
the publicity office

FROM: THE PUBLICITY OFFICE / Marc Thibodeau

FOR IMMEDIATE RELEASE:

**WOMEN'S PROJECT THEATER
ANNOUNCES ITS 2014-15 SEASON**

WHEN JANUARY FEELS LIKE SUMMER

**BY CORI THOMAS, DIRECTED BY DANIELLA TOPOL
A CO-PRODUCTION WITH ENSEMBLE STUDIO THEATER**

**A BEAUTIFUL DAY IN NOVEMBER ON THE BANKS OF
THE GREATEST OF THE GREAT LAKES**

**BY KATE BENSON, DIRECTED BY LEE SUNDAY EVANS
NEW GEORGES IN ASSOCIATION WITH WOMEN'S PROJECT THEATER**

World Premiere Production

BRIGHT HALF LIFE

BY TANYA BARFIELD, DIRECTED BY LEIGH SILVERMAN

World Premiere Production

THE UNDENIABLE SOUND OF RIGHT NOW

**BY LAURA EASON, DIRECTED BY KIRSTEN KELLY
A CO-PRODUCTION WITH RATTLESTICK PLAYWRIGHTS' THEATER**

Women's Project Theater, under the leadership of new Producing Artistic Director **Lisa McNulty** and Interim Executive Producer **Jessica R. Jenen**, is pleased to announce the four plays in its 2014-15 season, continuing the theater's 37 year commitment to producing the finest work by women in the theater. Beginning in October, WP Theater's season will include new work by **Cori Thomas** (*My Secret Language of Wishes*), directed by **Daniella Topol** (*Charles Ives take Me Home, Row After Row*); **Kate Benson** (*Lee Miller*), directed by **Lee Sunday Evans** (*The Play About My Dad*); **Tanya Barfield** (*The Call, Blue Door*), directed by **Leigh Silverman** (*Violet--Tony Nominee, Chinglish, Well*), and **Laura Eason** (*Sex With Strangers, "House of Cards"*), directed by **Kirsten Kelly** (*Slipping*).

"I couldn't be more excited to share the four incredible productions by these fiercely brilliant women," said **Producing Artistic Director Lisa McNulty**. "The work this season offers us journeys as varied as the dazzling and diverse imaginations of the women taking us on them. It's so gratifying to present such wonderful work from WP artists, both familiar and new, and to expand our programming for our audiences. This season also connects WP with three remarkable partner institutions—Ensemble Studio Theater, New Georges and Rattlestick Playwrights' Theater. We are thrilled to bring our organizations together this season and are particularly pleased to announce that Laura Eason's *The Undeniable Sound*

of Right Now marks the beginning of an ongoing producing and artistic relationship with Rattlestick Playwrights' Theater, with full details to be announced in the coming months."

The four productions, in season order, are:

WHEN JANUARY FEELS LIKE SUMMER

by Cori Thomas, directed by Daniella Topol.

A co-production with Ensemble Studio Theatre

October 1 thru October 26 at Ensemble Studio Theatre.

Presided over by the Hindu god Ganesh, a pair of teenagers become unexpected avengers, an immigrant accountant finds his inner Indira, and two stifled romantics begin to stumble toward each other during one strangely warm winter in Central Harlem where change (climate and otherwise) hangs in the air.

Reviewing the play at Ensemble Studio Theatre earlier this year, Charles Isherwood in The NY Times called **When January Feels Like Summer** "engaging, buoyantly acted, satisfyingly written with heart and humor, with superbly judged direction by Daniella Topol," adding, "The emotional intensity had me holding my breath."

When January Feels Like Summer performs Wednesday through Saturday evenings at 7:00pm and Mondays at 7:00pm. Matinees are Saturdays at 2:00pm and Sundays at 5:00pm. Reserved seats are \$50, general admission seats are \$40 (\$32.50 student/seniors). Advance general admission tickets bought before the first preview (October 1st) are \$30. To order tickets call 866.811.4111 or click <www.ovationtix.com/trs/cal/134>.

This production was originally presented by Ensemble Studio Theatre and Page 73 Productions.

