

2017/18

ANNUAL REPORT

**NEW YORK
THEATRE
WORKSHOP**

Harriet D. Foy and Joniece Abbott-Pratt in
THE HOUSE THAT WILL NOT STAND, Photo by Joan Marcus

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In Memoriam
Bokara Legendre

Dear friends-

As we sit and reflect on New York Theatre Workshop's 2017/18 season, we are humbled by all that our community of artists, staff, supporters and audiences brought into the world. We are living in a moment of great uncertainty and cannot express enough gratitude for the artists who have taken this uncertainty head on, grappling with questions of how we move forward both as individuals and as a collective.

These questions are daunting and have no single answer. Each individual and community brings their own perspective and imagination. For the first time in many years, we expanded our production capacity from four to five productions, making space for more artists to contend with these pressing questions. And it was a true honor to welcome back four women who have long been part of the NYTW family to helm these ambitious projects.

The season began with Amy Herzog's deeply human MARY JANE. Anne Kauffman's quietly stunning production celebrated a resilient mother and the power of both fleeting and sustained human connection. As the days grew shorter, we were graced with the haunting and healing melodies of Shaun and Abigail Bengon's HUNDRED DAYS, reminding us that love and hope bring light in fearful times.

Tow Playwright-in-Residence Hammaad Chaudry's AN ORDINARY MUSLIM brought West London to East 4th Street. With the Bhattis, Hammaad gave life to a multifaceted family, complicating the monolithic picture of Islam dominant in Western culture. We were overjoyed for Rachel Chavkin to stage Caryl Churchill's LIGHT SHINING IN BUCKINGHAMSHIRE. The play celebrates the collective will for a better world while contemplating the possibility of true liberation outside the spiritual realm. And the potential perils of liberation reverberated from 17th century England to 19th century New Orleans, as Beartrice Albans did all she could to protect her daughters in Marcus Gardley's lyrical THE HOUSE THAT WILL NOT STAND.

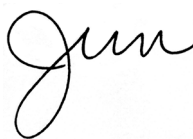
In addition to these five glorious productions, we also instituted a number of new initiatives to further live our ambitions. We activated the beautiful renovation of our Fourth Street Theatre with NEXT DOOR at NYTW, which provides a home for companies and artists who are producing their own work. This initiative provides each project with subsidized resources and space for development and performance. We also launched our 2050 Administrative Fellowship, a sister program to our longstanding 2050 Artistic Fellowship, welcoming twelve emerging theatre administrators into our community.

In writing on LIGHT SHINING IN BUCKINGHAMSHIRE, critic Miram Felton-Dansky, of the sadly defunct Village Voice, described the production in a way that rings true of the greatest aspiration of New York Theatre Workshop:

"It's an argument for theater as a place to think out loud, find common cause with people very unlike ourselves, and take the long view of historical change."

We are grateful for all of those who make these aspirations a reality and have faith that artists will continue to see us through these uncertain times.

Gratefully,



James C. Nicola
Artistic Director



Jeremy Blocker
Managing Director

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Abigail Bengson, Reggie D. White, and Shaun Bengson
in HUNDRED DAYS, Photo by Joan Marcus

MISSION & HISTORY

NEW YORK THEATRE WORKSHOP
believes that when we collaborate to create and
experience art, we come to better know each other
and to better understand the world around us.

Since our founding by Stephen Graham in 1979, NYTW has empowered visionary theatre-makers through our productions and *Artist Workshop Programs* as well as nurtured ongoing conversations about living in our contemporary moment through our *Education and Community Engagement Initiatives*.

Each year, NYTW presents a season of five plays that encourages our nearly 50,000 audience members to ask the critical questions of our day. Six of our productions have transferred to Broadway after having their debut at the Workshop: *RENT*, *DIRTY BLONDE*, *PETER AND THE STARCATCHER*, *ONCE*, and this spring, *HADESTOWN* and *WHAT THE CONSTITUTION MEANS TO ME*. Our work has been recognized with the Pulitzer Prize, 17 Tony Awards and numerous Obie, Drama Desk, and Lucille Lortel Awards along with the Lilly Award for commitment to gender equality.

