

TRAINING IS MADE INFINITE BY  
DESIRE. I AM NOT THEREFORE A  
SUBJECT, A  
INTERPRETER, HAPPY AND SELF-  
NIHILATED IN A UNIFORM  
ALITY.

**irt**

2012 Annual Report



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## MISSION & HISTORY

Tucked away in the old Archive Building in Greenwich Village NYC, IRT is a grassroots theater development laboratory providing space, support and community for independent artists.

### History

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Established in 1986 as Interborough Repertory Theater, IRT has a proud history of nurturing artistic freedom and career development for a wide-ranging community, providing over 200 first-time professional NYC creative jobs while producing over sixty-eight original scripts in forms ranging from staged readings to full off-Broadway productions.

In 2007, Kori Rushton was selected as the new Artistic Director. Under her leadership, 'Interborough Repertory Theater' has pared down its name to simply 'IRT' and adjusted its mission to move the company forward in a bold new direction. The new IRT has remained dedicated to its past by

preserving and adapting its programs for the Deaf community, while shifting its primary focus to supporting the development of new theater projects ([3B Series](#)).

In 2009, Associate Artistic Director Ben Vershbow and Development Director Stacy Donovan joined the [team](#) and have helped transform IRT into an indispensable part of the downtown theater ecology, creating new possibilities in New York's challenging arts and real estate environment.



## A LETTER FROM IRT

Dear Friends,

The 2011-12 season was an interesting one for IRT. It was one of laying groundwork. It was one of quiet planning and it was one of happy accidents and continued challenges. It did have its milestones, though. It was one in which we were recognized by some of the city's leading arts organizations by their decision to use public funds to advance our mission. It was one in which we inadvertently and fortuitously set up a future partnership to achieve our most ambitious programming to date and it was one in which we were able to further our mission of providing space and support to Deaf theater makers and audiences.

First, we can start with something that we're very proud of and have worked extremely hard for. As I mentioned above, we were awarded with two publicly funded grants. This is obviously a huge deal for us. Someone decided that our **3B Development Series** was worthy of your tax dollars! Both the **New York City Department of Cultural Affairs** and **A.R.T./ New York's Nancy Quinn Fund**, honored us for the important work we do in support of New York City's independent theatrical artists. We can't thank both of these organizations enough along with the hard work and continued inspiration of our 3B artists.

We were also able to build on the success of last year's fully realized and IRT produced

presentation of **Diana Amsterdam's** *Carnival Round the Central Figure* by following it up with three more fully realized productions of new work produced in partnership with, and presented in, IRT. This year, full productions included *Lake Water* by **Troy Deutch** produced by **Neighborhood Productions**, the "surreal vaudeville" of **Lisa Fay** and **Jeff Glassman's** *Depth of Moment: in four parts*, and **Rady&Bloom's** *The Orange Person*, which NYTheater.com's Martin Denton said is "very much the kind of show Americans need these days to remind us who we are and what we value."

We are also proud to report that several of our artists and shows were able to go on to larger venues and continued lives in other theaters. Namely, **Erica Fae's** *Take What Is Yours* was able to premiere to the public for the New **Ohio Theater's** inaugural show just downstairs from us in the Archive Building. It then went on for a critically and commercially successful run at **59E59 Theaters**. The New York Times had this to say- "...(*Erica Fae*) and the technical wizardry around her have chillingly — and importantly — put the suffering back in suffrage." We were honored to play our part.

This actually was just the beginning of IRT residents who went on to produce work at the New Ohio Theater. Human Animals, Collaboration Town and Rady&Bloom all went on to present fully realized productions there.

## A LETTER FROM IRT

Which got us thinking. Maybe there's a way to formalize the natural relationship developing between IRT and The New Ohio? There's an exciting relationship now developing that we'll have to wait until next year to announce. But it's big... and awesome.

Another area of steady progress for us this season has been the continued evolution of our **TYA (Theater for Young Audiences)** programming. In the past, IRT was involved in the development and performance of shows that played to a wide range of New York City school children, which is a fantastic way to expose and inspire children and young adults to appreciate and, hopefully, practice the art of theater. But we wondered — using the resources that we have — namely our resident artists — how can we instill in the younger generation a true hunger for not just the appreciation of art but the basic creative act that is theater and story telling?