A BEAUTIFUL DAY IN NOVEMBER ON THE BANKS OF THE GREATEST OF THE GREAT LAKES

by Kate Benson, directed by Lee Sunday Evans

New Georges in association with Women's Project Theater

January 13 thru February 7 at City Center.

For those of you just tuning in, Thanksgiving is already in progress here at Wembly kitchen. The stands are nice and full, it's quite a crowd that's gathered. While a repeat of the Gravy Boat Episode of 1979 may not be in the offing, I think we can expect a flatware fumble or two, until everyone's in a turkey stupor, contemplating pie. And all the while a Herd of Great GrandBabies is amassing under the table in this dark and witty exploration of how family is played, over time and memory and through generations.

Reviewing the play at New Georges' Jam on Toast Festival in May, Neil Genzlinger in The NY Times wrote, "*Ms. Benson, the playwright, is fearless and remarkably assured in this dizzyingly entertaining work. The direction of Ms. Evans unfurls it on the Dixon Place stage with wit and verve, conjuring the story — the preparation and serving of a gigantic family dinner — without so much as a salad plate in sight.*"

World Premiere Production

BRIGHT HALF LIFE

by Tanya Barfield, directed by Leigh Silverman

February 15 thru March 22 at City Center

Erica meets Vicki. Vicki marries Erica. Lives collide. Rewind. Pause. Fast forward.

A kaleidoscopic new play about love, skydiving, and the infinite moments that make a life together.

World Premiere Production

THE UNDENIABLE SOUND OF RIGHT NOW

by Laura Eason, directed by Kirsten Kelly
a co-production with Rattlestick Playwrights Theater
March 18 thru May 3 at Rattlestick Playwrights Theater.

It's 1992. Hank is struggling to keep his legendary rock club going amid changing times and changing tastes. When his beloved daughter, Lena, starts dating a rising star DJ, Hank must contend with the destructive power of the next big thing.

JOIN WP! SEASON SUBSCRIBERS to WP receive one ticket to three out of the four productions for only \$98. Or support WP and become a FRIEND, BFF or CHAMPION and receive special discounts to our productions and/or exclusive access to Opening Night performances and receptions for each show during WP's season. Season subscribers and donors also receive a host of enticing benefits, and help support the extraordinarily talented women artists WP's produces. For more information: WPTheater.org or call [212.765.1706](tel:212.765.1706)

ONGOING AT WP THEATER:

WP LAB

The artistic heart of WP Theater lies in the Lab: a two-year residency for women playwrights, directors and producers. Selected through a highly competitive process, the Lab provides its members with a vital professional network, entrepreneurial and leadership training, rehearsal space, and most significantly, tangible opportunities for the development and production of bold new work for the stage. WP's 2014-2016 Lab artists are: Sarah Burgess, Adrienne Campbell-Holt, Lee Sunday Evans, Rachel Karpf Reidy, Pearl Kermani, Sarah Krohn, Monet Hurst-Mendoza, Kristen Luciani, Martyna Majok, Liz Olson, Sharyn Rothstein, Riti Sachdeva, Rachel Sussman, Danya Taymor and Tamilla Woodard.

Women's Project Theater is the nation's oldest and largest theater company dedicated to developing, producing and promoting the work of female theater artists at every stage in their careers. WP supports women theater artists and the world-class, groundbreaking work they create, and provides a platform where women's voices can be heard and celebrated on the American stage. At a time when gender parity is still a distant goal, the unique mission of WP is more essential than ever.

In service of that important mission, over the past 37 years WP has produced over 600 main stage productions and developmental projects, and published 11 anthologies of plays by women. WP has been the launching pad for many of our nation's most important female theater artists. Eve Ensler, María Irene Fornés, Katori Hall, Pam MacKinnon, Lynn Nottage, Leigh Silverman and Anna Deveare Smith, among many, many others, all found early artistic homes here. No other producing institution in the country can claim this kind of ongoing history of advocacy and support for women in the theater, and we look ahead to the next generation of female artists who will also begin their careers here.

