Twelfth Night
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In college, I was cast as Orsino in *Twelfth Night*. The director told me to play him as a bisexual Prussian prince. Looking back, I realize this was a shrewd and efficient directive, but at 18, I was terrified and did not know which aspect was more scary—the bisexual or the Prussian. In short, I was not ready for Orsino.

The sense that *Twelfth Night* is a dangerous comedy has stayed with me over the years. When I look at the play, I see a world steeped in sexual ambiguity and class tensions, often on the verge of violence. I see a stage populated by characters that rarely seem in control of their actions, let alone their emotions. And I see a plot with almost as many instances of bribing and tipping as in *Merchant of Venice*. (Often, the exchange of coin bags is an excuse to establish the first physical contact between potential lovers.) Surely Orsino’s and Olivia’s growing attraction to Cesario is alarming in both courts, since the Duke is falling in love with a man and the Countess is falling in love with a servant. And what could be more terrifying than Malvolio’s plight? Maria throws his entire inner life—ambitions, pretensions, and sexual fantasies—out into the open.

What is different today is that I find all of this quite funny. The humor in *Twelfth Night* is sometimes empathetic, sometimes cathartic, and sometimes downright sadistic, but never ever apologetic. The capacity to own up to all sorts of impulses and appetites is the most liberating aspect of *Twelfth Night*.

In college, I was cast as Sebastian in *Twelfth Night*. Darko’s first experience with this play sounds a whole lot more interesting than mine! That was my first time performing Shakespeare, and second to last (curious minds would want to know that the other role was Mercutio). It was around that time that I started thinking about a career in theatre management and not acting! Since then, I have greatly admired the actors that have mastered Shakespeare, and it gives me great delight seeing his work come alive at Hartford Stage with some of the best actors in North America, under Darko’s imaginative direction.

This is the second year in a row that The Hartford has sponsored our Shakespeare production, and I am grateful for their generous support. A key element of the sponsorship is making the show available to Hartford Public High School in Asylum Hill. Close to 500 students from that school will attend a performance of the play, and we will send teaching artists to the school in advance to help prepare them for what they will be experiencing when they come to theatre. Over the course of the run, over 2,000 students from throughout the State will see *Twelfth Night*, reaffirming Hartford Stage’s commitment to providing valuable educational opportunities to students, and in many cases introducing them to the works of Shakespeare for the first time. We are grateful for the support we received for this production from Shakespeare for a New Generation, a national program of the National Endowment for the Arts, in partnership with Arts Midwest.
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thehartford.com
By
WILLIAM SHAKESPEARE

Directed By
DARKO TRESNJAK

Scenic Design
ALEXANDER DODGE

Costume Design
LINDA CHO

Lighting Design
MATTHEW RICHARDS

Sound Design & Original Music
DAVID BUDRIES
& NATHAN A. ROBERTS

Wig Design
CHUCK LAPOINTE

Fight Choreographer
CRAIG HANDEL

Voice & Text Coach
CLAUDIA HILL SPARKS

Production Stage Manager
MARY K KLINER*

Assistant Stage Manager
ROBYN M. ZALEWSKI*

Dramaturg
ELIZABETH WILLIAMSON

Production Manager
BRYAN T. HOLCOMBE

Associate Artistic Director
MAXWELL WILLIAMS

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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.
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.

Welcome & Enjoy the Show!

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-Ralph Waldo Emerson

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THE CAST

Orsino ........................................................................................................... Lea Coco*
Curio ................................................................................................................. William Macke
Valentine .......................................................................................................... Josh Boscarino
Viola .................................................................................................................... Kate MacCluggage*
Sea Captain ..................................................................................................... Gregor Paslawsky*
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Maria ................................................................................................................... Jennifer Regan*
Sir Andrew Aguecheek .................................................................................. Adam Green*
Feste .................................................................................................................... Che Ayende*
Olivia ................................................................................................................... Stacey Yen*
Malvolio ............................................................................................................. Bruce Turk*
Lady ..................................................................................................................... Celina Lopez
Lady ..................................................................................................................... Katherine Schenker
Lady ..................................................................................................................... Arielle Solomon
Sebastian ........................................................................................................... Joe Paulik*
Antonio ................................................................................................................ McKinley Belcher III*
Fabian ................................................................................................................ Gregor Paslawsky*
Priest ................................................................................................................... Josh Boscarino

Setting: Illyria

THERE WILL BE ONE INTERMISSION.

