



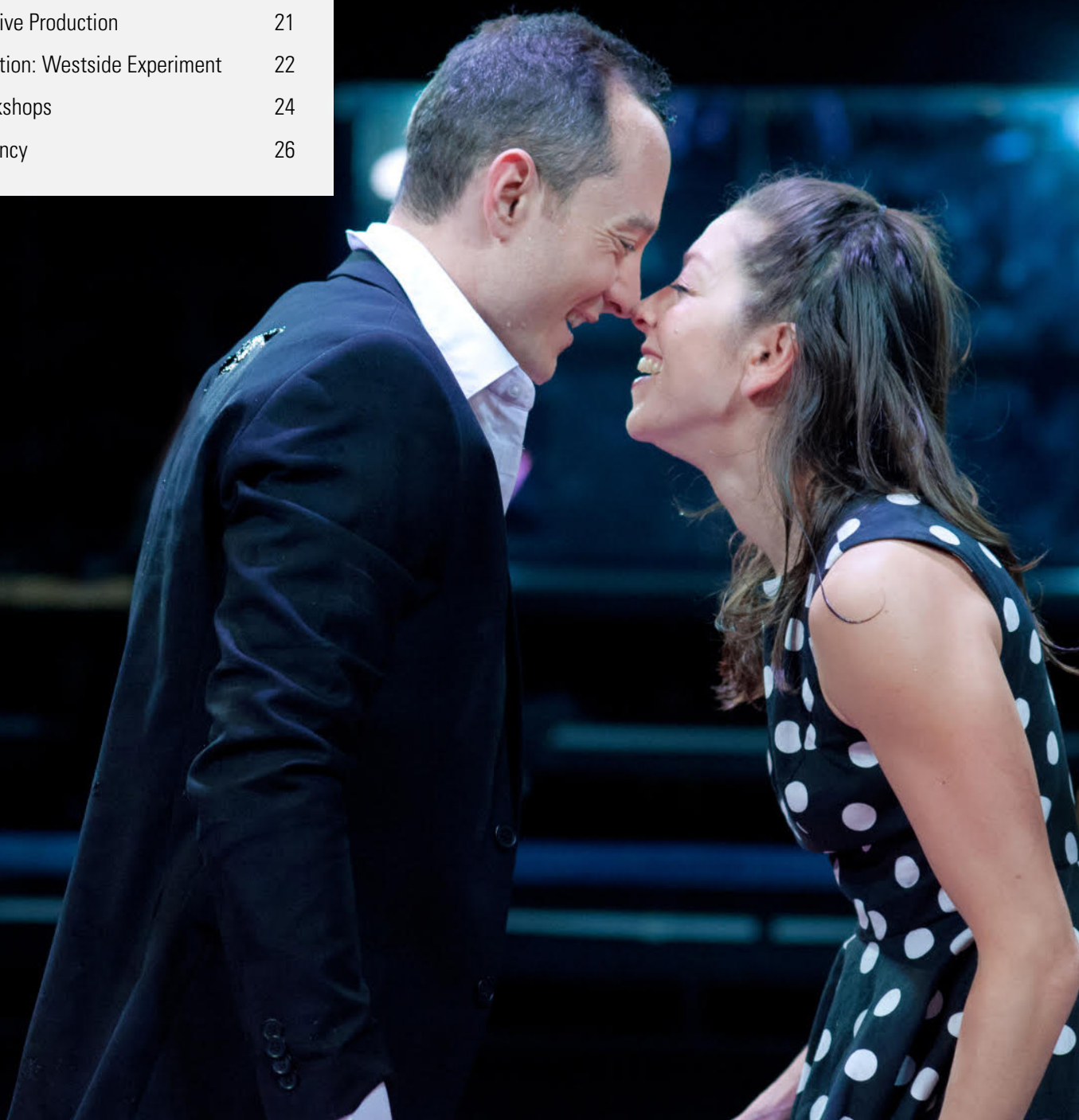
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ANNUAL REPORT

2019

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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, Thomas Bradshaw, Crystal Skillman, Jose Zayas, May Adrales, terraNOVA Collective, Immediate Medium, Vampire Cowboys, The Mad Ones, Collaboration Town, Rady&Bloom, Katt Lissard, Erica Fay, Kim Weild, Erica Fae, Daniel Irizazarry, Alexandria Wailes and Monique Holt 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 2018-2019 Artist in Residency Program included 12 residencies, 4 Archive residencies, 587 artists, and 185 performances for 4,964 audience members. IRT's 3B development series gave many artists at IRT the time and space to develop and perform new work. It was a highly successful season that gave opportunities to a wide array of artists, many of whom were new to IRT and are now part of the IRT ever expanding community of artists.

The season opened again this year with G45 Productions' Lightbulb Reading Series and The Sanguine Theatre Company, The New Light Theater Project and many others followed. Spring brought #HealMeToo Festival to IRT for their festival of 30 unique performances, panels, workshops and podcasts in an effort to create an intersectional space for conversation that would inspire healing and cultural change.

