Queens Theatre
Thanks Its Major Funders

These contributors enable us to bring artistically and culturally significant programs and performances to the Queens community.

NYC Department of Cultural Affairs, the Council of the City of New York, Queens Borough President Melinda Katz, Booth Ferris Foundation, Con Edison, Howard Gilman Foundation, Delta Air Lines, Investors Foundation, NYC & Company Foundation, and New York-Presbyterian Queens.

New York Community Trust supports the Theatre For All Initiative, including accessibility services at performances.

The Theater Series is funded, in part, by the Shubert Foundation and the Jerome Robbins Foundation.

The Dance Series is funded, in part, by the Mertz Gilmore Foundation.

Queens Center Mall sponsors the Family Series.

New York Community Bank funds Queens Theatre’s First Time Free audience development program.

Queens Theatre Education programming is supported by the CASA and Su-CASA programs through the NYC Department of Cultural Affairs, TD Charitable Foundation, and Vallo Transportation. Special thanks to Council Member Costa Constantinides, Council Member Daniel Dromm, Council Member Barry Grodenchik, Council Member Robert Holden, Council Member Francisco Moya, Council Member Donovan J. Richards, Council Member Eric Ulrich, Council Member Paul Vallone and Council Member Jimmy Van Bramer.

Funding for the Live at the Gantries Concert Series is provided by Council Member Jimmy Van Bramer.

Funding for LGBTQ programming is provided by Council Member Daniel Dromm.

Queens Theatre deeply appreciates their generous support.

Queens Theatre is a member of New York City's Cultural Institutions Group (CIG).

Queens Theatre
Board of Directors

Executive Committee
Gary Kesner | President
Silvercup Studios

Tracy Capune | Vice President
Kaufman Astoria Studios

Bruce D. Levine | Treasurer
Building for the Arts NY, Inc.

Mark Misk | Secretary
Nash Builders, Inc.

Alfonso Quiroz
Con Edison

Members
Georgiana Reese Benatti, New York Community Bank
Robert Blenderman, New York-Presbyterian Queens
Steve Chen, Crystal Window & Door Systems, Inc.

Linda DeSabato, Vallo Transportation, Ltd.

Salvatore DiMartino, New York Community Bancorp, Inc.

Matthew Lawrence, Criterion Group

Susan B. Lipsky, Kepco, Inc.

Irene Zoupaniotis, Farrell Fritz

Ex-Officio Members
The Honorable Bill de Blasio, Mayor of the City of New York

The Honorable Melinda Katz, Queens Borough President

Thomas Finkelpearl, Commissioner, NYC Department of Cultural Affairs

Michael Dockett, Queens Borough Commissioner, NYC Department of Parks & Recreation

President Emeritus
Frances A. Resheske | Con Edison
A Message from the Executive Director

Dear Friends,

For more than 30 years, Queens Theatre has introduced audiences to innovative and exhilarating theatre, dance and family programming. We’re inspired by the diversity of our home borough, and the adventurousness of our audience members.

We’ll kick off the season with a bang! Parsons Dance Company. In October, we will present the LA Theatreworks production of “Seven,” a riveting documentary play about seven remarkable women from around the world who faced life-threatening obstacles before bringing heroic changes to their home countries. Each woman’s story is written by an award-winning female playwright.

Later this fall, Queens Theatre will produce Neil Simon’s classic comedy, Barefoot in the Park. Simon’s passing last year brought a tremendous outpouring of respect and affection for his outstanding legacy. We remember our audiences’ enjoyment of the many Simon plays Queens Theatre has produced and presented over the years and look forward to the laughter that will fill our theater when “Barefoot” opens in November!

Queens Theatre has even more stories to tell! David Lawson, from the Astoria Bookshop Storytelling Show, will host an evening of performers as they share their true stories about Queens.

No season at Queens Theatre would be complete without the electrifying Calpulli Mexican Dance Company, who will bring their holiday show to Queens Theatre for the first time.

Queens Theatre has long supported the growth of local arts organizations, and this year, we will partner with Queensboro Dance Festival and host a spectacular event which features dance companies that showcase the rich tapestry of the borough’s populations.

This season at Queens Theatre will be our most accessible yet. With support from New York Community Trust, we have scheduled select performances which will be Audio Described for blind and low-vision audiences, ASL interpreted and Open Captioned for the Deaf and hard-of-hearing audience members.

