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As we close the 2016-17 season, we want to thank all of you, especially our loyal and dedicated subscribers for taking another journey with us. Plans are well underway for next year—please review the line up on page 27, and if you have not yet subscribed, we hope you will join us for what promises to be an exciting 54th season!

It features William Shakespeare’s *A Midsummer Night’s Dream*; a thrilling new adaptation of Agatha Christie’s *Murder on the Orient Express*; and a prestigious adaptation of Edith Wharton’s *The Age of Innocence*, written by Douglas McGrath (who wrote the screenplay for the movie *Bullets Over Broadway* and the book for the musical *Beautiful*) and directed by the Tony Award-winner Doug Hughes. The season also will include two compelling new plays, *Seder* by Sarah Gancher and *Feeding the Dragon* by Sharon Washington, and a revival of one of Athol Fugard’s most powerful plays, *Statements After an Arrest Under the Immorality Act*.

On behalf of the Board of Directors and staff of Hartford Stage, we can’t thank our audiences enough for committing up to seven evenings or afternoons a year with us, experiencing some of the greatest works of dramatic literature, and some of the newest and most provocative voices writing for the theatre today.

See you back here in September!

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Darko Tresnjak,
Artistic Director

Michael Stotts,
Managing Director

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I read *Heartbreak House* for the first time in 1988, the spring semester of my senior year at Swarthmore College. It was a gorgeous afternoon. I sat on the great lawn in front of Parrish Hall, surrounded by close friends, bright classmates, some studying, others playing. And I devoured the great play—page by page, scene by scene, argument by argument.

And then, for the first time, I felt something both disturbing and wonderful. I seemed to live more inside of Shaw’s play, inside of his Heartbreak House, than on that lawn at Swarthmore College. Shaw’s witty and outrageous characters, most of them in their forties and fifties, seemed more real and engaging than anyone around me. This is not a dig—everyone at Swarthmore College is rather engaging to start with. But nevertheless, I wanted to move into Shaw’s Heartbreak House.

I finally had the opportunity to direct *Heartbreak House* at the Huntington Theatre Company in 2002, a few months after 9/11 and the Enron scandal. I still loved the play just as much. But in the light of recent events, it seemed like a much more dangerous play. The uncanny last words of the play, spoken by Hesione Hushabye and Ellie Dunn, proved to be as disturbing months after 9/11 as they must have been when the play premiered in 1920, months after the end of World War I.

I am genuinely grateful to be directing *Heartbreak House* again at Hartford Stage in 2017. It is giving me the opportunity to wrap my mind around many fears—the last election in the United States, Brexit in England, Marine Le Pen in France, etc. etc. Even though, in rehearsal, I am all still struggling with the last words of the play.

My friends and classmates from Swarthmore College and I—we are now almost thirty years older. We are the same age as the inhabitants of Shaw’s *Heartbreak House*. And we have all moved into our own heartbreak house.

Do all generations eventually end up there?

Does wanting a better world mean that we deserve it?

And what did Shaw mean with the last words of his great play?

Darko Tresnjak,
Artistic Director
HARTFORD STAGE PRESENTS

HEARTBREAK HOUSE

By GEORGE BERNARD SHAW

Directed by DARKO TRESNJAK

Scenic Design COLIN McGURK
Costume Design ILONA SOMOGYI
Lighting Design MATTHEW RICHARDS

Sound Design JANE SHAW
Wig Design JASON ALLEN
Vocal Coach BEN FUREY

Dramaturg ELIZABETH WILLIAMSON
Fight Consultant GREG WEBSTER
Casting BINDER CASTING
Jack Bowdan, CSA

Production Stage Manager ROBYN M. ZALEWSKI
Assistant Stage Manager STEPHANIE M. HOLMES

Production Manager BRYAN T. HOLCOMBE
Associate Artistic Director ELIZABETH WILLIAMSON

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We are proud to sponsor Hartford Stage’s production of Heartbreak House!

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THE CAST

Ellie Dunn ................................................................. Dani De Waal
Nurse Guinness ........................................................ Mary VanArsdel
Captain Shotover ..................................................... Miles Anderson
Lady Utterword ........................................................ Tessa Auberjonois
Hesione Hushabye ................................................... Charlotte Parry
Mazzini Dunn ............................................................ Keith Reddin
Hector Hushabye ....................................................... Stephen Barker Turner
Boss Mangan ............................................................. Andrew Long
Randall Utterword ..................................................... Grant Goodman


THERE WILL BE ONE INTERMISSION.

