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Thank you for joining us for *Detroit ’67*, written by Dominique Morisseau. In 2014, *Detroit ’67* received the Edward M. Kennedy Prize for Drama. And last year, Dominique Morisseau received a 2018 MacArthur Foundation “Genius Grant.” The production is directed by Jade King Carroll, who staged our productions of *Having Our Say* and *The Piano Lesson*. Like *The Age of Innocence* and *Murder on the Orient Express*, this is a co-production with the McCarter Theatre, run for the past three decades by Artistic Director, Emily Mann. It is wonderful to have this opportunity to collaborate with Dominique, Jade, and Emily.

We would like to thank our executive sponsor, Travelers; our lead sponsor, Robinson and Cole; our producers, Rick and Beth Costello; and our assistant production sponsor, Eversource Energy.

And now, please take a moment to get acquainted with “The Playwright’s Rules of Engagement.”

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**PLAYWRIGHT’S RULES OF ENGAGEMENT**

You are allowed to laugh audibly.

You are allowed to have audible moments of reaction and response.

My work requires a few “um hmms” and “uhn uhnns” should you need to use them. Just maybe in moderation. Only when you really need to vocalize.

This can be church for some of us, and testifying is allowed.

This is also live theatre and the actors need you to engage with them, not distract them or thwart their performance.

Please be an audience member that joins with others and allows a bit of breathing room. Exhale together. Laugh together. Say “amen” should you need to.

This is community. Let’s go.

—Dominique Morisseau
As proud supporters of the arts, we applaud the effort and dedication it takes to bring creative vision to reality.

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Robinson & Cole LLP
In Association with McCarter Theatre Center

Presents

Detroit ’67

By Dominique Morisseau

Directed by Jade King Carroll

Detroit ’67 is presented by special arrangement with Samuel French, Inc.

Detroit ’67 was developed with the assistance of the Public Theater, Oskar Eustis, Artistic Director and Patrick Willingham, Executive Director and received its world premiere there on March 12, 2013

The world premiere was co-produced by The Classical Theater of Harlem, Ty Jones, Producing Artistic Director

Developed at The Lark Play Development Center, New York City

February 14 - March 10, 2019
WELCOME & ENJOY THE SHOW!

Please turn off your cell phones before the show.

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

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

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.

HARTFORD STAGE ASSISTED LISTENING DEVICES

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.

MAT GARAGE PARKING

There is a new automated parking system for the MAT Garage, which is adjacent to Hartford Stage. Please note the new procedure below and see the Box Office with any questions.

1. Retain the Parking Ticket you receive as you enter the MAT Garage adjacent to Hartford Stage.
2. Visit the Hartford Stage Box Office to purchase a Parking Voucher/Validation Ticket for only $6.50.
3. When exiting the MAT Garage, INSERT your Parking Ticket, then SCAN your Parking Voucher/Validation Ticket when prompted.

WHEN THE GATE GOES UP, YOU CAN BE ON YOUR WAY!

The MAT Garage is owned and operated by the Hartford Parking Authority.

OPEN CAPTIONED PERFORMANCES

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

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.

Detroit '67  Mar. 9, 2:00 pm
Jeeves & Wooster  Apr. 13, 2:00 pm
The Flamingo Kid  Jun. 1, 2:00 pm
The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

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

Artists subject to change.
Northlight Theatre’s Former Resident Dramaturg, Dr. Kristin Leahey, spoke with Detroit ’67 playwright, Dominique Morisseau, for Northlight’s 2013 production.

**Kristin Leahey: What inspired you to write this play?**

**Dominique Morisseau:** Aside from me and my entire family being from Detroit, I really wanted to dive into Detroit’s history and look at the important moments that changed the landscape of our city. And 1967 was definitely one of the more definitive moments. Growing up in Detroit, there is no real intellectual study of our history. There’s not a lot of talk about the “riots”—though many people would tell me not to call them “riots,” they’d tell me to call them “The Great Rebellion...”—So many people don’t grow up learning about The Rebellion. It’s not taught in schools. It’s not being kept alive through conversation. So I went out to learn about it on my own. Additionally, I think what made me really want to start working on this project was a desire to contribute a different narrative about Detroit than what is out there right now. I don’t think the media always depicts our city with fairness. The Detroit I grew up in and understand was built on the backs of these small communities made up of real people. And I wanted to tell a story from that perspective. I wanted to bring the soul of that into the national conversation about Detroit.

