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In the 19th Century, *The Underpants* may have been intended as a dig at the fast-growing bourgeoisie, but Steve Martin has made it something much more familiar to our time. A woman mistakenly shows a little more lingerie than she intended—and the world thinks of nothing else for the next news cycle. Steve Martin takes on the phenomenon of 15 Minutes of Fame in his typically uproarious style. I’m delighted to welcome director Gordon Edelstein back to Hartford Stage in this co-production with Long Wharf Theatre. As the weather outside gets colder here in snowy Connecticut, I think we’ll all welcome the opportunity to laugh with—and at—this unwitting celebrity and the fall-out from her inadvertent display.

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Happy New Year! I hope you have noticed the two elegant, burgundy theatre chairs prominently on display in our lobby. This summer, Hartford Stage will continue its modest renovations of the theatre (started in 2010 with the lobby expansion, new bathrooms and infrastructure improvements), replacing all of the theatre seats with these new ones. The “teal” seats you are currently sitting in are over 20 years old, and are definitely on their last legs. Many are broken, and we can no longer get replacement parts; arm rests have started to fall off, and the fabric is well worn and often torn. Over the past several months we have been working with JCJ Architecture of Hartford on a renovation design that will complete what we started four years ago. Over the next two or three years we will not only install new seats, but in phases, install an elevator (long overdue), finish upgrades to the HVAC and electrical systems, install new energy efficient lights in the lobbies and back stage areas, and put finishing touches on the concession bars and public gathering areas.

Ever mindful of how we need to continue to stretch every dollar, we intend to embark on renovations that are only necessary to better serve our art and artists, or better serve our patrons (or both).

After the close of our final production of the season—*Vanya and Sonia and Masha and Spike*—we will immediately begin replacing the seats. The entire project will take approximately 8 weeks, and be done in time to open the 2014-15 season in mid-September.

We are currently offering subscribers and donors the opportunity to “purchase” a seat or two. Would you please consider this during our 50th Anniversary season? Seats are $2,500 each, and can include an inscription on the arm rest recognizing you, the donor, or a loved one. Please call Director of Development, John Bourdeaux, for more information.

On behalf of the Board of Directors and Staff of Hartford Stage, Darko and I wish you health, happiness and many inspired evenings at the theatre in 2014!
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By STEVE MARTIN
Adapted from CARL STERNHEIM

Directed by GORDON EDELSTEIN

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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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THE CAST

IN ORDER OF APPEARANCE:

Theo Maske ................................................................. Jeff McCarthy
Louise Maske ............................................................. Jenny Leona
Gertrude ................................................................. Didi Conn
Versati ........................................................................ Burke Moses
Cohen ........................................................................ Steve Routman
Klingelhoff ............................................................... George Bartenieff

Setting: Dusseldorf, Early 20th Century.

THERE WILL BE NO INTERMISSION.

Assistant Lighting Designer ........................................... Dante Smith
Assistant to the Director ................................................ Eliza Orleans
Production Assistant .................................................. Arielle Goldstein

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

The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.

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

Artists subject to change.

The Underpants is presented by special arrangement with Samuel French, Inc.
STEVE MARTIN ON ADAPTING THE UNDERPANTS FROM STERNHEIM’S PLAY:

“In other adaptations I have done — Cyrano de Bergerac became the film Roxanne, and Silas Marner became the film A Simple Twist of Fate — I have come to understand that however true I intend to remain to the original text, the adaptation is continuously influenced, altered, and redefined by modern times. Each time, the process has taken me through the stages of a failing marriage: fidelity, transgression, and finally separation.”

“I like the theater because of the writing. There’s a certain freedom as a writer to be tangential. A great passage in a play can be literate, can be beautiful, can be off-topic, can be so many things. A great line in a movie is usually, ‘Come on, let’s go.’”

“Sternheim’s play is ribald, self-referential, and quirky. I hope I have retained those elements and assured my place in heaven — I mean, served the playwright’s intentions.”
STEVE MARTIN is a writer, actor, and musician. He began his career in Los Angeles as a standup comedian and was soon writing for television shows such as *The Smothers Brothers Comedy Hour*, *The Glen Campbell Goodtime Hour*, and *The Sonny and Cher Comedy Hour*. During the 1970’s, Martin became a regular guest on *The Tonight Show* and *Saturday Night Live*. The popularity of his television appearances led to the release of several comedy albums; the most famous being *Wild and Crazy Guy*, featuring the top-40 hit “King Tut.” His role in the 1979 film *The Jerk*, which he also wrote, catapulted him into the world of film. His long list of movie credits includes *Roxanne*, *Little Shop of Horrors*, *Dirty Rotten Scoundrels*, *Three Amigos!* and *Father of the Bride*. Martin established himself as a playwright with *Picasso at the Lapin Agile* and as a novelist with *Shopgirl*, which was made into a film starring Martin and Claire Danes. In 2009, he released his first all-music album *The Crow: New Songs for the 5-String Banjo* which earned him a Grammy Award. In 2013, he collaborated with folk-singer Edie Brickell on the album *Love Has Come For You*.

