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No matter where you choose to dine, our chef-created menus—featuring à la carte choices, gluten-free and vegetarian options, made-to-order specialties and homemade desserts—have been designed to cater to our residents’ and members’ eclectic tastes.

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HARTFORDSTAGE.ORG/GALA
Dear Friends,

Welcome and welcome back to Hartford Stage. We’re excited to have you join us for this theatrical journey, a new adaptation of Charlotte Brontë’s *Jane Eyre*. Hartford Stage has a long history of producing original adaptations, and if you stroll through our upper lobby you’ll see images from many of them. An adaptation is an opportunity to see a work we know through fresh eyes, or to gain an opening to a work that has previously eluded us. In this *Jane Eyre*, it is Jane’s voice as the narrator of the story, her physical presence remembering her journey, that brings us into the heart of Brontë’s work, and celebrates the radical nature of her writing.

Through this adaptation we see how extraordinary Jane’s journey truly is: how self-motivated she is, how inventive she is at solving the challenges placed in front of her, and how fearless she is in her faith. Carolyn Heilbrun, the feminist literary critic, in her book *Writing a Woman’s Life*, wrote about the importance of the stories we hear, for we model our own lives on the established stories of those who came before us. In other words, we make choices in our own lives based on the biographies we’ve heard, on what we think other lives have been. A radical departure, in that case, from a traditional female narrative in Brontë’s time was a revolutionary act, and an inspiration to generations of young women. And isn’t a wonder that after all these years, it is still so invigorating to watch a young person, without apparent advantages in life, make her own fate, and fiercely hold to her beliefs and choices.

With this terrific company of actors and designers joining in the storytelling, a theatrical adaptation is a cause for celebration, bringing us all even closer to great works, to great stories, and to all the possibilities of our own storytelling within our lives.

Enjoy the show,

Melia Bensussen  
*Artistic Director*

Cynthia Rider  
*Managing Director*
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DAVID SEIDLER

DIRECTED BY
MICHAEL WILSON
HARTFORD STAGE PRESENTS

JANE EYRE

Adapted & Directed By ELIZABETH WILLIAMSON

Scenic Design
NICK VAUGHAN

Sound Design
MATT HUBBS

Dialect Coach
CLAUDIA HILL-SPARKS

Casting
LAURA STANCZYK, CSA

Production Manager
BRYAN T. HOLCOMBE

Costume Design
ILONA SOMOGYI

Original Music
CHRISTIAN FREDERICKSON

Fight Choreographer
GREG WEBSTER

Production Stage Manager
HANNAH WOODWARD*

General Manager
EMILY VAN SCOY

Lighting Design
ISABELLA BYRD

Wig & Hair Design
JASON ALLEN

Dramaturg
FIONA KYLE

Assistant Stage Manager
KELLY HARDY*

Associate Artistic Director
ELIZABETH WILLIAMSON

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OPEN CAPTIONED PERFORMANCES

For patrons who are deaf or have hearing loss. Free with admission.

Jane Eyre Mar. 1, 2:00 & 7:30 pm
The King’s Speech Apr. 5, 2:00 & 7:30 pm
Ah, Wilderness! May 24, 2:00 & 7:30 pm

AUDIO DESCRIBED PERFORMANCES

For patrons who are blind or have low vision. Free with admission.

Jane Eyre Mar. 7, 2:00 pm
The King’s Speech Apr. 11, 2:00 pm
Ah, Wilderness! May 30, 2:00 pm

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Jane Eyre Feb. 22, 2:00 pm
The King’s Speech Mar. 28, 2:00 pm
Ah, Wilderness! May 16, 2:00 pm
THE CAST

Jane Eyre ................................................................................................................................. Helen Sadler *
Aunt Reed ................................................................................................................................. Felicity Jones Latta *
Child Jane ................................................................................................................................. Meghan Pratt *
John Reed ................................................................................................................................. Grayson DeJesus *
Bessie ....................................................................................................................................... Marie-France Arcilla *
John ........................................................................................................................................... Steve Routman *
Mrs. Fairfax ................................................................................................................................. Felicity Jones Latta *
Leah ........................................................................................................................................... Megan Gwyn
Adèle ......................................................................................................................................... Meghan Pratt
Grace Poole ............................................................................................................................. Marie-France Arcilla *
Mr. Rochester ............................................................................................................................ Chandler Williams *
Blanche Ingram ........................................................................................................................ Marie-France Arcilla *
Lady Ingram ............................................................................................................................... Felicity Jones Latta *
Mary Ingram ............................................................................................................................. Megan Gwyn
Colonel Dent ............................................................................................................................. Steve Routman *
Mason ......................................................................................................................................... Grayson DeJesus *
Carter .......................................................................................................................................... Steve Routman *
Bertha .......................................................................................................................................... Felicity Jones Latta *
Priest ........................................................................................................................................... Steve Routman *
St. John Rivers .......................................................................................................................... Grayson DeJesus *
Diana Rivers .............................................................................................................................. Megan Gwyn

THERE WILL BE ONE INTERMISSION.

