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Noël Coward is justly renowned for his dazzling wit. But wit alone did not sustain him as a playwright over four remarkable decades. He was also provocative and brave. It must have taken a great deal of courage, in 1965, both to write and to perform in *A Song At Twilight*, one of his last plays.

Recent history has made the play even more relevant. Over the course of our lives we have all met a Hugo, or a Hilde, or a Carlotta—people who have to deal with the consequences of living this sort of enabling lie. When we think of the historical context, it’s impossible to blame them. It was also impossible for these compromises not to have serious consequences.

I’m delighted to welcome this wonderful company, most especially Mark Lamos, who ran Hartford Stage for 17 glorious years.

Dear friends,

Our 50th Anniversary season continues with Noël Cowards’s *A Song at Twilight*, and the return of Mark Lamos as director. We are delighted to be co-producing this play with our friends and colleagues at Westport Country Playhouse, where Mark is currently the artistic director, in partnership with managing director, Michael Ross, who also worked at Hartford Stage during the Lamos years. Welcome back to them both!

With this production we remember Katharine Knowlton McLane, a generous supporter of Hartford Stage during her lifetime, and today through the KK McLane Charitable Trust. We are pleased to name Mark Lamos the Director of Classics in her name this season.

February marks the beginning of the Greater Hartford Arts Council’s United Arts Campaign. I hope that you will generously support this campaign when it is launched at your place of work over the next several months. The money raised during this campaign provides much needed unrestricted operating support to numerous arts organizations in the Greater Hartford area, including Hartford Stage. We are grateful to the thousands of employees at local businesses and corporations who support this effort.

Cheers!

FROM THE ARTISTIC AND MANAGING DIRECTORS

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A SONG AT TWILIGHT

By NOËL COWARD

Directed by MARK LAMOS

Mark Lamos is the 2013–2014 Katharine Knowlton McLane Director of Classics for Hartford Stage.
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.

You are welcome to bring drinks with you to your seat, but please NO DRINKS WITH ICE. The servers at concessions will be happy to remove ice from your drinks if you do not finish before it is time to go into the theatre.

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

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

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.

HARTFORD STAGE ASSISTED LISTENING DEVICE
If you are using a Hartford Stage Listening Device, please make sure you turn off your own personal hearing aid if you leave it in your ear or remove it. If you remove the Hartford Stage device from your head, please make sure the volume is turned off on the device. Taking these steps will reduce the amount of static feedback from the listening system.

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IN ORDER OF APPEARANCE:

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Hilde Latymer</td>
<td>Mia Dillon*</td>
</tr>
<tr>
<td>Felix, a waiter</td>
<td>Nicholas Carrière*</td>
</tr>
<tr>
<td>Hugo Latymer</td>
<td>Brian Murray*</td>
</tr>
<tr>
<td>Carlotta Gray</td>
<td>Gordana Rashovich*</td>
</tr>
</tbody>
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Setting:
The action of the play passes in a private suite in a luxurious hotel in Switzerland.
Scene 1: Evening • Scene 2: A few minutes later.
NOËL COWARD'S SWAN SONG

Lilli Palmer and Noël Coward in *A Song at Twilight*, 1966.
In 1965, at sixty-six years old, Noël Coward set out to write a play in which he would make his final appearance on the stage. He began with an anecdote from Lord Cecil’s biography of the eminent writer Max Beerbohm. Long after they had retired from London life, Max and his wife received a visit in Rapallo from a former love of his, the actress Constance Collier. Unlike Max, she still looked very young and full of life – she had driven eleven hours to visit him, and within an hour and a half had completely exhausted him. Coward was highly amused by the story, and used it to frame *A Song at Twilight*, although as he said, “my play is more sinister, and there is Maugham in it as well as Max.”

