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Welcome to the world premiere of Seder by Sarah Gancher, directed by our Associate Artistic Director Elizabeth Williamson. This is a play Hartford Stage has been developing over the past two years through a series of workshops and readings. This season, we received a prestigious New Play Award from the Edgerton Foundation to extend the rehearsal period, and even convened the cast for an additional week of early rehearsal this past summer. We are so grateful for this unique opportunity and recognition by the Foundation. We are also grateful to other funders who exclusively support the development of new work at Hartford Stage including The Harold & Mimi Steinberg Charitable Trust, Burry Fredrik Foundation, and The Lucille Lortel Foundation.

With this production, we are pleased to partner for the first time with the Jewish Community Foundation of Greater Hartford. Seders observed by Jews worldwide serve as a forum not only for traditional rites, but also as a living reflection on modern circumstances. The Foundation’s intent in sponsoring this play was not only to recognize the power of the arts to put a mirror up to the world in which we live, but more directly, to create understanding about the Jewish faith in a way that will help repair the wounds in our badly divided world. We are grateful for the Foundation’s support.

And finally, we thank Federman, Lally and Remis for their generous and ongoing sponsorship support of our work. This is a firm of stalwart supporters of the arts—they say it themselves—they are more than just bean counters. And we are grateful!

Michael Stotts, Mananging Director
Darko Tresnjak, Artistic Director
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HARTFORD STAGE PRESENTS

SEDER

A New Play By SARAH GANCHER

Scenic Design NICK VAUGHAN
Costume Design ILONA SOMOGYI
Lighting Design MARCUS DILLIARD

Sound Design JANE SHAW
Wig Design JODI STONE
Fight Choreographer GREG WEBSTER

Script Consultant JOCELYN CLARKE
Casting LAURA STANCZYK, CSA

Production Stage Manager LORI ANN ZEPP
Assistant Stage Manager MERRICK A.B. WILLIAMS

Production Manager BRYAN T. HOLCOMBE
General Manager EMILY VAN SCOY
Associate Artistic Director ELIZABETH WILLIAMSON

Directed by ELIZABETH WILLIAMSON

The development and production of new work at Hartford Stage is funded, in part, by grants from The Harold & Mimi Steinberg Charitable Trust, Burry Fredrik Foundation, and The Lucille Lortel Foundation.
Welcome & Enjoy the Show!

Please turn off your cellphones before the show.

For your eating and drinking pleasure, snacks, soda, wine, beer, and mixed drinks are available at our concessions bar on both levels.

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Photography or video recording of any kind is prohibited without prior written permission.

Accessible seating for patrons with mobility requirements available in the front row of sections B & F.

Parking vouchers are for sale at the box office for $6.50 prior to the show. Choose the MAT Garage, adjacent to Hartford Stage or the Church Street garage, located below the Hilton Hotel. Vouchers are valid on performance days only.

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THE CAST

Erzsike ................................................................. Mia Dillon
David ................................................................. Steven Rattazzi
Margit ................................................................. Julia Sirna-Frst
Laci ................................................................. Dustin Ingram
Attila ................................................................. Jeremy Webb
Judit ................................................................. Birgit Huppuch
Tamás ................................................................. Liam Craig

First night of Passover, 2002, the year that Budapest’s House of Terror museum opened. Thirteen years after the destruction of the Berlin Wall.

THERE WILL BE NO INTERMISSION.

Assistant Director ..................................................... Skye Robinson Hillis
Assistant Lighting Designer ......................................... Jane Chan
Assistant Sound Designer ............................................. Brianne R. Bolante
Historical Consultant .................................................. Eszter Súsan
Assistant Dramaturg ..................................................... William Steinberger
Production Assistant .................................................... Nicki Berger
Supporting Production Assistant ................................... Rachel Kaplow

Special Thanks to Garth Silberstein for his assistance with the production.

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.

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.
THE HOUSE OF TERROR
 THEN & NOW
In 2002, the House of Terror museum opened at 60 Andrássy Street in downtown Budapest. The building, a stately 19th Century villa, was home to the Nazi-affiliated Hungarian Arrow Cross Party during World War II and later to the AVO, the brutal secret police of the Hungarian Communist Party (HCP), which ruled Hungary for forty-five years after the war. Both regimes used the same equipment to torture and imprison political opponents in the building’s basement.

