

NOTHING HUMAN

by Marie NDiaye - Mise en scène - Christophe Perton
création new-yorkaise le 10 décembre 2010

**NEW YORK
THEATRE
WORKSHOP**

4 STREET THEATRE

Production SCÈNES&CITÉS

NOTHING HUMAN

By Marie NDiaye (Prix Goncourt 2009)

**Translated by Mirabelle Ordinaire in collaboration with
Christophe Perton**

Directed by Christophe Perton

With

Roderick Hill*

Roslyn Ruff*

Leigh Wade*

Assistant Director: Mirabelle Ordinaire

Stage Manager: Jinay L. Reitze*

General Manager: Barrack Evans

*** Is appearing courtesy of Actors' Equity Association**

Free workshop Presentations

Friday, December 10, 6:pm

Saturday, December 11, 2:pm & 8:pm

4 STREET THEATRE

<http://www.nytw.org/default.asp>

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NOTHING HUMAN

After years spent abroad, Grace, divorced and penniless, brings her three children back to NYC to reclaim her apartment. She had lent it to Djamila, whom she fancies to be her best friend, upon her departure. When Djamila refuses, Grace asks Ignatius, Djamila's neighbor and lover, to help her.

Djamila, however, is recalcitrant. Brought up by Grace's family since she was 12, she has been continuously raped and abused by Grace's father and brothers. She rejects Grace's friendship and refuses to give up the apartment. She invites Grace to the apartment only to expel her from it through a cold hostile spirit begotten by all the abuse and humiliation Djamila has suffered – a spirit whom she calls her daughter.

Having failed to reconcile the two women, Ignatius is in turn expelled from his own apartment by Grace, who moves in with her three kids and starts working as Djamila's housekeeper in her former apartment.

MARIE NDIAYE SAYS : « THIS THEME OF GHOSTS IS CERTAINLY ONE OF THE MOST INSPIRING IN MY CASE, FOR TOTAL FREEDOM TO WHICH HE INVITES: ANYTHING CAN BECOME A GHOST, THIS TERM REFERS TO BOTH SOMETHING AND NOTHING, AND SOMEONE'S ABSENCE, FEAR FOR THE RETURN AND HOPE TO SEE RETURN. IT IS THE CHILDHOOD AND MATURITY THAT INTERMINGLE IN THE SAME EXPECTATION: THAT SOMETHING IS HAPPENING ...»

EXCERPT

GRACE
DJAMILA
IGNATIUS

GRACE. My friend. My apartment. My faithful and adorable friend for a long time, a long time.

IGNATIUS. She didn't say anything.
She didn't tell me about you.

GRACE. But are you for her more than a neighbor?

IGNATIUS. Far more.

GRACE. Would it have been legitimate for her to tell you about me? Were there between you moments when she could have?

IGNATIUS. Every evening. Never has she told me about you.
And I am in love with her. I love her to the point of madness because she condescends to put up with me, with a certain kindness.

GRACE. Djamilia is my oldest friend but...
(She cries)

I have just come from seeing her and it is not kindness, not at all kindness, that she exhibited. Djamilia, however, lives in my house. My apartment. Should I say no longer my friend? Why? Who has she become, to no longer want to be someone I praised, over there, for her constant admiration for me, her devotion, her modesty? Tell me: who has she become?

IGNATIUS. If this apartment is yours, Djamilia will never give it back to you.
She will not leave.

MARIE NDIAYE, VIBRANT LONELINESS

Since its early beginnings (she published her first book at age 17 years), Marie Ndiaye has often been admired. The beauty of his language, the strange power of his inspiration, his mastery of narrative have even emerged as an important figure in French literature. At 42, this woman is, for sure, a writer. His voice rises, perfectly clean, unique, above all the chatter. And leaves behind a resoundingly, as well shows his latest novel, "Three powerful women", a real concentrate of all the qualities she had displayed before.

These qualities are not related to a current, a school, a generation. Like most real writers, Marie Ndiaye's alone. About as only the women's title and, by extension, that all of his characters - those of his first novel "As for the rich future" (Minuit, 1985), his play "Daddy should eat," contained in the repertoire of the Comédie-Française, or "Rosie Carpe (Midnight), the novel won the Prix Femina in 2001 (...)."

Raphaëlle Rérolle - Le Monde, vendredi 28 août 2009.

INTERVIEW OF MARIE NDIAYE (excerpts)

Which path led you to writing?

