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Dear Friends,

We are thrilled to bring you *Somewhere* by Matthew Lopez, the author of *The Whipping Man*, which we presented two seasons ago, and *Reverberation*, which we will present next year. Matthew wrote the role of the matriarch, Inez Candelaria, for his aunt, Priscilla Lopez, who originated the role of Diana Morales in *A Chorus Line*, introduced us to the famous song “What I Did For Love,” and won the Tony Award for her performance in *A Day in Hollywood, A Night in Ukraine*. Matthew and Priscilla are joined by the director Giovanna Sardelli, recently featured in the Sunday New York Times Arts and Leisure cover story on the most influential women directors in American theatre. We are thrilled to welcome Matthew, Priscilla, Giovanna, and the entire *Somewhere* family to Hartford Stage.

There are several organizations and individuals who have provided support towards this production – we are grateful to all of them for their generosity, and for their genuine interest and passion for this particular play. We would especially like to acknowledge the Ford Foundation, who made a special grant to support new works at five theatres across the country, who are all celebrating their 50th anniversary this season. At last year’s Chairman’s Awards Gala for the National Corporate Theatre Fund, the following statement appeared in the gala program:

**A Moment in History; An Historic Partnership**

We celebrate tonight a unique and unprecedented convergence in America’s history: a Cold War, unprecedented prosperity and mobility, an artistic community inspired by its Depression and wartime experiences to engage more fully in community, and the essential catalyst in a visionary philanthropist, the Ford Foundation’s W. McNeil Lowry. As Vice President for artistic programs at the Ford Foundation, he was instrumental in turning an episodic, slow moving formation of a patchwork of resident theatres into what we know today as the regional theatre movement.

Ready to seize this moment were the founders of these five theatres, community leaders and artists respectively. In Louisville, founding artistic director John Jory and community leaders Richard Block and Ewel Comet merged two small theatres to create Actors Theatre. In Minneapolis, renowned director Tyrone Guthrie was lured to town by John Cowles and his colleagues. In Hartford, director Jacques Cartier and leaders united to create Hartford Stage. In Seattle, fresh off the world’s fair, Bagley Wright was assisted by Hal Holbrook in bringing Stuart Vaughan to town. And in Providence, community leaders Susan Kaplan and Betsy Argo brought Adrian Hall up from New York to form Trinity Repertory Company.

We honor and celebrate the genesis of these theatres and the extraordinary vision of Lowry and his colleagues at The Ford Foundation even as both the theatres and the Foundation have evolved to face the future. The theatres have sunk their roots deep into their communities even as evolving technologies and social movements have changed their ecosphere. Challenges of improving diversity, the economic viability of the artist, maintaining and enhancing arts education and new generations of audiences and artists alike, and managing more complex infrastructures, both physical and institutional, are among the leading issues in the field.

If the dual impulse of serving the community and supporting artists drove the movement from its early days, one result stands out above all others: the extraordinary artistic output of these five theatres and their colleagues. Never in human history have 50 years seen creativity in theatre on this scale and of this caliber.

Thank you to the Ford Foundation for being there at the beginning, and for your continued investment in the regional theatre through these special 50th anniversary grants.
At The Hartford, we’re proud to support the Hartford Stage. Our lives and our businesses are enriched by communities where art, music and culture thrive.
SOMEBEERE

By MATTHEW LOPEZ

DARKO TRESNJAK
Artistic Director

APRIL 3 – MAY 4, 2014

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Choreographed by GREG GRAHAM

Directed by GIOVANNA SARDELLI

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IN ORDER OF APPEARANCE:
Alejandro Candelaria........................................................Michael Rosen
Francisco Candelaria ...................................................Zachary Infante
Rebecca Candelaria ......................................................Jessica Naimy
Inez Candelaria ..............................................................Priscilla Lopez
Jamie..............................................................................Cary Tedder


THERE WILL BE ONE INTERMISSION.

Assistant Director ..........................................................James Will McBride
Assistant Choreographer ............................................Alison Solomon
Associate Set Designer .................................................Craig Napoliello
Assistant Set Designers .................................................Sang Min Kim, Michael Minahan
Set Design Interns .......................................................Ann Beyersdorfer, Kalyani Privadarsan
Assistant Costume Designer .......................................Heather Lockard
Associate Lighting Designer .................................Craig Stelzenmuller
Assistant Sound Designer ..........................................Palmer Hefferan
Production Assistant .................................................Arielle Goldstein

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.

