

A black and white photograph showing two men in a close, supportive embrace. The man on the left is Black, and the man on the right is white. They are both looking down, and their hands are resting on each other's heads. The image conveys a sense of empathy and connection.

2016/17

**ANNUAL
REPORT**

**AL
RT**

**NEW YORK
THEATRE
WORKSHOP**

NEW YORK THEATRE WORKSHOP

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In Memoriam
Bokara Legendre

Dear friends,

We are living in a moment of great change. Technology and globalization have the potential to bring us together in ways that were, until recently, unfathomable. But as we are seeing, they also have the potential to isolate us and to flatten the world in which we are living into binaries. Theatre defiantly rejects this isolation and simplification, offering the world in all of its complexities and humanizing those we see as other. While other art forms have this potential, theatre takes it a step further by necessitating a communal experience. With a collective breath and a collective imagination, artists and audiences create new communities together each night.

Here at New York Theatre Workshop we have continually nurtured artists with the creative vision to bring us together, challenge us to better see, and thus understand, the world around us. Many of those artists' impacts are now being felt in communities throughout the English-speaking world.

The 2016/17 season presented an array of work as transformative as the transformed space itself. Amidst our own polarizing political moment, Nathan Alan Davis's NAT TURNER IN JERUSALEM explored the final hours of an indelible American figure, asking questions that continue to reverberate across centuries. This was first time in the history of NYTW's emerging 2050 Artistic Fellowship that a project that was birthed under its auspices came to fruition on our stage. From a nineteenth century jail cell in Jerusalem, Virginia, we were thrust thousands of miles and hundreds of years into the highly militarized world of Shakespeare's OTHELLO. Sam Gold's startling production, both intimate and claustrophobic, was a new approach to Shakespeare that will continue to resonate for years to come.

The dark winter months were illuminated by Geoff Sobelle's singular imagination in THE OBJECT LESSON. As Geoff guided us through the interactive installation stuffed to the rafters with boxes, he asked each of us to look at what is all around us with a pensive and playful eye. And finally, Mfoniso Udofia's story of one Nigerian/Nigerian-American family spanning decades and continents could not be contained in a single play. With SOJOURNERS and HER PORTMANTEAU her world was cracked open, both humanizing and complicating the immigrant narrative that is at the heart of so many American stories.

Thank you for being part of our community this past season. It has been truly humbling that despite all that is going on the world, so many of you have spent precious time with us, building a community committed to the powerful voice of the artist. As the world continues to shift around us, we are ever more heartened by all those who make possible the space for artists—those special beings with the unique capacity to unearth our darkest demons and the vision to make us whole.

Gratefully,



James C. Nicola
Artistic Director



Jeremy Blocker
Managing Director

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The creative team & company of OTHELLO. Photo by Charlie Gray.

MISSION & HISTORY

NEW YORK THEATRE WORKSHOP

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 in three distinct but equally important focuses of activity:

- through an annual season of productions in our 199-seat theatre in Manhattan's East Village;
- by providing a supportive space and robust resources for visionary theatre-makers at all stages of their careers to refine their creative voices and develop their work;
- and by encouraging and enabling our wider community to engage with the creative process.

NYTW develops and produces theatrical experiences that reflect and respond to the world around us and reinvigorate the audiences and artists we connect with each year.

2016/17 SEASON



Phillip James Brannon in NAT TURNER IN JERUSALEM. Photo by Joan Marcus



"What can a quiet, poetic play achieve in such a loud and crowded arena? **QUITE A LOT,** as it turns out."
—New York Magazine

NAT TURNER IN JERUSALEM



David Oyelowo and Daniel Craig in OTHELLO. Photo by Chad Esika



"You are not likely to find theater **THIS ENGAGING, THIS TERRIFIC,** this season."
—The Huffington Post