Assistant Director ............................................................................................ James Will McBride
Assistant Set Designer ...................................................................................... Colin McGurk
Select Casting by .............................................................................................. Samantha Berrie, CSA
Production Assistant ........................................................................................ Arielle Goldstein

* 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.
MIDSUMMER MADNESS
Twelfth Night was written around the same time as Hamlet and like that famous tragedy, it’s preoccupied with madness – and with mourning. Both were written in the years after Shakespeare lost his son Hamnet, who died in 1596 at the age of eleven. Shakespeare had had boy and girl twins – Hamnet and Judith – and he may well have learned from experience what science has since found: the loss of a twin seems to hit harder than other losses, and often the surviving twin feels a need to compensate, or take on traits belonging to the lost twin. Perhaps some aspects of Viola’s mourning were suggested by Judith’s reaction to Hamnet’s death.

While Hamlet deals with mourning and madness in a more serious and contemplative mode, Twelfth Night has a festival wildness which resonates with the Feast of Fools, May Day, or even Midsummer – the lines between sanity and madness are blithely and cruelly crossed over, and all social rules seem up for grabs. Caught up in the wild spirit of Twelfth Night, people lose their inhibitions, cross unnoticed boundaries – and almost anything becomes possible.

On January 6, 1601, Shakespeare’s company gave a special performance for Queen Elizabeth and a guest, Don Virginio Orsino, at Whitehall. January 6th is Twelfth Night, Epiphany, the last night of the Christmas holidays – and often the date on which the Feast of Fools was celebrated.

The Feast of Fools was one of the least likely holidays in the Church calendar – a holdover from the pagan Saturnalia. During the middle ages it was celebrated by subdeacons (allowed to perform the mass on this occasion only!) who led that day’s service wearing asses’ heads and brayed their text. Social rules were turned on their heads for the day. As John Beleth wrote in the 12th Century, “the license which is then permitted is called Decembrian, because it was customary of old among the pagans that during this month slaves and serving-maids should have a sort of liberty given them, and should be put upon an equality with their masters.”

As the first known performance of Twelfth Night was 13 months later, the play was probably not written for that Twelfth Night performance for Queen Elizabeth and Don Virginio Orsino – but both the holiday and the guest were celebrated in the play. Orsino became the romantic hero of a play in which all social (and some gender) roles are turned on their heads, in which a page ends up her “master’s mistress” and a fake priest delivers a mock exorcism.

While the play takes its name from Twelfth Night, several other holidays get a look-in as well. May Day still retained traces of the pagan holiday Beltane, with its permissive sexuality celebrating the fertility of the land. It traditionally involved games, & a May Pole, and as the play’s pranks build to their climax, Fabian remarks “more matter for a May morning” as if each event brings a further May game to play. As Olivia says, Midsummer Eve was almost synonymous with madness – wondering at her steward’s behavior, she exclaims “this is very Midsummer madness!”

—ELIZABETH WILLIAMSON, DRAMATURG
FOR THIS PRODUCTION OF
TWELFTH NIGHT
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PICASSO,
PAUL POIRET,
AND COMPANY
FOR THIS PRODUCTION OF TWELFTH NIGHT WE DREW ON THE ART OF THE 1920S: ERTÉ, MAXFIELD PARRISH, PICASSO, PAUL POIRET, AND COMPANY.

