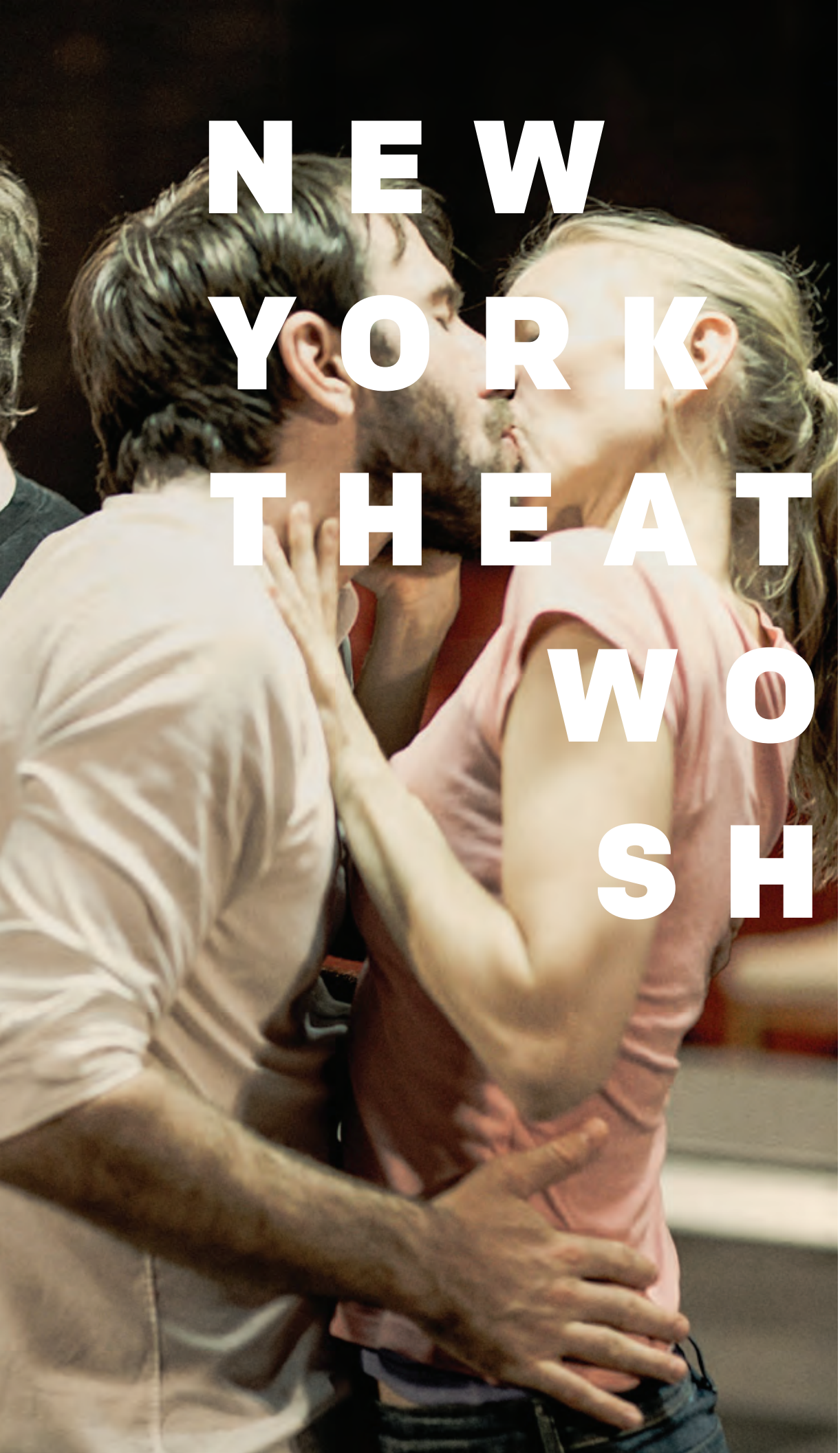

NEW YORK THEATRE WORKSHOP

2014/15 ANNUAL REPORT

LETTER FROM JIM

September 2015

Dear Friends,

As I sit in my office on East 4th Street, thinking back on this past season, I am immensely proud of what we accomplished. This is in no small part due to the diverse and vibrant community that has formed here, made up of artists and audiences, staff, the Board of Trustees, and the members, patrons and funders we most definitely consider close and special friends. The 2014/15 Season at New York Theatre Workshop was a season built on relationships, onstage and off, where we made new friendships and also reinvigorated existing ones.

On stage, creative relationships were at the center, naturally. Each production explored the elemental need humans have for connection, for communion, with people around us. ***Scenes from a Marriage*** invited us to be a fly on the wall in the entire life cycle of a relationship, from its idyllic beginnings to its explosive destruction, then finally to the quiet peace of acceptance of the other. ***The Invisible Hand*** looked at shifting power dynamics between two adversaries, and how that internal balance can have wider ramifications. ***The Events*** showed how an entire community can come together to support one member, offering comfort in the face of horrific tragedy. Finally, ***Forever*** showed us how one human relationship can impact another for the rest of a life, forging pain and beauty all at once. Despite awful and challenging happenings in the world, each production this season illuminated how humans ceaselessly reach out to others, in search of meaning, coherency and comfort.

Off stage, Managing Director Jeremy Blocker completed his first full season, and has been the most passionate, steadfast, and enthusiastic of partners. Over the course of the season, we welcomed four new Board members, each of whom had their own unique paths to the Workshop, and who have become fierce advocates for our work. We've also seen some major staff changes, with new heads of Marketing, Education, Producing, and Internal Operations. Each new staff member has already proven their worth and enriched the proceedings here. Looking to the future of NYTW we began a strategic planning process with Dunch Arts Consulting. With the majority of the planning to take place in the coming months, this process has allowed us to take stock of where we have been and where we hope to go. I feel strongly that NYTW has a solid foundation and will move confidently to its next chapter.

