

NO SINGING IN THE NAVY



playwrights

From the Playwright: Milo Cramer

In the same way that Jesus Christ is *the* subject of European painting - painted over and over, over hundreds of years, in countless styles and contexts, for reasons both political and divine, gradually acquiring a rich patina of meanings and interpretations, becoming a complex site of discourse while remaining a concise image - SO TOO are sailors (even, yes, silly sailors) *the* True Subject of the American Musical.

I'm trying to say the iconic image of the white-capped, blue-kerchiefed sailor seems a succinct metaphor for American identity: optimistic to the point of delusion, scrubbed clean of detail and history, aggressively innocent (if we perform innocence hard enough... do we become innocent?), imminently doomed (24 hours on shore), seductive, goofy, macho, loveable, violent. In her 2004 essay *Strange Bedfellows: Musical Theater and the Military*, performance scholar Judith Sebesta documents the long, twisted romance between American imperialism and Broadway, noting that dozens of 20th century musicals were "unflinchingly supportive of the U.S. military and extremely successful." Yikes! And yet... those are the shows I grew up singing. What to do?

I'm interested in musical theater as an incredibly niche and bespoke U.S. aesthetic tradition, hyper-local to this very street, 42nd Street, like a UNESCO World Heritage Site. And even though musical theater is much maligned, even though it can be flimsy and commercial, even though art gallery people once made fun of me for being into it - fuck everything - musical theater is undeniable. It is blisteringly idiosyncratic, it retains something of the old world, it can never be defeated because it is unshamed, in fact it destroys shame(!), it traffics in magic, it opens doors to other realms (the sailor cap a PORTAL), little children know it instantly in their hearts to be good, Trump eerily loves *Cats* and *Les Mis* - musical theater might just be the most dangerous force on earth. At its deepest (secret) level *No Singing* wants to honor and frame the little songs

we all make up to get through (survive) every day: the weird ditties you trade with your lover cooking breakfast, the mighty operas you compose with your niece while watching crabs.

This show was developed intimately with and for these three actors - Ellen, Elliot, and Bailey - who I met in graduate school in San Diego, alongside miracle director Aysan Celik and virtuosic music team Padra Crisafulli & Kyle Adam Blair (who once described the score as "Gershwin meets Yellowcard"). When the actors inhabit the sailor archetype, we get to see both this foundational genre trope refracted 3x through an inquisitive contemporary lens, and we get to see the actors themselves, amazingly themselves, playing (shredding) on a huge and liberating canvas. San Diego, in a sinister twist, is a military town: warships dot the horizon, *Top Gun*-style jets drill maneuvers in the sunset. Sailors stroll the beach - actual sailors! But wait... are those guns at their hips? Is this adorable sailor... about to commit war crimes? Or *die*? You feel scared of them - you feel scared for them - you feel turned on - you feel pity - you feel humbled. You feel acutely you are on conquered land, at the edge of a warming continent. And there we all were, picking our noses and studying theater! While the last scraps of American democracy withered around us! Ancient Athens comes to mind, theater & democracy & war, something about that. And something about... *On The Town*.

Finallyyyy I want to add, without getting grossly specific, that my time working on this show - and a lot of the last few years, for me and for everyone - has been marked by anxiety, loss, and grief. The trope is true: we get one day on the seashore. We spend it making sandcastles. I try to remember that it's all sandcastles: the Pentagon is a sandcastle, and Taylor Swift is a sandcastle, and The Milky Way is a sandcastle, and I'm learning that even my family is a sandcastle, and so is this happy play.

Playwrights Horizons Peter Jay Sharp Theater

Artistic Director
Adam Greenfield

Managing Director
Casey York

presents the world premiere of

NO SINGING IN THE NAVY

Written by

Milo Cramer

Featuring

Bailey Lee
Ellen Nikbakht
Elliot Sagay

Scenic Design
Krit Robinson

Costume Design
Enver Chakartash

Lighting Design
Masha Tsimring

Sound Design
Tei Blow

Music Director,
Additional Arrangements
Kyle Adam Blair

Additional Arrangements
Padra Crisafulli

Props
Matt Carlin

Production Stage Manager
Kelsey Vivian

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Natasha Sinha

Directed by

Aysan Celik

No Singing in the Navy was developed at the Wagner New Play Festival, the Cape Cod Theatre Project (Hal Brooks, Artistic Director), and Playwrights Horizons.

