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We couldn’t be happier to welcome Mona Golabek back to Hartford Stage for a return engagement of *The Pianist of Willesden Lane*. For the last three years, people have been asking when she’ll be back, and there couldn’t be a timelier moment to return to this show than now.

This is a unique theatrical experience. No one but Mona Golabek could have created such an intimate version of her mother’s story. No one else could bring such a personal touch to the portrayal of her mother, Lisa Jura, let alone perform the same concert repertoire her mother played with such mastery.

Three years ago, when Mona first brought us this show, it seemed historically important to remember the story of her mother, a refugee child separated from her family in World War II, how she was brought to London on the Kindertransport, how she was taken in and how, with the help of her music, she survived.

Today more than ever, we need stories like this. As refugee children are torn from their parents, we need to remember stories like Lisa Jura’s. We’re grateful to Mona, and to her entire team for bringing this extraordinary story to life for us here in Hartford. Her story, and her book, *The Children of Willesden Lane* are essential reading and viewing today. We’re partnering with the Hartford Public Library on an event on July 20th, and working to set up a city-wide read of the book this fall. Let us know if you’d like to be involved.

Darko Tresnjak,  
Artistic Director

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by Mona Golabek & Lee Cohen

Adapted & Directed By

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& TREVOR HAY

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JACLYN MADUFF

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THE CAST (IN ORDER OF APPEARANCE)

Lisa Jura...Mona Golabek

TIME & PLACE
World War II: Vienna, Austria 1938 — London, England 1942

THERE WILL BE NO INTERMISSION.

Ms. Golabek would like to thank:

First and foremost, my heartfelt gratitude to the extraordinary British people who opened their hearts and souls and saved the lives of so many young refugees, including the “kinder” of 243 Willesden Lane.

To those who have given so much love and support through the years: Julie Anderson, Josh Aronson, Dr. Kiumars Bakshandeh, Dr. Michael Berenbaum, Jason Brett, Richard Burkhart, Christine Burrill, Lee Cohen, Lee Condon, Fred Cook, Brian Drolet, Stuart Eizenstat, Nancy Fisher, Dr. Jane Foley, Anita Friedman, Jeff Glassman, Barbara Grill, Chuck Hurewitz, Ambassador Fay Hartog-Levin, Hon Dr. Waltraud Dennhardt-Herzog, the Hollanders, Patti Kenner, Larry Kirshbaum, Ella Leya, Susan and Moses Libitzky, Milton and Tamar Maltz, Lowell Milken, Shana Penn, Sandy and Larry Post, Sarah Papier, Alex Rotaru, Eve Rodsky, Steve Robinson, Robert Shapiro, Victoria Mann Simms and Ron Simms, Fred Specktor, Dr. Lauren Streicher, Stephen Smith, Bruno Wang, Marc Whitmore, Helen and Sam Zell.

Thank you to my beloved family for your daily strength and inspiration: Jackie (for her unparalleled dedication), London, Jesse, Manny, Gary, and to my beloved sister’s children—Michele, Sarah, Jonathan, and Rachel—who continue the musical legacy and carry the torch passed down by their grandmother, Lisa Jura.

Thank you to Ron Losby and Steinway & Sons. I am honored to be a Steinway Artist.

Thanks to Darko Tresnjak, Michael Stotts, Elizabeth Williamson, Emily Van Scy, Bryan Holcombe, Samantha Donnelly, Sean Pomposello, Todd Brandt, Theresa MacNaughton, Anthony Bell, and everyone at Hartford Stage.

I am grateful to everyone who has entered my life in connection with The Pianist of Willesden Lane: my acting coach Howard Fine, the Geffen Playhouse, Samantha Voxakis and the entire team of Hershey Felder Presents.