2017/18 SEASON



Carrie Coon, Susan Pourfar in
MARY JANE
Photo by Joan Marcus

MARY JANE



"A heartbreaker
for anyone human"
-The New York Times



Abigail and Shaun Bengson in
HUNDRED DAYS
Photo by Joan Marcus

HUNDRED DAYS



"Shines a light
in the darkness"
-New York Magazine



Sanjit De Silva and Ranjit Chowdhry in
AN ORDINARY MUSLIM
Photo by Suzi Sadler

AN ORDINARY MUSLIM



"AMBITIOUS
& AUDACIOUS"
-Time Out New York



Matthew Jeffers, Mikiyah Ernest Jennings,
Evelyn Spahr, Gregg Mozgala, Rob Campbell in
LIGHT SHINING IN BUCKINGHAMSHIRE
Photo by Joan Marcus

LIGHT SHINING IN BUCKINGHAMSHIRE

"One of the
hottest political
plays in New York."
-Theatermania



Lynda Gravett, Marie Thomas in
THE HOUSE THAT WILL NOT STAND
Photo by Joan Marcus

THE HOUSE THAT WILL NOT STAND

"A flash of
wondrousness"
-The New York Times

BY THE NUMBERS:

47,980
Total Audience
Members

267
Performances in
the 2017/18
Season

14
Awards and
Nominations

113
Artists
Collaborated
with for
Productions



**"CARRIE COON
HAS QUICKLY
ESTABLISHED
HERSELF
AS AN
UNCOMMONLY
GIFTED
ACTRESS,
conveying the
broadest
spectrum of
emotions without
flourish or
embellishment."**

- Deadline

Carrie Coon in MARY JANE. Photo by Joan Marcus

MARY JANE

September 6 – October 29, 2017

By **Amy Herzog**

Directed by **Anne Kauffman**

60 performances for a total of 11,768 audience members

The 2017/18 season opened with the New York premiere of MARY JANE written by Pulitzer Prize finalist Amy Herzog and directed by two-time Obie-winning Anne Kauffman, two longtime members of our artistic community. MARY JANE is a powerful new play that follows a young mother who navigates the realities of caring for her chronically ill son, from contending with apartment building regulations to facing the intricacies of America's healthcare system.

Celebrated by audiences and critics alike, MARY JANE was selected as a *New York Times* and *Time Out New York* Critics' Pick and extended for an additional two weeks. *New York Times* Critic Jesse Green called it, "the most profound and harrowing of Ms. Herzog's plays, a heartbreaker for anyone human."

OBIE AWARDS

Playwriting Amy Herzog

Directing Anne Kauffman

Performance Carrie Coon

DRAMA DESK AWARD NOMINATIONS

Outstanding Play

Outstanding Actress in a Play Carrie Coon

LUCILLE LORTEL NOMINATIONS

Outstanding Featured Actress in a Play Liza Colón-Zayas

Outstanding Scenic Design Laura Jellinek

Outstanding Lighting Design Japhy Weideman

LUCILLE LORTEL AWARDS

Outstanding Director Anne Kauffman

Outstanding Lead Actress in a Play Carrie Coon

Outstanding Sound Design Leah Gelpe

CREATIVE TEAM

SCENIC DESIGN	Laura Jellinek
COSTUME DESIGN	Emily Rebholz
LIGHTING DESIGN	Japhy Weideman
SOUND DESIGN	Leah Gelpe
PROPERTIES DESIGN	Kathy Fabian & Propstar
WIG, HAIR & MAKEUP DESIGN	Dave Bova & J. Jared Janas
STAGE MANAGER	Lisa Ann Chernoff

CAST (in alphabetical order):

SHERRY/DR. TOROS	Lisa Colon-Zayas
MARY JANE	Carrie Coon
AMELIA/KAT	Danaya Esperanza
BRIANNE/CHAYA	Susan Pourfar
RUTHIE/TENKIE	Brenda Wehle

**"A LUMINOUS MUSICAL
MEMOIR that celebrates
and laments the elusive
radiance of a shared life."**

- *The New York Times*

HUNDRED DAYS

November 15 – December 31, 2017

Book by **The Bengsons and Sarah Gancher**

Music & Lyrics by **The Bengsons**

Directed by **Anne Kauffman**

53 performances for a total of 9,325 audience members

Folk-punk duo The Bengsons' bring audiences HUNDRED DAYS, an uncensored, exhilarating, and heartwarming music theatre piece that tells the true story of how Abigail and Shaun Bengson met and fell in love, and how that love unleashed their terror of mortality. Existing somewhere between a musical and rock concert HUNDRED DAYS, which is also directed by Anne Kauffman, serves as an evocative parable about how our fears can prevent us from living and loving fully. Selected as a *New York Times* Critics' Pick, Ben Brantley described it as, "A luminous musical memoir."

