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The play that you are about to see is inspired by the classic crime story “Rear Window,” and the life of its author, Cornell Woolrich.

At his best, Woolrich wrote like Kafka for the masses. Claustrophobia, paralysis, and blackouts figure prominently in his cryptic and compact stories. He had a great influence on American crime fiction and an even greater one on film noir, but he rarely got proper recognition as others claimed his conceptual inventions for their own.

Woolrich’s own life was as mysterious and haunted as his fiction. Alcoholic, closeted, and reclusive throughout his adult life, he eventually contracted gangrene and had a leg amputated. He spent the rest of his life in front of his own rear window.

Keith Reddin’s stage adaptation honors the tone of Woolrich’s fiction and draws on aspects of his biography. We are grateful to Keith for a dream collaboration; to our illustrious cast, headed by Kevin Bacon; to our indefatigable designers; and to our producing partners, Charlie Lyons, Jay Russell, and Jeff Steen. And a special thank you to Tamar Haimes for connecting Hartford Stage to this project.

Darko Tresnjak,  
Artistic Director

Michael Stotts,  
Managing Director
Bank of America partners with various local arts and cultural organizations such as Hartford Stage to provide vital support that enables Hartford Stage to reach its audience and offer unique experiences. Arts and culture are powerful tools that help local economies thrive, connecting individuals in the community as well as educating and enriching society. Bank of America’s long standing commitment to Hartford Stage is based on our recognition of the importance of having a strong arts and culture sector which helps drive economic vitality throughout Hartford and the region.

Bank of America is extremely proud to sponsor the world premiere production of *Rear Window* and to partner again with Hartford Stage, a true cultural gem in Hartford that provides transformative experiences to its audiences.

From its Gilded Age to present day, Hartford’s arts community has created a quality of life that resonates throughout the Capitol Region. Ned and Sunny Roberts recognized how important the arts are to maintaining the vitality of their beloved city, and in 1964 created a foundation that would ensure Hartford’s rich cultural heritage thrived for generations.

Today, the Roberts Foundation is unique in its commitment to support the arts for art’s sake. To achieve this mission, the organization seeks to fund exceptional aesthetic experiences that reflect, celebrate and elevate the human spirit – such as those presented by Hartford Stage.

The Foundation has long partnered with Hartford Stage by providing nearly $724,000 in both production and capital support. *Hedda Gabler; Present Laughter; Cat on a Hot Tin Roof; Chick, The Great Osram;* and *Man in a Case* are just a few of the productions the Roberts’ legacy has helped bring to stage. A Roberts’ grant in 1997 initiated the *Brand:NEW Play Festival*, and the Foundation was one of the first funders of Hartford Stage’s *Act Now for the Future Campaign*. The Foundation is proud to support Hartford Stage’s production of *Rear Window*.

*Michael Bakkensen and Amelia Pedlow in Ether Dome. Photo by T. Charles Erickson.*
DARKO TRESNJAK
Artistic Director

MICHAEL STOTTS
Managing Director

HARTFORD STAGE
PRESENTS

REAR WINDOW

Adapted for the Stage By KEITH REDDIN
Based on the Story “Rear Window” By CORNELL WOOLRICH

Directed by DARKO TRESNJAK

This stage adaptation of Rear Window is presented by special arrangement with
CHARLIE LYONS, JAY RUSSELL AND JEFF STEEN
and The Sheldon Abend Revocable Trust and Literal Media

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Hal Jeffries ........................................................................................................ Kevin Bacon *
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Thorwald .......................................................................................................... Robert Stanton *

In Apartment 501 ............................................................................................. Erik Bloomquist
In Apartment 503 ............................................................................................. Caitlin Harrity
In Apartment 502 ............................................................................................. Dan Bender
In Apartment 502 ............................................................................................. Roy Donnelly
In Apartment 401 ............................................................................................. William Squier
In Apartment 401 ............................................................................................. Barbara Gallow
In Apartment 403 ............................................................................................. Ashley Croce
In Apartment 403 ............................................................................................. Jon Garrity
In Apartment 608 ............................................................................................. Quinn Warren
Policemen .......................................................................................................... Dan Bender, Roy Donnelly

The action takes place in the apartment of Hal Jeffries, and the apartments across the courtyard from his rear window. New York City, August of 1947.

THERE WILL BE NO INTERMISSION.

