

HB
70th

ANNIVERSARY
KICK-OFF
CELEBRATION

MONDAY, NOVEMBER 3, 2014

Bell and Company
and **The Bell Family** are
pleased to acknowledge
Trudy Steibl for her
focus and work in
training teens and are
honored to congratulate
the *HB Studio* for being
a leader in training
theatre artists for
almost 70 years.

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70TH ANNIVERSARY KICK-OFF

CELEBRATING SEVEN DECADES OF HB STUDIO



MONDAY, NOVEMBER 3, 2014
MANHATTAN PENTHOUSE



A NOTE FROM OUR PRESIDENT



Welcome, honored guests!

For seven decades, HB has been an artistic home for generations of theatre artists to train and practice. Tonight we celebrate the thousands of performers, directors, and designers who have studied and taught at HB, and we remember our visionary founders who established this unique institution.

We are fortunate to have with us this evening an impressive group of artists who will bring to life the arc of HB's history and share with us their own experiences of the Studio. We are proud of our connection with them and the many thousands more friends and alumni out in the world enjoying successful careers as theatre artists – or working in other professions but still benefiting from their experience working, practicing, or training at HB.

HB has taken tremendous strides forward as a resilient arts institution. Recently, HB garnered increased philanthropic support and implemented exciting new programs. A grant from the Noël Coward Foundation, for example, launched a series of events including panel discussions and acting workshops. Always remembering and honoring the artistic integrity and vision of Herbert Berghof and Uta Hagen, the current HB family revitalizes their legacy by ensuring that the Studio remains relevant in the 21st century.

Thank you so much for joining us this evening for this very special celebration. I am grateful to my fellow Board members for their dedication, to the Benefit Committee for their support, to the HB staff for their hard work, and most of all to the incredible artists who continue to make HB a vibrant and vital resource for the theatre community.

Let's celebrate!

A handwritten signature in blue ink, which appears to read "Marie-Louise". The signature is fluid and cursive.

Marie-Louise Silva Stegall
President



SEPTEMBER 13, 1909

Herbert Berghof is born in Vienna, Austria

1925

Uta Hagen immigrates to America with her father Oskar, mother Thyra, and brother Holger

1939

Herbert Berghof arrives in America as a refugee from Hitler's Germany

JUNE 12, 1919

Uta Thyra Hagen is born in Gottingen, Germany

1938

Uta makes her Broadway debut as Nina in *The Seagull* starring Alfred Lunt and Lynn Fontanne



1945

Herbert starts offering acting classes in the Charles Weidman Dance Studios on West 16th Street

1964

Herbert buys the one-story garage at 124 Bank Street with the money he earned working on the film *Cleopatra*, and soon after 122 Bank Street is purchased with inheritance money given to Uta

1965

The HB Playwrights Foundation is launched

1962

Who's Afraid of Virginia Woolf? marks Uta's return to Broadway, earning her a 2nd Tony Award



1973

Uta Hagen publishes her seminal text, *Respect for Acting*, with Haskel Frankel

1970's - 1980's

Horton Foote develops a series of new plays at the HB Playwrights Foundation



1999

Uta Hagen receives a Special Lifetime Achievement Tony Award

1972

Uta makes her film debut in *The Other*

1978

Uta appears in the film *The Boys from Brazil* and is nominated for an Academy Award for Best Supporting Actress

1991

Uta Hagen publishes *A Challenge for the Actor*



1951

Uta originates the role of Georgie Elgin in *The Country Girl*, written and directed by Clifford Odets, winning her 1st Tony Award

1950's

Herbert and Uta adapt, produce, and perform together in *Cyprienne* with Robert Culp (1955), *The Daily Life* by Rainer Maria Rilke (1955), and *The Queen and the Rebels* by Ugo Betti (1959)

1956

Herbert directs the American premiere of Samuel Beckett's *Waiting for Godot* at the John Golden Theatre, starring Bert Lahr and E.G. Marshall



April 18, 1959

2,000 people attend the Grand Opening Party for HB's new home on Bank Street

July 28, 1958

120 Bank Street, the Studio's current location, is purchased with the help of students, friends, and community members

January 25, 1957

Herbert Berghof and Uta Hagen marry



2010

The Hagen Institute is established and marks the inaugural year of the Hagen Core Training Program

2002

Uta Hagen receives the National Medal of Arts

September 2013

Launch of HB's restructured and updated studio class program

HB
STUDIO
HISTORY

70TH ANNIVERSARY KICK-OFF

BENEFIT COMMITTEE

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Scott Ellis Katie Finneran
Amanda Peet & David Benioff