Along with One-Eighth Theater and The Drunkard's Wife, we would like to congratulate and welcome the two new Archive Residents, Byzantine Choral Project and Radical Evolution. Archive residents were in development in November and February respectively and ran workshop performances 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.

Finishing out the 2018 – 2019 season, National Queer Theater premiered CRIMINAL QUEERNESS FESTIVAL that showcased the top LGBTQ plays from Egypt, Tanzania, Pakistan, and China. On the 50th anniversary of the Stonewall Riots, the Criminal Queerness Festival explored global homophobia and pride for WorldPride 2019.

This year, IRT Theater's Westside Experiment Education Program was once again 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). There were 13 middle school and high school students enrolled, with several students returning from the previous year.

The program was led by theatre company Dangerous Signs, with Dr. Luane Davis Haggerty, Malik Paris, a Deaf artist, and Danica Zielinski, a Hard of Hearing artist at the helm. They were supported by guest artists: Julia C. Levy, Executive Director of Roundabout Theatre Company, Deaf actor, John McGinty (Children of a Lesser God—Broadway), Daniel Irizarry (SAG, AFTRA) Artistic Director of One-Eighth Theater, and Fred Michael Beam, the outreach coordinator for Sunshine 2.0,

a professional traveling theater troupe that provides performances and activities for Deaf and hard-of-hearing children. The group created an original work titled BEYOND WORDS that was inspired by the vignettes created by Deaf, Hard-of-Hearing and hearing students. In its 7th year, IRT's Westside Experiment enhanced its reputation for being a top notch and vitally unique summer program for young students of the theater.

In addition to all of this remarkable work, IRT artist Our Voices Theatre received the Outstanding Performance Art Production Award in the New York Innovative Theatre Awards. And finally, IRT was a recipient of the inaugural DCLA Create NYC disability forward fund grant for its work with Deaf artists. This grant made it possible for IRT to produce its own show including Deaf, Hard of Hearing and Hearing actors.

This year, IRT was reminded of the glorious fragility and unique majesty of life. In July, IRT held a Memorial Service to honor the life of Andrew Malcolm, longtime benefactor, educator and dear friend of IRT, and in November, I gave birth to my second son, Isaac Joseph Rushton. Celebrations of a life well lived and a life ripe with possibilities. To life! What a remarkable year indeed.

—Kori Rushton,
Producing Artistic Director

SEASON HIGHLIGHTS





One-Eight Theatre

NUMBNESS: CHAPTER 2

October 30–November 26, 2018

IRT 3B Development Workshop

April 26–May 18, 2019

New Ohio Premier

Directed and Choreographed by Daniel Irizarry

An Archive Residency Production, in collaboration with IRT Theater

Deadpan dada meets Pina Bausch in this physically rigorous, movement-

driven, self-imploding melodrama.

After a natural catastrophe blocks out the sun, Fred & Ginger spin, carry, and claw their way through the isolation of a forgotten government lab (or is it a 50's suburban kitchen?), while Yovo catalogs humanity in search of the post-post-post. This is sexy, visceral, bonkers buffoonery reimaged as The New Absurd.

Part of a trilogy by One-Eighth Theater, the project was born during a two-year

artist and academic experience in Ankara, Turkey, and Vilnius, Lithuania, between Laura Butler Rivera and Daniel Irizarry. Chapter 1 explored the theme of Empathy. Chapter 2 explores the theme of Numbness, and it came about after witnessing first hand the attempted *coup d'état* in Ankara.

One-Eighth approached the chapters as a collage, using various texts from various writers. While working on *Numbness* during the Archive Residency, one story embodied the theme strongly, which became a full play that toured to Cuba. That is *Black Water*. Yovo completed the world of *Numbness*. Through this dialogue, the piece audiences witnessed came about.

"acrobatic abandon—walking up walls, whirling like dervishes," and their "spirit of generosity."—*The New Yorker*

"challenging and riveting, a triumph of elliptical storytelling, intense physicality, and exhilarating unpredictability."—*Thinking Theatre NYC*

"a feverish dream of privilege and poverty in a sand pit of post everything" and called Daniel's performance "Dionysus reincarnated, a prompter of ritual madness, provoker of theatrical ecstasy, clown, berserker... a performer at the very highest level of his craft."—*Stage Biz*

The Drunkard's Wife

MADAME LYNCH

October 30 – November 26, 2018

IRT 3B Development Workshop

May 26–June 15, 2019

New Ohio Premier

Written and Directed by Normandy Sherwood and Craig Flanagin

Choreographed by Iliana Gauto

An Archive Residency Production, in collaboration with IRT Theater

A spectacle with music, Madame Lynch took on the picaresque story of Eliza Lynch, a 19th century woman whose fortunes took her from Irish potato famine refugee, to French courtesan, to the self-proclaimed “Empress of Paraguay”. In collaboration with the Paraguayan folkloric dance group Ballet Panambi Vera, *The Drunkard's Wife* created a multifaceted portrait of La Lynch as a way to understand the complex dynamics of cultural imperialism. The show reached peaks of beauty and horror as it proceeds by way of live music, dance, and real and imagined scenes from her life as an adventuress, cultural doyenne, femme fatale and microfinance pioneer.