OTHELLO



Geoff Sobelle in THE OBJECT LESSON. Photo by Joan Marcus



"**BRAVURA. SPECTACULAR.**"
—The New York Times

THE OBJECT LESSON



Hubert Point-Du Jour and Chinasa Ogbuagu in SOJOURNERS & HER PORTMANTEAU. Photo by Joan Marcus



"**BEAUTIFUL, EVOCATIVE & IMAGINATIVE.**"
—The New Yorker

SOJOURNERS & HER PORTMANTEAU

BY THE NUMBERS:

40,871
Total Audience Members

172
Performances in the 2016/17 Season

6
Awards and Nominations

83
Artists Collaborated with for Productions

"The title character of *Nat Turner in Jerusalem* lights up the night with a LUMINOUS, FAITH FILLED SERENITY." *—The New York Times*

Rowan Vickers and Phillip James Brannon in NAT TURNER IN JERUSALEM at NYTW. Photo by Joan Marcus



NAT TURNER

IN JERUSALEM

Sep 7 – Oct 16, 2016

By **Nathan Alan Davis**

Directed by **Megan Sandberg-Zakian**

46 performances for a total of 7,922 audience members

The 2016/17 season opened with NAT TURNER IN JERUSALEM, a *New York Magazine* Critics' Pick. Nathan Alan Davis, a former 2050 Artistic Fellow, made his New York debut with this timely new play that imagined Turner's final night in a jail cell in Jerusalem, Virginia, following the slave uprising he led that shook the conscience of the nation.

SCENIC DESIGN

Susan Zeeman Rogers

COSTUME DESIGN

Montana Blanco

LIGHTING DESIGN

M.L. Geiger

SOUND DESIGN

Nathan Leigh

FIGHT DIRECTION

Thomas Schall

DIALECT COACH

Dawn-Elin Fraser

STAGE MANAGER

Shelley Miles

CAST

Nat Turner

Philip James Brannon

Thomas R. Gray/Guard

Rowan Vickers

Lucile Lortel Nominations

Outstanding Revival

Outstanding Featured Actor in a Play Matthew Maher

Outstanding Lighting Design Jane Cox

Drama Desk Nomination

Outstanding Actor in a Play Daniel Craig

Drama League Nomination

Outstanding Revival

Distinguished Performance Award Daniel Craig

Rachel Brosnahan, David Oyelowo & Daniel Craig
in OTHELLO Photo by Chad Batka

"INSPIRED, BLAZINGLY MUSCULAR AND VISCERAL!"

This emotional knot
of a production
is as raw and real
as the unfinished
wood on the walls".

- *Newsday*



OTHELLO

Nov 22, 2016 – Jan 18, 2017

By **William Shakespeare**

Directed by **Sam Gold**

61 Performances for a total of 12,812 audience members

Selected as a *New York Times* Critics' Pick, this production served as a tremendous launching pad for important conversation as it confronted themes of race, violence, and gender. Critic Jesse Green of *New York Magazine* wrote "A gripping good production of Shakespeare's most intense play – under Sam Gold's masterly direction – is even more intense than usual, moving like a bullet from gun to skin."

By special arrangement with Barbara Broccoli.

SCENIC DESIGN

Andrew Lieberman

COSTUME DESIGN

David Zinn

LIGHTING DESIGN

Jane Cox

SOUND DESIGN

Bray Poor

FIGHT DIRECTION

Thomas Schall

VOICE & LANGUAGE COACH

Andrew Wade

DRAMATURGY & TEXT CONSULTANT

Michael Sexton

STAGE MANAGER

Bess Marie Glorioso

CAST

The Duke/Lodovico

David Wilson Barnes

Emilia

Marsha Stephanie Blake

Desdemona

Rachel Brosnahan

Iago

Daniel Craig

Soldier/Guitar Player & Others

Blake Delong

Brabantio

Glenn Fitzgerald

Montano & Others

Slate Holmgren

Soldier & Others

Anthony Michael Lopez

Roderigo

Matthew Maher

Bianca

Nikki Massoud

Othello

David Oyelowo

Soldier & Others

Kyle Vincent Terry

Cassio

Finn Wittrock

"AN ENGROSSING EXPERIENCE
that pushes the conventional
boundaries of what makes
theater theater." - *Gothamist*

