A Strange Loop
Who we are

Our vision
We believe in theater as the most human and immediate medium to tell the stories of our time, and affirm the primacy and centrality of the playwright to the form.

Our writers
We support each playwright’s full creative development and nurture their unique voice, resulting in a heterogeneous mix of as many styles as there are artists.

Our productions
We share the stories of today by the writers of tomorrow. These intrepid, diverse artists develop plays and musicals that are relevant, intelligent, and boundary-pushing. Our plays reflect the world around us through stories that can only be told on stage.

Our audience
Much like our work, the 60,000 people who join us each year are curious and adventurous. Playwrights is committed to engaging and developing audiences to sustain the future of American theater. That’s why we offer affordably priced tickets to every performance to young people and others, and provide engaging content – both onsite and online – to delight and inspire new play lovers in NYC, around the country, and throughout the world.

Our process
We meet the individual needs of each writer in order to develop their work further. Our New Works Lab produces readings and workshops to cultivate our artists’ new projects. Through our robust commissioning program and open script submission policy, we identify and cultivate the most exciting American talent and help bring their unique vision to life.

Our downtown programs
...reflect and deepen our mission in numerous ways, including the innovative curriculum at our Theater School, mutually beneficial collaborations with our Resident Companies, and welcoming myriad arts and education not-for-profits that operate their programs in our studios.

Our conviction
We are a home for the American writer. It is expressed in our very name: we are Playwrights.

Playwrights Horizons – where theater begins

Our name is written many different ways by those who shape it most directly: our playwrights. This version of the logo was written by Michael R. Jackson, using his unique hand to imprint our company name. For more information, visit phnyc.org/about.
The Strange Loop phenomenon occurs whenever, by moving upwards (or downwards) through levels of some hierarchical system, we unexpectedly find ourselves right back where we started.

Douglas Hofstadter, Gödel, Escher, Bach

It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity.

W.E.B. Du Bois, The Souls of Black Folk

I only wanted more than I knew.
Liz Phair, “Strange Loop”

The term “strange loop” was coined by cognitive scientist Douglas Hofstadter. On the most immediate level, Michael R. Jackson introduces the term to describe his musical’s referentiality. It is a musical about a black, queer musical theater writer named Usher who is writing a musical about a black, queer musical theater writer named Usher...et cetera. But the aptness of the title only starts there; the number of strange loops that Usher seeks to circumnavigate is manifold. The opening number, which introduces our dry protagonist in his day job as an usher for The Lion King, sets us up to expect a show-biz satire. But Michael wastes no time in broadening his scope. Usher gets his name not just from his job — we also discern that he is taking us on a journey, one into his own identity and a larger subculture of queer African Americans. We glean that, like so many others, Usher has moved to New York to escape a narrow-minded, homophobic upbringing, but he cannot leave behind the depths of self-loathing that have been instilled in him. We recognize all too well the strange loop of family dynamics that he can’t seem to escape.

But moving to the big city to pursue his creative dreams just thrusts him into another strange loop, the equally demeaning prejudices in gay culture, either from fitness fascists or outright racists.

Citing W. E. B. Du Bois, Michael upholds that racism creates its own strange loop of “Double Consciousness that continually reflects back the otherization of the “I.” At one point, after Usher withstands a harsh insult aimed at his physique, he responds that he has no time to feel; he will write a song instead. The force and authenticity of the character’s (and the author’s) musical talent proves an invaluable tool for his survival.

But can it help him change? Welcome to the paradox of theater. A play or a musical has a double-consciousness, doesn’t it? Much like Du Bois’s articulation of this concept, such works have the point of view of the writer and the reflective gaze of the audience. The theater is a specific art form that represents the dramatic action of human beings changing. And in the best plays and musicals, this transformation becomes transfiguration.

