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My three theatrical gods are William Shakespeare, Noël Coward, and Cole Porter – so between 
*Hamlet, Private Lives,* and *Kiss Me Kate,* I am in theatrical heaven this year. We’ve got a terrific 
cast joining us for this year’s *Private Lives.* I’m delighted to welcome back Ken Barnett, who 
starred in *A Gentleman’s Guide to Love and Murder* here two years ago, and to welcome for 
the first time the marvelous Rachel Pickup as his leading lady. Jenni Barber, Henry Clarke and 
Carine Montbertrand round out the cast with great vim and verve. I hope that in the midst of the 
darkest time of the year here in Hartford, you’ll enjoy a quick trip to France with Noël Coward 
as much as we have.

Darko Tresnjak  
Artistic Director

Happy New Year!

As we launch into 2015, I want to take a brief moment to thank you, our audience, for your 
support and patronage during the last year. I hope you will agree that 2014 was a very good 
year for Hartford Stage. Artistically, we had many accomplishments, including our most recent 
productions of *Ether Dome,* the Hartford-based medical thriller that brought Michael Wilson 
back to town, and Darko’s compelling and moving production of *Hamlet.* Both plays are still 
being talked about in all corners of our community. *A Gentlemen’s Guide to Love and Murder* 
continues to enjoy its run on Broadway, where it recently celebrated its one year anniversary! It 
continues to be the toast of New York, and sales have been so strong that the show became the 
highest grossing show at the Walter Kerr Theatre this past December. Our Education Programs 
are going strong, with summer and fall classes selling exceptionally well, and student matinee 
performances of *Hamlet* and *A Christmas Carol* exceeding expectations (over 7,000 students 
attended those two productions). Hartford Stage is indeed firing on all cylinders, and we are 
doing so largely because of the loyalty and enthusiasm of our audience members, the generosity 
of our donors, and the grant support of numerous corporations and foundations who believe in 
the mission of Hartford Stage. Thank you!

On behalf of the Board of Directors and staff of Hartford Stage, I wish you all a happy and 
healthy new year, and many more memorable and treasured performances at the theatre.

Michael Stotts  
Managing Director
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ALEXANDER DODGE

Costume Design
JOSHUA PEARSON

Lighting Design
YORK KENNEDY

Sound Design
MICHAEL MICELI

Wig Design
MARK ADAM RAMPMEYER

Production Stage Manager
ROBYN M. ZALEWSKI

Assistant Stage Manager
BRAE SINGLETON

Dramaturg
ELIZABETH WILLIAMSON

Assistant Artistic Director
MAXWELL WILLIAMS

Directed by DARKO TRESNJAK

Assisting Production Sponsor:

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THE CAST

Sybil Chase.................................................................................................................. Jenni Barber
Elyot Chase.................................................................................................................. Ken Barnett
Victor Prynne............................................................................................................... Henry Clarke
Amanda Prynne.............................................................................................................. Rachel Pickup
Louis............................................................................................................................... Carine Montbertrand

ACT I: The terrace of a hotel in France. A summer evening.
ACT III: The same. Next morning.

THERE WILL BE NO INTERMISSION.

Assistant Director ................................................................. Sarah Hartmann
Assistant Scenic Designer ......................................................... Colin McGurk
Assistant Lighting Designer ...................................................... Ted Boyce-Smith
Assistant Sound Designer ........................................................ Emma Wilk
Assistant Sound Designer ......................................................... Hunter Spoede
Production Assistant ............................................................. Amy Lamm
Supporting Production Assistant................................. Chandalae Nyswonger

The Actors and Stage Manager 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.

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RESTAURANT PARTNER:
Noël Coward’s plays have a reputation for being witty, but unlike Oscar Wilde’s wit, very little of Coward is actually quotable. It’s the context and the sound of what people say, rather than any one line on its own, that makes us laugh. And while the premises of his best plays are innately funny, the plays don’t rely on slapstick most of the time.

