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The Ibsen Season

In London, there are currently three revivals of Henrik Ibsen’s plays on the boards: Hedda Gabler, A Doll’s House, and St. John’s Eve. And another revival of Hedda Gabler is on the way. In New York, Manhattan Theatre Club is about to open their season with the revival of Ibsen’s An Enemy of the People. In Baltimore, Artistic Director Kwame Kwei-Armah is opening the first season that he planned for Center Stage with his own production of An Enemy of the People. In Paris, The Lady from the Sea recently closed at Théâtre des Bouffes du Nord, and according to Ibsen.net there are at least a dozen productions of Ibsen plays currently on the boards in Germany alone (including three productions of Nora oder Ein Puppenheim). And, here, at Hartford Stage, we are opening our season with my favorite Ibsen play, Hedda Gabler.

In a recent article in the The Guardian, Michael Billington writes that Ibsen “offers a permanent challenge not just to actors, but also to directors, designers, and audiences. We are still catching up with his ideas and still learning that he is never quite what he seems. With his big whiskers and severe specs, Ibsen may look like a pillar of 19th century respectability. But underneath that deceptive façade lies a restless demon.”

In another article in The Guardian, Mark Lawson is more specific about the current resurgence of Ibsen and Shaw: “Our culture is in moral chaos, with inquiries, trials, and debates agonizing about over what we should think about politics, money, journalism, medicine, and sex, themes to which Ibsen and Shaw urgently returned.”

Among Ibsen’s plays, Hedda Gabler strikes me as particularly timely. The title character, still a young woman, famously declares: “I had danced my last dance, my dear Judge. My time was up.” In a later conversation, she tells Judge Brack: “This... cheapness. This penny-pinching little world I’ve ended up in.” She also discovers that her new household is founded on staggering loans. Given the toxic combination of our youth-obsessed culture, our broken economy with depleted job opportunities, and our capacity to live on borrowed money, Hedda’s observations and predicament surely strike a chord. The reasons why ambitious young men and women fail to find an outlet and feel trapped may be different today. But the corrosive effect on the human spirit is the same.

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Lyrics by Robert L. Freedman & Steven Lutvak
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HEDDA GABLER

BY HENRIK IBSEN

A NEW ADAPTATION BY
JON ROBIN BAITZ

From a literal translation by Anne-Charlotte Hanes Harvey

DIRECTED BY JENNIFER TARVER

Original Broadway Production produced by
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in association with
Bay Street Theatre • Huntington Theatre Company • Williamstown Theatre Festival
East Coast Premiere at Williamstown Theatre Festival & Bay Street Theatre, Summer 2000

Originally Produced by Geffen Playhouse
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Judge Brack...................................................................... Thomas Jay Ryan
Eilert Lovborg.................................................................... Sam Redford
Berta ................................................................................ Anne O’Sullivan

The home of George and Hedda Tesman, Christiania, Norway.

Near the turn of the Twentieth Century.

Act 1: Morning  Act 3: Early the Next Day
Act 2: Afternoon  Act 4: Evening

THERE WILL BE ONE INTERMISSION.

Assistant Director / Assistant Dramaturg.......................... Alison Bowie
Assistant Scenic Designer ................................................... Patrick Lynch
Assistant Sound Designer .................................................... Palmer Hefferan
Production Assistant ....................................................... Kelly Hardy

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

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Artists subject to change.
“A woman cannot be herself in contemporary society, it is an exclusively male society with laws drafted by men, and with counsel and judges who judge feminine conduct from the male point of view”

— IBSEN, NOTES MADE FOR A DOLL’S HOUSE, 1878

“Whatever I have written has been without any conscious thought of making propaganda. I have been more poet and less social philosopher than people generally seem inclined to believe. I thank you for the toast but must disclaim the honor of having consciously worked for the women’s rights movement. I am not even quite clear as to just what this women’s rights movement really is. To me it has seemed a problem of humanity in general.”