MND: I came to writing mainly through reading. When I was very young I felt the need to try and make on my own what gave me so much pleasure: books. I wrote numerous novels between eight and fifteen years old. I felt, one day, that the last one could be shown to people (I had never let anyone read anything of mine before), and I sent it to the Editions de Minuit, which published it. This is how it started.

How would you characterize your literary universe?

MND: I think my writing might be an attempt to make people understand and see how deeply uncanny reality is.

What enticed you, one day, to write for the theatre?

MND. I came to theatre through radio (my first play, Hilda, is a play which I originally wrote for France Culture [the cultural station of the national French radio]). I had the impression, then, that I could say the same things than in novelistic prose, but more directly.

Is there, according to you, a dividing line between writing for theatre and for a novel?

MND. No, not really. For me it's the same approach, the same literary gesture. What changes is the technique used, and the form, the writing style. But I conceive of a play like a novel. I draw its outline the same way and I similarly dream around the characters for a very long time before I start writing.

You said you want to go, in your stories, "to the limit of what is bearable." What is this limit and why this project?

MND. The limit is simply that the reader must read on, even if s/he stops to breathe. It is not a matter of going beyond the reader's strength! It's an interesting experiment. As a reader I like to be driven into a corner and to find myself out of my comfort zone.

What is this form of uncanniness which your texts and characters give birth to?

MND. It is voluntary and worked out. But only to a certain extent, I think. Because it also comes from who I am, deeply and unconsciously. I am sure that part of the uncanniness felt by the reader escapes me. I precisely try to make a banal, even trivial, in any case very real situation turn into another more enigmatic, disquieting one. The mystery, maybe even the uneasiness, will look all the stronger as the initial situation did not seem to contain this ferment.

Interview by Manuel Piolat Soleymat, La Terrasse n°156, March 2008

Translated by Mirabelle Ordinaire

MARIE NDIAYE

Marie NDiaye (born 4 June 1967 in Pithiviers, Loiret) is a French novelist and playwright. She published her first novel, *Quant au riche avenir*, when she was only 17 and she won the Prix Femina in 2001 for her novel *Rosie Carpe*. Her play *Papa doit manger* has been taken into the repertoire of the Comédie française.

Ndiaye was born in Pithiviers and grew up with her French mother. Her father was Senegalese but she met him for the first time when she was fifteen. She began writing at the age of 12. After her first novel she wrote a further six novels, all published by Minuit, and a collection of short stories. She also wrote her Comédie Classique, a two-hundred page novel made up of a single sentence, which was published by POL at the age of 21. As well as writing novels, Ndiaye has written a number of plays and a screenplay. *Papa doit manger* is only the second play by a female writer to be taken into the repertoire of the Comédie française.

Her novel *Trois femmes puissantes* won the 2009 Prix Goncourt.[1]

Novels and Short Stories

- *Quant au riche avenir* - Minuit, 1985
- *Comédie classique* - P.O.L, 1988
- *La femme changée en bûche* - Minuit, 1989
- *En famille* - Minuit, 1991
- *Un temps de saison* - Minuit, 1994
- *La Sorcière* - Minuit, 1996
- *Rosie Carpe* - Minuit, Prix Femina 2001
- *Tous mes amis, nouvelles* - Minuit, 2004
- *Autoportrait en vert* - Mercure de France, 2005
- *Mon cœur à l'étroit* - Gallimard, 2007
- *Trois femmes puissantes* - Gallimard, Prix Goncourt, 2009
-

Plays

- *Hilda* - Minuit, 1999
- *Papa doit manger* - Minuit, 2003
- *Rien d'humain* - Les Solitaires Intempestifs, 2004
- *Les serpents* - Minuit, 2004
-

Children's novels

- *La diablesse et son enfant*, illustration Nadja - École des loisirs, 2000
- *Les paradis de Prunelle*, illustration Pierre Mornet - Albin Michel Jeunesse, 2003
- *Le souhait*, illustration Alice Charbin - École des loisirs, 2005

Essays

- *La naufragée* - Flohic, 1999

CHRISTOPHE PERTON

Christophe Perton created his first company in Lyon in 1987, with which he directed, over the years, plays by Strindberg, Robert Pinget, Harald Mueller, and Jakob Lenz. His company received financial and artistic support by the Ministry of Culture as early as 1988.

From 1989 to 1992 he worked as associate artist in the Théâtre de Vénissieux, in the suburb of Lyon.

