DARKO TRESNJAK

Scenic Design DARKO TRESNJAK
Costume Design SUTTIRAT ANNE LARLARB
Lighting Design MATTHEW RICHARDS
Sound Design JANE SHAW
Wig & Hair Design BRITTANY HARTMAN
Vocal & Text Coach CLAUDIA HILL SPARKS
Fight Choreographer J. DAVID BRIMMER

Production Stage Managers MARY K KLINGER* THOMAS FRANCIS-WHITE*
Assistant Stage Managers ELIZABETH CLEWLEY* MEG FRIEDMAN*
Production Manager BRYAN T. HOLCOMBE

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Assistant Stage Managers ELIZABETH CLEWLEY* MEG FRIEDMAN*
Production Manager BRYAN T. HOLCOMBE

Dramaturg ELIZABETH WILLIAMSON

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September 14–November 10, 2013

Hartford Stage's Production of Macbeth is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest.
First Witch ................................................................. Kate MacCluggage *
Second Witch ............................................................... Mahira Kakkar *
Third Witch ................................................................. Kaliswa Brewster *
Duncan, King of Scotland ............................................................. David Manis *
Malcolm, his elder son ................................................................. Philippe Bowgen *
Donalbain, Duncan’s younger son ....................................................... Jake Loewenthal
Bloody Captain ........................................................................... Robert Eli *
Soldier ......................................................................................... Tom Foran
Lennox, a nobleman of Scotland .................................................... Jeffrey Omura *
Ross, a nobleman of Scotland ......................................................... Noble Shropshire *
Macbeth, a general of the King’s army ................................................ Matthew Rauch *
Banquo, a general of the King’s army ............................................... Grant Goodman *
Lady Macbeth ................................................................................ Kate Forbes *
Seyton, an officer attending on Macbeth ........................................... Tom Foran
Fleance, son of Banquo ................................................................. Aleksei Sandals
First Gentlewoman ........................................................................... Mahira Kakkar *
Second Gentlewoman ................................................................. Kaliswa Brewster *
Third Gentlewoman ......................................................................... Kate MacCluggage *
Porter .......................................................................................... Noble Shropshire *
Macduff, a nobleman of Scotland ...................................................... Robert Eli *
Old Man ......................................................................................... David Manis *
First Murderer ................................................................................ Jake Loewenthal
Second Murderer ........................................................................... Philippe Bowgen *
Lady Macduff ................................................................................... Kate MacCluggage *
Son of Macduff ................................................................................ Eric Murphy
Messenger ...................................................................................... Jeffrey Omura *
Doctor ............................................................................................. David Manis *
Servant ............................................................................................ Jake Loewenthal
Old Siward, a general of the English forces ...................................... Grant Goodman *
Young Siward, his son ...................................................................... Aleksei Sandals

Setting: Scotland, Eleventh Century

THERE WILL BE ONE INTERMISSION.

Assistant Director ............................................................................. James Will McBride
Assistant Set Designer ......................................................................... Michael Beschta
Assistant Sound Designer ..................................................................... Anna-Lee Craig
Assistant Sound Designer ...................................................................... Emma Wilk
Assistant Fight Choreographer ........................................................... Dan O’Driscoll
Assistant Dramaturg .............................................................................. Paul Adolphsen
Fight Captain ........................................................................................ Grant Goodman
Production Assistant ........................................................................... Arielle Goldstein
Supporting Production Assistant ......................................................... Amy Lamm
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The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Artists subject to change.
KINGSHIP: Royal succession in 11th century Scotland did not automatically fall upon the first-born son: Scottish kings were elected from amongst those of the nobility with royal blood.

MARRIAGE: Marriages among the nobility took the form of political pacts and were often used to reconcile inter-dynastic strife. Ensuring the dynasty’s survival through children was a key element of a successful marriage.

THANES: Thanes were royally appointed nobles whose main responsibilities were to manage their thanages and collect royal revenues.

CHILDBIRTH: Medieval births were fraught with difficulties; unlike today’s medical procedure, medieval Caesarean sections were performed to retrieve an infant from a dead or dying full-term pregnant woman, in which case the child would be thought not to be born from a woman, but pulled from the dead.
SCONE: Kings were ritually inaugurated at Scone by members of the Scottish nobility.

MACBETH’S CASTLE: The historical Macbeth was from Moray; in the play, Shakespeare makes Inverness his home.

COLMEKILL: Scottish kings were traditionally interred on the island of Iona, a sacred site associated with St. Columba.
THE MACBETH DESIGN PROCESS

Director/Set Designer Darko Tresnjak and Costume Designer Suttirat Larlarb in Conversation with Dramaturg Elizabeth Williamson
Elizabeth Williamson: What initially drew you both to Macbeth?

DARKO TRESNJAK: I’ve always wanted to direct Macbeth, but I knew I should wait—both because it’s a ferociously complicated play and I needed a lot of experience with Shakespeare before taking it on, and because I needed to get older and a bit more knocked down by life to be ready to tackle it. The play has to do with the things we want in life that elude us and what lines we’re willing to cross to get them. You can’t direct the show and completely disassociate yourself from the lead characters and their actions—you have to be able to find yourself in them, as scary as that is.

