

irt

ANNUAL REPORT

2015



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MISSION

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

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.

DEAR FRIENDS,

When I think back on IRT's 2014/2015 season, I really start to see the artistic aspirations of my initial stewardship of IRT eight years ago bearing some serious fruit. Shows and programming developed and supported by IRT have now graced the pages of American Theater Magazine, the New York Times, the Huffington Post, Playbill, Backstage and the Advocate. That's not to say that public adulation is ever the standard of artistic success- but it is nice to see that the artists we have supported and believed in are finally getting the wider recognition they truly deserve.

One of my personal favorites to grace the stage of IRT's 3B Development Series this season had to be Saviana Stanescu's *Useless* as directed by Jose Zayas. *Useless* was a dark humored and heartbreaking glimpse into the world of human trafficking for the blackmarket organ trade that left anyone who saw it changed forever. It wonderfully flitted between the hyper real and fantastic and trained it's unflinching eye towards the larger questions of this, our human experience.

Our Archive Residency partnership with the New Ohio Theatre continued to amaze us with some truly groundbreaking work. We're particularly proud of former 3B Residents, rady&bloom, whose Archive Residency The Upper Room became a *New York Times* Critic's Pick and has helped propel them to the next level of what we're sure will be a long and inspiring career.

We were beyond thrilled to have Archive Resident Vampire Cowboys as the teaching artists in residence

for IRT's Westside Experiment educational program this summer. Critically acclaimed Co-Artistic Directors Qui Nguyen and Robert Ross Parker guided our students in the development of Inquiry of Space, Time and Robots—an original new work utilizing the creative process and aesthetic of Vampire Cowboys. As a bonus, the students received their first professional theatrical write up from Backstage!

On some personal notes, many thanks to Artistic Director of Kid Brooklyn, director, producer and former 3B Resident, Evan Caccioppoli, for his profile of IRT for online "knowledge commons" HowlRound entitled: Finding a Theatrical Home: My Journey to IRT Theater.

It was also an honor to welcome through the doors TONY-nominated playwright and filmmaker Neil LaBute as part of a talkback panel for R Culture- 3B Resident and Indie Theater NOW's 2013 Person of the Year- Cecilia Copeland's edgy dark comedy about America's troubling cultural embrace of rape.

Finally, we had the opportunity to expand IRT's capabilities by bringing on my first Executive Assistant, Maddy Campbell, and IRT's first Marketing and Social Media Manager, Tessa Slovis. IRT's on Twitter, ya'll! #IRTtwitterisGreat #welcomeaboard!

Thanks to everyone for the continued support,

Kori Rushton
Producing Artistic Director
IRT Theater

SEASON HIGHLIGHTS



RADY&BLOOM

The Upper Room

May 22—June 12, 2015

Written and Directed by Jeremy Bloom and Brian Rady
Music composed and performed by Catherine Brookman
An ARCHIVE RESIDENCY PRODUCTION

A collaboration between the New Ohio and IRT Theater

The Upper Room was a new play with original music inspired by the back-to-the-land movement. Set on an island way off the north coast of Maine, the last participants of a once thriving commune meet the sea. Anxious and restless, the quorum gathers around the table in their upper room to confront the rising water and certain members' curious ailments. A darkly humorous consideration of spirituality and the dangers of our changing environment combines with a live mixed score, antique scuba suits, and an overhead projector

to create a new tale of human metamorphoses. Inspirational sources include the lives of Helen and Scott Nearing (authors of "The Good Life"), the grandmother/grandfather of the back-to-the-land/homesteading movement. The play is also inspired by Iris Murdoch's novels "The Bell" and "The Unicorn," by Karen Blixen's short story "Babette's Feast," and by selkie and mermaid legends at large.

"There's exuberance here, and the musical numbers - moodily lit by Jay Ryan, with daffy-beautiful choreography by Mr. Bloom and Mr. Rady let it take flight."

"A sonic glow as entrancing as a phosphorescent sea... vocally complex, rich and consistently surprising"—The New York Times, Critic's Pick

"The master invention and creativity that Jeremy Bloom, Brian Rady, and Catherine Brookman brought to the piece will certainly be rewarded."—Theeasy

"Waves pound and crash in the opening moments of the show, but the cataclysm that's coming is a stealthy one"—The New York Times

"Throughout this piece I found myself saying, 'Only in New York, only downtown, how fortunate we are to be here.' - an evolution most fascinating, exciting, and entertaining to experience."—NY Theater Now

"A daring piece you have to see to believe."—Theater in the Now



VAMPIRE COWBOYS

Six Rounds of Vengeance

April 24—May 16, 2015

Written by Qui Nguyen

Directed by Robert Ross Parker

An ARCHIVE RESIDENCY PRODUCTION

A collaboration between the New Ohio and IRT Theater

In a post-apocalyptic "Lost Vegas", an ex-lawman enlists the help of a young swordstress and her cursed strongman to help avenge the murder of his lover. However the gang they'll be going against has powers that go way beyond just gunpowder and steel.

