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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,

IRT Theater’s 2017-2018 Artist in Residency Program included 22 residencies, 4 Archive residencies, 634 artists, and 243 performances for 5,354 audience members.

IRT’s 3B development series gave many artists at IRT the time and space to develop and perform new work. Spring brought Chad Kessler and David James Boyd back to IRT with a new musical STEPCHILD, an original piece co-created by IRT’s own Kori Rushton, focusing on the complex and magical fusion of theater, music and American Sign Language. Through the eyes of a Deaf heroine, the underrepresented historical topic of the stigma of signing is given a Gothic folktale spin in this story of empowerment.

We would like to congratulate the two new Archive Residents- One-Eighth Theater and The Drunkard’s Wife. They were in development in February and ran a workshop performance of their new theatre pieces. The Archive Residency, our two-year development and presenting program in partnership with New Ohio Theatre, culminates in a four-week world premiere presentation at New Ohio.

In early June, Project Y Theatre Company held their Women in Theatre Festival including 35 performances of the work of emerging women playwrights. The Women in Theatre Festival is dedicated to commissioning, developing, and producing the work of female playwrights.

This year, IRT Theater’s Westside Experiment Education Program was able to be fully accessible to Deaf, Hard-of-Hearing and hearing students due to the generous support of The New York City Department of Cultural Affairs and The Nancy Quinn Fund (a project of ART-NY). In addition, for the first time IRT received funding from New York State Council on the Arts (NYSCA), along with a contract with the John F. Kennedy Center for the Performing Arts.

There were 18 middle school and high school students enrolled, with several students returning from the previous year. Westside Experiment was lead by Monique Holt and Luane Davis Haggerty, supported by guest artists: Julia C. Levy, Executive Director of Roundabout Theatre Company, Alexandria Wailes and Kim Weild. Assistant teachers included: Danica Zielinski, Malik Paris and Lucia Constantino. The group created an original work titled Handshake, which was inspired by the vignettes created by Deaf, Hard-of-Hearing and hearing students.

The young people had a fun and educational time working with lead teachers, Monique Holt and Luane Davis Haggerty. In its 6th year, IRT’s Westside Experiment enhanced its reputation for being a top notch and vitally unique summer program for young students of the theater.

The past year has been an exciting one filled with landmark moments and inspirational work. We at IRT look forward to the coming year with new energy and high hope for another year filled with the work of ingenious NYC artists.

—Kori Rushton, Producing Artistic Director
SEASON HIGHLIGHTS
Built for Collapse
DANGER SIGNALS

October 31–November 27, 2018
IRT 3B Development Workshop
April 27–May 19, 2018
New Ohio Premier
Text by Nina Segal
Directed by Sanaz Ghajar
Composed by Jen Goma
An Archive Residency Production, in collaboration with IRT Theater

It’s 2018 in New York City and a woman is giving a lecture about the brain.
It’s 1847 somewhere in the Canadian Arctic.
Sometimes history resurfaces without someone—some man—having to dig it up.

But we’re here to talk about the brain.

A unique collaboration between the award-winning New York based theater company Built for Collapse, led by Iranian-American director Sanaz Ghajar, British playwright Nina Segal, and pop musician Jen Goma, DANGER SIGNALS was a searing exploration of traumatic brain injuries, the medical history of lobotomies, and western culture’s insatiable desire to control and colonize. A multi-disciplinary fantasia that questioned the cost of ambition.

BUILT FOR COLLAPSE is an award-winning theater company committed to building multidisciplinary work that challenges theatrical form. They develop each project through a highly physical approach to writing, rehearsal and performance that places specific importance on audience feedback and diverse source material including images, videos, pop culture, and found text. At times an erotic opera, at times a freakish and violent circus, Built for Collapse has been described as a “creative new approach to theatre.”

"Visually arresting...Boasts three great performances." —ONE Magazine

"The play keeps your synapses firing.... Unapologetically experimental.”
—Time Out NY
anecdota
SAVED AGAIN AND BY HIM

October 31–November 27, 2018
IRT 3B Development Workshop
May 23–June 3, 2018
New Ohio Premier
A solo by Erica Fae
With words by Sarah Wakefield
Made in collaboration with
Nicholas Galanin
Creative & Cultural Consultant
Sheldon Raymore
An Archive Residency Production, in
collaboration with IRT Theater

Drawn directly from Sarah Wakefield’s
auto-biographical narrative Six Weeks
in the Sioux Tepees, SAVED AGAIN
AND BY HIM recounted Sarah’s experi-
ences during the 1862 Dakota Uprising
in Minnesota — a conflict that ended
with President Lincoln’s approval of the
largest mass execution in United States
history. Were it not for the protection
provided by one Dakota man and his
family, Sarah likely would not have lived
to tell her story. A complicated narra-
tor, by turns admirable and offensive,
Sarah’s gratitude and prejudice endow
her voice with sharp resonance for audi-
ences still grappling with the legacy of
America’s brutal past (and present).

anecdota is dedicated to telling too-
little-known true stories of American
history. Its first piece, Take What Is
Yours, centered on Alice Paul and the
woman’s suffrage movement, and was
a Critic’s Pick in the NY Times. Fae’s
feature film To Keep the Light, about
a female lighthouse keeper in the
1860’s, won the Fipresci Prize in Ger-
many, Best Director at Berlin Indp Film
Festival, and numerous other festival
awards. Her second feature film, set in
New England in the 1840’s, is currently
in development.

