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No playwright liberates the imagination of directors, designers, and actors more than William Shakespeare. This is especially true of his English and Roman history plays. The productions tend to be as much a response to Shakespeare's 400-year-old texts as they are to the political issues and the social anxieties of the times in which they are staged. In the United States in 2018, those issues and anxieties reach further, to the very question of how we practice the art of theatre within our own wooden Os.

*Henry V* opens with an extraordinary monologue. Chorus invites the players and the audience to use their collective imaginations and to conjure the vast historical events on a tiny wooden stage. And at the same time, he questions the capacity of theatre to do so. In a single passage, Shakespeare addresses the hopes of theatrical art and the anxieties of theatrical ambition.

I am grateful to Elizabeth Williamson for assembling a splendid company and leading Hartford Stage “once more unto the breach” as we mount our thirty-first production of a Shakespeare play.

Darko Tresnjak
*Artistic Director*

Dear friends,

Welcome to *Henry V*! This is the eighth year in a row that Hartford Stage has produced a play by Shakespeare. This surely will be a hallmark of Darko’s Artistic Directorship. Elizabeth Williamson makes her Shakespearian directorial debut with *Henry V* with an outstanding company of artists.

Producing Shakespeare is a costly endeavor, and we would not be able to offer it each year without the generosity of several funders who have embraced this part of our mission. A heartfelt thanks goes to Paul Bourdeau and the John and Kelly Hartman Foundation for their unwavering support. Similarly, Shakespeare in American Communities, a national program managed by Arts Midwest in partnership with the National Endowment for the Arts, has made it possible for thousands of students to see Shakespeare each of these last eight years. And the firms Hinckley Allen and Federman, Lally & Remis have been stalwart sponsors of this initiative as well. I am grateful to all for their loyal and generous support. Is it not great to see this many actors on our stage? It is only through a robust sponsorship program that this is possible.

With appreciation,

Michael Stotts
*Managing Director*
HARTFORD STAGE PRESENTS

HENRY V

By WILLIAM SHAKESPEARE

Directed by ELIZABETH WILLIAMSON

Scenic Design NICK VAUGHAN
Costume Design BETH GOLDENBERG
Lighting Design STEPHEN STRAWBRIDGE
Sound Design MATT HUBBS
Original Music CHRISTIAN FREDERICKSON
Fight Choreographer GREG WEBSTER
Dramaturg YAN CHEN
Casting LAURA STANCZYK, CSA
Production Stage Manager ROBYN M. ZALEWSKI*
Assistant Stage Manager NICOLE WIEGERT*
Production Manager BRYAN T. HOLCOMBE
General Manager EMILY VAN SCOY
Associate Artistic Director ELIZABETH WILLIAMSON

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OCTOBER 11 – NOVEMBER 11, 2018
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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.

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If you are using a Hartford Stage Listening Device, please remove your own personal hearing aid or make sure you turn it off if you leave it in your ear. When 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.

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3. When exiting the MAT Garage, INSERT your Parking Ticket, then SCAN your Parking Voucher/Validation Ticket when prompted.

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Open Captioned Performances

For patrons who are deaf or have hearing loss. FREE with admission.

Henry V Oct. 28, 2:00 & 7:30 pm
A Christmas Carol Dec. 16, 2:00 pm
The Engagement Party Jan. 27, 2:00 & 7:30 pm
Detroit ’67 Mar. 3, 2:00 & 7:30 pm
Jeeves & Wooster Apr. 7, 2:00 & 7:30 pm
The Flamingo Kid May 26, 2:00 & 7:30 pm

Audio Described Performances

For patrons who are blind or have low vision. FREE with admission.

Henry V Nov. 3, 2:00 pm
A Christmas Carol Dec. 16, 2:00 pm
The Engagement Party Feb. 2, 2:00 pm
Detroit ’67 Mar. 9, 2:00 pm
Jeeves & Wooster Apr. 13, 2:00 pm
The Flamingo Kid Jun. 1, 2:00 pm
Chorus ...................................................................................................................... Peter Francis James*
Archbishop of Canterbury .................................................................................... Felicity Jones Latta*
Bishop of Ely ......................................................................................................... Miles Anderson*
Henry V King of England ..................................................................................... Stephen Louis Grush*
Duke of Exeter Uncle to the King ......................................................................... Karen Aldridge*
Duke of Gloucester Brother to the King ............................................................... Reid Williams
Lord Scroop of Masham ......................................................................................... Evelyn Spahr*
French Ambassador to England .......................................................................... Liam Craig*
Bardolph .............................................................................................................. Liam Craig*
Nym ..................................................................................................................... Felicity Jones Latta*
Pistol ................................................................................................................... Miles Anderson*
Hostess Nell Quickly ........................................................................................... Baron Vaughn*
Boy A page .......................................................................................................... Evelyn Spahr*
Earl of Westmoreland .......................................................................................... Anthony Michael Lopez*
Earl of Cambridge ............................................................................................... Jamie Rezanour*
Sir Thomas Grey .................................................................................................. Mark Lawrence
King of France ...................................................................................................... Nafeesa Monroe*
Dauphin of France .............................................................................................. Anthony Michael Lopez*
Constable of France ............................................................................................ Kate Forbes*
Captain Fluellen of Wales .................................................................................... Baron Vaughn*
Captain Gower of England ................................................................................... Liam Craig*
Captain Macmorris of Ireland .............................................................................. Anthony Michael Lopez*
Governor of Harfleur .......................................................................................... Kate Forbes*
Katherine Princess of France .............................................................................. Evelyn Spahr*
Alice A gentlewoman attending on Katherine ...................................................... Felicity Jones Latta*
Duke of Orleans .................................................................................................. Jamie Rezanour*
Montjoy French herald ........................................................................................ Jamie Rezanour*
Sir Thomas Erpingham ......................................................................................... Peter Francis James*
Alexander Court English soldier ....................................................................... Haley Tyson
John Bates English soldier .................................................................................... Nafeesa Monroe*
Michael Williams English soldier ........................................................................ Mark Lawrence
Duke of York Cousin to the King .......................................................................... Haley Tyson
Monsieur Le Fer A French soldier .......................................................................... Nafeesa Monroe*
Duke of Burgundy ................................................................................................ Kate Forbes*

THERE WILL BE ONE INTERMISSION.