— IBSEN, SPEECH MADE AT A BANQUET GIVEN IN HIS HONOR BY THE NORWEGIAN WOMEN’S RIGHTS LEAGUE, 1898
When Ibsen’s Nora left her husband at the end of A Doll’s House, her action resonated strongly with the women’s rights movements both in Norway and around Europe. Women didn’t have the right to vote, and it would be another six years before Britain’s Married Women’s Property Act of 1884 deemed that women were no longer “chattel” but autonomous people, and another seventeen years before women in Norway would be allowed to vote. While a great deal has been made of Ibsen’s saying he hadn’t “consciously worked for the women’s rights movement,” Hedda Gabler is based in the social reality of its time. As Ibsen wrote to Moritz Prosser at the time, “what I principally wanted to do was to depict human beings, human emotions, and human destinies, upon a groundwork of certain of the social conditions and principles of the present day.”

When Hedda Gabler first came out in 1890 it was almost universally criticized for the “unbelievable” nature of its heroine. One critic regretted that “we do not understand Hedda Gabler, nor believe in
her. She is not related to anyone we know,” while another called her “a horrid miscarriage of the imagination, a monster in female form.” What kind of woman wouldn’t thrive as a wife and mother? Any woman so out of touch with the feminine virtues couldn’t possibly be true!

Just ten years later, in 1900, James Joyce wrote “Ibsen’s knowledge of humanity is nowhere more obvious than in his portrayal of women. He amazes one by his painful introspection; he seems to know them better than they know themselves. Indeed, if one may say so of an eminently virile man, there is a curious admixture of the woman in his nature.”

Most critics in the following hundred-plus years have agreed; many have even felt that the character of Hedda was based a great deal upon Ibsen himself. As Richard Eyre puts it, “Ibsen himself - consciously or not - contributed many of [Hedda’s] characteristics. With his fear of scandal and ridicule, his apparent repulsion with the reality of sex, his yearning for an emotional freedom, Ibsen might have said of Hedda, as Flaubert did of Madame Bovary: “Hedda, c’est moi.” Ibsen also acknowledged within himself a Hedda-like urge to “commit a madness” and demanded “who has not, when standing with someone by an abyss or high up on a tower, had a sudden impulse to push the other over?”

In 1889, when Ibsen was 61, he fell in love with the 18-year-old Emilie Bardach, who was probably a model for Hedda. While she was a decade younger than Hedda, she was upper class, and some of Ibsen’s notes for lines in the play appear to be drawn from their conversations. He was very concerned about what

Emilie Bardach, a model for Hedda Gabler
she would do with her life; she wrote in her diary that she worried she could never become all that he expected her to be. Helene Raff, another young friend of Ibsen’s, remembered his telling her around the same time that will-power was extremely important and “women’s will in particular tends to remain undeveloped; we dream and wait for something unknown that will give our lives meaning. As a result of this women’s emotional lives are unhealthy, and they fall victims to disappointment.” He encouraged Emilie to write, and praised Helene for her devotion to her painting; clearly writing, or art, seemed to him the one definite way for a young woman to find meaning in her life.

At the same time, his regular response to letters from Emilie, after the first flush of their romance, was that he couldn’t write her at length (she hoped he would write of plans to divorce his wife and marry her) because his time was completely occupied with his work -- the writing of *Hedda Gabler*. For Ibsen, tempted by another woman yet remaining loyal to his wife Suzannah, the writing clearly came first. And, like Thea Elvsted in *Hedda Gabler*, Suzannah devoted her life to his writing and career. While he earnestly adjured both Emilie and Helene to pursue their own work, and seemed to think it the only way they would have fulfilled lives, he had let his own wife focus completely on his work – even when, in the case of *Hedda Gabler*, that work took up the question of what would become of a married woman who hadn’t found a purpose for her life.