We will announce our spring season later this Fall, so stay tuned! We look forward to seeing our returning patrons and making new friends this season!

Warmly,

Taryn Sacramone/Executive Director
**Parsons Dance**

Exuberant, virtuosic, sexy. Parsons Dance is everything that is right about American modern dance. Their bold, joyous and athletic movement has solidified them as one of the world’s leading modern dance companies. Works, like the iconic *Caught*, exemplify this company’s innovation.

Known for their remarkable athleticism and stunning ensemble work, Parsons Dance delivers positive life-enriching experiences to audiences worldwide.

Parsons Dance is always a favorite that can bring joy and passion to any stage.

*Saturday, Sept. 21
Sunday, Sept. 22*

“One of the great movers of modern dance.”

—The New York Times
Queens Storytellers

David Lawson has spent the last decade talking to anyone who will listen.

Lawson has performed one-man shows across the country and on popular storytelling outlets like Kevin Allison’s “RISK!”, “Mortified,” and Mara Wilson’s “What Are You Afraid Of?” He has shared the stage with performers from “Saturday Night Live,” “Last Week Tonight” and “The Daily Show.”

He has served as host of the Astoria Bookshop Storytelling Show for the past five years. Now audience members can join him in Queens Theatre’s Cabaret for an evening of true stories about Queens.

“With this show I want a storytelling show equivalent of overhearing a really great conversation on the 7 train with the opportunity for audience members to join in on the conversation themselves,” Lawson said.

Queens Storytellers include Carl Banks, The Moth; Tracey Starin, QED; Christopher Moncavo-Torres, Ecuadorian American Culture Center; Melissa Gordon, UCB; and Darin Patterson, Park Slope Comedy Festival. The show will also include an open mic portion where audience members can tell their own five-minute true Queens story on the Theatre’s stage.

Saturday, Sept. 28
Recommended for ages 14 and up
Bringing the world of dance together in Queens

Karesia Batan was in pre-school when she first stepped onto the dance floor.

She took dance class as an extracurricular activity and was immersed in the world of dance—ballet, jazz, tap, African and hip-hop. Although she minored in dance in college, Batan figured she was destined for an office job with her degree in communications, but that all changed as graduation day drew near.

“I was at a fork in the road where I could get a public relations job or see what it was like to build a performance career in New York City,” she said. “I made a deal with myself. I’d give dancing my best shot and do it for as long as I could ride the wave.”

So Batan jumped right in building a career as both a freelance performer and choreographer. She’d hop the train and head into Manhattan or Brooklyn for classes, auditions and rehearsals.

“I thought to myself, why do I have to keep going somewhere else; there must be many other dancers like myself in Queens—where can we all meet here?” she said.

That was the beginning of the Queensboro Dance Festival.

For that first festival, Batan organized a four-night run at the Secret Theatre in Long Island City. Its success quickly made her realize the festival could not only be held in one venue or one neighborhood.

“I envisioned the program at its full potential to be a borough-wide performance tour in both indoor and outdoor venues to be as accessible as we can to the community,” Batan said.

This year the 6th annual Queensboro Dance Festival includes 33 companies at 26 shows in 13 different neighborhoods.

“The Queens dance landscape is just as vibrant and diverse as the borough itself, and it’s been such a wonderful experience to be a part of,” Batan said. “Luckily, I’m still able to ride this dance wave!”
Queensboro Dance Festival

Queens Theatre is proud once again to host the culminating performances of the Queensboro Dance Festival.

For this 6th annual event, Festival Director Karesia Batan has pulled together more than 30 Queens-based companies, representing the borough’s many cultures and its world of dance.

This year’s program includes Tango, Hip-Hop, Kuchipudi Classical Indian Dance, Tap, Contemporary, Flamenco, Ballet and more.

Read about more about the companies at www.queensborodancefestival.com.

Saturday, Oct. 5
Sunday, Oct. 6
Community Engagement focus of new Queens Theatre department

Queens is known as the world’s borough because of our rich global history, our radical inclusion of new cultures and ideas, and our vibrant and ever-changing nature. Our diversity isn’t just our strength, but it’s the very fabric of what makes us who and what we are.

