



Nov 2018

Under the Freedom of Information Act, agencies are required to proactively disclose frequently requested records. Often the National Endowment for the Arts receives requests for examples of funded grant proposals for various disciplines. In response, the NEA is providing examples of the “Project Information” also called the “narrative” for two successful Musical Theater projects that received NEA funding.

The selected examples are not the entire funded grant proposal and only contain the grant narrative and selected portions. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

The following narratives have been selected as examples because they represent a diversity of project types and are well written. Although each project was funded by the NEA, please note that nothing should be inferred about the ranking of each application within its respective applicant pool.

We hope that you will find these records useful as examples of well written narratives. However please keep in mind that because each project is unique, these narratives should be used as *references*, rather than templates. If you are preparing your own application and have any questions, please contact the appropriate program office. You may also find additional information regarding the grant application process on our website at [Apply for a Grant | NEA](#).

### ***Musical Theater***

***Ford’s Theatre Ragtime***

***Penumbra***

***Playwrights Horizons MT Bella***

**Ford's Theatre Society**  
**Ford's Theatre**  
**Project Information**

**Major Project Activities:**

Under the leadership of Director Paul R. Tetreault, Ford's Theatre Society (FTS) is excited to bring the modern American musical, *Ragtime* to the Washington, D.C. area. Winner of several Tony Awards, *Ragtime* presents an intrinsically American story of striving for the American dream and spotlights pressing social issues that we as a nation still struggle with today, almost 100 years later. In presenting *Ragtime*, FTS hopes to add to the larger conversation surrounding generations of socioeconomic injustice while adding to the creative economy of D.C. Ford's Theatre is proud to have an entire cast comprised of diverse, D.C.-based actors directed by Ford's Associate Artist Peter Flynn. After five weeks of rehearsal and four preview performances, *Ragtime* opens at Ford's Theatre on March 10 and goes through May 20, 2017 (77 performances).

Set in the early 20th century, *Ragtime* exposes the dark realities of the American dream, bringing to light the many prejudices and discrimination immigrants and minorities faced in our melting pot nation of the early 20th century. The injustices of the time period are viewed through the lens of three families: one, an Eastern-European immigrant family striving to make it in America; one an up and coming Harlem musician with a flair for Ragtime music and his girlfriend; and the last an upper class Protestant family from New Rochelle. All three families live in and around New York City, the symbolic center where their hopes, dreams and stories collide.

*Ragtime* is an important work that urges audiences to reexamine the hardships previous generations endured in order to create a livelihood in America. This piece is an exceptional example of the type of thoughtful, yet accessible masterpieces Ford's brings to the stage. Just recently, Ford's joined 50 area theatres in presenting the Women's Voices Theater Festival. As part of the Festival, each theatre commissioned and produced new works by female playwrights, a group that is continually underrepresented in the arts. Ford's commissioned *The Guard*, a play which contrasted the transience of life with the endurance of art, for the Festival.

Ford's production of *Ragtime* will stimulate and contribute to our local, regional and national conversations on a wide variety of social issues including discrimination, racial inequality, immigration and the American dream. These are all challenges that Americans still face today and will be a timely and critical addition to our season line-up. To further encourage a more interactive conversation about the themes discussed in the musical, Ford's will host an under 35 night where young theatre-goers can discuss their views as well as a meet and mingle night hosted with members of the *Ragtime* cast.

Along with *Ragtime*, Ford's will present *Come From Away*, a new musical about the thousands of passengers stranded in Gander, Newfoundland during the 9/11 attacks on

New York City, in fall 2016. In the winter of 2017, Ford's will present the Edward Albee classic *Who's Afraid of Virginia Woolf?*, a story about two couples facing their demons. All of these productions explore the American experience, and each gives us hope that we can continue to move forward and flourish if we work together as a nation. Since this is such an important message to share, Ford's will serve almost a thousand students through our free ticket program, *Operation Discovery*, and expects to reach a new, diverse audience beyond typical theatre-goers with our new free ticket initiative. Created especially to engage new audiences, Ford's ticket initiative program will give Washington-area community members an opportunity to experience the arts by breaking down any cost barrier associated with participating in arts-related activities. Ford's plans to host an entirely free showing of *Ragtime* and will give away more than 2,000 free tickets over the course of the 2016-2017 season with a goal to make the arts accessible to all.

### **Schedule of key project dates:**

Auditions: December 3-6, 2015  
 First Rehearsal: January 30, 2017  
 Load-In: February 21, 2017  
 Focus: March 2, 2017  
 Tech and Dress Rehearsals: March 3-4, 6-8, 2017  
 Invited Dress Rehearsal: March 9, 2017  
 First Preview: March 10, 2017  
 Opening Night: March 15, 2017  
 Show closing: May 20, 2017  
 Strike: May 23, 2017

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

Because *Ragtime* highlights so many timely social issues, FTS anticipates it will draw a more diverse crowd interested in its thematic explorations. With our new, free ticket initiative, FTS hopes to attract a more economically-diverse audience beyond the typical theatre-goer. FTS expects 30,000 people will see *Ragtime*.

FTS is committed to making the arts accessible to local individuals of all ages. Through *Operation Discovery*, we provide free and reduced-price tickets to mainstage and student matinee performances to schools and residents. Students who receive subsidized tickets attend schools where at least 30% of the student population qualifies for free lunch. FTS plans to give away almost 1,000 free tickets for local students from D.C. public and public charter schools and Title I schools in Virginia and Maryland. In addition, FTS will reserve approximately 1,000 free and reduced-price tickets for

underserved general populations also through *Operation Discovery*.