As we collectively contemplate the future shape of New York Theatre Workshop, I am comforted by all these aforementioned relationships. I can say with certainty that each of these individuals contributes to the organization continuing as a thriving, significant arts institution, and ensures that we have a steady place in the world. I am invigorated by the work done on and off our stage and see a bright future in our cards.

— James C. Nicola

DAEL ORLANDERSMITH IN FOREVER, PHOTO BY JOAN MARCUS

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JUSTIN KIRK AND USMAN ALLY IN THE INVISIBLE HAND, PHOTO BY MATTHEW MURPHY

MISSION & HISTORY

New York Theatre Workshop provokes, produces and cultivates the work of artists whose visions inspire and challenge all of us.

Founded in 1979 by Stephen Graham, New York Theatre Workshop is dedicated to ensuring the robust and compelling presence of the artist in our society. This mission is manifested into two distinct but equally important focuses of activity: through producing an annual season of productions in our 199-seat theatre in Manhattan's East Village and by inviting theatre-makers at all stages of their careers with whom we share a common vision to participate in our Artist Workshop activities that allows them to create their own pathway of support for both themselves and their projects. This dual programming, on our stage and in our Workshop, allows NYTW to develop and produce theatrical experiences that reflect and respond to the world around us and re-invigorate the artists and audiences we connect with each year.

CLIFFORD SAMUEL AND MEMBERS OF THE STOP SHOPPING CHOIR, PHOTO BY MATTHEW MURPHY

ALEX HURT AND SUSANNAH FLOOD IN SCENES FROM A MARRIAGE. PHOTO BY JAN VERSWEYVELD.

SCENES FROM A MARRIAGE

BY
INGMAR BERGMAN

ENGLISH VERSION BY
EMILY MANN

DIRECTED BY
IVO VAN HOVE

PRODUCTION DESIGN BY
JAN VERSWEYVELD

DRAMATURGY BY
BART VEN DEN EYNDE

PRODUCTION STAGE MANAGER
TERRI K. KOHLER

CAST (IN ALPHABETICAL ORDER)
TINA BENKO — MARIANNE 3
SUSANNAH FLOOD — MARIANNE 2
ERIN GANN — PETER
ARLISS HOWARD — JOHAN 3
ALEX HURT — JOHAN 1
MIA KATIGBAK — MOTHER/MRS. JACOBI
EMMA RAMOS — EVA
DALLAS ROBERTS — JOHAN 2
ROSLYN RUFF — MARIANNE 2
CARMEN ZILLES — KATRINA

