MAN IN A CASE

FEBRUARY 21–MARCH 24

2012/13 ALL THE WORLD SEASON
About time

With success comes the reality that time becomes invaluable. Or more simply, success shrinks time you’d rather have for things you’d rather do.

You have options. You do have choices. We’d like to be one of them.
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.
There are a lot of music fans at Seabury. Singers, dancers, performers. We’ve even got our own band. It’s part of the culture of active living and wellness that allows our residents to thrive in an engaging environment. *When you move into Seabury, it’s time to do the things you’ve always wanted to do.*
Since I moved to Hartford eighteen months ago, Chick Austin, the trailblazing director of the Wadsworth Atheneum, has been a great inspiration to me.

He purchased paintings from Picasso and Dali before they were famous. He premiered an opera by Virgil Thompson and Gertrude Stein. And he brought George Balanchine (a direct link to Mikhail Baryshnikov) to America.

Chick Austin would not have pursued Picasso, Dali, Stein, Thompson, or Balanchine if he believed that frightened adage about Connecticut: that it is “a land of steady habits.” He knew that art should be much more than a steady habit. It should be an adventure.

I want to live in the City of Chick Austin. I hope you do, too. And in that spirit, we bring you Man in a Case.

Sincerely,

Darko Tresnjak

Darko mentions the City of Chick Austin. And I agree—what Chick aspired to do here, so do all of us at Hartford Stage. Seven years ago, we commissioned and produced the play—Chick, the Great Osram by David Grimm. Chick was certainly one of the most influential individuals that would change the landscape of Art—visual and performing art—in Hartford, and help to put the City on the map.

What I love about our City, is that it is the City of Invention. Or perhaps in today’s parlance—Innovation. When you look back over the last century, Hartford has been on the cutting edge of Invention and Innovation – in both Arts and Science. And Insurance and Finance. It is in the merging of all of these sectors that Hartford has defined itself, and by which we will continue to thrive.

Let me give thanks then, for the generous support of United Technologies Corporation – the Producing Sponsor for Man in a Case. UTC is our local (and international) corporation that has defined how Hartford distinguishes itself in the worlds of science and technology. Thank you UTC for putting your trust in us, and generously supporting our adventurous work.

Let me also give thanks to the Edward C. and Ann T. Roberts Foundation. Edward and Ann left a lasting legacy in our community, supporting, through their foundation, artistic projects that aspire to be of superior excellence. Like Chick, Edward and Ann have helped to shape the artistic landscape of Hartford.

A few years ago, Hartford Stage was the recipient of a Neighborhood Builders award from Bank of America, recognizing the social and educational programs we offer to the community. We are pleased that B of A has continued to invest in our work, with their support of this production.

Finally, we have to give thanks to Cynthia Kellogg Barrington. She was a woman virtually unknown to us until she passed away in August of 2010, leaving a significant bequest to the theatre that has supported the renovation of a handicap accessible dressing room back stage, as well as this production. Cynthia was a costume designer and artist who had a passion for beauty, nature, and the fine arts. Her spirit of creativity and generosity are an inspiration to us all.

So thank you to these organizations and individuals that continue to invest and reinvest in the City of Chick Austin, by investing in Hartford Stage.

Michael Greif
We understand the challenges you face in accessing the best health care available. That’s why we have recruited some of the nation’s best physicians and health care providers to join the Hartford HealthCare team. From preventive medicine and wellness services, to nationally recognized cancer and cardiac programs, to the latest advancements in medical research and technology, we are connecting the best resources, the best people and the best approaches to provide you with the care you expect and deserve.

HartfordHealthCare.org
DARKO TRESNJAK
ARTISTIC DIRECTOR

MICHAEL STOTTS
MANAGING DIRECTOR

Presents

MAN IN A CASE

ADAPTED FROM TWO SHORT STORIES BY
ANTON CHEKHOV

ADAPTED & DIRECTED BY
ANNIE-B PARSON & PAUL LAZAR / BIG DANCE THEATER

CHOREOGRAPHED BY
ANNIE-B PARSON

PRODUCED BY BARYSHNIKOV PRODUCTIONS
IN ASSOCIATION WITH ARKTYPE / THOMAS O. KRIEGSMANN

SET DESIGNER
PETER KSANDER

COSTUME DESIGNER
OANA BOTEZ

LIGHTING DESIGNER
JENNIFER TIPTON

SOUND DESIGNER
TEI BLOW

VIDEO DESIGNER
JEFF LARSON

MUSIC DIRECTOR
CHRIS GIARMO

TEI BLOW

ASSOCIATE VIDEO DESIGNER
KEITH SKETCH

PRODUCTION MANAGER
BRYAN T. HOLCOMBE

ASSOCIATE PRODUCER
ALEXANDRA ROSENBERG

ASSOCIATE ARTISTIC DIRECTOR
MAXWELL WILLIAMS

PRODUCTION SUPERVISOR
JENNI BOWMAN

DRAMATURG
ELIZABETH WILLIAMSON

PRINCIPAL SPONSOR:

Producing with the support of:

United Technologies

Bank of America

Roberts Foundation

Principal Production Support Provided by:

THE ESTATE OF CYNTHIA KELLOGG BARRINGTON

February 21 – March 24, 2013
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.

—Ralph Waldo Emerson

“Nothing great was ever achieved without enthusiasm.”

100 Northfield Drive
3rd Floor
Windsor, CT, 06095
(860) 731-5566
www.linrip.com
IN ORDER OF APPEARANCE:

Belikov .................................................................................................................................Mikhail Baryshnikov
Hunter & Burkin .................................................................................................................Jess Barbagallo
Hunter & Ivan .......................................................................................................................Chris Giarmo
Barbara ...............................................................................................................................Tymberly Canale
Kovalenko ............................................................................................................................Aaron Mattocks

THERE WILL BE NO INTERMISSION.

Assistant Director ...............................................................................................................Aaron Mattocks
Assistant Set Designer .......................................................................................................Andreea Mincic
Assistant Lighting Designer ..............................................................................................Valentina Migoulia
Assistant Costume Designer .............................................................................................Karen Boyer
Assistant Stage Manager ....................................................................................................Victoria Nidweski
Production Assistant ..........................................................................................................Arielle Goldstein

The Directors and Choreographer are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

Man in a Case was developed, in part, at The Performing Garage and at 3LD Art & Technology Center, New York City.


SPECIAL THANKS

Georgiana Pickett, Eleanor Wallace and the staff of Baryshnikov Arts Center; Cynthia Hedstrom, Sandra Garner, Bill Kennedy and the staff of The Performing Garage; Kevin Cunningham and the staff of 3LD Art & Technology Center; The Chocolate Factory; Performance Space 122; Shanta Thake, Laura Donovan, and Santino Lo.

Thank you from Big Dance Theater to: Aaron Rosenblum, David Neumann, Tommy Kriegsmann, Brad Harris, Jael Makagon, Molly Hickok, and Joyce Ketay.
Elizabeth Williamson, Senior Dramaturg and Director of New Play Development, sits down with the directors of “Man in a Case,” Big Dance Theater’s Annie-B Parson and Paul Lazar to discuss their process developing this new work.

Elizabeth Williamson: You’ve developed shows from a wide range of sources, from Flaubert, to Agnès Varda, to Euripides. What drew you to these stories of Chekhov’s?

Annie-B Parson: We have been borrowing small bits of text from Chekhov plays for the past twenty years and using them in assemblages, because like most theatre people we’re continually reading Chekhov—he comes up a lot. I’ve choreographed some Chekhov pieces, and Paul’s acted in quite a few (Three Sisters directed by Austin Pendleton, Brace Up! (Three Sisters) by the Wooster Group, and a Russian production of Ivanov), but Big Dance Theater had never done a full Chekhov work. So when Misha (Mikhail Baryshnikov) suggested this, we jumped on it.