“... a powerful physical performance
of survival and independence, deliver-
ing Wakefield as a fascinatingly woke
frontierswoman... Fae’s Sarah retains
an intriguing complexity...”
—Exeunt Magazine

IRT & TGF 12 Productions,
in association with LaGuardia
Performing Arts Center
Stepchild, A New Musical

April 13–20, 2018
Music & Lyrics by David James Boyd
Book by David James Boyd
& Chad Kessler
Based on an Original Idea By Kori Rushton
Directed by Kim Weild
Director of Artistic Sign Language
Alexandria Wailes
Musical Director Dan Pardo

Orella is born deaf at the brink of
the Italian Renaissance. Her journey
takes her through a childhood of
poverty, an adolescence in hiding, and
a young adulthood at an asylum for the
“cursed”. However, her drive to learn
and her courage to communicate with
Sign Language unites a broken king-
dom, and Orella is ultimately crowned
the world’s first proud Deaf queen.
IRT’s 3B Development Series hosts 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.
G45 Productions  
Light Bulb Reading Series  
June 27–July 2, 2017  
Written by India Kotis, Parade Stone, Samantha Mueller, and Shara Feit  
Directed by Charlotte Durkee, Sadie Scott, Gina Marie Hayes, and Michael Herwitz  
Over the course of a one week residency, four young playwrights collaborated with G45 Productions to develop their own new works. Through intensive workshopping, rehearsal, and feedback sessions with actors and artistic consultants from the G45 ensemble, the playwrights developed their voices, build collaboration skills, and ultimately refined their scripts and their storytelling. The residency culminated in a series of readings at IRT that were open to the public.

Sanguine Theatre Company  
Jessica  
July 18, 2017–August 7, 2017  
Written by Patrick Vermillion  
Directed by Emily Jackson  
In 2013, Jessica vanished. Now, her closest friends are reconstructing her with cutting-edge technology to try and track her down. They prime the android with memories from Jessica’s past, but it’s clear that their stories don’t add up. As Jessica’s friends fight for ownership over an artificial Jessica, the android listens, learns, and plays along. Suddenly, the line between robot and real life is very, very thin.

“Jessica is a memory worth adding to your own neural network.”  
—Culture Catch

What Will the Neighbors Say?  
In Her Own Words: The Diana Tapes  
August 8–28, 2017  
Written by James Clements  
Directed by Wednesday Sue Derrico  
This tense thriller presents the true story of one of the greatest media scandals in British history – the publication of Andrew Morton’s book about Diana, Princess of Wales, which ended her marriage and shook the monarchy to its core. The question remains: who was the victim, and who the victor?
What Will the Neighbors Say?

*Untitled Shape Show:*
*A New Musical for Young Audiences- ASL Interpreted Performances*

August 8–28, 2017
Music & Lyrics by Will Davis
Book by Sam Hood Adrain

Untitled Shape Show is a new musical for young audiences that celebrates self-expression, promotes individuality, and posits that it is our differences that make us beautiful. Inspired by the WWTNS? commitment to diversity and inclusion, the show uses the metaphor of shapes to create a positive, affirmative theatrical experience.

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The Arctic Group

*The 1st New York International FRIDGE Festival*

August 29–September 25, 2017
Written by Daniel Talbott, Katie Cappiello, Matthew Minnicino, Jenny King, Korde Arrington Tuttle, Steve McMahon, MJ Halberstadt, Jordan G. Teicher, Glenn marla, and Suzanne Willett
Directed by Shira-Lee Shalit, Benjamin Viertel, Kate Hopkins, Kathe Mull, and Katie Cappiello

FRIDGE Fest was born out of the Arctic Group’s mission to *pick a snowflake out of an avalanche.* With this in mind, TAG has curated a festival of unique, thought-provoking works by both established and emerging artists. It was a multidisciplinary theater festival featuring new works of all genres. All plays included a fridge. No matter what night they attended, audiences were captivated. Come chill with us!

“Like the refrigerator itself, Fridge Fest holds a veritable feast of possibilities. Deceptively simple and refreshingly unorthodox, its central image prompts deeper inquiry and allows its writers’ stylistic innovations to emerge. With five concurrent programs and ten original plays, this quirky new festival promises to please any theatrical palate.” —Theatre Is Easy
Daphne & Pomegrenade

August 29, 2017–September 25, 2017

Daphne
Written by Alice Pencavel
Directed by Paul Bedard

Pomegrenade
Written and Directed by Ran Xia

DAPHNE: Daphne is a tree. But she wasn’t always. In fact, she’d do anything to be human again. Even if it means undergoing the ax…

Spun from a love of vegetation and Greek mythology, Daphne is a hero’s journey of survival, symbol, and poetic endurance.

