

2025 Annual Report



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Table Of Contents

AMT Vision & Mission

Board Report

Artistic Director Report

Producing Director Report

General Manager Report

Development Director Report

Marketing Director Report

Operations & Film Director Report

Youth Theater Director Report

New Work Development Report

Contact Us



Vision And Mission

Vision

AMT has essentially two goals. One is to move a show onto Broadway - not because Broadway is the absolute definitive mark of excellence in theater, but because if you're a professional, you want to be at the top. You want to be in the World Series, the Super Bowl, to win an Academy Award. It gives you something to strive for and it pushes you to extraordinary lengths. So yes, we want to move a show onto Broadway, but we also want something perhaps even more significant. Our second goal is to make a difference in people's lives. We want to do new shows, to encourage innovative writers and directors and to do children's shows, which get young people involved at an early age. Another aim is to work with other professionals outside of the country, like our spectacular successes with acclaimed director Mauricio Cedeno and the amazing artists of Guadalajara, Mexico. We also want to feature cabaret because, well, it's just fun. AMT will serve as an inclusive theater to the people in our immediate area, to draw on their energy and solicit their opinions, because without our audience, we are nothing. So please come with us on this magical carpet ride and let's see where it takes us.

Mission

AMT Theater aims to entertain, educate and inspire people through the arts. AMT Theater shall provide audiences the opportunity to attend and participate in quality presentations of the finest theatrical works available. We are dedicated to enhancing quality of life through art, events and workshops. AMT will create opportunities for hands-on learning experiences in all aspects of theater production and management to adults and children in order to foster and develop their talents. AMT will strive to be an organization which is diverse, inclusive and a leader in our field.

Board Report

It's been another incredible year at AMT Theater. We have held strong to our mission statement of bringing low cost, high quality theater to our community; giving artists the ability to work in our space at costs not offered by other Off-Broadway houses.

As Co-president of the board, the “numbers” mean a lot to me. In 2025, AMT produced or co-produced 4 full productions (one that came all the way from Vienna, Austria), 8 readings, 5 film events, a few cabarets, Meisner Acting Workshops, our amazing collaboration with the IDEA school from Guadalajara, Mexico, as well as hosting the Professional Performing Arts School.

The number of people and artists that we have worked with over this last year has been astounding, 14 companies who did fully staged works and another 8 who did readings or one day events.

Though we are only in our fourth year, we now have the blessing of companies choosing to rebook with us each year.

Thank you to RJ Productions, J2 Spotlight, Emergent Theater Company, Abingdon Theater Company and the Broadway Bound Theater Festival who will all join us again in 2026.

These “numbers” make me incredibly happy because they speak of the art that we get to put into the world.

Regarding those other kinds of numbers...It takes a village to run a theater and we are grateful for all those who have supported AMT with their time, energy, creativity and financial donations. We couldn't do it without you. We often hear from those who work with us that AMT feels like a family.

Thanks to you, we look forward to growing our family and increasing our village.

Co-Chairs

Tamara Flannagan & Tony Sportiello



Artistic Director Report

TONY SPORTIELLO

An Artistic Director can mean different things to different people and a lot depends on the theater itself. At AMT I am responsible for booking the shows, making deals with the renters and making sure they're happy enough to return. I work with the General Manager on budgets, I work with the Director of Development on future programming, I work with the Technical Director figuring out what the theater needs in the way of equipment and what we can afford and I work with the Press Rep on writing press releases and emails. I also produce all shows AMT performs, including straight plays, musicals, and cabarets.

2025 was a solid year for AMT. We started the year with a series of rentals, mandatory to help pay the bills. Our relationship with the award winning Abingdon Theater continued, as we presented a Bipoc Festival of Plays dealing with issues such as race, gender identity and inclusion. We continued Theater IQ, which is a public reading of a classic play. This one being "Talking Pictures," by the legendary Horton Foote.

We held not one, but two New Works Festivals, the first one entitled "Neighborhood Plays" headed by Mimi Warnick and the second "Cambiando The Script", headed by Ivan Goris, where utilized both English and Spanish in their scripts. Our relationship with Mimi was very special and she has since moved on to be Producing Artistic Director of Delaware Theatre Company.