We change, but the play ends, we start over, but are we starting from scratch? One of Michael’s artistic heroes, Liz Phair, brought an exemplary ferocious candor and vulnerability to her breakout album, Exile in Guyville. Michael pays tribute to her influence in the play when Usher tries to source his “inner white girl” to inspire resilience and truth. And the final lyric of that album’s concluding track, not coincidentally also called “Strange Loop,” says, “I only wanted more than I knew.” It is a loop because the thing she wants is the thing she doesn’t have. She thirsts for knowledge, and if she attains it, she is back at square one, wanting more. This is the strange loop of being human. The song fades out, we sing it to ourselves, we put it back on tomorrow, et cetera. That is the shape of change.

Tim Sanford
Artistic Director
From the Playwright: Michael R. Jackson

My name is Michael Jackson. That means my entire life has been overshadowed by the notoriety and infamy of a now-dead pop star. When I’m meeting someone for the first time, my uniquely famous name strips me of an identity that is solely my own.

In the last year, I have been mistaken for or identified as playwright-director Robert O’Hara to my face no less than six times. It’s become a running gag where I am constantly correcting theater people with “actually, I’m not Robert.” But before anyone jumps to any conclusions, some of these people were black so it’s more complicated than a racist white person thinking “they all look the same.” But in either case, my seeming resemblance to another black man strips me of an identity that is solely my own.

Over the last few years, I have been meditating on the tendency of theater critics to compare black playwrights’ plays to each other without making a substantive case for their comparisons. In most instances, these comparisons will present themselves in the form of critics anointing one black writer’s work as the gold standard while other black writers find themselves cast as lesser or failed satellites orbiting around them depending on how successful or unsuccessful the critics decide their plays are. I raise this issue not to scold anyone but to grapple in good faith with the extent to which the stories, questions, and obsessions black writers have might truly appear to be the same to this largely white gaze, stripping black writers of identities that are solely our own.

W.E.B. DuBois coined the term “double consciousness” to describe the uniquely African-American experience of “always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity.” But what is a “self” anyway? Cognitive scientist Douglas Hofstadter coined the term “strange loop” to theorize the self as merely a collection of meaningless symbols mirroring back on their own essences in repetition until death. He further theorized that a human being is the organism with the greatest capacity to perceive itself perceiving itself perceiving itself, ad infinitum.

A Strange Loop is not formally autobiographical but I did begin writing it as a monologue in my early 20s when I experienced myself as nothing more than a mass of undesirable, fat, black queerness. I was functionally miserable, relentlessly self-critical, and very lonely. It was like I was on the outside of my body looking in and on the inside of my body scratching to get out. Self-hatred is a strange loop, too.

When I think back on these “dark café days,” I imagine two killer lines from poems by Emily Dickinson and Nikki Giovanni in a kind of vaudeville act in my head that starts with Emily warmly introducing herself to Nikki with, “I’m Nobody! Who are you?” And then Nikki clapping back at her with, “I ain’t shit. You must be lower than that to care.” In my estimation, this negative feedback loop perfectly describes where we find Usher, the protagonist of A Strange Loop with his famous name that’s also the occupation he’s working while he, like me, tries to pen a musical with a plot that requires us to ask ourselves questions like “Who is Usher? And who am/what is ‘I’? Whose gaze do I honor? Does it matter? Do I matter? Do black “I’s” matter? Am I their negro? Am I not their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own? Who is Usher? And who am/what is ‘I’? Whose gaze do I honor? Does it matter? Do I matter? Do black “I’s” matter? Am I their negro? Am I not their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own? Who is Usher? And who am/what is ‘I’? Whose gaze do I honor? Does it matter? Do I matter? Do black “I’s” matter? Am I their negro? Am I not their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own?
Playwrights Horizons

