

2NDSTAGE

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ANNUAL REPORT
2025/26 SEASON

OVERVIEW

As we reflect on this extraordinary year at Second Stage Theater, we do so with a profound sense of gratitude, momentum, and possibility. This season marked the beginning of an exciting new chapter under the leadership of Artistic Director Evan Cabnet and Executive Director Adam Siegel. Second Stage’s 47th season was met with critical acclaim and eager audiences. Cabnet’s inaugural season brought a selection of moving, poignant stories by brilliant playwrights. From world premieres to award-winning revivals, this year was characterized by honoring our legacy and expanding the canon of the American theater.

Alongside our programming, Siegel brought an approach to operations that prioritizes stability and long-term sustainability. This strategy embodied a new energy throughout Second Stage, including productions, readings, workshops, commissions, and our education and community engagement programs. As we look back on the 2025/26 season, we celebrate the visionary artists who contributed their talents to make this season a memorable one.

Highlights of the 2025/26 season included:

- Producing an extended and sold out run of Pulitzer finalist Talene Monahon’s *Meet the Cartozians* at the Irene Diamond Stage at Pershing Square Signature Center
- Bringing Jordan Harrison’s *Marjorie Prime* to Broadway starring Tony Nominee Danny Burstein, Christopher Lowell, Cynthia Nixon, and Tony Nominee June Squibb
- Premiering new works on the Irene Diamond Stage at Pershing Square Signature Center, such as *Meat Suit, or the shitshow of motherhood* by Aya Ogawa
- Producing the Tony nominated Broadway revival of *Becky Shaw* by Gina Gionfriddo starring Patrick Ball, Madeline Brewer, Alden Ehrenreich (Tony Award for Best Featured Performance), Linda Emond, and Lauren Patten
- Concluding the season with Adam Bock’s *The Receptionist* starring Katie Finneran, Mallori Johnson, Nael Nacer, and Will Pullen
- Welcoming over 350 New York City public school students to our Student Matinee program

As we reflect on the 2025/26 season, we are extremely proud of the community that supports all aspects of Second Stage’s mission, on and off the stage. None of this would be possible without you. Whether you attended a performance, supported our work philanthropically, advocated for the arts, or participated as an artist, staff member, volunteer, or friend, your contribution makes our work possible.



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MISSION STATEMENT

Second Stage Theater is dedicated to producing modern plays and musicals from contemporary American writers. Each season, we welcome over 135,000 audience members and employ hundreds of artists. Over the past 47 years, our programs have been a springboard for artists and works such as Lynn Nottage’s *Clyde’s*, Larissa FastHorse’s *The Thanksgiving Play*, Branden Jacobs-Jenkins’ *Appropriate and Purpose*, and Benj Pasek, Justin Paul, and Steven Levenson’s *Dear Evan Hansen* among many others. As an organization dedicated to expanding the American theater canon, our mission has a ripple effect that reaches the tri-state area, regional theaters, and the country.

MAIN STAGE PRODUCTIONS



Will Brill, Tamara Sevunts, Andrea Martin, Raffi Barsoumian, and Nael Nacer in MEET THE CARTOZIANS. Photo by Julieta Cervantes.

MEET THE CARTOZIANS

BY **TALENE MONAHON**
DIRECTED BY **DAVID CROMER**

CAST: Raffi Barsoumian, Will Brill, Andrea Martin, Nael Nacer, Susan Pourfar, Tamara Sevunts

UNDERSTUDIES: Barzin Akhavan, Hunter Hope Barnett, Fady Demian, Leslie Kalarchain, Nick Lehane

SCENIC DESIGN:
Tatiana Kahvegian

COSTUME DESIGN:
Enver Chakartash

LIGHTING DESIGN:
Stacey Derosier

SOUND DESIGN:
Lee Kinney

HAIR, WIG, & MAKEUP DESIGN:
Robert Pickens, Katie Gell

VOICE AND DIALECT COACH:
Gigi Buffington

PRODUCTION STAGE MANAGER:
Kara Kaufman

ASSISTANT STAGE MANAGER:
Narissa Agustin

CASTING:
Daniel Sweet, CSA

AUDIENCE: 12,898

AWARDS

PULITZER PRIZE:
Pulitzer Prize Finalist

OUTER CRITICS CIRCLE:
Outstanding New off-Broadway Play

NOMINATIONS

DRAMA DESK:
Outstanding Play;
Outstanding Scenic Design of a Play — Tatiana Kahvegian;
Outstanding Costume Design of a Play — Enver Chakartash

OUTER CRITICS CIRCLE:
Outstanding Featured Performer in an off-Broadway Play — Andrea Martin



Christopher Lowell and June Squibb in MARJORIE PRIME. Photo by Joan Marcus.

