



irt
ANNUAL
REPORT

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MISSION + HISTORY

MISSION

Tucked away in the old Archive Building in Greenwich Village NYC, IRT is a grassroots theater development laboratory providing space, support and community for independent artists.

HISTORY

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 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, Tommy Smith, terraNOVA Collective, Immediate Medium, The Nonsense Company/Rick Burkhardt, May Adrales, Katt Lissard, Thomas Bradshaw, Group Theory, Crystal Skillman, Collaboration Town, Rady&Bloom, 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.



Kori Rushton, Producing Artistic Director, IRT and Robert Lyons, Artistic Director of The New Ohio Theatre introduce the Archive Residency

LETTER FROM iRT

DEAR FRIENDS,

The 2012-2013 year has been a year of remarkable growth for IRT. This growth from last year is demonstrated by our new partnership with the New Ohio Theater, The Archive Residency; by the establishment of an education program, The Westside Experiment; by a groundbreaking collaboration in Deaf programming with New York Live Arts in the form of a completely signed version of the Harold Pinter play *A Kind of Alaska*; and by a new development partnership with the well respected and prolific terraNOVA collective.

This year we saw the challenges we have faced being met with victories that have benefited the New York theater community as a whole. The seeds we planted in 2011-2012 are bearing fruit, and I am extremely proud that in what continues to be a difficult funding environment for the arts, IRT is finding new ways to reach diverse audiences, cultivate interest in theater for the next generation, and, most importantly, is continuing our mission of nurturing the artists today that are developing fresh, new work for tomorrow.

One of our greatest achievements this year is the partnership with our well-respected neighbor, the New Ohio Theatre, in what will be one of the most comprehensive development programs offered to theater artists in New York- the Archive Residency. Beginning the fall of 2013, the Archive Residency offers two select independent theater companies a two year commitment of space, artistic support, and institutional continuity for the development and presentation of a new work. The residency includes two separate engagements in IRT's 3B Development Series and a one-week presentation in the New Ohio's OBIE Award-winning Ice Factory summer festival. The residency then culminates during the second year with a fully realized, four-week run in the New Ohio's main season.

The Archive Residency provides support and infrastructure for up-and-coming theater makers in a completely unprecedented way. While most companies do readings, work-in-progress showings, workshop presentations, and productions in disparate and far-flung locations, or just go straight to production without being fully developed, artists in the Archive Residency are guided from the very beginning in the culmination of their creative process under one roof. In other words, they have a singular home for the two year duration of workshop process into performance.

The first two companies in residence are a vibrant young company that investigates cultural memory and nostalgia called The Mad Ones, and an ensemble-driven group of original theater devisers called Collaboration Town. Both companies were selected based on their originality and experimentation, and we can't wait to see what they come up with over the next two years.

The theme of youth and creativity extended even further with the establishment of our very own theater school, IRT's Westside Experiment. Westside Experiment pairs students with artists working through our 3B Development Series to create a work of original theater, all the while teaching students the fundamentals of physical acting technique, voice, movement, ensemble work, and collaboration. In our inaugural year we had innovative company The Operating Theater, help facilitate a show about the nature of reality, *The Portal of Parallels*, with our first group of students- most of whom ranged in age from ages 14 through 18.

The Portal of Parallels was enthusiastically received, and the program was prominently featured in the November 2012 edition of American Theatre magazine in an article about children and experimental theater, “The Weirder the Better?” alongside summer programs for youth by the Wooster Group, Austin-based the Rude Mechanicals, and Andy’s Summer Playhouse, formerly run by puppeteer Dan Hurlin. Additionally, several hot downtown acts donated their talents to support the program, including Tina Satter’s *Half Straddle* and Rachel Chavkin’s *The TEAM* in a fun night of performance to benefit our new educational efforts and support of the Westside Experiment. The most gratifying aspect of the whole program, however, was the friendships the kids made through art: complete with the attending high fives, shared pizza slices, exchanged phone numbers, and Instagram handles. We are so pleased with the result of this program and would love to see it grow even further next year.

In mode of new friendships, this year saw IRT working with New York Live Arts in a groundbreaking new festival, Live Ideas, in a dialogue between the modalities of creative expression and the larger world of ideas. This first year of the festival was themed “The Worlds of Oliver Sacks,” (named for the author and neurologist for which the book and subsequent film *Awakenings* is based), and featured more than twenty free or ticketed events, of which IRT was one. Developed by IRT and Weildworks, Harold Pinter’s one-act *A Kind of Alaska* was presented both with American Sign Language interpretation, as well as completely in American Sign Language- highlighting and celebrating Oliver Sack’s special relationship with the Deaf community. We are thrilled to have hosted this unique event which expands access to theater for all at IRT and look forward to the opportunity to collaborate with New York Live Arts again next year for another excellent, thought-provoking experience.

