IRU ANNUAL REPORT

2014

4



TABLE OF CONTENTS

MISSION + HISTORY	3
LETTER FROM IRT	4
SEASON HIGHLIGHTS	5
3B DEVELOPMENT SERIES	8
WESTSIDE EXPERIMENT	11
ARCHIVE RESIDENCY	12
IRT PRODUCTIONS	14
EVENTS/WORKSHOPS	15
AFTER RESIDENCY	16



MISSION + HISTORY

MISSION

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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In 2007, IRT Theater embarked on a groundbreaking journey to support emerging and established artists, to give young artists a unique opportunity to work with professionals, and to offer development and performance opportunities for Deaf artists and audiences. With new Artistic Director, Kori Rushton, the company created its artist in residency program & completely revamped its staff & business model. Today IRT Theater is focused in two primary areas. First, IRT fosters independent artists by providing space, support, and most important, time to create their work through its Archive Residency and 3B Development Series, in which there are several residencies reserved for Deaf artists. Second, IRT mentors the next generation of theater artists through its educational program. Launched in 2012, Westside Experiment, is a teen acting laboratory that pairs students with working experimental theater artists to learn about their craft and create an original theater piece at IRT.

Some of the pioneering artists who have developed work at IRT are: Young Jean Lee, Reggie Watts, Mike Daisey, New York Live Arts, Tommy Smith, Thomas Bradshaw, Crystal Skillman, Jose Zayas, May Adrales, terraNOVA Collective, Immediate Medium, Vampire Cowboys, The Nonsense Company/Rick Burkhardt, The Mad Ones, Collaboration Town, Rady&Bloom, Katt Lissard, Erica Fay and many others.

Established in 1986 as Interborough Repertory Theater by Luane Haggerty & Jonathan Fluck, IRT spent its first two decades nurturing artistic freedom & career development for a wide-ranging community of performing artists, 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. With respect for the past, IRT looks forward to a bright future.

LETTER FROM IRT

DEAR FRIENDS,

Often times at IRT we use the term "incubation". Usually this is in reference to what it is that happens at IRT. However, it's also an apt term for what's been happening to IRT these last few years. Developing an artistic vision and the process of rounding that vision out with programming that works for the artists and audiences we seek to develop is a labor intensive and long process- and one born out of love. In this 2013-2014 season we finally began to see some of this programming take the first steps out into the world- and we couldn't be prouder.

First and foremost, after a two year gestating process through IRT and The New Ohio Theatre's Archive Residency, we were able to help birth two incredible and critically acclaimed new productions by inaugural Archive Residents The Mad Ones and Collaboration Town. The Mad Ones' *The Essential Straight & Narrow* was a wood paneled, 70's inspired meditation on the struggles of both the individual and collaborative creative processes. Collaboration Town's *Family Play (1979 to Present)* explored the realities of growing up in America in the eighties- the profane, the banal and everything in between as a series of rapid fire and flowing vignettes.

Our 3B Development Series presented *The Secret War*- part one of a brand new triptych on the state of modern warfare from New York stage luminary Mike Daisey. We housed terraNOVA Collective's entire fall season, presented *Winnetou, I.T- The Electric Indian,* a new work from frequent 3B residents Immediate Medium about the co-opting of the Iriquois Nation and the formation of modern Oklahoma and *For the Sins I Can Remember,* 3B residents Vagabond Inventions poetic look at Victorian Era prostitution. We also housed critically acclaimed solo shows *Hip* and *Darkling* from up and coming female performers Kim Katzberg and Nora Wooley- not to mention numerous IT Award nominations for Mermaid Sands and Kid Brooklyn's production of Sarah Schaeffer's *The Gin Baby* and Sanguine Theater Company's remount of Crystal Skillman's *Wild.*

In it's second year, the Westside Experiment, IRT's summer program for junior and high school students, welcomed the teaching artistry of frequent collaborators Stacy Donovan and Improbable Stage Company in *Normal*- an examination of what exactly it means to be "normal" for kids these days. In a first for the program, our usual make up of students from in and around the NYC metro area were joined by several students from as far away as California- making for a truly unique summer experience for our students.