As Kati Marton writes in Enemies of the People, “The main instrument of Sovietization was the AVO, which reported directly to Stalin’s secret services. Everyone knew that the Red Army stood squarely behind the AVO, which was in effect a Soviet party within the Hungarian Communist Party.”

THE HUNGARIAN REVOLUTION

On October 23, 1956, a group made up primarily of students assembled in József Bem Square to protest Soviet occupation, one of several protests that day. The protesters, whose numbers swelled to 200,000, moved towards 60 Andrássy, demanding the reinstatement of popular former Prime Minister Imre Nagy.

Many AVO officers left 60 Andrássy to join the rebels. Those who remained were captured and paraded out, hands raised. Some were shot on Andrássy Street.

Soviet leader Nikita Khrushchev initially believed that the protesters would disband if given limited concessions. He restored Mr. Nagy and withdrew Soviet troops to outside Hungary’s border. But on November 3, Mr. Khrushchev changed his mind, ordering his troops to re-enter Budapest and replace Mr. Nagy.

Mr. Nagy hastily appeared on Radio Budapest, declaring, “Today at daybreak Soviet forces started an attack against our capital, obviously with the intention to overthrow the legal Hungarian democratic government. I notify the people of our country and the entire world of this fact.” But no international aid arrived.

The Soviet Army overwhelmed the rebels, restoring the HCP and AVO to power. Two years later, Mr. Nagy was hanged in secret.
1989 was a year of change across Europe. In Hungary, a gradual shift towards democracy came from within HCP leadership. This was also a time when young Hungarian Jews began to discover their religious identity, which no longer conflicted with the HCP’s aim to create a Hungary devoid of separate ethnic and religious identities.

On June 16, 1989, Imre Nagy was re-buried as a hero. At the ceremony—on the thirty first anniversary of Mr. Nagy’s hanging—HCP officials were reprimanded by a young politician named Viktor Orbán, who told the crowd that “we cannot understand that those who were eager to slander the revolution and its Prime Minister have suddenly changed into great supporters and followers of Imre Nagy.”

Mr. Orbán, who later came to lead the center-right Fidesz party, first became Prime Minister in 1998. In 2014, the party “won a two-thirds parliamentary majority with less than half the vote,” according to The Economist. Under Mr. Orbán’s leadership, Fidesz has repeatedly revised Hungary’s constitution, limiting free press, open elections and the freedom of assembly and drawing international condemnation.
Recent Hungarian History

1940: Hungary allies with Nazi Germany.

March 1944: Germany invades Hungary; Jews are sent to concentration camps.

September, 1944: Soviet Army enters Hungary.

April 4, 1945: Soviet military operations in Hungary officially end; Hungarian communists, associated with Moscow, consolidate power.

October 23, 1956: The Hungarian Revolution begins with student protests.

November 4, 1956: The Soviet Union crushes the Hungarian Revolution, killing thousands; the Hungarian Communist Party (HCP) retains power.

May, 1988: Reform-minded members of the HCP gradually liberalize the country, peacefully transitioning Hungary to a multi-party democracy.

November 9, 1989: The Berlin Wall falls.

1994: Former HCP officials form a governing coalition with liberals in the National Assembly.

Left: Rebels raise the Hungarian flag, with the coat of arms representing the Communist Party cut out, during the failed 1956 Hungarian Revolution. John Sadovy took these photos for Life magazine.

Below: This photo, also by Sadovy, shows captured AVO officers held by anti-Communist rebels outside 60 Andrássy during the Hungarian Revolution.

Above: A 1950 AVO parade. The AVO, the Hungarian Communist Party’s secret police, used torture and surveillance to maintain HCP power. This photo is from the collection of Hungarian filmmaker Lívia Gyarmathy.
BUILDING THE HOUSE OF TERROR

Shortly after taking office in 1998, Mr. Orbán ordered the creation of the House of Terror. The museum describes itself as “a monument to the memory of those held captive, tortured and killed in this building. The Museum also intends to make people understand that the sacrifice for freedom was not in vain.”

Standing before the museum at a rally shortly after it opened, Mr. Orbán said “we have locked the two terrors in the same building, and they are good company for each other, as neither of them would have been able to survive long without the support of a foreign military force.”

