



2011 Annual Report





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MISSION & HISTORY

IRT is a grassroots laboratory for independent theater and performance in New York City, providing space and support to a new generation of artists. Tucked away in the old Archive Building in Greenwich Village, IRT's mission is to build a community of emerging and established artists by creating a home for the development and presentation of new work.

History

Established in 1986 as Interborough Repertory Theater by Luane Davis and Jonathan Fluck, 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, with the founding directors ready to step down, 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 task of honoring IRT's history, while adapting to the new realities of producing and developing work in NYC, has been a daunting but welcome challenge.

The new IRT has remained dedicated to its past by maintaining its Theater for Young Audiences program, preserving and adapting its programs for the Deaf community, while establishing new areas of focus like the 3B Development Series, which addresses the dire scarcity of affordable creative space in today's New York.



Dear Friends,

We have seen IRT Theater continue to break new ground as one of NYC's premier facilitators and showcases of the development and presentation of new work. As a part of our continuing efforts, we have been thrilled by several "firsts" for IRT this year:

- Producing our first original play under the direction of our new artistic team - **Diana Amsterdam's** *Carnival Round the Central Figure*, directed by the Atlantic Theater's **Karen Kohlhaas** and enjoyed by critics and audience alike.
- Partnering with world class performer and monologist **Mike Daisey** to present a limited engagement production of his acclaimed *Barring the Unforeseen*.
- Welcoming to the Archive Building a mentor and friend — **Robert Lyons** and **The New Ohio Theater**. In fact, the inaugural show for the New Ohio Theater's season was developed at IRT — **Erica Fae's** *Take What is Yours*.
- Expanding our management staff to welcome Managing Director, Veronica Graveline and Technical Director, Matt Vieira.

In addition, two IRT developed works went on in 2011 to successful, fully realized productions — **Tommy Smith** and **Reggie Watts' Radioplay** was featured in this year's

Under the Radar Festival at **PS 122** and Tommy Smith's *The Wife* had a well received run at **Access Theater**.

Looking Forward

There are several projects that we are excited about adding to IRT Theater's repertoire in 2012 — the most notable being IRT's re-imagining of it's TYA program from the presentation of work aimed at young audiences to the development of a true interactive learning laboratory for future theater creators utilizing our roster of incredible 3B artists. You'll be hearing much more about this later.

We are also proud to announce the launch of our IRT Theater YouTube channel featuring many of the cutting edge artists and performers that have graced IRT's stage over the years, including: **Mike Daisey, Reggie Watts, Tommy Smith, Meiyin Wang, The Nonsense Company** and many, many more. Stay tuned!

As always we thank you, our supporters, for your continued patronage and belief in IRT. As we move forward into our 2011-2012 season, we can't wait to share with you the passion and talents of some of New York's most talented and ground breaking performers. We sincerely hope you continue to tune in.

A Million Thanks,

IRT Leadership Team

HONORING OUR PAST

This year, two of IRT's board members stepped down and we bid a fond farewell to these truly amazing gentlemen that we have had the privilege of working with and getting to know over the past ten years. It's hard to put into words the contributions of these two men — it's not a stretch to think that without them, IRT might not have made it throughout the years.

The transition from the founding artistic team to IRT's current incarnation simply would not have been able to happen without their guidance. For their dedication and vigilance, often working outside of the spotlight and in very trying circumstances, we'd like to take a moment to tell you a little bit more about these two very special individuals.



Andrew Malcolm
IRT Board Member (2001-2011)

"Andrew came to IRT through his love of people and theater. He accepted us as we were and he never gave up on the company or on any one of us as individuals. He insured the survival of the company by guiding us through some very troubled waters."

**- Luane Davis Haggerty,
Co-Founder of IRT Theater**

Andrew Malcolm retired in 2001 as an Associate Professor of English in the English Department at the National Technical Institute for the Deaf (NTID), where he worked since 1972. He specialized in teaching students with scientific and technical majors, and hard-of-hearing students who could profit from listening to English as it is taught. Malcolm received a New York State Regents' diploma in electricity from Saunders Trades & Technical High School Yonkers, NY, in 1948; a diploma in electrical technology from Westchester Community College, Valhalla, NY, in 1950; and a BS in printing in 1971 and an MS in printing technology in 1977, both from RIT.