POMEGRENADE: Persephone gets snatched to the underworld, but the place isn’t really what she expected. Hades has his own problems to deal with as well, especially when the memory archive is at capacity with the refugees pouring into the world of the dead.

“Pomegrenades’ thoughtful script gives new life to its ancient source material, its characters equally mythic and relatable. Brimming with idealism but limited in scope, Lincoln’s ‘Persephone’ embodies our concern and frustration as privileged bystanders, and we share in her journey from passivity to empowerment…Inspired by the accounts of war correspondents, and writer-director Xia’s work with Doctors Without Borders, the play’s journalistic subfocus heightens its impact.”—Theatre Is Easy
Random Access Theatre

HERstory

September 26, 2017–October 23, 2017
Written by Aphra Behn, Caroline Prugh, Victoria Teague and Mike Gregork
Directed by Jennifer Sandella, Jennifer Sandella & Victoria Teague, Victoria Teague and Mike Gregork

In the fall, Random Access Theatre (long devoted to reclaiming and re-examining works of the past) asked: who are the women that changed the face of theatre? HERstory hoped to delve into that question through a series of performative exercises which explored the role and contribution of women in historical drama. From Aphra Behn to Margo Jones and Lorraine Hansberry to Sarah Bernhardt, this series provided an opportunity to dive into the lives of the women who have participated in theatre throughout history while highlighting the immense impact they have had on theatre worldwide.

Sam Schanwald

Pidor and the Wolf (a staged reading)

October 24–30, 2017
Writer and Director Sam Schanwald
Composer Nikolai Mishler

Told in rich narrative prose, Pidor and the Wolf set a classic tale of man-versus-nature against the hotbed of an oppressive Russian republic. Using original cello music and inventive use of found props, the artists told a story that was both a popup book and a map of desires: simultaneously childlike in wonder, yet sensual and dark.
PAT TO YAN & EUGENE MA

A Staged Reading of “A CONCISE HISTORY OF FUTURE CHINA”

October 24–30, 2017
Written by Pat To Yan
Directed by Eugene Ma

Originally penned in English, while having received its first full production in Hong Kong performed in Cantonese Chinese, A Concise History of Future China became the first play ever to have been featured in the world-renowned Berliner Festspiele Theaterfestival Stückemarkt by a Chinese playwright in 2016. Playwright Pat To Yan’s text is recalibrated by Drama Desk-nominated theater-maker Eugene Ma in this staged reading.

The Farm Theater in association with Stable Cable Lab Co.

Solo Show Festival: Three Award-Winning Solo Performances

November 28–December 18, 2017
Written by Lee Kaplan, Padraic Lillis and Douglas Taurel
Directed by Padraic Lillis and Scott Illingworth

Solo Show Festival: Three Award-Winning Solo Performances was a series of critically acclaimed solo shows that have been developed in partnership with The Farm Theater. Lee Kaplan’s BULLY, Padraic Lillis’ Hope You Get To Eleven or What are we going to do about Sally?, and Douglas Taurel’s THE AMERICAN SOLDIER was performed in rep between November 29th through December 10th.

“Thank you for doing what you do. Your helping us brother. I’m grateful for you and your show. God bless!” — DAVID RANDALL, RETIRED MARINE SERGEANT
Stable Cable Lab Co.
*Static: An Intergenerational Playwrights Experiment*

November 28–December 18, 2017
Written by Stephen Brown and Tim Pinchney
Directed by Courtney Ulrich and Carl Andress

In the first ever *STATIC: An Intergenerational Playwrights Experiment*, Stable Cable commissioned a millennial and baby boomer playwright to each write a play exploring a theme that they were mutually excited to dig into. The first acts of these two plays in process were presented as double bill workshop productions at IRT Theater.

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Michael Eichler & Nic Adams
*Holy Name – Work in Progress Showing*

January 2–15, 2018
Written by Michael Eichler
Directed by Nic Adams

*Holy Name* is the story of a working-class family in 1960’s Buffalo, NY. The matriarch of the family—Mindy—is suffering from a mental illness which expresses itself in verbal abuse and physically-threatening behavior. The men of the family — father Van and brothers Ron and Mickey — devise a plan to get Mindy treatment, but when it backfires it sends the family — especially youngest brother, Mickey — into a deep psychological battle of determination vs. free will, family obligations vs. a happier life.
Meta-Phys Ed.  
*Wake…Sing…*  
January 16, 2018–February 5, 2018  
Conceived and Directed by Jesse Freedman  

Meta-Phys Ed.’s new multi-media performance based on Clifford Odet’s depression era drama “Awake and Sing”, Zombie movies and biblical books about the resurrection of the dead.  

**WAKE…SING…** was a meditation on “Wokeness” and “wakefulness”, exploring the tension between middle class aspirations and utopian vision using theater, music video and dance.