Assistant Director ............................................................................................... Sam French
Assistant Set Designer ......................................................................................... Colin McGurk
Assistant Costume Designer ............................................................................. Leslie Malitz
Assistant Lighting Designer ............................................................................... Jason Bieber
Assistant Sound Designer ................................................................................ Hunter Spoede
Assistant Hair Designer ................................................................................... Ashley Callahan
Assistant Dramaturg ......................................................................................... Fiona Kyle
Casting Assistant .............................................................................................. Alexandre Bleau
Production Assistant ....................................................................................... Katy Persutti

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Artists subject to change.
Isaac Asimov called Cornell Woolrich “the master of suspense,” and his main editor and biographer Francis M. Nevins, Jr. called him the “Poe of the Twentieth Century.” While he’s now less recognized as a novelist and short story writer than his more famous contemporaries Raymond Chandler and Dashiell Hammett, Woolrich had more novels and stories adapted into noir films than any other writer of his period. Filmmakers as diverse as Jacques Tourneur, Robert Siodmak, Alfred Hitchcock, François Truffaut and Rainer Werner Fassbinder all made films based on his stories. He made significant contributions to the *noir* literary genre and won the Edgar Award from the Mystery Writers of America in 1948. With his gritty, smoke-filled prose, it is little wonder that his work translated so well into film noir.

Woolrich was born in New York City in 1903 but spent much of his youth with his father in Mexico after his parents’ separation in 1907. His grandfather took him to a production of the opera *Madame Butterfly* in Mexico City which had a major influence on his work as a writer, giving him what he called “a sudden, sharp insight into color and drama.” In 1918 he returned to New York to live with his mother, Claire. Woolrich enrolled at Columbia University to study
journalism. He was a poor student in many subjects but excelled in his English courses. During the spring of 1925, his foot became infected and he stopped attending classes; it was then that he wrote his first novel. A small publishing house, Boni & Liveright, published Cover Charge and he left Columbia the following year.

When the film rights to his second novel, Children of the Ritz, were bought, Woolrich moved to Hollywood to work on the adaptation. While in California, he met Gloria Blackton, an actress and the daughter of the film pioneer J. Stuart Blackton. After a brief courtship, they married but within six months they had separated. After he left, Gloria found a diary in which he described dressing up in a sailor suit to pick up men. He also wrote “it might be a really good joke to marry this Gloria Blackton.” She agreed not to mention the diary in any proceedings.

Following the annulment of his marriage with Gloria, Woolrich lived with his mother in New York for the rest of her life. He began writing crime and detective stories for pulp magazines. A prolific period ensued and he wrote his most famous stories such as “Three O’Clock” and “It Had To Be Murder,” better known as “Rear Window.” By the late 1940s, Woolrich’s career was booming and he received a steady income from reprints, movies, radio, and television.

However, as the years wore on, Woolrich began to withdraw from society and write less. Despite their difficult relationship, he was devastated by his mother’s death in 1957. He started to drink more heavily and his writing deteriorated. He tried other genres such as horror and adventure but never achieved the same success as in his noir days. In 1968, Woolrich came down with gangrene, and didn’t seek treatment until it was too late. The infection grew in his right leg, which had to be amputated below the knee. On September 19, Woolrich was found unconscious in his hotel room. He had a stroke, fell into a coma, and died on September 25, 1968.

In his safe deposit box, there were two unfinished novels, a novelette, and his autobiography, Blues of a Lifetime, later published in 1991. Woolrich left his entire estate in trust to Columbia University to establish the Claire Woolrich Memorial Scholarship Fund for undergraduate or graduate students interested in writing. He was buried with his mother in the family crypt at the Ferncliff Mausoleum in Hartsdale, New York.

—Fiona Kyle
A STARK WORLD VIEW — AMERICA IN THE FORTIES
American society was undergoing some major shifts in the 1940s. Only three weeks after the end of World War II, as soldiers were beginning to return from the front, America was hit by the largest wave of strikes in the twentieth century, which lasted well into 1946. At the same time, the new fear of the atom bomb was impacting post-War international relations, and casting a long shadow domestically as well. The civil rights movement was slowly starting to gather steam. McCarthyism was on the horizon, and the economy was not as strong as it could be, causing widespread concern.
The emergence of the noir novel and film noir in the 1940s reflects these societal fears. As Richard Lingemann writes in his book *The Noir Forties*, “Films noir are a key for unlocking the psychology, the national mood during those years” when the world had “become cynical about the phony heroics of the propagandistic war movies.” Noir depicts a changed America post-war, rougher and disillusioned, with a stark world view. Stylistically, noir films were heavily influenced by German Expressionism, which was known for its dark aesthetics and subjects. Noir took those characteristics, such as low-key lighting, inverted frames, and gloomy landscapes, and expanded them. Noir heroes were often anti-heroes, like the embittered private detective portrayed by Humphrey Bogart in *The Maltese Falcon*.