In the midst of writing about all of these new partnerships and initiatives I should mention the steady thrum of activity and attention some of our past residents are getting in the world beyond IRT. The support we provide these artists is really the heartbeat of what we do here at 154 Christopher Street, Suite 3B. Playwright Tommy Smith and Reggie Watts were in collaboration on *Lotus Eaters EP*, featuring the voices of famed graphic novelist Neil Gaiman among others. Wolf 359 brought their show *Song of a Convalescent Ayn Rand Giving Thanks to the Godhead* to Joe’s Pub. Finally, a former IRT 3B Development Series director May Adrales was featured in a lovely New York Times article “Female Directors, Present, Past, and Future.” It is so satisfying to see artists we support get light shone upon on them in the wider world, and we are delighted that we can provide them the space and the place to work their magic.

As for IRT, we are looking forward to having our own moment in the sun. We are encouraged and grateful for all that has come to us this year through hard work and dedication, not only for our own survival, but to artists’ and art’s survival as well. Through support from people like you, we can build even more partnerships, help more fledging theater artists, educate more children, and reach even more audiences. Although we are humble in our role as a step on the ladder, we have ambition. We need to keep our footing secure so that we can create the connections for emerging artists that artists of earlier generations have enjoyed, but are becoming few and far between for those coming up now. With your help we can not only stay afloat, but build a bridge.

Thanks for all of your support,

Kori Rushton

Producing Artistic Director, IRT

SEASON HIGHLIGHTS

ARCHIVE RESIDENCY

Since 2007, IRT Theater has served the downtown theater community by providing space, support and community for independent artists through its *3B Development Series*. With the arrival of the *New Ohio Theatre* to the Archive Building in 2011, IRT has been blessed to have both a kindred spirit and philosophical forbearer move in right downstairs. Beginning the winter of 2013, the Archive Alliance offers two select independent theater companies a two year commitment of space, artistic support, and institutional continuity for the development and presentation of a new work. In other words, a home.

The residency includes two separate engagements in IRT's 3B Development Series and a one-week presentation in New Ohio's OBIE Award-winning Ice Factory summer festival. The residency culminates in the second year with a fully realized, four-week run in the New Ohio's main season. The first two companies in residence are the The Mad Ones and Collaboration Town.

BACKSTAGE ARTICLE BY MARISSA MAIER OCTOBER 3, 2012

"On a quiet stretch of Christopher Street near the Hudson River, the New Ohio Theatre not only found a new home in the historic Greenwich Village Archive Building but a partner in fostering theater companies. With IRT Theater, which shares space in the red-brick building, the downtown Manhattan theater mainstay will, on Oct. 8, launch the *Archive Alliance Residency* program, which promises to emphasize incubating theater companies instead of specific works.

As part of the two-year residency, up to four independent theater companies will be offered two separate engagements in IRT's 3B Development Series and a one-week presentation in the New Ohio's Obie Award-winning Ice Factory summer festival. In the second year of the program, the companies will be given a four-week run in the New Ohio's main season.

"We aren't really curating a project per se. We are investing in the company and saying to them, 'We like who you are and what you are doing,' " said the New Ohio artistic director Robert Lyons. "We're taking a big leap of faith with them. There is a significant commitment on our part, and that is somewhat unique in residencies.... There is a lot of freedom and security for the company; that is what we are trying to provide them."

The idea for IRT and the New Ohio's collaboration was born almost a year ago, when Lyons first found himself in the Christopher Street space, which was poised for a massive renovation. The previous incarnation of the New Ohio Theatre, called the Ohio Theatre and before that the Ohio Performance Space, operated for more than 20 years at 66 Wooster St. in SoHo. In 2010 the group lost its lease but eventually, with the help of the city, found a home in the Greenwich Village Archive Building. Shortly after the New Ohio moved in, IRT artistic director and curator Kori Rushton stopped by to welcome Lyons to the neighborhood. As the pair talked, they realized they knew many of the same theater



Archive Residents, Collaboration Town



Students at IRT's Westside Experiment

companies. After six months of informal discussions, Lyons and Rushton found themselves in a restaurant across the street from their theaters, formally solidifying the partnership that would become the Archive Alliance Residency.