The Drunkard's Wife is a theater company, led by Normandy Sherwood and Craig Flanagin, that creates theatrical and musical spectacles in New York City. Their mission is



to create and produce experimental musical plays and site-specific theatrical environments with a generous, maximalist design sense. Their plays are darkly comic, language-drunk, full of reverence for the handmade and therefore wholeheartedly feminist and anticapitalist. Their theatrical style combines our impulses towards camp, the carnivalesque, and the maximal with an appetite for subtlety, complex argument and tenderness. They make music that draws from folk mountain music traditions and no-wave dissonance, and that incorporates complex time signatures and improvisation.

Ballet Panambi Vera is an organization founded by Berta Gauto which is dedicated to supporting Paraguayan cultural in New York. Since 1995, Panambi Vera's mission has been to educate, demonstrate and spread Paraguayan culture through collaboration with local artists,

organizations, and leaders in the community. While our focus is empowering young Latina/Paraguayan girls locally, ultimately our goal is to embrace global currents in contemporary culture so that we can foster global citizenship through the affirmation of local identities. Choreographer Iliana Gauto is the Creative Director of Ballet Panambi Vera.

“This is a show where you can’t help but be super impressed by their visual, musical, choreographic, designer approach to making opulent, camp, feminist, anti capitalist, handmade and heartfelt theater.”—Stagebiz.com

“Dressed in colorful, Spanish-inflected Paraguayan costumes and whirling about the stage, the dancers do not need special effects and layers of ironic visuals. Their grace, folkloric movement, and stylistic simplicity are truly spectacular.”—offoffonline

RESIDENCY PROGRAMS



3B DEVELOPMENT SERIES

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

THE LIGHTBULB READING SERIES

July 17–30, 2018

Written by Jake Anderson,
Charlotte Durkee, Shara Feit,
Madison Fiedler, Max Friedlich,
Justine Gelfman, Yael Haskal

In last year's expanded Lightbulb Reading Series, eight young playwrights collaborated with G45 Productions to develop their own new works over the course of a two week residency at IRT.

The eight playwrights refined their scripts, developed their voices, and expanded their sense of storytelling and collaboration skills in workshops with actors and artistic consultants from the G45 ensemble. These workshops culminated in readings open to the public at IRT.

This was the first year the Reading Series had hosted eight playwrights some of whom have collaborated with G45 previously, and some of which were completely new. Their pieces were all at very different stages of development, but every single one was thought provoking, incisive and utterly unique.

Sanguine Theatre Company

ALEXANDRIA

July 31–August 20, 2018

Written by Vince Gatton

Directed by Jordana Williams

Winner of Sanguine Theatre Company's 2018 Project Playwright Competition, *Alexandria* is a play about relationships that cross the deep divides of belief and conviction: what those relationships are worth, and what they cost.

In a small-town library in the deep South, two librarians maintain an unlikely close friendship, despite their many differences. But when a

controversial wedding, a young queer runaway, and an ominous cyberattack come crashing through their front door, can that friendship survive?

At Sanguine's Project Playwright Festival in January, *Alexandria* was chosen from over 400 submissions to receive its world premiere as part of Sanguine's 2018 season.

"Alexandria is the third play I've seen produced through Project Playwright and I commend Sanguine's innovative program and the effort they put into realizing each play. The production value and staging is consistently exceptional, and Alexandria is no exception."—My Entertainment World





The Syndicate

SYNDICATED

August 21–September 17, 2018

Written by Maggie Nelson, Azure D. Osborne-Lee, Hal C., Nelle Tankus, The Syndicate

Directed by Ellenor Riley-Condit, Mikhaela Mahony

Syndicated was a festival of new work by ensemble theater company The Syndicate and their collaborators. It featured two new plays and a week-long readings series.

"Bluets is an intimate, philosophical look at grief, loss, desire, healing, and the color blue."—Playbill

Kid Brooklyn Productions

KB LAB SERIES THE EMILIES

September 18–October 1, 2018

Written by J. Stephen Brantley

Directed by Evan F. Caccioppoli

Recovering addict and aspiring pop star Avery comes home to his sister Emily's bedside following her horrific attempt at suicide. Over the course of a night he'll fight to solve the puzzle of who his brilliant and wild-hearted sister really is – or was – and how she ended up confined to a hospital bed, connected to a ventilator. The Emilies is a story about addiction, and about recovery. Each comes with its own set of consequences. For Avery and Emily, there may be healing but there is also, inevitably, irreparable harm.



New Light Theatre Project

HITLER'S TASTERS

September 18–October 29, 2018

Written by: Michelle Kholos Brooks

Directed by: Sarah Norris

Choreography by: Ashlee Wasmund

Three times a day, every day, a group of young women have the opportunity to die for their country. They are Adolph Hitler's food tasters. And what do girls discuss as they wait to see if they will live through another meal? Like all girls, throughout time, they gossip and dream, they question and dance. Deliberately anachronistic, stretching across time to autocracy today, these

young women want to love, laugh, and above all, they want to survive.