Murder-for-hire gangs were big news in New York in the 1940s, especially the gang known in the popular press as “Murder, Inc,” which was brought to justice at the beginning of the decade. New York’s police force was widely praised for rounding the gangs up, but there was growing concern over police treatment of African-Americans. Unlawful searches were common. In the summer 1943, a white policeman shot an African American soldier, leading to the Harlem Riots of 1943.

There was increasing racial tension across the country. African-Americans who volunteered after Pearl Harbor had been placed in segregated divisions, or side-lined into combat support roles. It wasn’t until July 26, 1948 that President Harry Truman issued Executive Order 9981, which ordered the desegregation of the U.S. armed forces. While this would feed into the growing civil rights movement, conditions for African Americans in the 40s were bleak. One of the worst examples was the case of George Stinney, a 14 year-old African American arrested for murder.

In March, 1944, in Clarendon County, South Carolina, George Stinney was arrested for having allegedly murdered two young white girls. Betty June Binnicker and Mary Emma Thames had been found beaten to death.
in a ditch. He was arrested without a warrant and questioned without a lawyer. He wasn’t allowed to see his parents after his arrest, and the only evidence against him was the word of the local police chief who claimed he had confessed during questioning. His trial lasted three hours, and the all-white jury convicted him within ten minutes. As the New York Times reported at the time, the South Carolina chapter of the NAACP protested his execution to the governor, to no avail. Within three months, he’d been tried, convicted, and electrocuted, the youngest person to be executed in the US in the twentieth century.

Seventy years later, in 2014, Stinney’s surviving family petitioned for a new trial. After hearing evidence, South Carolina Circuit Judge Carmen Tevis vacated the conviction, calling it “a great and fundamental injustice.” She also threw out the evidence of his confession, saying it couldn’t be relied upon “due to the power differential between his position as a 14-year-old black male apprehended and questioned by white, uniformed law enforcement in a small, segregated mill town in South Carolina.”

—ELIZABETH WILLIAMSON
KEITH REDDIN
ADAPTOR

Plays include: Life and Limb, Rum and Coke, Big Time, Nebraska, Life During Wartime, Brutality Of Fact, Almost Blue, All The Rage, But Not For Me, Frame 312, Prophets of Nature, Human Error, The Missionary Position, Acquainted With The Night, Some Brighter Distance and Solitary Man. Adaptations include: Moliere’s The Imaginary Invalid, Thornton Wilder’s Heaven’s My Destination, Fitzgerald’s Rich Boy, Sophocles’ Antigone (with Meg Gibson), Ibsen’s Peer Gynt and plays by Soviet playwrights Alexander Buravsky (The Russian Teacher), Mikhail Bulgakov (Black Snow), Alexander Shatrov (Maybe) and the trilogy of Alexander Sukhovo-Kobylin. His plays have been produced in United States and Canada as well as productions throughout Europe, Australia, and South America. Film and Television: credits include All The Rage, The Heart of Justice, Bad Boys and Milken, and a film adaptation of his play Big Time for American Playhouse PBS. Education: He is a graduate of Northwestern University and the Yale Drama School.

CORNELL WOOLRICH
AUTHOR


KEVIN BACON
HAL JEFFRIES

MCKINLEY BELCHER III
SAM
Hartford Stage: Twelfth Night. Off-Broadway: Romeo and Juliet (Classic Stage Company) and Fidelis (Public Theatre). Regional Theatre: Smart People (Huntington Theatre Company); Trouble in Mind (Two River Theatre); Invisible Man (Huntington Theatre Company/Studio Theatre); As You Like It (Shakespeare Center of Los Angeles); Macbeth 1969 (Long Wharf Theatre); To Kill a Mockingbird (Bay Street Theatre); Medal of Honor Rag (Shadowland Theatre); The Merchant of Venice, All’s Well That End’s Well and Macbeth (Kingsmen Shakespeare Company); The Wiz (True Colors Theatre Company). Film: Go For Sisters and Ricky. Television: Mercy Street, Show Me a Hero, Chicago PD, Madam Secretary, Unbreakable Kimmy Schmidt, Elementary, Power, Louie, Rizzoli & Isles, Law & Order: LA. Education: USC School of Dramatic Arts (MFA), Belmont University (BA). Twitter: @McKinleyBcubed.