AWARDS
WINNER OF OFF BROADWAY ALLIANCE AWARD, BEST UNIQUE THEATRICAL EXPERIENCE

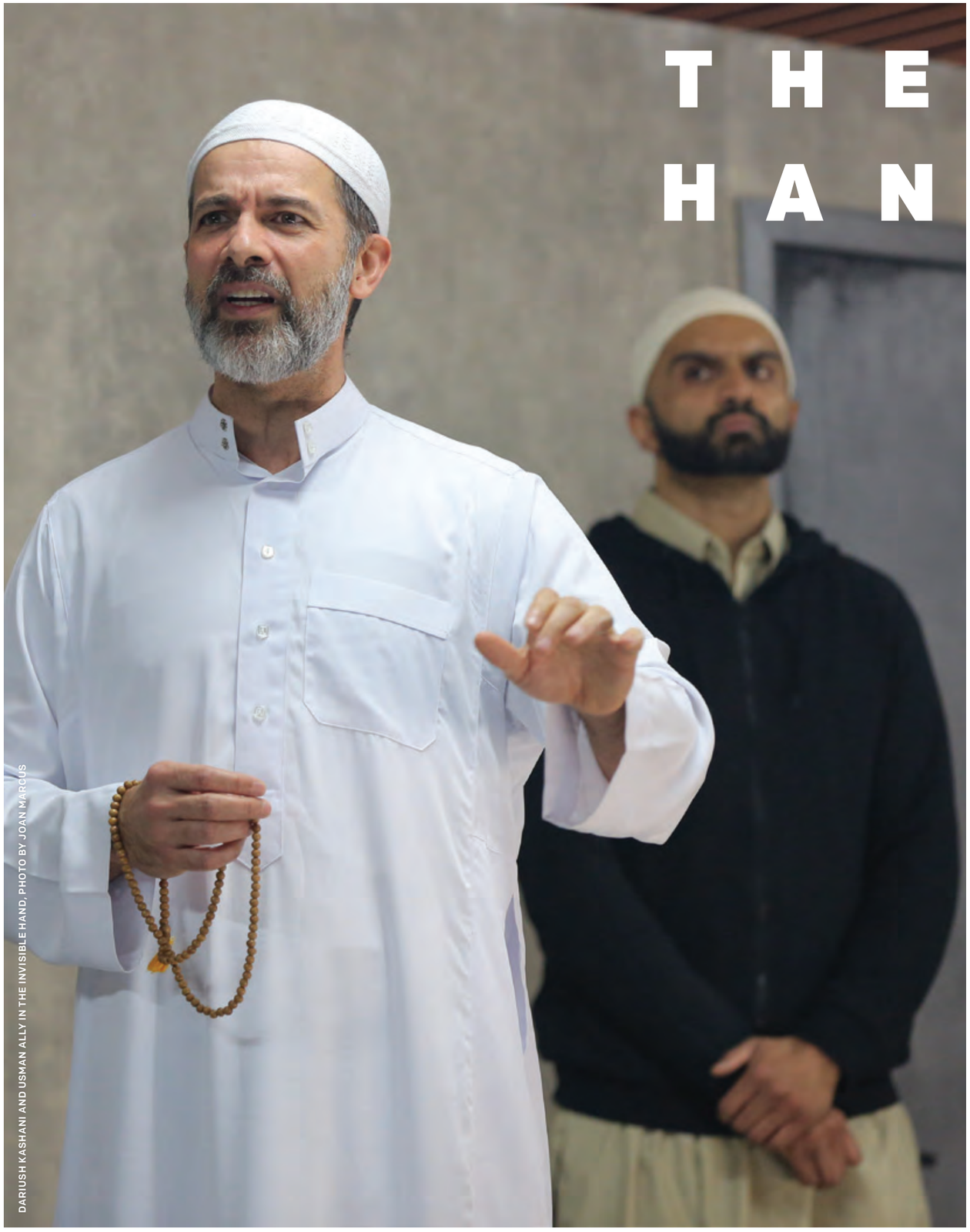
WINNER OF LUCILLE LORTEL AWARD, OUTSTANDING SCENIC DESIGN, JAN VERSWEYVELD

NOMINATED FOR LUCILLE LORTEL AWARD, OUTSTANDING DIRECTOR, IVO VAN HOVE

SEPTEMBER 3, 2014-OCTOBER 26, 2014

The 2014/15 Season opened with Ivo van Hove's imaginative adaptation of Ingmar Bergman's 1974 miniseries ***Scenes from a Marriage***. In an English translation by Emily Mann, the play followed the decline of one couple's relationship over the course of three decades. NYTW literally transformed our theatre on East 4th Street, leveling the entire space and creating three separate rooms that reconfigured to one shared space mid-performance, to accommodate Ivo and designer Jan Versweyveld's vision. ***Scenes from a Marriage*** ran for 55 performances for an audience of 10,181 people.

Scenes From A Marriage was made possible in part through the generous support of the Netherland-America Foundation.



DARIUSH KASHANI AND USMAN ALLY IN THE INVISIBLE HAND, PHOTO BY JOAN MARCUS

THE INVISIBLE HAND

BY
AYAD AKHTAR

DIRECTED BY
KEN RUS SCHMOLL

SCENIC DESIGN BY
RICCARDO HERNANDEZ

COSTUME DESIGN BY
ESOSA

LIGHTING DESIGN BY
TYLER MICOLEAU

SOUND DESIGN BY
LEAH GELPE

DIALECT COACH
STEPHEN GABIS

FIGHT DIRECTION BY
THOMAS SCHALL

PRODUCTION STAGE MANAGER
MEGAN SCHWARZ DICKERT

CAST (IN ALPHABETICAL ORDER)
JAMEAL ALI — DAR
USMAN ALLY — BASHIR
DARIUSH KASHANI — IMAM SALEEM
JUSTIN KIRK — NICK BRIGHT

AWARDS
WINNER OF THE 2015 DRAMA DESK AWARD FOR PLAYWRITING, AYAD AKHTAR

WINNER OF THE OUTER CRITICS CIRCLE JOHN GASSNER PLAYWRITING AWARD

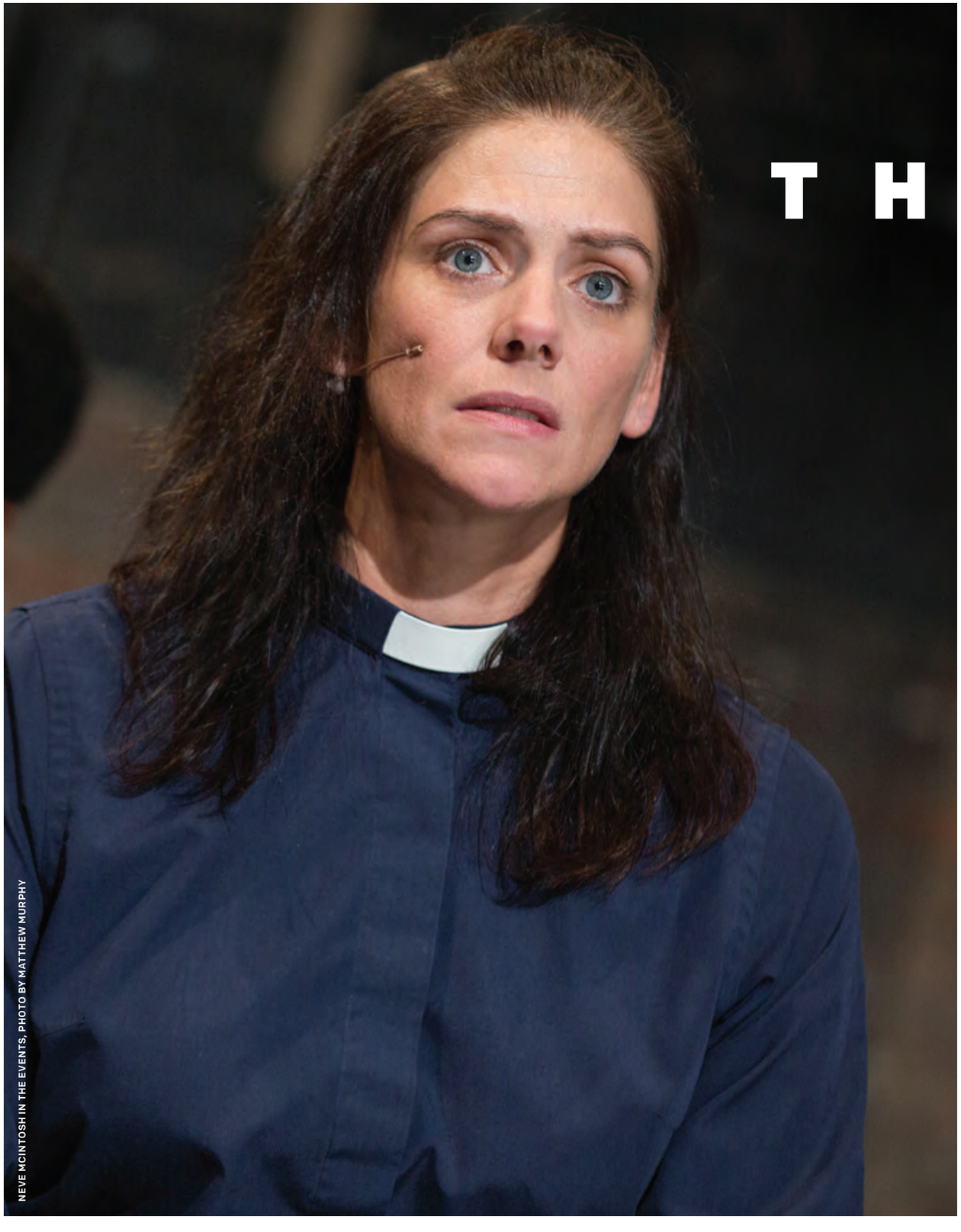
WINNER OF TWO OBIE AWARDS: BEST PERFORMANCE IN A PLAY, USMAN ALLY PLAYWRITING, AYAD AKHTAR

