

For Immediate Release

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**WOMEN'S PROJECT THEATER PRESENTS
THE PIPELINE FESTIVAL
NEW FESTIVAL. NEW VOICES. NEW PLAYS
MARCH 24 – APRIL 23, 2016**



(New York, NY) **Women's Project Theater**, under the leadership of Producing Artistic Director **Lisa McNulty** and Managing Director **Maureen Moynihan**, is thrilled to announce the complete lineup for the inaugural **Pipeline Festival**, showcasing the work of the celebrated WP Lab residency for playwrights, directors and producers from March 24 – April 23 at the McGinn/ Cazale Theater at Broadway & 76th Street.

The culmination of the two-year WP Lab residency, the 2016 *Pipeline Festival* provides a unique opportunity for audiences and industry to access five new plays at various stages of development, ranging from staged readings to full-length workshop productions. The Festival, true to its name, will serve as a pipeline to funnel talented female artists and their work to the forefront of American theater.

Shelley Butler leads the Director's Lab, **Stephanie Ybarra** leads the Producer's Lab and Lisa McNulty leads the Playwright's Lab.

Tickets for **The Pipeline Festival** are now on sale via WWW.WPTHEATER.ORG/ 888.811.4111. The performance schedule is as follows: Thursday at 7:00pm, Friday at 3:00pm & 8:00pm, and Saturday at 8:00pm.

WEEK 1: MARCH 24 – 26

CYGNUS

By **Susan Soon He Stanton** * Directed by **Danya Taymor** * Produced by **Liz Olson**

Cydney believes an angel rescued her from an ineffable trauma, and the truth may prove stranger than she imagines. In this mythic, hilarious, and poetic new play, Susan Soon He Stanton spins a dark fairy tale where a burnt feather may illuminate the possibility of a divine intervention. #CygnusPlay

WEEK 2: MARCH 31 – APRIL 2

VEIL'D

By **Monet Hurst-Mendoza** * Directed by **Sarah Krohn** * Produced by **Kristen Luciani**

16-year old Dima has a rare skin allergy that compels her to hide behind her mother's old burqa. Her parents worry she's lonely and wish they could give her the perfect American upbringing they imagined when they left Afghanistan. But they don't know about Dima's secret friends: Elliot, a self-described beatnik who spends his days hawking poems on the street corner below her window, and a talking nurse shark named Speedo. With a little encouragement from her fairy god-shark, Dima and Elliot's relationship begins to blossom—but can Dima really expect a happy ending? #VeildPlay

WEEK 3: APRIL 7 – APRIL 9

KINGS

By **Sarah Burgess** * Directed by **Adrienne Campbell-Holt** * Produced by **Pearl Hodiwala**

A first term congresswoman worries for the state of our republic when she experiences Washington's political fundraising apparatus up close. When she doesn't play along with lobbyists, her numbers suffer, and her party tries to push her aside. Tries. #KingsPlay

WEEK 4: APRIL 14 – APRIL 16

THE RUG DEALER

By **Riti Sachdeva** * Directed by **Lee Sunday Evans** * Produced by **Rachel Sussman**

When Raba Zacharai suddenly passes away, his daughter Shiraz inherits the prominent Persian rug shop he built in Boston after leaving Iran in 1979. After diving into a love affair with a dangerously beautiful customer and discovering her mother's secret longing to return to her homeland after years in exile, Shiraz must negotiate the costly business of carpets, family, duty, and desire. #RugDealerPlay

WEEK 5: APRIL 21 – APRIL 23

UNTITLED

By **Martyna Majok** * Directed by **Tamilla Woodard** * Produced by **Rachel Karpf Reidy**

Martyna Majok, author of WP's current production IRONBOUND, continues her exploration of the people on the fringes of society through a fierce and funny new play about immigrant women seeking more than the American Dream.

Scenic design for the festival is by **Sara C. Walsh**. For *Cygnus*, the costume design is by **Loren Shaw**, the lighting design is by **Barbara Samuels** and the sound design is by **Jeremy Bloom**. For *VEIL'D*, the costume design is by **Siena Zoe Allen**, the lighting design is by Barbara Samuels and the sound design is by Jeremy Bloom. For *Kings*, the costume design is by **Tilly Grimes**, the lighting supervisor is Barbara Samuels, lighting design is by **Michael McGee** and the sound design is by **Stowe Nelson**. For *The Rug Dealer*, the costume design is by **Deepsikha Chatterjee**, the lighting supervisor is Barbara Samuels, lighting design is by Michael McGee and the sound design is by **Elisheba Itoop**. For *Untitled*, the costume design is by Tilly Grimes, the lighting supervisor is Barbara Samuales, lighting design is by Michael McGee and the sound design is by Stowe Nelson.