In March we took on our fifth full production, a musical entitled "Upside Down," which featured 14 actors and a 3 piece orchestra. It was a challenge for our small space, but audiences were supportive and reviewers were kind.

In April and May we rented the space to J2 Productions, an energetic group with an unusual mission statement: they took on failed Broadway shows and tried to breathe new life into them. I worked with Rob Schneider, their Artistic Director, to secure the space for them a year in advance. This gave them security for the following year and provided us with a financial boost. My goal is to have a string of solid, reliable renters who will return year after year.

The months of June, July and August were also filled with rentals as diverse as a Revolutionary War tale about the man who rode with Paul Revere, to a children's show about a dog named Mr. Puppy who went around the world spreading cheer and then a one act festival that lasted another six weeks. AMT welcomes all.

In the fall we did a one woman cabaret about life growing up in a carnival, followed by a lovely full production of a three person play developed in our reading series by a young woman writer and our Second International Film Festival. We continued our relationship with IDEA Guadalajara, where kids from Mexico got to experience theater life with New York artists.

November and December taught us a valuable lesson: always keep an eye on our renters at all times, even if they paid on time. "Predictor" was a brilliant play about the woman who invented the test for birth control. While the writing, acting and directing talents were all top notch, the producers had little control over their budget. They ignored advice from their staff, the general manager, and the production manager, eventually closing five weeks early. AMT got paid, of course, no production opens without our having all the money but it was still an unfortunate situation.

We're not sure yet what 2026 holds for us but our goals will be to strengthen the Youth Theater Department and continue to present quality theater at affordable prices to the public.

Producing Director Report

TAMARA FLANNAGAN

2025 was a vibrant and event-filled year at AMT Theater. With over forty events—including productions, readings, cabarets, film screenings, and educational programs—our technical systems were thoroughly tested and performed exceptionally well. Our lighting, sound, and projection equipment are in constant use and are regularly pushed in new and creative ways.

This year, we encountered a challenge within our lighting system when a designer inadvertently programmed over existing addresses and renamed a power source, disrupting power across the board. We are grateful to ETC for their support in restoring the system to proper working order.

Another major challenge arose when a visiting company removed the entire lighting grid, re-hung it, and significantly expanded the plot by adding numerous instruments, including 16 moving lights. This pushed our grid's power capacity to its limits. While the enhanced lighting allowed for dynamic staging and multiple environments, the grid was not fully restored to its original configuration afterward. Over the following months, we worked diligently to return it to its standard setup. The good news: our power system held steady throughout.

I view these challenges as valuable learning opportunities. They reinforce the importance of careful planning, communication, and ongoing maintenance to ensure every incoming production benefits from the highest standards we can provide.

This year also marked the first time AMT Theater used Marley flooring. We were fortunate to source it affordably, and it proved invaluable in protecting our wooden stage during our co-production of All About Me with Vienna's Aktionstheater Ensemble. The production involved food and water elements that could have caused significant damage otherwise.

This collaboration stemmed from a connection I made with the company's director, Martin Gruber, during a visit to Vienna, where I attended a play directed by my husband. Our conversations led to a year-long international collaboration, bringing their avant-garde work to our Off-Broadway theater in New York City. Many contributed to the success of this production, including Joan Pelzer in marketing and Kal Larsen, who stepped in as lighting designer. The performers, creatives, and musicians introduced a bold and distinctive theatrical style that we rarely see here. We are deeply grateful to Martin Gruber and the entire Aktionstheater Ensemble and look forward to future collaborations.





In July, we launched our first TheaterIQ event with a reading of *The Royal Family* by Kaufman and Ferber. This free series brings our community together for unrehearsed play readings followed by discussions about the playwright or notable productions. It was a great success, and we plan to host four TheaterIQ events annually.

Our sound system, powered by an Allen & Heath audio board, also saw significant upgrades this year. Thanks to the generous support of Related Management and Manhattan Plaza, we were able to enhance our audio capabilities, particularly in support of our youth theater programs. Working with children and sound equipment presents unique challenges, and these upgrades will help ensure clearer, more consistent audio for young performers and all productions.

Key additions include a second wireless god mic, which will streamline communication during production weeks by allowing both the director and stage manager to communicate simultaneously. This will also improve talkbacks at our film festival, providing dedicated microphones for moderators and guest speakers.