Still, the House of Terror has many critics, who emphasize that the atrocities inside 60 Andrássy were committed by Hungarians, not foreign militaries. Jacob Mikanowski, writing in The Awl in 2012, criticized the museum for presenting “history as nightmare, something that isn’t a narrative at all but a string of ominous sensations. It promotes a vision of history in which Hungary is a perennial victim, and Fidesz its long-awaited savior.”

Mr. Mikanowski concludes that “what the House of Terror presents is a lie: a falsified narrative of Hungary’s history. It’s a spooky, exhilarating narrative, one in which visitors are stuffed in cattle cars, locked in interrogation cells and sent into torture holes. But below the surface, the museum communicates a hidden truth about the underside of Fidesz’s ideology of national renewal. The real appeal of the House of Terror is subliminal. It speaks a language of pleasure and fear. As an experience, it’s really not about Hungary at all, but about the perverse attraction of totalitarian power.”

—WILLIAM STEINBERGER
1998: Fidesz, a center-right party led by Viktor Orbán, wins a majority in the National Assembly.

FEBRUARY 24, 2002: The House of Terror museum opens at 60 Andrássy, the former headquarters of the Nazi-affiliated Hungarian Arrow Cross Party and later the AVO, the HCP’s brutal secret police.

APRIL 21, 2002: Fidesz loses a close National Assembly election to the Hungarian Socialist Party and their liberal coalition partner.

APRIL 2009: Socialist Prime Minister Ferenc Gyurcsány resigns after being imperiled by a leaked 2006 tape in which he admits lying while seeking re-election that year. Mr. Gyurcsány’s resignation follows years of protests, fanned by Fidesz.

APRIL 2010: Fidesz, still led by Mr. Orbán, wins a supermajority of the National Assembly. The far-right Jobbik party first enters the National Assembly, winning 47 seats.

APRIL 2011: The National Assembly, led by Fidesz, approves a new constitution that removes the Constitutional Court’s ability to check the executive branch, among other amendments.

APRIL 2012: Fidesz wins another large victory in National Assembly elections. International election monitors cite restrictive campaign laws and biased media coverage.

MARCH 2017: Prime Minister Orbán’s government threatens to shut down Central European University in Budapest; the EU warns Hungary its membership may be suspended.

APRIL 2018: The next National Assembly elections will be held.
SARAH GANCHER
PLAYWRIGHT
Sarah Gancher’s writing has been seen on stages across the US and internationally, including London’s National Theatre, Edinburgh’s Traverse Theatre, The Public Theater, Steppenwolf, Seattle Rep, Hartford Stage, Ars Nova, P73, the Women’s Project, The Flea and NYC SummerStage. Her honors include the New York Stage and Film Founder’s Award, the Edgerton Foundation New Play Award, the Clifford Odets Commission, a Time Warner Fellowship at the Women’s Project, the AR Gurney Prize and a Drama League Nomination for Best Production of a Musical. She is a member/alum of P73’s writer’s group Interstate 73, The Playwrights Realm Writing Fellows program, the Women’s Project Lab and the Ars Nova Play Group. Sarah was a co-writer of The TEAM’s Mission Drift, directed by Rachel Chavkin (Drama League nom., Edinburgh International Festival Fringe Prize, Scotsman Fringe First, Herald Angel; London’s National Theatre, int’l tour to Europe, Asia, and Australia.) Sarah frequently collaborates with devising ensembles including Telluride Theatre and Hand2Mouth (Portland, OR), has served as the in-house writer for Blue Man Group, and enjoys previous and concurrent lives as a jazz violinist and circus clown. She is currently working with The Bengsons and Anne Kauffman on multiple projects including Hundred Days, upcoming at New York Theater Workshop, and The Lucky Ones, upcoming at Ars Nova. MFA: NYU.