In fact, his humor is often on the edge of despair – almost as if it were the flip side of *The Sun Also Rises* or *The Great Gatsby*. We think of Gertrude Stein, Ernest Hemingway, and F. Scott Fitzgerald as (in Stein’s phrase) ‘the lost generation,’ dealing with the godless post-WWI universe. There is so much listlessness, despair, and malaise in their writing. At the very same moment in history, Coward seemed to find a kind of liberation and freedom in all of those same things.

Nonetheless, he refused to be too serious. Theatre people always pride themselves on how hard they work. Coward said that he wrote his best plays in five days, between breakfast and lunch, and never revised them; they came out perfect. According to John Lahr, he “trimmed the fat off the English language,” captured the sound and speed of the Jazz Age, and largely dispensed with monologues, the former stand-by of most theatre.

When he burst onto the scene and became a star, in his early twenties, Noël Coward was considered outrageous, and on the edge of scandalous. He replaced the aristocracy of early comedies with a talent-ocracy – people who deserve to be in the spotlight not because of their wealth but because of their wit and charm. Sexually, the plays were considered provocative, racy, and ambiguous. There was no “lesson” to be drawn at the end of the night. As Amanda famously says “I think very few people are completely normal really, deep down in their private lives.” It’s the closest to making a statement on morality that he ever got.

—DARKO TRESNJAK
Noël & Gertie

Noël Coward and Gertrude Lawrence first met as child actors in 1913, and were friends from then on. She became an international star in revues and musical theatre – the role of Anna in *The King and I* was tailored to match her vocal range. She’d grown up poor in South-East London, and, like Coward, had invented the role of herself and played it beautifully. They both created provocative, charming, flamboyant personae for themselves which they performed for the rest of their lives, both onstage and off.

As one of her lovers, Douglas Fairbanks Jr, described her, “She was very temperamental, very jealous, could be exhausting, moody, difficult - but also enchanting and alive and very funny.”

Coward wrote *Private Lives* as a vehicle for them to star in together. The inspiration for the play came to him suddenly one night in Shanghai. “I went to bed early... the moment I switched out the lights, Gertrude appeared in a white Molyneux dress on a terrace in the South of France and refused to go again until 4 a.m., by which time *Private Lives*, title and all, had constructed itself.”

Once he’d finished the play, he cabled her:

HAVE WRITTEN DELIGHTFUL NEW COMEDY STOP GOOD PART FOR YOU STOP WONDERFUL ONE FOR ME STOP KEEP YOURSELF FREE FOR AUTUMN PRODUCTION.

Characteristically, having read it she cabled back:

HAVE READ NEW PLAY STOP NOTHING WRONG THAT CAN’T BE FIXED STOP GERTIE.

To which he responded:

THE ONLY THING THAT WILL NEED TO BE FIXED IS YOUR PERFORMANCE STOP NOËL.

They opened opposite each other in the play in London on September 24, 1930. He later wrote, “Sometimes, in *Private Lives*, I would look at her across the stage and she would simply take my breath away.”
Divorce in the 1930s

At the time *Private Lives* was written, it was still difficult to obtain a divorce in England. One party in the marriage had to be proved “at fault.” If, like Amanda and Elyot in *Private Lives*, a couple agreed that they wanted to end their marriage, one would have to pretend to be the “injured party” and divorce the other, either for adultery or violence, which would then have to be proved in court. If the man took what Elyot calls “the action of a gentleman,” he would permit his wife to divorce him. In order to give her the necessary proof, he would most often hire a female “co-respondant” to pretend to have an affair with him. They would go off to a hotel (in a resort like Brighton, famous for its dirty weekends) where the maid and/or a hired detective would “catch” them together spending the night. This evidence, usually including photographs, would be produced in court and the wife, as the innocent party, could then be granted a divorce.
JENNIFER BARBER
SYBIL CHASE


