

2018/19

// 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

ANNUAL REPORT

**NEW YORK
THEATRE
WORKSHOP**



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"...these plays wrap brutal honesty with giddy humor; all of them eschew self-seriousness and easy didacticism and yet are deadly serious in intent. They're playing for keeps instead of playing it safe, and most crucially of all, they are actually playing."

*Sara Holdren, former critic
for New York Magazine*

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

MISSION & HISTORY

For 40 years, **NEW YORK THEATRE WORKSHOP** has served as a laboratory for theatrical exploration, bringing the work of a diverse range of visionary artists to adventurous audiences.

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



CONSTITUTION TO ME



"PERSONAL, POLITICAL, and UNCANNILY TIMED!"

New York Magazine



SLAVE PLAY



"Willfully provocative, gaudily transgressive and altogether staggering."

The New York Times

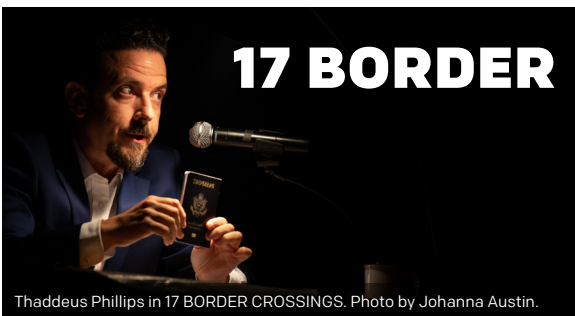


HURRICANE DIANE



"BRILLIANTLY IMAGINATIVE!"

TheaterMania



17 BORDER CROSSINGS

"ILLUMINATING. IMPERATIVE & UTTERLY UNIQUE."

New York Stage Review



PROOF OF LOVE

"FASCINATING and FRESH."