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LIAM CRAIG
TAMÁS
Hartford Stage: The Scene. Broadway: Boeing Boeing (u/s; appeared). Off-Broadway: Servant of Two Masters, The Killer (Theatre For A New Audience); The Internationalist (Vineyard Theater); Two Noble Kinsmen (The Public); Juno and The Paycock (Roundabout). Regional: The Book of Will (World Premiere, Denver Center); School For Lies, The Tempest, Government Inspector, Servant of Two Masters (Shakespeare Theatre Company); Long Day’s Journey Into Night, Uncle Vanya (Weston Playhouse); Accidental Death of an Anarchist, A Doctor In Spite of Himself, Servant of Two Masters (Yale Repertory Theatre); Accidental Death of An Anarchist, A Doctor In Spite of Himself (Berkeley Rep.); The Lady From The Sea (Intiman). Film: The Royal Tenenbaums. Television: Mozart in the Jungle (Amazon), Law & Order: SVU, Rescue Me. Education: MFA from NYU’s Graduate Acting Program.

MIA DILLON
ERZSIKE

BIRGIT HUPPUC
JUDIT
Hartford Stage: Debut. Off/Off-Off-Broadway: Venus (Signature Theatre); The Moors (Playwrights Realm); Men On Boats (Clubbed Thumb/Playwrights Horizons); Poison (Origin); Judy (Page 73); Pig Iron’s Twelfth Night (Abrons); The Debate Society’s Blood Play (Bushwick Starr, The Public); Neighbors (The Public); Angel Reapers (Joyce); Not What Happened (BAM Next Wave); Telephone (Foundry); Telethon, Dot (Clubbed Thumb); Map of Virtue (13P); What the Public Wants (Mint Theatre). Regional: The Moors (Yale Rep); I Will Be Gone (Humana Festival); Love in the Wars (Bard Summerscape); The Wolfe Twins (Studio Theatre); Blood Play (Williamstown); In The Next Room, or the vibrator play (Cleveland Playhouse); Peer Gynt (Kansas City Rep, La Jolla). Film: The Strange Ones, The Sisterhood of Night. Television: High Maintenance. Education: Williams College. Awards: OBIE Award for Performance (Telephone); CT Critics Circle Award (The Moors); New Dramatists Charles Bowden Award.
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ADAPTED FOR THE STAGE BY DOUGLAS MCGRATH
DIRECTED BY DOUG HUGHES
APRIL 5–MAY 6, 2018

STATEMENTS AFTER AN ARREST UNDER THE IMMORALITY ACT
BY ATHOL FUGARD ∙ DIRECTED BY DARKO TRESNJAK
MAY 17–JUNE 10, 2018

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(L-R): Alan Schmuckler, Tyler Lansing Weaks, Jolly Abraham, Mahira Kakkar in The Comedy of Errors (2017).
Photo by T. Charles Erickson.
DUSTIN INGRAM

LACI

**Hartford Stage:** Debut. **Regional:** *Body Awareness* (Wilma Theater, Barrymore nomination: Best Actor, Barrymore win: Best Ensemble Cast); *Crimes of the Heart* (McCarter Theatre). **Film:** *Magnum Opus*, *Cabin Fever*, *Bar America*, *Paranormal Activity 3*, *Meet Monica Velour*, *Sky High*. **Television:** *The Magicians*, *Sun Records*, *Murder in the First*, *The Last Tycoon*, *Vinyl*, *Bones*, *Castle*, *Lab Rats*, *True Blood*, *Longmire*, *Betas*, *The Neighbors*, *NCIS: Los Angeles*, *Glee*, *Zele and Luther*, *Brothers*, *Everybody Hates Chris*, *The Suite Life of Zack and Cody*, *Unfabulous*. **Music:** Gypzirafe. For M and D.

STEVEN RATTAZZI

DAVID

**Hartford Stage:** Debut. **Broadway:** *Indecent*. **Off-Broadway:** *The Black Crook* (Abrons Arts); *Indecent* (Vineyard); *Henry V* w/Liev Schrieber (Public Theater); *Government Inspector* (Red Bull); *Galileo* w/F. Murray Abraham; *The Tempest* w/Mandy Patinkin (CSC); *Stunning* (Lincoln Center Theater); *Dinner Party* (Target Margin); *Painted Snake on a Painted Chair* (OBIE); *McGurk* (ERS); Richard Foreman’s *Samuel’s Major Problems* (Ontological).

**Regional:** *Indecent* (Yale Rep/La Jolla Playhouse); *Marie Antoinette* (ART/Yale Rep); *The School for Wives* (Two River Theater); *The Lovesong of J. Robert Oppenheimer* (Cincinnati Playhouse). **Film:** *The Family*. **Television:** Venture Brothers.