RIGHT: PAUL POIRET, EVENING GOWN • ERTÉ, BLOSSOM UMBRELLA • PABLO PICASSO, SEATED HARLEQUIN
CHE AYENDE
FESTE
Hartford Stage: The Whipping Man, Resurrection, Fences, The Cook. Regional: King Lear, The Cure at Troy (Yale Rep); Romeo and Juliet (A.R.T.); Hambone (The Studio Theatre in D.C.); Spinning Into Butter (Hartford TheaterWorks); Resurrection (Arena Stage, Helen Hayes Nomination); Raisin In The Sun (Dallas Theatre Center); The Day the Bronx Died (Long Wharf Theatre). New York Theatre: Oronooko (TFANA); Timon of Athens starring Richard Thomas (The Public Theatre); Inked Baby (Playwrights Horizons); King Lear starring Sam Waterson (The Public Theatre). Film and Television: Person of Interest (CBS); Elementary (CBS); The Good Wife (CBS); Unforgettable (CBS); Law & Order; Law & Order: Criminal Intent; TNT Film Word of Honor starring Don Johnson; Deadline starring Oliver Platt (ABC).

MCKINLEY BELCHER III
ANTONIO
Hartford Stage: Debut. Regional: Invisible Man (Huntington Theatre Company/Studio Theatre); As You Like It (Shakespeare Center of Los Angeles); Macbeth 1969 (Long Wharf Theatre); To Kill a Mockingbird (Bay Street Theatre); Medal of Honor Rag (Shadowland Theatre); The Merchant of Venice, All’s Well That End’s Well, and Macbeth (Kingsmen Shakespeare Company); Victor Woo (Village Theatre/NY Fringe Festival); The Wiz (True Colors Theatre Company. Film: Go For Sisters and Ricky. TV: Louie, Rizzoli & Isles, Law & Order: Los Angeles. Education: USC School of Dramatic Arts(MFA). Awards: Helen Hayes.

LEA ICO
ORSINO

ADAM GREEN
SIR ANDREW AGUECHEEK
Hartford Stage: Debut. Off-Broadway: The Witch of Edmonton (Red Bull); Election Day, All this Intimacy (Second Stage); Dov and Ali (Playwrights Realm/Cherry Lane); None of the Above (Lion Theatre); The Last Word (Theater at St. Clement’s); The Mines of Sulphur (New York City Opera); Bone Portraits (Walkerspace/SoHo Rep). Regional: A Midsummer Night’s Dream, Two Gentlemen of Verona, All’s Well that Ends Well, The Liar (Shakespeare Theatre Company, two Helen Hayes Award nominations - Midsummer, The...
Liar; Emery Battis Award - The Liar); My Name is Asher Lev (Barrington Stage Company); Peter and the Starcatcher (La Jolla Playhouse/Disney); Monster at the Door (Alley Theatre); Pride and Prejudice (Geva Theatre); The Chosen (Actors’ Theatre of Louisville); Awake and Sing (Arena Stage); The Heart is a Lonely Hunter (Alliance Theatre); The Merchant of Venice (Shakespeare on the Sound). Affiliated Artist with DC’s Shakespeare Theatre. Education: MFA (Acting): NYU; BA (English): Harvard University. www.adamwgreen.com.

KATE MACCLUGGAGE
VIOLA

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

GREGOR PASLAWSKY
SEA CAPTAIN / FABIAN

Hartford Stage: Bell, Book & Candle. New York: The Kitchen, LaMa ma, mixed mess@ge, Blue Light, Mabou Mines, P.S. 122, Target Margin, Conway & Pratt. Regional: Goodspeed Opera, Actors Theatre Louisville, Old Globe, Long Wharf (Bell, Book & Candle, Travesties, Rosencrantz and Guildenstern are Dead), Williamstown Theatre Festival, San Jose Rep, Arizona Theatre Company, Wilma Theatre, New Mexico Rep, Contemporary American Theatre Festival, Studio Theatre Washington, D.C.