"There is a naturally complementary relationship," Lyons said. "We are a presenter organization, and they primarily have residencies and develop works. It clearly lays out the dynamic."

The first two resident companies are the *Mad Ones and Collaboration Town*, which both had productions at the New Ohio last season. As the program grows and more companies follow suit, the Archive Alliance Residency may prove beneficial for actors looking to develop their own work or explore new forms.

"The Mad Ones are a group of artists who cross disciplines, so all of the actors in the company are also writers," said Joe Curnutte, the company's co-artistic director. "We create work through writing exercises but also 'writing on our feet' through structure improvisation." Co-artistic director Stephanie Wright Thompson added, "What this residency gives us is time—time to let our play emerge organically through these practices and then later, time to tackle the play as actors under the guiding hand of our director."

While there isn't a formal application process, Lyons said the best way for a company to get involved in the residency is to bring its work to the attention of the New Ohio or IRT. He encouraged companies to apply to the Ice Factory festival or an IRT program or invite staff to come see a show."

IRT'S WESTSIDE EXPERIMENT WITH THE OPERATING THEATRE COMPANY

Excerpt from *American Theatre Magazine*
by Kourtney Rutherford
NOVEMBER 2012

"The Westside Experiment—housed out of IRT, a grassroots theatre that develops emerging artists (previously known as the Interborough Repertory Theatre, it shortened its name in 2007 when Rushton took over as artistic director)—lets students devise theatre in collaboration with IRT's summer resident company. "IRT really supports downtown theatre artists," enthuses Rushton. "I give them the space, I give them the keys, I allow them the time to find the play. Most of these artists are not the type of artists that you would necessarily see on or Off Broadway—these are the artists that I want to expose students to."

We were curious to see what would happen when experimental artists who were trying to establish themselves and find audiences were teamed up with adolescents, who in a similar way are struggling to find their identity and voice.

Rushton, a veteran public school drama teacher, saw a pressing need for an alternative experience to traditional drama programs in schools. "I wanted to build a school where students were working hand in hand with actual artists," she notes, particularly those doing experimental work. For the first year of the program, we took all students that applied, regardless of their theatre background, and were especially keen to recruit those who might be into things other than theatre—like science, fashion or comput-

ers. The result was *The Portal of Parallels*, a show about the nature of reality, created with The Operating Theatre.

How do education programs built from this approach differ from the wide variety of programs out there? Many of the ideas promoted by experimental theater- innovation, development of new concepts, physical approaches to acting technique, employing multiple disciplines- have been absorbed into the mainstream. But what you find at the heart of many such programs, even the ones that share our out-of-the-box aspirations, are plays and the construction of plays. The work of experimentalists is deconstruction, favoring no single performance form and giving pride of place to creative freedom- to the exploration of a concept just because the artist might like it. Instead of creating a play, the work could be considered as play itself: fooling around with ideas, putting new things together- all guided by adults who have experience working in this mode."

A KIND OF ALASKA: INTERPRETED/ASL PRODUCTION

A Kind of Alaska: Interpreted/ASL Production
New York Live Arts: Live Ideas
MARCH 25 - APRIL 21, 2013

A Kind of Alaska: Interpreted/ASL Production

"Something is happening." With these words, Harold Pinter evokes the quickening back to life of a bed bound older woman, to the astonishment of her attending physician.

Developed by IRT Theater and WeildWorks, presented by New York Live Arts, Pinter's one-act *A Kind of Alaska* twice: First, a conventional, sign language interpreted staging of the Atlantic Theater Company's proclaimed production directed by Karen Kohlhaas with Lisa Emery, Reed Birney, and Rebecca Henderson. Interpreted by Anna Carter and Jon Wolfe Nelson.

Next, a very rare non-interpreted second version of the play entirely in American Sign Language that celebrated Oliver Sacks' special relationship with the Deaf community and featured Deaf actors: Terrylene, Alexandria Wailes, Lewis Merkin, directed by Kim Weild.

Live Ideas

Live Ideas is an annual event at New York Live Arts distinctive in its explorations of the interplay of creative expression and the world of ideas. The inaugural festival, took place Wednesday, April 17th through Sunday, April 21st was themed *The Worlds of Oliver Sacks* and featured more than 20 free and ticketed events. This year's festival was curated by celebrated non-fiction writer Lawrence Weschler, in collaboration with Jones, and included an array of performances, films, discussions and more.