JULIA SIRNA-FREST

MARGIT

**Hartford Stage:** Debut. **Off-Broadway:** Upcoming: *[Porto]* (Women’s Project and The Bushwick Starr); *A Tunnel Year* (The Chocolate Factory); *The Offending Gesture* (The Connelly); *Comfort Dogs: Live from the Pink House* (JACK); Founding member of OBIE Award Winning Half Straddle, productions include: *Ghost Rings* (TBA/PICA); *Ancient Lives* (The Kitchen); *Seagull (Thinking of you)* (The New Ohio, International Tour); *In the Pony Palace/Football* (The Bushwick Starr, International Tour); *Nurses in New England* (The Ohio); *The Knockout Blow* (The Ontological). **Creator/Co-composer/Performer:** Welcome to the Gun Show (Ars Nova); IceBand (HERE Arts Center/Target Margin); Co-front woman of Doll Parts, Brooklyn’s Premiere Dolly Parton cover band. **Education:** BFA: Cornish College of the Arts. www.juliasirnafrest.com

JEREMY WEBB

ATTILA

**Hartford Stage:** *My Andy* (Brand:NEW). **Broadway:** *The Visit* (Actor’s Fund). **Off-Broadway:** *The Glorious Ones* (Lincoln Center Theater; original cast recording); *The Baltimore Waltz* (Signature Theatre); *Reading Under The Influence* (DR2); *Photograph 51* (Ensemble Studio Theatre); *Tabletop* (Working Theatre, Drama Desk Award); *BFF* (DR2). **Regional:** *The Laramie Project* (Theaterworks, Connecticut Critics Circle Award); *She Stoops To Conquer* (Williamstown Theatre Festival); *Private Lives* (Huntington); *Don Juan* (Shakespeare Theatre Company); *The Apple Family Plays* (Studio Theatre, Helen Hayes Nom.); *Misalliance* (Old Globe); *A Few Good Men*, *Fool* (Alley); *Pera Palas* (Long Wharf); *Loot* (McCarter). **Film:** *Love Walked In*. **Television:** *Law & Order*, *Law & Order: Criminal Intent*, *Law & Order: Special Victims Unit*, *The Guiding Light*. **Education:** University of North Carolina School of the Arts.
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(L-R): Alan Rust; Noble Shropshire; Fred Thornley IV and Robert Hannon Davis. Photos by T. Charles Erickson.
ELIZABETH WILLIAMSON
DIRECTOR  |  ASSOCIATE ARTISTIC DIRECTOR

Elizabeth Williamson is Hartford Stage’s Associate Artistic Director and also leads the company’s work in new play development. For Hartford Stage, she has directed *Cloud 9*, translated *La Dispute*, and dramaturged *Heartbreak House, Anastasia, Romeo and Juliet, The Body of an American, An Opening in Time, Hamlet, Reverberation, Macbeth, Man in a Case, A Gentleman’s Guide to Love and Murder*, and others. Before joining Hartford Stage, Williamson served as Associate Director and Literary Manager for Pioneer Theatre Company, where she premiered Bess Wohl’s *Touch(ed) and In*, and Wendy MacLeod’s *Find and Sign*. She has worked around the country 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, Lincoln Center Theatre Directors Lab, Lorin Maazel’s Castleton Festival, the Magic Theatre, Steppenwolf Theatre, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. **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. **Awards:** NEA Fellowship in Literary Translation.

NICK VAUGHAN
SCENIC DESIGN

Hartford Stage: *Cloud 9*. Off-Broadway: *The Royale* (Lincoln Center); *Roosevelvis* (The TEAM/Vineyard/The Royal Court); *Mission Drift* (The TEAM/PS122/The National [London]); *Architecting* (The TEAM/National Theater of Scotland/The Barbican/The Public); *The Lily’s Revenge* (Taylor Mac/HERE). **Regional:** *Anything That Gives Off Light* (The National Theater of Scotland/The TEAM/EIF); *The Royale* (The Old Globe). **Opera:** *Barber of Seville* (National Opera of China); *La Bohème* (Royal Opera House, Muscat, Oman); *The Rape of Lucretia* (Opera Company of Philadelphia); *Turn of the Screw, Albert Herring, Beggar’s Opera, The Soldier’s Tale, L’Enfant et les Sortilèges, Il Trittico* (Castleton Festival); *L’Ormindo, The Marriage of Figaro* (Curtis Institute of Music). **Dance [with Jake Margolin]:** *Thank You For Coming: Play* (Brooklyn Academy of Music); *Thank You For Coming: Attendance* (Danspace Project/Walker Art Center). **Visual Art [with Jake Margolin]:** Solo shows: Devin Borden Gallery, The Invisible Dog Art Center, Art League Houston. **Education:** Carnegie Mellon University.