KEN BARNETT
ELYOT CHASE

Hartford Stage: Monty Navarro in A Gentleman’s Guide to Love & Murder. Broadway: Wonderful Town (dir. Kathleen Marshall); The Green Bird (dir. Julie Taymor). Off-Broadway: Fortress of Solitude, February House (Public); Too Much Sun (Vineyard); Manon/Sandra; La Ronde (NY Fringe Acting Award); Debbie Does Dallas; Susan Stroman’s A Christmas Carol; The Whore of Sheridan Square (nomination: Best Featured Actor—NYIT). Regional: Austin in True West (Pittsburgh Public); Brandon in Next Fall (Geffen); Burton in Burn This (Taper); Clear (O’Neill); Tom in Glass Menagerie; Adam Guettel’s Myths + Hymns (nomination: Best Leading Actor—Philly Awards); Frank in Merrily We Roll Along (Guthrie); Mame (opposite Christine Ebersole) at Paper Mill. Recent Films: Admission, People Like Us, Friends With Kids. Television: Mad Men, Mozart in the Jungle, In Plain Sight, Grey’s Anatomy, Entourage, How I Met Your Mother, Monk. Education: Graduate of Wesleyan University. Awards: Two Connecticut Critics’ Circle Awards for Gentleman’s Guide & February House at Long Wharf. Website: kenbarnett.net

HENRY CLARKE
VICTOR PRYNE

Hartford Stage: Debut. Regional: Venus in Fur (American Conservatory Theater); No Man’s Land (American Repertory Theater); RFK: The Journey to Justice, Top Secret: The Battle for the Pentagon Papers (L.A. Theatre Works and NPR); Henry IV parts 1 & 2, Macbeth, Henry V, A Midsummer Night’s Dream, Richard III, Summer (Shakespeare & Co.); Bach at Leipzig (Odyssey Theater); The Most Fabulous Story Ever Told (SpeakEasy Stage). Film: Senses of Place. Television: Brush Up Your Shakespeare - An Evening at Pops, House, Chuck, Lie To Me, Action English. Education: MFA, playwriting, Smith College; MFA, acting, ART/MXAT Institute at Harvard University.
THE COMPANY

RACHEL PICKUP
AMANDA PRYNE
Hartford Stage: Debut. Off-Broadway: King Lear (TFANA); History Of Shakespeare’s Plays Uncovered (The Tank); Beckett, Airswimming (Irish Rep); Dancing at Lughnasa (Fallen Angel). UK West End: Bedroom Farce, Miss Julie (nominated Best Actress Critics’ Circle) (Rose Theater); King Lear (Old Vic); 39 Steps (Criterion); Barefoot In The Park (Jermyn St); Dr. Foster (Menier Chocolate Factory); Julius Caesar, All’s Well, Two Gents, Midsummer, Troilus & Cressida (Royal Shakespeare Company). US Regional: Twelfth Night ( Folger); Handicapped People In Formal Attire (Premiere Stages); Ideal Husband (Washington Shakespeare Theater). UK Regional/National Tours: Fortune’s Fool, The Sea (Chichester Festival Theater); Hamlet (Edinburgh Kings; winner Best Actress Little Devil Award); Time & The Conways (Royal Exchange; Winner Best Supporting Actress MEN Award); The Fall Guy (Royal Exchange); Home Truths (Birmingham Rep); Way Upstream (Sheffield Crucible). Television: Elementary, Midsomer Murders, Small Island, Dogtown, Garrow’s Law, House of Anubis, Victoria and Albert. Film: Chronic, Basil, ESN (Bafta nomination), AKA. Training: Royal Academy Dramatic Art, London.

CARINE MONTBERTRAND
LOUISE
Hartford Stage: Debut. Recent: Appeared in the world premiere of Theresa Rebeck’s Fool at The Alley Theatre in Houston as well as several productions at UD REP where she was a resident company member from 2008-14. Off-Broadway: Henry V (Classical Theatre of Harlem); The Flying Machine's Frankenstein (Soho Rep); and two seasons with The Acting Company (Lady Macbeth, Margaret). Also in New York: La Mama E.T.C., FringeNYC, The Young Playwrights Festival. Regional: Actors Theatre of Louisville, Cincinnati Playhouse in the Park: Othello (Acclaim Award for supporting performance as Emilia), Repertory Theatre of St. Louis, Pioneer Theatre Company, Capital Repertory Theatre, Hangar Theatre, Utah Shakespearean Festival, and many others. Other: She has narrated dozens of audiobooks, mostly for Recorded Books Productions, and is the recipient of AudioFile’s Earphones Award and The American Library Association’s Notable Recording and Selected Audio. In addition, she has taught neutral and Commedia mask workshops throughout the country. MFA, UD. www.carinemontbertrand.com

