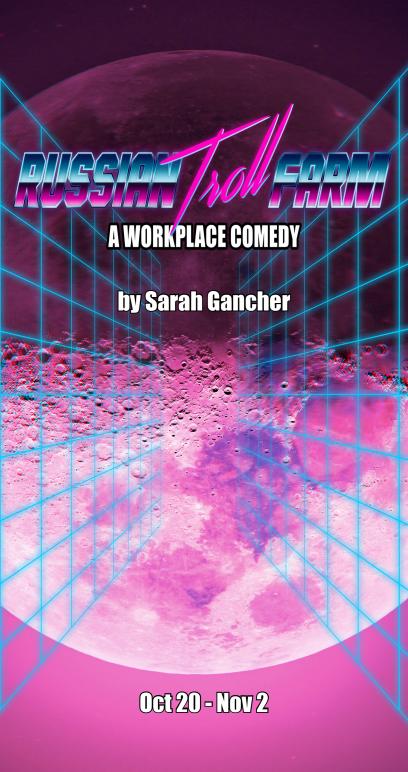
TheaterWorks Hartford & TheatreSquared

IN ASSOCIATION WITH
The Civilians

PRESENT



THEATER W RKS HARTFORD

From the Playwright

This morning, I did a workout on YouTube. The algorithm showed me a political ad I didn't like, one I knew to contain lies. I scrolled down to look at the comments and my heart rate started spiking. I thought to myself: I know that most of these are not real people. I'm writing a whole play about it! How can I still be angry?

Somewhere in Saint Petersburg, there is a building full of Russians who are paid to pretend to be Americans (and Ukranians, and Brits—and more.) There are units for fake news, for memes, for comments sections, etc. They are paid to make us mad, to make us indignant, to sow doubt, to start fights, to make us feel like the world is against us. Not everything they say is a lie. But they are lying about who they are—impersonating a crowd.

It works because of herd instinct. It works because we listen to rumor, hear-say and word-of-mouth more eagerly than official news. And it works because we love stories. Instead of going on, I'll share a story from an earlier version of the play:

NIKOLAI

OK so then did you know – and this is true – during the Khrushchev era, 1954.

The American CIA wanted to do a coup in Guatemala
On behalf of the big industrial fruit plantations—Dole, I think?

STEVE

Classic CIA. Capitalist pigs.

NIKOLAI

The CIA didn't have a lot of men to stage the coup.

What they had was a radio station. And two men took turns
They pretended to be newscasters, they said the American backed
rebels had thousands of men, they invented a whole army marching
towards Guatemala city, through the forest.

And the people believed them!

They gave up the city, the country, to the American-backed rebels, Without ever seeing the army. They just surrendered!

Just because the whole country got caught up in the story.

So if anything, a person who has 2016 technology

And the knowledge and practical tools in The Thirteen Laws of Story Should be able to pull off a lot more.

I mean who knows what we could achieve!

Who are the trolls you see in your feed? Which followers of yours are fake?

Sarah Gancher

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#RussianTrollFarm

#TheaterWorksHartford







TheaterWorks Hartford & TheatreSquared

IN ASSOCIATION WITH

The Civilians

Present

RUSSIAN TROLL FARM

a workplace comedy by Sarah Gancher

directed by Jared Mezzocchi and Elizabeth Williamson

THE CAST

(alpha)

Liuba MIA KATIGBAK Nikolai **GREG KELLER** HASKELL KING Egor Steve IAN LASSITER

DANIELLE SLAVICK Masha

Set & Costume Design Lighting Design

Sound Design & Composer ANDRE PLUESS

Multimedia Designer

Dramaturg Stage Manager

T2 Stage Manager

BRENDA ABBANDANDOLO AMITH CHANDRASHAKER

JARED MEZZOCCHI

ELIZABETH WILLIAMSON KATE J. CUDWORTH

JERRY JENSEN

Additional Lighting design and support from WebLD Andrew Cissna and Peter Leibold

Additional Multimedia design and support by ViDCo (Virtual Design Collective)

Andres Poch • Tori Schuchmann • Taylor Verrett • Kiana Vincenty

Cover Design by WondriskaRusso Actors appear with the permission of SAG/AFTRA

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TheaterWorks is celebrating its 35th season as a non-profit, professional theater company. Founded in 1985.

