

PLAYBILL®

THE 1999 LUCILLE LORTEL AWARDS



Monday, May 3, 1999
at the Lucille Lortel Theatre
121 Christopher Street
New York, New York



THE 1999 LUCILLE LORTEL AWARDS

for

OUTSTANDING ACHIEVEMENT OFF-BROADWAY

Monday, May 3, 1999
Presentation Ceremony at 7:00 P.M.

Reception Immediately Following at

SARDI'S RESTAURANT
234 West 44th Street

MASTERS OF CEREMONIES
BEA ARTHUR & OSSIE DAVIS

1999 SELECTION COMMITTEE

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PETER FILICHIA
JOHN HEILPERN
CHARLES ISHERWOOD
ALVIN KLEIN
MICHAEL KUCHWARA
KEN MANDELBAUM
EMILY NUNN
DONALD SADDLER
JOHN SIMON
ANNA STRASBERG
SAM WHITEHEAD
JOHN WILLIS
LINDA WINER

ADMINISTRATORS
GEORGE S. FORBES
BEN SPRECHER



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*; Mbongeni 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). In 1997, 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(r) Award nominees started Off-Broadway: Lanford Wilson's *Angels Fall*, William M. Hoffman's *As Is*, Athol Fugard's *Blood Knot*, Mbongeni 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 the original Broadway cast of *A Walk in the Woods* (Sam Waterston and Robert Prosky) to Moscow, U.S.S.R., where she is now known as the "Czarina of Gorky Street." 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 School and University 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 Christopher's' 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 in the first group of individuals to be inducted into the Greenwich Village Hall of Fame in October 1996, and that 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 displayed 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 31 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*; Douglas Carter Beane's *As Bees in Honey Drown* and Donald Margulies' *Collected*

Stories. The TOFT Archives is being temporarily housed at 521 West 43rd Street during the two and a half-year renovation of the Performing Arts Library at Lincoln Center.

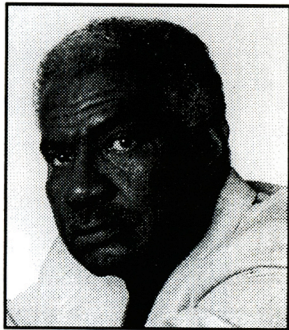
Miss Lortel died on April 4, 1999. For her, the crowning achievement of her final season at the Lucille Lortel Theatre was the dedication of The Playwrights' Sidewalk on Monday, October 26, 1998, enshrining an international roster of playwrights whose works have been produced Off-Broadway. This evening, Monday, May 3, 1999, the names of Tom Jones and Harvey Schmidt, authors of *The Fantasticks*, will be added to those already engraved on the stars embedded in the walk at 121 Christopher Street: Edward Albee, John Arden, Douglas Carter Beane, Samuel Beckett, Lee Blessing, Marc Blitzstein, Bertolt Brecht, Caryl Churchill, Michael Cristofer, Mart Crowley, Horton Foote, Athol Fugard, Jean Genet, John Guare, A.R. Gurney, William M. Hoffman, Langston Hughes, William Inge, Eugene Ionesco, Adrienne Kennedy, Arthur Kopit, Larry Kramer, Ring Lardner, Archibald MacLeish, Norman Mailer, David Mamet, Terrence McNally, Arthur Miller, Yukio Mishima, Percy Mtwa, Mbongeni Ngema, Marsha Norman, Sean O'Casey, Eugene O'Neill, Norman Rosten, Murray Schisgal, Sam Shepard, Paula Vogel, Derek Walcott, Wendy Wasserstein, Michael Weller, Tennessee Williams, Lanford Wilson and Paul Zindel.

BEATRICE ARTHUR After years on Broadway, Off-Broadway, and Off-Off-Broadway, including winning a Tony® Award for her role as Vera Charles in *Mame*, Ms. Arthur won two Emmy Awards: one in 1977 for “Maude”, and the other in 1988 for “The Golden Girls.” At the end of the 1990-91 season of “The Golden Girls,” she spent her hiatus doing numerous projects, including a return to the musical stage with “An Evening With The Boston Pops” for a PBS special, which aired in the summer of 1991. In 1994, Ms. Arthur appeared in a non-singing role in the Metropolitan Opera’s production of *The Daughter Of The Regiment*.



Her other stage credits include *The Threepenny Opera*, *The Shoestring Revue*, *Ulysses In Nighttown*, *Fiddler On The Roof*, and Woody Allen’s *The Floating Lightbulb*. Her feature film credits include *Mame*, *Lovers and Other Strangers*, and the tele-film “*My First Love*.” Her last stage appearance was at Carnegie Hall in Herb Ross’ production of *Jubilee*, benefiting the Gay Men’s Health Crisis.

