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Shakespeare dedicated *The Rape of Lucrece* to his patron Henry Wriothesley, Earl of Southampton. He wrote in his dedication: “What I have done is yours; what I have to do is yours; being part in all I have, devoted yours. Were my worth greater, my duty would show greater; meantime, as it is, it is bound to your lordship, to whom I wish long life still lengthened with all happiness.”

In the spirit of William Shakespeare, and in the wake of recent successes at Hartford Stage, I am bound to all of you. I want to thank everyone who has made this production of *Hamlet* possible, from our inspired artists and our dedicated staff, to our generous donors and our loyal audience. And I wish you long life still lengthened with all happiness.

\[Darks\]

Our production sponsor for *Hamlet* is Travelers, a most generous corporate citizen in the City of Hartford. Hartford Stage has been the grateful recipient of millions of dollars in grants for our artistic and education programs since the beginning of the company in 1963. In addition to supporting this production, Travelers also supports InterAct, which exposes hundreds of underserved students in grades 9-12 to the theatre. All InterACT students experience a series of in-school, pre- and post-show workshops that explore themes related to three productions each year. Through this intensive program, Hartford Stage aims to expose students to a wide range of genres of dramatic literature and performance styles reflecting the diversity of performing arts practitioners, and to strengthen the relationship between students and Hartford Stage by cultivating students’ identities as scholars, critics, and fans of live theatre. This year, participating schools will see *Hamlet, A Christmas Carol* and *The Pianist of Willesden Lane*. In addition to program support, Travelers was a Legacy Sponsor of our 50th Anniversary season, and in 2010 provided a significant grant for renovations of the theatre. Please visit our new Travelers Gallery in the upper lobby before the show or at intermission! We are indeed grateful for the financial support, and the vote of confidence from the leadership of Travelers and the Travelers Foundation.
No amount of number crunching can calculate the value of the arts.

As proud supporters of the arts, we applaud the effort and dedication it takes to bring creative vision to reality.
HARTFORD STAGE PRESENTS

HAMLET

By WILLIAM SHAKESPEARE

Directed by DARKO TRESNJAK

Darko Tresnjak is the 2014-2015 Katharine Knowlton McLane Director of Classics for Hartford Stage.

Principal Sponsor: TRAVELERS

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Hartford Stage’s production of Hamlet is part of Shakespeare for a New Generation, a national program of the National Endowment for the Arts in partnership with Arts Midwest.

OCTOBER 16 - NOVEMBER 16, 2014
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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.

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Accessible with 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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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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* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Bernardo, a sentinel ................................................................. Floyd King *
Francisco, a sentinel ............................................................... Conor M. Hamill
Marcellus, a sentinel ............................................................... Cliff Miller *
Horatio, Hamlet’s friend and fellow student ......................... James Seol *
King Claudius, brother of the late King ................................. Andrew Long *
Queen Gertrude, Hamlet’s mother ......................................... Kate Forbes *
Hamlet, Prince of Denmark ................................................... Zach Appelman *
Polonius, King Claudius’ councillor ...................................... Edward James Hyland *
Laertes, Polonius’ son ............................................................. Anthony Roach *
Ophelia, Polonius’ daughter .................................................. Brittany Vicars *
Cornelius, Danish ambassador to Norway .............................. Erik C. Bloomquist
Voltemand, Danish ambassador to Norway ............................ Conor M. Hamill
Ghost of Hamlet’s Father, the late King Hamlet ..................... Andrew Long *
Rosencrantz, Hamlet’s fellow student .................................... Curtis Billings *
Guildenstern, Hamlet’s fellow student ................................... Cliff Miller *
Player King ............................................................................... Adám Montgomery
Player Queen ............................................................................ Erik C. Bloomquist
Player Poisoner ........................................................................ Cliff Miller *
Player Prologue ......................................................................... Conor M. Hamill
Fortinbras, Prince of Norway .................................................. Conor M. Hamill
First Gravedigger ..................................................................... Floyd King *
Second Gravedigger ................................................................ Curtis Billings *
Priest ........................................................................................... Cliff Miller *
Osric, a courtier ........................................................................ Adám Montgomery
Captain in Norwegian army .................................................... Erik C. Bloomquist
Lords .......................................................................................... Adam Connolly, Stephen Mir, Connor Prickett

Place: Elsinore

There will be one intermission.

Assistant Director ................................................................. Sarah Hartmann
Assistant Lighting Designer .................................................... Dylan Uremovich
Assistant Sound Designer ....................................................... Travis Wright
Production Assistant ............................................................ Chandalae Nyswonger
In William Shakespeare’s most famous play, three sons—Hamlet, Laertes and Fortinbras—seek to avenge their fathers. By the end of the play, one is left standing. The other two, and their entire families, are stamped out.