ILONA SOMOGYI
COSTUME DESIGN

Hartford Stage: *Heartbreak House, 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: *Gloria, Satchmo at the Waldorf, Dinner With Friends, My Name is Asher Lev, Nice Fish* (St. Ann’s); *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:** *Oklahoma*, (Glimmerglass); *Nice Fish* (London, A.R.T.); *Anything Goes* (Goodspeed); *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.
MARCUS DILLIARD
LIGHTING DESIGN
Professional Positions: Professor and Chair, Department of Theatre Arts and Dance, The University of Minnesota, Twin Cities. Awards: Ivey Award, Sage Award, two McKnight Theater Artist Fellowships; nominations for Helen Hayes and Bay Area Theater Awards.

JANE SHAW
SOUND DESIGN
Hartford Stage: The Comedy of Errors and Hamlet (Connecticut Critics Circle Awards); Heartbreak House, Romeo & Juliet, Rear Window, An Opening in Time, Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theatre for a New Audience); Measure for Measure (TFANA); Men on Boats (Clubbed Thumb/Playwrights Horizons/ Drama Desk nomination); The Suitcase under the Bed (The Mint); Ironbound (Women’s Project, Rattlestick); Actually (MTC); New York Theater Workshop. Off-Off-Broadway: Ripe Time, Repertorio Español, Page 73. International Touring: Big Dance Theater, Merce Cunningham, Susan Marshall Dance Company. Regional: Shakespeare in Love (Cleveland Play House); Jane Eyre (Cincinnati Playhouse, Milwaukee Rep); Intelligence (Arena Stage); 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.

JODI STONE
WIG DESIGN
LAURA STANCZYK, CSA
CASTING
Hartford Stage: A Midsummer Night’s Dream, Having Our Say. Broadway: The Secret Garden, Top Hat, Bull Durham; Side Show, After Midnight, A Night With Janis Joplin, Don’t Dress For Dinner, Master Class, Follies, Lombardi, Ragtime, Impressionism, The Seafarer, Radio Golf, Coram Boy, Translations. Off-Broadway: Poison (Origin Theatre Company); Fetch Clay Make Man (NYTW); A Thick Description Of Harry Smith (P73); The Cripple of Inishmaan (Atlantic Theater Company); Me Myself & I (Playwrights Horizons); Brother Sister Plays (Public Theatre); Flight (DR2 Theatre); The Glorious Ones (Lincoln Center); Tryst (Promenade Theatre). Regional: Royal George, Drury Lane Theatre, Signature Theatre, McCarter Theatre, Miami New Drama, Shakespeare Theatre of DC, among others. Education/Training: NYU Tisch School of The Arts. Awards: Nominated Six Times for Artios Awards for Excellence in Casting, and won for the Broadway Revival of Follies.

GREG WEBSTER
FIGHT CHOREOGRAPHER
Hartford Stage: Heartbreak House, Cloud 9, The Comedy of Errors, The Piano Lesson, Queens for a Year. Theatre: Greg Webster has worked as an actor, 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 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.

LORI ANN ZEPP
PRODUCTION STAGE MANAGER
Hartford Stage: The Piano Lesson, The Body of An American, An Opening in Time. Broadway: Jay Johnson: The Two and Only. Off-Broadway: Somebody’s Daughter; The Layover; King Liz; The Other Thing; Lips Together, Teeth Apart; Mala Hierba; The Substance of Fire; Murder For Two; The Tutors; Modern Terrorism; Warrior Class; Lonely, I’m Not; All New People; By The Way, Meet Vera Stark; Bachelorette; Becky Shaw; Next to Normal; Some Men; Swimming in the Shallows (Second Stage); Yen (MCC); I’m Gonna Pray For You So Hard (Atlantic Theater Company); Father Comes Home From The Wars, Parts 1, 2, 3 (Public Theater Lab Series); Daphne’s Dive, The Mound Builders (Signature Theatre Company); A Small Fire (Playwrights Horizons); Dog Sees God; The Last Sunday In June (Century Center For The Performing Arts). Regional: Moscow x6 (Williamstown Theatre Festival); Other Desert Cities (The Alley Theatre); The Power Of Duff; Becky Shaw (Huntington Theatre Company); The Nutcracker And I; Lend Me A Tenor (George Street Playhouse).