SUTTIRAT LARLARB: Darko drew me to Macbeth—both literally and imaginatively. He’s worked a great deal with my friend Linda Cho, and I saw several shows they did together. As to why now, I feel, like Darko, that by the time you reach your 40s in your career as a creative person, you’ve gone through quite a bit, and you’ve dealt with politics and intrigue. It takes the fire of ambition and hope to maintain your artistic relevance in an insecure world. And Darko’s vision for Lady Macbeth was so unexpected and up my alley; I felt I understood who she might be today. It’s very exciting to unlock such a historical play, which comes with so many preoccupations and so much baggage, and approach it in a more immediate way. I showed Darko an image of how I saw Lady Macbeth as a woman sitting at a window with a cup of coffee, with everything possible for her in life if she just reached out for it.

Elizabeth: You’ve set the play roughly in the time period it’s historically set in. The play’s probably been done in every imaginable period at some point: what appealed to you about 11th Century Scotland?

DARKO: Towards the beginning of the play, Macbeth and Banquo both see the three witches. Later, Lady Macbeth reads Macbeth’s letter about the witches, and doesn’t question either their existence or their veracity. So it was essential to me that we find a world in which witches are real. The more I work on the play, the more I understand the influence of King James—he felt that conspiring against the true king and natural order was witchcraft, and he was committed to cracking down on witches, so it’s important that we’re in a world where witches are taken for granted in that matter-of-fact way. Lady Macbeth also analyzes her husband’s character with great psychological acumen—so we had to find a world where psychological insight and magic can co-exist. The obvious choices were Shakespeare’s own period and the period the play is set in. Aesthetically, we were drawn to the harsh feeling of
feudal Scotland. At the beginning of the play, Lady Macbeth tells her husband his letter has “transported me beyond this ignorant present” so it seemed important that they have a long way to go from their early state, which is poor by our standards (within the feudal system) to the coronation. They need to live in a rough, poor world—I can smell the pig shit. This is not a Gucci world. And the 11th Century is not a frivolous period.

SUTTIRAT: Exactly—fashion hadn’t been invented yet, which makes it easier to pare down to the essentials in terms of the costume design, so that the things that really matter are clear and have enough weight. I want every detail to be significant, and that’s easier in a period without a lot of carefully thought-out fashion. The costumes aren’t for display and theatricality; they should catch each character’s essence in a way that isn’t added on, but rather inherent, and clarify the journey in social status within the play. I felt Macbeth needed to be free of Capital C “Costume Design.”

Elizabeth: Darko, in addition to directing the show, you designed the set; can you talk about that process?

DARKO: I knew I wanted the set to allow the play to move as fast as it needs to. Macbeth is Shakespeare’s swiftest tragedy, composed of short scenes, with a quick rise, like a flickering light bulb, and a fall that is one of theatre’s
greatest train wrecks. So I wanted a physically intimate space, and to let the costumes, props, light, and sound work on the audience’s imagination. Suttirat and I talked a lot about how to achieve the horror of the play by getting the ideas into the audience’s skulls and letting them do the rest. Everything is worse if you don’t see it. In Suttirat’s film *127 Hours* there’s a sound cue that is the worst imaginable thing.

*SUTTIRAT:* Yes, we should never play out what we’re afraid of—your mind has already gone there, and we can’t make it worse than what we imagine.

Elizabeth: Creating the witches is arguably the most important design choice in *Macbeth.* Can you take us through the process of finding the witches, and the magic, in the play?

*DARKO:* Well, we completely threw away my original idea. It was horrifying, but it didn’t work well enough with the language. The way they talk reminds me a little of Puck in *Midsummer*—“If we shadows have offended”—there’s a nursery-rhyme-like quality to the verse: “Where shall we three meet again?/ In thunder, lightning, or in rain?” Though the witches are much more malignant.

*SUTTIRAT:* I’d done a first pass at them based on Darko’s original idea when he came over to my apartment and said he wanted to get rid of that idea completely. As we were talking, he took on the witches’ physicality, and was walking around as them and I started sketching them from his movements.

*DARKO:* It’s important to me that there’s something irrational about them, that can’t be explained away; they need to be uncanny, freaky and unexpected.

*SUTTIRAT:* Which goes back to why we kept the play in the 11th Century: witches were an accepted part of life. If we apply 21st Century beliefs to them, and try to justify them within our world, we’re not serving the play.

*DARKO:* The scariest thing in the play is that it’s about the darkness inside of seemingly good people. The witches pick the most vulnerable moment to nudge them in a horrible direction, but the potential was inside of them all along.

*Inspiration and costume design for Lady Macduff and child.*
PHILIPPE BOWGEN
MESRIN (La Dispute) | MALCOLM / MURDERER (Macbeth)

Hartford Stage: Debut. Off-Broadway: The Danger of Bleeding Brown (The Atlantic); Twilight: Los Angeles 1992 (59E59); Over the Horizon (MCC); Water & Power (NY Theatre Workshop). Regional: Caviar on Credit (Guthrie); King Lear with Stacy Keach (Shakespeare Theatre DC); Kingdom of Earth (Triad Stage); His Girl Friday (Trinity Repertory Co); Othello (Commonwealth Shakespeare); Lysistrata (Synetic Theatre). Film: Sobrevivo; Hamlet. Training: MFA Brown/Trinity Rep; London Academy of Music & Dramatic Arts; Georgetown University. Awards: Scotsman Fringe First 2004 for Bang, Bang... You’re Dead.

