



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,

The 2015-2016 IRT season was more of the same for IRT- and that's an incredibly good thing. Through a combination of our 3B and Archive residencies, the devised educational programming of the Westside Experiment and our continued emphasis on facilitating and supporting Deaf artists, IRT continued its mission to be an affordable and invaluable resource to the theater and experimental arts community of NYC.

Some of this year's 3B highlights included Troy Deutche's In a Tilted Place, a wondrously, three-part fairy tale about chasing one's dreams in New York and how loneliness and distraction can prevent them from coming into fruition. In a similarly New York-centric work, TerraNOVA Collective produced the phenomenal Last Call, a hilarious and touching one woman show directed by Michael Leeds starring the actress, comedian and bartender Terri Girvin. The show takes place during one insane bartending shift in a local bar while Terri serves the quirky locals while trying to deal with her soon to be homeless mother. Additionally, Maddy Campbell, IRT's executive assistant, was able to further develop her play The Coward: A Madcap Fairytale through our 3B Residency program. Maddy's show will premiere at next year's Fringe Festival, and we couldn't be prouder.

We welcomed back collaborators Vampire Cowboys for a second year of stewardship over our educational summer programming, The Westside Experiment. This year, twelve students in collaboration with OBIE award-winning Qui Nguyen and company devised an action-adventure romp entitled Aliens, Cheerleaders... and Spies! The piece was firmly entrenched in Vampire Cowboy's genre-busting ethos--a rip-roaring mashup of science fiction, American western and pop culture play time and featured action, comedy and martial arts in equal parts and was featured in a fantastic video segment in New Learning Times, Columbia University Teachers College's digital educational news arm.

For those of you unfamiliar with IRT's mission and history, Deaf theater is a core component of our future and is deeply embedded in the DNA of IRT itself. One of our absolute favorite events sponsored by IRT this year was Deaf (and Scottish) artist and director Ramesh Meyyappan's Visual Language workshop. It was a fascinating and revelatory approach to physicalizing familiar texts by taking the words, phrases, and narrative constructs back to their core components and exploring the myriad possibilities that arise from that deconstruction.

I'd also be remiss if I didn't recognize our Archive Residents on the culmination of their two year development process supported by IRT, and our good friends and neighbors The New Ohio Theatre. Both The Assembly's I Will Look Forward to this Later and Blessed Unrest's Body: Anatomies of Being were critically acclaimed pieces that continued to heighten the Archive Residency's tradition of developing original and vital work to New York's independent theater landscape.

In that spirit, we congratulate Our Voices and director Kim Weild and Piehole for being chosen as our newest Archive Residents. We can't wait to see what these talented groups will be adding to the conversation in 2017.

And finally, IRT would like to send our heartfelt condolences to the friends and family of scenic designer Noah Goldstein. IRT was honored to facilitate the memorium showings of Noah's final design: Neon Caviar and Sarah Tode's Lifetime Supply directed by Jessi D Hill.

As we look ahead, we are encouraged by the direction and momentum that IRT has built over the year and are hopefully looking forward to a couple of big announcements in the near future. Stay tuned!

Kori Rushton Producing Artistic Director



THE ASSEMBLY

I Will Look Forward To This Later

April 4—23, 2016

Text by Kate Benson and Emily Louise Perkins
Directed by Jess Chayes
Dramaturgy by Stephen Aubrey
Production Design by Nick Benacerraf
An ARCHIVE RESIDENCY PRODUCTION, a collaboration between the New Ohio and IRT Theater

"A cutting-edge young theatre collective"—New York Times

The Great Man is dead.

The family of Wyatt Holloway, American novelist, squints into the light where his shadow used to be. What is his legacy, and is it possible to create a new, better order of things?

I WILL LOOK FORWARD TO THIS LATER is a bitingly funny and tragic examination of art-making and evolution. Inspired by Kabuki theater and interviews with our mentors, The Assembly and a multigenerational ensemble ponder the mysteries of bourbon, coffee, and what makes a meaningful life.

