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.

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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
Jerry Patch introduced me to Beth Henley’s *Abundance* six years ago, when we were both working at the Old Globe Theatre. Jerry is now at Manhattan Theatre Club, and he is one of the leading lights of new play development in this country, having also worked at South Coast Rep, run the Sundance Theatre Program, and helped countless major American plays to their first productions. I loved *Abundance* on first reading it, and it never left my mind. I’m thrilled to present it as part of the first season I’ve scheduled here at Hartford Stage.

Beth Henley’s voice is as distinctly American as Thornton Wilder’s or John Irving’s. Her plays couldn’t have been written by a playwright from any other country. You can’t write great plays without writing great roles, and hers are extraordinary. A former actress, she knows how to craft wonderful characters through dialogue, especially in *Abundance*, which is my favorite of her plays.

I’m especially pleased that Jenn Thompson, whose work I’ve seen with the TACT Company, was available to direct this show. Another former actress, Jenn does great moment to moment work with actors, with the sort of detail and thoroughness required by a play like *Abundance*.

I hope you take to the play as much as I did.

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In January, Hartford Stage began a new series of children’s theatre classes to fill the void left by the closing of the Hartford Children’s Theatre in December of 2012. With this new program we are offering a variety of theatre classes for children ages 3 to 17 at our Education Center at 942 Main Street in downtown Hartford, and at Classical Magnet School in Asylum Hill. In January and February, 130 children were enrolled in our Winter Drama Session, offering six new classes and two tuition-free performance troupes. We are currently taking registrations for our greatly expanded Summer Studio, offering four-week, two-week and one-week classes in acting, musical theatre, and creative drama. Please check out our website to learn more. While many people in our community were saddened to see the closing of the Hartford Children’s Theatre, Hartford Stage is pleased to be able to continue to offer some of the valuable educational programs that so many families have enjoyed participating in for over 22 years. We are grateful to Webster Bank for supporting the efforts of Hartford Stage to continue these programs, and we are pleased to recognize their support as an Assisting Production Sponsor on *Abundance*.

We are also grateful for the generous support of The Saunders Foundation on this production of *Abundance*, and proudly recognize their loyal support of our work since 1991.

During the 1980’s I worked at Manhattan Theatre Club, an artistic home for Beth Henley early on in her career. At that time, we produced *The Debutante Ball* and *The Lucky Spot*, and *Abundance* was gearing up for production just as I was moving on to the New Jersey Shakespeare Festival. It is really quite sweet to be returning to one of her plays at Hartford Stage all these years later, and having her unique voice as part of Darko’s inaugural season.
Begin a family tradition of philanthropy to support the charitable causes important to you.

For more information, please call us at (860) 523-7460 or visit www.jcfhartford.org.

Twelfth Night
BY WILLIAM SHAKESPEARE
DIRECTED BY DARKO TRESJNIJAK

The bard's finest comedy is a paean to the restorative power of love. Viola, the shipwrecked heroine, lands on the shore of Illyria, and disguised as a page, Cesario, searches for her lost brother. Countess Olivia mourns the loss of her own brother. When the lovely Countess meets the handsome young page, desire banishes grief in this intoxicating comedy.

HARTFORDSTAGE.ORG
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PRODUCTION SPONSOR:
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Hartford Stage’s Production of 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.
HARTFORD STAGE PRESENTS

ABUNDANCE

By BETH HENLEY

Scenic Design WILSON CHIN
Costume Design TRACY CHRISTENSEN
Lighting Design PHILIP S. ROSENBERG

Sound Design TOBY JAGUAR ALGYA
Wig & Make-Up Design LEAH J. LOUKAS
Fight Choreographer THOM DELVENTHAL

Dialect Coach ROBERT H. DAVIS
Casting BINDER CASTING
Jay Binder, CSA/Jack Bowdan, CSA

Production Stage Manager LLOYD DAVIS, JR
Assistant Stage Manager MELISSA JERNIGAN

Dramaturg ELIZABETH WILLIAMSON
Production Manager BRYAN T. HOLCOMBE
Associate Artistic Director MAXWELL WILLIAMS

Directed By JENN THOMPSON

Abundance is presented by special arrangement with Dramatists Play Service, Inc., New York.