Assistant Director ......................................................... Allison Gold
Production Assistant .................................................... Katy Persutti
Supporting Production Assistant ................................. Rachel Kaplow

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

Artists subject to change.
Heartbreak
House in the Shadow of the First World War
When World War I broke out, George Bernard Shaw’s immediate reaction was polemical: he published “Common Sense about the War,” a pamphlet in which he blamed Britain and her allies as much as Germany for the war, criticizing the underlying imperialist and capitalist causes which he thought had in fact led to a war he characterized as “civilization tearing itself to pieces.” Although he wasn’t a pacifist, Shaw (along with his friends Sidney and Beatrice Webb) was one of the most prominent and active members of the Fabian Society, a group committed to promoting gradual change towards Social Democracy.
At that point in 1914 the national mood was still extremely patriotic and pro-war; there was a major campaign for volunteer recruitment, and communities were coming together to organize war support. Shaw was attacked from all sides – it would be several years before the war, with its immense casualties, began to be seriously and publically criticized (Siegfried Sassoon's famous anti-war letter to the Times, for example, wasn’t written until 1917.) In the face of near-universal criticism, Shaw turned away from pamphleteering in order to set to work on a major new play.

As the war continued, Shaw wrote *Heartbreak House*, a comedy with dark undertones in which a cross-section of British society comes together for a country house weekend on the eve of disaster. While the war isn’t even alluded to until near the end of Act Three, the play nonetheless tackles the question of how Britain got to the brink. In his 1919 preface, Shaw writes “Heartbreak House is not merely the name of the play... It is cultured, leisured Europe before the war.” It is the world of the cultural elite, upper class intellectuals and artists who think, and read, and have nothing to do with politics. He compares them with their counterpart, the staid hunting and fishing upper classes whom he calls “Horseback Hall,” who have governed for generations. “In short, power and culture were in separate compartments. The barbarians were not only literally in the saddle, but on the front bench in the House of Commons, with nobody to correct their incredible ignorance of modern thought and political science but upstarts from the counting house, who had spent their lives furnishing pockets instead of their minds.” There are representatives of all three groups in the play.

*Heartbreak House* is set in a house that more nearly resembles a ship, in the countryside in Sussex. Both the house and its owner, Captain Shotover, were inspired by Shaw’s friend Lena Ashwell’s father, an aged sea captain who retired after numerous adventures around the world, to live in a ship he’d had converted to be more like a country house inside. Over the course of the play, Shaw develops the metaphor of the house as ship, and ship as state, to ask who is at the helm and where England should be going.

Shotover’s daughter Hesione and her husband, who live with him, are definitely denizens of Shaw’s “Heartbreak House.” They are left-leaning Bohemians who may be based to some degree on the Bloomsbury circle. Shaw wrote Virginia Woolf years later that he’d conceived of the play over the course of a weekend he spent mid-war in Sussex with her, her husband Leonard, and the Webbs; a weekend during which, he wrote, “I, of course, fell in love with you. I suppose every man did.” “Horseback Hall” is represented by Shotover’s other daughter,
Ariadne, who’s married to an upper class diplomat, and the capitalist Boss Mangan round out the potential leaders of the country. They are also joined for the party by Mazzini Dunn, an impoverished intellectual who used to write pamphlets and hope for social change, but has given all that up and thinks nothing will ever change, and his daughter, Ellie.

Shaw subtitled the play “A Fantasia in the Russian Manner on English Themes,” and there’s a dreamlike quality to it: Ellie, our young heroine, falls asleep at the very beginning of the play; we then learn her hostess Hesione has been asleep upstairs; and Captain Shotover regularly dozes off. The characters’ names are allusive, too, with a sort of dream logic that implies multiple meanings but refuses to be pinned down: Hesione, Hector, and Ariadne seem to spring from Greek mythology; Hushabye conjures sleep; and Utterword, Dunn and Shotover all seem to suggest something which has missed its target, or is over and done with, the final word. While Shaw acknowledges Chekhov’s influence on the play in its subtitle, the fantastic mix of drawing room comedy, political allegory and something close to nihilism in the face of apocalypse is deeply Shavian.