We also added four overhead microphones with cables, enabling us to better capture sound during un-mic'd performances and ensuring all performers—especially children—can be heard clearly without relying on individual microphones. A mic/line mixer was incorporated into our sound rack to further support wireless microphone functionality.

Our new communications system has significantly improved backstage coordination, offering both four-headset and three-headset configurations for production teams. Additionally, we upgraded our tech booth computer with a Mac Studio, replacing the original Mac Mini. This upgrade greatly enhances our film capabilities, increases storage, and improves overall system performance. The original Mac Mini has been repurposed for use in our theater office, creating an additional workspace—nothing goes to waste. We remain grateful to Materials for the Arts for their continued support in helping us maintain and enhance our space with curtains, paint, furniture, electrical supplies, and more.

I would also like to recognize our set designer for *Upside Down* and *Bettinger's Luggage*, Bill Olson, a longtime mentor of mine, and his partner John Pritchard. I have known Bill for over 30 years and continue to learn from his expertise and artistry. I recently assisted him on a set build for the Florida premiere of *Upside Down*. Their generosity, kindness, dedication, and financial support have had a lasting and positive impact on AMT Theater.

Finally, I extend my heartfelt thanks to my family, who continually support the theater in countless ways—running errands, opening doors, holding ladders, and helping clean and maintain the space. Their contributions are invaluable.

AMT Theater remains committed to providing our partners with a high-quality performance space and reliable technical resources. We are proud to support artists and organizations as they bring their work to life and share it with the world.



General Manager Report

SHARON OSOWSKI

THE YEAR OF THE LOA

Looking back, 2025 was quite the education. As General Manager, dealing with contracts for actors and musicians is just part of the job, but this year was a deep dive into the transition from Equity's Off-Broadway Mini to the LOA-NYC agreement. We've spent years following the Off-Broadway Rulebook—the "Bible" for all our procedures—but moving to a 501(c)(3) status opened up new doors and, as it turned out, some new headaches.

Before 2025, we were used to the Mini and the Periodic Performance (PP) contracts. We did our musical DAVID as a Mini, where everything is adjusted based on theater size. But before that, with An Unbalanced Mind and On The Right Track, we were on a PP contract because we were sharing the space with producers, Michael and Tom D'Angora. We only had the theater three days per week, so we were moving the set in and out every three or four days. You can imagine how much "fun" that was.

Our previous Equity business rep, Maria Cameron, had told us that once we were a 501(c)(3), we'd get a new rep and the option for a more "affordable" contract. The second we heard the word "affordable," we were all in. We started pestering our new rep, Lindsay Feldstein, about the LOA (Letter Of Agreement)-NYC. Often referred to as the LOA, it is an agreement that many not-for-profit theater companies prefer, since the salaries stay the same for all the shows.

The pitch was simple: negotiate your own salaries and commit to a "season" of two or more shows. On paper, it sounded like the perfect way to stretch our budget. We chose to use the calendar year (January to December 2025) as our "season" and geared up for our big musical, UPSIDE DOWN, set to run March 6 through April 5.

With 14 actors and 5 musicians, we really needed the LOA-NYC to save us money. We negotiated a rate that split the difference between our previous production pay and the current Mini rate. In these contracts, everything scales off of the actor's number: the Production Stage Manager (PSM) gets 20% more and the Assistant Stage Manager (ASM) gets 10% more. To keep the casting process from getting over-complicated, we used a "Favored Nations" (FN) clause, so if one actor negotiated better terms, everyone got them. The show was a hit, though not without challenges, but the real trouble started once we closed.





The first hard lesson involved the Equity bond. Whenever you do an Equity show, you pay a bond—essentially 2 to 4 weeks of payroll to guarantee the cast gets paid should the producers run out of money. As a small, fledgling nonprofit, we rely on the return of that bond to fund the next project. We were shocked to find that under the LOA, Equity intended to hold that money until our entire season closed in the fall. When we dug into the paperwork to see how we missed this, we found the culprit in a single, vague clause: "the bond is not released until the Producer has fully satisfied all obligations under the agreement." In our eyes, those "obligations" were tied to the individual production we had just wrapped. However, in Equity's eyes, the "agreement" spanned the entire calendar year. It was a significant detail that was never clarified in our dozens of conversations with Equity reps leading up to the signing.