"The ensemble cast latches onto Michelle Kholos Brooks's script with passionate zeal" "Hitler's Tasters' is also a gripping extended metaphor for how women who have been victims of sexual violence carry lifelong cultural

shame that prevents them from coming forward to tell their important stories in an environment of male suspicion and doubt. Under Sarah Norris's exacting direction, the brilliant ensemble cast carries this perennial weight with enormous grace and determination."—
Theatrerreviews.com



Everyday Inferno Theatre Company

QUICKSAND

November 27–December 17, 2018

Written by Regina Robbins

Directed by Anaïs Koivisto

Choreographed by Allison Beler

Regina Robbins' *Quicksand* tracked the journey of Helga Crane, daughter of a Danish white mother and West Indian black father, as she searches for a community of her own. Crane's travels take her through black, white, and predominantly male-dominated populations of the deep South, Denmark, and New York, eventually returning her to the same place she started — still other, still alien,

still unfulfilled. Dynamic staging and an electric ensemble reflected the constant motion and deep unrest that comes from trying to find one's place in the world.

"With auto-biographical nods to Larsen's own life, Regina Robbins' jazz and gospel-infused adaptation drives a compelling story that transcends traditional narratives of race and gender."—*Broadwayworld.com*

"...this group of theater artists knows what they're doing."—*Sergei Burbank, Nytheater now*

"I am looking forward to the next production of this new and vibrant

indie theater company."—*Joan Kane, NYTheatre.com*





**Oldest Boys Productions/
Accidental Repertory Theatre**

THE FOOL'S LEAR

January 1–28, 2019

Adapted by H. Clark Kee

Directed by H. Clark Kee

A national leader with cognitive impairment. A dysfunctional family with political power. Concern about caring for an aging parent. Intrigue, war, and death. *The Fool's Lear*: William Shakespeare's *King Lear* from the Fool's perspective.

"The master is only the sort of master the servant lets him be...", wrote Bertolt Brecht. In *King Lear* the Fool is more than a servant, of course. The

Fool is a companion, confidant, foil, and sometime protector. The dialogue was full of comparisons between Lear and the Fool, which were hinted at in the double meaning of our title *The Fool's Lear*.

The Fool's Lear followed the story of Shakespeare's *King Lear*, from dividing the kingdom between two of his three daughters and banishing the third, only to find himself rejected by the daughters he favored. Joined by the son of an ally, they plot against him as he finds himself wandering the countryside with his companion, the Fool, and what seems to be a homeless person. Lear's world falls apart as he loses friends, allies, family – in short everything dear to him – while the Fool can only watch.

"The Fool's Lear, now playing at New York City's IRT Theater, is a new version of an ageless story: the cautionary tale of a king who sadly grew old before he grew wise. Adapted and directed by H. Clark Kee, this fast-moving, energetic production ... offers the distinction of being from the perspective of the character of the Fool. The entire cast performs well ... [b]ut ultimately, this is King Lear's show all the way, and Mark Peters (on stage almost the entire running time) is excellent as his monarch evolves from frailty to full-on madness, becoming increasingly more animated in the process. The intimate, black box design of the IRT Theater serves this production very well."—Jed Ryan, *Lavender After Dark*, January 15, 2019

Random Access Theatre

MIRANDA FROM STORMVILLE

February 26–March 25, 2019

Written by Adam Bertocci

Directed by Jennifer Sandella

"I have to believe we can be our best people in the wake of a storm."

In small town New Jersey, young men, stranded by car trouble, who caused a shift in the fabric of the family's life. But is their random arrival actually random at all? A modern re-telling of William Shakespeare's *The Tempest* from Adam Bertocci (Two Gentlemen of

Lebowski: A Most Excellent Comedie and Tragical Romance), Miranda from Stormville asked: how do we escape circumstances we can't avoid? How do we continue on when hope is lost? Just miles outside New York City, Miranda's rural America may as well be a stranded island: is she destined to only experience life through the books she constantly devours? Or does her ailing father, with his self-professed powers, and a caretaker with a flair for the dramatic have bigger plans in store?

Random Access Theatre reclaims and re-imagines works of the past as a way to engage in modern issues,

while simultaneously nurturing the development of new pieces from emerging New York City artists. Their drunken reading series, Drunk Restoration Comedy, brought classical texts and texts made classical to sold out crowds in the West Village every month. They returned to IRT for a second time after performing *herSTORY*, a series of programming examining the women who changed the face of theatre, last fall.

"With a brooding demeanor and sense of mystery, Cataldo left you wanting more. And that's a good thing."—
Theaterinthenow.com



#HealMe Too Festival

LET'S TALK ABOUT HEALING

March 26–April 15, 2019

For three weeks this past spring, the #HealMeToo Festival presented performances, panels, workshops and podcasts in order to create an intersectional space for conversations that inspired healing and cultural change.

In honor of sexual violence awareness month we asked, how we can heal. In 30+ multi-disciplinary performances, extraordinary special events, expert-led workshops, discussion panels and podcasts, they raised critical questions

about addressing and preventing sexual and gendered violence. They also explored many approaches to healing: from activism, to bodywork, to the latest therapeutic advances, to creative writing, art, music and dance.