Archive Residents, Collaboration Town



*Oliver Sacks, Kim Weild, Lewis Merkin, Alexandria Wailes
Terrylene, Kori Rushaton at NY Live Arts Festival*

3B SERIES : 2012-2013

CABORCA IN ASSOCIATION WITH IATI THEATER'S PERFORMING ARTS MARATHON 2012

El Correo de la Noche
JULY 23 - AUGUST 5, 2012

A multilingual, interdisciplinary performance resembling a bad dream about a first date on the first night of an ill-planned trip. Presented as a series of vignettes, dances, ruminations and games, the show mines the company's real and imagined experiences of foreign cities at night, plunging into our fear of the unknown. Using multiple languages that are spoken, recorded, and projected, the piece exists between our need to communicate and the obstacles that keep us from doing so.

terraNOVA COLLECTIVE

Workshop of Robert Askins' PS Jones
and the Frozen City
AUGUST 14 - AUGUST 19, 2012

From the mind that brought you Hand to God, Robert Askins' newest play was workshopped by terraNOVA Collective ahead of its world premiere production last December at the New Ohio Theatre. José Zayas, director of PS Jones and the Frozen City, lead a team of the city's most exciting designers, puppeteers, multi-media artists and actors on an epic adventure.

*"Your theater season has landed,
not with a bang, but with a WHAM!"*

- NY Magazine

BUG COMPANY

The Eyes of Others, by Ivan Dimitrov
AUGUST 20 - 26, 2012

It's almost one o'clock in the city's main square, and Man One and Man Two are worried about returning to their offices for work. They worry about this every lunch hour in fact, and they never eat. They worry about a lot of other things too: Who's watch brand is more prestigious? Is it possible to eat street food without looking like a hick? Where did all the people go? Also, somebody is watching them: in fact, he watches them every lunchtime. So that, at least, is reassuring—

Hilarious and thought-provoking, The Eyes of Others is the Shumen New Drama award-winning play by the young Bulgarian poet and novelist Ivan Dimitrov. Presented in March as a reading at the Lark Play Development Center's hotINK festival, The Eyes of Others will be the first Bulgarian play to be produced in the US.

WRITTEN BY JESSICA ALMASY, DIRECTOR JAKE MARGOLIN, AND COMPANY

La Castor Enamorada- Spanish for Daughters
THE FATALISTS
AUGUST 27 - 31, 2012

PIA and ZAZA are best friends on the verge of becoming mutually anonymous. When the girls meet some new random arrivals, their ideas about who they are and what they are to each other start to become elastic. This is a world populated by failing magic tricks and mediocre philosophers, maybe some suburban angels, and four Spanish sisters, one of whom's incarcerated, trying to be role models.



Bug Company, The Eyes of Others

TALIBAM!

'PUFF UP THE VOLUME'

AUGUST 28 - SEPTEMBER 2, 2012

Keyboardist Matt Mottel and drummer Kevin Shea make up Talibam! They have relentlessly been putting out records since your Dad got his mojo back and the guys show no signs of stopping—consistently lauded for their creative output and with features in places like Vice Magazine, The Wire, Pitchfork and Tiny Mixtapes. Talibam! have been variously described as “punk Coltrane” and “audio terrorism at its most playful”. They may be known in some distant land for collaborating with the likes of Rhys Chatham, Peter Evans, Richard Teitelbaum, Alan Wilkinson and In 2011, they spent the greater half of the year in residency at LMCC Swing Space in an abandoned underground bank vault on WALL ST, where they developed many projects for presentation, including Discover AtlantASS.

DAVID LAWSON

WE WERE THERE

SEPTEMBER 3 - 9, 2012

We Were There is a documentary theatre play about three Iraq War veterans. They all have vastly differing experiences and opinions on the conflict. Chris thinks the war was a “dumb idea” in terms of politics, but fell in love with “the soldier lifestyle” and remains in Baghdad as a defense contractor to this day. Sameer felt a call of duty after 9/11 and believes the conflict was a force for good in the world. Ryan went from being a nerdy kid who wore a “Not My President” t-shirt to operating Army drones in Bush’s army.

JACKIE TOHN / A NICE WORK PRODUCTION

THERE’S A SHOW IN HERE

OCTOBER 2 - OCTOBER 15, 2012

Not quite a romp, almost a journey, and just shy of an epic, this is the story of Jackie Tohn, a girl who knows that the road to adulthood is paved in sweatpants, and isn’t afraid to wear a pair on stage when she sings about it. If Jackie were

a lumberjack, there would be no more trees. Sexy, campy, and with lungs the size of Bette Midler’s hair, Tohn is a natural storyteller with unstoppable theatrical tendencies and the vocal power of at least four humans. Little miss facial expressions is a freak for flair, and entertains in a style that would make your Bubby proud (provided your Bubby likes curse words and talking about sex).