NOMINATED FOR FIVE LUCILLE LORTEL AWARDS

NOVEMBER 19, 2014-JANUARY 4, 2015

Pulitzer Prize winning playwright Ayad Akhtar's newest play, ***The Invisible Hand***, was the second production in our Season. The political thriller, directed by Ken Rus Schmoll, followed an American investment banker, kidnapped and held for ransom in Pakistan, as he traded for his life. This suspenseful new play was a chilling and complex look at how far we will go to save ourselves and the devastating ramifications of our individual actions on global power and politics. ***The Invisible Hand*** was developed over three years at NYTW, as part of our ***Mondays @ 3*** reading series. ***The Invisible Hand*** ran for 54 performances and was attended by 10,420 people.

The Invisible Hand was made possible through the generous support of the Ford Foundation and the Edith and Leslie Winkler Foundation.



NEVE MCINTOSH IN THE EVENTS, PHOTO BY MATTHEW MURPHY

THE EVENTS

AN ACTORS TOURING COMPANY PRODUCTION

TEXT BY
DAVID GREIG

MUSIC BY
JOHN BROWN

DIRECTION BY
RAMIN GRAY

DESIGN BY
CHLOE LAMFORD

LIGHTING DESIGN BY
CHARLES BALFOUR

SOUND DESIGN BY
ALEX CAPLEN

PIANIST
MAGNUS GILLJAM

MUSIC SUPERVISOR
DAVID DABBON

COMPANY STAGE MANAGER
SARAH TRYFAN

STAGE MANAGER
LAURA KIM

CAST (IN ALPHABETICAL ORDER)
NEVE MCINTOSH
CLIFFORD SAMUEL

FEBRUARY 4, 2015-MARCH 22, 2015

In February 2015, NYTW began performances of David Greig's ***The Events***. Commissioned by the UK's Actors Touring Company and directed by its Artistic Director, Ramin Gray, the play followed one community's search for compassion, peace and understanding in the wake of unthinkable violence. This was a truly original theatrical experience, featuring an uplifting score sung by 25 different community choirs with over 800 different performers. ***The Events*** opened to critical acclaim at the 2013 Edinburgh Fringe Festival and, since then, has toured extensively throughout the United Kingdom and the United States. The production at NYTW marked the piece's New York City premiere. ***The Events*** ran for 48 performances and was attended by 8,311 people.

The Events was made possible through the generous support of the Carol Tambor Theatrical Fund.

DAEL ORLANDERSMITH IN FOREVER, PHOTO BY JOAN MARCUS

FOREVER

CREATED AND PERFORMED BY
DAEL ORLANDERSMITH

DIRECTION BY
NEEL KELLER

COMMISSIONED BY
CENTER THEATRE GROUP LOS ANGELES, CA

SCENIC DESIGN BY
TAKESHI KATA

COSTUME DESIGN BY
KAYE VOYCE

LIGHTING DESIGN BY
MARY LOUISE GEIGER

SOUND DESIGN BY
ADAM PHALEN

STAGE MANAGER
SUNNEVA STAPLETON

AWARDS
NOMINATED FOR OFF BROADWAY ALLIANCE AWARD BEST SOLO PERFORMANCE, DAEL ORLANDERSMITH

APRIL 22, 2015-MAY 31, 2015

NYTW's fourth and final 2014/15 production was ***Forever***, written and performed by longtime ***Usual Suspect*** Dael Orlandersmith. ***Forever*** was a solo piece that drew from Orlandersmith's own pilgrimage to the famed Père Lachaise Cemetery in Paris — the final resting place of legendary artists such as Marcel Proust, Oscar Wilde and Jim Morrison. Inspired at the graveside of these timeless artists, Orlandersmith gave a gripping account of the legacy she inherited from her mother — one of bitterness, abuse, beauty and art. Dael was commissioned by Center Theatre Group in Los Angeles to create this piece, and further developed it with director Neel Keller over the course of several ***Mondays @ 3*** and at our ***Summer Residency at Dartmouth College*** in August 2014. ***Forever*** ran for 46 performances and was attended by 6,383 people.

Forever was made possible through the generous support of the Jerome Foundation.

2014/15 SEASON BY THE NUMBERS

TOTAL AUDIENCE

35,295

NUMBER OF PERFORMANCES

203

NUMBER OF AWARDS WON AND NOMINATED

12

TOA BEN JOAN JARLISS HOWARD IN SCENES FROM A MARRIAGE; PHOTO BY JAN VERSWEYVELD

"A rousing affirmation of love's wondrous contradictions."

BEN BRANTLEY
THE NEW YORK TIMES

USMAN ALLY AND JUSTIN KIRK IN THE INVISIBLE HAND, PHOTO BY JOAN MARCUS

"Akhtar offers a hostage tale that balances violence, humor and geopolitical critique, never losing its edge or letting us complacently root for one side."