MARJORIE PRIME

BY **JORDAN HARRISON**
DIRECTED BY **ANNE KAUFFMAN**

CAST: Danny Burstein, Christopher Lowell, Cynthia Nixon, June Squibb

UNDERSTUDIES: Kate Hampton, Collin Kelly-Sordelct, Barbara Kingsley, Mike Shapiro

SCENIC DESIGN:
Lee Jellinek

COSTUME DESIGN:
Máirion Talán de la Rosa

LIGHTING DESIGN:
Ben Stanton

SOUND DESIGN & ORIGINAL MUSIC:
Daniel Kluger

HAIR & WIG DESIGN:
Amanda Miller

MAKEUP DESIGN:
Sarah Cimino

PRODUCTION STAGE MANAGER:
Charles M. Turner III

ASSISTANT STAGE MANAGER:
Sara Sahin

CASTING:
Daniel Sweet, CSA

AUDIENCE: 52,544

AWARDS

DRAMA DESK:
Ensemble Award

NOMINATIONS

OUTER CRITICS CIRCLE:
Outstanding Revival of a Play, Outstanding Featured Performer in a Broadway Play — Danny Burstein

TONY AWARDS:
Best Featured Actor in a Play — Danny Burstein;
Best Featured Actress in a Play — June Squibb



Alden Ehrenreich and Madeline Brewer in *BECKY SHAW*. Photo by Mark J. Franklin.

BECKY SHAW

BY **GINA GIONFRIDDO**
DIRECTED BY **TRIP CULLMAN**

CAST: Patrick Ball, Madeline Brewer, Alden Ehrenreich, Linda Emond, Lauren Patten

UNDERSTUDIES: Olivia Hebert, Collin Kelly-Sordelet, Kathryn Meisle

SCENIC DESIGN:
David Zinn

COSTUME DESIGN:
Kaye Voyce

LIGHTING DESIGN:
Stacey Derosier

SOUND DESIGN:
M.L. Dogg

VOCAL COACH:
Kate Wilson

**PRODUCTION
STAGE MANAGER:**
Bess Marie Glorioso

STAGE MANAGER:
Katherine Shea

CASTING:
Daniel Sweet, CSA

AUDIENCE: 54,414

AWARDS

DRAMA DESK AWARDS: Outstanding Featured Performance in a Play — Alden Ehrenreich

NEW YORK DRAMA CRITICS' CIRCLE: Best Individual Performance — Alden Ehrenreich

THEATRE WORLD AWARDS: Outstanding Broadway or off-Broadway Debut Performance — Madeline Brewer and Alden Ehrenreich

TONY AWARDS: Outstanding Featured Performance in a Broadway Play — Alden Ehrenreich

NOMINATIONS

DRAMA LEAGUE: Outstanding Revival of a Play; Outstanding Direction of a Play — Trip Cullman; Distinguished Performance — Alden Ehrenreich

DRAMA DESK AWARDS: Outstanding Revival of a Play; Outstanding Featured Performance in a Play — Linda Emond; Outstanding Direction of a Play — Trip Cullman

OUTER CRITICS CIRCLE: Outstanding Revival of a Play; Outstanding Direction of a Play — Trip Cullman

TONY AWARDS: Best Revival of a Play



Will Pullen and Katie Finneran in *THE RECEPTIONIST*. Photo by Joan Marcus.

THE RECEPTIONIST

BY **ADAM BOCK**
DIRECTED BY **SARAH BENSON**

CAST: Katie Finneran, Mallori Johnson, Nael Nacer, Will Pullen

UNDERSTUDIES: Abigail Carcia, Kathy McCafferty, Timothy Sekk

SCENIC DESIGN: dots

COSTUME DESIGN:
Enver Chakartash

LIGHTING DESIGN:
Stacy Derosier

SOUND DESIGN:
Bray Poor

**PRODUCTION
STAGE MANAGER:**
Kara Kaufman

**ASSISTANT
STAGE MANAGER:**
Narissa Agustin

CASTING:
Daniel Sweet, CSA

AUDIENCE: 11,150



Mallori Johnson in *THE RECEPTIONIST*. Photo by Joan Marcus.

NEXT STAGE PRODUCTION



Maureen Sebastian and the cast of MEAT SUIT. Photo by Joan Marcus.

Second Stage continued its commitment to developing new plays and musicals by emerging, mid-career, and established writers in the 2025/26 season. Our programs provided resources to six writers as they developed new work, from first reads to late-process workshops ahead of premiere productions. Our New Play Development Programs continue to launch new work both at our organization and across the country. These programs give an array of artists the resources to develop and present work before audiences, peer artists, and industry leaders.