To get revenge, they may have to become just as blood-thirsty as the monsters they're facing.

"A sideways sequel the Vampire Cowboys' critically acclaimed and fan favorite show" —SOUL SAMURAI

"Six Rounds of Vengeance is a blast!" —Charged.fm

"JUST GO SEE IT WHILE YOU CAN!" —NYTheater Now

"YOUR JAW MAY WELL HIT THE FLOOR when watching the final series of fights!" —TheaterMania

"The acting is uniformly great...highly entertaining...and moving" —The Villager



3B RESIDENCY PRODUCTION

USELESS

Written by **Saviana Stanescu**

Directed by **José Zayas**

Produced by Ana Grosse and Lucy Di Rosa

August 12—25, 2014

USELESS was a dark humored drama about love, dreams and human trafficking. It investigated the relationship between a couple of Eastern European immigrants involved in kidney trafficking (Kora, who was formerly sex-trafficked and later saved by her now husband Chris), and Omy, a mentally challenged young man from a poor country, brought to the U.S. for his kidney. Omy affects Kora and Chris in a profound way, triggering unexpected outbursts and changes. He becomes a sort of mirror for their unfulfilled dreams,

hidden fears and desires, and ultimately makes them connect on a deeper level. Or so we hope. The play interspersed heightened realistic scenes with dreams and nightmares that offered a glimpse into the characters' inner lives and alternate realities.

[*Appears Courtesy of Actors' Equity Association]

"Darkly funny and exquisitely acted, Useless examines how much someone is willing to sell in order to capture the elusive American Dream." —New York Theatre Review

"Stanescu and director José Zayas play with these indeterminate borders (Susan Zeeman Rogers's lovely set is a cage made of wooden packing pallets), and the actors' strong performances and the mise-en-scène glance at something both furious and kind." —Time Out New York



3B DEVELOPMENT SERIES

2014—2015

Radically affordable, full-immersion development residencies for emerging and established artists. Our intimate performance space offers artists the flexibility and autonomy to mount full-bodied workshops and do robust technical experimentation, creating a supportive environment for taking risks and test-driving new work before adventurous audiences and potential producers.





KID BROOKLYN PRODUCTIONS

KB Lab Series - Encounters: The La Ronde Project

KB Reading Series

June 24—July 6, 2014

Encounters: The La Ronde Project

In this modern adaptation of Schnitzler's play Kid Brooklyn Productions commissioned nine playwrights

to each write part of this theatrical series of encounters between different couplings in modern day New York. *Encounters* features the work of playwrights Micheline Auger, Evan F. Caccioppoli, Troy Deutsch, Emily DeVoti, Charlotte Miller, Kristen Palmer, Sarah Shaefer, Crystal Skillman and Ken Urban.

KB Lab Readings

This series of readings featured new plays by four extremely talented playwrights. The goal of the reading series was to allow the playwright the opportunity to get in the room with a talented director and cast to work on the play and then have a reading in front of supportive audience. No pressure and stress just a safe and creative environment to support new plays. A reading of a new play by Troy Deutsch, Micheline Auger, Mariah MacCarthy, and Diana Stahl.

Takes on Silence

Written by **Nellie Perera**

Directed by Amy Jensen

July 22—August 9, 2014

Takes on Silence was a work-in-progress multi-media performance piece inspired by the Vitagraph Company of America, among the nation's first silent film studios located in Midwood, Brooklyn from 1906—25. The use of Vitagraph film excerpts and the character of a fictionalized Vitagraph Girl (considered a 1910s ideal of femininity on the silver screen) established a provocative historical backdrop for one woman's

quest for robust self-expression. Her 3-dimensional alter ego, an outrageous Bouffon, ensured that the journey will not follow the straight and narrow.





BLOWOUT THEATRE COMPANY

In Antarctica, Where it is Very Warm

Written by Jona Tarlin

Directed by Kyle Metzger

September 16—October 13, 2014

In Antarctica, Where It Is Very Warm took place in Palmer Station, Antarctica. After recently arrived plumber Neil is found face down in the snow, a young, pregnant scientist named Vicki

must determine for their employer whether it was an accident or suicide attempt. The two of them try to find warmth in the coldest place on earth.

"A tale of memory, longing, and the looming threat of an unforgiving environment"—OuterStage

"Considers [Antarctica] with such acuity and depth"—NY Theater Now



Bette Davis Ain't For Sissies

Written by **Jessica Sherr**

Directed by Antony Raymond

October 14—20, 2014

Jessica Sherr—who has an uncanny resemblance to the young starlet—played a disillusioned Bette Davis on the evening the young actress loses the 1939 Academy Award for Best Actress in *Dark Victory* to Vivian Leigh's Scarlett O'Hara in *Gone with the Wind*. Audiences met a frustrated Davis who, having decided to leave the 12th Academy Award ceremony early, at home, disillusioned and frustrated; grappling with memories of past lovers, confidants and mentors. With humor and unabashed frankness Jessica Sherr journeyed into Bette Davis' battle to win freedom from the grip and control of the Hollywood studio moguls studio executives and mother Ruthie.