PRODUCTION SPONSORS:

Webster Bank
The Saunders Foundation

APRIL 4 - 28, 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.

Accessible with seating for patrons with mobility requirements available in the front row of sections A, B, F & G.

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

HARTFORD STAGE ASSISTED LISTENING DEVICE
If you are using a Hartford Stage Listening Device, please make sure you turn off your own personal hearing aid if you leave it in your ear or remove it. If you remove the Hartford Stage device from your head, please make sure the volume is turned off on the device. Taking these steps will reduce the amount of static feedback from the listening system.

“Nothing great was ever achieved without enthusiasm.”
-Ralph Waldo Emerson

Webster is pleased to be an Assisting Production Sponsor of Abundance at Hartford Stage.

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

Bess .......................................................................................................................... Monique Vukovic
Macon ...................................................................................................................... Brenda Withers
Jack ............................................................................................................................. James Knight
William .................................................................................................................... Kevin Kelly
Elmore ...................................................................................................................... John Leonard Thompson

THERE WILL BE ONE INTERMISSION.

Assistant Set Designer .............................................................................................. David L. Arsenault
Assistant Costume Designer .................................................................................... Jennifer Raskopf
Assistant Lighting Designer .................................................................................... Andrew Scharwath
Assistant Sound Designer ........................................................................................ David Corsello
Assistant Wig Designer ............................................................................................. Jessica Ray Harrison
Dramaturgy Assistant ............................................................................................... Meg Wittel
Production Assistant ................................................................................................. 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.
Beth Henley’s Abundance

is set primarily in the Wyoming territory, from the 1860s to the end of the 19th century. It was a time of tremendous change in America: the Civil War ended in 1865, and Western Expansion was turning the frontier slowly from the Wild West into more domesticated farmland and ranches. Influenced by advertisements for brides for the many single men on the frontier, women were moving west to join them. In 1862 the government passed the Homestead Act, which gave free land to settlers—under certain conditions. It offered 160 acres of public land for free to anyone who could settle it for a period of five years. The promise of free land enticed hundreds of thousands of people to attempt to farm the Great Plains between 1870 and 1900. Eighty railroad companies also received more than 170 million acres of public land in government subsidies in the effort to build a railroad across the continent. And along with Western expansion went continuing tensions and battles with the Native Americans who were being displaced by the new settlers. The 250,000 or so Native Americans living in the West in 1865 survived in large part by hunting the approximately 15 million bison which grazed on the open grasslands of the plains. By 1900 the buffalo herds had been wiped out, and ten new states had been founded; newspapers announced the end of the Western frontier.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1830</td>
<td>The Indian Removal Act forced the resettlement of thousands of Native Americans.</td>
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<tr>
<td>1848</td>
<td>Gold was discovered in California.</td>
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<td>1851</td>
<td>The Oatman family was attacked by Yavapi Indians. Thirteen-year-old Olive Oatman was taken captive, then traded to the Mohaves, who tattooed her face and raised her as their own. At nineteen, she was ransomed back to white society. Her story made her an instant celebrity.</td>
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<tr>
<td>1854</td>
<td>The earliest conflict of the Sioux Wars began at Fort Laramie, Wyoming.</td>
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<tr>
<td>1861</td>
<td>Abraham Lincoln became President; the Civil War began.</td>
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<tr>
<td>1862</td>
<td>The Homestead Act of 1862 encouraged farming in the Great Plains by offering 160 acres of public land for free to anyone who could settle it for a period of five years.</td>
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<tr>
<td>Year</td>
<td>Event</td>
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<tr>
<td>1865</td>
<td>The Civil War ended. On April 15, President Abraham Lincoln was assassinated.</td>
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<tr>
<td>1869</td>
<td>On May 10 at Promontory Point, Utah, the Union Pacific and Central Pacific railroads came together, officially linking the Atlantic and Pacific states.</td>
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<td>1871</td>
<td>The Indian Appropriation Act declared that Native Americans would not be recognized as independent nations by the federal government.</td>
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<tr>
<td>1876</td>
<td>The Great Sioux War of 1876 between the US army and the Lakota Sioux and Northern Cheyenne tribes led by Chiefs Sitting Bull and Crazy Horse claimed many lives on both sides.</td>
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<tr>
<td>1879</td>
<td>Increased American production in addition to global market competitions drove down the prices of wheat, cotton, and other crops.</td>
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<tr>
<td>1885</td>
<td>Winter blizzards and droughts between 1885 and 1886 killed off 90% of the cattle in western ranches and farmland.</td>
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<td>1887</td>
<td>With the Dawes Severalty Act of 1887, tribal organizations were broken up into plots of 160 acres or less of land, depending on family size. US citizenship was granted to those who stayed on the land for 25 years and “adopted the habits of civilized life.”</td>
</tr>
<tr>
<td>1890</td>
<td>The US Census Bureau declared that the entire frontier had been officially settled.</td>
</tr>
<tr>
<td>1889</td>
<td>Increased American production in addition to global market competitions drove down the prices of wheat, cotton, and other crops.</td>
</tr>
</tbody>
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BETH HENLEY
PLAYWRIGHT
Beth Henley is the winner of the Pulitzer Prize for her play *Crimes of the Heart* and was nominated for an Oscar for her film adaptation of the same play. Her newest play, *The Jacksonian*, recently opened at The Geffen Theater in Los Angeles to fabulous reviews.