—ELIZABETH WILLIAMSON, DRAMATURG
Henrik Ibsen was born in Skien in 1828. His upbringing was heavily influenced by the fact that in the course of just one year, his father was obliged to close down his businesses, his properties were auctioned off and the family’s prosperity was abruptly reversed to poverty. At 15 years old, Ibsen left his hometown and went to Grimstad to begin apothecary studies. In the course of his time in Grimstad he made his first attempts as a poet and in 1850 he began to write plays. In 1851 he moved to Bergen and was taken on by Det norske Theater where six of his plays were staged over the next six years. In Bergen he met Suzannah Daae Thoresen whom he later married and with whom he had his son Sigurd. In 1857 Ibsen became the Artistic Director at Kristiania Norske Theater and moved back to the capital city. When the Kristiania Norske Theater went bankrupt in 1862, he was taken on by Christiania Theater. In 1864 he moved

Jon Robin Baitz

Jon Robin Baitz’s plays include *The Film Society, The Substance Of Fire, The End Of The Day, Three Hotels, A Fair Country* (Pulitzer Prize Finalist 1996), *Mizlansky/Zilinsky, Ten Unknowns*, and *The Paris Letter*, as well as a version of *Hedda Gabler* (Broadway 2001). He created *Brothers & Sisters*, the TV series which ran for five seasons, until 2011. Other TV work includes PBS’ version of *Three Hotels*, for which he won the Humanitas Award, and episodes of *The West Wing* and *Alias*. He is the author of two screenplays: the film script for *The Substance of Fire* (1996) and
Henrik Ibsen

to Rome, and he spent the next 27 years abroad. It was only after leaving his homeland that he began to write the works for which he is still remembered, beginning with *Brand* and *Peer Gynt*.

Many of Ibsen’s plays are realistic, issue-driven dramas that focus on social criticism. His best-known works include *A Doll’s House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882) and *Hedda Gabler* (1890). *A Doll’s House* was Ibsen’s international breakthrough. His later plays shift to psychological and symbolic drama.

In 1891, after he had published *Hedda Gabler*, Ibsen returned to Norway, settled down in Kristiania and lived there until his death in 1906. His four last dramatic works, *The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896) and *When We Dead Awaken* (1899), are frequently characterized as dramatic self-portraits. In 1900 Ibsen suffered his first stroke. His “dramatic epilogue,” *When We Dead Awaken*, was thus and appropriately the last dramatic work that he wrote. In all, Ibsen wrote 26 dramatic works and some 300 poems. His plays have retained a strong contemporary relevance and continue to be staged at innumerable theatres in all parts of the world.

People I know (2002). He is a founding member of Naked Angels Theatre Company, and on the faculties of the MFA programs at The New School for Drama, and SUNY Stony Brook/ Southampton. His play *Other Desert Cities* won the Outer Critics Circle Award in 2011.
KANDIS CHAPPELL

Hartford Stage: The Snow Ball (Directed by Jack O’Brien). Broadway: Neil Simon’s Rumors; Getting Away with Murder by Stephen Sondheim and George Furth. Off-Broadway: Tina Howe’s Pride’s Crossing (Lincoln Center). Regional: Associate Artist of The Old Globe Theater; South Coast Rep, The Huntington, Williamstown, The Intiman (Seattle), ACT (San Francisco), and theatres across the country.

JOHN PATRICK HAYDEN


ROXANNA HOPE

Hedda Tesman

Hartford Stage: Debut. Broadway: Frost/Nixon (B’way and Nat’l Tour), Boeing Boeing (u/s), After the Fall, The Women. NY Theater: Horsedreams, Mahida’s Extra Key To Heaven, 1001 Arabian Nights, Princess Turandot, Little Willy. Regional: Les Liaisons Dangereuses, Richard III, Julius Caesar, Pericles (Shakespeare Theatre of New Jersey); Tartuffe, Indian Ink, Hecuba (American Conservatory Theater); Hecuba, The Blue Demon (Williamstown Theater Festival); The Blue Demon (Huntington Theater); Westport Country Playhouse; Colorado Shakespeare Festival, and others. Film/TV: Puncture, No Reservations, Blue Bloods, Unforgettable, The Good Wife, Law & Order: SVU, Law & Order, Law & Order: Criminal Intent, All My Children and others. Education: MFA/The American Conservatory Theater.

