JANUARY 10–FEBRUARY 9

BREATH & IMAGINATION

JANUARY 10–FEBRUARY 9

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I remember seeing the PBS broadcast of the great 1990 Carnegie Hall concert featuring Kathleen Battle and Jessye Norman. I will never forget their lilting rendition of *A Balm in Gilead*. In high school, I saw the French movie *Diva*, featuring Wilhelminia Wiggins Fernandez and her stunning rendition of *Ebben ne andro lontano*. I skipped out of school to see the movie three more times and wore out my LP recording of the aria. One of my favorite warm-ups before a rehearsal is to listen to Martina Arroyo’s fearless rendition of *Or sai chi l’ignore*, my favorite Mozart aria.

Over the past two decades, I have had the privilege of working with great classical singers like Rodrick Dixon, Eric Owens, Carmen Balthrop, and now Jubilant Sykes. Last year, I read about the passing of two great singers: Gloria Davy, who was the first black soprano to sing *Aida* at the Met in 1958; and Camilla Williams, who was not only the first woman to sing *Madama Butterfly* at the New York City Opera in 1946 but also the first black woman to secure a contract with a major US opera company.

And as I am writing this note, I am listening to and watching Leontyne Price sing *O patria mia* from her 1985 farewell performance of *Aida* at the Met, now gratefully preserved on You Tube. At the end of the aria, the audience erupts into an ecstatic five-minute applause and Ms. Price stands still, stays in character, and her face quivers with emotion, her eyes well with tears, as the audience holds her in suspension, refusing to let her depart. The applause is as extraordinary as the rendition of the aria that precedes it, and I am not ashamed to say that every time that I watch this clip, my own eyes well up with tears. (According to the copious testimonials posted below the link, I am not the only one.)

Before Ms. Price and all these great singers; before Paul Robeson, Marian Anderson, George Shirley, Simon Estes, Robert McFerrin, Shirley Verrett, Willard White, Grace Bumbry, Leona Mitchell, Lawrence Brownlee, Denyce Graves, Donnie Ray Williams, Clamma Dale, Priscilla Baskerville, Michele Crider, and so many others – there was Roland Hayes, a trailblazing artist who overcame not just the odds and the injustices, but more curiously, his own rather gentle nature, in order to forge a career that spanned seven decades and create an audience where there was none. I am grateful to Daniel Beaty for bringing this play to our stage and for three exceptionally versatile performers – Jubilant Sykes, Kecia Lewis, and Tom Frey – for bringing it to life.
No amount of number crunching can calculate the value of the arts.

As proud supporters of the arts, we applaud the effort and dedication it takes to bring creative vision to reality.
IN ASSOCIATION WITH CITY THEATRE COMPANY
PRESENTS

BREATH & IMAGINATION

A NEW PLAY BY
DANIEL BEATY

FEATURING TRADITIONAL SPIRITUALS AND CLASSICAL MUSIC
ALONG WITH ORIGINAL SONGS BY DANIEL BEATY

SCENIC DESIGN
DAVID P. GORDON

COSTUME DESIGN
FABIO TOBLINI

LIGHTING DESIGN
YORK KENNEDY

SOUND DESIGN
JANE SHAW

MUSIC DIRECTOR & ARRANGER
MIKE RUCKLES

VOCAL & TEXT COACH
CLAUDIA HILL-SPARKS

FIGHT CHOREOGRAPHER
CRAIG HANDEL

PRODUCTION STAGE MANAGER
LLOYD DAVIS, JR.

ASSISTANT STAGE MANAGER
MELISSA JERNIGAN

CASTING
BINDER CASTING
Jay Binder, CSA/Jack Bowdan, CSA

DRAMATURG
CARLYN AQUILINE

PRODUCTION MANAGER
BRYAN T. HOLCOMBE

ASSOCIATE ARTISTIC DIRECTOR
MAXWELL WILLIAMS

DIRECTED BY DARKO TRESNJAK

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PRODUCTION SPONSOR:

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FAIRVIEW CAPITAL

The Seedlings Foundation

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Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

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

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

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

Our theatre is accessible with seating for patrons with mobility requirements available in the front row of sections A, B, F and G.

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

“Nothing great was ever achieved without enthusiasm.”