Pretty pop with a twitch, prepare for a playful paradox of vulnerability and arrogance, honesty and exaggeration, swag-ger and silliness, and songs about fish.

terraNOVA COLLECTIVE

GROUNDWORKS NEW PLAY SERIES

OCTOBER 16 - DECEMBER 17, 2012

Groundworks is terraNOVA’s new initiative to showcase new play development projects and expose this work to artistic leaders, industry professionals and the general public. IRT and terraNOVA are thrilled to have cultivated relationships with four talented playwrights- J. Julian Christopher, Jennifer Lane, Leah Nanako Winkler, and Lucy Gillespie- and to continue in the development of their wonderful plays.

GROUP THEORY

COAST OF MARS

JUNE 25 - JULY 8, 2012, DECEMBER 18 - 21 2012

A series of excavations and remembrances of the near future, Group Theory’s latest investigation takes us 50 million miles across the solar system to Mars. This exploratory workshop takes the initial steps toward a production slated for sometime in 2013.

Tommy Smith and Reggie Watts, The Lotus Eaters EP

TOMMY SMITH/REGGIE WATTS

LOTUS EATERS EP

JANUARY 6 AND 12, 2013

Not a conventional performance, LOTUS EATERS EP — an audio-fueled “extended play” — is a hallucinatory sonic experience about loneliness, depravity, and the intrinsic failure of all human contact.

Direction and text by Tommy Smith. Original music and soundscapes by Reggie Watts.

Featuring the voices of Neil Gaiman (Sandman, American Gods), Reed Birney (Blasted, Picnic), Marin Ireland (Nocturne, Blasted), Mary Jane Gibson (The Wife).

Arranged, mixed and mastered by Michael McQuilken. Additional music by John Osebold and Michael McQuilken. Visual imagery by Fette Sans. Live video projection and design by Lucy MacKinnon.

SLIGHTLY ALTERED STATES

THE CHESS LESSON

JANUARY 1 - 28, 2013

In THE CHESS LESSON, three very different parents have come to take a chess class with their children’s teacher. Despite everyone’s best intentions, the adults keep turning into children, the class keeps slipping out of control, and the teacher is one romance novel away from a nervous breakdown. Four strangers all at a crossroads in their life, alone together in a classroom for children, have no choice but to examine who they are, and remember who they were.

“The Chess Lesson is a delightful and wise comic one-act about indulging in childlike flights of fancy and why we need to do that in the face of sadness or loneliness or bitterness. I recommend it highly.”

- Martin Denton of nytheatre.com

MASQUERER'S DRAMA CLUB (MDC)
DANGEROUS SIGNS:
INTERPRETED/ASL PRODUCTION
FEBRUARY 28 - MARCH 4, 2013

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 intend to present the beauty of Deaf, hearing and ethnic cultures when they all combine on stage.

THE COLOMBO COMPANY, IN ASSOCIATION WITH
EXHIBIT Z PRODUCTIONS AND ERIC MICHAEL GILLET
THE CHOKING GAME
MARCH 5 - 24, 2013

A suburban high school couple wage a violent and emotionally-crippling war against one another against the backdrop of their live amateur internet pornography show. However, when she reveals she has a terminal illness, she makes an unspeakable request of him: "Kill me, live, on the Internet. In front of forty thousand people."

YUVAL BOIM AND DARREN KATZ
SeXcurity
APRIL 23 - MAY 6 2013

SeXcurity follows disillusioned Daniel, an Israeli-American gay screenwriter who, when confronted by a paralyzing family crisis, discovers the power of creativity and the resilience of the self in battling the biggest fear of all — New Jersey. Or Death. It's a matter of perspective.

Inspired by cultural theorist Leo Bersani's writing on radical intimacy, The Yoga Sutras of Patanjali and the events surrounding the 2010 Gaza flotilla, SeXcurity is a humorous and provocative inquiry into the conundrum of identity.