After being featured in both American Theater Magazine and Backstage last year, IRT was happy to be written up in the pages of TDF (Theater Development Fund) Stages May newsletter, offering a glimpse into how the development process works during the two year Archive Residency through the eyes of the artists as well as being mentioned several times by Crystal Skillman's article in The Brooklyn Rail about the importance of the role of the "independent producer" in the new New York theater ecology.

And last, but certainly not least- IRT managed to make literal the "incubation and birthing" metaphor by welcoming the addition of my beautiful baby boy, Daniel Giovanni, in February. IRT, as my first child and de facto older sibling to Daniel, has already been seen bonding with her little brother Daniel by introducing him to all the unique and wonderful people that sustain her. I can't help but be awed every day to be able to watch them grow up together.

Thanks to everyone for the continued support,

Kori Rushton

Producing Artistic Director of IRT

SEASON HIGHLIGHTS

THE INAUGURAL ARCHIVE RESIDENCIES PREMIERE TO THE WORLD AFTER A TWO YEAR GESTATION

THE MAD ONES

The Essential Straight & Narrow

The latest from the Drama Desk-nominated The Mad Ones: a lo-fi ode to the Kodachrome 1970s, rock and roll antics, and the mystical American Southwest. The Essential Straight & Narrow recalls a roadside layover in Pinos Altos, New Mexico, where passing the time becomes reliving the past. Between original country rock song, bouts of \$10,000 Pyramid, and late night craft time, The Mad Ones turn out an intimate anthem about regret and reinvention.

"Ingenious and tricksy, its story lines tantalize and confound. But just when you're ready to dismiss it as a postmodern goof, it shoots straight at your heart. With excellent aim."

- Alexis Solosky, NY Times Critics Pick

"No one does period like The Mad Ones...there's a party straight out of Fellini, a Cassavetes hangdog vibe, a pair of jeans borrowed from Jane Fonda. The band jams briefly, and though you'll keep reminding yourself that there never was any such group, you'll miss it keenly. I still hope they get back together. Maybe they'll tour?"

- TimeOut NY, Helen Shaw, 4 Stars

"...easily one of the best shows I've seen this year."

- Blog Critics, Jon Sobel

COLLABORATION TOWN

Family Play [1979 - PRESENT]

Children of the 80's lead a family dig through three decades of humorous, painful, mundane and revelatory moments in their lives: baby-boomer parents, lovers, siblings and friends, all fighting to love each other amidst radically shifting notions of family, gender, and sexuality. Part dissection of the past, part love letter to the present — a fast-paced, unsentimental memory play.

"Largely middle class and Middle American, this is a poetics of the suburbs, as when a woman suddenly realizes, "This haircut makes me feel scared." There are funny scenes as well as serious ones, and all are played with startling sincerity. You keep waiting for the irony, the distance, the mockery. It doesn't come. This is admirable."

- Alexis Solosky, NY Times Review

"Family Play is a must-see"

- Teddy Nicholas, NY Theater Review





ADDITIONAL SEASON HIGHLIGHTS

MIKE DAISEY

The Secret War

In this controversial new work, Mike Daisey is telling the most important story we're not allowed to talk about: the story of secrets. Why we make things secret, how we keep secrets, and the power that secrecy has over our world. From the personal to the political, Daisey talks about three men who were driven to reveal secrets: Edward Snowden, an NSA contractor who exposed how America spies on its citizens, Bradley Manning, imprisoned for years after revealing war crimes and atrocities, and Daniel Ellsberg, who released the Pentagon Papers that changed the course of the Vietnam War. These men are polarizing figures—all have been called traitors and heroes, whistleblowers and villains, as many struggle to define them. By focusing on the human, Daisey provides a startling look at how we all keep secrets—and the price we pay for them.