MEAT SUIT, OR THE SHITSHOW OF MOTHERHOOD

WRITTEN AND DIRECTED BY **AYA OGAWA**

CAST: Marina Cclander, Cindy Cheung, Robyn Kerr, Maureen Sebastian, Liz Wisan

UNDERSTUDIES: Claire Hsu, Amy Warren

CHOREOGRAPHY:
Catherine Galasso

SCENIC DESIGN & COSTUME DESIGN:
Jian Jung

LIGHTING DESIGN:
Jeanette Oi-Suk Yew,
Christina F. Tang

SOUND DESIGN:
Megumi Katayama

MUSIC AND LYRICS:
Leyna Marika Papach

PRODUCTION STAGE MANAGER:
E Sara Barnes

AUDIENCE: 4,355

THE JUDITH CHAMPION READING SERIES IS FUNDED BY A GRANT FROM THE JUDITH CHAMPION CHARITABLE FUND AND MEL LITOFF.

Judith Champion was introduced to music and theater by her parents, which led to a love of the arts becoming central to her life. "Support what is most important to you," she believed, "and one thing that is important to me is to nurture new playwriting talent so that Theater flourishes for future generations."



DUNK CITY
BY **STEPHEN BROWN**
DIRECTED BY **RJ TOLAN**
MARCH 2, 2026



HOW TO ROLL A BLUNT
BY **NAOMI LORRAIN**
DIRECTED BY **COLETTE ROBERT**
MARCH 9, 2026



OUT WEST
BY **JOHNNY G. LLOYD**
DIRECTED BY **KEENAN TYLER OLIPHANT**
MARCH 16, 2026

THE NANCY DENOVA MUSICAL READING IS FUNDED BY A GRANT FROM CHRISTOPHER AND DAVID R. MURRAY.

David's late mother, Nancy Denovan Murray, was a multidisciplinary artist: a singer, filmmaker, and painter. She believed in the power of the arts to make sense of our present and positively influence our future.



EUGENE ONEGIN — A BLUEGRASS MUSICAL
BY **SARAH GANCHER** DIRECTED BY **RACHEL CHAVKIN**
DECEMBER 15, 2025

The show premiered at Arkansas' Theater Squared from June 10–June 28, 2026

NEW LEADERSHIP AT THE HELM



EVAN CABNET

As I look back at my first season, I am grateful for the trust placed in me by the Trustees. The 2025/26 season brought people together via productions that invited them to laugh, wrestle with, and see themselves on our stages. Not only did we share these amazing

stories with over 135,000 theatergoers, we also received multiple accolades that reinforce the impact and reach of our mission.

My first season here has a special place in my memory. I had been developing Talene Monahan's *Meet the Cartozians* for multiple years and bringing it to our stages was a treat. The work struck a chord across disciplines and was recognized as a Pulitzer Prize finalist. We continued to take big swings with Jordan Harrison's *Marjorie Prime* which brought a stellar cast to the Broadway debut of a prescient play written in 2014.

In line with our dedication to expanding the contemporary theater canon, we also produced Aya Ogawa's *Meat Suit, or the shitshow of motherhood*, a play that I started developing during my tenure at LCT3. Ogawa's work continues to challenge audiences with profound yet moving plays.

Another contemporary revival was Adam Bock's *The Receptionist*, a dark comedy that grapples with the consequences of complacency and complicity. This play created a foil to the brash honesty of our final Broadway production of the season. We closed with Gina Gionfriddo's *Becky Shaw*, a

2002

Bill Foeller Directing Fellow at Williamstown Theatre Festival

2003

Boris Sagal Fellow at Williamstown Theatre Festival

2006

Directed *The Mistakes Madeline Made* at Bleecker Street Theatre.

2012

Directed *The Performers* at Longacre Theatre

2015

Directed Helen Edmundson's *Thérèse Raquin* at Studio 54.
Directed Branden Jacob-Jenkins' *Gloria* at The Vineyard Theatre

2016

Directed *Do I Hear a Waltz?* at City Center
Became Artistic Director of LCT3

2024

His first book, *Directing New Plays: Tools for Art and Collaboration*, was published

June 27, 2024
Second Stage announces Evan Cabnet as the new Artistic Director

2026

Cabnet will direct the Broadway production of *Gloria*

nod to Second Stage's history. After receiving its world premiere on our off-Broadway stages, bringing it to Broadway felt like the perfect way to button up the season. *Becky Shaw*'s incredible company received numerous accolades including Alden Ehrenreich's Best Supporting Actor win at the Tony Awards.

This season was the first step in re-invigorating our mission. As I prepare for the season ahead, I look forward to strengthening our artistic programming while continuing to build longstanding relationships with new and seasoned artists. Our work is only possible thanks to the courage of staff, the dedication of our audiences, and support from donors, champions, and the board.