The New York Times

BY THE NUMBERS

287

Number of Performances in the 2018/19 Season

59,690

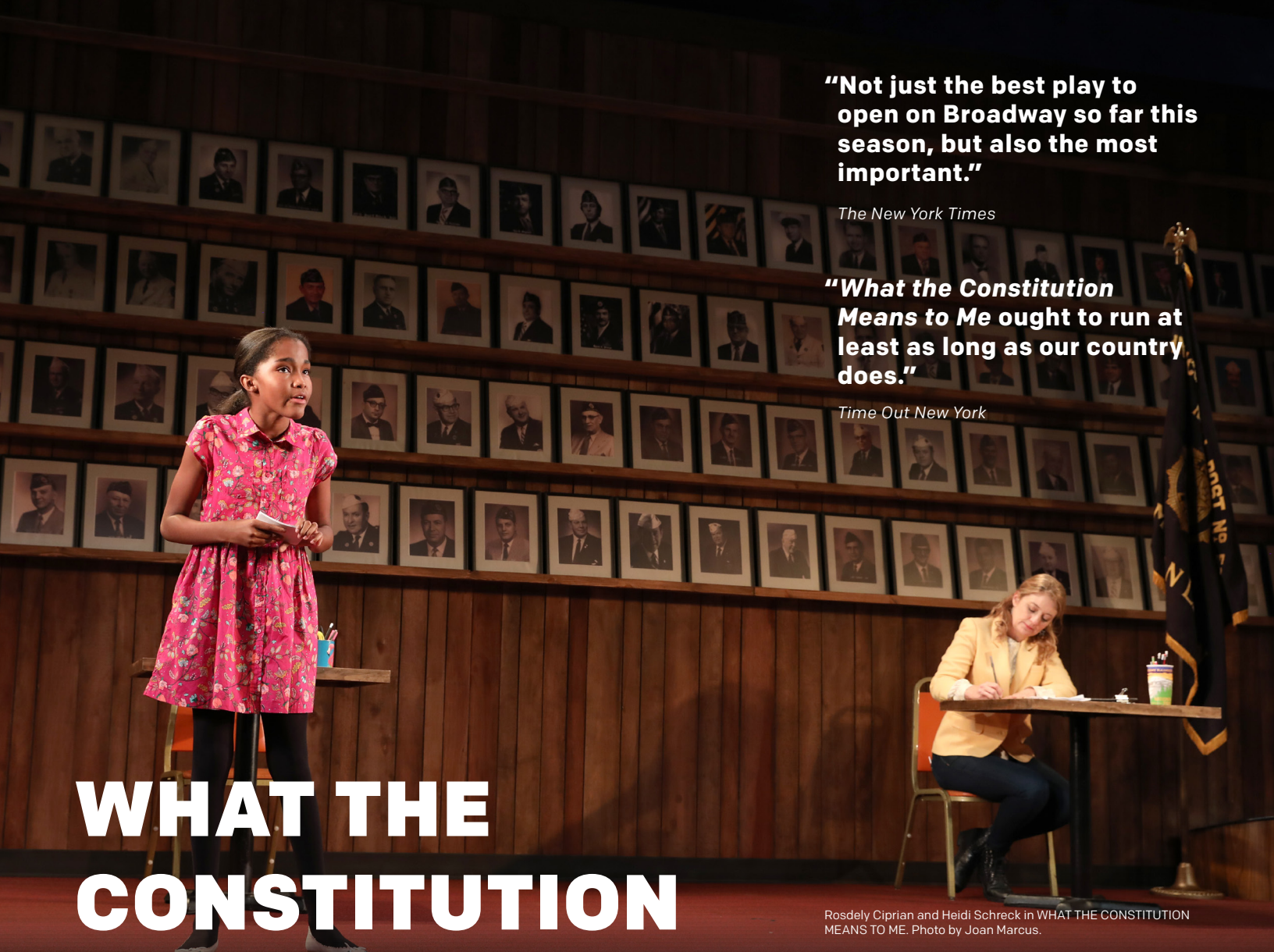
Total Audience

58

Awards & Nominations

67

Mainstage Collaborating Artists



“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

WHAT THE CONSTITUTION MEANS TO ME

Rosdely Ciprian and Heidi Schreck in WHAT THE CONSTITUTION MEANS TO ME. Photo by Joan Marcus.

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.

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



SLAVE PLAY

November 19, 2018—January 13, 2019



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

James Cusati-Moyer and Ato Blankson-Wood in SLAVE PLAY.
Photo by Joan Marcus.

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



**"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

HURRICANE DIANE

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

February 7, 2019—March 24, 2019



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.**

CREATIVE TEAM

Scenic Design	Rachel Hauck
Costume Design	Kaye Voyce
Lighting Design	Barbara Samuels
Sound Design	Bray Poor
Original Music	The Bengsons
Choreography	Raja Feather Kelly
Stage Manager	Melanie J. Lisby

CAST (in alphabetical order)

Carol Fleischer	Mia Barron
Renee Shapiro	Michelle Beck
Diane	Becca Blackwell
Pam Annunziata	Danielle Skraastad
Beth Wann	Kate Wetherhead



"It's an impressive feat of creativity and endurance"

Time Out New York

"Utterly unique. A piece that from start to finish radiates a gritty charm."

New York Stage Review

17 BORDER CROSSINGS

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

April 11, 2019—May 12, 2019

By **Thaddeus Phillips**

Directed by **Tatiana Mallarino**

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.

CREATIVE TEAM

Scenic Design	Thaddeus Phillips
Lighting Design	David Todaro
Sound Design	Robert Kaplowitz
Dramaturg	Patrick Kealey
Stage Manager	Mallory Hewell

CAST

Thaddeus Phillips



"Fascinating and fresh"

The New York Times

"Brimming with intrigue and insight"

TheaterMania

PROOF OF LOVE

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

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.**

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

CAST

Constance Daley	Brenda Pressley
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Hurricane Diane Meet and Greet Image Caption: Photo by Marielle Solan.
Slave Play Rehearsal Image Caption: Photo by Lauren Sowa.

ARTIST WORKSHOP

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.

PLAY READINGS

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.

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.

BY THE NUMBERS

60
Number of readings, workshops, and presentations

486
Usual Suspects

2,111
Total Number of Artists Served

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.

Nadine Malouf and Adam Bakri in Noor Theatre's DEAD ARE MY PEOPLE.
Photo by Tess Mayer.