Assistant Director ...................................................................................................................... Jasmine B. Gunter
Assistant Lighting Designer ....................................................................................................... Aaron Tacy
Assistant Sound Designer .......................................................................................................... Stephen Dee
Assistant Dramaturg / Script Supervisor .................................................................................... Sally Lobel
Fight Captain ............................................................................................................................. Grayson DeJesus *
Production Assistant ............................................................................................................... Rachel Canowitz
Supporting Production Assistant .............................................................................................. Lizzy Gordon

* Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.
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RESTAURANT PARTNER
Inhabiting the Gothic in Jane Eyre

BY FIONA KYLE, DRAMATURG

EDMUND JOHN NIEMANN (PAINTER)
'RICHLAND, YORKSHIRE'
The protagonist of Charlotte Brontë’s *Jane Eyre* inhabits, as the author herself did, a world that is Victorian yet deeply imbued by the Gothic. Jane’s “autobiography” concerns itself both with Victorian morality and Gothic horror. Jane contemplates Victorian society’s mores while considering what is and is not truly moral. She finds herself surrounded by Gothic horror: the mysteries she faces may be supernatural or based in a sinister reality. Andrew Smith writes in *Gothic Literature* that the “Gothic […] focuses on thoughts and feelings.” Brontë wrote the story of Jane as if she were writing her life’s history; throughout she addresses us directly, her dear Readers, with her innermost thoughts and feelings, telling her story in her own way.

Gothic as a literary form, generally thought to have emerged in 1764 with Horace Walpole’s *The Castle of Otranto* and its subtitle “A Gothic Story”, features the familiar tropes of gloomy castles or mansions, supernatural hauntings, and sometimes a sensual Byronic hero or anti-hero. In the second wave of Gothic literature, which includes 1818’s *Frankenstein* by Mary Shelley, the supernatural began to include the scientific. For instance, physiognomy, the study of a person’s face to determine their characteristics, which may seem like a fortune-teller’s art to us now, was considered by some to be fact. It was frequently employed by other nineteenth century writers, such as Honoré de Balzac and Charles Dickens, when describing their characters.

Jane witnesses the what could be perceived as supernatural in her world. She endeavors to find credible sources, even when she sometimes appears to others, including herself, as otherworldly. As an orphane
young woman with no recollection of her parents, she could easily be a changeling, left by
the fairies who had stolen a human child and replaced it with her. As Andrew Smith writes,
“Gothic permeates [Jane Eyre] by turning commonplace phenomena […] into symbolic
reason.” In moments of great distress or confusion, Jane finds herself seeking the sight of
and receiving guidance from the moon which, as Adrienne Rich writes in Jane Eyre: The
Temptations of a Motherless Woman, is the “symbol of the matriarchal spirit.”

Jane’s Gothic-imbued world is comprised of mysterious manors and halls that hold
terrors, whereas sprawling roads and fields offer exercise, delight, and solace. As a young
child, Jane receives the punishment of being locked into what was known as “the red room”
at Gateshead Hall. As Madeleine Wood writes in Enclosing Fantasies, “[Her] gothicized
episode in the red room […] represents an enclosure within patriarchy.” The rich buildings
she occupies throughout Jane Eyre, from Gateshead to Thornfield Hall, have been owned by
men. Jane flourishes outside and in dwellings that have returned to nature, places that never
had or no longer belong to men. In fact, when a Byronic-styled hero first encounters her, he
abruptly falls off his horse as she looks at the moon. Charlotte Brontë seems to suggest that
nature is the dominion of women where men have little or no power.

The critical reception Jane Eyre received seemed to pick up on the proto-feminist
leanings of its author. Elizabeth Rigby wrote in The Quarterly Review, “Jane Eyre is
throughout the personification of an unregenerate and undisciplined spirit,” and that her
“autobiography […] is preeminently an anti-Christian composition.” Other critics of the
time felt much the same. Their ire was not focused on any perceived notion of the sensuality
that is implicit in the story, but rather Jane’s “Byronic pride and passion,” as Sandra M.
Gilbert notes in The Mad Woman in the Attic. One hundred and one years after its initial
publication, American folklorist Richard Chase in 1948 wrote, “Obviously Jane Eyre is
a feminist tract, an argument for the social betterment of governess and equal rights of
women.”

While Chase’s identification is correct, Jane Eyre is more than a tract about the
treatment and advancement of governesses. The novel is about the advancement of all
women; it speaks to the necessity of allowing women the time and space to find themselves,
to follow their passions. Jane maintains that equal treatment and opportunity are necessary
for a fulfilling life. In a letter to W.S. Williams in 1848, Brontë wrote,

“Unless I have something of my own to say, and a way of my own to say it in, I have
no business to publish. Unless I can look beyond the great Masters and study Nature
herself, I have no right to paint. Unless I can have the courage to use the language of
Truth in preference to the jargon of Conventionality, I ought to be silent.”

Jane’s proto-feminist manifesto, that women require action as men do, “still [has] to be
written over and over today, in different language,” Adrienne Rich admitted in 1973. Perhaps
that is why so many people still read, adapt, stage, and film this classic novel. As she wrote
to W.S. Williams, Brontë found something to say in her own way in Jane Eyre. She had the
courage to tell the truth of one woman’s experience and gave life to countless literary heroines
after her. Charlotte Brontë may have died in 1855, but her Jane Eyre lives on.
Since *Jane Eyre* was first published in 1847, readers have been captured by its heroine’s passionate voice, emotional complexity, and singular point of view, which owes a great deal to Charlotte Brontë’s personal experience.