MERRICK A.B. WILLIAMS
ASSISTANT STAGE MANAGER
Hartford Stage: Debut. Off-Broadway: Othello (NYTW); Gently Down the Stream (Public); Somebody’s Daughter, Layover, Invisible Thread (2nd Stage); Daphne’s Dive (Signature). Regional: I Understand Everything Better (American Dance Institute); 10x10 New Play Festival 2016 (Barrington Stage). Much love to Mom and Megan.
Now in our 54th 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 21,000 students annually.

Since Tresnjak’s appointment in 2011, the theatre has presented the world premieres of the new musical *Anastasia* by Terrence McNally, Stephen Flaherty and Lynn Ahrens—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; 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 1989 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.
DARKO TRESNJAK
ARTISTIC DIRECTOR

Darko Tresnjak is the fifth Artistic Director of the 54-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 Heartbreak House, 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.

MICHAEL STOTTS
MANAGING DIRECTOR

Mike Stotts is in his 12th 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, opened on Broadway in April, 2017. In 2012, the new musical A Gentlemen’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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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 Sonia and Masha and Spike*, and *Hedda Gabler.*

*From Top:* Hartt School students as The Ghostly Apparitions in *A Christmas Carol* • Hartt School student Madison Vice in *A Midsummer Night’s Dream*.
Short Takes: News from Hartford Stage

A LOOK AT OUR LOBBY
Take a look at the compelling history behind The House of Terror, a museum located at 60 Andrassy in Budapest, Hungary, which is featured in Seder. The museum houses exhibits related to the fascist and communist regimes in 20th-century Hungary and also serves as a memorial to the victims of these regimes, including those detained, interrogated, tortured or killed in the building.

SEDER RECEIVES THE EDGERTON FOUNDATION NEW PLAY AWARD
Hartford Stage has received a prestigious New Play Award from the Edgerton Foundation to support the world premiere of Sarah Gancher’s Seder. Established by Dr. Bradford Edgerton, a reconstructive plastic surgeon from Beverly Hills, California, these highly-competitive awards support an extended rehearsal process. When asked why Seder was chosen for funding, Dr. Edgerton said, “Our readers thought the script was well-written and would be appealing to audiences at Hartford Stage and beyond. Great drama entertains us and teaches us about the human condition.”

BECOME OUR “PARTNER IN CRIME”
In February, Hartford Stage will present the thrilling stage adaptation of Agatha Christie’s Murder on the Orient Express. This lavish and highly entertaining production debuted at Princeton’s McCarter Theatre last spring, where it became the best-selling show in their 57-year history as a producing theatre. Hartford Stage has created an opportunity for mystery lovers and theatre aficionados to become our “Partners in Crime” with this production. For contributions of $1,500 to $6,000, donors will garner special recognition, as well as access to the award-winning artists involved in this extraordinary production. At the top level, you can host a pre-show dinner in our exclusive intermission lounge, which will be transformed into the dining car of the Orient Express for the run of the show, with first-class food and service. For more information about becoming a Partner in Crime, please call Antay Bilgutay at 860-520-7249.

NEXT ON STAGE …
THE 20TH ANNIVERSARY SEASON OF A CHRISTMAS CAROL!
This year marks the 20th anniversary of a Hartford holiday favorite! Thousands of Connecticut families have laughed, cried and “bah-humbugged” with Ebenezer Scrooge, Mrs. Dilber and the whole Cratchit Family since 1996. When did you first see Hartford Stage’s A Christmas Carol – A Ghost Story of Christmas? Did you come to see a student matinee performance? Has it become an annual tradition? Send your favorite Christmas Carol memories to tmacnaughton@hartfordstage.org or post them on Facebook or Instagram using #myhartfordcarol.
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