In 1993 he was appointed associate artist in the Privas theatre directed by Francis Auriac, with the support of the Ministry of Culture. He inaugurated a decentralized creative activity, "Le théâtre de Parole," which led to the creation of *Une vie violente* after Pier Paolo Pasolini, *Conversation sur la montagne* by Eugène Durif, *Paria* by Strindberg, *Le naufrage du Titanic* by Enzensberger, and *Mon Ismérie* by Labiche.

During the same period he also directed numerous plays in National Dramatic Centres (CDN), among which *The Soldiers* by Jakob Lenz.

Having seen the production, Peter Brook decided to support Christophe Perton's work. Christophe Perton thus met Bernard Sobel, artistic director of the CDN of Genevilliers, who invited him for a series of creations: *Faust* by Nikolaus Lenau (national tour and Berlin Festival), *Affabulazione* by Pasolini, and *La Condition des Soies* by Annie Zadek.

In 1997 Roger Planchon invited him to the Théâtre National Populaire in Villeurbanne to direct *Medea* and *The Phoenician Women* by Seneca.

In 1998 he ended his residency in Privas by directing *Les gens déraisonnables sont en voie de disparition* by Peter Handke. The production was revived at the Théâtre de la Colline in Paris, marking the beginning of long term collaboration between the director and the theatre.

Christophe Perton then started pursuing an independent artistic career in close connection with a few national centres. In 1999 he directed *La chair empoisonnée* by Kroetz at the Théâtre de la Ville in Paris. In 2000 Alain Françon invited him to direct an unpublished play by Platonov, *Quatorze Isbas rouges*, at the Théâtre de la Colline.

He also began to direct opera with Verdi's *Simon Boccanegra* at the Nancy Opera (1999). The following season he directed Purcell's *Dido & Eneas* at the Geneva Opera (Fall 2001) in a double staging which earned him the praise of both critics and audiences.

In January 2001 his staging of Edward Bond's *Lear* at the Théâtre de la Ville in Paris and the Comédie de Valence marked the beginning of his work in Valence. In the wake of this production Catherine Tasca appointed him artistic director of the Comédie de Valence, which was transformed into a CDN.

In 2002 he directed and designed *Notes de cuisines* by Rodrigo Garcia, revived at the TNP of Villeurbanne and performed on a national tour.

With the actors of the Comédie de Valence's new permanent troupe he directed David Gieselmann's *Monsieur Kolpert* in November 2002 (which subsequently toured in Lyon and in Paris at the Théâtre du Rond-Point) and Büchner's *Woyzeck* in January 2003 in a co-production with the Théâtre des Célestins.

In May 2003 he directed Handke's *Preparations for Immortality* with the graduating actors

from l'ENSATT in Lyon.

In May 2004 he directed *Douleur au membre fantôme* which he commissioned to Annie Zadek as a sequel to Büchner's *Woyzeck*. In the Fall 2004 he directed Ödön von Horváth's *Le Belvédère* (Zur schönen Aussicht) at the Théâtre de la Ville (Paris), the Comédie de Valence, and on a national tour.

In March 2005 he directed Marius von Mayenburg's *The Cold Child* at the Comédie de Valence, the Théâtre du Rond-Point in Paris, and the Comédie de Genève.

In April 2005 he directed for the first time in France Hans Werner Henze's opera *Pollicino* at the Opéra National de Lyon.

In October 2005 he directed Marie NDiaye's *Hilda* at the Théâtre du Rond-Point in Paris and on a national tour.

In the Fall 2006 he directed *Acte* by Lars Noren (revived at the Théâtre de l'Est Parisien in 2009) and in April 2007 *Hoppla, We're Alive* by Ernst Toller, coproduced by the Théâtre de la Ville in Paris, the TNP of Villeurbanne and the Comédie de Genève. The production was nominated for the Molière for best Public Theatre Production, and received the Price of the best regional 2008 production of the Syndicat national de la critique.

In January 2007 the Geneva Opera invited him to direct Jacques Lenot's operatic adaptation of Jean-Luc Lagarce *J'étais dans ma maison et j'attendais que la pluie vienne*.

He also directed Paul Claudel's *L'annonce faite à Marie* for the Antique theatre festival of Alba la Romaine.

In the Fall 2008 he directed an unpublished Peter Handke play, *Jusqu'à ce que le jour vous sépare*, in a diptych staging with Beckett's Kraft's *Last Tape*, a production revived by the Berliner Ensemble in Berlin (February 2009).

In April 2009 he directed *Roberto Zucco* by Bernard Marie Koltès in Valence, coproduced by the Comédie de Genève.