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Tony Walton & Gen LeRoy
Fritz Weaver & Rochelle Oliver

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Christopher Abbott	Norman & Harriet Kline
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Donna de Matteo	Leonardo Nam
Richard Easton	Patricia O'Grady
Leticia Ferrer & Teresa Teuscher	Alan Pally
Daisy Foote & Tim Guinee	Nancy Reardon
Dr. Barbara Gerard	George Segal
Duncan Hazard	Victor Slezak
Wallace Johnson & Karen Duguid	J. Smith-Cameron
Dr. Diana Klebanow	Marie-Louise Silva Stegall

UNDERWRITERS

The Alec Baldwin Foundation
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Alexander Bernstein
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Cherry Lane Theatre
Donna de Matteo
Leticia Ferrer & Teresa Teuscher
Robert Fleri
Jamie Foreman & Caroline Aaron
Friedman Family Foundation
Carol Goodheart & Howard Aaron
Duncan Hazard
Wallace Johnson & Karen Duguid

Rochelle Korman & Richard Friedman
Richard Mawe & Grace Konrad
Tom Mawe
Randy McHaney
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Patti Specht
Trudy Steibl
Dr. Elizabeth Stringer
Barbara Tabor
Kate Taylor & Mike Mermin
Tom Tinelli
Laurence Wallace
Margot Welch
White Horse Tavern
Elizabeth Wilson
Amy Wright
Elaine Yudkovitz
MaryAnn Zacharia

In Celebration and Recognition of **RICHARD MAWE**

From the night Richard first slipped off the Rhode Island naval base with his duffel full of props and ventured down to a Studio on Sixth Avenue at 23rd Street in New York City; throughout the years of fine and noteworthy accomplishments – military service, a doctorate from Princeton, building a world class science department at Hunter College; through all the years of his highly successful tenure as Dean of Math and Science; his actor's heart pulsed inside him and drew him back inexorably to the theatre and to HB Studio.

Beginning as a student, Richard became a loyal and life-long friend to Herbert Berghof and to Uta Hagen. He was fully integrated into the HB community, appearing in numerous productions and serving on the HB faculty. He also made his own mark as a professional actor on stage and screen.

A steadfast support to our founders for many years, in 2004 Richard succeeded Uta Hagen as President of HB. His stewardship has been thoughtful, steadfast, sure-handed, and wise. He honored Uta's trust, maintaining the founders' vision while preparing the ground for his successors. In December 2013 he passed the mantle on to friend and colleague Marie-Louise Stegall.

Richard Mawe has devoted a lifetime to ensure HB's safe passage from its founders to the present, and we are deeply grateful for this legacy.

May he continue to sing in Helen Gallagher's Tuesday afternoon class and to commune with us as HB's President Emeritus for a long, long time!





DEAR HERBERT,

It's hard to believe that you started teaching
70 years ago, and only a few years later
that you asked my mother to join you.

Thank you both for what you
have given the studio.

We love and miss you both.

LETTY, TERESA,
& THYRA (although I never knew you)



THANK YOU, UTA!

- GEORGE SEGAL

Happy 70th
to HB Studio

— Alec Baldwin Foundation



HOORAY FOR HB! AND 70 MORE!

With loving memories of
Uta, Herbert, and Felicia.



The Bernstein Family Foundation

Congratulations.

And thanks to Edith Meeks and the entire HB Faculty and Staff for their vision and dedication in forging a new future for HB Studio.

-Duncan R. Hazard



A LIFE BEGINS AT HB STUDIO

In 1975, I dropped out of high school to move to New York to be an actor. I had been in high school and community theater so it wasn't a total shock to my parents, but they insisted that if I did this, I had to take it seriously and find a place to study acting. We knew of HB Studio's reputation and they urged me to attend. I landed in New York on the couch of the only person I knew and within days went down to HB Studio. Little did I know that my life would change forever as I walked through those doors.

First off, I had to pick a teacher. I had seen Austin Pendleton in the film version of *The Front Page*. He was so funny and touching and crazy, just like I wanted to be, so I signed up with him. He also happened to be one of the finest acting teachers in the world. After a couple of months in his class, Austin gave me a small part in a play he was directing at The American Place Theater, now the American Airlines Theater. The play was *Benito Cereno*, starring Roscoe Lee Brown. I played Sailor Number 2, which consisted of saying "Aye, Aye sir" twice, shackling a prisoner, and raising the mainsail with as much gusto as I could muster. I was making forty-five dollars doing eight shows a week in a real off-Broadway play. My parents came to see it, Roscoe kissed my mother's hand and sang my praises. In their eyes it was confirmed—I was a professional actor.