In our age, we are conditioned to think about theater in largely psychological terms. But the central conflict in *Hamlet*—between the title character and his uncle, Claudius—resonates with religious differences. From the opening moments, Hamlet, stubbornly dressed in black, and the Ghost of his father, in Purgatory, invoke the imagery of Catholic past. While Claudius, chastising Hamlet for persevering in the course of “obstinate condolement” and showing “a will most incorrect to heaven,” voices the argument of Protestant reformation.

Religious differences inform the relationships and the perceptions throughout the play. This is most notably true of Claudius and Gertrude. Hamlet refers to the “incestuous sheets” that cover their marriage bed.

While revenge and religious differences are among the great themes in *Hamlet*, the action takes the form of a thriller. Throughout, various characters are literally at Hamlet’s heels, enlisted by Claudius to spy on him—Polonius, Rosencrantz, Guildenstern, Ophelia and Gertrude. Hamlet retaliates with his own bit of intelligence gathering—a seemingly benevolent play-within-the-play entitled *The Mousetrap*.

Cycles of revenge. Religious wars. Spying and surveillance. Four centuries later, *Hamlet* is not just timeless, but somehow essential, showing “the very age and body of the time his form and pressure.”

—Darko Tresnjak
“The psychological in Shakespeare’s tragedy is constructed almost entirely out of the theological.”

—Stephen Greenblatt, Hamlet in Purgatory
“Elsinore’s disease is anywhere’s, anytime’s. Something is rotten in every state, and if your sensibility is like Hamlet’s, then finally you will not tolerate it.”

—Harold Bloom, Shakespeare and the Invention of the Human
When Shakespeare sat down to write his *Hamlet*, he was writing within the form of the revenge drama (a tragedy whose hero is driven by the need for revenge for an injury—usually the death of a close relative), one of the most popular forms of Elizabethan theatre. Seneca's tragedies, which were the main classical tragedies known in Renaissance England, were translated and regularly produced in London, and were responsible for the development of the Elizabethan revenge drama; Thomas Kyd's *The Spanish Tragedy*, John Webster's *The Duchess of Malfi*, and *The Revenger's Tragedy* by Tourneur (or Middleton – the attribution is uncertain—), with their ghosts, tyrants, and the importance of revenge as driving motive, were all highly influenced by Seneca.

Kyd's *The Spanish Tragedy* (1590) was the most popular play of the genre before Shakespeare wrote *Hamlet*, and was clearly a major influence on the later play. *The Spanish Tragedy* opens with a Ghost, and its hero is driven into melancholy by the murder of his son. Between spells of madness, he discovers who the murderers are and plans a revenge which involves staging a play in which he casts the murderers; during the play's action he kills them and then himself. An earlier play called *Hamlet*, which was probably performed in 1589, and which (although it's lost to us) many scholars have attributed to Kyd, probably followed the standard revenge plot pretty closely; indeed, it seems to have been a byword for *overly* dramatic revenge tragedy: Thomas Nashe satirically referred to “whole Hamlets, I should say handfuls, of tragical speeches.”

In writing his *Hamlet* (probably around 1599-1600), Shakespeare was most likely referring to this earlier version of the play; he also was undeniably familiar with *The Spanish Tragedy* (*Hamlet's* use of a play-within-the-play especially recalls Kyd.) But while Shakespeare took on all of these conventions from earlier revenge tragedies, and took most of the story as it had existed in the source materials, he uses the conventions of the revenge tragedy to conduct a much wider examination into questions of mortality, public and private morality, political machinations, and the nature of art.

In *A Year in the Life of William Shakespeare: 1599*, James Shapiro writes “In *Hamlet*, Shakespeare once again found himself drawn to the epochal, to moments of profound shifts, of endings that were also beginnings… Born into a world in which the old religion had been replaced by the new, and like everybody else, living in nervous anticipation of the imminent end of Elizabeth’s reign and the Tudor dynasty, Shakespeare’s sensitivity to moments of epochal change was both extraordinary and understandable.”

The country had been Protestant for fifty years, since Elizabeth’s father, Henry VIII, left the Catholic Church. Among his transgressions, from the Catholic point of view, were both marrying his dead brother’s widow and putting her aside for another.
queen. In 1599 there were still, however, many Catholics living in England and hiding their religion. Shakespeare himself had been brought up by a Catholic father, who feared that, dying without the proper rites, he might end up in Purgatory. This uncertainty is echoed in *Hamlet*.

The question of who would succeed Elizabeth was of paramount importance. The Catholic leaders of Europe hoped for a new monarch of their own faith, while in England Essex seemed to be taking matters into his own hands. England was also fighting on two fronts – both with Spain and Ireland. The country which had been so carefully ruled by Elizabeth for four decades was suddenly facing a highly uncertain future, and the rest of Europe was watching eagerly to see which way the country would go. This anxiety over succession is reflected from the first scene of *Hamlet* to the last.