ANNE O’SULLIVAN

Berta

Hartford Stage: Marisol. Broadway: Blithe Spirit. Off-Broadway: Mere Mortals (John Houseman Theatre); Mary MacGregor, Death and the Maiden (Ensemble Studio Theatre); The Dreamer Examines His Pillow (New York Stage and Film). Regional: A Christmas Carol (McCarter Theatre); Voir Dire (The Old Globe); The Swan, The Beauty Queen of Leenane, Allegory of Whiteness (Actors Theatre of Louisville); The Chairs (Intiman Theatre); Mere Mortals, My Fair Lady, Dimetus (Berkshire Theatre Festival). Film: Speed, The Mirror Has Two Faces, 1937, We Need to Talk About Kevin, Lemon (upcoming). Television: Law & Order, Law & Order: Criminal Intent, ER, Third Watch, Models Inc., Sex and the City. Training: Robert Patterson, Meisner Technique; Stella Adler, Actor’s Studio.
SAM REDFORD

EILERT LOVBORG


THOMAS JAY RYAN

JUDGE BRACK

Hartford Stage: The Philadelphia Story. Broadway: In the Next Room, or The Vibrator Play. Off-Broadway: Edward Albee’s The Lady from Dubuque (Signature); The Temperamentals (New World Stages); The Little Foxes (New York Theatre Workshop); Pinter’s Celebration/The Room (Atlantic Theatre Co.); Sin (New Group); Venus (Public Theater); The Misanthrope (New York Theater Workshop); In the Matter of J. Robert Oppenheimer (Title Role, Keen Company). Regional: Productions at The Old Globe, La Jolla Playhouse, Yale Rep, Guthrie Theatre, Kennedy Center, Shakespeare Theatre, Berkeley Rep. Film: Henry Fool (Title Role), Eternal Sunshine of the Spotless Mind, Fay Grim, The Legend of Bagger Vance, The Book of Life, The Dying Gaul, Dream Boy. Television: Wonderland, Degas and the Dancer. Awards: Drama Desk Award (The Temperamentals); Gemini Award nomination (Degas and the Dancer).

SARA TOPHAM

MRS. THEA ELVSTED

Hartford Stage: The Tempest. Broadway: The Importance of Being Earnest (Roundabout Theatre). Selected Credits: Travesties (McCarter Theatre); At The Stratford Shakespeare Festival (Canada): The Misanthrope (Célimène), Twelfth Night (Olivia), Dangerous Liaisons (Madame de Tourvel), Peter Pan (Wendy), The Importance of Being Earnest (Gwendolyn), As You Like It (Rosalind), Fuente Ovejuna (Laurencia), An Ideal Husband (Mabel), King Lear (Cordelia), The Glass Menagerie (Laura), Agamemnon (Cassandra), London Assurance (Grace), Noises Off (Brooke Ashton), The Merchant of Venice (Jessica), Henry VIII (Anne), All’s Well That Ends Well (Diana), Henry V (Princess Katherine), Henry IV Part One (Lady Mortimer). Other Theatre: Maggie in Cat On A Hot Tin Roof (Neptune Theatre); The Governess in The Turn of the Screw (Belfry Theatre); Constanze in Amadeus (Theatre Aquarius). TV/Film: Eloise at Christmastime (Disney).