"Theater has been a love of mine since my youth," said Malcolm, "I've always had a love for the theater as both an actor and an audience member." Malcolm's life-long love of theater had taken a back seat to his professional teaching responsibilities but he credits Luane Haggerty with bringing him into the IRT family and reconnecting him with his love of theater.



Gerald Small

IRT Board Member (2001-2011)

"Gerald was surprised when I first asked him to run for President of the Board. He would never have guessed that his term would end up lasting over ten years. He brought a generous, kind and diplomatic tone to contentious artistic ramblings and always reminded us to maintain our focus. He faced problems and people with a clear calm and logical eye and kept us together with warmth of personality that set the tone."

**- Luane Davis Haggerty,
Co-Founder of IRT Theater**

Interpreting at the New York Society for the Deaf Theatrical Interpreting Program and at The Juilliard School. Gerald has honed his sign skills in various interpreting environments, including education, entertainment, mental health, politics, and at conferences. Most of his time, however, has been given to theatrical interpreting.

Gerald also has had a long history of involvement with IRT, having worked on many IRT productions both as an actor and interpreter. Gerald credits IRT's former Artistic Director Luane Davis with interesting him in serving on the IRT board. "We worked together as Juilliard students and also on the Hudson River Clearwater Festival. We've been friends and partners ever since."

For 33 and ½ years transportation had been a major focus for Gerald Small: he had worked full time as a New York City bus driver. However, during that time he also learned American Sign Language (ASL) and

Introducing

Veronica Graveline

Managing Director



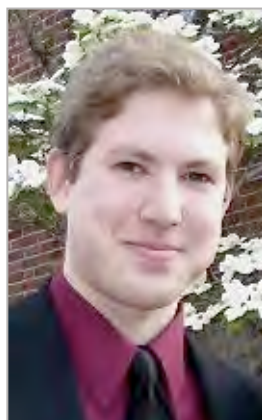
Veronica is a stage manager in addition to her IRT work. She stage managed IRT's *Carnival Round the Central Figure* and never left the IRT family. Veronica is currently working with Sundance Productions as a Production Associate and stage managed their recent productions of Daniel Packard's *Live Group Sex Therapy Show* and Queen Esther Marrow's *The Harlem Gospel Singers Show 20th Anniversary European Tour*.

She loves having the opportunity to welcome so many innovative artists into IRT and looks forward to working with this upcoming season's artists.

Matt Vieira

Technical Director

Matt is a New York based technical director and designer. In addition to his work at IRT, Matt serves as the assistant Technical Director and resident Lighting Designer at the newly revived 12 Miles West Theatre in Rutherford, NJ. Since joining the IRT family with *Carnival Round the Central Figure*, Matt has lent his skills to several productions in the New York and New Jersey area as a designer, carpenter, electrician, and utility extra hand. He is very excited to continue working with the talented and creative artists who call IRT home.



Our Team

Kori Rushton

Artistic Director
Curator, 3B Development Series

Ben Vershbow

Associate Artistic Director
Curator, 3B Development Series

Dorit Avganim

Producer

Veronica Graveline

Managing Director

Matthew Vieira

Technical Director

Stacy Donovan

Development Director

Chad Kessler

Associate Producer

Board of Directors

Michael Rushton

President

Gerald Small

Vice President

Andrew Malcolm

Treasurer

Courtney Armstrong

Secretary

Steve Armstrong

Kori Rushton
Directors

Gotshal & Manges

Legal Counsel

Diana Amsterdam & Karen Kohlhaas

Carnival Round the Central Figure

January 13-30, 2011

"Like dying itself, it's a weird unpredictable trip."

— Washington Post

This year, IRT produced *Carnival Round the Central Figure*, by Diana Amsterdam. A wild ride into theatrical terrain that arouses the senses, in a space fantastically suited to its provocative energy, *Carnival Round the Central Figure* is the story of a young girl who takes five steps to the bedside of her dying friend, simply to acknowledge that he is dying and let him go. In a staging that is both wickedly funny and giddily horrifying, she is stopped by forces of religious fervor, denial, and insane positive thinking.