Assistant Director ................................................................................................. Alexander Coddington
Assistant Scenic Designer .................................................................................... Nick Benacerraf
Assistant Lighting Designer .................................................................................. Erin Earle Fleming
Assistant Sound Designer ..................................................................................... Stephen Dee
Production Assistant .............................................................................................. Rachel Canowitz
Supporting Production Assistant ......................................................................... Nicki Berger

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Artists subject to change.

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HENRY V
STAGING HENRY V
in a RESTLESS WORLD
Winter 1598: Shakespeare’s company, the Lord Chamberlain’s Men, loses their lease on their longtime venue, The Theatre. Their response? Dismantle the playhouse in the dead of night, and use the timber to build the Globe Theatre, where Shakespeare and his fellow company members would become joint shareholders, in a first for the London professional theatre world.

Shakespeare was writing *Henry V* as the Globe rose from the ground in the spring of 1599, and the play’s opening speech makes evident the inspiration its author took from the architecture and scenography of the new playing space. The Chorus, who might have first been played by Shakespeare himself, draws attention to the “unworthy scaffold” of the stage in the Globe’s “wooden O,” and entreats the audience to create the world of the play with their imagination, in tandem with the actors onstage, who wore contemporary Elizabethan clothes with token costume pieces added on for effect.

Political anxieties outside the playhouse would have seeped past the Globe’s walls and into the minds of *Henry V*’s first London audiences in 1599 as they watched this story of a celebrated English monarch taking his country and people to war with France in 1415 during the Hundred Years’ War. In the words of Stephen Greenblatt, “Late Elizabethan England knew in its heart that the whole order of things was utterly fragile.” The question of who would succeed the aging Elizabeth I, then 66 and in the 41st year of her reign, had become increasingly urgent as she persistently refused to name...
an heir. Major battle was imminent on two fronts: England was being threatened by the possibility of invasion from Spain, its longtime enemy in over a decade of naval skirmishes. At the same time, in Ireland, then a dependent kingdom of England, the English were also struggling to quell a revolt against the extension of royal authority led by Irish lord Hugh O’Neill. The Earl of Essex, the Queen’s favorite courtier who had led numerous military operations for her and a popular figure among the public, was preparing for a massive campaign in Ireland. The war effort would end disastrously for the English, and the truce that Essex called in disobedience to Elizabeth would lead to his political and financial disgrace. His last-ditch attempt to raise a revolt against the Queen’s counselors failed to gather support among Londoners, and ended with his execution in 1601.

It would have been dangerous in Shakespeare’s times to discuss any of these political issues publicly, much less put them onstage. Elizabethan theatre was subject to official censorship, and the authorities only cracked down harder on mentions of current politics in a time of political sensitivity and military tension. Shakespeare had witnessed what could happen to a playwright playing with fire when only two years prior, Ben Jonson, his contemporary, was thrown into jail for writing the “seditious” satire *The Isle of Dogs*. Forbidden from dramatizing the political situation of their time, playwrights and companies turned instead to history, and Shakespeare was no exception.
The far-off story of Henry V’s war on France, in Shakespeare’s hands, was nevertheless laced with contemporary concerns, as evidenced by the fact that among all of Shakespeare’s plays, *Henry V* alone contains references to contemporaneous political events by alluding to Essex’s Ireland campaign. As Marjorie Garber points out, “Shakespeare’s ‘history’ plays are concerned as much with current history as with the historical past.” When the Chorus remarks after King Henry’s declaration of war, “now all the youth of England are on fire,” the irony of the propagandistic description would not have been lost on Londoners of Elizabethan England weary of forced military recruitment. Discussing themes that tapped into the heart of an audience anticipating war, *Henry V* explores questions that remain ringingly relevant today: What justifies the choice to go to war? How do leaders make those decisions, and what is a leader’s responsibility to their people? What is the cost of war for a nation and its people? How do people from different parts of a country, with different backgrounds and heritage, come together in the heat of battle? What does victory mean, and what does it take to find and broker peace?

Over the centuries, *Henry V* and its title character have sparked polarized responses. The play has often been used to rouse patriotic sentiment, with Laurence Olivier’s 1944 film being a prime example. Yet the idea that it wholeheartedly celebrates England’s military might and its heroic warrior king is belied by debates over the legitimacy of Henry’s war and his more questionable actions such as his threat to raze the French town of Harfleur to the ground. Indeed, William Hazlitt views Henry as “a very amiable monster,” and W. B. Yeats calls him “as remorseless and undistinguished as some natural force,” albeit with “a resounding rhetoric that moves men.”

*Top:* Queen Elizabeth I, by and published by Christoffel van Sichem (Voschem), after Unknown artist, circa 1596–1624. Courtesy of the National Portrait Gallery.