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VANYA AND SONIA AND MASHA AND SPIKE
MAY 22 - JUNE 15
BY CHRISTOPHER DURANG
DIRECTED BY MAXWELL WILLIAMS
“You cannot rebuild a city without moving people. You cannot make an omelet without breaking eggs.”

—Robert Moses, at the groundbreaking for Lincoln Center, 1959
Matthew Lopez sets his play *Somewhere* in New York City at the close of the 1950s, an incredibly vibrant period in the city’s civic and artistic history. Theatrically, Broadway was enjoying the heyday of musical theatre. During 1959 and 1960, musical junkies like Lopez’s Candelaria family could see the original Broadway productions of *My Fair Lady, Camelot, Gypsy, The Sound of Music, The Music Man* and, of course, *West Side Story*.

But the Candelarias also have the misfortune of living on West 66th Street in an area of the city targeted by urban planner Robert Moses in his great restructuring of New York City. Moses was a controversial figure often credited (and blamed) for reworking the very fabric of New York over the course of the 20th century. Moses imagined a New York of highways, high-rises, soaring bridges and civic buildings, but his methods were cutthroat, and he had little interest in people’s day-to-day life on the ground. Mayor Fiorello LaGuardia once said of Moses, “No law, no regulation, no budget stops Bob Moses in his appointed task.”

In 1955, Robert Moses proposed a major redevelopment project designed to secure New York’s reputation as an international center of culture and the arts. The Lincoln Square Urban Renewal Project proposed the demolition of 14 blocks (almost 50 acres) of the West Side to build a new campus for Fordham University, a new headquarters for the American Red Cross and two middle-class housing towers. But the project’s centerpiece was to be Lincoln Center, a temple to the arts that would house the New York Philharmonic, the Metropolitan Opera and The Juilliard School.

As the head of New York City’s Committee on Slum Clearance, Moses took full advantage of the opportunities created by the Federal Housing Act of 1949. Moses designated the Lincoln Center site a slum and acquired the land through eminent domain in 1958, reselling it to his hand-picked project sponsors. Residents protested, especially with the loss of low-income housing, and a case was taken as far as the Supreme Court, but Moses’ vision was triumphant. Resident Aramis Gomez summed up the conflict when he said, “Who cares for the little shopkeeper so long as we have culture? Who cares whether we have...
a home as long as the Philharmonic and the Metropolitan Opera have one?” Moses responded to his critics by saying, “You can draw any kind of pictures you like on a clean slate, but when you operate in an overbuilt metropolis you have to hack your way with a meat ax.”

In 1958, the city began relocating over 16,000 residents and more than 600 businesses from the project site. Like Matthew Lopez’s fictional Candelaria family, 24% of those displaced were Puerto Ricans, many of whom stayed in the condemned buildings as long as possible because they had no other options. Only 10% of the displaced residents made it into promised public housing. Many did not even apply because they would have been forced to relocate far from their original homes wherever the city could find room for them.

Demolition began in August 1959, but not before the site had been targeted for another major cultural project: the filming of the movie version of the musical *West Side Story*, which had just closed on Broadway. The film was being co-directed by Robert Wise and choreographer Jerome Robbins, and shooting the prologue on location in New York was Wise’s idea. He slipped Lincoln Center contractors $5,000 to hold off demolition on 67th and 68th Streets so that in August 1960 the cast and crew of *West Side Story* could come to New York and shoot the opening of the film. The filmmakers not only used New Yorkers as extras, they even enlisted them as security guards. When rocks were thrown at the cast from the rooftops of nearby abandoned buildings, the studio hired a real local street gang to keep the set safe.

Stories of Robbins’ demanding behavior on the film set are legendary. He pushed the actors to the point of physical breakdown: their bodies exhausted in the August heat, their skin blistering from lying on hot concrete. He shot scenes over and over, trying to capture every angle, using cranes for overhead shots and digging trenches in the streets to capture foot-level views. The actors resorted to doing mock rain dances, hoping inclement weather would give them a break.

*West Side Story* being filmed on the streets of San Juan Hill just after the residents were evicted and just before the buildings were demolished, 1961.
from shooting. Midway through the film, Robbins was fired from the project, and Wise completed West Side Story on his own. Robbins never directed another film. By the time West Side Story opened in 1961, the entire neighborhood captured on film in the prologue had been completely demolished.