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### The New Collectives  
*Life Brief & Glorious*  
March 6–26, 2018  
Written by Bryn Manion  
Directed by Rachel Dart  

Men and ships and men and ships and men and ships…Murder. Sex. Achilles’ heel. A modern re-telling of the events leading up to the fall of Troy, as seen through the eyes of the women responsible for holding the city together.

“The *Life Brief & Glorious* is part of IRT Theater’s 3B Development Series, which has allowed The New Collectives to develop new material during the day while mounting a full-fledged show at night. And, like most of the troupe’s shows, it’s predominantly led by women. Although there’s nothing about gender in The New Collectives’ mission, three of its four founding members are female, and a majority of its original work has been created or co-created by women.”  
—Regina Robbins, TDF Stages Magazine

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### The New Collectives  
*Daily Development: A Showing of Works in Progress*  
March 6–26, 2018  
Written by Laura Iris Hill, Robert A. K. Gonyo, and Anna Savant, Elizabeth May, Arika Larson  
Directed by Laura Iris Hill, Robert A. K. Gonyo, and Anna Savant, Lindsey Hope Pearlman, Nina Fry  

A showing of excerpts from three shows in development that explored gender roles, sexuality, and man-made disasters as told through poetry, farce, and millennial altpop.
Sanguine Theatre Company

**Sanguine Spring Break: Playwrights’ Week**

March 27–April 2, 2018
Written by Josh Bonzie, Lindsay Joy, Darrel Holnes, Alexis Scheer, and Calamity West
Directed by Rachel Dart, Lucy Gram, Emily Jackson, Jenny Lester, and Kel Haney

Sanguine Spring Break: Playwrights’ Week was designed to cultivate relationships with playwrights both in NYC and regionally, and to expand opportunities for writers to work on whatever they choose with a new group of high-caliber collaborators.

Church of the Millennials

**The AMERIKA! Series**

April 3–16, 2018
Created and Performed by Church of the Millennials
Church is operated by ABBY ADLER, ANTONIO IRIZARRY, DANA SAVAGE, KEDIAN KEOHAN and REEVES MORRIS-STAN

AMERIKA! Episode 3
A professor. a socialite. a newscaster. a housewife. a doctor. a cul-de-sac. a message. an invasion. Houston, we might have a problem. After an arduous journey, our Ingenues have landed out West. Will they be seduced by the cameras, or will they succumb to a white picket fence and a 401k? What happens when five strangers have five secrets to keep, and not enough time to mow the lawn before sunset? In a vicious game of who’s who, audiences joined Church of the Millennials for the tumultuous finale of AMERIKA.

“Redd’s performance is a delight as she brings wit and irreverence to Emma, shining a light on everything that makes the character all at once extraordinary, relatable, and deeply flawed. She’s a perfect fit for Pardo’s razor-sharp humor, and the design team has deftly brought to life the show’s penchant for time-trotting.” —Theatre is Easy

Wandering Bark Theatre Company

**YOU / EMMA**

April 17–30, 2018
Written by Paz Pardo
Directed by Devin Brain
Conceived and Performed by Valerie Redd

In this postmodern fever dream of Madame Bovary, Flaubert’s 19th century protofeminist masterpiece collided with retro Americana and a future that’s female. Emma Bovary’s voracious desire cracked the facade of domestic life, unleashed a flood that challenged the constructs of femininity.
F*It Club
The Spring Fling: Chemistry

May 1–14, 2018
Written by Mario Correa, Jahna Ferron-Smith, Jon Kern, Dan McCabe, Mara Nelson-Greenberg, Erica Saleh, and Amy Staats
Directed by Rachel Dart, Matt Dickson, Luke Harlan, Mikhaela Mahony, Danny Sharron, and Courtney Ulrich

The Spring Fling is an annual, award-winning presentation of seven world-premiere, commissioned short plays around a central theme, written specifically for this project by seven different playwrights of note, just finished its eighth year. In 2018, playwrights drew inspiration from the theme “chemistry.”

“It is filled with both funny dialogue – and occasionally some thought-provoking moments – that make it worth seeing. There are still a few more nights left to catch these plays, so if you’re a fan of silly, and sometimes raunchy, romantic comedy, than you should especially consider coming out to the IRT Theater to check out this production.”—Onstage Blog

Mindy Pfeffer
There’s Iron in Your Future

May 15–21, 2018
Written by Mindy Pfeffer
Directed by Peter Michael Marino

A one-person play about triathlon training, finding one’s “inner athlete,” and reaching for the unreachable. From the waters of the Hudson River to the hills of Lake Placid… Swimming onstage without a pool! Biking without a bike! Humor, pathos, and life lessons!
**Improbable Stage**  
*New Development*

June 2–July 1, 2018  
Participating Company members: Artistic Director, Stacy A. Donovan, Associate Artistic Director, Tali Custer, Sarah Misch, Julia Hansen, Emily Pintel, Kenny Fedorko, Tristan J. Shuler and Ryan Castro.