HEADSHOTS:

<https://www.dropbox.com/sh/urn9ymqih61a2tr/AAC2EocNaMPrYePuWvb5uTFla?dl=0>

BIOGRAPHIES (by show):

CYGNUS

(March 24 – 26)

Playwright: SUSAN SOON HE STANTON's plays include *Takarazuka!!!*, *Today Is My Birthday*, *SEEK*, *The Things Are Against Us*, *Cygnus*, *The Underneath*, and more. Her plays have been produced or developed at Clubbed Thumb, East West Players, Playwrights Horizons, New York Theater Workshop, Kennedy Center, The Flea, Washington Ensemble Theater, Joe's Pub, Oregon Shakespeare Festival, and others. She is a two-time Sundance Institute Fellowship/Residency recipient. Writing groups and residencies include Public Theater's Emerging Writers Group, Playwrights Center Corewriter, SoHo Rep Writer-Director Lab, Lark Van Lier Fellowship, Hedgebrook, and MaYi Playwrights Lab. Other awards include Southern Rep's Ruby Prize Runner-up, Susan Glaspell Prize Finalist, Kilroy's List, a Susan Smith Blackburn nomination, and a NET Partnership Grant with Satori Group. She is a writing consultant for Disney Creative Entertainment. She received a Feature Film Development Grant from the Sloan Foundation. Films include *Dress*, *Dispatched*, *Good House*, and *Same Will*. BFA: NYU Tisch, MFA: Yale School of Drama.

Director: DANYA TAYMOR is a director and translator. Recent work includes Brian Watkins' *Wyoming* (Lesser America) and *My Daughter Keeps Our Hammer* (The Flea, NY Times/Time Out Critics Pick), Anna Moench's *In Quietness* (Dutch Kills/Walkerspace) and *Wildrose* (Sheen Center/The Claque), Lucy Teitler's *Engagements* (Ensemble Studio Theater), *I Hate Fucking Mexicans* (The Flea) Chekhov's *The Cherry Orchard* and Shakespeare's *The Tempest* (NYU/Stella Adler). She is a 2014-2016 Time Warner Directing Fellow at Women's Project Theater, a 2050 fellow at New York Theatre Workshop, an Artist in Residence at Theatre for a New Audience, an Associate Artist at The Flea Theater, a New Georges Affiliated Artist, a Visiting Artist at Strasberg/NYU and an alumna of the Lincoln Center Directors Lab and The Drama League. Upcoming work: Sarah Gancher's *The Place We Built* (The Flea).

Producer: LIZ OLSON is a freelance producer and the General Manager/Line Producer of Tectonic Theater Project (*Carmen*, *The Tallest Tree in the Forest*, *Uncommon Sense*). Previously, she was the Managing Director of Studio 42, where she produced Ken Urban's *Wasps* and worked on productions of Bekkah Brunstetter's *Miss Lilly Gets Boned* and Gregory S. Moss's *Billy Witch*. In the past, she has worked at NYU's Skirball Center for the Performing Arts, NYTW, Playwrights Realm, and Two River Theater Company. She is the producer for Reentry, which tours US Naval bases as part of their soldier reintegration training. This brings her full circle in life as she is a third generation Navy brat who now produces theater for the Navy. Freelance includes *Couriers and Contrabands* and *Be A Good Little Widow*. She holds an MBA in Public and Nonprofit Management from Boston University and a bachelor's from The College of William and Mary.

VEIL'D

(March 31 – April 2)

Playwright: MONET HURST-MENDOZA is a New York-based playwright from Los Angeles, CA. Her plays have been developed with Rising Circle Theater Collective, |the claque|, Lookingglass Theatre, The Oneness Project, The Other Mirror, The Kupferberg Center, #serials@The Flea, Amios (Shotz!), and Playwright's Playground at Classical Theatre of Harlem. She is the current Playwright in Residence for The Other Mirror, and a member of the 2016 inaugural Mitten Lab in Detroit, |the claque|'s Octo-Group, the 2017 Emerging Writers Group at The Public Theater, and the 2014-2016 Women's Project Lab Time Warner Foundation Fellow. Proud member: Rising Circle Theater Collective, and |the claque|. B.A.: Marymount Manhattan College.