Many classic dramas have taken on the idea of art and legacy, attempting to piece together a departing person's message in their work. But in I Will Look Forward to This Later, The Assembly examines the monuments built up in a person's life not by the physical body of their work, but rather in the bodies of those they left behind. A swirling intergenerational examination of aging and relationships follows in a haunting tale that takes place in the days after a famous author's death.—Culturebot



At times hysterically funny; at others heartbreakingly sad, "I Will Look Forward to This Later" ultimately shows how very, very destructive family relationships can be.—Berkshire Fine Arts I Will Look Forward To This Later is rich with beautiful writing and the staging...blended fantasy and reality into one intelligent and provocative package with just enough risk-taking to keep me at the edge of my seat.—The Reading Salon

The Assembly still has its own particular flavor, an unabashed and boldly unhip sincerity...This is a company unafraid of emotions: hard ones, easy ones, romantic ones and drunken ones. In the troupe's work, feelings, like certain deceased writers, just won't stay buried.—The New York Times

A truly communal experience that evokes the tradition of Bertolt Brecht's mirrorlike Epic Theater.—NY Theater Guide

BLESSED UNREST

BODY: ANATOMIES OF BEING

April 30—May 21, 2016
Conceived and directed by Jessica Burr
Created by the ensemble
With text by Matt Opatrny
An ARCHIVE RESIDENCY PRODUCTION, a collaboration between the New Ohio and IRT Theater

A trauma surgeon works to repair her patient's internal organs, a painter seeks to expose the raw humanity of his nude model, and a woman journeys back to Chernobyl as she strives to understand the body that is now only partially hers. BODY digs into the flesh, organs, bones, systems, and movement of the human body as art and as machine.

It is beautiful, sensual, wistful, and thought provoking... BODY is an evening of the beautifully unexpected. Not sensationalistic. It 'is' sensational.—Jim Taylor, CBS Radio Daring in its intimacy, performed with mesmerizing vulnerability, BODY is a truly exceptional piece of theatre—New York Theater Review





NEW YORK MADNESS (NYM Productions)

MadLab

June 30—July 5, 2015

The MadLab at IRT had a week long celebration of new works that grew out of New York Madness short plays. There was staged readings of full-lengths, one acts, and a screening of short films that all came from works originated in New York Madness's first five seasons.

The primary goal of Madness is the development of modern American playwriting by broadening the national conversation on the issues we are concerned with as artists, within a structured exploration, advancing the mode of storytelling in theater for the writers who are at the bottom of the totem pole. They are also expanding to be a place for all artists to experiment with their craft in theatre and new media.

Featured Writers Judith Leora, Micheline Auger, Gina Femia, Cecilia Copeland, Penny Jackson, Jerry Polner, Caridad Svich



DIRECTOR COLLECTIVE

Director Collective Definitively Collaborates
July 21—August 3, 2015

Once a month, five directors get together. They show work. They give feedback. They drink. (If you've ever been in the room with more than one director at a time, that last sentence should be obvious.) This month, they did it at IRT. Featured Directors Pat Diamond, John Giampetro, Morgan Gould, Kara-Lynn Vaeni, Evan Yionoulis Featured Writers Marcus Gardley, Evan Yionoulis, Alden Terry

IN A TILTED PLACE

Written by Troy Deutsch
Directed by Ashley Brooke Monroe and Courtney Ulrich
July 21—August 31, 2015

IN A TILTED PLACE is a kaleidoscope of a play where lovers, addicts, mermaids, and other strange creatures all stumble through a bizarre, hilarious, and sometimes frightening reality- from Rockefeller Center to the High Line- and nothing is quite as anyone imagined it would be.

Never have I been more curious as to the origin of ideas than after seeing the series of short plays that comprise Troy Deutsch's IN A TILTED PLACE. The nine plays that make up IN A TILTED PLACE start out, well, normal, and then take a drastic turn. Co-directed by Ashley Brooke Monroe and Courtney Ulrich, IN A TILTED PLACE showcases the dark whimsical world of Troy Deutsch and his poetic tongue.... As absurd as they may be, IN A TILTED PLACE brings on the shock... It's a very specific style of work. Be prepared for theater that's not quite the norm. But that's what makes it unique.—Theater in the Now

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Troy Deutsch's In a Tilted Place shows just how strange life can really get... The value of this production is its ability to present ordinary, day-to-day life as uncanny, odd and whimsical. In a Tilted Place is able to disgust, enlighten and provoke audience members... It is like watching a weirder version of The Twilight Zone.—OffOffOnline

All of the shorts are fun: equal parts gothic. and cartoonishly humorous, Deutsch's script

comes fast and hard, taking unexpected turns that keeps audiences guessing.

