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What We Did for Love and Murder

Robert Freedman and Steven Lutvak, the authors of *A Gentleman’s Guide to Love and Murder*, met in the first class of New York University’s Graduate Program for Writing in Musical Theater in 1981. Their teachers included Leonard Bernstein, Arthur Laurents, Jule Styne, Stephen Sondheim, Betty Comden and Adolph Green. One of the guest lecturers at the time was Sondheim’s renowned orchestrator, Jonathan Tunick.

After graduating from the program, their respective careers took them to opposite coasts. Steven became a celebrated cabaret artist in New York, performing his songs at Carnegie Hall and the Algonquin and writing the title theme for Paramount’s hit film *Mad Hot Ballroom*. Robert’s career took him to Los Angeles, where his Emmy-nominated and Writers Guild Award-winning credits include the ABC mini-series *Life with Judy Garland: Me and My Shadows*, starring Judy Davis, and Rodgers and Hammerstein’s *Cinderella*, starring Whitney Houston.

The boys, as I like to call them, regrouped eight years ago and started working on *A Gentleman’s Guide to Love and Murder*. While still in development, the piece generated interest and affection, winning the Kleban award for lyric writing for the theater and the Fred Ebb songwriting award. One of the actors that you will see in tonight’s production, Price Waldman, has been a part of this project since the beginning, helping develop the material over the past eight years through a series of workshops.

Five years ago, I was directing Price in a production of *Amour* at Goodspeed Musicals. He told me about Robert and Steve, about *A Gentleman’s Guide to Love and Murder*, and about his hunch that we might be a good match. I met them a year later, fell in love with their smart and wickedly funny confection, and suggested that we bring Jefferson Mays, Tony Award-winning star of *I Am My Own Wife* and one of my favorite collaborators, on board as the D’Ysquith family. Jefferson has brought much merriment and insight to the further development of the piece. Many design ideas that you will see in tonight’s production have been built around characterizations and routines that we have developed with him over the past few years.

In the last couple months, new collaborators—designers and actors—have joined our *A Gentleman’s Guide to Love and Murder* family. And Jonathan Tunick, one of Robert and Steven’s heroes from their NYU days, is now orchestrating this production.

Some of us have worked on this production for years. Others, for a few months. But all of us are equally excited to share it with you tonight.
As a child, Richard P. Garmany studied music and piano, playing with the Houston Symphony at age 11. He graduated from the University of Texas and earned a master’s degree at the University of Chicago.

Soon thereafter, Richard moved to Avon, Conn., making that his home for 40 years. From there, he traveled the world, enjoyed tennis, fishing, boating, the performing arts, and entertaining his friends. He also developed a long and successful career as an executive at Aetna in the pension and financial services division.

Before his death in July 2008, Richard created, through his will, a donor-advised fund at the Hartford Foundation for Public Giving, the community foundation for the 29-town Greater Hartford region. He named a close friend as the official fund advisor, who tries to reflect Richard’s interests in the grants he recommends.

Since then, 74 grants totaling more than $1.7 million have been awarded to support dozens of nonprofits including Hartford Stage, Hartford Hospital, the Yale School of Forestry and Environmental Studies, Connecticut Public Broadcasting Network, Hartford Symphony Orchestra, Hill-Stead Museum, Simsbury Light Opera Company, Billings Forge Community Works, the Hartt School at the University of Hartford and the Connecticut River Watershed Council.
IN ASSOCIATION WITH THE OLD GLOBE PRESENTS