**THE THREE SURVIVING VERSIONS OF *HAMLET***

When Shakespeare arrived in London, he seems to have fairly quickly become part of a troupe of actors known as the Lord Chamberlain’s Men. In 1599, when he’d been with the company both as actor and playwright for at least 5 years, Shakespeare (as one of the lead actors and main shareholders in the company) paid 12.5% of the cost of building the company its own playhouse, the Globe Theatre. He and the other leading actors had major shares both in the company’s profits and its playhouse. Yet in the fall of 1599, he was notably absent from acting onstage in the new theatre.

Shapiro suggests that this is because he was writing his *Hamlet*, and further, that he spent the most time revising it of any of his plays. We have three important surviving versions of the play. Shapiro argues that the longest, the Second Quarto, was probably his first draft, and that the Folio, which is slightly shorter, was the second draft. The playing version must have been significantly abridged, to have come anywhere close to what Shakespeare called in *Romeo and Juliet* the “two hours’ traffic of our stage.” Three hours would have been the limit for a company who performed in daylight, with shows starting at 2pm even in London’s dark midwinter. Whatever the final cut of *Hamlet* was at the time, it was a huge success for the Chamberlain’s Men, who took it on tour once if not twice in 1603.

The actor who played Marcellus in one of those tours is the likely author of the third important surviving version of the play, the 2,200 line First Quarto. Some of the lines are clearly misremembered, but its plotting is much tighter, and Shapiro suggests it’s the closest we have to the order and length of the actual playing script. The Hartford Stage script reflects that argument. While the actual lines are taken from the Folio (and sometimes Second Quarto) the playing order is that of the First Quarto.

—Elizabeth Williamson, Dramaturg
“What the Chamberlain’s Men did to the wooden frame of the Theatre, Shakespeare did to the old play of Hamlet: he tore it from its familiar moorings, salvaged its structure, and reassembled something new. By wrenching this increasingly outdated revenge play into the present, Shakespeare forced his contemporaries to experience what he felt and what his play registers so profoundly: the world had changed.”

—James Shapiro, A Year in the Life of William Shakespeare: 1599
Hendiadys.

: the expression of an idea by the use of usually two independent words connected by and instead of the usual combination of independent word and its modifier. Origin of Hendiadys Late Latin hendiadys, hendiadyoin, modification of Greek hen dia dyoin, literally, one through two. First Known Use: circa 1577

— Merriam Webster Dictionary

In Hamlet, Shakespeare makes use of the figure of hendiadys sixty-six times.
“The book and volume of my brain”

“Oh this is hire and salary not revenge”

“For food and diet to some enterprise”

“Of this post-haste and rummage in the land”

“The gross and scope of mine opinion”

“Most holy and religious fear”

“The single and peculiar life”

“The strength and armour of the mind”

“The slings and arrows of outrageous fortune”

“Angels and ministers of grace defend us”

“The glass of fashion and the mold of form”

“The very age and body of the time his form and pressure”
ZACH APPELMAN  
HAMLET
Hartford Stage: Debut. Broadway: War Horse. Off-Broadway: A Midsummer Night’s Dream (Theatre for a New Audience). Regional: Henry V (Folger Theatre); Romeo & Juliet (Chicago Shakespeare Theater); Death of a Salesman, Arcadia, A Midsummer Night’s Dream, The Winter’s Tale (Chautauqua Theatre Co.); King Lear, As You Like It (Shakespeare Santa Cruz); Timon of Athens (Theater Artists Group); Comedy of Errors (Shakespeare Santa Barbara). Film: Kill Your Darlings, A Midsummer Night’s Dream. Television: Sleepy Hollow, Beauty & the Beast, Homeland, Black Box, Law & Order: SVU. Training: MFA Yale School of Drama, BFA UC Santa Barbara.

CURTIS BILLINGS  
ROSENCRANTZ | SECOND GRAVEDIGGER

ERIK C. BLOOMQUIST  
CORNELIUS | PLAYER POISONER | NORWEGIAN CAPTAIN

ADAM CONNOLLY  
LORD
Hartford Stage: Debut. Education: Senior in the BFA Actor Training program at The Hartt School. Performances: Glengarry Glen Ross; A Midsummer Night’s Dream; The Cider House Rules, Part One; The King Stag.
KATE FORBES  
QUEEN GERTRUDE  

**Hartford Stage:** Macbeth, La Dispute, The Crucible, The Cover of Life.  
**Broadway:** The School for Scandal (Theater World Award); Inherit the Wind (w/ George C. Scott); Sight Unseen; Macbeth.  
**Off-Broadway:** Margaret: A Tyger’s Heart (Red Bull in the Raw); Othello (TFANA, Calloway Award); The Merchant of Venice (w/ F. Murray Abraham, TFANA and the Royal Shakespeare Company); The Jew Of Malta (TFANA); All’s Well That Ends Well (TFANA); Love, Janis (The Village Theater); Othello (w/Liev Schrieber, The Public); The Entertainer (CSC); others.  
**Film:** The Longest Ride (2015), Term Life (2015), The Sacrament, The Substance of Fire.  
**Television:** Law and Order, soaps. Award-winning narrator of Audio-Books.  
**Training:** MFA from NYU.  
**Professional:** Co-Artistic Director of The Muse Of Fire Project, Chattanooga, TN. Love to my husband and children for letting me go on this adventure.