MELINDA PAGE HAMILTON
MRS. THORWALD | GLORIA
Hartford Stage: Debut. Theater: Cornelia; Bell, Book and Candle; All My Sons (Old Globe Theater); The Royal Family (Arena Stage, Ahmanson Theater); Cyrano De Bergerac (Cleveland Playhouse); To Fool The Eye (Guthrie Theater); The Seagull (George Street Playhouse); Our Lady of Sligo (Irish Repertory Theater); and numerous plays at New Yorks Ensemble Studio Theater including Wasp by Steve Martin, Love Like Fire by Romulus Linney, Getting In by Frank Gilroy, Arabian Nights by David Ives, Prelude to a Crisis by Ari Roth and The Wreck on the Five-Twenty-Five by Thornton Wilder. Television: Rectify, Devious Maids, Mad Men, Masters of Sex, Big Love, iZombie, True Detective, The Whispers, Dig, Jane the Virgin, NCIS: New Orleans, Modern Family, The Closer, Desperate Housewives. Film: Not Forgotten, Sleeping Dogs Lie, God Bless America. Education: MFA: NYU.

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**ROBERT STANTON**  
**THORWALD**

**Hartford Stage:** Nothing Sacred, A Midsummer Night’s Dream.  
**Broadway:** includes A Free Man of Color, Mary Stuart, The Coast of Utopia. **Off-Broadway:** includes Dying for It, The Killer (directed by Darko Tresnjak), Checkers, Love’s Labour’s Lost, Love Child (co-written with Daniel Jenkins), The Bald Soprano, Arturo Ui, Fuddy Meers, Cymbeline, A Cheever Evening, All in the Timing (Obie Award), Owners, Traps, Keith Reddin’s Highest Standard of Living and Rum and Coke. **Regional:** includes The School for Wives (Two River Theatre); Strange Interlude (Shakespeare Theatre Company); Hay Fever directed by Mr. Tresnjak (Westport); Williamstown; A.R.T. resident company. **Film and Television:** include Confessions of a Shopaholic, Find Me Guilty, Head of State, The Quiet American, Mercury Rising, Next Stop Wonderland, Red Corner, Washington Square, Dennis the Menace, Bob Roberts, A League of Their Own, “Orange Is the New Black,” “Law & Order,” “Criminal Intent,” “Frasier.”  
**Education:** M.F.A., NYU.

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**DAN BENDER**  
**IN APARTMENT 502 | POLICEMAN**

**Hartford Stage:** Debut. **Regional:** One Flew Over The Cuckoo’s Nest (Windham Theatre Guild); Beggars In The House of Plenty, House of Yes, Matt & Ben, Lost In Radioland, The World’s Worst Play Ever (Theatre 68 LA); Stop Kiss, The Gut Girls, A Midsummer Night’s Dream, Marat/Sade (Connecticut Repertory Theatre). **Film:** Showboys, Lost in Manhattan, Gutshot, 7 Cups. **Web Series:** Love & Other Mishaps, Plenty of Mitch.  
**Education/Training:** University of Connecticut School of Drama, 68 Cent Crew LA/NY.  
**Awards:** StageSceneLA - Best Actor in a Drama, Beggars In the House of Plenty; Best Comedic Duo, Matt & Ben.

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**ERIK C. BLOOMQUIST**  
**IN APARTMENT 501**

**Hartford Stage:** Hamlet, Ether Dome, A Christmas Carol—A Ghost Story of Christmas, Write On (selected playwright - 2 years). **Regional:** Calendar Girls (US Premiere), Memphis, La Cage aux Folles, The Bully (Ivoryton Playhouse); A Midsummer Night’s Dream (Valley Shakespeare Festival & Capital Classics); The Gary-Olivia, Connecticut Opera, Legacy Theatre, Hartford Children’s Theatre, and more. **Television:** The Cobblestone Corridor, The Mystery of Matter, Secrets of the Arsenal. **Stage Directing:** Carrie the Musical; Rent; Into the Woods; Zanna, Don’t! and Othello. Upcoming: I’ll Be Home for Christmas (associate) and 39 Steps (Ivoryton Playhouse). **Film Directing:** Top 200 Director on HBO’s Project Greenlight. Work includes The Cobblestone Corridor (CPTV, ShortsHD, and VOD), Ghost Tour, and upcoming feature Founders Day. **Teaching:** Artist-in-Residence at Avon Old Farms School. **Education:** Trinity College and London Dramatic Academy. **More at:** ErikBloomquist.com
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ASHLEY CROCE
IN APARTMENT 403
Hartford Stage: A Christmas Carol—A Ghost Story of Christmas. Regional: Coriolanus (Commonwealth Shakespeare Co.); Just So Stories (Berkshire Theatre Festival). Education: Recently graduated from The Hartt School’s BFA Actor Training program; credits include: Tragic Ways of Killing a Woman (world premiere, dir. Maxwell Williams), She Stoops to Conquer, The Time of Your Life, The Cider House Rules, Top Girls. She would like to thank her family, especially her parents, for their love and support. www.ashleycroce.com