A Gentleman’s Guide to LOVE & MURDER

BOOK BY ROBERT L. FREEDMAN
MUSIC BY STEVEN LUTVAK
LYRICS BY ROBERT L. FREEDMAN & STEVEN LUTVAK

SCENIC DESIGN
ALEXANDER DODGE

COSTUME DESIGN
LINDA CHO

LIGHTING DESIGN
PHILIP ROSENBERG

SOUND DESIGN
DAN MOSES SCHREIER

PROJECTION DESIGN
AARON RHYNE

WIG DESIGN
CHARLES LAPOINTE

MUSIC DIRECTOR
PAUL STAROBA

ORCHESTRATOR
JONATHAN TUNICK

DIALECT COACH
GILLIAN LANE-PLESCIA

MUSIC COPYING
EMILY GRISHMAN

VOCAL ARRANGEMENTS
DIANNE ADAMS MCDOWELL

CASTING BY
BINDER CASTING
Jay Binder, CSA/Jack Bowdan, CSA

MUSIC PREPARATION
Katharine Edmonds/Emily Grishman

PRODUCTION STAGE MANAGER
SUSIE CORDON

ASSISTANT STAGE MANAGER
BRIAN RARDIN

ASSOCIATE MUSIC DIRECTOR
MIKE RUCKLES

PRODUCTION MANAGER
BRYAN T. HOLCOMBE

ASSOCIATE ARTISTIC DIRECTOR
MAXWELL WILLIAMS

DRAMATURG
ELIZABETH WILLIAMSON

CHOREOGRAPHED BY PEGGY HICKEY

DIRECTED BY DARKO TRESNJAK

A Gentleman’s Guide to Love & Murder was developed, in part, at the 2006 Sundance Institute Theatre Lab at the Sundance Resort with continuing Post-Lab Support through its initiative with the Andrew W. Mellon Foundation

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Reverend Lord Ezekial D’Ysquith / Lord Asquith D’Ysquith, Sr./
Henry D’Ysquith/ Lady Hyacinth D’Ysquith/ Lady Salome D’Ysquith Pumphrey/
Major Lord Bartholomew D’Ysquith / Chauncey D’Ysquith.................................Jefferson Mays
Monty Navarro.................................................................Ken Barnett
Sibella Hallward...............................................................Lisa O’ Hare
Phoebe D’Ysquith...........................................................Chilina Kennedy
Barber .................................................................Price Waldman
Miss Shingle ......................................................................Rachel Izen
Tour Guide .........................................................................Rachel Izen
Miss Barley...........................................................................Heather Ayers
Tom Copley ...........................................................................Kendal Sparks
Lady Eugenia .........................................................................Heather Ayers
Detective................................................................................Price Waldman
Warden ................................................................................Kendal Sparks
Tourists / Ancestors / Skaters / Wedding Guests, Disciples / Newsboys / Mourners, ..............................Heather Ayers, Rachel Izen, Kendal Sparks, Price Waldman

THERE WILL BE ONE INTERMISSION.

Assistant Director ..........................................................Christina Pellegrini
Assistant Scenic Designer ................................................Colin McGurk
Associate Lighting Designer ........................................Aaron Porter
Associate Sound Designer ............................................Nicholas John Pope
Associate Projection Designer ......................................Kristin Ellert
Dance Captain ...............................................................Lisa O’Hare
Musician Contractor ....................................................George Sanders
Production Assistant ..................................................Arielle Goldstein

The authors wish to think the Ucross Foundation and the Brush Creek Foundation for the Arts for their invaluable support, as well as New York Theatre Barn and Other Voices (Jeff Oppenheim, Artistic Director).

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.
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A Gentleman’s Guide to LOVE & MURDER

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-Ralph Waldo Emerson

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**MUSICAL NUMBERS**

**ACT ONE**
A Warning To The Audience ................................................................. Company
You’re A D’yquith .................................................................................. Miss Shingle, Monty
I Don’t Know What I’d Do .................................................................... Sibella
Foolish To Think .................................................................................. Monty
A Warning To Monty ............................................................................ Ancestors
I Don’t Understand The Poor ................................................................. Lord Adalbert, Company
Poison In My Pocket ............................................................................. Monty, Asquith Jr., Miss Barley
Poor Monty ............................................................................................ Sibella, Company
Better With A Man ............................................................................... Henry, Monty
Inside Out ............................................................................................... Phoebe, Monty
Around The World With Lady Hyacinth ............................................... Lady Hyacinth, Company
The Last One You’d Expect .................................................................. Company

**ACT TWO**
Why Are All The D’yquiths Dying? ......................................................... Mourners, Lord Adalbert
Sibella ...................................................................................................... Monty
I’ve Decided To Marry You .................................................................... Phoebe, Sibella, Monty
Final Warning .......................................................................................... Ancestors
Poison In My Pocket (Reprise) ................................................................. Monty
Looking Down The Barrel Of A Gun ...................................................... Lord Adalbert
Stop! Wait! What?! .................................................................................. Monty
That Horrible Woman ............................................................................ Sibella, Phoebe, Detective, Warden
Finale ....................................................................................................... Company

**Time & Place: 1909, London**

**PIT ORCHESTRA**

Conductor / Piano .................................................................................. Paul Staroba
Clarinet .................................................................................................... Tom Labadorf
Bassoon ..................................................................................................... Wayne Hileman
Trumpet .................................................................................................... Larry Garea
Bass .......................................................................................................... Joe Messina
Drums ...................................................................................................... Ed Fast
In the late Victorian and Edwardian periods, high society was known as “the upper 10,000” and consisted of the nobility and the gentry. Younger sons, who wouldn’t inherit the title and estates, were part of high society, but often had to fend for themselves financially, and many followed careers in the church or the military. By 1909, they were increasingly joining banks and inter-marrying with wealthy businessmen, as the aristocratic funds dwindled, and needed replenishing.