CONOR M. HAMILL  
VOLTEMAND | FRANCISCO | FORTINBRAS | PLAYER PROLOGUE  

**Hartford Stage:** Debut. **Regional:** Cabaret (Playhouse on Park) and La Cage Aux Folles (Ivoryton Playhouse). **Indie Film:** The Undercast, and Removed. **Education:** Senior in the BFA Actor Training program at The Hartt School. Performances: Glengarry Glen Ross; A Midsummer Night’s Dream; The King Stag; The Cider House Rules, Part One; Caucasian Chalk Circle; Some Girl(s); I Love You Because.

EDWARD JAMES HYLAND  
POLONIUS  

**Hartford Stage:** I Ain’t Yo Uncle. **Recent:** Poppa Sam in the Off-Broadway premiere of Under My Skin. **Broadway:** Sophie Treadwell’s Machinal and The Man Who Had All the Luck (Roundabout Theatre Company); Arcadia; Festen; The Price; Ah, Wilderness!; Carousel with the NY Philharmonic.  
**Regional:** Invisible Man (Huntington Theatre Company and Studio Theatre, DC; Helen Hayes Award, Best Ensemble); Paper Mill Playhouse; Shakespeare Theatre, DC; Arena Stage; Ford’s Theatre; Pittsburgh Public Theatre; Actors Theatre of Louisville; Alabama Shakespeare Festival. **Film:** Sleepwalk With Me; The Happening; The Caller; and upcoming films True Story and Steven Spielberg’s cold war film St. James Place.  
**Television:** The Leftovers, Political Animals, Boardwalk Empire, Gossip Girl, multiple episodes of Law & Order and one Law & Order: Criminal Intent, among others.
FLOYD KING
BERNARDO | PLAYER KING | FIRST GRAVEDIGGER

Hartford Stage: Debut. Regional: Performed in 32 productions with Shakespeare Theatre Company in Washington DC over 27 years (most recently: *The Importance of Being Earnest*) including 33 of the 37 plays of Shakespeare; *History Boys, Lisbon Traviata, Privates on Parade, Seafarer* (Studio Theatre); *Quills* (Woolly Mammoth); *1776* (Ford’s Theatre); *Amadeus* (Round House); *The Dresser* (Folger Theatre); *A Funny Thing happened ... Forum* (Signature Theatre); *I Am My Own Wife, Tale of Two Cities* (Wilma Theater, Philadelphia); Many others at theatres around the US. Awards: 5 Helen Hayes Awards, Fulbright Fellowship, Fox Grant. Teaching: The Juilliard School (1993-2007); BADA (Oxford, England 1995-2007); George Washington University (2001-present).

ANDREW LONG
KING CLAUDIUS | GHOST OF HAMLET’S FATHER

Hartford Stage: Debut. London: The Bridge Project *Richard III* (The Old Vic and International tour with Kevin Spacey; dir. Sam Mendes). Off-Broadway: *Richard III* (BAM). National Tour: War Horse. Regional: Caryolanus, Antony and Cleopatra, King Lear, Macbeth, Cyrano and many others (The Shakespeare Theatre Company, company member); *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); *Good People* (Arena Stage); *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); *Cobb* (Chautauqua Theater Company); *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.

CLIFF MILLER
GUILDENSTERN | PRIEST | MARCELLUS

Hartford Stage: Debut. Regional: *Death of a Salesman* (with Jeffery DeMunn), *Henry IV, The Tempest* (Dallas Theater Center); *Henry IV, Part 1 and Part 2* (Shakespeare Theatre of New Jersey); *Play by Play: Unchained* (Stageworks/Hudson); *Blues for Mr. Charlie* (directed by Patricia McGregor); *House and Garden, A Texas Romance* (Austin Playhouse); *The Last Seder* by Allan Knee. Education: MFA Acting Program at SMU.

STEPHEN MIR
LORD

Hartford Stage: Acting Debut. *Ether Dome* (Assistant to the Director for Michael Wilson). Regional: *Deathtrap* (with Laura Esterman); *The Man Who Came To Dinner* (directed by Terry Layman); *Twelfth Night, Kiss Me Kate, South Pacific*, (Monomoy Theatre); *Sweeney Todd* (directed by Cynthia Meryl at the NJPAC). College: *The Cider House Rules, Antigone, A View From The Bridge* (directed by Kevin Gray).
ADÁM MONTGOMERY
OSRIC   |   PLAYER QUEEN

**Hartford Stage:** Debut.  **Regional:** *Peter Pan* (directed by Mark Lamos) (Resident Ensemble Players); *All’s Well That Ends Well* (Capital Classics Shakespeare Festival); Beethoven in *Dog Sees God* (benefit for the Trevor Project).  **Film:** *Wrestling* (w/ Jeff Conaway), *Suffer the Little Children* (w/ Angela Pietropinto), *Of Darkness*.  **Education:** BFA Actor Training, The Hartt School. Productions: *A Midsummer Night’s Dream; Glengarry Glen Ross; The Cider House Rules, Part One; The King Stag; Antigone; Mere Mortals; Caucasian Chalk Circle.*

