

PLAYBILL®

THE 1998 LUCILLE LORTEL AWARDS



Monday, May 4, 1998
at the Lucille Lortel Theatre
121 Christopher Street
New York, New York

Opening Remarks

PAUL LIBIN, President Emeritus

The League of Off-Broadway Theatres and Producers

CHERRY JONES

For Outstanding Performance in "Pride's Crossing"

Presenting: Andre Bishop

Accepting for Cherry Jones: Tom Piechowski

BRIAN COX

For Outstanding Performance in "St. Nicholas"

Presenting: Marlo Thomas

Accepting: Brian Cox

GARRY HYNES

For Outstanding Direction of "The Beauty Queen of Leenane"

Presenting: Milo O' Shea

Accepting: Garry Hynes

BRIAN MURRAY, Actor

For Outstanding Body of Work

Presenting: Marian Seldes

Accepting: Brian Murray

JOE CALARCO, Director

Special Achievement Award to "R & J"

Presenting: Marc Salem

Accepting: Joe Calarco

PAUL TAZEWELL

For Outstanding Costume Design for "On the Town"

Presenting: Liliane Montevocchi

Accepting: Paul Tazewell

ADRIANNE LOBEL

For Outstanding Scenic Design for "On the Town"

Presenting: Lilliane Montevocchi

Accepting: Adrienne Lobel

KENNETH POSNER

For Outstanding Lighting Design for "Pride's Crossing" and "Side Man"

Presenting: June Havoc

Accepting: Kenneth Posner

"THE BEAUTY QUEEN OF LEENANE"

For Outstanding Play

Presenting: Arvin Brown

Accepting: Martin McDonagh

"GROSS INDECENCY: The Three Trials of Oscar Wilde"

For Outstanding Play

Presenting: Arvin Brown

Accepting for Moises Kaufman: Jeffrey LaHast

ELI WALLACH

The Edith Oliver Award for Off-Broadway Excellence

Presenting: Anna Strasberg

Accepting Eli Wallach

ARTHUR MILLER, Playwright

For Outstanding Revival of "All My Sons" and

For Outstanding Lifetime Achievement

Presenting: Peter Falk and Lucille Lortel

Accepting: Arthur Miller

CLOSING REMARKS

The Actors' Fund of America, founded in 1882, is the only national social services organization that serves the entire entertainment profession. The Fund provides services from its headquarters in New York City, its regional offices in Los Angeles and Chicago, its Nursing and Retirement Homes in Englewood, New Jersey, and the Aurora supportive housing residence on West 57th Street in New York City. The Actors' Fund recently assumed management of the Actors' Work Program, which serves people from its offices in NY and LA. The Fund serves over 3,400 people a year, with an annual operating budget of \$13 million. In addition to providing emergency grants for essentials such as food, rent and medical expenses, The Fund offers a comprehensive roster of programs designed to meet the unique needs of members of the entertainment profession. The Fund offers counseling, mental health services, a chemical dependency program, senior and disabled services, nursing home care and retirement housing, affordable supportive housing, and a comprehensive AIDS Initiative. In response to the changing needs of the entertainment community, The Actors' Fund is implementing a number of new initiatives, including the Phyllis Newman Women's Health Initiative and the Artists' Health Insurance Information Center.

STAFF CREDITS

Lucille Lortel Awards Production Staff

Rob Conover, Technical Director
Sheila Donovan, Electrician
Laura Kravetz, Stage Manager
Ray Schilke, Sound Designer
Natalie Forbes, Awards Coordinator

Lucille Lortel Theatre Staff

Richard Ponce, House Manager
Robert LoBiondo, Treasurer
Jennifer Jonassen, Assistant House Manager
Scott Falk, Treasurer
Sandra Starr, Assistant to Miss Lortel

Jeffrey Richards, Associates

Jeffrey Richards
Irene Gandy
Caral Craig
Phil Geoffrey Bond
Brett Kristofferson
Robert Shuter

The Actor's Fund of America

Sara Meehan

This year's Award was produced by The Award Group, NYC

The Lucille Lortel Award for Outstanding Achievement Off-Broadway was created in 1985 by resolution of The League of Off-Broadway Theatres and Producers whose Board of Directors then consisted of:

Paul Libin, President; Paul Berkowsky, 1st Vice President; Robert Kamlot, 2nd Vice President; Dorothy Olim, Secretary-Treasurer
Jason Steven Cohen, Barry Grove, Eric Krebs and Albert Poland.