—NY Theater Now

The tragicomedy begins and ends in idyllic dreams that end in nightmares. Their situations disturb yet entertain. The script pokes fun at desperation, but speaks to the loss of order, grace and dignity in the world.—Electronic Link Journey





IMPROBABLE STAGE

Rough Draft

Directed by Stacy A. Donovan Music composed by Frank Grullon September 1—7, 2015

We at Improbable Stage were thrilled to be back at IRT Theater. Their devised theatre piece, Rough Draft, was in development for about 18 months. They had a staged reading of the work at Alvin Ailey Studios in February of 2015. They used their 3B Residency for final development work before their three week run at The Wild Project from September 17th—October 3rd, 2015.

Rough Draft, a powerful and compelling theater piece utilizing movement as its primary vocabulary, tells the story of an established novelist for whom a tragic event serves as a catalyst for self examination. Having believed his life was a well written book, he must question and redefine for himself what it means to be "successful" and discover if he possesses the courage to begin anew, another "rough draft."

Rough Draft is a piece of theater which remains in its own category; a challenging, creative, and unique work presented by a group of talented artists...—TheaterScene.net





MADMENOFTHEMOUNTAIN

NOVACATION

Written and directed by Harold Lehmann September 8—28, 2015

Travel without Risk.

Movement without Time.

A science fiction comedy about Boredom, Desire, Work and Teleportation. When four office workers encounter the NOVACATION, each must decide how far they want to go. Drawing on voyeuristic dating shows, the writings of B. Spinoza, and the sci-fi movies in our heads.



Easy thrills and laughs abound. Harold Lehmann's gymnastic language and surprise-attack choreography delight at every turn. While zany on the surface (and at times enticingly cryptic), NOVACATION pulses strong currents of its unique magic logic beneath each scene.—New York Theatre Review

UNDISCOVERED PRODUCTIONS

Before You Go

Created and performed by Max Rosenak December 1—21, 2015

Marooned in a Beckett-like limbo, halfway between two doorways, a lonely Buster Keaton-esque clown loses his sanity while desperately trying to choose a door. Alone, afraid, weak, and helplessly indecisive, he dances, sings, writes haiku, cajoles, screams, role-plays and strips, in an effort to make something—anything—happen.



CANTO CONTRA REAGAN

Created and performed by Nate Speare December 1—21, 2015

"Virgil led Dante down to hell. Nate Speare follows Ronald Reagan into an underworld of madness and corruption and, in the process, calls upon the power of song to redeem Reagan, the USA, and everyone entering psychological adulthood."

"Canto Contra Reagan" was originally developed in collaboration with Enrique Pardo, artistic director of PanTheatre, as part of the Myth and Theatre Festival in 2011 at the Roy Hart International Artistic Centre. Originally titled, "We Died of Thirst" the show is a winner of the Talk of the Town Award at the New England Fringe Festival and was also a finalist at the One Festival, lower Manhattan. Speare conjures this piece again in 3B Development Series to refine the performance in terms of vocal exploration and dynamics.

ANECDOTA

And Now Is Gone

Created and performed by Erica Fae and Jill Samuels January 5—25, 2016

anecdota is the artistic partnership of Jill A Samuels and Erica Fae, as well as a shifting ensemble of collaborators. Creating innovative works mined from historical, visual, and physical research — we employ movement, dance, sound, song, film, video, puppetry and poetry — as each unique project demands.

A pair whose theatrical acumen matches the formidability of their subject... there's so much imagination and talent at work here that it makes me look forward with anticipation to what anecdota will be up to next. —Backstage



A Warm Winter, or Black Is Beautiful
But It Ain't Always Pretty
Written and Performed by Kareem M. Lucas

January 5—25, 2016

A staged reading of a new piece written and directed by Kareem, explored the relationships between a group of friends, young Black artists, living in NYC, as they navigate their careers, love, money, and growing up at the beginning of the 21st Century.