**KL: It seems like music is a really big part of your life, not to mention the play. Can you talk a bit about the music in the piece?**

**DM:** Music helps to give me a sense of the world within a play. Whenever I write, I use music as the backdrop. Even if I don’t write the songs I’ve been listening to into the play, it still is a huge influence for me. It informs the world, gives me a local color, a language for the period, the attitude and the spirit of what I’m writing. Motown is definitely a nobrainer when it comes to Detroit in the ’60s.

**KL: Are there particular songs that were/are a part of your life or your parents’ lives that made it into this play?**

**DM:** My instinct was to look for groups or singers that I wasn’t already hip to. What people listened to on a record in 1967 is not necessarily the song that was the most popular. So filling a play with
music brings in another character and lets characters relate to one another through the music. I wanted these characters to listen to music that had a particular message or point of view that spoke to where they were or what they were going through, not just what was the most popular. “My Baby Loves Me” transports me to another world whenever I listen to it. It reminds me of my mother. I don’t know if she used to play it for me all the time or not. But my aunt heard me mention that song and how it inspired me, and she said she used to play it for me when I was growing up and dancing with her. Somewhere subconsciously, that song lives in my mind and in my heart. It’s like this song is family.

**KL: Do you still have any family that lives in Detroit?**

**DM:** Oh, all of my family lives in Detroit. All of them. There’s very little empathy for the people who live in Detroit, and there’s such a bleak hopelessness that’s been assigned to their situation. That’s what bothers me most. And the people who say those things really don’t understand our city. And I think when we hear certain things about ourselves over and over we start to believe in them—even the best of us. That’s the power of writing. The media really has the power to manipulate peoples’ beliefs. So I too want to manipulate peoples’ beliefs and get people to start believing in our city again. It’s the city’s music in this story that unifies people of different backgrounds, politics, and worldviews. And I think that when we are presented with stories that can teach us about that kind of heart, we can shrug off the city’s labels and begin to really believe in the people that live there.

*Reprinted with permission from Northlight Theatre’s *Detroit ’67* study guide.*
In the “long, hot summer of 1967,” more than 150 instances of civil and racial unrest unfolded in cities across America, including Detroit and Hartford. In conjunction with *Detroit ’67*, Hartford Stage is launching a series of community engagement initiatives to explore the resonances of the play for Hartford in 1967 and today, in 2019.

**HARTFORD ’67 Oral History Project**

During the run of *Detroit ’67*, Hartford Stage will partner with Dr. Fiona Vernal, Associate Professor of History at the University of Connecticut, to interview Hartford residents for first-hand accounts of the civil unrest of 1967 in Hartford. These videos will be archived at the robust history collection at the Hartford History Center at Hartford Public Library.

**DETROIT ’67/HARTFORD ’67 Lobby Display**

In its upper lobby, Hartford Stage has curated an exhibit juxtaposing images from the urban upheavals in 1967 Detroit and Hartford. The display was created with archival support from the Hartford History Center at Hartford Public Library, and will tour to Hartford Public Library branches following the run of *Detroit ’67*.