FTS will also offer at least 2,000 free performance tickets over the course of the 2016-2017 season. This initiative seeks to remove price barriers and build audiences in a more inclusive way, by inviting those in our community who might not otherwise consider participation in the arts. Tickets will be available via lottery a week in advance of the performance. FTS intends to partner with a company such as TodayTix, which targets a younger and more economically-diverse audience, to further promote this program. Free performances will be offered for *Come From Away*, *Who's Afraid of Virginia Woolf?* and *Ragtime*. Additionally, 100 free tickets will be reserved for *A Christmas Carol*. With this new program, FTS hopes to attract a more diverse audience that will reflect the demographic diversity of our community. To further encourage economic and age diversity, FTS will also offer an under 35 discount and will host a special event to engage with these young theatre-goers.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

FTS has assembled a strong creative team committed to bringing *Ragtime* to life. This team was selected based on the impeccable quality of their previous work, their vision, artistry and their ability to expose the struggles of Americans in the early 20th century depicted in E.L. Doctorow's novel, *Ragtime*, and in Terrence McNally, Stephen Flaherty and Lynn Ahrens' beautiful stage adaptation. Several members of the creative team have worked for FTS before, and these previous successful collaborations were also taken into consideration in choosing the best artists for this project. Director Peter Flynn's appointment as the newest Associate Artist at Ford's Theatre as well as his proven success in previous Ford's special events and productions makes him a logical fit as director for this project, one in which his expertise will help guide the rest of the creative team. Even though the production is still almost a year away, they are hard at work creating the world of *Ragtime*.

**Bios of Key Individuals:**

<b>First Name:</b> Peter
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**Last Name:**Flynn

**Proposed or Committed:**Committed

**Bio:**

(Director) Ford's: *Spelling Bee, 1776*. New York: *Our Town* (Blythe Danner, BD Wong, S. Epatha Merkerson); *On the 20th Century* (Douglas Sills, & Marin Mazzie); *Chess* (Josh Groban, Adam Pascal); *Funny Girl* (Whoopi Goldberg, Andrea Martin, Jane Krakowski); Lee Blessing's *Two Rooms*; *Junie B. Jones* (two Lucille Lortel Awards nominations including Best Musical); *Rhapsody in Seth* (Seth Rudetsky). Regional: *The Mountaintop* (City Theatre, Pittsburgh); *Behold! The Guthrie Celebrates 50 Years* (Guthrie Theater); world premiere of Tim Pinckney's *Ever So Humble* (Hangar Theatre); Quira Hudes' *Barrio Grrr!* (Kennedy Center). Author: *Lily*, based on Edith Wharton's *The House of Mirth*; *For Love of The Game*, both in collaboration with Brooks Ashmanskas. Director, Musical Theatre Program, Stella Adler Studio; Faculty, New York University.

**First Name:**Michael

**Last Name:**Bobbitt

**Proposed or Committed:**Committed

**Bio:**

(Choreographer) Ford's: *Spelling Bee, 1776, Black Pearl Sings!* Off-Broadway: *Bob Marley's Three Little Birds* (New Victory), *Petite Rouge* (NY Musical Theatre Festival). Regional: La Jolla Playhouse: *A Lonely Boy's Guide to Survival and Werewolves*. Shakespeare Theatre Company: *Timon of Athens, Othello, Two Gentlemen of Verona*. CenterStage: *Arsenic and Old Lace, Crumbs from the Table of Joy*. Woolly Mammoth: *Vigil, Measure for Pleasure*. Round House: *Frog and Toad, Once On This Island, Wintertime*. Studio: *Rocky Horror Show, A Class Act, A New Brain*. Kennedy Center: *Alexander Who's Not ... Going To Move, Tom Sawyer*. Adventure Theatre MTC: *Mirandy and Brother Wind* (2012 Helen Hayes Nom. Outstanding Choreography) *Good Night Moon* (2009 Helen Hayes Nom. Outstanding Choreography).

**First Name:**Wade

**Last Name:**Laboissonniere

**Proposed or Committed:**Committed

**Bio:**

(Costume Designer) Ford's: Associate Artist, *110 in the Shade, Freedom's Song, The Widow Lincoln, Spelling Bee, Violet, Hello, Dolly!, 1776, Parade, Liberty Smith, Sabrina Fair, Little Shop of Horrors, The Civil War, The Heavens Are Hung In Black, State of the Union, The Matchmaker*. Broadway: *The Story of My Life*. National Tours: *High School Musical* (also West End, Spain, Australia), *Irving Berlin's White Christmas* (TOTS). Off-Broadway: *Zanna, Don't!, Side*

*Effects, Shakespeare's R&J.* Regional: Kennedy Center, Arena, Goodspeed, Paper Mill Playhouse, Dallas Theater Center, Portland Center Stage, 5th Avenue Theatre, CenterStage, Delaware Theatre, Westport Playhouse, Cincinnati Playhouse, Bay Street, Hangar Theatre, Berkshire Theater Festival, Pasadena Playhouse. Education: Yale School of Drama.

**First Name:**Rui

**Last Name:**Rita

**Proposed or Committed:**Committed

**Bio:**

(Lighting Designer) Ford's: *The Guard, The Laramie Project, Fly, Meet John Doe, Trying.* Broadway: *Trip To Bountiful, Velocity of Autumn, Present Laughter, Dividing the Estate, Old Acquaintance, Enchanted April, The Price, A Thousand Clowns.* Off-Broadway: Second Stage: *Happiest Song Plays Last*; Roundabout: *Just Jim Dale, Talley's Folly, Milk Train Doesn't Stop Here Anymore*; Signature-NY: *Piano Lesson, Horton Foote's The Orphans' Home Cycle*; TFANA: *Engaged*(Obie Award), *All's Well That Ends Well*; Manhattan Theatre Club: *Nightingale, Moonlight and Magnolias*; Lincoln Center: *Big Bill, The Carpetbagger's Children, Far East*, Variety Arts: *Dinner with Friends.* Second Stage: *Happiest Song Plays Last.*

**First Name:**David

**Last Name:**Budries

**Proposed or Committed:**Committed

**Bio:**

(Sound Designer) Ford's: *110 in the Shade, Freedom's Song, The Widow Lincoln, Spelling Bee, Violet, Hello, Dolly!, Our Town, 1776, Parade, Liberty Smith, Little Shop of Horrors, The Civil War, Meet John Doe, Shenandoah* and Ford's Theatre Associate Artist. New York: *Souvenir, Ah, Wilderness!, A Long Day's Journey into Night, Our Country's Good, Other People's Money, Measure for Measure, And A Nightingale Sang, From the Mississippi Delta, Search and Destroy, End of the Day, Playland, Marisol.* Regional: Hartford Stage, Center Stage, McCarter Theatre, Dallas Theatre Center, La Jolla Playhouse, South Coast Repertory, Trinity Rep, Alliance Theatre, Yale Repertory Theatre. Mr. Budries chairs the Sound Design program, Yale School of Drama.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

FTS plans to utilize an aggressive marketing campaign to reach a diverse array of individuals. Along with standard direct mail, print and digital advertising, FTS will focus considerable efforts on the student group audience, which reaches its peak visitation to Washington in the spring. We will also advertise in several of the media outlets that cater

to student travel planners. Other plans include: cross-promotion efforts with local theatres whose audiences are interested in musical theatre; developing special offers for Ford's audiences who have previously attended musicals; and using social media to engage people with the production. For our new ticketing initiative, we plan to partner with a company like TodayTix, a free mobile application targeting a younger and more price-sensitive audience, to further spread the word about the program.