Reading of the play, S&H Camping

Written and produced by Andrew Malcolm Directed by Jonathan Fluck, Director January 26—February 1, 2016

As age advances and older relationships stagnate, new possibilities can arise from the oddest of circumstances. Join the bickering Art and Catherine at the S&H Campgrounds as they confront an odd family group: two women who are former sister-in-law and their three children. Anything can happen...

EXPERIMENTAL BITCH PRESENTS

A Reading of The Coward: a madcap fairy tale

Written by Maddy Campbell
Directed by Matt Phillips
February 1, 2016

In a far off kingdom on some cloud or something, there lives a King shackled to his throne. In an attempt at peace he has given his realm over to The Insane Demon Queen Gregory, who delivers the people True Happiness™ and creative death sentences. But a Monster Rebellion is brewing, giving a cowardly castle maid the task of freeing the kingdom. This violent, dark fairy tale takes a wild romp through a magical world of confetti, blood and shenanigans.





THE DREAMSCAPE THEATRE

The Improbable Fall, Rise & Fall of John
Law (part1): a new play about money
Written by Matt Herzfeld
Directed by Brad Raimondo
March 1—28, 2016

Matt Herzfeld's new play, The Improbable Fall, Rise & Fall Of John Law (part 1) is an epic tale of early modern finance that spans decades and continents, and featured a cast of some of 18th century Europe's most famous (and controversial) movers and shakers. At its center is John Law, whom historians have alternately described as a financial genius or a treacherous conman. The play, which takes the form of a bawdy and irreverent historical comedy, follows John from his early days as a notorious London gambler forced into exile by a duel gone wrong through his greatest insight- the invention of paper currency— to his reign as France's minister of finance, where he oversaw one of history's first boom-and-bust cycles in a stunning display of incompetence that both rivals recent Wall Street panics and sheds light on the frightening and darkly comic

resemblances between our modern financial system and the rigged tavern games of chance where John Law gained and lost his first fortune. A diverse 8-actor ensemble will play more than 33 characters, bringing the turbulent world of John Law vibrantly to life with healthy doses of wit, absurdity and inventive theatricality.

A rip-roaring entertaining yarn about the invention of paper money in the early 18th century... Lucky for us Matt Herzfeld has dramatized this slice of history for us and Dreamscape Theatre has assembled a crackerjack ensemble of nimble actors under Brad Raimondo's adroit direction and a clever collection of Designers who have turned the tiny IRT stage into England and France and Scotland.—Eva Heinemann, Hi-Drama

A witty comedic romp... Features a wonderfully diverse and multi-talented cast... The Improbable Fall, Rise, & Fall of John Law is an epic comedy. Tackling it and bringing cohesion to the stage is no easy feat but director Brad Raimondo did an exquisite job... every choice that Raimondo and his team made was strong and supported.—Michael Bradley Block of Theater in the Now

SANGUINE THEATRE COMPANY

Primary

Written by Gracie Gardner Directed by Alex Keegan March 29—April 25, 2016

It's 1999. In suburban Connecticut, 9-year-old Sophie is certain she's the missing Sailor Scout, and she's determined to fight the forces of evil. The allure of local politics has brainwashed her underpaid and overworked mother, Laura, into a misguided campaign for State Representative. During the course of a brutal primary election, Sophie must bring her back from the dark side with whatever it takes to restore Laura to her original self.

Primary was the winner of Sanguine Theatre Company's 2016 Project Playwright Festival. It was chosen from hundreds of submissions to receive its world premiere as part of Sanguine's 2016 season.

smart and thoughtful entertainment that is welcome on the stage—TheatreScene.net

An entertaining and timely comedy for all political persuasions—Theatreis&asy

a delightfully entertaining piece.—NYTheatreGuide





F*IT CLUB

The Spring Fling: Crush

Playwrights include Kevin Artigue, Seth Moore, Greg Moss, Ariel Stess, Catya McMullen and Stephanie Del Rosso. April 26—May 9, 2016

The Spring Fling is an annual, award-winning presentation of six world-premiere, commissioned short plays around a central theme, written specifically for this project by six different playwrights of note, just went into its sixth year. In 2016, playwrights wrote about inspiration from the theme "crush."