This year, we spent time developing what we hope will become a cornerstone of what we do here at IRT — **The Westside Experiment School Young Actor's Laboratory**. Starting summer 2012, we are taking young adults aged 13-18 and pairing them for several weeks with one of our resident companies to learn the building blocks of collective theatrical creation. We want to teach the next generation ways to create by giving them exposure to the professional working companies devising their work at IRT. We can't wait to share this newest

element of IRT with the world. Stay tuned.

And finally, we were able to continue our mission to support Deaf artists and audiences through our 3B Development Series. In April, we were proud to present a workshop presentation of **The Representatives' Ramona Clay**, directed by IRT's **Ben Vershbow** and frequent IRT collaborator **Dorit Avganim**, and starring **Alexandria Wailes** as one of two long estranged sisters reuniting as the man who murdered their parents is set to stand trial.

We were also proud to host a English/ Hebrew/ASL Seder for the members of **RIT/ NTID's Masquers Drama Club** during their 3B development of *Dangerous Signs*, directed by **Luane Davis Haggerty**, a powerful fusion of physical theater, ASL, dance and spoken word.

All in all, a great year with big things to look forward to in the future. We can't thank our artists and audiences enough and hope you continue to support and sustain us as we support and sustain independent theater in NYC.

**Kori Rushton**

*Artistic Director- IRT Theater*

## Morgan Rowe/Jean-Michelle Gregory

*Part of the Fiasco*

**October 31 - November 4, 2011**

*Part of the Fiasco* is the working title of a new solo piece by **Morgan Rowe**, directed by **Jean-Michele Gregory**, a true story about India, love, chaos, death—and the courage it takes to embrace them all. Their one-week residency at IRT is the duo’s first steps towards collaboration, and they’ll be using the time to open as many narrative doors as possible in order to find the underlying story that must be told..

## Jordan Seavey/Collaboration Town

*The Funny Pain*

Directed by May Adrales

**October 26-31, 2010**

They don’t call **Mary Rochelle Douleur** “Roach” for nothing — she’s practically indestructible. With a disease that makes her unable to feel physical pain, Roach can fall down stairs, stick her fingers in electrical sockets, or scratch her eyeballs and still look up with a smile. But when she and her older sister Mary May become rival stand-up comediennes, they learn just how fine the line is between laughing and crying.

## Rady&Bloom

*The Girl of the Golden West*

**May 14 – 27, 2012**

**Rady&Bloom** and IRT presented their newest full production *The Orange Person*: a devised tale of an imaginary south Texan desert town with songwriter Laura Dunn, a host of diverse vocalists, and featuring instrumentation by composers Joe White and Ellen O’Meara.

Rady&Bloom also developed *The Girl of the Golden West*, composed by Catherine Brookman, O’Meara and White in workshop at IRT. *The Girl of the Golden West* made it’s world premiere at **The New Ohio’s Ice Factory** August 1-4, 2012. *The Orange Person* and *The Girl of The Golden West* made up numbers one and two of Rady&Bloom’s *FRONTIER TRILOGY*: plays from fields unknown in collaboration with Rady&Bloom’s core ensemble of designers, music makers, actors and vocalists.

### *The Orange Person*

At last, the story of THE ORANGE PERSON, told from the perspective of the people who actually experienced it – a celebration of existence, of difference, and of song. From within both sides of a duplex in Terlingua, a rural town in the south Texan desert, a family confronts a medical marvel: an orange baby is born.



## 3B SERIES



*Girl of the Golden West - Photo by Shelly Rodriguez*

**“Very much the kind of show (*The Orange Person*) Americans need these days to remind us who we are and what we value.”**

— NYTheater.com’s Martin Denton

### **Zach Fine / The Room**

*Walled In*

Written and performed by Zack Fine

Directed by Diana Buirski

**May 14 – 27, 2012**

What really happened inside Henry David Thoreau’s cabin at Walden Pond? Wonder no more! Self-proclaimed Thoreau scholar, Charles Rucklemore III, will show you the exact truth – or something really, really close to it. Part fantasy, part mythology, part clown-show, and all inspired by Thoreau’s Walden, *WALLED IN* is the story of one man’s determination to live the life he has imagined.