The week at IRT was used for movement improvisation and topic exploration. Improbable Stage used the time to consider different ideas for a new show and to evaluate our development process as a company. Associate Artistic Director, Tali Custer, directed the sessions, bringing in new topic ideas for each rehearsal. Sarah Misch led the company in new movement/dance techniques to discover the choreographic potential within the development process. The week at IRT provided many new ideas about both the process and the content of the upcoming show.

**Project Y Theatre Company**  
*3rd Annual Women in Theatre Festival*

May 22—June 25, 2018  
Written by Tori Keenan-Zelt, Lia Romeo, Amina Henry, Nimisha Ladva, Devin Burnam, and Erin Mallon  
Directed by Andrew W. Smith, Allison Benko, Michele Biancosino, Ed Sobel, Kris Thor, and Mark Cirnigliaro

Women in Theatre Festival(#WiTFESTNYC) is dedicated to commissioning, developing, and producing the work of women playwrights. This year’s festival included new works by many women-led theatre companies and theatre leaders. With a commitment to going #BeyondParity, the majority of roles – both on-stage and behind the scenes – where filled by women.

By supporting work written by women and plays that feature large numbers of roles for women actors, Women in Theatre Festival produced work that both reflects and responds to our time.

“A powerful piece…the four actors are top-notch….the overall story is compelling and is a good opening to Project Y’s expose of Women in Theater. They are presenting 32 works in 22 days, an impressive feat. If all the pieces are as provocative and intricate as Truth or Dare, the series is bound to be a success.” —Theatre That Matters
The progressive Young Actors Laboratory program still covered all the theater essentials, like physical-acting technique, improvisation & script writing, but with a decidedly downtown twist. This year’s unique summer experience included a fusion of sign language, spoken word, mime, storytelling, dance, and music. The program was a great choice for students, hearing, Deaf, and Hard-of-hearing, who are interested in theater but eager to try something more offbeat than, say, Oklahoma.

IRT’s Westside Experiment joined Monique Holt and Luane Davis Haggerty as they led students grades 6-12 through an incredible development process resulting in a show at IRT!

This year’s program was provided under a contract with the John F. Kennedy Center for the Performing Arts. It was designed to provide enriching career development opportunities to Deaf and Hard-of-Hearing youth through the Westside Experiment.
LEAD TEACHING ARTISTS:

Monique Holt is a performer, director, acting coach, script translator (including Shakespearean text to artistic sign language), visual/tactile interpreter and Director of Artistic Sign Language working with interpreters interpreting the shows. For 8 years, she worked as a teaching artist for MTC/Theatre Education Program and TDF/Theatre Access Project – Education Program. Under TDF, she visited 22 ‘K-12′ public/private schools and bring the students to see the Broadway matinee shows. Her trainings came from Merce Cunningham, Butoh, Commedia dell’Arte, Grotowski, Visual Gestural Communication (VGC) and Visual Vernacular (VV). She got her BFA in Acting, NYU and MFA in Theatre, Towson University.

Luane Davis Haggerty, Ph.D. is a Senior Lecturer at RIT/NTID in Creative and Cultural Studies. She is a professional actress and has appeared on Broadway as a featured performer. Her Off-Broadway credits include thirteen Gilbert and Sullivan operettas and premieres of works by Robert Patrick and Joyce Carol Oates. Her regional and stock credits range from Shakespeare to Sondheim and she has been heard in a range of commercial voiceovers. Notable awards for her theater work include an Off-Off-Broadway Review award for Best Director in an NYC Showcase, and a Pulitzer nomination for her play “Windows of the Soul.”

HONORARY GUEST TEACHERS:

Julia C. Levy is Executive Director of Roundabout Theatre Company. In her 25 years with Roundabout, Julia has guided its growth from a small off-Broadway company to a leading not-for-profit institution. Prior to Roundabout, she held positions at the Boston Symphony Orchestra and Lincoln Center for the Performing Arts. She received her BS the University of Vermont and attended Harvard Business School Executive Education program. She currently serves on the Times Square Alliance Board of Directors and the NYC Department of Education Advisory Council for Arts Education. She is a frequent lecturer on arts management, sponsorship, governance and fundraising.


Kim Weild is a Drama Desk nominated director, whose work has been seen at Lincoln Center Theater, Carnegie Hall, Teatro alla Scala, New York Theater Workshop, Theater Row, Primary Stages, New York Live Arts, Mark Taper Forum and Williamstown Theater Festival. She is the Founding Artistic Director of OUR VOICES, a company dedicated to investigating themes of otherness in society. They created a world premiere American Sign Language production of Pinter’s A Kind of Alaska, weaving three forms of ASL into the text. Weild is a Visiting Associate Professor of Theater at Wesleyan University.
ASSISTANT TEACHERS:

Danica Zielinski is a graduate of the Masters of Secondary and Special Education with focus on English and Theatre from the National Technical Institute for the Deaf at the Rochester Institute of Technology. She had been a performer and writer for Dangerous Signs, an American Sign Language performance group, for the last four years. Last year she had the opportunity to perform in “Twelfth Night” a Public Theater production at the Delacorte Theatre in Central Park through the New York Deaf Theatre. Favorite signing roles include Catherine in “Pippin” Peggy from “Godspell,” and Tracy Turnblad in “Hairspray.” Danica is a freelance theatre designer and has designed over fifteen productions. She is a merited designer through the Kennedy Center American College Theatre Festival. She looks forward to new production of a remake of “Tell Tale Heart” that she co-created and working on becoming a Certified Deaf Interpreter. Please visit and like Dangerous Signs on Facebook to follow to see future work.