*Bottom:* Robert Devereux, Second Earl of Essex, attributed to studio of Nicholas Hilliard, circa 1595. Courtesy of the National Portrait Gallery.
Still other critics argue for neither one view nor the other. For Norman Rabkin, the ambiguity of Henry’s character is the point, and his contradictory facets reflect “the simultaneity of our deepest hopes and fears about the world of political action.” And for James Shapiro, Henry V is “not a pro-war play or an anti-war play but a going-to-war play.” He describes how, in response to contemporary audiences’ deep ambivalence about war,

“Shakespeare fills the play with competing, critical voices: The backroom whispers of self-interested churchmen, the grumblings of low-life conscripts, the blunt criticism of worthy soldiers who know that leaders make promises they have no intention of keeping, the confessions of so-called traitors, the growing cynicism of a young boy off to the wars, the infighting among officers, the bitter curses of a returning soldier... Opposing voices collide over the conduct of the war... All the debate about the war is the real story.”

The variety of these vying voices was matched by the diversity of the play’s Elizabethan audiences, who also came from all walks and levels of life. For those earliest viewers of Henry V, watching the events of long ago unfold against the backdrop of their own restless world, all the play’s debates about war would truly have been the real story. Their real story.

—Yan Chen, Dramaturg
HENRY V: A SYNOPSIS

Act I King Henry V has just ascended the throne. To avoid heavy taxes, the clergymen of England offer him a large sum of money to support going to war with France and tell him he has a right to claim the French crown. As they and the nobles urge Henry to go into battle, a French ambassador arrives with an insulting message from the Dauphin of France. Henry declares war on France.

Act II The commoners Bardolph, Pistol, and Nym plan to join the army and reap profits from the war. Three English nobles, including Lord Scroop, Henry’s close companion, plot to overthrow Henry, but Henry foils them right before the army leaves for France. The French receive Henry’s message and plan against his impending attack.

Act III The English army lays siege to the French town of Harfleur. Captains Macmorris of Ireland and Captain Fluellen of Wales dispute the battle tactic of digging mines. The town surrenders to the English after Henry threatens to raze the town. As the French plan to retaliate, Princess Katherine of France learns English. The English, worn out by the siege, march to Calais. Bardolph is sentenced to hang for looting a church on the way, and Pistol pleads unsuccessfully for Fluellen to help save Bardolph’s life. The French declare they will fight the English, and the two sides prepare for battle.

Intermission

Act IV On the eve of the Battle of Agincourt, the French are confident, since they outnumber the tired English army. Henry, in disguise, walks through the English camp. Encounters with his soldiers lead him to think about the responsibilities of kingship, and he rouses his army’s spirits before going into battle. The English deliver a sweeping defeat of the French, with miraculously small losses on their own side.

Act V After the battle, Pistol runs into Fluellen, who takes revenge for previous insults by forcing him to eat a leek, the symbol of Wales. The Duke of Burgundy organizes peace negotiations between England and France. Henry woos Katherine, and the countries seal the treaty with their marriage and the promise that Henry will inherit the crown of France.
KAREN ALDRIDGE
DUKE OF EXETER

Hartford Stage Debut. Broadway Originated the role of Mrs. Phelps in the production of Matilda the Musical. International Tour Battlefield (May 2017–March 2018) and Le Costume (2001-2002), both directed by Peter Brook. Chicago Theatre credits include Madeleine in Victims of Duty (A Red Orchid Theatre); Margaret in Tug of War, Olivia in Twelfth Night, Lady Macbeth in Macbeth, Isabelle in Edward II, Love’s Labour’s Lost (Chicago Shakespeare Theatre); Trinity River Plays (Jeff Award nomination for Best Actress), The Good Negro, The Ballad of Emmett Till, The Cook, Proof (Jeff Award nomination for Best Actress) (Goodman Theatre); The Qualms, Clybourne Park, and originated the role of Tamrya in Tracy Letts’s Pulitzer Prize-nominated Man from Nebraska (Steppenwolf Theatre Company); Nina in Seagull (Writers’ Theatre); Far Away, In the Blood (Jeff Award nomination for Best Actress) (Next Theatre Company). Film & Television guest star recurring role as Adele Kipling in the Netflix series The Get Down (produced and directed by Baz Luhrmann); Dr. Kendra on NBC’s Chicago Fire, Chicago PD, and Chicago Med; Dr. Ella Harris in the Golden Globe-winning series Boss (STARZ!), Blue Bloods (CBS), Unforgettable (CBS), and Ron Howard’s film The Dilemma.

MILES ANDERSON
BISHOP OF ELY | PISTOL

Hartford Stage Heartbreak House. Recent Appearances include La La Land, the films The Wind and Radio Flash filmed this year, and Night and Dreams: A Schubert-Becket Recital at Disney Hall, LA. Theatre Born in Zimbabwe, he spent ten years at the Royal Shakespeare Company, including Macbeth, The Comedy of Errors, The Witch of Edmonton, Mother Courage, Twelfth Night, Volpone, and received an Olivier nomination for Sigismund in Life’s a Dream and three London Theatre Critics Awards. He was the first male to play Peter Pan in Trevor Nunn’s Peter Pan at the Barbican, London. Since arriving in California, he has starred in three seasons at The Old Globe, San Diego including The Madness of George III and The Merchant of Venice (both of which garnered him the San Diego Theatre Critics Circle Awards for Most Outstanding Performance), The Tempest, A Midsummer Night’s Dream and Amadeus. Television His numerous credits include Baskets, Battlecreek and the original BBC House of Cards. He is married to actress Bella Merlin and lives in Sunland, California.

