“WHAT THE CONSTITUTION MEANS TO ME and SLAVE PLAY being on Broadway are the two most important things to happen in theatre in 2019. And it proves how New York Theatre Workshop is perhaps the most invaluable institution Off-Broadway.”

David Gordon, TheaterMania & President of the Outer Critics Circle
Dear friends-

The 2018/19 season was truly exceptional. As we marked the beginning of our fifth decade, we looked to honor the thousands of artists and hundreds of thousands of audience members who have come together to deepen our understanding of the world around us over the last forty years. We kicked off our celebrations with an unforgettable Gala honoring our Founding Trustee, Stephen Graham, but there was no greater testament to the community he made possible than the work we all developed and mounted together that sparked conversations which resonated far beyond our home on East 4th Street.

From Heidi Schreck’s rigorous, personal, and unprecedented WHAT THE CONSTITUTION MEANS TO ME, which interrogated our shared civic religion and the most sacred of American texts with generosity, humor and pathos to Chisa Hutchinson’s moving portrait of a woman balancing grief with revelation in PROOF OF LOVE, our season did not shy away from thorny questions. Jeremy O. Harris’s explosive professional debut, SLAVE PLAY, asked audiences to take a long look in the mirror and consider the intersection of white supremacy and our most intimate relationships. Madeleine George turned to the epic and hilarious to interrogate what we are (un)willing to give up to stave off climate catastrophe in HURRICANE DIANE. And Thaddeus Philips’s theatrical imagination took us on a journey through time and space with 17 BORDER CROSSINGS to examine the arbitrary nature of manmade borders and the very real obstacles they present.

We were fortunate to get to work with tremendous directors, visionary designers, and talented casts on all of these projects. Some of the artists who brought our season to life were longtime collaborators like Leigh Silverman (a former NYTW intern!) and Jade King Carroll (a former Artistic Fellow), and some, like Robert O’Hara and Oliver Butler, were making their NYTW debuts. We were also fortunate to see two of the season’s productions join HADESTOWN, which had its world premiere at the Workshop back in 2016, on Broadway. WHAT THE CONSTITUTION MEANS TO ME and SLAVE PLAY played to packed houses uptown and they will be seen by thousands more across the country in the months to come. In June, HADESTOWN won 8 Tony Awards including Best Musical and trophies for composer Anais Mitchell and director Rachel Chavkin.

We produced these pieces because we were moved by the urgency of the questions they posed and by the vision of the artists who brought them to life. We believed that audiences needed to engage with these artists, and we were heartened to see that critics and audiences agreed. We were buoyed by the tremendous commercial partners who took great risk to bring them uptown, and we have been inspired by the broader cultural conversations they have sparked.

And that’s just the work on our stage! In 2018/19, we built on the foundation of our efforts over the last 40 years to provide artists in every stage of their careers with an artistic sanctuary where they can generate and develop new work, experiment with content and form, and tend to their craft while in the company of passionate, responsive peers. From Next Door, to the Dorothy Strelsin Mondays @ 3 reading series, our eighteen 2050 Artistic and Administrative Fellows, and our annual summer residencies at Adelphi University and Dartmouth College, our 2018/19 season was one in which we nurtured – and were nourished in turn – by remarkable theatre-makers dedicated to taking risks and telling the urgent stories of our time.

We are so grateful for all of you who commit to playing with us.

Warm wishes,

James C. Nicola
Artistic Director

Jeremy Blocker
Managing Director
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Photo by Marielle Solan.
At NYTW, we believe that when we collaborate to create and experience art, we come to better know each other and to better understand the world around us. Each year, we present a five-play season for 50,000+ audience members dedicated to asking the critical questions of our day.

Our Artist Workshop Programs support 1,800+ theatre-makers at every stage of their careers with readings, workshops, residencies, and fellowships, all designed to supply them with every possible resource to create their best work.

Our Education and Community Engagement Initiatives provide a nurturing space for our larger community to connect with the work of artists, including 1,700 public school students, 100 teens and elders through our intergenerational playwriting program, 900 audience members at post-show talkbacks, and 12 early-career administrators. Inspired by our founding principle that diversity of thought, experiences, and aesthetic are crucial to theatrical innovation, over 20 years ago NYTW created the 2050 Artistic Fellows Program which to-date has served more than 100 early-career theatre-makers.