**HARTFORD ’19 Panel Discussion**

How much has the Hartford of 2019 changed from 1967? What issues remain familiar and pressing, demanding attention and action? As the nation stands at a crossroads, Hartford Stage invites the community to the *Hartford ’19* panel discussion at 7:00 PM on Monday, February 25, 2019, where community leaders will examine social justice, equity, and civic engagement in Hartford today. The panel is moderated by Dr. Stacey Close, Associate Vice President of Equity and Diversity at Eastern Connecticut State University. The event is free and open to all.
NYAHALE ALLIE
BUNNY
Hartford Stage Debut. **Theatre** Previous credits include *Madonna Col Bambino* (New Ohio Theatre); *Nollywood Dreams* (Cherry Lane Theatre); *Ma Rainey’s Black Bottom* (Portland Stage); *Seven Guitars* (People’s Light Theatre); *Unspeakable: Richard Pryor Musical* (The Apollo Theater); *Follow Me to Nellie’s* by Dominique Morisseau (Premiere Stages); *Sex on Sunday* (Urban Stages); *The Trial of One Short-Sighted* (NJ PAC); *Family Affair* (BET/Nokia Theatre). **Developmental Works** *Sojourners* (Playwrights Realm); *Pussy Valley* (Lark Theater Lab); *Saturday Night Sunday Morning* (McCarter Theatre Lab); *Hurt Village* by Katori Hall (Public Theater Lab). **Television** The Blacklist, A Crime to Remember, Law and Order, The Onion News, and TNT’s Rizzoli and Isles. **Education** A proud native of Detroit, MI, and alumni of Howard University/BFA. @nyahale313

WILL COBBS
SLY
Hartford Stage Debut. **Broadway** Cat on a Hot Tin Roof. **Off-Broadway** Autumn’s Harvest (Public Theater). **Regional** The Closet, The Member of the Wedding (Williamstown Theatre Festival); A Raisin in the Sun (Arena Stage); Fly (St. Louis Rep, Cincinnati Playhouse); Safe House (St. Louis Rep); When I Come to Die (KC Rep); In The Red and Brown Water (Alliance Theater); Some Men (Actors Express); Yellowman (Theater in the Square). **TV** Madam Secretary, Braindead, Deadbeat, Elementary, The Unbreakable Kimmy Schmidt, Unforgettable, The Good Wife, The Night Of, Army Wives. **Education** MFA, Yale School of Drama; BA, Morehouse College.

GINNA LE VINE
CAROLINE
Hartford Stage Debut. **Off-Broadway** Picnic (The Transport Group). **Regional** Detroit ’67 (McCarter Theater), If All The Sky Were Paper (The Kennedy Center), The New World (Bucks County Playhouse). **Film** The Sunlit Night (Sundance 2019), Kid Witness, The Vampire Leland. **Television** Blue Bloods, The Good Wife, Truth Slash Fiction, Going Homeless. **Concert Work** Multiple engagements at 54 Below for their Broadway Loves series, Le Poisson Rouge, Forest Whitaker’s Performers4Peace. Ginna is proud to serve on the Guild of The Princess Grace Foundation USA. **Education** BFA Carnegie Mellon University. @ginnalevine

JOHNNY RAMEY
LANK
Hartford Stage Debut. **Professional** Johnny Ramey has had the fortune to be a part of several great productions as an actor, producer, writer and director, and later, working with companies: Cinestories.com, Fusion Cinema, and his company, King Margot Productions, to bring visions alive. His latest projects—Fatality, Work Party, and Negus—directed, produced, and written by him—have been, and will show at, major North American and international festivals. **Theatre** Credits include Detroit ’67 (McCarter), The Liquid Plain (Signature Theatre), The City of Conversation (Wallis Annenberg Theater), The Royale (CPH). Multiple Drama Awards. **Television/Film** Credits include Forever, PozRoz, Twelfth Night, Rage Room, Royal Pains, Most Likely to Die, and New Year’s Eve Awards Johnny won the Irene Diamond Excellence in Acting Award, the Helen Hayes Award for Superior Donuts, and was nominated by Broadway World for his role in The Whipping Man. **Education** The Juilliard School.
MYXOLYDIA TYLER
CHELLE
Hartford Stage Debut. Recent Last seen as Cass in the 2018 world premiere of Well Intentioned White People (Barrington Stage). Off-Broadway Agnes in The House That Will Not Stand (Spring 2017 reading at Manhattan Theatre Workshop); the Narrator in the workshop production of A Season to Unravel (Signature Theatre). Regional Credits include Beneatha in A Raisin in the Sun (Arkansas Rep); Fannie Lou Hamer/Coretta Scott King in All The Way (St. Louis Rep); Camae in The Mountaintop (Vermont Stage and Baltimore Center Stage). Television Season 6 of Homeland (Showtime). Voice-Over/Commercial She has been involved with campaigns for Reckitt Benckiser, Golden Corral, Mercedes Benz, and Pandora.