Early experiences of the war on the home front were shocking and yet at times oddly exhilarating; on October 1, 1916, Shaw watched a Zeppelin fly directly over his house in Ayot St. Lawrence in Hertfordshire. The British attacked it from below, and it fell burning to the ground. He described it in a letter to the Webbs:

“What is hardly credible, but true, is that the sound of the Zepp’s engines was so fine, and its voyage through the stars so enchanting, that I positively caught myself hoping next night that there would be another raid. I grieve to add that after seeing the Zepp fall like a burning newspaper, with its human contents roasting for some minutes (it was frightfully slow) I went to bed and was comfortably asleep in ten minutes. One is so pleased at having seen the show that the destruction of a dozen people or so in hideous terror and torment does not count. “I didn’t half cheer, I tell you” said a damsel at the wreck. Pretty lot of animals we are.”
By the time *Heartbreak House* premiered in 1920, the early, eerie excitement for the war had a known and heavy cost: 17 million dead. In Act Three, one character demands of the rest what they can do about “this ship that we are all in? This soul’s prison we call England?” Although that question has resonated through every subsequent production, the play doesn’t offer any clear answers. Mary McCarthy lauded *Heartbreak House* for having an “extra dimension” she felt Shaw often lacked, writing that that “third element, by unsettling the other two – the comedy of morals, and the political allegory—has given the drama an interior tension, a sense of dubiety and disquietude. The brightness of the comedy and the grandeur of the allegory intensify this final anxious uncertainty and raise it to the level of tragic doubt.” In the end, the play refuses to point any moral, or suggest any clear solution.

—ELIZABETH WILLIAMSON, DRAMATURG
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MILES ANDERSON
CAPTAIN SHOTOVER
Hartford Stage: Debut. Recent Appearances: include La La Land as Alistair the Photographer and Night and Dreams: A Schubert-Becket Recital at Disney Hall, LA. Theatre: Born in Zimbabwe, he spent ten years at the Royal Shakespeare Company, including Macbeth, The Comedy of Errors, The Witch of Edmonton, Mother Courage, Twelfth Night, Volpone, and received an Olivier nomination for Sigismund in Life’s a Dream and three British Theatre Awards. He was the first male to play Peter Pan in Trevor Nunn’s Peter Pan at the Barbican, London. Since arriving in California, he has starred in three seasons at The Old Globe, San Diego including The Madness of George III and The Merchant of Venice (both of which garnered him the San Diego Theatre Critics Circle Craig Noel Awards for Best Actor), The Tempest, A Midsummer Night’s Dream and Amadeus. Television: His numerous credits include Baskets, Battlecreek and the original BBC House of Cards.

TESSA AUBERJONOIS
LADY UTTERWORD
Hartford Stage: Debut. Off-Broadway: Trainspotting (Player’s Theatre); Uncommon Women & Others (Lucille Lortel); How to Build a Better Tulip (The Acorn); Killers & Other Family (Rattlestick); The Vortex (Dianne Von Furstenburg Space). Regional: The Roommate, Mr. Wolf, Absurd Person Singular, Becky Shaw, Crimes of the Heart, A Wrinkle in Time, Lobby Hero, Hold Please, Everett Beekin (South Coast Repertory); How to Fight Loneliness (NAPP); Macbeth (Antaeus); Bones (Center Theater Group); Hay Fever (Westport Playhouse; dir. Darko Tresnjak); The Rivals, The Country Wife, Camino Real, Lady Windermere’s Fan (Shakespeare Theatre, D.C.); Hay Fever, A Midsummer Night’s Dream (Yale Rep); 1984 (Empty Space, Seattle); The Cripple of Inishmaan (The Wilma); Twelfth Night, Pericles (Utah Shakespeare Theatre). Film: The Secret Life of Me, Ditch!, Nostradamus, Remember Alice Bell?, Almost Kings, Birth, I’m Not Rappaport. Television: I’m Dying Up Here; Shameless, Numbers, ER, Boston Legal, Law & Order: SVU, Law & Order. Web Series: Beachwood Charter.

DANI DE WAAL
ELLIE DUNN
Hartford Stage: Debut. Broadway: Picnic. Theatre: Plenty (Public Theater); Once (US National Tour, Helen Hayes Award); Mamma Mia! (West End); Just So (Edinburgh Fringe). Film: Non-Stop, For Marta.

GRANT GOODMAN
RANDALL UTTERWORD
Hartford Stage: La Dispute; Macbeth; A Midsummer Night’s Dream (with Hartford Symphony Orchestra). National Tours: The Merchant of Venice (starring F. Murray Abraham); King Lear. Off-Broadway: Antony & Cleopatra, The Merchant of Venice (Theatre for a New Audience); King Lear, Iliad (Lincoln Center); Richard II (Pearl Theatre); Pericles (Red Bull); among others. Regional: Yale Repertory, Shakespeare Theatre Company (Washington, D.C.), Chicago Shakespeare Theater, The Old Globe, Actors’ Theatre of Louisville, Cincinnati Playhouse in the Park, Milwaukee Repertory, Utah Shakespeare Festival, Arizona
Theatre Company, People’s Light, Court Theatre, Northlight Theatre, PlayMaker’s Repertory, Pioneer Theatre Company, Shakespeare Theatre of New Jersey, Indiana Repertory, Syracuse Stage, and the Illinois, Notre Dame and Kentucky Shakespeare Festivals among many others. **Film & Television:** *As the World Turns, Sex and the City, Sleepers.* **Training:** NYU