Queens Theatre is built on the sacred ground of The World’s Fair’s New York State Pavilion. For the past three decades, Queens Theatre has proudly carried those traditions and values, creating live arts for the world’s borough inclusive of all languages, cultures, ideas, and traditions. We strive to create a space where the community can both see themselves on stage and see themselves in others; where access for all matters. We lead with our commitment to community.

It’s in that spirit that Queens Theatre is proud to introduce our new category of live performances and cultural experiences for all: Community! This programming will primarily be free and welcoming to all.

These programs will happen on and off-site and will be open to all.

These events will include: Queens Storytellers, multi-cultural stories about Queens, told by Queens residents; Shakespeare Obstacle Course: a series of immersive activities and engagements working with Shakespeare’s words and ideas; Necessary Exposure: a pop-up interactive photo exhibit by Jody Christopherson, which examined the images and words of 50 women-identified playwrights from diverse backgrounds.

We’ll also have a series of adaptive pop-up performances and engagements called Random Acts of Culture, designed to meet the community where they are, in their spaces, and to spotlight performances and ideas that are important to the community, so we can rally around them as they come up!

Dominic Antonio D’Andrea
**Titan Theatre Company Begins Its Second Decade**

Titan Theatre Company started life inside a Long Island City bar where actors found themselves shouting lines over the din of the kitchen crew. Artistic Director Lenny Banovez talks about those early days and where he sees Titan heading.

“If you were to tell me 11 years ago that Titan was going to be what it is today, I would have honestly laughed,” Banovez said. “The company was formed purely as a way for a small group of us to have a chance to perform in between other acting gigs.”

Back then it was just a bunch of actors performing Shakespeare for less than $100 a show. But then something started to happen—people came to the performances, which quickly began to sell out.

Titan audience always know they can expect a show with quality production values and a high caliber of acting, Banovez said. But the key to the group’s success lies in its ability to present the story in a simple and compelling manner.

“Since we do primarily classical works, we pride ourselves on clear and engaging ways of communicating these plays to our audience. That is what makes us unique and where we have found success,” Banovez said.

**Tartuffe**

By Molière
Adapted by Richard Wilbur

Titan Theatre Company opens its 11th season, and sixth year as Queens Theatre’s Resident Company, with one of the greatest comedies ever written—Molière’s *Tartuffe*, featuring an all-female cast.

Orgon and his mother, Madame Pernelle, have fallen under the spell of Tartuffe, whom they believe to be a pious man interested in their salvation. Of course, Tartuffe is only interested in helping himself to anything that strikes his fancy, including Orgon’s already engaged daughter, Mariane.

A houseful of relatives, friends and servants urge Orgon to see Tartuffe for what he really is—a hypocritical scoundrel taking advantage of the gullible.

Will the truth about Tartuffe surface? And will Orgon even believe it?

Oct. 11 – Oct. 27
Family Series

SOLE Defined VIBEZ

VIBEZ by SOLE Defined is an interactive journey back in time, blending the hip-hop sounds of DJ RBI, mind-blowing Tap Dancing, and high energy Stepping.

DJ RBI, spinning the sounds of the '90s, on the turntables while SOLE Defined infuses a toe-tapping blend of styles, turning any theater into a big party like it's 1995!

Ryan Johnson, STOMP, and Quynn Johnson, artistic director of the Washington Ballet, co-founded SOLE Defined in 2011. SOLE Defined creates a free-flowing conversation through music and movement.

Sunday, Oct. 20
Run time: 60 minutes, no intermission

"[SOLE Defined performed] the coolest number of the night with its high-stepping and toe tapping blend of style,"
—The Washington Post
Family Series

Showtime With Shakespeare

Mary Pope Osborne’s “Magic Tree House” series has been translated into 33 languages, has sold more than 135 million copies worldwide and is the No. 1 best-selling chapter book series of all time, and now it gets the hip-hop treatment in Magic Tree House: Showtime with Shakespeare.

Based on Osborne’s “Stage Fright on a Summer Night,” Showtime with Shakespeare follows the adventures of beloved brother-sister duo Jack and Annie, as the climb aboard their famous time-traveling treehouse and transport themselves back to Merry Olde England.

Once there, they find themselves at the Globe Theatre where they help the Bard put on his latest show.