-Ralph Waldo Emerson

100 Northfield Drive
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Windsor, CT, 06095
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www.linrip.com
IN ORDER OF APPEARANCE:

Roland Hayes ................................................................. Jubilant Sykes
Angel Mo’ ........................................................................ Kecia Lewis
The Accompanist / Officer / Preacher / Pa / Mr. Calhoun /
Miss Robinson / Frenchman / King George V ...................... Tom Frey

Place & Time:
Angel Mo’ Farm in the Flatwoods, a Negro settlement
in the foothills of the North Georgia mountains, 1942.

Also, various locations where Roland Hayes lived, worked, studied, and toured
in the Flatwoods, Chattanooga, Boston, the U.S., and London between 1897-1942,
including a church, the Flatwoods forest, an iron foundry, Mr. Calhoun’s studio,
Fisk University, Buckingham Palace, and a Georgia police station, among others.

THERE WILL BE ONE INTERMISSION.

Associate Director ............................................................... Hana S. Sharif
Assistant Scenic Designer .................................................... Sonoka Fukuma Gozelski
Associate Lighting Designer ............................................... Yi Zhao
Assistant Lighting Designer .................................................. Ted Boyce Smith
Assistant Sound Designer .................................................... Jana Hoglund
Production Assistants ...................................................... Arielle Goldstein, Kelly Hardy

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.
We measure him against great music; 
Against impossible odds; by fate against 
a wall of prejudice: today a tree of many 
rings against the sun. But he who measured 
himself against humanity remains the better 
Critic. “If thine eye be single, thy whole body 
shall be full of light.” So prophesied by his mother, 
His blood Bible, Angel Mo’. Thine ear be single 
too, she might have added, reckoning for song in one 
whose joy has always been interpretation. Thousands 
measure him, detached and *a cappella*, in the voice of 
crucifixion. Sometimes, older than the old Testament, 
he stands delivered of anonymous man’s grief far 
deeper than the spiritual roots go down, like Moses, into 
days and deeps unknown. Subliminal revision of his 
work in progress left no octaves open to regret. He 
knew where he was going, as the unflown bird of 
Labrador unrolls the map of Yucatan. He is and ever 
was at once one voice, one race, one citizen, one 
triumph in belief, one compromise with nothing. After 
humility, perhaps the crowning gift is giving back 
what one is given. He is a country to himself that 
borders not on nations whole or sundered, but on 
art, on life—on people prizing now and then nobility in 
man.

—David McCord, for Roland Hayes’s 80th birthday, 1967
African-American Roland Hayes was a celebrated interpreter of European art songs and a pioneer in creating space in the classical repertoire for the Negro spiritual. In his heyday, Hayes was reputedly the only concert attraction who could fill both Carnegie Hall in New York and Symphony Hall in Boston three times a season. By all accounts, Hayes possessed not only great artistry, but a gentle dignity, and together they reached across the color line to move audiences and critics alike. The comments of Heywood Broun of the *New York World* in 1923 are emblematic: “I saw a miracle in Town Hall. Half of the people were black and half were white and while the mood of the song held, they were all the same.” By the time of his death in 1977, Hayes’s career had lasted over a half century and had broken down racial barriers for succeeding generations of black performers, including Marian Anderson, Paul Robeson, and Leontyne Price.

The road Hayes traveled spanned nearly a century, back to 1887, to the cabin built by his father on the Georgia plantation where his mother had been a slave. There, Hayes was born into poverty—but not misery, thanks to the strength of his family and church, two of the main building blocks of black life in the rural south after Reconstruction. Hayes’s mother, Fannie, read her bible “literally and energetically,” in the words of one historian, and her exacting values and practicality had a lasting and profound influence on her son. Hayes spoke of his career as a “ministry of music,” a mission from God, which included the artistic dissemination of the spirituals: “I had early appreciated the religious quality of the songs my ancestors sang, and had long since... come to feel that the slave composers were moved by the same fiery Spirit that inspired Bach and Schubert... I began with greater conviction to present the spirituals as works of art.”