LIAM CRAIG
FRENCH AMBASSADOR | BARDOLPH | CAPTAIN GOWER

Hartford Stage Seder, The Scene. Broadway Boeing Boeing (u/s; appeared). Off-Broadway Later Life (Keen Company); Servant of Two Masters, The Killer (Theatre For a New Audience); The Internationalist (Vineyard Theater); Two Noble Kinsmen (The Public); Juno and The Paycock (Roundabout). Regional The Book of Will (World Premiere, Denver Center); School For Lies, The Tempest, Government Inspector, Servant of Two Masters (Shakespeare Theatre Company); Long Day’s Journey Into Night, Uncle Vanya (Weston Playhouse); Accidental Death of an Anarchist, A Doctor In Spite of Himself, Servant of Two Masters (Yale Repertory Theatre); Accidental Death of An Anarchist, A Doctor In Spite of Himself (Berkeley Rep.); The Lady From The Sea (Intiman); Henry V (Shakespeare on the Sound). Film The Royal Tenenbaums. Television Mozart in the Jungle (Amazon), Law & Order: SVU, Rescue Me. Education MFA: NYU.
KATE FORBES  
CONSTANCE OF FRANCE  |  GOVERNOR OF HARFLEUR  |  DUKE OF BURGUNDY

Hartford Stage  The Crucible, Macbeth, Hamlet, La Dispute. Broadway  The School for Scandal (Theater World Award); Inherit the Wind, Sight Unseen, Macbeth. International  The Merchant of Venice (RSC, Stratford), A Moon for the Misbegotten (Lyric Theater, Belfast; Theater Royal, Waterford). Off-Broadway  Othello (TFANA, Calloway Award); All’s Well That Ends Well, The Jew of Malta, The Merchant of Venice (TFANA); The Entertainer (CSC); Love, Janis (Village Theater); Othello (Public Theater), among others. Regional Long Wharf, McCarter, Shakespeare Theater, Yale Rep, Center Stage, Intiman, Guthrie, A.R.T., GeVa, Playmakers Rep, Dallas Theater Center, A.C.T., Great Lakes, BTF; two tours with The Acting Company. Film & Television  The Longest Ride, Hot Summer Nights, Steel Country, All Saint’s, Mercy Street, Law and Order, soaps. Award-winning narrator of audio-books. Training MFA from NYU.

STEPHEN LOUIS GRUSH  
HENRY V

Hartford Stage  Debut. Off-Broadway  Paint Made Flesh. Regional  Airline Highway, The March, Sex With Strangers (2009/2011), The Tempest, Dublin Carol, Good Boys and True, Last of the Boys (Steppenwolf Theater); Long Day’s Journey into Night, Sex With Strangers (Geffen Playhouse); The Seagull, A True History of the Johnstown Flood, Pericles, Oedipus Complex (Goodman Theatre); Cymbeline, Romeo and Juliet (Chicago Shakespeare Theater); True West, Topdog/Underdog (American Theater Company). Film  Catch Hell, The Free World, Return to Sender, The Express, Left Alone, Nightlights, Deadgirl, Attrition, Lac Du Flambeau, Lifeguard, At Any Price. Television  The Alienist, Rectify, American Dad!, Longmire, Gracepoint, The Get, Lucky 7, Chicago PD, The Mob Dr., Cooper and Stone, Powers, Detroit 187, Starting Under. Playwriting/Directing Credits  Adore (Steppenwolf Theater); CASH, Get Right, Seeding Meat, Why we Come Here, So So Low, The Cool Table (XIII Pocket); Feet of Clay (Last Match). Education  Bachelor of Fine Arts/ Creative Writing; Chicago College of Performing Arts at Roosevelt University class of 2006. Professional Positions  Founding Artistic Director/ensemble, XIII Pocket; Professor of Theater Arts, Roosevelt University, North Central University.

PETER FRANCIS JAMES  
CHORUS  |  SIR THOMAS ERPINGHAM

Hartford Stage  Richard III, The Member of the Wedding. Broadway  Present Laughter (with Kevin Kline), The Merchant of Venice (with Al Pacino), On Golden Pond, Drowning Crow, and Judgement at Nuremberg. Off-Broadway  Stuff Happens (for which he received OBIE, Lucille Lortel and Drama Desk awards); Jean Genet’s The Maids (Obie Award); over a dozen Shakespeare productions for the Public Theater, downtown and in Central Park. International  Edward Albee’s The Lady from Dubuque (in London opposite Maggie Smith); Cymbeline (RSC). Regional Resident at the Guthrie Theater under the great Romanian director Liviu Ciulei. Film & Television  The Bold Type, Bull, Oz, Law and Order, Royal Pains, Gossip Girl, Mysteries of Laura, DC: Legends of Tomorrow, Sydney Hall, The Humbling, The Losers, The Rosa Parks Story, among others. Professional Resident Shakespeare teacher at Yale School of Drama since 2000 and BADA at Oxford since 2006. Voice-Over  Recorded more than 60 books, numerous games, and animations. Education  Royal Academy of Dramatic Art.

FELICITY JONES LATTA  
ARCHBISHOP OF CANTERBURY  |  NYM  |  ALICE

Hartford Stage  Cymbeline. Broadway  Metamorphoses. Broadway Tour  The Curious Incident of the Dog in the Night-Time. Off-Broadway  The Captain’s Tiger with Athol Fugard (MTC); Measure for Measure (NYSF); As You Like It (The Acting Company). Regional ACT, Berkeley Rep, Centerstage, Goodman, Hartford Stage, Huntington, La Jolla Playhouse, McCarter, Seattle Repertory, Westport Country Playhouse, Yale Repertory. Artistic Associate with Theatre de la Jeune Lune: 1985-1995. Associate Director at Lattwork Productions: ME PLURIBUS UNUM. Film & Television  Signs, Julie & Julia; The Carrie Diaries; Wonderland; Deadline; Ed; and Law & Order. Felicity is a 2014 Lunt-Fontanne Fellow.
MARK LAWRENCE
SIR THOMAS GREY | MICHAEL WILLIAMS

Hartford Stage Debut. Regional As You Like It, Little Shop of Horrors, A Doll’s House, Johnny on a Spot, The Tempest (Monomoy Theatre); The 25th Annual Putnam County Spelling Bee, Hairspray (Derryfield Repertory Theatre); A Christmas Carol (Palace Theatre). Education The Hartt School at the University of Hartford. Productions include Julius Caesar, The Diviners, The Crucible.