It took a fair amount of pleading and a very stressed Artistic Director to convince them that a small theater simply cannot have that much capital sitting idle for six months while waiting to "satisfy" the end of a season that hadn't even fully begun. Thankfully, they relented, but it was a wake-up call regarding the interpretation of "obligations."

Then came our second show, Kelli Maguire's *Invisible Fish*. We initially wanted to do it as a cabaret, but a cabaret requires a venue with tables and chairs—which AMT Theater isn't. So, we promoted it as a one-woman show instead. We could only afford to run it for one week, but the LOA requires a four-week run, unless given special permission. Once again, we had to plead our case to Equity, explaining our budget and the theater's schedule. They made an allowance for us and *Invisible Fish* was a fabulous show, but it was also a reminder of the restrictions we were under with the LOA.

Ultimately, 2025 taught us that while the LOA-NYC offers a lower salary base, it comes with administrative strings that can be incredibly restrictive for a growing theater. It is a useful tool for a theater with a built-in subscriber base and a predictable calendar, but for a venue finding its footing, it requires a very clear vision and a lot of financial backing. If and when we eventually move to a subscription model where we plan full seasons in advance, we might revisit the LOA, but with a much clearer vision of how it actually works.



Development Director Report

ZOË REEVE

2025 was a good year for AMT regarding development and fundraising. Each year we build on the previous year's successes and this one started to show the fruits of the painstaking foundation work put in since 2022.

Our individual donor base expanded and we received 183 individual donations an increase of over 100 from 2024. We also welcomed Related Management from Manhattan Plaza as a supporter of our Youth Theater program, they generously donated \$5000 to upgrade our sound system and have committed to a further \$5000 for our Youth Theater workshop in early 2026. We look forward to being partners with Manhattan Plaza and Related Management for future projects.

The Tapper Charitable Foundation continues to be a major donor to our theater, their support of new work is unparalleled and we are proud to be able to hire and support a full cast, creative team and technical staff for our big musical production each year. Upside Down was a success and in terms of development and fundraising it was a massive success because we were able to provide a living wage to approximately 45 people. Thank you AI, we couldn't do this without you.

We had the wonderful fortune of having Zsófia Kovács (Sophie) come and be our summer intern in 2025. She is a theater and drama student from Budapest in Hungary and in 2024 she reached out to AMT Theater to see if we would host her for her internship program in 2025. We spent many months arranging everything with her university and we are so grateful that she was able to join our small team for the summer. Sophie is a dramaturg, playwright, actor and all round creative person who was such an asset to us. She supported every member of the team, learning about how to run an Off-Broadway theater and produce plays. It was such a pleasure having her with us and we miss her terribly.

For 3 years in a row AMT Theater has had a table at the Manhattan Plaza Block Party where we have sold props, costumes and items from our shows that year. We have very little storage space so even though we would like to generate a warehouse of props, sets and costumes from our gorgeous shows to reuse for more performances, we simply cannot do that, so we use this opportunity to sell these things and talk to people from Hell's Kitchen. It was great fun, tiring, but worth it to meet new people and show them how much fun we have at AMT. We also raised a bit of money, which is always good.





The 2nd AMT International Film Festival built on its opening year and we were able to gather 8 sponsors, a few of which were repeat sponsors, which is wonderful. Our sponsors for 2025 were: Gotham Government Relations, Arthur Aidala Power Hour, Jonathan Behrins of the Behrins Law Firm, Times Square Alliance, Hold Fast, Iron Bar, 9th Avenue Barber, Obao. Thank you to every one of you for supporting a local, up and coming film festival, we will continue to go from strength to strength with our sponsors and supporters.

Thank you to Joanne Schmidt, one of our valued Board members, who organized our 2025 Benefit, Vernon Reid and Corey Glover Unplugged at the Triad Theater in November. It was a sold out concert and we raised \$4000. We found ourselves in front of a new audience and the exposure was fantastic. As part of the benefit we partnered with LuxGive (to auction holidays both in the USA and abroad) and other local businesses to have an online auction. Thank you to Manhattan Plaza Racquet Club for generously donating a free tennis lesson at their club as one of the prizes and Becco Restaurant for donating a meal for two. Holding an online auction was interesting, all of the bidding was done online and facilitated by the platform we used, which was very efficient, however, the in person atmosphere and excitement of an auction was missing, so we will consider doing a hybrid auction in 2026.