### **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

In addition to using the measurements contained in the NEA's Final Descriptive Report, FTS will measure the engagement outcome through ticket sales, audience surveys, audience feedback, press reviews, peer critique and the degree and number of community conversations inspired by the production. After seeing a performance, patrons will be contacted by the communications team to participate in an online survey where they can share their thoughts about the production. FTS will closely analyze and evaluate feedback, which will help shape future programming at FTS including production decisions, marketing plans and outreach efforts. Since this is the first year Ford's will offer the free ticket initiative, evaluations on this program will provide formative guidance on how best to continue and expand this initiative in the future. These measurements will help us build and improve efforts to offer the highest level of accessibility to our local community.

**Ford's Theatre Society  
Ford's Theatre  
Programmatic Activities**

**Representative list of programmatic activities for the past three years/seasons:**

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**2013/2013-14**

Title/Work/Program:	"The Laramie Project"
Key Artists/Personnel:	Moises Kaufman and members of the Tectonic Theater Project, Matthew Gardiner
# of Classes, Performances, exhibitions, residences, etc.:	27
# of Participants or Audience:	7692

Title/Work/Program:	"A Christmas Carol"
Key Artists/Personnel:	Michael Baron, Michael Wilson, Edward Gero
# of Classes, Performances, exhibitions, residences, etc.:	58
# of Participants or Audience:	31779

Title/Work/Program:	"Violet"
Key Artists/Personnel:	Jeanine Tesori, Brian Crawley, Doris Betters, Jay Crowder, Jeff Calhoun
# of Classes, Performances, exhibitions, residences, etc.:	31
# of Participants or Audience:	10456

Title/Work/Program:	"The 25th Annual Putnam County Spelling Bee"
Key Artists/Personnel:	William Finn, Rebecca Feldman, Peter Flynn, Michael Bobbitt
# of Classes, Performances, exhibitions, residences, etc.:	71
# of Participants or Audience:	31343

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**2014/2014-15**

Title/Work/Program:	"Driving Miss Daisy"
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Key Artists/Personnel:	Alfred Uhry, Jennifer L. Nelson
# of Classes, Performances, exhibitions, residences, etc.:	34
# of Participants or Audience:	12473

Title/Work/Program:	"A Christmas Carol"
Key Artists/Personnel:	Charles Dickens, Michael Wilson, Michael Baron
# of Classes, Performances, exhibitions, residences, etc.:	58
# of Participants or Audience:	31345

Title/Work/Program:	"The Widow Lincoln"
Key Artists/Personnel:	James Still, Stephen Rayne
# of Classes, Performances, exhibitions, residences, etc.:	33
# of Participants or Audience:	10929

Title/Work/Program:	"An Evening with Mark Russell"
Key Artists/Personnel:	Mark Russell
# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	352

Title/Work/Program:	"Freedom's Song: Abraham Lincoln and the Civil War"
Key Artists/Personnel:	Frank Wildhorn, Gregory Boyd, Jack Murphy, Richard Helleesen, Mark Ramont, Jeff Calhoun
# of Classes, Performances, exhibitions, residences, etc.:	74
# of Participants or Audience:	30185

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## 2015/2015-16

Title/Work/Program:	"The Guard"
Key Artists/Personnel:	Jessica Dickey, Sharon Ott
# of Classes, Performances, exhibitions, residences, etc.:	27
# of Participants or Audience:	6219

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Title/Work/Program:	"An Evening with Mark Russell"
Key Artists/Personnel:	Mark Russell
# of Classes, Performances, exhibitions, residences, etc.:	1
# of Participants or Audience:	545

Title/Work/Program:	"A Christmas Carol"
Key Artists/Personnel:	Charles Dickens, Michael Wilson, Michael Baron
# of Classes, Performances, exhibitions, residences, etc.:	60
# of Participants or Audience:	31077

Title/Work/Program:	"The Glass Menagerie"
Key Artists/Personnel:	Tennessee Williams, Mark Ramont
# of Classes, Performances, exhibitions, residences, etc.:	33
# of Participants or Audience:	10906

Title/Work/Program:	"110 in the Shade"
Key Artists/Personnel:	N. Richard Nash, Harvey Schmidt, Tom Jones, Marcia Milgrom Dodge
# of Classes, Performances, exhibitions, residences, etc.:	73
# of Participants or Audience:	

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**Programmatic activity notes: provide any notes about your programmatic activity.**

The range of performer compensation for the 2015-2016 season is \$990– \$1,545/ week.

**Penumbra Theatre Company, Inc.**  
**Penumbra Theatre**  
**Project Information**

**Major Project Activities:**

In May 2017, Penumbra Theatre will produce the world premiere of Imani Uzuri and Zakiyyah Alexander's new musical GIRL shakes loose her skin. We are currently developing the play during Penumbra's 2015-16 season and will produce the world premiere during Penumbra's 2016-17, 40th anniversary season. The production will be presented in 250 seat theatre as the final show in the season and will run 2 ½ hours in length; the run will be four weeks, (26 performances). The play will be directed by May Adrales.

GIRL Shakes Loose Her Skin is the first production of its kind: a musical exploration of a black, bisexual, intellectual girl's journey to womanhood. GIRL has gone through multiple workshops and development at the Lark Development Center in New York, but has never received a full production. Rooted in the history of the Black Arts movement, GIRL draws upon the work of Philadelphia Poet Laureate Sonia Sanchez in all of its personal and political dimensions to connect past and present experiences of women of color. The work is a radically new musical, and while activating an American story that is painfully (and hilariously) familiar, it gives audiences the new and uplifting story of an "overqualified black girl" finding her way in a world where few have forged the path.