Director: SARAH KROHN's directing credits include *Horse Girls* by Jenny Rachel Weiner (the cell), *The Pits* by Joshua Harmon (Williamstown Theater Festival), *You Remind Me of You* by Matthew Capodicasa (Fordham/Primary Stages), *The Next War* by Kate Mulley (Columbia Playwriting); *Parade* (Yale Dramat), and *Victor Frange Presents Gas*, which she co-conceived with Dan O'Neil (Incubator Arts). Member of the 2014-16 Women's Project Theater Lab, Lincoln Center Theater Director's Lab and Soho Rep's Writer/Director Lab; recipient of Williamstown Theater Festival's Sagal Fellowship; co-facilitator of the New Georges Jam writer/director group. Graduate of Columbia University (BA) and Carnegie Mellon (MFA).
www.sarahkrohn.com

Producer: KRISTEN LUCIANI is currently Assistant General Manager at DR Theatrical Management. She is also an independent producer and formerly served as Associate Producer to Elizabeth I. McCann. Kristen has previously worked with The Public Theater and Playwrights Horizons. Independent credits include: *Judith* (Kraine Theater) and *We Declare You a Terrorist* (Summer Play Festival). As Management Associate to Liz McCann and Joey Parnes, Broadway credits include: *Hair*, *The Merchant of Venice*, and *Bloody Bloody Andrew Jackson*. Kristen is also the co-founder and Executive Producer of Paradox Productions, a boutique Executive Producing and General Management firm (www.paradoxprods.com). She holds a BFA in Theater/Producing from NYU-Tisch School of the Arts.

KINGS

(April 7 – April 9)

Playwright: SARAH BURGESS's play *Dry Powder* premieres at the Public Theater this March. *Dry Powder* was a recipient of the 2016 Laurents/Hatcher Foundation Award, and a finalist for the Blackburn prize. Other plays include *Camdenside* (Ground Floor selection, Berkeley Rep; Kilroys List 2015) and *FALL: Failures* (ANT Fest). Writer for *The Tenant* (Woodshed Collective) and "Naked Radio," Naked Angels' podcast series. Burgess has been a writer-in-residence at SPACE on Ryder Farm and the Cape Cod Theatre Project. Member of the WP Lab; Ars Nova Play Group alum.

Director: ADRIENNE CAMPBELL-HOLT is the Founding Artistic Director of Colt Coeur, a Brooklyn-based theatre company. Upcoming: world premiere of *Cal in Camo* (co-pro Rattlestick & Colt Coeur), *Dear Elizabeth* (Dorset Theater Festival). Recent world premieres: Theresa Rebeck's *The Nest* (Denver Theatre Company), *One Child Born* (Oberon at American Repertory Theater), *How to Live on Earth* by MJ Kaufman (Colt Coeur @ HERE, September 2015), Chiara Atik's *52nd to Bowery* (EST Marathon), *Dry Land* by Ruby Rae Spiegel (Colt Coeur @ HERE, NYC), Greg Moss' *REUNION* (South Coast Rep), *Everything is Ours* by Nikole Beckwith (Colt Coeur @ HERE), *Recall* by Eliza Clark (Colt Coeur @ Wild Project), *Fish Eye* (Colt Coeur @ HERE). Other productions: *Red* starring Tim Daly (Dorset Theater Festival, VT), *The Last Days of Judas Iscariot* (Yale), world premiere of *Seven Minutes in Heaven* by Steven Levenson (Emerging America Festival, Huntington Theatre Company and Colt Coeur @ HERE). Adrienne is a Time Warner/Women's Project Lab 2014-2016 Fellow. She has developed work with La Jolla Playhouse, Roundabout Underground, Playwrights Horizons, Clubbed Thumb, New Georges, Playwrights' Center and EST. She is also the director of #makeitfair. BA Barnard College, Columbia University.

Producer: PEARL HODIWALA is from Sydney, Australia and has a background in development, fundraising and producing and theatre management. Pearl has worked as Philanthropy Coordinator at Belvoir Street Theatre, and Producing Fellow at The Public Theater. Currently, Pearl is Strategy and Business Development Coordinator with Disney Theatrical Productions and Managing Director of Kaimera Productions (www.kaimeraproductions.com). Selected works: *Jupiter* (a play about power) (La Mama), *The Fall* (Flamboyant Theatre) and *Underland* (59E59). Member of the Women's Project Producers Lab 2014-2016. Bachelor Arts and Science from Sydney University and Masters of Arts Administration from Columbia University.