Our Giving Tuesday for 2025 focused on raising money for our New Work Development Program. We raised over \$1000 on December 2nd. We are garnering a loyal Giving Tuesday following, which is heartening and wonderful in this current climate. Thank you to all our Giving Tuesday donors.

Grant applications continue to be difficult for us as we are still a young non-profit and we are gathering experience and tax documents, hopefully 2026 will be the year where we can actively apply for grants and funding. That being said we did receive the Google Ads grant, Related Management funding and support from the Laureen and Joyce Callo Foundation for the production of Becoming Chavela by Stephanie Trudeau.

We ventured into using GoFundMe as a fundraising platform for two productions at AMT this year. The first one was Brogan Nelson's Fascinating Rhythm, an evening of Jazz and Musical Theater Classics in August and Invisible Fish by Kelli Maguire in September. Both campaigns raised money to support the costs of doing a show in New York City, but not as successful as we had hoped. However, there are valuable lessons learnt and we will use this information to craft better campaigns moving forward.





We continue to have success using direct response campaigns with the help of our Marketing Department using eBlasts and social media, graphics are designed by both Joan Pelzer and myself. Our mailing list is growing which is helping us to gain wider support and recognition. The AMT website is also growing its online presence and we are proud of the engagement we are garnering through this platform designed and maintained by myself.

AMT continues to diversify our Revenue streams, the main one being renting our space to other theater companies/performers/shows. This has resulted in fruitful and ongoing connections, we enjoy meeting new people and expanding our networks.

Volunteers at AMT have increased significantly in 2025 due to the work of Pete Dorton who galvanized our usher lists and now we have at least 40 regular volunteers who help usher and sell concessions for our shows and for renters. This dedicated team of volunteers helps us immensely, we are so grateful for their time and effort.

While all of us at AMT have our designated roles we also wear many hats and it was a privilege to choreograph Invisible Fish for Kelli Maguire. I also got to continue designing various graphics and programs for shows and events that AMT hosted. I have stepped into producing the New Work Development Program since Mimi Warnick left us in June, this is a wonderful opportunity and I am enjoying being more involved in the process. It is such a pleasure being able to be creative while also doing my development work.

I also had the privilege of going to McKinney, Texas with Kelli Maguire and Toby Sportiello to represent AMT at the McKinney Rep's production of National Pastime a musical by Al Tapper and Tony Sportiello. It was a wonderful performance and the perfect way to experience the Lone Star State for the first time.

Thank you to everyone who has supported AMT Theater in 2025, whether it was buying a ticket, donating, volunteering or sharing our content online, you have helped us and we are so happy that you are part of the AMT family.



Marketing Director Report

JOAN PELZER

As Marketing Director for AMT Theater, my core mission is to amplify awareness of the theater—who we are, what we produce, and everything happening within our space. I focus on strengthening our presence in the Hell's Kitchen and Times Square community as well as throughout New York City and beyond, while building a loyal, evergreen audience.

This includes strategically shaping and advancing the theater's overall brand, while delivering high-impact marketing support for a diverse range of programming—including mainstage productions, co-productions, guest rentals, events, classes, readings, youth programs, film events and the film festival, and more—ensuring each is elevated with clear, compelling visibility.

My role extends to managing how AMT Theater is perceived externally—by audiences, partners, sponsors, and the broader community—and internally, among our team and volunteers.

At its core, my work is focused on defining and sustaining a clear, cohesive, compelling brand identity for AMT Theater, where every touchpoint consistently reflects the organization's energy, artistic excellence, and long-term vision.

Overall, AMT Theater's marketing function is a comprehensive, strategic effort focused on elevating the organization's profile, driving ticket sales, and cultivating sustained audience engagement. It also includes fostering engagement within the internal team. It spans both external promotion and internal alignment, ensuring that every production and initiative is supported with clarity, consistency, and purpose.