Produced by special arrangement with Erica Rotstein, Seaview Productions, and Z Space.

HUNDRED DAYS was originally commissioned, developed and produced by Z Space and piece by piece productions.

LUCILLE LORTEL NOMINATION

Outstanding Musical

Outstanding Lead Actress in a Musical

Abigail Bengson, *Hundred Days*

DRAMA LEAGUE NOMINATION

Outstanding Production of Broadway or Off-Broadway Musical

CREATIVE TEAM

MOVEMENT DIRECTION

Sonya Tayeh

CO-SCENIC DESIGN & PROPS DESIGN

Kris Stone

COSTUME DESIGN

Sydney Gallas

CO-SCENIC & LIGHTING DESIGN

Andrew Hungerford

SOUND DESIGN

Nicholas Pope

STAGE MANAGER

Lindsey Turteltaub

CAST (in alphabetical order):

Colette Alexander

Abigail Bengson

Shaun Bengson

Jo Lampert

Dani Markham

Barrie McLain

Reggie D. White



Purva Bedi, Rita Wolf, Ranjit Chowdhry, Sanjit De Silva in AN ORDINARY MUSLIM, Photo by Suzi Sadler

**"ENGAGING. TIMELY.
EARTHSHAKING INSIGHT.
A timely look at the
traumas of dislocation"**
- *The New York Times*

AN ORDINARY MUSLIM

February 7 – March 25, 2018

By **Hammaad Chaudry**

Directed by **Jo Bonney**

54 performances for a total of 9,581 audience members

After two years of development, NYTW staged the world premiere of Hammaad Chaudry's AN ORDINARY MUSLIM, directed by Obie Award winner Jo Bonney. This timely play, Hammaad's professional debut, follows Azeem Bhatti as he struggles to balance the doctrines of his Muslim community and the demands of a secular Western culture while searching for a place in modern British life. With deep compassion, Hammaad brings to life a recognizable and unforgettable family, and with a sharp intellect asks potent questions about the challenges of integration and assimilation for immigrants in today's global world. As witnesses to his struggle, we were all forced to confront pressing questions about the nature of belonging and our own internal prejudices about that which is "foreign." The play extended for an additional week and was selected as a *New York Magazine* Critic's Pick.

Hammaad Chaudry was a 2017-18 Tow Foundation Playwright in Residence. AN ORDINARY MUSLIM was the recipient of an Edgerton Foundation New Play Award and a Laurents/Hatcher Foundation Theater Development Grant.

CREATIVE TEAM

SCENIC DESIGN	Neil Patel
COSTUME DESIGN	Susan Hilferty
LIGHTING DESIGN	Lap Chi Chu
SOUND DESIGN	Elisheba Ittoop
FIGHT DIRECTOR	Thomas Schall
DIALECT COACH	Dawn-Elin Fraser

CAST (in alphabetical order):

SAIMA KHAN	Purva Bedi
AKEEL BHATTI	Ranjit Chowdhry
AZEEM BHATTI	Sanjit De Silva
JAVERIA BHATTI-MIRZA	Angel Desai
DAVID ADKINS	Andrew Hovelson
IMRAN JAMEEL	Harsh Nayyar
HAMZA JAMEEL	Sathya Sridharan
MALIKA BHATTI	Rita Wolf

"GRIPPING RADICAL THEATRE
with timeless political urgency. Rachel
Chavkin unearths plenty of close-to-home
parallels in this story of betrayed
revolutionary hopes."
- *The Financial Times*

A new gladness,
a new richness

LIGHT SHINING IN BUCKINGHAMSHIRE

April 18 – June 3, 2018

By **Caryl Churchill**

Directed by **Rachel Chavkin**

54 performances for a total of 8,713 audience members

LIGHT SHINING IN BUCKINGHAMSHIRE, brought three-time Obie Award winner Rachel Chavkin and one of our greatest living playwrights, Caryl Churchill, back to the Workshop.

Focusing on the revolution that was propelled by the English Civil War, the play examined a time in 17th Century England when shifts in power came into play and, amid the chaos and confusion, revolutionaries across the country dreamed of a new future.