Artistic Director
Tim Sanford

Managing Director
Leslie Marcus

General Manager
Carol Fishman

in association with

Page 73 Productions

Producing Artistic Director
Michael Walkup

Managing Director
Amanda Feldman

presents the world premiere of

A Strange Loop

Book, Music, and Lyrics by
Michael R. Jackson

Featuring
Antwayn Hopper
L Morgan Lee
John-Andrew Morrison
Jason Veasey

James Jackson, Jr.
John-Michael Lyles
Larry Owens

Scenic Design
Arnulfo Maldonado

Costume Design
Montana Levi Blanco

Lighting Design
Jen Schriever

Sound Design
Alex Hawthorn

Hair and Wig Design
Cookie Jordan

Orchestrations
Charlie Rosen

Music Director
Rona Siddiqui

Vocal Arrangements
Michael R. Jackson

Music Coordinator
Tomoko Akaboshi

Production Stage Manager
Erin Gioia Albrecht

Press Representative
Blake Zidell & Associates

Casting
Alaine Alldaffer, CSA

Director of Marketing
Kyle Sircus

Musical Theater Producing Associate
Kent Nicholson

Page 73 Director of Development
Rebecca Yaggy

Associate Artistic Director
Adam Greenfield

Choreographed by
Raja Feather Kelly

Directed by
Stephen Brackett

Originally Developed at Musical Theatre Factory

This project is supported in part by the National Endowment for the Arts and the Laurents/Hatcher Foundation

A Strange Loop is supported in part by the Frank Young Fund for New Musicals, a program of National Alliance for Muscial Theatre, with funding from The Alhadeff Charitable Foundation – www.namt.org
**Cast**

Usher
Thought 1
Thought 2
Thought 3
Thought 4
Thought 5
Thought 6

Production Stage Manager
Assistant Stage Manager

**Music**

Conductor/Keyboard 1: Rona Siddiqui
Drums/Percussion: Elena Bonomo, Bass: Ian Jesse,
Guitar/Keyboard 2: Beth Callen, Reeds: Chris Reza

Music Preparation and Original Piano Arrangements by Adam Wiggins.

*A Strange Loop* will be performed without an intermission.

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A *Strange Loop* is dedicated in loving memory to Darius Marcel Smith (September 13, 1982 – February 25, 2019) and “all those black gay boys I knew who chose to go on back to the Lord.”

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**About the Artists**

**ANTWAYN HOPPER** (Thought 6).

**L MORGAN LEE** (Thought 1).
Playwrights debut. L Morgan has been seen Off-Broadway, on tour, and in concerts in the US and abroad. Some of her favorite credits include *Defiant, Majestic, and Beautiful; Cercle Hermaphroditos; Ludo’s Broken Bride; Francois and the Rebels; Jesus Christ Superstar; Dreamgirls; Weird Romance*. Film: *A Black Girl’s Manifesto, Waystation in the Stars*. Concert: “Our Lady J: Gospel for the Godless” (London, Berlin, NYC).

**#translivesmatter** Instagram: @lmorganlee

**JAMES JACKSON, JR.** (Thought 2).

**JOHN-MICHAEL LYLES** (Thought 3).
Playwrights debut. Off-Broadway: *This Ain’t No Disco* (Atlantic); *Sweeney Todd, The Flick* (Barrow Street); *Brooklynite* (Vineyard); *Jasper in Deadland* (Prospect). City Center Encores: *Big River, 1776*. Regional: *The Art of Falling* (Second City/Hubbard Street), *Choir Boy* (Guthrie). TV: “The Other Two,” “Chicago
PD,” “Modern Love,” “NCIS: New Orleans,”
“The OA.” Film: Blind. Recordings: Jasper in
Deadland, The Man in the Ceiling. BFA: Pace
University. john-michaellyles.com and
Instagram: @jmlyles1

JOHN-ANDREW MORRISON (Thought 4).
Playwrights debut. Off-Broadway: Classical
Theater of Harlem, CSC, La MaMa, Joe’s
Pub, Ars Nova, MC of The Greenwich Village
Follies for several years at MTS. Regional:
Hartford Stage, Baltimore Center Stage,
Cincinnati Playhouse, La Jolla Playhouse,
A.R.T., SpeakEasy. International: Boy Steals
Train (Edinburgh Fringe Festival, Fringe
First Award, London Stage Award). Film:
How to Make Movies at Home. BA: Brandeis
University, MFA: UCSD. johnandrewmorrison.com

LARRY OWENS (Usher). Playwrights
debut. Hailing from East Baltimore, Larry
intercepted with A Strange Loop at the
Musical Theatre Factory under the artistic
direction of Shakina Nayfack. He is grateful
Page 73, and Playwrights Horizons for this work.
Education: The School at Steppenwolf.
Social media: @larryowenslive. Thank
you Anna at WME and Olivia at 3Arts.
Performance dedicated to Arnisha.