## Overtun Theater Ensemble

*The Romancers & Another Kind of Love*

**March 5 - April 1, 2012**

### Another Kind of Love

by Crystal Skillman

Directed by Gaye Taylor Upchurch

When Kit Singer returns to her disheveled family home to hash out an opportunity to return to the rock scene with her sisters, she finds a family in chaos and a niece on the verge of losing herself to their destructive legacy. **Crystal Skillman** brings this disturbing, darkly funny new full length to audiences for the first time in this OTE Spring Workshop Residency.

### The Romancers

Music by Kathryn Hathaway

Book & Lyrics by Sarah Hammond

Under the Music Direction of Ian Axness

Before Percy, before love, before Frankenstein, before she was Mary Shelley, young Mary spent her afternoons writing and dreaming at her mother's grave by the Fleet River in a northern suburb of London. This work-in-progress will cover ten years of Mary's life. At OTE, Sarah Hammond & Kathryn Hathaway will work on pieces from this new musical, which imagines Mary's early teen years and guesses at her first inspirations for Frankenstein.

## The Deconstructive Theater Project

*The Orpheus Variations*

Conceived & Directed by Adam J. Thompson

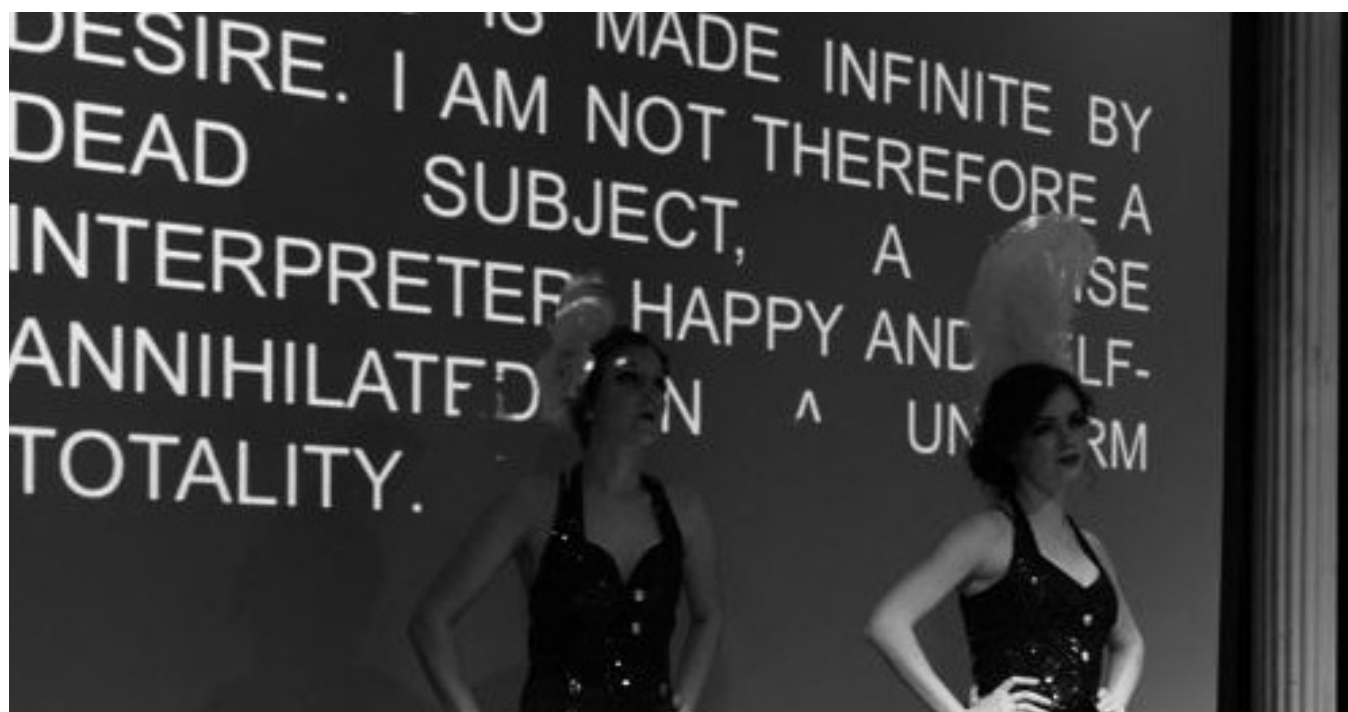
**January 23 - February 5, 2012**

*The Orpheus Variations* re-imagines the classic myth of Orpheus and Eurydice in the Underworld as the tale of a transcendent sound-maker struck mute by the suicide of his lover. In a desperate attempt to reconstruct the decaying past, the sound-maker obsessively fills thousands of glass jars with single objects – keepsakes – each endowed with a singular memory of his beloved. *The Orpheus Variations* is a cinema/theatre hybrid that de-constructs the classic myth from the inside out by colliding the grand narratives of Greek tragedy with the private internal narratives of modernist literature, poetry, and film.