"5 Stars—Sherr is mesmerizing to watch—a dynamic performance reflecting both the vanity and vulnerability. Here is Bette Davis on stage: the sultry voice, sensual smile, iconic sparkling eyes, glamorously

portrayed with compassion, vivacity and pure wit"
—*Edinburgh Guide*

"5 Stars — Brilliant hour of theater. A performance that was worthy of an Oscar"—Mumble Theatre

"4 Stars — She is sardonic, sultry, sexy, vicious and vivacious, dominating the stage from word one [Bette would've been proud]"—Broadway Baby

"4 Stars — Sherr delivers a wonderful performance"—Remote Goat

"Highly Recommended Show — Bearing an uncanny resemblance to the young Bette Davis, Jessica Sherr shines in this one woman show"—Fringe Review

"Sherr is a compelling presence. She gives a heartfelt, committed performance"—NYTheater.com

"Sherr is pitch perfect as Davis, down to her mannerisms and vocal tone"—Big Vision Empty Wallet

JayZ&Me: A {fast} talking memoir

Performed and Written by **Brenda Cullerton**

Directed by **MC Donnelly**

Originally Developed in Matt Hoverman's
Go Solo Workshop/Go solo.org

October 21—28, 2014

Hailed by Laura Jacobs at Vanity Fair as "a hilarious, cerebral force-field of a one-woman show," *Jay Z&Me* returned from the legendary Edinburgh Fringe Festival and a sold-out run at The Merchant House in

Amsterdam, Holland. Called out for its "mesmerizing mastery of Hov's verses" by The List/UK, Cullerton's journey from stretcher to spotlight also encompassed a life-time of far flung travels and work as an advertising exec, journalist, and published author. When asked, why this obsession with Jay Z? Cullerton replied, "I believe in the power of language. I have to. I'm a writer. And it's words not guns or drugs or basketball that got Jay Z out of the ghetto. This is a man whose empire is based and built on words and the charisma of his own experience. How astonishing is that?"



Hi, Hitler

Written and performed by **Lucie Pohl**

Directed by **Jessi D. Hill**

October 21—November 3, 2014

Fresh off the heels of a smash hit, sold out Edinburgh Fringe debut, a debut on London's West End and a sold-out off-Broadway preview run at 59E59, Lucie Pohl brought her 5 star show *Hi, Hitler* back to New York to IRT. Meet a German-Jew, who grew up in a wild family of artists, is fascinated by der Fuhrer from age four and uprooted from Hamburg to NYC at eight. As Bertolt Brecht's real-life niece, Lucie yearns for normalcy, but being different seems to run in her bloodline and escaping her

inherited high-drama-destiny might just be impossible. A pinch of Hitler, a cup of hip hop and a dash of Hasselhoff.

"Like a Tasmanian devil-chameleon hybrid, Pohl is a master of her own unique craft." —*Broadway Baby*

"An absolutely hilarious master-class!" —*The Mirror*

"Hilarious and honest" —*The Guardian*

NOMINATED FOR THE 2015 INNOVATIVE THEATRE AWARD

NEW YORK MADNESS

R Culture

Written by Cecilia Copeland

Directed by Emily Lerer

November 4—24, 2014

R Culture was a world premiere of a new edgy dark comedy by Cecilia Copeland (named Person of the Year by Indie Theatre Now '13). This original work was commissioned by Producing Director Emily Lerer to raise awareness and open a platform for discussion of Rape Culture in Our Culture. Partnered with: Safe Horizons, Crime Victims Treatment Center, Beth Israel Medical Center: Rape Crisis and Domestic Violence Intervention Center, and We End Violence. Representatives of these organizations participated in a facilitated talkback for designated shows during the run of the production. *R Culture* toed the line between what's funny and what's

so horrible we couldn't help but laugh, a charring roast of our culture with a winking self-awareness.

"The language can be quite strong, and the situations explicit, but they always suit the subject without being gratuitous. Her work stands out for its demanding, blunt, truth telling, in the tradition of Lenny Bruce, which is in sharp contrast to the prevalent bland tone of much of today's political humor. It is definitely in your face... R Culture is a probing and entertaining work that dazzles while making the audience uncomfortable for good reasons." —Darryl Reilly in *Off-Broadway, Plays*

"We laugh and cry and are moved...and the show, like a funhouse mirror, reflects and distorts what's familiar so that we see an ugliness that it's too easy to ignore in real life... The writing here is sharp and incisive and penetrating." —Martin Denton *Indie Theater Now*



Stepchild

Composer, Lyricist, Co-Book Written

by **David James Boyd**

Co-Book Written by **Chad Kessler**, (Co-Book Writer)