A wonderful group of playwrights, directors and actors...

F*It Club continues their winning streak. ...all share
strong performances and production values and each
writer approaches the theme with their own unique
and often hilarious or heart-breaking (and sometimes
both) perspective.—Stephen Kaplan, Theatre Is Easy

An energetic grouping of young writers, actors, and directors creating an intriguing night of theatre.

Wildly entertaining and thoughtful...in true off-off fashion, is pushing the boundaries and buttons of our thoughts.—Megan Lohne, NY Theatre Guide





Shows like 'Spring-Fling' are rare. Indomitably weird and high-brow, but without being esoteric to the point of pretension. The writing is unique, the direction excellent, and the cast on-point. I highly recommend it if you need to see theatre that is unlike every other show on or off Broadway. It's what I wish every one-act festival could be. This was a venue for honest theatrical experimentation, performed by people who unquestionably knew what they were doing. I love that. I recommend checking out F* It Club's work in future.—Thomas Burns Scully, On Stage Blog



BRYAN DAVIDSON BLUE PRODUCTIONS

A workshop development of *The Oresteia*Written and Directed by Bryan Davidson Blue
May 10—23, 2016

Writer/Director Bryan Davidson Blue and actress Emily Batsford take a new look at the Aeschylus trilogy of plays focussing on Elektra, daughter of Agamemnon and Klytemnestra.

Bryan Davidson Blue's The Oresteia is an episodic, nightmarish reconstruction of Aeschylus' trilogy of plays (Agamemnon, The Choephori and The Eumenides). It is an image-based theatrical experience using symbols and narrative fragmentation to evoke the ideas at the core of the myth; betrayal, retribution, and the intimacy of violence. The company used the two-week residency to focus on Elektra (Emily Batsford), the daughter of Agamemnon and Klytemnestra. Elektra's hands may be cleaned, but her mind is stained with memories— a sister euthanized for political gain, the vengeful murder of her father, a stranger literally dragged kicking and screaming into her life.



Taking inspiration from the original music by Amber
Docters van Leeuwen and controversial photographer
Bill Henson's Lux et Nox, Davidson Blue and Batsford
worked to create sequences of wordless images that
the subject matter. This Oresteia, haunting in its silence,
allows objects to become storytellers— what do these
objects contain? what have they seen? how will they
be used? Elektra becomes our conduit between now
and then, between what has and what may, between
what is true and what is desired. Of course, like any
member of this family, she cannot be trusted.

THE NIGHT SHIFT THEATRE

Peter Nichols' A Day in the Death of Joe Egg

Directed by Christina Ashby
Written by Peter Nichols
May 24—30, 2016

A Day in the Death of Joe Egg tells the story of a young British couple struggling to keep their marriage afloat while caring for their only child, a small girl with cerebral palsy. Jo, their daughter, is confined to a wheelchair and unable to communicate. Sheila, her mother, is a natural care-taker and devotes her life so her daughter will have one. Brian, meanwhile, is constantly looking for a way out. Tensions mount when Brian's mother and their married friends pay a visit. Each character has their own view on what to do with Jo and the damning question is asked: Is it ever worth it? A play that combines comedy, pathos, and vaudeville, A Day in the Death of Joe Egg is sure to stay with you long after you've left the theater.

From the setting, to the delivery of the humor, to the mise en scene, to the occasionally devastating performances, the play feels well looked after and committed to. It keeps you planted firmly in seat, assured that reality, no matter how surreal, is happening in front of you.—On Stage Blog











THE LIVING ROOM

#liberated

Conceived and Scripted by Lillian Meredith Directed by Rachel Karp and Jaki Bradley May 31—June 20, 2016

Zumba. Wine. Takeout. Porn. In the quest for personal and sexual empowerment, the Sister Support Group for the Daily Trials of Being a Woman tackles them all. But acts of feminist revolt rarely go unpunished, and the women find themselves caught up in something much bigger than their own liberation.