THE OBJECT LESSON

Jan 31 – Mar 19, 2017

Creator & Performer **Geoff Sobelle**

Director **David Neumann**

50 performances for a total of 9,526 audience members

The third production in the 2016/17 season was THE OBJECT LESSON, a *New York Times* Critics' Pick. Created by actor-illusionist-inventor Geoff Sobelle and directed by David Neumann (*Hadestown*), this immersive theatrical installation transformed the theatre into a makeshift attic space of reflection and wonder as Sobelle unpacked our relationship to everyday objects.

SCENIC INSTALLATION DESIGN	Steven Dufala
LIGHTING DESIGN	Christopher Kuhl
SOUND DESIGN	Nick Kourtides
STAGE MANAGER	Lisa McGinn
CREATIVE PRODUCER	Jecca Barry



Jenny Jules in HER PORTMANTEAU. Photo by Joan Marcus



Lakisha Michelle May, Chinasa Ogbuagu, and Chinaza Uche in SOJOURNERS. Photo by Joan Marcus

SOJOURNERS & HER PORTMANTEAU

Apr 22 – Jun 11, 2017

Written by **Mfoniso Udofia**

Directed by **Ed Sylvanus Iskandar**

61 performances for a total of 10,611 audience members

Closing the season was a two-part theatrical event in which director Ed Sylvanus Iskandar, a Usual Suspect and former 2050 Artistic Fellow, brought to life the singularly poetic world of playwright Mfoniso Udofia's SOJOURNERS and HER PORTMANTEAU. Performed in repertory, these two chapters of Udofia's sweeping nine-part saga, *The Ufot Cycle*, chronicled the triumphs and losses of the tenacious matriarch of a Nigerian family, and were selected as a *New York Times* Critic's Pick.

"NEW YORK THEATRE WORKSHOP ranks very high among those irreplaceable Off-Broadway institutions that prime the pump, DELIVERING FRESH VOICES TO OUR STAGES AND INVALUABLE PERSPECTIVE ON OUR TIMES."

— *Deadline*

SCENIC DESIGN	Jason Sherwood
COSTUME DESIGN	Loren Shaw
LIGHTING & PROJECTION DESIGN	Jiyoun Chang
SOUND DESIGN	Jeremy S.Bloom
DIALECT & TEXT COACH	Dawn-Elin Fraser
DRAMATURGY	Janice Paran
STAGE MANAGER	Kara Kaufman

CAST OF SOJOURNES

Moxie Willis	Lakisha Michelle May
Abasiama Ekpeyoung	Chinasa Ogbuagu
Ukpong Ekpeyoung	Hubert Point-Du Jour
Disciple Ufot	Chinaza Uche

CAST OF HER PORTMANTEAU

Abasiama Ufot	Jenny Jules
Iniabasi Ekpeyoung	Adepero Oduye
Abasiama Ufot	Chinasa Ogbuagu



ARTIST WORKSHOP

While the productions on our stage are NYTW's most visible connection to artists and their work, our Workshop programming allows us to reach more than

1,700 ARTISTS EACH YEAR.

Our Artist Workshop Programs reflect NYTW's ongoing commitment to facilitating and supporting the creative development process for artists at all stages of their careers.

