

HARTBEAT ENSEMBLE, THE BUSHNELL, UCONN & FREE CENTER
in association with CHARTER OAK CULTURAL CENTER,
HARTFORD STAGE & THEATERWORKS HARTFORD

presents AN INTERACTIVE THEATER EVENT

AMERICAN

★★★★★ *Dreams* ★★★★★

It's a game. It's a show. It's America!



AN INTERACTIVE THEATER EVENT

AMERICAN ★ ★ *Dreams* ★ ★

WRITTEN BY LEILA BUCK
DIRECTED BY TAMILLA WOODARD

CREATED AND DEVELOPED BY LEILA BUCK AND TAMILLA WOODARD WITH JENS RASMUSSEN
IN COLLABORATION WITH OSH GHANIMAH, IMRAN SHEIKH AND THE COMPANY

A WORKING THEATER PRODUCTION

VIDEO DESIGN: KATHERINE FREER
VIRTUAL PERFORMANCE DESIGN: VIDCO
SCENIC DESIGN: RYAN T. PATTERSON
COSTUME DESIGN: KERRY MCCARTHY
SOUND DESIGN: SAM KUSNETZ
LIGHTING DESIGN: STACEY DEROSIER
GRAPHIC DESIGN: THE WATSONS

WITH ALI ANDRE ALI, LEILA BUCK, INDIA NICOLE BURTON,
JENS RASMUSSEN, IMRAN SHEIKH, ANDREW AARON VALDEZ

PRODUCTION STAGE MANAGER: COLLEEN MCCAUGHEY
ASSISTANT STAGE MANAGER: CAROLINA ARBOLEDA

WORKING THEATER (Mark Plesent and Tamilla Woodard co-Artistic Directors, Laura Carbonell Monarque, Managing Director) is the lead producer for the virtual production of AMERICAN DREAMS in partnership with Round House Theatre, Salt Lake Acting Company, HartBeat Ensemble, The Bushnell Center for the Performing Arts, University of Connecticut, Free Center in association with Charter Oak Cultural Center, Hartford Stage, TheaterWorks Hartford and Marin Theatre Company.

AMERICAN DREAMS was co-commissioned by Arizona State University's ASU Gammage and Texas Performing Arts at the University of Texas at Austin, with support from the JKW Foundation. AMERICAN DREAMS was first produced by Raymond Bobgan for Cleveland Public Theatre in 2018.

AMERICAN DREAMS runs approximately 85 minutes with no intermission.
Recording of any kind is strictly prohibited.

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CAST (in order of appearance):

BREE	INDIA NICOLE BURTON
SHERRY	LEILA BUCK
CHRIS	JENS RASMUSSEN
ADIL	ALI ANDRE ALI
ALEJANDRO	ANDREW AARON VALDEZ
USMAN	IMRAN SHEIKH

Actors & Stage Managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the US.

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

The Video, Lighting and Sound Designers of this production are represented by United Scenic Artists, Local USA 829 of the IATSE.

Working Theater is a member of the Alliance of Resident Theatres/New York, the service organization for New York City's non-profit off and off-off Broadway theatres, and Theatre Communications Group.

This production is made possible by:
funds from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, with special thanks to Queens Council Member Rory Lancman

And grants from: the Andrew W. Mellon Foundation New York Theater Program in partnership with the Alliance of Resident Theatres/New York, the Howard Gilman Foundation, the New York Community Trust, the One World Fund, and the Shubert Foundation

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In 2016, Tamilla Woodard and I started dreaming about how to create something that would invite audiences to engage with what it means to them to be and to become a citizen of this country. Tamilla's ideas, feedback, research, and words are woven through every moment of this piece, and she has been an incredibly inspiring and committed collaborator and co-creator. Jens Rasmussen has been with us

since the beginning, and offered feedback, ideas, language, and research integral to the development of each character and the entire production.

The original stage version first came to life thanks to Sophia Salguero-McGee and the Center for Ethnic, Racial and Religious Understanding at Queens College, where Monte Bezell, Ahmad Maksoud, Jens Rasmussen and Rasha Zamamiri improvised with us and brought that very first seed to life.

Our next huge lift came from Handan Ozbilgin Bromley and Steven Hitt's Rough Draft Festival at La Guardia Performing Arts Center, who gave us our first full workshop of the piece, with Varín Ayala, Osh Ghanimah, Jens Rasmussen, Imran Sheikh, and myself.