DOMINIQUE MORISSEAU
PLAYWRIGHT
Dominique is the author of The Detroit Project (a 3-play cycle) which includes the following plays: Skeleton Crew (Atlantic Theater Company), Paradise Blue (Signature Theatre), and Detroit ’67 (Public Theater, Classical Theatre of Harlem and NBCT). Additional plays include: Pipeline (Lincoln Center Theater), Sunset Baby (LABythrinth Theatre), Blood at the Root (National Black Theatre), and Follow Me To Nellie’s (Premiere Stages). She is also the book writer on the new musical Ain’t Too Proud—The Life and Times of the Temptations (Berkeley Repertory Theatre). Dominique is an alumna of The Public Theater Emerging Writer’s Group, Women’s Project Lab, and Lark Playwrights Workshop and has developed work at Sundance Lab, Williamstown Theatre Festival, and Eugene O’Neil Playwrights Conference. Her work has been commissioned by Steppenwolf Theater, Women’s Project, South Coast Rep, People’s Light and Theatre, and Oregon Shakespeare Festival/Penumbra Theatre. She most recently served as Co-Producer on the Showtime series Shameless. Awards include: Spirit of Detroit Award, PoNY Fellowship, Sky-Cooper Prize, TEER Trailblazer Award, Steinberg Playwright Award, Audelco Awards, NBFT August Wilson Playwriting Award, Edward M. Kennedy Prize for Drama, OBIE Award, Ford Foundation Art of Change Fellowship, and being named one of Variety’s Women of Impact for 2017-18.

JADE KING CARROLL
DIRECTOR
Hartford Stage The Piano Lesson, Having Our Say. Jade King Carroll is an NYC-based director hailing from Woodstock, NY. Some of her credits include Detroit ’67, Intimate Apparel, The Piano Lesson (McCarter Theatre); Hello, From the Children of Planet Earth (Playwrights Realm); From the Author of (The Rep); Having Our Say (Long Wharf Theatre); The Revolutionists, Sunset Baby (City Theatre); Autumn’s Harvest (Lincoln Center Institute); Skeleton Crew (Dorset Theater Festival, Marin Theater); Mr. Chickee’s Funny Money (Atlantic Theater); alondra was here (Wild Project); The Etymology of Bird (CitiParks Summer Stages); A Trouble in Mind (Two River Theater & Playmaker’s Rep); Ma Rainey’s Black Bottom, The Whipping Man (Portland Stage). Associate Director for A Streetcar Named Desire and The Gin Game (Broadway); The Children’s Monologues (Carnegie Hall). Jade received the Paul Green Award for Outstanding Emerging Theatre Professional. Past Fellowships & Awards New York Theatre Workshop, Van Lier, Second Stage Theatre, Women’s Project, McCarter Theatre, SUNY 40 Under 40, TCG New Generations Future Leader and Gates Millennium Scholar.
RICCARDO HERNANDEZ
SCENIC DESIGN
Hartford Stage Seaside. Broadway Indecent; The Gin Game; The Gershwins’ Porgy and Bess; The People in the Picture; Caroline, or Change; Elaine Stritch at Liberty; Topdog/Underdog; Bells Are Ringing; Parade; Bring in ’Da Noise, Bring in ’Da Funk; The Tempest. Over 200 designed productions in the US and internationally at The Public Theater, Brooklyn Academy of Music, American Repertory Theater, Lincoln Center Theater, New York Theatre Workshop, Goodman Theatre, Guthrie Theater, Lyric Opera of Chicago, Houston Grand Opera, San Francisco Opera, New York City Opera, Los Angeles Opera, Santa Fe Opera, Canadian Opera Company, Theatre du Chatelet Paris, Teatro Real Madrid, English National Opera/Young Vic, and many others. Awards/Nominations Include 2017 Obie Award for Sustained Excellence in Scenic Design, 2015 Henry Hewes Design Award, Princess Grace Statue Award, Tony, Drama Desks, Connecticut Critics Circle, Helen Hayes, Jeff Award, Dora Award/Opera Division, Audelco, American Theater Wing and Boston Elliot Norton Award.