### ANDREW LONG

**BOSS MANGAN**

**Hartford Stage:** *Hamlet.* **London:** The Bridge Project *Richard III* (The Old Vic and International tour with Kevin Spacey; dir. Sam Mendes). **Broadway:** *The Curious Incident of the Dog in the Night-Time.* **Off-Broadway:** *The Iceman Cometh, Richard III* (BAM). **National Tour:** *War Horse.* **Regional:** *Coriolanus, Antony and Cleopatra, King Lear, Macbeth, Cyrano* and many others (The Shakespeare Theatre Company, company member); *Watch on the Rhine, Good People* (Arena Stage); *Henry VIII* (Chicago Shakespeare); *M Butterfly, Gross Indecency* (The Guthrie); *Educating Rita* (Huntington); *I am My Own Wife, My Fair Lady, Saving Aimee* (Signature Theater); *Amadeus, Copenhagen, Enrico IV* (Rep of St. Louis); *Frozen* (Studio Theater); *Richard III* (The Denver Center); Alabama, Oregon and Illinois Shakespeare Festivals; *Taming of the Shrew* (Pioneer Theater); *Metamorphosis* (Cincinnati Playhouse); *Oliver, Democracy* (Olney Theater); *Romeo and Juliet* (Folger). **Film:** *Blue Jasmine; Now, in the Wings on a World Stage.* **Education:** MFA U of Alabama/Alabama Shakespeare Festival. **Awards:** Will Shakespeare Award, Helen Hayes Award, Lunt Fontanne Fellow.

### CHARLOTTE PARRY

**HESIONE HUSHABYE**

**Hartford Stage:** Debut. **Broadway:** *The Winslow Boy, The Importance of Being Earnest, Coram Boy, The Real Thing.* **National Tour:** *Blithe Spirit* (opposite Angela Lansbury). **Sam Mendes’ Bridge Project:** *The Cherry Orchard, The Winter’s Tale* (BAM/London West End/international tour). **Sir Peter Hall Company:** *As You Like It, The Importance of Being Earnest* (BAM/London West End/US tour). **Off-Broadway:** *Look Back in Anger, Howard Katz* (Roundabout); *Equivocation* (MTC); *Bluebird* (Atlantic Stage); *Rainbow Kiss* (Play Co.); *The Master Builder* (Irish Rep). **Regional (USA):** *Pygmalian* (Old Globe); world premiere of Albee’s *Me, Myself and I* and *The Birthday Party* (McCarter); world premiere of John Patrick Shanley’s *Pirate* (NYSAF); *The Turn of the Screw* (Westport); *Cymbeline and Private Lives* (NJ Shakespeare). **London:** *Pig Farm* (St. James); *The Colby Sisters* (World Premiere, Tricycle); *Whistle Down the Wind and Follies* (Theatre Royal). **Regional (UK):** *Amadeus, Les Liaisons Dangereuses, The Three Sisters, The Seagull, Titus Andronicus, A Midsummer Night’s Dream, The Blue Room, Charley’s Aunt, Northanger Abbey.* **Television/Film:** *The Park Bench, The Safe House, Extreme Ghost Stories, Apple Tree Yard, The Importance of Being Earnest.* **Audiobooks:** More than 75 audiobooks narrated in the UK & USA.

### KEITH REDDIN

**MAZZINI DUNN**

**Hartford Stage:** *Rear Window* (Adaptor). **Theatre:** Has appeared in productions at Roundabout Theatre Company, Playwrights Horizons, Manhattan Theatre Club, Lincoln Center Theater, Vineyard Theatre, Goodman Theatre, Alley Theatre, La Jolla Playhouse, Cleveland Play House, Cincinnati Playhouse, Berkeley Repertory Theatre and Yale Repertory Theatre, as well as on television and film.
STEPHEN BARKER TURNER  
HECTOR HUSHABYE  

**Hartford Stage:** Electra (2003). **Off-Broadway:** Dead Poets Society (CSC, with Jason Sudeikis); I See You (The Flea Theater); Rajiv Joseph’s The North Pool (Vineyard Theatre); Benefactors (Keen Company); Race (CSC); All My Sons (Roundabout Theatre); A Letter From Ethel Kennedy (MCC); Lips (Primary Stages); Richard III, Measure for Measure, and All’s Well That Ends Well (all NYSF); among others. **Regional:** Yale Rep, The Long Wharf, Westport Country Playhouse, Arena Stage, The Old Globe, The Denver Center, Humana Festival, American Conservatory Theatre, Williamstown Theatre Festival, New York Stage and Film, Seattle Rep, The California Shakespeare Company, Cincinnati Playhouse, and George Street Playhouse, among others. **Film:** Blair Witch 2, Cosmopolitan, Human Resources (dir. Matt Ross), The Warrior Class, We Pedal Uphill, Seducing Charlie Barker (2011 Tribeca Film Fest), among others. **Television:** Madam Secretary, Unforgettable, Forever, Body of Proof, Blue Bloods, all three Law & Order franchises, Hack, Sex and the City, Swift Justice, among others.