"Best Bet"

"Feminism is alive and well and bolder than ever in a new play created by The Living Room"

"daring, provocative and highly intelligent"

"The cast includes a strong ensemble of six with the chemistry of an acting troupe that has been together for years"—From Theater is Easy

"on point with where cutting-edge
New York theater is headed"
"Co-directors Rachel Karp and Jaki
Bradley bring to light the all too current
issue of the price women pay for seeking
sexual liberation."—Theater Pizzazz

"a feminist play to end all feminist plays."
"one of the best overall designs in the
space's history."—Theater in the Now

NEON CAVIAR

Lifetime Supply

Directed by Jessi D. Hill Written and performed by Sarah Todes June 21-27, 2016

Neon Caviar Produced a play created by Sarah Todes in memoriam of 21-year- old set designer Noah Goldstein, killed by hit and run driver June 18th, 2016.

"Lifetime Supply" is a live graphic novel; a play supplemented by projected images and animation, that tells the story of Hannah, our isolated protagonist, as she collects a lifetime supply of Acai-Berry supplements in her basement to win back the heart of the man she loves.

When faced with a brutal rejection, Hannah attempts to commit suicide by swallowing all of the pills. Instead of killing her, however, the pills imbue Hannah with powers beyond her wildest imagination as the basement transforms into a jungle landscape of which Hannah is Queen. Plunging into an ocean of Acai, Hannah discovers a world beyond the dark secrets of her past.

Hannah is played by four performers; a different performer takes over each time Hannah makes a life-altering choice, exploring the idea that our choices define us. "Lifetime Supply" looks at the ways we cope with trauma by rebuilding our world from the inside out; the creation and rebirth that so often result from loss.









VAMPIRE COWBOYS AND IRT THEATER

Aliens, Cheerleaders and Spies July 6—18, 2015

Lead Teaching Artists

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

Alexis Black (Company Member)

Rocio Mendez (Company Member)

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.





ABOUT RESIDENT COMPANY

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.

My daughter begged to go back to IRT for a second summer even though there were ample summer theater experiences for her in the Washington, DC area where we live. Through her experience with IRT Westside Experiment, she returned to home with extraordinary confidence and passion for a career in theater arts. I believe that largely as a result of the knowledge and

confidence obtained at IRT, two months later she landed her first role in a show in a professional theater. Not only did she develop terrific improvisational and performing skills, but she developed creativity and confidence with some writing and directing experiences. Again, I believe largely as a result of her IRT experience where she was encouraged to take risks, she just won a student director award for creative vision at the Shakespeare festival for secondary schools in Washington DC. Our daughter enjoyed orienting the new students to the experience during her second summer at the camp and not only bonded with them during the formal training experiences at camp, but during the "hallway movie productions" and all of the other opportunities that made the experience so special. This theater training experience was unique in many ways, including how diverse the participants were, coming from NYC, Virginia, California and even India. This diversity enhanced the experience even further. —Lisa Rachelle Lilenfeld, Ph.D., Parent



ARCHIVE RESIDENCY ARTISTS

2015-2017

The Archive Residency is our ongoing development and presenting program, providing a two-year commitment of time, space, and support to select independent theater 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 our main-stage season, giving the company a professional downtown platform to present their work.



PIEHOLE

Ski End

February 2—29, 2016 Created by Piehole Directed by Tara Ahmadinejad

Piehole's newest work places an abandoned ski shop at the center of the universe. A group of adults gets stuck in this banal site of destruction, and engages in a cosmic ritual of nostalgia, apocalyptic delusion, and ski. Inspired by the many clues left behind in a real abandoned ski shop, Piehole's SKI END examines anxieties about how we spend our time.

With: Kijani-Ali Gaulman, Peregrine Heard, Kimani Isaac, Allison LaPlatney, Maite Martin, Alexandra Panzer, Emilie Soffe, Ben Vigus, Jeff Wood

Piehole investigates the process of collaboration and collective authorship to create live events. Driven by an ongoing pursuit of surprise, delight and beauty in unexpected places, Piehole encourages agency in one's thinking, perceiving, and feeling, as well as an expanded sense of potential realities. Since 2008, Piehole's work has performed in theaters, galleries, and hotel rooms in New York, Philadelphia, and Prague, and has been praised for its "beauty" and "gratifying weirdness" (NY Times).