ROY DONNELLY
IN APARTMENT 502 | POLICEMAN
Hartford Stage: Debut. Hartford Area Theatre: The Crucible, Fat Men In Skirts, The Shadow Box, Rough Crossing, Insignificance, Romeo & Juliet, Life x 3, The Importance of Being Earnest, Richard III, Oedipus Rex (Hole In The Wall); Brighton Beach Memoirs (Farmington Valley Stage).

BARBARA GALLOW
IN APARTMENT 401
Hartford Stage: Debut. Regional: Noises Off (CT Theatre Company); The Shadow Box, The Madwoman of Chaillot, The Importance of Being Earnest, Tartuffe, Twelfth Night (Hole in the Wall Theatre); Prelude To a Kiss (Ivoryton Playhouse). Film: Edge of Darkness. Television: Judging Amy, Rear Window. Education: University of Connecticut.

JON GARRITY
IN APARTMENT 403

CAITLIN HARRITY
IN APARTMENT 503
Hartford Stage: Debut. Theater: Favorite roles include Masha in The Seagull, Anna in Boston Marriage, Nat in Rabbit Hole. Education: The Juilliard School. This performance is for my brothers, the boys.
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WILLIAM SQUIER
IN APARTMENT 401
Hartford Stage: Debut. Off-Broadway: The Grand Guignol—We’ll Be Right Back. Off-Off-Broadway: Total Eclipse, Music Is My Fist. Regional: Follies, Meet Me in St. Louis, A Funny Thing..., Waiting in the Wings (Curtain Call); Brighton Beach Memoirs (Theater Barn); Oliver!, Shenandoah (NLB); Candide, Rosencrantz and Guildenstern... (BCC). Film: 12:01 PM (Oscar Nominated Short), Stuck On You. Television: Where the Party?, It’s the Weekend. Awards: Emmy (Where’s the Party? Writer/Performer).

QUINN WARREN
IN APARTMENT 608
Hartford Stage: Debut. Off-Broadway: The Killer (Theatre for a New Audience). Regional: Mrs. Packard (McCarter Theatre & Kennedy Center); Still Life With Iris (Long Wharf Theatre); To Kill A Mockingbird (Arts Center of Coastal Carolina); Trapezium, Metamorphoses (Playhouse on Park); You May Go Now (Centenary Stage Company); A Christmas Carol (Tri-State Actors Theater). Education: BFA in Theatre Arts from Stephens College.

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.
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ALEXANDER DODGE  
SCENIC DESIGN  

**Hartford Stage:** Kiss Me, Kate; Private Lives; 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:** Ripcord (Manhattan Theatre Club); 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); 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); Così Fan Tutte (Minnesota Opera); Lohengrin (Budapest). **Upcoming:** A Funny Thing…Forum (Two River); Anastasia (Hartford Stage). **Other Awards:** 2 Connecticut Critics Circle, 2 Craig Noel, 2 Elliot Norton, and 3 IRNE Awards. **Training:** Yale School of Drama.