MARY VANARSDEL  
NURSE GUINNESS  

**Hartford Stage:** Debut. **Broadway First National Tours:** A Gentleman’s Guide to Love and Murder, Mary Poppins. **Off-Broadway:** Cole Porter’s Paris; Keep the Home Fires Burning: The Cast of Rebecca at 54 Below. **Regional:** Orpheus Descending, The Misanthrope, Tonight at 8:30, Ivanov, Camille, Barbarians (Pacific Resident Theatre, Los Angeles); A Christmas Carol (ACT Theatre, Seattle); Blithe Spirit (CTC, Seattle); Camelot with Jeremy Irons and Bernstein’s Mass with Jubilant Sykes at The Hollywood Bowl; 110 In The Shade (Pasadena Playhouse); On The 20th Century (Reprise!); Gypsy (The Welk); A Man of No Importance, Sail Away, Dear World, Nine (Musical Theatre Guild, LA); The Music Man (TUTS, Houston); Mary Poppins (Ogunquit Playhouse); Kiss Me, Kate (Seattle Civic Light Opera). **Film:** In The Line of Fire, Fraud Angels, Deirdre’s Party. **Television:** Boardwalk Empire, L.A. Law (recurring), Gilmore Girls, Melrose Place, Miracles, Seven Days, Unsolved Mysteries, General Hospital, Young Indiana Jones And The Hollywood Follies, One West Waikiki. **Education:** Magna Cum Laude Graduate of Bowdoin College.

DARKO TRESNJAK  
DIRECTOR | ARTISTIC DIRECTOR  

Darko Tresnjak is the fifth Artistic Director of the 53-year-old Hartford Stage. He received the 2014 Tony, Drama Desk and Outer Critics Circle awards for his direction of A Gentleman’s Guide to Love and Murder, starring Jefferson Mays. He received a 2015 Obie Award for his direction of The Killer, starring Michael Shannon, at Theater for a New Audience. He has received three Connecticut Critics Circle Awards for his Hartford Stage productions of A Gentleman’s Guide to Love and Murder, Hamlet and Anastasia. Other productions at Hartford Stage include The Comedy of Errors; Rear Window; Hamlet; Private Lives; Kiss Me, Kate; Macbeth; La Dispute; Twelfth Night; The Tempest; and Bell, Book & Candle. From 2004 to 2009, he was the Artistic Director of The Old Globe Shakespeare Festival, where he received five San Diego Critics Circle Awards, four for his direction of Pericles, The Winter’s Tale, A Gentleman’s Guide to Love and Murder and Cyrano de Bergerac, starring Patrick Page, and one for Excellence in Artistic Direction. He is a recipient of the 2001 Alan Schneider Directing Award. Recent collaborations include The Ghosts of Versailles with Patti LuPone and Patricia Racette and...
Macbeth with Plácido Domingo at LA Opera and The Merchant of Venice with F. Murray Abraham at Theatre for a New Audience and the Royal Shakespeare Company Complete Works Festival. He has also directed productions at Williamstown Theatre Festival, Huntington Theatre Company, Long Wharf Theatre, Goodspeed Musicals, Westport Country Playhouse, Vineyard Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Stratford Shakespeare Festival and The Public Theater.

COLIN McGURK
SCENIC DESIGN
Hartford Stage: Debut as Scenic Designer; as Associate Scenic Designer to Darko Tresnjak: The Comedy of Errors, Romeo & Juliet, Hamlet; as Associate to Alexander Dodge: Anastasia (also Broadway); Rear Window; Kiss Me, Kate; Private Lives; A Song at Twilight; Twelfth Night; A Gentleman’s Guide To Love & Murder (also Broadway and National Tour); The Tempest; Bell, Book and Candle. LA Opera: Macbeth (co-design with Darko Tresnjak). Off-Broadway: Application Pending, Zelda at The Oasis, Rio. Regional: Falling, Marvelous Wonderettes (The Shadowland Theatre); Damn Yankees, Over The Pub (The New London Barn Playhouse); Seussical The Musical (Summer Musical Theatre).