Matthew Lopez’s Somewhere takes advantage of the powerful convergence of art, politics and personality that surrounded this West Side neighborhood in the late 1950s. At its heart, Somewhere is about the ties that bind mothers and their sons, families and their homes, artists and their art. Lopez blends humor and heartbreak to create a vivid snapshot of a family in conflict and a city in transition. The Candelarias are bound together by love and sacrifice just as their neighborhood is pulled apart by a vision of progress—progress in the shape of a wrecking ball.

—By Danielle Mages Amato, Literary Manager/Dramaturg at the Old Globe
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MATTHEW LOPEZ
PLAYWRIGHT

Matthew Lopez is the author of *The Whipping Man*, which was seen at Hartford Stage in 2012. The play premiered at Luna Stage Company and debuted in New York at Manhattan Theatre Club in a production directed by Doug Hughes. Matthew was awarded the John Gassner Playwriting Award by the Outer Critics Circle for *The Whipping Man*. It has since become one of the most widely-produced new American plays of the last several seasons, with over 40 regional productions and international productions planned. Matthew’s relationship with Hartford Stage began with his selection as the 2012/13 AETNA New Voices Fellow, where he mentored theatre students from area high schools in the Write On and Project Transform programs. The artistic relationship will continue next season with Hartford Stage’s world premiere production of his play *Reverberation*. *Somewhere* initially debuted at the Public Theatre’s Summer Play Festival and received its world premiere at the Old Globe in San Diego, where he is a former artist-in-residence. It was subsequently produced at TheatreWorks in Palo Alto, CA. His latest play *The Legend of Georgia McBride* premiered earlier this year at the Denver Center for the Performing Arts. His play *The Sentinels* premiered in London at Headlong Theatre Company in 2011. He holds new play commissions from Hartford Stage, Roundabout Theatre Company, Manhattan Theatre Club and South Coast Rep. He is a former member of the Ars Nova Play Group and is a New York Theatre Workshop “Usual Suspect.” Matthew was a writer on the HBO series “The Newsroom.”

ZACHARY INFANTE
FRANCISCO CANDELARIA

**Hartford Stage:** Debut. **Off-Broadway:** *A Midsummer Night’s Dream* (Theatre for a New Audience, Directed by Julie Taymor). **Regional:** *Peter Pan* (The Paper Mill Playhouse); *Liz Swados’ Reality Show NY* (The Beacon Theater). **Film:** *School of Rock* (Produced by Scott Rudin), *Jeffery* (Produced by James Franco). **Education:** New York University’s Tisch School of the Arts (CAP21 and ETW).

PRISCILLA LOPEZ
INEZ CANDELARIA

**Hartford Stage:** Debut. **Broadway:** *In The Heights, Anna in the Tropics, Sisters Rosenzweig, Nine, Hollywood/Ukraine* (Tony Award), *A Chorus Line* (OBIE Award & Tony Nomination), *Pippin, Company, Lysistrata, Her First Roman, Henry Sweet Henry, Breakfast at Tiffany’s*. **Off-Broadway:** *Beauty of the Father, The Oldest Profession, Class Mothers ’68, New Yorkers, Frida Khalo, Antigone in NY, Other Peoples Money, Extremities, Key Exchange, Buck*. **Film:** *Maid in Manhattan, Center Stage, Revenge of the Nerds 2, Tony and Tina’s Wedding, Musical Chairs*. **TV:** *BlueBloods, The Good Wife, Law & Order: SVU, Cosby, All In The Family.*
JESSICA NAIMY
REBECCA CANDELARIA

Hartford Stage: Debut. **National Tours:** Lincoln Center’s *South Pacific* (2nd National). **Regional:** *A Chorus Line* (San Diego Musical Theatre); *Next to Normal* (Meadowbrook Theatre); *South Pacific* (Ogunquit Playhouse); **Regional:** *25th Annual Putnam County Spelling Bee, Carousel, Thoroughly Modern Millie* (Rocky Mountain Repertory Theatre); *Jesus Christ Superstar* (The Lost Colony Theatre). **Television:** *Celebrity Apprentice; Are We There Yet?* **Education:** BFA in Musical Theatre from Emerson College.

MICHAEL ROSEN
ALEJANDRO CANDELARIA

Hartford Stage: Debut. **Broadway:** *West Side Story.* **Off-Broadway:** *Nikolai and the Others* (Lincoln Center Theater); *Amahl and the Night Visitors* (Avery Fisher Hall). **Regional:** *Somewhere* (TheatreWorks). **Ballet:** *2 and 3 Part Inventions, Fanfare* (New York City Ballet). **Film:** *The Empty Building.* **Television:** *Taxi: Brooklyn, The 63rd Annual Tony Awards.* **Education:** On leave from Yale College.