JASON VEASEY (Thought 5). Playwrights
debut. Broadway: The Lion King. National
Tour: The Lion King. Off-Broadway: The
Loophole (The Public), For the Last Time
(Theater Row), Pork Kidneys to Soothe The
Soul. Regional: Smart People (Denver Center),
Broadway Bounty Hunter (Barrington Stage),
I Now Pronounce (Humana Festival). Can’t
believe this is finally happening! Thanks to
DVSV, as always. And lastly to Michael and
Stephen. #translivesmatter Instagram/
Twitter: @veaseyville

MICHAEL R. JACKSON (Book, Music, Lyrics,
and Vocal Arrangements). Playwrights debut.
Michael R. Jackson holds a BFA and MFA
in playwriting and Musical Theatre Writing
from the NYU Tisch School of the Arts. As a
songwriter, he has seen his work performed
everywhere from Joe’s Pub to NAMT. He
wrote book, music, and lyrics for the
musical White Girl In Danger. He also wrote
lyrics and book for the musical adaptation of
the 2007 horror film Teeth with composer and co-bookwriter Anna K. Jacobs. He is an
alum of the Johnny Mercer Writers Colony,
the Ars Nova Uncharted Writers Group,
and was a Sundance Theater Institute
Composer Fellow. He has received a 2019
Whiting Award, a 2017 Jonathan Larson
Grant, a 2017 Lincoln Center Emerging Artist
Award, a 2017 ASCAP Foundation Harold
Adamson Award, a 2016/2017 Dramatist
Guild fellowship, and was the 2017
Williamstown Theatre Festival Playwright-
In-Residence. He has commissions from
Grove Entertainment & Barbara Whitman
Productions and LCT3. Twitter: @thelivingmj
Instagram: @thelivingmichaeljackson
thelivingmichaeljackson.com

STEPHEN BRACKETT (Director).
Playwrights debut. Page 73: Ultimate Beauty
Bible. Broadway: Be More Chill (Lyceum
Theater). Off-Broadway: Be More Chill
(Signature and Two River Theaters), The
Lightning Thief: The Percy Jackson Musical
(Theaterworks USA/National Tour),
Buyer & Cellar (Rattlestick and Barrow
Street Theaters/National Tour/London’s
Menier Chocolate Factory), The Mad Ones
(Prospect Theater), Wringer (NYCCT),
Carnival Kids (Lesser America), The
Correspondent (Rattlestick), After (Partial
Comfort), The Material World (Dixon Place),
Be A Good Little Widow (Ars Nova), and The
Tenant (Woodshed Collective). Regional:
Significant Other (Geffen Playhouse), I
Now Pronounce (Humana Festival), Le
Switch (About Face), The Great Pretender
(TheatreWorks Silicon Valley). Upcoming:
Fall Springs at Barrington Stage.