It was in 1871 that the Fisk Jubilee Singers, a group of young ex-slaves giving concerts to save their financially troubled school, established the tradition of the spiritual choir (Hayes would belong to a later incarnation) and introduced the spiritual to America’s musical literature, prompting the eminent Bohemian composer Antonin Dvořák to declare, “In the Negro melodies of America I discover all that is needed for a great and noble school of music.” Hayes viewed the spirituals as part of the proud legacy of the black struggle in America. His decision to add spirituals to his concerts can be seen in the larger context of the “New Negro Movement” of the 1920s (the start of Hayes’s zenith), which promoted racial pride and cultural expression inspired by African and African-American folk heritage. Hayes integrated the emotion, power, and rhythm of the spirituals—religious folk songs
borne of slavery and carried into the free black churches—with the formal structure of European classical music, transforming the old spirituals he sang as a boy into art songs he performed on the concert stage.

Even with an indomitable mother and a mission from God, the obstacles Hayes confronted as a boy and young man were overwhelming and numerous: the nearly inescapable cycle of growing debt that trapped most sharecropping farmers; the lack of prospects for serious black performers outside of the racist minstrel show; the limitations of Jim Crow segregation; the dangers of white vigilantism perpetrated to maintain the South’s racial caste system; the years of study, work, and struggle resulting in rare opportunities to earn a bit of cash and make ends meet; the rebuffs of Southern booking agencies who refused to engage a black singer. But Hayes had musical talent and intelligence, which opened doors for him (such as at Fisk University and with prominent teachers in Boston and London), coupled with the determination, courage, and faith that were necessary for a black man facing the new, and sometimes personal, challenges of charting an unmapped course.

Still, it took a journey overseas in 1920 for Hayes finally to be able to establish his reputation at home. Success in London launched him on his first ascendant European tour, followed in 1923 by a triumphant transcontinental U.S. tour, the first of many. Hayes was soon the most acclaimed recitalist of the day. *The New York Times* reported that he earned $100,000 in 1924 (the relative contemporary standard of living value would be $2.76 million). In short succession, he bought a home in Brookline, MA, the former hunting lodge and grounds of Henry IV outside Paris, and a 623-acre farm in Georgia—the same farm on which his mother had been a slave.
As historian Buddy Sullivan recalls, white Georgian writer Lillian Smith evokes an image, in *Killers of the Dream*, typical of the segregated South at mid-century:

> I can almost touch that little town… A little white town rimmed with Negroes, making a deep shadow on the whiteness. There it lies, broken in two by one strange idea. Minds broken. Hearts broken. Conscience torn from acts… That is segregation. Few words are needed for there are signs everywhere. White… colored… white… colored… over doors of railroad and bus stations,… over drinking fountains… And there are the invisible lines… Invisible, but electrically charged with taboo… Places you sit. Places you cannot sit.

Reform was slow to arrive in the South, and challenging segregation remained personally perilous for blacks until the end of World War II, when civil rights legislation began to end what historian C. Vann Woodward coined the “strange career” of Jim Crow. Despite its hostility and dangers, Hayes remained deeply connected to the Georgia farm and memories of his mother, memories which in *Breath & Imagination*—like the spirituals—sing of faith, perseverance, hope, and the promise of deliverance.

—Carlyn Aquiline, Dramaturg
SONG OF THE SON
by Jean Toomer

Pour O pour that parting soul in song,
O pour it in the sawdust glow of night,
Into the velvet pine-smoke air tonight,
And let the valley carry it along.
And let the valley carry it along.

O land and soil, red soil and sweet-gum tree,
So scant of grass, so profligate of pines,
Now just before an epoch’s sun declines
Thy son, in time, I have returned to thee.
Thy son, I have in time returned to thee.

In time, for though the sun is setting on
A song-lit race of slaves, it has not set;
Though late, O soil, it is not too late yet
To catch thy plaintive soul, leaving, soon gone,
Leaving, to catch thy plaintive soul soon gone.

O Negro slaves, dark purple ripened plums,
Squeezed, and bursting in the pine-wood air,
Passing, before they stripped the old tree bare
One plum was saved for me, one seed becomes

An everlasting song, a singing tree,
Caroling softly souls of slavery,
What they were, and what they are to me,
Caroling softly souls of slavery.
DANIEL BEATY