OUR VOICES THEATER

Our Voices Project

February 2—29, 2016 Written by Charles Mee Directed by Kim Weild

What drives a boy born profoundly deaf who never learns to read, write, sign or speak, to create over 20,000 works of art? James Castle made himself into one of the most important American outsider artists. Playwright Charles Mee and Our Voices continue their collaboration in investigating the landscape of Castle's world combining music, dance, sign language and more as they celebrate the life of this extraordinary artist.

With: Tad Cooley, John Ford Dunker, Vanessa Kai, Roderick Lawrence, Geraldine Leer, Donnie Mather, Jessica Ranville, Folami Williams, Shay Webster, Jon Wolfe Nelson



Our Voices Theater is a multicultural company dedicated to creating innovative theater that exalts diversity, engenders understanding, and provokes empathy. They investigate themes of otherness in society whether they are culture, language, gender, or ability. Our Voices actively cultivates an inclusive experience that more accurately represents the world in which we live and our shared humanity.

IRT PRODUCTIONS 2015—2017

TERRANOVA COLLECTIVE

Last Call

Created and Performed by Terri Girvin Directed by Michael Leeds September 29—November 2, 2015

terraNOVA Collective was proud to present the perfect collaboration between Broadway director Michael Leeds, indie record producer and sound designer Phil Palazzolo, and renowned actor and stand up comic Terri Girvin. Set during one chaotic shift at a bustling NYC bar, Terri pours drinks for her needy and quirky customers while fending off phone calls from her about to be homeless mother. Alone on stage, without a single prop, bottle, or glass, Terri's entire world is created flawlessly through physical movement and an intricate, highly integrated soundscape. Based on real life experiences, stories and actual customers LAST CALL is an energetic play about family, about boundaries and about how much to tip. An incredible marriage between action, stand-up and sound it is a meticulously crafted and funny piece of theatre.

"an autobiographical tour de force."—The New Times







MADMENOFTHEMOUNTAIN

Mountain Madness Spectacular

September 11—13, 2015

With a different line-up each night madmenofthemountain presented 6 daring new works over 3 nights including

confessions of a make-up-artist, a dangerous selfie slapstick, and a rock and roll dance theater spectacle.

Featured Artists:Alex Gray, Joey LePage, Sarah Graalman, Marie Christine Katz, Alex Gray, Tom Picasso, Jeff Seal, and Chris Manley

KAITLIN COLOMBO

HUNG Over

January 2, 2016

Comedian Kaitlin Colombo (Last Comic Standing, MTV, E!) helped our audience through their holiday hangover with a night of raunchy stand up comedy and some special comedy guests. A benefit for IRT.

A stand up comedian since the age of 13, Kaitlin Colombo has been seen on NBC's "Last Comic Standing" (winner, Week #1 Online Fan Favorite) and MTV's "The Reality Show". She provides snarky commentary for E! Entertainment Television

and has been featured on "The Maury Povitch Show" (fulfilling her high school guidance councilor's prediction of her future — just not in the way he thought she would). At 17, she sold a television pilot based on her stand up to FOX — so she stopped showing up to class and, to this day, holds her high school's record for "Worst Attendance By Student Who Isn't On Maternity Leave". The daughter of a Gay man and a Lesbian, Kaitlin is a tireless advocate for LGBT causes. She tours colleges and clubs across the country, has headlined Gay Pride Festivals in LA and NYC and, later this year, her comedy/music/burlesque extravaganza "Glitoris" will debut in Los Angeles before touring nationally in 2016 (proceeds from the tour will go towards local LGBT charities).



KAREEM M. LUCAS

The Journey of a Dream: Celebrating Martin Luther King Jr.
January 18, 2016

If you can't fly, then run. If you can't run, then walk. If you can't walk, then crawl. But whatever you do, you have to keep moving forward.—Martin Luther King, Jr.

Various artists came together to celebrate the legacy of Dr. King by presenting original work inspired by his spirit.