JOE PAULIK
SEBASTIAN

Hartford Stage: The Adventures of Tom Sawyer. Off-Broadway: PS Jones and the Frozen City (New Ohio Theatre); Timon of Athens (Public Theatre); A Feminine Ending (Playwrights Horizons); The Sporting Life (The Vineyard Theatre); Measure for Measure (45 Bleeker Street Theater). Regional: Moon Children (Berkshire Theatre); Major Barbara (Guthrie Theater); Old Wicked Songs (Westport Country Playhouse); Eurydice, Cabaret and Main and Kilroy was Here (Williamstown Theatre Festival). Film: The Weekend. Television: Guiding Light, The Good Wife, Person of Interest. Education: New York University Graduate Acting Program.
JENNIFER REGAN

MARIA

Hartford Stage: Debut. Broadway/West End: Born Yesterday, Who’s Afraid of Virginia Woolf?, The Lady from Dubuque (with Maggie Smith). Off-Broadway: How I Learned to Drive, Buffalo Gal, Pig Farm. Regional: Troublemaker, or The Freakin’ Kick A Adventures of Bradley Boatright (Berkeley Rep); Luv (Guild Hall); Lost in Yonkers (Old Globe); Edgardo Mine (Guthrie); Resurrection Blues (Old Globe); The Royal Family (Pittsburgh Public); Trojan Women (Old Globe); Hamlet, A Midsummer Night’s Dream, Julius Caesar, Macbeth, Taming of the Shrew (Will & Co/Mark Taper Forum). Film: The Winning Season, The Normals, Ten Stories Tall, Forest Grove, Final Rinse. Television: The Heartshie Holler (Comedy Central/Adult Swim); Elementary (CBS); Gravity (STARZ); Law & Order: SVU and CI (NBC); As The World Turns (CBS). Thanks, Darko!

MICHAEL SPENCER-DAVIS

SIR TOBY BELCH

Hartford Stage: The Tempest. Regional: Titus Andronicus, Richard III, Julius Caesar, A Midsummer Night’s Dream, Bartholomew Fair, Shakespeare’s Universe, (Stratford Shakespeare Festival of Canada); Romeo and Juliet, Twelfth Night, Macbeth, Othello (Canada’s National Arts Centre); Pride and Prejudice (Theatre Calgary/NAC); Innocence Lost (Centaur/NAC); The Lonely Diner, Having Hope at Home (Blyth Festival); The Elephant Man, Heaven, The Taming of the Shrew (Canadian Stage Company); The Pitmen Painters (Theatre Aquarius); Robin Hood, Sexy Laundry (Globe Theatre); Humble Boy, The Real Thing, (Royal Manitoba Theatre Centre); Lawrence and Holloman, Apple (Prairie Theatre Exchange); As You Like It, Einstein’s Gift (The Citadel); Via Dolorosa (Winnipeg Jewish Theatre). Film: Flash of Genius, The Road to Saddle River. Television: Murdoch Mysteries, Street Time, The Eleventh Hour, The Pentagon Papers, Canada: A People’s History. Education: BFA University of Alberta. Awards: Two Sterling Awards for Lead actor – Vigil and The Saints and Apostles. Upcoming: Vice Principal Panch in The 25th Annual Putnam County Spelling Bee (Thousand Islands Playhouse).

BRUCE TURK

MALVOLIO

Hartford Stage: The Tempest. Broadway: The Green Bird (title role), Juan Darien (Lincoln Center). Off-Broadway: King John, Pericles (BAM), Titus Andronicus. Regional: Six seasons at the Old Globe Theatre: Fool, Grumio, Aguecheek, Ford, Parolles, Claudius, Antipholus, Leontes (Best Actor-San Diego Critics’ Craig Noel Award) and many more. Productions and seasons at the Shakespeare Theatres in D.C. and New Jersey, McCarter Theatre, Seattle Repertory, Prince Music Theatre, La Jolla Playhouse, Shakespeare Santa Cruz, Denver Center, Geva, Cincinnati Playhouse, the Goodman Theatre, and many more. TV/Film: NUMB3RS, ER, Third Watch, Law & Order: SVU, Garmento, Midnight Spin. International: Resident member of Tadashi Suzuki’s Acting Company in Toga, Tokyo, and Mito, Japan. Education: Graduate of Northwestern University. 2012 TCG/FOX Foundation Resident Actor Fellowship for Distinguished Achievement.
STACEY YEN
OLIVIA

THE HARTT SCHOOL/HARTFORD STAGE PARTNERSHIP IN TRAINING

JOSH BOSCARINO
VALENTINO/ PRIEST

CELINA LOPEZ
LADY
Hartford Stage: Debut. Education: Working on a Bachelors Degree at The Hartt School, University of Hartford as a Dance Major.