Their roster of artists boasted award-winning talents, with celebrities and Broadway stars, and members of the #TimesUp and #TheaterToo movements.

"In more than 30 events over 19 days, including multiple events on weekends and extra podcast tapings during the lunch hour, the #HealMeToo Festival celebrated and supported survivors and healing. But those who witnessed it in real-time may have walked away

with more than just a good night at the theater under their belts. Instead, they may have gone home healthier people."—Ms. Magazine Online

"a bill of boundary-pushing work that spans everything from intimate partner violence experienced by undocumented women in New York City, to harassment and coercion in the theater industry; from a U.S. student's search for Justice in the French courts, to a woman's struggle to reclaim intimacy after childhood sexual abuse; from the continuing impacts of colonialism, slavery, and lynching, to the healing of trauma for gender nonconforming artists."—Broadway World

The New Collectives

M4M

April 16–May 13, 2019

Directed by Justin Ivan Brown

was an exploration of lust, power and corruption, where everyone is willing to gamble their morality, risk their soul for sin, and sacrifice the innocent in the name of justice.

"Shakespeare's Measure for Measure, stripped down to its grittiest essentials...feels shockingly relevant."—Theatre is Easy

"To whom should I complain? Did I tell this, Who would believe me?"

Vienna is in chaos and every citizen is under surveillance. When the city finds itself in the hands of a new leader aiming to crush every unsavory impulse, how can order be restored and who will be believed when no one is what they seem?

M4M, a modern reimagining of Shakespeare's Measure for Measure,



National Queer Theatre

CRIMINAL QUEERNESS FESTIVAL

June 4–July 7, 2019

Written by Adam Elsayigh, Nick Hadikwa Mwaluko, Fatima Maan, Yilong Liu

Directed by Celine Rosenthal, Eamon Moylan, Nicky Maggio, Gaven Trinidad

In June 2019, National Queer Theater produced the first Criminal Queerness Festival at IRT Theater for WorldPride I Stonewall 50. The festival showcased four queer playwrights from around the world from countries that criminalize or censor LGBTQ communities. In most cases, their plays were unable to be performed in their countries of origin because of government repression or censorship. With the support of NYC Pride/Heritage of Pride and Stonewall Community Foundation, National Queer Theater was able to bring in over 700 audience members from around the world, engage 25 volunteers, and support 42 artists in creating this highly impactful arts activism project.

National Queer Theater founder and Artistic Director Adam Odsess-Rubin chose the four plays based on their artistic quality and political context. The festival opener *Drowning in Cairo*, by Adam Ashraf Elsayigh, follows three gay men who were arrested in the Queen Boat nightclub raid in Egypt in 2001. Mr. Elsayigh wrote the play when he was only 20 years old, in which he

investigates the Egyptian Revolution and queer Muslim identities.

Waafrika 123, by Nick Hadikwa Mwaluko, is about the relationship between Awino, the nonbinary child of a Kenyan tribal chief, and Bobby, an American Peace Corps volunteer. Mr. Mwaluko is one of the few (if not the only) transgender African writers being produced in the United States, and beautifully explores African trans identities in his work.

During Pride weekend, *Jhaanjar Di Paanwan Chhankaar*, by Fatima Maan, brought in an international audience to discover the love story between the blind Hamza and his charismatic neighbor Zaman in modern Pakistan. This was the only play to be performed previously in its country of origin, and one of the first LGBT plays ever produced in Pakistan.

Finally, *Joker*, by Chinese playwright Yilong Liu, explored the secrets of a closeted Filipino gay activist married to a Chinese woman in Honolulu before marriage equality in Hawaii. Mr. Liu reports experiencing 'self-censorship' in China as a queer playwright, and wrote *Joker* based on his own experiences as an LGBTQ immigrant in the United States.

"The festival challenges audiences to engage and reflect upon the status of civil rights in the United States in



order to better support LGBTQ people abroad."—Broadwayworld.com

"Through their work, the participating playwrights inspire activism and shape our culture towards the equitable treatment of LGBTQ people globally."—Broadwayworld.com

"Don't skip"—New York Times

"Not to be missed"—Instinct Magazine

"One of six ways to resist at WorldPride"—The Advocate

"Can't miss...The National Queer Theater is giving a censorship-free voice to four international playwrights whose stories of love, oppression, and injustice shed light on the paucity of civil rights progress made in other parts of the world."—Thrillist

"Brilliant...The work itself will charm the socks off you. Another resounding success by National Queer Theater."—Hi! Drama

ARCHIVE RESIDENCY

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.



Byzantine Choral Project

OUTSIDE OF EDEN

January 29–February 25, 2019

IRT 3B Development Workshop

June 26–June 29, 2019

New Ohio Ice Factory

Directed by Colette Robert

Book and Lyrics by Helen Banner

An Archive Residency Production

Empress Irene is ready to retire. She should hand over power to her son Constantine, but he's a traumatised man who relies on his violent bodyguard to control the city. Conspiring with her eunuchs, Irene struggles to set up a legacy for her grand-daughters to rule as future Empresses. An explosive mix of opera and theater that explored the relentless drive to tragedy in female stories. The second play in the ICONS/IDOLS tetralogy of choral plays about the Byzantine Empresses.