Author

Hartford Stage: Resurrection. Professional: Daniel Beaty is an award-winning actor, singer, writer, and composer. Last season he had an extended off-Broadway run of his acclaimed solo play Through The Night produced by Daryl Roth. For this production Daniel received 2011 Lucille Lortel, Drama Desk, Drama League and Outer Critics Circle nominations. For Through The Night, Daniel also received the 2010 AUDELCO Award for Outstanding Solo Performance and the 2010 Ovation Award for Best Male Lead Actor. His critically acclaimed solo play Emergence-See! ran off-Broadway to a sold-out, extended run at The Public Theater in the fall of 2006. For this production, he received the 2007 Obie Award for Excellence in Off-Broadway Theater for Writing & Performing and the 2007 AUDELCO Award for Solo Performance. He is the recipient of the 2007 Scotsman Fringe First Award for the best new writer at the Edinburgh Festival and was presented with a Lamplighter Award from the Black Leadership Forum in Washington D.C. In the spring of 2008, Emergence-See!, now re-titled Emergency had a sold-out seven-week engagement at the Geffen Playhouse in Los Angeles and was awarded two 2009 NAACP Theater Awards including Best Actor. Daniel has worked throughout the U.S., Europe, and Africa performing on programs with artists such as Ruby Dee, Ossie Davis, Jill Scott, Sonia Sanchez, MC Lyte, Mos Def, Tracy Chapman, Deepak Chopra, and Phylicia Rashad. He holds a BA with Honors in English & Music from Yale University and an MFA in Acting from the American Conservatory Theatre. His ensemble play Resurrection received its world premiere production at Arena Stage in Washington D.C. in August 2008 (where he was awarded the 2008 Edgerton Foundation’s new American Play Award); followed by engagements at Hartford Stage, the Philadelphia Theatre Company, and ETA Theater in Chicago. His new solo play Mt. Joy appeared at the Riverside Theatre in May 2012. In the upcoming season, his ensemble musical Breath & Imagination will premiere as a co-production with Hartford Stage and Pittsburgh City Theater. He also has a new solo play on the life of Paul Robeson – The Tallest Tree in the Forest – directed by Moises Kaufman and slated to premiere next season. He is a proud member of New Dramatists and an Adjunct Professor at Columbia University. Both Emergency & Through the Night have are published by Samuel French and available online. His first children’s book based on his poem Knock Knock is slated to be released by Little Brown Books in 2013. Daniel has also written a Spoken World Ballet Far But Close that will premiere in the 2012/13 season for Dance Theater of Harlem. Follow Daniel at www.DanielBeaty.com and on Twitter at Twitter.com/DanielBBeaty.

TOM FREY

The Accompanist | Officer | Preacher | PA | Mr. Wilkes
Miss Robinson | Frenchman | King George V

KECIA LEWIS
ANGEL MO’

Hartford Stage: Ain’t Misbehavin’. Broadway: Ida Mae in Leap of Faith (Original Broadway Cast), Mama Morton in Chicago, Shrek, Trix The Aviatrix in The Drowsy Chaperone (Original Broadway Cast), Effie White in Dreamgirls, Asaka in Once on This Island (Original Broadway Cast), Ain’t Misbehavin’ (Original Broadway Cast Revival), Alice in Big River and The Gospel at Colonus (Original Broadway Cast). Off-Broadway: Dessa Rose (Drama Desk nominee), Once on This Island, From the Mississippi Delta. National Tours: Chicago, Big River. Regional: Effie White in Dreamgirls (Ovation Award), Big Sweet in Polk County (Bay Area Outer Critic’s Circle Award), Ruth Younger in Raisin (L.A. Drama Critics Circle nomination), Hairspray, Smokey Joe’s Café, Ain’t Misbehavin’, The King and I, South Pacific, The Sound of Music, Sleeping Beauty Wakes (McCarter Theatre and La Jolla Playhouse). Film: Extremely Loud and Incredibly Close. TV: Law & Order, Kate Brasher, Crossing Jordan and The Hughley’s. Favorite Role: Simon’s Mommy.

JUBILANT SYKES
ROLAND HAYES

Hartford Stage: Debut. Professional: Jubilant Sykes’ unique talents have taken him to musical capitals across the globe where he has performed leading roles at the Metropolitan Opera and Deutsche Oper Berlin, as well as solo concerts at Carnegie Hall, Avery Fisher Hall at Lincoln Center and the Kennedy Center in Washington D.C. Among the orchestras with which he has appeared are the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, the Los Angeles Philharmonic, the BBC Symphony Orchestra and the London Symphony Orchestra with which he also recorded. In addition, he was nominated for a Grammy for Best Classical Album with the Baltimore Symphony Orchestra. Jubilant Sykes stylistic versatility has taken him to such venues as the Hollywood Bowl, New York’s Apollo Theater, the New Orleans Jazz Festival and the Boston Pops. Recently he was cast in his first major motion picture, scheduled to be released later in 2013. Jubilant Sykes resides in Southern California with his wife, Cecelia, and their three sons: Madison, Morgan and Micah.