Our present Board of Directors are:

Barry Grove, President; Maria DiDia, 1st Vice President; Ben Sprecher, 2nd Vice President; Terry Byrne, Secretary; George Forbes, Treasurer
Victoria Bailey, George Elmer, Eric Krebs, Lynn Landis, Paul Morer, Albert Poland, Marc Routh, Seth Schapiro, David Stone, Anne Zimmerman and Paul Libin, President Emeritus

THE 1998 LUCILLE LORTEL AWARDS

for

OUTSTANDING ACHIEVEMENT OFF-BROADWAY

Monday, May 4, 1998

Presentation Ceremony at 7:00 P.M.

Reception Immediately Following at

SARDI'S RESTAURANT

234 West 44th Street

Master Of Ceremonies

JANE ALEXANDER

1998 SELECTION COMMITTEE

CLIVE BARNES

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JOHN SIMON

LINDA WINER

LUCILLE LORTEL

BEN SPRECHER

Administrator

GEORGE S. FORBES

Production Supervisor



The Lucille Lortel Awards for Outstanding Achievement Off-Broadway are named for LUCILLE LORTEL who made her Broadway debut in the 1925 Theatre Guild production of George Bernard Shaw's Caesar and Cleopatra which starred Helen Hayes. Her other Broadway performance credits include Belasco's The Dove with Holbrook Blinn and Judith Anderson; The Great Gatsby with Florence Eldridge and Fredric March; the ingenue in One Man's Woman; the leading role of 'Elsa' in the "sex play" The Virgin Man opposite Dorothy Parker's husband, Alan Campbell; and she succeeded Mary Duncan as 'Poppy' in the national tour of The Shanghai Gesture with Florence Reed. She was Sessue Hayakawa's leading lady in The Man Who Laughed Last which opened at the Palace in New York and then played the Orpheum circuit (1928-1929) before it became one of the first "talkies" produced by Warner Brothers in 1930, starring Sessue Hayakawa and Miss Lortel. Among her more than 500 productions have been the landmark 1955 Tony® Award-winning revival of Marc Blitzstein's translation of Bertolt Brecht and Kurt Weill's The Threepenny Opera which is credited for putting Off-Broadway on the map; Brecht on Brecht adapted by George Tabori; Jean Genet's The Balcony; the 1964 American premiere of Athol Fugard's The Blood Knot; Sean O'Casey's Cock-A-Doodle Dandy, I Knock at the Door and Pictures in the Hallway; Berlin to Broadway with Kurt Weill, A Musical Voyage directed by Donald Saddler; Tom Cole's Medal of Honor Rag; Marsha Norman's Getting Out; Mbongemi Ngema's Woza Albert!; Win Wells' Gertrude Stein and a Companion; Jane Anderson's The Baby Dance and Larry Kramer's The Destiny of Me as well as 20 seasons as artistic director of the ANTA Matinee Series (1956-1976) which she initiated when The Threepenny Opera ran for almost 7 years at her theatre on Christopher Street. The Matinee Series yielded several

productions that went to Washington, D.C., where in 1962 Richard Coe, drama critic for The Washington Post, dubbed her “the Queen of Off-Broadway” when she presented Edward Albee’s Fam and Yam at the Library of Congress (from a subscription season that had included plays by Conrad Aiken, Samuel Beckett, Eugene Ionesco and Yukio Mishima). Last Summer she celebrated the 50th Anniversary of the White Barn Theatre in Westport, Connecticut, where as founder and artistic director, in 1947 she pioneered and proved the dramatic viability of the staged-reading to audiences that kept coming back for more of the avant-garde, experimental, not-strictly-commercial, theatrical fare including the American premieres of Sean O’Casey’s Red Roses for Me, Eugene Ionesco’s The Chairs, Samuel Beckett’s Embers, Murray Schisgal’s The Typists, Paul Zindel’s The Effect of Gamma Rays..., and Terrence McNally’s Next. The American premiere of August Wilson’s Fences was the first play sponsored by the Lucille Lortel Fund for New Drama at Yale Rep. Four of her recent quintet of consecutive Tony Award nominees started Off-Broadway: Lanford Wilson’s Angels Fall, William M. Hoffman’s As Is, Athol Fugard’s Blood Knot, Mbongemi Ngema’s Sarafina!; and Lee Blessing’s A Walk in the Woods, she initially produced on Broadway, then presented at the Library of Congress (the 19th of a distinguished series of dramatic productions and seminars), and co-produced in London’s West End starring Sir Alec Guinness and Edward Herrmann. In May of 1989, she took A Walk in the Woods to Moscow, U.S.S.R., with the original Broadway cast of Sam Waterston and Robert Prosky. Miss Lortel has received virtually every theatrical award and honor including the first Margo Jones Award (1962); the first Lee Strasberg Lifetime Achievement in Theatre Award (1985); the 1989 inauguration of The Lucille Lortel Distinguished Professorial