"Enthralling and supremely theatrical. Why be a journalist if you can spin stories like these?"

-Chicago Sun Times



ADDITIONAL SEASON HIGHLIGHTS

Check out this incredible article from Theater
Development Fund about the Archive Residency that was
featured in their May newsletter! TDF is the largest nonprofit support organization for theater in New York. It has
helped to support numerous shows in all levels of the
spectrum from Broadway to cutting edge independent
New York theater and performance. Pretty darn cool.

"Is This the Secret to Off-Off Broadway Survival?" by Mark Blankenship

ENSEMBLE THEATRES THRIVE IN THE ARCHIVE RESIDENCY

CollaborationTown's Family Play (1979 to Present) zips by in under two hours, yet it still seems to encompass everything that could happen to thirtysomething suburban Americans, from loving and hating and grieving your parents to falling in and out of relationships to starting a family of your own.

Yet two years ago, when the show was finding its legs, it wasn't nearly so snappy. "Our first workshop was five hours long," says Boo Killebrew, a co-writer and performer, plus one of CTown's co-artistic directors. "We said, 'We want to experiment with duration!' And then after we did it, we said, 'No we don't!"

The point, though, is that they had the time and space to figure out how long their show should be. That's because Family Play was developed through the Archive Residency, a project of the New Ohio Theatre and IRT Theater, which are both in the Archive Building on Christopher Street.

In each Residency cycle, two theatre ensembles are selected for a two-year program. They develop new work through a series of rehearsals and workshops, including a berth in the Ice Factory Festival. At the end of their term, they both premiere a show at the New Ohio.

CollaborationTown was in the Residency's first class, and Family Play, which runs through May 16, is the first show to emerge from the project. The second world premiere—the Mad Ones' The Essential Straight and Narrow—runs from May 22-June 14.

The Residency began almost immediately after New Ohio moved into the Archive Building in 2011. Like IRT, it has a long history of developing and producing new work by edgy artists, so when both companies had permanent homes in

the same space, a partnership felt inevitable.

According to New Ohio artistic director Robert Lyons, he had barely gotten the door open when Kori Rushton, IRT's artistic director, suggested joining forces. "It was that 'get to know your neighbor' conversation that started everything," he says. "We have a belief in all these small theatres that don't have a home. We see our function as providing resources to those companies and promoting them."

And the companies certainly need the support. Just ask Joe Curnutte, a co-artistic director of The Mad Ones. "To put it bluntly, successful downtown theatre wouldn't happen if it weren't for residencies like this," he says. "You see smaller theatres closing their doors. You see rental costs for rehearsal spaces and performance spaces going up. Ensemble theatre needs this kind of support."

Which brings us back to CTown's show, which has changed drastically in the last two years. Along with being five hours long, for instance, the original piece also gave the characters names, letting audiences track specific people as they aged from childhood to adulthood.

Now those names are gone. Instead, the show features hundreds of short scenes divided into chronological groups, letting us track larger themes instead of individual journeys. "With this process, we really had the time to explore every option," Killebrew says. "And we finally said, 'Okay, everyone is everyone is everyone.' Let's make it more of a cumulative event."

The Mad Ones' show is also unusually structured. In The Essential Straight and Narrow, a folk-rock trio in 1974 finds itself in a ghost-town motel, and from there, we slowly piece together what's happening to them.

Since they both avoid traditional storytelling, it seems fitting that these shows are inaugurating the Archive Residency, and though the companies didn't collaborate artistically, they did commiserate, see each other's work, and occasionally leave funny notes for each other in the rehearsal space.

That sense of community is another benefit of the Residency, which currently has two companies at the one-year mark and will bring two more into the fold this fall. "It's important for downtown companies to support each other and for us not to view each other as competition on a battlefield," says Curnutte. "It should be more like this, where we can support each other."