CARL STERNHEIM was born on April 1, 1878, in Leipzig, Germany. In his early life, Sternheim struggled to find his authentic voice and longed to be popular. His second wife, the heiress Thea Lowenstein, supported his writing career and encouraged him to study the playwright Molière and French Farce. Molière would become one of Sternheim’s greatest influences. Sternheim’s plays focused on satirical portraits of the middle class. *Die Hose* (*The Underpants*), his first and most successful play, was originally performed in 1911 as *Der Riese* (*The Giant*) because the original title was deemed too indecent by German police. The Maske family appears in three additional Sternheim plays, known as *The Maske Tetralogy*. These plays chronicle the family’s struggle to climb the social ladder of the middle class to the point of absurdity, as the Maskes will do anything and everything to benefit socially from their current situation. Sternheim’s six-play cycle *Comedies from the Heroic Life of the Middle Class*, written from 1911 to 1925, earned him comparisons in his own time with Molière and Feydeau, and later with Noël Coward. Although regarded as an Expressionist by some, Sternheim maintained that he was in fact a realist. He died on November 3, 1942, in Brussels, Belgium.
A BRIEF HISTORY OF UNDERPANTS

Though a Roman mosaic suggests the first bra and briefs were worn by ancient athletes, women did not generally wear underpants until the middle of the nineteenth century.

EARLY 1800s

Drawers were worn for the first time by women, to the dismay of many. Wearing trouser-like undergarments was exclusively male and considered immodest for women. Some women wore pantalettes, a more feminine form of underpants that came below the knee and had lace trim. Yet these went out of style along with the shorter, slimmer dresses of the early 1800s.

1830s

Drawers became something of a status symbol among middle- and upper-class women in Europe. Made of cotton or lawn cloth (another fine material), they consisted of two open, overlapping legs sewn onto one waistband that tied in the back.

1841

The Handbook of the Toilet suggested that women adopt the French practice of wearing drawers to avoid “many of the disorders and indispositions to which British females are subject.” It advised that drawers “should reach as far down the leg as possible without their being seen.”
1851
Dress reformer Amelia Bloomer introduced her baggy trousers for ladies. Originally outerwear, “bloomers” became the term for knee-length underpants around 1910.

1877 — The chemise was combined with drawers for a smoother, more streamlined effect.

1879 — Knickerbockers, or closed drawers with inseams, were made for the first time. Nicknamed knickers, they gathered at the knee and were trimmed with a frill of lace.

1905
Pants or panties (short for pantaloons) had slimmer and shorter legs than knickers.

1916
Camiknickers emerged as delicate combination underwear that women stepped into, then slid over their shoulders and buttoned at the crotch.

1930s
The introduction of elastic yarn made keeping panties in place much easier than tying ribbons or using buttons, and paved the way for the modern underpant.
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GEORGE BARTENIEFF KLINGLEHOFF
Hartford Stage: The Tempest. Theatre: George Bartenieff has just returned from London where he starred in Another Life. As a teenager he was featured in two Broadway shows, The Whole World Over (director, Harold Clurman) and Lillian Hellman’s Montserrat. In the Sixties he became intensely involved in the experimental theater movement off-and off-off Broadway. The original 1960 New York Krapp’s Last Tape and The Zoo Story, and then he played both parts back to back in the 1965 revival. He played several roles in the year and a-half run of The Brigg with the Living Theatre; another year and a-half in Andre Gregory’s company in Philadelphia; the original Lincoln Center Company (Kazan, Whitehead); and a dozen plays with Joe Papp’s New York Shakespeare Festival Public Theater. All the while, he worked at Judson’s Poets Theater and La Mama, sometimes in two plays at the same time. He founded Theater for the New City in 1970 and was co-artistic director; then founded Theater Three Collaborative, 1995, which will co-produce a new eco-drama Extreme Whether by artistic partner Karen Malpede, spring 2014. Recent Broadway: Merchant of Venice, Fiddler on the Roof. Off-Broadway: American Dream and Sandbox, Prophecy, I Will Bear Witness (two one-man shows that also toured Europe). Films include: Julia and Julia, The Dictator. TV: Curb Your Enthusiasm, 30 Rock, Law & Order. Awards: He is the recipient of four Obies, two for acting, two for producing, a Drama Desk and a Philly award for best actor 2005-06 season.