Chair in Theatre at the Graduate Center of the City University of New York (the first theatre chair to be named for a woman); and induction into the Theatre Hall of Fame (1990). She received Honorary Lifetime Membership in the New England Theatre Conference “in recognition of her outstanding contributions to theatre in New England, the country and the world” (1991); The Christophers’ Life Achievement Award and, two days later, the Kennedy Center Medallion from the American College Theatre Festival (1992); an Honorary Doctorate of Fine Arts from CUNY (1993); the 1996 Honorary Irwin Piscator Award, and recognition from the Columbia University School of the Arts “for her long and distinguished career supporting new and innovative work for the theatre and her crucial role in the development and ongoing success of Off-Broadway theatre” (April 1996). On April 27, 1996, she was present for the inauguration of the Lucille Lortel Fellowship in Playwriting at Brown University at which time an exhibition on her career opened in the Liv Ullmann Lobby of the Stuart Theatre on the Brown campus. She was one of the first individuals to be inducted into the Greenwich Village Hall of Fame in October 1996, and in November received the Helen Hayes Award (presented to her by Miss Hayes’ son, James MacArthur) at the 14th Annual Helen Hayes Awards Gala benefiting St. Clare’s Hospital, NYC. During the month of February 1997, the exhibition on her career was mounted in the lobby of the Miller Theater at the Columbia University School of the Arts. On November 17, 1997, Arthur Miller delivered the first Lucille Lortel Lecture on Playwriting at Columbia University in conjunction with the professional-playwright-in-residence program supported by a grant from Miss Lortel in her continued efforts for the development of new playwriting talent. In December Miss Lortel was honored by the Lee Strasberg Theatre Institute with plaques

installed in the New York and Los Angeles schools commemorating “her vision and generosity in making possible the preservation of The Lee Strasberg Lecture Archives,” and she received The League of Professional Theatre Women/NY’s Lifetime Achievement Award at a party held at Sardi’s on December 16th. On Friday, April 17, 1998, His Eminence John Cardinal O’Connor presided over the dedication and unveiling of a plaque naming the Lucille Lortel Lobby at St. Clare’s Hospital and Health Center, 415 West 51st Street in New York’s Theatre District. The September 1993 Greenwood Press (Westport, Connecticut) publication of Lucille Lortel: A Bio-Bibliography by Sam McCready was celebrated with a book party at the New York Public Library for the Performing Arts at Lincoln Center, where a permanent tribute to her career is on display in The Lucille Lortel Room of the Theatre on Film and Tape Archives (the home and viewing facility for TOFT’s collection of more than 2,100 tapes of **live** Broadway, Off-Broadway and regional theatre performances including 30 productions at the Lucille Lortel Theatre among which are Mrs. Klein starring Uta Hagen which Miss Lortel co-produced; Alan Zweibel’s Bunny Bunny: Gilda Radner a sort of romantic comedy; and Douglas Carter Beane’s As Bees in Honey Drown, currently running at the Lucille Lortel Theatre.)

LIST OF 1998 RECIPIENTS

BRIAN MURRAY, Actor for Outstanding Body of Work

GARRY HYNES for Outstanding Direction of

"The Beauty Queen Of Leenane"

MOISES KAUFMAN for "Gross Indecency:

The Three Trials of Oscar Wilde"

MARTIN McDONAGH for

"The Beauty Queen of Leenane"

"ALL MY SONS" for Outstanding Revival of a Play

PAUL TAZEWELL for Outstanding Costume Design for

"On The Town:"

KENNETH POSNER for Outstanding Lighting Design for

"Pride's Crossing" and "Side Man"

ADRIANNE LOBEL for Outstanding Scenic Design for

"On The Town"

BRIAN COX for Outstanding Performance in

"St. Nicholas"

CHERRY JONES for Outstanding Performance in

"Pride's Crossing"

