

**PROTOTYPE: OPERA | THEATRE | NOW and
partner institutions postpone Tenth Anniversary
Festival productions due to surge in COVID cases**

PROTOTYPE

OPERA | THEATRE | NOW

Performances of *The Hang* will continue, with performances now beginning January 20

For Immediate Release – January 3, 2022 (*New York, NY*) – Today, the directors of the PROTOTYPE Festival, alongside partners [St. Ann's Warehouse](#), [La MaMa Experimental Theatre Club](#), and [Abrons Arts Center](#), announced the difficult decision to postpone this year's tenth anniversary festival to January of 2023, due to the current surge in COVID cases and the resulting safety risks, as well as logistical challenges including artist and staff illnesses, travel complications, and more. The Festival was scheduled to run January 7-16, 2022.

The performance run of *The Hang*, Taylor Mac's and Matt Ray's re-imagining of the final hours of Socrates' life, will continue as planned through February at [HERE](#), though the first performance will be pushed back to January 20. [Beth Morrison Projects](#) and St. Ann's Warehouse hope to present Huang Ruo and Basil Twist's *Book of Mountains & Seas* later this season. HERE and La MaMa Experimental Theatre Club also hope to present Grace Galu and Baba Israel's *Cannabis! A Viper Vaudeville* later this season. All other previously-scheduled events – including Daniel Bernard Roumain and Marc Bamuthi Joseph's *The All Sing - "Here Lies Joy"*, Emma and Mark O'Halloran's *Trade*, Silvana Estrada's *Marchita*, and digital offering *Undine* – will be postponed until a later date.

In a joint statement, PROTOTYPE Festival directors Jecca Barry, Kristin Marting, and Beth Morrison said: "We have explored every possible option that would allow us to present this

year's Festival in a way that was safe for artists, production teams, and audiences, but at this point we simply do not see a way forward given the precipitous rise in cases, the positivity rate of the new variant, and the disruptions it has caused. We are heartbroken to not be able to share these extraordinary works with our audiences right now, but we pledge to return even stronger in 2023, when we can once again safely gather and joyfully celebrate art together. In the meantime, we will honor all of our financial commitments for this year's Festival, including those impacted by the postponement, in order to ensure that all contracts for artists and creative teams, production staff, and seasonal employees are paid in full for the incredible work they have been creating."

Ticket buyers will receive communications from the festival and its partner institution's box offices about ticketing options this week.

For more information please visit prototypefestival.org.

ABOUT PROTOTYPE

PROTOTYPE – OPERA | THEATRE | NOW is a co-production of Beth Morrison Projects and HERE. The annual festival produces and presents a wide spectrum of works, from intimate black-box experiences to larger chamber opera productions. The festival has been hailed as “essential to the evolution of American opera” by *The New Yorker*, and as “One of the world’s top festivals of contemporary opera and theater” by the *Associated Press* in January 2021. PROTOTYPE gives voice to a diverse group of composers, librettists, performers and musicians across all genres, backgrounds, and cultures. The festival has become a global reference of artistic excellence in the field of opera and music-theatre. www.prototypefestival.org

ABOUT HERE

Since 1993, HERE has been one of New York’s most prolific producing and presenting organizations, and today stands at the forefront of the city’s presenters of new multi-genre art. HERE's aesthetic represents the independent, the innovative, and the experimental. HERE is committed to providing boundary breaking artists including those working in music-theatre and opera-theatre with commissioning, development, and producing support. Premieres developed and produced at HERE include Kamala Sankaram's first opera *Miranda*, Yoav Gal's *Mosheh*, Stefan Weisman & David Cote's *The Scarlet Ibis*, Paul Pinto's *Thomas Paine in Violence*, and Leah Coloff's *ThisTree*. In

2013, HERE joined forces with Beth Morrison Projects to found the PROTOTYPE festival. In addition, HERE has developed such acclaimed works as Eve Ensler's The Vagina Monologues; Basil Twist's Symphonie Fantastique; Young Jean Lee's Songs of The Dragons Flying to Heaven; Trey Lyford and Geoff Sobelle's all wear bowlers; and Taylor Mac's The Lily's Revenge. Most recently, HERE commissioned and developed Taylor Mac's Gary: A Sequel to Titus Andronicus, which made its Broadway debut to critical success in 2019 and was nominated for 7 Tony Awards. HERE has garnered 18 Obies, 2 Bessies, 5 Drama Desk Nominations, 4 Doris Duke Awards, and 2 MacArthur Fellowships. www.here.org

ABOUT BETH MORRISON PROJECTS

Beth Morrison Projects (BMP) is one of the foremost creators and producers of new opera-theatre and music theatre, with a fierce commitment to leading the industry into the future, cultivating a new generation of talent, and telling the stories of our time.

Founded by “contemporary opera mastermind” (LA Times) Beth Morrison, who was honored as one of Musical America’s Artists of the Year/Agents of Change in 2020, BMP has grown into “a driving force behind America’s thriving opera scene” (Financial Times), with Opera News declaring that the company, “more than any other... has helped propel the art form into the twenty-first century.”

Operating across the US and internationally, with offices in Brooklyn and Los Angeles, BMP’s unique model offers living composers the support, guidance, and freedom to experiment, allowing them to create singularly innovative and impactful projects. Since forming in 2006, the company has commissioned, developed, produced and toured over 50 works in 14 countries around the world, including the Pulitzer Prize-winning chamber operas *Angel’s Bone* and *p r i s m*.

In 2013, BMP co-founded the PROTOTYPE Festival with HERE Arts Center, which has been called “utterly essential” (The New York Times), “indispensable” (The New Yorker), and “one of the world’s top festivals of contemporary opera and theater” (Associated Press). <https://www.bethmorrisonprojects.org>