The cultural specificity of the heroine's journey activates charged encounters involving race, class, privilege, gender, sexuality and equity. At Penumbra we believe that art can be a catalyst to civic engagement, and we will use these moments as a springboard to support audience engagement and continued learning around issues of race and social justice. This will include free films exploring related topics, classroom workshops, a study guide with standardized curricula, and pre and post play discussion groups. Penumbra will also host a series of discussion around themes in the play entitled *Let's Talk*. These discussions will bond artistic interpretation with civic responsibility, empowering audience members to engage with both artistic and political leaders.

This is a unique opportunity as Penumbra is the largest African American theatre in the country and the only one in Minnesota. For almost 40 years it has worked to promote artists of color and provide them with environment that supports their cultural voice—where black artists are valued, nurtured, and their history and circumstances are known, launching the careers of many artists including two-time Pulitzer Prize winner August Wilson.

The final production is slated for Penumbra's 40th anniversary season. During this season, Founder and Artistic Director, Lou Bellamy will be transferring leadership to his daughter, current Co-Artistic Director Sarah Bellamy. To commemorate the moment we will be presenting two plays which will align with the artistic visions of the two leaders.

Sarah Bellamy sees GIRL as a perfect opportunity to demonstrate the direction in which Penumbra is headed under her leadership – a fresh take on the critically important work of the past. The high profile of the transition will help highlight the work as a testament to the power, vibrancy, and joy contained in stories that are often marginalized; drawing upon our history to illuminate our future.

### **Schedule of key project dates:**

- January 2016-June 2016: Lead artists will continue to workshop the various components of GIRL; Initial 40th season publicity will be released, branding the show and beginning to raise public awareness.
- June 2016-August 2016: Penumbra Leadership team will engage in talks with the Artistic team evaluating the remaining development list for the 40th season. This work list will then determine the length of the extended rehearsal process, informing the scheduling for the season.
- June 2016-December 2016: Contract actors, director, musicians, designers, etc. Conduct related outreach and engagement activities as part of the 40th season programming. Publicize the world premiere through standard marketing (radio, newspaper, email etc) as well as through partner agencies outlined in the engagement plan.
- January 2017-July 2017: Hold an extended rehearsal process to allow artists time to revise and hone the work. Host four weeks of performance. Continue to conduct related education and outreach activities.

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

The story of a black, bisexual, intellectual, successful woman is an American narrative that has not yet been taken center stage in musicals. We believe that this work, mixing time-honored and contemporary visions of the African American experience will appeal both to Penumbra's long time patrons, and a new generation of civil rights activists and theatre goers. How this intended audience will benefit from the work is best encapsulated by lead artist Zakiyyah Alexander: "There are so many women, like myself, who have never seen an accurate reflection of themselves on the national stage, and this reflection is vital if we are to create new national narratives that provoke, push, and inspire us to take the next step in this American journey. GIRL is attempting to accomplish just that – to tell a story that has not been told."

We will reach out to our typical high school field trip partners, offering four discounted student matinees. We will also work with our longtime partner Project Success to offer free tickets to students who might not be able to otherwise afford them. In addition all of our Summer Institute Students (Penumbra's youth leadership training program) are afforded free tickets upon request for all main stage shows.

This work will both invigorate and expand upon Penumbra’s musical audience. Over each of the past two seasons, our best-selling works have been musicals. Additionally Penumbra has been known for its musical legacy, producing the annual holiday show Black Nativity for twenty-five years. Audiences respond to musical offerings and we will develop our marketing efforts to highlight the talent and vibrancy of the work.

We will provide a performance every Wed evening where all tickets will be five dollars. This will reach families from the surrounding community who may not have been able to come due to barriers of cost. In addition free or discounted tickets are always available upon request through Penumbra’s Angel Bank.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

For GIRL’s outreach efforts, Penumbra has identified thirteen Twin Cities community advocacy organizations and four universities with which we have historically partnered to provide discounted tickets, outreach, and engagement activities. These organizations serve communities struggling with race and equity, and individuals who care deeply about improving the Twin Cities. By providing greater access to these organizations’ employees and clients, we will diversify the conversations surrounding GIRL, demonstrate Penumbra’s commitment to their work and clients, and underline the necessary partnership between the production and the civic engagement it demands.

**Description of Key Organizational Partners:**

<b>Organization Name:</b> (b) (4)
<b>Proposed or Committed:</b> Proposed
<b>Description of Organization:</b>
[Redacted]
[Redacted]
[Redacted]
[Redacted]
[Redacted]

<b>Organization</b> (b) (4)
<b>Proposed or Committed:</b> Proposed
<b>Description of Organization:</b>
[Redacted]

[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:** Proposed  
**Description of Organization:**  
[Redacted] less the needs of  
vulnerable people in Saint Paul and the surrounding east metro area.

**Organization** [Redacted]

**Proposed or Committed:**Proposed  
**Description of Organization:**

[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:**Proposed  
**Description of Organization:**

[Redacted]

**Organization Name:** [Redacted]  
**Proposed or Committed:**Proposed  
**Description of Organization:**

[Redacted]

**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

The two artists Zakiyyah Alexander and Imani Uzuri were selected for their work’s resonance with Penumbra’s mission and for the extraordinary caliber of their artistry. To date the two artists have shaped the piece through multiple workshops at the Lark Development Center, Joe’s Pub (The Public Theatre), and New Dramatists, and developed the script with a stellar group of actors including Tony-nominated De’Adre Aziza (Passing Strange), Olivier-nominated Brandon Victor Dixon (The Color Purple, Motown, Scottsboro’s Boy), Broadway’s Rebecca Naomi Jones (Passing Strange, American Idiot, Hedwig and the Angry Inch) and Broadway’s Kevin Mambo (Fela). Over the summer of 2015, the two artists attended a retreat at the Rockefeller Brother Fund Pocantico Retreat in partnership with The Lark Play Development Center. During this retreat they inspected and workshop various components of the script and score and identify which pieces need to be developed in the months leading to production.