3B DEVELOPMENT SERIES | 2013-2014

IMMEDIATE MEDIUM

WINNETOU, I.T. - The Electric Indian Conceived and Directed by JJ Lind AUGUST 6 - 26, 2013

The Electric Indian, the first of a three-part examination of the former Indian Territory and its descendant, the present day state of Oklahoma. The Electric Indian reimagines the events following Cherokee relocation to Indian Territory as an historically accurate, all-white fantasia of Indianness. Its central character is the controversial Cherokee figure Elias C. Boudinot, a half-Cherokee Confederate colonel and founder of the small railroad town of Vinita, Oklahoma. Boudinot, the son of a prominent chief, advocated passionately on Indian affairs, but was vilified by his own people for helping open the door to white settlement in Indian Territory and for his father's role in the Trail of Tears.

The piece draws upon Boudinot's well-known lectures of the day — which were fuel for much 19th century mythology about native people — and remixes them with traditional Cherokee storytelling techniques, 21st century technologies, and found historical, anthropological, and mass market Indian "artifacts." Through ritual, dance, projection and song, The Electric Indian envisions Boudinot as a charismatic evangelical magician. As he extols the wonders of the Great American Civilization, he is glorified, amplified and fetishized by its technologies and is transformed into a magical, mythical and rarely-seen being — a modern day unicorn, The Indian.

terraNOVA COLLECTIVE / DACYL ACEVEDO

Will Work For AUGUST 27 - SEPTEMBER 30, 2013

Unemployment and the adventure begins! On a journey into the unknown, Dacyl Acevedo has to dodge through boobytrapped interviews, face demons of her employment past, hold tight to her dream while surviving the economic crash. Will Work For is a farcical and satirical journey into the new world of work and tells of how one person is surviving.

VAGABOND INVENTIONS

For the Sins I Can Remember Conceived and Directed by Jennifer Sargent 0CTOBER 1 - 21, 2013

Set in a purgatory cell the day after the protagonist's death, For the Sins I Can Remember is a devised, absurdist portrait of the women of the American Victorian Era who chose to work as prostitutes. Inspired by the letters of prostitute Maimie Pinzer and the world of Brechtian farce, the piece illuminates a woman's march across the fires of morality, love, and femininity.

From fragments both of history's underside and a deconstructed present, Vagabond Inventions has envisioned a feverish remembering, a revolt, an honoring of an anti-heroine's obstinate effort to survive both her life and her death with her personhood intact. Within a storm of clownish Death Angels, pelting nail files and lip glosses, a smut song, a Victorian etiquette lesson, and God waiting on the main-line, For the Sins I Can Remember conjures the experience of females, past and present, who live unprotected by myths of redemption, without a safety net in sight.

"There is no totality here; there is nothing. In fact, there's quite a bit of nothing, and with it they do everything. For the Sins I Can Remember is poetry."

- Joey Rizzolo, New York Theater Review

terraNOVA COLLECTIVE'S FALL SEASON

OCTOBER 24 - DECEMBER 16, 2013

SEXLESS IN BOROUGHS

Written and performed by Coleen O'Connor Directed by Kyle Metzger



In a world where sex sells, this old virgin ain't buying. From Texas to New York City and beyond, Colleen O'Connor tells the true story of the most mythical creature: the 26 year-old virgin. From being a homeless men-magnet to a string of less-than-desirable dating dregs, she transposes tales from her acclaimed blog Sexless In The Boroughs to the stage, facing her chronic virginity with humanity and humor, and giving voice to one of our generation's most taboo subjects.

TRANQUIL

By Andrew Rosendorf
Directed by Lucie Tiberghien

Everything changes for a teenage paraplegic when her estranged brother returns to the family home. Disability, raging hormones and guilt are all confronted by the fractured family in this story about the pain of growing up.