Paul Lazar: So we read “Man in a Case” and I just felt that even though it’s prose, not a play, it’s eminently actable—because of the narrative, the sequence of events—an intensely introverted man falls in love with a noisy, extroverted woman, and she humiliates him...—this seemed to be something that could be staged.
Elizabeth: When you started developing the show, it was based on one short story, “Man in a Case.” What led you to incorporate “About Love” as well?

Annie-B: A practical matter. It’s one of my favorite things, when someone from the outside imposes a theatrical necessity- it could be spatial, temporal or thematic- it traps you in a way that can be really generative. In this case “Man in a Case” was too short for a full evening, and I had fantasized about doing “About Love” but couldn’t imagine how to express it. However, when the practical question of needing 15 more minutes to complete the evening came up, I returned to it. Since we’d started working I had a stronger sense of what we as a group could do in relation to Chekhov, and I felt confident about adapting it. And I love the contrast between the exteriority of “Man in a Case” and the interiority of “About Love.” Plus, the two stories are actually two parts of a trilogy.

Paul: We’ve also discovered connections between the two characters Misha plays. Even though the character in “Man in a Case” seems so one-of-a-kind and the character in the second story so like other people, they both have preconceived ideas about how to live, even if it means living life in a case. The protagonist of “About Love” is
also in a case, because he has a notion of what an honorable life is supposed to be and he won’t defy it when he falls in love. Both he and the woman he loves don’t act on their feelings, which leaves them in a sort of purgatory. Chekhov was critical of both men for living in a case of their own construction. As Brian Kulick, Artistic Director of Classic Stage Company, says, you can distill the wisdom of Chekhov into two words: Live Now.

Elizabeth: You often use a range of source material in creating your work. Beyond the stories, are there other sources you drew on to create this show?

Annie-B: Yes quite a quite a few. We started by looking at instructional videos because Belikov (the “man in a case”), is a lover of rules and prescribed behaviors, and because he’s a teacher. And since the hunters frame the piece, we also borrowed from YouTube clips of contemporary hunters’ everyday talk about hunting. In terms of movement, we drew on folk dance material from the period, and we drew on images of surveillance cameras to reflect Belikov’s paranoia.

Paul: On the first day of rehearsal, we also tape-recorded people talking about their backgrounds and origins. We think where a Chekhov story can come out of now is the way people in the contemporary moment talk, so that we could emerge out of that to tell the stories and then return back to that contemporary world—to give some contemporary roots to the piece. Chekhov is forever contemporary.
Elizabeth: With Big Dance Theater, you have long-standing relationships with many of the artists involved in each show. How do those relationships develop, and how do they inform the work?

Annie-B: They deeply inform the work. If you’ve had the experience of working with a real ensemble, which I would say is a group who has worked together for at least seven plus years, you’re really lucky because you have a shared vocabulary, a shared aesthetic, and this can be quite a powerful art machine! So many things are left unsaid in rehearsal and then expressed in the work instead of discussed. I even have an idea of a piece that at a certain point actually creates work without the director, once the protocols for the piece are set, because an ensemble is so in tune to the director, she could actually step out. I was reading about how scientists do their best work in a long-standing group, and then they add someone new to the group to mess everyone up (in a good way!) and that would be Misha in this piece. We have the stability of an ensemble group of designers and performers, and the added element of a new voice/body in the mix, with his particular history, virtuosity and perspective.
Elizabeth: Your work makes a major use of design. Can you talk about how video functions in the show?

Annie-B: Video design is almost another character in the piece – it contemporizes the material because it is digital; it puts us automatically into the present. For “About Love,” video hones in and heightens the psychological perspective on how the heart loves and protects itself, by looking at the people and the architecture of the room as one, and simultaneously from different perspectives -- with cameras above, to the side, at different angles – reminding you of multiple viewpoints, of the twisting and turnings of our thinking, looking at the mind, and the ways we both make decisions and remember. Misha’s character is observing, reliving and recalling his actions, feeling, defending and contemplating his actions – as you do when you meditate on something very carefully.

I think Chekhov’s stories are either written from the outside, as in “Man in a Case,” which feels like it is about life observed; or from the inside as in “About Love.” “About Love” feels much more personal – it’s one of his stories where he spills a drop of blood. Not that I’m trying to prove it’s biographically based, as many scholars have– but it is palpably something he knows intimately about and had pain around.

Paul: I think the video is very much part of our adaptation of the work. If you were just to take this story and give it to a playwright and ask them to theatrically adapt it, with stage directions, dialogue, etc., that’s one way or style of telling it. I think the way we use video and sound -- and some of the video even has text scrolling through it—in a certain sense it’s more evocative of the experience of reading a story. Not in the sense that we speak the text verbatim (which we also do), but that in seeing a play you take some of the language, and the imagery related to the language (sometimes obliquely) so as to replicate the reading experience; it gives you the experience of imagistic resonance rather than literal representation.
Elizabeth: In this production you also have designers present, and working, on stage. What led to that choice?

Annie-B: I think it’s about transparency, issues of transparency in theater, and issues of transparency in Chekhov. Chekhov is brutally honest -- which has always been one of my favorite things in his work. By placing the designers and technicians on the stage we are showing the inside of making the piece; we show the seams, the honesty of our theater, and I find this beautiful and worth exposing. Showing how things work on stage is in part a reflection of Chekhov’s transparency.

Paul: We didn’t do a playwright adaptation, where you’re turning the story into a play, in which case we would want to mask the machinery of the illusion a little more. But it’s Chekhov’s unvarnished contemporary quality and his not feeling at an historical distance that we’re going after. I wanted our world to be present in the piece. I also think that coming from the less traditional theatre, I’m inclined to ask myself about the purpose of conventions that are just accepted: that we hide the technical element, and have it be a mysterious magic. I like to ask whether that’s only convention or in fact appropriate to a piece, and I didn’t see any reason to adhere to that here. It’s not a convention I particularly like. We often dispense with hiding the machinery and that felt good in this piece.
ANTON CHEKHOV

Anton Chekhov (1860–1904) was born in Taganrog, Russia, on the Sea of Azov. He began writing essays and short stories while studying medicine at Moscow University. In 1886, he published his first book of collected tales, Motley Stories. Two years later he was awarded the Pushkin Prize for the collection In the Twilight. In the years following, he produced his first full-length play Ivanov (1887); followed by The Wood Demon (1889); as well as publishing a steady stream of short stories. Chekhov wrote The Seagull in 1895, which was considered a failure at its premiere. In 1898 the play was revived under the direction of the great Constantin Sergeyevich Stanislavsky at the Moscow Art Theatre, whose emphasis on psychological complexity proved the production a resounding success. Under Stanislavsky, Moscow Art Theatre also produced Three Sisters and The Cherry Orchard as well as a revision of his earlier work The Wood Demon, which became Uncle Vanya. These four works are considered Chekhov’s masterpieces. Chekhov’s writing is fundamentally naturalistic; his characters portray the banality, despair, jealousy, humor, silence and stillness of the human condition, and by reducing their actions and dialogue to the simplest fibers, audiences of all backgrounds identify with his characters.

MIKHAIL BARYSHNIKOV

BELYIKOV

Broadway: Metamorphosis (Tony nom. & Drama Desk Award). Off-Broadway: Forbidden Christmas or The Doctor and the Patient (Lincoln Center Festival), Beckett Shorts (New York Theatre Workshop), In Paris (The Broad Stage, Berkeley Repertory Theatre, Lincoln Center Festival, and International Tour). Film & TV: The Turning Point (Oscar nom.), White Nights, various television shows, including three Emmy award-winning specials. His numerous awards include Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Chubb Fellowship, the Jerome Robbins Award, and rank of Officer of the French Legion of Honor. He is Artistic Director of Baryshnikov Arts Center.