One day I was invited to audit the Big HB's (Herbert Berghof) Advanced Acting Class. My knees buckled. Herbert's and Uta's classes were for the top of the top, everyone older and more experienced than I. I went to the class and sat in the back. It was crowded, with four tiers of actors watching other actors perform, and Herbert sitting in the front row presiding. Midway through the class, the most amazing thing happened. Herbert got up and looked around the room. I assumed he was going to give thoughts and notes on the scene work going on, but instead he pointed to me and said, "You. What is your name?" I told him my name. He said, "Daniel, come sit down here next to me." I froze for an instant, scared to death that I might have to perform and confused as to why he had picked me. But I went down and sat next to him. After a couple of more scenes were performed, Herbert stood up again. As he addressed the class, he took out a dollar bill from his pocket.

ATTRIBUTE MESSAGE FROM DANIEL STERN

He announced that he was giving this dollar to me. He said, "I am investing this dollar in you because I believe you are going to be a very successful actor." Now maybe this was a technique he used on a regular basis with shy, scared young actors to give them a boost of confidence, I don't know, but for me it was a game-changer. I still gnaw on that bone to this day. Had he talked to Austin? Had he seen "my work" in *Benito Cereno*? Why did he pick me? It was, and still is, one of the sweetest, most confusing moments of my life.

It is now 1977 and I am all of nineteen years old. I hear about an audition for a play at HB Playwrights Foundation called *Almost Men*. It is to replace the lead actor who had to drop out only 10 days before the opening. I walk into the theater to do my audition and standing on the stage to read with me is Laure Mattos— a sexy, young actress who is playing the "hooker with a heart of gold" in this very wonderful play. I guess we had good chemistry because not only did I get the part, but we have been together ever since, just celebrating our 34th wedding anniversary and our three amazingly successful children. I also got my first agent from that play, and within the year I had been cast in my first movie, *Breaking Away*.

HB Studio is an institution of greatness and I am honored to be a tiny part of its rich history. If you factored in my net worth at the time, I probably would have owed Herbert about a third of what I am worth for his "investment" in me. But the truth is, I owe him, Austin and HB Studio a debt I can never repay. They inspired that scared young actor to believe that he could create a successful life as an artist and so much more. They launched my career, my confidence and my family and for that I am forever grateful.

Here's to the next 70 years of HB Studio!

The image shows two handwritten signatures in black ink. The signature on the left is written in a cursive style and appears to read "Dan". The signature on the right is more stylized and abstract, with a long horizontal line extending to the right.



Dear Ed,

With admiration and love
we send best wishes
to you for a very
HAPPY BIRTHDAY!

-Rochelle & Fritz



Dear Mr. Morehouse,

Thank you for your passion,
your knowledge, your dedication,
your humor, your wit, your love
of the work, your ferocity and
for sharing all with generosity
and spirit...

You have set the bar high and
are a vital inspiration to us all!

Happy Birthday, kid!

With love, respect,
admiration & gratitude,

Carol R.





PROGRAM

Introduction

Peter Gallagher
Master of Ceremonies

Welcome

Marie-Louise Silva Stegall
President of the Board

**90th Birthday Salute to Edward Morehouse
Bill Stockton**

Performance by Peter Gallagher
"I Can See It"
Accompanist: Grant Sturiale

~ DINNER ~

Celebrating Seven Decades of HB Studio
with

Christopher Abbott
Barbara Barrie
Richard Easton
Katie Finneran
Leonardo Nam
Victor Slezak

Special Remarks

Edith Meeks
Executive & Artistic Director

Closing and Thank You

Peter Gallagher

Dessert and After Party

EDWARD MOREHOUSE



90TH

Edward Morehouse started studying with Herbert Berghof and Uta Hagen at HB Studio when it was on 6th Avenue in 1952. He studied with Herbert first and went on to study with Uta as well. He was one of the students that was at the meeting on June 28, 1958 about buying 120 Bank Street and became one of the first fundraisers.