Saturday, Nov. 2
Recommended for ages 6 and up.
Run time: 60 minutes, no intermission

Free pre-show event:
Shakespeare Obstacle Course

New York Shakespeare Exchange, which is committed to connecting people to each other and the world around them through Shakespeare’s work, brings its raucous and fun work for young people to Queens Theatre’s main lobby.

Dive into the pre-show Shakespeare Obstacle Course before Showtime With Shakespeare and discover your connection to the Bard.

Actors will lead young audience members through a course set up with fun activities to challenge, amuse and inspire. Be careful, you just might learn something.

Saturday, Nov. 2, 12pm-3pm
No reservations required
L.A. Theatre Works
Susan Alpert Lowenberg, Producing Director, presents

**Seven**

By Paula Cizmar, Catherine Filloux, Gail Kriegel, Carol K. Mack, Ruth Margraff, Anna Deavere Smith and Susanz Yankowitz

Directed by Alexi Jacknow

L.A. Theatre Works, who previously brought The Mountaintop and Steel Magnolias to Queens Theatre, now puts its classic radio play style to the stories of seven women making a difference.

SEVEN is a riveting documentary play based on personal interviews with seven remarkable women who faced life-threatening obstacles before bringing heroic changes to their home countries of Russia, protecting women from domestic violence; Cambodia, rescuing girls from human trafficking; Guatemala, giving voice to the poor; Afghanistan, empowering rural women; Northern Ireland, promoting peace and equality; and in Nigeria and Pakistan, fighting for women’s education rights.

SEVEN makes the powerful and timeless statement that even in the darkest times, one person, one voice and a single act of courage, can change the lives of thousands.

Saturday, Oct. 26 & Sunday, Oct. 27

Come early on Oct. 26 to view a special gallery exhibition (see next page) created in conjunction with SEVEN.

“Poignant and compelling… it offers assurance that even the most disadvantaged individuals can speak out and do something.”

—Salt Lake City Tribune
Necessary Exposure: The Female Playwright Project

According to the 2010 Census, women make up more than 50 percent of the U.S. population, but only 20 percent of the plays produced in America are written by female playwrights.

Theater maker/visual artist Jody Christopherson wanted to know why the numbers were so low.

“Because there’s not enough in the pipeline right now,” Christopherson said. “But how do we get more voices into a pipeline? How do we find new artists to commission? And where is that pipeline?”

Christopherson’s response is Necessary Exposure: The Female Playwright Project, a portrait and sound installation of contemporary playwrights who identify as female in hopes of bringing awareness to the volume and diversity of voices she believes audiences should be seeing on stage.

October 18–27,
Opening reception October 17 at 6:30pm

The exhibition will be open to the public during regular theater hours (Tuesday–Friday, from noon to 6pm).
Neil Simon comedy from 1963 still has a lot to say in 2019


First produced on Broadway in 1963, Barefoot in the Park is one of those works that has become lodged in our collective psyche. It has been staged thousands of times since its debut.

But Russell thinks it still has a lot to say in 2019.

“The time is right for this play,” Russell said. “Its message is hope is essential.”

In Barefoot in the Park, newlyweds Corie and Paul Bratter have just moved into their first home, a fifth-floor walkup in Midtown. Corie exudes optimism at every turn. She sees nothing but potential for their apartment and their union. Paul can only focus on their new home’s many flaws, including a leaky closet, lack of bathtub and a hole in the skylight.

As the play progresses both characters refuse to budge. It is a lot like what happens today with discussions on politics, immigration and other hot button issues, Russell said.

“As long as we have two factions that are so dug in and so unwilling to see from the other person’s point of view, we are not going to get anywhere,” Russell said.

But in Corie and Paul’s world hope triumphs, after all it is a Neil Simon comedy. And it is one which offers plenty of comic chestnuts including a running gag about those five flights of stairs, “If I had known the people on the third floor, I’d have gone to visit them,” Corie’s mother Ethel says during her first visit.

They might be 60-year-old jokes, but just like gags from Shakespeare, they offer a glimpse of the mirror’s reflection. As audiences laugh at these people, they come to laugh at themselves, Russell said, and maybe gain a little knowledge in the process.
Queens Theatre takes you back to New York City of the early 1960s in Neil Simon’s biggest hit, Barefoot in the Park.

Newlyweds Corie and Paul have just checked out of a six-day stay at The Plaza and into their new home, a fifth-floor walkup with no bathtub, little heat and a hole in the skylight—apparently the honeymoon is over.