CONNOR PRICKETT
LORD

**Hartford Stage:** Debut.  **Regional:** *1776, The Crucible, Cabaret, Henry IV* (Monomoy); *All’s Well that Ends Well* (Capital Classics).  **Education:** BFA Actor Training Candidate, The Hartt School. Productions: *A Midsummer Night’s Dream* (Bottom); *The Cider House Rules* (Dr. Larch); *Glengarry Glen Ross* (Lingk); *Antigone* (Chorus); *The King Stag* (Durandarte/Puppeteer). Connor would like to thank The Hartt School and Hartford Stage for this wonderful partnership and opportunity!

ANTHONY ROACH
LAERTES

**Hartford Stage:** Debut.  **New York:** *The Men* (Primary Stages, Workshop); *You Can’t Take It With You* and *Separate Tables* (TACT Salon Series); *Gaugleprixtown* (Studio 42, Am. Premiere); Company Member at TACT.  **Regional:** *The Liar* (World Premiere), *The Importance of Being Earnest, All’s Well That Ends Well* and many others (Shakespeare Theatre, DC); *Rich Girl* (World Premiere, George St./Cleveland Playhouses); *As You Like It* (Shakespeare & Co.); *Barefoot in the Park* and *The Mousetrap* (Dorset Theatre Festival); American Repertory Theatre, Arizona Theatre Co., Shakespeare Festival of St. Louis, Cincinnati Playhouse, Alabama Shakespeare Festival and many others.  **Film:** Title role in the musical comedy *The Adventures of Buckskin Jack; Miles From Nowhere*.  **Other:** Former guitarist/singer in the band *Catalytic* in Birmingham, AL, where he also played the title role in *Hedwig & the Angry Inch*.  **Training:** BA, Columbia University; MFA, ART/MXAT Institute at Harvard University.

JAMES SEOL
HORATIO

**Hartford Stage:** Debut.  **Broadway:** *A Naked Girl on the Appian Way*.  **Off-Broadway:** *Around the World in 80 Days* (The New Theater on 45th St); *Ten* (2G).  **Regional:** *The Orphan of Zhao* (American Conservatory Theater/ La Jolla Playhouse); *Thoroughly Modern Millie* (Paper Mill Playhouse/Maltz Jupiter Theater); *Mame* (Goodspeed Musicals); *Coriolanus, The Merry Wives of Windsor* (Shakespeare Santa Cruz).  **Television:** *MONY* (Pilot, NBC Universal).  **Education:** Juilliard Drama Division.
BRITTANY VICARS
OPHELIA

DARKO TRESNJAK
DIRECTOR | SCENIC DESIGN | ARTISTIC DIRECTOR OF HARTFORD STAGE
In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then the theatre has presented the world premieres of A Gentleman’s Guide to Love and Murder on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Darko; Quiara Alegria Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; and Big Dance Theatre’s Man in a Case, with Mikhail Baryshnikov. Darko Tresnjak was the Artistic Director of the Old Globe Shakespeare Festival in San Diego from 2004 to 2009. His directing credits at the Old Globe include Cyrano de Bergerac, Coriolanus, The Women, The Pleasure of His Company, All’s Well That Ends Well, Bell, Book and Candle, Hamlet, Titus Andronicus, A Midsummer Night’s Dream, The Winter’s Tale, A Comedy of Errors, Antony and Cleopatra, The Two Noble Kinsmen, and Pericles. He received four awards from the San Diego Theatre Critics Circle: for outstanding direction of Cyrano de Bergerac, The Winter’s Tale, and Pericles and for Excellence in Artistic Direction. Tresnjak’s directing career began at the Williamstown Theatre Festival where over eight seasons he directed The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Love of Three Oranges, Princess Turandot, The Blue Demon, The Winter’s Tale, Moving Picture, and Under Milk Wood. He has also directed at the Joseph Papp Public Theater, Theatre for a New Audience, Oregon Shakespeare Festival, Chicago Shakespeare Theater, Vineyard Theatre Company, and Blue Light Theater Company. From 2002-2004 he was Director in Residence at Boston’s Huntington Theatre Company where his productions included What the Butler Saw, Heartbreak House, and Amphitryon. Tresnjak grew up in Yugoslavia, the United States and Poland. He was educated at Swarthmore College and Columbia University and became an American citizen shortly after graduation. Between college and graduate school, he studied at the Martha Graham School, performed with numerous Philadelphia dance and theatre companies, and toured across the United States and Japan with Mum Puppettheatre. He is the recipient of grants from Theatre Communications Group, Pennsylvania Council on the Arts, National Endowment for the Arts, and the Alan Schneider Award for Directing Excellence.
FABIO TOBLINI
COSTUME DESIGN
Hartford Stage: A Song at Twilight; Breath & Imagination; Hedda Gabler; The Tempest; Bell, Book & Candle. Broadway: Romeo and Juliet. Upcoming Productions: Alexandre Bis and Comedy on the Bridge (Gotham Chamber Opera); Kiss Me, Kate (Hartford Stage). Recent credits: L’Impresario and Le Rossignol (Santa Fe Opera); My Fair Lady (Guthrie Theater); The Elephant Man (Alley Theatre); Hamlet (REP); The Kiss (Opera Theatre of St. Louis). Other theatre credits: productions include musicals and plays at the Old Globe Theatre, Long Wharf Theatre, American Players Theatre, Children’s Theatre Company, Ford’s and Studio Theatre. Opera: productions include works for the Wexford Opera Festival (IE), Nationale Reisopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. Off-Broadway premieres: Hedwig and the Angry Inch, Batboy the Musical, Freckleface Strawberry and The Divine Sister. Musical USA tours: The Creature from the Black Lagoon, Jesus Christ Superstar, Fame, Godspell. A production of the new musical Reel to Real, first produced in Beijing, was part of the 2010 Edinburgh Festival. Ballet: Ib Andersen’s Diversions and The Nutcracker, played every year at Ballet Arizona; and Romeo and Juliet for DWDT, in Houston TX. Awards: Connecticut Critics Circle Awards for Bell, Book & Candle and The Tempest; Irene Sharaff Young Master 2008; Lucille Lortel Nomination 2001.