ANTHONY MICHAEL LOPEZ
EARL OF WESTMORELAND | DAUPHIN OF FRANCE | CAPTAIN MACMORRIS

Hartford Stage Debut. Off-Broadway Light Shining in Buckinghamshire (New York Theatre Workshop, dir. Rachel Chavkin); Othello (dir. Sam Gold); The Artificial Jungle, The Unexpected Guest. National Tour The 25th Annual Putnam County Spelling Bee. Regional Nike, or We Don’t Need Another Hero (A.C.T.); The Penalty (The Public); All The Rats & Rags (Joe’s Pub). Film & Television Mapplethorpe (starring Matt Smith, Tribeca FF); Anomaly, Broad City, Homeland, The Knick. Upcoming Half Life (Pilot).

NAFEESA MONROE
KING OF FRANCE | JOHN BATES | MONSIEUR LE FER

Hartford Stage Debut. Off-Off-Broadway Proof (directed by Johanna Day), Hello Herman (directed by Thomas M. Kail). Regional / (Pioneer Theatre Company); Romeo & Juliet (Chautauqua Theater Company); The Wedding Gift (Contemporary American Theatre Festival); Disgraced (Pittsburgh Public Theater); To Kill A Mockingbird (Queens Theatre); Julius Caesar (Folger Theatre); Hamlet (Annapolis Shakespeare Company); Love’s Labour’s Lost, Mother Courage (with Olympia Dukakis at Shakespeare & Company). Theatre Founder and Artistic Director of “Classics in Color: An INclusive Theatre Company” (www.ClassicsInColor.com). Film I’m Through with White Girls, State of Mind. Poetry As a poet, opened for Jewel, appeared on HBO’s Def Poetry, and performed alongside bestselling author Neale Donald Walsch. Education Wesleyan University (BA); Meisner School of Acting; The Shakespeare Theatre Company’s Academy for Classical Acting at GW University (MFA).

JAMIE REZANOUR
EARL OF CAMBRIDGE | DUKE OF ORLEANS | MONTJOY

Hartford Stage Queens for a Year. New York Theater El Grande (Ensemble Studio Theater); A Midsummer Night’s Dream, Romeo & Juliet (Classical Theatre of Harlem); Measure for Measure (Epic Theatre Ensemble). Regional Select credits: Our Town, Sense & Sensibility, A Christmas Carol (Milwaukee Repertory Theater); Native Gardens (Vermont Stage); Vanya & Sonia & Masha & Spike (The Public Theatre); Seven Spots on the Sun (Cincinnati Playhouse); Going Live! (Guthrie Theater); Around the World in 80 Days (Berkshire Theatre Festival). Television Blue Bloods, Blindsport, The Blacklist. Education MFA in Acting, Southern Methodist University. More info at www.jamierezanour.com.

EVELYN SPAHR
LORD SCROOP | BOY | KATHERINE


HALEY TYSON
ALEXANDER COURT | DUKE OF YORK

Hartford Stage Debut. Regional Pericles (Capital Classics). Web Series Braindead. Education The Hartt School at the University of Hartford. Productions include The Crucible, The Diviners, Julius Caesar.
BARON VAUGHN
NELLY QUICKLY | CAPTAIN FLUELLEN

REID WILLIAMS
DUKE OF GLOUCESTER
Hartford Stage Debut. Regional Scapino, As You Like It, Present Laughter (Monomoy Theater); The Tempest (New Orleans Shakespeare Festival). Film The Do Deca Pentathlon (Mark & Jay Duplass). Television Brainhead (Brainhead LLC). Education The Hartt School at The University of Hartford.

ELIZABETH WILLIAMSON
DIRECTOR | ASSOCIATE ARTISTIC DIRECTOR
Directing Cloud 9, Seder (Hartford Stage); The Life and Death of Pier Paolo Pasolini (Act French Festival, Abingdon); The Floating World (HERE); Rare Bird (Babcock Theatre); Owners (Alter); The Second Amendment Club (AMS). Dramaturgy Hartford Stage: Anastasia, Romeo and Juliet, The Body of an American, An Opening in Time, Hamlet, Reverberation, Macbeth, Man in a Case, Somewhere, A Gentleman’s Guide to Love and Murder and others. West End: The Inheritance. Broadway: A Gentleman’s Guide to Love and Murder (Tony Award for Best Musical), Anastasia. Regional: Touch(ed), In, Find and Sign (Pioneer Theatre Company); M. Proust (Steppenwolf); Mefistofele (Theatre de la Jeune Lune). Translation Hartford Stage: La Dispute. Education Bachelor of Arts in Theatre Directing and Comparative Literature, Bennington College; Master’s in European Literature, Oxford University; trained at the École Internationale de Théâtre Jacques Lecoq. Awards NEA Fellowship in Literary Translation.

NICK VAUGHAN
SCENIC DESIGN
Hartford Stage Seder, Cloud 9. Off-Broadway The Royale (Lincoln Center); Roosevelvis (The TEAM/Vineyard/The Royal Court); Mission Drift (The TEAM/PS122/The National [London]); Architecting (The TEAM/National Theater of Scotland/The Barbican/The Public); The Lily’s Revenge (Taylor Mac/HERE). Regional Anything That Gives Off Light (The National Theater of Scotland/The TEAM/EIF); The Royale (The Old Globe). Opera Barber of Seville (National Opera of China); La Bohème (Royal Opera House, Muscat, Oman); The Rape of Lucretia (Opera Company of Philadelphia); Turn of the Screw, Albert Herring, Beggar’s Opera, The Soldier’s Tale, L’Enfant et les Sortilèges, Il Trittico (Castleton Festival); L’Ormindo, The Marriage of Figaro (Curtis Institute of Music). Dance [with Jake Margolin] Thank You For Coming: Play (Brooklyn Academy of Music); Thank You For Coming: Attendance (Danspace Project/Walker Art Center). Visual Art [with Jake Margolin] Solo shows: Aurora Picture Show, Devin Borden Gallery, The Invisible Dog Art Center, HERE Art Center, Art League Houston. Education Carnegie Mellon University.