W. Somerset Maugham (1874-1965) was Coward’s immediate predecessor in the genre Coward made so completely his own: the coded-gay drawing room drama. Although Maugham attempted to keep his homosexuality secret, everyone in his circle knew his marriage broke up in large part due to his relationship with Gerald Haxton, which continued until Haxton’s death in 1944. In early 1945, Maugham wrote to Coward: “Since Gerald died, I have been very far from well… For thirty years he has been my pleasure and my anxiety and without him I am lost and lonely and hopeless.”
Maugham lived another twenty years, and had a second serious relationship, with Alan Searle, who, like Haxton, was his secretary as well as his lover. However, he remained extremely careful with his reputation. He actively discouraged biographers, asked all his friends to burn his letters, and, in his memoir, referred to both Haxton and Searle merely as his secretaries and friends. As he also actively blamed his ex-wife, Syrie Maugham, for the failure of their marriage in that same memoir, he lost many friends, who were angered at what they saw as his hypocrisy. Coward was among those friends, and said at the time, “It really is beneath contempt, and crucifies the wretched Syrie. I don’t think I want to see him again.” He relented and visited Maugham shortly before his death, but by that time Maugham’s mental faculties were failing him.

Of course, the repercussions of being known to be homosexual were, at that time, still extremely serious. Throughout Maugham’s life, up until and including 1965, the year in which he died and Coward wrote *A Song at Twilight*, homosexual acts were considered to be criminal offences in England, punishable by law. Maugham was never knighted, and felt that this was due to his homosexuality. When he was finally recognized in the Queen’s Birthday Honours list, it was with the lesser order Companion of Honour. As he later told friends, “don’t you see what the CH means for someone like me? It means very well done . . . but!”

And while Coward was angry with Maugham for his treatment of his former wife in *Looking Back*, he himself was extremely careful not to go over the line in his own behavior. Cecil Beaton, the younger gay society photographer, remembered Coward warning him about his self-presentation: “Your sleeves are too tight, your voice is too high and too
precise. You mustn’t do it. It closes so many doors…”

Despite Coward’s precautions, Winston Churchill, who was known to disapprove of his lifestyle, prevented King George VI from knighting him in 1942. Twenty-seven years later, after the decriminalization of homosexual acts, Coward belatedly received a knighthood from Queen Elizabeth II, four years before his death.

While Coward was in rehearsals for the first production of A Song at Twilight, in which he played Hugo with Lilli Palmer as Carlotta and Irene Worth as Hilde, he succumbed to illness, and had to spend time resting in a clinic in Lausanne. In 1967, before they got back into rehearsals, Britain’s Sexual Offences Act was passed, decriminalizing male homosexuality between consenting adults who were twenty-one or older. “Nothing will convince the bigots,” Coward wrote, “but the blackmailers will be discouraged and fewer haunted, terrified young men will commit suicide.” And he went back into rehearsals for what he called “the most serious play I have ever written,” A Song at Twilight.

—Elizabeth Williamson, Dramaturg
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NICHOLAS CARRIÈRE
FELIX
Hartford Stage: Debut. National Tours: The Lion King. Regional: Zorro (American Premiere, Alliance Theater); Abigail/1702 (World Premiere, Cincinnati Playhouse in the Park); Coriolanus (Commonwealth Shakespeare Company); Much Ado About Nothing (Chautauqua Theater Company); Cyrano de Bergerac (Barrington Stage Company). Film: Handsome Harry. Television: Guiding Light. Education: Yale School of Drama.