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; Rattlestick; Second Stage; Theatre For A New Audience; 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; Theaterworks Hartford; Westport Playhouse; Williamstown Theatre Festival; Yale Repertory Theatre. Education: University of Massachusetts, and The Yale School of Drama. matthewrichardsdesign.com.

JANE SHAW
SOUND DESIGN
Hartford Stage: Macbeth, La Dispute, Breath & Imagination. Off-Broadway: The Killer (dir. Darko Tresnjak, Theater for a New Audience); Jackie (Women’s Project); Grounded (Page 73); Red Dog Howls (New York Theater Workshop); London Wall, The Fatal Weakness (The Mint); The Rivals (The Pearl); The Coward (LCT3). Off-Off-Broadway: Basilica (Rattlestick); Septimus and Clarissa (Ripe Time); Trade Practices (HERE); Repertorio Español. International Touring: Big Dance Theater, Merce Cunningham Dance Company, Susan Marshall Dance Company, Murakami’s WindUp Bird Chronicles. Regional: The Little Foxes (Cleveland Play House); All in the Timing (Dorset Theater Festival); 4000 Miles (Asolo Rep); Red (Maltz Jupiter); The Catch, House of the Spirits (Denver Theater Center); Two River Theater, City Theater, Williamstown Theater Festival, Capital Rep. Education: Yale School of Drama, Harvard College. Awards: Henry, Premios ACE 2012, Bessie, nominations for two Lortels, Henry Hewes and an Eliot Norton, Meet the Composer, NEA/TCG Career Development Program.
CLAUDIA HILL SPARKS
VOCAL & TEXT COACH
Hartford Stage: Ether Dome, Macbeth, La Dispute, Twelfth Night, Breath & Imagination, The Tempest. Broadway: Dance of the Vampires. Off-Broadway: The Merchant of Venice (Theatre for a New Audience); A Midsummer Night’s Dream (The Public Theater, Shakespeare in the Park); Polish Joke (The Manhattan Theatre Club); Time and the Conways (Epic Theater Ensemble); Stone Cold, Dead Serious (The Edge Theater Company). Regional: 2008–2010 Summer Shakespeare Festivals, The Old Globe; over 80 productions as Resident Vocal Coach for The Old Globe; Numerous National Tours for Networks Presentations; Barrington Stage Company; Long Wharf Theatre; Huntington Theater Company; North Shore Music Theater; American Players Theatre; Chautauqua Theater Company. Television: Dialect Coach for Richard Easton as Ben Franklin for PBS. Faculty: The Old Globe/USD MFA Professional Actor Training Program; Boston University BFA Professional Actor Training Program; The American Academy of Dramatic Arts; The Wilma Theater. Education: MFA in Acting, Temple University. More information at www.claudiahillsparks.com.

J. ALLEN SUDDETH
FIGHT DIRECTOR

BRANDALYN FULTON
WIG DESIGN

COLIN McGURK
ASSOCIATE SCENIC DESIGNER
Hartford Stage: Associate to Alexander Dodge: A Song at Twilight; Twelfth Night; A Gentleman’s Guide To Love and Murder (also on Broadway); The Tempest; Bell, Book & Candle. As Scenic Designer: Off-Broadway: 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).
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.