In May 2009 he directed a new play commissioned to Lancelot Hamelin, *Le procès de Bill Clinton*, in the Festival Temps de paroles France-Algérie.

In September 2009 he wrote and directed his first feature film, *The Man I Love*.

During his nine years as artistic director of the CDN of Valence Christophe Perton turned the theatre into one of France's most dynamic theatrical centers, whose role in theatrical creation is unanimously praised by the theatre industry. However, Christophe Perton declined his reappointment at the head of the theatre in December 2009 and decided to leave the institutional system in order to create a new independent structure: **SCÈNES&CITÉS**.

In May 2010 he directed *The Madness of Heracles* by Euripides at the Théâtre du Vieux-Colombier (Comédie Française).

He is currently working on a new play by Marie NDiaye, *Les grandes personnes*, to be performed at the Théâtre National de la Colline in March 2011, and on adapting for the screen Marie NDiaye's novel *Trois femmes puissantes* (Prix Goncourt 2009).



ROSLYN RUFF

OFF-BROADWAY

The heart is a lonely hunter - Portia - New York Theatre Workshop - dir. Doug Hughes
Things of dry hours - Cali - New York Theatre Workshop - dir. Ruben Satiago-Hudson
*Seven guitars**- Vera - The working theatre - dir. Ruben Satiago-Hudson
Killa dilla - labarsha - The working theatre - dir. Andre' Deshields
The cherry orchard - varya - Classical theatre of harlem - dir. Christopher Mcelroen
Macbeth - lady macbeth - Classical theatre of harlem
 Also performed @ '04 bonn biennale festival & shakespeare fest of neuss in germany - dir. Alfred Priesser
Pudd'nhead wilson (world premiere) - roxy - The acting company - dir. Walter Dallas
Taming of the shrew - wido, u/s kate - The acting company - dir. Walter Dallas
Taming of the shrew - wido, u/s kate - The acting company - dir. Eve Shapiro

REGIONAL THEATRE

Coming home (world premiere) - Veronica jonkers - Kong wharf theatre
 dir. gordon edelstein
The good negro (world premiere) - Corinne - Dall theatre center - dir. Liesl Tommy
 august wilsons 20th century cycle - kennedy center artistic dir. Kenny Leon
Piano lesson - bernice - Indian rep - dir. Seret Scott
Two trains running - risa - The old globe - dir. Seret Scott
Gee's band (world premiere) - sadie - Alabama shakespeare festival - dir. Janet Cleveland
Intimate apparel - esther - Alliance theatre - dir. Susan Booth
Gem of the ocean - black mary - Mccarter theatre act. - dir. Ruben Satiago Hudson
The heart is a lonely hunter (world premiere) - portia - Alliance theatre - dir. Doug Hughes
A panto: sleeping beauty - evadine - the good fairy -People's light & theatre co - dir. Abigail Adams
king lear - Cordelia - Yale repertory theatre - dir. Harold Scott
The oedipus plays - Ismene - Shakespeare theatre dc -dir. Michael Kahn
 Performed @ the '03 athens festival in athens, greece - *In the blood** - Hester - People's light & theatre co
Island of anyplace - Evil queen - American repertory theatre - dir. Thomas Derrah
Three farces and a funeral - Snakina popova - American repertory theatre - dir. Yuri Yeremin
The water hen - Alice of nevermore - art/mxat - dir. Isabel Ramos
The maids - madame - art/mxat - dir. Mercedes Murphy
Leonce and Lena - resetta/prime minister - art/mxat - dir. Isabel Ramos
Goldoni's holiday trilogy - giacinta/costanza - art/mxat - dir. Rancois Rochais
*Amen corner** - mrs. jackson- Ujima theatre company - dir. Lorna c. Hill
In de beginnin' - eve - Ujima theatre company - dir. Lorna c. Hill
Blues for alabama sky - elia - Ujima theatre company - dir. Phil Knoerzer
No place to be somebody - Evie - Buffalo ensemble theater - dir. Ron Oj Parson
Jar the floor - Vinnie - Paul robeson theatre - dir. Paulette Harris

TELEVISION & FILM

salt - techie #2 - columbia pictures - dir. Phillip Noyce
 life during wartime - waitress - werc werk works - dir. Todd Solodz
 rachel getting married - rosa - sony pictures classics - dir. Jonathan Demme
 in the blood - nurse - fall rush films - dir. Lou Peterson
 the jury "to jung to die" - maya mshelia - fox - dir. David Von Ancken
 the sopranos "the test dream" - plaza receptionist - hbo - dir. Allen Coulter
 all my children- island paramedic - abc - mfa art/mxat institue for advance theatre training @ harvard