The New York Times called it, "Important and timely. What could be a more powerful question to ask today than how to create fairness when people in power fundamentally don't want it?"

CREATIVE TEAM

SCENIC DESIGN	Riccardo Hernandez
COSTUME DESIGN	Toni-Leslie James
LIGHTING DESIGN	Isabella Byrd
SOUND DESIGN	Mikaal Sulaiman
PROPERTIES DESIGN	Noah Mease
ORIGINAL MUSIC & MUSIC DIRECTION	Orion Stephanie Johnstone
STAGE MANAGER	Jhanaë K-C Bonnick

CAST (in alphabetical order):

Vinie Burrows
Rob Campbell
Matthew Jeffers
Mikéah Ernest Jennings
Gregg Mozgala
Evelyn Spahr
Anthony Michael Lopez (alternate)

**"EXCITINGLY
ANACHRONISTIC
THEATRICALITY
AND GOOD
OLD-FASHIONED
SUSPENSE.**

The playwright has
a penchant for knitting
together poetic
flights with sharp,
sassy social
observation. Gravatt
is truly a force
to be reckoned with."

- New York Magazine

THE HOUSE THAT WILL NOT STAND

July 11 – August 19, 2018

By **Marcus Gardley**

Directed by **Lileana Blain-Cruz**

46 performances for a total of 8,593 audience members

For the first time at the Workshop, we presented a fifth show in our season - the New York premiere of Marcus Gardley's *THE HOUSE THAT WILL NOT STAND*, directed by Obie Award winner and former NYTW *2050 Artistic Fellow* Lileana Blain-Cruz. The play transported us to 1813 New Orleans, a time when the long established French system - that allowed free Black Creole women to enter into legally recognized relationships with white men to inherit property and enjoy individual freedom - was dismantled as Louisiana changed hands into American control. Selected as a *Time Out New York* Critic's Pick, *THE HOUSE THAT WILL NOT STAND* extended for an additional week and was described by *The New York Times* as "a lavish eyeful. When you hear a drum beat as you're watching, sit up and pay attention. It's likely to be the prelude to a flash of wondrousness."

CREATIVE TEAM

SCENIC DESIGN	Adam Rigg
COSTUME DESIGN	Montana Levi Blanco
LIGHTING DESIGN	Yi Zhao
SOUND DESIGN & ORIGINAL MUSIC	Justin Ellington
WIG DESIGN	Cookie Jordan
MOVEMENT	Raja Feather Kelly
DIALECT & VOCAL COACH	Dawn-Elin Fraser
STAGE MANAGER	Terri K. Kohler

CAST (in alphabetical order):

ODETTE ALBANS	Joniece Abbott-Pratt
MAUDE LYNN ALBANS	Juliana Canfield
MAKEDA	Harriett D. Foy
BEARTRICE ALBANS	Lynda Gravatt
AGNÈS ALBANS	Nedra McClyde
LA VEUVE	Marie Thomas
MARIE JOSEPHINE	Michelle Wilson



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.

PLAY READINGS

Throughout the 2017/18 season, NYTW offered artists the opportunity to develop new projects through our curated weekly reading series, **Dorothy Strelsin Mondays @ 3**. This year, 36 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 four 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.

COMPANIES-IN-RESIDENCE

NYTW continued our 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 596 affiliated theatre artists who make up our **Usual Suspects** community and 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.

NYTW's *Artist Workshop* is made possible in part through the generous support of the Time Warner Foundation Inc., the John Golden Fund, the Max and Victoria Dreyfus Foundation, the Mary Harriman Foundation, the Adolph and Ruth Schnurmacher Foundation, Joan Vail Thorne, the John and Robyn Horn Foundation, the Trust for Mutual Understanding, Select Equity Group Foundation, and the Jerome Foundation.

596
Usual Suspects

1,737
Number of
Artists Served

72
Number of
readings,
workshops, and
presentations



NEXT DOOR

Next Door at NYTW is a curated and artist-focused initiative that provides a home for companies and artists at every stage of their careers as they develop and produce new work in our 65-seat black box theatre. Having just closed its first season, this series served nearly 100 additional artists. Participants are provided with a flexible and transformative theatre space and resources such as: a revamped suite of lighting and sound equipment, ticketing and Front of House staffing, Marketing support, general liability insurance coverage, and additional Artistic, Development, Producing, and Production support to hone their visions more fully.