WINK

By Jen Silverman Directed by Jessi D. Hill

Sofie is an unhappy housewife. Gregor is her bread-wining husband. Dr Franz is their psychiatrist. And Wink is the cat. Violent desires, domestic terrorism, and feline vengeance at any cost make WINK a dark comedy about the thin, thin line between savagery and civilization.

DEATH FOR SYDNEY BLACK

By Leah Nanako Winkler Directed by Kip Fagan

Borrowing from contemporary tropes such as "teen comedy" as well as classical fairy tale narratives DEATH FOR SYDNEY BLACK highlights the untenable standards girls are subjected to daily while encouraging uncensored, brutal insights about womanhood. As characters sing, rap, and enact various versions of a familiar story where the unpopular girl becomes popular, as harsh realities are remembered and roles are reversed, the girls realize they've been stuck in the same narrative since the dawn of fairytales through "chickflicks" in 2012 and beyond.

ANIMALS COMMIT SUICIDE

By J. Julian Christopher Directed by José Zayas

Chance Stevens has a high-end job, classic good looks, and the attention of anyone he wants in the NYC gay scene. Yet something is missing in his life that he cannot live without. He embarks on a dangerous journey of self-discovery only to find the very best and the very worst of a new community of which he so desperately wants to be a part.

HIP and DARKLING

Created by Kim Katzberg and Nora Woolley Directed by Raquel Cion DECEMBER 17, 2013- JANUARY 13, 2014

DARKLING, written and performed by Kim Katzberg In DARKLING, it's 1987, and thirteen-year-old Trinity is obsessed with three things: goth figurines, losing her virginity and being just like her troubled older sister. When her sister commits a daring escape from a boarding school for wayward girls, Trinity must decide whether to follow her into fantasy and madness, or remain in the affluent suburban world that drained her mother's soul. Could there be another choice? A one-girl show about growing up without giving up.

"Darkling is... staccato, almost cartoonish but rich with emotional truth."- **Andy Webster, NY Times**

HIP, written and performed by Nora Woolley

HIP is set in the early aughts, Williamsburg, Brooklyn, ground zero for the modern hipster movement. Wythe, a struggling musician, is convinced his songs have been co-opted by the increasingly popular buzz-band, The Strokes. His single-minded quest for fame is diverted by three women who are also longing for their own brand of recognition. In an increasingly self-aggrandizing community, Wythe must decide what is lasting and what is simply—hip. A story for anyone who has ever wanted it so bad, they could practically fake it.

"All are desperately pursuing fame of a sort, and all are compellingly portrayed by Ms. Woolley. As an actress, she skillfully employs moments of silence that allow her audience to breathe." - Andy Webster, NY Times





MERMAID SAND AND KID BROOKLYN PRODUCTIONS THE GIN BABY

Written by Sarah Shaefer Directed by Daniel Talbott JANUARY 14 - FEBRUARY 3, 2014

No longer able to self-medicate with alcohol and in a desperate search for escape, a young woman finds herself standing on the edge of the 1 subway platform. She faces the train as it roars into the station, and then faces the consequences as she commits herself to a psych ward in one last attempt to commit to herself.

RACHEL HUTT AND JESSICA LEWIS MAN AND COCONUT

Written by Jessica Lewis, Directed by Jenny Beth Snyder APRIL 22 - MAY 5, 2014

A Man lives on a dangerous, desolate beach with his Coconut wife. Existing on the margins of civilization, both Man and Coconut experience excruciating physical and psychological pain. When Coconut rots, the Man is discovered and pulled back to civilization. A faceless office worker named Melissa, attracted to the Man's raw agony, pushes both to the brink of disaster and deliverance.