Raymond Bobgan saw our workshop at LPAC and committed immediately to bringing it to Cleveland. He and his CPT staff and community went above and beyond to give us time, space, and support to develop the seed that Raymond saw into the world premiere at CPT. Their dedication to creating, developing, and producing work by, with, in and for so many communities is moving and inspiring, and has been a huge part of our process.

Much of the original stage play was generated through improvisations with our actors. Imran Sheikh's research and improvisation skills were essential to creating the character of Usman and his journey. Osh Ghanimah's improvisations became essential parts of the character of Adil, and Ali Andre Ali has given generously of his time and talent to

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bring that character to life. Andrew Aaron Valdez helped develop the character of Alejandro, and U.S. Army Veteran Jason Drevenak was a key consultant in that process. India Nicole Burton helped create the character of Floor Director in Cleveland, and BREE in this online version. Brenton Sullivan, Christopher Hisey, Joshua D. Brown and Lynna Metrisin were wonderful collaborators in creating the world of the play with us in Cleveland. Sam Kusnetz' sound, T. Paul Lowry's projection design, Ryan Patterson's scenic design, Wes Calkin's lights, Kerry McCarthy's costumes along with Colleen McCaughey's stage management and Merit Glover's support were critical parts of bringing the original world to life.

This online version is a huge and brand-new experiment in process, created in deep and ongoing collaboration with Tamilla Woodard, and with our designers and company. This online tour would not have been possible without the tireless work of Tamilla Woodard, Jens Rasmussen, and our incredible tour producer Amanda Cooper. No words can possibly express my gratitude for their indefatigable commitment to sharing this play with as many people as possible all over this country.

Last but not least -- immeasurable thanks to you, our audience members, for being our final collaborators. Your participation is essential to this production, and the reason we created it. Our hope and intention since the beginning of this journey has been to create opportunities for people across the U.S. and beyond it to engage with what it means to us to be(come) better neighbors and citizens. While this moment in our nation and the world feels pivotal in so many ways, we believe that engaging with ourselves and each other about what it means to us to be good neighbors and citizens, and who we choose to believe, protect, and welcome into our hearts, communities and dreams will continue to be essential to our survival and healing for generations to come.

To share reflections, responses, questions or recommendations of organizations and actions supporting voting rights, immigration rights, Indigenous rights, or other ways of being good citizens, please email feedback@americandreamsplay.com.

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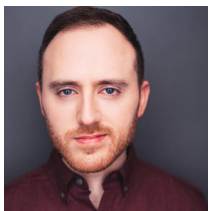


Leila Buck (Playwright/ Co-Creator/ “Sherry”) is a Lebanese American playwright, actor, facilitator and educator who has performed and developed her work and others at/with the Public, NYTW, Culture Project, BRIC Arts, Brooklyn Museum, En Garde Arts, Cleveland Public, Cal Shakes, Mosaic Theater at Arena Stage, and the Wilma (Barrimore Award). She has performed and taught theatrical tools for literacy, conflict resolution, and intercultural engagement to youth, educators, aid workers, UN delegates and others across the U.S., Europe, China, Australia and 11 Arab countries. Her play *1001 Nights (A Retelling)*, commissioned by Cal Shakes and co-written with director Evren Odickin, was selected for the 2020 Kilroys List. She is a TCG/Fox Fellow, a member of the Public’s inaugural Emerging Writers Group and the Lark’s Middle Eastern American writers group, a Usual Suspect with NYTW, and teaches Creation and Representation in U.S. Theater at NYU.

www.leilabuck.com.



Jens Rasmussen (“Chris”/ Co-Creator/ Co-Developer) is a founder of BECHEL PROJECT and a performer, collaborator, and producer of the American Dreams Tour. He has devised and designed movement for ensembles across the country. OFF BROADWAY & NYC: *Underland*, 59E59; *I Came to Look for you on Tuesday*, La MaMa ETC; *Seen By Everyone*, HERE; REGIONAL: *Skin Tight* (Acclaim Award) & *Gruesome Playground Injuries* (League of Cincinnati Theatres Award) Know Theatre; *Conference of the Birds*, Folger Shakespeare Theatre (Helen Hayes Recommended); *Merchant of Venice*, Milwaukee Rep. He also teaches movement and playmaking at universities across the country. Proud AEA and SAG-AFTRA union member. www.jensrasmussen.info