The 2050 Administrative Fellowship now ensures that same commitment, so central to our mission, is extended to those seeking careers in arts administration and to create a more inclusive community.
2018/19 SEASON

WHAT THE MEANS
Heidi Schreck and Mike Iveson in WHAT THE MEANS. Photo by Joan Marcus.

CONSTITUTION TO ME
“PERSONAL, POLITICAL, and UNCANNILY TIMED!”
New York Magazine

SLAVE PLAY
“Willfully provocative, gaudily transgressive and altogether staggering.”
The New York Times

HURRICANE DIANE
“BRILLIANTLY IMAGINATIVE!”
TheaterMania

17 BORDER CROSSINGS
Thaddeus Phillips in 17 BORDER CROSSINGS. Photo by Johanna Austin.

CROSSINGS
“ILLUMINATING, IMPERATIVE & UTTERLY UNIQUE.”
New York Stage Review

PROOF OF LOVE
Brenda Pressley in PROOF OF LOVE. Photo by Joan Marcus.

BY THE NUMBERS
287 Number of Performances in the 2018/19 Season
59,690 Total Audience
58 Awards & Nominations
67 Mainstage Collaborating Artists

Heidi Schreck and Mike Iveson in WHAT THE MEANS TO ME. Photo by Joan Marcus.

Heidi Schreck and Mike Iveson in WHAT THE MEANS TO ME. Photo by Joan Marcus.

Sullivan Jones in SLAVE PLAY. Photo by Joan Marcus.

Michelle Beck, Kate Wetherhead, and Danielle Skraastad in HURRICANE DIANE. Photo by Joan Marcus.

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Thaddeus Phillips in 17 BORDER CROSSINGS. Photo by Johanna Austin.

Heidi Schreck and Mike Iveson in WHAT THE MEANS TO ME. Photo by Joan Marcus.
WHAT THE CONSTITUTION MEANS TO ME

September 12, 2018—December 30, 2018

By Heidi Schreck
Directed by Oliver Butler

In this groundbreaking work that ignited a powerful conversation about who benefits from our founding document, playwright Heidi Schreck resurrects her teenage self in order to trace the document’s profound impact on women’s bodies – starting with her great-great-grandmother, a mail-order bride who died under mysterious circumstances.

Critical and audience response was so powerful, it compelled us to transfer the show to the Greenwich House Theater in November, playing for a total of 98 performances for 17,181 audience members. In March 2019, WHAT THE CONSTITUTION MEANS TO ME opened to rapturous acclaim on Broadway, receiving two Tony Award nominations, and was selected as a finalist for the Pulitzer Prize for Drama. This personal, political, and uncannily timed play also went on to play for limited run in L.A. and began its national tour in January 2020.

“Not just the best play to open on Broadway so far this season, but also the most important.”
The New York Times

“What the Constitution Means to Me ought to run at least as long as our country does.”
Time Out New York

CREATIVE TEAM

Scenic Design: Rachel Hauck
Costume Design: Michael Krass
Sound Design: Sinan Zafar
Dramaturg: Sarah Lunnie
Lighting Design: Jen Schriever
Stage Manager: Terri Kohler

CAST

Performer: Heidi Schreck
Performer: Mike Iveson
Debater: Rosdely Ciprian
Debater: Thursday Williams
By Jeremy O. Harris
Directed by Robert O’Hara

After a year in development at the Workshop, we mounted the world premiere of Jeremy O. Harris’s explosive SLAVE PLAY, directed by Robert O’Hara. In this provocative new play, the old South lives on at the MacGregor Plantation—in the breeze, in the cotton fields...and in the crack of the whip. It’s an antebellum fever-dream, where fear and desire entwine in the looming shadow of the Master’s House. Marking his professional playwriting debut, Jeremy O. Harris rips apart history to shed new light on the nexus of race, gender and sexuality in 21st century America.

The piece pushed audiences to consider their relationship to systems of oppression and America’s violent racial history, and received the John Gassner Award for an American Play by a new playwright. After playing a sold-out, extended run at NYTW of 57 performances for 23,451 individuals, SLAVE PLAY opened on Broadway for a limited run at the Golden Theatre in October 2019.

“Jeremy O. Harris’ Slave Play is so powerfully written, and wittily, intelligently damning of white privilege and supremacy that it will reverberate with you long after you have left New York Theatre Workshop.”