LINDA CHO  
COSTUME DESIGN  

**Hartford Stage:** Reverberation, Twelfth Night (Connecticut Critics Circle Award); A Gentleman’s Guide to Love & Murder (Connecticut Critics Circle Award), The Whipping Man, Gee’s Bend, A Raisin in the Sun. **Broadway:** A Gentlemen’s Guide to Love and Murder (Tony Award, Henry Hewes Design Award, Outer Critics Circle Nomination), Velocity of Autumn. **Off-Broadway:** Merchant of Venice (Theatre for a New Audience); The Other Side (Manhattan Theatre Club); Some Men (Second Stage Theatre); Durango (Public Theater); Eli’s Comin’ (Vineyard Theatre); Hurricane (Classic Stage Company); The Author’s Voice, Imagining Brad (Drama Dept); Ghost Stories (Atlantic Theatre Company). **Regional:** The Dog in the Manger (Shakespeare Theatre); Second Mrs Wilson (Long Wharf Theater); Mary’s Wedding (Westport Country Playhouse); True West (Williamstown Theatre Festival); What the Butler Saw (Huntington Theatre Company); Comedy of Errors (The Old Globe Theatre); Magnolia (Goodman Theatre); Two Noble Kinsmen (Chicago Shakespeare). **International:** Merchant of Venice (Royal Shakespeare Company); The Story of My Life (Can Stage, Canada). **Opera:** Ghosts of Versailles (LA Opera); Die Vogel, Der Zweig/Der Zerbrochene Krug (LA Opera); Mikado, Magic Flute (Opera Theatre of Saint Louis); Orfeo and Eurydice (Virginia Opera Association). **Upcoming:** Anastasia (Hartford Stage); Aubergine (Berkely Rep); Christmas Carol (McCarter Theater). **Other:** Currently residing in New York City, this Korean-born Designer is the proud recipient of the Theatre Development Fund’s Irene Sharaff Young Master Award. **Education:** MFA, Yale School of Drama.

YORK KENNEDY  
LIGHTING DESIGN  

**Hartford Stage:** Private Lives, 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
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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 a graduate of the California Institute for the Arts and the Yale School of Drama.

JANE SHAW
SOUND DESIGN

Hartford Stage: An Opening in Time, Hamlet (Connecticut Critics Circle Award), Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theatre for a New Audience); The New Morality (The Mint); Don Juan (The Pearl); Jackie (Women’s Project); Grounded (Page 73); Red Dog Howls (New York Theater Workshop). Off-Off-Broadway: Men on Boats (Clubbed Thumb); Basilica (Rattlestick); Septimus and Clarissa (Ripe Time); Repertorio Español. International Touring: Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. Regional: The Crucible, Little Foxes (Cleveland Play House); Sherlock Holmes and the Case of the Jersey Lily (Dorset Theater Festival); Crimes of the Heart (Triad Stage); The Catch (Denver Theater Center); Asolo Rep, Two River Theater, City Theater, Williamstown Theater Festival, Capital Rep. Education: Yale School of Drama, Harvard College. Awards: Henry, Premios ACE, Drama Desk, Bessie; nominations for two Lortels, Henry Hewes and an Eliot Norton; Meet the Composer, NEA/TCG Career Development Program.

SEAN NIEUWENHUIS
PROJECTION DESIGN

Hartford Stage: Debut. Broadway: Dr. Zhivago, Jesus Christ Superstar. Opera: Faust (Metropolitan Opera); Nixon in China (San Francisco Opera, Wide Open Opera - Dublin, Kansas City Lyric, Vancouver Opera); Manchurian Candidate, Macbeth (Minnesota Opera); Magic Flute, Lillian Alling (Vancouver Opera). Regional: Yoshimi Battles the Pink Robots, Sideways, JCS (La Jolla Playhouse); A Word or Two (Ahmanson, Stratford Festival); The Who’s Tommy, Evita, Cabaret, Wanderlust (Stratford Festival); The Mountaintop (Theatre Calgary); Anne of Green Gables (Confederation Centre). Dance: Handmaid’s Tale, Going Home Star (Royal Winnipeg Ballet). Touring: Adam and Jaime: Behind the Myths; Alton Brown Edible Inevitable Tour; Larry King: Standing Up. Broadcast / Events: 2010 Paralympic Winter Games Opening and Closing Ceremonies; Michael Bublé’s Third Annual Christmas Special.