JENNIFER TARVER

DIRECTOR

Hartford Stage: Debut. Theatre: The Homecoming, King of Thieves, Zastrozzi, Krapp’s Last Tape (Stratford Shakespeare Festival of Canada); The Cosmonaut’s Last Message to the Woman he Once Loved in the Former Soviet Union (Canadian Stage Company); Krapp’s Last Tape (Goodman Theatre); Crave (Nightwood Theatre, Toronto); Thom Pain (based on nothing) (Tarragon Theatre, Toronto); Beckett, Feck it! (Queen of Puddings Music Theatre); That Time – Five Beckett Shorts (The Theatre Centre); Attempts on Her Life (Ryerson University). As writer and director: Not Faust, History Play and She’s Gone Away.
(Theatre Extasis/Hum). **Opera:** The Rape of Lucretia, *L’Enfant et les Sortileges*, The Magic Flute, *The Turn of the Screw*, A Midsummer Night’s Dream and Cosi fan Tutte. **Professional:** Jennifer is the Associate Director at The Theatre Centre in Toronto. **Education:** MFA from the University of Alberta and a BFA from the Manhattan School of Music. **Awards:** 2010 Siminovitch prize short list, the 2002 John Hirsch Director’s Award and the 2006 Pauline McGibbon Award in Directing, as well as multiple Dora Awards for Outstanding Direction and Writing.

**EUGENE LEE**  
**SCENIC DESIGN**  
**Hartford Stage:** *The Crucible*. **Broadway:** *Wicked* (current). **Regional:** *A Christmas Carol; Crime and Punishment* (Trinity Rep/current); *Ride the Tiger* (Long Wharf/current). **International:** *Wicked; A Streetcar Named Desire* (both current). **Film:** Jonathan Demme’s *The Master Builder* (current). **Television:** NBC’s *Saturday Night Live* (current). **Education:** BFA from Art Institute of Chicago and Carnegie Mellon; MFA from Yale Drama School; 3 honorary doctorates. **Awards:** 3 Tony Awards; American Theatre Wing’s Design Award; Outer Critics Circle; Lucille Lortel Award; Pell Award; Drama Desk; Elliot Norton Award for Sustained Excellence; Theatre Hall of Fame, NYC.

**FABIO TOBLINI**  
**COSTUME DESIGN**  
**Hartford Stage:** *The Tempest, Bell, Book & Candle*. **Theatre:** Recent credits include *Maria* at the Wexford Opera Festival (Ireland), *HMS Pinafore* at the Guthrie Theatre and *The Royal Family* at American Players Theatre. Other theatre credits include productions of classic and new plays at the Alley Theatre, Children’s Theatre Company, Ford’s and Studio Theatre. **Opera:** productions include works for the Nationale Reisopera (NL), Landestheater (AU), Gotham Chamber Opera and Portland Opera. **Off-Broadway world 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 Award for *Bell Book & Candle* and *The Tempest*, Irene Sharaff Young Master 2008, Lucille Lortel Nomination 2001. **Resume and portfolio:** www.fabiotoblini.com.

**ROBERT THOMSON**  
**LIGHTING DESIGN**  
**Hartford Stage:** Debut. **Broadway:** *King Lear* (Lincoln Center Theater/starring Christopher Plummer); *The Taming of the Shrew* and Desir (ABT at The Met). **US Regional:** *Krapp's Last Tape* and *Hughie* (Goodman Theatre); Director: Robert Lepage’s international award-winning *Bluebeard’s Castle* and *Erwartung* (Seattle Opera); *The Taming of the Shrew* (Boston Ballet). **Canadian Credits:** 11 seasons Stratford Shakespeare Festival, 27 productions including *Much Ado About Nothing, Cymbeline, The Homecoming, Dangerous Liaisons, Zastrozzi, Krapp's Last Tape/ Hughie, and Caesar and Cleopatra*; 12 seasons Resident Lighting Designer, National Ballet of Canada, including *Swan Lake, Romeo and Juliet* and *Manon*; 25 seasons Shaw Festival (10 years Head of Lighting Design), *Saint Joan, Cavalcade* and *Cyrano de Bergerac*, *Buried Child* and *Macbeth* (Canada’s National Arts Centre); *The Cosmonaut’s Last Message...* (Canadian Stage). **Awards:** include Sterling Award—Bluebeard’s Castle and Erwartung (Edmonton); four Dora Mavor Moore Awards (Toronto). **Education:** Studio and Forum of Stage Design (NYC).
FITZ PATTON
ORIGINAL MUSIC & SOUND DESIGN