Daily Beast

“Slave Play speaks wittily and wisely, and without a one-size fits-all conclusion, of the trail of fears, assumptions, and aggressions that stretches behind every one of us…”

New York Magazine

CREATIVE TEAM

Scenic Design
Clint Ramos

Costume Design
Dede Ayite

Lighting Design
Jiyoun Chang

Movement
Byron Easley

Dramaturg
Amauta Marston-Firmino

Properties
Noah Mease

Intimacy & Fight Director
Claire Warden

Sound Design & Original Music
Lindsay Jones

Dialect Coach
Dawn-Elin Fraser

Stage Manager
Jhanaë K-C Bonnick

CAST (in alphabetical order)

Gary
Ato Blankson-Wood

Dustin
James Cusati-Moyer

Phillip
Sullivan Jones

Teá
Chalia La Tour

Patricia
Irene Sofia Lucio

Alana
Annie McNamara

Jim
Paul Alexander Nolan

Kaneisha
Teyonah Parris
By Madeleine George
Directed by Leigh Silverman

In a collaboration with WP Theater, NYTW staged the New York premiere of Madeleine George’s hilarious HURRICANE DIANE, directed by Leigh Silverman in February 2019. In this new comedy, the Greek god Dionysus takes form as Diane, a lesbian permaculture gardener dripping with butch charm who is on a mission to gather followers and restore the Earth to its natural state by altering the lives of four New Jersey housewives. This hilarious piece by NYTW Usual Suspect and Pulitzer Prize finalist Madeleine George eviscerates the blind eye we all turn to climate change. HURRICANE DIANE ran for 50 performances for 9,003 audience members.

“ASTONISHING & HILARIOUS. A perfect storm of timely tragicomedy.”
The New York Times

“Hilarious, shattering, and full of keen observation and profound human affection, the play both lifts us up and wrings us out.”
New York Magazine
Usual Suspect Thaddeus Phillips returned to the Workshop with the transporting 17 BORDER CROSSINGS, directed by Tatiana Mallarino. With a chair, table, and bar of lights, Thaddeus magically conjured barricaded Venezuelan bridges, a rusty Croatian ferry, perilous international flights, obscure Amazonian ports, the twin cities of El Paso and Juarez, deportations, strip searches, illegal crossings, arbitrary passports and curious customs. Thaddeus’s one-man journey ran for 38 performances for 4,992 audience members.
PROOF OF LOVE

May 7, 2019—June 16, 2019

By Chisa Hutchinson
Directed by Jade King Carroll

Produced by Audible, in association with New York Theatre Workshop, and presented at the Minetta Lane Theatre, we closed our season with PROOF OF LOVE by Chisa Hutchinson, and directed by former NYTW Artistic Fellow Jade King Carroll. This explosive, funny, and moving one-woman play features Constance, a woman who thought she had a happy life and a loving husband, when suddenly, a tragic accident splinters her upper-class black family and forces Constance to face uncomfortable truths about her marriage and herself. Marking Audible’s first Emerging Playwrights Fund piece to hit the stage, PROOF OF LOVE ran for 45 performances for 4,981 audience members.

“Fascinating and fresh”
The New York Times

“Brimming with intrigue and insight”
TheaterMania

CAST
Constance Daley Brenda Pressley

CREATIVE TEAM
Scenic Design Alexis Distler
Costume Design Jen Caprio
Lighting Design Mary Louise Geiger
Sound Design Justin Ellington
Hair and Wig Design Nikiya Mathis
Stage Manager Donald Fried

Photo by Joan Marcus.
Throughout the 2018/19 season, we continued our commitment to nurturing the artistic process at its earliest stages for via our Dorothy Strelsin Mondays @ 3 reading series. This year, we supported 31 works-in-progress, offering casting and dramaturgical support as well as constructive feedback from staff, actors and fellow artists through the Liz Lerman Critical Response Process. Additionally, two projects were selected to participate in our Jonathan Larson Labs, which offered each project extended developmental time and access to resources including technical support, and musical accompaniment.

While the productions on our stage brought our audiences and artists together, our ARTIST WORKSHOP PROGRAMMING PROVIDED A SUPPORTIVE SPACE AND ROBUST RESOURCES FOR 2,111 ARTISTS THIS YEAR. For over 40 years, NYTW has fostered an inclusive and dynamic community of artists at every stage of their careers. Year after year, we strive to embolden artists to take risks, create thought-provoking new work, and proliferate the long-term evolution of our art form.