CARY TEDDER

Hartford Stage: Debut. **Broadway:** *The Times They Are A-Changin’, Memphis, Big Fish.* **National Tour:** *West Side Story.* **Regional:** *Geva Theatre, The Alliance Theater, Music Theatre of Wichita, St. Louis MUNY, Pittsburgh CLO, North Shore Music Theater, Titanic Concert at Avery Fisher Hall.* **Education:** A graduate of Pebblebrook high school for performing arts; B. F. A. In Musical Theatre from the University of Michigan. Thanks to my family, Mary, Brian, and Harden-Curtis Associates. Go blue!

GIOVANNA SARDELLI
DIRECTOR

Hartford Stage: Project: Transform 2013 with Matthew Lopez; Brand:NEW: *Somewhere.* **With Matthew Lopez:** West Coast Premiere *The Whipping Man* (The Old Globe), *The Whipping Man* (Cleveland Play House), World Premiere *Somewhere* (The Old Globe), *Somewhere* (TheatreWorks). **Off-Broadway World Premieres:** Rajiv Joseph’s *Huck and Holden* (Cherry Lane), *All This Intimacy* and *Animals Out of Paper* (both for Second Stage), *The Leopard and the Fox* (Alter Ego). Lila Rose Kaplan’s *Wildflower* (Second Stage), Lynn Rosen’s *Apple Cove* (Women’s Project), Christopher Wall’s *Dreams of the Washer King* (Playwrights Realm), Joe Gilford’s *Finks* (EST). **Regional World Premieres:** Rajiv Joseph’s *The North Pool* (TheatreWorks), Theresa Rebeck’s *Dead Accounts* (Cincinnati Playhouse), Zoe Kazan’s *Absalom* (Actor’s Theatre of Louisville, Humana Festival), Zayd Dohrn’s *Muckrakers* (Barrington Stage). **Other Regional:** CTG, San Diego Repertory Theatre, Stages Repertory Theatre, Vineyard Theatre, numerous productions for Dorset Theatre Festival and Barrington Stage Company. **Education:** MFA, NYU Graduate Acting and Graduate of their Director’s Lab. **Awards:** Joseph A. Calloway Award for Excellence in Directing for *Animals Out of Paper.*
GREG GRAHAM
CHOREOGRAPHER

DONYALE WERLE
SCENIC DESIGN
Hartford Stage: Debut. Broadway: *Peter & the Starcatcher* (2012 Tony Award), *Bloody Bloody Andrew Jackson* (2011 Tony nom). Off-Broadway & Regional: Upcoming: *Encores Off-Center* (City Center); Upcoming: *Too Much Sun* by Nicky Silver (Vineyard); *The Explorer's Club* (Manhattan Theater Club); *Broke-ology* (Lincoln Center); *The North Pool* (Vineyard); *BARE* (New World Stages); *The Legend of Georgia McBride* (Denver Center); *Allegiance & Rocky Horror* (Old Globe); *Taming of the Shrew* (Theater for a New Audience); *Once on this Island* (Papermill Playhouse); *Jollyship the Whizbang* (Ars Nova); Public Theater, New York Theater Workshop. Awards: Tony, Obie, Lucille Lortel and Hewes Design Award. Co-chair of the Pre/Post Production Committee for the Broadway Green Alliance. Donyale speaks national & internationally on sustainable design practices for theater.

AMY CLARK
COSTUME DESIGN
Hartford Stage: Debut. Theatre: *Heathers The Musical, Ringling Bros. Barnum and Bailey Circus presents Legends, A Night with Janis Joplin* (Lyceum theatre, NYC); *Chaplin* (St. Petersburg, Russia); *Chaplin* (The Barrymore Theatre, NYC—Drama Desk and Outer Critics Circle Nominations); *On Your Toes* (City Center Encores!); *The Little Mermaid* (Paper Mill Playhouse); *Other Desert Cities* (The Pittsburgh Public Theatre); *Unlock'd* (The Duke, NYC); *The Mountaintop* (Theatreworks, Hartford); *Lord of the Flies* (Barrington Stage Co.); *Showboat* (Goodspeed Musicals); *Monster At The Door* (The Alley Theatre); *The Thirty Nine Steps, Comedy of Errors, Taming of the Shrew* (Hudson Valley Shakespeare Festival). Education: Holds and MFA from NYU Tisch School for the Arts.