DOOR

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 Eldebek & Patrick Lazour
Produced by Noor Theatre

Bonnie's Last Flight

Written by Eliza Bent
Directed by Annie Tippe
Produced by Caroline Gart, Ryan Gedrich & Bentertainment

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

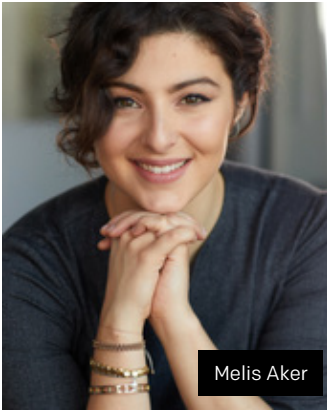
SUMMER RESIDENCIES



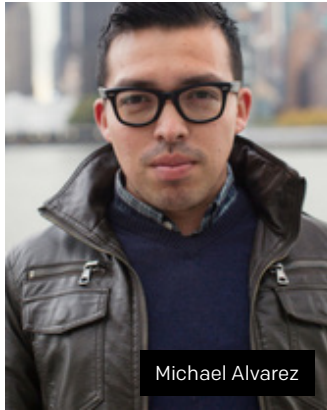
Over the summer, NYTW hosted our 8th summer residency at Adelphi University and our 27th summer residency at Dartmouth College, where we invited **a total of 75 theatre-makers** to commune as artists and develop projects in a restorative and supportive environment.

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.

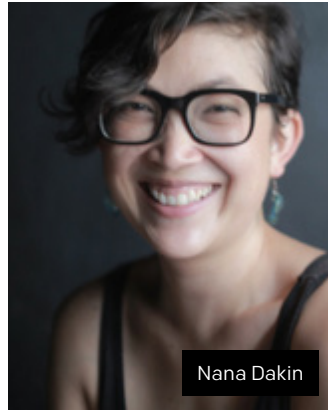
In June 2019, we traveled to Adelphi University for a two-week residency that focused on director-initiated projects. We hosted **34 artists for 8 projects at Adelphi** which were given access to rehearsal studios, technical and student support, and casting and dramaturgical insight. The Adelphi residency 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.



Melis Aker



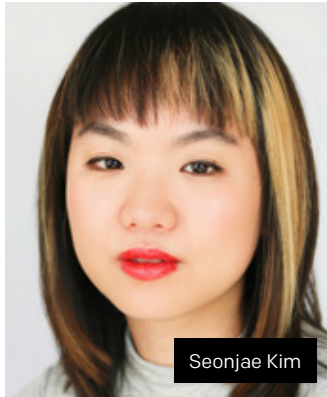
Michael Alvarez



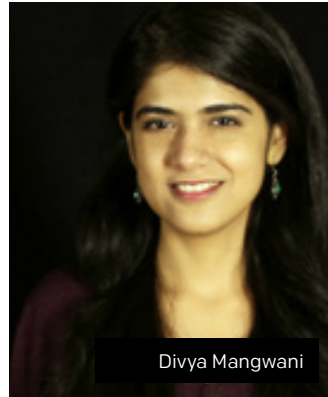
Nana Dakin



Phillip Howze



Seonjae Kim



Divya Mangwani

2050

ARTISTIC FELLOWS

"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

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.



2050 ADMINISTRATIVE FELLOWSHIP PROGRAM

“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

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). Fellows receive specialized career development and leadership training from experts in the field.

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.

READINGS, WORKSHOPS, & PRESENTATIONS

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 Terrance 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 Mozgala; 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 Seeps 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 Michelle Tattenbaum

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

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

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

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 Ella Grace; directed by Michael Alvarez