ILONA SOMOGYI
COSTUME DESIGN
Hartford Stage: Cloud 9, Romeo & Juliet, The Body of An American, An Opening in Time, The Crucible, Gem of the Ocean, The Adventures of Tom Sawyer, Noises Off!, A Midsummer Night’s Dream. Broadway: Clybourne Park. Off-Broadway/New York: Nice Fish (St. Ann’s); Gloria, Satchmo at the Waldorf, Dinner With Friends, My Name is Asher Lev, The World is Round (Ripe Time); A Soldier’s Tale (Zankel Hall); Maple and Vine, A Small Fire (Playwrights Horizons); Jerry Springer: The Opera (Carnegie Hall); and the original production of Wit. Regional: Nice Fish (London, A.R.T.); Gloria (Goodman); Carousel, King Hedley II, Smokey Joe’s Café (Arena); Grey Gardens (LA); Disgraced (Huntington); Disgraced, 4000 Miles, Lil’s 90th (Long Wharf); Assassins, Three Sisters, We Have Always Lived in the Castle and Passion Play (Yale Rep); Pride and Prejudice (Center Stage); Richard III (OSF); Vanya, Sonia, Masha & Spike; Nice Fish; Cat on a Hot Tin Roof (Guthrie); Tartuffe, Suddenly Last Summer (Westport Country Playhouse); Julius Caesar (Chicago Shakespeare Theater); Good People (Huntington Theater). Notable Others: Disney on Ice: Princess Wishes, Norwegian National Ballet and a Dutch production of Saturday Night Fever. Training and Faculty: Yale School of Drama.

MATTHEW RICHARDS
LIGHTING DESIGN
JANE SHAW
SOUND DESIGN

Hartford Stage: The Comedy of Errors, Romeo & Juliet, Rear Window, 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); Men on Boats (Clubbed Thumb/Playwrights Horizons/Drama Desk nomination); Unfaithfully Yours (The Mint); Public Enemy (The Pearl); Ironbound (Women’s Project, Rattlestick); New York Theater Workshop. Off-Off-Broadway: Ripe Time, Repertorio Español, Page 73. International Touring: Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. Regional: Jane Eyre (Cincinnati Playhouse, Milwaukee Rep); Intelligence (Arena Stage); The Crucible (Cleveland Play House); Naked Influence (Capital Rep); Denver Theater Center, Asolo Rep, Northern Stage, Two River Theater, City Theater, Williamstown Theatre Festival, Triad Stage. 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.

JASON ALLEN
WIG DESIGN

Hartford Stage: Kiss Me, Kate. Broadway: Waitress, The 39 Steps. Regional: Sunday in the Park With George (The Huntington Theatre Company); Sense and Sensibility (Dallas Theatre Center); In the Next Room (The Jungle Theater); Marie Antoinette (Yale Rep). Opera: Resident Designer (Boston Lyric Opera). Television: Desperate Crossing, American Experience: John Quincy Adams.

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 Jarro, 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.
BEN FUREY
VOCAL COACH

Hartford Stage: Cloud 9, A Christmas Carol—A Ghost Story of Christmas. Broadway: includes The Encounter, The Curious Incident of the Dog in The Night-Time, King Charles III, Matilda, The Last Ship, Gigi, Billy Elliot, Mamma Mia, Spamalot, Significant Other, Side Show. Off-Broadway: includes Sweeney Todd (Barrow St); Linda, By The Water, The Explorers Club (MTC); Animal, Cloud 9, Our New Girl, The Loneliness of the Long Distance Runner, Gabriel (Atlantic); The Language Archive, If There Is I haven’t Found It Yet (Roundabout); Oslo (Lincoln Center); Appropriate (Signature). National tours: includes A Gentleman’s Guide to Love and Murder, Curious Incident...; Mamma Mia, Billy Elliot, Phantom of the Opera, Spamalot. Regional/International: includes Paper Mill, Guthrie, Two River, Canon (Toronto), Palm Beach DramaWorks, Cincinnati Playhouse, Gate (Dublin), Dallas Theater Center, Colorado and North Carolina Shakespeare Festivals. Film: includes Lost City of Z, Treasure Buddies, Eyeborgs. Television: includes Elementary, Vine Talk. Teaching: Juilliard, UNC School of the Arts, Gaiety School of Acting (Dublin). www.benfurey.com

GREG WEBSTER
FIGHT CONSULTANT

Hartford Stage: Cloud 9, The Comedy of Errors, The Piano Lesson, Queens for a Year. Theatre: Greg Webster has worked as a performer, teacher, and movement/fight choreographer from Broadway to the West End. He has worked extensively in regional theaters throughout the United States as well as internationally. Greg is the founding Artistic Director of the Split Knuckle Theatre Company dedicated to the creation of new and work and plays. Teaching: He is an Assistant Professor of Movement Theater at the professional actor training program at University of Connecticut and is responsible for teaching the pedagogy of the French theater master Jacques Lecoq. Education/Training: Graduate of the the London International School for Performing Arts; M.F.A. in acting from the University of Missouri Kansas City; B.A. in theater from Columbia College of Chicago. He is an accomplished Martial Artist, Authentic Pilates instructor, Gyrotonic® teacher and Personal Trainer. He holds a black belt in Aikido and is a former Golden Gloves boxer.

