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.
70TH ANNIVERSARY KICK-OFF

CELEBRATING SEVEN DECADES OF HB STUDIO

MONDAY, NOVEMBER 3, 2014
MANHATTAN PENTHOUSE
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!

Marie-Louise Silva Stegall
President
SEPTEMBER 13, 1909
Herbert Berghof is born in Vienna, Austria

JUNE 12, 1919
Uta Thyra Hagen is born in Gottingen, Germany

1925
Uta Hagen immigrates to America with her father Oskar, mother Thyra, and brother Holger

1938
Uta makes her Broadway debut as Nina in *The Seagull* starring Alfred Lunt and Lynn Fontanne

1939
Herbert Berghof arrives in America as a refugee from Hitler's Germany

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

1965
Who's Afraid of Virginia Woolf? marks Uta's return to Broadway, earning her a 2nd Tony Award

1969
Uta makes her film debut in *The Other*

1972
Uta Hagen publishes her seminal text, *Respect for Acting*, with Haskel Frankel

1973
Horton Foote develops a series of new plays at the HB Playwrights Foundation

1978
Uta appears in the film *The Boys from Brazil* and is nominated for an Academy Award for Best Supporting Actress

1979
Uta Hagen receives a Special Lifetime Achievement Tony Award

1980
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

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

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)

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

1955
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)

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

2013
Launch of HB’s restructured and updated studio class program

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

1957
Herbert Berghof and Uta Hagen marry

1958
July 28, 1958
120 Bank Street, the Studio’s current location, is purchased with the help of students, friends, and community members

2010
The Hagen Institute is established and marks the inaugural year of the Hagen Core Training Program

1959
April 18, 1959
2,000 people attend the Grand Opening Party for HB’s new home on Bank Street

2013
Launch of HB’s restructured and updated studio class program

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Barbara Tabor
Kate Taylor & Mike Mermin
Tom Tinelli
Laurence Wallace
Margot Welch
White Horse Tavern
Elizabeth Wilson
Amy Wright
Elaine Yudkovitz
MaryAnn Zacharia

Listing as of October 27, 2014
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
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-Duncan R. Hazard
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.
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!
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 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.
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 Methusela; 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 Shakesperean 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.”

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

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

Love, Donna
(guess who?)
You had better know!
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
“A rare instance of the real thing... Absolutely first rate” - FORBES
Happy 70th to our friends at HB Studio

567 Hudson Street
(at West 11th St.)
(212) 989-3956

Congratulations and Continued Success To

HB STUDIO
70TH ANNIVERSARY KICK-OFF

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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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