Golden Shield 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

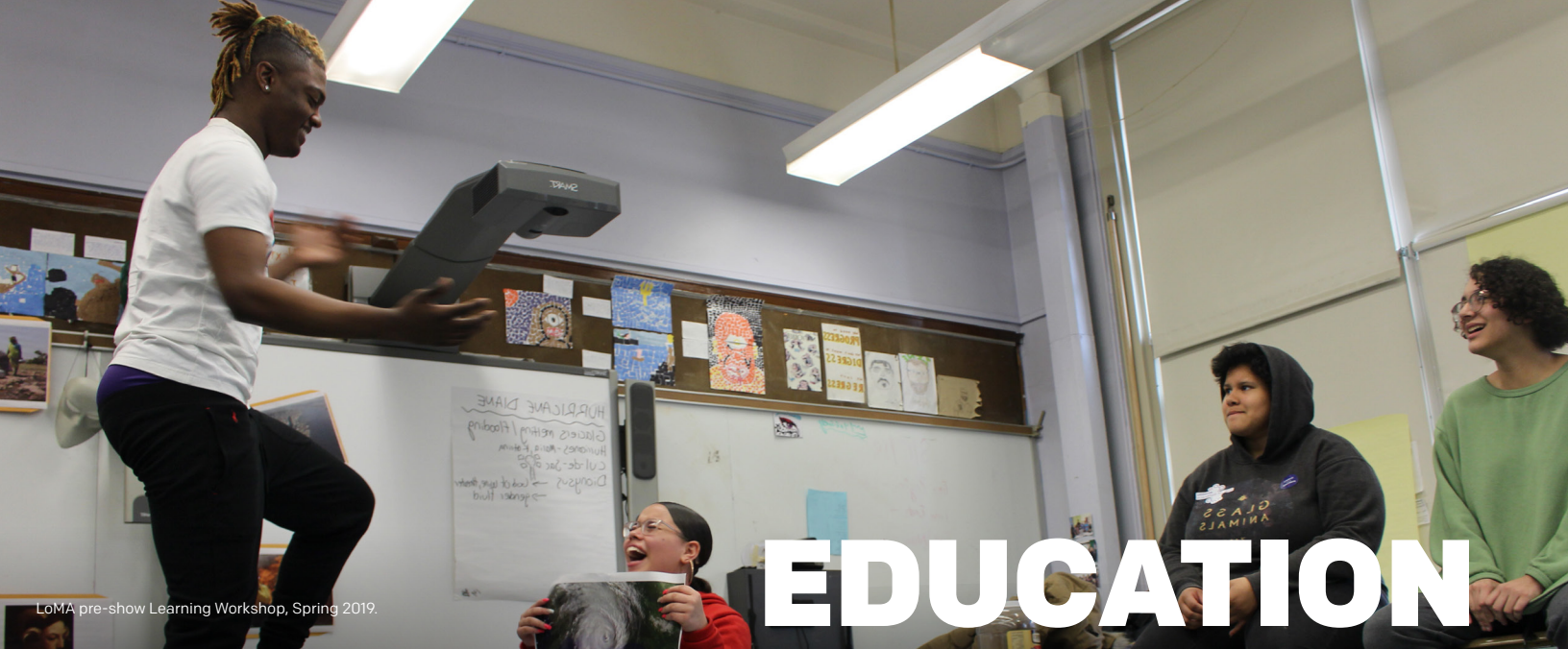
Soldiergirls created by Em Weinstein; dramaturgy by Rebecca Adelsheim

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



LoMA pre-show Learning Workshop, Spring 2019.

EDUCATION

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



Mind the Gap, Summer 2018

MIND THE GAP

Mind the Gap is NYTW's FREE INTERGENERATIONAL PLAYWRITING PROGRAM that brings together a committed group of 100+ elders and teens over a shared love of theatre to write short plays or create a performance inspired by each other's lives. Each workshop culminates with an invited presentation during which participants' work is read by professional actors or performed by the participants.

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.



MIND THE GAP Reunion talkback with cast members of WHAT THE CONSTITUTION MEANS TO ME.

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



Photo by Henry McGee

GALA

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.



Photo by Henry McGee



Photo by Henry McGee



40TH ANNIVERSARY

As we reflect on **40 YEARS OF NEW YORK THEATRE WORKSHOP**, we celebrate the numerous productions we have shared with audiences, the countless events that have brought our community together, and the people who have made the work possible.

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.



SLAVE PLAY Opening Night. Photo by Marielle Sloan.

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.

INSTITUTIONAL SUPPORT

We would like to especially acknowledge: **Booth Ferris Foundation, Manhattan Borough President Gale A. Brewer, Howard Gilman Foundation, Jerome Foundation, The Pierre and Tana Matisse Foundation, New York City Councilmember Rosie Mendez, The Fan Fox and Leslie R. Samuels Foundation, The Select Equity Group Foundation, The Shubert Foundation, The Harold & Mimi Steinberg Charitable Trust, Theater Subdistrict Council, LDC, Time Warner Foundation Inc., New York City Department of Cultural Affairs, and New York State Council on the Arts with the support of Andrew M. Cuomo and the New York State Legislature** for their outstanding leadership in arts funding in New York.