JESS BARBAGALLO

HUNTER | BURKIN

Jess Barbagallo performs with Big Dance Theater, Theatre of a Two-Headed Calf and The Builders Association. Jess is a founding member of Half Straddle, Red Terror Squad, and the Dyke Division of 2HC. Other credits include Fiabe Italiane (John Turturro), An Oresteia (Paul Lazar/Brian Kulick), and MilkMilkLemonade (Josh Conkel). Jess has written the plays Grey-Eyed Dogs, I’ll Meet You in Tijuana, Saturn Nights, Men’s Creative Writing Group, and Good Year for Hunters. Jess has been a guest artist/teacher at Brown, Princeton and New York University. Jess was named a 2011/2012 Queer Arts Mentorship Fellow to write an essay on queer/trans grieving and is the co-creator of GLBTQ film review site www.homoflix.wordpress.com. Most recently, Jess was selected for the 2012-13 BAX AIR program to develop a new work - Without Me I’m Something, featuring under-recognized comic Karen Davis. Jess is also a close affiliate of erotic poet Joe Ranono, last seen at The Poetry Project’s Marathon Reading and as host of the Prelude 2012 Afterparty at The Gershwin Hotel. Video/Web: Comrades of Time (Andrea Geyer), Gay’s Anatomy: Season 2 (Karina Mangu-Ward/Bobby Hodgson). MFA: Brooklyn College.
Chris Giarmo, an artist, designer and composer based in Brooklyn, has performed with Big Dance Theater since 2005, and composed choral music for their 2011 production of *Supernatural Wife* (BAM Next Wave, Paris). He is also a founding member of NY-based theater company Half Straddle having composed music for and sound designed all of their productions since 2006 including their most recent *Seagull (Thinking of you)* (PS122’s COIL 2013) and their upcoming *Ghost Rings*. Recent sound design/composition credits include: Young Jean Lee’s *Untitled Feminist Show*, Faye Driscoll’s *You’re Me*, Jackie Sibbies Drury’s *We Are Proud to Present a Presentation...* and Mac Wellman’s *3 2s or AFAR*. Chris has a solo music project is Boys Don’t Fight (boysdontfight.com) and is co-creator of Homoflix (homoflix.wordpress.com), a queer film review blog with Jess Barbagallo.

Tymberly Canale has been a collaborator and performer with New York City based Big Dance Theater since 1995 and received a 2010 New York Dance and Performance Award (Bessie) for her work with the company. Recent roles include Tymbl Gurl in *Ich KürbisGeist* by Sibyl Kempson and Alkestis in *Supernatural Wife*. She has also appeared in the work of John Kelly, Richard Move, and David Neumann. In 2012, she choreographed the hysterical satirical play *I Hate F*** Mexicans*, written by Luis Enrique Gutierrez Ortiz Monasterio and directed by Danya Taymor. Tymberly was Assistant Choreographer for the Off-Broadway Theatre for a New Audience production of John Ford’s *The Broken Heart*, and is contributing movement for the upcoming David Byrne/Alex Timbers/Annie-B Parson production of *Here Lies Love*. She is currently on faculty at University of the Arts in Philadelphia.

Aaron Mattocks, “one of the finest young actor-dancers in New York” (New York Times), is a Pennsylvania native and Sarah Lawrence College alumnus. He has created roles in premieres by Big Dance Theater (dir. Paul Lazar/Annie-B Parson), David Gordon, Stephen Petronio, Jodi Melnick, Steven Reker, Phantom Limb (dir. Jessica Grindstaff/Erik Sanko), Yoshiko Chuma, Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham, and performed as a guest with Faye Driscoll, Doug Elkins, Shaun Irons/Lauren Petty, John Kelly, Dean Moss, and David Parker. His own work was awarded a 2012 Space Exploration grant from TOPAZ ARTS and has been shown at THROW (The Chocolate Factory), Late-Nite Cabaret @ FLICFest (Iрondale Center), for Sarah Maxfield’s One-Shot, at 92Y Fridays at Noon, and for Movement Research at the Judson Church. As a writer, his work has been published on The Performance Club, Critical Correspondence, Culturebot, Hyperallergic, and in The Brooklyn Rail.
BIG DANCE THEATER

Founded in 1991, Big Dance Theater, led by Co-Artistic Directors Annie-B Parson and Paul Lazar, has created over 15 dance/theater works using sources ranging from Euripides, Flaubert, and Twain, to the illicit tapes of Richard Nixon to Okinawan pop. Big Dance Theater received “Bessie” Awards in 2002 and 2010; the company was awarded an OBIE in 2000, and the first Jacob’s Pillow Dance Festival Award in 2007. Big Dance Theater is an inaugural member of the Hatchery Project, a residency consortium. Most recent commissions have been from the Brooklyn Academy of Music, Les Subsistances (Lyon, France), Chaillot National Theater (Paris, France), The Anticodes Festival, and The Walker Art Center. Big Dance Theater has been presented nationally by: Brooklyn Academy of Music, New York Live Arts, Dance Theater Workshop, The Kitchen, Classic Stage Company, Japan Society, Jacob’s Pillow Dance Festival, The Museum of Contemporary Art (Chicago), The Walker Art Center, International Festival of Arts and Ideas, Yerba Buena Center for the Arts, On the Boards, UCLA Live, and Spoleto Festival. Internationally, the company has performed at many festivals and theaters in France, Italy, Belgium, The Netherlands, Brazil, and Germany. Big Dance Theater is creating a film version of Another Telepathic Thing with Jonathan Demme.

BARYSHNIKOV PRODUCTIONS

Baryshnikov Productions is designed to bring the distinctive voices of innovative directors, choreographers and artists to the world’s most well respected stages. Under this umbrella, the company has produced and toured the White Oak Dance Project (1990-2002), Forbidden Christmas or The Doctor and the Patient (2004-2006), Beckett Shorts (2007), and In Paris (2010-2012).

ARKTYPE / THOMAS O. KRIEGSMANN

ArKtype / Thomas O. Kriegsmann is a producer of acclaimed international projects and tours. His work has been seen worldwide, including projects with directors Yael Farber, Peter Brook, Jay Scheib, Julie Taymor, Victoria Thiérrée-Chaplin and additional projects with Mikhail Baryshnikov / Krymov Laboratory (New York / Moscow); Theatre for a New Audience; Nalaga’at Deaf-Blind Ensemble (Tel Aviv); Big Dance Theater; Aurélie Thiérrée (Paris); Phantom Limb; Jay Scheib (Cambridge); Jessica Blank & Erik Jensen; Circa (Brisbane); Lisa Peterson & Denis O’Hare; T.P.O. (Italy); Erth (Sydney); Sam Green / Yo La Tengo; Joshua Light Show; Rude Mechs (Austin); and World/Inferno Friendship Society. Upcoming premieres include Yael Farber’s Lear & The Ramayana, Jay Scheib’s Platonov, and Dayna Hanson’s The Clay Duke. ArKtype is proud to be premiering Big Dance Theater / Baryshnikov Productions’ Man in a Case. www.arktype.org
ANNIE-B PARSON
ADAPTOR | DIRECTOR | CHOREOGRAPHER
Annie-B Parson co-founded Big Dance Theater in 1991, and has created over 15 works that have toured nationally and internationally. She received a Guggenheim Fellowship (2007), two Lucille Lortel Award nominations (2011, 2012), a USA Artist Grant (2012), two Bessie Awards, and was a YCC choreographer at The American Dance Festival (1995). Outside her work with BDT, Ms. Parson choreographs for Opera (Nico Muhly), Theater (Broken Heart, Orlando, Futurity), string quartets (Ethel), MTV (Salt ‘n Pepa, Laurie Anderson), and rock concerts (David Byrne/St. Vincent 2008 and 2012). Her independent work also includes curation: Dancer Crush (2011 NYLA), memorial for Merce Cunningham (2010 Winter Garden), and Sourcing Stravinsky (2006 DTW). She is currently choreographing Here Lies Love, written by David Byrne (The Public Theater). Since 1993 she has been an instructor of choreography at New York University’s Experimental Theater Wing. Ms. Parson has been featured in BOMB Magazine, both as subject and as interviewer, as well as in American Theatre Magazine and Dance Magazine. She has published work in Contact Quarterly, Ballet Review, and The Brooklyn Rail. Ms. Parson has been performing her lecture/video The Virtuosity of Structure since 2008 with Chris Giarmo.