Charlotte Brontë was born on April 21, 1816, at the parsonage in Thornton near Bradford, Yorkshire. She spent her early years at the Clergy Daughters’ School at Cowan Bridge, where she lost two older sisters to typhoid fever. This traumatic early experience inspired her depiction of Jane’s time at Lowood School. Her “humiliating” experiences as a school teacher and a governess also influenced the novel. She struggled to bear the anonymity required of governesses, writing: “I see now more clearly than I have ever done before that a private governess has no existence, is not considered as a living and rational being…”

Like Jane, Charlotte Brontë was torn between feminine ideals of the time, and a deep-seated desire for freedom, knowledge, and independence. Painfully self-conscious due to her “quaint, old-fashioned look” and lack of conventional beauty, she was both proud of and tormented by her “fiery imagination” and intense emotions. She fixated passionately on people and creative projects – the Glasstown Saga, a childhood series of writings and plays created with her siblings Emily, Anne, and Branwell, was inspired by a variety of literary and historical sources, including fables, the politics of the time, and writers like Milton and Byron, and provided inspiration through young adulthood.

Brontë’s personal and professional life was often unsettled. She held various unsatisfying governess and schoolteacher posts, and moved to Brussels in 1842 to study and teach before ultimately returning to England. She refused two proposals of marriage from “suitable” matches due to lack of love, despite the financial struggle of providing for herself. However, she did find some pleasure in domestic life, marrying Arthur Bell Nicholls, who had been her father’s curate for seven years. She died on March 31, 1855. While she is best known for *Jane Eyre*, Charlotte Brontë also published collections of poetry and prose, as well as three other novels: *Shirley* (1849), *Villette* (1853), and *The Professor* (1857).
MARIE-FRANCE ARCILLA
BLANCHE INGRAM | BESSIE | GRACE POOLE
Hartford Stage Debut. Off-Broadway Working (Prospect Theater Company); Shout! The Mod Musical (Julia Miles Theater); Lizzie (The Living Theater); Perfect Harmony (Bleecker Project); Sidd (New World Stages); The Ark (37 Arts). Regional Our Town (Pasadena Playhouse); Working (The Old Globe and Asolo Repertory Playhouse); Cash on Delivery (El Portal Theater); Rain (The Old Globe); Orphan of Zhao (La Jolla Playhouse); Stuck Elevator (American Conservatory Theater); Simeon’s Gift by Julie Andrews (Bay Street Theater); Sondheim on Sondheim (Great Lakes Theater). Film Johnny Loves Dolores, A Date With Jao Mapa, Wholesale. Television Gossip Girl, Law & Order SVU, Cashmere Mafia, Cinema AZN, Big Time Rush. Education American Musical and Dramatic Academy; Ateneo de Manila University. Awards Drama Desk

GRAYSON DEJESUS
JOHN REED | MASON | ST. JOHN RIVERS
Hartford Stage Debut. National Tour War Horse (Lincoln Center Theater). Regional Picasso at the Lapin Agile (Long Wharf); The Glass Menagerie (The Guthrie Theater); the world premiere of Matthew Lopez’s Zoeys Perfect Wedding (Denver Center of Performing Arts); Native Gardens (Cleveland Playhouse); Pride and Prejudice, Lion In Winter (Repertory Theater of St. Louis), Lion In Winter (Pioneer Theatre); The Tempest, Much Ado About Nothing, King Lear, Winter’s Tale, Amadeus (The Old Globe); Romeo and Juliet, All’s Well That Ends Well (Shakespeare Santa Cruz). Television credits include High Maintenance on HBO, Sneaky Pete on Amazon, Conviction and Forever on ABC. Film credits include Kate Can’t Swim currently on Amazon Prime. Education MFA from USD/Old Globe.

MEGAN GWYN
LEAH | MARY INGRAM | DIANA RIVERS
Hartford Stage A Christmas Carol—A Ghost Story of Christmas. Regional The Merry Wives of Windsor (Capital Classics). Education BFA Actor Training, The Hartt School, University of Hartford; Productions include: Cloud 9, Taming of the Shrew, The Cherry Orchard.

FELICITY JONES LATTA
AUNT REED | MRS. FAIRFAX | LADY INGRAM | BERTHA
Hartford Stage Henry V, Cymbeline. Broadway Metamorphoses. Broadway Tour The Curious Incident of the Dog in the Night-Time. Off-Broadway The Captain’s Tiger with Athol Fugard (MTC); Measure for Measure (NYSF); As You Like It (The Acting Company). Regional ACT, Berkeley Rep, Centerstage, Goodman, Guthrie, Huntington, La Jolla Playhouse, McCarter, Seattle Repertory, Westport Country Playhouse, Yale Repertory. Artistic Associate with Theatre de la Jeune Lune: 1985-1995. Associate Director at Lattawork Productions: ME PLURIBUS UNUM. Film & Television Signs; Julie & Julia; The Carrie Diaries; Wonderland; Deadline; Ed; and Law & Order. Felicity is a 2014 Lunt-Fontanne Fellow.
**MEGHAN PRATT**
**CHILD JANE | ADÈLE**
*Hartford Stage* A Christmas Carol—A Ghost Story of Christmas, Murder on the Orient Express. *Theatre* Matilda the Musical (Thomaston Opera House), Oliver! (Goodspeed Opera House); Potters Wheel (Theater for the New City, NYC); The Lion, The Witch and The Wardrobe (Carriage House Theater); The Wizard of Oz (Almira F. Stephan Memorial Playhouse); various productions at NCTC, CFT and CAST children’s theaters. **Film/TV** The Leap, Rediscovering Christmas. **Training** Goodspeed Kids Company, Voice/Acting: Joy Hermaly; Dance: Erin Coffey. **Other** Meghan is an 11 year old from South Glastonbury and is represented by the Carson-Adler Agency. In her spare time she enjoys playing with her pets, her dolls and zip lining.