CHARLES G. LAPOINTE
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ELIZABETH WILLIAMSON
DRAMATURG | ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson was Hartford Stage’s Senior Dramaturg & Director of New Play Development from 2012-15. Before joining Hartford Stage, Williamson served as Associate Artistic Director and Literary Manager for Pioneer Theatre Company in Salt Lake City, Utah. A dramaturg, director, producer, and translator, she has also worked with 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, the Magic Theatre, Steppenwolf, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. Williamson has developed new work with Brooke Berman, Bill Cain, Sheila Callaghan, Robert Freedman and Steven Lutvak, Kyle Jarrow, Julie Jensen, Kimber Lee, Matthew Lopez, Wendy MacLeod, T.D. Mitchell, Peter Morris, Brighde Mullins, Janine Nabers, Dan O’Brien, Dominique Serrand and Steve Epp, Octavio Solis, Bess Wohl, Lauren Yee, and Mary Zimmerman. 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. Education: Bachelor of Arts in Theatre Directing and Comparative Literature, Bennington College; Master’s in European Literature, Oxford University; trained at the École Jacques Lecoq. Williamson received an NEA Fellowship in Literary Translation in 2007 and is a member of the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.
JAMES HARKER
PRODUCTION STAGE MANAGER
Hartford Stage: Debut. Broadway: includes Doctor Zhivago; Mothers and Sons; Grace; American Idiot; A Bronx Tale; Lieutenant of Inishmore; The Pillowman; Proof; You’re A Good Man, Charlie Brown; and Beauty and The Beast. Off-Broadway: includes Nobody Loves You, 10 Million Miles, What The Butler Saw and La Boheme with Linda Ronstadt. Nine seasons at Long Wharf Theatre.

CHERIE B. TAY
ASSISTANT STAGE MANAGER
Hartford Stage: Debut. Broadway: August: Osage County, Bring It On, Dr. Zhivago. National Tours: In The Heights, War Horse. Regional: Walnut St. Theatre, Arden Theatre Company, Philadelphia Shakespeare Theatre. Personal: Thanks to Jim for this opportunity! Love to Melody and Linda for local support, and to mentors, friends and family for their positivity! CherieBTay.com

CHARLIE LYONS
PRODUCER
Known as a producer of film, television, and stage. Charlie and his companies have produced over forty acclaimed shows including Air Force One (Harrison Ford), Thirteen Days (Kevin Costner), Spy Game (Robert Redford, Brad Pitt), The Hurricane (Denzel Washington), The Guardian (Kevin Costner, Ashton Kutcher), Open Range (Kevin Costner, Robert Duvall), Family Man (Nicolas Cage), Ladder 49 (John Travolta, Joaquin Phoenix), Raising Helen (Kate Hudson), and The Water Horse. He is the Executive Producer of the audience sensation, Bring It On, which has led to 5 films and a Tony nominated Broadway Musical.

JAY RUSSELL
PRODUCER
Known for directing critically acclaimed, audience-pleasing films, Russell hails from Little Rock, Arkansas. He received his MFA from Columbia University in New York City. Russell’s film My Dog Skip, which starred Kevin Bacon won the 2001 Critic’s Choice Award for Best Family Film. Other films include Disney’s Tuck Everlasting, with Alexis Bledel and Sir Ben Kingsley; Ladder 49, an ode to firefighters, starring Joaquin Phoenix, which remains one of the top October openers of all time; and The Water Horse with award-winning effects by WETA, starring Emily Watson. Rear Window is his first Producing effort for the stage.

LIAS J. “JEFF” STEEN
PRODUCER
A native of rural Texas, Jeff Steen was born and raised in Cuero, Texas. A lawyer by education, over the past 28 years Steen has served in numerous executive roles for a number of publically traded oil and gas service companies. In addition, Steen manages a diverse portfolio of commercial real estate, ranching and oil and gas interests in Texas and New Mexico. He serves on the board of a number of charitable trusts and foundations. Steen is the Executive Producer for eight feature films in various stages of release and post production. He is the proud father of two sons and resides in Houston, Texas.
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Michael Stotts is in his 10th year as Managing Director of Hartford Stage. Recent accomplishments include the multi-year, expansion and renovation of the Stage’s theatre facility, an investment of over $14 Million. With Darko Tresnjak, Mr. Stotts produced *A Gentlemen’s Guide to Love and Murder* in 2012 at Hartford Stage. The show moved to Broadway and won the 2014 Tony Award for Best Musical, and is currently running on Broadway and on national tour. Other notable shows include *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 enjoyed a celebrated run at the Signature Theatre in New York, and won the Drama Desk, Lucille Lortel Award, Outer Critics Circle Awards, among others. In 2013, Mr. Stotts spearheaded the acquisition of the Hartford Children’s Theatre education programs and the integration of those programs into the Hartford Stage Studio program. Since 2006, he has guided the growth of the Hartford Stage education programs. Today the theatre serves over 19,000 students throughout the State. 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 Kraelim 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.
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Jackie Hecker, Assistant Master Electrician

Sound
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Tiffany Delligatti, Stitcher
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Now in our 52nd 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 at Hartford Stage, we welcome thousands of families into the theatre to experience our annual production of *A Christmas Carol—A Ghost Story of Christmas*. This beloved show, now in its 18th year, brings to life Charles Dickens’ classic tale of redemption through thrilling special effects and stunning production values. The show is many young theatregoers’ first experience with live theatre, and families throughout the region have made our production an annual holiday tradition.