STABLE CABLE LAB CO. ACCIDENT WAITING TO HAPPEN

Written by Jonathan Libman Directed by Padraic Lillis MAY 20 - JUNE 9, 2014

Accidents Waiting to Happen tells the story of Ernesto – a teenager who works at a supermarket near you. He tries to prepare himself for fatherhood while his pregnant teenage girlfriend, Eunice, demands his emotional availability and

Bryers Ice Cream (her parents won't help con nada -"You break it, you buy it"). When Ernesto enters into a risky arrangement with a male customer, things become explosive.

NTID MASQUERS DRAMA CLUB DANGEROUS SIGNS

Directed by Luane Davis Haggerty
MAY 27 - JUNE 2, 2014

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 and ASL poetic workshop.

LUCILE BAKER SCOTT & JULIA WELDON WET GLITTER

Play and Lyrics by Lucile Baker Scott, Directed by by Stella Powell-Jones and Eddie Prunoske JUNE 10 - 23, 2014

Wet Glitter. is an original play featuring music, puppets, and uranium with supernatural powers. The year is 1996. The place is Paradox Valley, Colorado, where a uranium mine was shut down in the '80s, and now the town is shutting down too. The play also flashes back to 1969 through the early '70s—and compares the two times politically and culturally, especially musical culture. In the play, five people are hiding from the world in hopes of finding some kind of redemption amidst the destruction in this nuclear ghost town. Soon, they stumble upon crime, intrigue, love lost and found, and a small dog who has benefited from the uranium's powers.

WESTSIDE EXPERIMENT

IRT WESTSIDE EXPERIMENT

NORMAL JULY 8 - AUGUST 5, 2013

IRT's Westside Experiment has joined Improbable Stage Company as they lead students through an incredible development process resulting in a show at IRT!

What is "normal"?

The dictionary tells us that "normal" is- 1. of, relating to, or characterized by average intelligence or development. 2. traditional, upstanding, doesn't deviate from the norm. Not very inspiring. So, is it important to be "normal"? How do we collectively determine what "normal" even is? This devised theater piece created by the students of IRT's Westside Experiment and Improbable Stage Company explores the underlying concepts behind the word "normal"- what it is, how do we as a society or individuals determine it, how "normal" changes from culture to culture and throughout time and, ultimately, whether or not "normal" even exists?





2014 ARCHIVE RESIDENCY

RADY&BLOOM THE UPPER ROOM

With THE UPPER ROOM, RADY&BLOOM tackles extreme devotion and the very real dangers of global warming and sea-level rise. Scored with new vocal and electronic music by composer/performer Catherine Brookman, THE UPPER ROOM incorporates tropes of play, choral concert, and congregation. Quirky small town characters and zany supernatural tales resonate sharply in contrast with an earnest spirituality, and the suffering of our ailing planet.

THE UPPER ROOM was inspired by extraordinary real-life experiences during Hurricane Sandy, tall family tales of mermaids, selkies, and Nordic priests, scenes from neo-gothic literature, and an attention to modern ecology.

The play centers around the devout followers of an influential environmentalist priest named Anders who started a new utopian community, farming and praying on a remote mid-Atlantic island. Three generations deep, and the sea level is now risen to such an extent that their lodge is in danger of falling from a crumbling clifftop. The same cliff from which Anders' own wife fell years ago. They never found her body. Some believe that she had miraculously metamorphosed in the water. With Anders' passing and their landarea diminishing, these may be the very last Sundays when they will all gather around the table in the upstairs room and pray, at the mercy of the Lord.



2014 ARCHIVE RESIDENCY

VAMPIRE COWBOYS

UNTITLED PROJECT

In a seemingly utopian future, a young lady with unique abilities sets out on a murderous path to keep her world intact. What she doesn't realize: if she fails, the world will go to hell Eliterally. A sacrilegious new action-adventure play using VC's trademark stage combat, multi-media and puppetry to create a new comic book for the stage.

Vampire Cowboys is an OBIE Award winning "geek theatre" company that creates and produces new works of theatre based in action/adventure and dark comedy with a comic book aesthetic. The company actively pursues the mating of different genres with varied theatrical styles to create an eclectic structure to tell its stories. The company aims to bridge the gap between mass media entertainment and the performing arts, exposing the community to challenging, thought-provoking live entertainment rooted in today's pop-culture vernacular.