This work includes generating awareness, building momentum, and creating a sense of excitement that translates into attendance and loyalty. Through an integrated mix of social media, traditional and digital advertising, public relations, press, partnerships, networking and direct audience outreach, marketing efforts are designed to maximize visibility, strengthen brand equity, and deepen connections with both new and returning audiences.

For AMT, we specifically work regularly on digital marketing, social media including Facebook, Instagram, Twitter, LinkedIn, TikTok, etc, graphics and design, videos, reels, advertising and media planning, outreach, publicity / public relations, press, podcast, website updates, blogs, e-blasts / newsletters, community outreach, events, networking, papering neighborhoods with fliers, posters, phone calls and more.

Excellent solid and continuous communication is key with internal staff, volunteers, guests, industry colleagues, audience members, community, constituents, sponsors and more. The more information is shared, the more the theater shines overall...and we have managed to create a solid, positive name for AMT!



2025 was a dynamic and highly productive year for AMT Theater, marked by strong momentum and meaningful growth.

We are widely recognized as a trusted, go-to Off-Broadway theater—anchored in the Hell’s Kitchen and Times Square community and increasingly regarded as a respected presence within the broader theater landscape.

We regularly attend, have spoken at, and are recognized members of THE BROADWAY ASSOCIATION. The organization, founded in 1911, is a not-for-profit business association devoted to the cultural and economic betterment of midtown west, which comprises the Broadway theater district. Members include property owners, major corporations, hotels, advertisers, unions, civic associations, theater companies, developers, banks, law firms, airlines and publishers. The Association works together with other civic, cultural and business organizations and with the City to upgrade services in the Broadway Theater District, helping to foster the healthy climate that ushered in the development renaissance we currently enjoy.

PRODUCTIONS:

Our productions have garnered strong press coverage and increased visibility, while our audiences have continued to grow in both size and reach.

- Youth Theater classes
- Youth Theater shows - Something Rotten Jr
- BROADWAY WITHOUT BORDERS...THE NYC EXPERIENCE 2025 - fourth year in a row AMT Theater youth partnership program with IDEA Guadalajara Mexico.
- New Works Development Reading Series - Cambiando The Script, Neighborhood Plays
- Theater IQ - The Royal Family reading
- Musicals – Upside Down Musical
- Plays - Lost and Found
- Guest Theater Company – All About Me (Aktions Theater Ensemble Vienna, Austria)
- Play Development Program – A Room With A View, The Descent to Dali, Becoming Chavela, Barklee, The Statement: One Hour for Ten Jews
- Cabarets - Invisible Fish
- Recycled Short Film Evenings
- Second Annual AMT International Film Festival
- The Actors Gym / AMT Season Opener Retrospective
- AND MORE





PODCAST:

In August 2025, we launched a brand new AMT podcast.

AMT AFTER DARK with JOANIE & PETE, A podcast with Joan Pelzer and Pete Dorton talking to creative folks about their journey. You never know where the conversation will go...it's AFTER DARK AFTER ALL!!

CLASSES / COLLABORATIONS:

We continue to partner with The Actors Gym and Academy Award Winner Bobby Moresco. Bobby is utilizing our space for weekly classes, workshops, play development, and film events.

We continue to host events with ShopTalk, a theater networking group.

FILM:

AMT hosted our 2nd annual International Film Festival in October 2025. Our festival is listed on Film Freeway, a user-friendly platform advertising film festivals and streamlining the filmmaker submission process. We support our team members Pete Dorton, an award winning film producer and actor, and Sharon Osowski, General Manager, in this endeavor. We also continued our collaboration with the student-run film platform and group RISE FLIX, a networking and streaming platform catered to independent and student filmmakers. We continue this partnership of promoting up and coming, and new and student filmmakers.

AUDIENCES:

Our audiences / houses continue averaging at 95% capacity. We maintain a comprehensive, strategic outreach program that actively connects with community groups, elected officials, senior centers, youth organizations, local housing communities, professional networks, organizations, and a growing base of loyal subscribers. We have doubled our database over the past year. Networking has been key to expanding our reach.