*awards

2007 obie award - performance seven guitars - 2003 barrymore award - in the blood - outstanding leading actress - 1990 buffalo artvoice award - amen corner - supporting actress



RODERICK HILL

FILM - TELEVISION

Kinsey - Dir: Bill Condon
Cosa Bella - Dir: Fiona Mackenzie
Chappelle's Show- Comedy Central
Strangers with Candy - Comedy Central
Ready for Action - Fantoscope Entertainment
Oxygen - Pathological Pictures

THEATRE

Broadway:

Butley - Booth Theatre - Dir: Nicholas Martin
Lestat - The Palace Theatre - Dir: Robert Jess Roth

Off Broadway:

Return of the Prodigal - Mint Theater Company- Dir: Jonathan Bank
The Irish Curse- New York Fringe Festival - Dir: Matt Lenz
Cymbeline - Royal Shakespeare Co - Dir: Bartlett Sher

Regional Theater Available on Request

TRAINING

The Juilliard School Drama Division
Interlochen Arts Academy



LEIGH WADE

THEATRE

The Greeks : The War – Artemis / Andromache – Brian Mertes, dir.
 A Doll's House – Christina Linde – Mark Nelson, dir.
 Pretty Theft – Allegra – M. von Stulpnagel, dir.
 Good Person of Szechwan – Wife – Parnela Bernstein, dir.
 Top Girls – Marlene – Jonathan Bernstein, dir.
 God's Ear – Lane – Will Frears, dir.
 Bright Room Called day – Zillah – Jonathan Rosenberg, dir.
 Hot L Baltimore – Jackie – Rebecca Guy, dir.

REGIONAL THEATRE

Fire in the Bones – Nora – Mixed Blood Theatre
 Lazareth – Secretary – Mixed Blood Theatre

READINGS / LABS / WORKSHOPS

Oklahoma Samovar – Alice Cohen – 78 Theatre Labs
 Made in Poland / Whatever Happens I love You – P. Wojcieszek – NY Theatre Workshop
 Sweet bird of youth – Tennessee Williams – NY Theatre Workshop
 Quantrill in Lawrence – Bernard Pomerance – NY Theatre Workshop
 God's Ear - Jenny Schwartz – The Julliard School
 Sarah, Sarah – Daniel Goldfarb – The Julliard School

TELEVISION

Law & Order – Guest Star – NBC

TRAINING

The Julliard School, class of 20à7



History Of New York Theatre Workshop

The genesis of New York Theatre Workshop began with Founding Trustee Stephen Graham in 1979. Stephen envisioned an organization which would support and encourage outstanding new playwrights and directors outside the commercial area and to develop inventive new works for the theatre. The very first production was *A Day in the Life of the Czar*, by Frank O'Hara and V.R. Lang, directed by then-unknown artist Peter Sellars in one of his earliest professional credits. Other artists who participated in these early workshops and developed their work were Marc Shaiman, Mark O'Donnell, and Harry Kondoleon.

Incorporated as New York Theatre Workshop in February 1982, the Workshop began to expand its activities. Harry Kondoleon's *Christmas on Mars* was staged in a co-production with Playwrights Horizons. Jean Passanante, NYTW's first artistic director, was hired. Jean's abiding interest in fostering the growth of writers and honoring the artistic process remains a hallmark of the Workshop. NYTW also signed a seasonal lease for the 99-seat Perry Street Theatre, giving the Workshop its first consistent performing venue. In the 1984/85 season, NYTW inaugurated the New Director's Project, giving emerging talents like Michael Greif, Lisa Peterson, David Esbjornson, and Elizabeth Diamond invaluable experience in a professional setting.

James Nicola became NYTW's Artistic Director in February 1988. With Nicola's arrival, NYTW's theatre producing activities and workshop activities became clearly separated and due emphasis was placed on developing and mounting theatre productions consistent in quality. One year into Nicola's tenure, the Workshop was already growing dramatically. After a preliminary assessment of NYTW's programs and capital campaign potential during the 1988/89 season, to expand the number of artists the Workshop had contact with and served, NYTW inaugurated Mondays @ 3, a weekly reading series. Mondays @ 3 equally acted as a regular meeting place for NYTW's large community of artists to interact and exchange ideas.