 COMPANY-IN-RESIDENCE

We continued our fruitful relationship with Company-in-Residence Noor Theatre, a company dedicated to supporting, developing and producing the work of theatre artists of Middle Eastern descent. Now in their 9th year of residence, Noor Theatre continued to receive mentorship from NYTW artistic and administrative leadership, as well as free access to our rehearsal studio and administrative office. Additionally, this year Noor produced their production of DEAD ARE MY PEOPLE as an invited company in our Next Door series.

 USUAL SUSPECTS

We maintained deep relationships with 486 affiliated theatre artists who make up our Usual Suspects community. Usual Suspects receive complimentary tickets to all NYTW productions, free rehearsal space, and are invited into our theatre and offices as their theatrical home. Artists are invited to become Usual Suspects based on a continued support of their artistry by the NYTW artistic staff.

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.
Next Door’s 2nd season provided **a platform for 195 artists from 10 unique theatre companies** the opportunity to develop and produce their own work in our recently renovated 65-seat Fourth Street Theatre with the guidance and support of NYTW Staff. Projects were provided with subsidized resources and space for performance, ticket sales and front of house support, and additional artistic and producing support as requested.

### 2018/19 PRODUCTIONS

**This American Wife**  
By Michael Breslin & Patrick Foley  
Produced by Caitlin Crombleholme & Jen Hoguet

**1969: The Second Man**  
Concept, music, and lyrics by Jacob Brandt  
Book by Dan Giles  
Directed by Jaki Bradley  
Produced by Madeleine Foster Bersin

**Rated Black: An American Requiem**  
Written & performed by Kareem M. Lucas  
Directed by LA Williams

**Intelligence**  
By Helen Banner  
Directed by Jess Chayes  
Produced by Lucy Jackson in association with Dutch Kills Theater

**Dead Are My People**  
By Ismail Khalidi  
Directed by Leah C. Gardiner  
Original compositions by Hadi Eldebeck  
Lyrics by Ismail Khalidi, Hadi Eldebeck & Patrick Lazour  
Produced by Noor Theatre

**Bonnie’s Last Flight**  
Written by Eliza Bent  
Directed by Annie Tippe  
Produced by Caroline Gart, Ryan Gedrich & Benterainment

**Little Lord’s Skinnamarink**  
Created by Little Lord & Michael Levinton  
Directed by Michael Levinton

**Eh Da? Questions for My Father**  
Book, music & lyrics by Aya Aziz  
Directed by Arpita Mukherjee  
Presented by Hypokrit Theater Company

**The Appointment**  
A new musical by Lightning Rod Special  
Created by Alice Yorke with Scott R. Sheppard, Alex Bechtel, Eva Steinmetz, and the ensemble  
Directed by Eva Steinmetz  
Produced by Lightning Rod Special

**[Veil Widow Conspiracy]**  
By Gordon Dahlquist  
Directed by Aneesha Kudtarkar  
Developed & produced by NAATCO, The National Asian American Theatre Company

### SUMMER RESIDENCIES

Over the summer, NYTW hosted our 8th summer residency at Adelphi University and our 27th summer residency at Dartmouth College, where we invited a total of 75 theatre-makers to commune as artists and develop projects in a restorative and supportive environment.

In August 2018, over the course of three weeks, **41 artists across 6 projects joined us on the Dartmouth campus** for week-long workshops that focused on community-building as well as script development and working with actors. A 7th project joined us over a two-week span to work in depth on a new musical with its full team. Each residency culminated in a public staged reading at Dartmouth’s Hopkins Center for the Arts and a dramaturgical feedback session with NYTW staff and fellow artists. August 2018 projects we developed included **After the March** by Itamar Moses, directed by Michelle Tattenbaum and **Mention My Beauty** by Leslie Ayvazian, directed by Martha Banta.