THE RUG DEALER

(April 14 – April 16)

Playwright: RITI SACHDEVA is a theatre maker, dancer, and cultural worker. She has developed work with the Public Theater, The Civilians R&D Group, PlayWrights Center, National New Play Network, University of Hawaii Asian Theatre Program, American Theater Company, Working Theatre, Manhattan Theatre Works, and Lincoln Center Director's Lab. Her play *Parts of Parts & Stitches* received The Kennedy Center's Quest for Peace award. She is a recipient of a TCG On the Road grant and recently traveled to Kerala, India to start adapting elements of Kathakali to her stage play *Other Farmers' Fields*. Acting highlights include work with DisneyChannel, HBO, various awesome indie films, National Hispanic Cultural Center, MTWorks, Honest Accomplish, EarSay, Hybrid, and performances of her original works with MidNites cHiLd Productions in LA, Toronto, Albuquerque, Santa Fe, and NYC. Riti continues to write, act, and study her beloved flamenco.

Director: LEE SUNDAY EVANS is a director and choreographer. Credits Include: *Wellesley Girl* by Brendan Pelsue at Humana/Actors Theater of Louisville, a workshop production of *Miller, Mississippi* by Boo Killebrew at Alley All New, *D Deb Debbie Deborah* by Jerry Lieblisch at Clubbed Thumb; *A Beautiful Day in November on the Banks...* by Kate Benson at New Georges/Women's Project Theater (OBIE Award), *The Play About My Dad* by Boo Killebrew at 59E59 Theatres; *God's Ear* by Jenny Schwartz at Juilliard; *Family Play (1979 to Present)* by CollaborationTown; and *The Caucasian Chalk Circle* by Bertolt Brecht with original music by Nicholas C. Williams. Additionally, her work has been presented/developed at Baryshnikov Arts Center, Sundance Institute Theater Program, Brooklyn Arts Exchange, CATCH, Lower Manhattan Cultural Council and Robert Wilson's Watermill Center. She is currently developing new projects with Andy Bragen, Kate Benson and Matthew Paul Olmos among others, As the resident director for CollaborationTown, she is currently developing a new musical as part of New Victory's LabWorks, and working on a commission from LCT3. Upcoming: *Macbeth* at Hudson Valley Shakespeare Festival.

Producer: RACHEL SUSSMAN is a New York-based producer committed to nurturing diverse work through creative collaboration. She serves as the Director of Programming for The New York Musical Theatre Festival and is a co-founder of The Indigo Theatre Project as well as The MITTEN Lab, a new emerging artist residency in her native state of Michigan. Rachel has worked with such companies as Second Stage Theatre, 321 Theatrical Management, RKO Stage, Goodspeed Musicals' Mercer Colony, Lincoln Center's American Songbook, The Tony Awards, and CREATE-Ireland in Dublin, Ireland. Producing credits include: *Talk to me about Shame* (FringeNYC, Overall Excellence Award), *Lemon Cake* (133rd St. Arts Center), *The Imaginary Menagerie* (Joe's Pub), and, most recently, *The Woodsman* (59E59 & New World Stages). She is currently developing a new musical with composer/lyricist Shaina Taub. Rachel is a trustee for The Awesome Foundation NYC and sits on Advisory Boards for The Musical Theatre Factory and Strangemen & Co. She is a graduate of the Commercial Theater Institute and a University Scholar alumna of NYU Tisch.

UNTITLED

(April 21 – April 23)

Playwright: MARTYNA MAJOK (pronounced "my-oak") was born in Bytom, Poland, and aged in Jersey and Chicago. Her plays have been performed and developed at Steppenwolf Theatre Company, Marin Theatre Company, Actors Theatre of Louisville, Williamstown Theatre Festival, LAByrinth Theatre Company, Rattlestick Playwrights Theater, Women's Project Theater, Ensemble Studio Theatre, The John F. Kennedy Center, Dorset Theatre Festival, New York Stage & Film, Yale Cabaret, The Playwright and Director Center of Moscow, Round House Theatre, Satori Group, Red Tape Theatre, and The LIDA Project, among others. Awards include the inaugural Women's Invitational Prize at Ashland New Play Festival, Marin Theatre's David Calicchio Emerging American Playwright Prize, New York Theatre Workshop's 2050 Fellowship, Aurora Theatre's Global Age Project Prize, National New Play Network's Smith Prize for Political Playwriting, Jane Chambers Student Feminist Playwriting Prize, and The Merage Fellowship for the American Dream. Commissions from Manhattan Theatre Club, Marin Theatre Company, Actors Theatre of Louisville, The New Yorker website, Ensemble Studio Theatre, and The Foundry Theatre. Publications by Samuel French and Smith & Kraus. Residencies at SPACE on Ryder Farm, Fuller Road, and Ragdale. BA: University of Chicago; MFA: Yale School of Drama. Martyna is currently part of the Lila Acheson Wallace American Playwright Program at The