DARKO TRESNJAK
DIRECTOR | ARTISTIC DIRECTOR OF HARTFORD STAGE

Darko Tresnjak is the fifth Artistic Director for Hartford Stage. Last season, he directed The Tempest and Bell, Book and Candle. 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 Theatre 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.

DAVID P. GORDON
SCENIC DESIGN

FABIO TOBLINI
COSTUME DESIGN
Hartford Stage: Hedda Gabler, The Tempest, Bell, Book & Candle. Theatre: Recent credits include Maria at the Wexford Opera Festival (Ireland), HMS Pinafore at the Guthrie Theatre and The Royal Family at American Players Theatre. Other theatre credits include productions of classic and new plays at the Alley Theatre, Children’s Theatre Company, Ford’s and Studio Theatre. Opera: productions include works for the Nationale Reisopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. Off-Broadway world premieres: Hedwig and the Angry Inch, Batboy the Musical, Freckleface Strawberry and The Divine Sister. Musical USA tours: The Creature from the Black Lagoon, Jesus Christ Superstar, Fame, Godspell. A production of the new musical Reel to Real, first produced in Beijing, was part of the 2010 Edinburgh Festival. Ballet:
Ib Andersen’s *Diversions* and *The Nutcracker*, played every year at Ballet Arizona, and *Romeo and Juliet* for DWD, in Houston TX. **Awards:** Connecticut Critics Circle Award for *Bell Book & Candle* and *The Tempest*, Irene Sharaff Young Master 2008, Lucille Lortel Nomination 2001.

**YORK KENNEDY**  
**LIGHTING DESIGN**

**Hartford Stage:** Debut. **Professional:** York Kennedy’s designs have been seen in theatres across America and Europe including Berkeley Rep, Warsaw National Opera, American Conservatory Theatre, The Old Globe, Seattle Rep, Alley Theatre, Dallas Theater Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Whitney Museum in New York. Awards for theatrical lighting design include the Dramalogue, San Diego Drama Critics Circle, Back Stage West Garland, Arizoni Theatre Award and Bay Area Theatre Critics Circle Award. He has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park, residential, retail, restaurant and museum projects including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. He is a graduate of California Institute for the Arts and the Yale School of Drama.

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


**MIKE RUCKLES**  
**MUSIC DIRECTOR | ARRANGER**

**Hartford Stage:** *A Gentleman’s Guide to Love & Murder*. **New York:** *The Sound of Music* (Carnegie Hall), Drama League Tribute to Patti LuPone. **Regional:** *The Last Five Years* (Denver Center for the Performing Arts); *Girls Only* (Composer) (Pittsburgh CLO, Mainstreet Theater, Denver Center, Des Moines, Charlotte, Winnipeg); *Little Theatre of the Rockies* (More than 15 productions); Back-up singer for Sarah Brightman’s “La Luna” tour. **Education:** M.M from U. Northern Colorado. **Professional Positions:** Private Voice Faculty for the New Studio on Broadway (NYU); Voice Faculty for Ann Reinking’s Broadway Theatre Project; Musical Director for New York Film Academy; Musical Director/Private Voice Faculty for the School of Theatre Arts & Dance at U. Northern Colorado, Clinician/Lecturer for the National Association of Teachers of Singing. **Website:** www.mikeruckles.com
CLAUDIA HILL-SPARKS
VOCAL & TEXT COACH


CRAIG HANDEL
FIGHT CHOREOGRAPHER

Hartford Stage: A Gentleman’s Guide to Love & Murder, The Tempest, The Whipping Man, The Crucible, Gem of the Ocean, The 39 Steps. Craig Handel is an actor, director, playwright and stage combat choreographer who has been working professionally since 1978. Faculty: Currently holds faculty positions at Dean College, University of Rhode Island and The Brown Trinity Consortium. Theatre: He has choreographed fights for Trinity Rep since 1999 (Productions include Richard III, Hamlet, The Fantasticks, the Henriad, West Side Story, Peter Pan and Othello); Other theatre’s include Commonwealth Shakespeare, Long Wharf Theatre, Arena Stage and The Cumberland Company. Recently, Mr. Handel received special recognition for excellence in fight choreography from the Kennedy Center, for his work on Salve Regina University’s production of Hamlet. Film and Television: He was Kathleen Turner’s fight coach for the feature film The Jewel of the Nile and was fight captain for MTV music videos featuring heavy metal superstars Kiss and Krokus.