KATT LISSARD & MEMORY LAB
SURROGATE TRAVELER
MAY 7 - 20 2013

A letter home from southern Africa about an ill-conceived "cultural heritage" project veers off the page — the narrative (and actors) hijacked by a fractious national election,

inept American restructuring of an African university, and villagers' attempts to capture a runaway coffin. Framing the chaos: a divisive archeological excavation and a looming dam-created flood.

memory lab continues its exploration of performing "experimental conversation" in a new piece, Surrogate Traveler, focused on looking more deeply at the role of the Western outsider and what it means to be on the outside while actually living within. With tacit acknowledgement of the absurd, painful and comic cultural negotiations involved in any "global collaboration," Surrogate Traveler turns the old-school anthropological stance on its head — shifting the object of exploration from some "other" culture to our own, and gleefully performing those cross-cultural manifestations of the hapless interaction, the missed cue and the impossible plan.

DIANA STAHL & SUPERHERO CLUBHOUSE
HELPING PEOPLE
JUNE 2 - 10, 2013

Helping People was developed privately through Rattlestick Playwrights Theater and had its first public reading in December of 2012 as part of their F*cking Good Play Series.

IMPROBABLE STAGE COMPANY
LAND
JUNE 11 - JULY 1, 2013

There have been "back to the land" movements throughout the history of the United States. At present there is, once again, a distinct "back to the land" faction in our country. The current movement is tag phrased "off grid" and it is alive and well in the 21st Century.

Pin pointing the cultural and political rationales for "back to the land" movements is easy. What we are interested in is the emotional, human rationales, the mystery of our bond with the earth. Do human beings have an innate connection to the earth, its cycles and rhythms? And if so, what happens to us when we get more and more distant from this natural connection? What are we missing when we are no longer responsible for and have no knowledge of living a self-sufficient life? What drives human beings to return to the LAND?

WESTSIDE EXPERIMENT

IRT WESTSIDE EXPERIMENT AND THE OPERATING THEATER COMPANY PORTAL OF PARALLELS JULY 9 - JULY 22, 2012

In the summer of 2012, IRT joined The Operating Theater as they lead students through an incredible development process resulting in a show at IRT!

Set at an outpost on “the edge of reality,” the story explores the struggles of scientists on the brink of saving humanity. The resolution is left up to the audience, who are heavily involved from the very beginning when they enter the theater through a transcendental doorway. Viewers are presented with philosophical questions and propelled to think non-linearly about what reality truly is. Complete with a colorful cast of supporting characters that include delegates from alternate dimensions, a space meatball and a glam rock band, “Portal of Parallels” is expected to be an intellectually invigorating experience. This particular performance will be a culmination of work by the students of the IRT West Side Experiment.

Since 2007, IRT Theater has made a mission of hosting radically affordable, full-immersion development residences for emerging and established artists. An offshoot of the IRT 3B Development Series, the IRT Westside Experiment will offer students the skills to create original devised theater in collaboration with a working theater company in residency at IRT, Operating Theater Company.

Established in 2004, The Operating Theater Company creates unusual, innovative, provocative live performance that experiments with perception and explores the subjectivity of human experience. Portal of Parallels was written by Jason Schuler, Christine Holt and Keith Chandler, based on an idea by Kourtney Rutherford. Managing Director of OTC Dori Ann Scagnelli.

IRT's Westside Experiment, The Portal of Parallels



ARCHIVE RESIDENCY

THE MAD ONES

UNTITLED BIOPIC PROJECT

3B Development Series | Archive Alliance
SEPTEMBER 2012-JUNE 2014

A hallucinatory meditation on 1960s folk rock culture and the confines of motel room 118. From the creators of the acclaimed Drama Desk Nominated Samuel & Alasdair: A Personal History of the Robot War and The Tremendous Tremendous. This is the final installment of their Performer Trilogy.

Since 2009, the Drama Desk Nominated company, The Mad Ones, have emerged as a vibrant, unique player in New York City's downtown theatre scene. The Mad Ones create visceral, immersive, and highly detailed theatrical experiences that investigate cultural memory and nostalgia.

COLLABORATION TOWN

HELP ME TO MAKE IT

3B Development Series | Archive Alliance
SEPTEMBER 2012-JUNE 2014

HELP ME TO MAKE IT weaves together stories about several generations struggling from inside the architecture of contemporary families. As questions arise about fidelity, sexuality, gender, and the myths created to help us comprehend it all, the characters try to make sense of themselves and of familial love. These stories hinge on how personal moments of everyday existence add up to lifetimes of monumental compassion, devastating betrayal, and inevitable transformation.