MATCHING GIFTS

NYTW extends its gratitude to the generous companies who match their employees' annual donations: **425 West 45th Street Corp., Doris Duke Management Foundation, ExxonMobil Foundation, The GE Foundation, Home Box Office, IBM Corporation, Select Equity Group Inc., The Morrison & Foerster Foundation, and The Walt Disney Company Foundation.**

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.

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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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		Susan Petersen Kennedy	
		Lisa Cleff Kurtz	
		Paula Moss	

*List reflects updates as of
June 30, 2019.*

NYTW STAFF

ARTISTIC DIRECTOR

James C. Nicola

MANAGING DIRECTOR

Jeremy Blocker

ASSOCIATE ARTISTIC DIRECTOR

Linda S. Chapman

Artist Workshop Producer

Rachel Silverman

Literary Director & Dramaturg

Aaron Malkin

Company-in Residence

Noor Theatre

2050 Artistic Fellows

Melis Aker, Phillip Howze, and Divya Mangwani, Michael Alvarez, Nana Dakin, and Seonjae Kim

Senior 2050 Fellows Adviser

Cynthia Mayeda

CASTING DIRECTOR

Taylor Williams

PRODUCING MANAGER

Evan O'Brient

Producing Associate

Yang-Yang Chen

PRODUCTION MANAGER

Hillary Luong

Assistant Production Manager

Brandi Ude

Technical Director

Jordan Schulze

Costume Shop Manager

Jeffrey Wallach

DIRECTOR OF DEVELOPMENT

Afton Battle

Associate Director of Development

Christine Penney

Director of Individual Giving and Board Relations

Norma Scheck, A'shanti Tyree

Institutional Giving and Government Relations Manager

Youree Choi

Special Events Manager

Breanna Foister

Development Assistant

Camara McLaughlin

Development Associate

Jenny Berger

DIRECTOR OF EDUCATION

Alexander Santiago-Jirau

Education Associates

Brandon Webster, Adam Odsess-Rubin

Teaching Artists

Alan Bounville, Rachel Aileen Abraham, Marcus Harvey, Virginia Jimenez, Katie Palmer, Jamie Roach, Anthony Michael Martinez, Claudia Acosta, Andrew Garrett, and Tatiana Pandiani.

DIRECTOR OF INTERNAL OPERATIONS

Megan E. Marshall

Business Manager

Alex Guiney

Operations Manager

Gabriel Fernandez

Finance Assistant

Kim Moarefi

Executive Assistant

Amna Farooqi

Receptionists

Chris Withers, Katie Gilmartin, Zach Bullock

Custodian

Felix Solis, Jr., Carlos Arevalo

DIRECTOR OF MARKETING

Caitlin Baird

Marketing & Audience Services Associates

Josué Hernández, Brennie Tellu

Marketing & Analytics Associates

Travis Jones, Patrick Kavanagh

Communications Associate

Nikki Vera, Kacie Chow

House Managers

Kerry Candeloro and Trevor Catalano

2050 Administrative Fellows

Maya Maniar (Artistic), Charlie Hano (Casting), Nicholas Bianchi (Development), Nicholas Shannon (Education), Vanessa Reyes (Engagement), Patrick McDonnell (Executive), Erik Freels-Vargas (Finance & Operations), Michela Rodriguez (Literary), Nicholas Leung (Marketing), Victoria Detres (Producing), Itzel Ayala (Production Management), and Julia Peiperl (Costume Shop).

Legal Counsel

Loeb & Loeb LLP/ Carol M. Kaplan

Pro Bono Legal Counsel

Akin Gump Strauss Hauer & Feld LLP

Accountants

Fried and Kowgios Partners CPAs

Architect

Mitchell Kurtz Architect PC

Insurance

Maury Donnelly & Parr, Inc.

Press Representatives

Matt Ross Public Relations/ Matt Ross, Nicole Capatasto, Sarah Sgro, Claire Wojciechowski

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