In June 2019, we traveled to Adelphi University for a two-week residency that focused on director-initiated projects. We hosted **34 artists for 8 projects at Adelphi** which were given access to rehearsal studios, technical and student support, and casting and dramaturgical insight. The Adelphi residency also welcomed our annual retreat for incoming and outgoing 2050 Artistic Fellows where fellows spend time together outside of the city, plan or reflect their respect fellowship years, and build community. In June 2019, we developed projects like **Juliet Gallops Apace** conceived by former 2050 Artistic Fellow Nana Dakin and an ensemble of actors and **Taxilandia** written and performed by Modesto Flako Jimenez, directed by William Burke.
Inspired by one of our founding principles that diversity of thought, experience, and aesthetic are crucial to theatrical innovation, the 2050 Artistic Fellows Program supports and nurtures 3 playwrights and 3 directors – artists who reflect a multiplicity of perspectives, challenge the dominant paradigm, and give voice to those whose experiences are not often heard. Fellows receive artistic and administrative support, mentorship, and a safe space for experimentation as well as a personal stipend and artistic development fund to support work created throughout the Fellowship. Throughout the year, each Fellow rehearses and presents two new works-in-progress, receiving assistance and feedback on their work from NYTW’s artistic team. Fellows also selected a mentor to meet with throughout the year, providing individualized creative guidance throughout their fellowship. This year’s master artists included playwright José Rivera, playwright Mfoniso Udofia, director Lileana Blain-Cruz, playwright Sarah Gancher, scenic designer Rachel Hauck, and scenic and lighting designer Jan Versweyveld.

The 2018/19 class of Artistic Fellows were:
**Playwrights:** Melis Aker, Phillip Howze and Divya Mangwani
**Directors:** Michael Alvarez, Nana Dakin and Seonjae Kim

NYTW’s 2050 Artistic Fellowship Program is made possible with support from the Jerome Foundation, V&L Marx Foundation, John & Robyn Horn Foundation, and the Max & Victoria Dreyfus Foundation.

“I feel more confident about who I am as a director, why I do it and what is valuable about my work. Being selected for the 2050 Fellowship itself was a big affirmation, but my sense of artistic worth has been further cultivated and reinforced throughout the Fellowship in a myriad of ways.”

Nana Dakin, 2050 Artistic Fellow, Director
In an effort to address the unwritten rule that in order to find full-time, paid employment one must have interned, often for little or no pay, the 2050 Administrative Fellowship aims to diversify the pipeline of young professionals coming into the field. This immersive, hands-on program offers training, mentorship, and networking opportunities across each of our administrative departments as well as professional development opportunities to early-career administrators from a wide range of communities and backgrounds.

The 2018/19 class of 2050 Administrative Fellows included:

Maya Maniar (Artistic Workshop), Charlie Hano (Casting), Vanessa Reyes (Community Engagement), Nicholas Bianchi (Development), Nicholas Shannon (Education), Patrick McDonnell (Executive), Erik Freels-Vargas (Finance & Operations), Michela Rodriguez (Literary), Nicholas Leung (Marketing), Victoria Detres (Producing), Itzel Ayala (Production Management), and Jules Peiperl (Production Management – Costumes). ideas, and receive specialized career development and leadership training from experts in the field.

“I learned how a not-for-profit producing theatre actually runs. I learned about finances, artistic decision making, and the fine balance between those two sides of the spectrum. I learned about the New York theatre scene as a whole, and discovered many artists whose careers I will follow for the rest of my life. I also got to try a lot of different things and ultimately learned what I want to do going forward – Producing.”

Maya Maniar, 2050 Administrative Fellow, Artistic Workshop

The 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.
NYTW is deeply committed to supporting works at every stage of development. Our robust roster of Artist Workshop programming provides theatre-makers the opportunity to hear their work read aloud by professional actors, receive feedback from NYTW artistic staff and their peers, and fully realize their work in a safe and encouraging environment.