**Bios of Key Individuals:**

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**First Name:**Zakiyyah  
**Last Name:**Alexander  
**Proposed or Committed:**Committed  
**Bio:**

Zakiyyah Alexander has written the book & lyrics for GIRL. She is the author of: *10 Things to do before I die* (commissioned and produced by Second Stage,) *SICK?* (Summer Play Festival), *THE ETYMOLOGY OF BIRD* (Central Park SummerStage, Hip Hop Theatre Festival, Providence Black Repertory Theatre), and *BLURRING SHINE* (Market Theater, Johannesburg, NY International Fringe Festival) among others. Awards include: Helen Merrill Emerging Playwriting Award, ACT New Play Award/Lorraine Hanseberry Prize, Stellar Network Award, Theodore Ward Prize, Jackson Phelan Award, Van Lier Award at New Dramatists, Drama League New Directors/New Works, New Professional Theatre Playwriting Award, Young Playwrights Inc. She has received commissions from: Second Stage, The Philadelphia Theater Company and the Children's Theater.

**First Name:**Imani  
**Last Name:**Uzuri  
**Proposed or Committed:**Committed  
**Bio:**

Imani Uzuri wrote the music and lyrics for *GIRL*. She is an eclectic interdisciplinary artist who travels internationally creating concerts, experimental theater, performance art, theater compositions and sound installations in venues/festivals including Central Park SummerStage, Joe's Pub, The Kitchen, Blue Note Jazz Club, Whitney Museum, Lincoln Center, Performa Biennial, Festival Sons d'hiver, London's ICA and MoMA (Museum of Modern Art). Uzuri has collaborated with a wide range of noted artists across various artistic disciplines including Herbie Hancock, Wangechi Mutu, John Legend, Vijay Iyer, Carrie Mae Weems, Trajal Harrell, Sanford Biggers and Robert Ashely.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

Our marketing for GIRL will be commensurate with the project's importance in Penumbra's history. This show is meant to launch the vision of newly minted Artistic Director, Sarah Bellamy. As the only African American Theatre in Minnesota and the preeminent in the nation, we anticipate a high level of national attention. Accordingly we will brand GIRL Shakes Loose Her Skin as a flagship production through an aggressive marketing campaign including but not limited to:

- Prominent placement in our Season Subscription Brochure
- Direct Mail Campaign to 30,000 households
- Paid Advertising in Star Tribune, City Pages, and Lavender, local print



publications

- Radio Spots on MPR, KFAI, local news stations
- Online Advertising on Minnesota Spokesman Recorder, TheatreMania

### **Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers, strategic consultants, program evaluator and/or any other performance measurement related to the project.**

We will assess the overall success of GIRL and related outreach through ticket sales and community response. Ticket sales will be gauged through our database system and will indicate community interest and new audiences reached. Our goal attendance numbers will be 3,000 individuals reached through the performance and 1,725 reached through the surrounding outreach programming.

Community response will be gauged through surveys emailed to ticket buyers following the performance. These surveys will solicit audience input and reaction. Results will help calibrate future efforts developing new works and building audiences around them. Surveys will also collect demographic information to track audiences reached.

**Penumbra Theatre Company, Inc.  
Penumbra Theatre  
Programmatic Activities**

**Representative list of programmatic activities for the past three years/seasons:**

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**2013/2013-14**

Title/Work/Program:	Jamaica, Farewell
Key Artists/Personnel:	Debra Ehrhardt, Joel Zwick
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	863
Touring Info:	n/a

Title/Work/Program:	A Brown Tale
Key Artists/Personnel:	Lou Bellamy, James T. Alfred
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	1290
Touring Info:	n/a

Title/Work/Program:	The Ballad of Emmett Till
Key Artists/Personnel:	Talvin Wilks, Darrick Mosley, T. Mychael Rambo, Sha Cage, Greta Oglesby, Mikell Sapp
# of Classes, Performances, exhibitions, residences, etc.:	29
# of Participants or Audience:	4745
Touring Info:	n/a

Title/Work/Program:	The Mountaintop
Key Artists/Personnel:	Lou Bellamy, James T. Alfred, Erika LaVonn
# of Classes, Performances, exhibitions, residences, etc.:	20
# of Participants or Audience:	6031
Touring Info:	n/a

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**2014/2014-15**

Title/Work/Program:	On The Way to Tiimbuktu
Key Artists/Personnel:	Talvin Wilks, Petronia Paley
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	755
Touring Info:	n/a

Title/Work/Program:	The Peculiar Patriot
Key Artists/Personnel:	Liza Jessie Peterson, Lisa Rothe
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	792
Touring Info:	n/a

Title/Work/Program:	Black Nativity
Key Artists/Personnel:	Lou Bellamy, Greta Oglesby, Dennis Spears, Yolande Bruce, Deborah Finney, Sanford Moore
# of Classes, Performances, exhibitions, residences, etc.:	18
# of Participants or Audience:	3244
Touring Info:	n/a

Title/Work/Program:	Detroit '67
Key Artists/Personnel:	Lou Bellamy, James T. Alfred, Austene Van, Darius Dotch, Elizabeth Efteland, Jamecia Bennett
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	3196
Touring Info:	n/a

Title/Work/Program:	Summer Institute Final Performances
Key Artists/Personnel:	Harry Waters, Jr., H. Adam Harris, Randy Reyes, Al Justiniano, Caroylyn Levy, and Lisa Channer
# of Classes, Performances, exhibitions, residences, etc.:	5
# of Participants or Audience:	890
Touring Info:	n/a

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**2015/2015-16**

Title/Work/Program:	Rodney King
Key Artists/Personnel:	Roger Guenveur Smith
# of Classes, Performances, exhibitions, residences, etc.:	8
# of Participants or Audience:	1794
Touring Info:	n/a

Title/Work/Program:	Black Nativity
Key Artists/Personnel:	Lou Bellamy, Sanford Moore
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	4151
Touring Info:	n/a

Title/Work/Program:	The Dutchman and The Owl Answers
Key Artists/Personnel:	Amiri Baraka, Lou Bellamy, Adrienne Kennedy, Talvin Wilks
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	TBD
Touring Info:	n/a

Title/Work/Program:	Sunset Baby
Key Artists/Personnel:	Dominique Morisseau, Lou Bellamy
# of Classes, Performances, exhibitions, residences, etc.:	23
# of Participants or Audience:	TBD
Touring Info:	n/a

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**Programmatic activity notes: provide any notes about your programmatic activity.**

**Playwrights Horizons, Inc.**  
**Playwrights Horizons**  
**Project Information**

**Major Project Activities:**

A 2017 NEA grant will support a full-scale, New York premiere production of the new musical *BELLA: AN AMERICAN TALL TALE* by writer/composer/lyricist Kirsten Childs, directed by Robert O'Hara at Playwrights Horizons during the 2016-17 season. This production will take place in Playwrights Horizons' 198-seat Mainstage theater at 416 West 42nd Street in New York City. Project activities will include:

- Pre-rehearsal preparations, including design meetings and auditions.
- 5 weeks of rehearsals in our building on West 42nd Street with the cast, director and playwright in attendance.
- 3.5 weeks of preview performances with the director and playwright in attendance, including daytime rehearsals to incorporate script changes.
- 3 weeks of performances following opening night. The show will run for approx. 50 performances.