Directed by May Adrales

March 26—April 1, 2013/December 16, 2014

A young Deaf girl from New Jersey, Sofia, is taken by her hearing father, Paul, to receive a Cochlear implant in Boston. They stay in a hotel, accompanied by Paul's loud and chatty new wife, Brenda, and Sofia's deaf

grandfather, Vincenzo. When Paul and Brenda go to sleep, Sofia tells Vincenzo how determined she is to assimilate into the hearing world, hopefully never having to use sign language again. It is then that Vincenzo begins to tell her a little known Italian Folk tale, "The Stepchild". Helmed by visionary director May Adrales, this bold new musical tells the "Cinderella" story of our deaf heroine Orela and her painful yet unprecedented journey to becoming the first deaf queen.



stories they exploited back. In a whirlwind of events, Adam & Eve, Leda (& the Swan), Helen, Clytemnestra, Iphigenia, and Electra all come together to choose their own destinies and finally tell their side of the stories that have instilled fear of feminine knowledge for far too long. The production starred: Lauren Annunziata, Alexandra Bailey, Andi Bohs, Claire Burke, Brett Hecksher, Michelle Honaker, Megan Lee, and Pamela Weingarden. The design and production staff included You-Shin Chen (set), Lux Haac (costumes), Evan Roby (lighting), Emily Auciello (sound), and Jenn Jacobs (stage manager).

MAD & MERRY THEATRE COMPANY

Daughters of Leda (and the Mad & Merry Women's Histories Festival)

Written and Directed by Madeline Sayet

November 25—December 22, 2014

As the seasons change and Persephone returns to the underworld, a mortal girl arrives at the same time asking questions that turn history upside down. The Fates have a game up their sleeve – they are tired, they need a vacation. But in order to leave, they have to give the



LISA FAY & JEFF GLASSMAN DUO

Elegant Complexities

December 23, 2014—January 5, 2015

“ELEGANT COMPLEXITY: Toward a System’s Way of Seeing” was the working title of a piece inspired by the work of systems scientists over the past century. In this timely trans-disciplinary theatre piece, critical, playful and elegant principals of whole systems design were elucidated. Pressing global concerns and mundane daily life merged in a web of interdependence. The work was devised, directed and performed by co-artistic directors Lisa Fay and Jeff Glassman. In *Elegant Complexities*, they continued their 25-year investigation into movement-based theatre. This project brought together principles of systems theory with theatre composition.

“...achieved dazzling sophistication...The effect was merely surreal at first, but as coincidences between the plots multiplied, I began to suspect (though I can’t swear) that the performers were intercutting between scenes locatable on a single stage: a couple of theater janitors, the actors rehearsing a play, and the play itself. The piece then became an anatomy of power relationships...I’ve seen a lot of theater fail to reach this virtuoso level of characterization.”—Kyle Gann, Village Voice





ROVING ROOTS

Forgive Us Our Trespasses

Written by Jeffrey Stingerstein

Directed by Jesse Kane-Hartnett

January 6—19, 2015

In April 1984, Claire Stukel was brutally attacked. When she wrongly identified the attacker, an innocent man, Gene Shephard, spent 17 years in prison, only to be released on DNA evidence in 2002. His release forces Claire to reconsider all that she believes, including how to raise her son, Justin. But as Claire struggles to forgive herself, the past comes back to victimize her anew, and Gene's innocence isn't as clear as it was the day he was released.





lust, greed, and murder. Three brothers (or is it four?) crossed genres and swapped roles in Strange Harbor's playful, intimate reworking of another epic text.

"As a whole, the cast of Dmitri is the strongest I've seen this year ... Jesse Brenneman is outstanding ... Mackenzie Knapp creates a character that is at once utterly repellent and strangely sympathetic ... Gordon Landenberger powerfully combines the romanticism and the desperation inherent in his position ... [and] Calder Jameson Shilling captures the disdainful irony that – we learn – may be even more dangerous than the erotic desperation of his older brother.

"Dmitri and the Three Thousand Kopeks is an extraordinary, exciting piece of theatre; proof that a strong directorial vision and honest performances can go a long way towards performing even the most "unperformable" piece. [...] There's no better use of \$18 in New York theatre this week."—Tara Isabella Burton, LitroNY

STRANGE HARBOR

Dmitri & The Three Thousand Kopeks

Based on The Brothers Karamazov

by Fyodor Dostoevsky

Adapted and Directed by Zachary Tomlinson

January 20—February 2, 2015

A soldier tied by honor to a noblewoman but driven by passion to another. A philosopher in love with his brother's fiancé but caught in a web of reason. A novice monk devoted to his elder but struggling to keep his family together. And a servant everyone needs but no one can trust. Part melodrama, part mask, part morality play, *Dmitri & The Three Thousand Kopeks* investigated the darkly comic melodrama inside Dostoevsky's classic novel of





FRANCES BLACK PROJECTS

Manifest Destiny

A new comedy by Aitor Basauri, Lucas Caleb Rooney and Zack Fine
 Directed by Aitor Basauri
 March 3—23, 2015

Have you ever wanted to be a better person? Or perhaps more kind and honest? Sensitive, courageous and creative? Or are you ashamed of what your life has become and want more meaning? Lucas Caleb Rooney and Zack Fine – actors, artists and humanitarians – wanted those things once too, and so they went out and found the answers. They’re going to share the answers with you. So don’t wait any longer. Come grab fate by the balls. No guts no glory. No retreat no surrender. No Carpe no Diem.