Middle-class aspirants who wanted to be admitted into the exclusive society of the upper 10,000 would need to do so either by marriage, or by money – and would often find themselves looked down on nonetheless as “not really a gentleman.”

English families like the D’Ysquiths in A Gentleman’s Guide to Love and Murder can often be traced all the way back to the Conquest. The Norman aristocrats who came over with William the Conqueror formed his new ruling class, and the Norman kings gave them the Saxon term of Earl (the French title would have been Comte). According to Debrett’s Peerage, “the first earls created were dignitaries of enormous power.” As time went on, they became less preeminent, but many Earldoms, like that of our imagined Adalbert D’Ysquith, Earl of Highhurst, remained among the most important peerages in the country.

Anyone who wanted to learn about a nobleman’s estate, biography, family - and heirs - would consult Debrett’s Peerage, the official record of the royalty and nobility of England. If there had been an entry in Debrett’s for the D’Ysquiths it would have looked something like this:
Adalbert D’Ysquith, 8th Earl. Born 10 Dec, 1849; succeeded his father March 22, 1884; was educated at Eton; was Lieutenant, then Captain in the 7th Hussar Regiment; married Lady Eugenia Curzon (1874).

Cousins living, - Lord Asquith D’Ysquith (heir presumptive), his son Asquith D’Ysquith; Reverend Lord Ezekiel D’Ysquith; Henry D’Ysquith and his sister Phoebe D’Ysquith; Lady Hyacinth D’Ysquith; Major Lord Bartholomew D’Ysquith; Lady Salome D’Ysquith Pumfrey.

Arms, - Gules, a fesse, between three crossletts fitchées. Crest, - A wolf rampant, argent. Supporters, - Two horses, argent.

Seat: Highhurst Castle, Hampshire. Town-residence: Grosvenor Square, W.

Clubs: Brooks, Athenaeum.
The sequence of heirs to a title in England can be confusing even to those most nearly involved. In some cases, like that of the D’Ysquiths, women can inherit in the absence of male heirs – but it goes by generation. Thus, among the D’Ysquith heirs to the earldom, Lady Salome’s claim would come before, say, Henry D’Ysquith’s or other men of that generation (including, as we discover, Monty), but Phoebe D’Ysquith’s claim comes after all the men of her generation.

While class distinctions in the Edwardian period in England were still very clear and present, they were about to change drastically. The increasing number of marriages between merchants’ daughters (or American heiresses) and members of the nobility were changing the character of the upper classes. The merchants and bankers themselves, as they came to wield more and more financial power, were also becoming more accepted in society.

The societal gulf between Clapham, the working-to-middle-class suburb in which both A Gentleman’s Guide’s Monty and Sibella grew up, and Highhurst Castle, the D’Ysquiths’ seat, would have seemed insurmountable even a few decades earlier. But it was becoming possible for a presentable young man or woman to move up in society, given the right opportunities.

Some privileges of the nobility which might seem arcane to us now were still very much in force in 1909. Among other rights, if a member of the upper nobility like the Earl of Highhurst were charged with murder, he would have the right to trial by his peers, and would therefore be tried by the House of Lords – in a court specially fitted up for the trial in the middle of Westminster Hall...