BINDER CASTING
CASTING


ROBYN M. ZALEWSKI
PRODUCTION STAGE MANAGER

Mike Stotts is in his 11th season as Managing Director of Hartford Stage. Recent accomplishments include leading the multi-year, expansion and renovation of the Stage’s theatre facility. With Darko Tresnjak, he recently produced the world premieres of *Rear Window*, and the new musical, *Anastasia*, by Terrence McNally, Lynn Ahrens and Stephen Flaherty. *Anastasia*, which enjoyed a sell-out run at Hartford Stage, is scheduled to open on Broadway in April, 2017. In 2012, the new musical *A Gentleman’s Guide to Love and Murder* received its world premiere at Hartford Stage. It subsequently moved to Broadway and won the 2014 Tony Award for Best Musical. Other notable shows include *Man in a Case* starring Mikhail Baryshnikov, and the Pulitzer Prize-winning play, *Water by the Spoonful* by Quiara Alegria Hudes. In 2010, with Artistic Director Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which enjoyed a celebrated run in Hartford and subsequently at the Signature Theatre in New York where it won the Drama Desk, Lucille Lortel and Outer Critics Circle awards, among others. In 2013, he spearheaded the acquisition of the Hartford Children’s Theatre and the integration of its programs into the Hartford Stage Studio program. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, he produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho. Prior to Long Wharf he served as Managing Director of 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 the capital campaign to build the F.M. Kirby Shakespeare Theatre which opened in 1998. He currently serves on the boards of Hartford Performs and Billings Forge Community Works, and is a Corporator of Hartford Hospital and the iQuilt Partnership. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization, and continues to serve on that board. Mr. Stotts is originally from Calgary, Alberta.
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Now in our 53rd year, Hartford Stage is under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts. One of the nation’s leading resident theatres, Hartford Stage is known for producing innovative revivals of classics and provocative new plays and musicals, including 73 world and American premieres, as well as offering a distinguished education program, which reaches more than 20,000 students annually.

Since Tresnjak’s appointment in 2011, the theatre has presented the world premieres of *Anastasia*, currently on Broadway; *A Gentleman’s Guide to Love and Murder* on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Tresnjak; *Rear Window* with Kevin Bacon; the new musical *Anastasia* by Terrence McNally, Stephen Flaherty and Lynn Ahrens; Quiara Alegria Hudes’ *Water by the Spoonful*, winner of the 2012 Pulitzer Prize for Drama; *Breath & Imagination* by Daniel Beaty; Big Dance Theatre’s *Man in a Case* with Mikhail Baryshnikov; and *Reverberation* by Matthew Lopez.

Hartford Stage has earned many of the nation’s most prestigious awards, including the 1988 Tony Award for Outstanding Regional Theatre. Other national honors include Outer Critics Circle, Drama Desk, OBIE, and New York Critics Circle awards. Hartford Stage has produced nationally renowned titles, including the New York transfers of *Enchanted April*; *The Orphans’ Home Cycle*; *Resurrection* (later retitled *Through the Night*); *The Carpetbagger’s Children*; and *Tea at Five*.

The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, afterschool programs and professional development courses.
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When love is a crime.

HARTFORDSTAGE.ORG
or call (860) 527-5151
Short Takes: News from Hartford Stage

ON DISPLAY IN BOTH LOBBIES: FRAMING OUR HISTORY

Take a glimpse at Hartford Stage history by viewing past show posters enhanced by hand-crafted frames created by members of our own Scene & Paint Shop staff. Each frame takes its inspiration from the scenic, lighting and costume design of the production.

SUPERMATCH ENTERS THE HOME STRETCH

By now, you’ve probably heard about Hartford Stage’s SuperMatch Challenge. A group of generous donors have come together to match, 2 to 1, any new or increased contributions to Hartford Stage before June 30, 2017. It’s an exciting and inspiring grant that is having a huge impact on the Stage this season. As of this writing, we are 74% of the way to achieving the full amount of the match. More than 265 donors have increased their support and 542 patrons have made first-time gifts, generating $123,400 of contributions that will be matched by $246,800 from the challenge grant. We are deeply grateful for this profound demonstration of support. We still have the ability to match $41,600 more through the SuperMatch. In these final weeks of the challenge, please consider making a tax-deductible gift to help us reach our goal! To donate, visit www.hartfordstage.org/donate.