MONDAYS @ 3

**Orpheus Descending** by Tennessee Williams; directed by Nick Westrate

**The Daughters** by Patricia Cotter; directed by Jessi D. Hill

**Lulu - Earth Spirit** by Frank Wedekind; directed by Tea Alagic

**Roe vs. Wade** by Sarah Schulman; directed by Lisa Peterson

**Heroes of the Fourth Turning** by Will Arbery; directed by Danya Taymor

**Double Think** by Hansol Jung; directed by Dustin Wills

**Transmissions in Advance of the Second Great Dying** by Jessica Huang; directed by Jenny Koons

**Hurricane Diane** by Madeleine George; directed by Leigh Silverman

**Mention My Beauty** by Leslie Ayvazian; directed by Martha Banta

**Paper Cut** by Andrew Rosendorf; directed by Evan Cummings

**Candy** created by CollaborationTown; music by Nicholas C. Williams

**The More They Stay** by Ricardo Perez Gonzalez; directed by Danny Sharron

**Borderlands** by Jessica Blank and Erik Jensen

**#Newslaves** by Keelay Gipson; directed by Shayok Misha Chowdhury & Whitney White

**Black Dick** by Tearrance Arvelle Chisholm; directed by Shaun Tubbs

**An Educated Guess** by Juan Alfonso; directed by Gabriel Jason Dean

**Carousel of Democracy** by Kate Moira Ryan; directed by Christian Parker

**Friends with Guns** by Stephanie Alison Walker; directed by Tatiana Pandiani

**Everything Beautiful Happens at Night** by Ted Malawer; directed by Morgan Gould

**We Swim, We Talk, We Go to War** by Mona Mansour; directed by Evren Odcikin

**Dark Disabled Stories** by Ryan Haddad; directed by Jordan Fein

**The Last Disabled Person on Earth** by Gregg Mozingo; directed by Kim Weild

**Covenant** by Francis Weiss Rabkin; directed by Miranda Haymon

**Tipi Tales From the Stoop** written & performed by Murielle Borst Tarrant; music direction by Kevin Tarrant

**The Seps** by Moe Angelos; directed by Danielle Caggiano

**Heartbreak House** by George Bernard Shaw; directed by Morgan Green; dramaturgy by Elliot B. Quick

LARSON LAB STUDIO

**The Return of Benjamin Lay** by Naomi Wallace and Marcus Rediker; directed by Mark Brokaw

**Thoughts of a Colored Man** by Keenan Scott II; directed by Taye Diggs; choreography by Jenny Parsinen

**The Two** conceived and directed by Dmitry Krymov

**Sanctuary City** by Martyna Majok; dramaturgy by Ken Prestininzi

DARTMOUTH RESIDENCY

**Americana Psychobabble** written & performed by Alexandra Tatarsky; directed by Adrienne Mackey

**After the March** by Itamar Moses; directed by Martha Banta

**Mention My Beauty** written & performed by Leslie Ayvazian; directed by Martha Banta

**We Live in Cairo** written by Daniel Lazour & Patrick Lazor; directed by Taibi Magar

**Memoirs of a Native American Princess from Brooklyn** written & performed by Murielle Borst-Tarrant; dramaturgical input by Morgan Jenssen

**Is This a Room: Reality Leigh Winner Interrogation Verbatim Transcription** devised and directed by Tina Satter

ADDITIONAL READINGS

**Piaf** by Pam Gems; directed by Trevor Nunn

**Jean, Jonah, and the Ginger Karl** by Jeff Augustin; directed by Joshua Brody

**A Number** by Caryl Churchill; directed by Sam Gold

**Cressida on Top** by Paula Vogel; directed by Leigh Silverman

2018/19 2050 ARTISTIC FELLOWS WORK SHARINGS

FALL

**Salome** book by Michael Alvarez & Roger Q. Mason; music & lyrics by Elia Grace; directed by Michael Alvarez

**Golden Shield** created by Anchuli Felicia King; directed by Nana Dakin

**When My Mama Was a Hittite** by Melis Aker; directed by Kareem Fahmy

**This Party Sucks** by Sofya Levitsky-Weitz; directed by Seonjae Kim

**Yes, Uncle** by Divya Mangwani; directed by Kate Moore Heaney

**Dessert** by Phillip Howze; directed by Whitney White

SPRING

**In Her View: Juliet Gallops Apace** Scenography by Anna Driftmier; directed by Nana Dakin

**Gilded Isle** by Melis Aker; directed by Rory McGregor

**Love, Medea** conceived & directed by Michael Alvarez; original text by Peter Gray

**Rise of the River** by Divya Mangwani; directed by Kate Moore Heaney

**(Work in Progress)** by Phillip Howze & Justin Hicks

**Selections from KOSTYA** written & directed by Seonjae Kim

ADELPHI RESIDENCY

**Juliet Gallops Apace** directed by Nana Dakin

**Mention My Beauty** written by Leslie Ayvazian; directed by Martha Banta

**Noise (working title)** created, written & directed by Alan Cumming; written & performed by Frances Ruffelle; music directed by Jude Obermüller

**Soldiergirls** created by Em Weinstein; dramaturgy by Rebecca Adesheim

**Blood Moon** directed by Rachel Dickstein; performed by Takemi Kitamura

**Love is Strange, Musical Adaptation** collaborators Michael Greif, Sam Hunter, Michael John LaChiusa

**Taxilandia** written & performed by Modesto Flako Jimenez; directed by William Burke

**Untitled Women Project** directed by Sanaz Ghajar
Through an extensive series of EDUCATION AND COMMUNITY ENGAGEMENT INITIATIVES, NYTW facilitates a nurturing environment for the wider community to come together and explore their own creativity as well as engage with the work of our artists.