RAJA FEATHER KELLY (Choreographer).
Playwrights: If Pretty Hurts Ugly Must Be
a Mu$hucka. Off-Broadway: Funnyhouse
of a Negro, The Death of The Last Black
Man…, Everybody (Signature); Fairview,
The Chronicles of Cardigan and Khente
(Soho Rep.); The House That Will Not Stand,
Hurricane Diane (NYTW); Fireflies (Atlantic);
The Good Swimmer (BAM). Regional:
York Live Arts 2019/20 Randjelovi/Stryker
Resident Commissioned Artist, Breakout
Award from SDCF, Dance Magazine’s
Harkness Promise Award (2018), Solange
MacArthur Award for New Choreography
(2016), Princess Grace Award (2017,
2018). Raja is the artistic director of New
Brooklyn Theatre, and founder of the
feath3r theory, which merged in 2018.
**ARNULFO MALDONADO** (Scenic Design). Playwrights: *I Was Most Alive with You*, *Dance Nation*, Iowa, *Men On Boats*. Page 73: *Catch as Catch Can*, *Judy, Grounded*. Other Off-Broadway: *Charm*, *School Girls...* (MCC); *Sugar In Our Wounds* (Lortel nomination) and *India Pale Ale* (MTC); *Usual Girls*, *Bobbie Clearly* (Roundabout); *Caught* (PlayCo); *The Rolling Stone, Bull in a China Shop* (Lincoln Center). Regional: *Indecent* (Guthrie), *An Octoroon* (Berkeley Rep). International Tour: *The Magnetic Fields: 50 Song Memoir*. Princess Grace Faberger Theater Award, Henry Hewes Design Award nominee. arnulfomaldonado.com

**MONTANA LEVI BLANCO** (Costume Design). Playwrights debut. Page 73: *Orange Julius*. Off-Broadway: *Ain’t No Mo’* (The Public); *Fairview*, *Is God Is* (Soho Rep.); *Daddy* (New Group/Vineyard); *Fabulation*, *In the Blood*, *The Death of the Last Black Man...* (Signature); *The House That Will Not Stand*, *Red Speedo*, *The House That Will Not Stand*, *Nat Turner* (NYTW); *Pipeline*, *Ghost Light*, *War* (Lincoln Center); *He Brought Her Heart Back In a Box* (TFANA); *Eddie & Dave* (Atlantic); *Last Match* (Roundabout); *O, Earth* (Foundry). Drama Desk and Obie Award. Oberlin College, Brown University, and the Yale School of Drama. montanaleviblanco.com

**JEN SCHRIEVER** (Lighting Design). Playwrights debut. Page 73: *Today Is My Birthday*. Broadway: *What the Constitution Means to Me, The Lifespan of a Fact, Eclipsed*, *Ghetto Klown*. Other Off-Broadway: *Superhero* (Second Stage); *What the Constitution Means to Me* (NYTW); *Thom Pain...*, *Night is a Room* (Signature); *Collective Rage*, *School Girls...* (MCC); *Usual Girls*, *Bobbie Clearly*, *On The Exhale* (Roundabout); *Dan Cody’s Yacht*, *In the Body of the World* (MTC); *Strange Interlude* (Transport Group); Opera: *Die Fiedermaus* (Metropolitan Opera); *The Pearl Fishers* (English National Opera, London). jenschriever.com

**ALEX HAWTHORN** (Sound Design). Playwrights: *Fly By Night*. Other Off-Broadway: *Ordinary Days* (Keen Company); *The Mad Ones* (Prospect Theater); Civilians; TRE; NAATCO; Associate Artist with Theater Mitu: *REMNANT, Hamlet/*UR-Hamlet, Juárez, Medea, DR.C, *Hair*, *Death of a Salesman*. Regional: Baltimore Centerstage, Engeman Theater, Geffen Playhouse, KC Rep, Ordway, People’s Light and Theater, Portland Center Stage. Podcasts: Naked Radio for Naked Angels. Film: Go Tell Your Fathers. Alexa.com, Instagram: @AFHawthorn

**COOKIE JORDAN** (Hair and Wig Design). Playwrights: *If Pretty Hurts Ugly Must Be a Muhfucka, Familiar*. Broadway: *Choir Boy, Once on This Island, Sunday in the Park with George, Eclipsed, Side Show*. Off-Broadway: *Mima’s Tale* (The Public); *Jesus Hopped the A Train, In the Blood, The Death of the Last Black Man in the Whole Entire World* (Signature); *Is God Is* (Soho Rep); *Kid Victory* (Vineyard Theatre). TV: Emmy-nominated for makeup design for NBC, “The Wiz Live.”