The Byzantine Choral Project is a dynamic collaboration between playwright Helen Banner, composer Grace Oberhofer and director Colette Robert to make theater using women's voices. Inspired by the Byzantine Empresses Irene, Maria and Euphrosyne they are creating work that showcases the radical power of strong, diverse women+ singing on stage and explores the importance of imagery, representation and iconoclasm in classical and contemporary life.





Radical Evolution

SONGS ABOUT TRAINS

January 29–February 25, 2019

IRT 3B Development Workshop

July 10-13, 2019

New Ohio Ice Factory

Text by Beto O'Byrne

Developed with Rebecca Martinez,

Meropi Peponides, & Radical

Evolution's collaborators

Directed by Rebecca Martinez and

Taylor Reynolds

An Archive Residency First-Look

Showing

A fresh take on folk songs from the many cultural groups that built the US Rail system, Songs About Trains used music, movement and text to grapple with how the railroad has shaped the world we live in.

Taking on the thorny realities of immigration, labor, Manifest Destiny and the pillaging of Native American Land, a multiracial cohort of artists collaboratively created a performance that questions the complexity of progress and celebrates the victories of the multi-cultural, multilingual workforce that made our country what it is today.

Radical Evolution is a multi-ethnic producing collective committed to creating artistic events that seek to understand the complexities of the mixed-identity existence in the 21st Century. They advocate for the visibility and representation for the fastest growing demographic in our nation—those who identify as more than one race or ethnicity. They aim to seed the field of downtown theatre with artists of color and assert our vision for cultural and social equity in our field, city, and nation.

ASL CREATIVE

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. IRT's focuses are twofold. We support independent artists through our Artist in Residency Program, and we provide access for Deaf and hard of hearing communities through our ASL Creative Program. ASL Creative provides professional arts opportunities for Deaf and hearing artists to collaborate in creating new work produced by IRT Theater. ASL Creative's education program, Westside Experiment, pairs Deaf and hearing students with a working theater company to educate young artists on how to create theater collaboratively. ASL Creative seeks to provide common ground for Deaf and hearing audiences by supporting the development of new theater with, for and by Deaf artists.

IRT has worked with Deaf artists for over 30 years, enabling us to be a part of a growing community of Deaf artists, their families, and friends. Some organizational partnerships we have established over the years include: The Kennedy Center, NTID-National Technical Institute for the Deaf and New York Deaf Theatre.





ASL CREATIVE PRODUCTIONS

IRT Theater

STEPCHILD, A NEW MUSICAL

May 29–June 2, 2019

Book by David James Boyd & Chad Kessler

Music & Lyrics by David James Boyd

Based on an Original Idea by Kori Rushton

Director Kim Weild

Dramaturge Kalen Feeney

This past spring, IRT Theater presented an accessible, work-in-progress presentation of STEPCHILD, focusing on the complex and magical fusion of ASL, music, and theater brought to life by a visionary team of Deaf and hearing artists.

Inspired by the classic tale of Cinderella, “Stepchild” told the story of Orella, a deaf girl coming of age during the Italian Renaissance. After a mysterious fortune teller teaches her how to communicate using sign language, Orella discovers a joyous new world. Her bliss is soon shattered by the ignorant and fear-mongering King, who ruthlessly punishes anyone that dares to embrace what makes them “different.” With her kingdom rapidly succumbing to prejudicial fears, Orella must dig deep for inner strength to combat darkness and save her people from tyranny.

It is believed that American Sign Language (ASL) is the THIRD most commonly used language in the United States. However, the long, grim and extraordinary path towards modern Deaf culture is hardly common knowledge. Through the eyes of a Deaf heroine, this underrepresented historical topic is given a musical fairy tale spin in this sweeping story of empowerment.

“We, the artists, deaf and hearing working side by side with regard for the equal place of employment and respect for each other’s talent. No matter what language we speak, we are here to create a beautiful piece of art expression.”—Terrylene Sacchetti, Director of Artistic Sign Language

ASL CREATIVE EDUCATION: WESTSIDE EXPERIMENT

IRT Theater

BEYOND WORDS

July 2–14, 2018

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 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 led students grades 6-12 through an incredible development process resulting in a show at IRT!

ABOUT RESIDENT COMPANY: DANGEROUS SIGNS

Dangerous Signs is a performance group that represents global community building through the use

of American Sign Language (ASL), spoken English, music and dance. We presented the beauty of Deaf, hearing and ethnic cultures when they all combine on stage.

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.