Straitlaced lawyer Paul and free-spirit Corie didn’t know each other long before they were married, and the reality of day-to-day living begins to put a strain on their young marriage.

Add in Corie’s mother, who pops in regularly from New Jersey, and an eccentric upstairs neighbor who uses the couple’s window to crawl home, and you have all the ingredients for a breezy comedy where love ultimately conquers all.

Friday, Nov. 15 - Sunday, Nov. 24
Three Italian Women
By Laura Maria Censabella
Carla worked with the partisans during World War II. Antonia, her daughter, survived the war with her. Antonia's daughter Olivia tries to survive them both! Part cooking show and part telenovella, Three Italian Women is a moving story of heroism, betrayal, gnocchi, the costs of surviving a war and the fleeting nature of truth.
Saturday, Oct. 12

Ravage
By Nina Ki
Joyously comedic and darkly supernatural, Ravage is the story of Yuli, a teenage vampire hunter who has been scarred physically and emotionally by events from her past. Yuli slowly opens up to her school counselor and a schoolmate turned love interest. All the while, she is haunted by visions of her sister, begging to be rescued from a vampire who threatens to finish what he started.
Saturday, Nov. 2

Strong Face
By Philana Omorotionmwan
Maybe it’s her energy, or her hair, or just her skin. But whatever it is, in this satiric play no one in Follywood is able to see that actress Bentley Jones is a woman. Not even her hip-hop star girlfriend, or her man-in-a-dress rival. But when Bentley learns that a major studio has green-lit a slavery-themed biopic guaranteed to make a star of its female lead, she must decide if she’s ready for her real close up.
Saturday, Nov. 23
Talkbacks follow each reading.
All readings are free, but reservations are strongly encouraged.
**Family Series**

**Tales From the Shed**

After last year’s successful debut at Queens Theatre, ChickenshedNYC returns with an encore presentation of Tales From the Shed.

Chickenshed NYC brings its menagerie of lions and tigers and dragons (Oh, my) to Queens Theatre for two performances of its interactive and inclusive show.

Hang out with Lion Down, Preston, Blurch and all their furry friends in this inclusive children’s theater production. With stories, songs, and dancing, you won’t be able to stop laughing.

Tales From the Shed is a special chance for young children, ages 0-6, of all abilities to enjoy a unique, interactive theatrical experience.

Tales From the Shed will be performed in our intimate, flexible Cabaret space.

**Sunday, Nov. 10**

**Recommended ages:** 0 to 6

**Running time:** 60 minutes

---

**Family Series**

**Chickenshed NYC returns with a family show for all**

When Chickenshed NYC performs a jungle-themed story the cast encourages its young audience to list off all the creatures they can think of that might live there.

And true to Chickenshed’s mission of inclusiveness, there are no wrong answers.

“You may have one kid who says dragon,” Chickenshed NYC Artistic Director Cyndi Harrod said. “A lot of times especially in a school setting, a teacher might say, ‘OK, we’re not talking about dragons today, maybe next time,’ but we’re like, ‘OK, a dragon.’”

As one of the new kids on the block, Chickenshed NYC started performing last year. It is an off-shoot of North London’s Chickenshed, which was founded in 1974 by Jo Collins and Mary Ward in a donated chicken shed.

During a Chickenshed NYC show, the children are welcome to join in the singing, dancing and merriment of an imaginary jungle trip. They can even head off to their own side adventure, if the inspiration strikes.

As a performer, Harrod likens it to improvisation, where each audience suggestion can set the action moving in an unexpected direction. Although the cast begins each performance with a basic outline of a story, it often veers off because of the audience.

“No show is ever the same. The kids take us on a different path,” Harrod said. “There are rules, but there are no rules. It’s crazy and exciting.”
One Holiday Bridging Two Traditions

Calpulli Mexican Dance Company’s Managing Director Juan Castaño, along with artistic director Alberto Lopez, spent the last 10 years bandying ideas for a holiday-themed performance focusing on Mexican traditions during the Christmas season. Then the duo opted to widen their point of view.

“We developed a story line based in New York City,” Castaño said. “It brings together Mexican and U.S. holiday traditions set to a story of an immigrant family in New York and a child growing up in both cultures.”