However, there are many other families for whom attending this show, or any live performance, may seem improbable. According to the Center for Disease Control, approximately one in 68 children are diagnosed with an Autism Spectrum Disorder (ASD) each year. Based on 2014 Census data, this would account for over 11,000 children in Connecticut alone. For children and adults affected by ASD, the increased sensory input of a darkened theatre, large crowds, bright stage lights, and loud noises can be overwhelming and frightening. Add to that the fear that other audience members will be distracted or angered by their child’s involuntary noises, movements, or need to step out of the performance, and many families opt to skip the event altogether.

For these families, we introduced our first sensory-friendly performance last year. This performance is modified to accommodate individuals with anxiety and a wide range of cognitive abilities. The production itself – the script, characters, and action onstage – remains unchanged, but some of the technical elements are softened to accommodate sensitive eyes and ears. Overhead lights remain lit at a low level, strobe effects are removed, and jarring sound effects are softened or removed. The performance also features relaxed “house rules” – people may make noise as needed, get up, move around, and leave the theatre as needed throughout the performance, all without worrying about distracting others or being judged.

Our second annual sensory-friendly performance of *A Christmas Carol* will be at 7 p.m. on Tuesday, December 8. For more information, to view our performance and character guides, or to purchase tickets, please visit hartfordstage.org/sensory-friendly or call (860) 527-5151.
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Zach Appelman and Andrew Long in Hamlet. Photo by T. Charles Erickson.
Short Takes: News from Hartford Stage

Thank You LEGO!
Hartford Stage has received a grant in the amount of $82,500 from the LEGO Community Fund US to support and expand Connections, one of the theatre’s most successful and in-demand education programs.

Connections is an innovative, in-school residency program that uses theatre techniques and activities to strengthen comprehension and build excitement about reading. Since Hartford Stage started offering the program in 1999, the program has reached more than 60,000 students in approximately 148 schools and 46 towns throughout Connecticut.

LEGO’s sponsorship will assist with further strengthening Connections by enabling the development of arts-integrated curriculum in science and financial literacy, offering the program to underserved districts, and incorporating a data-driven method for measuring the results of the program.

Welcome to the New Hartford Stage
Hartford Stage donors and supporters gathered in early October to celebrate the completion of the third phase in our $14 million, multi-year renovations, including the new glass façade, digital marque, outdoor courtyard, and our first elevator.

TOP (L to R): Facilities Committee Chair Bruce Simons, Artistic Director Darko Tresnjak, Actress Melinda Page Hamilton, Governor Dannel P. Malloy, Mayor Pedro E. Segarra, Board President Sue Ann Collins and Managing Director Michael Stotts. • Board President Sue Ann Collins.

Bottom (L to R): Susan Fisher and Dr. Robert Fisher • Board Member Katherine Lambert and Johanna Morrison.
Aetna New Voices Fellow: Christina Anderson

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 play and developmental readings and workshops, working with Hartford Stage’s education department, and advancing community development. The 2015-16 Fellow is playwright Christina Anderson.

Anderson’s plays include The Ashes Under Gait City, Good Goods, Man in Love, Blacktop Sky, Hollow Roots, How to Catch Creation, and Drip. Her work has appeared at The Contemporary American Theatre Festival, Penumbra, Yale Rep, A.C.T., The Public Theatre, Crowded Fire, and other theatres across the country. Anderson received a BA from Brown University and an MFA from the Yale School of Drama’s Playwriting Program, and serves as an Assistant Professor of Playwriting at SUNY-Purchase College. She has been recognized with two PoNY (Playwrights of New York) nominations, the Schwarzman Legacy Scholarship, two Susan Smith Blackburn nominations, the Lorraine Hansberry Award (American College Theatre Festival), and a Wasserstein Prize nomination. A 2011 Wourseil Prize finalist (University of Vienna), Anderson has held the Lucille Lortel Fellowship at Brown University, the Van Lier Playwriting Fellowship with New Dramatists, and served as the 2011/12 Playwright-in-Residence at Magic Theatre (National New Play Network) and the 2011 National Playwrights’ Conference Residency at the Eugene O’Neill Theatre.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play Reverberation made 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 eleventh 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 tenth 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 and Hamlet.

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.
ANNUAL CONTRIBUTORS

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