KALISWA BREWSTER
ÉGLÉ (La Dispute) | WITCH / GENTLEWOMAN (Macbeth)

Hartford Stage: Debut. Off-Broadway: Emotional Creature (Signature Theater; u/s - performed). Regional: Under Milk Wood (dir. Darko Tresnjak; Williamstown Theater Festival); A Midsummer Night’s Dream (Geva Theatre Center); Romeo & Juliet, Comedy of Errors, Julius Caesar (The Guthrie Theater and The Acting Company); The Iliad (Aquila Theater Company); A Christmas Carol (American Conservatory Theater); The Learned Ladies (Summer Repertory Theater). Education: MFA, American Conservatory Theater; BA in Theatre, Whitman College; Classical Acting Certificate, London Academy of Music & Dramatic Arts.

ROBERT ELI
LORD (La Dispute) | MACDUFF / BLOODY CAPTAIN (Macbeth)

Hartford Stage: Bell, Book & Candle; The 39 Steps (CCC Award — Best Ensemble), Macbeth. Broadway: Tartuffe (Roundabout). Off-Broadway: Saturn Returns (Lincoln Center); The Pretty Trap (Theatre Row); The Drunk (Centerstage); John Gabriel Borkman (The Century Center). Regional: The Show Off (Westport); A Few Good Men (Alley); Bell, Book & Candle (Long Wharf); Cat on a Hot Tin Roof (Flat Rock); All My Sons (Delaware); Moving Picture, Caligula, Polaroid Stories (Williamstown); The Cherry Orchard, Twelfth Night (Chautauqua); Who’s Afraid Of Virginia Woolf? (English Theatre of Frankfurt, Germany). Television: House of Cards: Season Two, Hostages, Fringe, All My Children, Guiding Light, As The World Turns. Education: Robert is a proud graduate of The Juilliard School, Group 37. RobertEli.com

TOM FORAN
LORD (La Dispute) | SEYTON / SOLDIER (Macbeth)

Hartford Stage: Debut. Off-Broadway: Jack & the Corporate Beanstalk (The People’s Puppets); Miniature Curiosa (Luna Park Project); Less Miserable (Der Vorführungstheatre); Dreamplay (Oh Yes! Yes! Productions). Regional: A Dream Play, A Flea in Her Ear, Othello, Too Much Memory, Abraham Lincoln’s Big Gay Dance Party (Connecticut Repertory Theatre). Education: BFA, University of Connecticut.
KATE FORBES
CARISE (La Dispute)  |  LADY MACBETH (Macbeth)

Hartford Stage: The Crucible, The Cover of Life. Broadway: The School for Scandal (Theater World Award); Inherit the Wind (w/ George C. Scott); Sight Unseen; Macbeth. Off-Broadway: Margaret: A Tyger’s Heart (Red Bull in the Raw); Othello (TFANA, Calloway Award); The Merchant of Venice (w/F. Murray Abraham, TFANA and the Royal Shakespeare Co.); The Jew Of Malta (TFANA); All’s Well That Ends Well (TFANA); Love, Janis (The Village Theater); Othello (w/Liev Schrieber, The Public); The Entertainer (CSC); others. Regional: The Price (Long Wharf Theater); A Woman of No Importance (Yale Rep); Night of the Iguana (The Guthrie); Candida (McCarey); The Scent of the Roses, w/Julie Harris (A.C.T.); A Streetcar Named Desire (Dallas Theater Center); Sincerity Forever and Beckett Shorts (Berkshire Theater Festival); many others. Film: The Substance of Fire, The Sacrament (Upcoming). Television: Law and Order, soaps. Award-winning narrator of Audio-Books. Training: MFA from NYU. Professional: Co-Artistic Director of The Muse Of Fire Project, Chattanooga, TN. Love to my wonderful husband and children for letting me go on this adventure. For my parents.

GRANT GOODMAN
PRINCE (La Dispute)  |  BANQUO / OLD SIWARD (Macbeth)

Hartford Stage: Debut. Off-Broadway: Antony & Cleopatra, The Merchant of Venice (Theatre for a New Audience); King Lear, The Iliad (Lincoln Center); Richard II (New York City Center/Pearl Theatre Company); and Pericles (Red Bull Theater). National Tours: The Merchant of Venice (TFANA). Regional: extensive work with Yale Repertory Theatre, Shakespeare Theatre Company (Washington, D.C.), Chicago Shakespeare Theater, The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, Milwaukee Repertory Theater, Utah Shakespeare Festival, Arizona Theatre Company, Northlight Theatre, Court Theatre, Aquila Theatre Company of London, Playmaker's Repertory Company, Indiana Repertory Theatre, Syracuse Stage, Illinois Shakespeare Festival, Kentucky Shakespeare Festival and The Shakespeare Theatre of New Jersey among many others. Film and Television: As the World Turns, Sex and the City and Sleepers. Training: Graduate of New York University’s Tisch School of the Arts.

MAHIRA KAKKAR
ADINE (La Dispute)  |  WITCH / GENTLEWOMAN (Macbeth)

Hartford Stage: Debut. Off-Broadway: Clive (New Group); Sophistry (Acorn); Harper Regan (Atlantic Theatre); Cave Dwellers (Pearl Theatre); Opus (Primary Stages); Ms. Witherspoon (Playwrights Horizons); Betrothed (Ripe Time). Regional: Lady Windermere’s Fan, Three Sisters (Baltimore Center Stage); Modern Terrorism (CATF); Jesus in India (Magic Theatre); Romeo and Juliet (Arden Theatre and Virginia Stage Company); Twelfth Night (Westport Country Playhouse); Coriolanus, Our Town (Oregon Shakespeare Festival); Inaana (Denver Center); Rafta Rafta (Old Globe); Seven (London, India, NYC); Around the World (FST); Once in a Lifetime, Macbeth (Chatauqua). Film: Hank and Asha, A Night in the Hill, Hechki, Gareeb Nawal’s Taxi, Life of Pi. Television: Blue Bloods, The Big C, Law & Order: CI. Education/Training: Juilliard, Shakespeare Lab, Public Theatre, SITI Company, Harold Guskin. Professional Positions: Member of Hero Theatre Company and LouderARTS Community. Awards: Slamdance 2013 Audience Favorite Award for Hank and Asha; Bronze Lens Film Festival Rising Superstar Award for Hank and Asha.
JAKE LOEWENTHAL