—ELIZABETH WILLIAMSON, DRAMATURG
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ROBERT L. FREEDMAN
BOOK & LYRICS

Robert L. Freedman was nominated for an Emmy and a Writers Guild Award for the ABC miniseries *Life With Judy Garland: Me And My Shadows*, starring Judy Davis. He won the Writers Guild Award for HBO’s *A Deadly Secret* and was also nominated for ABC’s *Rodgers and Hammerstein’s Cinderella*, starring Brandy and Whitney Houston. Robert was a finalist for the Humanitas Prize for the GLAAD Award-winning *What Makes a Family*. Other films for television include *What Love Sees* (Silver Plaque, Chicago International TV Festival), *Honor Thy Mother* (Edgar Allan Poe Award nomination, Mystery Writers of America), *Unlikely Angel* starring Dolly Parton, *In The Best Of Families* (aka *Bitter Blood*), *Our Son, The Matchmaker, Taken Away*, and *Murder At 75 Birch* for CBS; *Woman With a Past* for NBC; *Murder in The Hamptons* and *The Pastor’s Wife* for Lifetime; and *Broadway Sings the Music of Jule Styne* for Great Performances on PBS. For his musical theatre work, with collaborator Steven Lutvak, Robert won the Kleban Award for lyric writing, the Fred Ebb Award for songwriting, and the California Musical Theatre Award. Their musical *Campaign of the Century* has been performed at the New York Musical Theatre Festival and the Chicago Humanities Festival. Robert is the co-author, with Faye Greenberg, of the one-man play *The Beast of Broadway: The Life and Times of David Merrick*. He dedicates this World Premiere to the memory of his mother, Shirley.

STEVEN LUTVAK
MUSIC AND LYRICS | VOCAL ARRANGEMENTS

Composer/lyricist Steven Lutvak was profiled in Time Magazine’s *People to Watch* column. He wrote the title track to Paramount’s hit film, *Mad Hot Ballroom*. His musical, *A Gentleman’s Guide to Love and Murder*, written with Robert L. Freedman, was originally developed at the Sundance Theater Lab, and won both the Kleban Award and the Fred Ebb Award for Songwriting. Steven and Robert also wrote *Campaign of The Century* (commissioned by the American Musical Theater of San Jose) which was presented at the Chicago Humanities Festival and the New York Musical Theater Festival, winning the California Musical Theater Competition from the Beverly Hills Theater Guild. Other musicals include *The Wayside Motor Inn* (commissioned by the Harmony Project of the National Alliance for Musical Theater); *Almost September* (eight Bay Area Critics’ Circle Awards, seven Dramalogue Awards for its west coast premiere); and *Esmeralda*, for which Steven won a New American Works Grant from the NEA. Other awards include two Jonathan Larson Performing Arts Foundation Grants, and the Johnny Mercer Emerging American Songwriter Award. As a singer/songwriter, Steven has performed at Carnegie Hall, Carnegie Recital Hall and around the country. In the *New York Times*, Stephen Holden wrote “An upper-middlebrow Billy Joel crossed with a lower-highbrow Tom Lehrer with a pinch of Debussy: that’s how you might place the music of the singer, songwriter, pianist and raconteur Steven Lutvak in the artistic hierarchy of contemporary songwriters.” His CD’s are *The Time It Takes*, and *Ahead of My Heart*, and his songs are discussed at some length in *Classic American Popular Song*. Website: StevenLutvak.com.
HEATHER AYERS  
MISS BARLEY | LADY EUGENIA  

**Hartford Stage:** Debut. **Broadway:** Young Frankenstein, A Little Night Music, On a Clear Day You Can See Forever. **Off-Broadway:** Five Course Love; Sarah, Plain and Tall; Forbidden Broadway Strikes Back; five City Center Encores! productions. **Regional:** The Old Globe, Yale Repertory, The O'Neill Festival, Cincinnati Playhouse, George Street Playhouse, Alley Theatre, Barrington Stage, among others. **Television:** Lights Out, Z-Rock, Scandal. **Recordings:** Young Frankenstein, Five Course Love, Face the Music, City Center Encores! **Website:** heatherayers.com

KEN BARNETT  
MONTY NAVARRO  

**Hartford Stage:** Debut. **Broadway:** Wonderful Town (dir. Kathleen Marshall); The Green Bird (dir. Julie Taymor). **Off-Broadway:** February House (Public); Manon/Sandra; La Ronde (NY Fringe Acting Award); Debbie Does Dallas; Susan Stroman’s A Christmas Carol; The Whore of Sheridan Square (nomination: Best Featured Actor—NYIT). **Regional:** Brandon in Next Fall (Geffen); Burton in Burn This (Taper); Clear (O’Neill); Tom in Glass Menagerie; Adam Guettel’s Myths + Hymns (nomination: Best Leading Actor—Philly Awards); Frank in Merrily We Roll Along (Guthrie); Mame (opposite Christine Ebersole) at Paper Mill. **Recent Films:** Admission, People Like Us, Friends With Kids. **Television:** Mad Men, In Plain Sight, Grey’s Anatomy, Entourage, How I Met Your Mother, Monk. **Education:** Graduate of Wesleyan University. **Awards:** Connecticut Critics’ Circle Award for February House at Long Wharf last season. **Website:** kenbarnett.net