FRANCES BLACK PROJECTS

The Most Beautiful Thing In The World

Written and Performed by Gabbriel Levey
 Co- created with Kate Tarker
 Directed by Carter Gill
 March 15—20, 2015

Internationally renowned motivational speaker, and acclaimed pioneer of the YOUNiverse theory, Chase

Michaels has inspired tens of hundreds worldwide, and was recently named a Top Twelve Speaker in North America by Pure Potential magazine. Chase went to Brooklyn to share his most recent written revelation: Owning your YOUNiverse: How and Why!

The question was will he show up, and what happens if he doesn’t?

Part self help seminar part clown show, The Most Beautiful Thing in the World opened your mind, exploded your heart, and changed your life in 60 minutes.



FULLSTOP COLLECTIVE

The Belief Project

Written by Megan Weaver

Conceived and Directed by Leta Tremblay

March 24—April 6, 2015

The Belief Project was a theatrical explosion of the gun control debate, delving into the way beliefs drive violent action in a polarized American populace. Drawing on the Newtown shootings, current events, psychological studies, religious texts, the Peter Pan myth and interviews, The Belief Project was a physio-musical theatrical collage that unflinchingly examined the paradigms that govern a world where some children will never grow up.





F*IT CLUB

The Spring Fling: Anniversary

April 21—May 4, 2015

F*It Club presented the 5th Annual award-winning *Spring Fling*, a collection of six world-premiere, commissioned short plays from notable playwrights on a common theme. This year's theme was "anniversary." World Premiere ShortPlays by Jon Caren, Matthew-Lee Erlbach, Elizabeth Irwin, Erica Saleh, Sarah Sander, & Daniel Talbott

*"BOTTOM LINE: The F*It Club wows us again with another set of six new short plays. After presenting The Spring Fling for five years, producers Allyson Morgan and Mara Kassin still have a knack for gathering talented artists for an evening that exemplifies "art for art's sake." Do not turn away just yet with images of inconsistent haphazard short play festivals – this one's different. Not only are the plays thoughtful, but the production values coupled with clean, artistic scene transitions is an evening of theatre in its own right. My personal favorite play of the evening was Saleh's To Ashley and Lauren. Molly Carden as Ellie and Keilly McQuail*

as Lucy are captivating ... It is such an honest and realistic snapshot of life that I could almost believe I was with them. The bow on top of these wonderfully wrapped performances is musical performer Brian Quijada who provides the audience with bursts of live music between each play. ...the entire team deserves a round of applause for developing thoughtful works and creatively weaving them together." —Theatre Is Easy

*"It is an enjoyable night of new work. One can't help but be entranced by the performances as well as the source material. If you are looking for a night out of new work that is exploring many different themes look no further. F*It Club will continue to speak to the awkwardness of being alive through theatre in a way that is both thoughtful and fun."*—NY Theatre Guide



DANGEROUS SIGNS

Masquerer's Drama Club (MDC)

Directed by Luane Davis Hagerty

May 28—31, 2015

Dangerous Signs is an American Sign Language poetry performance group that uses a fusion of sign, spoken word, mime, storytelling, dance and music. While at IRT they created and rehearsed new pieces to add to their repertoire and edited to get the performances up on YouTube.

IMPROBABLE STAGE TREE HOUSE PRODUCTION

RoadKill



Lead Creators Tali Custer and Lauren Lasorda, featuring new work by [detour dance] and Micca, Photo Corinne Louie
May 19—June 21, 2014

An Improbable Stage Tree House Production-
RoadKill, a dynamic, highly physical contemporary dance-theatre piece, provided a powerful look at how we create boundaries and categories for our friendships and romantic relationships and thus limit meaningful, genuine connections.

RoadKill utilized a unique, collaborative developmental

process. Drawing from a cast of five dancers' individual talents and experiences, ideas were explored through guided improvisation using poems and prompts, and further shaped through the eyes of the choreographer. Inspired by personal experience and psychological research, each dancer brought unique perspective and bold kinesthetic movement to *RoadKill*'s overall arc.

RoadKill was developed by creators Tali Custer and Lauren Lasorda with cast members Danielle Mumpower, Megan Mizanty and Jonathan Taylor with assistance from Jonathan Ruff, Thomas Feeney and Brandon Contreras.