ANASTASIA SCORES 26 NOMINATIONS!

“An irresistible and sumptuous fairytale,” according to Variety, Anastasia scored 2 Tony Award, 13 Outer Critics, 2 Drama League and 9 Drama Desk nominations. Congratulations to all, especially Tony nominees Linda Cho (Best Costume Design of a Musical) and Mary Beth Peil (Best Featured Actress in a Musical). The Tony Awards will broadcast on CBS on June 11.

“CONNECTIONS” EARN STATE LITERACY AWARD

Hartford Stage’s Education Department will receive the Celebrate Literacy Award from the Connecticut branch of the International Literacy Association on May 25. This honor, which celebrates the significant contributions Hartford Stage has made in the field of reading in Connecticut, will be awarded in recognition of Hartford Stage’s acclaimed Connections program, which uses theatre techniques to encourage literacy in school classrooms across the state. Hartford Stage was nominated by teacher Lisa Flynn of Farmington Public Schools.
AROUND THE WORLD WITH HARTFORD STAGE TRANSPORTS ATTENDEES!

The 2017 Gala: Around the World with Hartford Stage raised over $235,000 for artistic and educational programs. Guests enjoyed the production team’s transformation of the Hartford Stage Scene & Paint Shop with themed bars, backdrops and set pieces inspired by the international destinations brought to life on our MainStage.

Clockwise from Top: (L to R) Managing Director Michael Stotts, Gala Committee Co-chairs Kimberly Richards & Nancy Hoffman, Artistic Director Darko Tresnjak • Board member Dawn Morris of Webster Bank bids during the Live Auction. • (L to R) Alan Schmuckler, Nancy Slusser, Alexander Sovronsky and Louis Tucci • (L to R) Flo Stella with Gala Committee member Carrie Hammond and Darko Tresnjak • Guest speaker Daisy Infantas. Photos by Defining Studios.

SAVE THE DATE: BREAKDANCING SHAKESPEARE

Breakdancing Shakespeare will celebrate its 11th season this summer with Shakespeare’s *As You Like It*. Featuring direction by Nina Pinchin and choreography by Brandon Couloute, performances will take place in early August. Visit www.hartfordstage.org/education/bds for more info!
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SPREADING ABSOLUTE BRIGHTNESS
By Erin Rose, Education Enrollment & Marketing Coordinator

In March and April, approximately 1,250 students attended student matinee performances of *The Absolute Brightness of Leonard Pelkey*. While standard student matinee performances include a complimentary talkback with the cast, these students also had the opportunity to participate in a special post-show workshop, thanks to a generous grant from the Greater Hartford Arts Council. In all, 420 students opted to participate in the workshops, which were led by both Hartford Stage teaching artists and *Leonard Pelkey* creator and star James Lecesne himself. These workshops explored themes of the play – in particular, the feelings of alienation and loneliness that Leonard may have felt, and with which many of our student attendees identified.

*The Absolute Brightness of Leonard Pelkey* explored the ways in which one young man, considered an outsider by some of his peers, positively touched the lives of so many around him. While many of the young people attending student matinee performances may be at a point in their lives where they’re questioning their own places in the world, it is the hope of Hartford Stage that they will take the message of the play and go forth to spread a bit of that same absolute brightness in their own communities.
The Hartt School/Hartford Stage Partnership in Training

Now in its twelfth 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 Sonya 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*. 
Last days to give to the HARTFORD STAGE SUPERMATCH!

Through the incredible generosity of some of our closest friends, we have been issued a challenge grant that will match any new or increased contribution 2 to 1 up to $165,000!

Make your gift by June 30 to triple your impact and keep theatre thriving in Hartford.

To make a gift or for more information, please visit www.hartfordstage.org or call Pete Carey at 860-520-7258.

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Check our lobby screens for progress to date.

SUPER MATCH

THERE ARE NO SMALL PARTS IN THIS BIG CHALLENGE!

Top to bottom: Derek Klena and Christy Altomare in Anastasia (2016). Photo by Joan Marcus. • Thousands of students participate in Education @ Hartford Stage programs each season. Photo by The Defining Photo. • Darko Tresnjak directs the cast of Kiss Me, Kate (2015). Photo by T. Charles Erickson. • Jolly Abraham and Tyler Lansing Weaks in The Comedy of Errors (2017). Photo by T. Charles Erickson.
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