And finally, infinite gratitude to the incomparable Hershey Felder who believed in the story “of the little girl who was sent away and told to hold on to her music.”
**Kindertransport**

*Kindertransport*, or Children’s Transport, was a rescue effort to aid Jewish children refugees in escaping Nazi Germany to seek asylum in Great Britain. The British Government permitted the program to move forward following the violence of *Kristallnacht*, the Night of Broken Glass, which took place across Greater Germany on November 9, 1938. Several aid committees, including The British Committee for the Jews of Germany and the Movement for the Care of Children from Germany (later renamed the Refugee Children’s Movement), combined their efforts to transport children out of Germany, Austria, and Czechoslovakia. The British Government agreed to issue temporary travel visas to children under 17 with the assumption that they would eventually be able to return to their families. Organizations and private individuals assisting the refuge effort funded the travel and care of the children, including a guarantee of 50 pounds intended to later assist in their re-emigration to Germany.

The first *Kindertransport* left Berlin on December 1st, 1938 carrying almost 200 children from Germany on November 9, 1938. Several aid committees, including The British Committee for the Jews of Germany and the Movement for the Care of Children from Germany (later renamed the Refugee Children’s Movement), combined their efforts to transport children out of Germany, Austria, and Czechoslovakia. The British Government agreed to issue temporary travel visas to children under 17 with the assumption that they would eventually be able to return to their families. Organizations and private individuals assisting the refuge effort funded the travel and care of the children, including a guarantee of 50 pounds intended to later assist in their re-emigration to Germany.

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Kristallnacht survivor Susan Warsinger was nine years old in 1938, and she relayed her memories of the southwestern town of Kehl, the Jews were forced to march in rows of two down the streets, shouting, “Jews out!”  The Jewish orphanage in Esslingen, Germany, a mob drove the children out into the streets, while in Jewish businesses, sets of windows were broken. The assassination of vom Rath spurred the Nazi party to take action against all Jews in Germany, and this movement spread to Austria, as well. Gangs of Nazi storm troopers destroyed nearly 7,000 Jewish people.

The events of November 9, 1938, were in retaliation for an incident that had taken place two days prior. On November 7, 1938, a Jewish boy named Joseph in Paris’s German section threw an ice stick at German diplomat Ernst vom Rath (United States Holocaust Memorial Museum). Grynszpan, enraged over his parents’ deportation to Poland from Germany, hoped that arresting Grynszpan, he said: “Being a Jew is not a crime. I am not a dog. I have a right to live and the world has the responsibility of protecting me.”

The night ended with a general strike and a series of demonstrations. The Nazis vowed revenge, and this was the first of a series of brutal attacks on Jews across Germany and Austria, including where Lisa and her family lived in Vienna.  It was November 9, 1938 – a date that would come to be known as Kristallnacht. The sounds of breaking glass that could be heard throughout the city of Vienna, Austria falls into chaos around them. It was November 9, 1938 – Kristallnacht.

By Erin Frederick

Kristallnacht and the Blitz

By Ayla Davidson

An orphanage that had been destroyed during Kristallnacht. The train stopped in Holland, where the children boarded a ship to ferry them to England. They arrived in Harwich on December 2nd. The first transport from Vienna left on December 10th. Children travelled on their own, infants often being cared for by older children. Those who had sponsors awaiting their arrival were permitted to travel straight to London. Children without sponsors stayed at a camp in Dovercourt Bay until a family or home could be found to take them in; almost half would find foster homes across Great Britain. The children who weren’t taken into foster homes were placed in hostels or group homes. Older children often found work in Britain at factories, farms, or in private homes.

Once Great Britain entered the war in September of 1939, the Kindertransport effort ended, with the last known transport leaving Berlin on September 1, shortly before Britain’s official declaration of war on Germany. Around 1,000 children were interned by the British government as enemy aliens in 1940, several being transported to Australia on the Dunera. Some of these “enemy aliens” were eventually released, and many of the young men joined the war effort to fight in Britain’s Armed Forces.

Over the course of the nine-months that Kindertransport had been in operation, almost 10,000 children had found refuge in Britain. Few of them were ever reunited with their parents, many of whom perished in the atrocities their children had escaped.

—SARAH HARTMANN

AUTHOR’S NOTE

My mother, Lisa Jura, was my best friend. She taught my sister, Renee, and me to play the piano. We loved our piano lessons with her. They were more than piano lessons—they were lessons in life. They were filled with stories of a hostel in London and the people she knew there. Her stories were our folklore, bursting with bits and pieces of wonderful characters who bonded over her music.