**TOMOKO AKABOSHI** (Music Coordinator). Playwrights: *Bella* (viola/fiddle). Tomoko has worked with a wide range of artists and organizations such as Alan Silvestri, Alicia Keys, Coldplay, Boston Symphony Orchestra, Google, and Disney. Theater:
Concert Master for Amazing Grace, Sweeney Todd, and Spring Awakening (Tokyo). Substitute work: Matilda, Miss Saigon, My Fair Lady, SpongeBob. Her versatility extends to playing jazz at the White House, orchestras at Carnegie Hall, pop on TV. Tomoko coordinates and supervises full orchestral recordings for film, animation, and video games across four continents.


JOHN C. MOORE (Assistant Stage Manager). Playwrights: Miles for Mary, Log Cabin, A Life, Antlia Pneumetica, Marjorie Prime, The Christians. Other Off-Broadway: Mrs. Murray’s Menagerie, Rags Parkland Sings the Songs of the Future, KPOP (Ars Nova); Sundown, Yellow Moon (Ars Nova/WP Theater).

PLAYWRIGHTS HORIZONS is dedicated to cultivating the most important American playwrights, composers, and lyricists, as well as developing and producing their bold new plays and musicals. Tim Sanford became Artistic Director in 1996 and Leslie Marcus has been Managing Director since 1993. Under their decades of leadership, Playwrights builds upon its diverse and renowned body of work, counting 400 writers among its artistic roster. In addition to its onstage work each season, Playwrights’ singular commitment to nurturing American theater artists guides all of the institution’s multifaceted initiatives: our acclaimed New Works Lab, a robust commissioning program, an innovative curriculum at its Theater School, and more. Robert Moss founded Playwrights in 1971 and cemented the mission that continues to guide the institution today. André Bishop served as Artistic Director from 1981-1992. Don Scardino succeeded him and served until 1996. Over its 48-year history, Playwrights has been recognized with numerous awards and honors, including six Pulitzer Prizes, 13 Tony Awards, and 39 Obie Awards.

PAGE 73 PRODUCTIONS is now in its 21st year introducing the most talented early-career playwrights to New York audiences by producing their professional debuts in the city. Past premieres include the Off-Broadway debuts of Quiara Alegría Hudes (2012 Pulitzer Prize); Samuel D. Hunter (2015 MacArthur “Genius” Grant); Clare Barron (2015 Obie Award); Heidi Schreck (What the Constitution Means to Me on Broadway); and many more. Page 73 also serves over a dozen early-career playwrights through annual new play development programs: the Page 73 Playwriting Fellowship, Interstate 73 writers group, and Summer Residency. Earlier this season, Page 73 produced the world premiere of Mia Chung’s Catch as Catch Can that received 5 stars and inclusion in the “Top 10” list of 2018 theatre from Time Out New York. Their season is also fostering the work of C.A. Johnson and Sanaz Toossi through the prestigious Page 73 Playwriting Fellowship, now in its 16th year of singling out exceptional talent.
“Playwrights Horizons, a mainstay of Off Broadway, possesses one of the most distinguished histories among New York’s producers of new work. The list of playwrights discovered or supported by Playwrights Horizons is practically a Who’s Who of contemporary drama.”

_The New York Times_

**PULITZER PRIZE WINNERS**

Annie Baker  
_The Flick_  
2013 Obie Award  
Susan Smith Blackburn Prize

Bruce Norris  
_Clybourne Park_  
2012 Tony Award

Doug Wright  
_I Am My Own Wife_  
2004 Tony Award

Stephen Sondheim & James Lapine  
_Sunday in the Park with George_  
1989 Tony Award

Alfred Uhry  
_Driving Miss Daisy_

**NOTABLE PRODUCTIONS**

Craig Lucas  
_I Was Most Alive with You_

Clare Barron  
_Dance Nation_  
2019 Pulitzer Prize finalist  
2017 Susan Smith Blackburn Prize