DARKO TRESNJAK
DIRECTOR | ARTISTIC DIRECTOR OF HARTFORD STAGE
In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then the theatre has presented the world premieres of 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 Darko; Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; and Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov. Darko Tresnjak was the Artistic Director of the Old Globe Shakespeare Festival in San Diego from 2004 to 2009. His
directing credits at the Old Globe include Cyrano de Bergerac, Coriolanus, The Women, The Pleasure of His Company, All’s Well That Ends Well, Bell, Book and Candle, Hamlet, Titus Andronicus, A Midsummer Night’s Dream, The Winter’s Tale, A Comedy of Errors, Antony and Cleopatra, The Two Noble Kinsmen, and Pericles. He received four awards from the San Diego Theatre Critics Circle: for outstanding direction of Cyrano de Bergerac, The Winter’s Tale, and Pericles and for Excellence in Artistic Direction. Tresnjak’s directing career began at the Williamstown Theatre Festival where over eight seasons he directed The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Love of Three Oranges, Princess Turandot, The Blue Demon, The Winter’s Tale, Moving Picture, and Under Milk Wood. He has also directed at the Joseph Papp Public Theater, Theatre for a New Audience, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Vineyard Theatre Company, and Blue Light Theater Company. From 2002-2004 he was Director in Residence at Boston’s Huntington Theatre Company where his productions included What the Butler Saw, Heartbreak House, and Amphitryon. Tresnjak grew up in Yugoslavia, the United States and Poland. He was educated at Swarthmore College and Columbia University and became an American citizen shortly after graduation. Between college and graduate school, he studied at the Martha Graham School, performed with numerous Philadelphia dance and theatre companies, and toured across the United States and Japan with Mum Puppettheatre. He is the recipient of grants from Theatre Communications Group, Pennsylvania Council on the Arts, National Endowment for the Arts, and the Alan Schneider Award for Directing Excellence.

ALEXANDER DODGE
SCENIC DESIGN

Hartford Stage: A Song at Twilight; Twelfth Night; A Gentleman’s Guide to Love & Murder; The Tempest; Bell, Book & Candle; Zerline’s Tale. Broadway: A Gentleman’s Guide to Love & Murder (Tony, Drama Desk & Outer Critics Nominations), Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Lips Together Teeth Apart, Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); The Understudy (Roundabout); Paris Commune, Measure for Pleasure (Public Theatre); Observe the Sons of Ulster… (Lucille Lortel Award), Chaucer in Rome (Lincoln Center); Antony and Cleopatra (TFANA). London West End: All New People. Opera: Ghosts of Versailles (LA Opera); An American Tragedy (Glimmerglass); Il Trittico (Deutsche Oper Berlin); Cosi Fan Tutte (Minnesota Opera); Lohengrin (Budapest). Upcoming: The Hunchback of Notre Dame (Paper Mill Playhouse); Kiss Me Kate (Hartford Stage). Awards: CT Critics Circle, 2 Elliot Nortons, and 3 IRNE Awards. Training: Yale School of Drama.

JOSHUA PEARSON
COSTUME DESIGN

Hartford Stage: La Dispute. Regional: Eurydice (Williamstown Theatre Festival). Associate design: A Midsummer Night’s Dream, Twelfth Night (Oregon Shakespeare Festival); Titus Andronicus (Stratford Festival); Limelight (La Jolla Playhouse). Assistant Styling/Wardrobe: Adidas, Adidas Tennis, Converse, St. Lucia, AARP, Bud Light, History Channel’s Investigating History. Education: University of Oregon. Professional Positions: Co-
owner/designer of BOSIE New York, former Costume Shop Manager and Assistant Costume Shop Manager (Williamstown Theatre Festival).