RACHEL IZEN  
MISS SHINGLE | TOUR GUIDE  


CHILINA KENNEDY  
PHOEBE D’YSQUITH  

**Hartford Stage:** Debut. **Broadway:** Jesus Christ Superstar (Mary Magdalene); **Regional:** Jesus Christ Superstar (La Jolla Playhouse); First national tour of Mamma Mia!. **Canada:** Three seasons at the Shaw Festival; three seasons at the Stratford Shakespeare Festival; two seasons at the Charlottetown Festival; A Funny Thing Happened on the Way to the Forum (Canon Theatre, Toronto); World premiere of the Lord of the
**Rings** (Mirvish); Theatre Aquarius; Thousand Islands Playhouse; Reprise Concerts; Guest star in “An Evening With Jason Robert Brown” (Glenn Gould Studio Toronto). **Education/Training:** Sheridan College and the Stratford Festival Birmingham Conservatory. **Awards:** Broadway World Awards for Kiss Me Kate, Grapes of Wrath and Jesus Christ Superstar. **Website:** www.chilinakennedy.com

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**JEFFERSON MAYS**

**THE DYSQUITHS**

**Hartford Stage:** Debut. **Broadway:** I Am My Own Wife, Journey’s End, Pygmalion, The Best Man, Of Thee I Sing. **Off-Broadway:** Blood and Gifts, Measure for Measure, Quills, Orestes. **Regional:** My Fair Lady, Quartermaine’s Terms, Rosencrantz and Guildenstern Are Dead, Misalliance, The Importance of Being Earnest, The Cherry Orchard, Peter Pan, She Stoops to Conquer, Tartuffe, Hamlet, Macbeth, Miss Julie, Private Lives. **Film/TV:** Alfie, Kinsey, Bettie Page, Cousin Bette, The Good Wife, Mildred Pierce, Detroit 1-8-7, Lie to Me, Fringe, Law & Order, Nurse Jackie, The Closer. **Awards:** Tony, Lucille Lortelle, Drama Desk, Outer Critics Circle, Obies (1994, 2004), Helen Hayes, Elliot Norton, Theatre World, Drama League, Jefferson, Sir Robert Helpmann. **Education:** BA from Yale; MFA from UCSD.

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**LISA O’HARE**

**SIBELLA HALLWARD**

**Hartford Stage:** Debut. **US Theatre:** Eliza Doolittle in My Fair Lady (Ahmanson Theatre; Helen Hayes Award nomination and received Elliot Norton award and the Denver Post Ovation award); Sally Bowles in Cabaret (Reprise Theatre Company; LADCC award for best lead performance); title role of GIGI (Reprise Theatre Company); Eliza Doolittle in My Fair Lady (US Tour); Guenevere in Camelot (California Music Circus). **London:** credits include the title role in GIGI, Eliza Doolittle in My Fair Lady (UK Tour) and Anything Goes (Theatre Royal Drury Lane); Copacabana (Scandanavian Tour); title role in Cameron Mackintosh and Disney’s Mary Poppins (London and Australia). **Cast recordings:** Mary Poppins (Original London Cast), A Spoonful of Stiles and Drewe and Dracula (LA Theatre Works). **Television:** Castle, The Closer and Undercovers. **Website:** lisaohare.com

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**KENDAL SPARKS**

**TOM COPLEY | WARDEN**

**Hartford Stage:** Debut. **New York:** Encores! Where’s Charley?, Charles Busch’s Judith of Bethulia, Bunnicula (Theatreworks USA). **Regional:** Disney’s Aladdin, The Producers, Les Misérables, Hello Dolly!, Pajama Game, Wizard of Oz, Oliver!, Jesus Christ Superstar, Mame (MUNY). **Education:** BFA in Musical Theatre, University of Michigan. **Professional Positions:** Teaching Artist with Artists Striving to End Poverty; Resident Music Director at Front and Center for the Performing Arts, Springfield, NJ.
PRICE WALDMAN
BARBER | DETECTIVE
Hartford Stage: Debut. Broadway: The Little Mermaid, Dr. Seuss’ How The Grinch Stole Christmas, The Lion King. Regional: Mccarter Theater, Theater for a New Audience, Red Bull Theater, The York Theater, BAM (Next Wave Festival), Goodspeed Musicals, Weston Playhouse, Great Lakes Theater Festival, Sundance Theater Lab (both in Utah and at White Oak), California Shakespeare Festival, Utah Shakespeare Festival, Repertory Theater of St. Louis, American Music Theater of San Jose, Theaterworks in Palo Alto. He is proud to have been involved with A Gentleman’s Guide since 2006! Film: Across the Universe. Education/Training: University of Delaware Professional Theater Training Program. Undergraduate degree from Oberlin College and Conservatory of Music. He lives in Brooklyn with his wonderful children Jasper, Grace and Sylvia and his amazing wife Rebecca.