MIA DILLON
HILDE LATYMER

BRIAN MURRAY
HUGO LATYMER
BRIAN MURRAY
GORDANA RASHOVICH
CARLOTTA GRAY

Hartford Stage: Othello; Light up the Sky (dir. Daniel Sullivan); Richard III, Morocco (dir. Mark Lamos); A Shayna Maidel, Woyzeck. Broadway: credits include Conversations with My Father, Old Acquaintance, Cymbeline, The Milk Train Doesn’t Stop Here Anymore, The Road to Mecca and The Anarchist. Regional: Torch Song Trilogy (Studio Arena; directed by Michael Kahn); played in numerous theaters in roles ranging from Callas in Master Class to Miss Gooch in Auntie Mame and the Mouth in Not I; favorite roles include Regina in Little Foxes, Lady in Orpheus Descending, Blanche in Streetcar Named Desire, Elizabeth in Richard III, Miss Van Huyse (Drama Logue Award) in The Matchmaker and Yelena in Uncle Vanya. Television: audiences may know her as immigrant Jadwiga in the Whoopi series. Also on television she has been seen on Law and Order, Law and Order SVU, Conviction, The Wire, Mad Men. Films: Heaven’s Gate, Dead Again, Waltzing Anna and Suddenly Manhattan. Awards: In NYC she received an Obie Award for her portrayal of a Holocaust survivor, Luisa, in A Shayna Maidel (originated at Hartford Stage) and a Drama Desk Nomination. Reprising the role in L.A. she earned the L.A. Drama critics Circle Award, a Drama Logue award and an L.A. Weekly Award. For her first professional production in NYC as a free love advocate Emma in Fefu and Her Friends she received a Theatre World Award.

MARK LAMOS
DIRECTOR

Currently the Artistic Director of Westport Country Playhouse, Mark Lamos spent 17 seasons as artistic director of Hartford Stage, for which he accepted the Tony Award in 1989. During his tenure at Hartford Stage he staged acclaimed productions of many classics, including 14 Shakespeare plays, as well as a cycle of Ibsen dramas, including the full-length Peer Gynt, starring Richard Thomas. Many new plays and musicals moved from Hartford to New York and beyond, and the theater premiered new work by Tony Kushner, Simon Gray, Tom Stoppard, Richard Foreman, Anne Bogart and many others. Lamos received the 1989 Connecticut Medal for the Arts and three honorary doctorates for his work at Hartford Stage. Lamos made his Broadway directing debut with a transfer from Hartford Stage of Our Country’s Good, for which he received a Tony Award nomination as Best Director. His other Broadway credits include Cymbeline, Seascape (Tony Award nomination for Best Revival), The Rivals, the world premiere of A.R. Gurney’s The Grand Manner (Lincoln Center Theater); The Gershwin’s Fascinating Rhythm and The Deep Blue Sea (Roundabout Theatre). His extensive productions include many premieres and revivals at theatres such as Primary Stages, Lincoln Center Theater, Signature Theatre, The Acting Company, New York Shakespeare Festival, Playwrights Horizons, and the Public Theater. Lamos was the first American director to stage a play with a Russian company in the early days of “perestroika”—O’Neill’s Desire Under the Elms at Moscow’s Pushkin Theater. He was guest director at Canada’s Stratford Festival, La Jolla Playhouse, San Francisco’s American Conservatory Theater, the Guthrie Lab, McCarter Theatre, The Old Globe, Ford’s Theatre and the Kennedy Center. The New York Times has called him “a poet of the theater,” and his work receives a chapter in Samuel L. Leiter’s “The Great Stage Directors: 100 Distinguished Careers of the Theater,” along with legendary directors of the twentieth century.
ALEXANDER DODGE
SCENIC DESIGN
Hartford Stage: 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, Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); The Understudy (Roundabout); Paris Commune, Measure for Pleasure (Public Theatre); Observe the Sons of Ulster... (Lucille Lortel Award), Chaucer in Rome (Lincoln Center); Antony and Cleopatra (TFANA); Force Continuum (Atlantic Theatre). London West End: All New People (also Manchester and Glasgow). Opera: Il Trittico (Deutsche Oper Berlin); Cosi Fan Tutte (Minnesota Opera); Der Waffenschmied (Munich); Der fliegende Holländer (Würzburg); Lohengrin (Budapest). Upcoming: The Hunchback of Notre Dame (La Jolla Playhouse), Henry IV, Parts 1 & 2 (Shakespeare Theatre, DC). Awards: CT Critics Circle, 2 x Elliot Norton, and 3 x IRNE Award. Training: Yale School of Drama.