RUSSIAN TROLL FARM is the 2nd production of the 2020-2021 Season.

TheaterWorks • 233 Pearl Street • Hartford, CT 06103 • 2020

WHO



MIA KATIGBAK (Ljuba) is making her TheaterWorks Hartford debut. She is the Artistic Producing Director and co-founder of NAATCO (National Asian American Theatre Co.). Selected NYC productions: Awake and Sing! (Obie Award for Performance) and Henry VI (Actors Equity Foundation's St. Clair Bayfield Award) (NAATCO);

The Headlands (LCT3); The Trial of the Catonsville Nine (Transport Group); Dear Elizabeth (WP); Ivo van Hove's Scenes From a Marriage (NYTW). Other NYC: Ma-yi, New Georges, PlayCo, New Group, Soho Rep, Target Margin, Clubbed Thumb, Foundry, Public Theater. Regional work: Yale Rep, Long Wharf, Humana Festival, Two River Theater, Berkeley Rep, and the Guthrie. International: Manila, Philippines and Abu Dhabi, UAE. TV: How to Get Away With Murder (ABC), The Sinner (USA), Chicago PD (NBC), Mysteries of Laura (NBC). Awards: TCG Fox Foundation Resident Actor Fellow for Distinguished Achievement, Special Drama Desk Award (2019), Otto René Castillo Award for Political Theater; NYIT for Artistic Achievement; the Lily for Trailblazing; the Actors Equity's Rosetta LeNoire Award. BA from Barnard College and an MA from Columbia University.



GREG KELLER (Nikolai) is making his
TheaterWorks Hartford debut. He has originated
roles on and off Broadway in new plays by
Stephen Adly Guirgis, Ayad Akhtar, Sarah Ruhl,
Branden Jacobs-Jenkins, Amy Herzog, Richard
Greenberg, Moises Kauffman, Theresa Rebeck,
Mara Nelson-Greenberg, Jordan Harrison, Jenny

Schwartz, Daniel Goldfarb, Sheila Callaghan, Melissa Ross, Zayd Dohrn, Rachel Bonds, David Grimm, and Robert O'Hara, to name a few. As a playwright, Greg's play *Dutch Masters* has been performed in New York (nominated for Best New Play by the Off Broadway Theater Alliance), Los Angeles (LA Times' Critic's Choice, Ovation Recommended), Chicago (Chicago Tribune Critic's Pick, nominated for Jeff Award Best Production), and is currently receiving its first online streaming production at Northern Stage in Vermont.



HASKELL KING (Egor) is making his
TheaterWorks Hartford debut. Theatre credits
include Kingfishers Catch Fire (Irish Rep); Isaac's
Eye, Photograph 51, Please Continue, Turnabout,
PTSD, The Great Pretenders, and Bitter Taste
(Ensemble Studio Theatre); Brother (Paradise
Factory); Afterclap (Rising Phoenix Rep); Take Me

Out (Caldwell Theatre); Moons of Jupiter, Tales from the Schminke Tub (One Solo Arts Festival); Sweet Eros (Mary's Space, dir. Austin Pendleton); Elvis and Juliet (Abingdon Theatre with Fred Willard); Mother (The Wild Project with Buck Henry and Holland Taylor). Film credits include The Fly Room (dir Alexis Gambis); In Praise of Shadows (with James Franco, dir. Jay Anania). Television: As the World Turns; Law and Order: Criminal Intent. Member of Ensemble Studio Theatre.