**STEVE ROUTMAN**
**JOHN | COLONEL DENT | CARTER | PRIEST**
*Hartford Stage* The Flamingo Kid, The Underpants (CT Critics Award), America’s Sweetheart. *Broadway* La Bête, Broadway. **Off-Broadway** The Fantasticks, The Shaggs (Playwrights); Fiorello!, Pipe Dream, Promenade (Encores!); Love’s Labour’s Lost, Much Ado (NYSF). **Regional** Other People’s Money, The Second Mrs. Wilson (Long Wharf); Falsettos (Huntington); Awake and Sing! (Arena); Anything Goes (GLTF); Little Shop (ATL); Black Snow (Yale Rep); A Tree Grows in Brooklyn (Goodspeed); Rough Crossing (St. Louis Rep) at over 35 theaters. **Film** Inside Llewyn Davis, The Wolf of Wall Street, The Bourne Legacy, The Irishman, Cafe Society, True Story, Bad Education, The Trial of the Chicago 7. **Television** Fosse/Verdon, Evil, Madam Secretary, The Blacklist, Vinyl, Boardwalk Empire, Elementary, Mysteries of Laura, L&Os. **Education** Northwestern University. **Awards** CT Critics; Helen Hayes & Kevin Kline nominations; Harrington Award in the BMI Lehman Engel Musical Theatre Workshop.

**HELEN SADLER**
**JANE EYRE**
*Hartford Stage* Debut. **Regional** Mysterious Circumstances (The Geffen Playhouse); Photograph 51, One Man, Two Guv’ners, The Whale (South Coast Repertory); One Man, Two Guv’ners, (Berkeley Repertory Theatre); The Night Alive, Tribes (Steppenwolf Theatre Company); Blood Wedding (Lookingglass Theatre); Daniel Deronda (LA Theatreworks); Cymbeline (A Noise Within); Sense and Sensibility (Actor’s Theatre of Louisville and Northlight Theatre); The Maids (Writer’s Theatre); Blasted (A Red Orchid Theatre); Buried Child, A Taste of Honey (Shattered Globe Theatre); War (Chicago Irish Theatre); Cymbeline (A Noise Within). **Film** Thrill Ride, Too Late, Contagion. **Television** “Sonnie” in Love, Death and Robots: Sonnie’s Edge (Netflix); Criminal Minds, NCIS, Revenge, True Blood. **Voice** “Rey” in Lego Star Wars: Rey Strikes Back (Disney XD), “Jyn Erso” in Star Wars: Forces of Destiny (LucasFilm) and multiple video games.
CHANDLER WILLIAMS
MR. ROCHESTER
Hartford Stage  Jeeves & Wooster in “Perfect Nonsense”, Cloud 9.  Broadway  The Winslow Boy (Roundabout), In the Next Room, or the vibrator play (Lincoln Center Theatre), Mary Stuart (Mor timer, Donmar Warehouse), Translations (Lieutenant Yolland, Manhattan Theater Club).  Off-Broadway  King Lear (Edmund, TFANA), Richard III (Clarence, Old Vic/World Tour/BAM), Crimes of the Heart (Roundabout), Rope (Drama Dept.), The Mysteries (Classic Stage Company).  Regional  Credits include Richard II (title role, PlayMaker’s Rep), McCarter Theatre, Baltimore Center Stage. Several seasons at Williamstown Theatre Festival.  Film & Television  Credits include Public Enemies, The Blacklist, The Knick, Elementary, Person of Interest, Law & Order: SVU, The Good Wife.

ELIZABETH WILLIAMSON
DIRECTOR | ADAPTER | ASSOCIATE ARTISTIC DIRECTOR
Elizabeth Williamson is in her eighth season at Hartford Stage. In addition to serving as Associate Artistic Director, she also leads new play development for the company.  Hartford Stage  as Director: Cloud 9, Seder, Henry V; as Translator/Adapter: La Dispute; as Dramaturg: The Flamingo Kid, The Engagement Party, Make Believe, A Midsummer Night’s Dream, Heartbreak House, Romeo and Juliet, Anastasia, The Body of an American, Rear Window, An Opening in Time, Hamlet, Reversioner, Macbeth, Somewhere, A Song at Twilight, Twelfth Night, Man in a Case, A Gentleman’s Guide to Love and Murder and others.  Broadway  as Dramaturg: A Gentleman’s Guide to Love and Murder (Tony Award for Best Musical), Anastasia, The Inheritance.  London’s West End  as Dramaturg: The Inheritance (Olivier Award for Best Play).  Off-Broadway/Regional  as Dramaturg: The Body of an American (Primary Stages), A Song at Twilight (Westport Country Playhouse), Touch(ed), In, Find and Sign, The Tempest and others (Pioneer Theatre Company), M. Proust (Steppenwolf), Mefistofele (Théâtre de la Jeune Lune); as Director: The Life and Death of Pier Paolo Pasolini (Act French Festival, Abingdon), The Floating World (HERE), Rare Bird (Babcock Theatre), Owners (Alter), The Second Amendment Club (AMS), The Maids (FringeNYC).  Education  BA Theatre and Comparative Literature, Bennington College; MSt European Literature, Oxford University; trained at the École Internationale de Théâtre Jacques Lecoq.  Awards  NEA Fellowship in Literary Translation.