Juilliard School. She has taught playwriting at Williams College, Wesleyan University, SUNY Purchase, and as an assistant to Paula Vogel at Yale. Alumna of EST's Youngblood. Member of Women's Project Lab, Ars Nova's Uncharted, The Dramatist Guild, and New York Theatre Workshop's Usual Suspects. Martyna was the 2012-2013 NNPN playwright-in-residence at NJRep. She is the 2015-2016 PoNY Fellow at the Lark Play Development Center.

Director: TAMILLA WOODARD is a theatre director working nationally and internationally. Currently, she is serving as the Artistic Director of The Five Boroughs/One City Project, a multi-year initiative of The Working Theater. The project supports the commissioning and development of 5 Playwright/Director teams working in collaborations and creating theatrical works in response to and inside of working class communities in all 5 boroughs. She is co-founder of PopUp Theatrics, a partnership creating site specific and immersive productions and collaborations around the world. She is a current Time Warner Directing Fellow at the Women's Project Theater Lab, a Usual Suspect at New York Theatre Workshop, alumnus of The Lincoln Center Directors Lab and former Audrey Fellow at New Georges. She graduated from The Yale School of Drama's Acting program and is the recipient of The Josephine Abady Award from The League of Professional Theatre Women and The Charles Bowden Award from New Dramatists. Her work has been presented and developed at the Working Theater, NYTW, New Georges, HERE, The Lark, The Actors Theatre of Louisville, PS122, DR 2, The Culture Project, Urban Stages, Dance Theatre Workshop, The Kitchen Theatre and for festivals and theater's around the US and Internationally. Most recent work includes: *A Midsummer Nights Dream*, NY Times Critics Pick, *Cherry Smoke* by James McManus and *La Ruta*, by Ed Cardona Jr, for Working Theater, NYC- NY Times End of Year List of Notable productions. For PopUP: *Broken City: Harlem*, a site specific commission by The Harlem Arts Festival. *Long Distance Affair*, a Skype immersive performance with editions in Romania, Argentina, Mexico, Scotland and the US; *INSIDE*, a site specific production with editions in Bucharest and Madrid. Upcoming: *The Block*, by Dan Hoyle, Working Theater, *Harbur Gate*, by Kathleen Cahill, Salt Lake Acting Company and *Broken City: Wall Street*, PopUP Theatrics.

Producer: RACHEL KARP REIDY works with artists and cultural institutions to produce theater and live performance pieces that inspire, delight, and move audiences. Recent works include Todd Almond and Courtney Love's *Kansas City Choir Boy* (ART/Beth Morrison Projects) and Jay Scheib and Keeril Makan's *Persona* (M.I.T & National Sawdust/Beth Morrison Projects). As Associate Director of Page 73: Clare Barron's *You Got Older*, directed by Anne Kauffman (2 OBIE Awards, 4 Drama Desk Award noms., Susan Smith Blackburn Prize finalist); George Brant's *Grounded*, directed by Ken Rus Schmoll (Drama Desk Award nom.); Cori Thomas' *When January Feels Like Summer*, directed by Daniella Topol (co-produced with EST). With the Institute for Psychogeographic Adventure, she has produced large-scale site-specific performance adventures including in the Brooklyn Museum (BEAT Festival), PRELUDE, Stony Brook University, and throughout the DUMBO neighborhood. For 13P: Lucy Thurber's *Monstrosity*, Julia Jarcho's *American Treasure*, and Madeline George's *The Zero Hour*. Other projects at LCT3/Lincoln Center Theater, New York Theater Workshop, and the Commonwealth Theatre. Creator of the lecture series Saloon; grant review panelist for NSYCA and others. BA: Dartmouth College.

ABOUT THE WP LAB

The artistic heart of Women's Project 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.

The Lab has two main goals: to cultivate the work of female-identified theater artists and to give them the tools they need to succeed in the business. Most significantly, WP puts its money where its mouth is by hiring Lab artists for main stage productions; over 75% of plays produced at WP during the past five years were written and/or directed by WP's Lab artists and alumnae.