Archive Residents, The Mad Ones

IRT PRODUCTIONS

terraNOVA COLLECTIVE, ONE-EIGHTH & IRT

UBU

DECEMBER 4 - 16, 2012

terraNOVA Collective, One-Eighth and IRT Theater are proud to announce the remount of UBU after a highly successful run in the 2012 soloNOVA Arts Festival. Inspired by Ubu Roi, UBU is the King of the Great Expanding Universe who will allow a privileged few into his mansion to watch him eat steak. Along the way, he may play music, read you poetry and tell of his lost loves and purchased politicians – it all depends on the mood of the King. Join this kinetic romp through the absurdist world of the most powerful CEO in the universe.

terraNOVA COLLECTIVE

soloNOVA ARTS FESTIVAL

MAY 23 - JUNE 2 2013

terraNOVA Collective and IRT presented the 10th annual soloNOVA Arts Festival, the award-winning and longest-running solo performance festival in NYC. This year's festival featured eight performers, a combination of soloNOVA alumni and new performances, across a range of styles and genres.

MERCY KILLERS

Written & performed by Michael Milligan

Directed by Tom Oppenheim

HOW TO DO A ONE PERSON SHOW

Written & performed by Kelly Kinsella

Written & directed by Padraic Lillis

World Premiere

DIANA OH IS GOING ROGUE, THE SOLO SHOW

Songs written and performed by Diana Oh

Directed by Leta Tremblay

DOS MUJERES

Written & performed by Desi Moreno-Penson

Directed by Jose Zayas

THE F*CKING WORLD ACCORDING TO MOLLY

Written & Performed by Andrea Alton

Directed by Molly Marinik

Choreography by John Paolillo

WILL WORK FOR

Written & performed by Dacyl Acevedo

Directed by Jo Cattell

Collaborator Tamilla Woodard

Photographer, Illustrator, Costume Designer – Heather Anderson

World Premiere

WIGGERLOVER [whiteboy+blackdad=greyareas]

Written & performed by James Anthony Zoccoli

Deejay & Sound Design by Gregor Mortis

Projections & Lighting Design by Elizabeth Boros-Kazai

NYC Premiere

LAST LAUGH

Presented by The Movement Theatre Company

Written & performed by Eric Lockley

Directed by Jonathan McCrory



EVENTS + WORKSHOPS

THE TEAM, HALF STRADDLE, AND RAQUEL CION TALIBAM!

IRT Westside Experiment Benefit Party
JULY 13, 2012

Celebrating the beginning of
The Westside Experiment!

FEATURING ARTISTS FOR THE BENEFIT: The TEAM

The TEAM is the Theatre of the Emerging American Moment. We are a New York City-based theatre company dedicated to dissecting and celebrating the experience of living in America today.

The company was founded in 2004 by a group of 6 NYU alumni, and has since grown to 13 core members and a continually expanding group of associate artists. They have created seven works since their founding in 2004: *Faster, Give Up! Start Over!* (In the darkest of times I look to Richard Nixon for hope), *A Thousand Natural Shocks*, *HOWL*, *Particularly in the Heartland*, *Architecting* (co-production with the National Theatre of Scotland), and *Mission Drift*.

Their work has been seen all over New York, including at the Public Theater (*Under the Radar*, 2009), Performance Space 122, and the Ohio Theatre (Ice Factory Festival 2006 and

2010); nationally, including at Minneapolis' Walker Art Center and Nashville's Vanderbilt University; internationally, including at London's Barbican Centre, Battersea Arts Centre, and Almeida Theatre, Lisbon's Culturgest, Edinburgh's Traverse Theatre, Glasgow's the Arches, Ireland's Galway Arts Festival, Toronto's Harbour Front Centre, the Bristol Old Vic, and the Salzburg Festival.

They are four-time winners of the Scotsman Fringe First Award (2005, 2006, 2008, & 2011), Winner of the 2011 Herald Angel, the 2011 Edinburgh International Festival Fringe Prize, Best Production Dublin Fringe 2007 and 2008 Edinburgh Total Theatre Award, and were ranked by Time Out New York Top Ten 2007 and Portugal's Público Top Ten 2009.

Half Straddle, led by writer and director Tina Satter, is a New York-based performance group that makes plays, performances, videos and music. Since 2008, Half Straddle has staged five critically acclaimed full-length shows in New York City: *Away Uniform* (Incubator Arts Project); *In the Pony Palace/FOOTBALL* (Bushwick Starr, named a Top 10 Show of 2011 by PAPER Magazine); *Nurses in New England* (Ice Factory Festival 2010); *FAMILY* (Ontological-Hysteric, named a Top 10 Show of 2009 by Time Out New York); and *The Knock-out Blow* (HERE Arts Center, Ontological-Hysteric). Additional work has been shown at Prelude Festival, Abrons Art Center, CATCH Performance Series, Invisible Dog, Dixon Place, and others. Their new full-length piece *Seagull* (Thinking of you)



premieres in January 2013 as part of PS122's COIL Festival.