PAUL LAZAR
ADAPTOR | DIRECTOR
Recent Directing: Bodycast (Fran McDormand & Suzanne Bocanegra; BAM Fischer, Fall 2013); Ich KürbisGeist (Big Dance Theater; The Chocolate Factory Theater, 2012); The Elephant Room (Rainpan 43; St. Ann’s Warehouse Theater, 2012 & Arena Stage, 2011); Supernatural Wife (Big Dance Theater; Brooklyn Academy of Music, 2011); We’re Gonna Die (Young Jean Lee’s Theatre Company; Joe’s Pub, 2011); Comme Toujours Here I Stand (Big Dance Theater; The Kitchen, 2009); Orestes (Classic Stage Company, 2009). Recent Acting: Numerous Big Dance Theater pieces; Kulygen, The Three Sisters (Classic Stage Company, 2011); Edgar, Young Jean Lee’s Lear (Soho Rep., 2010); General Benders, The Wooster Group’s North Atlantic (Baryshnikov Arts Center, 2010). Film: Snowpiercer (Release Fall 2013). Big Dance Theater Bessie Awards: 2002, 2010.

PETER KSANDER
SET DESIGNER
Design credits include set and/or lighting designs for: Botanica, (w/ Jim Findlay, 3LD), The Brothers Size (The Public, The Old Globe), Othello (Theatre for a New Audience), On the Levee (Lincoln Center Theater 3), 1:23, Behind the Eye, (Cincinnati Playhouse), A House In Bali (Cal Performances, BAM), Making of Americans (Walker Art Center), Laude in Urbis (Compagnia di Colombari, Orvieto, Italy), This Place is a Desert (Institute of Contemporary Art, Under the Radar Festival), Drum of the Waves of Horikawa (The Theater of a Two-Headed Calf), Roadkill Confidential (Clubbed Thumb), Saint Joan of the Stockyards (Stillpoint, PS122). His design work has appeared in the Buenos Aries in Translation Festival, The Exit Festival, The Maison des Arts de Creteil, The Ontological Hysteric Incubator, PICA’s TBA Festival, the National Theater of Hungary, and The Massachusetts Institute of Technology. In 2008 he won an Obie award for the scenic design of Untitled Mars (this title may change) (PS122). He holds a MFA from the California Institute of the Arts and is an associate professor at Reed College.
JENNIFER TIPTON
LIGHTING DESIGNER

Jennifer Tipton is well known for her work in theater, dance and opera. Her recent work in opera includes L’Elisir d’Amore directed by Bartlett Sher at the Metropolitan Opera, Elektra for the Chicago Lyric Opera and Maria Stuarda at the Metropolitan both directed by David McVicar. Her recent work in dance includes Alexei Ratmansky’s Romeo and Juliet for the National Ballet of Canada and Paul Taylor’s Gossamer Gallants. In theater her recent work includes James Joyce’s The Dead at the Court Theater, Chicago and Richard Nelson’s Sorry at the New York Shakespeare Festival in New York. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2004 the Mayor’s Award for Arts and Culture in New York City. In 2008 she was made a United States Artists “Gracie” Fellow and a MacArthur Fellow.

OANA BOTEZ
COSTUME DESIGNER

Oana Botez, a native of Romania, has designed for major theater, opera and dance companies including The National Theater of Bucharest and was involved in different international theater festivals such as the Quadrennial Scenography Show in Prague. Oana is part of the first Romanian theater design catalogue, Scenografica. Since 1999, when she moved to New York, her collaborations in theater, opera, film and dance include Robert Woodruff, Richard Foreman, Maya Beiser, Richard Schechner, Andrei Serban, Blanka Zizka, Brian Kulick, Zelda Fichlander, Annie-B Parson & Paul Lazar, Jackson Gay, Eric Ting, Razvan Dinca, Karin Coonrod, Jay Scheib, Rebecca Taichman, Kristin Marting, Evan Ziporyn, Eduardo Machado, Gus Solomon Jr. & Paradigm, Carmen De Lavallade, Dusan Tynek, Rania Ajami, Gisela Cardenas, Tony Speciale, Pavol Liska & Kelly Copper, Michael Barakiva, Matthew Neenan, Molissa Fenley, Zishan Ugurlu, Michael Sexton, Pig Iron Theatre Company, Play Company, Charles Moulton, Ripe Time, among others. MFA in Design from NYU/Tisch School of the Arts. Princess Grace Recipient, NEA/TCG Career Development Program, Barrymore Award.

TEI BLOW
SOUND DESIGNER

Tei Blow is a photographer and sound designer based in Brooklyn, NY. Born in Japan and raised in the United States, Tei’s work incorporates photography, video and sound design with a focus on technological processes and their artifacts. He has written songs for the film Loveless, built interactive video sets for Brooklyn band Steve Burns (And The Struggle), and made designs for Dmitry Krymov Laboratory, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and Degnan Shemy & Company. He also performs in The Royal Osiris Karaoke Ensemble with Sean McElroy and with the bands Frustrator! and Perfect Shapes on Enemies List Recordings. His work has been featured at Dance Theater Workshop, The Kitchen, Baryshnikov Arts Center, The Wadsworth Atheneum, and at theaters in over 30 major cities around the world.
JEFF LARSON
VIDEO DESIGNER

Man in a Case marks Larson’s third collaboration with Annie-B Parson and Paul Lazar, having previously designed video for Big Dance Theater’s Supernatural Wife and the 2009 NY Dance and Performance (Bessie) Award winning Comme Toujours Here I Stand. Most recently, he designed video for We Are Proud to Present a Presentation... directed by Eric Ting at Soho Rep. Jeff directed the critically acclaimed Get Mad at Sin!—featuring Andrew Dinwiddie as evangelical firebrand Jimmy Swaggart—presented at The Chocolate Factory (NYC), the Fusebox Festival (Austin, TX), the TBA Festival (Portland, OR), and at the San Diego Museum of Art. Jeff is co-curator of “everyone’s favorite performance series,” CATCH (catchseries.org). Jeff is an Adjunct Faculty member and the Supervisor for Second Year Production with the Department of Design for Stage and Film at New York University’s Tisch School of the Arts. jeff-larson.com

KEITH SKRETCH
ASSOCIATE VIDEO DESIGNER

Keith Skretch designs video for performance and installation. Favorite theatrical credits include Timboctou, by Alejandro Ricaño and directed by Martin Acosta (REDCAT, Teatro Experimental de Jalisco); Palissimo’s Amidst (Painted Bird II) (Baryshnikov Arts Center, Wexner Center, PS 122); A House Not Meant to Stand (Fountain Theatre; LA Weekly Award nominee); and The World/Inferno Friendship Society’s Addicted to Bad Ideas: Peter Lorre’s 20th Century, directed and co-designed by Jay Scheib (Webster Hall). He last appeared on stage in Game On, a performance installation created with his company Basic Assembly in 2008 (The Chocolate Factory). In May 2012 he exhibited Display Replay NFL, an immersive multichannel video installation, at CalArts, where he was one of the first graduates of the Video for Performance MFA track. He also holds an AB from the University of Chicago, with a concentration in Cinema and Media Studies.

ANDREEA MINCIC
ASSISTANT SET DESIGNER

Off Broadway: Three Pianos (NYTW, A.R.T / Obie Award); Beckett Shorts (assoc.) (NYTW); Philip Roth In Khartoum (assoc.) (The Public Theater); In The Daylight (assoc.) (McGinn Cazale Theater). Off Off-Broadway: Seagull/Thinking Of You (COIL/PS122, Mass MoCA); The Last Castrato (The Connelly Theater); References To Salvador Dali Make Me Hot (The New School of Drama); Shadows (Hoi Polloi Theater Company); Assember Dilator (31Down/ Incubator Arts Project/PS122); 3 Weeks (opera) (LABA project); Mosheh (opera) (HERE Arts Center); Hedda Gabler (site specific) (Private Theater Company).