**LORD (La Dispute)**
**DONALBAIN / MURDERER / SERVANT (Macbeth)**

**Hartford Stage:** Debut.  **New York Theatre:** Bunked (NY Fringe—Best Musical 2010); Open The Dark Door (NYMF); Exit Carolyn (Sans A Productions).  **Regional:** Cabaret (Playhouse on Park).  **Education:** BA, Fordham College at Lincoln Center.

KATE MACCLUGGAGE

**HERMIANNE (La Dispute)**
**LADY MACDUFF / WITCH / GENTLEWOMAN (Macbeth)**

**Hartford Stage:** Twelfth Night; Bell, Book & Candle.  **Broadway:** The Farnsworth Invention.  **Off-Broadway:** The 39 Steps.  **Other Theatre:** Bell, Book & Candle, It’s a Wonderful Life (Long Wharf); The Merchant of Venice with F. Murray Abraham (Theatre for a New Audience, directed by Darko Tresnjak, Elliot Norton Award); Stuck (Theater Row); Three Sisters (The Assembly); Evanston: A Rare Comedy (Wolf 358/ HERE); A Midsummer Night’s Dream (NCSF); The Importance of Being Earnest (Portland Center Stage); Noises Off (Denver Center); Twelfth Night, The Cherry Orchard (Chautauqua Theater Company); and Honey Graham in the world premiere of Down Goes Rocky.  **Television:** All My Children.  **Film:** Natural Causes; Butterflies of Bill Baker, movement + location.  Kate is a member of the Amios Company.  **Education:** BA: Wesleyan University. MFA: NYU’s Graduate Acting Program.  katemaccluggage.com

DAVID MANIS

**MESROU (La Dispute)**
**DUNCAN / OLD MAN / DOCTOR (Macbeth)**

**Hartford Stage:** Launcelot Gobbo in The Merchant of Venice.  **Broadway:** War Horse, A Free Man of Color, Exit The King, The Coast of Utopia, The Rivals, Henry IV, Morning’s at Seven, Arcadia, Abe Lincoln in Illinois.  **Off-Broadway:** Our Town.  **International:** Okichi, Misonoza Theater, Japan.  **Regional:** Guthrie Theater, Mark Taper Forum, The Old Globe, Actors Theater of Louisville, Williamstown, Center Stage, NY Shakespeare Festival, Yale Rep, the Shakespeare Theater in D.C., The Acting Company, and many others.  **TV** includes Onion News, Monk, Frasier, King of Queens, and a telekinetic weatherman on The X-Files.  **Education:** University of Washington.
JEFFREY OMURA
AZOR (La Dispute) | LENNOX / MESSENGER (Macbeth)

Hartford Stage: Debut. New York: Romeo and Juliet (Public Theater/NYSF); Joe Iconis’ The Plant that Ate Dirty Socks; Hamlet (Fundamental Theater Project); These Seven Sicknesses, King Lear (Exit, Pursued by a Bear); Yes We Can (Down Payment); No Fear Shakespeare’s Richard III (Facing Page). Regional: Take Me Out (barebones). Film: Sex & the City 2; Hairbrained. Television: The Michael J. Fox Show; White Collar; Georgetown (ABC pilot); Damages; Gossip Girl. Education: Graduate of the Carnegie Mellon University School of Drama. Other: Jeffrey is a collective member of Exit, Pursued by a Bear. www.jeffreyomura.com

MATTHEW RAUCH
MACBETH (Macbeth)


NOBLE SHROPSHIRE
LORD (La Dispute) | ROSS / PORTER (Macbeth)

THE CHILDREN OF MACBETH

ERIC MURPHY
SON OF MACDUFF

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas.
Theatre: Prince Eric in The Little Mermaid (Newington Children’s
Theater Company); Once Upon A Mattress (Long Lake Camp for the
Performing Arts); Joseph and the Amazing Technicolor Dream Coat,
Willy Wonka, Oliver! (Warner Theater); The Mark Twain Players Improv.
Education/Training: Currently in eighth grade at Avon Middle School;
Tap (Warner Center for the Arts); studied viola for the past five years. Other: Eric enjoys telling
jokes, playing tennis and hanging out with friends.

ALEKSEI SANDALS
FLEANCE / YOUNG SIWARD

Hartford Stage: A Christmas Carol—A Ghost Story of Christmas. Regional:
Our Town (Little Theater of Manchester). Education: Seventh grade at R.
J. Kinsella Magnet School of Performing Arts (Hartford, Conn.); His studies
include Musical Theater, Dance and Violin. Training: C.A.S.T. Children’s
Theatre, C.A.S.T. Travel Troupe, iTheatrics Summer Workshop (NYC); Dance:
Tap, Hip Hop, and Ballet (Northstar Dance Academy); Fencing (Farmington
Valley Fencing Academy); Voice (Summit Studios); Hartford Children’s Theater Advanced Musical
Theatre Cabaret Troupe; Stagedoor Manor Summer Acting Camp (Yes, Virginia, The Musical; debut
production, Annie). Television: Companions and Homemakers commercial. Other: Aleksei loves
video games, watching football and playing with his dog, Burton. Aleksei is very honored to be part of
this production of Macbeth at Hartford Stage.