### LEARNING WORKSHOP

During the 2018/19 school year, NYTW served 1,596 young people and community members through Learning Workshop, our multi-disciplinary theatre education program. Through student matinees, workshops, and pre- and post-show residencies specifically tailored to each schools’ needs, we introduced countless New York City public school students to the transformative power of live performance while deepening their textual, visual, and critical literacies. This year, NYTW worked with our 5 New York City public high school partners: the Lower Manhattan Arts Academy, the High School of Telecommunication Arts and Technology, Gramercy Arts High School, Fordham High School for the Arts, and Dreamyard Preparatory School. Over the course of the year, we also connected with five additional NYC public high schools, including Pathways in Technology Early College High School, Brooklyn High School for the Arts, High School for Environmental Studies, William Cullen Bryant High School, and School of the Future for an additional student matinee surrounding our production of WHAT THE CONSTITUTION MEANS TO ME.

Over 840 students from across NYC attended five student matinees here at on East 4th Street, and students from each of our partner schools participated in in-school residencies focusing on topics including Directing, Shakespeare Scene Study, Devising, Greek Theatre, and Verbatim Theatre. NYTW Teaching Artists also conducted career-readiness workshops designed to introduce students to non-performance based careers in the arts and invited two high school students to work as interns in NYTW’s office and gain hands-on administrative experience.

### BY THE NUMBERS

- **1,596** Number of students served in Learning Workshop
- **107** Number of workshops provided in schools by NYTW
- **114** Number of Mind the Gap Participants
- **2** Number of High School Interns
In the summer of 2018, we hosted a six-week playwriting intensive and organized a special four day devising intensive where participants collectively created a piece through one-on-one interviews, writing exercises, ensemble building and group discussions. In the fall of 2018, we welcomed teens and elders to participate in our 11-week playwriting program. We also hosted two Mind the Gap reunions throughout the season, which brought together 47 program alumni to reconnect while seeing our productions of WHAT THE CONSTITUTION MEANS TO ME and HURRICANE DIANE.

In 2019, we collaborated with communities and organizations outside of New York to bring this impactful program to teens and elders around the globe. In January 2019, our education staff facilitated a one-week Mind the Gap devising intensive – entirely in Spanish – in Santiago, Chile in partnership with the Fundación Teatro a Mil as part of the Santiago a Mil International Festival. Additionally, in June 2019 NYTW collaborated with North Carolina Stage Company and AARP for a one-week devising intensive in Asheville, NC.
COMMUNITY ENGAGEMENT INITIATIVES

NYTW's Community Engagement Initiatives deepen our audiences’ experience through a series of robust post-show events that stimulate reflection and conversation. In the 2018/19 season, we opened our doors as a safe space for 1,369 theatregoers to gather with artists, experts, and guest speakers for an open dialogue about the work on our stage.

**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, expert artists, and scholars about the aesthetic, historical, and political context of our plays. WHAT THE CONSTITUTION MEANS TO ME audience members participated in AfterWords discussions featuring the full cast, including playwright Heidi Schreck, as well as ACLU President Susan Herman and Associate Professor of Law Professor Kelvin Black. For 17 BORDER CROSSINGS, we organized a panel for Immigrant Heritage Week with the show's creator/performer, Thaddeus Phillips as well as Friends of Freedom Theatre Board Member/Activist Constancia Romilly, TCG’s Director of Artistic & International Programs Emilya Cachapero, and Playwright Sarah Gancher.

At ShopTalks, audiences participated in an open conversation with other audience members, moderated by NYTW staff members. The program is designed to provoke further thought and dialogue about the production. This year, after Jeremy O. Harris’ SLAVE PLAY, we were able to provide resources for audience members to address the challenging content of the piece with a team of 10 individuals for the Audience Support Team – one lead consultant and nine facilitators – from social work backgrounds with anti-racism and Equity, Diversity, and Inclusion training. The team offered support at 59 shows, serving approximately 366 audience members.