John McGinty is thrilled to be making his Broadway debut with *Children of a Lesser God*! NY (selected): *Fêtes de la Nuit* (New Ohio Theatre), *Veritas* (The Representatives), *Samuel Hunter's The Healing* (Theater Row). Regional (selected): *Levity* (Warren Miller Performing Arts Center), *Children of a Lesser God* (Berkshire Theatre Group), *The Hunchback of Notre Dame* (Sacramento Music Circus and La Mirada Theatre), *Tribes* (Guthrie Theater, Steppenwolf Theatre, Everyman Theatre), *Pippin* (Center Theater Group, Deaf West). Film (selected): *Wonderstruck* with Todd Haynes, Award-winning *Sign*. TV/Web Series (selected): "High Maintenance" (HBO/Vimeo), "Don't Shoot the Messenger."



Daniel Irizarry (SAG, AFTRA) Artistic Director of One-Eighth Theater. Recently directed the world premiere of *The Madman and The Nun* by Witkacy performed by turkish actors at Bilkent University in Ankara, Turkey. Conceptualized and directed *Mouthgasm* at Bilkent University in Ankara and METU in Cyprus. Directed and performed in One-Eighth theater *The Maids* (The New York Times Critics Pick), a new adaptation by Jose Rivera, at INTAR Theatre. He is currently a Visiting Assistant Professor at Bilkent University in Ankara, Turkey. Directed and performed the critically acclaimed production *Teach Teacher Teachest* written by David koteles loosely based by Eugene Ionesco's *The Lesson*. Directed and performed the critically acclaimed production *UBU* (Time Out New York Critics Pick), Text by Adam Szymkowicz at INTAR Theatre. Directed *An Italian Staw Hat* by Eugene Labiche at Folkwang University and MASCHINENHAUS Essen, Germany. Irizarry is a director, actor, and teaching artist based in NYC. He has taught Acting at Columbia University's MFA Acting Program, Vilnius Kolejia in Lithuania, University of Wales Trinity Saint David in UK, The Eugene Lang College The New School for Liberal Arts, New York Conservatory for Dramatic Arts, Actors without Borders from Istanbul and The Sarah Lawrence University at La MaMa Theatre, CAVE/LEIMAY, Bilkent

University in Turkey, German Stat Theater in Timisoara, Freie University in Berlin, Syowa Ongaku University in Tokyo, The University of Puerto Rico, and Kookmin University in Seoul. www.danielirizarry.org

Fred Michael Beam is the outreach coordinator for Sunshine 2.0. He is an experienced performer with acting credits that include Nicholas in *"By the Music of the Spheres"* at the Goodman Theater, Harry in *"Harry the Dirty Dog"* at the Bethesda Academy of Performing Arts; Witness in *"Miracle Workers"* and Stranger in *"Mad Dancer"* at the Arena Stage in Washington, D.C.; *"Fall Out Shelter," "The Dirt Maker"* and *"The Underachiever"* at the Kennedy Center; the title character in *"Othello"* at Gallaudet University; and Steve in *"A Streetcar Named Desire"* at SignRise Cultural Arts in Washington, D.C. He also performs in his one-man shows, *"Fred Michael Beam: Sign Me a Story"* and *"Black, Deaf Male: Who Am I?,"* which toured nationwide. He was a member of *"I Didn't Hear That Color,"* the first black deaf play ever produced. His television and film credits include *"If You Could Hear My Own Tune," "The West Wing," "Secret Dream," "Little Lonely Monster," "Deaf Mosaic"* and *"The New Captain Kangaroo,"* for which he won the 2000 Media Access Award.

A dancer, director and choreographer, Beam has worked with the Gallaudet

Dance Company, the National Deaf Dance Theatre, the DuPont Dance Company, the Penn Vision Dance Company and the Bethesda Academy of Performing Arts. He has performed around the globe, including in Africa, Australia, Egypt, England, France, Jamaica, Japan, Sweden, South America and the Virgin Islands. He also was choreographer for the production of *"Jesus Christ Superstar"* at the Open Circle Theater in Washington, D.C.

"Emilia's confidence definitely improved. She came into the program a bit skeptical to speak about the Deaf Community (she is the only Deaf person in our family) and now she is more outspoken about Deaf pride. She liked everything, but the sense of belonging and not having to hide being Deaf at any point in fear of being treated differently was something that I and the rest of her family could not offer her. Her theatrical knowledge has certainly broadened as well".—Vicente Salazar, Parent

"Something that I enjoyed about Westside experiment is that we as a team created a safe space where we all could try new things and not be afraid of judgement because we were all new at this. We all came from different walks of life and still managed to walk the same path for 2 weeks. Thank you for the experience"—Anthony Paredes, Student

EVENTS/ WORKSHOPS



New Light Theater Project

FEMALE FESTIVAL READINGS

October 9-23 2018

In the spirit of Michelle Kholos Brooks' play, *Hitler's Tasters*, which shifted the focus of a male-dominated war narrative to the women, New Light Theater Project was proud to present three new female-driven events. With new works by playwrights Eliza Bent, Ren Dara Santiago, and Lea McKenna-Garcia, and direction by Sarah Hughes, Jenna Worsham, and Rebecca Cunningham, this festival aimed to interrogate an historically masculine America by providing a new lens through which to view it.