Sitting at the piano as a child, I would close my eyes and listen to her lilting voice and imagine her world. She always believed “each piece of music tells a story.” Her legacy has inspired my music and my life. I pass along her story in the hope that it may enrich the passion and music that lie in each of us.

—MONA GOLABEK
1933, January 30: Adolph Hitler becomes Chancellor of Germany.

1933, April 1: A nationwide campaign against Jews is begun by the Nazi Party, starting with a call to boycott Jewish owned businesses. A number of laws follow, including removing Jewish children from public schools.

1934, August 19: Following the death of German President Paul von Hindenburg, Hitler unites the roles of Chancellor and President to name himself the Führer, or Leader, of Germany.

1935, September 15: The Reichstag, or German Parliament, passes the Nuremberg Race Laws, which ban Jews from holding citizenship, marrying or having sexual relationships with German persons, and strip them of most political rights, including the right to vote.

1938, March: Germany annexes Austria in what it announces as the Anschluss, or union, in which Austria is unified with the German Reich.

1938, October 5: All German Jews’ passports are declared invalid. They are reissued identity cards marked with a red ‘J’ to indicate their heritage.

1938, November 9-10: Violent anti-Jewish pogroms are carried out across Greater Germany. Nazi rioters break into homes and Jewish owned shops, and destroy more than 250 synagogues. Over 30,000 Jews are sent into concentration camps. This night was known as Kristallnacht, meaning Night of Broken Glass.

1938, December 2: the first Kindertransport from Berlin arrives in Britain, transporting almost 200 Jewish children to safety.

1939, March 15-16: Nazi Germany invades Czechoslovakia.

1939, September 1: Using a method of attack that became known as a blitzkrieg, or ‘lighting war,’ Nazi Germany invades Poland.

1939, September 2-3: Britain and France declare war on Germany.

1939, September 5: The United States declares its neutrality.

1940, January 8: Rationing begins in Great Britain in an effort to waylay food shortage.

1940, April-May: Over the course of the spring Nazi Germany invades Denmark, Norway, Belgium, Luxembourg, the Netherlands, and France.

1940, May 10: Winston Churchill becomes Prime Minister of Great Britain.

1940, May 20: Auschwitz, one of the most notorious concentration camps, is established outside of Krakow, Poland.

1940, June 14: Paris is invaded by the Nazis.

Children sitting outside the bomb-damaged remains of their home in the suburbs of London, 1940.
1940, July 10: The Battle of Britain begins. The German Luftwaffe would continue an air-strike campaign in British skies over the course of almost 4 months. This would eventually lead to the London Blitz, in which London would experience 57 consecutive days of aerial attack.

1940, September 27: Germany, Italy, and Japan sign the Tripartite Pact, becoming the Axis Powers.

1941, October: Jews from Germany, Austria, and Czechoslovakia begin to be transported to extermination camps located in Poland and other Baltic States. The Nazis referred to this systematic mass murder as “The Final Solution.”

1941, December 7: Japan attacks Pearl Harbor, bringing the United States into the war.

1942, January 26: The First US troops arrive in Great Britain.

1943, February 2: In the first major defeat of Hitler’s forces, Germany surrenders at Stalingrad.

1943, June: British and American air forces begin a bombing offensive on Germany.

1943, September 8: Italy surrenders to the Allies.

1944, June 6: D-Day landings take place on the beaches of Normandy. British, US, and Canadian troops land on the coast, and though they suffer tremendous losses, by the end of the month they are able to spread into Northern France.

1944, August 25: Paris is liberated by French and American troops.

1945, January 26: Auschwitz is liberated.

1945, April 30: Adolph Hitler commits suicide.

1945, May 7: Nazi Germany unconditionally surrenders its armed forces to the Allied Powers.

1945, May 8: Victory Day is celebrated throughout Europe.

1945, August 6: The United States drops the first atomic bomb on Hiroshima, Japan.