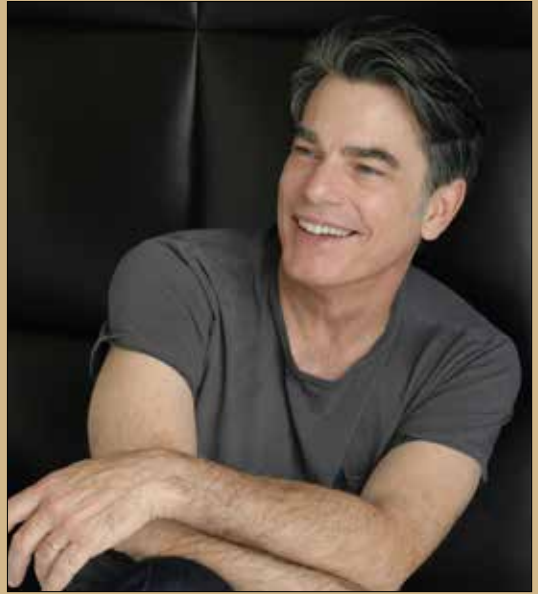
After an invitation from Herbert and Uta, he began teaching at HB Studio in 1957- now a total of 57 years. In a 2002 interview by Silvana Jakich Mr. Morehouse describes his style as being from "the tough school of acting," meaning that he is very direct with critiques and a stickler for punctuality and discipline. However, he also realizes the connection between an actor's personal development and their craft: "I like actors who truly use themselves in their work by knowing and accepting who they really are. These actors have a lot more to give away than those who simply do the acting thing. When you have students of quality, you have to throw them into the fire and help them along the way."

Stage debut in *The Good Woman of Setzuan*, starring Uta Hagen. Off-Broadway: *This Side of Paradise*, *Andorra*, *Goal Gate*, *Hyacinth Halvey*, the Bishop in *The Price of Genius*, Almandy in *The Play's The Thing*, Edward in *The Cocktail Party*, Goff in David Wiltse's *Suggs* for HTC, Lucky in the Arthur Storch production of *Waiting for Godot*, and *All's Well That Ends Well*. Film: opposite Rod Steiger in *The Pawnbroker*. TV: "The Naked City." Directing: *Undercover Man* (HB Playwrights Foundation and Off-Broadway), *Conditioned Reflex* (ANTA), Shaw's *You Never Can Tell* (E.L.T.), *Pinter's Night* and *One For The Road* (Chelsea Arts Center), *Betrayal* and *Miss Julie* (HB), O'Casey's *A Bedtime Story*, and a stage adaptation of Dorothy Parker's *Here We Are* (Lincoln Center). HB Playwrights Foundation Acting: *Animal Lovers* and *Doña Rosita*. Directed and designed: *The Voice Of The Turtle* (No Smoking), the Harrison translation of Molière's *The Misanthrope* (Swiss House, 1995), and the American Premiere of Jean Anouilh's *Medea* (Hudson Guild Theatre, 1957). Writing: with Jim Boerlin, *The Knives Are Silent*, an adaptation of *Venice Preserved*, and *May Day* (screenplay) based on the story of F. Scott Fitzgerald. Faculty member of The Hagen Institute at HB Studio with both The Hagen Summer Intensive and The Hagen Core Training programs. Recently directed Ferenc Molnár's *The Play's The Thing* at HBPF.

BIRTHDAY SALUTE

MASTER OF CEREMONIES

PETER GALLAGHER is an award-winning actor who has delivered critically acclaimed performances in film, television and theatre for over thirty years. This spring he will be starring on Broadway with Kristin Chenoweth for *The Roundabout in On The Twentieth Century*. He last appeared on Broadway in Mike Nichols' production of *The Country Girl* starring with Frances McDormand and Morgan Freeman. Other musicals and plays include award-winning Broadway productions of *Noises Off*, *Guys and Dolls* (receiving a Drama Desk nomination), *Long Day's Journey Into Night* (receiving a Tony Award Nomination), *The Real Thing* (a Clarence Derwent Award), *The Corn Is Green* (a Theatre World Award), *A Doll's Life*, *Grease* (Original Broadway production) and *Hair*.



He has starred in over fifty films, including: *sex, lies and videotape*, *American Beauty* (receiving a SAG Award), *The Player*, *Short Cuts* (Golden Globe), *The Idolmaker*, *Dreamchild*, *While You Were Sleeping*, *The Underneath*, *To Gillian on her 37th Birthday*, *Center Stage*, *Conviction*, and the upcoming *Hello, My Name is Doris* starring Sally Field.