KEVIN KELLY
WILLIAM
**Hartford Stage:** Debut. **Off-Broadway:** *Twelfth Night, Much Ado About Nothing, Brother/Sister Plays* (NYSF/Public); *Here; the Acting Company; 59E59; Lincoln Center Institute. Regional:* work includes Adirondack Theater Festival, Arena Stage, Delaware Theatre Co., Great Lakes Theater Festival, the Guthrie Theatre, O’Neill Center/National Playwright’s Conference, Palm Beach Dramaworks, Peterborough Players, Portland Stage, Shakespeare Festival of St. Louis, Triad Stage, Two River Theater. **Film/TV:** includes *As the World Turns, All My Children, Guiding Light, One Life to Live, Law & Order and Looking Out*, a new film by Chris Haag. **Musical appearances:** include Erin and Her Cello, EEEK!, Zibaldone, and particular subway stations around NYC. **Education:** NYU/Tisch Grad Acting.

JAMES KNIGHT
JACK
**Hartford Stage:** Debut. **Off-Broadway:** *Antony and Cleopatra* (Theatre for a New Audience); *Mr. Pim Passes By, The Truth About Blayds, Far and Wide* (The Mint). **Regional:** *Measure for Measure* (Shakespeare Theatre of NJ); *Alive and Well, Hamlet, Measure for Measure* (Old Globe); *Mrs. Warren’s Profession, The Ladies of the Camellias* (Denver Center); *Pride and Prejudice, Cyrano de Bergerac* (Pioneer Theatre Co.); *Importance of Being Earnest* (Portland Center Stage); *Man and Superman* (Kansas City Rep.); *You Can’t Take it With You* (Milwaukee Rep.); *Da* (Cape Playhouse); *Hamlet, Henry V* (Southwest Shakespeare); *As You Like It, Othello* (Utah Shakespearean Festival); *I am the Machine Gunner* (Solo Touring Production); WordBRIDGE Playwrights Laboratory. **Film:** *Now You See Me*. **Television:** *Person of Interest, Guiding Light*. **Education:** MFA University of Missouri / Kansas City (Dale Rose).

JOHN LEONARD THOMPSON
ELMORE
**Hartford Stage:** Made his professional stage debut while a student at Trinity in *A Clear and Present Danger*, directed by Ron Lagomarsino. **Theatre:** He’s done tons of plays on (most recently, *Butley*) and off-Broadway (Cock; *Love, Janis; Sin*; the Mint Theatre; the Negro Ensemble Company), internationally, the national tours of *Angels in America* and *The Graduate*, and at many theatres across the United States including Hartford TheaterWorks, Baltimore Centerstage, Actors Theatre of Louisville (premieres: *Jack and Jill, Reverse Transcription and Neighborhood 3: Requisition of Doom*), Seattle Rep, Old Globe, Arena Stage and Berkeley Rep, where he appeared in the premiere of Sarah Ruhl’s *In the Next Room* (or *The Vibrator Play)*. **Film:** work includes *Guarding Tess, Killer, Soho, They Call It, Empty Chairs*. **Television:** *Zero Hour, Boardwalk Empire, All My Children, Law & Order, Third Watch, Sesame Street, Summer Switch, The Shady Hill Kidnapping and A Woman Named Jackie.*
MONIQUE VUKOVIC