DAVID COTE
TIME OUT NEW YORK

NEVE MCINTOSH AND MEMBERS OF THE STOP SHOPPING CHOIR IN THE EVENTS, PHOTO BY MATTHEW MURPHY

"A resplendently alive and joyous expression of theatre as a breathing life form."

JOE MCGOVERN
ENTERTAINMENT WEEKLY

DAEL ORLANDERSMITH IN FOREVER, PHOTO BY JOAN MARCUS

"Orlandersmith, a sagacious raconteuse, finds her place on stage with purpose and poise. She offers a story of grace...coming from the poet's own mouth, the words feel right, and real."

TOM SELLAR
THE VILLAGE VOICE

ARTIST WORKSHOP

While the productions in our Theatre are the primary way New York Theatre Workshop is recognized by the public, what happened offstage in our Workshop allowed us to support more than 1,600 artists this past year. Our Artist Workshop Programs reflect NYTW's ongoing commitment to facilitating and supporting the creative development process.

PARTICIPANTS AT THE 2015 ADELPHI RETREAT

USUAL SUSPECTS

NYTW maintained a deep relationship with the 531 affiliated theatre artists who make up our ***Usual Suspects*** community. ***Usual Suspects*** were again given free tickets to all NYTW productions; the opportunity to present their own works-in-progress; access to their own membership website; and free office supplies.

COMPANIES-IN-RESIDENCE

Throughout 2014/15, NYTW continued relationships with two ***Companies-in-Residence*—Elevator Repair Service (ERS)**, one of New York's most celebrated experimental ensembles and **Noor Theatre**, a company dedicated to showcasing artists and stories of Middle Eastern descent. Both companies received mentorship from NYTW Artistic and Administrative leadership, as well as free access to our 3rd floor rehearsal studio and 65-seat 4th Street Theatre. In 2014/15, ERS continued to develop their latest devised theatre piece, ***Fondly, Collette Richland***, which will make its world premiere as the first production in the 2015/16 Season. Noor Theatre also developed new projects throughout 2014/15 and attended a strategic planning retreat at Adelphi University.

PLAY READINGS

NYTW supported playwrights, directors, actors, designers, and dramaturgs by offering the opportunity to develop new projects through our curated weekly reading series, ***Mondays @ 3***. This program allowed playwrights and directors to collaborate with actors outside the public eye while receiving dramaturgical feedback from NYTW Artistic staff and invited guests using the Liz Lerman Critical Response Process. This year NYTW also identified five projects to be more deeply explored through our ***Jonathan Larson Lab Studios***, benefiting from an extended rehearsal period and receiving other practical resources.

SUMMER RESIDENCIES

In August 2014, NYTW once again hosted artists at our annual ***Summer Residency at Dartmouth College***. 42 artists participated in three one-week residencies in Hanover, NH, where they developed new projects in a collaborative and nurturing environment. Six projects received intensive workshops, constructive feedback and public presentations at Dartmouth's Hopkins Center for the Performing Arts. NYTW also expanded our relationship with ***Adelphi University*** on Long Island. In June 2015, NYTW welcomed four special projects that were developed during the two week residency. Each play received an intense rehearsal period and a critical response session with Artistic Director James C. Nicola and Associate Artistic Director Linda Chapman.

2050 FELLOWS PROGRAM

Throughout 2014/15, NYTW supported six emerging playwrights and directors from voices underrepresented in our industry through our ***2050 Fellows Program***. The 2014/15 Class of ***2050 Fellows*** included Tara Ahmadinejad (director), Elena Araoz (director), Jeff Augustin (playwright), Sanaz Ghajarrahimi (director), Martyna Majok (playwright) and Brian Otaño (playwright). These early-career artists received mentorship from NYTW Artistic staff, and spent their year-long fellowship honing their craft and utilizing the resources of an Off-Broadway company. Each Fellow had the opportunity to present two works-in-progress, receiving critical feedback from the entire Artistic staff. Each Fellow was assigned a personal mentor, receiving creative and personal advice. Mentors for the 2014/15 class were Julie Taymor, David Lindsay Abaire, Anne Kauffman, Lisa Kron, Melanie Joseph, and Branden Jacobs-Jenkins.

NYTW's ARTIST WORKSHOP is supported in part by the generous support of the Ford Foundation, the Jerome Foundation, the John Golden Fund, the Max and Victoria Dreyfus Foundation, the Mary Harriman Foundation, the Adolph and Ruth Schnurmacher Foundation, the Virginia B. Toulmin Foundation Program for Comissioning Women in the Performing Arts, and Joan Vail Thorne.

ARTIST WORKSHOP BY THE NUMBERS

NUMBER OF ARTISTS SERVED

1,611

NUMBER OF USUAL SUSPECTS

531

NUMBER OF READINGS, WORKSHOPS, AND PRESENTATIONS

56

THE CAST OF DOT AT THE 2014 SUMMER RESIDENCY AT DARTMOUTH COLLEGE

"My participation at Dartmouth with the NYTW residency resulted in personal and professional growth, and exposure to parts of the creative process of new work I had never been privy to before."

JAMES C. BROWN
PERFORMER, *DOT*
2014 DARTHMOUTH RESIDENCY

MEMBERS OF THE 14/15 AND 15/16 CORPS OF 2050 FELLOWS

"For me, the community at NYTW, and the diversity on many different levels allowed me to envision myself, my work, my company's work, as something that could be different and belong."

TARA AHMADINEJAD
2050 FELLOW

DIRECTOR LISA PETERSON AND THE CAST OF THE GOOD BOOK REHEARSE FOR A MONDAYS @ 3 READING

"This is where I come to see and hear and bring the gorgeous tough ideas. When I think of a NYTW production, I think of VIGOR and THRILL and that shivery line between hard things and lovely things."