PHILIP S. ROSENBERG
LIGHTING DESIGN
JASON CRYSTAL
SOUND DESIGN
Hartford Stage: Debut. Broadway Associate Designs: Mothers and Sons, Rodgers + Hammerstein’s Cinderella, The Performers, Magic/Bird, The Gershwins’ Porgy and Bess (Broadway, First National Tour), Venus in Fur, Bengal Tiger at the Baghdad Zoo, Lombardi, The Addams Family (Broadway, First National Tour, São Paulo, Rio de Janeiro, Sydney, Buenos Aires). Off-Broadway: Lady Day (The Little Shubert); I Forgive You, Ronald Reagan (Theatre Row); Hot Mess in Manhattan (The Araca Project); I Am a Tree (St. Clement’s); Shakespeare in the Park (associate designer 2009-2012). Concerts: Paradise Lost: Shadows and Wings (Carnegie Hall, Chicago, Walt Disney Concert Hall). Regional (associate): Nerds (Philadelphia Theatre Company); Fly (Dallas Theater Center). Other: Metropolitan Opera House (Sound Department, Media Department). Education: Northwestern University, School of Engineering and Applied Science.

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JOE FIEDLER
ORCHESTRATOR

LEAH J. LOUKAS
WIG & MAKE-UP DESIGN

THOM DELVENTHAL
FIGHT CHOREOGRAPHER
Hartford Stage: Abundance, Dying City, A Lovely Sunday for Creve Coeur, A Raisin in the Sun, Diosia, Constant Star, A Christmas Carol—A Ghost Story of Christmas, The Philadelphia Story. Regional: The Illusion (Yale Rep); Richard II, Cymbeline, Othello, As You Like It (Three
Rivers Shakespeare; *Romeo and Juliet* (The Boston Ballet Theatre); *Ariodante* (Juilliard); *Fool For Love* (Carnegie Mellon); *Romeo and Juliet* (The Pittsburgh Ballet Theatre); *A Clockwork Orange, Incommunicado, American Buffalo, Holiday Memories* (The City Theatre); *The Illusion, The Kentucky Cycle, The Grapes of Wrath, The House of Blue Leaves, Macbeth, Cabaret* (Central CT State University). **Member:** Actor’s Equity Association and The Society of American Fight Directors.

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ELIZABETH WILLIAMSON
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 Marivaux’ La Dispute (co-adapted with Darko Tresnjak) at Hartford Stage, Michel Azama’s The Life and Death of Pier Paolo Pasolini (with Nicholas Elliott, Act French Festival, New York), Michel Azama’s Airlock (with Nicholas Elliott) and Michel Azama’s Night Zoo. 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.

LORI LUNDQUIST
PRODUCTION STAGE MANAGER


SAMANTHA FLINT
ASSISTANT STAGE MANAGER

Hartford Stage: Debut. Broadway: Venus in Fur (Manhattan Theatre Club). Off-Broadway: HIM (Primary Stages); Measure for Measure, JUMP, In the Wake, The Winter’s Tale, The Brother/Sister Plays (The Public Theater). Regional: The Winter’s Tale, Herringbone, Mrs. Warren’s Profession, Twelfth Night, The Brother/Sister Plays (McCarter Theatre Center); The Playboy of the Western World (Shakespeare Theatre of New Jersey); Avenue Q, Next to Normal (Adirondack Theatre Festival); Barefoot in the Park (Bucks County Playhouse). Education: The Theatre School at DePaul University.
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Josh Landay, Leon Addison Brown and Che Ayende in Matthew Lopez’s The Whipping Man (2012).
Photo by T. Charles Erickson.

Now in our 50\textsuperscript{th} 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\textit{Enchanted April} and \textit{Our Country’s Good} and the Off-Broadway productions of \textit{The Orphans’ Home Cycle} and \textit{The Carpetbaggers Children}. The Hartford Stage production of \textit{A Gentleman’s Guide to Love and Murder} opened this past fall 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.

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Short Takes: News from Hartford Stage

Ready for another one? Check-out all of the 2014-15 shows and get Darko’s personal take on each one at www.hartfordstage.org.