**Hartford Stage:** Debut. **Off-Broadway:** God’s Ear (Vineyard Theatre); Housebreaking (Cherry Lane Theatre); Impossible Marriage (Roundabout Theatre, u/s Holly Hunter); Peter and Vandy, Losing Ground, I Want You To, People Die That Way (Paradise Theatre); Buddy Cop 2 (Ontological-Hysteric Theater, Atlantic Theater Stage 2); Motel Cherry (HERE); Iphigeniea at Aulis, The Cherry Orchard, The First Lulu (Jean Cocteau Repertory); Hamlet, Romeo & Juliet, The Diviners (Moonwork Productions); Chang in a Void Moon (La Mama, e.t.c). **Regional:** A Midsummer Night’s Dream (NJ Shakespeare Festival), Iphigeniea at Aulis, The Cherry Orchard, The First Lulu (Jean Cocteau Repertory); Hamlet, Romeo & Juliet, The Diviners (Moonwork Productions); Chang in a Void Moon (La Mama, e.t.c). **Film:** Losing Ground, Room 314, Peter and Vandy, South. **Education:** National Shakespeare Conservatory.

BRENDA WITHERS

**Hartford Stage:** Debut. **Off-Broadway:** Matt & Ben (PS122); The Tempest (The Pearl). **Other NY:** Me (The Ohio); My Heart Split in Two, The MacGuffin? (Lucid). **Regional:** Hedda Gabler, Church, Sticks & Bones (Harbor Stage Company); Cyrano (Folger); The Ding Dongs (Amphibian Stage Productions); Crimes of the Heart, A Midsummer Night’s Dream (McCarter); Pride and Prejudice (Denver Center); Philadelphia Story (Ivoryton Playhouse); Twelfth Night (Arizona Stage Company). **Television:** The Office, Law & Order: CI. **Education:** Dartmouth College.

JENN THOMPSON

**DIRECTOR**

**Hartford Stage:** Brand:NEW: The Ping and the Pang. **Theatre:** Currently serves as a Co-Artistic Director of NYC’s TACT/The Actors Company Theatre (recently named 2012 Company of the Year by The Wall Street Journal). There she has directed the Off-Broadway productions of: Neil Simon’s Lost in Yonkers (2012 Drama Desk Nomination for Best Revival of a Play), Vaclav Havel’s The Memorandum, Sidney Howard’s The Late Christopher Bean, Alan Ayckbourn’s Bedroom Farce, Tennessee Williams’ The Eccentricities of a Nightingale (New York Times “Top Ten for Theatre Pick, 2008”), as well as Ladies in Retirement, My 3 Angels, Rain and Kind Lady. Other NYC directing credits include the NY premiere of Holly Webber’s play Pratfalls (The Abingdon), the world-premiere musical Seeing Stars, (NYMF), Badge by Matthew Schneck (Rattlestick Playwrights Theatre), The Brilliance Of Bernstein (American Musicals Project) and Big Doolie (FringeNYC). She has developed new work at Hartford Stage, Primary Stages, The York, Abingdon Theatre Company, The Bridge Theatre and Rattlestick, among others. Regional credits include The Philadelphia Story (Pioneer Theatre Company), The Syringa Tree (Portland Stage Company), Noises Off and Boeing Boeing (Dorset Theatre Festival), as well as 19 seasons with Connecticut’s River Rep at the Ivoryton Playhouse where she served as Producing Director working on over 50 productions including Damn Yankees, The Heiress, Dinner with Friends and The Foreigner. A 2012 finalist for the SDC’s Joe A. Callaway Award, for excellence in New York City directing, Jenn is married to actor Stephen Kunken and mom to Naomi.
WILSON CHIN
SCENIC DESIGN
Hartford Stage: Dying City. New plays: Next Fall by Geoffrey Nauffts, directed by Sheryl Kaller (Broadway, Naked Angels); The Jammer by Rolin Jones, directed by Jackson Gay (Atlantic); The Birds by Conor McPherson, directed by Henry Wishcamper (Guthrie Theatre); Len Asleep in Vinyl by Carly Mensch, directed by Jackson Gay (Second Stage Theatre); Dark Matters by Roberto Aguirre-Sacasa, directed by Trip Cullman (Rattlestick Theatre); Boom by Peter Sinn Nachtrieb, directed by Alex Timbers (Ars Nova). Opera: Lucia di Lammermoor (Lyric Opera of Chicago); Eine Florentinische Tragodie/Gianni Schicchi (Canadian Opera Company, Dora Award winner); Don Giovanni (San Francisco Opera Merola); The Saint of Bleecker Street (Central City Opera). Regional: American Conservatory Theatre, Barrington Stage, Cincinnati Playhouse, Cleveland Playhouse, Geffen Playhouse, George Street Playhouse, Kansas City Rep, The Old Globe, Portland Stage, Shakespeare Theatre Company, Signature Theatre, Two River Theatre, Westport Country Playhouse, Yale Rep. Education: Yale School of Drama.

