

SUPPORT US

Support for The Lark comes from individuals like you, and has enabled us to provide our artists with crucial resources that have proved to be life changing and instrumental in the success of bringing new and diverse voices to public awareness.

With a **\$1.7 million budget** and **98% contributed revenue**, The Lark relies on foundations and individual donors for their generosity, and a shared belief that playwrights are society's truth tellers, with the power to help us understand our world, and imagine its future.

We welcome your inquiries, which may be directed to: Development Manager Roni Givigliano Ferretti roni@larktheatre.org, (212) 246-2676 ext. 233



www.larktheatre.org



Bill Martin's

**JIMMY CROW PLAYS
GOLF ONE DAY**

Plays in process for a world in progress.

April 16, 2018

ABOUT THE PLAYWRIGHT

WILLIAM J. MARTIN is a pioneer in two industries. As president of CME Energy, he has participated in the successful development of community-focused, environmentally conscious private power, energy conservation and energy-related projects, either as lead developer, team member, or financier in the United States, South America, Europe, and North Africa. The 951 MW Project in Oregon, Ohio won CJ Global's award as best single asset in North America. The CME/Hecate solar project in Rhode Island won Best Renewable Project award in 2014. The Team's second Solar Project has won the 2018 award for Best Renewable Project. Cme-energy.com.

In 2017, Bill funded a multi-year study with Doctor Dan Cziczo's laboratory at MIT, within the Department of Earth, Atmospheric, and Planetary Sciences (EAPS), to study and quantify the impact of aerosol emissions. An additional \$660,000, three year NSF grant was awarded in January 2018.

In the 1970s, prior to his work in the energy field, Bill was a leader in the effort to create accessibility for people with physical disabilities, particularly people with mobility impairments. In this regard, he is the co-founder of two leading organizations in the field: the Stavros Foundation, Amherst, Massachusetts, and the Northeast Independent Living Program (NILP), North Andover, Massachusetts. In 2018, Stavros Foundation, Bill, Joe Tringali, and Christos Palames initiated a Founders Ramp per Month program in Western Massachusetts.

Bill has served on a number of boards, including Epic Theatre Ensemble's from 2002 through 2014. He is on the boards of The Lark, the Colorado New Play Festival, and the Decordova Museum Board of Overseers. He co-chairs The Lark's Global Exchange Task Force for new play development in China, Mexico, the Middle East, and Russia

In addition, Bill has sponsored three award-winning documentaries with film maker Jocelyn Ajami. *Queen of the Gypsies* won the Lincoln Center Award in its Dance in Film series. Devin Haqq's *Ambition's Debt*, which Bill Executive Produced, won Best Feature Film at the 2017 American Black Film Festival.

The Lark has worked with Bill on the development of five of his plays, including *Blood Map*, *Big Indian*, *What Bears Dream*, *The Fortunate One {The Alchemist of Jerusalem}*, and *Jimmy Crow Plays Golf One Day*.

Bill is a graduate of Potsdam Central High School, Potsdam, New York. He earned his B.S. from Saint Lawrence University, Canton, New York in 1967, and, having taken graduate courses at North Carolina A&T University and the University of North Carolina, Greensboro, earned his master's degree in 1971. The father of two and grandfather of four, Bill and his second wife Kumi live in Boston, Massachusetts.

WHO'S WHO AT THE LARK

STAFF

Artistic Coordinator.....	Nissy Aya
Board Liaison.....	Seta Bairamian
Artistic Director.....	John Clinton Eisner
Artistic Associate.....	Suzy Fay
Development Manager.....	Roni Givigliano-Ferretti
Communications Manager.....	Olivia George
Development Assistant.....	S.P. Hegarty-Monahan
Director of Scouting and Submissions.....	Andrea Hiebler
Director of Communications and People Operations.....	Anna Kull
Office Manager and Accessibility Coordinator.....	Megan McClain
Finance Associate.....	Rani O'Brien
Director of Artistic Programs	Lloyd Suh
Director of Operations.....	Stacy Waring
Roundtable and Casting Director.....	Krista Williams

APPRENTICES

Artistic Programs.....	Sarah Machiko Haber
Communications.....	Christopher Reyes
Global Exchange.....	Mona Moriya
Development.....	Chloe Knight
Roundtable and Casting.....	Anna Alison Brenner

PROGRAM DIRECTORS

The New Black Fest at The Lark.....	Keith Josef Adkins
Middle East/U.S. Playwright Exchange.....	Catherine Coray
The Apothetae and Lark Initiative.....	Gregg Mozgala
Russia/U.S. Playwright Exchange.....	Masha Pyshkina
México/U.S. Playwright Exchange.....	Andrea Thome

CONSULTANTS AND ADVISORS

Brand Design.....	Greg Coleman
Bookkeeper.....	David Reynolds

BOARD OF TRUSTEES

Colin Greer (President)	Daniel Gross	Israela Margalit
Judith Aidoo	Katori Hall	William J. Martin
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Lily Fan	Rajiv Joseph	Liza Powel O'Brien
Sandi Goff Farkas	Merle Kailas	Jorge Ortoll
Stuart Gold	Al Klingenstein	Theresa Rebeck
Rita Goldberg	Arthur Kopit	Larry Shuman
Harvey Granat	Lesley Malin	Lori Steinberg
		Marvin Tepper

“What if writers had the freedom and resources to write whatever they chose, without political or commercial pressures? What if more diverse voices were included in the mainstream? What if everyone in America were part of a creative community?”