DEDE M. AYITE
COSTUME DESIGN
Hartford Stage Debut. Broadway American Son, Children of a Lesser God, Select Off-Broadway Slave Play (NYTW) Fireflies, Marie and Rosetta, Tell Hector I Miss Him (Atlantic); Collective Rage..., School Girls... (MCC); Sugar in Our Wounds (MTC); Mankind, Bella: An American Tall Tale (Playwrights Horizons); By The Way, Meet Vera Stark, JHAT (Signature); The Royale (Lincoln Center); Ugly Lies the Bone (Roundabout); brownsville song [b-side for tray] (LCT3). Regional Oregon Shakespeare Festival; Williamstown Theatre Festival; Steppenwolf; American Repertory Theater, Denver Center; California Shakespeare; La Jolla Playhouse; Berkeley Repertory; Baltimore Center Stage; Arena Stage; Cleveland Playhouse; Signature Theatre; McCarter Theatre. Television Comedy Central; FOX Shortcoms; COPPER Project. Awards Recipient of Lucille Lortel, Helen Hayes, Theatre Bay Area, and Jeff Awards; two Drama Desk nominations. Education MFA Yale School of Drama.

NICOLE PEARCE
LIGHTING DESIGN
Hartford Stage Having Our Say (with Jade King Carroll). Theatre Other productions with Jade King Carroll at The Playwrights Realm, Long Wharf, The Juilliard School, City Theater, and McCarter Theatre. Select Credits include work with directors Edward Albee, Maria Mileaf, Amir Nizar Zuabi and Marya Sea Kaminski with companies including The Cherry Lane, The Play Company, The Mint Theater Company, Pittsburgh Public Theater and Williamstown Theater Festival. Select Work in Dance with Mark Morris, Jessica Lang, Aszure Barton, Sonya Tayeh, Robert Battle, John Heginbotham, Alexander Ekman, Kyle Abraham and Annabelle Lopez-Ochoa and companies including Joffrey Ballet, Houston Ballet, Hubbard Street, Mark Morris Dance Group, Jessica Lang Dance, Alvin Ailey American Dance Theater, Nederlands Dance Theater, Malpaso and American Ballet Theater. Select Work in Opera with Arizona Opera, LA Opera, The Juilliard School, Opera de Montreal, and Minnesota Opera. www.nicolepearcedesign.com
KARIN GRAYBASH  
SOUND DESIGN  
Hartford Stage  The Piano Lesson, Having Our Say. Theatre  Karin has created numerous sound designs for Regional Theater and Off-Broadway including Berkeley Repertory, Dallas Theater Center, Yale Repertory, McCarter, Arena Stage, Long Wharf, Folger Theatre, Portland Stage, Two River Theater and the Alliance. Her conceptual sound design for Popsicle’s Departure has been produced internationally. She is recipient of the Bay Area Theatre Critics Award for the sound design of Polk County at Berkeley Repertory Theatre. Karin is the original live sound consultant for the multi-media production Freedom Rising at the National Constitution Center. Many of her soundscapes can also be heard at The Franklin Institute’s new exhibit entitled Your Brain. Professional Sound Supervisor for the Mason Gross School of the Arts at Rutgers University.

LEAH J. LOUKAS  
HAIR & MAKEUP DESIGN  
Hartford Stage  Somewhere, Abundance, Breath and Imagination, 39 Steps, Boeing Boeing. Broadway  Escape to Margaritaville; Time and the Conways; Natasha, Pierre & The Great Comet of 1812; Sweat; Oh, Hello!; The Heidi Chronicles; On the Town; A Night with Janis Joplin; Vanya, Sonia, Masha and Spike; Irena’s Vows; American Idiot. Off-Broadway  Clueless: The Musical, The True, Describe the Night, Our Lady of Kibeho, Carrie: The Musical, Heathers: The Musical, Bare: The Musical (George Street Playhouse); Little Girl Blue (The Public Theater); Sweat, Plenty, Barbecue, Fortress of Solitude, Julius Caesar, Taming of the Shrew, Love’s Labor’s Lost, Into the Woods. Leah also designs at various regional theaters including: McCarter Theatre, La Jolla Playhouse, The Muny, Papermill Playhouse, Dallas Theater Center. Education  BFA from the University of Cincinnati, College Conservatory of Music in Makeup and Wig Design.