LISA PETERSON
DIRECTOR, *THE GOOD BOOK*
MONDAY @ 3

THE CAST OF HADESTOWN REHEARSES ON THE LAWN AT THE 2014 SUMMER RESIDENCY AT DARTMOUTH COLLEGE

"I'm incredibly grateful for everything I experienced this past year with NYTW. [NYTW] care[s] so much about [their] artists – that is so apparent. It was a gift and an honor to be cared for in such a way."

MARTYNA MAJOK
2050 FELLOW

READINGS, WORKSHOPS, AND PRESENTATIONS

MONDAYS @ 3

Empanada Loca written and directed by Aaron Mark
The Good Book by Lisa Peterson and Denis O'Hare; directed by Lisa Peterson
Turn Me Loose by Gretchen Law; directed by John Gould Rubin
Seed by Winter Miller; directed by Gayle Taylor Upchurch
Babette's Feast by Rose Courtney; conceived and adapted by Abigail Killeen; directed by Karin Coonrod
Dead Mother by David Greenspan; directed by Anne Kauffman
Ramses Contra Los Monstruos: Psalms for the End of the World by Victor I. Cazares; directed by Jessi D. Hill
The Night Before My Wedding: The Unpublished Love Poems from Neil Gaiman to Amanda Palmer selected and set to music by Lance Horne
A Case of Obscenity by Kate Moira Ryan and Linda S. Chapman; directed by Ed Sylvanus Iskandar
Untitled Work based on *The Pale King* by David Foster Wallace conceived and directed by Daniel Fish
Asshole by Justin Kuritzkes; directed by Knud Adams
A Winter People by Chay Yew; directed by David Esbjornson
Faust 2.0: After Goethe adapted and directed by Sharon Fogerty
In the Monkey House by Kate Moira Ryan; directed by Josh Hecht
Let Me Count The Ways by Martin Zimmerman; directed by May Adrales
The Balcony by Jean Genet; translated by Jean-Claude van Itallie; directed by Daniel Kramer
Between Hope and Freedom by Joanne Pottlitzer, music by Ruben Isola; directed by Patricia Ybarra
Megastasis by Kia Corthron; directed by Elena Araoz
Bad News! I was there... conceived and directed by JoAnne Akalaitis; composed with Kate Attwell, Ashley Tata and Greg Taubman; songs by Gabriel Faure, Henry Purcell, Nora York and James E. Lawrence
An Ordinary Muslim by Hammaad Chaudry; directed by Maria Mileaf
The God of Wine by Clarence Coo; directed by Kareem Fahmy
Zombie: The American written and directed by Robert O'Hara
Sagittarius Ponderosa by MJ Kaufman; directed by Will Davis
The Founders Project written and directed by Alex Lewin and Laura Flanders
Here We Are Here by Jiehae Park in collaboration with Tristan Jeffers; directed by Knud Adams
Cardboard Piano by Hansol Jung; directed by Daniella Topol
South Street Annie by Carson Kreitzer; sound collage by Nick Hallett; directed by Elyse Singer
Buzz by Susan Ferrara; directed by Carrie Preston
The Ghosts of Lote Bravo by Hilary Bettis; directed by Pirronne Yousefzadeh
Progress by Julián Mesri

LARSON LABS

Hadestown by Anaïs Mitchell; musical direction by Or Matias; arrangements by Michael Chorney; directed by Rachel Chavkin
Spill by Leigh Fondakowski created in collaboration with Reeva Wortel; directed by Leigh Fondakowski
Marco Polo/Il Milione conceived and directed by Ruben Polendo
Oklahoma! by Richard Rodgers and Oscar Hammerstein II, adapted by Gabriel Kahane; directed by Daniel Fish
Nothing Personal by James Baldwin and Richard Avedon; directed by Patricia McGregor
An Evening of Short Plays by The Habitat; produced by Katie Lindsay and Caroline Gart
Fundos by Usman Ally; directed by Ken Rus Schmoll
Kyckling and Screaming by Sybil Kempson; directed by Sarah Renson

FELLOWS PRESENTATIONS

The Last Tiger in Haiti by Jeff Augustin; directed by Joshua Brody
Zero Feet Away by Brian Otaño; directed by Andrew Neisler
Two Arms and a Noise by Elena Araoz
Untitled Fragments by Martyna Majok; directed by Lileana Blain-Cruz
Untitled Piehole Project by Tara Ahmadinejad
We Were Wild Once directed by Sanaz Ghajarrahimi
Margot at the Bottom of the Lake by Brian Otaño; directed by David Mendizábal
Piehole's *The Fizzles* directed by Tara Ahmadinejad
Plastic Drastic written and directed by Elena Araoz
Krik? Krak? Or The Last Tiger in Haiti by Jeff Augustin; directed by Joshua Brody
Unremarkable directed by Sanaz Ghajarrahimi
Pripyat by Martyna Majok; music by Michael McQuilken

ADELPHI UNIVERSITY RESIDENCY

Temping by Michael Yates Crowley; directed by Michael Rau
The Treasurer by Max Posner; directed by Knud Adams
First Life directed by Adrienne Campbell-Holt
I Am Gordafarid conceived and directed by Pirronne Yousefzadeh with Soraya Broukhim, Laya Khoshnoudi and Sade Namei

DARTMOUTH RESIDENCY

ToasT by Lemon Anderson
Dot by Colman Domingo; directed by Sean San Jose
The Hunters by Jen Silverman; directed by Gaye Taylor Upchurch
Forever by Dael Orlandersmith; directed by Neel Keller
The Shaking Earth by Mashuq Deen; directed by Josh Hecht
Hadestown by Anaïs Mitchell; musical direction by Dan Lipton; arrangments by Michael Chorney; directed by Rachel Chavkin

EDUCATION

Our roster of Education Initiatives, which included in-school residencies, student matinees, internships, and writing workshops, continued to connect young people and our larger community to the work on our stage. In October 2014, we welcomed Alexander Santiago-Jirau, our new Director of Education. Alex joined us from The Center for Arts Education where he managed a wide array of educational programming as the Associate Director of Teaching and Learning.