BETH GOLDENBERG
COSTUME DESIGN
Hartford Stage Queens for a Year. New York Wilder Gone (Clubbed Thumb); Engagements, The Other Thing (Second Stage); The Changeling (Red Bull); The Sensuality Party (New Group); Soldier X (Ma Yi). Regional Frankenstein, The Christians (Dallas Theatre Center); Blueprints to Freedom (La Jolla Playhouse, Kansas City Rep); Engagements (Barrington Stage Co.); Disgraced (Asolo Rep); Opera Macbeth, the little match girl passion, Stabat Mater (Glimmerglass); Carmen, Don Giovanni, Lucia di Lammermoor (Heartbeat Opera). Education MFA, NYU Tisch.
STEPHEN STRAWBRIDGE
LIGHTING DESIGN
Hartford Stage A Midsummer Night’s Dream; The Rivals; Hidden Laughter; Principia Scriptoriae; Distant Fires; Twelfth Night. Theatre Mr. Strawbridge has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. International His work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wroclaw. Recent credits include Turn Me Loose (Arena Stage); Much Ado About Nothing (Old Globe, San Diego); Flyin’ West (Westport Playhouse); The White Card (American Repertory Theatre) and Native Son (Yale Repertory Theatre). Dance Pilobolus Dance Theatre, Alison Chase performance and others. Nominations & Awards American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design and Lucille Lortel. Professional Positions He is Co-chair of the Design Department at Yale School of Drama and resident lighting designer at Yale Repertory Theatre.

MATT HUBBS
SOUND DESIGN
Hartford Stage Debut. Broadway Time and the Conways, Indecent. Off-Broadway How to Transcend a Happy Marriage, The Royale, Preludes (Lincoln Center); Indecent (Vineyard Theatre); Stage Kiss, 100 Saints You Should Know (Playwrights Horizons); Marie Antoinette (SoHo Rep); Three Pianos (NYTW), Regional The Wholehearted (Kirk Douglas Theatre); RoosevElvis, Marie Antoinette, Three Pianos (ART); As You Like It (Baltimore Center Stage); Indecent (La Jolla Playhouse); Indecent, Marie Antoinette (Yale Rep); The Royale, Time and the Conways (Old Globe); How We Got On, Death Tax, A Devil at Noon (Actors Theatre of Louisville). Other Theatre Company Member (The TEAM).

CHRISTIAN FREDERICKSON
ORIGINAL MUSIC
Hartford Stage The Absolute Brightness of Leonard Pelkey. Recent Credits Curious Incident of the Dog in the Night-Time, Angels in America (Actors Theatre of Louisville); Glory of the World, The Master Builder, Trojan Women (BAM); First Love (Cherry Lane Theater); Botticelli in the Fire (Woolly Mammoth). He is a violist, composer and sound designer based in New York City, and is a founding member of the indie-rock band Rachel’s with six albums on Quarterstick Records.

GREG WEBSTER
FIGHT CHOREOGRAPHER
Hartford Stage Murder on the Orient Express, Seder, Heartbreak House, Cloud 9, The Comedy of Errors, The Piano Lesson, Queens for a Year. Theatre Greg Webster has worked as an actor, teacher and movement/fight choreographer from Broadway to the West End. He has worked extensively in regional theaters throughout the United States as well as internationally. Greg is the founding Artistic Director of the Split Knuckle Theatre Company dedicated to the creation of new work and plays. Teaching He is an Associate Professor and head of Movement training at the professional actor training program at University of Connecticut and is responsible for teaching the pedagogy of the French theater master Jacques Lecoq. Education/Training Graduate of the the London International School for Performing Arts; M.F.A. in acting from the University of Missouri-Kansas City; B.A. in theater from Columbia College of Chicago. He is an accomplished Martial Artist, Authentic Pilates instructor, Gyrotonic® teacher and Personal Trainer. He is a black belt in Aikido, a practitioner of Filipino martial arts and is a former Golden Gloves boxer.
YAN CHEN
DRAMATURG

Hartford Stage Make Believe (Assistant Dramaturg). International The Ugly One (Shanghai Dramatic Arts Centre); Twelfth Night (Hong Kong Chinese Universities Shakespeare Festival). Regional James and the Giant Peach, Burn All Night (American Repertory Theater); Exit the King (Actors’ Shakespeare Project); Macbeth, Assistance (A.R.T. Institute); Brazen (Emerson Stage); These Peaceable Kingdoms (Kennedy Center MFA Playwrights Workshop, Assistant Dramaturg to Mark Bly). Education B.A. English, Nanjing University, China; Master’s in Dramaturgy and Theater Studies, A.R.T./MXAT Institute at Harvard University, with a residency at the Moscow Art Theatre School. Professional Positions Transcultural Collaborations Editor, TheTheatreTimes.com. Awards Eugene O’Neill Theater Center National Critics Institute Fellowship; European Commission Erasmus Mundus Lotus Unlimited Scholarship.