GREG WEBSTER  
FIGHT DIRECTOR  
Hartford Stage  The Engagement Party, Henry V, 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, director, and choreographer of movement and stage violence from Broadway to the West End as well as regional theatres throughout the United States. He is the founding Artistic Director of the Split Knuckle Theatre Company, which creates new works and has performed in 22 countries to date. Regional Credits include Trinity Rep, Yale Rep, Long Wharf Theatre and Shakespeare and Company. Teaching  He is an Associate Professor and Head of Movement/Master of Arms at the professional actor-training program at University of Connecticut. Education/Training  Graduate of the the London International School for Performing Arts; MFA in acting from the University of Missouri-Kansas City. He is an accomplished Martial Artist and is a former Golden Gloves boxer.

ROBERT H. DAVIS  
VOCAL COACH  
Hartford Stage  A Midsummer Night’s Dream; Romeo & Juliet; Kiss Me, Kate; Our Town; Cat on a Hot Tin Roof; A Christmas Carol—A Ghost Story of Christmas; 365 Days 365 Plays; Brand:NEW: Welcome to Jesus, American Hero, Horton Foote’s The Shape of the River, Stuff Happens; Peter & Jerry: A Play by Edward Albee (u/s). Regional Goodspeed Musicals: Show Boat; TheaterWorks: The Exonerated (Connecticut Critics Circle Award, Best Ensemble); Shakespeare & Company, Tulane Shakespeare Festival, Swine Palace Productions, Monomoy Theatre, Playhouse on Park. Voice & Dialect Coach  Hartford Stage (Feeding the Dragon, Queens for a Year, An Opening in Time, Abundance, The Adventures of Tom Sawyer, To Kill A Mockingbird), Goodspeed Musicals (Oliver!), Yale Repertory Theatre, Colorado Shakespeare Festival, TheaterWorks of Hartford (Relativity with Richard Dreyfuss). Teaching  Professor of Acting, Voice and Speech at the Hartt School Theatre Division at the University of Hartford, Shakespeare & Company Training Programs, Eugene O’Neill Theater Center’s National Theater Institute, National Endowment for the Humanities’ Rose Playhouse Institute, Designated Linklater Voice Teacher. Television  Sesame Street.
LAURA STANCZYK, CSA
CASTING
Hartford Stage  The Engagement Party, Henry V, Make Believe, A Lesson from Aloes, Seder, A Midsummer Night’s Dream, Having Our Say. Broadway 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 Little Rock (The Sheen Center); 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 The Kennedy Center, 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.

HEATHER KLEIN
PRODUCTION STAGE MANAGER
Hartford Stage  Debut. Off-Broadway Bulldozer: The Ballad of Robert Moses; Beautiful Day Without You (Origin Theatre Company); Tchaikovsky: None but the Lonely Heart (Ensemble for the Romantic Century). Off-Broadway Emojiland (NYMF); Cotton Candy & Cocaine, Radiant Baby at Joe’s Pub (Theatre C). Regional Man of La Mancha, His Girl Friday, Presto Change-o; Pirates of Penzance, Well Intentioned White People (Barrington Stage Company); 14 productions at Goodspeed Musicals (Resident Assistant Stage Manager 3 Seasons); God of Carnage, Clybourne Park, The Bells, The Elephant Man, & Tartuffe (Resident Ensemble Players); Love Letters (Long Wharf Theatre); What The Butler Saw (Shakespeare Theatre of New Jersey); Homebody/Kabul & Arcadia (Yale School of Drama); Time Stands Still (Fusion Theatre); Berkshire Theatre Group. Education/Training BA Brandeis University, McCarter Theatre Center Stage Management Internship 2007-2008 Season.

NICOLE WIEGERT
ASSISTANT STAGE MANAGER
Hartford Stage  Henry V, 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.