THE HUNTER MFA FIRST-YEAR PLAYWRIGHTS FESTIVAL

June 14—24, 2015

The Hunter First-Year Playwrights Festival was a public reading series in June 2015, presentations were at IRT and Manhattan Theatre Club Studio One that featured six new plays from four first-year MFA playwrights, all created under the guidance of Arthur Kopit and Tina Howe. Featuring Writers: Sari Caine, Elisabeth Gray, Lindsay Joelle, Nick Robideau



WESTSIDE
EXPERIMENT
2014—2015



IRT and Vampire Cowboys Young Actor's Laboratory

Inquiries of Time Space and Robots

July 7—July 19, 2014

Lead Teaching Artists

Qui Nguyen (Co-Artistic Director/Co-Founder)

Robert Ross Parker (Co-Artistic Director/Co-Founder)

Since 2007, IRT Theater has made a mission of hosting radically affordable, full-immersion development residences for emerging and established artists. An offshoot of IRT's 3B Development Series, the Westside Experiment offers students the skills to create original devised theater in collaboration with a working theater company in residency at IRT. The progressive Young Actor's Laboratory program still covers all the theater essentials, like physical-acting technique, improvisation, voice and the ever-popular stage combat, but with a decidedly downtown twist. This is a great choice for kids who are interested in theater but eager to try something more offbeat than, say, Oklahoma.

In July of 2014 IRT's Westside Experiment joined forces with Vampire Cowboys as they led students grades 6-12 through an incredible development process resulting in a show at IRT!

The goal was to create a series of short pieces that explore popular culture genres. VC loves to play with westerns, science fiction, action adventure, and horror stories. The kinds of stories that are seldom told on stage are the ones we find the most exciting.

"IRT Theatre's Westside Experiment was a transformative experience for my 12-year-old son Neal. Artistically, he found a voice both onstage and in the creation of the show- the whole concept of the program guides the kids to be uninhibited and enjoy expressing themselves. The staff encouraged each child to take on a unique and important role, and was and supportive in every way. Neal made great friends, and he'll be back this summer for sure! Thank you so much."

—Adela Pena Whitney, Parent Summer 2014



ARCHIVE RESIDENCY ARTISTS

2014—2016

The Archive Residency is our ongoing development and presenting program, providing a two-year commitment of time, space, and support to select independent theatre companies. Each residency culminates in a world premiere of a new work. In partnership with New Ohio Theatre, our neighbors in the Archive Building, we provide independent theater companies with that most elusive and invaluable resource: an artistic home.

In the first year we provide them with one month in IRT Theater's development space to investigate, workshop, and rehearse the work. We then present a simple but fully realized four performance run as part of the New Ohio's OBIE Award-winning Ice Factory Festival. This invaluable opportunity allows the director, designers, and actors to evaluate and calibrate their progress in response to a paying audience. The second year includes another month of development at IRT, and finally a four week run of the World Premiere as part of New Ohio Theatre's main-stage season, giving the company a professional downtown platform to present their work.



BLESSED UNREST

Body

February 3—March 2, 2015 / July 1—4, 2015

Conceived and directed by Jessica Burr

Written by Matt Opatrny

A trauma surgeon works to repair her patient's internal organs, a painter seeks to expose the raw humanity of his nude model, and two sisters attempt to cross the gaps of time and the mystery of the violent act that has separated them. *Body* is a devised physical theatre piece digging into the flesh, organs, bones, systems, and movement of the human body as art and as machine.

Blessed Unrest is an ensemble-based experimental physical theatre company generating original work since 1999. Among their awards is the 2014 NYIT Caffè Cino Award for sustained excellence. Blessed Unrest uses the safe structure of training, workshops, rehearsal and performance to create an environment where dangerous things can happen. They produce dynamic, disciplined, and exuberant new works for the stage in NYC and abroad, including with Teatri Oda of Kosovo, with whom they have twice toured internationally with original bilingual plays.

THE ASSEMBLY

I Will Look Forward to This Later

February 3—March 2, 2015 / July 15—18, 2015

Text by Emily Louise Perkins, Kate

Benson and The Assembly

Directed by Jess Chayes

Dramaturgy Stephen Aubrey

The Great Man is dead. His family comes up for air. *I Will Look Forward to This Later* is a theatrical meditation on, and celebration of, the artist and aging. Weaving together an epic family saga, Kabuki-inspired physicality and found footage of the company's mentors, a multi-generational ensemble tackles the question, "How can we live well?"

The Assembly is Stephen Aubrey, Edward Bauer, Ben Beckley, Nick Benacerraf, Jess Chayes, Emily Louise Perkins

The Assembly is a collective of multi-disciplinary performance artists committed to realizing a visceral and intelligent theater for a new generation. Assembly members unite our varied interests in service of wide-reaching, unabashedly theatrical and rigorously researched ensemble performances that address the complexities of our ever-changing world. The company embraces collaboration as the core of the creative process, allowing all the elements of text, action and design to develop side-by-side within the rehearsal environment. The Assembly is dedicated to rooting its artists, audiences, and peers in a profound sense of community.