On television, Gallagher currently portrays Arthur Campbell on "Covert Affairs" and Chief Dodds on "Law & Order SVU" and will be recurring on the upcoming debut season of "Togetherness" for Mark and Jay Duplass on HBO. Also on TV, Father Phil on "Rescue Me," Dean Stacy Koons on "Californication" and Sandy Cohen on "The OC." Other television work includes, "How I Met Your Mother," "The Kroll Show," The Emmy® and Peabody Award-winning miniseries "The Murder of Mary Phagan," "Terrible Joe Moran," "The Caine Mutiny Court Martial" for Robert Altman, "The Big Knife," "Feast Of All Saints" and "Path to Paradise."

Gallagher serves on the National Advisory Council of the Alzheimer's Association, and is presently co-chair of the National Board of Advisors for the Actor's Fund.

GUEST ARTISTS



CHRISTOPHER ABBOTT has worked on stage, screen, and in television. He appeared for two seasons as Charlie in Lena Dunham's HBO series "Girls." Christopher starred opposite Melanie Lynskey in Oscilloscope's release *Hello I Must Be Going*, which debuted at the Sundance Film Festival where Abbott was honored as "A Fresh Face in Film." The Stamford, Connecticut native made his Broadway debut in John Guare's *The House of Blue Leaves* opposite

Ben Stiller, Jennifer Jason Leigh and Edie Falco. Additionally, film audiences were introduced to him alongside Elizabeth Olsen and John Hawkes in Sean Durkin's debut *Martha Marcy May Marlene*, for which he received a Gotham Award nomination for Best Ensemble. Other film work includes starring roles in Carlos Puga's *Burma* and Mona Fastvold's *The Sleepwalker*. Earlier this year, Christopher completed shooting *James White* with Cynthia Nixon, J. C. Chandor's *A Most Violent Year* with Oscar Isaacs and Jessica Chastain, and Jackie Earle Haley's *Criminal Activities* with John Travolta and Michael Pitt. On stage, he most recently appeared in Lucy Thurber's *Where We're Born* at The Rattlestick Theatre.



BARBARA BARRIE has appeared on Broadway in *The Selling of the President*, *The Prisoner of Second Avenue*, *California Suite*, *Torch Song Trilogy*, and *Company*, which garnered her a Tony nomination for Best Performance by an Actress in a Featured Role. She recently appeared Off-Broadway in *I Remember Mama*, receiving an Outer Critics Circle award nomination for Outstanding Featured Actress in a Play. Other Off-Broadway credits include *The Vagina*

Monologues, *Current Events*, *After-Play*, *The Crucible*, *The Beaux' Stratagem*, *Love Letters*, *Isn't It Romantic?* and *The Killdeer*, for which she earned an Obie and Drama Desk award for Outstanding Off-Broadway Performance. She also performed for two seasons at the American Shakespeare Festival and for three seasons as part of Shakespeare in the Park with Joe Papp. On television, Ms. Barrie's appearances on "Law and Order" and "Law and Order: Special Victims Unit" earned her two Emmy nominations. She has appeared in a regular role in "Suddenly Susan." She also appeared in "Enlightened," "Nurse Jackie," "Once and Again," "Barney Miller," "thirtysomething," "Family Ties," and "Breaking Away." Ms. Barrie earned the Best Actress Award in the Cannes Film Festival for her performance in *One Potato, Two Potato*. For the film *Breaking Away*, she earned an Academy Award nomination for Best Performance by an Actress in a Supporting Role. Her performance in the award-winning film *Judy Berlin* brought her an Independent Spirit Award nomination for Best Supporting Female. Her other film credits include *Frame of Mind*, *Second Best*, *Hercules*, *Private Benjamin*, *The Bell Jar*, and *Thirty Days*. Ms. Barrie is also the author of two novels for young adults, *Lone Star* and *Adam Zigzag*, as well as a memoir documenting her bout with colon cancer entitled *Second Act* which has been released in its paperback version under the title *Don't Die of Embarrassment: Life After Colostomy and Other Adventures*.