DIDI CONN GERTRUDE DEUTER

JENNY LEONA LOUISE MASKE
Hartford Stage: Debut. Education: The Juilliard School Drama Division, Group 42. Theatre: The Underpants (Long Wharf Theatre), Fire. Water. Night. (Ellen Stewart Theater; La Mama), Little Murders (The Bootleg Theater), Talk to Me Like the Rain and Let Me Listen (The Juilliard School), and The Cripple of Inishmaan (The Juilliard School). Jenny would like to thank her friends and family for all their love and support.
JEFF McCARTHY
THEO MASKE

Hartford Stage: Debut. Broadway: Chicago (Billy Flynn), The Grinch Who... (Grinch), The Pirate Queen (Dubdhara), Urinetown (Lockstock), Side Show (Terry), Beauty and the Beast (Beast), Smile (Big Bob), Zorba (Niko).

L.A.: Les Misérables (Javert), The Three Sisters (Vershinin), Search and Destroy (Martin), A Little Night Music (Frederick), City of Angels (Stone).

Off-B’way: Southern Comfort (CAP21), Sympathetic Magic (2nd Stage), Dream True (Vineyard), On the 20th Century (York), Regional: Front Page, The Price (Long Wharf); Künstler (Hudson Stage); Fox on the Fairway (Signature Theater); You, Nero (Berkeley Rep); All My Sons, Sweeney Todd, Follies (Barrington Stage); The Beggar’s Opera (Santa Fe Opera); Bed and Sofa (Wilma Theater); Arms and the Man (Huntington); Bedroom Farce (Center Stage); The Misanthrope (Guthrie); Buried Child and Pantegleize (ACT, San Francisco); Henry IV (Indiana Rep.); Sunday in the Park (Seattle Rep); A Lie of the Mind (Denver Center).


BURKE MOSES
FRANK VERSATI

Hartford Stage: Debut. Theatre: Made his Broadway debut as Sky Masterson in Guys and Dolls, and then went on to create the character of Gaston in the original Broadway, London, and Los Angeles production of Disney’s Beauty and the Beast. Also on Broadway, he played Fred Graham in the smash revival of Kiss Me Kate, and Herakles in Stephen Sondheim’s Frogs at Lincoln Center. He was seen in Dubarry was a Lady, and played the title character in Lil’ Abner at City Center’s Encore series, and made his New York Musical debut at the NY City Opera as Joey in The Most Happy Fella. Recent credits include: Harold Hill in The Music Man at Arena Stage, Von Trapp in the Andrew Lloyd Webber/Mirvish production of The Sound of Music in Toronto, Babe Ruth in Johnny Baseball at the A.R.T., and Trevor Greydon in Thoroughly Modern Millie at the Papermill Play House.