OSSIE DAVIS began his career as a writer and an actor with the Rose McClendon Players in Harlem. He most recently appeared in *Dr. Doolittle* with Eddie Murphy; *Get on the Bus* for Spike Lee; *I’m Not Rappaport* with Walter Matthau; “*12 Angry Men*” for Showtime, and CBS’s “*Promised Land*.”



Mr. Davis made his Broadway debut in 1946, and went on to perform in many Broadway productions, among them: *Anna Lucasta*, *The Wisteria Trees*, *Green Pastures*, *Jamaica*, *Ballad for Bimshire*, *The Zulu* and *The Zayda*, and *I’m Not Rappaport*. In 1961, Mr. Davis wrote and starred in the critically acclaimed *Purlie Victorious*. He was inducted into the Theater Hall of Fame in 1994.

He and Ruby Dee recently marked their 50th wedding anniversary with the publication of their joint autobiography, *With Ossie and Ruby: In Their Life Together*.



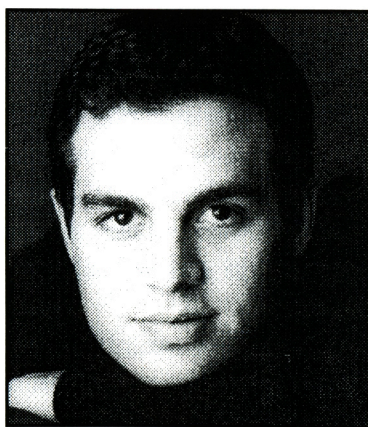
A scene from Wit Pictured: Helen Stenborg & Kathleen Chalfant
(credit: Joan Marcus)



A scene from The Mystery of Irma Vep Pictured: Everett Quinton & Steven DeRosa
(Credit: Anita & Steve Shevett)



KATHLEEN CHALFANT



MARK RUFALLO

1999 LORTEL AWARD RECIPIENTS

MARGARET EDSON for *“Wit”*
“THE MYSTERY OF IRMA VEP” for

Outstanding Revival of a Play

DEREK ANSON JONES for *Outstanding Direction*
for *“Wit”*

JESS GOLDSTEIN for *Outstanding Costume Design* for
“The Mineola Twins” and *“The Uneasy Chair”*

MICHAEL CHYBOWSKI for *Outstanding Lighting Design*
for *“Wit”*

KEVIN ADAMS for *Outstanding Lighting Design*
for *“The Mineola Twins”*

ROBERT BRILL with **SCOTT PASK** for *Outstanding Scenic Design*
for *“The Mineola Twins”*

MARK RUFFALO for *Outstanding Performance*
in *“This Is Our Youth”*

KATHLEEN CHALFANT for *Outstanding Performance*
in *“Wit”*

CLASSIC STAGE COMPANY for *Outstanding Body of Work*

BROOKLYN ACADEMY OF MUSIC for *Outstanding*
Special Achievement

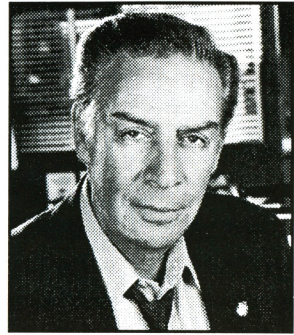
HAROLD PINTER for *Outstanding Lifetime Achievement*

JERRY ORBACH *The Edith Oliver Award* for
Sustained Excellence

TOM JONES & HARVEY SCHMIDT *Inducted onto the Playwrights’*
Sidewalk

THE PLAYWRIGHTS’ SIDEWALK dedicated on October 26th, 1998.
is New York’s only permanent monument to the great Playwrights whose
work has been performed at the Lucille Lortel Theatre and other Off-
Broadway theatres. Each year, at the annual Lucille Lortel Awards for
Outstanding Achievement Off-Broadway, a new Playwright will be hon-
ored by having their name engraved into one of the bronze stars embedded
in the very foundation of New York City.

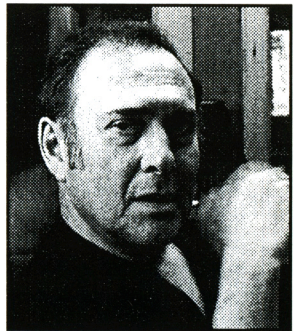
JERRY ORBACH began his professional career in the theater at the age of 16 and made his first New York stage appearance at the age of 21, as Mack the Knife in the landmark production of *The Threepenny Opera* at this theatre. In 1960 he created the role of El Gallo in *The Fantasticks*. He made his Broadway debut in 1961 in *Carnival*. Jerry received his first Tony® nomination for his portrayal of Sky Masterson in *Guys & Dolls* at City Center. He won the Tony® Award for his starring role in *Promises Promises*, which was followed by *The Cradle Will Rock*, *Scuba Duba*, *6 Rms Riv Vu*, *Chicago*, and, of course, *42nd Street*. His many films credits include the voice of Lumiere the candelabra in *Beauty & the Beast*, *Postcards from the Edge*, *Crimes & Misdemeanors*, *Dirty Dancing*, *Prince of the City*, and *The Gang That Couldn't Shoot Straight*. He has just completed the two-character film *Chinese Coffee*, with Al Pacino.