Ali Andre Ali (“Adil”/ Co-Developer) is a Palestinian/Irish-American actor and musician based in New York. As an actor he has worked regionally and with numerous New York based companies. Some of his recent credits include *P*ssyc*ck Know Nothing* (Target Margin Theater), *10,000 Balconies* (TheatreSquared), and *Eh Dah? Questions for my Father* (Next Door at NYTW). His TV credits include *Ramy* and *Dead on Arrival*. As a musician he writes and performs with his music duo fajjr+ali. Their debut EP *eleven90* was released in 2019 and is available on all major streaming platforms. www.aliandreali.com. | @aliandreali

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India Nicole Burton (“Bree”/ Co-Developer) is an actress, director, playwright, and producer. She graduated from The University of Akron in 2011 with a BA in Theatre Arts with an emphasis on performance. India is also a founder of Ma’Sue Productions, an African American theatre company where she was also co-artistic director until 2015. Some of India’s regional acting credits include *Julius Caesar* (Portia), *Karamu House Inc*; *Bootycandy* (Young Black Mother & Ensemble)

Convergence Continuum; *An Octoroon* (Dido) Dobama Theatre; *Orlando* (Orlando) New World Performance Lab; and *American Dreams* (Bree) Cleveland Public Theatre 2018 production. India was awarded The National New Play Network Producer in Residence Fellowship for the 2018/19 and 2019/20 seasons at Cleveland Public Theatre. India is currently workshopping her original piece entitled *Panther Women: An Army for the Liberation*. *Panther Women* is a devised piece written and directed by India in its first workshops.



Imran Sheikh (“Usman”/ Co-Developer) Theatre: Off-Broadway: *Confidence and the Speech*. Regional and NYC: *American Dreams* (Cleveland Public Theatre), *Disgraced* (Milwaukee Rep, Florida Rep), *The Invisible Hand* (ACT/ Artists Rep), *I Like to Be Here* (New Ohio), *The Myth Project* (Noor Theatre), *Carousel of Progress* (Queens Theatre), *Brahman/i* (Crowded Fire), *Disconnect* (San Jose Rep), *The Girl with Her Hands in the Sand* & *Radio Mara Mara* (FringeNYC), *A Midsummer Night’s Dream* (New York Shakespeare Exchange), *Why We Left Brooklyn* (Blue Coyote). Television: *Guy Code* (MTV, Comedy Central), *Blue Bloods* (CBS), *Big Dogs* (Amazon). Film: *Romeo & Juliet*, *Origin of Fantasy*.

Eternal thanks to Leila, Tamilla, Jens, and cast and crew! @imransheikhinfo



Andrew Aaron Valdez (“Alejandro”/ Co-Developer) (he/him/his) is a Chicax educator, administrator, poet and theatre artist from Donna, Texas. Andrew is a C.A.R.E. Teaching Artist at Cleveland Playhouse, educator for the Indigenous Cultures Institute, Steering Committee Member of the Latinx Theatre Commons, a 2019-2020 Americans for the Arts Arts & Culture Leaders of Color Fellow, a 2019-2020 Cleveland Public Theatre Premiere Fellow and a 2020-2021 Artist in Residence at the Julia De Burgos Cultural Arts Center. Andrew is a Terry Foundation Alumni and received his bachelor’s degree in Fine Arts - Theatre Studies from the University of Texas at Austin. @drewzymandias www.andrewaaronvaldez.com

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Colleen McCaughey (Production Stage Manager) is a stage manager, performer, and singer. She holds a Bachelor's degree in both Theatre and Political Science from Allegheny College. From 2013-2015, she worked in New York City as a stage manager for various theatre companies including The Play Company, The Flea Theater, and Lincoln Center, while serving as the Administrative Associate for Dixon Place Theater. She has served as a performer and stage manager at Cleveland Public Theatre (CPT) since 2015, in addition to her role as Associate Director of Development. She was the production stage manager for the 2018 world premiere of *American Dreams* at CPT.

Carolina Arboleda (Assistant Stage Manager): Off-Broadway: *Fandango For Butterflies* (And *Coyotes*) (EnGarde Arts), *What To Send Up When It Goes Down* (The Movement Theatre Company), *Novenas For A Lost Hospital* (Rattlestick Playwrights Theater), *She Calls Me Firefly* (Parity Productions & New Perspectives Theatre Company.) International: Festival de Teatro Alternativo, Festival de Mujeres En Escena Por la Paz. She is delighted to be collaborating for the first time with the Working Theater.