1945, August 14: Japan agrees to an unconditional surrender to the Allied Powers.

1945, November 20: The Nuremberg War Trials begin, marking the first time an international tribunal would be used in this manner to bring leaders to justice for atrocities committed throughout the war.
Mona Golabek is the daughter of Lisa Jura, a concert pianist born in Vienna, Austria, who came to England as a young teenage refugee in 1938 as part of the Kindertransport rescue operation. Her father, Michel Golabek, was a French resistance fighter who received the Croix de Guerre. Mona’s grandparents died at Auschwitz. Inspired and taught by her mother, Mona herself became a concert pianist. Appearances at the Hollywood Bowl, the Kennedy Center, Royal Festival Hall, with major conductors and orchestras worldwide, the Grammy nominee and prolific recording artist has been the subject of several documentaries including Concerto for Mona with conductor Zubin Mehta. Her mother is the subject of Ms. Golabek’s acclaimed book, The Children of Willesden Lane. The book, now in its 24th printing, has been translated and published in French, Italian, German, Polish, and Hebrew with forthcoming publications in Spanish and Portuguese. In 2012, Mona made her debut at the Geffen Playhouse (Los Angeles) in The Pianist of Willesden Lane, adapted from the book. The production, directed by Hershey Felder, has been acclaimed by critics and audiences across America, with recent sold-out theatrical runs in New York and London. Ms. Golabek has received Best Actress Nominations from the New York Drama Critics Circle and Los Angeles Drama Critics. Ms. Golabek founded the Hold On To Your Music Foundation. With the help of the Milken Family Foundation, Facing History and Ourselves, and the Annenberg Foundation, she created educational resources for the book that have been adopted into school curricula across America. To date, more than 400,000 students and families have experienced the WILLESDEN READ – the educational mission, spearheaded by the non-profit, that is devoted to spreading the message of her mother’s story.

Hershey Felder Named to Time Magazine’s 2016 Top 10 Plays and Musicals, Hershey Felder has played over 4,700 performances of his self-created solo productions at some of the world’s most prestigious theatres and has broken box office records consistently. American Theatre Magazine has said, “Hershey Felder is in a category all his own.” His shows include: George Gershwin Alone (Broadway’s Helen Hayes Theatre, West End’s Duchess Theatre); Monsieur Chopin; Beethoven; Maestro (Leonard Bernstein); Franz Liszt in Musik, Lincoln: An American Story, Hershey Felder as Irving Berlin, and Our Great Tchaikovsky. His compositions and recordings include Aliyah, Concerto for Piano and Orchestra; Fairytale, a musical; Les Anges de Paris, Suite for Violin and Piano; Song Settings; Saltimbancues for Piano and Orchestra; Etudes Thematiques for Piano; and An American Story for Actor and Orchestra. Hershey is the producer and designer for the musical Louis and Keely: ‘Live’ at the Sahara, directed by Taylor Hackford; and writer and director for Flying Solo, featuring opera legend Nathan Gunn. Upcoming projects include The Story of My Cello, a solo work for cello virtuoso Antonio Lysy. Composition projects include EDITH, an opera, based on the story of British nurse Edith Cavell; a Washington Irving musical, and a new musical based on the award-winning book Out on a Ledge by Eva Libitzky. Hershey has operated a full-service production company since 2001. He has been a scholar-in-residence at Harvard University’s Department of Music and is married to Kim Campbell, the first female Prime Minister of Canada.
HERSHEY FELDER PRESENTS
PRODUCER
Hershey Felder Presents is the newest division of Eighty-Eight Entertainment which was created in 2001 by Hershey Felder and is devoted to the creation of new works of musical theatre. Current projects include the musical plays Hershey Felder as Irving Berlin, Our Great Tchaikovsky, and Flying Solo starring opera legend Nathan Gunn. Recordings include Love Songs of the Yiddish Theatre, Back from Broadway, George Gershwin Alone, Monsieur Chopin, Beethoven As I Knew Him, An American Story for Actor & Orchestra, and Hershey Felder as Irving Berlin.