ALEXANDRA ROSENBERG
ASSOCIATE PRODUCER

Alexandra Rosenberg, born and raised in New York City, is a producer of live performance, known as an avid participant in the field of contemporary performance, and for her organization of creative chaos. Alexandra has been the Associate Producer at ArKtype since 2010, developing and premiering innovative work in performance by artists from New York, the US and internationally, and producing tours that have covered dozens of cities across the United States, Europe, and Australia. She was the long-time House Manager at The Chocolate Factory, a leading incubator for experimental performance, and has worked with various other organizations in NYC as a producer, arts administrator, in arts advocacy, event planning, marketing, and development. BA: Bennington College.
JENNI BOWMAN
PRODUCTION SUPERVISOR

Jenni Bowman is an independent producer and stage manager in New York City. Currently she tours with Robert Wilson and Philip Glass’s Einstein on the Beach. Previous works include: Philip Glass & Leonard Cohen’s Book of Longing, Robert Whitman’s Passports at The Dia, The Coney Island Mermaid Parade, Aszure Barton & Artists, Architects of Air, The Watermill Center Benefit, numerous Chekhov plays performed site-specifically at Lake Lucille, and the World Science Festival. Jenni is the Associate Producer of Glass’s Days and Night Festival in Big Sur, CA.

VICTORIA NIDWESKI
ASSISTANT STAGE MANAGER

Originally from Cape Cod, Victoria went on to Montclair State University in NJ where she received a BFA in Dance Performance. While at MSU, she had the opportunity to perform works by Martha Graham, May O’Donnell, Susan Marshall and others including creating her own work. Upon graduating she began to further her studies at Dance New Amsterdam in NYC and found her love for production. Victoria has now worked at various theatres and event venues as a stagehand across NYC and NJ including Avenue Q, Actors Studio Repertory Seasons and Kasser Theatre. She cannot thank enough the people in her life who have supported her and is so excited to be working on Man in a Case!

ELIZABETH WILLIAMSON
DRAMATURG

Prior to joining Hartford Stage as Senior Dramaturg and Director of New Play Development, Elizabeth Williamson was Associate Artistic Director and Literary Manager at Pioneer Theatre Company, where her dramaturgy credits included The Tempest, Rent, Hamlet, Our Town, and the world premieres of Wendy MacLeod’s Find and Sign, Bess Wohl’s Touch(ed) and Bess Wohl’s In as part of the New Plays Initiative, which she founded. She has developed new work with Brooke Berman, Sheila Callaghan, Kyle Jarrow, Wendy MacLeod, Brighde Mullins, Dan O’Brien, Dominique Serrand and Steve Epp, Bess Wohl, Lauren Yee, and Mary Zimmerman. 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, Berkeley Rep’s School of Theatre, 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 & with Complicite. She received a 2007 NEA Fellowship in Literary Translation and is a member the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.
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.
DARKO TRESNJAK
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 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.
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.
dining, entertaining & celebrations

20% off any two entrees with tickets to the show

900 Main Street
Hartford, CT 06103
ph 860.249.DISH (3474)

Valet Parking Available
Wednesday Through Saturday
www.dishbarandgrill.com

---

Award Winning Cuisine

"Excellent" - New York Times
"Peppercorn's is about as close to Italy as you're going to get on Main St." - Hartford Courant

357 Main Street • Hartford
860.547.1714 • www.peppercornsgrill.com

"PeppercornsGrill"

---

Bring Your Ticket Stub or this Playbill in to Enjoy 15% off Your Entire Bill at Seasons Restaurant or Tap Room

Alcoholic beverages and gratuity not included with discount. Not redeemable for cash values.

Offer expires: March 22, 2013

Seasons Restaurant
at JW Marriott Hotel
275 Ascutney Mountain Road, Jericho, VT 05458
802.247.6543 • seasonsrestaurantvt.com

---

10% OFF! FOOD ONLY

COUPON MUST BE PRESENT. ONE (1) PER TABLE. NOT VALID ON HOLIDAYS, HAPPY HOUR, LATE NIGHT MENU. NOT TO BE COMBINED WITH ANY OTHER OFFERS.
Mozzicato Caffé is the perfect place to relax as you enjoy an espresso, cappuccino, latte, tea, Italian pastry, or gelato along with a full liquor bar. Bring a date, a friend, family or a business associate and enjoy the warm, relaxed and authentic Italian atmosphere.

Mozzicato DePasquale Bakery and Pastry Shop
329 Franklin Avenue, Hartford
860.296.0426 • fax 860-296-8129
or order online at: mozzicatobakery.com

Celebrating the differences that make us stronger.
Aetna is proud to sponsor Hartford Stage.
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 just finished a successful run in February.

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.
OFFICERS

Jill Adams*  
President

Nadine Francis West*  
Vice President

Sue Ann Collins*  
Treasurer

David R. Jimenez*  
Secretary

GOVERNING DIRECTORS

John Alves  
Michele B. Bush  
Susan J. Copeland  
Sonya D. Dockett  
Michael Grunberg  
Robert V. Lally  
John B. Lynch, Jr.  
Marjorie E. Morrissey  
Esther A. Pyor  
Robert A. Penney*  
John L. Sennott, Jr.  
Judith E. Thompson  
Linda Cheverton Wick

Lois Anderson  
Kimberley L. Byrd*  
Richard G. Costello*  
Joseph E. Fortuna  
Renata Hayes*  
Katherine Lambert  
Alan Mattamana  
Eric D. Ort  
Michael D. Nicastro*  
Tom Richards  
Bruce Simons*  
Brooke Whitemore*  
Patty Willis

R. Kelley Bonn*  
Marla J. Byrnes*  
Robert J. Crowder  
Jerry Franklin  
Jeffrey S. Hoffman*  
Roger Loeb  
Judith C. Meyers  
Charlie Ortiz  
Wilfred R. Noel  
Barbara Rubin  
Ileen Swerdloff  
John H.P. Wheat

LIFE DIRECTORS

Maxwell M. Belding  
Belle K. Ribicoff

Arnold C. Greenberg  
Anne H. Rudder

Beverly P. Greenberg  
Linda Fisher Silpe

HONORARY DIRECTORS

Margaret B. Amstutz  
George L. Estes III  
George A. Ingram*  
Elsa Daspin Suisman

David Carson  
Susan G. Fisher  
Michael D. Lipton  
Michael Suisman  
Sherwood S. Willard

Sara Marcy Cole  
Andrew M. Fleischmann  
Prudence Robertson  
Allan B. Taylor

PAST PRESIDENTS

Joel B. Alvord  
Ellsworth Davis*  
John W. Huntington*  
Edward Lane-Reticker*  
Scott McAlister*  
Deanna Sue Sucsy

Paul L. Bourdeau*  
Elliot F. Gerson  
Walter Harrison  
Janet M. Larsen  
Tuck Miller  
Jennifer Smith Turner

David W. Clark, Jr.  
Thomas J. Groark, Jr.  
David M. Klein  
Thomas D. Lips  
Christina B. Ripple*  
Peter R. Wilde*

EX OFFICIO DIRECTORS

Darko Tresnjak  
Artistic Director

Michael Stotts  
Managing Director

John B. Larson  
Congressional Representative  
1st District of Connecticut

Dannel P. Malloy  
Governor, State of Connecticut

Pedro E. Segarra  
Mayor, City of Hartford

*Members of the Executive Committee  + deceased
HARTFORD STAGE ADMINISTRATIVE STAFF

Darko Tresnjak  
Artistic Director*  
(“position permanently endowed by Janet S. Suisman)  

Michael Stotts  
Managing Director  

ARTISTIC  
Maxwell Williams,  
Associate Artistic Director  
Elizabeth Williamson, Senior  
Drama/Eng/Des/Devi/Development  
Harriette Holmes, Executive Assistant to the Artistic and Managing Directors  
Matthew Lopez, Atina New Voices Fellow  
Bruce Turk, Fox Foundation  
Resident Actor Fellow  

Writers Currently Under Commission:  
Luis AlFarro, Marcus Gardley,  
Will Power, Craig Wright.  