Max Posner  
_The Treasurer_

Dan LeFranc  
_Rancho Viejo_  
The Big Meal

Adam Bock  
_A Life_  
_A Small Fire_  
_Robert O'Hara_  
_Bootycandy_  
2015 Obie Award

Jordan Harrison  
_Log Cabin_  
_Marjorie Prime_  
2015 Pulitzer finalist

Danai Gurira  
_Familiar_

Taylor Mac  
_Hir_

Heidi Schreck  
_Grand Concourse_

Madeleine George  
_The (curious case of the) Watson Intelligence_  
2014 Pulitzer Prize finalist

Anne Washburn  
_Mr. Burns, a post-electric play_

Richard Greenberg, Scott Frankel, & Michael Korie  
_Far From Heaven_

Amy Herzog  
_The Great God Pan_  
_After the Revolution_

Samuel D. Hunter  
_The Whale_  
2013 Lortel Award  
Drama Desk Special Award

Lisa D’Amour  
_Detroit_  
2011 Pulitzer Prize finalist  
2013 Obie Award

Kirsten Greenidge  
_Milk Like Sugar_  
2012 Obie Award

Gina Gionfriddo  
_Rapture, Blister, Burn_  
2013 Pulitzer Prize finalist
“Where would the American theater be without Playwrights Horizons?”

Los Angeles Times

Bathsheba Doran
Kin
Annie Baker
Circle Mirror Transformation
2010 Obie Award
Melissa James Gibson
This
Doug Wright, Scott Frankel, & Michael Korie
Grey Gardens
2006 OCC Award
Lynn Nottage
Fabulation
2005 Obie Award
David Greenspan
Go Back to Where You Are
She Stoops to Comedy
2003 Obie Award
Richard Nelson & Shaun Davey
James Joyce’s The Dead
2000 Tony Award, Lortel Award, and Drama Critics’ Circle Award
Richard Nelson
Goodnight Children Everywhere

Kenneth Lonergan
Lobby Hero
Kirsten Childs
Bella: An American Tall Tale
2017 Audelco Award
The Bubbly Black Girl Sheds Her Chameleon Skin
2000 Obie Award
Theresa Rebeck
The Butterfly Collections
Christopher Durang
Miss Witherspoon
2006 Pulitzer Prize finalist
Betty’s Summer Vacation
1999 Obie Award
Sister Mary Ignatius Explains It All For You
1982 Obie Award
Jeanine Tesori & Brian Crawley
Violet
1997 Obie Award, Lortel Award, and Drama Critics’ Circle Award

Jon Robin Baitz
The Substance of Fire
Adam Guettel & Tina Landau
Floyd Collins
1996 Obie Award and Lortel Award
A.R. Gurney
The Dining Room
Later Life
Scott McPherson
Marvin’s Room
1992 OCC Award
Stephen Sondheim & John Weidman
Assassins
1991 Drama League Award
Lynn Ahrens
Once on This Island
William Finn
March of the Falsettos
1981 OCC Award
Falsettoland

All photos by Joan Marcus except Sunday… by Gerry Goodstein
ARTISTIC DIRECTOR .................TIM SANFORD
MANAGING DIRECTOR .............. LESLIE MARCUS
GENERAL MANAGER ............ CAROL FISHMAN
ASSOCIATE ARTISTIC DIRECTOR ............... ADAM GREENFIELD
Associate General Manager ............. Jenna Ready
Company Manager .................. Caroline Aquino
Administrative Assistant ........ Carmen A. Quiñones
General Management Intern .......... Ana Paredes

ARTISTIC
Literary Manager.......................... Lizzie Stern
Artistic Programs Manager ......... Karl Baker Olson
Dramaturg ............................. Ashley Chang
Musical Theater
Producing Associate ................ Kent Nicholson
Guest Curator .......................... Emily Johnson
Literary Coordinator ................. Kimberly Goldberg
Literary Fellow ....................... Divinia Shorter
Musical Theater Fellow ............ Emily Penick
Special Forces Unit ................. Milo Cramer, Kevin Dorff,
Kimberly Golding, Sam Myers, Melissa Ng
POP Talk Docents ................. Gamal El Sawah,
Christopher Moncayo-Torres, Alison Rooney,
Melinda Sekela, Steven Strauss, Emily Welty