WP Theater accomplishes its mission through several fundamental programs: the WP Lab, a two-year mentorship and new play development program for women playwrights, directors, and producers, the Playwright In Residence commissioning program, our Developmental series, and the Main Stage series, which features a full season of Off-Broadway productions written and directed by extraordinary women theater artists.

Lisa McNulty (Producing Artistic Director). Lisa is in her first season as Producing Artistic Director of Women's Project Theater. Lisa comes to WP from Manhattan Theatre Club, where she served as Artistic Line Producer for eight seasons, working on more than 30 productions both on and off Broadway, including plays by Lynn Nottage, Sarah Treem, Harvey Fierstein, Liz Flahive, David Lindsey Abaire, Molly Smith Metzler, Tarell Alvin McCraney, David Ives, Nell Benjamin, and Lynn Redgrave among many others. Lisa has a long history with WP Theater. She was originally hired by the company's founder, Julia Miles, as the literary manager from 1997-2000, where she dramaturged work by María Irene Fornés, Julie Hébert and Karen Hartman, and others. She also ran WP's Playwright's Lab and edited several WP Smith & Kraus anthologies. In 2004, she returned to WP as its Associate Artistic Director where she produced work by artists including Diane Paulus, Lisa D'Amour, Leigh Silverman, Katie Pearl, Tanya Barfield, and Rinne Groff. Lisa served as the company's casting director and literary manager and again ran WP's Playwrights Lab. Her independent producing career includes projects with Sarah Ruhl, Davis McCallum, Todd Almond, Lucy Thurber, and Lear DeBessonet. Lisa has also served as the Producing Associate at the McCarter Theatre, line producing work by Nilo Cruz, Dael Orlandersmith, Arthur Kopit and Steven Dietz, as well as developing McCarter's commissioned short series featuring new work by Sarah Ruhl, Eric Bogosian, and Adam Rapp, among others.

WHEN JANUARY FEELS LIKE SUMMER

Cori Thomas (Playwright) is a playwright and actress who lives in New York City. Her plays include: *When January Feels Like Summer* (World Premiere City Theatre Co., Pittsburgh); *Pa's Hat* (Pillsbury House Theatre, MN); *My Secret Language of Wishes* (Various theaters and University productions including Mixed Blood, MN); *The Princess, The Breast, and, The Lizard*; *The Unusual Love Life of Bedbugs and Other Creatures*; *Waking Up*; *His Daddy*; *our lives, our fortunes, and our sacred honor*. Ms. Thomas's plays have been developed and produced at Sundance Theatre Lab, Goodman Theatre, City Theatre Company (Pittsburgh), Page 73, Playwrights Horizons, Lark Play Development Center, The Ensemble Studio Theatre, Going To The River, Pillsbury House Theatre, Mixed Blood Theatre, Penumbra Theatre, Passage Theatre, The Playwrights Realm, New Federal Theatre, New Georges, The Black Rep (St. Louis), The New Black Fest, and Queens Theatre in the Park. She has been commissioned by South Coast Rep Theatre, EST/Sloan Foundation, NYSCA/Page 73, NYSCA/EST and Pillsbury House Theatre.

Daniella Topol (Director). Daniella Topol's world premiere productions include: Rachel Bonds' *Five Mile Lake* (South Coast Rep), Jessica Dickey's *Charles Ives Take Me Home* (Rattlestick Theatre) and *Row after Row* (WP Theater), Rajiv Joseph's *Monster at the Door* (Alley Theatre), Catherine Treischmann's *How the World Began* (South Coast Rep/WP Theater), Lloyd Suh's *Jesus in India* (Magic Theatre/MaYi Theatre), Sheila Callaghan's *Lascivious Something* (WP Theater/Cherry Lane), and *Dead City* (New Georges) as well as the workshop production of Martyna Majok's *Ironbound* (Steppenwolf First Look Series).