Tamilla Woodard (Director/ Co-Creator) is the new co-Artistic Director of Working Theater, former BOLD Associate Artistic Director at WP Theater, and the co-founder of PopUP Theatrics. She also served as the Associate Director of *Hadestown* on Broadway. Recently named one of 50 Women to Watch on Broadway, Tamilla is a graduate of Yale School of Drama, where she currently teaches. Last season her work included the Lucille Lortel nominated *Where We Stand* by Donnetta Lavinia Gray for WP Theater and Baltimore Center Stage, Caryl Churchill's *Top Girls* at American Conservatory Theater and direction and co-conception of *Warriors Don't Cry*, a Co-production of The Bushnell Center for the Performing Arts and TheaterWorksUSA.

Katherine Freer (Video Design) is a multimedia designer, filmmaker, organizer, and educator. Her artistic practice lives at the intersection of story, technology, and civic engagement. It is rooted in joy, curiosity, mutual learning, and the pursuit of justice for all living beings. Katherine is a core collaborator of [All My Relations Collective](#) and a proud member of [Wingspace Theatrical Design](#) and United Scenic Artists 829. She is an adjunct professor at University of the Arts (Philadelphia) and Teaching Artist with Roundabout Education. Frequent collaborators include: Ty Defoe, Ping Chong, Steve Broadnax III, Kamilah Forbes, Talvin Wilks, and Tamilla Woodard.

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ViDCo (Virtual Design Collective) (Virtual Design): is a collection of designers innovating new ways to tell stories and create communities online. Using virtual platforms, ViDCo generates entirely live performances with heightened design elements that bridges Theatre, TV, and cinema tricks into a new online hybrid form. We strategize to use the strongest elements of every discipline to inspire the artistic community to use their tools while we provide them the platforms to tell their stories. We are turning COVID around...literally. ViDCo is: Jared Mezzocchi, Andrés Poch, Tori Schuchmann, Taylor Verrett and Kiana Vincenty.

Ryan T. Patterson (Scenic Design) holds a Bachelor of Science in Mechanical Engineering from the University of Akron and a Master of Fine Arts in Technical Theatre from Kent State University. Ryan has been the Technical Director and Scenic Designer for Porthouse Theatre and Cleveland Public Theatre. Ryan has also done SFX work for the Cleveland Cavaliers. In addition to being an Assistant Professor Ryan currently serves as the Technical Director and Facilities Manager of The University of Mount Union's Giese Center for the Performing Arts. Fun fact: Ryan has performed six total hip transplants on cadavers.

Kerry McCarthy (Costume Design) received her Master of Fine Arts in Costume Design in 2016 from Kent State University. Since then, she has worked in Northeast Ohio as a freelance costume designer and technician. In addition, she is a member of IATSE Wardrobe Local 883 in Cleveland. Kerry has most recently worked for Cleveland Public Theatre, Beck Center for the Arts, Malone Opera, Oberlin Summer Theatre Festival, Utah Shakespeare Festival, and Porthouse Theatre. She is very grateful for the opportunity to work with the *American Dreams* team again, especially during a time when so many theatre artists are unable to work.

Sam Kusnetz (Sound Design) is a sound designer, projection designer, composer, photographer, stage manager, and all-around theatrical problem solver working in and around New York City, and across the country. Favorite sound designs include the world premiere of *When We're Gone* at Lyric Theatre of Oklahoma, *Frost/Nixon* and *One Flew Over The Cuckoo's Nest* at Portland Center Stage, and *La Ruta* with Working Theater. Associate designs include *The Price* on Broadway and many off-Broadway shows at Lincoln Center, Second Stage, New York Theatre Workshop, The Public, The Atlantic, SoHo Rep, Cherry Lane, and others. Sam is a proud member of United Scenic Artists, and the founder of Team Sound, a creator of theatrical tools.

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Stacey Derosier (Lighting Design) Credits include: *Here We Are* (Theater for One), *School Girls, Or the African Mean Girls Play* (Berkeley Rep), *All the Natalie Portmans* (MCC Theater), *Stew* (Page 73), *How to Load a Musket* (Less Than Rent), *The Copper Children* (Oregon Shakespeare Festival), *Men on Boats* (Baltimore Center Stage), *for all the women who thought they were Mad* (Soho Rep), *White Noise* conceived by Daniel Fish (NYU Skirball), *the bandaged place* (NYSAF Powerhouse), *Playing Hot!* (Pipeline Theater Company), *The Climb* (Cherry Lane - Mentor Project), *Mies Julie & Dance of Death* (Classic Stage Company), *Novenas For a Lost Hospital*, *No One is Forgotten*, *Lewiston/Clarkston* (Rattlestick Playwright's Theater), *The Revolving Cycles Truly & Steadily Roll'd* (Playwright's Realm) & was the 2018 Lilly Award recipient of the Daryl Roth Prize.