 Casting  
BINDER CASTING  
Jay Binder, CSA  
Jack Bowdan, CSA  
Mark Brandon, CSA  
Jason Styres  

GENERAL MANAGEMENT  
Emily Van Scoy, General Manager  
Stacie J. Snyder, Assistant General Manager  

FINANCE  
Michael P. Sandner, Director of Finance  
Peggy O’Toole, Bookkeeper  

DEVELOPMENT  
John Bourdeaux, Director of Development  
Kera Jewett, Annual Fund Manager  
Christina Leone, Development Operations Administrator  
Kristen Mauro, Events Manager  
James Morgan, Institutional Giving Manager  
Allison Whitehall, Grants Manager  

EDUCATION  
Jennifer Roberts, Director of Education  
Nina Pinchin, Associate Director of Education  
Lisa Foss, Children’s Theatre Implementation Manager  
Robert Reader, School Programs Manager  
Emely Larson, Training Programs Manager  
Aurelia Chunie, Education Programs Associate  
Hunter Parker, Ayla Kapiloff, Resident Teaching Artists  
Chelsea Caplan, Education Sales Coordinator  

2012–2013 Apprentices  
Chelsea Stanley, Arts Administration  
James Will McBride, Artistic  
Lee Dumas, Costumes  
Crystal Schewe, Education  
Sarah Moon, Marketing  
Kait Stinchcomb, Production Management  
Casey Grambo, Props  
Nathalie Schlosser, Scenic Arts  

PRODUCTION  
Bryan T. Holcombe, Production Manager  
Andy Palmer, Associate Production Manager  
Aidan O’Reilly, Company Manager  
Arielle Goldstein, Kelly Hardy, Production Assistants  

Set Construction & Scenic Art  
Aaron D. Bleck, Technical Director  
Mike Beschta, Assistant Technical Director  
Samantha Beschta, Master Carpenter  
Christopher Nelson, Tina LaPonte, Ian Sweeney, Carpenters  
Curt Tomczyk, Charge Scenic Artist  
Carrie Peters, Stage Carpenter  

Costumes & Wardrobe  
Matthew Smart, Costume Shop Manager  
Britt Watts, Costume Shop Assistant  
B.W. Sellers, Draper  
Pat Van Horn, First Hand  
SB Parks, Costume Crafts  
Julia Bowers, Wardrobe Supervisor  
Brittany Hartman, Wigs and Make-up Artist  

Properties  
Todd R. Kulik, Properties Manager  
Sydney Schatz, Properties Artisan  

Lighting  
Aaron Hochheiser, Master Electrician  
Jennifer M. Philip, Assistant Master Electrician  
Cazimir Bzdrya, Light Board Operator  

Sound  
Michael Miceli, Audio/Video Supervisor  
Hunter Spoede, Audio/Video Engineer  

For this Production  
Edain Bentley, Follow Spot Operator  

RENOVATION ARCHITECT  
Mitchell Kurtz Architect PC  

MARKETING, SALES & COMMUNICATIONS  
David Henderson, Director of Marketing, Sales & Communications  
Todd M. Brandt, Associate Director of Marketing, Sales & Communications  
Taylor G. Benedum, Graphic Designer & Brand Manager  
Tim Kendrick, Data Services Manager  
Marni K. Lewis, Community Engagement & Promotions Manager  
Charles MacNaughton, Digital Media Manager  
Audra Lynn Tanguay, Public Relations Manager  
Charlie Seidenberg, National Press Representative  
T. Charles Erickson, Company Photographer  

Sales Center  
Joe Frederick, Director of Sales  
Darlene Herrick, Administrative Assistant / Sales Representative  
Sales Center Representatives:  
Mike Davirro, Todd Merrell, Linda Young  

Patron Services  
Panagiota Kanavaros, Audience Services Manager  
Liz Paradis, Audience Services Assistant Manager  
Chuck Kraus, Subscriptions Manager  
Katya Collazo, Box Office Supervisor  
Customer Service Representatives:  
Ryan Koprek, Lori Lee, Abbey Lynch  
Jen Scarfozzo, Sarita Thomas  

House Management  
Lew Michaels, Associate Director of Theatre Operations  
Alicia Catania, House Manager  
House Operations Staff:  
Brittany Bonceke, Bruce Catania, Sam Chiasson, Joan Conceison-Ouellette, Shezandra Flores, Antonio Giovannucci, Connor Green, Lindsey Hoffman, Jackie Krupa, Elizabeth Malvo, Andrew Mentus, Kelly Mentus, Cady Michaels, Tanya Rivera  

Volunteer Advisory Board  
Ann Cooke, President  
Doug Cooke, Jill Dugas, Carol Durant-Holtzclaw, Sandy Weston, Pat Tyson, Gayle Barrett, Michael Brezel, Martha Schwartz  

President  
Ann Cooke, Director of  

Director of Sales  
Darlene Herrick,  

Director of Education  
Alicia Catania,  

Managing Director  
Michael Stotts,  

Volunteer Advisory Board  
Ann Cooke, President  
Doug Cooke, Jill Dugas, Carol Durant-Holtzclaw, Sandy Weston, Pat Tyson, Gayle Barrett, Michael Brezel, Martha Schwartz  

Tanya Rivera  

Lew Michaels,  
}

31
2012-13 SEASON PRODUCTION SPONSORS

A GENTLEMAN’S GUIDE TO LOVE AND MURDER

PRINCIPAL PRODUCTION SUPPORT
The Richard P. Garmany Fund at the Hartford Foundation for Public Giving

PRODUCTION SPONSORS
The Cheryl Chase and Stuart Bear Family Foundation
Rodgers & Hammerstein Foundation

BREATH & IMAGINATION

PRINCIPAL SPONSOR
Travelers

PRODUCTION SPONSOR
Robinson & Cole, LLP

ASSISTING PRODUCTION SPONSORS
Fairview Capital
The Seedlings Foundation

Breath & Imagination is a recipient of an Edgerton Foundation New American Plays Award

Additional support from the National Endowment for the Arts

MAN IN A CASE

PRINCIPAL SPONSOR
United Technologies Corporation

PRINCIPAL PRODUCTION SUPPORT
The Estate of Cynthia Kellogg Barrington

PRODUCTION SPONSORS

Bank of America
The Edward C. & Ann T. Roberts Foundation

SPOTLIGHT SPONSORSHIP
BNY Mellon

ABUNDANCE

ASSISTING PRODUCTION SPONSOR
The Saunders Foundation
Webster Bank

TWELFTH NIGHT

ASSISTING PRODUCTION SPONSOR
Federman, Lally & Remis, LLC

Twelfth Night is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest

A CHRISTMAS CAROL

ASSISTING PRODUCTION SPONSOR
Waterford Group

2012-13 SEASON CORPORATE MEMBERSHIP

CHARTER MEMBERS
The Barnes Group
Insurity
Milliman
True Benefit

2012-13 SEASON RESTAURANT PARTNERS

DISH Bar and Grill
Firebox
Peppercorn’s Grill

AETNA NEW VOICES FELLOWSHIP

Aetna Foundation, Inc.