*BELLA: AN AMERICAN TALL TALE* follows the adventures of a young black woman in late 19th-century America, who has a voluptuous figure and a behind of epic proportions. She boards a train west to reunite with her Buffalo Soldier sweetheart, and encounters several colorful and lively characters, including a mail order bride, Mexican caballero, Chinese cattle baron, and Native American spirits. Bullets and fists fly, heads and hearts get broken, but Bella breezes through it all with a big heart and ample pluck.

Playwrights Horizons produced Childs' musical *THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN* in a workshop production in 1999, then in a full production in 2000. She designed the music for our production of *DORIS TO DARLENE* in 2007. PH commissioned Childs to write *BELLA* in January 2014. The commission was awarded through our Musicals in Partnership Initiative, through which we commission new works of musical theater and develop and produce them in partnership with other non-profit theaters. Kirsten quickly wrote a rough first draft, and we produced a table read in May 2014. Kirsten didn't have a director in mind and we immediately thought to pair her with Robert O'Hara, who wrote and directed his play *BOOTYCANDY* at PH in 2014. With O'Hara on board, we produced a more extensive developmental reading in December 2014. (b) (4)

(b) (4). Kirsten attended the Rhinebeck Writers retreat in July 2015 to further work on the show, and development continued as part of Childs' MassMoca residency in November 2015.

*BELLA* will be developed at (b) (4) in summer 2016, with a full production to follow there in fall 2016. Following the (b) (4) production, Kirsten, Robert, and the artistic leadership of both theaters will assess the production and determine what development the show needs before its next production. This is a key component of

our Musicals in Partnership Initiative: the partnership structure allows the creative team to immediately take what they learn from a world premiere and work on the show further, with a guaranteed second production to install changes. This results in an even stronger NY premiere, which increases the chance of subsequent productions. The writers will undergo rewrites, consider recasting, and participate in a workshop if they wish, before embarking on the NY production.

As a leader in the development and production of new American plays and musicals, BELLA – AN AMERICAN TALL TALE is central to our artistic vision. BELLA takes as its subject matter the “conquering of the West” and the mythology that surrounds that conquest, and reframes it from the perspective of those whose stories never get told. Childs has created a joyous, multicultural musical which celebrates and mythologizes “tall tale” stories, while not forgetting the struggles that came along with that history.

Educational materials for the show will include an essay exploring the show's themes written by our literary staff, video interview with the writer, and post-show discussions with the writer and director.

### **Schedule of key project dates:**

*BELLA* will be the final production in Playwrights Horizons' 2016/2017 season. It will be produced in the 198-seat Mainstage Theater in Playwrights Horizons' building on West 42nd Street in Manhattan. The production will be given a five week rehearsal period to support a creative, productive process. All activities will take place after January 1, 2017. The schedule is tentatively as follows:

Developmental workshop (if needed/desired): to be scheduled between September 2016 - February 2017; workshop costs are not in the project budget

First Rehearsal: April 18, 2017

Technical Rehearsals begin: May 13, 2017

First Preview Performance: May 19, 2017

Opening Night: June 12, 2017

Closing Performance: July 2, 2017

### **Intended Audience/Participants/Community: Who will benefit from the project and how?**

Beneficiaries of the project include:

- The playwright, director, actors and designers: they will have the opportunity to pursue their craft and collaborate on the creation of a new musical in a

professional, supportive environment.

- The audience: BELLA will be seen by a wide audience from New York City and the surrounding region, including students and adults age 30 and under who have the opportunity to attend with discount tickets and memberships. Audiences will benefit from the experience of seeing a New York premiere production of a new musical by a unique musical theater talent.
- Diverse communities: *BELLA* tells a story about an African-American woman, but the tale encompasses characters of many ethnicities, telling the rarely-told stories of their role in the old west. This show will likely appeal to audiences of color who don't see their stories portrayed, especially in stories of this era.
- Regional theaters: with the New York premiere of *BELLA*, a new musical will be introduced to theaters across the country who may wish to produce subsequent productions.

**Selection of Key Organizational Partners: An organization partner is an outside entity that will provide resources (other than money) to support the project.**

Playwrights Horizons' Musicals in Partnership Initiative aims to develop and produce new musicals in partnership with non-profit theaters, without the aid of commercial funds. PH and (b) (4) both have lengthy, successful histories of developing and producing new musicals, and both theaters have past history with writer Kirsten Childs, making the two ideal partners to develop and produce her new musical BELLA. (Childs worked with (b) (4) as the co-lyricist for their production of the new musical FLY in 2013.)

PH and (b) (4) first worked together in 2013-14, when we partnered on the development and production of the musical FLY BY NIGHT. (b) (4) has participated in previous BELLA readings at PH, and BELLA will undergo a developmental reading at (b) (4) in summer 2016, followed by a full-scale production in fall 2016, with PH staff participating in both processes.

**Description of Key Organizational Partners:**

<p><b>Organization Name:</b> (b) (4)</p> <p><b>Proposed or Committed:</b> Committed</p> <p><b>Description of Organization:</b></p> <p>(b) (4)</p> <p>(b) (4)</p> <p>(b) (4)</p> <p>(b) (4)</p>
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**Selection of Key Individuals: Briefly describe the process and criteria for the selection of the key individuals that will be involved in this project.**

Playwrights Horizons has a history with writer Kirsten Childs and director Robert O'Hara, detailed above. PH commissioned Kirsten to write this project in 2014, and she and Robert have participated in two developmental workshops of the show at PH to date. PH Director of Musical Theater Kent Nicholson writes: "Kirsten Childs is the rare musical theater writer who can successfully craft shows as composer, bookwriter, and lyricist. Her project has been to chronicle the black experience in unique and entertaining ways. Robert O'Hara is a similarly unique visionary; as a writer/director of his own and others' work, he has carved out a niche for himself as a provocateur and chronicler of the contemporary African-American experience. Robert's skillset as a dramaturgically minded director provides Kirsten with a unique collaborator." PH will hold auditions (attended by the playwright and director) to cast the show, and will work with the primary artists to select designers.