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Photo of Noble Shropshire by T. Charles Erickson.
DARKO TRESNJK
DIRECTOR | SCENIC DESIGN (Macbeth)
ARTISTIC DIRECTOR OF HARTFORD STAGE

Darko Tresnjak is the fifth Artistic Director for Hartford Stage. The last two seasons, he has directed The Tempest, Twelfth Night, Breath & Imagination, Bell, Book and Candle and A Gentleman’s Guide to Love and Murder. He was the Artistic Director of the Old Globe Shakespeare Festival in San Diego from 2004 to 2009. His directing credits at the Old Globe include Cyrano de Bergerac, Coriolanus, The Women, The Pleasure of His Company, All’s Well That Ends Well, Bell, Book and Candle, Hamlet, Titus Andronicus, A Midsummer Night’s Dream, The Winter’s Tale, A Comedy of Errors, Antony and Cleopatra, The Two Noble Kinsmen, and Pericles. He received four awards from the San Diego Theatre Critics Circle: for outstanding direction of Cyrano de Bergerac, The Winter’s Tale, and Pericles and for Excellence in Artistic Direction. In 2011, Tresnjak directed Titus Andronicus at the Stratford Shakespeare Festival in Canada, City of Angels for Goodspeed Musicals, and his acclaimed production of The Merchant of Venice, featuring F. Murray Abraham as Shylock, completed a national tour. The production originated in 2007 at Theatre for a New Audience and transferred to the Royal Shakespeare Company as part of their Complete Works Festival. Tresnjak’s directing career began at the Williamstown Theatre Festival where over eight seasons he directed The Skin of Our Teeth, Rosencrantz and Guildenstern are Dead, The Love of Three Oranges, Princess Turandot, The Blue Demon, The Winter’s Tale, Moving Picture, and Under Milk Wood. He has also directed at the Joseph Papp Public Theater, Theatre for a New Audience, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Vineyard Theatre Company, and Blue Light Theater Company. From 2002-2004 he was Director in Residence at Boston’s Huntington Theatre Company where his productions included What the Butler Saw, Heartbreak House, and Amphitryon. Tresnjak recently directed Der Zwerg, Der Zerbrochene Krug, and Die Vögel for Los Angeles Opera, the inaugural productions of their acclaimed Recovered Voices cycle. The productions were released last fall on DVD/Blu-Ray by Arthaus Musik. He has also directed at Opera Theater of Saint Louis, Florida Grand Opera, Sarasota Opera, and Virginia Opera. Connecticut audiences will know Tresnjak’s work from Goodspeed Musicals where he directed Carnival, Amour, and A Little Night Music; Long Wharf Theatre where he directed Rosencrantz and Guildenstern are Dead; and Westport Country Playhouse where he directed Hay Fever and Princess Turandot. Tresnjak grew up in Yugoslavia, the United States and Poland. He was educated at Swarthmore College and Columbia University and became an American citizen shortly after graduation. Between college and graduate school, he studied at the Martha Graham School, performed with numerous Philadelphia dance and theatre companies, and toured across the United States and Japan with Mum Puppettheatre. He is the recipient of grants from Theatre Communications Group, Pennsylvania Council on the Arts, National Endowment for the Arts, and the Alan Schneider Award for Directing Excellence.
ELIZABETH WILLIAMSON
TRANSLATOR / CO-ADAPTER (La Dispute) | DRAMATURG

Prior to joining Hartford Stage as Senior Dramaturg and Director of New Play Development, Elizabeth Williamson was Associate Artistic Director & Literary Manager at Pioneer Theatre Company. Translations include Michel Azama’s The Life and Death of Pier Paolo Pasolini (with Nicholas Elliott, Act French Festival, New York), Michel Azama’s Airlock (with Nicholas Elliott) and Michel Azama’s Night Zoo. As dramaturg and director, she has developed new work & new adaptations of the classics with Bess Wohl, Dan O’Brien, Matthew Lopez, Brighde Mullins, Wendy MacLeod, Mary Zimmerman, Big Dance Theatre, Dominique Serrand and Steve Epp, and others. She’s worked around the country at many theatres and opera companies, including About Face Theatre, the American Conservatory Theater, Aurora Theatre, the Bay Area Playwrights Festival, Berkshire Opera, Court Theatre, HERE Arts Center, the La Jolla Playhouse, Lorin Maazel’s Castleton Festival, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. Education: BA, Bennington College; Master’s, Oxford University; trained at the École Jacques Lecoq. Williamson received a 2007 NEA Fellowship in Literary Translation and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.

JEDEDDIAH IKE
SCENIC DESIGN (La Dispute)

Hartford Stage: Debut. Regional: The Tempest, Much Ado About Nothing, Sleeping Beauty (Shakespeare Santa Cruz); To The Lighthouse (Projection Design, Berkeley Rep); Measure for Measure (KPBS Patte Award); Arms and the Man (KPBS Patte Award); Citizens of Rome, La Dispute (Dir. Darko Tresnjak), We Dance Our Dances, Cargo, Better Homes and Homelands (UCSD). Television: The Contender. Assistant Set Design: Don Quixote (Den Norske Opera & Ballett, Oslo); Blood Knot (ACT); Taking Over (The Public); Palm Beach, The Carmen Project (La Jolla Playhouse). Education: MFA in Theatre Design from UCSD. Awards: Selections of Jedediah’s work have been selected to go to the international forum and exhibition for theatre design, the Prague Quadrennial.