NICK VAUGHAN
SCENIC DESIGN
Hartford Stage  Henry V, Seder, Cloud 9.  Off-Broadway  The Royale (Lincoln Center); Roosevelvis (The TEAM/Vineyard/The Royal Court); Mission Drift (The TEAM/PS122/ The National [London]); Architecting (The TEAM National Theater of Scotland/The Barbican/The Public); The Lily’s Revenge (Taylor Mac/HERE).  Regional  Anything That Gives Off Light (The National Theater of Scotland/The TEAM/EIF); The Royale (The Old Globe).  Opera  Barber of Seville (National Opera of China); La Bohème (Royal Opera House, Muscat, Oman); The Rape of Lucretia (Opera Company of Philadelphia); Turn of the Screw, Albert Herring, Beggar’s Opera, The Soldier’s Tale, L’Enfant et les Sortilèges, Il Trittico (Castleton Festival); L’Ormindo, The Marriage of Figaro (Curtis Institute of Music).  Dance [with Jake Margolin]  Thank You For Coming: Space (ICA Boston/NYLA/Peak Performances); Thank You For Coming: Play (Brooklyn Academy of Music); Thank You For Coming: Attendance (Danspace Project/Walker Art Center).  Visual Art [with Jake Margolin]  Solo shows: DiverseWorks, OSU Museum of Art, Aurora Picture Show, Devin Borden Gallery, The Invisible Dog Art Center, HERE Art Center, Art League Houston.  Education  Carnegie Mellon University.
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ILONA SOMOGYI  
**COSTUME DESIGN**

Hartford Stage  
**Clybourne Park.**  
Off-Broadway/New York  
**Gloria, Satchmo at the Waldorf, Dinner With Friends, My Name is Asher Lev; Nice Fish (St. Ann’s); The World is Round (Ripe Time); A Soldier’s Tale (Zankel Hall); Maple and Vine, A Small Fire (Playwrights Horizons); Jerry Springer: The Opera (Carnegie Hall); and the original production of Wit. Regional Rosencrantz and Guildenstern are Dead, Romeo and Juliet (Huntington); Will Rogers Follies, Anything Goes (Goodspeed); As You Like It, Vanya, Sonia, Masha & Spike, Nice Fish, Cat on a Hot Tin Roof (Guthrie); Oklahoma, (Glimmerglass); Nice Fish (London, A.R.T.); Carousel, King Hedley II, Smokey Joe’s Café (Arena); Grey Gardens (LA); Disgraced, 4000 Miles, Lil’s 90th (Long Wharf); Assassins, Three Sisters, Passion Play (Yale Rep); Richard III (OSF); Tartuffe, Suddenly Last Summer (Westport Country Playhouse); Julius Caesar (Chicago Shakespeare Theater). Notable Others Disney on Ice: Princess Wishes, Norwegian National Ballet and a Dutch production of Saturday Night Fever. **Training and Faculty** Yale School of Drama.

ISABELLA BYRD  
**LIGHTING DESIGN**

Hartford Stage  
**Debut. Off-Broadway Heroes of the Fourth Turning (Playwrights Horizons); The Light Shining in Buckinghamshire (New York Theatre Workshop, OBIE Award); “Daddy” A Melodrama (Vineyard/New Group); Continuity (MTC); Piano (Clubbed Thumb); The Hello Girls (Prospect, 59E59); The Slow Room (Annie Dorsen); Sundown Yellow Moon (Ars Nova/WP). Regional Wendy & Peter Pan (Shakespeare Theatre, DC); Jordan (Northern Stage); Mlima’s Tale (Westport); The Tale of Despereaux (The Old Globe); Seascape (ACT, San Francisco); Tell Me I’m Not Crazy, Member of the Wedding, and Artny Jackson (Williamstown); Do You Feel Anger & God Said This @ Humana Festival 2018, and Angels in America co-design (all Actors Theatre of Louisville). Film Marriage Story (Noah Baumbach). **Upcoming NY Theatre Workshop, Almeida (London), the Alley Theatre, Signature Theatre NYC, Williamstown. USA829. www.isabellabyrd.design.**