586

Usual Suspects

59

Readings,
workshops,
and
presentations

1,737

Artists Engaged

WORKSHOPS & PLAY READINGS

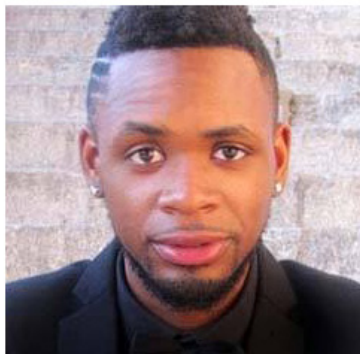
Throughout the 2016/17 season, NYTW offered artists the opportunity to develop new projects through our curated weekly reading series, **Mondays @ 3**. This year, 27 works-in-progress were selected to be read aloud by professional actors and receive dramaturgical feedback from NYTW Artistic, Casting, and Literary staff, as well as invited guests, using the Liz Lerman Critical Response Process. NYTW also identified nine projects to be more deeply explored through our Jonathan Larson Lab. Based on the needs of the each project, the range of additional resources included extended rehearsal periods, technical support, flexible rehearsal spaces and musical accompaniment.

COMPANY-IN-RESIDENCE

NYTW continued a fruitful relationship with Company-in-Residence Noor Theatre, dedicated to showcasing artists of Middle Eastern descent. Noor Theatre received mentorship from NYTW Artistic and Administrative leadership, as well as free access to our 3rd floor rehearsal studio and 65-seat Fourth Street Theatre.

USUAL SUSPECTS

NYTW maintains a deep relationship with 586 affiliated theatre artists who make up our Usual Suspects community. These artists receive free access to our rehearsal studios, priority for developing work, and complimentary tickets to our shows. Artists are invited to become Usual Suspects based on their commitment to initiate their own projects and create theatre that chronicles the human experience within a larger societal context.



2050 ARTISTIC FELLOWS PROGRAM

Once again, NYTW's 2050 Artistic Fellows Program supported six emerging playwrights and directors from underrepresented communities.

The 2016/17 class of Fellows were:

Playwrights: Beto O'Byrne, Ming Peiffer and Francis Weiss Rabkin

Directors: Danny Sharron, Steven Walker-Webb and Mo Zhou

Throughout the year, Fellows received artistic and administrative support, mentorship, and a safe space for experimentation and growth. During their residency, the Fellows gained access to our rehearsal studio, meeting spaces, and free use of our office supplies and copy machine in addition to their personal stipend and a development fund to support work created during their Fellowship.

Fellows also selected a mentor who provided creative guidance throughout their fellowship. Mentors this year were director Doug Hughes, playwright/screenwriter Alexander Dinclaris, director Rubén Polendo (a former 2050 Artistic Fellow), director Jo Bonney, director Bartlett Sher, and playwright Tina Satter.



SUMMER RESIDENCIES

Over the summer, NYTW hosted two artistic residencies where we invited theatre-makers to develop projects in a restorative and supportive environment free from distraction. In August 2016, NYTW once again hosted artists at our annual Summer Residency at Dartmouth College. Over the course of the three week-long residencies, six projects received an intensive workshop, constructive feedback from NYTW staff and fellow artists, and a public staged reading at Dartmouth's Hopkins Center for the Arts.

In June 2017, we traveled to Adelphi University on Long Island for a two-week residency. The residency began with the retreat for the incoming and outgoing class of 2050 Artistic Fellows, where they got to know each other and participate in mentoring sessions with master artists. The second part of the residency was a developmental workshop for director-driven projects. These projects were in the early stages of development and received feedback from NYTW Artistic staff.

BY THE
NUMBERS:

42

Adelphi Residency
Artists

35

Dartmouth
Residency Artists

12

Dartmouth
Residency Projects
Supported



READINGS, WORKSHOPS & PRESENTATIONS

MONDAYS @ 3

The Amateurs written by Jordan Harrison, directed by Oliver Butler
Catch as Catch Can written by Mia Chung, directed by Ken Rus Schmoll
Dead Are My People written by Ismail Khalidi, directed by Charlotte Brathwaite with Noor Theater Company
Spill written and directed by Leigh Fondakowski –SPECIAL PUBLIC READING
White by James Ijames, directed by Lucie Tiberghien
Recent Alien Abductions written and directed by Jorge Ignacio Cortiñas
Everything Would Make Sense If Death Did Not Exist written by Mariano Tenconi Blanco, directed by Sturgis Warner
Endless April written by Yaroslava Pulinovich, directed by Katrin Hilbe (University of Iowa – International Writers Day)
After the War written by Motti Lerner, directed by Benjamin Kamine
Socrates written by Tim Blake Nelson, directed by Maria Mileaf
Mississippi Sissy written by Kevin Sessums, directed by Moisés Kaufmann
Modern Houses in the Lush Green Savannah that Lies in the Shadow of the Volcano written by Paul Hufker, directed by Whitney Mosery
Awful Event written by Kate Tarker, directed by Dustin Wills
What it Means to Disappear Here written by Jeremy J. Kamps, directed by Danny Sharron
In Old Age written and directed by Mfoniso Udofia
Advance Man written by Abe Koogler, directed by Will Davis
[Veil Widow Conspiracy] written by Gordon Dahlquist, directed by Lee Sunday Evans in collaboration with NAATCO

The House That Will Not Stand

written by Marcus Gardley
Untitled or Marys Seacole written by Jackie Sibbles Drury, directed by Shira Milikowski
November 4th, 2008 written by Jordan Seavey, directed by Laura Savia
Dismal Nitch written by George Meyer, directed by Doug Hughes
In the Monkey House written by Kate Moira Ryan, directed by Christian Parker
The House That Will Not Stand written by Marcus Gardley, directed by Lileana Blain-Cruz
Love Gangsters by Saviana Stanesco and Eugene Hutz, directed by Grant Neale

LARSON LABS

The Connector written by Jason Robert Brown & Jonathan Marc Sherman, directed by Daisy Prince
The Good Book written by Lisa Peterson and Denis O'Hare, directed by Lisa Peterson
Spill written and directed by Leigh Fondakowski
P3M5 Privacy Project w/Goethe Institut
An Ordinary Muslim written by Hammaad Chaudry, directed by Jo Bonney
Chilmark written by Catherine Rush, directed by Adrian Blue
We Live in Cairo written by Daniel Lazour and Patrick Lazour, directed by Taibi Magar – Richard Rodgers Award Winner
Kyckling and Screaming written by Sibyl Kempson, directed by Sarah Benson
Voice Double early research – Lola Arias

Additional Readings

Lungs written by Duncan McMillan, directed by Danya Taymor
People Alone on Their Laptops written by Chiara Atik, directed by Maggie Burrows

Turning Off the Morning News

written by Christopher Durang, directed by Emily Mann (at Downtown Art)

2050 ARTISTIC FELLOWS PRESENTATIONS

Untitled (working title *Witch Play*) written and directed by Francis Weiss Rabkin
Myrrha written by Ming Peiffer, directed by Kat Yen
Gay Slave Play written and directed by Stevie Walker-Webb
3 Bunnies written and directed by Mo Zhou
The San Patricios (working title) written and directed by Beto O'Byrne
Ain't No Mo written by Jordan Cooper, directed by Stevie Walker-Webb
You're Not Alone (Anymore) written by Beto O'Byrne, directed by Rebecca Martinez
A Deal written by Zhu Yi, directed by Mo Zhou
Covenant (working title) written by Francis Weiss Rabkin, directed by Noelle Ghossaini
Clarity written by Jason Kim, directed by Danny Sharron
Myrrha (working title) written and directed by Ming Peiffer

ADELPHI UNIVERSITY RESIDENCY

Water Sports (or insignificant white boys) written and directed by Jeremy O. Harris
American Nationalism Project written by Matthew Paul Olmos, directed by Luke Harlan
We Live in Cairo written by Daniel Lazour and Patrick Lazour, directed by Taibi Magar
Aplomb created and directed by Alex Keegan
The Dancing Plague by Jaclyn Backhaus, directed by Teddy Bergman