www.staceyderosier.com

the watsons (Graphic Design) the watsons are a creative collective based in new york. they exist to build lasting relationships between great brands and the people they benefit. while their focus is branding and design, they adopted the 'creative collective' moniker because when partners jennifer williams, paul oreifice, and maggie monteith hung their shingle in 2003, they broke from the conventional agency model in which all clients paid for all services and created a core team of the best art directors, writers, and strategists they knew — with brilliant freelancers at the ready. their client roster is as diverse as it is deep, including grand central terminal, boston children's hospital, whole foods market, and more. the watsons have won more than 60 creative awards—including three emmy nominations — and have been written up in the new york times, the wall street journal, paste, out to launch, brand new and the dieline. but their proudest accomplishment is the fact that more than 90% of their growth has come from client referrals, with the most commonly expressed sentiment being "the watsons just get us". as avid theater lovers, the watsons are thrilled to partner with working theater in support of their mission.

Lory Henning (Production Manager) worked with Blue Man Group in various roles for over 20 years. Her directing credits include the *NY Times* reviewed *Kitty and Lina*, and *Shrinkage*, by Manuel Igrijas, both produced at manhattantheatresource, and *Jen + Liz in Love*, by Jesse Weaver, presented at the New York International Fringe Festival. In 2018, Lory produced, directed, and designed *Recreating Keiter*, by Cindy Keiter at the Lion Theater on Theatre Row. She occasionally works as a technical director (*No One Is Forgotten*, by Winter Miller), producer (honoressentialworkers.com), and often as an event stage manager (TED, UN World Oceans Day, Pulitzer Prize Awards).

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Mike Deyo (Assistant Sound Design) assistant/associate sound designer for off-broadway theatre, as well as a seasoned production audio. Mike's credits include: *Lights Out, A Strange Loop, Fat Kid Rules the World, A Woman of the World, The New Englanders, Assassins, Emojiland, Sanctuary City.*

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks

Working Theater Founded in 1985, Working Theater's mission is to produce plays for and about working people (the majority of Americans working in the industrial, transportation and service industries). We believe that theater should not be a privilege or a luxury, but a staple. We want working people who may not be able to afford commercial theater or who feel that it does not resonate with their lives and experience to make play-going a regular part of their cultural activities. Toward that goal, we offer stories that reflect a diverse population of the working majority, acknowledging their complexity and often-denied power in an increasingly complex world. By creating theater of interest to working people and by bringing this constituency to our productions, we aim to change the composition of New York's theater audience to reflect a full range of socio-economic diversity. In a nation that is frequently divided by cultural and class distinctions and where economic disparity continues to widen, Working Theater is committed to making theater that can bridge those divisions, expanding the reach of theater's impact to all people, uniting us in our common humanity. Working Theater has commissioned and produced more than 70 world premieres of culturally diverse new plays. The company has garnered widespread recognition and critical acclaim for its writing, acting and directing, and pioneering efforts in audience development. The Theater has had over 30 original plays published (three featured and fully reprinted in American Theater Magazine), six Drama Desk nominations, three Audelco Awards and a Drama Desk Award for Outstanding Ensemble for Tabletop. www.theworkingtheater.org

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PRODUCTION STAFF:

PRODUCTION MANAGER: LORY HENNING

ASSISTANT SOUND DESIGNER: MIKE DEYO

TECHNICAL OPERATOR: NITSAN SCHARF

TECHNOLOGY CONSULTANT: RYAN HOLSOPPLE

VIDCO VIRTUAL DESIGN TEAM:

JARED MEZZOCCHI, ANDRÉS POCH,

TORI SCHUCHMANN, TAYLOR VERRETT, KIANA VINCENTY

CONSULTING PRODUCER: AMANDA COOPER

DIGITAL MEDIA MANAGEMENT: CORYN CARSON, JENS RASMUSSEN

PRODUCTION PHOTOGRAPHER: CHERIE B. TAY

GENERAL PRESS REPRESENTATIVE: MIGUEL NELSON MENDIOLA, HOLLY GARMAN

LAND ACKNOWLEDGEMENT:

We live, work, learn and commune on stolen land.