RICHARD EASTON Broadway: *The Coast of Utopia*; *The Rivals*; *Henry IV*; *Noises Off*; *The Invention of Love* (Best Actor 2001 Tony, Drama Desk, Outer Critics Awards); *Back to Methuselah*; *The Country Wife*; *School for Scandal*; APA Phoenix at the Lyceum - *Alceste* in *The Misanthrope*, Berenger in *Exit the King*, Trofimov in *Cherry Orchard*, and Claudius in *Hamlet*. Off-Broadway: *New Jerusalem*; *Entertaining Mr. Sloane*; *Bach at Leipzig*; *Echoes of the War*; *Observe the Sons of*

Ulster... ; *Hotel Universe*; *Waste*; *Give Me Your Answer, Do!*; *Salad Days*; *Measure for Measure*; *Taming of the Shrew*; *Duchess of Malfi*. Philadelphia Orchestra: *Every Good Boy Deserves Favour* by Tom Stoppard and Andre Previn. London: *The Death of Bessie Smith*; *Who's Afraid of Virginia Woolf* (Uta Hagen - Arthur Hill); *School for Scandal* (Gielgud/Richardson); Kenneth Branagh Company - Claudius, Jaques, Leonato (*Much Ado*); Jack, *The Importance of Being Earnest* (Old Vic); Higgins, *Pygmalion* (Young Vic). TV: UK - 6 years of BBC Serial "The Brothers" and many assorted shows. US - "A Month in the Country;" "The Admirable Crichton;" "Enemy of the People;" "LA Law;" "Frasier;" "Encore! Encore!;" "Jury;" "SVU." Ben Franklin in Emmy winning mini-series about his life for PBS. Films: *Henry V* and *Dead Again* (Kenneth Branagh); *Finding Forrester*, *Revolutionary Road* (Sam Mendes).



KATIE FINNERAN is a two-time Tony Award winner and will appear in the upcoming Todd A. Kessler, Daniel Zelman, and Glenn Kessler thriller drama series on Netflix. She co-starred in "The Michael J. Fox Show" last season on NBC. She most recently starred on Broadway as Miss Hannigan in the Tony nominated revival of *Annie*. Finneran won Tony, Drama Desk, and Outer Critics Circle Awards for her performances in the Broadway revivals of *Promises, Promises* and *Noises*

Off. Her extensive list of Broadway credits include *Mauritius*, *Cabaret*, *The Iceman Cometh*, Neil Simon's *Proposals*, *The Heiress*, *In the Summerhouse*, *My Favorite Year*, *Two Shakespearean Actors*, and *On Borrowed Time*. Off-Broadway, she appeared in the original cast of the play *Love, Loss and What I Wore*, as well as *You Never Can Tell*, *Pig Farm*, *Arms and the Man*, *Bosoms and Neglect*, *A Fair Country*, *Edith Stein*, and the Encores! production of *Li'l Abner*. She made her New York Philharmonic debut in the 2012 concert of Stephen Sondheim's *Company*, filmed for cinemas and released on DVD. Finneran made her London debut in the West End production of *Fuddy Meers*. On television, Finneran is best known for roles on the series "I Hate My Teenage Daughter," "Wonderfalls," and "The Inside." Finneran's film credits include the remake of *Night of the Living Dead*, *You've Got Mail*, *Liberty Heights*, *Bewitched*, *Miss Congeniality 2: Armed and Fabulous*, and the recent Peter Farrelly anthology, *The Catch*. Originally from Miami, Florida, Finneran graduated from the acclaimed New World School of the Arts High School. She attended Carnegie Mellon University for one year before moving to New York City at age 19 to study acting with Uta Hagen. She currently resides in New York with her husband, actor Darren Goldstein, and their sons Ty and Wes.



LEONARDO NAM was born in Argentina and raised in Sydney, Australia. Nam began his career studying in Sydney, before moving to New York. Whilst in New York, he worked with the New York Public Theater/Shakespeare in the Park company and Sigourney Weaver and Jim Simpson's The Bat Theater Company. His breakout role came in the Paramount comedy *The Perfect Score* directed by Brian Robbins starring Scarlett Johansson, Chris Evans and

Erika Christensen. Since then he has gone on to star in a string of movies, namely *The Sisterhood of the Traveling Pants 1 & 2*, *The Fast and the Furious: Tokyo Drift*, *Vantage Point*, *He's Just Not That Into You*, *One for the Money*, and most recently in Sam Raimi-produced *Murder Of A Cat*. He's recurred on the Amazon series "Betas" and can soon be seen recurring on J.J. Abrams's HBO series, "Westworld."