FABIO TOBLINI
COSTUME DESIGN

MATTHEW RICHARDS
LIGHTING DESIGN
Hartford Stage: Macbeth; La Dispute; Twelfth Night; Bell, Book & Candle. Broadway: Ann. Off-Broadway: Atlantic Theater Company; Brooklyn Academy of Music; Ensemble Studio Theater; Lincoln Center; The Play Company; Playwrights Horizons; Primary Stages; MCC; Rattlestic; Second Stage; Theatreworks USA. Regional: Actor’s Theatre of Louisville; Alliance Theatre, Arena Stage; Baltimore’s Center Stage; Bay Street; Cincinnati Playhouse; Cleveland Playhouse; Dallas Theater Center; Ford’s Theatre; The Goodman; The Huntington; The Old Globe; Shakespeare Theatre; Theatreworks Hartford; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. Education: University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.
JOHN GROMADA
ORIGINAL MUSIC & SOUND DESIGN


MARK ADAM RAMPMEYER
HAIR AND MAKE-UP DESIGN

Hartford Stage: To Kill A Mockingbird, The Milk Train Doesn’t Stop Here Anymore (with Olympia Dukakis), Horton Foote’s The Orphans’ Home Cycle. Broadway: Lysistrata Jones, West Side Story, The Farmworth Invention (with Hank Azaria). Off-Broadway: Tally’s Folly, The Milk Train Doesn’t Stop Here Anymore (Roundabout Theater Company); Gentlemen Prefer Blondes (with Megan Hilty), (New York City Center); The Toxic Avenger (New World Stages); Chasing Manet (Primary Stages); Restoration (New York Theater Workshop). Regional: The Most Happy Fella, Good News, 42nd Street (Goodspeed Opera House); Hairspray, Oklahoma, Kiss Me, Kate! Steel Magnolias (Paper Mill Playhouse); The Adding Machine, Restoration, The 39 Steps (La Jolla Playhouse); Les Misérables, Mary Poppins, Shrek, Spamalot (The MUNY); Sylvia, The Toxic Avenger (George Street Playhouse). Awards: Winner 2009/10 Drama Desk Award for Horton Foote’s The Orphans’ Home Cycle.

STEPHEN GABIS
DIALECT COACH

ELIZABETH WILLIAMSON
DRAMATURG

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

MATTHEW MELCHIORRE
PRODUCTION STAGE MANAGER

Hartford Stage: Debut. Broadway: The Light in the Piazza, Coram Boy, Hamlet, Curtains, Monty Python’s Spamalot, Wicked, The Lion King, All Shook Up, The Frogs. Off-Broadway: Black Tie, Buffalo Gal, Happy Now?, Shipwrecked! An Entertainment..., White Chocolate, Open Heart, The Architecture of Loss. Regional: Westport Country Playhouse: Room Service; Oblivion; Loot; The Show-Off; The Dining Room; A Raisin in the Sun; Harbor; Tartuffe; The Year of Magical Thinking; Into the Woods; Twelfth Night; Suddenly Last Summer; Lips Together, Teeth Apart; Beyond Therapy; The Diary of Anne Frank; Happy Days; She Loves Me; That Championship Season; Tick, Tick...Boom!; Around the World in 80 Days; A Holiday Garland; The Pavilion. Honk! (Two River Theater Company), Into the Woods (Center Stage). Other New York: Show Boat In Concert (Carnegie Hall) Sundance Theater Lab 2012 & 2013.