**The Deconstructive Theatre Project** is a Brooklyn-based not-for-profit ensemble performance laboratory that exists to devise and premiere new multidisciplinary work. The company is dedicated to producing performances that experiment with the relationships between theatrical vocabularies, content, and form and to providing broad community access to its process and productions.



## 3B SERIES



### **Mashinka Firunts / Daniel Scott Snelson**

*Semiospectacle N° 2*

**November 13-20, 2011**

A verbal variété strategizing the aesthetics of discourse, *Semiospectacle* stages sites of exceptional linguistic exchange. The poet's theater becomes an academic lecture hall fronting as vaudeville house. Its players dispense with disciplinary demarcations, highlighting language-based practices across scholarship, poetics, digital cinema, and visual art performance. Co-curated by Mashinka Firunts and Danny Snelson.

James Hoff reads from the *Argot Dictionary*, a compendium of new colloquialisms and revised anachronisms.

Alejandro Crawford performs a player piano installment of his video organ, the vonome, mixing digital aesthetics with the history of spectacular mechanics.

Yelena Gluzman demonstrates her *School for Salomé's*, performed by Amy Huggans, Danusia Roberts Trevino, Cecilia Lynn-Jacobs, Olivia Jorgensen, and Jeffrey Joe Nelson.

Danny Snelson presents an ongoing cinema lecture "*The Dark Cloud of Dr. Mabuse*," exploring haunted technology and criminal dispersion alongside Fritz Lang's 1922 film *Dr. Mabuse Der Spieler*.



*Improbable Stage Comedy performing SHREWD - Photo by Lee Wexler*

Mashinka Firunts delivers micro-lectures on tactics of theatricalized linguistic exchange.

Vaginal Davis's screening of *Hippo Narcissus*, a cantata wherein Davis portrays Theodor Adorno's mother channeling 1930s opera diva Grace Moore. Intertitular tap by Gin Minsky of the Minsky Sisters.

## Improbable Stage Company

*Shrewd*

**November 13-20, 2011**

*Shrewd*: astute; keen; artful; clever, resourceful.

*Shrewd*: tricky; cunning; malicious; piercing; sharp; sagacious; underhanded, calculating.