"SHAKESPEARE'S R&J" for

Outstanding Special Achievement

ELI WALLACH The Edith Oliver Award for

Off-Broadway Excellence

ARTHUR MILLER, Playwright for

Outstanding Lifetime Achievement

The Edith Oliver Award for Off-Broadway Excellence is established to honor the individual who best embodies the high level of artistic achievement as defined by Ms. Oliver's criticisms for The New Yorker during her more than a quarter of a century as drama critic. This year we establish the Edith Oliver Award for Off-Broadway Excellence to honor the achievements of the New Yorker Drama Critic and great friend of Off-Broadway. She joined the New Yorker in 1947. In 1961 she began a 32-year run as the magazine's theatre critic. Edith had no patience for sham, pretension, or pomp! She had her own notions of what good acting and good plays were. Bad acting and bad plays made her angry. She was a great champion of the budding black theatre of the 1960's and '70's. She spent her summers working with young actors and playwrights and the O'Neill Theatre Center in Waterford Connecticut.

LIST OF PREVIOUS RECIPIENTS

1997

- GERARD ALESSANDRINI** for Outstanding Body of Work
MARK BROKAW for Outstanding Direction of
"How I Learned to Drive " and "This Is Our Youth"
PAULA VOGEL for "How I Learned to Drive"
"JUNE MOON" for Outstanding Revival of a Play
"VIOLET" for Outstanding Musical
HOWARD CRABTREE for Outstanding Costume Design for
"When Pigs Fly"
BRIAN MacDEVITT for Outstanding Lighting Design for
"By the Sea, By the Sea, By the Beautiful Sea"
DAVID GALLO for Outstanding Scenic Design for
"Bunny Bunny Gilda Radner: a sort of romantic comedy"
DAVID MORSE for Outstanding Performance in
"How I Learned To Drive"
MARY-LOUISE PARKER for Outstanding Performance in
"How I Learned To Drive"
ROB FISHER, Musical Director for Outstanding Special Achievement
JANE ALEXANDER, Actress
and Chairman of the National Endowment for the Arts
for Outstanding Lifetime Achievement

1996

- ATHOL FUGARD** for Outstanding Body of Work
SCOTT ELLIOT for Outstanding Direction of "The Monogamist"
"ENTERTAINING MR. SLOANE" for Outstanding Revival of a Play
JANE GREENWOOD for Outstanding Costume Design for "Sylvia"
MICHAEL CHYBOWSKI for Outstanding Lighting Design
for "The Grey Zone"
TONY WALTON for Outstanding Scenic Design for "A Fair Country"
JASON WORKMAN for Outstanding Actor in a Musical
for "Bed & Sofa"
JIM DALE for Outstanding Actor in a Play for "Travels with My Aunt"
CORA CAHAN for Outstanding Special Achievement
THEATREWORKS/USA for Outstanding Special Achievement
MELISSA ERRICO for Outstanding Actress in a Musical
for "One Touch of Venus"
UTA HAGEN for Outstanding Actress in a Play for "Mrs. Klein"
"FLOYD COLLINS" for Outstanding Musical
BRIAN FRIEL for "Molly Sweeney"
GENE FEIST for Outstanding Lifetime Achievement
EDITH OLIVER for Lifetime Dedication to Off-Broadway

1995

SIGNATURE THEATRE COMPANY

for Outstanding Institutional Body of Work

JACK O'BRIEN *for Outstanding Direction of "Hapgood"*

"MERRILY WE ROLL ALONG"

for Outstanding Revival of a Musical

JUDITH DOLAN *for Outstanding Costumes for "The Petrified Prince"*

PHIL MONAT *for Outstanding Lighting Design for*

"Camping with Henry & Tom"

JAMES LEONARD JOY *for Outstanding Scenic Design*

for "Camping with Henry & Tom"

ED HARRIS *for Outstanding Performance in "Simpatico"*

"ENCORES! GREAT AMERICAN MUSICALS IN CONCERT"

for Special Award

EILEEN ATKINS *for Outstanding Performance in "Vita & Virginia"*

LINDA LAVIN *for Outstanding Performance in "Death Defying Acts"*

HORTON FOOTE, *Playwright for Outstanding Body of Work*

"JELLY ROLL!" *for Outstanding Musical*

MARK ST. GERMAIN *for "Camping with Henry & Tom"*

UTA HAGEN, *Actress & Acting Teacher*

for Outstanding Lifetime Achievement

1994

THEATRE FOR A NEW AUDIENCE *for Outstanding Body of Work*

A.R. GURNEY, *Playwright & IRENE WORTH*, *Actress*

for Outstanding Individual Body of Work

RICKY JAY *for Special Award for Unique Accomplishment*

"OWNERS" and "TRAPS" *for Outstanding Revival of a Play*

LAWRENCE SACHAROW *for Outstanding Direction of*

"Three Tall Women"