NEW PLAY DEVELOPMENT

Adams & Knight
The Edgerton Foundation
The Richard P. Garmany Fund at the Hartford Foundation for Public Giving
The John and Kelly Hartman Foundation
Rodgers & Hammerstein Foundation
The Harold & Mimi Steinberg Charitable Trust

EDUCATION & COMMUNITY OUTREACH

MAJOR SPONSORS
Aetna Inc.
The Barnes Foundation
Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving as recommended by Beatrice Koopman
Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving as recommended by Linda and David Glickstein
The J. Walton Bissell Foundation, Inc.
Greater Hartford Arts Council
Hartford Foundation for Public Giving
National Endowment for the Arts
Lincoln Financial Group
SBM Charitable Foundation, Inc.
ANNUAL CONTRIBUTORS

The Travelers Foundation
Wells Fargo

SUPPORTING SPONSORS
Aaron and Simon Hollander Funds
Bluestone Foundation
Ensworth Charitable Foundation
Enterprise Holdings Foundation
Fisher Foundation, Inc.
Mr. & Mrs. William Foulds
Family Foundation
The Ellen Jeanne Goldfarb
Memorial Charitable Trust
Greater Hartford Automobile Dealers Association
The George A. & Grace L. Long Foundation
McDonald Family Trust
NewAlliance Foundation Inc.
TD Bank Connecticut

OPERATING AND CAPITAL SUPPORT
Acorn Alcinda Foundation, Inc.
All Waste
The William H. and Rosanna T. Andrulat Charitable Foundation
Bank of America
BlumShapiro
City of Hartford
Connecticut Department of Economic & Community Development
DISH Bar and Grill
The William & Eva Fox Foundation/TCG
Greater Hartford Arts Council
Hartford Foundation for Public Giving
The Hartford Stage Fund at Hartford Foundation for Public Giving
The John and Kelly Hartman Foundation
The Burton & Phyllis Hoffman Foundation, Inc.
The Hugh M. Joseloff and Helen H. Joseloff Fund at the Hartford Foundation for Public Giving
Worth and Louise Loomis Fund at the Hartford Foundation for Public Giving
The Katharine K. McLane and Henry R. McLane Charitable Trust
The Shubert Foundation, Inc.
The Travelers Companies, Inc.
Webster Bank
The Alexander M. and Catherine Maus Wright Charitable Trust

IN-KIND SUPPORT
Jill Adams & Bill Knight
Amtrak
Angie Augustinas
Paul L. Bourdeau
Joyce Cohen
Sebastian Dunn
Robert Garrey
Sharon McLaughlin Gowen/
Community Solutions
Hilton Hartford
George & Helen Ingram
David & Jan Klein
Roger Loeb, Allan S. Goodman, Inc.
The Lots at Main & Temple
Gay Lustig
Minuteman Press
Louis Palmer
Temple Street Townhouses
Wadsworth Atheneum

MATCHING GIFTS
Many corporations, or their affiliated foundations, encourage support of Hartford Stage by matching their employees’ contributions, or making gifts in recognition of their employees’ volunteer activities with Hartford Stage. We applaud them for their philanthropic policies that have benefitted the theatre.

ACTEX Publications
Aetna Foundation, Inc.
America’s Charities
Bank of America
Chubb Group of Insurance Companies
CIGNA Corporation
Crum & Forster
Dominion Foundation
ING Foundation
Mass Mutual
Pfizer Incorporated
The Phoenix Companies
Prudential Foundation
Stanley Black & Decker
The Travelers Foundation Trust
United Technologies Corporation
XL Global Services

MEDIA SPONSORS
LIFE Publishing
Lite 1005. WRCH
96.5 TIC FM
WTIC-AM 1080

PREFERRED CARRIER

OFFICIAL HOST HOTEL

GENERAL COUNSEL
Day Pitney LLP
MacDermid, Reynolds & Clishman, P.C.
Pepe & Hazard LLP
Robinson & Cole LLP

CURRENT CONTRIBUTORS
LIST COMPLETE JANUARY 2013
Impact Creativity is an urgent call to action to save theatre education programs in 19 of our largest cities.
Impact Creativity brings together theatres, arts education experts and individuals to help over 500,000 children and youth, most of them disadvantaged, succeed through the arts by sustaining the theatre arts education programs threatened by today’s fiscal climate.
Impact Creativity is an unprecedented, nationwide consortium of theatres, companies and individuals striving together to enrich our society.
www.impactcreativity.org

($200,000 OR MORE)
The James S. and Lynne P. Turley Ernst & Young Fund for Impact Creativity

Clear Channel Outdoor*
CMT/ABC*

($50,000 OR MORE)
AOL*

($10,000 OR MORE)
Christopher Campbell/Palace Production Center*
The Ralph and Luci Schey Foundation
James S. Turley
John Thornopoulos
Wells Fargo

($5,000 OR MORE)
Christ Economos
Mariska Hargitay*
Ogilvy & Mather*

($1,000 OR MORE)
Nick Adamo
Mitchell Auslander
Steven Bunson
Paula Dominick
Ryan Dudley
Bruce R. Ewing
Steve & Donna Gartner
Peter Hermann
Jonathan Maurer and Gretchen Shugart
Florence Miller Memorial Fund
Theodore Nixon
Lisa Orberg
Carol Ostrow
Isabelle Winkles

*Includes In-kind support

MAN IN A CASE
Hartford Stage depends on the generosity of thousands of individuals and families each year. It is with immense gratitude that we recognize the following donors to the 2012 and 2013 annual campaigns.

OVATION SOCIETY

PRODUCER ($25,000+)
Bill Knight & Jill Adams
Cynthia Kellogg Barrington+
The Cheryl Chase & Stuart Bear Family Foundation
George & Laura Estes
Jeffrey and Nancy Hoffman
The Beatrice Fox Auerbach Foundation
for Public Giving, as recommended by Beatrice Koopman
Belle K. Ribicoff

ARTISTIC CIRCLE ($15,000-24,999)
Paul & Joanne Bourdeau
Sue A. Collins
The Beatrice Fox Auerbach Foundation
Fund at the Hartford Foundation
for Public Giving, as recommended by Linda & David Glickstein
Janice & David Klein
Ezra & Chrissie Ripple
William & Judith Thompson

PERFORMANCE CIRCLE ($10,000-$14,999)
Maxwell & Sally Belding
Rick & Susan Copeland
Rick & Jane Costello
Beverly & Arnold C. Greenberg
George & Helen Ingram
Christopher & Janet M. Larsen
Jane & Roger Loeb
Marjorie E. Morrissey
Ann & George Richards
Diane & Tom Richards
Donald & Linda F. Silpe
Brooke & Ted Whittemore
Mrs. Helen S. Willis+

DIRECTORS SOCIETY

GRAND CIRCLE ($5,000-$9,999)
Sara & David Carson
Bob & Frankie Goldfarb
Grumbach Family Foundation
Walter & Diane Harrison
Greg & Renata Hayes
The Doris & Simon Konover Family Foundation
Sara & Nicholas Ohly
Elisabeth & Bruce Simons
Mr. & Mrs. Nelson A. Sly
The Beatrice Fox Auerbach Foundation
Fund at the Hartford Foundation
for Public Giving, as recommended by Harry Solomon

THEATRE CIRCLE ($2,500-$3,499)
Lois & Bruce Anderson
Andra Asars
Jan Beatty & Michael Park
Kelley & Walter Bonn
Michele Bush
Anna & David Clark
Sara M. Cole
Kevin & Kathleen Costello
Robert J. Crowder
Sonya Dockett & Anthony Nwachukwu
Lois & Bill Druckermiller
Mr. & Mrs Sam Fingold
Susan & Robert Fisher
Joseph & Rose Fortuna
Mr. & Mrs. Jerry Franklin
Mariika L. Gandara & Scott O’Keefe
Gary & Alice Gold
Floyd W. Green III
Tom & Eunice Groark
Doris & Ray Guenter
Carrie and Jonathan Hammond
John W. Huntington
David & Sharon Jepson
David & Beth Jimenez
Robert & Anne Lally
Mr. & Mrs. Marc Levine
Roxane & Michael Lipton
John & Beth Lynch
Neal & Amy Mandell
Sharon & Henry Martin
Mr. Alan Mattamana & Dr. Shiji Isaac
Michael & Colleen Nicastro
Janice Niehaus
Wilfred R. Noel
Duff Ashmead & Eric Ort