IAN LASSITER (Steve) is making his TheaterWorks Hartford debut. Broadway credits include King Lear (Cort); Junk and War Horse (Lincoln Center); The Cherry Orchard (Roundabout). Off-Broadway and regional credits include Fabulation (Signature); Pushkin (Sheen

Center), Ring Twice for Miranda (NY City Center), Pericles and An Octoroon (TFANA); Antony & Cleopatra (Public Theater, RSC); Great Comet of 1812 (Kazino); Mission Drift (Connelly; National Theatre, London); Kiss (Yale Rep); Hamlet and Richard II (Old Globe); Oliver! (Arena Stage); Comedy of Errors (Shakespeare & Co.); An Iliad: Guerrillas at Troy (Continuum Company in Florence, Italy); Henry V (Two River Theater). He is a member of the devised theatre group The TEAM and creator of the animated series Mixed Race Ambiguously Ethnic Haiku Storytime Time! ianlassiter.com @ lassiterindusties



DANIELLE SLAVICK (Masha) is making her TheaterWorks Hartford debut. Broadway: The Other Place (MTC). Off-Broadway: I See You (The Flea); Through the Yellow Hour, Blind and That Pretty Pretty or The Rape Play (Rattlestick); premiere of A Bright New Boise (Partial Comfort). Regional: Jordan and Last of the Red Hot Lovers (Northern Stage); String

Around My Finger (Portland Stage); Residence (Humana Festival); Sex with Strangers (Portland Center Stage); Diary of Anne Frank and Plainsong (The Denver Center). Film: False Positive, While We're Young, Adult Beginners. TV: Law & Order SVU; recurring on Hostages, Guiding Light, and Unforgettable.



SARAH GANCHER (Playwright) is a playwright who loves epic stories, big ideas, and deep comedy. Her most frequent subject is how history is reflected in individual lives — how places, communities, and debates evolve over time. Her plays have been produced or developed at London's National Theatre, Edinburgh's Traverse

Theatre, The Public, New York Theater Workshop, The Atlantic, Berkeley Rep, Steppenwolf, New York Stage and Film, Ars Nova, WP Theatre, The Flea, La Jolla Playhouse, Seattle Rep, Hartford Stage, RoundHouse, Mosaic (DC), P73, NYC Summerstage, and Telluride Theatre, among others. Sarah frequently collaborates with devising ensembles. She has written two musicals with rock band The Bengsons: The Lucky Ones (Richard Rodgers Award, Ars Nova), and Hundred Days (Under the Radar Festival, New York Theatre Workshop.) Both The Lucky Ones and Hundred Days garnered a number of Lortel, Drama League, and Drama Desk nominations and wins. Sarah was the collaborating playwright on award-winning musical Mission Drift written with director Rachel Chavkin, composer Heather Christian, and The TEAM. She has written for Blue Man Group and worked behind the scenes at The Colbert Report, The Metropolitan Opera Guild, The Big Apple Circus, and Norway's Stellapolaris, among others. A current resident at New Dramatists, she currently teaches playwriting at NYU Tisch's Department of Dramatic Writing and The New School's MFA Playwriting program.

WHO



JARED MEZZOCCHI (Co-Director / Multimedia Designer) is an Obie Award winning multimedia artist based out of Washington, DC. He is a resident artist at Woolly Mammoth Theater Company in Washington, DC and has directed and designed at theaters across the US including the Kennedy Center, Roundhouse Theatre,

Milwaukee Rep, Portland Center Stage, Arena Stage, South Coast Rep, National Geographic, National Gallery of Art, and Baltimore Center Stage. In NYC, he has worked with Big Art Group, The Builders Association, Rob Roth, 3-Legged Dog, New Georges, and HERE Arts Center. In 2016, Jared designed projections for Vietgone at Manhattan Theatre Club, written by Qui Nguyen and directed by May Adrales, and received a Lucille Lortel Award, an Obie Award, and a Henry Hewes Award for his work. As a playwright, Jared was a 2017 fellow to the MacDowell Colony. He is also a recipient of a 2012 Princess Grace Award for his work at HERE Arts Center (You Are Dead. You Are Here. by Christine Evans). He received his MFA in performance and interactive media arts at Brooklyn College and is currently on faculty at University of Maryland, College Park, where he built the projection design curriculum in the MFA design program. Jared grew up in New Hampshire, where he returns every summer as producing artistic director of Andy's Summer Playhouse, an innovative children's theater producing original work by professional artists from across the country.