WILLIAM MACKE
CURIO
KATHERINE SCHENKER
LADY

ARIELLE SOLOMON
LADY
Hartford Stage: Debut. Regional: The King and I (The Woodland Opera House); Oklahoma (Evanston Children’s Theatre). Education: University of Hartford, The Hartt School for a BFA in Dance Performance with a Minor in Physics.

DARKO TRESNJAK
DIRECTOR | ARTISTIC DIRECTOR OF HARTFORD STAGE
Darko Tresnjak is the fifth Artistic Director for Hartford Stage. Last season, he directed The Tempest and Bell, Book and Candle. He was the Artistic Director of the Old Globe Shakespeare Festival in San Diego from 2004 to 2009. His directing credits at the Old Globe include Cyrano de Bergerac, Coriolanus, The Women, The Pleasure of His Company, All’s Well That Ends Well, Bell, Book and Candle, Hamlet, Titus Andronicus, A Midsummer Night’s Dream, The Winter’s Tale, A Comedy of Errors, Antony and Cleopatra, The Two Noble Kinsmen, and Pericles. He received four awards from the San Diego Theatre Critics Circle: for outstanding direction of Cyrano de Bergerac, The Winter’s Tale, and Pericles and for Excellence in Artistic Direction. In 2011, Tresnjak directed Titus Andronicus at the Stratford Shakespeare Festival in Canada, City of Angels for Goodspeed Musicals, and his acclaimed production of The Merchant of Venice, featuring F. Murray Abraham as Shylock, completed a national tour. The production originated in 2007 at Theatre for a New Audience and transferred to the Royal Shakespeare Company as part of their Complete Works Festival. Tresnjak’s directing career began at the Williamstown Theatre Festival where over eight seasons he directed The Skin of Our Teeth, Rosencrantz and Guildenstern are Dead, The Love of Three Oranges, Princess Turandot, The Blue Demon, The Winter’s Tale, Moving Picture, and Under Milk Wood. He has also directed at the Joseph Papp Public Theater, Theatre for a New Audience, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Vineyard Theatre Company, and Blue Light 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.

ALEXANDER DODGE
SET DESIGN
Hartford Stage: A Gentleman’s Guide to Love & Murder, The Tempest, Bell, Book & Candle, Zerline’s Tale. Broadway: Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); The Understudy (Roundabout); Paris Commune, Measure for Pleasure (Public Theatre); Observe the Sons of Ulster... (Lucille Lortel Award), Chaucer in Rome (Lincoln Center); Antony and Cleopatra (TFANA); Force Continuum (Atlantic Theatre). Recent Regional: Julius Caesar (Chicago Shakespeare Theatre); Pygmalion, and Other Desert Cities (Old Globe Theatre). London West End: All New People (also Manchester and Glasgow). Opera: Il Trittico (Deutsche Oper Berlin); Cosi Fan Tutte (Minnesota Opera); Der Waffenschmied (Munich); Der fliegende Holländer (Würzburg); Lohengrin (Budapest). Upcoming: Pride and Prejudice (Guthrie Theatre). Awards: CT Critics Circle, 2 x Elliot Norton, and 3 x IRNE Award. Training: Yale School of Drama.