**FREE AND DISCOUNTED SPACE**

This year, we provided over 900 hours of free space to our Usual Suspects and Artistic Fellows for community readings, and developmental work. We are proud of our ongoing commitment to facilitate and support the development process of individuals who seeks to diversify thoughts and experiences and create a more inclusive community.

**CASEBOOK**

Casebook offered a behind-the-scenes look at how a production comes together, providing audiences unprecedented access to the artists involved in the creation of a new work from rehearsal to production. This season, Casebook focused its case study on HURRICANE DIANE, hosted a 10-week class designed to provide theatre lovers with a true insider’s view of the development process, including insights into budgeting and artistic and design decisions.

**TICKET ACCESSIBILITY INITIATIVES**

NYTW is committed to ensuring access to theatre for as many members of our community as possible through our 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.

**BY THE NUMBERS**

1,369
Community Engagement Attendees

28
Number of Events

3,826
Number of Cheaptix Sold

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On February 11th, 2019 NYTW’s 40th Anniversary Gala honored our Founding Trustee Stephen Graham, celebrating his 40 years of arts advocacy and exceptional service on the NYTW Board of Trustees.

This one-night-only program written by Emma Tattenbaum-Fine and directed by Andrew Neisler, was hosted by playwrights Jeremy O. Harris and Heidi Schreck and featured a line-up of outstanding performances by Amber Gray (Hadestown), Nathaly Lopez (What’s It All About?), Anthony Rapp (Rent), Alice Ripley (Next to Normal and A Civil War Christmas), Daphne Rubin-Vega (RENT), Brandon Victor Dixon (RENT: Live), Jordan Fisher (RENT: Live), and many more. Event attendees included members of NYTW’s extended family, including our Board of Trustees, donors, community partners, and artists.

Each year, NYTW's Gala raises 10% of our organization’s annual operating budget. The 2019 40th Anniversary Gala brought in over $700,000 in support of our mission to nurture artists and their stories in every stage of development.
This year, we were fortunate to hold gatherings to celebrate New York Theatre Workshop’s 40th Anniversary, featuring a variety of events honoring the past and celebrating the future of a community dedicated to helping us all better understand our world through theatre. These events included:

- **RENT: Live watch party**
- **Cocktails and Conversation with Pulitzer-Winning playwrights Doug Wright and Martyna Majok**
- **Night of Theatre Trivia hosted by Jeopardy champion Austin Tyler Rogers**
- **NYTW’s 40th Anniversary Gala honoring NYTW Founding Trustee Stephen Graham**

**On This Block, a Celebration of the East 4th Street Community in Partnership with Fourth Arts Block**

#WorkshopNight Celebration to Welcome HADESTOWN to Broadway

**One Night Only Reading of A NUMBER by Carol Churchill featuring Daniel Craig**

**COMING IN THE 2019/20 SEASON:**

- One Night Only Reading of PLAY YOURSELF by Harry Kondoleon featuring Rachel Brosnahan
- 10th Anniversary of Mind the Gap, our intergenerational theatre program that brings together teens and elders to write plays inspired by each other’s lives.

We hope you will join us in feeling some pride in – and not a little astonishment at – four decades of profound artistic achievements, thousands of inspiring artists who have shared their stories, and half a million adventurous audience members who have joined us on this journey. We would not be the theatre we are today without the support of our generous family of donors, and we are eternally grateful to all who have made these past forty years possible.
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.

INSTITUTIONAL SUPPORT


MATCHING GIFTS


THE SOCIETY OF REPEAT DEFENDERS

The Society of Repeat Defenders is NYTW’s community of committed individual donors who make annual gifts of $1,500 or more and who play a vital role in supporting the artistic endeavors of the Workshop. Repeat Defenders receive exclusive benefits 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.

4TH STREET BAR ASSOCIATION

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.
New York Theatre Workshop extends sincere thanks to the following organizations and individuals for their generous support during the 2018/19 Season.
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List reflects updates as of June 30, 2019.

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NEW YORK, NY 10003
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212-780-9037
BOX OFFICE
212-460-5475
TICKETS@NYTW.ORG