RON RIFKIN *for Outstanding Performance in "3 Hotels"*

MYRA CARTER *for Outstanding Performance in "Three Tall Women"*

"WINGS" *for Outstanding Musical*

"A.R.T./NY PASSPORT TO OFF-BROADWAY" *for Special Award*

EDWARD ALBEE *for "Three Tall Women"*

1993

JOHN LEE BEATTY *for Outstanding Body of Work*

ANNA DEAVERE SMITH *for Outstanding Performance in*

"Fires in the Mirror"

JOHN LEGUIZAMO *for Outstanding Performance in "Spic-o-rama"*

"FORBIDDEN BROADWAY" *for Outstanding Musical*

CHRISTOPHER ASHLEY *for Outstanding Direction of*

"Fires in the Mirror" & "Jeffrey"

WYNN HANDMAN *for Outstanding Lifetime Achievement*

"HENRY V" *for Outstanding Revival of a Play*

JOHN WILLIS *for Special Award*

LARRY KRAMER *for "The Destiny of Me"*

1992

TERRENCE McNALLY for *Outstanding Body of Work*

EILEEN ATKINS for *Outstanding Performance in*

"A Room of One's Own"

RON RIFKIN for *Outstanding Performance in "The Substance of Fire"*

BLUE MAN GROUP/TUBES for *Special Award*

"BOESMAN AND LENA" for *Outstanding Revival of a Play*

DANIEL SULLIVAN for *Outstanding Direction of*

"The Substance of Fire"

"AND THE WORLD GOES ROUND –

The Kander & Ebb Musical" for *Outstanding Musical*

TERRENCE McNALLY for *"Lips Together, Teeth Apart"*

ELLEN STEWART for *Outstanding Lifetime Achievement*

1991

CIRCLE REPERTORY COMPANY for *Outstanding Body of Work*

NATHAN LANE for *Outstanding Performance in "The Lisbon*

Traviata"

"MEASURE FOR MEASURE" for *Outstanding Revival of a Play*

JOHN TILLINGER for *Outstanding Direction of "The Lisbon*

Traviata"

"FALSETTOLAND" for *Outstanding Musical*

BRIAN FRIEL for *"Aristocrats"*

ROSETTA LeNOIRE for *Outstanding Lifetime Achievement*

1989

A.R. GURNEY for *"The Cocktail Hour"*

JOHN TILLINGER for *Outstanding Direction*

PLAYWRIGHTS HORIZONS for *Outstanding Body of Work*

1988

PAUL LIBIN for *Outstanding Lifetime Achievement*

1987

SIMON GRAY for *"The Common Pursuit"*

MANHATTAN THEATRE CLUB for *Outstanding Body of Work*

1986

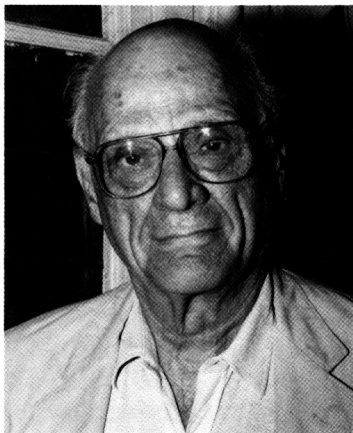
LINCOLN CENTER THEATER for *"The Woza Afrika! Festival"*

Jane Alexander - In 1968, Ms. Alexander made her debut on Broadway in *The Great White Hope* with James Earl Jones, directed by Ed Sherin. Subsequent appearances include *First Monday in October* with Henry Fonda, produced by the late Roger Stevens, *The Visit* and, most recently *The Sisters Rosensweig*. In 1993 she was nominated by President Clinton and unanimously confirmed by the Senate to become the sixth Chairman of The National Endowment for the Arts, a post she held until the completion of her four-year term this