— John Clinton Eisner, Artistic Director

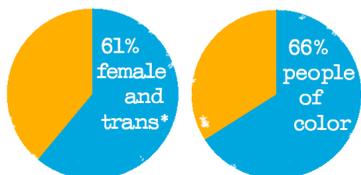
Last season, donations to The Lark helped support thousands of artists, including:

- Nearly **1,000 playwrights** who submitted their scripts through our open application process;
- Over **800 artists**, including playwrights, actors, and directors, who took part in our programs; and
- Over **2,000 audience members** who contributed to their feedback to our playwrights.

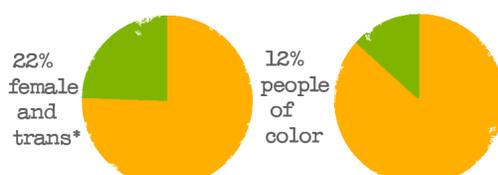
The Lark strives to nurture an artistic community that reflects the demographics of New York City in terms of race, ethnicity, sexual orientation, economics, gender, ability, and all areas of identity. By supporting playwrights of diverse backgrounds, we aim to raise the standard for inclusive representation across the theatrical field.

In an analysis of how all playwrights who were produced at regional and non-profit theaters identified, versus only those playwrights whose plays were developed at The Lark, the results were as follows:

Productions of Lark-Developed Plays vs. All U.S. Productions



Source: The Lark, 2016-17 Statistics



Source: “The Count,” *The Dramatist*, November/December 2015

JIMMY CROW PLAYS GOLF ONE DAY

By **Bill Martin**

Directed by **Devin E. Haqq**

CAST

NARRATOR.....Anthony Lopez
 DANNY.....David Rysdahl
 SISSY.....Sharlee Taylor
 COAL.....Brooks Brantly
 WILLIE B/MALCOM X.....John Stewart
 JIMMY CORBEAU.....Russell G. Jones
 HOSE/PATRICE LAMUMBA/MAJOR.....Brian D. Coates
 NEDROW.....James Wallert
 COLONEL/NEWS ANCHOR.....Christopher Randolph
 LYDELL.....Phillip Callen
 DOCTOR METZ/DOCUMENTARY NARRATOR/LBJ...Will Saratt
 ELIZABETH.....Kate MacCluggage
 SHERIFF/JOEY BIG HOUSE/JFK.....Tuck Milligan
 GENEVIEVE.....Margaret Odette

Stage Manager.....Brendan Cullen

SETTING:

South Louisiana, 1960.

SPECIAL THANKS:

To The Lark staff and apprentices for coordinating tonight’s presentation and for their enthusiastic support of this and other projects; John Clinton Eisner and Jerry Patch for continued guidance throughout the process; Devin Haqq, Jim Wallert, Godfrey Simmons Jr, and Jalilah Haqq for their thoughtful feedback; Tommy Crane and Lenny Berkman; the many artists and observers of prior development readings; and for constant support and encouragement, Kumi.

ABOUT THE LARK

WHAT IS THE LARK?

The Lark is an international theater laboratory, based in New York, dedicated to amplifying the voices of playwrights with vital perspectives. We support writers with work in progress, by providing them with funding, space, audiences, connections, and the freedom to drive their own creative processes. At The Lark, a non-producing venue, process is the product.

WHY DO PLAYWRIGHTS NEED THE LARK?

Playwrights are constantly faced with economic and social barriers that prevent them from focusing on the art of storytelling. Irregular income, coupled with opportunities that disproportionately go to those of privileged backgrounds, often stifle promising artistic careers before they begin. Donations to The Lark support a variety of programs that help offset these challenges, including:

- **Fellowships** that provide playwrights with life-sustaining financial resources, allowing them to focus their time and energy primarily on their craft;
- **Writing Workshops**, that include both private and public sharing of work-in-progress, and grant playwrights time and space to create with invested, engaged collaborators; and
- **Global Exchanges** that create reciprocal opportunities for playwrights to travel, gain fresh perspectives, and build lasting connections with theater makers worldwide.

Many programs, such as **The Apothetae** and **Lark Playwriting Fellowship** for a writer with a disability, and the **Van Lier New Voices Fellowship**



for playwrights of color under 30, are designed specifically to address the current lack of inclusive representation in the American Theater repertoire, and to help contribute to a canon that better reflects the diversity and complexity of our world.

ABOUT THE LARK

WHERE DO LARK-DEVELOPED PLAYS GO?

Each season, an estimated quarter of a million audience members see a Lark-developed play at one of the many productions worldwide to which Lark supported work advances.



Recent productions of Lark-developed plays include:

- *Describe the Night* by **Rajiv Joseph** (Atlantic Theater, NY)
- *{my lingerie play}* by **Diana Oh** (Rattlestick Playwrights Theatre, NY)
- *queens* by **Martyna Majok** (Lincoln Center, NY)
- *Skeleton Crew* by **Dominique Morisseau** (Huntington Theatre, MA)
- *The Wanderers* by **Anna Zeigler** (The Old Globe, CA)

Recent awards and honors for Lark-affiliated playwrights include:

- The Laurents/Hatcher Foundation Award and the Princess Grace Award to **Donja R. Love** for *Sugar in Our Wounds*;
- Laurents/Hatcher Citations of Excellence to **Sylvia Khoury** and **Rogelio Martinez**;
- The Lilly Award's Leah Ryan Prize to **Susan Soon He Stanton**;
- Tony nomination to **Lynn Nottage** for *Sweat*;
- PEN America Emerging American Playwright Award to **Mike Lew**;
- Whiting Awards to **Nathan Alan Davis** and **Hansol Jung**;
- The 2017 Steinberg Playwright Award to **Lucas Hnath**;
- The 2018 Greenfield Prize to **Martyna Majok**, who became the first female identified playwright to win the prize;
- And induction to the Theatre Hall of Fame for **Arthur Kopit** and **Tina Howe**.