ADAM SIEGEL

Beginning this new chapter at Second Stage has brought a welcome sense of momentum and renewal. From the rehearsal room to the final bow, this art form relies on groups of people working together to craft deep, emotional works. Second Stage has a unique role to play within the theatrical environment, and this first season was both stimulating and energizing.

At a moment when nonprofit theater is shifting, I remain positive about our role in the field and the impact of our work. I will continue to be grounded in disciplined financial leadership, efficient operations, thoughtful governance, and a clear institutional strategy. These are not separate from the art. They are what allow the art to flourish and endure. At Second Stage, I am honored to be in a community with extraordinary talent, deep history, and a sense of purpose.

Evan and I believe this is a defining era for Second Stage. The path ahead demands both creativity and discipline. Creativity to keep advancing bold new work, and discipline to strengthen the financial bedrock that supports bold theater. It is our goal to position Second Stage as an institution that can meet this challenging moment and endure the next. With artistic excellence as our north star and long-term sustainability as our compass, we are ready to continue leading this chapter together.



2002

Became General Manager at Lincoln Center Theater (LCT)

2012

Became Managing Director at LCT

2015

LCT's *The King and I* wins Best Revival of a Musical at the Tony Awards

2016

Served as Vice President of the board of the League of Resident Theaters (LORT)

LCT's *A View from the Bridge* by Arthur Miller wins Best Revival of a Play at the Tony Awards

2017

LCT's *Oslo* by J.T. Rogers wins Best Play at the Tony Awards

2020

Served as President of the board of LORT

2024

Second Stage announces Adam Siegel as the new Executive Director

NEW PLAY DEVELOPMENT

Second Stage's New Play Development programs — including commissions, readings, and workshops — serve our mission of championing contemporary American playwrights, no matter where they are in the creative process. These programs provide a supportive environment where all artists can do their best work and serve as an incubator for artists and works that expand the American theater canon.

READINGS AND WORKSHOPS

Readings and workshops are a critical part of the play development process. Plays are living works that need to be heard and embodied to help the writer make important discoveries and revisions.

We hosted 5 developmental readings and workshops in 2025/26 season.

READINGS AND WORKSHOPS

Meet the Cartozians — June 2025

The Visitors — August 2025

The Visitors — November 2025

Meat Suit — December 2025

Before the Meeting — May 2026

ACTIVE COMMISSIONS

New York State Council on the Arts Commission —

Jahna Ferron-Smith

Second Stage Commissions —

Larissa FastHorse, Ross Golan,
Talene Monahon, Danielle Stagger

Kenyon Playwrights Conference Commission —

Lauren Yee

Peter Jay Sharp Foundation Commissions —

Kenneth Lin, Danny Tejera



Student group and cast of MARJORIE PRIME after student matinee.



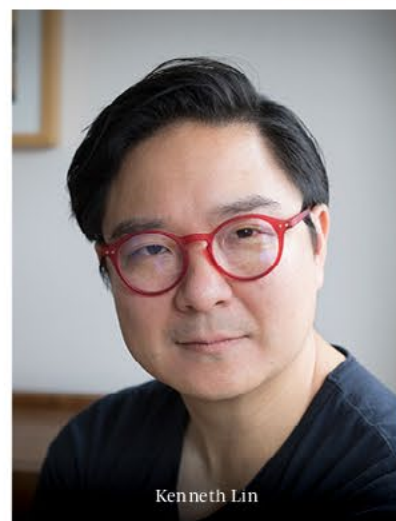
Larissa FastHorse



Jahna Ferron-Smith



Ross Golan



Kenneth Lin



Talene Monahon



Danielle Stagger



Danny Tejera



Lauren Yee

COMMUNITY PROGRAMS AND EDUCATION

STUDENT MATINEES

In the 2025/26 season, we welcomed over 350 students to our Free Student Matinee program, some of whom have in-school access to arts programming and some of whom do not. This program engages students in our productions through show-specific study guides and post-show conversations with artists. Participating teachers receive a curriculum guide that aligns with NY State Arts Learning Standards and includes pre- and post-show activities for the classroom.

The schools we serve have an average of 78% of their students facing economic hardship; 16% of their students are English Language Learners, and 65% of the schools we have served in this program ranked below the 50th percentile in the city.

Our post-program surveys already demonstrate that both students and teachers find this experience deeply valuable. For many of them it is the first time they have attended a theatrical performance and they share with us that they find the experience inspiring and enjoyable.

"The theme I noticed in *Marjorie Prime* is grieving. It is hard to remember the old times, especially the bad times. It is hard to feel how you felt back then again, and to reminisce. I don't feel like the play was relevant to my life yet but, maybe in the future it will be relevant."