JOSHUA PEARSON
COSTUME DESIGN (La Dispute)

Hartford Stage: Debut. Regional: Eurydice (Williamstown Theatre Festival). Associate design: A Midsummer Night’s Dream, Twelfth Night (Oregon Shakespeare Festival); Titus Andronicus (Stratford Festival); Limelight (La Jolla Playhouse). Assistant Styling/Wardrobe: Adidas, Adidas Tennis, Converse, St. Lucia, AARP, Bud Light, History Channel’s Investigating History. Education: University of Oregon. Professional Positions: Co-owner/designer of BOSIE New York, former Costume Shop Manager and Assistant Costume Shop Manager (Williamstown Theatre Festival).

SUTTIRAT ANNE LARLARB
COSTUME DESIGN (Macbeth)

Hartford Stage: Debut. Professional: Macbeth marks Suttirat’s first design collaboration with Darko Tresnjak. She has been designing for theatre and film in the US and internationally for the past 16 years, and has been a frequent collaborator with director Danny Boyle on a range of projects for film and theatre including the London 2012 Olympic Opening Ceremony, the Oscar-winning film Slumdog Millionaire (for which she won the Costume Designers’ Guild Award for Excellence in Contemporary Film in 2009), 127 Hours as both Production Designer (2010 Art Directors Guild}
Nominee) and Costume Designer, as well as the costume design for Trance and sci-fi film Sunshine and the theatre production Frankenstein at the Royal National Theatre. **Other Costume Design credits for film:** include Philippe Farladeau’s upcoming The Good Lie, Anton Corbijn’s The American, and Shari Springer-Berman & Bob Pulcini’s films The Extra Man and Cinema Verite for which she received her first of two Emmy nominations. **Regional and other theatre credits:** include Tape, The Lively Lad and Orange Lemon Egg Canary, No. 11 (Blue and White), all for the Humana Festival of New American Plays; Eyes of the Heart, (National Asian American Theatre Co), Learning Curve (Beckett Theatre, NY), The Adventures of Amy Bock (Yale Rep), Angels in America (Actors Theatre) and Stealing Sweets and Punching People (NY Summer Play Festival), Pericles, The Last Days of Don Juan, Richard III. **Professional:** Suttirat is also commencing her role as an Associate Professor of Costume Design at Carnegie Mellon this fall.

**MATTHEW RICHARDS**  
**LIGHTING DESIGN**

**Hartford Stage:** Twelfth Night; Bell, Book and Candle. **Broadway:** Ann. **Off-Broadway:** Atlantic Theater Company; Brooklyn Academy of Music; Ensemble Studio Theater; Lincoln Center; The Play Company; Playwrights Horizons; Primary Stages; MCC; Rattlestick; Second Stage; Theatreworks USA. **Regional:** Actor’s Theatre of Louisville; Alliance Theatre, Arena Stage; Baltimore’s Center Stage; Bay Street; Cincinnati Playhouse; Cleveland Playhouse; Dallas Theater Center; Ford’s Theatre; The Goodman; The Huntington; The Old Globe; Shakespeare Theatre; Theaterworks Hartford; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. **Education:** University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.

**JANE SHAW**  
**SOUND DESIGN**

**Hartford Stage:** Breath & Imagination. **Off-Broadway:** Merchant of Venice (dir. Darko Tresnak, RSC and national tour), Jackie (Women’s Project), Hamlet (Theater for a New Audience), Red Dog Howls, Food and Padua, (New York Theater Workshop), Katie Roche, Picture of Autumn (The Mint), Figaro, Vieux Carré (The Pearl), The Coward (LCT3). **Off-Off-Broadway:** Open House (Foundry Theater), Septimus and Clarissa (RipeTime), Angela’s Mixtape (New Georges), Queen’s Company. **International Touring:** Big Dance Theater, Merce Cunningham Dance Company, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. **Regional:** Fallen Angels (Shakespeare Theatre of New Jersey), Whipping Man (Dorset Theater Festival), In the Next Room (Cleveland Playhouse), Red (Asolo, Maltz Jupiter), The Catch, House of the Spirits (Denver Theater Center), The Blonde, The Brunette and the Vengeful Redhead (City Theater), Williamstown Theater Festival, Capital Rep. **Education:** Yale School of Drama, Harvard College. **Awards:** Henry, Premios ACE 2012, Bessie, nominations for two Lortels and an Eliot Norton, Meet the Composer, NEA/TCG Career Development Program.

**BRITTANY HARTMAN**  
**WIG & HAIR DESIGN**

**Hartford Stage:** Debut. **Broadway:** Assistant Designing A Gentleman’s Guide to Love and Murder (premiering this fall) and The Radio City Rockettes 2013. **Regional:** Utah Shakespeare Festival, The Ohio Light Opera, The Cleveland Playhouse. **Education:** BA Theatre, Ashland University.
CLAUDIA HILL SPARKS
VOCAL & TEXT COACH


J. DAVID BRIMMER
FIGHT CHOREOGRAPHER

Hartford Stage: Othello. Theater: Fight Master, SAFD. David has choreographed some stuff: (Broadway: Grace; An Enemy of the People; Hands on a Hardbody; The Big Knife; Wit; Born Yesterday; A Life in the Theatre; Speed-the-Plow; Come Back, Little Sheba; Spring Awakening; The Lieutenant of Inishmore; NY premieres: Blasted, The Whipping Man, Bethany, We are Proud to Present, Harper Regan, Hit the Wall, Ages of the Moon, The American Pilot, Blackbird, Bug, Killer Joe); worked at some wonderful venues: (The Public Theater, Metropolitan Opera, MTC, Atlantic, LCT3, The Women’s Project, Soho Rep, MCC, Signature Theatre, TFANA, Roundabout, Dallas Theater Center, NSMT, A.R.T., Baltimore Centerstage, Yale Rep, The Guthrie); and with some great folks: (David Mamet, Sam Shepard, Ethan Coen, Martin McDonagh, Tracy Letts, Kenneth Lonergan, Ken Russell, Franco Zeffirelli). “Walk cheerfully over the world, answering that of God in everyone.” —G. Fox.