The Ensemble Studio Theatre William Carden, Artistic Director, Paul Slee, Executive Director, was founded in the belief that extraordinary support yields extraordinary work. We are a dynamic and expanding company of artists committed to the discovery and nurturing of new voices and the continued support and growth of artists throughout their creative lives. Through our unique collaborative process we develop and produce original, provocative, and authentic new plays that engage and challenge our audience and audiences across the country. *When January Feels Like Summer* is the First production this season on the Ensemble Studio Theatre mainstage. www.estnyc.org

A BEAUTIFUL DAY IN NOVEMBER ON THE BANKS OF THE GREATEST OF GREAT LAKES

Kate Benson (Playwright) is a writer and actor living in Brooklyn. Her plays include *A Beautiful Day in November on the Banks of the Greatest of the Great Lakes*, produced by New Georges in 2014, [*PORTO*], *Lee Miller*, and *Radium Now*. She is a member of the Jam at New Georges, and she is a graduate of the Brooklyn College MFA Playwriting program. She has had readings and showings of her work at Dixon Place, 13th St. Theater, Jimmy's No. 43, and the Room at New Georges. As an actor, she has appeared at the Public, NYTW, the Flea, PS 122, the Incubator, and LaMama.

Lee Sunday Evans (Director) is a director and choreographer. As the resident director for CollaborationTown, she has directed *The Play About My Dad*, *The Deepest Play Ever*, *The Momentum*, and *Family Play (1979 to Present)*. Other recent productions include: *God's Ear* by Jenny Schwartz (Juilliard), *All Girls* by Anna Greenfield (Kraime), *The Caucasian Chalk Circle*, *Cyrano de Bergerac* (Waterwell/PPAS). Her work has been presented and developed at: 59E59, Sundance Theater Lab, The New Ohio, Brooklyn Arts Exchange, Lower Manhattan Cultural Council, The Culture Project, Robert Wilson's Watermill Center, Dixon Place, LaMama, Emerging America Festival/Huntington Theater, Williamstown Theater Festival, Coatesville VA Medical Center. With CTown, she is currently developing a new musical for New Victory's LabWorks commissioning program. Time Warner Fellow of 2014-2016 Lab at WP Theater, Lincoln Center Director's Lab, New Georges Affiliated Artist. BFA: Boston University.

New Georges, founded in 1992, is one of New York City's premiere downtown theater companies, a home and a playground for some of the most adventurous theater artists (who are women) working today. New Georges supports the largest ongoing working community of women theater artists in New York City (made up of playwrights, directors, actors and designers) and has advanced the careers of more than 80 women playwrights and directors by providing them with productions, often their first in New York. The adventurous, boundary-pushing aesthetic that makes "a New Georges play" is recognized nationwide. www.newgeorges.org

BRIGHT HALF LIFE

Tanya Barfield (Playwright). Tanya Barfield's *The Call* premiered last spring at Playwrights Horizons in co-production with Primary Stages and was a New York Times Critic's Pick. Her play *Blue Door* (South Coast Rep, Playwrights Horizons) was nominated for a Pulitzer Prize. Tanya wrote the book for the Theatreworks/USA children's musical, *Civil War: The First Black Regiment* which toured public schools regionally. Other work includes: *Feast* (co-writer, Young Vic/Royal Court) and *Of Equal Measure* (Center Theatre Group), *Chat* (New Dramatists' Playtime Festival), *The Quick* (New York Stage & Film). Short plays include: *Medallion* (WP Theater/Antigone Project), *Foul Play* (Royal Court Theatre, Cultural Center of Brazil), *The Wolves* and *Wanting North* (Guthrie Theatre Lab, named Best 10-Minute Play of 2003). A recipient of a Lilly Award, the inaugural Lilly Award Commission and a Helen Merrill Award, Tanya is a proud alumna of New Dramatists and a member of The Dramatist Guild Council.