**Bios of Key Individuals:**

**First Name:**Kirsten

**Last Name:**Childs

**Proposed or Committed:**Committed

**Bio:**

Kirsten Childs is a composer, lyricist and librettist. Her works include:

- THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN (world premiere Playwrights Horizons; Obie, Kleban, Audelco, Richard Rodgers and Gilman Gonzalez-Falla awards; Rockefeller and Larson Grants; also produced at StillPointe Theatre Initiative and Black Theatre Troupe);
- THE WAY THEY LIVE (Songwriter) - The Civilians, 2015
- FLY with co-lyricist Rajiv Joseph, Dallas Theatre Center, 2013
- FUNKED UP FAIRY TALES - Depot Theatre 2013, workshops at Barrington Stage Company, Sundance White Oak, MTC
- THE PRINCESS AND THE BLACK EYED PEA - San Diego Rep
- MIRACLE BROTHERS - Vineyard Theatre (NEA and Larson grants, Meet The Composer and Kitty Carlisle Hart Musical Theatre awards).
- DORIS TO DARLENE (music design) at PH, 2006

**First Name:**Robert

**Last Name:**O'Hara

**Proposed or Committed:**Committed

**Bio:**



Robert O'Hara received an Obie Award for direction for *IN THE CONTINUUM* (Primary Stages/Perry Street Theater). Other directing: *WILD WITH HAPPY* (Public Theater), *THE MOUNTAINTOP* (Alley Theatre, Arena Stage), *BROTHER/SISTER PLAYS* (co-production at McCarter/Public), *SLAVEY* (Clubbed Thumb). As playwright: *ANTEBELLUM* (world premiere, Woolly Mammoth), *BARBECUE* (world premiere, Public). He wrote and directed *INSURRECTION: HOLDING HISTORY* (world premiere Public, Oppenheimer Award for Best New American Play) and *BOOTYCANDY* (world premiere Woolly Mammoth, NY premiere Playwrights Horizons). He has also directed at Primary Stages, Yale Rep, Kirk Douglas Theater (CTG), American Conservatory Theater, Magic Theater, Cincinnati Playhouse in the Park, The Goodman, The Flea, Edinburgh Fringe Festival, and The Market Theater in Johannesburg. He has been a Visting Professor at DePaul University School of the Arts. O'Hara has been awarded a Rockefeller Fellowship and NEA/TCG Fellowship.

**First Name:**Tim

**Last Name:**Sanford

**Proposed or Committed:**Committed

**Bio:**

Tim Sanford has been with Playwrights Horizons since 1984, beginning as a literary intern, then serving for nine years as Literary Manager and two years as Associate Artistic Director, before assuming leadership of the theater in 1996. In his tenure he has produced the work of more than 100 contemporary American writers. Notable productions include *I AM MY OWN WIFE*, *GREY GARDENS*, *CLYBOURNE PARK*, *FAR FROM HEAVEN*, *THE WHALE*, and *THE FLICK*. Tim received a Lillian Hellman Award in 2011 for his long-term support of female playwrights. He is a past President of The Literary Managers and Dramaturgs of the Americas. He is a Board member of the national service organization Theater Communications Group. He earned his B.A. from Occidental College and Ph.D. in Dramatic Literature from Stanford University.

**First Name:**Leslie

**Last Name:**Marcus

**Proposed or Committed:**Committed

**Bio:**

Leslie Marcus has been the Managing Director of Playwrights Horizons since 1993. Prior, she was a Senior Management Consultant to the Mayor's Office in New York working on the 50th Anniversary Celebration of the founding of the United Nations, after her work as Executive Director of the Host Committee for the 1992 Democratic National Convention. She was Finance Director of David Dinkins' successful 1989 campaign for Mayor and Finance Director of Senator Daniel Patrick Moynihan's 1988 campaign for re-election to the U.S. Senate. Leslie was the Associate Director of

Development for the Alvin Ailey American Dance Theater, and she was Executive Director of the Battery Dance Company. Leslie has served on the Board of A.R.T./New York and as a theater panelist for the New York State Council on the Arts. She holds a B.S. in communications from Northwestern University and pursued graduate work in Italian and Art History in Florence, Italy.

**First Name:**Kent

**Last Name:**Nicholson

**Proposed or Committed:**Committed

**Bio:**

Kent Nicholson (Director of Musical Theater) has been developing new plays and musicals for over 20 years. At Playwrights Horizons, Kent has led all musical theater development activity at the institution for the last seven years, guiding such projects as FAR FROM HEAVEN, THE BURNT PART BOYS, and FLY BY NIGHT through their inception to production. Prior to Playwrights, Kent was the creator of the New Works Initiative at TheatreWorks in Palo Alto, where he oversaw the development of over 50 musicals and plays.

**Promotion & Publicity: Briefly describe your plans for promoting and/or publicizing the project.**

*BELLA* will be promoted to PH's current subscribers and members, past ticket buyers, and potential new audiences. Promotion will include:

- Printed season brochure sent to 90,000 households
- Discount postcards for the show mailed to 40,000 households
- Printed Bulletin sent to subscribers/members (5,000 people) to inform them about the show, remind them to book tickets
- Facebook (29,000 likes), Twitter (27,000 followers), and website/social media features including video trailers and interviews with the writer and actors.
- 8 show-specific email blasts to 1.3M email addresses through Playbill.com, Theatermania.com, Broadwaybox.com and PH lists
- Online advertising with Facebook news feed ads, Google banner ads, and Google Ad Words (paid keyword search), resulting in more than 2M impressions.
- Outreach to NYC's African-American communities, including advertising in non-traditional press that reaches these communities, hosting grassroots gatherings, and participating in community events

**Performance Measurement:**

**How will you measure the success of your project? Describe any plans you have for program evaluation, for working collaboratively with researchers,**

**strategic consultants, program evaluator and/or any other performance measurement related to the project.**

For each production, PH sets a ticket sales goal; marketing efforts are later evaluated based on whether this goal was reached. We measure how many people take advantage of low-cost student/30 and under member tickets, 30 and Under rush tickets, and student group sales; and the number of video views, Twitter re-tweets, and Facebook post likes/comments to determine the popularity and effectiveness of these features.