**YORK KENNEDY**

**LIGHTING DESIGN**

**Hartford Stage:** Breath & Imagination. **Professional:** His designs for the stage have been seen in theatres across America and in Europe including Arena Stage, Chicago Shakespeare Theatre, Berkeley Rep, Seattle Repertory, American Conservatory Theater, Sacramento Opera, Polish National Opera, The Alley Theatre, Dallas Theatre Center, Yale Rep and Brooklyn Academy of Music. He has designed over 45 productions for The Old Globe Theatre in San Diego, CA and spent six seasons as resident lighting designer for the company's Shakespeare Festival. In the dance world he has designed for Malashock Dance, Brian Webb and Tracey Rhodes. As an architectural lighting designer he has designed both nationally and internationally numerous themed environments, theme park, residential, retail, restaurant and museum projects including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. He is Head Of Lighting Design in the Theatre Arts program at San Jose State University and is a graduate of the California Institute for the Arts and the Yale School of Drama.

**MICHAEL MICELI**

**SOUND DESIGN**

**Hartford Stage:** Resurrection, Mahalia: A Gospel Musical, Ella, The Devil’s Music, Crowns, Ain’t Misbehavin’, Floyd & Clea Under the Western Sky. **TheaterWorks Hartford:** Annapurna, Freud’s Last Session, Christmas on the Rocks, The Mountaintop, The SantaLand Diaries, Speech & Debate, Ella at numerous venues regional theaters since its premiere at TheaterWorks. **Other Regional:** South Pacific (Asolo Repertory Theatre); Resurrection (Philadelphia Theatre Company); Daddy Long Legs, Emma (Cincinnati Playhouse); Emma (Repertory Theatre of St. Louis); As You Like It, The Taming of the Shrew, Twelfth Night, Macbeth (ArtFarm). **Projections Design:** Virginia Stage Company: //romeo&juliet.

**MARK ADAM RAMPMEYER**

**WIG DESIGN**

**Hartford Stage:** Vanya and Sonia and Masha and Spike, A Song at Twilight, To Kill A Mockingbird, The Milk Train Doesn’t Stop Here Anymore (with Olympia Dukakis), Horton Foote’s The Orphans’ Home Cycle. **Broadway:** Lysistrata Jones, West Side Story, The Farnsworth Invention (with Hank Azaria). **Off-Broadway:** Tally’s Folly, The Milk Train Doesn’t Stop Here Anymore (Roundabout Theater Company); Gentlemen Prefer Blondes (with Megan Hilty) (New York City Center); The Toxic Avenger (New World Stages); Chasing Manet (Primary Stages); Restoration (New York Theater Workshop). **Regional:** Irving Berlin’s Holiday Inn, Fiddler on the Roof, Damn Yankees (Goodspeed Opera House); Christmas on the Rocks ’14 (TheaterWorks); Hairspray; Oklahoma; Kiss Me, Kate!; Steel Magnolias (Paper Mill Playhouse); The Adding Machine, Restoration, The 39 Steps (La Jolla Playhouse); Les Misérables, Mary Poppins, Shrek, Spamalot (The MUNY); Sylvia, The Toxic Avenger (George Street Playhouse). **Awards:** Winner 2009/10 Drama Desk Award for Horton Foote’s The Orphans’ Home Cycle.
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CASTING | JAY BINDER, CSA; JACK BOWDAN, CSA; MARK BRANDON, CSA; JASON STYRES, CSA