STEVE ROUTMAN
BENJAMIN COHEN

Hartford Stage: America’s Sweetheart. Theatre: Recent appearances include Fiorello!; Pipe Dream (Encores!); The Shaggs (Playwrights Horizons); La Bete (Broadway); The Fantasticks (The Snapple Center); Harold and Maude, The Game of Love (York Theater). He made his Broadway debut in Broadway directed by the legendary George Abbott. Steve received a Helen Hayes nomination in Eleanor (Ford’s) and a Kevin Kline nomination in Much Ado (STL Shakespeare). Film: The Wolf of Wall Street, The Left Overs, True Story, Inside Llewyn Davis, The Bourne Legacy, I Don’t Know How She Does It, Arthur 3: The War of Two Worlds. Television: Boardwalk Empire, The Good Wife, L&O/SVU/CI, Welcome to New York and ED. Regional: he has performed in Shakespare, Chekhov, Feydeau, Odets, Guare, Stoppard, Coward and numerous musicals in over 20 regional theaters. Other: He is a proud graduate of Northwestern and a lyricist in the BMI workshop with composer Joy Son (Harrington Award).
GORDON EDELSTEIN
DIRECTOR
Mr. Edelstein is in his twelfth season as Artistic Director of Long Wharf Theatre. His most recent Long Wharf Theatre credits include *Ride the Tiger, Curse of the Starving Class, My Name is Asher Lev, Shirley Valentine*, his own adaptations of *A Doll’s House* and *Uncle Vanya*, and *Satchmo at the Waldorf* which will be moving to the Westside Theatre in New York City later this month. His acclaimed Long Wharf Theatre production of *The Glass Menagerie* played the Roundabout and the Mark Taper Forum and was the recipient of the Lucille Lortel Award for Best Revival. He has also begun an association with Athol Fugard, directing his most recent work *The Train Driver*, and world premieres of *Have You Seen Us?* and *Coming Home* at Long Wharf Theatre. He also recently directed the Broadway production of Fugard’s *The Road to Mecca* for the Roundabout Theatre Company. Among Mr. Edelstein’s countless plays and workshops for Long Wharf Theatre include Julia Cho’s *BFE, The Day the Bronx Died, A Dance Lesson*, and *The Times*, as well as *The Blue Album, We Won’t Pay! We Won’t Pay!, A New War, A Moon for the Misbegotten, Anna Christie, The Front Page*, and *Mourning Becomes Electra*. As a director of an extremely diverse body of work, he has garnered three Connecticut Critics Circle Awards and under his artistic leadership, Long Wharf Theatre has received 17 additional Connecticut Critics Circle Awards, including six best actor or actress awards in plays that he directed. He is also the recipient of the organization’s Tom Killen Award, given annually to an individual who has made an indelible impact on the Connecticut theatrical landscape.

LEE SAVAGE
SCENIC DESIGN
**Hartford Stage:** Debut. **New York:** *Collapse* (Women’s Project); *All American* (LCT3); *The Dream of the Burning Boy, Ordinary Days* (Roundabout); *Oohrah!* (Atlantic); *The Bereaved* (Partial Comfort); *punkplay* (Clubbed Thumb); *End Days* (EST). **Regional:** Asolo Rep, Chautauqua, Dallas Theater Center, Glimmerglass, Goodman, Guthrie, Long Wharf, Shakespeare Theatre, Westport, Wilma, Yale Rep and others. **Education:** BFA, Rhode Island School of Design; MFA, Yale School of Drama. **Professional Positions:** Member of Wingspace Theatrical Design, Contributing Editor of *Chance Magazine*, Faculty at Yale School of Drama. **Awards:** Helen Hayes: *Much Ado About Nothing, A Midsummer Night’s Dream* (nom), *Richard III* (nom) (Shakespeare Theatre Company); Connecticut Critics Circle: *The Intelligent Design of Jenny Chow* (Yale Rep).

JESS GOLDSTEIN
COSTUME DESIGN
**Hartford Stage:** Over 20 shows from *Damn Yankees* to *Snow Falling on Cedars*. **NY credits** include Disney’s *Newsies, Jersey Boys, The Merchant of Venice* with Al Pacino, *The Apple Tree* with Kristin Chenoweth, *Henry IV* with Kevin Kline, *Julius Caesar* with Denzel Washington, *Enchanted April* directed by Michael Wilson, *Take Me Out, Next Fall, Stuff Happens, Love! Valour! Compassion!, How I Learned to Drive, Dinner With Friends, The Normal Heart, The Substance of Fire, Far East, Other People’s Money, The Mineola Twins* (Lortel and Hewes Awards), *II Trittico* for the Metropolitan Opera and Lincoln Center Theatre’s *The Rivals* for which he won a 2005 Tony Award. **Education:** Jess is a graduate of the Yale School of Drama and has served on its Faculty as a Professor of Design since 1990.
ROBERT WIERZEL
LIGHTING DESIGN

Hartford Stage: Divine Rivalry, The Adventures of Tom Sawyer, The Scene, Edgardo Mine, Constant Star, Macbeth, A Christmas Carol—A Ghost Story of Christmas, Happy Days, Loot, Romeo & Juliet, Arms and The Man, Morocco, The Stick Wife, Pericles, On The Verge, The Mystery Plays. Broadway: FELA! a musical; David Copperfield’s Dreams and Nightmares; Roundabout Theatre: Deep Blue Sea. London: FELA!, National Theatre. Other credits: NYSF; MCC Theatre; Signature Theatre Company; Mostly Mozart Festival. Regional: A.C.T. (San Francisco); Westport Country Playhouse; Arena Stage; Chicago Shakespeare Theater; Shakespeare Theatre DC; Long Wharf; Goodman Theatre; The Guthrie; Mark Taper Forum and the Berkley Rep, among others. Opera: Productions with the opera companies of Paris (Garnier); Tokyo; Toronto; Boston; San Diego; San Francisco; Houston; Washington; Seattle; Virginia; Chicago; Glimmerglass and New York City Opera among others. Dance: numerous collaborations with the Bill T. Jones/Arnie Zane Dance Company (27 years). Future: Dream of Valentino (Minnesota Opera); Madame Butterfly and An American Tragedy (Glimmerglass Festival). Education: MFA/ Yale School of Drama. Adjunct faculty/ NYU Tisch School of the Arts.