— High School student from Urban Assembly School of Music and Art

ARTISTIC FELLOWSHIP

Additionally, we partner with The Theatre Leadership Project (TTLP) to offer an Artistic Fellowship. The Artistic Fellowship is a program offering the selected Fellow six months of full-time employment at \$24/hour with health and retirement benefits. This format empowers Fellows to fully engage in the inner workings of our Artistic department. During their first week, Fellows set goals in partnership with the artistic staff. Throughout the program, the Fellow works alongside our artistic staff to advance projects that range from supporting readings and workshops to curatorial conversations. The Fellow also researches and outlines the student resource guides for the student matinee performances. The Fellowship includes opportunities to network with other TTLP participants as well as theater industry professionals. At its core, this program aims to equip the Fellow with hands-on experience, mentorship, multiple career perspectives, and networking opportunities that will serve as a milestone for their professional career.

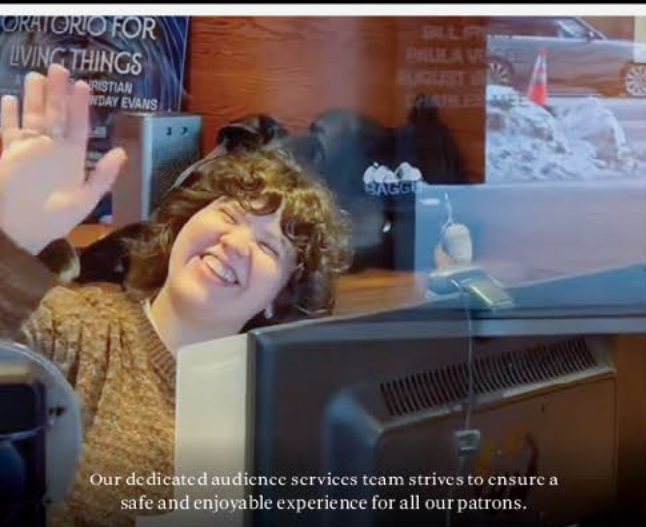


"My time as the Artistic Fellow at Second Stage profoundly shaped both my artistic practice and my understanding of what it means to build a life in the theater. Through [my work,] I gained an invaluable understanding of how institutions cultivate artists, steward new work, and foster meaningful engagement with audiences. The mentorship I received from the Artistic Department taught me that artistic leadership extends far beyond the rehearsal room. I learned that meaningful new work development is rooted not only in artistic excellence, but in rigorous inquiry, thoughtful collaboration, and a sustained commitment to artists at every stage of their creative process. Most importantly, the fellowship challenged me to think more expansively about my own work as a director and producer by asking not only what story I am telling, but why it must be told, how form can illuminate content, and what conditions are necessary for both artists and audiences to have meaningful encounters with the work. The cumulative experiences, generosity, and mentorship I found at Second Stage ultimately led me to pursue an MFA in Directing and are lessons I will carry with me throughout my career."

— Samali Nangalama, 2025/26 Season Fellow



Theater owners partner with Clinton Foundation to make lifesaving resources accessible.



Our dedicated audience services team strives to ensure a safe and enjoyable experience for all our patrons.



Student group meets with Second Stage staff.



Student group and cast of MEET THE CARTOZIANS at post-show talkback event.

O.A.K. PARTNERSHIP

CLINTON GLOBAL INITIATIVE

Last year, we partnered with the overdose response network at the Clinton Foundation to install Overdose Aid Kits (O.A.K.). These metal boxes make naloxone, an opioid overdose-reversal medication, and other lifesaving resources more readily accessible at our theater. People who access O.A.K.s can take naloxone inside free of charge — no questions asked — to use in an emergency or to keep in their first-aid kit.

ACCESSIBILITY

Second Stage Theater is committed to making theater accessible to all audiences. We offer Open Captioned performances for deaf and hard of hearing patrons during the run of each production.

Other services include Audio Described performances for those who are blind or visually impaired, large-print programs, and wheelchair accessibility throughout our facilities.

The Hayes Theater is fully accessible to artists and audience members. During the renovation process in 2015, we made changes that include: the installation of an elevator, the addition of an accessible box-office window, increased wheelchair seating positions throughout the auditorium, the addition of a ramp to make the stage accessible to all artists, and the installation of a Loop system to enable hard-of-hearing audience members to clearly and easily hear the performances.



GROUPS AND COMMUNITY TALKBACKS

Second Stage Theater offers a wide range of community outreach programs that bring new audiences to our theaters. This year we were able to welcome 21 organizations to Second Stage productions with the benefits of free or subsidized tickets as well as pre- and post-show events.