CHRISTINE D’AMORE
ASSISTANT STAGE MANAGER


WESTPORT COUNTRY PLAYHOUSE

Westport Country Playhouse, named 2013 Theater Company of the Year by The Wall Street Journal, is a nationally recognized, not-for-profit, professional theater under the artistic direction of Mark Lamos and management leadership of Michael Ross. The Playhouse creates five live theater experiences, produced at the highest level, from April through October. Its vital mix of works—dramatic, comedic, occasionally exploratory and unusual—expands the audience’s sense of what theater can be. The depth and scope of its productions display the foremost theatrical literature from the past—recent as well as distant—in addition to musicals and premieres of new plays. During the summer, the Playhouse is home to the Woodward Internship Program, renowned for training aspiring theater professionals. Winter at the Playhouse, from November through March, offers events outside of the main season—Family Festivities presentations and Script in Hand play readings.
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Now in our 50th Anniversary season, Hartford Stage is one of the nation’s leading resident theatres, known internationally for producing classics, provocative new plays and musicals, and neglected works from the past, as well as a distinguished education program that reaches 21,000 students annually. Hartford Stage has earned many of the nation’s most distinguished awards, including a Tony Award for Outstanding Regional Theatre, the Margo Jones Award for Development of New Works, OBIE awards, two New York Critics Circle Awards, a Dramatists Guild/CBS Award and an Elliot Norton Award, and has produced nationally renowned titles, including the Broadway productions of Enchanted April and Our Country’s Good and the Off-Broadway productions of The Orphans’ Home Cycle and The Carpetbaggers Children. The Hartford Stage production of A Gentleman’s Guide to Love and Murder opened this past fall at the Walter Kerr Theatre on Broadway. 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.
“Hartford Stage opened while I was in High School. I volunteered as a student usher for one of the first performances; I believe it was Othello. I was standing in the sidelines as the performance began and I almost got run over by actors entering the stage area with torches and spears.

I’ve been a fan ever since! I joined as a subscriber in the fall of 1971 or 1972 and have not missed a year since. I look forward to it every year.”

—MARGARET A. LINES, LONGTIME SUBSCRIBER

View other reminiscences, photos and video from the past 50 years at www.hartfordstage.org.

Mark Lamos, Victor Slezak (front) and Mary Layne, Mary-Louise Parker (back) in *The Importance of Being Earnest* (1989). Photo by Jennifer W. Lester.

Artistic Director Darko Tresnjak, Managing Director Michael Stotts, Former Artistic Director Mark Lamos, Former Managing Director David Hawkanson and Founding Artistic Director Jacques Cartier.

Darko Tresnjak and Dana Ivey.

Lisa O’Hare.

Photos by The Defining Photo.
When Jacques Cartier founded Hartford Stage 50 years ago, he asked John Conklin, a fellow Yale School of Drama alumnus, to come design for the new company. Conklin, who had just designed his first Broadway show (Tambourines to Glory), took on every show in the company’s first two seasons. He continued to design on and off for the company for the next thirty years. Conklin’s career has become a model of what’s possible: he designs both opera and theatre, sets and costumes; he received the Robert L.B. Tobin award for Lifetime Achievement in Theatrical Design; and he was Glimmerglass Opera’s Associate Artistic Director for 18 years. His notable Hartford Stage productions include \textit{Antony and Cleopatra} (1981-82 Season), \textit{Pericles} (1986-87), \textit{Peer Gynt} (1988-89), and \textit{The Merchant of Venice} (1993-94).

Since then, hundreds of designers, up-and-coming and well established, Tony-winners and film designers, have passed through Hartford Stage, including Michael Yeargen, Jennifer Tipton, Santo Loquasto, Christine Jones, Riccardo Hernandez, Susan Hilferty, Darron L. West, Ming Cho Lee, David C. Woolard, Jess Goldstein, Rachel Hauck,

Designers often have long-lasting collaborations with a certain director: in addition to his seasons with Jacques Cartier, John Conklin was also the designer on a number of important productions for Mark Lamos, Hartford Stage’s third Artistic Director. David C. Woolard designed the costumes for a number of shows for Michael Wilson (the company’s fourth Artistic Director), including the *The Orphans’ Home Cycle* (2009-10). Last season, set designer Alexander Dodge and costume designer Linda Cho designed both *A Gentleman’s Guide to Love and Murder* (opening on Broadway in the fall of 2013) and *Twelfth Night*, the latest productions in their long-standing collaborations with Darko Tresnjak, who is Hartford Stage’s current Artistic Director.