CARLYN AQUILINE
DRAMATURGY

Carlyn is Literary Manager and Dramaturg at City Theatre Company (Pittsburgh), where she leads such activities as commissioning and development, dramaturgy, and audience enrichment. A former staff member at Syracuse Stage (Artistic Associate) and Goodspeed Musicals (Literary and Producing Associate), Carlyn’s new play and classical dramaturgy credits also include Yale Repertory Theatre, Hartford Stage, Arden Theatre, TheatreWorks (Palo Alto), Florida Stage, Actors’ Express, and Lark Play Development Center. She was Managing Editor of Theater magazine for two years, and has adjudicated many national residencies and awards for playwrights, dramaturgs, and other artists. Her teaching credits include Carnegie Mellon, Yale, Ohio, and Syracuse universities. Carlyn holds an MFA in Dramaturgy and Dramatic Criticism from the Yale School of Drama, an MA in Theatre History from Ohio University, and a BFA in Directing from The Catholic University of America.
BINDER CASTING
CASTING | JAY BINDER, CSA, JACK BOWDAN, CSA, MARK BRANDON, CSA, AND JASON STYRES


LLOYD DAVIS, JR.
PRODUCTION STAGE MANAGER

Hartford Stage: The Trip to Bountiful, Much Ado About Nothing. Favourite credits include: Fela! (and had the honour of taking it to Nigeria – the first Broadway show to go to Africa); A Streetcar Named Desire with Blair Underwood; Sweeney Todd with Christine Baranski & Brian Stokes Mitchell; Jelly's Last Jam with Gregory Hines; King Lear with Stacy Keach; Joseph Papp's Shakespeare on Broadway directed by Estelle Parsons; Mrs. Klein and Collected Stories both with Uta Hagen and both directed by William Carden; The Waverly Gallery with Eileen Heckart; Sam Shepard's States of Shock with John Malkovich; Edward Albee's Occupant with Mercedes Ruehl and Larry Bryggman, Tiny Alice with Richard Thomas, The Play About The Baby and the 40th anniversary of Who's Afraid of Virginia Woolf with Uta Hagen, Jonathan Pryce and Mia Farrow; and on tour with The Wiz and Tommy. For his work with the NYC Public School Repertory Company, Lloyd was recognized by the NYC Board of Education and Pace University’s Promise of Learning for Excellence in Arts Education.

MELISSA JERNIGAN
ASSISTANT STAGE MANAGER


CITY THEATRE

Described by The New York Times as “Pittsburgh’s most innovative theater company,” City Theatre specializes in new play development. It is the largest theatre in Pittsburgh dedicated to a full season of all new work, commissioning and producing plays by writers including Adam Rapp, Jeffrey Hatcher, Theresa Rebeck, and Christopher Durang. Under the leadership of Artistic Director Tracy Brigden, Managing Director Mark R. Power, and a 45-member Board of Directors, City Theatre’s mission is to provide an artistic home for the development and production of contemporary plays of substance and ideas that engage and challenge a diverse audience. Located on Pittsburgh’s historic South Side, City Theatre is currently in its 38th season.
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ABOUT HARTFORD STAGE

MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in his seventh 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.
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MAN IN A CASE  WORLD PREMIERE
February 21 – March 24, 2013  • Adapted from the story by Anton Chekhov  • Adapted and Directed by Annie-B Parson & Paul Lazar/Big Dance Theater  • Choreographed by Annie-B Parson  • Featuring Mikhail Baryshnikov

Fusing theater, movement, music, and video, this world premiere of Anton Chekhov's short story features Mikhail Baryshnikov with Jess Barbagallo, Tymberly Canale, Chris Giarmo, and Aaron Mattecks.
Tap: Photo of Mikhail Baryshnikov by Leslie Lyons.