past October. *Honour* marks her return to Broadway. Ms Alexander has performed in numerous productions at theatres in Atlanta, Boston, Chicago, Philadelphia, Los Angeles, Indianapolis and Washington, D.C. as well as New York. She has been nominated for six Tonys, receiving the Award for *The Great White Hope*. She was inducted into the Theatre Hall of Fame in 1995. *Honour* marks Ms. Alexander's reunion on stage with Robert Foxworth after a 30 year hiatus. As Company members at Arena Stage in D.C., they appeared together in over a dozen plays. In addition to her stage work, Ms. Alexander has appeared in 40 television and feature films. Favorites include playing 'Eleanor Roosevelt' opposite Edward Herrmann as 'FDR' in the Mini-series "Eleanor and Franklin," "Calamity Jane" and "A Marriage: Georgia O'Keeffe and Alfred Stieglitz", both of which she also produced. She has been nominated five times for the Emmy and won the award for "Playing for Time", also starring Vanessa Redgrave. Outstanding among her feature films are the four for which she received Academy Award consideration: *The Great White Hope*, *All the President's Men*, *Kramer Vs. Kramer* and *Testament*. Ms. Alexander is married to Ed Sherin, who has directed her in many plays and films and who is executive producer of the NY based TV series "Law & Order". Her son, Jace Alexander, is also a successful director, who has yet to direct his mother in anything.

Arthur Miller was born in New York City in 1915 and studied at University of Michigan. When he graduated in 1938 he began work with the Federal Theatre Project and wrote radio plays for CBS and the *Cavalcade of America*. His plays include *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955), *After the Fall* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), and *The American*



Clock (1980). He has also written a novel "Focus" (1945), "The Misfits", which was filmed in 1960, and the text for "In Russia" (1969), "Chinese Encounters" (1979), and "In the Country" (1977) three books of photography by his wife, Inge Morath. His most recent works are *Salesman in Beijing* (1984); *Danger: Memory!* (1987); *Timebends, a memoir* (1988); *The Ride Down Mt. Morgan* (1991); *The Last Yankee* (1993); *Broken Glass* (1994), which won the 1995 Olivier Award for Best Play; and a novella, "Homely Girl, a Life" (1995). A film version of *The Crucible* directed by Nicholas Hytner and starring Daniel Day Lewis, Winona Ryder and Paul Scofield was released in 1996. *A View From the Bridge* starring Anthony LaPaglia recently completed a run at the Roundabout Theatre and is now at the Neil Simon Theatre on Broadway. He was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He has twice won the New York Drama Critics Circle Award, and has received two Emmy awards and three Tony Awards for his plays. Mr. Miller has also won an Obie Award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Creative Arts Award from Brandeis University, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, the Algur Meadows Award, and, most recently, the Pell Award for Excellence. He has received honorary degrees from Oxford University and Harvard University and has been awarded the Pulitzer Prize. Signature Theatre Company is proud to dedicate its 1997/98 season to Arthur Miller - exploring his prolific body of work, spanning 1941 to 1998. Works presented this season include a major revival of *The American Clock*; the two-one act plays *The Last Yankee* and *I Can't Remember Anything* directed by Joseph Chaikin; and the World Premiere of *Mr. Peters' Connections* directed by Garry Hynes and starring Peter Falk. Signature also presented readings of Mr. Miller's only children's story, "Jane's Blanket" (1963) and his first radio play "The Pussycat and The Expert Plumber Who Was A Man"(1941).



TDF/THEATRE DEVELOPMENT FUND

Theatre Development Fund is please to have participated in A.R.T./New York's Passport to Off-Broadway Month culminating with the Lucille Lortel Awards. TDF, now the largest not-for-profit service organization for the performing arts in the United States, was established in 1968 to foster serious theatre and to help provide affordable theatre tickets to those who needed them. Since then, TDF has played a unique role in strengthening New York City's performing arts. It has filled over 48 million theatre seats; supported over 600 plays, including 15 Tony Award® winners and 20 Pulitzer prize honorees; and returned over half a billion dollars in revenue to theatre, dance and music organizations. This year Theatre Development Fund's TKTS booth in Times Square celebrates its 25th Anniversary. Additionally, TDF's mailing and voucher programs will touch the lives of thousands of New Yorkers who might not otherwise be able to enjoy the unique experience of theatre. TDF also presents highly regarded sign-interpreted and open-captioned performances for the deaf, sponsors comprehensive training courses for future producers, provides a 24-hour New York City arts hotline and maintains a 75,000 item Costume Collection. TDF's intensive arts education programs, Stage Doors and R.A.P. and student theatre newsletter written for and by New York City high school students, Play by Play, are helping to build tomorrow's audiences.

THE NEW YORK OBSERVER

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support the
1998 Lucille Lortel Awards
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Outstanding Achievement
Off-Broadway.*