Highlights of Season 2025/26 include:

- Armenian Culture Night for *Meet the Cartozians* with Armenian and SWANA organizations, artists, and scholars
- Partnered with the National Institute for the Psychotherapies (NIP) during the run of *Marjorie Prime*
- 2025/26 ASPIRE Fellows attended a performance of *Becky Shaw*, followed by a discussion with Second Stage staff and actor Patrick Ball
- St. Paul's School LGBTQ Alliance students and alums attended a performance of *The Receptionist*, after which playwright Adam Bock joined them for an extended talkback



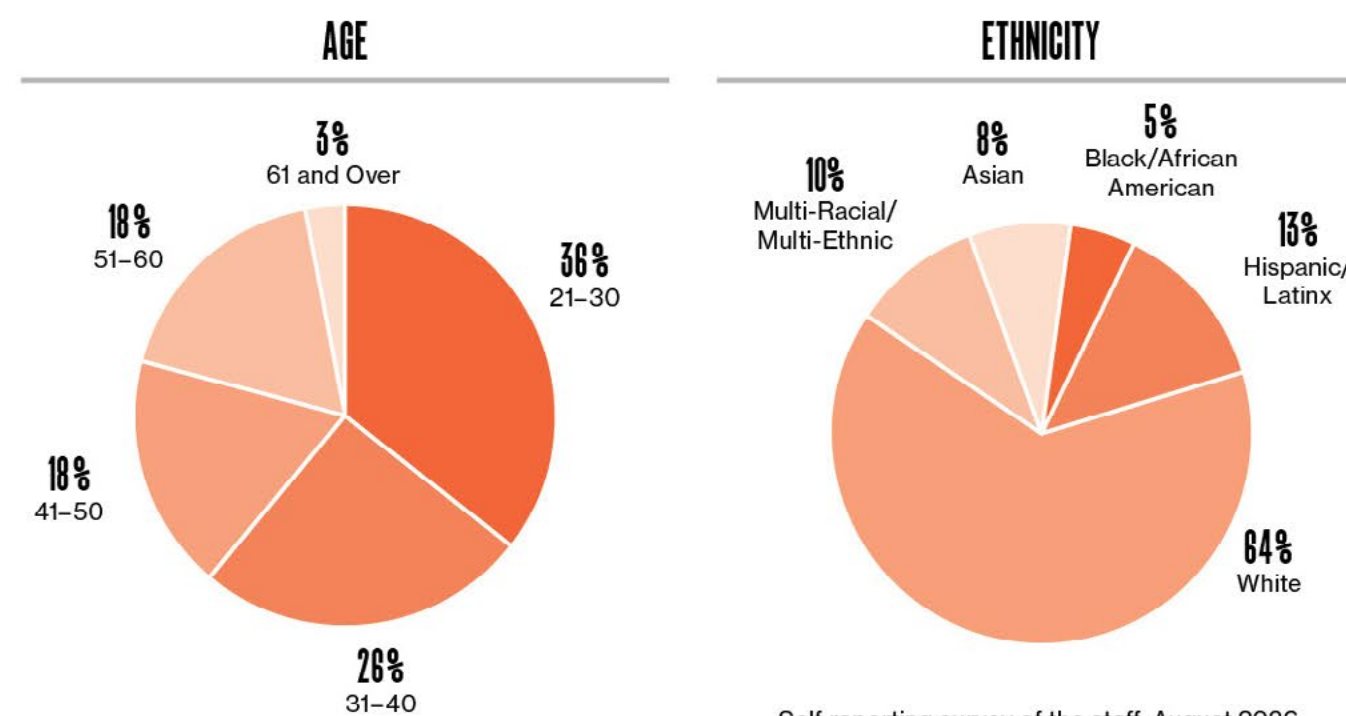
Artists, crew, and staff at the final dress rehearsal of MARJORIE PRIME. Photo by Joan Marcus.

STAFF

STAFF DEVELOPMENT AND TRANSFORMATION TEAM

In 2021, Second Stage established a Transformation Team that works to advance our core values. The Transformation Team is a group of employees who represent a range of social identities, departments, and levels of organizational seniority. In 2025/26 season, the Team focused on a number of key initiatives and activities aligned with Second Stage's goals, for example, recognizing cultural celebrations; updating the organization's EDI/Culture strategic plan; and facilitating an annual goal-setting process, wherein every department is now responsible for incorporating a focus on EDI/Culture in their work.

STAFF DEMOGRAPHICS



Self reporting survey of the staff, August 2026.

SPECIAL EVENTS

GALA

The annual Gala supports artistic programming through a variety of fundraising efforts. Funds raised help us produce new work by contemporary American playwrights that is accessible and thought provoking.