MATT HUBBS  
**SOUND DESIGN**

Hartford Stage  
**Henry V. Broadway Time and the Conways, Indecent. Off-Broadway Power Strip, How to Transcend a Happy Marriage, The Royale, Preludes (Lincoln Center); Indecent (Vineyard Theatre); Boesman and Lena (Signature Theatre); Stage Kiss, 100 Saints You Should Know (Playwrights Horizons); Marie Antoinette (SoHo Rep); Three Pianos (NYTW). Regional Indecent (Ahmanson Theater, Huntington Theatre Company, La Jolla Playhouse, Yale Rep); The Wholehearted (Kirk Douglas Theatre); RoosevElvis, Marie Antoinette, Three Pianos (ART); As You Like It (Baltimore Center Stage); Marie Antoinette (Yale Rep); The Royale, Time and the Conways (Old Globe); How We Got On, Death Tax, A Devil at Noon (Actors Theatre of Louisville). Other Theatre Company Member (The TEAM).**

CHRISTIAN FREDERICKSON  
**ORIGINAL MUSIC**

Hartford Stage  
**Henry V. The Absolute Brightness of Leonard Pelkey. Recent Credits Lifespan of a Fact (St. Louis Rep); Glory of the World, The Master Builder, Trojan Women (BAM); The Thin Place (Playwright’s Horizons); American Moor (Cherry Lane Theater). He is a violist, composer and sound designer based in New York City, and is**
a founding member of the indie-rock band Rachel’s with six albums on Quarterstick Records. He teaches sound design at the Massachusetts Institute of Technology.

**JASON ALLEN**

**WIG & HAIR DESIGN**

**Hartford Stage** Kiss Me Kate, Heartbreak House. **Broadway** Straight White Men, Waitress, The 39 Steps. **Regional** The 3 Musketeers (Greater BOSTON Stage Company); Murder On the Orient Express (Lyric Stage Company); Aida (Boston Youth Symphony).

**CLAUDIA HILL-SPARKS**

**DIALECT COACH**

**Hartford Stage** The Engagement Party; A Midsummer Night’s Dream; The Comedy of Errors; Anastasia; Romeo & Juliet; Kiss Me, Kate; Hamlet; Ether Dome; Macbeth; La Dispute; Twelfth Night; Breath & Imagination; The Tempest. **Broadway** Anastasia, Dance of the Vampires. **Off-Broadway** Songbird (59E59 Theaters); An Octoroon (Soho Rep/Theater for a New Audience); The Merchant of Venice (Theatre for a New Audience); A Midsummer Night’s Dream (The Public Theater, Shakespeare in the Park); Polish Joke (The Manhattan Theatre Club); Time and the Conways (Epic Theater Ensemble); Stone Cold, Dead Serious (The Edge Theater Company). **Regional** 2008–2010 Summer Shakespeare Festivals, The Old Globe; over 80 productions as Resident Vocal Coach for The Old Globe; numerous National Tours for Networks Presentations; Barrington Stage Company; Long Wharf Theatre; Huntington Theater Company; North Shore Music Theater; American Players Theatre; Chautauqua Theater Company. **Television** Dialect Coach for Richard Easton as Ben Franklin for PBS. **Faculty** The Old Globe/USD MFA Professional Actor Training Program; Boston University BFA Professional Actor Training Program; The American Academy of Dramatic Arts; The Wilma Theater. **Education** MFA in Acting, Temple University. www.claudiahillsparks.com.

**GREG WEBSTER**

**FIGHT CHOREOGRAPHER**

**Hartford Stage** Detroit ’67, The Engagement Party, Henry V, Murder on the Orient Express, Seder, Heartbreak House, Cloud 9, The Comedy of Errors, The Piano Lesson, Queens for a Year. **Theatre** Actor, director, and choreographer of movement and stage violence from Broadway to the West End as well as regional theatres throughout the United States. Founding Artistic Director of the Split Knuckle Theatre Company, which creates new works and has performed in 22 countries to date. **Regional** Credits include Trinity Rep, Yale Rep, Long Wharf Theatre and Shakespeare and Company. **Teaching** Associate Professor and Head of Movement/Master of Arms at the professional actor-training program at University of Connecticut. **Education/Training** Graduate of the the London International School for Performing Arts; MFA in acting from the University of Missouri-Kansas City. He is an accomplished Martial Artist and is a former Golden Gloves boxer.

**FIONA KYLE**

**DRAMATURG**

**Hartford Stage** Dramaturg: Cloud 9, Seder (workshop), The Comedy of Errors, The Piano Lesson, Having Our Say, A Christmas Carol. Assistant Dramaturg: Queens for a Year, Anastasia, Romeo & Juliet, The Body of an American, Rear Window. **Dramaturg** Faculty Portrait (Prime Number Productions at IRT Theater); Bomber’s Moon (Williams Street Repertory); Beneath the Gavel (Bated Breath Theater Company at 59E59); The Lily’s Revenge, The Shape She Makes (American Repertory Theater); Boxcutter Harmonica (Minnesota Fringe Festival); BACK (Poetic Theater Productions). **Work** Publications Coordinator at Concord Theatricals. **Education** BA Marymount Manhattan College; MA Ohio University; MFA A.R.T./MXAT Institute at Harvard University.
ABOUT HARTFORD STAGE