2017/18 PRODUCTIONS

Ghost Quartet

Music, Lyrics and Text by Dave Malloy
Directed by Annie Tippe
Developed & Arranged by Ghost Quartet:
Brent Arnold, Brittain Ashford, Gelsey Bell and Dave Malloy

The Elephant in Every Room I Enter

Created by Gardiner Comfort & Kel Haney
Directed by Kel Haney
Featuring Gardiner Comfort

De Novo

Houses on the Moon presents De Novo
Directed by Jeffrey Solomon

A Chronicle of the Madness of Small Worlds

By Mac Wellman
Adapted for the Stage and Directed by Elena Araoz

Terminus

Monk Parrots present Terminus
By Gabriel Jason Dean
Directed by Lucie Tiberghien

Dinner with Georgette

By Rick Burkhardt
Directed by Ellie Heyman

ZÜRICH

Colt Coeur presents ZÜRICH
By Amelia Roper
Directed by Adrienne Campbell-Holt

objects in mirror AR closer than they appear

Created by Graham Sack, Geoff Sobelle, John Fitzgerald,
and Matthew Niederhauser
Written by Graham Sack, Geoff Sobelle, Sarah Hughes

This is Modern Art

Blessed Unrest presents This is Modern Art
By Idris Goodwin & Kevin Coval
Directed by Jessica Burr

Borders

Winner of the Carol Tambor Best of Edinburgh Fringe Award
By Henry Naylor
Directed by Louise Skaaning and Michael Cabot





ELEANOR BURGESS



TEARRANCE CHISHOLM



SHAYOK MISHA CHOWDHURY



TATIANA PANDIANI



WHITNEY WHITE



NIA OSTROW WITHERSPOON

2050 ARTISTIC FELLOWSHIP PROGRAM

Once again, NYTW's **2050 Artistic Fellows Program** supported six playwrights and directors.

The 2017/18 class of Artistic Fellows were:

Playwrights: Eleanor Burgess, Tearrance Arvelle Chisholm, and Nia Ostrow Witherspoon

Directors: Shayok Misha Chowdhury, Tatiana Pandiani, and Whitney White

Throughout the year, Fellows received artistic and administrative support, mentorship, and space for experimentation and growth in their artistic practice. Fellows were granted a personal stipend and artistic development fund to support work created throughout the fellowship. Additionally, their fellowship awarded access to two work periods in our rehearsal studio, free space for meetings, and unlimited use of our copy machine and office supplies.

Fellows also selected a master artist to meet with throughout the year who provided individualized creative guidance throughout their fellowship. Master Artists this year included playwright Ayad Akhtar, playwright/director Robert O'Hara, theatre producer/Artistic Director Jason Eagan, director Rachel Chavkin, writer/director Alex Timbers, and playwright Kia Corthron.

BY THE NUMBERS:

42

Adelphi
Residency Artists

40

Dartmouth
Residency Artists

12

Summer Residency
Projects
Supported



The company of WE LIVE IN CAIRO, Summer 2018 Residency

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 2017, 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 2018, 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.



2050 ADMINISTRATIVE FELLOWSHIP PROGRAM

During the 2017/18 season, the Workshop launched the inaugural year of our new **2050 Administrative Fellows Program**. Replacing our internships, this Fellowship provides 12 paid, year-long part-time positions to a dynamic roster of early-career arts facilitators with a multiplicity of perspectives. The cohort receives training, mentorship, and networking opportunities while gaining valuable, hands-on experience across all of our departments: Artistic Workshop, Casting, Community Engagement, Development, Education, Executive, Finance & Operations, Literary, Marketing, Producing, and Production Management.

The 2017/18 class of 2050 Administrative Fellows were:

Ana M. Verde (Artistic), **Ada Karamanyan** (Casting), **Netsanet Negussie** (Development), **Jerrold Everett** (Education), **Fred Carlton** (Engagement), **Jill Carrera** (Executive), **Junqi (Jerry) Wang** (Finance & Operations), **Mary Ann Anane** (Literary), **Bre Northrup** (Marketing), **Ayana Parker Morrison** (Producing), **Emma Johnson** (Production Management), **Sameera Palkar** (Marketing), **Kristin Watson** (Engagement), **Chelsea Fryer** (Artistic) and **Brandi Ude** (Production Management).