Once they landed on an idea, they took two years to write and develop Navidad: A Mexican-American Christmas. It debuted last year during a three-weekend sold-out run at Thalia Spanish Theatre.

The story revolves around a child who attempts to bring their family’s Mexican holiday traditions together with the U.S. ones they experience at school. But the experiment fails. That evening, the child dreams of a world where the two cultures come together and create a world without borders. But a sinister character forces the child to choose between the two.

“The hundreds of students in our community classes inspired this story because they remind us of the duality of their identities growing up as Hispanic Americans,” Castaño said. “We felt a story about their two cultures was a better reflection and celebration of them.”

The performance is able to blend important aspects of Christmas on both sides of the Rio Grande.

“Audiences will see meticulous costuming both folk, popular and whimsical,” Lopez said. “And the rhythms they hear are holiday classics from two beautiful countries—the USA and Mexico.”

This production also adheres to the company’s mission of presenting universal stories that highlight our commonalities, which Castaño said, is much greater and more important than our differences, Castaño said.
Dance Series:
**Navidad: A Mexican-American Christmas**

Calpulli Mexican Dance Company fills the Queens Theatre with Christmas traditions from both sides of the Rio Grande.

Navidad: A Mexican-American Christmas focuses on a young person caught between two worlds—their family’s past in Mexico and their present life in New York City.

Through a dream, this youngster attempts to bring the two cultures together where Aztec-inspired dance is performed to Christmas carols, and Mariachi music fuses with “Dance of the Sugar Plum Fairy.”

Saturday, Dec. 14  
Sunday, Dec. 15

---

The holiday tradition comes alive.  
**A Christmas Carol**

By Charles Dickens  
Adapted by Emily Trask & Lenny Banovez

Titan’s award-winning and critically acclaimed musical adaptation of Charles Dickens’ classic novel brings the timeless story of Ebenezer Scrooge to the stage.

This fresh and fast paced production transports audiences to Victorian England where they journey with the iconic Scrooge as he is visited by three spirits from his past, present, and future who change his life forever.

A classic story of redemption and forgiveness, A Christmas Carol is the perfect theatre experience for everyone this holiday season.

Dec. 6 – Dec. 22
Memberships
Become a Queens Theatre member for $50 and enjoy the following benefits:
Member pricing—20% off all tickets (excludes Titan Theatre Company shows) limit two per performance
Waiving of all Box Office fees.
Four drink tickets for use at our lobby concession stand.
Invitations to special Members-only events.

Groups
Discounts are available for groups of 10 or more. Call our Box Office for more information.

Playwrights Welcome
Playwrights Welcome is a program to provide free access to theater for Dramatists Guild of America Members, developed by Samuel French along with Dramatists Play Service, Dramatic Publishing, Music Theatre International, Playscripts and Rodgers and Hammerstein. Writers with a Dramatist Guild card get free tickets on the day of performances, if available.

Accessibility
All performance spaces and restrooms are wheelchair accessible.

A video tour of Queens Theatre is on our website (www.queenstheatre.org). Assisted Listening devices are available at all performances. The schedule of ASL Interpreted, audio described and sensory friendly performances are included in the schedule (pages 22-23) and on the website. Large print playbills are available at the Box Office on request. If you have questions in advance, or feedback after your visit, email access@queenstheatre.org.

Directions
Queens Theatre is located at 14 United Nations Avenue South, Flushing Meadows Corona Park, we recommend entering that address into Google Maps.

By Subway
From Manhattan/Long Island City: Take the Queens-bound E or F train and transfer at 74th Street-Broadway for the Flushing-bound 7 train to the Mets-Willets Point station. Turn left out of the turnstiles, following signs to LIRR/Flushing Meadows Corona Park.

Free Shuttle Service
Proceed to street level at the Mets-Willets Point station and pick up our free Shuttle Bus, which makes stops right outside the station approximately every 10 minutes beginning one hour prior to curtain for all Queens Theatre shows. Note that unless specified, the shuttle does not run for other events at Queens Theatre. If you’d prefer to walk, take the boardwalk from the station past the USTA National Tennis Center. At the end of the boardwalk, follow the tree-lined path on your right to the Unisphere, then bear left toward the towers.

By Car
From Midtown Manhattan: Take the Midtown Tunnel to the Long Island Expressway (I-495 E). Take Exit 22B, merge on Grand Central Parkway West. Take exit 9P and follow the signs to Queens Theatre.