LAURA STANCZYK, CSA CASTING

Hartford Stage Cry It Out, Detroit ‘67, The Engagement Party, Henry V, Make Believe, A Lesson from Aloes, Seder, A Midsummer Night’s Dream, Having Our Say. Broadway Side Show, After Midnight, A Night With Janis Joplin, Don’t Dress For Dinner, Master Class, Follies, Lombardi, Ragtime, Impressionism, The Seafarer, Radio Golf, Coram Boy, Translations. Off-Broadway The Woman in Black (McKittrick Hotel), Little Rock (The Sheen Center); Poison (Origin Theatre Company); Fetch Clay Make Man (NYTW); A Thick Description Of Harry Smith (P73), The Cripple of Inishmaan (Atlantic Theater Company), Me Myself & I (Playwrights Horizons); Brother Sister Plays (Public Theatre); Flight (DR2 Theatre); The Glorious Ones (Lincoln Center); Tryst (Promenade Theatre). Regional/International The Kennedy Center, Royal George, Drury Lane Theatre, Signature Theatre, McCarter Theatre, Miami New Drama, Shakespeare Theatre of DC, Druid Theatre Galway, Theatre Royal Bath, Hampstead Theatre, among others. Education/Training NYU Tisch School of The Arts. Awards Nominated six times for Artios Awards for Excellence in Casting, and won for the Broadway Revival of Follies.

HANNAH WOODWARD PRODUCTION STAGE MANAGER

Hartford Stage The Absolute Brightness of Leonard Pelkey. Broadway Be More Chill. Off-Broadway Our Dear Dead Drug Lord (WP/2ST); Jersey Boys (New World Stages); Harry Clarke (Minetta Lane); The Government Inspector (Red Bull Theater); The Moors (Playwright’s Realm); The Woodsman (New World Stages); Homos, or Everyone in America and Nice Girl (Labyrinth); The Absolute Brightness of Leonard Pelkey (Westside Downstairs, National Tour); Buyer & Cellar (Rattlestick, Barrow Street, National Tour). Regional McCarter Theatre, A.C.T., Two River Theater, Pennsylvania Shakespeare Festival, Shakespeare Theatre of New Jersey.

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MELIA BENSUSSEN
ARTISTIC DIRECTOR

Melia Bensussen joined Hartford Stage in the summer of 2019 as the sixth Artistic Director of the organization. A homecoming of sorts, her first professional theatre experience was assisting Emily Mann on Hartford Stage’s production of A Doll’s House. She then returned to Hartford Stage in 2003 to direct Edwin Sanchez’s production of Diosa. Since then she has directed extensively at leading theatres throughout the country, including productions at the Huntington Theatre Company, Sleeping Weazel, Shakespeare & Company, Actors’ Shakespeare Project, La Jolla Playhouse, Baltimore Center Stage, Oregon Shakespeare Festival, the New York Shakespeare Festival, Manhattan Class Company, Primary Stages, Long Wharf Theatre, Cincinnati Playhouse, Actors Theatre of Louisville, Merrimack Repertory Theatre, People’s Light and Theatre Company, Bay Street Theatre and Playwrights Horizons, among others. Raised in Mexico City, Melia is fluent in Spanish and has translated and adapted a variety of texts, including her edition of the Langston Hughes translation of Federico Garcia Lorca’s Blood Wedding, published by Theatre Communications Group. She has received an Obie Award for Best Director (Off-Broadway’s top honor), as well as receiving several awards from the Princess Grace Foundation, including their Statue Award for Sustained Excellence in Directing. A graduate of Brown University, Melia previously served as the Chair of the Performing Arts Department at Emerson College, and currently serves as the Chair of the Arts Advisory Board for the Princess Grace Foundation. She also serves on the executive board of the Stage Directors and Choreographers Society (SDC). Melia loves directing new works as well as classics, viewing every production as an opportunity to introduce an audience to a new story and a different perspective. She is thrilled to be a part of this great theatre, and a new resident of Hartford.

CYNTHIA RIDER
MANAGING DIRECTOR

Cynthia Rider joined Hartford Stage in the summer of 2019 as the eighth Managing Director of the organization. Previously, she served as the executive director at the Oregon Shakespeare Festival (OSF). While at OSF, she successfully worked with the board in the creation of a ten-year strategic plan, oversaw an increase in contributed income of more than 20 percent, and participated in artistic initiatives that resulted in three OSF-commissioned plays moving to Broadway, with one winning the Tony Award for Best Play (All The Way) and another winning the Pulitzer Prize (Sweat). Additional highlights of Rider’s successful tenure at OSF include the creation of the Access for All campaign, which renovated the courtyard in front of OSF’s theatres and added an elevator and wheelchair seating to the Bowmer Theatre, and the opening of the new Hay-Patton Rehearsal Center—all while producing a repertory season of eleven productions in three theatres, managing an annual operating budget of $40 million and offering a number of educational and community engagement programs for audiences and students. Prior to joining OSF, Cynthia Rider spent nine years at Kansas City Repertory Theatre as Managing Director and, earlier, as Associate Director for Advancement and Administration. Her experience also includes six years as Executive Director of the Kansas City Friends of Alvin Ailey. She served as Associate Director, later promoted to Acting Director, of the Massachusetts Manufacturing Partnership, which worked to strengthen small and medium-sized manufacturers across the state.
Hartford Stage enters its 56th season beginning an exciting new chapter. Artistic Director Melia Bensussen and Managing Director Cynthia Rider will continue the theatre’s legacy of artistic excellence by creating theatrical works that enlighten, entertain, and educate.