ELIZABETH WILLIAMSON (Co-Director, Dramaturg) is a dramaturg, director and producer who specializes in new work. Recent projects include dramaturging the Broadway and West End productions of *The Inheritance* (Olivier, Critics Circle, Evening Standard, GLAAD,

and Drama Desk Awards for Best Play, Outer Critics Circle Honoree), A Gentleman's Guide to Love and Murder (Tony Award for Best Musical), and Anastasia; directing & adapting Jane Eyre (Hartford Stage), dramaturging Bess Wohl's Make Believe (Outer Critics Circle Honoree), and directing Sarah Gancher's Seder (Hartford Stage.) Williamson has worked around the US and internationally at the Young Vic, Figurteatret I Nordland, Primary Stages, Berkeley Rep, ACT, Cal Shakes, Court Theatre, Steppenwolf, About Face, BAPF, La Jolla Playhouse, Theatre de La Jeune Lune, HERE, Williamstown Theatre Festival, and others. She has served as associate artistic director/director of new play development for both Hartford Stage and Pioneer Theatre Company, commissioning and developing work by Kaneza Schaal, Bess Wohl, Matthew Lopez, Sarah Gancher, Dan O'Brien, Mfoniso Udofia, Octavio Solis, Robert Freedman and Scott Frankel, Terence McNally, Stephen Flaherty and Lynn Ahrens, Brighde Mullins, and many others. She is the 2007 recipient of an NEA Fellowship in Literary Translation. Education: M.St., Oxford University, B.A., Bennington College, trained at the École Jacques Lecoq. Member: SDC, LMDA.

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WHO

BRENDA ABBANDANDOLO (Set and Costume Design)
Theater credits include: Moby Dick (ART) Octet (Signature),
Continuity (MTC), Enemy of the People (The Guthrie), I'll Get You
Back Again (Roundhouse), The Team's, Reconstruction, The Team's
Primer for a Failed Super Power (Roulette, Brooklyn), The Royal
Family (The Guthrie), The Team's Mission Drift (National Theatre of
London), Bird Shit (MOMA PS 1), Strindberg Strindberg (NYU Grad
Acting). Film/TV credits: An American Pickle (HBO), Saturday Night
Live (Associate Costume Designer), The Disaster Artist (A24), The
Wolf Hour, Like Father (Netflix), The Adderall Diaries (A24), Tallulah
(Netflix). Brenda holds an MFA in Design for Stage and Film from
NYU Tisch School of the Arts.

AMITH CHANDRASHAKER (Lighting Design) Theater Credits include: The Underlying Chris (Second Stage), Gnit (TFANA), Wives (Playwrights Horizons), A Human Being, Of A Sort (Williamstown), The Lucky Ones (Ars Nova), Boesman and Lena (DD & Hewes Award, The Signature), Blue Ridge (The Atlantic), Cardinal (2ST), Twelfth Night (The Public), Fairview (Soho Rep, Berkeley Rep, TFANA), Fire in Dreamland (The Public), Her Requiem (LCT3), Seven Spots on the Sun (HH Nom., Rattlestick). Opera: The Flying Dutchman (Houston Grand Opera), Falstaff (Opera Omaha) The Scarlet Letter (Opera Colorado), Abduction from the Seraglio (Atlanta Opera). Dance: Premieres by Alexander Ekman, Aszure Barton, Kate Weare, Liz Gerring, Cedar Lake Contemporary Ballet, Rennie Harris, Aalto Ballettt Theatre Essen, Staatstheater Nürnberg, The National Dance Company of Wales, and The Royal New Zealand Ballet. Designed The UNTITLED DANCEPARTYSHOWTHING on the inaugural Virgin Voyages cruise ship. Recipient of the Drama Desk and Henry Hewes awards.