Hartford Stage produces six shows each season, along with the annual holiday revival of *A Christmas Carol*. Each production is built in Hartford, with Hartford Stage’s production staff working all season to fabricate the sets, costumes and props envisaged by the designers. In addition to the set, costume, lighting and sound designers for each show, it takes approximately fifty additional artists and craftspeople to bring each of Hartford Stage’s seven productions per year from the design to the stage.

—ELIZABETH WILLIAMSON
DARKO TRESNJAK
ARTISTIC DIRECTOR OF HARTFORD STAGE

Darko Tresnjak is the fifth Artistic Director for Hartford Stage, where he has directed Macbeth, La Dispute, Twelfth Night, Breath & Imagination, The Tempest, Bell, Book & Candle and A Gentleman’s Guide to Love and Murder, which he also directed on Broadway. He 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. In 2011, Tresnjak directed Titus Andronicus at the Stratford Shakespeare Festival in Canada, City of Angels for Goodspeed Musicals, and his acclaimed production of The Merchant of Venice, featuring F. Murray Abraham as Shylock, completed a national tour. The production originated in 2007 at Theatre for a New Audience and transferred to the Royal Shakespeare Company as part of their Complete Works Festival. 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 recently directed Der Zwerg, Der Zerbrochene Krug, and Die Vögel for Los Angeles Opera, the inaugural productions of their acclaimed Recovered Voices cycle. The productions were released last fall on DVD/Blu-Ray by Arthaus Musik. He has also directed at Opera Theater of Saint Louis, Florida Grand Opera, Sarasota Opera, and Virginia Opera. Connecticut audiences will know Tresnjak’s work from Goodspeed Musicals where he directed Carnival, Amour, and A Little Night Music; Long Wharf Theatre where he directed Rosencrantz and Guildenstern are Dead; and Westport Country Playhouse where he directed Hay Fever and Princess Turandot. 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.
MICHAEL STOTTS
MANAGING DIRECTOR

Michael Stotts is in his eighth season as Managing Director of Hartford Stage. Recent accomplishments include an $11 Million Capital and Endowment Campaign, and the renovation and expansion of the Stage’s theatre facility. In 2010, in partnership with Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which went on to a successful run at New York’s Signature Theater and won the Drama Desk and Outer Critics Circle Awards, among others. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, Mr. Stotts produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho, among others. *Sixteen Wounded* by Eliam Kraiem moved to Broadway in 2004, and Cho’s *BFE* and Lapine’s *Fran’s Bed* with Mia Farrow subsequently transferred to Off-Broadway’s Playwrights Horizons. Prior to Long Wharf he served as Managing Director at George Street Playhouse in New Brunswick, New Jersey, and for nine years he served in the same capacity at the Shakespeare Theatre of New Jersey in Madison, New Jersey, where he successfully initiated and managed a $7.5 million capital campaign to build the F.M. Kirby Shakespeare Theatre, which opened in 1998. Mr. Stotts began his professional career at the Manhattan Theatre Club where he served in a number of management capacities from 1986–1990. Mr. Stotts currently serves on the boards of Hartford Performs and Billings Forge Community Works. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization; he continues to serve on that board as well. In New Jersey, Mr. Stotts served as Chairman of the New Jersey Theatre Alliance and served on the board of ArtPride New Jersey. 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.

MAXWELL WILLIAMS
ASSOCIATE ARTISTIC DIRECTOR

Prior to his appointment as Associate Artistic Director, Maxwell Williams served as Resident Director for 3 seasons at Hartford Stage, where he has directed productions of *Boeing-Boeing*, *The 39 Steps* and *Dying City*, numerous readings and workshops, and remounts the theater’s annual production of *A Christmas Carol—A Ghost Story of Christmas*. Mr. Williams’ directing credits include world premieres and revivals at theaters across the country, including 59E59 Theatres, the Bank St. Theatre, Cleveland Play House, Capital Repertory Theatre, Chance Theater, Workshop Theater Company, and Monomoy Theater, as well as work for the Pasadena Playhouse, Paper Mill Playhouse, Primary Stages, and the Alley Theatre, Houston. He served as associate director for the Broadway production of Horton Foote’s *Dividing the Estate*, as well as Foote’s 9-play epic *The Orphans’ Home Cycle* (Hartford Stage and Signature Theatre), and has assistant directed on Broadway, for Roundabout Theatre Company, Manhattan Theater Club, Lincoln Center Theater, Philadelphia Theatre Company and the American Repertory Theatre. A member of the Lincoln Center Directors Lab and Directors Lab West, he has been adjunct faculty or visiting artist at NYU, Trinity College, Mt. Holyoke College and the Hartt School, University of Hartford, from which he graduated with honors in the inaugural class of the Theatre Division.
Aetna New Voices Fellow: Janine Nabers