Artists participating in the New Director's Project became part of a group called the Curators (later the Usual Suspects) and were given responsibility for organizing a number of the Mondays @ 3 readings. From the very beginning, Nicola stressed the importance of including underrepresented constituencies in all of the developmental programs. In the 1991/92 season for example, 149 artists applied to the New Directors Series program, of the 30 that were invited to participate, one-third were from minority backgrounds. Inclusion continues today as a defining value of New York Theatre Workshop.

To achieve greater parity in the quality of the presentations, in 1989/90 the Workshop put increased funds into fewer New Director productions and extended the scheduled rehearsal and performance periods for each work in the New Directors/New Directions Series. The intent with the Series was to mix emerging, mid-career and established artists with one another in order for them to learn and benefit from each other. Additionally, in July 1990 NYTW began a summer residency program for new directors and writers at the Hotchkiss School in Lakeville, Connecticut (the program now takes place at Dartmouth and Vassar Colleges). During this season, NYTW produced Athol Fugard's *My Children! My Africa!*, directed by Mr. Fugard himself.

In 1991/92, NYTW began the Writer's Circle to support the genesis and development of a single work by a playwright and a select group of artists in a concentrated period of time. The Curators and Writer's Circle combined shortly thereafter to become the Usual Suspects. During this same season NYTW produced Caryl Churchill's *Mad Forest*, directed by Mark Wing-Davey, its biggest audience and critical success to date. Sensing an opportunity to expand its services to artists and audience, NYTW undertook a capital campaign to purchase its current home at 79-83 East 4th Street in the East Village.

In October 1992, Leo Bassi's *C. Colombo Inc.* became NYTW's first production in 79 East 4th Street. Artists participating in workshop activities include Claudia Shear, Sybille Pearson, Robert Woodruff, Doug Wright and Anne Bogart. On the producing side NYTW re-committed itself to serve the needs of artists and audiences with more energy and definition of purpose. Major productions of the mid-1990's include Doug Wright's *Quills*, Claudia Shear's *Blown Sideways Through Life*, Tony Kushner's *Slavs!*, and *The Secretaries* by The Five Lesbian Brothers.

Jonathan Larson's *Rent* began performances at NYTW on January 26, 1996. *Rent* had been developed intensively during two years of workshop activities. The workshop side of NYTW is dedicated primarily to serving the needs of artists. Productions in workshop are intended to serve as a means for artists to "hear" what a new work sounds like in front of an invited audience. *Rent*'s evolution from concept to readings, workshop, studio production and, finally, full production, is emblematic of NYTW's commitment to nurturing artists and projects in a truly individualized manner. In a tragic turn, Jonathan Larson died the night before the first NYTW performance. His legacy, *Rent*, played a record-breaking engagement at NYTW, moved to Broadway's Nederlander Theatre and won the 1996 Tony Award for Best Musical as well as the Pulitzer Prize for Drama. It is now the seventh longest running show in Broadway history.

Over the next ten years, the Workshop continued to hone and expand its programs to serve artists, inaugurating a number of new initiatives, including Minority Fellowships for writers and directors and becoming a "year-round" producing organization for challenging and unpredictable new theatre and fostering the creative work of artists. Productions during this period of growth include Tony Kushner's *Homebody/Kabul*, Kia Corthron's *Light Raise the Roof*, Caryl Churchill's *Far Away and A Number*, Paul Rudnick's *The Most Fabulous Story Ever Told*, Amy Freed's *The Beard of Avon*, Will Power's *FLOW* and *The Seven*, Martha Clarke's *Vienna: Lusthaus (revisited)* and *KAOS*, and *Oedipus at Palm Springs* by The Five Lesbian Brothers. In recent years, Artistic Director Nicola enlarged the scope of activities to include international artists -- including playwrights, directors and designers - and to focus upon issues of non-traditional casting and the inclusion of diverse voices, representing all of the constituencies in NYTW's theatrical community.

In 2005, NYTW launched Learning Workshop, a multifaceted arts education program for high school students, and in 2006, a new series of Public Programs was inaugurated. Public Programs include panel discussion, Storyboard Cafés, Artist Dialogues, and online resources, as well as NYTW's long-standing AfterWords post-performance discussions.

Looking ahead, NYTW continues to grow. In October 2005, NYTW was granted the vacant building at 72 East 4th Street, a former New York City storage facility, "as is," by New York City's Department Housing Preservation and Development as part of the creation of the Fourth Arts Block (FAB) Cultural District. Construction on the space, which will be used as a new scenery, costume and prop workshop, is underway and should be completed in the winter of 2010.

To find more history of the East Village, please visit [The East Village History Project](#)