DARKO TRESNJAK
DIRECTOR | 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.

PEGGY HICKEY
CHOREOGRAPHER


ALEXANDER DODGE
SET DESIGN

Hartford Stage: The Tempest, Bell, Book & Candle, Zerline’s Tale. Broadway: Present Laughter (Tony Nomination), Old Acquaintance, Butley, Hedda Gabler. Off-Broadway: Rapture Blister Burn, Maple and Vine (Playwright’s Horizons); Modern Terrorism, All New People, Trust, The Water’s Edge (Second Stage); The Understudy (Roundabout); Paris Commune, Measure for Pleasure (Public Theatre); Observe the Sons of Ulster... (Lucille Lortel Award), Chaucer in Rome (Lincoln Center); Antony and Cleopatra (TFANA); Force Continuum (Atlantic Theatre). Recent Regional: Good People (Huntington Theatre); Last of the Red Hot Lovers (Williamstown Theatre Festival); Year of Magical Thinking (Westport Country Playhouse). London West End: All New People (also Manchester and Glasgow). Opera: Il Trittico (Deutsche Oper Berlin); Cosi Fan Tutte (Minnesota Opera); Der Waffenschmied (Munich); Der Fliegende Holländer (Würzburg); Lohengrin (Budapest). Upcoming: Julius Caesar (Chicago Shakespeare Theatre). Awards: CT Critics Circle, Elliot Norton, and IRNE Award winner. Training: Yale School of Drama.

LINDA CHO
COSTUME DESIGN

Hartford Stage: The Whipping Man, Gee’s Bend, A Raisin in the Sun. Off-Broadway: Merchant of Venice (Theatre for a New Audience); The Other Side (Manhattan Theatre Club); Some Men (Second Stage Theatre); Durango (Public Theater); Eli’s Comin’ (Vineyard Theatre); Hurricane (Classic Stage Company); The Author’s Voice, Imagining Brad (Drama Dept); Wolf Lullaby (Atlantic Theatre Company). Regional: The Dog in the Manger (Shakespeare Theatre); Legacy of Light (Arena Stage); Mary’s Wedding (Westport Country Playhouse); True West (Williamstown
Theatre Festival; *What the Butler Saw* (Huntington Theatre Company); *Twelfth Night* (The Old Globe Theatre); *Magnolia* (Goodman Theatre); *Two Noble Kinsmen* (Chicago Shakespeare).

**International:** *Merchant of Venice* (Royal Shakespeare Company); *The Story of My Life* (Can Stage, Canada). **Opera:** *Die Vogel, Der Zwerg/Der Zerbrochene Krug* (LA Opera); *Mikado, Magic Flute* (Opera Theatre of Saint Louis); *Orfeo and Euridice* (Virginia Opera Association).

**Education:** MFA, Yale School of Drama. **Professional Positions:** Costume Curator Prague Quadrennial 2011 US National Pavillion. **Awards:** Lucille Lortel nomination for *Two Noble Kinsmen*, Craig Noel Award for *Pericles*, Drama Desk nomination for *Princess Turandot*.

**PHILIP S. ROSENBERG**

**LIGHTING DESIGN**

**Hartford Stage:** Debut. **Off-Broadway:** *Cactus Flower*. **Regional:** Kennedy Center, La Jolla Playhouse, Ford's Theatre, The Guthrie Theater, The Old Globe, TheatreWorks, Huntington Theatre Company, Chicago Shakespeare Theatre, Manhattan School of Music, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theatre, Shakespeare Theatre Company, Two River Theatre Company, George Street Playhouse, and Westport Country Playhouse. Over the past 12 years Philip has served as associate lighting designer on over 35 Broadway plays and musicals.