CASTING DIRECTOR .............. ALAINE ALLDAFFER
Associate Casting Director ......... Lisa Donadio
Con Edison Casting Fellow ............ Gail Quintos

Commissioned Artists
Doris Duke Charitable Foundation/
Andrew W. Mellon Foundation Commissions
  Clare Barron, Greg Keller, Amy Herzog, Lucas
  Hnath, Ike Holter, Julia Jordan
Harold and Mimi Steinberg Commissions
  Kate Attwell, Christopher Chen, Erin Courtney,
  Jessica Goldberg, Kirsten Greenidge, Samuel
  D. Hunter, Taylor Mac, Chris Miller and Nathan
  Tysen, Bruce Norris, Tori Sampson,
Kate and Seymour Weingarten Commissions
  Kate Cortesi, Sarah DeLappe, Bathsheba Doran,
  Emily Feldman, Eric John Meyer, Marco Ramirez
Alfred P. Sloan Foundation Commission
  Lisa Kron
Virginia B. Toulmin Foundation Program for
Commissioning Women in the Performing Arts
  Danai Gurira, Aleshea Harris
Kenyon Playwrights Conference Commission
  Sam Marks
Amal Commission
  Mona Mansour
Jody Falco and Jeffrey Steinman Commissions
for Emerging Playwrights
  Will Arbery, Jaclyn Backhaus, Alexander
  Borinsky, Milo Cramer, Jeremy O. Harris,
  Hansol Jung, Jiehae Park, Korde Arrington Tuttle
Andrew W. Mellon Foundation Musicals in
Partnership Initiative Commissions
  Keith Glover and Josh Schmidt,
  Todd Almond and Lear deBessonet

M.E.W. Commissions
  Ricky Ian Gordon and Michael Korie
  Stacey Mindich Productions Commission
  Jenny Giering, Adam Gwon, and Karen Hartman

RESIDENT THEATER COMPANIES
Clubbed Thumb, Musical Theatre Factory,
SPACE on Ryder Farm

PRODUCTION MANAGER ............... JAY JANICKI
Technical Director .................... T. Sampson
Assistant Production Manager .... Andrea Wiethorn
Audio Supervisor .................... Dyan Carrow
Lighting Supervisor .................. Carson Gross
Assistant Technical Director........... Stuart Parman
Master Carpenter ..................... Jeffrey Padgett
Costume Shop Manager ............ Emilee McVey-Lee
Building Manager .................... Gustavo Naranjo
Operations Associate .............. Michael Lenox
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Barbara Whitman, West Bank Cafe
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co-production with Soho Rep

Creatue by Heidi Schreck  
co-production with New Georges

2010  
Jack’s Precious Moment  
by Samuel D. Hunter

Edgewise by Eliza Clark

2011  
Lidless  
by Frances Ya-Chu Cowhig

2013  
Sleeping Rough by Kara Manning

2014  
Grounded by George Brant  
When January Feels like Summer  
by Cori Thomas  
co-production with Ensemble Studio Theatre  
You Got Older by Clare Barron

2015  
Judy by Max Posner

2016  
Kentucky by Leah Nanako Winkler  
co-production with Ensemble Studio Theatre  
Ultimate Beauty Bible  
by Caroline V. McGraw

2017  
Orange Julius by Basil Kreimendahl  
co-production with Rattlestick Playwrights Theatre  
Today Is My Birthday  
by Susan Soon He Stanton

2018  
Catch as Catch Can by Mia Chung

Quiara Alegría Hudes  
Elliot, A Soldier’s Fugue  
2007 Pulitzer Prize finalist

Heidi Schreck  
Creature

Clare Barron  
You Got Older  
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<th>Writer(s)</th>
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