TRACY CHRISTENSEN
COSTUME DESIGN
Hartford Stage: Debut. Broadway: Souvenir. Off-Broadway: The Ohmies (Daryl Roth); Seussical (Lortel); Eternal Equinox (59E59); Stopping Traffic (Vineyard); Company (Avery Fisher Hall with the New York Philharmonic). Regional: City of Angels (Goodspeed); Thoroughly Modern Millie (MUNY); The Boys From Syracuse (Shakespeare Theater Company in DC); Luv (Guild Hall in East Hampton); Curtains (Papermill Playhouse); Blue Horizons (whale and dolphin show for Sea World in Orlando/San Diego); Annie Get Your Gun (Chicago’s Ravinia Festival, starring Patti LuPone); 7 seasons designing for the Chautauqua Theater Company. Faculty member: SUNY Purchase for costume design. www.tracychristensen.com.

PHILIP S. ROSENBERG
LIGHTING DESIGN

TOBY JAGUAR ALGYA
SOUND DESIGN
Hartford Stage: Debut. Off-Broadway: Tender Napalm (59E59); Pratfalls (Abingdon Theatre); Lost in Yonkers (Theatre Row); Where’s My Money (Cherry Lane); The Invested (4th Street Theatre); Rosmershohn (The Pearl Theatre); Whida Peru/Mosaic (59E59). Regional: Oblomov (WHAT); Call Me Madam/Sweet Charity/Bye Bye Birdie (Lyric Theatre); The Merchant of Venice (Trinity Shakespeare); Fallow (People’s Light and Theatre); Macbeth (Trinity Shakespeare); The Syringa Tree (Portland Stage Company); Las Meninas (Asolo Repertory Theatre); A Wrinkle in Time (South Coast Rep.). Education: UC San Diego.
LEAH J. LOUKAS
WIG & MAKE-UP DESIGN

Hartford Stage: Breath & Imagination, The 39 Steps, Boeing Boeing. Education: Graduate of the Makeup and Wig Design program at The University of Cincinnati’s College Conservatory of Music. Theatre: Broadway: Vanya and Sonia and Masha and Spike, American Idiot, Irena’s Vow. The Public Theater’s Into the Woods (Shakespeare/Sondheim in the Park). Off-Broadway: Bare, Checkers, Murder in the First, Carrie, Shaggs, Tribes, The Dance and the Railroad. Midsummer Night Dreams (Shakespeare Theatre Company, DC); The Sound of Music (Papermill Playhouse); Show Boat (Goodspeed Opera House). Associate Wig Designer for Motown the Musical. Thanks to Mom and Dad!

THOM DELVENTHAL
FIGHT CHOREOGRAPHER

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

ROBERT H. DAVIS
DIALECT COACH


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

LLOYD DAVIS, JR.
PRODUCTION STAGE MANAGER

Hartford Stage: Breath & Imagination, 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


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.
About 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 premiers 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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**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.

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*The Aetna New Voices Fellowship is made possible by*
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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