Hartford Stage: The 39 Steps, Dying City, 8 by Tenn. Theatre: Has designed and scored over 240 productions in 20 cities across the U.S. In 2010 he was awarded both the Lucille Lortel and Drama Desk Awards for his design for When the Rain Stops Falling at Lincoln Center’s Mitzi E. Newhouse Theater, and was nominated again, in 2011 for his work at on The Other Place, directed by Joe Mantello. His most recent article for Live Design Magazine, “Stochastic Natural Sound Fields,” details his process for the creation of dense, natural soundscapes. Last summer he collaborated with composer Annea Lockwood on the installation of a large scale sensor activated environmental sound sculpture at iPark, an artist retreat in East Haddam, CT. His symphony, The Holy Land, a 45 minute work for baritone, tenor and mezzo-soprano and orchestra, was completed in January of this year. He is the founder of Chance Magazine, a new Theater Design Magazine to be published this fall. He is a graduate of Vassar College, Bard College and Yale University.

TOM WATSON
HAIR AND WIG DESIGN

Theatre: Head of the wig and makeup department at the Metropolitan Opera. He has designed wigs for more than 50 Broadway productions. Current and recent Broadway designs include Harvey, Million Dollar Quartet, Rock of Ages, Wicked, How to Succeed..., The Addams Family, On a Clear Day..., Promises, Promises, South Pacific, Sondheim on Sondheim, A View from the Bridge, Sunday in the Park with George.

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ELIZABETH WILLIAMSON
DRAMATURG

Prior to joining Hartford Stage as Senior Dramaturg and Director of New Play Development, Elizabeth Williamson was Associate Artistic Director and Literary Manager at Pioneer Theatre Company, where her dramaturgy credits included The Tempest, Rent, Hamlet, Our Town, and the world premieres of Wendy MacLeod’s Find and Sign, Bess Wohl’s Touch(ed) and Bess Wohl’s In as part of the New Plays Initiative, which she founded. She has developed new work with Brooke Berman, Sheila Callaghan, Kyle Jarrow, Wendy MacLeod, Brighde Mullins, Dan O’Brien, Dominique Serrand and Steve Epp, Bess Wohl, Lauren Yee, and Mary Zimmerman. 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, Berkeley Rep’s School of Theatre, 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 & with Complicite. She received a 2007 NEA Fellowship in Literary Translation and is a member the Lincoln Center Theater Directors Lab and the Literary Managers and Dramaturgs of the Americas.
KATRINA LYNN OLSON
PRODUCTION STAGE MANAGER


MONIKA TANDON
ASSISTANT STAGE MANAGER

Hartford Stage: Has been a part of the Stage Management staff for numerous seasons, most recently having worked on The Tempest, Boeing-Boeing and Water by the Spoonful. New York: An Adult Evening With Shel Silverstein (Atlantic Theatre Company); Giant-n-Variation (Boomerang Theatre); Eleanor Rigby is Waiting (NY Fringe Festival). Other credits include Blue Man Group (Charles Playhouse, Boston), Boston Lyric Opera, American Repertory Theatre, Goodspeed Opera House, Bushnell Theatre for Performing Arts, Hangar Theatre and Williamstown Theatre Festival.

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Now in its 49th 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. In 2011, Darko Tresnjak became the fifth artistic director to lead Hartford Stage. That same year, the theatre presented the World Premiere of Quiara Alegría Hudes’ Pulitzer Prize-winning play *Water by the Spoonful*. 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.