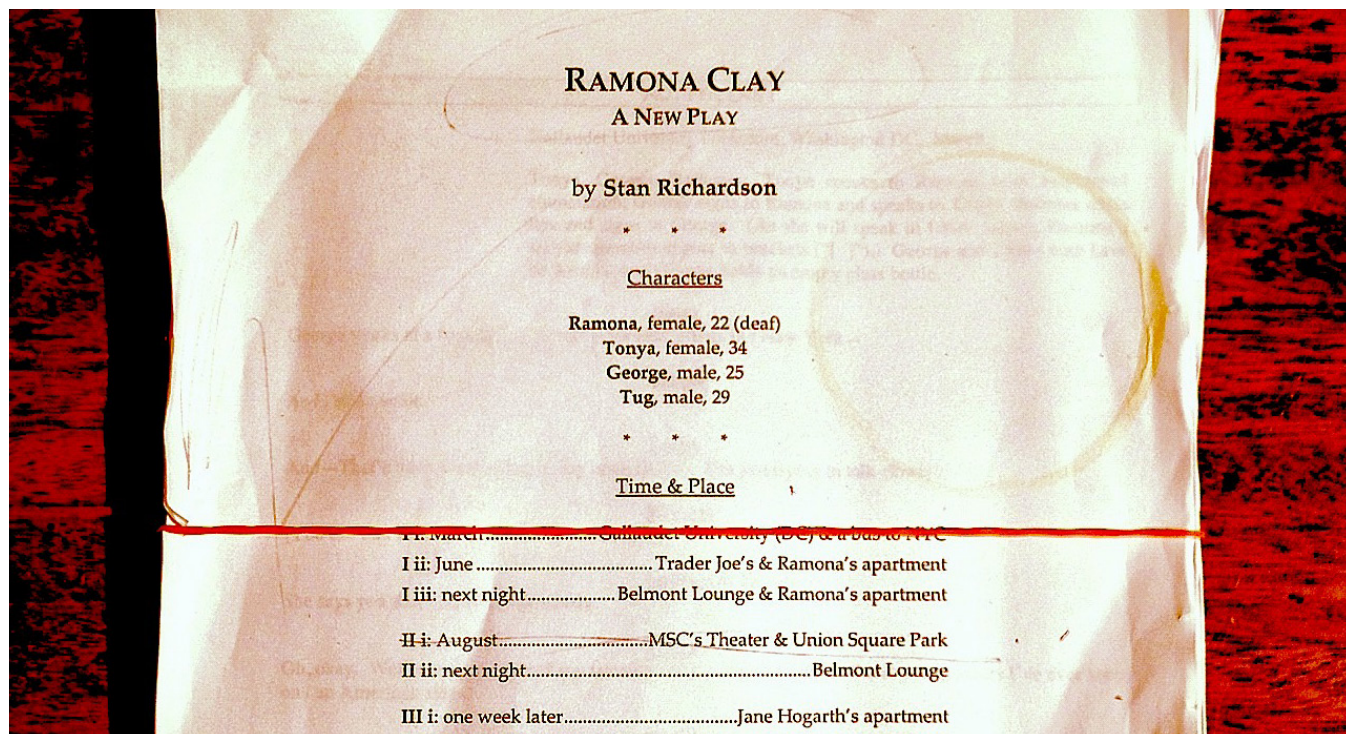
And what of the word's origin? *Shrewd* is

derived from the word Shrewe, which means "wicked man." Wicked man? Then what are we to make of that famous Shrew offered us by Mr. Shakespeare? All will be revealed in the Improbable Stage Company's astute, tricky, clever, calculating, resourceful, cunning, keen, piercing, artful new comedy *Shrewd*.

**The Improbable Stage Company** is a not-for-profit, multigenerational repertory company based in New York City that is focused creating original movement work and developing unique adaptations of classics. They are steadfast in their mission to create intriguing theatrical work, to support and nurture the theatre community, and to inspire and educate future generations of theatre artists.



## 3B SERIES



### The Representatives

#### *Ramona Clay*

Written by Stan Richardson

Directed by Dorit Avganim & Ben Vershbow

**April 13-15, 2012**

Set against the backdrop of the New York Off-Off-Broadway scene, *Ramona Clay* begins with the reunion of two estranged sisters—twelve years apart (the younger, Ramona, is Deaf)—as the man who murdered their parents is set to be executed. It's also funny.

### NTID Masquers Drama Club

#### *Dangerous Signs*

Directed by Luane Davis Haggerty

**April 5-7, 2012**

A powerful fusion of physical theater, American Sign Language (ASL), music and spoken word poetry accessible to both hearing and Deaf audiences. The performance concludes with an audience participation ASL poetic workshop.

## The Hamlet Collective

*Hamlet*

**July 13 - August 7, 2011**

When Kit Singer returns to her disheveled The Hamlet Collective rewires (and reorders) Shakespeare's tragedy.

## Lisa Kohn / Jessica Bauman

*Die Fascist Capitalist Pigs! Die!*

**September 6-10, 2011**

A reading of a dark and funny new play about extremism gone horribly wrong.

## Jessica Lewis

*A Map of the Ocean's Floor*

**November 28 - December 4, 2011**

An exploration of the end of the Beat Generation in music, theater, spoken word and movement.

## Vagabond Inventions

*For the Sins I Can Remember*

**December 19, 2011**

A new movement-theater piece exploring the humanity of the ordinary women of the American Victorian Era who turned to prostitution as a means of survival.