LINDA CHO
COSTUME DESIGN
Hartford Stage: A Gentleman’s Guide to Love & Murder, The Whipping Man, Gee’s Bend, A Raisin in the Sun. Off-Broadway: Merchant of Venice (Theatre for a New Audience); The Other Side (Manhattan Theatre Club); Some Men (Second Stage Theatre); Durango (Public Theater); Eli’s Comin’ (Vineyard Theatre); Hurricane (Classic Stage Company); The Author’s Voice, Imagining Brad (Drama Dept); Wolf Lullaby (Atlantic Theatre Company). Regional: The Dog in the Manger (Shakespeare Theatre); Legacy of Light (Arena Stage); Mary’s Wedding (Westport Country Playhouse); True West (Williamstown Theatre Festival); What the Butler Saw (Huntington Theatre Company); Twelfth Night (The Old Globe Theatre); Magnolia (Goodman Theatre); Two Noble Kinsmen (Chicago Shakespeare). International: Merchant of Venice (Royal Shakespeare Company); The Story of My Life (Can Stage, Canada). Opera: Die Vogel, Der Zwerg/ Der Zerbrochene Krug (LA Opera); Mikado, Magic Flute (Opera Theatre of Saint Louis); Orfeo and Euridice (Virginia Opera Association). Education: MFA, Yale School of Drama. Professional Positions: Costume Curator Prague Quadrennial 2011 US National Pavillion. Awards: Lucille Lortel nomination for Two Noble Kinsmen, Craig Noel Award for Pericles, Drama Desk nomination for Princess Turandot.
MATTHEW RICHARDS
LIGHTING DESIGN
Hartford Stage: Bell, Book and Candle. Broadway: Ann. Off-Broadway: Atlantic Theater Company; Brooklyn Academy of Music; Ensemble Studio Theater; Lincoln Center; The Play Company; Playwrights Horizons; Primary Stages; MCC; Rattlestick; Second Stage; Theatreworks USA. Regional: Actor’s Theatre of Louisville; Arena Stage; Baltimore’s Center Stage; Bay Street; Cincinnati Playhouse; Cleveland Playhouse; Dallas Theater Center; Ford’s Theatre; The Goodman; The Huntington; The Old Globe; Shakespeare Theatre; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. Education: University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.

DAVID BUDRIES
SOUND DESIGN & ORIGINAL MUSIC
Hartford Stage: The Tempest. Previously designed 75 productions between 1980 and 2002. Theatre: created numerous sound designs for American regional theaters, including Center Stage, Ford’s Theatre, Dallas Theater Center, South Coast Repertory, Long Wharf Theatre, McCarter Theatre, Berkeley Rep, Shakespeare Theatre Company and Yale Repertory Theatre. He has also designed more than eight productions on and off-Broadway. He is the owner of Sound Situation, an independent music production studio specializing in the creation of sound scores and music for the performing arts. He is the USITT/OISTAT International liaison for sound design and was a co-coordinator for Scenofest Student Workshops (sound) at the Prague Quadrennial 2011. Awards: include three Connecticut Critics Circle Awards, three Los Angeles Drama-Logue Awards, the Michael Merritt Award for Excellence in Design and Collaboration, and a nomination for the LA Stage Alliance Ovation Awards. Faculty: Mr. Budries Chairs the Sound Department for the Yale School of Drama.

NATHAN A. ROBERTS
SOUND DESIGN & ORIGINAL MUSIC
Hartford Stage: The Tempest. Off-Broadway: Crane Story, Dramatis Personae (The Playwrights Realm); Olives and Blood (HERE); Faust (Blue Heron Arts Center); Honeydrop (Clubbed Thumb/Playwrights Horizons). Regional: Electric Baby (Two River Theater); Our Town (Fords Theatre); The Servant of Two Masters (Guthrie Theater, The Shakespeare Theatre, Yale Rep); It’s a Wonderful Life (live foley artist) (Long Wharf Theatre); The Borrowers, Ferdinard the Bull (Arden Theatre Co.); The Betrothed (Wellfleet Harbor Actors Theater). Education: MFA, Yale School of Drama. Teaching: Yale University.

CHARLES LAPOINTE
HAIR & WIG DESIGN
CLAUDIA HILL-SPARKS
VOCAL & TEXT COACH

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

SAMANTHA BARRIE, CSA
CASTING
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 Complicité. 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.