**"A funny and beguiling
one-hundred minutes"**

— *The New York Times*

First presented as a coproduction of the Atlantic Theater School and Tisch School of the Arts Theater Department in 1996, then fully produced at Washington D.C.'s Gunston Arts Center, *Carnival Round the Central Figure* returned to New York last winter with director Kohlhaas and five of the original cast members — Livia Scott, Kori Rushton, Shane LeCocq, Cynthia Silver and Christine Rowan — uniting from all over the country to reprise their roles.



Danni Simon (above) and Ted Caine (below)

Photo by: Deneka Peniston

The rest of the large cast including a rousing chorus was cast exclusively from Atlantic Acting School alumni.

"Comedies don't come much darker than Diana Amsterdam's Carnival Round the Central Figure, a hard-core but justified lampooning of the strange etiquette we adhere to when watching loved ones pass away. Amsterdam's relentless script makes a glib burlesque out of the oblique religious platitudes, idle chitchat, and straight-up dishonesty we typically inflict upon the dying... it makes a touching case for, as Sigmund Freud said, making friends with the necessity of dying."

— Backstage (Critic's Pick)



“Playwright Diana Amsterdam dares to take on this difficult subject matter in a macabre, surreal and sometimes hilarious look at the last days and hours of someone dying. A fascinating production, beautifully directed with wit and compassion by Karen Kohlhaas. *Carnival Round the Central Figure* is powerful and poignant in this stylistic and wildly theatrical presentation. All is right with The Carnival round the Central Figure.”

— TalkEntertainment

(left to right) Rebecca Schoffer, Shane LeCocq, and Ted Caine
Photo by: Deneka Peniston

Season Highlights

The 3B Series provides radically affordable space for the development of new theater and performance works. 3B's aim is to help fill the gap in New York's theater ecology between readings and full productions, offering time and space to explore, experiment and nurture new works from the seed stage. Curated on a rolling basis, 3B welcomes project proposals of all shapes and sizes.

Erica Fae's

Take What is Yours

June 14 - July 2, 2010

Take What is Yours **was the inaugural show at the new Ohio Theater.**

Writer/performer **Erica Fae** returned to the solo form with *Take What Is Yours*, an original play inspired by the life-work of American suffragist Alice Paul who brazenly did whatever it took to get women the right to vote. With a text composed entirely from her own words and the words of her contemporaries, the play tells a timely story of grassroots democracy, civil disobedience, domestic torture, and the pursuit of the American dream through the lens of one woman's brave and brilliantly strategic battle to secure enfranchisement for all women.



Erica Fae (left) and David Riley (right) | Photo by: Alexander Berg



Mike Daisey in "Barring the Unforeseen" | Photo by: Gregory Vershbow

Mike Daisey

Barring the Unforeseen

October 26-31, 2010

Mike Daisey returned to his roots in a monologue told from a vast and unknowable northern province called childhood. Woven together from Maine ghost stories, the history of spiritualism, H.P. Lovecraft's tortured life, and the unspeakable dread lurking under your bed, Daisey creates a monologue about why we tell ghost stories, and the precious, terrifying gifts they bring us. Unsettling and inquisitive, he

embarks on a journey with a daring audience to come back with answers.

Created and Performed by Mike Daisey
Directed by Jean-Michele Gregory

**"The master storyteller —
one of the finest solo
performers of his
generation."**

— *The New York Times*

Soul Strata Theater

Of Rivers, Of Days

February 1-27, 2010

Featuring:

Danyon Davis is a movement teacher at the Juilliard School Drama Division and Circle in the Square Theater School where he assists Moni Yakim, the Head of Movement and Physical Acting programs.

Alexandria Wailes is an accomplished Deaf artist with many Broadway and Television credits, who has choreographed numerous pieces that combine visual/non-verbal expression with contemporary dance.

Abby Gerdts is a graduate of The Juilliard School's Drama Division. In 2006, Abby helped to found a non-profit organization called *ASTEP* (Artists Striving To End Poverty) that seeks to use the arts as a tool to empower young people in underserved communities around the world.