Throughout the year, Fellows work 30 hours each week, collaborating with staff members to tackle activities that make an Off-Broadway theatre company run day-to-day while gaining a broad set of skills that are vital to furthering their career goals, such as communication, organizational, and time management skills. As active members of the NYTW community, the Fellows are welcomed at all full-staff and departmental meetings, meet-and-greet events with the cast and creative team of our productions, final dress rehearsals and opening nights so they are able to fully immerse themselves in the daily life of the Workshop and understand the inner workings of a not-for-profit theatre.

NYTW's *2050 Administrative Fellowship* program is made possible with funds from the Theater Subdistrict Council, LDC, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, American Express Philanthropy, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



READINGS, WORKSHOPS & PRESENTATIONS

MONDAYS @ 3

Innocence w/rwitten and directed by Aaron Mark w/Lea DeLaria
The Barbarians by Jerry Liebllich; directed by Paul Lazar
Abominable by Philip Howze; directed by Leah Gardiner
Test Match by Kate Attwell; directed by Margot Bordelon
Origin Story by Nathan Alan Davis; directed by Danya Taymor
The Betterment Society by Mashuq Mushtaq Deen
The Aborting of Figaro by Michael Feingold; directed by John Rando
I Love Sean by Sarah Einspanier; directed by Morgan Green
Menstruation: A Period Piece by Miranda Rose Hall; directed by Katie Lindsay
runboyrun by Mfoniso Udofia; directed by Robert O'Hara
Waiting For Godot by Samuel Beckett; directed by Rachel Dickstein
Slave Play by Jeremy O. Harris
 Witch Blues by Aleshea Harris; directed by Brian Carbine
Sanctuary City by Martyna Majok; directed by Moises Kaufman
A Valentine by Deepa Purohit; directed by Awoye Timpo - In collaboration with Hypokrit Theatre Company
Ironweed adapted from William Kennedy; directed by Jody Markel
What of the Night by Maria Irene Fornes; directed by Danya Taymor
In What You Call the Dark by Jamie Leo
Privacy Project Short Plays w/2050 Fellows Directors
Chapters of a Floating Life by Clarence Co; directed by Kareem Fahmy
The Motherfucking O'Malleys by Kate Moira Ryan; directed by Jessi Hill
We Are Destroyed by Howard Fishman

Lady Tattoo by Meg Miroshnik; directed by Pirronne Yousefzadeh
American Dreams and Arabian Nights by Leila Buck; directed by Pirronne Yousefzadeh; in collaboration with Noelle Ghoussaini and Caitlin Cassidy, Gamze Ceylan, Jens Rasmussen and Louis Sallan

LARSON LABS STUDIOS

Kind Hearted Woman book by Todd Almond; music and lyrics by Michelle Shocked
An Ordinary Muslim by Hammaad Chaudry; directed by Jo Bonney - Larson Lab
The Corpse Washer adapted by Naomi Wallace and Ismail Khalidi
Hurricane Diane by Madeleine George; directed by Leigh Silverman
Hearts Beat So Loud music and lyrics by Karen O; Book by Bekah Brunstetter; directed by Lila Neugebauer
Kind Hearted Woman book by Todd Almond; music and lyrics by Michelle Shocked
The Corpse Washer by Naomi Wallace and Ismail Khalidi
Hearts Beat So Loud by Karen O and Bekah Brunstetter; directed by Lila Neugebauer

ADDITIONAL READINGS

The Wrong Man by Ross Golan
runboyrun by Mfoniso Udofia; directed by Awoye Timpo
Long Day's Journey into Night by Eugene O'Neill; directed by Sam Gold
Fingersmith by Alexa Jung; directed by Bill Rausch
Uncle Vanya by Anton Chekhov; directed by Rachel Chavkin
Light Shining in Buckinghamshire by Caryl Churchill; directed by Rachel Chavkin

2050 FELLOWS PRESENTATIONS

FALL

Three Sisters directed by Whitney White
Untitled Ruben Dario Project book by Melis Aker; music and lyrics by Jacinta Clusellas; directed by Tatiana Pandiani
P.Y.G., or The Misedumacation of Dorian Belle by Terrance Chisholm
Wife of a Salesman by Eleanor Burgess
The Dark Girl Chronicle by Nia O. Witherspoon
Blowfly written and directed by Shayok Misha Chowdhury