SOCIAL MEDIA:

- Facebook: 612 followers - <https://www.facebook.com/AMTtheater45/>
- Instagram: 4169 followers - <https://www.instagram.com/amtttheater45/>
- Twitter: 98 followers - <https://twitter.com/AMTtheater45>
- LinkedIn: 142 followers - <https://www.linkedin.com/company/amtttheater/>
- NEW TikTok AMT Theater - 84 followers - <https://www.tiktok.com/@amtfilmfestival>
- TikTok AMT Film Festival - 170 followers - <https://www.tiktok.com/@amtfilmfestival>
- Elbast / Mailing list: over 7500

Our content continues to grow in both volume and impact, with engagement steadily increasing across each new production and collaboration. Behind-the-scenes and audience review video posts consistently deliver the strongest performance, generating our deepest reach and most meaningful audience interaction.

Building on this momentum, we are strategically expanding our audience and follower base through an integrated network of partnerships and programming—spanning mainstage productions, co-productions, rentals and creative collaborators; Youth Theater and New Works Development initiatives; audiences connected to Bobby Moresco and The Actors Gym; the AMT International Film Festival; Recycled Shorts evenings; our collaboration with Rise-Flix; and growing international partnership programs that brought artistic groups to AMT. Each initiative strengthens our reach, broadens our audience, and reinforces AMT Theater's position as a dynamic, multifaceted cultural hub.

We look forward to the future of AMT.

Film & Operations Director Report

PETE DORTON

Executive Summary

The 2025 season at AMT Theater was defined by exponential growth in our cinematic programming and a streamlined approach to theater operations. By bridging the gap between independent film and live performance, we have solidified AMT's reputation as a premier cultural hub in Hell's Kitchen. Through high-profile festival curation and strategic local partnerships, we have increased both our community footprint and our bottom line.

I. Film Division: The AMT International Film Festival

The 2nd Annual Festival (Oct 30 – Nov 2) served as the cornerstone of our yearly achievements, doubling down on prestige and artistic quality.

By the Numbers

- Films Screened: 85+ films across 4 days.
- Curation: 15 distinct, personally curated film blocks.
- 116 Submissions
- Submission Revenue: \$2,657.75 generated via FilmFreeway.
- Local Business Sponsorships: \$1,750.00 in advertising revenue from local partners: Hold Fast, Obao, Iron Bar, and Hell's Kitchen Barber.
- Sponsorships: Arthur Aidala Power Hour Radio Show, Gotham Government Relations, Times Square Alliance, Jonathan B. Behrins and Tom Harris.
- In-Kind Donations: 2 cases of premium wine from Vias Wine, courtesy of Donato Deleso.
- Overall Net Profit: \$9,207.27

Artistic Prestige & Celebrity Impact

This year's lineup elevated the festival to a "higher-tier" status, featuring films and talent previously seen at SXSW and Tribeca.

- Star Power: Screened works featuring Andre De Shields, Stephen McKinley Harris, Tovah Feldshuh, Jon Cryer, and Austin Pendleton.
- Directorial Highlights: Showcased the sophomore film of two Academy Award-winning filmmaker/writers (winners of the SXSW Jury Selection).
- Audience Presence: High-profile attendees, including Matt Dillon, significantly boosted our social media engagement and industry profile.



II. Operations & Revenue Generation

As Director of Operations, the focus was on maximizing theater utility through diverse rentals and regional sales.

Private Screenings & Rentals

We successfully leveraged our theater space for independent creators, providing a professional venue for local talent.

Private Film Screenings

Steve Lichtenstein: Never too Late / Shari Albert: Double Happiness

Press & Regional Sales

The Upside Down Musical: Directed and executed all press initiatives, driving ticket sales and visibility.

Regional Sales: Managed the outreach and logistics for AMT shows beyond our home stage, expanding our brand's geographic reach.

Sold performing rights to "National Pastime": McKinney Performing Arts Center performed "National Pastime" October 3 -18, 2025 - McKinney, Texas

Organized and maintained a list of Ushers: Currently we have a list of 82 volunteer ushers who help us out on a regular basis for shows and film festival.

III. Specialized Programming & Artistic Leadership

Beyond the main festival, 2025 saw the birth and growth of several niche programs that kept the theater active year-round.