GILLIAN LANE-PLESCIA
DIALECT COACH

Hartford Stage: A Gentleman’s Guide to Love and Murder (and on Broadway), Divine Rivalry, The Milk Train Doesn’t Stop Here Anymore, Cat on a Hot Tin Roof, The Bay at Nice, The Mystery of Irma Vep, Edgardo Mine, The Carpetbagger’s Children, The Glass Menagerie, DollHouse, Rough Crossing, The Clearing, A Christmas Carol, A Streetcar Named Desire. Broadway: War Horse, Priscilla Queen of the Desert. Off-Broadway: Howard Katz, A Christmas Carol (at Madison Square Garden with F. Murray Abraham and with Jim Dale), Homebody/Kabul, The Misanthrope, Beautiful Thing. Public Theater: Kit Marlowe. Acting Company: Jane Eyre. National Tour: War Horse. Regional: Actors Theatre of Louisville; Alley Theatre; American Players Theatre; Arena Stage; Banff Center for Fine Arts; Bay Street Theatre; CenterStage Baltimore; Guthrie Theater; George Street Playhouse; Goodman Theatre; Goodspeed Opera; Huntington Theatre; Long Wharf Theatre; McCarter Theatre; Milwaukee Repertory Theatre; NJ Shakespeare; Steppenwolf Theatre; Seattle Repertory Theatre; Shakespeare Theatre DC; TheatreWorks; Yale Rep; Canadian Stage Company; Lyric Opera of Chicago. Teaching: Juilliard School. Other: Series of self-instruction dialect material for actors, used worldwide. Education: Royal Academy of Music Diploma (Speech and Drama); MA, Theater, Florida State University.

J. ALLEN SUDDETH
FIGHT DIRECTOR

ELIZABETH WILLIAMSON
DRAMATURG

Prior to joining Hartford Stage as Senior Dramaturg and Director of New Play Development, Elizabeth Williamson was Associate Artistic Director & Literary Manager at Pioneer Theatre Company. Translations include Marivaux’ La Dispute (co-adapted with Darko Tresnjak) at Hartford Stage, Michel Azama’s The Life and Death of Pier Paolo Pasolini (with Nicholas Elliott, Act French Festival, New York), Michel Azama’s Airlock (with Nicholas Elliott) and Michel Azama’s Night Zoo. As dramaturg and director, she has developed new work & new adaptations of the classics with Bess Wohl, Dan O’Brien, Matthew Lopez, Brighde Mullins, Wendy MacLeod, Mary Zimmerman, Big Dance Theatre, Dominique Serrand and Steve Epp, and others. She’s worked around the country at many theatres and opera companies, including About Face Theatre, the American Conservatory Theater, Aurora Theatre, the Bay Area Playwrights Festival, Berkshire Opera, Court Theatre, HERE Arts Center, the La Jolla Playhouse, Lorin Maazel’s Castleton Festival, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. Education: BA, Bennington College; Master’s, Oxford University; trained at the École Jacques Lecoq. Williamson received a 2007 NEA Fellowship in Literary Translation and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.

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ABOUT HARTFORD STAGE

MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in his 9th year as Managing Director of Hartford Stage. Recent accomplishments include an $11 Million Capital and Endowment Campaign, and the expansion and on-going renovations of the Stage’s theatre facility. Recent artistic accomplishments include A Gentleman’s Guide to Love and Murder, winner of the 2013 Tony Award for Best Musical; Man in a Case starring Mikhail Baryshnikov, which recently completed a national tour; and the Pulitzer Prize-winning play, Water by the Spoonful by Quiara Alegría Hudes. In 2010, in partnership with Michael Wilson, he produced Horton Foote’s The Orphans’ Home Cycle which won the Drama Desk and Outer Critics Circle Awards, among others. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, Mr. Stotts produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho, among others. Sixteen Wounded by Eliam Kraiem moved to Broadway in 2004, and Cho’s BFE and Lapine’s Fran’s Bed with Mia Farrow subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director at George Street Playhouse in New Brunswick, New Jersey, and for nine years he served in the same capacity at the Shakespeare Theatre of New Jersey in Madison, New Jersey, where he successfully initiated and managed a $7.5 million capital campaign to build the F.M. Kirby Shakespeare Theatre, which opened in 1998. Mr. Stotts began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. Mr. Stotts currently serves on the boards of Hartford Performs, and Billings Forge Community Works. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization; he continues to serve on that board. In 2005, Mr. Stotts was honored with a Distinguished Advocate Award from the Connecticut Commission on Culture and Tourism, and in 2011 he received the Commission’s Elizabeth L. Mahaffey Arts Administration Fellowship. He is originally from Calgary, Alberta.