He is, perhaps, best known for his portrayal of Lennie Brisco on the NBC-TV series "Law & Order." This marks his 7th season on the show.

Born in the Bronx, Jerry Orbach studied with the legendary Lee Strasberg after graduation from Northwestern University. He is a member of the Actors' Studio.

HAROLD PINTER's plays include: *The Room* (1957), *The Dumb Waiter* (1957), *The Birthday Party* (1957), *A Slight Ache* (1958), *The Hothouse* (1958), *The Caretaker* (1959), *A Night Out* (1959), *Night School* (1960), *The Dwarfs* (1960), *The Collection* (1961), *The Lover* (1962), *Tea Party* (1964), *The Homecoming* (1964), *The Basement* (1966), *Landscape* (1967), *Silence* (1968), *Old Times* (1970), *Monologue* (1972), *No Man's Land* (1974), *Betrayal* (1978), *Family Voices* (1980), *A Kind of Alaska* (1982), *Victoria Station* (1982), *One for the Road* (1984), *Mountain Language* (1988), *Party Time* (1991), *Moonlight* (1993), *Ashes to Ashes* (1996).



PREVIOUS RECIPIENTS

1998

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

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 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 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

"ART/NY PASSPORT TO OFF-BROADWAY" 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" and *"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"*

The Edith Oliver Award for Sustained Excellence was 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 Sustained 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 at the O'Neill Theatre Center in Waterford, CT.

Actors' Fund of America

The Actors' Fund of America is the only national human service organization that provides for the welfare of all entertainment professionals. Founded in 1882, The Fund has grown to serve professionals in film, television, radio, music, opera, dance, as well as theater. The organization assists performers and those behind the scenes including creative professionals, technical and crafts professionals and support staff. With an annual budget of \$13 million, The Actors' Fund serves nearly 5,000 individuals a year nationwide.

The Actors' Fund provides comprehensive services, enhanced by a variety of specialized programs, in addition to emergency grants for essentials such as food, rent, and medical care. Services are designed to meet the needs of entertainment professionals throughout their lives, including personalized case management and counseling, training and seminars.

Social Services include Mental Health Services, Chemical Dependency Services, a Senior and Disabled Program, Services to Employable Professionals (STEP), funeral arrangements and burials, Conrad Cantzen Shoe Fund, the Musicians Assistance Program, the Phyllis Newman Women's Health Initiative, the AIDS Initiative and the Artists' Health Insurance Resource Center.

Vocational Services include career-counseling services for interim or second careers, provided by the Actors' Work Program. Services include career counseling, career workshops, scholarships, tuition grants and Internet job listings.

The Actors' Fund is at the forefront of providing Supportive Housing for entertainment professionals in need. In addition to the Nursing and Retirement Homes in New Jersey, The Aurora Residence in New York City provides supportive housing for special low-income groups, including seniors, working professionals and persons with AIDS. In West Hollywood, California, The Palm View provides homes to people with HIV/AIDS.

The League of Off-Broadway Theatres & Producers, Inc., was founded in 1959 for the purpose of promoting and fostering theatre produced Off-Broadway, to assist in the voluntary exchange of information amongst its members, and to serve as the collective voice of its membership in pursuit of these purposes. The League provides service to its members in the field of labor relations and in the management of industry pension and welfare funds.

The League has long been active in the creative marketing of Off-Broadway, including eight years of sponsorship, in partnership with Theatre Development Fund, of ART/NY's annual spring promotion, "Passport to Off-Broadway," which has included advertising campaigns from print to radio to television. The League provides communications services to its member productions and member theatres in a continuing effort to make audiences aware of the vast offerings off the Broadway path. The Lucille Lortel Awards were instituted in 1985 to recognize outstanding achievement on Off-Broadway stages.

Very Special Thanks: Carol Levine and Aaron Lenehan/*KELROM Agency*, Richard Schack, Allen Payne & Jeffrey Gross, Chip Duckett/*Spin Cycle*, *American Express Travel Related Services*, Tom Farkas, Donna Karger, Doris Bergman and Jeremy Bitz/*NY1*, Michael Parker and Kathy Henderson/*In Theatre*, Ken Mandelbaum, Bruce Glikas, Helene Davis, the producers of *Hedwig and the Angry Inch*, Jolyon Stern and Carol Bressi-Cilona/*DeWitt Stern Group, Inc.*, *Chen-Win Hsu*, *CPA PC*, Paul Poux, Esther Ramsey/*Esther Ramsey Flower Design*, DJ Wizniak and Robert Viagas, *BuyBroadway* and all of our sponsors!

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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 is:

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



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theatre development fund

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for
Outstanding Achievement
Off-Broadway*



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