JASON BIEBER
LIGHTING DESIGN
Jason made his debut with Eighty-Eight Entertainment with the world premiere of Jack Lemmon Returns. His other design credits include The Old Globe’s The Mystery of Irma Vep and Since Africa; Mo’olelo’s Cowboy Versus Samurai (2007 Patté Award), Permanent Collection, Night Sky (2008 Patté Award), Good Boys, Yellowface, Stick Fly, Kita Y Fernanda, Extraordinary Chambers, and The Amish Project; Moxie Theatre’s Topdog/Underdog, Dead Man’s Cell Phone, Eurydice, Bluebonnet Court, and Bleeding Kansas. Jason is currently the Assistant Lighting Designer for San Diego Opera.

CHRISTOPHER ASH
VIDEO DIRECTOR

KAITLIN LAVELLA KELLY
PRODUCTION STAGE MANAGER
Kaitlin is the tour/production manager for the Hold Onto Your Music Foundation’s production of The Children of Willesden Lane, and stage manager for Emery Entertainment’s Off-Broadway tours of Men are from Mars, Women are from Venus Live! and The Book of Moron. She has extensive experience in technical aspects of theatre, has studied in stage management intensives by Broadway Basics at NYC’s Gershwin Theatre, and worked with numerous companies both in the U.S. and internationally. She is in her second season as Jennable and various other characters in the podcast Radio People (www.RadioPeoplePodcast.com).
DARKO TRESNJAK
ARTISTIC DIRECTOR

Darko Tresnjak is the fifth Artistic Director of the 54-year-old Hartford Stage. He received the 2014 Tony, Drama Desk and Outer Critics Circle awards for his direction of *A Gentleman’s Guide to Love and Murder*, starring Jefferson Mays. He received a 2015 Obie Award for his direction of *The Killer*, starring Michael Shannon, at Theater for a New Audience. He has received three Connecticut Critics Circle Awards for his Hartford Stage productions of *A Gentleman’s Guide to Love and Murder, Hamlet* and *Anastasia*. Other productions at Hartford Stage include *A Midsummer Night’s Dream; Heartbreak House; The Comedy of Errors; Rear Window; Hamlet; Private Lives; Kiss Me, Kate; Macbeth; La Dispute; Twelfth Night; The Tempest; and Bell, Book & Candle*. From 2004 to 2009, he was the Artistic Director of The Old Globe Shakespeare Festival, where he received five San Diego Critics Circle Awards, four for his direction of *Pericles, The Winter’s Tale, A Gentleman’s Guide to Love and Murder* and *Cyrano de Bergerac*, starring Patrick Page, and one for Excellence in Artistic Direction. He is a recipient of the 2001 Alan Schneider Directing Award. Recent collaborations include *The Ghosts of Versailles* with Patti LuPone and Patricia Racette and *Macbeth* with Plácido Domingo at LA Opera and *The Merchant of Venice* with F. Murray Abraham at Theatre for a New Audience and the Royal Shakespeare Company Complete Works Festival. He has also directed productions at Williamstown Theatre Festival, Huntington Theatre Company, Long Wharf Theatre, Goodspeed Musicals, Westport Country Playhouse, Vineyard Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, Stratford Shakespeare Festival and The Public Theater.