MAXWELL WILLIAMS
ASSOCIATE ARTISTIC DIRECTOR

Currently in his third season as Associate Artistic Director, Maxwell Williams has directed the Hartford Stage productions of Vanya and Sonia and Masha and Spike, Boeing-Boeing, The 39 Steps and Dying City, numerous readings and workshops, and remounts the theater’s annual production of A Christmas Carol—A Ghost Story of Christmas. Mr. Williams’ directing credits include world premieres and revivals at theaters across the country, including 59E59 Theatres, the Bank St. Theatre, Cleveland Play House, Hartford Theaterworks, Capital Repertory Theatre, Majestic Theater, Chance Theater, Workshop Theater Company, and Monomoy Theater, as well as work for the Pasadena Playhouse, Paper Mill Playhouse, Primary Stages, and the Alley Theatre, Houston. He served as associate director for the Broadway production of Horton Foote’s Dividing the Estate, as well as Foote’s 9-play epic The Orphans’ Home Cycle (Hartford Stage and Signature Theatre), and has assistant directed on Broadway, for Roundabout Theatre Company, Manhattan Theater Club, Lincoln Center Theater, Philadelphia Theatre Company and the American Repertory Theatre. A member of the Lincoln Center Directors Lab and Directors Lab West, he has been adjunct faculty or visiting artist at NYU, Trinity College, Mt. Holyoke College and the Hartt School, University of Hartford, from which he graduated with honors in the inaugural class of the Theatre Division.
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Now in our 51st year, Hartford Stage is one of the nation’s leading resident theatres, known for producing innovative revivals of classics and provocative new plays and musicals, including more than 70 world and American premieres, as well as offering a distinguished education program, which reaches more than 20,000 students annually.

In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then, the theatre has presented the world premieres of 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 Darko; Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; and Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov.

Hartford Stage, under the leadership of Managing Director Michael Stotts, has earned many of the nation’s most prestigious awards, including its first Tony Award in 1989 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, afterschool programs and professional development courses.
Each year, Hartford Stage welcomes thousands of young people to our Student Performance Series. These young people come to us from all over Connecticut, Massachusetts, and Rhode Island. For many of them, it is their first time seeing live theatre.

“Student matinees are a great way to complement curricula in school,” says Aurelia Clunie, Hartford Stage Education Associate for Student Audiences. “Many of this year’s students prepared for the performances by reading the plays in class (in the case of Hamlet), or reading holocaust survivors’ stories (for our upcoming production of The Pianist of Willesden Lane). “These living, breathing [live theatrical] experiences can provide valuable context or a window into a unit at school.”

To enhance their experience, many school groups opt to participate in pre- or post-performance workshops. In this program, a Hartford Stage teaching artist visits the school and works individually with each classroom either to prime the students for the production or reflect on the show they have just seen.

“The workshops are a fun way for students to explore the plays on their feet, wrestle with themes the plays present, and get to know major characters and plot points,” says Clunie. “I love seeing students recognize moments they’ve explored in workshops when talking about the show.”

There’s a very specific energy to student matinees. The cast feels it immediately in the students’ engaged response to every moment. For some actors, the student matinees are among their favorite performances. Hartford Stage actor Curtis Billings, who recently featured as Rosencrantz in Hamlet and Fred/Young Scrooge in A Christmas Carol, explains why student matinees are important to the actors themselves. “[When I was a student], it used to mean the world to me when actors would take an extra 20 minutes after a show to spend time with the audience,” says Billings. “To see the King and the Queen as regular people in jeans and sweatshirts – it made me realize that theatre was not some ethereal dream; it was simply practical magic put on by some very cool people. I love being able to give that back now and to try to answer the kids’ questions as best we can. And often, we learn more from them than they do from us. They help keep us honest.”