Malik Paris is from Philadelphia, born and raised. He has been performed and co-founder member of Dangerous Signs since 2011. Godspell as Jesus and Pippin as Leading Player at GEVA in Rochester and tour in NYC last year. He has worked with New York Deaf Theatre (NYDT) in TITUS as Aaron the Moor and Rocky Horror Picture Show as Riff Raff. He was pleased to work with both instructors and kids past two weeks.

Lucia Constantino is a Long Island native who has been immersed in the Deaf community for most of her life. Learning from her immigrant parents and Deaf older sister, she has incorporated diversity and inclusion in her life with her peers as well as in her work. She has spent much of her high school career and summer vacations as a junior coordinator of youth ministry at Good Shepherd Church in Holbrook, NY as well as previous summers working as an assistant teaching at Developmental Disabilities Institute (DDI) of Long Island. She currently attends Rochester Institute of Technology where she is studying ASL English interpreting with an immersion in Deaf theatre to be able to provide access to and incision of the Deaf community in theater. She is a member of the ASL based performing arts group ‘Dangerous Sign’ performing in diverse plays and workshops in local theaters, elementary schools and universities for the past two years. She hopes to continue teaching acceptance and inclusion within theater and the Deaf community.
“The environment at IRT Westside Experiment was phenomenal, I’ve had a great experience learning a lot of new things at Westside Experiment. I’m glad I got the opportunity to get this experience.

I have to admit that being in there has changed my perspective of what I want to become in the future. I’m glad I took this opportunity so I could explore and see what fits me or not. I appreciate so much my experience at IRT because they have been so amazing to us. Having Deaf and hearing people integrated is also an amazing thing to show the world that we could collaborate together instead of being separate. With the IRT Westside Experiment, it has been a success.”
—Amos Fletcher, Deaf Student

“Elizabeth really enjoyed her two weeks at IRT. She felt that the program enabled her to expand her theatrical knowledge, specifically in learning to be more deliberate in her actions on stage. Working with Deaf/hard of hearing students presented a new (and unfamiliar) element to her and Elizabeth liked the challenges of being more creative in her non-verbal communication.”
—Karin Fuire, Parent

“I thought that at first I wouldn’t really be able to make any friends in the deaf community because there was this big language barrier, but it turned out that they were actually really willing to teach me what I wanted to know. And if we wanted to talk we could just write it down or someone would translate for us—I really liked that.

And I appreciated that we focused a lot not just on acting with your face but acting with your whole body — I think that’s a really useful tool. I especially liked when we did the activity with the masks, when we put masks on and did an improv scene, because it really forced you to articulate your movements and make them really precise and show what you were doing not just from your face but with your entire body.”
—Violet Newman, Hearing Student
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.
One-Eighth Theater
NUMBNESS: Chapter 2

February 6–March 5, 2018
IRT 3B Development Workshop
June 27–June 30, 2018
New Ohio Ice Factory
Directed by Daniel Irizarry
Conceived by Laura Butler Rivera and Daniel Irizarry
Written by various New York and international playwrights
An Archive Residency First-Look Showing

A visceral, highly-stylized, unforgiving tragicomedy of the unfelt. An exploration of the physical and psychological state of feeling numb. What does it mean to be numb? Why are we numb? Is it possible to feel again?

One-Eighth Theater is an internationally-touring company based in NYC. Previous NYC gigs include a three-year residency at INTAR theatre, as well as productions at TerraNova, IRT Theater, and Mabou Mines. They have been a Time Out NY critics pick for their production of UBU and a New York Times critics pick for their adaptation of The Maids by José Rivera. They have toured or created work in Poland, Japan, United Kingdom, Lithuania, Germany, Turkey, Romania, Korea, and Puerto Rico. Founded in 2008 by Artistic Directors Daniel Irizarry and Laura Butler Rivera, One-Eighth is inspired by Hemingway’s Iceberg Theory. It’s the alluring idea that some things are better left unexplained or open to interpretation. The tip of an iceberg is only one-eighth of what’s there, so much more lies beneath the surface. Oneeighth.org
**The Drunkard’s Wife**  
*Madame Lynch*

February 6–March 5, 2018  
IRT 3B Development Workshop  
June 27–June 30, 2018  
New Ohio Ice Factory  

Written and Directed by Normandy Sherwood and Craig Flanagin  
An Archive Residency First-Look Showing

A spectacle with music that took on the story of Eliza Lynch, an Irish prostitute who, through fate and machination, became de facto Empress of Paraguay in the mid 19th century. Lynch made it her project to bring European high culture to Paraguay, and she’s revered by some as a national heroine for her contributions to music and dance. But she’s also reviled: many accuse her of fomenting the war in which 90% of Paraguay’s male population was killed. We worked to create a complex portrait of a complicated figure.