Cast

Sailor 1
Sailor 2
Sailor 3

BAILEY LEE
ELLIOT SAGAY
ELLEN NIKBAKHT

Production Stage Manager
KELSEY VIVIAN

Assistant Stage Manager
ELI GUTIERREZ

Pianist / Music Conductor
KYLE ADAM BLAIR

About the Artists

BAILEY LEE (*Sailor 1*). Playwrights Horizons and Off-Broadway debut. Regionally: *Working Girl* (La Jolla Playhouse); *Execution of Justice* (Chautauqua Theater Co.); *Romeo and Juliet*, *Pirates of Penzance* (NC Symphony). Education: UCSD (MFA), UNCSA (BFA). Love & gratitude to the No Singing in the Navy team! @baileylee

ELLEN NIKBAKHT (*Sailor 3*). Playwrights Horizons and Off-Broadway debut. Select regional: *La Cage Aux Folles* (Pasadena Playhouse); *Love All* (La Jolla Playhouse); *Into the Woods*, *Merry Wives of Windsor* (Oregon Shakespeare Festival); *Fun Home* (Kansas City Rep); Television: *Margo's Got Money Troubles* (upcoming). MFA: UC San Diego.

ELLIOT SAGAY (*Sailor 2*). Playwrights Horizons and Off-Broadway debut. Regional: *Working Girl* (La Jolla Playhouse); *"Master Harold"...and the Boys*, *Into the Woods*, *A Midsummer Night's Dream*, *Hamlet*, *As You Like It* (Santa Cruz Shakespeare); *we are continuous* (Diversionary Theatre); *Passing Strange* (Theo Ubiq); *A Christmas Carol* (Indiana Repertory Theatre); *Botticelli in the Fire* (First Floor Theatre); *The Magnolia Ballet* (About Face Theatre); *Call Me Madam* (Porchlight Music Theatre). Film: *Chicago Med*; *The Month Between April and May* (upcoming). Education: B.A., Northwestern University; M.F.A., UC San Diego. @elliott_sagay

MILO CRAMER's (*Playwright*) Obie-winning solo show *School Pictures* has been featured on NPR's *This American Life*, and produced in Philadelphia, Minneapolis, and at Playwrights Horizons, where it was named the #1 show of 2023 by *Vulture*. Other works include *Business Ideas* (Clubbed Thumb Summerworks 2025, winner of the Alliance Theater's Kendeda

Award, published by Concord Theatricals), *Cute Activist* at The Bushwick Starr ("a brilliant match of material and theater... a fable for our times" - NYT), and *Minor Character: Six Translations of Uncle Vanya at the Same Time* created with New Saloon and seen at The Public Theater / Under The Radar. MacDowell Fellow; MFA UCSD.

AYSAN CELIK (*Director*) is a theater maker and performer. Her New York credits include BAM, The Public, NY City Center, Soho Rep, New York Theatre Workshop, 59E59, Classic Stage Company, Rattlestick Playwrights Theater, HERE, Under the Radar, and Theater Row. Regional: Oregon Shakespeare Festival, Cal Shakes, Humana Festival, ArtsEmerson, American Repertory Theater, and multiple US and international tours. Aysan is a longtime Associate Artist of the OBIE Award-winning companies Theater Mitu and The Civilians.

KRIT ROBINSON (*Scenic Designer*) is an award-winning designer, artist. Select design credits include: *Complications in Sue* (Opera Philadelphia), *Rheology* (The Bushwick Starr), *Hilma* (Wilma Theater), *Drinking in America* (Audible Theater), *Don Giovanni* (Wolftrap Opera), Heather Christian's *Oratorio for Living Things* (Ars Nova & Signature Theatre), *graveyard shift* (Goodman Theatre), *Familiar* (Steppenwolf Theatre Company), and *In the Green* (LCT3). Krit is co-founder and principal designer of Queens Lighting Collective - which creates multidisciplinary community oriented art in the public realm, A Princess Grace Fellow, holds an MFA from Yale University, and is a proud member of USA 829.