SPRING

THE DARK GIRL CHRONICLES, Chronicle #1: When Earth Dust Speaks by Nia O. Witherspoon
Dike by Hannah Benitez; directed by Tatiana Pandiani
The Optics of Dying Light book, lyrics and direction by Shayok Misha Chowdhury; music and lyrics by Laura Grill Jaye
Black Dick by Terrance Chisholm
Family's First Funeral by Korde Arrington Tuttle; directed by Whitney White
Gaililee 34 An experimental early-stage collaborative exploration by Eleanor Burgess

ADELPHI UNIVERSITY RESIDENCY

Dear Diary LOL created by Antigravity; directed by Francesca Montanile Lyons (Lead Artist) and Michael T. Williams; devised and performed by Antigravity Performance Project with Kelly Conrad, Alicia Crosby, Jessica M. Johnson, Gina Elizabeth Murdock, and Megan Thibodeaux
East O' West O' book, music, lyrics by Michelle J. Rodriguez; directed by Sivan Battat
My Own Country directed by David Schweizer; score by Kamala Sankaram libretto by Mark Campbell
The Manager (A Non-Existent Film) written, composed and performed by James Harrison Monaco and Jerome Ellis
2050 Fellowship Retreat
Fire Island Pines written by Korde Tuttle; directed by Michael Leibenluft
Jury Duty co-created and directed by Morgan Green; co-created and written by Milo Cramer
Knot In My Name (it's hard to transition when you're escaping something) created and performed by Ita Segev; directed by Tristan Powell; in collaboration with Jeremy Toussaint-Baptist

DARTMOUTH UNIVERSITY RESIDENCY

Little Women/Aunt Pat's or Bust written and performed by Erin Markey; directed by Elena Heyman
Ain't No Mo' by Jordan Cooper; directed by Stevie Walker-Webb
An Unlikely Bunch of Characters by Kathryn Grody, Bulelani Mabutyana and Xolisa Kapakanti
Kirk at the San Francisco Airport Hyatt by Krista Knight; directed by Jess Chayes
Dar He: The Lynching of Emmett Till written and performed by Mike Wiley; directed by Lisa Rothe
This Exquisite Corpse by Mia Chung; directed by Ken Prestininzi

EDUCATION

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

102

Mind the Gap Participants

98

Workshops provided
in schools by NYTW

1,248

Students served in Learning Workshop

2

High School Interns

LoMA Pre-Show Workshop



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 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 performance and participated in pre-show 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 received a directing residency and Shakespeare scene study residency; NYTW developed 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.

A photograph showing three women sitting in a circle, engaged in conversation. The woman on the left is an older Black woman with glasses, wearing a white shirt, holding a yellow pen. The woman in the middle is a white woman with short grey hair and glasses, wearing a black top and a chunky necklace. The woman on the right is a younger white woman with curly hair, wearing a denim jacket and a striped skirt, holding a spiral notebook. They are all smiling and looking at each other.

MIND

THE GAP

In 2017/18, NYTW **served 102 teens and elders** in New York City and abroad through our intergenerational theatre program *Mind the Gap*. In the summer of 2017, NYTW hosted a five-week session of *Mind the Gap* at our home theatre on East 4th Street. In the fall of 2017, NYTW welcomed teens and elders to participate in a 10-week session at NYTW hosted two *Mind the Gap* reunions, which provided an opportunity for 50 program alumni to come together and reconnect while seeing our productions of *HUNDRED DAYS* and *AN ORDINARY MUSLIM*. We also facilitated a special session of *Mind the Gap* with London South Bank University students and members of the Southwark Playhouse's Elders Company.

A photograph showing a group of people sitting in a circle in a room with large windows. There are five people visible. From left to right: a man in a green shirt (partially visible), an older man in a tan cap and glasses smiling, a man in a blue sweater looking down at a notebook, a young woman in a white t-shirt with a 'Matilde' name tag looking at a notebook, and a young man in a dark t-shirt with an 'AMIR' name tag looking at a notebook. The room has white radiators and a window in the background.

Mind the Gap London, Fall 2017

PUBLIC PROGRAMS



Afterwords with the cast of *LIGHT SHINING IN BUCKINGHAMSHIRE*

NYTW continued to augment our audiences' experience through our *Public Programs*, including *AfterWords*, *Shop Talks* and *Casebook*. These programs are designed to create a safe space for people to come together to explore their own creativity.