**DAN MOSES SCHREIER**

**SOUND DESIGNER**


**AARON RHYNE**

**PROJECTION DESIGN**

**Hartford Stage:** Debut. **Broadway:** *Bonnie and Clyde*. **Opera:** *Florecia en el Amazonas* (Florida Grand Opera, Opera Colorado, Utah Opera), *Jerry Springer: The Opera* (Carnegie Hall, The Sydney Opera House) **Off Broadway:** *Water By the Spoonful, Lonely, I’m Not, The Blue Flower, All New People* (Second Stage), *Wild With Happy* (The Public), *Graceland* (Lincoln Center), *Spirit Control* (MTC), Taylor Mac’s Obie award winning *The Lily’s Revenge* (HERE), *Dutchman* (Cherry Lane). **Regional:** *Bonnie and Clyde* (La Jolla Playhouse, Asolo Rep), *Strange Interlude* (Shakespeare Theatre), *The Rocky Horror Show, Welcome to Arroyo’s, Whisper House* (The Old Globe), *Working* (The Old Globe, Asolo Rep, Broadway in Chicago), *The Civil War* (Ford’s Theatre), *The Last Five Years* (Asolo Rep). Additionally, Mr. Rhyne creates videos for various television projects, including *Project Runway* and NBC’s *The Marriage Ref*. **Education:** graduate of Fordham University. **Website:** www.aaronrhyne.com
CHARLES LAPOINTE
HAIR & WIG DESIGN

PAUL STAROBA
MUSIC DIRECTOR | CONDUCTOR
Hartford Stage: Debut. Conducting Credits include Broadway: A Little Night Music, Next to Normal, Grey Gardens. Off-Broadway: Carrie (MTC); The Blue Flower (2nd Stage); Lucky Guy, Happiness (Lincoln Center); Saved (Playwrights Horizons); Take Me Along (Irish Repertory Theatre). Other Broadway keyboard credits: Les Miserables, A Chorus Line, Legally Blonde, Young Frankenstein, Grease, Wicked, In the Heights, Spamalot, Pal Joey, 9 to 5, West Side Story, The Addams Family, Sister Act, Newsies, and Anything Goes. Recordings: A Little Night Music, Grey Gardens (Broadway), Grey Gardens (Off-Broadway). Upcoming: This coming holiday season will be the third consecutive year that Paul has held a full-time position in the Radio City Orchestra for the Radio City Christmas Spectacular. Next Spring: The Broadway-bound world premiere of Big Fish, directed by Susan Stroman, in Chicago, IL.

JONATHAN TUNICK
ORCHESTRATOR

DIANNE ADAMS MCDOWELL
VOCAL ARRANGER
Hartford Stage: Debut. Theatre: Composer/lyricist credits include The New Victory Theatre production of The Wind in the Willows, written with husband/collaborator James McDowell. Their more recent musical, Bookends (co-author Houghton), premiered at NJ Repertory Theatre. Dianne has composed for Radio City Music Hall, was musical arranger/supervisor for the world premiere of Jam and Spice, and served as associate conductor/vocal arranger of Broadway’s Tony-nominated Starmites. Her vocal arrangements have been performed on stages throughout the country, including Avery Fischer Hall, Actors Theatre of Louisville.
and Lincoln Center. **Awards:** Nominated for the 2002 Helen Hayes Award in the category of Outstanding Musical Direction for the production of Tazewell Thompson’s *Constant Star* at Arena Stage in Washington, D.C., she was also the recipient of the 2004 Barrymore Award (Philadelphia) and the 2006 Beverly Hills/Hollywood NAACP award.

### Gillian Lane-Plescia

**Dialect Coach**


**Broadway:** *War Horse, Priscilla Queen of the Desert, Off-Broadway: Howard Katz, A Christmas Carol* (at Madison Square Garden with F. Murray Abraham and with Jim Dale), *Homebody/Kabul, The Misanthrope, Beautiful Thing.* Public Theater: *Kit Marlowe.* Acting Company: *Jane Eyre.* **Regional:** Actors Theatre of Louisville; Alley Theatre; American Players Theatre; Arena Stage; Banff Center for Fine Arts; Bay Street Theatre; CenterStage Baltimore; Guthrie Theater; George Street Playhouse; Goodman Theatre; Goodspeed Opera; Huntington Theatre; Long Wharf Theatre; McCarter Theatre; Milwaukee Repertory Theatre; NJ Shakespeare; Steppenwolf Theatre; Seattle Repertory Theatre; Shakespeare Theatre DC; TheatreWorks; Yale Rep; Canadian Stage Company; Lyric Opera of Chicago. **Teaching:** Juilliard School, **Other:** Series of self-instruction dialect CD for actors, used worldwide. **Education:** Royal Academy of Music Diploma (Speech and Drama); MA, Theater, Florida State University.