VICTOR SLEZAK auditioned as a teenager for, and was accepted into, Uta Hagen's acting class. She remained his teacher and mentor even after he began working professionally. She remains a touchstone of his working life to this day. Film: *Hell Of A View*, *That Awkward Moment*, *Muhammad Ali's Greatest Fight*, *The Reluctant Fundamentalist*, *Abduction*, *Too Big To Fail*, *Bride Wars*, *Taking Chance*, *Bridges Of Madison County*, *The Notorious Bettie Page*,

Just Cause, among others. Television: "The Messengers" for the CW, "Madam Secretary," "Hell On Wheels," "The Americans," "Blue Bloods," "The Blacklist," "Homeland," "Chicago Fire," "A Person Of Interest," "Treme," among others. Theatre: Broadway: *Salome* w/ Al Pacino, *The Graduate* w/ Kathleen Turner, *Any Given Day*, *Jackie: An American Life*, *Suddenly Last Summer*. Off-Broadway: *Ghosts* w/ Geraldine Page, *The Hasty Heart*, *The Miracle Worker*, *The Widow Claire*, among others. Recently played Mark Rothko in *Red* at the Guild Hall in East Hampton and appeared Off-Broadway in Neil LaBute's *Here We Go Round The Mulberry Bush*.





HB Salutes Carol Rosenfeld

For your tireless commitment to your students and to the art of teaching.

With compassion, urgency, and foresight, you led the faculty conversation in the wake of Uta Hagen's passing, empowering and inspiring your colleagues to meet the challenges of a great sea change.

As Artistic Council Chair, 2004-2007, you were the driving force behind the creation and implementation of
The Hagen Summer Intensive,
The Hagen Core Training,
and The Hagen Teacher Training.

The founding of The Hagen Institute at HB Studio is your proud achievement.

To HB's matchless
faculty, dedicated
staff, to all our absent
friends, and to the
students who are
becoming our
next generation.
We salute you.

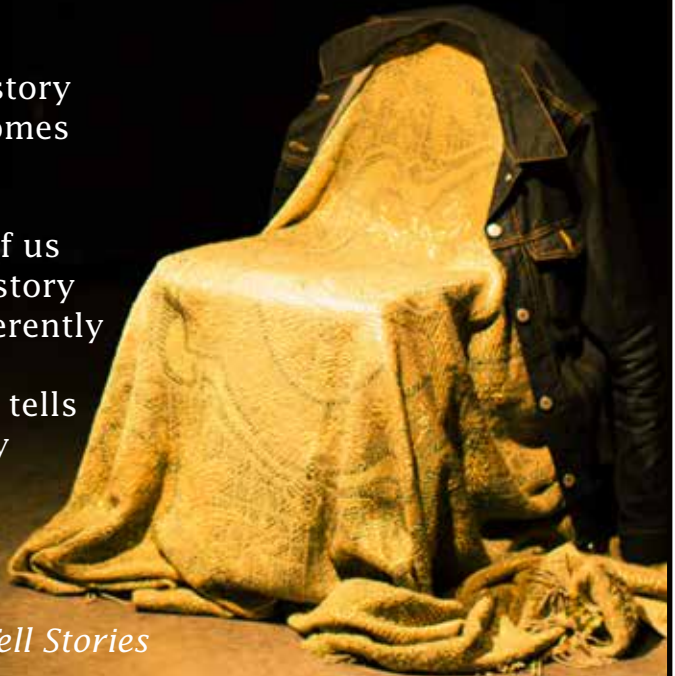
-Edith Meeks &
Peter Coston

...Because the story
of our life becomes
our life

Because each of us
tells the same story
but tells it differently

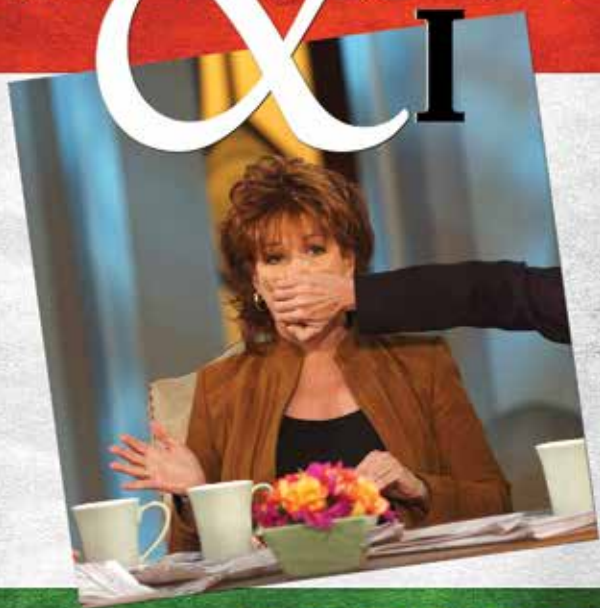
and none of us tells
it the same way
twice...