LEARNING WORKSHOP

The centerpiece of NYTW's Education Initiatives remains *Learning Workshop*, our in-school, multi-disciplinary arts education program in three public schools: the Lower Manhattan Arts Academy (LoMA), the High School of Telecommunication Arts and Technology (HSTAT), and the Khalil Gibran International Academy (KGIA). Throughout the 2014/15 school year we invited students in Grades nine through twelve to special matinee performances while conducting in-class pre- and post-performance workshops in their classrooms. Unfortunately, due to scheduling conflicts, we were not able to host a student matinee for *Forever*. In its place, we invited students from LoMa and HSTAT to participate in a workshop with Elevator Repair Service surrounding the development of *Fondly, Collette Richland*. Students observed ERS' unique style of devising theatre and had the opportunity to create their own site-specific theatre pieces. In the fall, this same group of students will have the chance to see *Fondly, Collette Richland*, when it appears on our mainstage. The goal of this multi-year residency is to experience the entire life cycle of a play from the rehearsal studio to the full-scale production. Additionally, NYTW welcomed 25 Eleventh Grade LoMA Drama Majors, who participated in monthly mentoring workshops. The students came to 6 workshops, meeting with our Literary, Casting, Production, Costume, Development, and Marketing staff, who spoke about their careers in the arts.

MIND THE GAP

In 2014/15, NYTW brought together 72 teens (14-18) and older adults (60+) over a shared love of theatre through our intergenerational playwriting program, *Mind the Gap*. Sessions were held on-site at NYTW and at our partner DOROT, an intergenerational community center on Manhattan's Upper West Side. Participants learned the technical elements of writing and then were split into pairs of one elder and one student. The pairs interviewed one another with the intention of each creating a short play inspired by the stories their partner shared with them. At the end of each workshop, the plays were read by professional actors at public presentations. Professional playwrights who led these sessions included Jihae Park and Tamilla Woodard.

INTERNSHIP PROGRAM

NYTW offered students and recent graduates the opportunity to gain hands-on experience in the theatre industry through our *Internship Program*. 31 young people filled positions in our Artistic, Administrative, and Production departments. In addition to participating in the day to day activities of a busy Off-Broadway theatre company, interns gathered regularly to discuss their work, share ideas, and met with invited guests from the industry over lunch including: stage manager Terri Kohler, musical supervisor David Dabbon, and playwright Sibyl Kempson.

NYTW's EDUCATION INITIATIVES are made possible in part through the generous support of the Pierre and Tana Matisse Foundation, the Michael Tuch Foundation, the Max and Victoria Dreyfus Foundation, Con Edison, the New York State Council on the Arts, and NYC Councilmember Vincent Gentile.

EDUCATION BY THE NUMBERS

NUMBER OF STUDENTS SERVED IN LEARNING WORKSHOP

1,519

NUMBER OF MIND THE GAP PARTICIPANTS

72

NUMBER OF INTERNS

31

STUDENTS FROM LOMA, HSTAT, AND KGIA ATTEND A STUDENT MATINEE PERFORMANCE OF THE EVENTS

"The experience of seeing *The Events* expanded my understanding of the challenges that survivors of violence must face over the course of their lives."

KATHERINE RODRIGUEZ
LEARNING WORKSHOP STUDENT
HSTAT GRADE 12

ELDER AND TEEN MIND THE GAP PARTICIPANTS, FALL 2014

"I loved how we became equals in the relationship. I think I have always been respectful of all ages but this experience has opened my eyes to the deepness of young people."

MICHAEL FILAN
MIND THE GAP ELDER
SUMMER 2014

TERRI KOHLER AND THE 2014/15 CLASS OF INTERNS

"You're a part of the team. Every day you can see your work making a difference."

ANDREW GARRETT
EDUCATION INTERN
SUMMER 2015

ERS MEMBER MIKE IVESON AND STUDENTS FROM LOMA

"I learned that something you create might be interpreted in a different way by someone else. It was fun and a good break from just sitting in a classroom all day."

TAMARA YAKUBOVA
LEARNING WORKSHOP STUDENT
HSTAT GRADE 10

PUBLIC PROGRAMS BY THE NUMBERS

PUBLIC PROGRAMS ATTENDANCE

885

NUMBER OF PUBLIC PROGRAM EVENTS

18

NUMBER OF CHEAPTIX SOLD

767

PUBLIC PROGRAMS

NYTW continues to explore new ways of engaging our audience and the wider community through our *Public Programs*. Managed by our new Director of Education Alexander Santiago-Jirau and our Literary Associate Aaron Malkin, these programs are designed to create a safe space for people to come together to explore their own creativity.

POST-PERFORMANCE EVENTS

Afterwords **is our popular series of post-performance discussions in which audiences actively participate in a dialogue with members of the cast and creative team to become more deeply engaged in the art seen onstage. This year's artists and speakers included Ivo van Hove and the cast of *Scenes from a Marriage*, Ayad Akhtar and the cast of *The Invisible Hand*, and many more. We also moderated *Shop Talks*, an opportunity for patrons to further discuss the play with fellow audience members in an informal "book club" style discussion over drinks. NYTW also hosted *Panel Discussion* events featuring expert artists and scholars conversing about the aesthetic, historical and political contexts of our productions. We partnered with multi-disciplinary organizations including the *5 Dutch Days Festival*, where collaborators reminisced about their work with Ivo van Hove, and the New York Institute for the Humanities which presented a conversation with Ayad Akhtar and author Rabih Alameddin.**

DISCOUNT TICKET INITIATIVES

In an effort to make our productions more affordable for individuals with limited income, NYTW provided a variety of ticket discount initiatives including *CheapTix Sundays*. This allowed audience members to purchase regularly priced tickets ($65-$75) for $20 on Sunday evening performances. We also offered student, senior citizen, and group discounts. Our *Volunteer Usher Program* allowed members of our community to usher at each performance, and receive a complimentary ticket in exchange for their time.