POST-PERFORMANCE EVENTS

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. 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. MARY JANE audience members participated in an *AfterWords* which featured the cast, as well as Eliza Factor, author of "Strange Beauty: A Portrait of My Son", to discuss the impact of theatre and art on children with disabilities. Additionally, we organized a panel surrounding our production of MARY JANE which featured Reverend Jill Bowden an Affiliated Minister of the Fourth Universalist Society and a former respiratory therapist and healthcare administrator along with Alessandro Ricciarelli, a music therapist at Memorial Sloan Kettering Cancer Center. And, for our third production AN ORDINARY MUSLIM, we organized a panel entitled, "Life on the Hyphen: Navigating Muslim Identity in the West" with participants Sylvia Chan-Malik, Assistant Professor of American Studies at Rutgers University; Abdul-Rehman Malik, London-based journalist, educator, and organizer; and Sahar Ullah, Post-Doctoral Lecturer at Columbia University.

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 2017/18 season, *Casebook* provided behind-the-scenes look at HUNDRED DAYS.

TICKET ACCESSIBILITY INITIATIVES

NYTW is committed to ensuring access to theatre for as many members of our community as possible. To that end, **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.



Celia Keenan-Bolger and Zachary Quinto
hosting the Gala, Photo by Marielle Solan

CELIA KEENAN-BOLGER

+

ZACHARY QUINTO



G A



Kyle Riabko, Photo by Marielle Solan

L A

Honorees John Tiffany and Barbara
Cutler Emden, Photo by Henry McGee



NYTW held its annual Gala on April 16th at The Altman Building to honor longtime Board member Barbara Cutler Emden and Tony award winning director and *Usual Suspect* John Tiffany. The event, written by Isaac Oliver and hosted by Celia Keenan-Bolger and Zachary Quinto, featured a line-up of outstanding performances by Michael Esper (*The Last Ship; Lazarus*), Jamie Parker (*Harry Potter and The Cursed Child*), Cristin Milioti (*Lazarus; Once*), Kyle Riabko (*What's It All About? Bacharach Reimagined*), Greg Hildreth (*Frozen; Peter and The Starcatcher*), and members of the casts of *Once* and *Peter and the Starcatcher*.



The cast of PETER AND THE STARCHATCHER with Barbara Cutler Emden, Photo by Marielle Solan

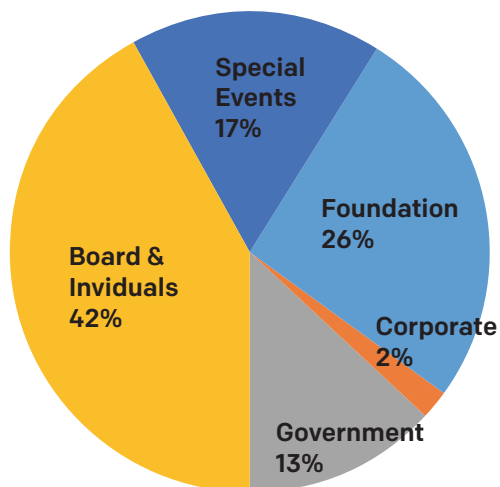


NYTW Artists attend the Gala, Photo by Marielle Solan

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NYTW depends on the generous support of our adventurous audience and community members to bring these vibrant programs to life. Our supporters play a crucial role in helping to produce some of the most vital and exciting theatrical work in New York City.

17/18 Contributed Income Overview



The Society of Repeat Defenders

The Society of Repeat Defenders is NYTW's community of donors who play a vital role in helping to produce perspective-shifting theatrical experiences. *Repeat Defenders* enjoy exclusive insider benefits such as premium tickets to all NYTW productions, opening night invitations, priority seating and concierge ticket services, and access to the most comprehensive behind-the-scenes theatre activities in New York City.

The 4th Street Bar Association (4SBA)

The 4th Street Bar Association provides the best access to theatre for young supporters. With organized *4SBA* nights, members take advantage of exciting social and cultural experiences while supporting NYTW. Access is available at a variety of levels, providing numerous benefits including tickets and invitations to pre and post show parties.



NYTW Trustees and artists, Photo by Marielle Solan



NYTW Supporters and Managing Director Jeremy Blocker, Photo by Marielle Solan

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