Renowned for producing innovative revivals of classics, as well as provocative new plays and musicals, Hartford Stage has earned many of the nation’s most prestigious awards, including the 1989 Tony Award for Outstanding Regional Theatre. Additional national recognition includes honors from the Outer Critics Circle, Drama Desk, American Theatre Wing (OBIE), and the New York Critics Circle.

Hartford Stage has produced over 80 world and North American premieres, including the new musical Anastasia, which enjoyed a two-year run on Broadway; A Gentleman’s Guide to Love and Murder, winner of four 2014 Tony Awards, including Best Musical and Best Direction of a Musical; and Quiara Alegría Hudes’ Water by the Spoonful, winner of the 2012 Pulitzer Prize for Drama. Other notable premieres include The Engagement Party by Samuel Baum; Make Believe by Bess Wohl; The Age of Innocence by Douglas McGrath; Seder by Sarah Gancher; Rear Window, adapted by Keith Reddin, and starring Kevin Bacon; An Opening in Time by Christopher Shinn; Reverberation by Matthew Lopez; Big Dance Theatre’s Man in a Case with Mikhail Baryshnikov; and Breath & Imagination by Daniel Beaty. Nationally-renowned titles include 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, Education @ Hartford Stage offers student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3-18) and adults, after school programs and professional development courses. Education @ Hartford Stage programming reaches approximately 21,000 Connecticut students annually.
The Hartt School/Hartford Stage Partnership in Training

Now in its sixteenth 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*, *Antony & Cleopatra*, *Snow Falling on Cedars*, *The Crucible*, *The Tempest*, *Twelfth Night*, *Hamlet*, *Anastasia*, *The Comedy of Errors*, *The Age of Innocence*, *Henry V*, *The Flamingo Kid* and *Quixote Nuevo*.

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*, *Hedda Gabler*, *Reverberation* and *Cry It Out*.

Capital Community College

This season will mark the ninth season of the One Play Program—a partnership between Hartford Stage and Capital Community College, designed to give the entire college community the opportunity to come together around one play each semester. In addition to offering discounted tickets for students and faculty, the program also brings members of each production’s creative team to the College to interact with students. Last season, 601 Capital students saw a performance at Hartford Stage, many reporting it was their first time at the theatre. This season’s One Play productions are *Cry It Out* and *Jane Eyre*. During the 2017-2018 academic year, in partnership with Hartford Stage and other Hartford theatre companies, Capital began to offer a new associate’s degree in theatre.
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SHORT TAKES: NEWS FROM HARTFORD STAGE

A LOOK AT OUR LOBBY
A CELEBRATION OF ADAPTATION:
A RETROSPECTIVE OF LITERARY CLASSICS ON STAGE

Hartford Stage has been home to many literary adaptations over the years—from Harper Lee’s *To Kill a Mockingbird*, adapted by Christopher Sergel; to Toni Morrison’s *The Bluest Eye*, adapted by Lydia Diamond; to, more recently, *The Age of Innocence*, adapted by Douglas McGrath. Visit our Upper Lobby gallery to celebrate these beloved titles and many others.

The Cast of *To Kill a Mockingbird*, (2009). Photo by T. Charles Erickson

PLAYDATE RETURNS

PlayDate, the pilot babysitting program jointly developed by Hartford Stage and Christ Church Cathedral last year, will extend through the remainder of the 2019/2020 season. PlayDate provides free convenient, reliable babysitting to parents and caregivers of children ages 2 to 10 who are eager to relax and enjoy a live theatre performance. The service will be offered on the following 2 p.m. Saturday matinees: *Jane Eyre* on February 22; *The King’s Speech* on March 28; and *Ah, Wilderness!* on May 16. Learn more and arrange for a PlayDate: www.hartfordstage.org/playdate

EDUCATION CLASSES FOR ALL AGES

Spring Vacation Week is approaching fast! Students, ages 5-16, can join Musical Theatre Jam: Bright Lights, Big City to perform music from shows focused on fabulous New York City. School will rock this year at Hartford Stage’s Summer Youth Studio kicking off July 6 at our new location at the Greater Hartford Academy of the Arts at the Learning Corridor. Young artists ages 8 to 18 will act, sing and dance in the popular productions, including *Schoolhouse Rock Kids*, *High School Musical, Jr.* and *Legally Blonde*. Register today at www.hartfordstage.org/education.

UP NEXT: THE KING’S SPEECH (MARCH 19-APRIL 19)

With international war looming, England’s King George V dies, leaving the Crown and the crisis to his youngest son Bertie. Shy, fragile and afflicted with a profound stammer, Bertie is ill-equipped to inspire and lead a people now instantaneously informed by a new invention: the wireless radio. He seeks help from a Harley Street doctor, Lionel Logue, and finds an unexpected friendship. But can Logue actually cure the King? Their success or failure as therapist and patient will seal their destiny, the destiny of England and, perhaps, the world. *The King’s Speech* premiered at the Yvonne Arnaud Theatre in the UK before debuting on the West End. The film that followed the play won four Academy Awards, including Best Picture, Best Director, Best Actor and Best Original Screenplay for David Seidler. Former Hartford Stage Artistic Director Michael Wilson directs.
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