The Drunkard’s Wife creates theatrical and musical spectacles with a generous, maximalist design sense and brings experimental music to experimental theater. Their shows are darkly comic, language-drunk, full of reverence for the hand-made, and therefore wholeheartedly feminist and anticapitalist. Helmed by Normandy Sherwood (of The National Theater of the United States of America) and Craig Flanagin (of God is My Co-Pilot and ½ Japanese), their shows have been seen at Rubulad (Tiny Hornets) Brick Theater (Permanent Caterpillar), New Ohio Theatre (Feather Gatherers), as well as block parties and bookstores and parades all over New York City.
Monique Holt
Workshop: “Developing Your One-Person Show”

July 9–15, 2017

‘One Person Show’ is a specific theater genre. The show depends on you and … the spectators, who come to see you perform some kind of magic. This workshop welcomed both SERIOUS and CURIOUS participants: in creating their own one-person show. It was tailored to the participants interest, personality, style, and journey. Monique Holt showed her box of tools: techniques, strategies, ideas, and many joys in helping to create the participants one-person-show. The students became their own dramaturg, own director, own critic.

Monique Holt: a Deaf performer, actress, director, dramaturg, acting instructor, DASL (director of artistic sign language), script translator, acting coach, theater consultant… She has performed her one-person-show: The ‘OR’bit — Mabou Mines/Suite Fellow, NY, Men Don’t Listen To Naked Women — DC Cap Fringe, DC, and Zeer Duur’s Locket — Towson MFA, MD. She taught various theatre courses at Gallaudet University, Rutgers University, NYU/ETW in Paris, NYU/Playwrights Horizon Theater School, Woolly Mammoth Theatre Company…

What Will the Neighbors Say?
People as People: A Symposium on Diversity

August 26, 2017
Panelists: Kelly Webb, Futaba Shioda, Ashley Rogers, and Sylver Wallace
All donations given to Houston Food Bank for Hurricane Harvey Relief

Artists as of late have been making an effort to collaborate with new faces and bodies, striving to have the stage reflect the diverse reality we live in. Yet, the imbalances remain stark. In an effort to have more diverse bodies represented on stage, many artists, including ourselves, fall into the trap of casting a specific type to make a statement, as opposed to casting the actor as a whole, living being. Why are we not casting people as people? In 2017, WWTNS? posits that “not knowing” diverse artists cannot be an excuse. But the way forward is unclear and full of risk. Distinguished guest speakers debated this exciting issue as we continue to work together to map out a different future.
A WEEKEND OF CLOWN WORKSHOP with Eugene Ma

October 28–29, 2017

Let’s soften our brains, open up our hearts and shake up our bodies! This ten-hour workshop started with precursor exercises to the pursuit of our uniquely individual clowns down the road, as we necessarily welcomed a sense of play and imagination back into our work. We attempted to begin melting that top layer of the iceberg that is your socially-conditioned selves. We invited your generous openness, ferocious abandon, insistent honesty and gleeful mischief to make a larger footprint in your presence on stage. We sweat. We made songs. We listened deeper and harder. We released some glorious ha-ha’s and emotional wa-wa’s (amidst other weird sounds and sensations) into the ether. We were silly. This class required you to breathe and believe. We made something disastrous and messy. We made something wonderful and surprising. We reignited a teeny-weeny sparkly inkling to lead from the bravery, integrity and generosity of your child within once again!

Eugene Ma is a Drama Desk-nominated, New York-based theater-maker who directs, acts, composes and teaches internationally. Deeply inspired by the clown’s uncensored spontaneity, vulnerability, and its profound impact on the actor’s presence and emotional availability as well as the prerequisite of total psycho-physical transformation in Commedia dell’Arte, Ma completed a two-year teaching apprenticeship with Christopher Bayes, serving as his teaching assistant and music director at the Yale School of Drama and the Juilliard School; and has studied with “OG” Le Coq clown teacher, Pierre Byland, in Switzerland. Currently Adjunct Assistant
Professor at Columbia University’s Graduate Acting Program, he was most recently Lecturer of Acting at SUNY Purchase and has guest taught at Hong Kong Academy of Performing Arts, Yale College, Fordham University, NYU and PPAS.

The New Collectives: Erin Maxon  
Teaching the Teaching Artists: Professional Development Workshops for Arts Educators

March 18, 2018

Stepping into History: Theatre Arts Integration in History and Social Studies Classes

Using theatre arts in History and Social Studies classes can expand both factual knowledge on a subject, as well as deepen a student’s empathetic connection to what they are learning. This workshop focused on using historical source material for dramatic exploration. We worked with a wide variety of historical source materials — newspaper articles, eyewitness accounts, diary entries, photographs, objects, historical fiction, poetry, pieces of art — and shared activities, exercises and ideas for using this kind of rich material for dramatic creation. We brainstormed about how Teaching Artists can collaborate with Classroom Teachers in devising lesson plans that will have students encountering history on their feet, exploring characters, events and motivations, while also building theatrical skills and gaining confidence in public speaking and performance.