From Brooklyn: take the Brooklyn Queens Expressway (I-278 E) and exit 35E to Long Island Expressway East (I-495 E). Take exit 22B Grand Central Parkway West. Merge on Grand Central Parkway, take exit 9P and follow the signs to the theatre.

From Upper Manhattan and the Bronx: Take the RFK bridge to Grand Central Parkway East. Take Exit 9E, stay in the right lane after the exit and follow the signs to Queens Theatre.

From Long Island: Take Grand Central Parkway West. Take Exit 9P and follow the signs to the theatre.
Rentals
Queens Theatre offers four versatile spaces that can accommodate virtually any private event, including corporate meetings, conferences, weddings, parties, dance recitals, film screenings, concerts, workshops and more. We are easily accessible by all major highways that traverse Queens as well as the MTA #7 Flushing Line and various bus routes. QT is centrally located between LaGuardia Airport and JFK Airport.

Queens Theatre’s skilled technicians and courteous staff will work with you to make your event successful and unforgettable.

For more information, please contact Connie Baker at 347.472.3724 or email cbaker@queenstheatre.org

Mainstage Theatre
Our Mainstage Theatre will make each of your guests feel like they have the best seat in the house. Renovated in 1993, the Mainstage features a proscenium/thrust stage, lavish leg room and an intimate feel that make this the perfect venue for your next seminar, product launch or full theatrical production.

Seating Capacity: 472

Studio Theatre
Our black box theatre is a flexible space outfitted with stage lighting and sound equipment that can assist in taking your event to new heights. Capable of hosting everything from a lecture or workshop to an intimate theatrical production, this space offers traditional, thrust or in-the-round seating.

Seating Capacity: 99 on portable risers

Cabaret
Rich tones and adjustable lighting create a swanky setting for a private VIP event, pre–or post-show reception or company cocktail party. This hot spot, with its built-in bar and flexible seating, can turn your next birthday party or business presentation into an event to remember.

Seating Capacity: 60

The Main Lobby
Built in 2010, our award–winning glass-walled lobby offers sweeping views of Flushing Meadows Corona Park, providing the perfect spot for any gathering. With an open floor plan, Italian marble floors and sleek modern design, this bright, airy, 2,800-square-foot space can accommodate sit-down dinners, cocktail receptions and more.
## Calendar

### Theatre

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tickets:</strong></td>
<td>$40</td>
<td></td>
<td>Seniors &amp; Students: $36</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Members: $32</td>
</tr>
<tr>
<td></td>
<td>Rear Side: $25</td>
<td>Front Side: $20</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Seven</strong></td>
<td>Sat. Oct. 26</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sun. Oct. 27</td>
<td>3pm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Barefoot in the Park</strong></td>
<td>Fri. Nov. 15</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sat. Nov. 16</td>
<td>2pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sat. Nov. 16</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sun. Nov. 17</td>
<td>3pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wed. Nov. 20</td>
<td>2pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fri. Nov. 22</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sat. Nov. 23</td>
<td>2pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sat. Nov. 23</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sun. Nov. 24</td>
<td>3pm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New American Voices</strong></td>
<td>All readings are Free. Reservations are strongly encouraged.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Three Italian Women</strong></td>
<td>Sat. Oct. 12</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td><strong>Ravage</strong></td>
<td>Sat. Nov. 2</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td><strong>Strong Face</strong></td>
<td>Sat. Nov. 23</td>
<td>8pm</td>
<td></td>
</tr>
</tbody>
</table>

### Community

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td>All events are Free. Unless noted, reservations are not necessary.</td>
<td>Sat. Oct. 28</td>
<td>8pm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Queens Storytellers</strong></td>
<td>Sat. Sept. 28</td>
<td>8pm</td>
<td></td>
</tr>
<tr>
<td>Space is limited, reservations are strongly encouraged.</td>
<td>Oct. 18 - Oct 27</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Necessary Exposure: The Female Playwright Project</strong></td>
<td>Sat. Nov. 2</td>
<td>12pm-3pm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shakespeare Obstacle Course</strong></td>
<td>Sat. Nov. 2</td>
<td>12pm-3pm</td>
<td></td>
</tr>
</tbody>
</table>