Past Lab productions have included *We Play for The Gods*, *Global Cooling*, *Corporate Carnival*, *Girls Just Wanna Have Fund\$* and *The Architecture of Becoming*. Publications: *Out of Time and Place*, a two-volume anthology of plays, including contributions from 11 Lab Playwrights, with an introduction by Theresa Rebeck.

Time Warner Foundation, Inc. provides leadership support of Lab artists and new play development at Women's Project Theater

SHELLEY BUTLER (*Director's Lab Leader*) is a New York-based director who has worked extensively with writers developing over two-dozen new plays and musicals. Recent productions include the world premiere and New York premiere of *The Most Deserving* by Catherine Trieschmann (Denver Center Theatre Company, Women's Project), world premiere production of *This is Fiction* by Megan Hart, starring Richard Masur at Cherry Lane (InViolet Rep). Shelley spent two seasons as artistic associate in charge of new play development for Hartford Stage, three seasons as artistic associate for Great Lakes Theater Festival and two years as Features Editor for the SDC Journal. Shelley has directed and developed new work for Hartford Stage, South Coast Repertory, Denver Center Theatre Company, Geva, New York Stage and Film, Primary Stages, E.S.T., Dallas Lyric Stage, PlayPenn, New Dramatists, Women's Project, the Lark, New Georges, Dixon Place, The Playwright's Realm, Urban Stages, Wellfleet Harbor Actor's Theatre, Keen Company, Terra Nova, GroundUp, InViolet Rep, and NYU's Graduate Musical Theatre Writing Program. Shelley is the recipient of a Drama League Directing Fellowship, a 2005 Director's Guild of America Trainee with rotations on *E.R.*, *BONES*, *THE UNIT* and multiple pilots and a member of SDC, the Lincoln Center Directors' Lab and the Women's Project Directors Lab. Next season Shelley will direct the Bulgarian premiere of *Avenue Q* in Sofia, Bulgaria.

STEPHANIE YBARRA (*Producer's Lab Leader*) is a native Texan who still owns – and often wears – a pair of cowboy boots. With almost 15 years of experience under her belt (which matches her boots), Stephanie is currently putting her skills to work as Director of Special Artistic Projects at The Public Theater. When she's not leading the Mobile Shakespeare Unit, and producing the Public Forum series for The Public, Stephanie serves as the Producer's Lab Liaison for the Women's Project, as well as the Curator and Casting Director for Two River Theater's Crossing Border's Festival. Her career started in her home state, working in Marketing and Development with Dallas Theater Center and Dallas Children's Theater. She then spent time as the Deputy Director of Program Operations for Citizen Schools, a national after school program based in Boston. Stephanie made her New York producing debut in 2007 with the original production of Tarell McCraney's *The Brothers Size* at the Public Theater's Under the Radar Festival, for which she received the inaugural Producer's Chair Award from the Foundry Theater. Roles such as Associate Managing Director of New Play Production at Yale Repertory Theatre, and Interim General Manager for Two River Theater Company round out her tri-state credits. Since then she served as Producing Director for Playwrights Realm, and Producing Artistic Director for the Cherry Lane's Mentor Project. In 2012, Stephanie was awarded the Josephine Abady Award for producing from New York's League of Professional Theatre Women, and is an alumnae of the Women's Project Producer's Lab. She holds an MFA from Yale School of Drama, and a deep belief in the power of the post-it note.

WOMEN'S PROJECT THEATER (WP) 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 Theater supports female-identified theater artists and the world-class, groundbreaking work they create, and provides a platform where their voices can be heard and celebrated on the American stage.

Founded in 1978 by visionary producer, Julia Miles, WP has been the launching pad for many of our nation's most important theater artists. Eve Ensler, María Irene Fornés, Katori Hall, Pam MacKinnon, Lynn Nottage and Leigh Silverman, among many, many others, all found early artistic homes here. Throughout its 38 year history, WP has produced over 600 main stage productions and developmental projects, and published 11 anthologies of plays. 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 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; the Developmental series; and the Main Stage series, which features a full season of Off-Broadway productions written and directed by extraordinary theater artists.

Leadership support of WP Theater is generously provided by The Royal Little Family Foundation, The Andrew W. Mellon Foundation New York Theater Program, The Emma A. Sheaffer Charitable Trust, New York Community Trust, Shubert Foundation, The Harold and Mimi Steinberg Charitable Trust, and Time Warner Foundation.

WP Theater productions are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and by an award from the National Endowment for the Arts.

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