ENVER CHAKARTASH (*Costume Designer*) is a Drama Desk Award winning and Tony nominated costume designer. Playwrights Horizons: *Stereophonic*, *Teeth*, *Catch as Catch Can*. Broadway: *Stereophonic*, *English*, *Romeo + Juliet*, *A Doll's House*, *Is This A*

Room. Off-Broadway: *Tartuffe*, *Meet the Cartozians*, *The Least Problematic Woman in the World*, *Pre-Existing Condition*, *Becoming Eve*, *Public Obscenities*, *Toros*, *The Trees*, *Wolf Play*. Film: *Reality* (Seaview/HBO).

MASHA TSMIRING (*Lighting Designer*) (she/her). Playwrights: *Practice*, *Staff Meal*, *Sad Boys in Harpy Land*, *Noura*. Selected Off-Broadway: *Coriolanus* (TFANA); *Six Characters* (LCT3); *Cold War Choir Practice*, *Coach Coach*, *Grief Hotel* (Clubbed Thumb); *Rheology*, *A Woman Among Women* (Bushwick Starr); *Terce* (Prototype); *Montag* (Soho Rep); *morning/mourning* (HERE/Prototype); Opera/Dance: *Friday Night Rat Catchers* (NYLA); *GEMS*, *Plenum/Anima*, *Unstill Life* (LA Dance Project); *Giulio Cesare*, *Rodelinda* (Hudson Hall); *Deepe Darknesse* (Lisa Fagan/Lena Engelstein). MFA - Yale School of Drama. Member of USA829.

TEI BLOW (*Sound Designer*). Playwrights Horizons: *Wet Brain*; *The Trees*; *Staff Meal*. Other recent: *Galas* (Little Island); *Public Obscenities* (Soho Rep); *Give Me Carmelita Tropicana!* (Soho Rep); *Watch Me Walk* (Soho Rep); *Rheology* (Bushwick Starr). Awards: Henry Hewes Design Award (2023); Foundation for Contemporary Arts Grants to Artists (2024); Creative Capital 2016; Bessie Award for Outstanding Sound Design (2015) for *I Understand Everything Better* (David Neumann / Advanced Beginner Group).

KYLE ADAM BLAIR (*Music Director*, *Additional Arrangements*) (he/him). Playwrights Horizons debut. Regionally: *Master Class* (Roustabouts/Scripps Ranch Theatre). UC San Diego: *Vinegar Tom* (Allie Moss); *Gone Missing* (The Civilians, Aysan Celik); *An Iliad* (Peterson/O'Hare, Juliana Frey-Méndez w/ Danielle Wineman); *Movers and Shakers* (Suli Holum/Deborah Stein). Opera: *Pancho Rabbit and the Coyote* (Anthony Davis, Bodhi Tree Concerts, world premiere); *The Robots* (Carolyn Chen, projectBLANK, Rosie Glen-Lambert, world premiere); *The Four-Note Opera* (kallisti, Samantha Fox); *Noon at Dusk* (Stephen Lewis, kallisti, world premiere).

PADRA CRISAFULLI (*Additional Arrangements*). Playwrights: *Practice*. Off-Broadway: *and her children* (Soho

Playhouse), *Kinkakuji* (Japan Society), *The Reporter's Mixtape* (Park Avenue Armory). Regional: *Primary Trust*, *VELOUR: A Drag Spectacular*, *As You Like It* (La Jolla), *PETROV: A Mono-Opera* (National Museum of Serbia). Education: UC San Diego (MFA), Carnegie Mellon (BFA). Thanks to the shoulders of giants and gel inserts. padracrisa.com, IG @AndrogynousPizza

MATT CARLIN (*Props*). Matt has been the Props Supervisor at Playwrights Horizons since 2022. Broadway: *Home* (Roundabout), *Stereophonic* (Original Props). Select Off-Broadway credits include *Teeth* (New World Stages), *Walden* (2ST), *Buena Vista Social Club*, *A Simulacrum* (Atlantic), *The Comeuppance* (Signature) and *american* (tele)visions (NYTW). He received his B.F.A. from Pace University. @mattcarlin

KELSEY VIVIAN (*Production Stage Manager*) (she/her). Playwrights Horizons: *School Pictures*; *Amusements*; *Wet Brain* (coproduced w/ MCC). Off-Broadway: *Ulysses* (ERS at The Public, Bard Summerscape); *Oratorio for Living Things* (Signature Theatre, Ars Nova); *Our Class* (Arlekin Players at CSC); *The Appointment* (Lightning Rod Special); *Montag* (Soho Rep); *I'm Assuming You Know David Greenspan*, *The Mother* (Atlantic Theater Company); *Twelfth Night* (Public Works). Tours: Geoff Sobelle's *FOOD*, *HOME* (Fin Productions). Upcoming: *Franklin's Key* (Pig Iron); *Clown Show* (Fin Productions).