## Eric John Meyer / Hondo Weiss-Richmond

*The Scavengers*

**December 19, 2011**

This new play by Eric John Meyer tells the story of two brothers who try to escape from the world, but cannot escape each other.

## LabRats

*Experiment Sessions Vol IV*

**January 2-22, 2012**

A free marathon of uncensored work in multidisciplinary forms; readings of plays, fiction/ non-fiction, poetry, live music, movement, dance, ensemble creations and a preview of upcoming plays in rep.

## 3B SERIES | EVENTS & WORKSHOPS

### **Slightly Altered States Theater Company**

*The Thing About Dan*

**February 6-19, 2012**

Paul and Zip are waiting for Dan, the friend who keeps their lives running smoothly. The thing is, he's sleeping with their wives.

### **Lucille Scott**

*The Naked Side of Grace: The Final Concert of Grace Fullest and Violet Tendencies*

**February 20 - March 4 2012**

Two burlesque artists: Grace Fullest, who has a penchant for pontificating about Madonna and cultural decline and her girlfriend Violet Tendencies, who hopes to inspire everyone to leave a trail of glitter wherever they go.

### **Mark Siano and Opal Peachey**

*Modern Luv*

**April 19-21, 2012**

The show is a hilarious parody of life and love in the digital age, where texting, emailing, facebooking, and "liking" have replaced true romance.

### **F\*It Club**

*The Spring Fling: My Best/Worst Date Ever*

**April 26 - May 13, 2012**

The smash-hit, New York Innovative Theatre-nominated collection of world-premiere plays returns to IRT with a fresh new selection!

## Events & Workshops

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### **inViolet Repertory Theater**

*The Oddyasee*

**July 11-12, 2011**

A romantic comedy revealing the odd you see or do on the journey to find yourself

### **Jonny and Troy Schremmer / Dusty Brown**

*The Ballad of Rusty and Roy*

**August 16, 2011**

A sing-along for grown-ups, premiering at the 2011 New York International Fringe Festival (IATI Theater)

### **Bonnie Katz**

*The Conscious Actor Workshop Series*

**March 10, 2012**

The Conscious Actor Workshop Series is designed to help actors develop the tools needed to successfully navigate through the day-to-day challenges of their profession.





"There's something hauntingly effective about *Lake Water*,... The 75-minute piece, which features two strong performances from Deutsch and Samantha Soule, seems ripped from the headlines and yet never comes across as a message play... after our short visit with these characters is complete, there is no denying that the time is well served."

— Hollywood Soap Box

*Photo by Hunter Canning*

In Collaboration with  
**Neighborhood Productions**

*Lake Water*

By Troy Deutsch

Directed by Daniel Talbott

**September 12 - October 2, 2011**

*Lake Water* follows two small town high school seniors, Iris and James, who become estranged after their best friend suddenly commits suicide. Then one "crapping pathetic Friday night," James calls Iris in distress, and she meets him at the lake. Out on a dock, surrounded by green water, the two friends untangle the painful events of their past and struggle to face the limits of their lives. Full of humor and hope,

*Lake Water* sheds some light on an all-too-common small-town American tragedy.

**Lisa Fay and Jeff Glassman Duo**

*Depth of a Moment: in four parts*

**December 5-18, 2011**

Virtuoso deconstructors of everyday life **Lisa Fay** and **Jeff Glassman** return to IRT...

"surreal vaudeville"... "I think that Lisa Fay and Jeff Glassman belong in some kind of genius category. One is reminded of silent film comedians and European circus clowns, who hone their material to its essence."

— David Cuthbert, Theatre Critic,  
New Orleans Times-Picayune



## AFTER RESIDENCY



Erica Fae in TAKE WHAT IS YOURS | Photo by Alexander Berg

Where shows went after  
residency at IRT:

### **Take What is Yours**

*Erica Fae*

- The New Ohio
- 59E59 Theaters

Read the Review - <http://nyti.ms/V8wnKe>

### **The Girl of the Golden West**

*Rady&Bloom*

- The New Ohio

**“(Erica Fae) and the  
technical wizardry  
around her have  
chillingly — and  
importantly — put  
the suffering back in  
suffrage.”**

— The New York Times - Catherine Rampell



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