RENEE LUTZ  
PRODUCTION STAGE MANAGER  
**Hartford Stage:** Debut. **Off-Broadway:** Theatre for a New Audience (15+ productions, including *All’s Well...*, *Anthony & Cleopatra* & *Merchant of Venice*, directed by Darko), Lincoln Center, Manhattan Theatre Club, Classic Stage, NY Shakespeare Festival, Primary Stages, Signature, Playwrights Horizons, Second Stage, Pearl, the Promenade, Irish Repertory, 92nd St Y; numerous commercial productions (*Becoming Dr. Ruth*, *Designated Mourner*, *Bat Boy the Musical*, *Woman Before a Glass*, *Stendhal Syndrome*, etc.). **Regional:** Barrington Stage Company (50+ productions), Berkshire Theatre Festival, La Jolla Playhouse, Goodspeed Opera House (*Amour*, directed by Darko), Yale Rep, Coconut Grove, American Music Theatre Festival, ART, etc. **International:** Royal Shakespeare Festival (*Merchant of Venice*, directed by Darko), The Vienna Festwochen (*Designated Mourner*, directed by Andre Gregory, starring Wally Shawn). **National tour:** *Merchant of Venice*. **Professional Positions:** Trustee: historic FDNY fireboat John J. Harvey (www.fireboat.org). **Awards:** Best credit and longest run; her husband, actor Gordon Stanley.

ROBYN M. ZALEWSKI  
ASSISTANT STAGE MANAGER  
**Hartford Stage:** *Twelfth Night*, *A Christmas Carol*—*A Ghost Story of Christmas*, *The Whipping Man*, *Gem of the Ocean*, *Divine Rivalry*, *Antony & Cleopatra*, *The Adventures of Tom Sawyer*, *Noises Off*. **Regional:** Shakespeare Theatre Company (*Henry IV–Parts 1 & 2*, *A Funny Thing Happened on the Way to the Forum*); Saint Michael’s Playhouse, New London Barn Playhouse; Hangar Theatre; Northern Stage. **Education:** Saint Michael’s College. **Other:** Many thanks to my family, friends, & especially MG for their love & support!
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ABOUT HARTFORD STAGE

MICHAEL STOTTS
MANAGING DIRECTOR

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

MAXWELL WILLIAMS
ASSOCIATE ARTISTIC DIRECTOR

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

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Aurelia Clunie, Education Associate for Student Audiences
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Allison Jackson, Scenic Painter
John Cowles, Valerie Gruner, Nikki Fazzone, Drapers
Ashley Tyler, Rebecca Welles, Stitchers
Denise Block, Crafts
Joelle Braasch, Dresser

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JCJ Architecture

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ABOUT HARTFORD STAGE

Now in our 51st year, Hartford Stage is one of the nation’s leading resident theatres, known for producing innovative revivals of classics and provocative new plays and musicals, including more than 70 world and American premieres, as well as offering a distinguished education program, which reaches more than 20,000 students annually.

In 2011, Darko Tresnjak became only the fifth artistic director to lead Hartford Stage. Since then the theatre has presented the world premieres of A Gentleman’s Guide to Love and Murder on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Darko; Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; and Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov.

Hartford Stage, under the leadership of Managing Director Michael Stotts, has earned many of the nation’s most prestigious awards, including its first Tony Award in 1989 for Outstanding Regional Theatre. Other national honors include Outer Critics Circle, Drama Desk, OBIE, and New York Critics Circle awards. Hartford Stage has produced nationally renowned titles, including the New York transfers of Enchanted April, The Orphans’ Home Cycle, Resurrection (later retitled Through the Night), The Carpetbagger’s Children, and Tea at Five. The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, afterschool programs and professional development courses.
InterACT: Introducing Students to Theatre

By Kimberly Shepherd, Marketing Apprentice

Do you remember the first piece of live theatre you watched? For many Connecticut students this year’s production of *Hamlet* will forever occupy that important milestone in their memory. *Hamlet* marks the beginning of the InterACT season for the Hartford Stage Education Department. InterACT is an education initiative that, thanks to corporate and foundation funding, offers the Student Performance Series, Hartford Stage’s student matinee program, free of charge to underserved Connecticut students in grades 9-12.

In order to participate, high school teachers from around Connecticut submit applications to Hartford Stage’s Education Department highlighting, amongst other things, the access, or lack thereof, their students currently have to the arts. The classes seen as potentially benefiting the most from InterACT are then chosen. Through the program these classes attend three plays together at Hartford Stage over the course of the school year. This season students will attend matinee performances of *Hamlet*, *A Christmas Carol*, and *The Pianist of Willesden Lane*.

However, this offering is not just an opportunity for a field trip. InterACT is meant to be an expansion on work already being undertaken in the classroom. In the case of Shakespearean plays like *Hamlet*, and last season’s *Macbeth*, the text itself is already a part of the curriculum in some of these high school classes. In other cases the play’s themes help to supplement the study of particular topics in the classroom, as 2013’s *Breath and Imagination* did in relation to civil rights. This season *The Pianist of Willesden Lane* will do so with the subjects of the Holocaust, the Kindertransport, and classical music. Because of InterACT, students are no longer simply reading these plays or studying these subjects in textbooks, but engaging with them in a more dynamic and multidisciplinary way.