November 10, 2025,
at Cipriani 25 Broadway

HONOREES

Melissa & Gregory Fleming
Director and playwright James Lapine

CO-CHAIRS

Terry & Bob Lindsay
Kevin Brockman & Dan Berendsen
Barbara & Rodgin Cohen

HOST

Julie White

PERFORMERS AND PRESENTERS

Sara Bareilles
Wendi Bergamini
Stephanie J. Block
Christian Borle
E. Clayton Cornelious
Kathryn Grody
Harry Hadden-Paton
Megan Kane
Debra Monk
Donna Murphy
Brad Oscar
Mandy Patinkin
Robert Sella
Tony Yazbeck
The Jimmy Awards Alumni Choir
featuring Rodd Cyrus

ENTERTAINMENT DIRECTED BY
Susan Stroman



The Jimmy Awards Alumni Choir



Evan Cabnet and Adam Siegel



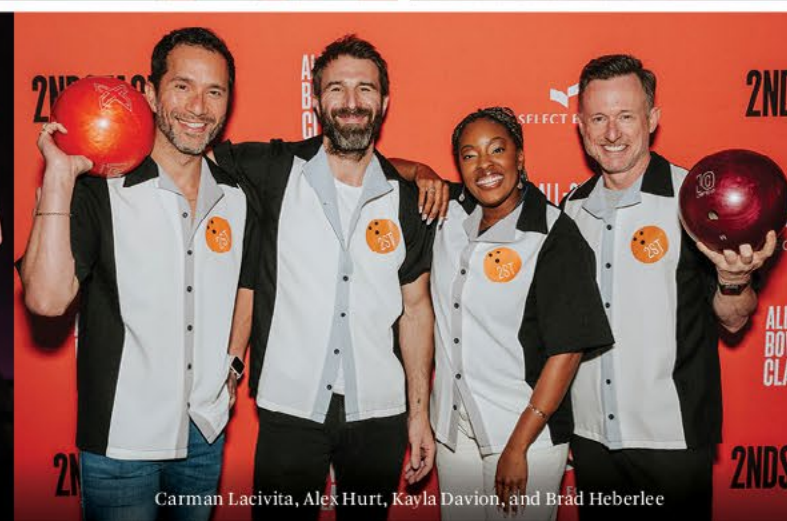
Kirkland & Ellis



Co-Chairs Terry Lindsay and
Kevin Brockman



Stephanie J. Block



Carman Lacivita, Alex Hurt, Kayla Davion, and Brad Heberlee



Harry Hadden-Paton, Tony Yazbeck, and Robert Sella



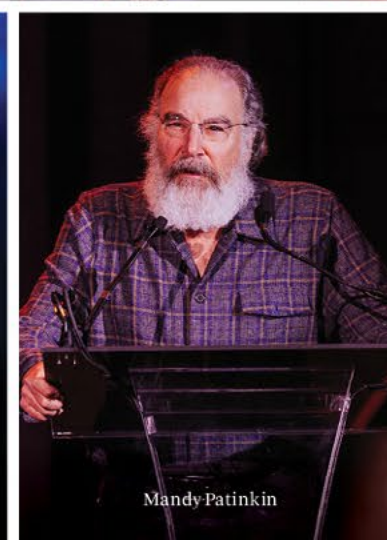
Becky Ann Baker and Dylan Baker



Morgan Siobhan Green



Sara Bareilles



Mandy Patinkin



Lucky Strike Chelsea Piers

ALL-STAR BOWLING CLASSIC

Thank you to our sponsors and Co-Chairs for a wonderful evening. The All-Star Bowling Classic pairs Broadway stars and other theater professionals with supporters for a night of bowling, prizes and fun.

June 1, 2026 at Lucky Strike Chelsea Piers

LEAD EVENT SPONSOR:

Select Equity

CO-CHAIRS:

Gina Maria Leonetti
Ira Schreck
Natasa and Michael Valocchi

CO-SPONSORS:

AGS
Citi
Cravath, Swaine & Moore LLP
Kirkland & Ellis LLP
Paul, Weiss
Schreck Rose Dapello Adams Berlin & Dunham



All Star Bowling Classic with Co-Chairs

OUR DONORS AND SUPPORTERS

Second Stage is a 501(c)3 organization which relies on contributions and support from Individuals, Foundations, Corporations, and Government Agencies. The ongoing support and generosity of our donors allows us to fulfill our mission of championing the work of contemporary American playwrights.

INDIVIDUAL SUPPORTERS

Our Champions are the heartbeat of our theater. They support our artistic programs and initiatives. As a thank you, we offer a number of events which provide opportunities to interact with artists, playwrights, and other theater professions.

From a Season Kick-off Event, to Champions Luncheons, evenings and backstage tours, our Champions had a front row seat to our season.