ELI GUTIERREZ (*Assistant Stage Manager*) (he/they) is thrilled to be a part of *No Singing in the Navy!* Off-Broadway: *All Nighter* (MCC); *I'm Assuming You Know David Greenspan* (Atlantic Theater Company). Other notable credits include: *Socrates*, *Our Town*, *Hedda Gabler* (The Juilliard School); *DanceAfrica 2025* (BAM); Present Tension (Ensemble Studio Theatre); and two summers at the Eugene O'Neill Theater Center including workshops of *You Are Cordially Invited to the End of the World*, *Chinese Republicans*, and *Horsegirl and Cowdaddy*. He is a proud alum of Juilliard's Stage Management Apprenticeship and Sarah Lawrence College. He would like to thank his family and friends for their support and encouragement. Enjoy the show!

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Alex Levy
Gina Maria Leonetti
Katrina E. McCann
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Susan Morris Novick
Mitra O'Neill
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Alan Poul & Ari Karpel
John Rose
Judith O. & Robert E. Rubin
Dan Safn
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Sean Walsh & Henry Tisch
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\$10,000–\$24,999

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Mark & Lilian Banchik
David Caplan & Karen Wagner
Joan Cohen
Glenn & Eva Dubin
Elizabeth Gigli
Laurie Goldberger & Leslie Kogod
Mark Gordon
Carson & Joe Gleberman
Eric & Nancy Gural
Tara & Clifford Harris
Lisa Kentgen
Michelle Kim
Carlene Larsson
Lili Lynton & Michael Ryan
Chien Cho Liu
Stephen & Carolyne McCandless
Kate Napalkova
Mark Patricof
Barbara Raho
Bruce C. Ratner
Mark Schwarz Estate
Kai Shearwater
Kamil Shields
Jeff Soref
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Nancy & Roger L. Strong, Jr.
Lizzie & Jonathan M. Tisch
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Seymour & Kathleen Weingarten

\$7,000–\$9,999

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Robert & Debra Chavez
Rob Cordell

James Gleick & Cynthia Crossen
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Jeremy Blocker
Ruth & Robi Blumenstein
Frank & Deenie Brosens
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Joseph & Linda Camardo
Stephen Cole
Katherine Farley & Jerry I. Speyer
Larissa FastHorse
Hazel & Russel Fershleiser
Tony & Jane Ford-Hutchinson
Lori & Edward Forstein
Maxine Isaacs
Rory Jones
Judith & Douglas Krupp
Nina B. Matis
Scott C. McDonald
John Orberg
Lisa Orberg
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Janel Callon
Amanda Chin
Jon Del Giornio
David desJardins & Nancy Blachman
Tom Duane
John R. Ettinger & Linda A. Simpson
Richard Feiner & Annette Stover
Betsy Fippinger
David Harrison
David I. Karabell & Paula A. Moss
Justin Kirk
Robert Lopez & Kristen Anderson-Lopez
Bruce Lovett
Jane Macan
Gina MacArthur
Neal Manne & Nancy McGregor
Alan Mark & Jeffrey Fraenkel
Jill Hunter Matchak
David McCandless
Niclas Nagler & David Alberto Alvarez
Kathleen O'Grady
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Joseph Tippet
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\$1,000–\$2,499