STAGEBUILDERS

SUSTAINER ($1,800-$2,499)
Victoria & Leonard Albert
George B. Bickford & Sally Kirtley
Kenneth & Judith Boudreau
Lyne & Austin Carey
Coleman & Jo Champlin Casey
Nancy & Terry W. Chabot
John Bracker & Rachel Countryman
Mr. & Mrs. David W. Dangremond
Susan & Stanley Fellman
David & Gail Hall
Michael & Julie Hermansen
Heinz Herrmann Trust+
Dennis Hersh
Bernard & Gale Kosto
Tom & Margah Lips
Barri Marks
Carole & Edward T. McPhee Jr.
Lynda B. Moecker
Mr. & Mrs. William F. K. Monks
Russell J. & Margo S. O’Connor
William Orsini & Walter Smith
Jeffrey and Kristin Pomeroy
Douglas H. Robins
Cynthia Bates & Jonathan Russell
Marge & Ted Storrs
Michael Stotts & David Mayhew
Marie-Claire & J.P. van Rooij
Patricia Walker
Nancy C. Wilde
Paul B. Zolan & Kate D. Steinway

CHARITABLE CONTRIBUTIONS

OVATION SOCIETY

Maggie & Sherwood Willard
Mark & Patty Willis
The Zachs Family

MARQUEE CIRCLE ($3,500-$4,999)
Arnold & Peg Amstutz
Kimberley and Christopher Byrd
Marla and John Byrnes
Molly Garrett
Chloe & Wes Horton
Elizabeth & Michael Krall
Katherine J. Lambert
Judith Meyers & Dick Hersh
Tuck & Ki Miller
Dr. & Mrs. Russell Robertson
Barbara Rubin
Mr. & Mrs. Peter Russell
John & Donna Sennott
Sally Speer
Allan & Sally Taylor

MONOLOGUE CIRCLE ($1,500+)
Dana Foster
Lee G. Kuckro
E. John McGarvey
Richard McLane
Hal Reed
Robert K. Schepf
Jacqueline R. Werner
Carl Zyskowski
PATRON
($600-$1,199)
Lawrence & Ruth Alexander
Sam & Janet Bailey
Jan C. Berlage
Jim and Joan Betts
Sandy & Arnold Chase
Blair Childs
Jane Coppa
Dr. Robert A. Cushman & Deborah H. Cushman
William P. Dale
Kathy & Scott Demsey
Genevieve Desantis
Tom & Tina Dugdale
George K. Fenn, Jr.
Carol Gabrielson Fine
Ted & Chris Fishman
Ruth Fitzgerald & Dave Sageman
Tom Fogarty
Mrs. Mary P. Gibbons
Blanche & Steven Goldenberg
Mr. & Mrs. Robert B. Goode
David & Cynthia Gordon
Mr. William Gough & Ms. Mary Jane Cook
Helen Gray
Rachel K. Grody
Joyce P. Hall
Irlma & Morton Handel
Steve & Ellen Harris
Guy & Diane Hayes
Sam & Polly Huntington
Drs. Marian Kellner & Timothy McLaughlin
Mrs. Sidney R. Kennedy, Jr. & Ms. Susan Kennedy
Barbara & Paul Kiefer
Otmar & Irmgard Klee
Maxine Klein & David Zeleznik
Joel M. & Naomi Baline Kleinman
Kohn-Joseffoff Foundation
Leo Lefrancois & Lynn Puddington
Worth & Louise Loomis Foundation Fund
Ted & Adlyn Loewenthal
Iain & Cynthia Mackay
Joe Marfuggi
Leta Marks
Ellen and Allan Mayer
Hugh & Kate McLean
D. Kent Moster
Paul & Arlene Norman
Patricia Pac & Paul L. LeTendre
Judith Pinney
Kenneth & Mary Jane Quarti
Rev. Robert Ricciardi
Donna C. Richards
Mr. & Mrs. Arthur B. Roueche
Anne H. Rudder
Dr. Elizabeth N. Rumohr & Mr. Richard F. Rumohr
Jonathan & Sherry Schreiber
Andrew & Kate Smith
Robert H. & Sharon Smith
Henry “Skip” Steiner
The Honorable Mark & Barbara Taylor
Richard & Jane Tedder
Michael & Helena Thomson
Alvin & Lesley Morgan Thompson
Sharon L. Vasquez
Dudley Watkins
Kathie & Ray Wilson
Ms. Ruth Ann Woodley & Mr. Peter Gourley
MEMORIAL & HONORARY
IN MEMORY OF COMMISSIONER HOWARD BELKIN
Louise P. Belkin
IN MEMORY OF MARIILYN COLLAR
Roger Colla
IN MEMORY OF JOAN W. DUFFORD
Rick & Aida Cyphers
Joanne McCarty
Joan & Charles Tryon
IN MEMORY OF DR. JOHN M. GIBBONS
Mrs. Mary P. Gibbons
IN MEMORY OF JACK & PATSY HUNTINGTON
John W. Huntington
IN MEMORY OF RYAN NAGEL
Lauren Macaluso
IN HONOR OF BELLE RIBICOFF & DARCO TRESNJK
Sara & David Carson
Susan Copeland
Peter & Jennifer Eio
Eunice S. Groark
Christina B. Ripple
Basil Talbott
IN MEMORY OF ANN S. RICHARDS
Anonymous (2)
Douglas & Claudia Anderson
James & Margaret Carroll
David & Sherry Cordani
Jack A. Dinos
Ruth S. Edwards
Fiduciary Investment Advisors
Friends of Nancy Richards Cavanaugh
George & Helen Ingram
Bud & Eunice Kelly
Janice & David Klein
Ed & Betsy LeGard
Beverly A. Lango
Ted & Tracy McCourtney
Paul & Linda McKay
Elaine & Tom Meek
Susan A. Murdock
Mark & Ann Persun
Belle K. Ribicoff
Ezra & Chrissie Ripple
Don Rushin
Donors printed in red or blue have shown extraordinary loyalty to Hartford Stage, those in red with at least twenty-five years and those in blue with at least ten years of continuous, uninterrupted annual support.

+ Deceased

Donors printed in red or blue have shown extraordinary loyalty to Hartford Stage, those in red with at least twenty-five years and those in blue with at least ten years of continuous, uninterrupted annual support.

Doris R. Sanborn
Donald & Linda F. Silpe
Roanna Smith
Frank Stiegler
Marge & Ted Storrs
Michael Stotts
Top Drawer Consignment
Tuck Leadership Program
colleagues of Tom Richards
The Walker Family
Thomas & Sara White

IN HONOR OF BROOKE WHITTEMORE’S BIRTHDAY
Barbara C. Sterne
Mr. & Mrs. Frederick B. Whitemore

IN HONOR OF MR. & MRS. MARK WILLIS
Anne & Chuck Barsano

SHAKESPEARE SOCIETY
The Shakespeare Society comprises individuals who have provided for the future of Hartford Stage in their estate plans. Hartford Stage is deeply grateful for their generosity and foresight.

Members of the Shakespeare Society:
Anonymous (19)
Mr. & Mrs. William I. Atwood
Maxwell & Sally Belding
Mr. & Mrs. Paul Bourdeau
Mrs. Joan Brown
Kimberley & Christopher Byrd
Marla & John Byrnes
Edward C. Cape
Mario R. Cavallo
Anna & David Clark
Sue A. Collins
Dieter & Siegelind Johannes
Nafe E. Katter
Janice & David Klein
Joel M. & Naomi Baline Kleinman
Katherine J. Lambert
Christopher & Janet M. Larsen
Tom & Margah Lips
Helen Ingram
Judith Meyers & Richard Hersh
Tuck & Ki Miller
Judge Jon O. Newman
Belle K. Ribicoff
Ann & George Richards
Ezra & Chrissie Ripple
Dr. & Mrs. Russell Robertson
Barbara Rubin
Robert K. Schrepf
Donald & Linda Silpe
Mary Stephenson
Elsa & Michael Suisman
Michael Wilson & Jeff Cowie
Michael & Ellen Zenke

ANNual Contributors
LUX BOND & GREEN
JEWELRY  WATCHES  GIFTS • SINCE 1898

46 LaSalle Road, West Hartford Center (860) 521.3015
The Promenade Shops at Evergreen Walk, South Windsor (860) 644.0789
Somerset Square, 140 Glastonbury Blvd., Glastonbury (860) 659.8510
Mohegan Sun | Westport | Greenwich | Wellesley (800) 524.7336