Of River, Of Days is an adaptation of the story behind Thoreau's first book, *A Week on the Concord and Merrimack Rivers*, *Of Rivers, Of Days* is a journey through the mind of this great writer during his darkest hours. A play with a powerful musical landscape, it challenges conventional theater through movement, song, sign, and the spoken word.





Stephen Graybill (left) and Julie Fitzpatrick (right)

F*it Club

The Spring Fling: 8 Brand New Plays

April 21 - May 8 2011

Isaac Oliver's play, *Come Here*, won a New York Innovative Theater Award for Best Short Script.

Also nominated was playwright Anna Ziegler for her play *If*.

"The Spring Fling," was a collection of one-act plays, co-produced between F*it Club, led by Executive Director Allyson Morgan, and MSK Productions, led by Executive Director Mara Kassin. The concept was simple: to present one-act plays about relationships in New York by up-and-coming New York playwrights, set in a non-traditional, flexible theatre space.

Plays Featured:

French Toast and Parsley by Brooke Berman

Drunk by Bekah Brunstetter

A Short, Sad Biography of the Magician's Assistant by Ashlin Halfnight

Our Trip to Ohio by Greg Keller

Minotaur Scavenger Hunt by
Caroline V. McGraw

Come Here by Isaac Oliver - **NYIT Winner**

We Have the Music by Mark Schultz

If by Anna Ziegler - **NYIT Nominee**

Directed by: May Adrales, Heidi Handelsman,
Josh Hecht, Victor Maog, Lila Neugebauer, &
Laura Savia

Immediate Medium

The Assassins Chase Pinocchio

October 4-24, 2010

**Fully produced at the Clemente Soto Velez
Cultural and Education Center**

How do you blow the mind of a five-year-old? And why do we adults build such hard shells around the forces that were so active in us as kids? Immediate Medium takes up these questions in its latest multimedia exploration, *The Assassins Chase Pinocchio*. Conceived by **Max Dana** as an avant-garde performance piece for children and adults, *The Assassins Chase Pinocchio* combines the surreal world of Carlo Collodi's 1883 coming-of-age tale

"The Adventures of Pinocchio" with the formal techniques of experimental theater to examine the process of growing up and those childlike aspects of ourselves that we assassinate in our mad dash to become "real boys." Inspired by the read-along story albums of the late 1970s and early 1980s and rooted in the belief that even very young children can process complex works of art in unique ways, the piece uses live video compositing, found objects, masks, gibberish, and psychedelic music and soundscapes to fracture the oral storytelling tradition and expand it into an immersive, multi-disciplinary story experience for young and old.



(left to right) Siobhan Towey, Max Dana, Liz Vacco, Lisa Clair | Photo by: by Maki Takenouchi

Our Residents

The 3B Series curated 17 works in total this season. Here is a full list of the other brilliant and talented artist who developed during the past year.



(wig) Richard Saudek, (up above) Sara Gozalo,
(below L-R) Martina Potratz and Menelik Puryear
Photo by: Pep Pe

Lisa Clair

Regarding Hot Air Balloons

June 27 - July 10, 2011

An age old tale concerning levity vs. gravity, a brother and a sister, the miracle of hot air, the problem with kites, the friendship between Andy Warhol and Jean Michelle Basquiat, and the simplicity of soup.

Madlrís Productions

An Evening of Reckonings

June 20-26, 2011

Two new one-act plays by Josh Billig and Todd Pate.

Improbable Stage Company

Listen...

May 31 – June 19, 2011

A new piece exploring listening - not as a mechanical operation, but as an art of the soul.

American Centaur

When Richard Ordered the Sun to Set / K5

May 9-15, 2011

In these two Shakespeare adaptations, American Centaur refracts classical stories through post-modern lenses to better see, to celebrate, and to scorn these troubled and troublesome men.

The Straddler

Trousers

March 24 - April 9, 2011

TROUSERS is a play about two men — one wearing a fifteen-foot pair of trousers, one not wearing any trousers at all — and the bruising conflict that ensues between them.