See the “Connecticut at Work” Panel for Somewhere! Join us for a panel of the state’s most prestigious Latino community leaders, and Somewhere actress Priscilla Lopez, in an April 17 post-show discussion. If you’re reading this post-event, see a video compilation online at www.hartfordstage.org/somewhere. Made possible by the Connecticut at Work Initiative of Connecticut Humanities in Partnership with the Greater Hartford Arts Council.

InterACT. Thanks to the generous support of The Hartford Financial Services Group, hundreds of high school students, mostly from Asylum Hill, will see Somewhere this month for free via our InterACT education program.

Ether Dome. Also on the schedule for next year is Elizabeth Egloff’s Ether Dome about Hartford’s own Dr. Horace Wells. At a recent reading of the play in New York, we interviewed the playwright. Video at www.hartfordstage.org.

Tony Watch! Tony Award nominations will be on April 29. Let’s wish the best for Darko, Jefferson Mays and the full cast and creative team of A Gentleman’s Guide to Love and Murder.

Transform! Breath & Imagination playwright Daniel Beaty shared inspirational stories with our Project: Transform students and an audience of nearly 300 last month to promote his new book, Transforming Pain to Power.

Yes to both. Yes, that’s Somewhere cast member Michael Rosen on the Somewhere poster (in a previous production). And yes, Steve Martin did come see The Underpants. He slipped into the second to last performance, to the delight of that night’s very surprised audience, and afterwards, he congratulated the cast.

Photos: (Top to Bottom) Priscilla Lopez • Jefferson Mays in A Gentleman’s Guide to Love and Murder. Photo by T. Charles Erickson • Daniel Beaty and the Project: Transform students • Steve Martin.
**Project: Transform Brings Ideas of Change to the Community**

By Yuki Katayama, Hartford Stage’s Marketing Apprentice

“By stepping into *Project: Transform*, one is basically saying, ‘I’m willing to open my mind.’ And by us [students] being a part of *Project: Transform*, we are basically saying, ‘We’re going to transform your mind,’” said Dylan Stetson, a junior at Berlin High School.

A partnership between Hartford Stage and the Capital Region Education Council, *Project: Transform* brings nine high school students from urban and suburban Connecticut school districts together to create and perform an original piece of theatre that explores the transformation of minds and communities. In honor of Hartford Stage’s 50th Anniversary Season, the students this year will interview senior citizens to research and celebrate 50 years of transformation in their communities.

Students will work closely with director and Hartford Stage education associate Hunter Parker and playwright Janine Nabers, the 2013-2014 Aetna New Voices Fellow. They meet for six weekends developing writing skills; participating in theatre-based, ensemble-building activities; and creating and directing a devised performance. The interviews with seniors will be molded into monologues, poems, and dramatic scenes.

Dylan, a participant in last year’s *Project: Transform*, said: “Planting a new idea in somebody’s head leads them to analyze every other previous, and possibly ignorant, thought they had that relates to it. And the best part is, so many of these people will be from so many different places. Our ideas can spread with them. We are sharing progressive thoughts... and I guess the goal is to have them go home and share their new progressive thoughts with someone else, and someone else, and someone else, etc. And that can lead to big change.”

*Project: Transform* is made by possible by a grant from the Connecticut Department of Education.

For more information and photos, visit hartfordstage.org/project-transform.
STAGECRAFT  Tour Dates/Locations:
March 6-May 14, 2014: New England Carousel Museum, Bristol
May 15-August 10, 2014: William Benton Museum of Art at UConn
For updated dates and locations, please visit hartfordstage.org.

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.

Photos: (Top) The StageCraft display at the Hartford Public Library helped launch the 50th Anniversary Season in September.
(Left) The current display at the New England Carousel Museum.
DARKO TRESNJAK  
ARTISTIC DIRECTOR OF HARTFORD STAGE

Darko Tresnjak is the fifth Artistic Director for Hartford Stage, where he has directed Macbeth, La Dispute, Twelfth Night, Breath & Imagination, The Tempest, Bell, Book & Candle and A Gentleman’s Guide to Love and Murder, which he also directed on Broadway. 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.

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MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in 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 went on to a successful run at New York’s Signature Theater and 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.
The Hartt School/Hartford Stage Partnership in Training

Now in its ninth 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.

From Top: Hartt School student Ben Cole in The Tempest. • Nafe Katter and Hartt School student Douglas Lyons in To Kill a Mockingbird. • Hartt Students Kendra Underwood and Michael Gregory in Antony & Cleopatra.

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