ABUNDANCE
April 4 – April 28, 2013  • By Beth Henley  • Directed by Jenn Thompson

Abundance follows the wickedly funny adventures of two mail-order brides on their twenty-five year journey across the American frontier.

TWELFTH NIGHT
May 18 – June 16, 2013  • By William Shakespeare  • Directed by Darko Tresnjak

Kate MacCluggage (Bell, Book & Candle) returns in Shakespeare’s madcap tale of shipwrecks, star-crossed lovers, and mistaken identities.

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Now in its 49th 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. In 2011, Darko Tresnjak became the fifth artistic director to lead Hartford Stage. That same year, the theatre presented the World Premiere of Quiara Alegría Hudes’ Pulitzer Prize-winning play Water by the Spoonful. 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.

Founded in 1963 by Jacques Cartier, Hartford Stage began in a former grocery store warehouse on Kinsley Street. On April 1, 1964, Othello, directed by Cartier, opened the theatre. Paul Weidner, who assumed leadership of the theatre in 1968, oversaw its move to its present home—the 489-seat John W. Huntington Theatre, designed by Robert Venturi. Mark Lamos became Artistic Director in 1980, bringing international recognition to Hartford Stage with explorations of the great works of dramatic literature. Michael Wilson became artistic director in 1998, devoting the theatre’s resources to the works of Tennessee Williams and Horton Foote, and launching the Brand:NEW Festival and the annual production of A Christmas Carol.

Over 320 new productions have been seen at Hartford Stage, including 64 world or American premieres by such authors as Edward Albee, Kia Corthron, Christopher Durang, Eve Ensler, Horton Foote, Beth Henley, Israel Horowitz, William Luce, Vladimir Nabakov, Theresa Rebeck, Jose Rivera, Edwin Sánchez, Alfred Uhry and Tennessee Williams. The theatre’s reputation extends beyond Hartford across Connecticut, the nation and the world. Hartford Stage’s production of Edward Albee’s All Over was aired nationally on the PBS series “Theater in America.” In 1988, Hartford Stage participated in an exchange with Moscow’s Pushkin Theatre, the first between an American and a Soviet theatre. Most recently, the theatre has sent productions of Enchanted April and Our Country’s Good to Broadway, The Orphans’ Home Cycle, Tiny Alice, Necessary Targets, The Carpetbaggers Children and Tea at Five to Off-Broadway, and touring productions to Cleveland, Houston, Cambridge, Los Angeles, Montreal and Paris.

From its inception, Hartford Stage has maintained strong community partnerships, educational programs and humanities initiatives. Through collaborations with the Artists Collective, the City of Hartford, HUD, NCCJ, the University of Hartford, Trinity College, Hartford Seminary, World Affairs Council and schools across the state, the theatre provides exceptional educational, scholarly, and artistic experiences for Connecticut residents of all ages, including classes, workshops and discussions, as well as services for the hearing and visually impaired. In 2005, Hartford Stage was awarded The Hartford Courant’s Tapestry Award, recognizing its work in diversity.
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Aetna New Voices Fellow: Matthew Lopez

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 2012–13 Fellow is playwright Matthew Lopez, author of this past season’s *The Whipping Man*.

Since its New York premiere last year in a sold-out, extended run at Manhattan Theatre Club, Matthew Lopez’s *The Whipping Man* has become one of the most widely produced new American plays in recent seasons. For this production, Mr. Lopez was awarded the John Gassner Playwriting Award from the Outer Critics Circle. His play *Somewhere* premiered last year at The Old Globe under the direction of Giovanna Sardelli and will be re-mounted in January 2013 at TheatreWorks in Palo Alto. Other works include *Reverberation, The Legend of Georgia McBride* and *The Sentinels*, which premiered last year in London. He is a New York Theatre Workshop Usual Suspect, a past member of the Ars Nova Play Group and a recent artist-in-residence at the Old Globe. He is currently writing a commissioned play for Roundabout Theatre Company as well as a new musical with singer/songwriter Spencer Day.

Past Aetna New Voices Fellows

Past Fellows include Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, produced at Hartford Stage this past season; and Daniel Beaty (2007-08), author of *Breath & Imagination—The Story of Roland Hayes*, which will be produced at Hartford Stage in January.

Marking its eighth 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 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 and The Tempest.

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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