-Lisel Mueller,
from *Why We Tell Stories*



CHERRY LANE THEATRE

ME, & MY MOUTH & I



Written and performed by

JOY BEHAR

NOVEMBER 6 ~ DECEMBER 21

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A CELEBRATION OF THE CONTINUING LIFE OF AL DE MATTEO

from your kids
Joe, Darren, &
Drea de Matteo

and your grandkids
David, Daniel, Ally,
Noah, Alabama
& Blackjack

Love, Donna
(*guess who?*)
You had better know!



In memory of Uta and Herbert

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Congratulations to **HB Studio**
for seventy years of inspiring and
nurturing theater artists!

We want to thank the beautiful community of
HB, especially Donna de Matteo and Julie McKee,
for providing a warm and creative home for
us to pursue a lifelong dream.

With love and admiration,

Randy McHaney and
Carolyn Boriss-Krimsky



JOSEPH R. DEMATTEO

Attorney At Law

Bernfeld, DeMatteo & Bernfeld, LLP
600 Third Avenue, 15th Floor
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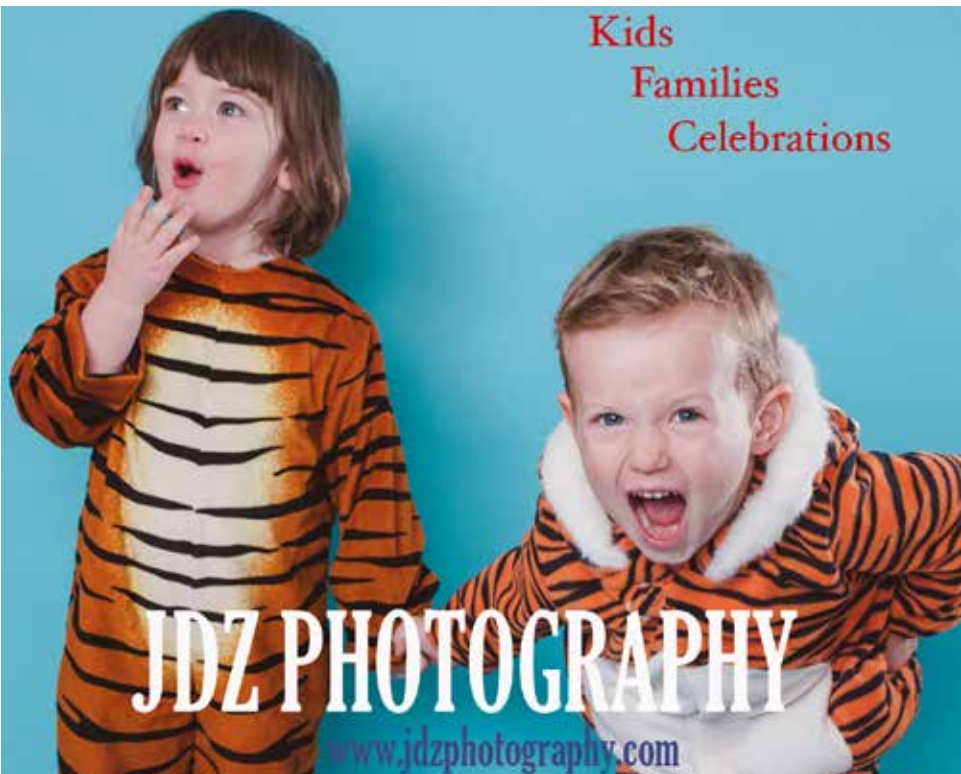
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ABOUT



HB Studio began in 1945 and aims for a meaningful dramatic expression of the times and country in which we live. To help establish a theatre of experimentation based on classic tradition, the Studio is dedicated to the development of individual artists, who may actively contribute to a theatre of national character. Conceived as an artistic and working home, it offers an outlet for practice and growth for the professional theatre artist, and an opportunity for the young to establish roots in their intended craft. The Studio's guiding principle is creative freedom, which has as its logical consequence responsibility to a noble art.

HB PLAYWRIGHTS

The HB Playwrights Foundation furthers the work of new American playwrights, providing them with a creatively free working atmosphere and a responsible theatre program. The Foundation's program makes a permanent artistic home available to promising new writers who need the experience of seeing their work performed and to writers who are confined by the conditions inherent in a commercial theatre.

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