DARTMOUTH COLLEGE RESIDENCY

They, Themselves, and Schmerm written and performed by Becca Blackwell, directed by Elena Heyman
Her Portmanteau written by Mfoniso Udofia, directed by Ed Sylvanus Iskandar
Frequently Unanswered Questions written and performed by Daphne Rubin-Vega, directed by Aaron Mark
Dirty Crusty written by Clare Barron, directed by Ken Rus Schmoll
America 2–Ep2–Psychopatriot written and directed by Alan Lucien Øyen and Andrew Wale
Here Are Our Monsters written by A. Rey Pamatmat, directed by May Adrales
Artist-in-Residence Camila Le-Bert

EDUCATION

Through an extensive series of Education Initiatives and Public Programs, NYTW remains committed to making our productions accessible and relevant to young people and our local community.

96

Mind the Gap Participants

45

Workshops provided
in schools by NYTW

1,993

Students served in Learning Workshop

37

Interns

**"I EXPERIENCED
A FEELING OF
CONNECTEDNESS**

**[while watching OTHELLO] and
was able to relate to many
of the themes that were being
presented. My favorite activity was the
Story Whoosh, when we were talking
about the play and getting some
background info and the facilitator
asked us to act it out."**

— Maria, Student,
Dreamyard Preparatory School

LEARNING WORKSHOP

This year, NYTW worked with four New York City public high schools through our multi-disciplinary theatre education program, Learning Workshop: the Lower Manhattan Arts Academy (LoMA) on the Lower East Side; the High School of Telecommunication Arts and Technology (HSTAT) in Brooklyn; Grammercy Arts High School (GAHS) in Union Square; and our newest partner, Fordham High School for the Arts (FHSA) in the Bronx.

Students from our NYC public school partners in **grades 9-12** experienced live theatre through our matinee performances and participated in pre- and post-show workshops that complemented the students' curriculum. Beyond production based residencies, NYTW also offered residencies specially-tailored to suit the needs of each partner school. For LoMA, NYTW conducted career-readiness workshops for 25 11th grade Drama majors designed to introduce these students to non-performance based careers in the arts. GAHS students participated in a technical theatre residency to gain hands-on experience in our LEED-certified costume and scenic shop. NYTW developed and conducted two extensive eight-week residencies for FHSA students that focused on adapting Greek plays and Verbatim Theatre, a type of documentary theatre where plays are shaped by the exact spoken words of individuals interviewed on a specific topic. And in July and August we delivered workshops for HSTAT's Summer Bridge Program and worked with 120 incoming 9th Grade students, using theatrical learning and expression to ease their transition into high school.

NYTW's Education Initiatives are made possible by the generous support of Con Edison, Pierre and Tana Matisse Foundation, Max and Victoria Dreyfus Foundation, Michael Tuch Foundation, Manhattan Borough President Gale A. Brewer and the NYC Department of the Aging, and New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



SPECIAL STUDENT MATINEE OF OTHELLO

As part of our ongoing work to expand Learning Workshop's impact and provide the opportunity for more students to experience the power of theatre, NYTW collaborated with a new roster of public high schools and community organizations on a special student matinee of our production of OTHELLO. On January 11, 2017, NYTW's Education Department connected with an additional 182 students and 18 teachers from eight public high schools and one community-based organization to host an all-day program that included: an intensive pre-show workshop with mentors who are corporate executives of color and former war veterans; lunch donated by Two Boots Pizza; a performance of OTHELLO and a post-show talkback with the cast.

SCHOOLS AND COMMUNITY ORGANIZATIONS REPRESENTED:

Brooklyn High School of the Arts
 Dreamyard Preparatory School
 Energy Tech High School
 High School for Environmental Studies
 Hunts Point Alliance for Children
 Pathways in Technology Early College High School (P-TECH)
 Renaissance High School for Musical Theater and Technology
 The Urban Assembly Maker Academy
 William Cullen Bryant High School

"I learned something about myself by sharing my story with my partner...the play written by my partner had aspects about my personality, it was not my mirrored image. I felt blessed."