### Binder Casting

**CASTING | JAY BINDER, CSA, JACK BOWDAN, CSA, MARK BRANDON, CSA, AND JASON STYRES**

**Broadway:** *Rebecca, Nice Work, Born Yesterday, Lion King, Finian’s Rainbow, Brighton Beach, Chorus Line, Gypsy, 39 Steps, White Christmas, Is He Dead?, Inherit The Wind, Journey’s End, Virginia Woolf, Sweet Charity, Wonderful Town, Movin’ Out, 42nd Street, Music Man, Iceman Cometh, Beauty & the Beast, Last Night of Ballyhoo, Chicago, King & I, Damn Yankees, Lost in Yonkers, Jerome Robbins’ Broadway, Goodbye Girl.* **Awards:** Eight-time Artios Award winner.

### Mike Ruckles

**Associate Music Director**

**Hartford Stage:** Debut. **Off-Broadway:** *The Sound of Music* (Carnegie Hall), Drama League Tribute to Patti LuPone. **Regional:** *The Last Five Years* (Denver Center for the Performing Arts); *Girls Only* (Composer) (Pittsburgh CLO, Mainstreet Theater, Denver Center, Des Moines, Charlotte, Winnipeg); *Little Theatre of the Rockies* (More than 15 productions); Back-up singer for Sarah Brightman's “La Luna” tour. **Education:** M.M from U. Northern Colorado. **Professional Positions:** Private Voice Faculty for the New Studio on Broadway (NYU); Voice Faculty for Ann Reinking’s Broadway Theatre Project; Musical Director for New York Film Academy; Musical Director/Private Voice Faculty for the School of Theatre Arts & Dance at U. Northern Colorado, Clinician/Lecturer for the National Association of Teachers of Singing. **Website:** www.mikeruckles.com

### 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 The-
atre 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.

**SUSIE CORDON**
**PRODUCTION STAGE MANAGER**

**Hartford Stage:** *Bell, Book & Candle*, *Elaine Stritch: Singin’ Sondheim... One Song at a Time*, *Motherhood Out Loud*, *Betty Buckley: Broadway by Request*, *Elaine Stritch At Liberty*, *The Milk Train Doesn’t Stop Here Anymore*. **Other regional/not-for-profit theatres:** Manhattan Theatre Club, Roundabout Theatre, Lincoln Center Theatre, McCarter and the Old Globe. **Broadway, Off-Broadway and national tours:** *Equus* (revival), Edward Albee’s *Who’s Afraid of Virginia Woolf?*, *The Crucible*, *Amy’s View*, *The Invention of Love*, *The Milk Train Doesn’t Stop Here Anymore*. **Awards:** 2010 Del Hughes Award.

**BRIAN RARDIN**
**ASSISTANT STAGE MANAGER**

**Hartford Stage:** Debut. **Broadway:** *Equus* with Daniel Radcliffe; *Well* by Lisa Kron; *Amadeus* with David Suchet/Michael Sheen; *Showboat*. **Off-Broadway:** *Manipulation*, *Shout!*, *Kilt*, *Game Show*, *Disappearing Act*, *Mr. President*, *Menopause the Musical* and *Tony ‘n’ Tina’s Wedding*. **Regional:** *Nunset Boulevard* and *Sister Robert Anne’s Cabaret Class* (Downtown Cabaret Theatre); *Happy Days the Musical*, *Meet Me in St. Louis* and *Romance/Romance* (Paper Mill Playhouse).

**OLD GLOBE**
The Tony Award-winning Old Globe is one of the country’s leading professional regional theatres and has stood as San Diego’s flagship arts institution for over 75 years. The Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre, both part of The Old Globe’s Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theatre’s education and community programs. Numerous world premieres such as *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair* and the annual holiday musical, *Dr. Seuss’ How the Grinch Stole Christmas!*, have been developed at The Old Globe and have gone on to enjoy highly successful runs on Broadway and at regional theatres across the country.
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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.
MICHAE L STOTTS
MANAGING DIRECTOR

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 Elia Kriem 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
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: 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. For this production, Mr. Lopez was awarded the John Gassner Playwriting Award from the Outer Critics Circle. 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

Past 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 Aetna New Voices Fellowship is made possible by*
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* 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*, the Brand:NEW Festival of New Work and *Hedda Gabler*.

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