MARY K KLINGER
PRODUCTION STAGE MANAGER


ROBYN M. ZALEWSKI
ASSISTANT STAGE MANAGER

**Hartford Stage:** Assistant Stage Manager for *A Christmas Carol—A Ghost Story of Christmas*, *The Whipping Man*, *The Crucible*, *Gem of the Ocean*. Production Assistant for *Divine Rivalry*, *A Christmas Carol*, *Antony & Cleopatra*, *The Adventures of Tom Sawyer*, *Gee’s Bend*, *Noises Off*, *Dying City*, Brand:NEW 2007. **Regional:** New London Barn Playhouse, Northern Stage, St. Michael’s Playhouse. **Other:** Much love to my friends and family for helping me get where I am today & loving me all along the way!
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One-Act Play
Ages 9-15 • August 5-16

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Now in its 49th season, Hartford Stage is one of the nation’s leading resident theatres, known internationally for producing classics, provocative new plays and musicals, and neglected works from the past. In 2011, Darko Tresnjak became the fifth artistic director to lead Hartford Stage. That same year, the theatre presented the World Premiere of Quiara Alegría Hudes’ Pulitzer Prize-winning play Water by the Spoonful. Hartford Stage has earned many of the nation’s most distinguished awards, including a Tony Award for Outstanding Regional Theatre, the Margo Jones Award for Development of New Works, OBIE awards, two New York Critics Circle Awards, a Dramatists Guild/CBS Award and an Elliot Norton Award.

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

Over 320 new productions have been seen at Hartford Stage, including 64 world or American premieres by such authors as Edward Albee, Kia Corthron, Christopher Durang, Eve Ensler, Horton Foote, Beth Henley, Israel Horowitz, William Luce, Vladimir Nabokov, 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.
MICHAEL STOTTS
MANAGING DIRECTOR
Michael Stotts is in his seventh season as Managing Director of Hartford Stage. Recent accomplishments include an $11 Million Capital and Endowment Campaign, and the renovation and expansion of the Stage’s theatre facility. In 2010, in partnership with Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which won the Drama Desk and Outer Critics Circle Awards, among others. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, Mr. Stotts produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho, among others. *Sixteen Wounded* by Eliam Kraiem moved to Broadway in 2004, and Cho’s *BFE* and Lapine’s *Fran’s Bed* with Mia Farrow subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director at George Street Playhouse in New Brunswick, New Jersey, and for nine years he served in the same capacity at the Shakespeare Theatre of New Jersey in Madison, New Jersey, where he successfully initiated and managed a $7.5 million capital campaign to build the F.M. Kirby Shakespeare Theatre, which opened in 1998. Mr. Stotts began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. Mr. Stotts currently serves on the boards of Hartford Performs and Billings Forge Community Works. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization; he continues to serve on that board as well. In New Jersey, Mr. Stotts served as Chairman of the New Jersey Theatre Alliance and served on the board of ArtPride New Jersey. In 2005, Mr. Stotts was honored with a Distinguished Advocate Award from the Connecticut Commission on Culture and Tourism, and in 2011 he received the Commission’s Elizabeth L. Mahaffey Arts Administration Fellowship.

MAXWELL WILLIAMS
ASSOCIATE ARTISTIC DIRECTOR
Prior to his appointment as Associate Artistic Director, Maxwell Williams served as Resident Director for 3 seasons at Hartford Stage, where he has directed productions of *Boeing-Boeing*, *The 39 Steps* and *Dying City*, numerous readings and workshops, and remounts the theater’s annual production of *A Christmas Carol—A Ghost Story of Christmas*. Mr. Williams’ directing credits include world premieres and revivals at theaters across the country, including 59E59 Theatres, the Bank St. Theatre, Cleveland Play House, Capital Repertory Theatre, Chance Theater, Workshop Theater Company, and Monomoy Theater, as well as work for the Pasadena Playhouse, Paper Mill Playhouse, Primary Stages, and the Alley Theatre, Houston. He served as associate director for the Broadway production of Horton Foote’s *Dividing the Estate*, as well as Foote’s 9-play epic *The Orphans’ Home Cycle* (Hartford Stage and Signature Theatre), and has assistant directed on Broadway, for Roundabout Theatre Company, Manhattan Theater Club, Lincoln Center Theater, Philadelphia Theatre Company and the American Repertory Theatre. A member of the Lincoln Center Directors Lab and Directors Lab West, he has been adjunct faculty or visiting artist at NYU, Trinity College, Mt. Holyoke College and the Hartt School, University of Hartford, from which he graduated with honors in the inaugural class of the Theatre Division.
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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 in 2011 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 was 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.
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