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Maggie & Don Buchwald
Laura Bush
Kevin Campbell
Debra Cassara
Jonathan L. Cohen
Ruth Cohen & Robert Usdin
Lynn & John Collins
Kim & Stan Corfman
Elaine Crowley & John Kuehn
Iris Dart
Bob Davenport & Ann Vogt-Kopczynski
Christine Denham
David P. Draigh
Mitch Draizin
Pamela and Ray Endreny
Laura Fant
Sharon Fay
Julie Flanagan
Dennis Furbush
Patricia Gannon-Lovier & Lester Lovier
Grant Gardner
Bruce Geismar
Robert Gender
Kiki Ramos Gindler & David Gindler
Deborah Grant & Serge Tanja
Joe Gratz & Marta Belcher
Stephen Gray
Kelly G. & Christine Griffin
Bob Hall
David & Cynthia Harrison
Nancy Heller & Holly Gewandter
William H. Hill
Sara & Ryan Hinkle
Lynn E. Hopkins
Isaac Hudis & Dr. Michael Schumeister
Stephen H. Jaffe & Jane Gilbert
Jessica Jennison & Noah Teplin
Mimi Kim
Elizabeth King
Noel E. Kirnon
Robert & Marian Klein
Margot H. Knight
Jenji Kohan
Danny Kopel
Laura S. Langford
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Patty Laxton & Fred Kaufman
Vicki Gold Levi
Jayne Lipman & Robert Goodman
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Richard Lynn & Joseph Evalt
Marlene Marko & Loren Skeist
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E. Craig Moody
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Theodore Stephens
Terrance Thibideaux
Jennifer B. Thomas
Annette Trossbach
Jennifer Van Meter
Maria Vecchiotti
Lynne Whitman & Dan Solender
Francis H. Williams
Mordechai Winter
Kristen Wolf
Francis H. Williams
Mordechai Winter
Kristen Wolf

Gen PH

Gen PH is our community of young theater advocates and insiders with a passion for new work. We host events for every production where members can meet the creative teams behind our shows. For more information, go to phnyc.org/genph.

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Sammy Lopez
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Plus, a heartfelt thanks and welcome to the many individuals who have taken advantage of our New Friend (\$100) introductory Gen PH Membership. Join the fun at phnyc.org/genph.



Jordan Tannahill
Prince Faggot

Jordan Harrison
*The Antiquities,
Log Cabin, Marjorie Prime,
Maple and Vine*

**Michael R. Jackson,
Anna K. Jacobs**
Teeth

David Adjmi, Will Butler
Stereophonic (Tony Award)

Milo Cramer
School Pictures

John J. Caswell, Jr.
Wet Brain

Bruce Norris
Downstate, Clybourne Park
(Pulitzer, Tony Award)

Mia Chung
Catch as Catch Can

Will Arbery
*Corsicana, Heroes of the
Fourth Turning*

Sanaz Toossi
Wish You Were Here



Sylvia Khoury
Selling Kabul

SOME NOTABLE PRODUCTIONS

Lucas Hnath
The Thin Place, The Christians

Jaclyn Backhaus
Wives, Men On Boats

Michael R. Jackson
A Strange Loop (Pulitzer,
Tony Award)



Larissa FastHorse
The Thanksgiving Play

Annie Baker
The Flick (Pulitzer),
Circle Mirror Transformation

Craig Lucas
I Was Most Alive with You

Dan LeFranc
Rancho Viejo, The Big Meal

Sarah Ruhl
*For Peter Pan on her 70th
Birthday, Stage Kiss,
Dead Man's Cell Phone*

Max Posner
The Treasurer

Adam Bock
A Life, A Small Fire

Kirsten Childs
*Bella: An American Tall Tale,
The Bubbly Black Girl Sheds
Her Chameleon Skin*



Robert O'Hara
Bootycandy

Taylor Mac
Hir

Anne Washburn
Mr. Burns, a post-electric play

Amy Herzog
*The Great God Pan,
After the Revolution*

Lynn Nottage
Fabulation

Wendy Wasserstein
The Heidi Chronicles
(Pulitzer, Tony Award)

Doug Wright
I Am My Own Wife (Pulitzer,
Tony Award)

Christopher Durang
*Miss Witherspoon,
Betty's Summer Vacation,
Sister Mary Ignatius Explains It
All For You*

**Stephen Sondheim
& James Lapine**
*Sunday in the Park
with George* (Pulitzer)



William Finn
*March of the Falsettos,
Falsettoland*

Photo of Stereophonic by Chelcie Parry. Wish You Were Here, A Strange Loop by Joan Marcus. Sunday in the Park... by Gerry Goodstein.

STARTING April 14! An artist son and his scientist mother challenge each other to a high-stakes experiment.

The Bushwick Starr, HERE Arts Center, and
Ma-Yi Theater Company Production of

RHEOLOGY

In association with The Bushwick Starr

Written and directed by
Shayok Misha Chowdhury

In collaboration with
Bulbul Chakraborty

STARTING May 14! A delicate, unexpectedly funny play about an aging gay couple and the stranger who falls into their arms.

JEROME

Written by
John J. Caswell, Jr.

Directed by
Dustin Wills

Playwrights



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