BINDER CASTING
CASTING | JAY BINDER, CSA, JACK BOWDAN, CSA, MARK BRANDON, CSA, AND JASON STYRES

MARY K KLINGER
PRODUCTION STAGE MANAGER


THOMAS FRANCIS-WHITE
PRODUCTION STAGE MANAGER


ELIZABETH CLEWLEY
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Theatre: The Winter’s Tale, Wallenstein, The Government Inspector, The Servant of Two Masters, The Two Gentlemen of Verona, Much Ado About Nothing, Julius Caesar, Old Times, Cymbeline, Twelfth Night, The Liar (Shakespeare Theatre Company); Driving Miss Daisy (Theater Of The American South); Thoroughly Modern Millie, Rodger’s and Hammerstein’s Cinderella, Tuesdays With Morrie (Cape Fear Regional Theatre). Galas: Welcome to Washington Gala for the Obama Administration; Creative Coalition Inaugural Ball featuring Sting and Elvis Costello.

MEG FRIEDMAN
ASSISTANT STAGE MANAGER

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Come early and bring your appetite for an exclusive backstage tour, followed by a catered pre-show dinner in our upper lobby! Managing Director Mike Stotts will join you for a behind-the-scenes discussion about what goes into producing a play. Cash bar. Reservations Required.

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Now entering our 50th Anniversary season, Hartford Stage is one of the nation’s leading resident theatres, known internationally for producing classics, provocative new plays and musicals, and neglected works from the past, as well as a distinguished education program that reaches 21,000 students annually. Hartford Stage has earned many of the nation’s most distinguished awards, including a Tony Award for Outstanding Regional Theatre, the Margo Jones Award for Development of New Works, OBIE awards, two New York Critics Circle Awards, a Dramatists Guild/CBS Award and an Elliot Norton Award, and has produced nationally renowned titles, including the Broadway productions of *Enchanted April* and *Our Country’s Good* and the Off-Broadway productions of *The Orphans’ Home Cycle* and *The Carpetbaggers Children*. In the fall of 2013, the Hartford Stage production of *A Gentleman’s Guide to Love and Murder* will open at the Walter Kerr Theatre on Broadway. 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.

**50TH ANNIVERSARY HONORARY COMMITTEE**

Edward Albee • Elizabeth Ashley • Ellen Burstyn • Olympia Dukakis • Hallie Foote
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Angela Lansbury • Jefferson Mays • Kate Mulgrew • Matthew Modine • Novella Nelson
Bill Raymond • Campbell Scott • Richard Thomas • Alfred Uhry • Michael Yeargen
“My wife and I have fond memories of the first season. It opened in what we now refer to as The Old Place on Kinsley Street, and the opening play was Othello. It was either in Othello, which Jacques Cartier directed, or Rashomon, which Joel Oliansky (another co-founder) directed, but in one of the two, most of the actors were on the steel-sprunged shoes—semi-stilts—that ceiling plasterers at the time used. Can’t for the life of me remember the point of the stilts, but it made a vivid impression. The new enterprise was off to a well-received start.”

—DON NOEL, 49-YEAR SUBSCRIBER

View other reminiscences, photos and video from the past 50 years at www.hartfordstage.org.
When Jacques Cartier founded Hartford Stage 50 years ago, he asked John Conklin, a fellow Yale School of Drama alumnus, to come design for the new company. Conklin, who had just designed his first Broadway show (*Tambourines to Glory*), took on every show in the company’s first two seasons. He continued to design on and off for the company for the next thirty years. Conklin’s career has become a model of what’s possible: he designs both opera and theatre, sets and costumes; he received the Robert L.B. Tobin award for Lifetime Achievement in Theatrical Design; and he was Glimmerglass Opera’s Associate Artistic Director for 18 years. His notable Hartford Stage productions include *Antony and Cleopatra* (1981-82 Season), *Pericles* (1986-87), *Peer Gynt* (1988-89), and *The Merchant of Venice* (1993-94.)

Since then, hundreds of designers, up-and-coming and well established, Tony-winners and film designers, have passed through Hartford Stage, including Michael Yeargen, Jennifer Tipton, Santo Loquasto, Christine Jones, Riccardo Hernandez, Susan Hilferty, Darron L. West, Ming Cho Lee, David C. Woolard, Jess Goldstein, Rachel Hauck,

Designers often have long-lasting collaborations with a certain director: in addition to his seasons with Jacques Cartier, John Conklin was also the designer on a number of important productions for Mark Lamos, Hartford Stage’s third Artistic Director. David C. Woolard designed the costumes for a number of shows for Michael Wilson (the company’s fourth Artistic Director), including the *The Orphans’ Home Cycle* (2009-10). Last season, set designer Alexander Dodge and costume designer Linda Cho designed both *A Gentleman’s Guide to Love and Murder* (opening on Broadway in the fall of 2013) and *Twelfth Night*, the latest productions in their long-standing collaborations with Darko Tresnjak, who is Hartford Stage’s current Artistic Director.