— Pat Candaras, Elder
Participant in Mind the Gap



MIND THE GAP

In 2016/17, NYTW served **96 teens and elders** in New York City through our intergenerational theatre program Mind the Gap. In the summer of 2016, NYTW hosted a five-week session of Mind the Gap at our home theatre on East 4th Street, while simultaneously hosting a four-week program on-site at DOROT, a community center on the Upper West Side focused on intergenerational relationships and volunteerism. In the fall of 2016, NYTW welcomed teens and elders to participate in a ten-week session at NYTW in partnership between GRIOT, an LGBT senior center for people of color, and the Brooklyn Community Pride Center. In addition to our regular programming, NYTW also hosted two Mind the Gap reunions, which provided an opportunity for 39 program alumni to come together and reconnect while seeing our productions of NAT TURNER IN JERUSALEM and THE OBJECT LESSON.

INTERNSHIP PROGRAM

NYTW offered students and recent graduates the opportunity to gain hands-on experience in the theatre industry through our Internship Program. **37 young people** filled positions in our Artistic, Production, and Administrative departments. Interns actively participated in the day-to-day activities of a busy Off-Broadway theatre company, and gathered regularly to discuss their work, share ideas, and meet with invited guests from the industry over lunch.

"Every single day I came in, I felt that the work I was given had purpose. The projects and tasks I was given never felt menial, and they always provided me with a sense of belonging at the Workshop."

— Jake Phillips
Education Intern



PUBLIC PROGRAMS

21

Public Program Events

720

Public Program Attendance

1,389

Cheaptix Sold

NYTW continued to augment our audiences' experience through our Public Programs, including AfterWords, ShopTalks, and Casebook. These programs are designed to bring people together to explore the creative process.

Post-Performance Events

NYTW continued to enhance our audiences' experience of our mainstage work through our Community Engagement Initiatives: AfterWords, ShopTalks, Panel Discussions, and Casebook.

AfterWords our popular series of post-performance discussions, invited audiences to actively participate in a dialogue with members of the cast and creative team to become more deeply engaged in the art seen onstage. OTHELLO audience members participated in an AfterWords which featured Director Sam Gold, Dramaturgy & Text Consultant Michael Sexton and members of the design team. In addition, we partnered with community and academic organizations to host AfterWords, featuring expert artists and scholars in conversation about the aesthetic, historical, and political context of our plays. In the fall, journalist Katti Gray moderated a panel surrounding our production of NAT TURNER IN JERUSALEM that focused on today's current social justice movements and how these movements connected with the themes of the journey of justice illuminated in the play. The panel, entitled...*And Justice for All?*, featured Rev. Anthony L. Trufant (Senior Pastor, Emmanuel Baptist Church in Brooklyn), Angel Harris (Esq. Counsel, NAACP Legal Defense Fund), Jonathan McCrory (Director of Theatre Programs, National Black Theatre), Rev. Dr. Gail Davis (Associate Minister, Berean Baptist Church), and Esmeralda Simmons (Founding Director, Center for Law and Social Justice at Medgar Evers College). And, in partnership with the NYC Mayor's Office of Immigrant Affairs, we organized a panel entitled *Telling Immigrant Stories*, in honor and celebration of NYC's Immigrant Heritage Week. The panel included playwright Mfoniso Udofia, Bitta Mostofi (Assistant Commissioner of Immigrant Affairs), Zeinab Eyega (Executive Director of Sauti Yetu Center for African Women), and Moderator Andrew Shade (Founder of Broadway Black).

We also hosted **ShopTalks**, where audiences participated in an open conversation following select performances, moderated by an NYTW staff member. Designed to provoke further thought and dialogue about the production, this forum aimed to give audience members the chance to ask questions and respond to thoughts from other audience members to more fully engage with the themes of the play.