McCARTER THEATRE CENTER
CO-PRODUCTION PARTNER
Under the leadership of award-winning playwright and Artistic Director Emily Mann, Managing Director Michael S. Rosenberg, and Special Programming Director William W. Lockwood, McCarter’s mission is to create world-class theatre and present the finest artists for the engagement, education, and entertainment of the community. Winner of the 1994 Tony Award for Outstanding Regional Theatre, world premieres include Christopher Durang’s Vanya and Sonia and Masha and Spike (2013 Tony for Best Play); Tarell Alvin McCraney’s The Brother/Sister Plays; Emily Mann’s Having Our Say; and Danai Gurira’s The Convert. McCarter brings artists from around the world to Princeton, New Jersey including Angelique Kidjo, Esperanza Spalding, David Sedaris, and more. Education and outreach efforts serve tens of thousands through student matinees, in-school residencies, and adult classes. More at mccarter.org.
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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 opened in Spain, Germany and began a national tour in the fall of 2018. In September 2018, his production of Samson et Dalila, starring Elīna Garanča and Roberto Alagna, opened 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 The Engagement Party; A Lesson from Aloeas; 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.

ELIZABETH WILLIAMSON
ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson is in her seventh season at Hartford Stage. In addition to serving as Associate Artistic Director, she also leads new play development for the company. Prior to joining Hartford Stage, she spent four seasons as Associate Artistic Director and Literary Manager for Pioneer Theatre Company. Dramaturgy Hartford Stage: The Engagement Party, Make Believe, 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; London’s West End: The Inheritance; Broadway: A Gentleman’s Guide to Love & Murder (Tony Award for Best Musical), Anastasia; Off-Broadway/Regional: The Body of an American (Primary Stages); Touch(ed), In, Find and Sign and others (Pioneer Theatre Company); M. Proust (Steppenwolf); Mefistofele (Theatre de la Jeune Lune). Directing Cloud 9, Seder, Henry V (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); The Maids (FringeNYC). Translation La Dispute (Hartford Stage); The Life and Death of Pier Paolo Pasolini (Act French Festival, Abingdon). Education Bachelor’s in Theatre 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.
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AETNA NEW VOICES FELLOW 2018: MFONISO UDOFIA

The Aetna New Voices Fellowship provides an opportunity for innovative playwrights of diversity and color to develop new work and become engaged in the Greater Hartford community. The program includes the commissioning of a new play, along with developmental readings and workshops, and working with Hartford Stage’s Education department to mentor teen artists. The 2018 Fellow is Mfoniso Udofia.

Mfoniso, a first-generation Nigerian-American storyteller and educator, attended Wellesley College and obtained her MFA in Acting from the American Conservatory Theater. During her stay in the Bay, she co-pioneered a youth initiative, The Nia Project, providing artistic outlets for youth residing in Bayview Huntspoint. She is the recipient of the 2017 Helen Merrill Playwright Award and the 2017-2018 McKnight National Residency and Commission at The Playwrights’ Center in Minneapolis. Mfoniso’s plays have been developed at and/or presented/produced by The New York Theatre Workshop, The Playwrights Realm, The Magic Theatre, Dr. Barbara Ann Teer’s National Black Theatre, Hedgebrook, Sundance Theatre Lab, NNPN, Space on Ryder Farm, NNPN New Play Showcase, Makehouse, Soul Productions, terraNOVA, 173, The New Black Fest, Rising Circle’s INKTank, At Hand Theatre Company, The Standard Collective, American Slavery Project, Liberation Theatre Company, and more. For the last several years, she has been crafting the Ufot Cycle, a planned series of nine plays looking at the history of Nigerian immigration in America through the eyes of one family. These interrelated plays include Sojourners, runboyrun, and Her Portmanteau, which was developed in 2015 at the National Black Theatre. Her commission for Hartford Stage will be part of this cycle.

PAST AETNA NEW VOICES FELLOWS

Past fellows include Matthew Lopez, whose two-part play The Inheritance recently finished its run in London’s West End; Kaneza Schaal, whose Jack & just completed a national tour, and Quiara Alegría Hudes, who won the 2012 Pulitzer Prize for Water by the Spoonful.