IRT PRODUCTIONS

terraNOVA COLLECTIVE / DIANA OH

THE SISTERS ROSETTAS
IN RESIDENCE: SEPTEMBER 13 - 27, 2014

A revival of the rock/pop-punk/cabaret music of world touring, from Athens to Georgia, MING DYNASTY- last seen on City Stages in 2009 alongside Diana Ross, Ben Harper, and Al Green. Miranda and Oh call this new collaboration THE SISTER ROSETTAS featuring Diana Oh on lead vocals.

"Oh's boundless energy, electric stage presence and deep, soulful sound...have made her a standout presence in New York's music and acting scene...mesmerizing...The Sister Rosettas showcases Oh's natural charisma and the depth of her artistic range."

- KoreAm

"Mixing comedy and a completely endearing narrative...Diana made the stage lively and inviting while articulating the past, present and identity politics all in one night...a wonderland defined by Diana's unique vocal range. Creating laughter with her lyrics while captivating us with her sexy yet defiant stances, the crowd leaned in truly enjoying the performance as it rocked on."

- Velvet Park Magazine

SANGUINE THEATRE COMPANY WILD

Written by Crystal Skillman Directed by Evan E. Caccioppoli MARCH 4 - APRIL 7, 2014

Peter and Bobby graduated from Northwestern together, live together, work together, sleep together. But when one of them cheats with a woman, they dive into a world of wild sexual affairs that threaten what they once had. But through this cycle of destruction and repair, will they find a different kind of love?

"This delicate work is a must-see."

- Doug Strassler, Garden State Journal

"I left the theater feeling invigorated and moved by what had just transpired."

- Martin Denton, Indie Theater Now

"[This] intimate production is both humorous and humane, paying full attention to how relationships cleave and how they can mend."

- Doug Strassler, Garden State Journal



EVENTS + WORKSHOPS

MICHAEL SEVERANCE

THE FUGITIVE - Art Opening JULY 22 - 26, 2013

The Fugitive is a consideration of the current landscape of American culture viewed as an interspecies relationship—one that jumps to "significant otherness" as quickly as the disaffection rate alarmingly grows and divisions across aisles mean perpetual political stagnation. What is needed are jobs in an economy that can support survival. What may be happening is: ideological choices forcing people into the metaphor of the escapee—the victim—the becoming feral. How does reconciliation of the intransigent, the fleeting and the ephemeral begin in the surfaces of an uneasy narrative dealing with the perceived fictions and realities across American history, majority, and the national autobiography?





AFTER RESIDENCY

2014 NEW YORK INNOVATIVE THEATRE AWARD NOMINEES

IRT would like to congratulate the following Innovative Theater Award Nominees from it's 2013/2014 season.

Outstanding Solo Performance

Kim Katzberg

Darkling, Eat a Radish Productions in association with IRT Theater

Nora Woolley

Hip, Eat a Radish Productions in association with IRT

Outstanding Actor in a Featured Role

Joshua Levine

Wild, Sanguine Theatre Company

Lyonel Reneau

Wild, Sanguine Theatre Company

Outstanding Actress in a Featured Role

Jenny Seastone

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Actress in a Lead Role

Lesley Shires

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Lighting Design

Kia Rogers

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Sound Design

Janie Bullard

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Innovative Design

Kaitlyn Pietras

For Projection Design

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Original Full-length Script

Sarah Shaefer

The Gin Baby, Mermaid Sands Productions and Kid Brooklyn Productions

Outstanding Revival of A Play

Wild, Sanguine Theatre Company



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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs, Office of Council member Corey Johnson and The Nancy Quinn Fund, a project of the Alliance of Resident Theatres/New York (A.R.T./New York)