Before students attend each performance, a Hartford Stage Teaching Artist visits each class for a 90 minute pre-show workshop. In the workshop students participate in a multitude of activities, including acting exercises, lessons on theatre etiquette, and exploration of character choices, language, and themes. This preparation primes students to engage fully with the text and story of the play and allows them to lend a more critical and sophisticated eye to the performance they see. Following each show the students can attend a post-show Talk Back with artists and Hartford Stage staff, and finally a post-show workshop brings a Hartford Stage Teaching Artist back into the classroom for students to share their reactions and thoughts on the performance.

The impact InterACT is having is readily apparent to all. Students demonstrate a deeper
understanding of coursework related to the performances, actors comment on the great attentiveness and reactions of InterACT audiences, and teachers praise the level of engagement their students show with the program. “When Hartford Stage came to visit my class...students who often sat with their heads on their desks became enthusiastic leaders, guiding their groups in the creation of tableaux,” one Manchester High School teacher shared. She went on to say, “Several girls from my class sat in the front row and were lucky enough to be the audience members Macbeth approached during one of his soliloquies. These students were not only captivated; they were validated by the performance.”

It is this personal effect that InterACT aims to create. Without the program many of these students may never have had the opportunity or interest to see a live play. InterACT helps to break financial and cultural barriers that may otherwise have prevented these young people from participating in the performing arts even as spectators. By not just providing them a ticket, but educating them on how to engage more deeply with a particular text and with the experience of attending a live performance, it is hoped that students will come to understand that theatre is not an exclusive art, it is for everyone.

Education Associate for Student Audiences Aurelia Clunie notes that many students seem to be gaining this perspective. She says that as a result of InterACT, students at Hartford Journalism and Media Academy, for example, decided to start a drama club at their school. As well, students from various schools have come back to Hartford Stage to broaden their knowledge of theatre in studio classes and Young Company programs, and some have even been inspired to believe in and pursue their dreams of careers in the performing arts.

And in return what kind of benefit does Hartford Stage gain from offering InterACT? Besides a great amount of satisfaction from results such as the aforementioned, the theatre sees this program as one of the best ways to grow the love of performing arts in its community. Clunie explains, “By showing young people that Hartford Stage is their theatre too and making them feel comfortable engaging in the performing arts, we hope they will become the next generation of theatregoers and supporters for Hartford Stage.”

Hartford Stage has a long and rich history of helping to engage the student population of Connecticut in the performing arts. Current Hartford Stage Board Member Barri Marks remembers as a student at Hartford’s Weaver High School taking a bus to see *Othello* with her class during Hartford Stage’s inaugural season in January 1964. She says this experience “Certainly ignited my interest in theatre and music.” Besides becoming an active supporter of area arts and education organizations, her experience at Hartford Stage led her to share her interest early with her daughter, who she is proud to say now attends plays and concerts regularly. Says Marks, “I guess it works if you start them early.”
Short Takes: News from Hartford Stage

Darko Celebrates the Graphic Novel
Artistic Director Darko Tresnjak and Hartford Public Library CEO Matthew K. Poland will discuss Art Spiegelman’s *In the Shadow of No Towers*, a “powerful, introspective visual account of the tragic events of 9/11 and its life-altering aftermath,” according to HPL. The event will be at 6 p.m. on Thursday, October 23, in the Atrium at 500 Main Street.

Education Launches Fall Classes for Adults and Children
Hartford Stage Education kicks-off a second round of Fall Studio classes with one for the adults—Adventure on Stage: Movement Combat for Actors, Oct. 20-Nov. 24. For young people, classes include Stories on Stage Workshop: Tall Tales!, ages 5-7, Nov. 1-Dec. 6; Puppetry, Ages 8-11, Nov. 1-Dec. 13; and Choreography, Ages 10+, Nov. 1-Dec. 6. For information, visit www.hartfordstage.org/education.

Ceremony Reveals New Renovations, Anticipates Next Summer’s Transformation
More than 75 special guests, including Lieutenant Governor Nancy Wyman and Hartford Mayor Pedro Segarro, gathered last month for the official ribbon-cutting ceremony in celebration of this past summer’s $800,000 renovation of the theatre’s interior and upper lobby.

Next summer’s final phase of renovations will include the installation of an elevator; completion of the electrical, plumbing and HVAC improvements started in 2010; renovations of the lower lobby, and the bar/food service areas; relocation of the box office and house manager’s office; renovated dressing rooms, green room and costume shop; improvements to the exterior of the building including roof repairs, the installation of a new digital marquee, new lighting, signage and landscaping.

The total cost for both phases of renovation is approximately $6 million. Hartford Stage received a grant of $2.5 million from the State Department of Economic and Community Development towards this project.
Aetna New Voices Fellow: Kimber Lee

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

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

Past Aetna New Voices Fellows

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

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

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

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

The University of Massachusetts Graduate Internships at Hartford Stage

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

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