Hartford Stage produces six shows each season, along with the annual holiday revival of *A Christmas Carol*. Each production is built in Hartford, with Hartford Stage’s production staff working all season to fabricate the sets, costumes and props envisaged by the designers. In addition to the set, costume, lighting and sound designers for each show, it takes approximately fifty additional artists and craftspeople to bring each of Hartford Stage’s seven productions per year from the design to the stage.

—ELIZABETH WILLIAMSON

In celebration of Hartford Stage’s 50th Anniversary Season, the STAGECRAFT exhibit consists of a selection of costumes, props and scenic elements from the company’s extensive collection.

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MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is beginning his eighth season as Managing Director of Hartford Stage. Recent accomplishments include an $11 Million Capital and Endowment Campaign, and the renovation and expansion of the Stage’s theatre facility. In 2010, in partnership with Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which won the Drama Desk and Outer Critics Circle Awards, among others. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, Mr. Stotts produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho, among others. *Sixteen Wounded* by Eliam Kraiem moved to Broadway in 2004, and Cho’s *BFE* and Lapine’s *Fran’s Bed* with Mia Farrow subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director at 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 a $7.5 million capital campaign to build the F.M. Kirby Shakespeare Theatre, which opened in 1998. Mr. Stotts began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. Mr. Stotts currently serves on the boards of Hartford Performs and Billings Forge Community Works. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization; he continues to serve on that board as well. In New Jersey, Mr. Stotts served as Chairman of the New Jersey Theatre Alliance and served on the board of ArtPride New Jersey. In 2005, Mr. Stotts was honored with a Distinguished Advocate Award from the Connecticut Commission on Culture and Tourism, and in 2011 he received the Commission’s Elizabeth L. Mahaffey Arts Administration Fellowship.

MAXWELL WILLIAMS
ASSOCIATE ARTISTIC DIRECTOR

Prior to his appointment as Associate Artistic Director, Maxwell Williams served as Resident Director for 3 seasons at Hartford Stage, where he has directed productions of *Boeing-Boeing*, *The 39 Steps* and *Dying City*, numerous readings and workshops, and remounts the theater’s annual production of *A Christmas Carol—A Ghost Story of Christmas*. Mr. Williams’ directing credits include world premieres and revivals at theaters across the country, including 59E59 Theatres, the Bank St. Theatre, Cleveland Play House, Capital Repertory Theatre, Chance Theater, Workshop Theater Company, and Monomoy Theater, as well as work for the Pasadena Playhouse, Paper Mill Playhouse, Primary Stages, and the Alley Theatre, Houston. He served as associate director for the Broadway production of Horton Foote’s *Dividing the Estate*, as well as Foote’s 9-play epic *The Orphans’ Home Cycle* (Hartford Stage and Signature Theatre), and has assistant directed on Broadway, for Roundabout Theatre Company, Manhattan Theater Club, Lincoln Center Theater, Philadelphia Theatre Company and the American Repertory Theatre. A member of the Lincoln Center Directors Lab and Directors Lab West, he has been adjunct faculty or visiting artist at NYU, Trinity College, Mt. Holyoke College and the Hartt School, University of Hartford, from which he graduated with honors in the inaugural class of the Theatre Division.
Aetna New Voices Fellow: Janine Nabers

A season-long engagement, the Aetna New Voices Fellowship provides an artistic home for important playwrights of color to develop work and become involved in the ongoing life of Greater Hartford. The residency includes working with Hartford Stage’s education department, advancing community development, and the commissioning of a new work, as well as a series of readings and workshops throughout the year. The 2013-14 Fellow is playwright Janine Nabers.

A native of Houston, Texas, Janine Nabers is a 2013 graduate of the Lila Acheson Wallace Playwriting Fellowship at Juilliard. Her play *Annie Bosh is Missing* premiered in August 2013 at Chicago’s Steppenwolf Theatre Company. A 2012-2013 New York Theatre Workshop Playwriting Fellow, she is also a member of the MCC Playwrights Coalition and the Dorothy Strelsin New American Writers Group at Primary Stages. She was Page 73’s 2011 Playwriting Fellow and is an alumna of the Ars Nova Playgroup, the Soho Rep Writer/Director Lab, the Dramatists Guild Playwriting Fellowship, the MacDowell Colony Fellowship, and the 2010 and 2011 Sundance Theatre Labs.

Presently Janine is working on commissions from Playwrights Horizons and Berkeley Rep. Her new musical *Mrs. Hughes* was developed as the 2012 Williamstown Theatre Festival fellowship musical and was part of the 2013 Yale Institute for Musical Theatre, Manhattan Theatre Club’s 7@7 series, and the Theatreworks New Works Now Festival.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play *Somewhere* will make its East Coast premiere at Hartford Stage this season; Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, produced at Hartford Stage; and Daniel Beaty (2007-08) author of *Breath & Imagination* which premiered at Hartford Stage last season.

Marking its ninth year as the sole funder of this essential program, Aetna, Inc., builds healthy communities by promoting volunteerism, forming partnerships, and funding initiatives to improve the quality of life for its employees and customers.

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Now in its seventh 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 and Twelfth Night.

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, the Brand:NEW Festival of New Work and Hedda Gabler.
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