Casebook

Casebook offered audiences unprecedented access to the artists involved in the creation of a new work from rehearsal to production. Each year, we designate one of our productions as a case study and host a class designed to provide theatre lovers of all experience levels with a true insider's view of the life of a theatre artist and the process of realizing a full professional production. For the 2016/17 season, Casebook provided behind-the-scenes look at SOJOURNERS and HER PORTMANTEAU, two plays staged in repertory.

Ticket Accessibility Initiatives

NYTW is committed to ensuring access to theatre for as many members of our community as possible. To that end, in August 2015 NYTW unveiled our new CheapTix program, making all single tickets at the first two performances of every NYTW production available to the general public for \$25. Additionally, any unsold seat on the day of a performance is available through a daily \$25 rush for young people, seniors, artists and Lower East Side residents.



LA

NYTW held its annual Gala on May 15th at The Edison Ballroom to honor Dartmouth College and acclaimed theatre director and NYTW Usual Suspect Michael Grief. The event featured a line-up of outstanding performances including Aaron Tveit (NEXT TO NORMAL), Anthony Rap and Daphne Rubin-Vega (RENT), Ben Platt (DEAR EVAN HANSEN), LaChanze (IF/THEN), Christine Ebersole (GREY GARDENS), and Barbary Coast Jazz Ensemble, a student jazz ensemble from Dartmouth College, and included remarks from Patti LuPone (WAR PAINT) and Pulitzer Prize winning playwright Tony Kushner. The evening was hosted by Jesse Tyler Ferguson and Rachel Dratch.

Photo by Marielle Solan



Photo by Marielle Solan



Photo by Marielle Solan



Photo by Henry McGee



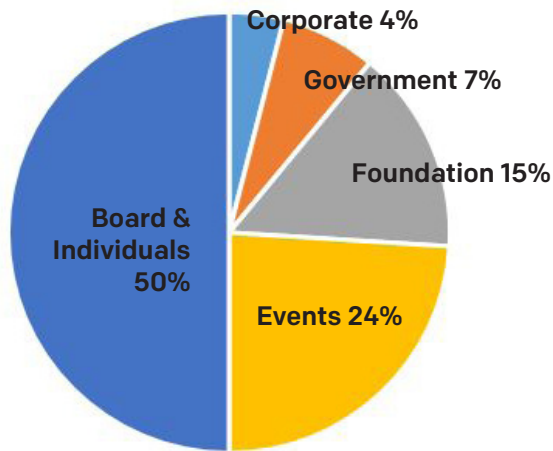
SUPPORTERS

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



Photo by Marielle Solan

2016/17 Contributed Income Overview



(unaudited numbers)

The Society of Repeat Defenders

The Society of Repeat Defenders is NYTW's community of individual donors who play a vital role in supporting the artistic endeavors of the Workshop. Repeat Defenders receive special perks throughout the season including premium tickets to all NYTW productions, opening night invitations, priority seating and concierge ticket services, and access to exclusive Repeat Defender events like cocktail parties and Fireside Chats. This year, Repeat Defenders attended a Fireside Chat moderated by Cynthia Mayeda, Senior 2050 Fellowship Advisor, with three former 2050 Artistic Fellows. Repeat Defenders enjoyed an evening of discussion surrounding the Fellows' experiences with the Workshop's Fellowship program, its influence on their careers and their current projects.



Photo by Marielle Solan

The 4th Street Bar Association (4SBA)

4SBA is a network created by and for young patrons. With organized 4SBA Nights, members take advantage of exciting social and cultural experiences while supporting one of the city's leading Off-Broadway institutions. This year we hosted a 4SBA Night for each of our productions which included seeing the show and then sharing drinks and conversation afterwards with artists from the production and NYTW staff at a neighborhood bar.

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