IRT PRODUCTIONS

2014—2015



SANGUINE THEATRE COMPANY

Flamingo

Written by Alex Trow

Directed by Jillian Robertson

August 26—September 15, 2014

Alex Trow's *Flamingo* was chosen as the winner of Sanguine Theatre Company's highly competitive Project Playwright Festival in January 2014. Sanguine is thrilled to return to IRT Theater for this world-premiere production. *Flamingo* is a romantic comedy that may be a romantic tragedy. Beneath it all is a deeper story of

sexual awakening, gender expectations, and what binds people together. Frank, funny, heartwarming and heartbreaking, *Flamingo* is every wonderful and terrible relationship you've ever had.

"At first glance, this may be a story you've heard before, but from the first scene, you know Flamingo is something unique." —Theatre is Easy

"Jillian Robertson's smooth and complete direction was sensational, serving the production to its benefit. Robertson dove head first into Trow's world, discovering how to make the script unique." —Theater in the Now



RICOCHET COLLECTIVE

Gordy Crashes

Written by Sam Byron

Directed by Sherri Eden Barber

June 2—29, 2015

Gordy is having a bad week. Superstorm Sandy has driven him out of his apartment and into a dizzying blur of other people's couches, bad takeout, alcohol binges, boredom, stories of horrible destruction in the Rockaways, and aimless wandering between Manhattan and Brooklyn which all lands him, delirious and sleep-deprived, on the doorstep of his estranged ex-girlfriend, Mere. Over the next three days, Gordy will see the true extent of the storm's devastation as his declining mental state steers him into a head-on collision with his own fear and anxiety.



"...offers up sharp dialog that perfectly captures the insecurity and uncertainty that marks the lives of 20somethings. Under the direction of Sherri Eden Barber, Ms. Flader and Mr. Prentiss give excellent performances... and Mr. Klasko truly shines as Gordy, capturing both his boyish charm and his flair for passive aggression and self destructiveness."—Talkin' Broadway

"October 2012. A superstorm strikes New York. Her name was Sandy. Serving as the backdrop of Sam Byron's invigorating and mesmerizing new play, Gordy Crashes explores the psychology of pain, grief and the loss of love. Director Sherri Eden Barber...dug into the depths of the piece and discovered the nuances of relationships. With strong performances, a provocative script, and an overall powerful vision, Gordy Crashes is a winning production and a great kick off to Ricochet Collective's life."—Theater in the Now

"Clever dialogue flies... Sam Byron's play is well written and his characters are sharply drawn. Ricochet Collective is off to a great start with Gordy Crashes as their inaugural production."—Electronic Link Journey



EVENTS/WORKSHOPS

2014—2015



A SERIES OF SHORTS BY BROKEN BOX MIME THEATER

Send in the Mimes

March 19 and 20, 2015

Broken Box Mime Theater (BKBX) is a collaborative group of artists who tell original stories through mime technique. Set to lights and music, our pieces range from realistic to metaphorical, heart-wrenching to hilarious, cinematic to intimate and everything in between, held together by the belief that great theater requires little ornamentation, only great vision.

Without the use of props, sets, costumes, or words, our stories are told only with our bodies. It is this process of “essentializing” Story that is, ultimately, what makes our work both dynamic and compelling. Each audience member is cast as our Final Playwright, projecting onto our white face-paint and seemingly blank stage their own memories and visions.

As a company of 14 professional actors, we come together to make work that sustains us. Collaboration is our path, and meaningful theater is our passion. Ultimately, our mission is threefold: to activate the imagination of our audiences, contemporize the art of mime, and remind us all of the power of simple storytelling.

ZACK FINE

Clown

March 21 & 22, 2015

Where did all your fun go? Well, you grew up, moved to the BIG CITY and got really serious. Wanna undo all of that? Or some of that? Rediscover your play? Find your fun again? Come face to face with your biggest fear and your greatest joy? Make a big mess and not clean it up? Then come to Clown Class! It's your chance to discover (or re-discover) your unique relationship

to the comic world. What's fun and funny about YOU!?! What makes YOU so different from everyone else!?! You. That's what. You, yeah YOU. So come on out of that foxhole and play; flex the muscles of the Clown. It's a bear hunt – a courageously ridiculous and relentless pursuit of your playful abandon. A vision quest and hero's journey demanding us to share our heart-opening vulnerability, lurking ever so close to the surface but all covered up by our grown-up-ed-ness. Remember your fun? Your real fun, when you laughed harder and longer than you were supposed to? It's so close and yet it may feel like it's took up residency in another galaxy, but in fact it might just sneak up on you if you let it. This workshop will help you do just that!