MICHAEL STOTTS
MANAGING DIRECTOR

Mike Stotts is in his twelfth season as Managing Director of Hartford Stage. Recent accomplishments include leading the multi-year, expansion and renovation of the Stage’s theatre facility. With Darko Tresnjak, he recently produced the world premieres of *Rear Window*, and the new musical, *Anastasia*, by Terrence McNally, Lynn Ahrens and Stephen Flaherty. *Anastasia*, which enjoyed a sell-out run at Hartford Stage, opened on Broadway in April, 2017. In 2012, the new musical *A Gentlemen’s Guide to Love and Murder* received its world premiere at Hartford Stage. It subsequently moved to Broadway and won the 2014 Tony Award for Best Musical. Other notable shows include *Man in a Case* starring Mikhail Baryshnikov, and the Pulitzer Prize-winning play, *Water by the Spoonful* by Quiara Alegria Hudes. In 2010, with Artistic Director Michael Wilson, he produced Horton Foote’s *The Orphans’ Home Cycle* which enjoyed a celebrated run in Hartford and subsequently at the Signature Theatre in New York where it won the Drama Desk, Lucille Lortel and Outer Critics Circle awards, among others. In 2013, he spearheaded the acquisition of the Hartford Children’s Theatre and the integration of its programs into the Hartford Stage Studio program. During his three-year tenure as Managing Director at Long Wharf Theatre in New Haven, he produced a significant number of new plays including works by Paula Vogel, Craig Lucas, James Lapine and Julia Cho. Prior to Long Wharf he served as Managing Director of 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 the capital campaign to build the F.M. Kirby Shakespeare Theatre which opened in 1998. He currently serves on the boards of Hartford Performs and Billings Forge Community Works, and is a Corporator of Hartford Hospital and the iQuilt Partnership. He was a co-founder and President of the Connecticut Arts Alliance, a statewide arts advocacy organization, and continues to serve on that board. Mr. Stotts is originally from Calgary, Alberta.
Elizabeth Williamson is Hartford Stage’s Associate Artistic Director and also leads the company’s work in new play development. For Hartford Stage, she has directed Seder and Cloud 9, translated La Dispute, and dramaturged Heartbreak House, Anastasia, Romeo and Juliet, The Body of an American, An Opening in Time, Hamlet, Reverberation, Macbeth, Man in a Case, A Gentleman’s Guide to Love and Murder and others. Before joining Hartford Stage, Williamson served as Associate Artistic Director and Literary Manager for Pioneer Theatre Company, where she premiered Bess Wohl’s Touch(ed) and In, and Wendy MacLeod’s Find and Sign. She has worked around the country with About Face Theatre, the American Conservatory Theater, Aurora Theatre, the Bay Area Playwrights Festival, Berkshire Opera, Court Theatre, HERE Arts Center, the La Jolla Playhouse, Lincoln Center Theatre Directors Lab, Lorin Maazel’s Castleton Festival, the Magic Theatre, Steppenwolf Theatre, Theatre de la Jeune Lune, and the Williamstown Theatre Festival. **Education:** Bachelor of Arts in Theatre Directing and Comparative Literature, Bennington College; Master’s in European Literature, Oxford University; trained at the École Jacques Lecoq. **Awards:** NEA Fellowship in Literary Translation.
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Now in our 55th year, Hartford Stage is under the leadership of Artistic Director Darko Tresnjak and Managing Director Michael Stotts. One of the nation’s leading resident theatres, Hartford Stage is known for producing innovative revivals of classics and provocative new plays and musicals, including 73 world and American premieres, as well as offering a distinguished education program, which reaches more than 21,000 students annually.

Since Tresnjak’s appointment in 2011, the theatre has presented the world premieres of the new musical Anastasia by Terrence McNally, Stephen Flaherty and Lynn Ahrens—currently on Broadway; A Gentleman’s Guide to Love and Murder on Broadway, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical by Tresnjak; Rear Window with Kevin Bacon; Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama; Breath & Imagination by Daniel Beaty; Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov; and Reverberation by Matthew Lopez.

Hartford Stage has earned many of the nation’s most prestigious awards, including the 1989 Tony Award for Outstanding Regional Theatre. Other national honors include Outer Critics Circle, Drama Desk, OBIE, and New York Critics Circle awards. Hartford Stage has produced nationally renowned titles, including the New York transfers of Enchanted April; The Orphans’ Home Cycle; Resurrection (later retitled Through the Night); The Carpetbagger’s Children; and Tea at Five.

The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, afterschool programs and professional development courses.
The Hartt School/Hartford Stage Partnership in Training

Now in its twelfth 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*, Twelfth Night and Hamlet.

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*, *Macbeth*, *Vanya and Sonia and Masha and Spike*, and *Hedda Gabler*.

*From Top:* Hartt School students as The Ghostly Apparitions in *A Christmas Carol* • Hartt School student Madison Vice in *A Midsummer Night’s Dream*. 
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