Founded in 1963 by Jacques Cartier, Hartford Stage began in a former grocery store warehouse on Kinsley Street. On April 1, 1964, *Othello*, directed by Cartier, opened the theatre. Paul Weidner, who assumed leadership of the theatre in 1968, oversaw its move to its present home—the 489-seat John W. Huntington Theatre, designed by Robert Venturi. Mark Lamos became Artistic Director in 1980, bringing international recognition to Hartford Stage with explorations of the great works of dramatic literature. Michael Wilson became artistic director in 1998, devoting the theatre’s resources to the works of Tennessee Williams and Horton Foote, and launching the Brand:NEW Festival and the annual production of *A Christmas Carol*.

Over 320 new productions have been seen at Hartford Stage, including 64 world or American premieres by such authors as Edward Albee, Kia Corthron, Christopher Durang, Eve Ensler, Horton Foote, Beth Henley, Israel Horowitz, William Luce, Vladimir Nabakov, Theresa Rebeck, Jose Rivera, Edwin Sánchez, Alfred Uhry and Tennessee Williams. The theatre’s reputation extends beyond Hartford across Connecticut, the nation and the world. Hartford Stage’s production of Edward Albee’s *All Over* was aired nationally on the PBS series “Theater in America.” In 1988, Hartford Stage participated in an exchange with Moscow’s Pushkin Theatre, the first between an American and a Soviet theatre. Most recently, the theatre has sent productions of *Enchanted April* and *Our Country’s Good* to Broadway, *The Orphans’ Home Cycle*, *Tiny Alice*, *Necessary Targets*, *The Carpetbaggers Children* and *Tea at Five* to Off-Broadway, and touring productions to Cleveland, Houston, Cambridge, Los Angeles, Montreal and Paris.

From its inception, Hartford Stage has maintained strong community partnerships, educational programs and humanities initiatives. Through collaborations with the Artists Collective, the City of Hartford, HUD, NCCJ, the University of Hartford, Trinity College, Hartford Seminary, World Affairs Council and schools across the state, the theatre provides exceptional educational, scholarly, and artistic experiences for Connecticut residents of all ages, including classes, workshops and discussions, as well as services for the hearing and visually impaired. In 2005, Hartford Stage was awarded *The Hartford Courant*s Tapestry Award, recognizing its work in diversity.
DARKO TRESNJAK
ARTISTIC DIRECTOR OF HARTFORD STAGE

DARKO TRESNJAK is the fifth Artistic Director for Hartford Stage. Last season, he directed The Tempest and Bell, Book and Candle. 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 is in his seventh 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 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, The Edward C. and Ann T. Roberts Foundation 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 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: Matthew Lopez

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 2012–13 Fellow is playwright Matthew Lopez, author of this past season’s *The Whipping Man*.

Since its New York premiere last year in a sold-out, extended run at Manhattan Theatre Club, Matthew Lopez’s *The Whipping Man* has become one of the most widely produced new American plays in recent seasons. The production was directed by Doug Hughes and starred Andre Braugher. For this production, Mr. Lopez was awarded the John Gassner Playwriting Award from the Outer Critics Circle. Before arriving in New York, the work premiered at Luna Stage in Montclair, NJ and was subsequently produced at Penumbra Theatre Company, Barrington Stage and the Old Globe. His play *Somewhere* premiered last year at the Old Globe under the direction of Giovanna Sardelli and will be re-mounted in January 2013 at TheatreWorks in Palo Alto. Other works include *Reverberation*, *The Legend of Georgia McBride* and *The Sentinels*, which premiered last year in London. He is a New York Theatre Workshop Usual Suspect, a past member of the Ars Nova Play Group and a recent artist-in-residence at the Old Globe. He is currently writing a commissioned play for Roundabout Theatre Company as well as a new musical with singer/songwriter Spencer Day.

Past Aetna New Voices Fellows include Quiara Alegría Hudes (2008-09) who won the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, produced at Hartford Stage this past season; and Daniel Beaty (2007-08), author of *Breath & Imagination—The Story of Roland Hayes*, which will be produced at Hartford Stage in January.

Marking its eighth 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 Hartt School/Hartford Stage Partnership in Training

Now in its sixth 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* and *The Tempest*.

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* and the *Brand:NEW* Festival of New Work.

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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