Todd Pate (left) and Marty Brown (right) in "Trousers"

Adaptive Arts

Alice Sit by the Fire

March 15-20, 2011

Adaptive Arts, a new off-off Broadway Theater Company dedicated to raising awareness of Autism, presents a rarely performed work by J.M. Barrie ('Peter Pan').

Performance Lab 115

The Three Sisters: A Reading

December 11-16, 2010

PL115 tackles one of Chekhov's darkest plays. Meiyin Wang directs.

Panoply Performance Laboratory

Four Women at the Edge of the Desert

Nov 29 - Dec 5, 2010

Matthew Stephen Smith performs his four female characters in this hyperbolic dream-play that follows a small family through two days in the Anza Borrego Desert.

Group Theory

CARAVAN

November 8-21, 2010

Dorit Avganim's new play is set in the temporary, cardboard world of a generation built on credit, a busted up storybook landscape where past, present and future collide.

Katt Lissard/memory lab

Outpost: Letter from Lesotho

September 7 - October 3, 2010

A Westerner's letter from Lesotho explodes into a partially scripted, partially improvised



(standing L-R) Audrey Hailes and Vanessa R. Evans, (seated) Haleh Abghari

Photo by: Eric Norcross of Norcross Media

performance piece about one of our planet's few remaining outposts.

Human Animals

Small Claims

July 19 - August 1, 2010

An evening of justice, or lack thereof, in Lower Manhattan's Small Claims Court.

The Paper Industry

Little Fictions

June 28 - July 18, 2010

A performance environment exploring malleable identities, intimate lies and a hedgehog.

And Beyond . . .

On top of producing original plays, IRT also plays host to film showings, play readings, freaky fund-raisers, silent-movie mashups, theater technique workshops, and special, one time only performances.

Youngblood

Bloodworks

June 6, 2011

Youngblood's annual reading series presented new full-length plays by Christopher Sullivan and Meghan Deans.

Danyon Davis / Alexandria Wailes

Creative Physicality with Soul Strata Theater

March 8-10, 2011

Recent 3B residents Danyon Davis and Alexandria Wailes shared some of the unique techniques they employ to develop their brand of progressive physical theater over a three-night set of workshops.

Alexandria Wailes

Dynamic Non-Verbal Acting

February 12, 2011

A workshop for advanced ASL users with acting experience who are interested in taking their abilities to the next level.



Mary Jane Gibson | Photo by: Deneka Peniston

Freak Show/Fund-raiser:

Carnival Round the Central Figure

November 8, 2010

A fund-raiser to support the IRT production of *Carnival Round the Central Figure*.

Silent Movie Mash-up

November 6, 2010

An evening of locally grown silent films and live music, puppets, theater, ukuleles, dance, stand-up and silent movie trivia and prizes!



Corporate Donors

\$5000+

PowerPlays Coaching

\$100 - \$1000

Enrichment Through The Arts

Under \$100

My Therapy Buddy Inc.

Individual Donors

\$1000+

Peter Haggerty and

Luane Davis Haggerty

Andrew Malcolm

\$100 - \$1000

Courtney & Steven Armstrong

Charlotte Kaufman

Karen Kohlhaas

Jacob Grigolia-Rosenbaum

Jackie I. Silver

Under \$100

Robert W. Atwood

Charles & Mimi Brandwein

Lynda Crawford

Max Dana

David Dastmalchian

Sol Gaitan

Marisa Katz

Howard & F. Joyce Lieb

Donald Lilenfeld

Avi Lipski

Rosemary Loar

Rochelle Maltz

Jennifer McGowan

Ed Moroney

Theresa Mugnai

Charlie Sohne

Donna M. Sonkin

Alexander & Lisa Vershbow

Darlene & Harry Weitzman

Steven Zaidman

2011 Profit and Loss

Income

Contributed Income

\$11,148.00

Program-Earned Income

\$43,440.40

TOTAL INCOME

\$58,203.67

Expenses

Administrative Expenses

\$35,911

Artist Expenses

\$11,966

Production Expenses

\$6,790

TOTAL EXPENSES

\$54,667

Net Surplus

\$3,537