DAVID BUDRIES
SOUND DESIGN

Hartford Stage: Twelfth Night, The Tempest and 75 other productions between 1980 and 2002. Theatre: created numerous sound designs for American regional theaters, including Center Stage, Ford’s Theatre, Dallas Theater Center, South Coast Repertory, Long Wharf Theatre, McCarter Theatre, Berkeley Rep, Shakespeare Theatre Company and Yale Repertory Theatre. He has also designed more than eight productions on and off-Broadway. He is the owner of Sound Situation, an independent music production studio specializing in the creation of sound scores and music for the performing arts. He is the USITT/OISTAT International liaison for sound design and was a co-coordinator for Scenofest Student Workshops (sound) at the Prague Quadrennial 2011. Awards: include three Connecticut Critics Circle Awards, three Los Angeles Drama-Logue Awards, the Michael Merritt Award for Excellence in Design and Collaboration, and a nomination for the LA Stage Alliance Ovation Awards. Faculty: Mr. Budries Chairs the Sound Department for the Yale School of Drama.

CHARLES LAPOINTE
HAIR & WIG DESIGN

TIM ACITO
FIGHT CONSULTANT

MELISSA M. SPENGLER
PRODUCTION STAGE MANAGER
Hartford Stage: Boeing Boeing, Motherhood Out Loud, Zerline’s Tale, Peter and Jerry, Mary Zimmerman’s Metamorphoses, The Mystery of Irma Vep, Electra, among others. Broadway: Hands on a Hardbody, Fela, 33 Variations. Off-Broadway: Artaria The Musical (DRTM), Ohio State Murders (Theatre for a New Audience), Doctor Knock (The Mint Theater Co), Seven (Vital Voices), The Milliner (The Directors Company), Hamlet, False Servant (Classic Stage Company) A Little Rebellion Now (Reverie Productions), A Hundred Years Into the Heart (NY Music Theatre Festival). Regional: La Jolla Playhouse, Center Theatre Group, Center Stage (Baltimore), and Weston Playhouse. With gratitude to my parents and Nathan.

KELLY HARDY
ASSISTANT STAGE MANAGER

LONG WHARF THEATER
Long Wharf Theatre (Gordon Edelstein, Artistic Director and Joshua Borenstein, Managing Director), entering its 49th season, is recognized as a leader in American theatre, producing fresh and imaginative revivals of classics and modern plays, rediscoveries of neglected works and a variety of world and American premieres. More than 30 Long Wharf productions have transferred virtually intact to Broadway or Off-Broadway, some of which include My Name is Asher Lev, February House, The Glass Menagerie, the Pulitzer Prize-winning plays Wit by Margaret Edson, The Shadow Box by Michael Cristofer and The Gin Game by D.L. Coburn. The theatre is an incubator of new works, including Have You Seen Us? by Athol Fugard. Long Wharf Theatre has received New York Drama Critics Awards, Obie Awards, the Margo Jefferson Award for Production of New Works, a Special Citation from the Outer Critics Circle and the Tony® Award for Outstanding Regional Theatre.
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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 Gentlemen’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.

50TH ANNIVERSARY HONORARY COMMITTEE
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“My wife and I have fond memories of the first season. It opened in what we now refer to as The Old Place on Kinsley Street, and the opening play was Othello. It was either in Othello, which Jacques Cartier directed, or Rashomon, which Joel Oliansky (another co-founder) directed, but in one of the two, most of the actors were on the steel-sprunged shoes—semi-stilts—that ceiling plasterers at the time used. Can’t for the life of me remember the point of the stilts, but it made a vivid impression. The new enterprise was off to a well-received start.”

—DON NOEL, 49-YEAR SUBSCRIBER

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

Charles Kimbrough as Iago in Othello (1964).
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 *Antony and Cleopatra* (1981-82 Season), *Pericles* (1986-87), *Peer Gynt* (1988-89), and *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 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.

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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