The exercises are built from the work of Master Teachers Philippe Gaulier, Aitor Bausuri of Spymonkey fame and the pedagogy of Christopher Bayes (Head of Physical Acting, Yale School of Drama), all spiced up with Zack's own brand of haha and wahwah thrown in for good measure and special seasoning. Zachary has been officially “trained and released” by Christopher Bayes, and has been encouraged to spread the ruckus all over the world and beyond. This class is for students both new and old to the work of the Clown. It is designed for artists who are looking to enliven their relationship to all forms of performance. The Clown is where it all begins. It is a place to start. A very good place to start. The first step into a world of discovery. So what are YOU waiting for? Let's get started. Yeah, YOU!



AFTER RESIDENCY

2014—2015



UNDER THE RADAR FESTIVAL

Deconstructive Theatre Project

The Orpheus Variations

Co-presented by Under the Radar Festival and LaMaMa

Created by the Deconstructive Theatre Project

Directed by Adam J. Thompson

January 10, 2015

Inspired by the Orpheus myth and the neuroscience of memory, the Deconstructive Theatre Project collided

cinema, radio play, and theater vocabularies into an art-house film created and screened in real time.

The Deconstructive Theatre Project is a Brooklyn-based ensemble creative laboratory that makes hybrid media performance work. The company is currently creating a series of works at the intersection of live performance, neuroscience, and interactive technology.

NEW ORLEANS FRINGE FESTIVAL

Vagabond Inventions

For the Sins I Can Remember

Conceived/ Directed by Jennifer Sargent

Co-Written/ Developed by Donna Costello,

Cynthia Polutanovich, Jennifer Sargent

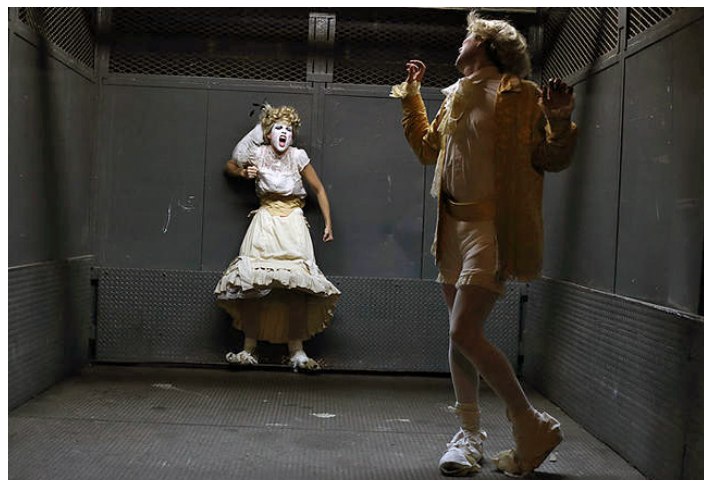
Music composed by Tony Melone

November 23, 2015

Inspired by Maimie Pinzer and her collection of letters, The Maimie Papers, mixed with stories from other prostitutes in the red light districts around the US, *For the Sins I Can Remember* was an absurdist portrait of women from the late 19th and early 20th centuries who chose to work as “soiled doves.” Set in a purgatory cell where a prostitute squares off with two clownish Angels of Judgment, the piece explored questions of morality, love, and femininity-as-currency. Weaving together fragments of history’s underside and moments from a deconstructed present, *For the Sins I Can Remember* captured an anti-heroine’s obstinate effort to survive her life—and death—with her personhood intact.

“A room that Lewis Carroll kept locked... For the Sins I Can Remember is poetry... If theater is a banquet, clown performance is one such wherein every ingredient is laid bare before the diner... Vagabond Inventions gives us one more reason to consider their body of work as the definition of a New York clown experience.”—NYTheatreReview

“Sterling performances and new writing that stimulates, titillates and tears up the traditional... For The Sins’ offers the viewer a theatre experience that is very real and unflinchingly bold.”—Gareth Clark of theater company Mr. and Mrs. Clark



PHOTOGRAPHY CREDITS

SEASON HIGHLIGHTS

James Matthew Daniel, *The Upper Room*

Michael Palma, *USELESS*

3B

Hunter Canning, *KB Lab Series - Encounters: the La Ronde Project* and *KB Reading Series*

Jody Christopherson, *R Culture*

Isaiah Tanenbaum, *Daughters of Leda (and the Mad & Merry Woman's Histories Festival)*

Lisa Fay, *Elegant Complexities*

Zachary Tomlinson, *Dmitri & Three Thousand Kopeks*

Crystal Arnette, *The Spring Fling Anniversary*

Corinne Louie, *RoadKill*

IRT PRODUCTIONS

Charlie Winter, *Flamingo*

EVENTS/WORKSHOPS

Bjorn Bolinder, *Send in the Mimes*

Jacob J Goldberg, *Zack Fine Workshop*

ARCHIVE RESIDENCY

Vida Tayebati, *Body*

AFTER RESIDENCY

Mitch Dean, *The Orpheus Variations*



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