Raquel Cion has performed and written extensively for the theatre in NYC, the Bay Area, as well as Russia and Paris. Recent projects include: *Fête* (Writer/Performer), Manhattan International Theatre Festival; *Cou-Cou Bijoux: Pour Vous* (Writer/Performer); Galapagos Art Space, Dixon Place.

She is the recipient of a Dramalogue Award for her work with The Fifth Floor, in Charles Mee Jr.'s, *Orestes*, and a Bay Area Theatre Critic's Circle

Award for the interdisciplinary work, *Bake Sale*. After sold out shows at Dixon Place her cabaret *Gilding the Lonely* will be presented at Joe's Pub, August 18th, 9:30 pm. The New York Times has described Ms. Cion as "half witch and half cabaret performer."

Talibam! Featuring Matthew Mottel and Kevin Shea:

If you went to rap school, you wasted your money. Talibam!'s #noschoolrap is the result of circumstance. They never studied old or new school rap. Rap found them. In 2009, a falling gong broke Kevin Shea's bass drum foot in Torino, Italy. In a subsequent recording session, Shea adapted using his other foot on the bass drum. The ensuing beats, composed without samples or loops, inspired Mottel and Shea to flex their symbiotic verbal epipuffanies within their self produced floral pop paradise.

A lucid genesis through synchronicity and chutzpa led to Talibam!'s #noschoolrap debut single, 'Step into the Marina.' Talibam! believes 'the world needs #noschoolrap and is here to give the populace what they want. From the forthcoming full length #noschoolrap album 'Puff Up The Volume'

Party anthems and raw emotional verse are chocked full in this epic record. It signifies the contemporary place the band is in as a skilled production team, unmatched in contemporary music.



AFTER RESIDENCY

3B DIRECTOR MAY ADRALES FEATURED IN THE NY TIMES MAY ADRALES

January 31, 2013

PROJECTS

Now, David Henry Hwang's "Dance and the Railroad" (Signature Theater); next, Stefanie Zdravec's "Electric Baby" (Two River Theater Company in Red Bank, N.J.).

BEGINNINGS "When I was 21, I wrote some pretty awful feminist diatribes. Some reviewer saw a show I wrote and directed and commented that 'where Adrales lacks as a dramatist she makes up for as a director.' I, at first, was crushed. But the critic was right. I was infinitely better as a director."

MENTORS "My grad school teacher, Liz Diamond, another petite, vertically challenged director, giggled and assured me that while it was perfectly fine to sit on tables and back of chairs to feel a bit bigger in the room, eventually I would command that respect just fine in my 5-foot-1-inch frame."

CHANGING TIMES "The industry is changing because of the leadership of the Women's Project, Paige Evans, Jenny Gersten, Maria Goyanes and all the fearless producers taking chances on women."

DREAM PROJECT Wallace Shawn's "Hotel Play."



Director May Adrales



PRESENTED AT PUBLIC THEATER JOE'S PUB-APRIL 27, 2013

WOLF 359

SONG OF A CONVALESCENT AYN RAND GIVING THANKS TO THE GODHEAD (IN THE LYDIAN MODE)

IRT Residency : September 11 - October 1, 2012

In 1825, Ludwig van Beethoven, recovering from severe illness, writes a groundbreaking string quartet. In 1972, an Objectivist drag queen finally gets her fifteen minutes of fame in Peoria, Illinois. In 1982, Ayn Rand wakes up in the afterlife, but still can't shake her clingy lover, Alan Greenspan. In 2009, a young writer suffering from debilitating migraines hears the Beethoven string quartet for the first time. In 2012, Michael Yates Crowley and Michael Rau tunnel through time and space to bring all these people (and more) together in a experimental academic lecture with digressions into song and dance. SONG OF A CONVALESCENT AYN RAND GIVING THANK TO THE GODHEAD, named after a Beethoven string quartet, is an exploration of what it means to be an artist in America.

"If you only see one free, 85-minute theatrical meditation on migraines and objectivism this year, by all means make it the Song Of A Convalescent Ayn Rand Giving Thanks To The Godhead [In The Lydian Mode]" - Gothamist Daily - Featured Recommendation

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