### Titan Theatre Company

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
<th>Times</th>
<th>Prices</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tartuffe</strong></td>
<td>Tickets: $20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fri. Oct. 11</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat. Oct. 12</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun. Oct. 13</td>
<td>4pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fri. Oct. 18</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat. Oct. 19</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun. Oct. 20</td>
<td>4pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thur. Oct. 24</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fri. Oct. 25</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat. Oct. 26</td>
<td>7:30pm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sun. Oct. 27</td>
<td>4pm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Dance

<table>
<thead>
<tr>
<th>Dance</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parsons Dance</td>
<td>Sat. Sept. 21</td>
<td>2pm</td>
</tr>
<tr>
<td></td>
<td>Sat. Sept. 21</td>
<td>8pm</td>
</tr>
<tr>
<td></td>
<td>Sun. Sept. 22</td>
<td>3pm</td>
</tr>
<tr>
<td>Queensboro Dance</td>
<td>Sat. Oct. 5</td>
<td>8pm</td>
</tr>
<tr>
<td>Festival</td>
<td>Sun. Oct. 6</td>
<td>5pm</td>
</tr>
<tr>
<td>Navidad: A Mexican-American Christmas</td>
<td>Sat. Dec. 14</td>
<td>2pm</td>
</tr>
<tr>
<td></td>
<td>Sat. Dec. 14</td>
<td>8pm</td>
</tr>
<tr>
<td></td>
<td>Sun. Dec. 15</td>
<td>1pm</td>
</tr>
<tr>
<td></td>
<td>Sun. Dec. 15</td>
<td>5pm</td>
</tr>
<tr>
<td>Family</td>
<td>Tickets: $15</td>
<td>Member: $12</td>
</tr>
<tr>
<td>SOLE Defined</td>
<td>Sun. Oct. 20</td>
<td>1pm</td>
</tr>
<tr>
<td></td>
<td>Sun. Oct. 20</td>
<td>3pm</td>
</tr>
<tr>
<td>Showtime with</td>
<td>Sat. Nov. 2</td>
<td>1pm</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>Sat. Nov. 2</td>
<td>3pm</td>
</tr>
<tr>
<td>Chickenshed NYC</td>
<td>Sun. Nov. 10</td>
<td>1pm</td>
</tr>
<tr>
<td></td>
<td>Sun. Nov. 10</td>
<td>3pm</td>
</tr>
</tbody>
</table>

**A Christmas Carol**

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fri. Dec. 6</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sat. Dec. 7</td>
<td>2pm</td>
</tr>
<tr>
<td>Sat. Dec. 7</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sun. Dec. 8</td>
<td>4pm</td>
</tr>
<tr>
<td>Fri. Dec. 13</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sat. Dec. 14</td>
<td>2pm</td>
</tr>
<tr>
<td>Sun. Dec. 15</td>
<td>3pm</td>
</tr>
<tr>
<td>Thur. Dec. 19</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Fri. Dec. 20</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sat. Dec. 21</td>
<td>2pm</td>
</tr>
<tr>
<td>Sat. Dec. 21</td>
<td>7:30pm</td>
</tr>
<tr>
<td>Sun. Dec. 22</td>
<td>1pm</td>
</tr>
<tr>
<td>Sun. Dec. 22</td>
<td>5pm</td>
</tr>
</tbody>
</table>

### ASL Interpretation
At this performance an individual or team will stand near the stage translating the words spoken by the actors into American Sign Language. Interpreters balance conceptual signing and describing the action on stage.

### Audio Description
Audience members with low vision can opt to have the visual components of a production described to them through a headset provided upon request. The audio describer will provide details of actors’ facial expressions, costumes, scenery and action sequences.

### Open Captioning
In open captioning, the spoken and sung dialogue onstage is typed out and displayed on a monitor visible to audience members.

### Relaxed Performance
The performance is altered by reducing or eliminating loud noises. Harsh stage lights, including strobes, are not used. House lights are not completely turned down.
Let’s Stay Connected
Find out when new events are added and discover additional information on our website: www.queenstheatre.org
You can also find us on:
Facebook facebook.com/queenstheatrenyc
Twitter @QueensTheatre
Instagram instagram.com/queenstheatre/
YouTube www.youtube.com/user/QTPNYC

Join our mailing list on the website. Email info@queenstheatre.org with any questions you may have.