\$100,000 AND ABOVE

Kevin Brockman and Dan Berendsen
Margaret Lee Dees and Michael Dees
Melissa and Gregory Fleming
Mary Tavener Holmes
Terry and Robert Lindsay
Mari Nakachi and Dan Simkowitz
Gabrielle London Palitz and Michael Palitz
Christopher Skinner and Nicholas Alvoeiro
John Sorkin and Jessica Jacobson
Susan Wasserstein and George Sard
Anonymous

\$50,000 - \$99,999

The Estate of Alfred Lees
Lauren and Bill Bright
Jonathan Cohen
Mark and Liete Eichorn
Israel and Claude Englander
Laurie Erlandson

Alyse Graham and Colin Stretch
Peter and Laura Grauer Foundation
Anthea Kelsick
Hisao and Karen Kushi
Gina Maria Leonetti
The Judith Champion Charitable Fund and Mel Litoff
Jan McAdoo
Alice and Daniel Pacthod
Sarah Pontius
Brynn Putnam and Kevin Thau
Emilia Saint-Amand
Motoko Sakurai
Stanley Shuman
Christopher Shyer and David Ehrich
Michael Singleton
Stewart R. Smith and Robin A. Ferracone
Angela Sun and Ate Atema
Bobbi and Ralph Terkowitz
Martin Toner
Natasa and Michael Valocchi
Anonymous

\$25,000 - \$49,999

Mia and Fergus Campbell
Barbara and Rodgin Cohen
Tony Goldwyn and Jane Musky
Mitchell and Amy Josephs
Martin and Tristan Mannion
Musa and Tom Mayer
Dean Pitchford and Michael Mealiffe
Janet Middleton Montag
Christopher and David R. Murray
Robert and Kate Niehaus
Katie and Peter O'Neill
Katheryn Patterson and Thomas Kempner Jr.
Bambi Putnam
Rita and Ken Warner
Anonymous

\$15,000 - \$24,999

David Benkof
Lee Wolf and Jordan Cohen
Robert Greenblatt
Ken Happel
James Lapine and Sarah Kernochan
Sarah Kupferman
Adrian and Anne Perry
Pesha Rudnick and Rob Wright
David Sorkin and Amy Davidson Sorkin

\$10,000 - \$14,999

Louis Antonelli
Elizabeth and Rodney Berens
Roxanne and Scott Bok
Janel Callon
Cynthia Coudert
Ralph Schlosstein and Jane Hartley
The Hartman Family Foundation
Scott Hinman and Gavin Vallance
Pat Hynes
Robert and Sydney Kindler
Janet Lynne Knopf
Carlene Larsson
Jeremy Levine and Yael Taquu
Dre and Pitch Lindsay
Chien Cho Liu
Renée Petrofes and Gerald McNamara
Mary and Garrett Moran
Stephen Novick
Christine and Stephen Schwarzman
Candace Weir
Christian and Lonna Yegen
Anonymous

\$7,500 - \$9,999

Christine Amorossi
Keely and J.T. Compton
James Gleick
Laurie Goldberger and Leslie Kogod
Angie and Evan Herring
Bruce Horten
David Kusnetz
Marianne and Steve Mills
Barbara Raho
Jill and Evan Shapiro
Margaret Stern

\$5,000 - \$7,499

Jody and John Arnhold
Leslie Bhutani
Robi and Ruth Blumenstein
Alexia Brue and Ethan Klemperer
Louise and John Bryson
Michael and Alexa Chae
Dante Di Loreto
Herbert and Cynthia Fields
Steven Galbraith
Catherine Gellert
Robyn Goodman
Leila Govi
Carol Greenwald
Glenn Gundersen
David Herz and Janet Stahl
Christina and Deepak Kamra
Eileen and John Kim
Heni Kocnigsberg
Patty Laxton
Matt and Madison Loomis
Joe Lupariello and Joseph Ferraro
Francie McKenzie
Nancy, Brittany, and Alex Molesworth
Georgianne and Peter Moss
John and Wendy Motulsky

Lisa Orberg
John Orberg
Robert Press
Elisa Proctor
William Reid
Jack Ryan
Stephanie Shuman
Stuart Sternberg
Paul and Danielle Taubman
Coralie Toevs
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CORPORATE MEMBERSHIP PROGRAM

Second Stage Theater offers members of its Corporate Membership Program a variety of participation opportunities for both executives and employees, through complementary tickets, invitations to events and more. Our corporate members are also acknowledged publicly throughout the season.

Thank you to our Corporate supporters.

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Second Stage receives vital support from many foundations, trusts, and government agencies.

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Second Stage Theater appreciates the extraordinary support of the Paycheck Protection Program and the Shuttered Venue Operators Grant Program of the U.S. Small Business Administration.



LAND ACKNOWLEDGMENT

We acknowledge the land on which Second Stage Theater stands, the original homeland of the Munsee Lenape and Wappinger Lenape people. We honor and pay our respects to the many diverse indigenous peoples still connected to this land.



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