Aetna has been the sole funder of this remarkable program since 2004. Aetna’s mission is to build a healthier world—one person, one community at a time. Their team of nearly 50,000 employees is committed to providing access to affordable, high-quality health care, and making the health care experience simpler and more responsive.

The Aetna New Voices Fellowship is made possible by
SHORT TAKES: NEWS FROM HARTFORD STAGE

MELIA BENNSUSSEN NAMED NEXT ARTISTIC DIRECTOR
Melia Bensussen has been named the next Artistic Director of Hartford Stage. Assuming the role in June, Ms. Bensussen will be the sixth artistic director to lead the theatre in its 55-year history. She succeeds Darko Tresnjak, who has served as Artistic Director since 2011 and will depart Hartford Stage at the close of the 2018-19 season, Michael Wilson (1998-2011), Mark Lamos (1981-1998), Paul Weidner (1968-1981), and Jacques Cartier (1963-1968). “I am honored and thrilled to be appointed Hartford Stage’s next Artistic Director, and I look forward to following in the footsteps of distinguished and committed artists who have previously served as Artistic Directors at Hartford Stage,” Bensussen said. “Hartford Stage’s national reputation, its history of bringing world class artists to Hartford, and its extraordinary commitment to education in this region all make for a thriving institution. I look forward to working with a great staff and board to further develop Hartford Stage’s high profile, as well as to increase community engagement and further expand its importance to the city of Hartford and environs.”

MAKE BELIEVE TO PREMIERE AT NEW YORK’S SECOND STAGE THEATER
Make Believe, which made its world premiere at Hartford Stage in September, will perform this August at Second Stage Theater in New York. Bess Wohl’s funny and poignant play about four young siblings dealing with the mysterious disappearance of their parents will be directed by Michael Greif (Dear Evan Hansen). Dates, casting and full creative team will be announced at a later date.

HARTFORD STAGE ARTISTIC APPRENTICE NAMED A 2019 RHODES SCHOLAR
Yan Chen, an Artistic Apprentice at Hartford Stage, has been named one of four Chinese Rhodes Scholars for 2019. Born and raised in China, Chen received her theatre education in China, the US, the UK, Russia, and Poland. She arrived in the US in 2016 to pursue graduate studies at the American Repertory Theater (A.R.T.) Institute for Advanced Theater Training at Harvard University, where she received a Master’s degree in Dramaturgy and Theater Studies. Previously, she had received her BA in English in 2016 from Nanjing University, China. Chen plans to pursue a Master’s degree in Comparative Literature and Critical Translation at the University of Oxford in October.

THE INHERITANCE NAMED BEST NEW PLAY BY THE CRITICS’ CIRCLE
The Inheritance, Matthew Lopez’s epic, two-part play inspired by E.M. Forster’s novel Howard’s End, was named Best New Play at The London Critics’ Circle Theatre Awards. The play, which was commissioned by Hartford Stage, debuted at the Young Vic and transferred to the West End. It took home three top honors at the ceremony, including Best Director for Stephen Daldry and Best Actor for Kyle Soller. The Critics’ Circle is the oldest organization of its kind in the world and has over 500 members throughout the UK.

2019/20 SEASON SUBSCRIPTION UPDATE
Darko and the Hartford Stage artistic team have been consulting with our next Artistic Director, Melia Bensussen on next season’s exciting slate of six plays for the 2019/2020 Season. Watch your mailbox for your renewal notice and opportunity to secure your seat to the premier place for theatre in our community!
Christina Acosta Robinson and Cleavant Derricks in August Wilson’s *The Piano Lesson* (2016), directed by Jade King Carroll. Photo by T. Charles Erickson.

Now in our 55th season, Hartford Stage is currently under the leadership of Artistic Director Darko Tresnjak. In January 2019, Melia Bensussen was named the sixth Artistic Director of Hartford Stage, and will assume the role in June. 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 close to 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 Alegría 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; *The Age of Innocence* by Edith Wharton, adapted for the stage by Douglas McGrath; *Make Believe* by Bess Wohl; and *The Engagement Party* by Samuel Baum.

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 fifteenth 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, The Age of Innocence and Henry V.

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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