LAURA STANCZYK, CSA
CASTING

Hartford Stage Make Believe, A Lesson from Aloes, Seder, A Midsummer Night’s Dream, Having Our Say. Broadway Top Hat, Side Show, After Midnight, A Night With Janis Joplin, Don’t Dress For Dinner, Master Class, Follies, Lombardi, Ragtime, Impressionism, The Seafarer, Radio Golf, Coram Boy, Translations. Off-Broadway Poison (Origin Theatre Company); Fetch Clay Make Man (NYTW); A Thick Description Of Harry Smith (P73), The Cripple of Inishmaan (Atlantic Theater Company), Me Myself & I (Playwrights Horizons); Brother Sister Plays (Public Theatre); Flight (DR2 Theatre); The Glorious Ones (Lincoln Center); Tryst (Promenade Theatre). Regional Royal George, Drury Lane Theatre, Signature Theatre, McCarter Theatre, Miami New Drama, Shakespeare Theatre of DC, among others. Education/Training NYU Tisch School of The Arts. Awards Nominated six times for Artios Awards for Excellence in Casting, and won for the Broadway Revival of Follies.

ROBYN M. ZALEWSKI
PRODUCTION STAGE MANAGER

Hartford Stage A Lesson from Aloes, Feeding the Dragon, A Midsummer Night’s Dream, Heartbreak House, The Comedy of Errors, Romeo & Juliet, Private Lives, Hamlet, Twelfth Night, A Christmas Carol—A Ghost Story of Christmas, The Whipping Man, Gem of the Ocean, Divine Rivalry, Antony & Cleopatra, The Adventures of Tom Sawyer, Noises Off! Regional Shakespeare Theatre Company (Taming of the Shrew; Kiss Me, Kate; A Midsummer Night’s Dream (Free For All); Man of La Mancha; Henry IV—Parts 1 & 2, A Funny Thing Happened on the Way to the Forum); Saint Michael’s Playhouse, New London Barn Playhouse; Hangar Theatre; Northern Stage, Elm Shakespeare. Education Saint Michael’s College. Other Many thanks to my family, friends & loving husband for your love & support!

NICOLE WIEGERT
ASSISTANT STAGE MANAGER

Hartford Stage A Lesson from Aloes, A Midsummer Night’s Dream. Regional Grease, A Chorus Line (Ivoryton Playhouse); Beauty and the Beast, Beehive the 60’s Musical (Theatre by the Sea); James and the Giant Peach, Big Fish, Our Town, Anatole (First Stage Milwaukee); Hall of Final Ruin, The Griots (Renaissance Theatreworks); Swan Lake (Milwaukee Ballet). Television House Hunters, Extreme Cheapskates, Biggest Loser. Other Love to LC, WW and CW.
DARKO TRESNJAK
ARTISTIC DIRECTOR
Darko Tresnjak is the fifth Artistic Director of the 55-year-old Hartford Stage. He received the 2014 Tony, Drama Desk and Outer Critics Circle Awards for his direction of A Gentleman’s Guide to Love and Murder, starring Jefferson Mays. He received an Obie Award in 2015 for his direction of The Killer at TFANA, starring Michael Shannon. His production of Anastasia, which premiered at Hartford Stage in 2016, is currently on Broadway at the Broadhurst Theatre, and will be opening in Spain, Germany and going on a national tour in the fall of 2018. In September, his production of Samson et Dalila, starring Elīna Garanča and Roberto Alagna, will open the Metropolitan Opera’s 2018-2019 season. He has received four Connecticut Critics Circle Awards for his Hartford Stage productions of A Gentleman’s Guide to Love and Murder, Hamlet, Anastasia and The Comedy of Errors (set design). Other productions at Hartford Stage include A Lesson from Aloe; A Midsummer Night’s Dream; Heartbreak House; Rear Window starring Kevin Bacon; Hamlet; Private Lives; Kiss Me, Kate; Macbeth; La Dispute; Twelfth Night; The Tempest; and Bell, Book & Candle. From 2004 to 2009, he was the Artistic Director of The Old Globe Shakespeare Festival, where he received five San Diego Critics Circle Awards, four for his direction of Pericles, The Winter’s Tale, A Gentleman’s Guide to Love and Murder and Cyrano de Bergerac, starring Patrick Page, and one for Excellence in Artistic Direction. Favorite productions include The Ghosts of Versailles with Patti LuPone and Patricia Racette, Macbeth with Plácido Domingo at LA Opera and The Merchant of Venice with F. Murray Abraham at Theatre for a New Audience and the Royal Shakespeare Company Complete Works Festival. He has also directed productions at Williamstown Theatre Festival, Huntington Theatre Company, Long Wharf Theatre, Goodspeed Musicals, Westport Country Playhouse, Vineyard Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Stratford Shakespeare Festival and The Public Theater.

MICHAEL STOTTS
MANAGING DIRECTOR
Mike Stotts is in his thirteenth season as Managing Director of Hartford Stage. Recent accomplishments include leading the multi-year, expansion and renovation of the Stage’s theatre facility. With Darko Tresnjak, he recently produced the world premieres of Rear Window, and the new musical, Anastasia, by Terrence McNally, Lynn Ahrens and Stephen Flaherty. Anastasia, which enjoyed a sell-out run at Hartford Stage, opened on Broadway in April, 2017. In 2012, the new musical A Gentlemen’s Guide to Love and Murder received its world premiere at Hartford Stage. It subsequently moved to Broadway and won the 2014 Tony Award for Best Musical. Other notable shows include Man in a Case starring Mikhail Baryshnikov, and the Pulitzer Prize-winning play, Water by the Spoonful by Quiara Alegria Hudes. In 2010, with Artistic Director Michael Wilson, he produced Horton Foote’s The Orphans’ Home Cycle which enjoyed a celebrated run in Hartford and subsequently at the Signature Theatre in New York where it won the Drama Desk, Lucille Lortel and Outer Critics Circle awards, among others. In 2013, he spearheaded the acquisition of the Hartford Children’s Theatre and the integration of its programs into the Hartford Stage Studio program. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, he produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho. Prior to Long Wharf he served as Managing Director of 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 the capital campaign to build the F.M. Kirby Shakespeare Theatre which opened in 1998. He currently serves on the board of Billings Forge Community Works, and is a Corporator of Hartford Hospital, Hartford Public Library, and the iQuilt Partnership. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization, and continues to serve on that board. Mr. Stotts is originally from Calgary, Alberta.
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  *Position permanently endowed by Janet S. Suisman*