Featured Artists: Maria Paz Alegre, Dennis A. Allen II,
Amaany Clarke, Julissa Contreras, Jessica, Frances
Dukes, Matthew-Lee Erlbach, Emily Gardner Hall,
Korey Jackson, Eric Lockley, Nicholas Miles Newton,
J. Alphonse Nicholson, Carra Patterson, Neil
Tyrone Pritchard, Anne Troup, & Jono Waldman

DREAMSCAPE THEATRE

Reading Series

March 12—22, 2016
Dreamscape was happy to host their friends at HAZARD REP as they presented the following work and artists.

Featured Plays: ANCIENT CITY, No Angels In The Bushes, The Young Folk, Black Hollow

Featured Writers: Michael Ross Albert, Stephen Foglia, Tom Nieboer, Tom Nieboer, Aeneas Sagar Hemphill Featured Directors: Ryan Feyk, Brad Raimondo, Maya Evans, Brad Raimondo



RAMESH MEYYAPPAN

VISUAL LANGUAGE

May 9, 2016

Ramesh Meyyappan is a theatre creator who uses a mix of visual and physical theatre styles to continually develop and extend his theatrical visual vocabulary, his latest production Butterfly extended his practice to encompass puppetry.

His solo performances and collaborations have toured nationally and internationally to much critical acclaim. Twice winner of Best Actor Life! Theatre Awards (Singapore), Snails and Ketchup (2012 Cultural Olympiad Unlimited) nominated for a Total Theatre Award. He was part of the Programme Design Team for the BA for Deaf at Royal Conservatoire of Scotland and is co-ordinating the Visual Theatre module within the degree program.

Ramesh Meyyappan Created, Directed, and Performed Butterfly at 59E59 Theaters. While in the US we were fortunate to have him give a FREE workshop at IRT Theater. The Visual Language workshop was an introduction to and brief exploration of how a visual theatrical language can work. Using traditional play texts as a basis for exploration, participants had an opportunity to play with visual ideas and consider a myriad of visual possibilities within 'storytelling' to create a short visual narrative.

It involved a process of 'deconstruction' taking the text back to its bare bones, considering the basic themes, characterizations and narrative structures. This done the participants can begin to consider re-telling the narrative making use of a wide range of visual and physical styles from the abstract to the very literal. This was one of the most hands-on workshop I attended. First of all, the talent, Ramesh Meyyappan, is inspiring. He is an excellent teacher and gets his point across so well. He engages everyone in the process and offers constructive notes. I wish I had more. I want more. This barely scratched the surface. His seminar encompasses everything an actor needs to be in tune with his/her body and understand character development. —Jacqueline Roth







DAVID JAMES BOYD, CHAD KESSLER & MAY ADRALES

STEPCHILD

April 11, 2016

Originally developed at IRT 3B's residency program, an exciting new Deaf themed musical Stepchild received a very successful reading at The Lark Play Development Center in NYC Spring '16. The musical raises urgent questions that face both hearing and Deaf communities today, while intertwining it with visual spectacle, a soaring musical score by David James Boyd and unique storytelling by David James Boyd and Chad Kessler. Under the direction of May Adrales, the evening featured the incredible talents of Felicia Finley, Alfredo Narciso, Thom Sesma, Tina Chilip, Howard Emmanuel, Marisa Rosen, Carolyn Miller, Dominick LaRuffa and Badia Farha

SHORT SYNOPSIS

In modern day NJ, Sofia is a young Deaf girl whose widowed father has just married a brash,fast-talking hearing woman. Her new stepmother has little passion for communicating with the girl, so the spirit of her deceased mother, Emilia, visits her one night. In hopes of instilling pride in her roots, Emilia tells her the Gothic folktale, "The Stepchild." Born Deaf at the brink of the Italian Renaissance, young Orella's journey takes her through a childhood of poverty, and adolescence in hiding, and a young adulthood at an asylum for the "cursed". However, her drive to learn and courage to communicate with Sign Language unites a broken kingdom, and Orella is ultimately crowned the world's first Deaf queen

PHOTOGRAPHY CREDITS

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Corrine Louie, from Rough Draft

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Hunter Canning, from In a Tilted Place

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<u>3B</u>

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Matthew Dunivan, opener image from *Ski End* Nina Wurtzel, *Our Voices Project* Matthew Dunivan, *Ski End*



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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)