



Theatre  
Communications  
Group

**FOR IMMEDIATE RELEASE**

May 30, 2018

**CONTACTS:**

Gus Schulenburg | [gschulenburg@tcg.org](mailto:gschulenburg@tcg.org) | 212-609-5941

**Edgerton Foundation New Play Awards Announce First Round of 2018 Recipients**

*Past Productions Include Pulitzer Prize-winning Cost of Living and Hamilton*

NEW YORK, NY – Theatre Communications Group (TCG), the national organization for theatre, is pleased to announce the recipients of the first round of the 2018 Edgerton Foundation New Play Awards. The awards, totaling \$263,000, allow nine productions extra time for the development and rehearsal of new plays with the entire creative team, hoping to extend the life of the world premiere play after its first run.

Over the last 12 years, the Edgerton Foundation has awarded \$11,896,900 to 393 productions, enabling many plays to schedule subsequent productions following their world premieres. Thirty have made it to Broadway, including: *Curtains*, *13*, *Next to Normal*, *33 Variations*, *In the Next Room (or The Vibrator Play)*, *Time Stands Still*, *Bengal Tiger at the Baghdad Zoo*, *A Free Man of Color*, *Good People*, *Chinglish*, *Vanya and Sonia and Masha and Spike*, *Bronx Bombers*, *Casa Valentina*, *Outside Mullingar*, *All the Way*, *Eclipsed*, *Bright Star*, *Hamilton*, *The Columnist*, *In Transit*, *A Doll's House Part 2*, *Indecent*, *Dear Evan Hansen*, *Oslo*, *Escape to Margaritaville*, *The Prom*, *JUNK: The Golden Age of Debt*, *SUMMER: The Donna Summer Musical*, and *Head Over Heels*. Fifteen plays were nominated for Tony Awards, with *All the Way*, *Vanya and Sonia and Masha and Spike*, *Hamilton*, *Dear Evan Hansen*, and *Oslo* winning the best play or musical awards. Ten plays were nominated for the Pulitzer Prize for Drama, with wins for *Cost of Living* (2018), *Hamilton* (2016), *The Flick* (2014), *Water by the Spoonful* (2012), and *Next to Normal* (2010).

“With *Cost of Living* recently becoming the fifth play supported by the Edgerton Foundation to win a Pulitzer Prize, the indelible mark of their impact on the canon of new dramatic work is clearer than ever,” said **Teresa Eyring**, executive director, TCG. “Because new work requires risk and experimentation, the Foundation’s support of the initial rehearsal process is critical, and raises the chance that groundbreaking new plays may receive many subsequent productions.”

The first round of the 2018 Edgerton Foundation New Play Awards were presented to:

[Quack](#)

by Eliza Clark  
at Center Theatre Group

[Gertrude and Claudius](#)

by Mark St. Germain  
adapted from a novel by John Updike  
at Orlando Shakespeare Theater

[The Engagement Party](#)

by Samuel Baum  
at Hartford Stage

[Rightlynd](#)

by Ike Holter  
at Victory Gardens Theater

[The Wickhams: Christmas at](#)

[Pemberley](#)  
by Lauren Gunderson & Margot  
Melcon  
at Marin Theatre Company

[Lempicka](#)

book and lyrics by Carson Kreitzer  
music by Matt Gould  
at Williamstown Theatre Festival

[Landladies](#)

by Sharyn Rothstein  
at Northlight Theatre

[The Sound Inside](#)

by Adam Rapp  
at Williamstown Theatre Festival

[Artney Jackson](#)

by James Anthony Tyler  
at Williamstown Theatre Festival

"The Edgerton Foundation New Play Awards shape the best work being made in the American theatre and there is no greater evidence than the national and international impact their support is having. We can draw a hard, strong line from the support Edgerton gave us at Williamstown Theatre Festival for the world premiere of Martyna's Majok's *Cost of Living* to the Pulitzer Prize for Drama it was awarded this year," said **Mandy Greenfield**, artistic director, Williamstown Theatre Festival. "We are profoundly grateful for their continued support this season and are honored to have three of our world premiere productions—by brilliant, unique, and wildly diverse storytellers—making their way into the world with greater artistic resources as a result of Edgerton's visionary leadership in the field of new work."

"Support from the Edgerton Foundation will allow playwright Mark St. Germain to make rewrites after hearing the actors work on the lines each day—a much more productive format than a playwright working in a vacuum and never hearing the words actually come alive in rehearsal," said **Jim Helsing**, artistic director, Orlando Shakespeare Theater. "We will also use the extra time for staging issues. There are three challenging technical scenes in particular that we are considering several solutions in order to create the most exciting moments on stage."

**The Edgerton Foundation New Plays Program**, directed by Brad and Louise Edgerton, was piloted in 2006 with Center Theatre Group in Los Angeles by offering two musicals in development an extended rehearsal period for the entire creative team, including the playwrights. The Edgertons launched the program nationally in 2007 and have supported 393 plays to date at over 50 different Art Theatres across the country.

For over 55 years, **Theatre Communications Group (TCG)**, the national organization for U.S. theatre, has existed to strengthen, nurture, and promote the professional not-for-profit theatre. TCG's constituency has grown from a handful of groundbreaking theatres to over 700 Member Theatres and affiliate organizations and more than 12,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through conferences, events, research, and communications; awards grants, approximately \$2 million per year, to theatre companies and individual artists; advocates on the federal level; and through the Global Theater Initiative, TCG's partnership with the Laboratory for Global Performance and Politics, serves as the U.S. Center of the International Theatre Institute. TCG is North America's largest independent publisher of dramatic literature, with 16 Pulitzer Prizes for Best Play on the TCG booklist. It also publishes the award-winning *American Theatre* magazine and ARTSEARCH®, the essential source for a career in the arts. In all of its endeavors, TCG seeks to increase the organizational efficiency of its Member Theatres, cultivate and celebrate the artistic talent and achievements of the field, and promote a larger public understanding of, and appreciation for, the theatre. [www.tcg.org](http://www.tcg.org).

###