The New Collectives

DAILY DEVELOPMENTS

April 16–May 13, 2019

Was a public showings of three works in progress by Ben Lewis, The Coldharts, and Rachel Dart. The New Collective is a New York based theatre and film collective. The company took shape in February 2014 while working on *The Witches*, a four person adaptation of *Macbeth*. After a successful workshop production in August 2014, The New Collectives was formed in January 2015. Our mission is to create new, intimate, innovative works drawing inspiration from classic plays, to develop contemporary work,

and to cultivate community through outreach and education programming. In July 2015, The New Collectives ran a successful week long Shakespeare summer camp in Brooklyn, forming our education branch, The Young Collectives. The Young Collectives has expanded its education programming to include professional development workshops, in-school workshops, and holiday Shakespeare camps, in addition to our Shakespeare summer camps. In October 2015, The New Collectives, in association with Wandering Bark Theatre Company, produced a full production of *The Witches*, at The Access Theatre in NYC. In August 2016, TNC brought the world premiere of Sam Gooley's



Groundswell and a full production of *Zodiac Math* at MITU580.

The New Collectives company members are Giverny Petitmermet, Sarah Moore, Sam Leichter, Justin Ivan Brown, Dan Morrison, Taylor Beidler, Erin Maxon, and Mara Gannon.

Poetic Theater Productions and National Queer Theater

BREAKING OUR SILENCE: WORLD PRIDE SHOWCASE

June 27, 2019

Breaking Our Silence was launched in the 2013 Poetic License Festival by Joanna Hoffman, Elliot D. Smith, Charan P. Morris and Storm Thomas and has since highlighted the work of over 30 all-star queer poets, playwrights, and musicians, sharing their work and their experiences of coming out, finding love, breaking the silence and speaking out.

On June 27th, Breaking Our Silence partnered with National Queer Theater and the inaugural Criminal Queerness Festival for a special late-night World Pride Breaking Our Silence Event. 50 years ago, the Stonewall Riots was a flashpoint of queer activists breaking the silence and claiming their right to exist. We celebrated five decades of queer voices coming together in resistance, community, and pride.



Steve Got Raped. to the New York International Fringe Festival. The 2017 Season consisted of three full productions: *Buyer's Remorse*, a one woman show by company member Mara Gannon, produced at the FRIGID Festival; *The Occasion of Existence*, an original dance theatre piece based on the book *Einstein's Dreams*; and Brendan Kennelly's modern translation of *The Trojan Women*. In March 2018, The New Collectives was honored to be part of IRT's 3B Residency program. While in residency at IRT,

they produced the world premiere production of *Life Brief & Glorious* by Bryn Manion and developed three new pieces – *THIS* an ensemble built full length play by Co-Op Theatre East artists Laura Iris Hill, Robert A. K. Gonyo, and Anna Savant, *Zodiac Math* A one woman millennial siren song by Elizabeth May, and *my favorite flower.* a new full length play by Arika Larson, as part of Daily Development Workshop. The rest of the 2018 season consisted of a reading of Resident Dramaturg Taylor Beidler's new play,

AFTER RESIDENCY

2018 IT Award Recipients-

On Monday, September 24, 2018 Innovative Theatre Foundation, the organization who for the past 14 years has been dedicated to celebrating Off-Off-Broadway, presented 26 awards and four honorary awards for outstanding achievement in theatre at the 14th Annual New York Innovative Theatre Awards Ceremony, at Centennial Memorial Theatre (120 West 14th Street, NYC).

OUTSTANDING PERFORMANCE ART PRODUCTION

SOOT AND SPIT

Our Voices Theater in association with New Ohio Theatre and IRT Theater

"Our Voices Theater, it puts its money where its mouth is, casting-wise, nudging us to consider more deeply the notion of artists who don't fit the standard mold."

A beautifully designed, dreamily evocative production."

"From the moment we enter the space, we are transported."

— Laura Collins-Hughes, New York Times

OUTSTANDING SOLO PERFORMANCE

Valerie Redd

YOU / EMMA

Wandering Bark Theatre Company in association with IRT Theater

Edinburgh Fringe Festival 2019-

The world's greatest platform for creative freedom.

New Light Theater Project

HITLER'S TASTERS

August 2–24, 2019

Greenside, Olive Studio—SOLD OUT RUN

★★★★★

"The freshest drama I saw all Fringe... perhaps it will become a modern Fringe classic, providing a strong message for our times."—The Jewish Chronicle

★★★★★

"I left the room utterly gobsmacked at the level of talent that I had just had the pleasure of watching."—Theatre Weekly

★★★★★

"One of the hits of the season... nothing could be more relevant or more perfectly presented."—A Younger Theatre

★★★★★

"Completely different to anything I have seen at this year's Fringe!"—Within Her Words

IRT Theater's programs are supported, in part, by public funds from the New York City Department of Cultural Affairs in Partnership with the City Council, New York State Council on the Arts, and The Nancy Quinn Fund, a project of ART-NY.





154 Christopher St, 3B
New York, NY 10014
212.206.6875
info@irttheater.org
www.irttheater.org

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