Erin Maxon (Education Director): has more than 12 years experience teaching and facilitating art, drama, and music to people age 0 to 90. Her expertise lies in the use of ethical facilitation to create a safe space for people to try on different aspects of themselves. She is thrilled to pass on elements of her expertise as a Professional Development Facilitator for teaching artists. Erin is trained in the student-centered Responsive Classroom educational philosophy, NoBully response techniques, and the Harkness Method of discussion-based learning. She has her Master’s in Applied Drama: Theatre in Educational, Community and Social Contexts from the University of London at Goldsmiths, and a BA in Anthropology and Theater from UC Berkeley. Erin has spent time working with numerous educational and artistic organizations including but not limited to Z Space; National Trust UK; Cabrillo Community College; San Francisco Day School; Ring Mountain Day School; Berkeley Playhouse; Tenryu and Urugi Board of Education in Nagano, Japan; Action for Refugees; Eastside Westside Music Together; Lawrence Hall of Science; and more. For a full resume and examples of her work, please visit erintatemaxon.com.

The New Collectives is New York based theatre and film collective. We gather stories, ideas, and inspiration. We find individuals with wildly different talents. We collect it all together, connect the dots, and create something new that runs beautifully.
AFTER RESIDENCY

2017—2018

LIFE JACKET THEATRE COMPANY
America is Hard to See

October 11–24, 2016
IRT Theater 3B Development

Jan 30–Feb 24, 2018
HERE Premier
Written and directed by Travis Russ
Original Songs by Priscilla Holbrook
Researched and developed by Travis Russ,
Anthony Dvarskas, and Amelia Parenteau

AMERICA IS HARD TO SEE investigated Miracle Village, a small rural community for sex offenders buried deep in Southern Florida’s sugarcane fields.

Residents live in places like Miracle Village because they are not permitted by law to live near schools, parks, or bus stops. Also, they must register their crimes, addresses, and vehicles on online public databases. These factors limit their chances of finding employment.

Several years ago, members of Life Jacket Theatre Co. travelled to Southern Florida to interview residents of Miracle Village, law enforcement officials, lawmakers, religious leaders, and other prominent figures on all sides of this controversial issue. An ensemble of seven powerful actors embodies over 50 people in this dynamic play.

Based solely on verbatim interviews and field research, the play blends spoken text and original songs to bring to life the interviewees’ actual words. This uncomfortable and unorthodox play tells tough, thoughtful, and real stories about darkness, uncertainty, and healing in small-town America.

“A smart and troubling new piece of documentary theater… This play, an investigation of transgression, redemption and the limits of compassion, takes a hard, uncomfortable look at forgiveness and what it means to put it into action.”—THE NEW YORK TIMES

“Lovely… A deceptively gentle look at redemption, faith, and what makes a community… A heartbreaking, complicated portrait of people adrift.”
—THE NEW YORKER

“Hands down – the bravest show currently playing in New York… Powerful performances electrify an already supercharged script.”— THEATERMANIA

CAPS LOCK THEATRE AND JACK SHARKEY
Baby Mama: One Woman’s Quest to Give Her Child to Gay People

January 3–30, 2017
IRT Theater 3B Development

August 4–12, 2017
Edinburgh Fringe (2017)

Written and performed by Mariah MacCarthy
Directed by Sara Lyons

Baby Mama: One Woman’s Quest to Give Her Child to Gay People tracks one birth mother’s true adoption journey, from conception to placement with the gay couple of her dreams—while still living her life, dating, and attending the occasional orgy. From adoption agencies to vaginal discharge, from burlesque to goodbyes, this intimate night of storytelling is up close and personal. Winner of The Dr. Robert J. Thierauf Producer’s Pick Award of the Cincy Fringe. Bring hankies.
HARD SPARKS

The Cabaret At The End Of The World

February 28–March 20, 2017
IRT Theater 3B Development
September 25, 2017
OUTSTANDING ORIGINAL MUSIC for
the 13th Annual New York Innovative
Theatre Awards!
Written by Melody Bates and
Rebecca Hart
Directed by Joan Jubett

It’s the Ides of March—What could go wrong? Irreverent and vivacious hosts
Flora and Fawna invite you to the hottest club in Ancient Rome for a sly, sexy, hilarious romp through Julius Caesar, affectionately burlesquing Shakespeare and Rome while casting a sharply satirical light on the play’s themes and how they reflect our own times.

The Cabaret At The End Of The World is a play with songs created by Melody Bates (book) and Rebecca Hart (music and lyrics), and directed by Joan Jubett. It was originally commissioned by Maine’s Opera House Arts at The Stonington Opera House.