ONLINE RESOURCES

In addition to posting *Panel Discussions* online at www.nytw.org, the NYTW Artistic and Education staff prepared an in-depth online resource, *The Brief*, for each production. This webpage deeply explores the historical and cultural context behind our shows, and can be found at www.briefnytw.tumblr.com.

PUBLIC PROGRAMS are supported in part by the generous support of the Axe Houghton Foundation

AYAD AKHTAR, AMITAVA KUMAR, AND RABIH ALAMEDDINE IN CONVERSATION AT THE NEW YORK INSTITUTE FOR THE HUMANITIES

INTERIM DIRECTOR OF EDUCATION KATIE PALMER LEADS A SHOP TALK AFTER A PERFORMANCE OF SCENES FROM A MARRIAGE

SUPPORTERS

Our supporters play a crucial role in helping us produce some of the most vital and exciting theatrical work in New York City. NYTW's two patron programs provide unique opportunities for patrons to experience theatre beyond performance and create lasting bonds with other theatre-goers and artists.

SOCIETY OF REPEAT DEFENDER

As members of the NYTW family, **The Society of Repeat Defenders** have access to a much more intimate and engaged relationship with the Workshop and its programs through various exclusive perks, including **Fireside Chats**, where they get a chance to meet NYTW artists up close and personal. During one of this past year's Fireside Chats, **Repeat Defenders** learned about the **Summer Residency at Dartmouth** from writer and performer Dael Orlandersmith, director Ed Sylvanus Iskandar, playwright Lucy Alibar, and Director of Dartmouth's Hopkins Center for the Arts Jeffrey James.

4TH STREET BAR ASSOCIATION

NYTW's **4th Street Bar Association** (4SBA), our network of young patrons, hosted several events surrounding the productions in our Season. Members attended receptions at local bars, mingled with performers, and discussed their experiences of our season. After a November performance of *The Invisible Hand,* 4SBA members celebrated "Friendsgiving" with the cast and feasted on turkey and other Thanksgiving treats. Members also got the chance to mingle with individuals from our **4SBA *Artist Committee***, a group of established artists from the NYTW artistic family who regularly attend events. Members of the Committee include: Cristin Milioti, Will Connolly, Celia Keenan-Bolger, Branden Jacobs-Jenkins, and Dave Malloy.

4SBA STEERING COMMITTEE CHAIR ROCCO ARRIGO AND JUSTIN KIRK AT A "FRIENDSGIVING" PARTY AFTER A PERFORMANCE OF THE INVISIBLE HAND

JEREMY BLOCKER AT THE REPEAT DEFENDER EVENING FOR SCENES FROM A MARRIAGE

MEMBERS OF THE 4SBA ENJOY A "FRIENDSGIVING" PARTY AFTER A PERFORMANCE OF THE INVISIBLE HAND

GALA

On May 11, 2015, the NYTW Gala celebrated the outstanding career and groundbreaking work of designer **Bob Crowley** at **The Edison Ballroom**. NYTW's entire community came together to honor this innovative artist who designed the iconic mirrored pub set for NYTW's hit production of *Once*. Crowley also designed four shows in the 2015 Broadway Season and was nominated for four Tony Awards; productions included *An American in Paris*, *Skylight*, *The Audience*, and *Aladdin*. The gala's program featured performances by the cast of *An American in Paris* and a surprise performance from members of the original Broadway cast of *Once*. The program also included solo performances by **Sherie Rene Scott** (*The Last Five Years*, *Aida*, *The Little Mermaid*) and **Ashley Brown** (*Beauty and the Beast*, *Mary Poppins*) along with tributes from Director **Jack O'Brien**, **Dame Helen Mirren** and **Cherry Jones**.

The Spring 2015 Gala raised a total of $437,000.

BOB CROWLEY AND CHERRY JONES

ROBERT FAIRCHILD, LEANNE COPE, BOB CROWLEY, AND CHRISTOPHER WHEELDON

MEMBERS OF THE NYTW AND BROADWAY CASTS OF ONCE

ASHLEY BROWN PERFORMS "ANYTHING CAN HAPPEN"

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** Indicates a member of the Society of Repeat Defenders*

"What a great production and how innovative... It really illuminated what marriage can be like in all its glory and its gore and we were thoroughly entertained."

ROBIN JONES
NYTW REPEAT DEFENDER
ON *SCENES FROM A MARRIAGE*

ROSLYN RUFF, AND DALLAS ROBERTS IN SCENES FROM A MARRIAGE, PHOTO BY JAN VERSWEYVELD

"That show was everything great theatre should be—the perfect combination of visceral and intellectual. It literally had me gasping at points... NYTW is simply my favorite place to see theatre"

WAYNE KABAK
NYTW FORMER BOARD PRESIDENT &
REPEAT DEFENDER
ON *THE INVISIBLE HAND*

USMAN ALLY AND JUSTIN KIRK IN THE INVISIBLE HAND , PHOTO BY JOAN MARCUS

"I found the play thought-provoking and intelligent. The chorus was great, both in terms of the authenticity that comes with an amateur group and the music itself. And the leads were so compelling!"

AMY RUSSO
NYTW REPEAT DEFENDER
ON *THE EVENTS*

NEVE MCINTOSH AND THE STOP SHOPPING CHOIR IN THE EVENTS, PHOTO BY MATTHEW MURPHY

"It was tremendous. I was struck by how ancient the play's effects were as old as the hills: pity, fear, beauty, catharsis!"

LANCE J. GOTKO
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ON *FOREVER*

DAEL ORLANDERSMITH IN FOREVER, PHOTO BY JOAN MARCUS

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CHARLES ISHERWOOD
THE NEW YORK TIMES

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