A season-long engagement, the Aetna New Voices Fellowship provides an artistic home for important playwrights of color to develop work and become involved in the ongoing life of Greater Hartford. The residency includes working with Hartford Stage’s education department, advancing community development, and the commissioning of a new work, as well as a series of readings and workshops throughout the year. The 2013-14 Fellow is playwright Janine Nabers.

A native of Houston, Texas, Janine Nabers is a 2013 graduate of the Lila Acheson Wallace Playwriting Fellowship at Juilliard. Her play *Annie Bosh is Missing* premiered in August 2013 at Chicago’s Steppenwolf Theatre Company. A 2012-2013 New York Theatre Workshop Playwriting Fellow, she is also a member of the MCC Playwrights Coalition and the Dorothy Strelsin New American Writers Group at Primary Stages. She was Page 73’s 2011 Playwriting Fellow and is an alumna of the Ars Nova Playgroup, the Soho Rep Writer/Director Lab, the Dramatists Guild Playwriting Fellowship, the MacDowell Colony Fellowship, and the 2010 and 2011 Sundance Theatre Labs.

Presently Janine is working on commissions from Playwrights Horizons and Berkeley Rep. Her new musical *Mrs. Hughes* was developed as the 2012 Williamstown Theatre Festival fellowship musical and was part of the 2013 Yale Institute for Musical Theatre, Manhattan Theatre Club’s 7@7 series, and the Theatreworks New Works Now Festival.

Past Aetna New Voices Fellows

Past Fellows include Matthew Lopez (2012-13) whose play *Somewhere* will make its East Coast premiere at Hartford Stage this season; Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, produced at Hartford Stage; and Daniel Beaty (2007-08) author of *Breath & Imagination* which premiered at Hartford Stage last season.

Marking its ninth 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 Aetna Inc.
The Hartt School/Hartford Stage Partnership in Training

Now in its seventh year, The Hartt School/Hartford Stage Partnership in Training offers a unique alliance of an undergraduate acting conservatory program and a respected professional theatre—one of only two such collaborations in the country. This partnership helps ensure that acting students at the Hartt School receive rigorous training and bring their skills, imagination and intellect to the demands of a professional theatre setting. Hartford Stage staff and guest artists lead classes and workshops and faculty and students appear in Hartford Stage productions. Hartt students have been seen in The Adventures of Tom Sawyer, A Christmas Carol, A Midsummer Night’s Dream, Noises Off!, To Kill a Mockingbird, the Brand:NEW Festival of New Work, Antony & Cleopatra, Snow Falling on Cedars, The Crucible, The Tempest and Twelfth Night.

The University of Massachusetts Graduate Internships at Hartford Stage

Linking one of the most respected graduate programs in theatre with the Tony Award-winning Hartford Stage, the University of Massachusetts Graduate Internships give Master of Fine Arts students in design, directing and dramaturgy the opportunity to work alongside the country’s most exciting artists. The Graduate Internships provide a valuable professional testing ground for students and are a natural complement to the practical, hands-on approach of UMass’ graduate program. In turn, Hartford Stage is enriched by the participation of the next generation of theatre artists. UMass students have worked on Boeing-Boeing, Zerline’s Tale, Gee’s Bend, Motherhood Out Loud, The Adventures of Tom Sawyer, Snow Falling on Cedars, The 39 Steps, the Brand:NEW Festival of New Work and Hedda Gabler.
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