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- Michael Stotts

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A LOOK AT OUR LOBBY: SHAKESPEARE GENDERBENT

In Shakespeare’s own times, his plays were performed by men, and only men. The centuries afterward have seen gender conventions in the theatre change, from women being able to play women, to women being able to play men, to all-female productions and gender blind casting practices. These shifting practices have changed our perceptions about who can perform Shakespeare and how, enabling us to see Shakespeare with ever-fresh eyes.

“TINY TIM FOOD DRIVE” TO SUPPORT HANDS ON HARTFORD

Help Hartford Stage feed members of our local community this holiday season! Hartford Stage will host its annual Tiny Tim’s Holiday Food Drive on behalf of Hands On Hartford during the run of A Christmas Carol—A Ghost Story of Christmas. Patrons can drop off unexpired, non-perishable goods at Guest Services on performance days or at the box office during regular business hours. Suggested donation items include boxed cereal and oatmeal, canned fruit and vegetables, peanut butter and jelly, canned fruits and vegetables, and pasta and sauce.

COMING NEXT: A CHRISTMAS CAROL—A GHOST STORY OF CHRISTMAS

The magic of Charles Dickens’ heartwarming classic will return for its 21st season, with Michael Preston as Ebenezer Scrooge! Come see Connecticut’s beloved family holiday tradition, and spend time with Bob Cratchit, Tiny Tim, Ebenezer Scrooge, Jacob Marley and the ghosts of Christmas Past, Present and Future as they bring A Christmas Carol to life on stage. Performing Thursday, November 23, through Saturday, December 29.

THE INAUGURAL HARTFORD STAGE OPEN

Despite the cool weather, 80 avid golfers descended upon Keney Park for the inaugural Hartford Stage Open on September 24. Chaired by Board President David Jimenez and longtime Board Member Bob Penney, the golf tournament grossed over $34,000 in support of the theatre’s artistic and educational programs. Hartford Mayor Luke Bronin welcomed participants to the newly renovated public golf course prior to the shotgun start, noting that both Hartford Stage and Keney Park enrich the Hartford community. Players represented companies such as Stanley Black & Decker, Eversource Energy, and Hoffman Auto Group. The winning foursome from Nathan Accounting Group, headed by Alan Nathan, received the “Shakespeare’s Cup” trophy that was handcrafted in our scene shop by Assistant Technical Director Mike Beschta.
Now in our 55th year, Hartford Stage is under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts. One of the nation’s leading resident theatres, Hartford Stage is known for producing innovative revivals of classics and provocative new plays and musicals, including 73 world and American premieres, as well as offering a distinguished education program, which reaches more than 21,000 students annually.

Since Tresnjak’s appointment in 2011, the theatre has presented the world premieres of the new musical Anastasia by Terrence McNally, Stephen Flaherty and Lynn Ahrens—currently on Broadway; A Gentleman’s Guide to Love and Murder on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Tresnjak; Rear Window with Kevin Bacon; Quiara Alegria Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov; Reverberation by Matthew Lopez; Seder by Sarah Gancher; Agatha Christie’s Murder on the Orient Express, adapted for the stage by Ken Ludwig; and The Age of Innocence by Edith Wharton, adapted for the stage by Douglas McGrath.

Hartford Stage has earned many of the nation’s most prestigious awards, including the 1989 Tony Award for Outstanding Regional Theatre. Other national honors include Outer Critics Circle, Drama Desk, OBIE, and New York Critics Circle awards. Hartford Stage has produced nationally renowned titles, including the New York transfers of Enchanted April; The Orphans’ Home Cycle; Resurrection (later retitled Through the Night); The Carpetbagger’s Children; and Tea at Five.

The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, after school programs and professional development courses.
The Hartt School/Hartford Stage Partnership in Training

Now in its twelfth year, The Hartt School/Hartford Stage Partnership in Training offers a unique alliance of an undergraduate acting conservatory program and a respected professional theatre—one of only two such collaborations in the country. This partnership helps ensure that acting students at the Hartt School receive rigorous training and bring their skills, imagination and intellect to the demands of a professional theatre setting. Hartford Stage staff and guest artists lead classes and workshops and faculty and students appear in Hartford Stage productions. Hartt students have been seen in The Adventures of Tom Sawyer, A Christmas Carol, A Midsummer Night’s Dream, Noises Off!, To Kill a Mockingbird, the Brand:NEW Festival of New Work, Antony & Cleopatra, Snow Falling on Cedars, The Crucible, The Tempest, Twelfth Night, Hamlet, Anastasia, The Comedy of Errors, and The Age of Innocence.

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, Macbeth, Vanya and Sonia and Masha and Spike, and Hedda Gabler.

Capital Community College

This season will mark the eighth season of the One Play Program—a partnership between Hartford Stage and Capital Community College, designed to give the entire college community the opportunity to come together around one play each semester. In addition to offering discounted tickets for students and faculty, the program also brings members of each production’s creative team to the College to interact with students. Last season, 625 Capital students saw a performance at Hartford Stage, many reporting it was their first time at the theatre. This season’s One Play productions are Henry V and Detroit ’67. During the 2017-2018 academic year, in partnership with Hartford Stage and other Hartford theatre companies, Capital began to offer a new associate’s degree in theatre.
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