While box office and critical successes are helpful to writers' careers, even if a show is not acclaimed, we are satisfied if the writer feels that his or her work was given the best possible production and felt engaged with the production process. It is also a measure of success if the production helped to obtain subsequent productions of the work. At the conclusion of each season, our Artistic Director sends a mailing to more than 300 regional theaters with information and reviews from the season's shows, encouraging future productions.

**Playwrights Horizons, Inc.  
Playwrights Horizons  
Programmatic Activities**

**Representative list of programmatic activities for the past three years/seasons:**

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**2013/2013-14**

Title/Work/Program:	Mr. Burns (New York premiere)
Key Artists/Personnel:	Playwright: Anne Washburn Director: Steve Cosson Music by Michael Friedman
# of Classes, Performances, exhibitions, residences, etc.:	68
# of Participants or Audience:	12994
Touring Info:	Not applicable.

Title/Work/Program:	The Patron Saint of Sea Monsters (world premiere)
Key Artists/Personnel:	Playwright: Marlane Meyer Director: Lisa Peterson
# of Classes, Performances, exhibitions, residences, etc.:	52
# of Participants or Audience:	5737
Touring Info:	Not applicable.

Title/Work/Program:	The (curious case of the) Watson Intelligence (world premiere)
Key Artists/Personnel:	Playwright: Madeleine George Director: Leigh Silverman
# of Classes, Performances, exhibitions, residences, etc.:	50
# of Participants or Audience:	8446
Touring Info:	Not applicable

Title/Work/Program:	Stage Kiss (New York premiere)
Key Artists/Personnel:	Playwright: Sarah Ruhl Director: Rebecca Taichman
# of Classes, Performances, exhibitions, residences, etc.:	68

# of Participants or Audience:	12751
Touring Info:	Not applicable.

Title/Work/Program:	Fly by Night (musical) (New York premiere)
Key Artists/Personnel:	Writers: Kim Rosenstock, Michael Mitnick, Will Connolly Director: Carolyn Cantor
# of Classes, Performances, exhibitions, residences, etc.:	54
# of Participants or Audience:	9386
Touring Info:	Not applicable.

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### 2014/2014-15

Title/Work/Program:	Bootycandy (New York premiere)
Key Artists/Personnel:	Written and directed by Robert O'Hara
# of Classes, Performances, exhibitions, residences, etc.:	67
# of Participants or Audience:	12187
Touring Info:	Not applicable.

Title/Work/Program:	Pocatello (world premiere)
Key Artists/Personnel:	Playwright: Samuel D. Hunter Director: Davis McCallum
# of Classes, Performances, exhibitions, residences, etc.:	49
# of Participants or Audience:	9027
Touring Info:	Not applicable.

Title/Work/Program:	Placebo (world premiere)
Key Artists/Personnel:	Playwright: Melissa James Gibson Director: Daniel Aukin
# of Classes, Performances, exhibitions, residences, etc.:	52
# of Participants or Audience:	8803
Touring Info:	Not applicable.

Title/Work/Program:	Iowa (play with music) (world premiere)
Key Artists/Personnel:	By Jenny Schwartz

	Music by Todd Almond Directed by Ken Rus Schmoll
# of Classes, Performances, exhibitions, residences, etc.:	51
# of Participants or Audience:	6879
Touring Info:	Not applicable.

Title/Work/Program:	The Qualms (New York premiere)
Key Artists/Personnel:	Playwright: Bruce Norris Director: Pam MacKinnon
# of Classes, Performances, exhibitions, residences, etc.:	52
# of Participants or Audience:	10096
Touring Info:	Not applicable.

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## 2015/2015-16

Title/Work/Program:	The Christians (New York premiere)
Key Artists/Personnel:	Playwright: Lucas Hnath Director: Les Waters
# of Classes, Performances, exhibitions, residences, etc.:	68
# of Participants or Audience:	12467
Touring Info:	Not applicable.

Title/Work/Program:	Hir (New York premiere)
Key Artists/Personnel:	Playwright: Taylor Mac Director: Niegel Smith
# of Classes, Performances, exhibitions, residences, etc.:	90
# of Participants or Audience:	11050
Touring Info:	Not applicable.

Title/Work/Program:	Marjorie Prime (New York premiere)
Key Artists/Personnel:	Playwright: Jordan Harrison Director: Anne Kauffman
# of Classes, Performances, exhibitions, residences, etc.:	67
# of Participants or Audience:	11592

Touring Info:	Not applicable.
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Title/Work/Program:	Familiar (New York premiere)
Key Artists/Personnel:	Playwright: Danai Gurira Director: Rebecca Taichman
# of Classes, Performances, exhibitions, residences, etc.:	51
# of Participants or Audience:	tbd
Touring Info:	Not applicable.

Title/Work/Program:	Antlia Pneumatica (world premiere)
Key Artists/Personnel:	Playwright: Anne Washburn Director: Ken Rus Schmoll
# of Classes, Performances, exhibitions, residences, etc.:	52
# of Participants or Audience:	tbd
Touring Info:	Not applicable.

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**Programmatic activity notes: provide any notes about your programmatic activity.**

Playwrights Horizons produces six shows per season. The shows not listed above include:

2013/14: Your Mother's Copy of the Kama Sutra by Kirk Lynn, directed by Anne Kauffman

2014/15: Grand Concourse by Heidi Schreck, directed by Kip Fagan

2015/16: Indian Summer by Gregory S. Moss, directed by Carolyn Cantor.

The following shows listed above extended beyond their originally scheduled runs: Mr. Burns, Stage Kiss, Bootycandy, The Christians, Marjorie Prime.

2015/16 season shows Familiar and Antlia Pneumatica have not yet completed their runs; the number of performances listed is the number the show is scheduled to perform.