Leigh Silverman (Director). Broadway: *Violet* (Tony nomination); *Chinglish*; *Well*. Off-Broadway: *American Hero* (2ST); *Kung Fu* (Signature Theatre); *The (curious case of the) Watson Intelligence* (Playwrights Horizons); *The Call* (Playwrights Horizons); *The Madrid* (MTC); *Golden Child* (Signature Theatre); *No Place to Go* (Public Theater; Two River Theatre); *In the Wake* (Center Theatre Group/Berkeley Repertory Theatre and The Public Theater, Obie Award, Lortel nomination); *Go Back to Where You Are* (Playwrights Horizons, Obie Award); *From Up Here* (MTC, Drama Desk nomination); *Yellow Face* (Center Theatre Group/The Public Theater); *Coraline* (MCC/True Love); *Blue Door* (Playwrights Horizons); *Well* (The Public Theater; Huntington Theatre; ACT); *Danny and the Deep Blue*

Sea (Second Stage Theatre). Recent regional: *The Heidi Chronicles* (Guthrie Theater); *American Hero* (WTF); *Chinglish* (Goodman Theater, Jeff nomination; West Coast/Hong Kong tour).

THE UNDENIABLE SOUND OF RIGHT NOW

Laura Eason (Playwright) is the author of twenty plays (original work and adaptation), a musical book writer and screenwriter. Productions in '14/'15 include *Sex With Strangers* at Second Stage, NYC; Brisbane Powerhouse, AU; Signature Theatre, D.C. (previously at Steppenwolf Theatre; Sydney Theatre Company, AU; published by Overlook Press); the premiere of the musical *Days Like Today*, music and lyrics by Alan Schmuckler, commissioned and produced by Writers' Theatre, Chicago; the premiere of *The Undeniable Sound of Right Now* with Rattlestick Playwrights Theatre and WP Theater, NYC; and *Around the World in 80 Days* in an encore production at the New Vic and Royal Exchange in the UK (previously at Lookingglass Theatre, Chicago; Baltimore Centerstage; KC Rep; New Vic; published by Broadway Play Publishing). She was a staff writer on season two and is currently a story editor on season three of the Netflix show "*House of Cards*". Laura is an Ensemble Member of Lookingglass Theatre (2011 Regional Tony Award) and served as Artistic Director for six years. In New York, she is a member of Rising Phoenix Rep, New Georges, and a WP Playwright's Lab alumna. A longtime Chicagoan, she lives in Brooklyn with her family. More information about past productions, current commissions and other things in the works is available at lauraeason.com or @LeasonNYC on twitter.

Kirsten Kelly (Director) is a theatre director, educator and documentary filmmaker who lives in Brooklyn. This season, in addition to *The Undeniable Sound of Right Now*, Kirsten will be directing *Macbeth* at Chicago Shakespeare Theater. Recent New York theatre credits include *Slipping* by Daniel Talbott with Rattlestick Playwrights Theatre & Piece by Piece Productions (off-broadway), and shows for Rising Phoenix Rep, The Juilliard School and Lincoln Center, The Shakespeare Society and Roots&Branches Theatre (an intergenerational theatre company). Previous highlights include *Big Love* in Washington D.C. (Helen Hayes nomination for Best Direction), and the D.C. premieres of *The Clockmaker* and *Boy Gets Girl* by Rebecca Gillman (Helen Hayes Nomination, Best Direction) as well as the Midwest/Chicago premiere of Mamet's *Boston Marriage* (After Dark Award, Best Director). Kirsten is the Co-creator and director of "CPS Shakespeare" program at Chicago Shakespeare. Kirsten is a graduate of the Master's Directing program at Juilliard where she received the Andrew W. Mellon Directing Fellowship, is a documentary fellow of the Sundance Documentary Institute and is a proud member of Rising Phoenix Repertory.

Rattlestick Playwrights' Theater is a multi-award-winning, 501(c)(3) organization and recipient of the 2007 Ross Wetzsteon Memorial OBIE Award, which recognized us for work and our mission: developing and producing innovative new plays. Rattlestick is also the recipient of the 2014 OBIE award for *The Hilltown Plays*. Now in our 20th Season, we have introduced new writers and received critical acclaim for our innovative work. The 2014/2015 season includes outstanding writers such as Keith Josef Adkins, Robert Boswell, Sheila Callaghan, Laura Eason, Laith Nakli, Scott Organ, Rubén Polendo, and Daniel Talbott. as well as Martín Zimmerman, Michael Laurence and Charlotte Miller in Los Angeles. Although there are other companies that showcase new playwrights, there are very few who can match our focus, achievement and the continuing support from a play's inception to its final production.

www.rattlestick.org