This land on which we gather is the occupied/unceded/seized territory of the Mohegan, Mashantucket Pequot, Eastern Pequot, Golden Hill Paugussett, and Schaghticoke peoples, who have stewarded the land now known as Hartford and its surrounding areas through generations. We also acknowledge the tribes with us in spirit and ancestors: the Saukiag, the Podunk and the Tunixis.

We acknowledge the grave harm that colonialism brought to these lands, in particular the erasure of both indigenous and African identities not only under slavery, but via racist laws that segregated all peoples into binary classification of “white” and “black”. We honor the spirits and ancestors who have lived-- and do live, now-- at these intersections of identity and experience.

This acknowledgment is the very beginning of a process of learning our obligations as guests in this territory. We invite you to ask yourselves, as we are, these questions: What are the Indigenous protocols involved in being a guest, what are our responsibilities? What responsibilities do our hosts have towards us, and are we making space for those responsibilities to be exercised? How will we incorporate what we learn from our hosts? To what extent are our activities and events benefiting our hosts?”

HARTFORD PARTNERS

The Bushnell Center for the Performing Arts has been central to life in Greater Hartford serving as its unique gathering place for arts, education, and community activities. As a dynamic 21st century performing arts center, The Bushnell presents, creates, inspires and shares the best in the performing arts; and in partnership with others, serves as a catalyst to advance education, promote economic development and build a sense of community in Central Connecticut. *Bushnell.org*

Charter Oak Cultural Center is a vibrant multi-cultural arts center committed to doing the work of social justice through the arts. Charter Oak offers a Youth Arts Institute, a tuition and audition-free classes in the arts to Hartford youth; Beat of the Street programming, providing educational and employment opportunities to the homeless community; and professional multicultural performances and exhibits providing access to the arts for everyone. *CharterOakCenter.org*

Free Center provides access to space, information, and quality programs for everyone in the communities we serve. Standing at the intersection of art, culture, and organizing, we act as a vehicle for elevating the intentions and actions of our residents. Through community-led and community-oriented gatherings, events, and workshops, Free Center envisions a sense of deep belonging for its neighbors that grows out of meaningful engagement throughout our community. *freecenter.us*

HartBeat Ensemble creates provocative theater that connects the Hartford community beyond traditional barriers of race, gender, class and geography. HartBeat Ensemble is the only institution in Hartford that is consistently using theater to speak powerfully across different generations, races, populations and interest groups. As an ensemble of artist-activists, we create as well as present innovative productions based on critical civic issues. *hartbeatensemble.org*

Hartford Stage's mission is to enlighten, entertain, and educate by creating theatrical works of the highest caliber that have a transformative impact on audiences, the community, and its field. Led by Artistic Director Melia Bensussen and Managing Director Cynthia Rider, Hartford Stage has presented the world premieres of the new musical *Anastasia*; *Rear Window* with Kevin Bacon; *Reverberation* by Matthew Lopez; Big Dance Theatre's *Man in a Case* with Mikhail Baryshnikov; *Breath & Imagination* by Daniel Beaty; *A Gentleman's Guide to Love and Murder* on Broadway, winner of four 2014 Tony Awards; and *Quiara Alegria Hudes' Water by the Spoonful*, winner of the 2012 Pulitzer Prize for Drama. *hartfordstage.org*

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TheaterWorks Hartford (TWH) produces high quality, contemporary theater that is relevant to our audiences, engages a diverse community, and provides insight into the human experience. Founded in 1985, TWH has produced nearly 170 plays and presents approximately 225 performances per season. TWH also owns and manages the historic property at 233 Pearl Street, known as City Arts on Pearl. twhartford.org

University of Connecticut Hartford gives undergraduate and graduate students from all backgrounds the opportunity to begin, continue, or complete their education in a small college environment while still providing access to the resources and faculty of a world-class research university. With a high priority on community outreach and service, we are home to the School of Social Work, Department of Public Policy, Urban and Community Studies Program, and the Connecticut State Historian. hartford.uconn.edu

University of Connecticut Human Rights Institute/Dodd Impact: Uniquely organized around joint faculty appointments made in partnership with the departments of Anthropology, Economics, History, Philosophy, Political Science, Sociology, and the Schools of Law and Business, the UCONN Human Rights Institute currently runs one of the largest undergraduate majors and minors in human rights, offers a Graduate Certificate in Human Rights, and sponsors three thematic research clusters centered on health and human rights, humanitarianism and economic and social rights. dodd.uconn.edu



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