CONTINUED ON NEXT PAGE
All school groups are invited to attend a special post-performance talkback with the cast and crew. Here, they are able to learn about everything from how an actor learns his lines to how the apparition characters from *A Christmas Carol* are able to fly. These talkbacks are some of the most meaningful moments of the student matinee for many of our young audience members. Afterwards, we often see teachers trying to herd their groups back on the buses, as several students linger to ask “just one more question” or take “just one more selfie” with their favorite cast member.

The students who attend Hartford Stage matinees develop a sense of ownership of the space and of the art produced here. In fact, many of our current audience members say their love of theatre was inspired by a formative experience at a student matinee as a child.

For More information about attending a Student Performance, please visit our website at hartfordstage.org/education or contact Erin Frederick at (860) 520-7244
Short Takes: News from Hartford Stage

Our Transformation Continues
Renovations to Hartford Stage continue in late spring with the installation of a passenger elevator; renovations of the lower lobby and bar; improvements to the exterior, including a new digital marquee; and much more. For information, visit www.hartfordstage.org/stagenotes/private-lives.

The Jungle Book and More!
Hartford Stage Education is offering a wide range of Winter Studio opportunities for young people. Beginning January 24, classes and productions include Musical Theatre Cabaret Jr., The Jungle Book, and The Emperor’s New Clothes. For the details on all 15 classes, visit www.hartfordstage.org/education.

Sensory-Friendly Performance
The first sensory-friendly performance by a major theatre in Connecticut was an unqualified success! With the Education Department serving as hosts, the cast of A Christmas Carol performed a slightly modified version of the ghost story for families with children with autism and other disabilities, which create sensory sensitivities. The theatre wishes to thank its partners in this effort: Unified Theatre, Autism Speaks, and Theatre Development Fund.

Community Night
More than 400 children from 24 local organizations attended our annual Community Night Benefit Performance of A Christmas Carol—A Ghost Story of Christmas last month. In its 12th year, the evening is a joyful celebration, which often introduces many young people to live theatre for the very first time.
Aetna New Voices Fellow: Kimber Lee

A season-long engagement, the Aetna New Voices Fellowship provides an artistic home for important playwrights of diversity and color to develop work and become involved in the ongoing life of Greater Hartford. The residency includes the commissioning of a new work and a series of readings and workshops throughout the year, working with Hartford Stage’s education department, and advancing community development. The 2014-15 Fellow is playwright Kimber Lee.

Kimber Lee's *brownsville song (b-side for tray)*, which premiered at the 2014 Humana Festival, will receive productions this year at Lincoln Center, Long Wharf Theatre, and Philadelphia Theatre Company. This May Center Theatre Group presented the world premiere of Lee’s latest play, *different words for the same thing*. Her works, including *fight* and *tokyo fish story*, also have been presented by Lark Play Development Center, Page 73, Hedgebrook, Seven Devils, Bay Area Playwrights Festival, and Dramatists Guild Fellows Program. She is a Lark Playwrights Workshop Fellow (2013-2014); member of Ma-Yi Writers Lab; and recipient of both the 2014 Ruby Prize and the 2013-14 PoNY Fellowship. Lee, who holds a MFA from the University of Texas at Austin, is currently under commission at Lincoln Center Theater/LCT3, South Coast Rep, Denver Center Theatre Company, and Hartford Stage, and is presently developing work with the Lark at Vassar and the Magic Theatre in San Francisco.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play *Reverberation* will make its world premiere at Hartford Stage in February; Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, which premiered at Hartford Stage; and Daniel Beaty (2007-08) author of *Breath & Imagination* which premiered at Hartford Stage two seasons ago.

Marking its tenth year as the sole funder of this essential program, Aetna, Inc., builds healthy communities by promoting volunteerism, forming partnerships, and funding initiatives to improve the quality of life for its employees and customers.

*The Aetna New Voices Fellowship is made possible by*
The Hartt School/Hartford Stage Partnership in Training

Now in its ninth 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 and Twelfth Night.

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.

From Top: Hartt School student Ben Cole in The Tempest. • Nafe Katter and Hartt School student Douglas Lyons in To Kill a Mockingbird. • Hartt Students Kendra Underwood and Michael Gregory in Antony & Cleopatra.
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