- Recycled Shorts Series: Curated the Valentines Day and Spring Shorts events. By reaching out to award-winning filmmakers for "recycled" festival favorites, we created high-demand, low-overhead programming.
- Valentines Day Recycled Shorts - Grossed \$1305.00
- Spring Shorts Night - Grossed \$1485.00
- The Royal Family IQ: Helped with this program focusing on the examination and reading of classic and contemporary plays.
- Documentary Production: I helped to facilitate the screening and promotion of This Ordinary Thing, a Holocaust documentary produced by Al Tapper. Provided my services as projectionist for the film.
- Cabaret: Directed the production Invisible Fish, starring Kelli Maguire, showcasing a versatile range in live performance direction.



IV. 2026 Outlook

We are currently in the pre-production phase for the 3rd Annual AMT International Film Festival (October 2026). With a strong presence established on FilmFreeway and a growing list of local sponsors, we anticipate:

- 30% Growth in submission volume.
- Expanded Sponsorships to include larger Hell's Kitchen corporate partners.
- Enhanced Press Coverage building on the momentum of our 2025 celebrity attendees.

AMT Theater is no longer just a venue; it is a destination for filmmakers and theater-goers alike. By maintaining high standards of curation and operational efficiency, we have built a sustainable model for growth heading into 2026.

I would like to thank all the volunteers, donors, patrons and artists who help keep theater and film alive. Thank you for keeping AMT thriving!



Youth Theater Director Report

MARY LAUREN

In September 2024 we began rehearsals for SOMETHING ROTTEN JR.!!
The show took place January 9th - 18th 2025.

I taught classes during the year which culminated in our fully realized production. I hired a professional creative team that made the production a hit.

For this show we implemented a pre-show Renaissance faire that raised money and was a whole lot of fun for the audience and the teens.

I worked on this show as Artistic Director, Director, Choreographer, Teacher and more.

In February 2025 Zoe Reeve and I began work on submitting for a Grant from Related. We were very lucky to receive the Grant for Stand Up Reach Out. This is a theatre program that I have had in development and been able to realize for over 18 years. While it took a while for this program to get off the ground at AMT, we were able to have a very successful production in 2026.



New Work Development Report

WRITTEN BY ZOË REEVE & IVAN GORIS

We started 2025 with the news that Mimi Warnick, our New Work Development Director was taking a full time position as Artistic Director at a theater in Philadelphia. It was with a heavy heart that we bid her farewell after her final night of readings in June. Her final curation of selected plays was around the theme of Neighborhood and belonging. We were overwhelmed with submissions, which was fantastic. Mimi selected five interesting and pertinent short plays: Mel's Kitchen by Melanie Futorian, Up a Tree by Michael Ricca, Shawty's Blues by Seshat Yon'shea Walker, Dance For Your Life!!!! by Molly Babos, Kissing in Public by Susan Lumenello. The night was a great success with an almost full house of supporters there for new work. It has been an absolute pleasure working with Mimi over the past 4 years, she has grown this program into what it is today - a thriving community of writers and artists.

After the successful collaboration with Ivan Goris in 2024 on finding and performing in Me llama La Lupe/ They call me La Lupe by Luis Caballero for our Summer New Work Festival we reached and asked if he would be willing to be our interim New Work Development Director and spearhead a night of bilingual English and Spanish plays. He generously agreed and the rest is history.

My name is Ivan Goris. I was the Interim Director and “curator” of the New Work Development program at AMT in 2025. With support from Zoë Reeve I created and produced: CAMBIANDO THE SCRIPT - A bilingual reading series that mixes Spanish and English in one act plays.

It ran as smooth as can be with the wonderful team at AMT. Out of eight play submissions three new plays were selected: THE TWO FACES OF ANTONIA TONO WRITTEN & DIRECTED BY LUIS CABALLERO, Uptown Books Written and Directed by ADRIAN MIRANDA and PUNTO SALA'O WRITTEN BY LUIS CASTRO. We hosted Cambiando the Script on October 17th and it was a huge success with an almost full house. Many of the writers were able to move along with the works presented at the reading series. Adrian Miranda opened his play in December 2025 in partnership with Word Up, a bookstore in Washington Heights. Luis Caballero presented his play in January of this year 2026 at Teatro Círculo. So it was a wonderful success. We look forward to making this an annual program in our New Work Development series.



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