ANDRE PLUESS (Sound Design and Composition) Projects include the Broadway productions of Metamorphoses, I Am My Own Wife, 33 Variations and The Minutes as well as the Lincoln Center production of The Clean House. His designs/compositions have been featured at regional theaters throughout the country including the Oregon Shakespeare Festival, McCarter Theatre, Center Theatre Group, Seattle Repertory, Yale Repertory Theatre, Arena Stage, Steppenwolf Theatre, the Goodman Theatre, Chicago Shakespeare, Berkeley Repertory Theatre, Williamstown Theatre Festival, LaJolla Playhouse, The Huntington, South Coast Repertory and Playwrights Horizons. He has received numerous awards for composition and sound design including multiple Joseph Jefferson Awards, an Ovation Award, a Barrymore Award, a Lortel Nomination and Drama Critics Circle Award. Based in Chicago, Andre is an ensemble member of Lookingglass Theatre Company.



ROB RUGGIERO (Producing Artistic Director) has been part of TheaterWorks Hartford artistic leadership for 26 years. He has directed over 60 shows, including TWH productions of The Legend of Georgia McBride, Constellations, Next to Normal, Relativity (starring Richard Dreyfuss) and

Christmas on the Rocks, which he also conceived. His Broadway

credits include Looped (starring Valerie Harper in a Tony-nominated performance) and High (starring Kathleen Turner) which had its world premiere at TWH. He also conceived and directed the musical revue Make Me a Song: The Music of William Finn which moved off-Broadway and was nominated for Drama Desk and Outer Critics Circle Awards. Rob conceived and directed Ella, a musical about Ella Fitzgerald, which saw sold-out runs in 24 regional theaters and was produced as a National Tour. His work on plays and musicals has received multiple awards in Connecticut and around the United States. In his eleventh collaboration with Goodspeed Musicals, Rob directed Oliver, where he also directed many award-winning musical productions. His adaptation of Show Boat is now being licensed by the Rodgers & Hammerstein Organization. Internationally he directed Fiddler on the Roof in Athens, Greece.

KATE J. CUDWORTH (Production Stage Manager) has enjoyed seven seasons with TheaterWorks Hartford including American Son, The River, Hand to God, The Invisible Hand, The Legend of Georgia McBride, The Wolves, Fade, Next to Normal, Sunset Baby, Relativity, Midsummer, Woody Sez, and Becoming Dr. Ruth. Off-Broadway: Freud's Last Session, [title of show]. NY/Regional: Barrington Stage Company (8 seasons including Freud's Last Session; Dr. Ruth, All The Way; Joe Iconis' The Black Suits), Atlantic Stage Company, Hartford Stage, Manhattan School of Music (4 seasons), Yale Opera, York Theatre Company, Bronx Opera Company, Fringe NYC, NYMF.

THE COLLABORATION

The beauty of American Regional Theater is best embodied when theaters and theatermakers work together to birth a play like RUSSIAN TROLL FARM: A Workplace Comedy. Theater is persistent. Sarah Gancher, the playwright, understood that the show had a timely nature - and the visionaries Jared Mezzochi and Elizabeth Williamson saw potential in leaning into the project's world and reimagining the staging of the work as a site specific show – on the internet.

The play thrusts us deep into the wild world of digital communication. We think you will revel in what the project has to offer as we grapple with the art of live theater during a global pandemic. As we are deep into our election season, the play speaks to this moment both from content and form. And most importantly it pushes us to think bigger about the world we inhabit, and how one can shape it for the future.

TheaterWorks Hartford together with TheatreSquared, The Civilians, and our colleagues who have supported this work along the way, are proud to stand at the doorway to the future of our industry hand and hand with these artists. And we stand committed to stories that provoke action.





SO MANY THANKS

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TroikaTronix and the creative team for software Isadora Childcare support in part from The Playwrights' Realm

THE BACK STORY

After stops at some of the most prolific theater companies and residencies in the country, Russian Troll Farm: A Workplace Comedy was slated to have a workshop reading at TheaterWorks Hartford's newWORKS festival in the Spring of 2020. It was postponed due to the lockdown.

In early fall, TheatreSquared (T2) in Arkansas produced a workshop production. Seeing the innovation of the team's work, and stepping into our promise to deliver theater across a digital platform, TheaterWorks Hartford was thrilled to connect with T2 and continue the journey.

Russian Troll Farm: A Work Place Comedy received development support from New Dramatists through PlayTime, the Jerry A. Tishman Playwrights Creativity Fund and The Lilly-Ruhl Fund.

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