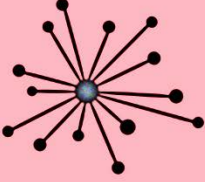


# EUGENE IONESCO

The Bald Soprano

THE IDIOPATHIC RIDICULOPATHY CONSORTIUM



February 6-16  
Bethany Mission Gallery

February 2020

One of the joys of directing the plays of Eugene Ionesco is the challenge he puts forward to the director, captured through this favorite quote: “*I personally would like to bring a tortoise onto the stage, turn it into a racehorse, then into a hat, a song, a dragoon and a fountain of water. One can dare anything in the theatre and it is the place where one dares the least.*”

When we began rehearsal for the reimagined 2020 *Bald Soprano*, the cast read-through quickly revealed the necessity of drastically rethinking the 2017 production. Our relationship to language – how we use, interpret and value it, has changed more dramatically in the last 3 years than in any other point in time I can remember. The words “truth” and “absurd” once appeared to carry a value that ten people could come close to agreeing on. These same words take on a whole new life as we worked with them in rehearsal. We mulled over how, despite having learned these lines in 2017, the experience was so different for each of us internally, as if we were learning an entirely different new play.

One stage direction in *The Bald Soprano* captures the existential state of being, not only for Mrs. Smith, but for this director and for many people I know: “... *she falls on her knees sobbing or else she does not do this.*” I alternate these responses multiple times in any given day.

We are hugely thankful to Victor Keen and Jeanne Ruddy for allowing the IRC to rehearse and perform in this inspiring space and for their generous hospitality. The outsider art within these walls radiates electricity, passion and pain, great inspiration to be surrounded by when creating. I believe Ionesco would approve of his work unfolding within the Gallery as the stage setting. This is our nod to “bringing the tortoise on stage.”

As well, many thanks to these funny, lovely, constantly surprising cast members, who I have the pleasure of working alongside. They directed this show. If laughter is a remedy for turbulent times, we certainly enjoyed heavy doses of this medicine in rehearsal, working through *The Bald Soprano*, which Ionesco wrote, believing it was a tragedy.



Tina Brock  
Producing Artistic Director  
The Idiopathic Ridiculopathy  
Tina Brock, Producing Artistic Director

# The Bald Soprano

by

**Eugene Ionesco**

Directed by

**Tina Brock**

Costume Design

**Erica Hoelscher**

Lighting Design

**Noah Lee**

Set Design

**Tina Brock**

Sound Design

**Tina Brock**

Stage Management

**Chad Haddad**

Properties

**Tina Brock, Chad Haddad & Bob Schmidt**

Preshow Music Curator

**Bill Brock**

Producing Artistic Director

**Tina Brock**

Ways and Means Coordinator

**Bob Schmidt**

Photoshop Magic

**Bill Brock**

Photography/Cover Photo

**Johanna Austin / AustinArt.org**

The IRC is a proud participant in the Barrymore Awards for  
Excellence in Theatre, a program of Theatre Philadelphia  
[www.theatrephiladelphia.org](http://www.theatrephiladelphia.org)

***The IRC's 2020 Season is generously sponsored by  
Victor Keen and Jeanne Ruddy***

# The Bald Soprano

by  
**Eugene Ionesco**

## Cast of Characters

Mrs. Smith..... Tina Brock  
Mr. Smith..... Bob Schmidt  
Mary the Maid..... Tomas Dura  
Mrs. Martin..... Sonja Robson  
Mr. Martin..... John Zak\*  
The Fire Chief..... Carlos Forbes

## Setting

A middle-class English interior, with English armchairs, and an English couch, on an English evening

**Running time is approximately 70 minutes,  
with no intermission.**

***The Bald Soprano*** is made possible, in part, by generous support from Wyncote Foundation; The Bayard Walker, Jr. Fund of the Philadelphia Foundation, The Philadelphia Cultural Fund; The Charlotte Cushman Foundation; The Pennsylvania Partners in the Arts program of the Pennsylvania Council on the Arts, funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, administered regionally by the Greater Philadelphia Cultural Alliance; Arts & Business Council of Greater Philadelphia, and by the generosity of YOU, our loyal and growing audience -- over 70% of our annual budget is generated through ticket sales and individual donations.

**Restrooms are located to the right of the rear staircase on the first floor, and to the right of the kitchen area on the second floor.**

*The Bald Soprano* is presented by  
special arrangement with Samuel French, Inc.

\*Member Actors Equity Association

# CAST



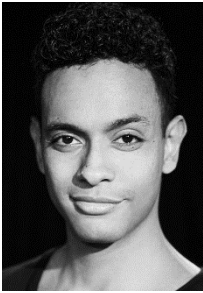
**Tina Brock (Mrs. Smith, Director, Producing Artistic Director)** is the co-founder and Producing Artistic Director of The Idiopathic Ridiculopathy Consortium, a Philadelphia-based theater now celebrating its 15<sup>th</sup> year. Since 1991, she has directed over 50 stage productions in Philadelphia, and has appeared as a performer on stage and in regional and national commercials, television and film in Philadelphia and New York. Tina studied Journalism and Dance at the University of Maryland and Speech Communication at

West Chester University many years ago. She formerly held posts as Public Information Officer, Development Associate and Special Projects Manager at PBS affiliate WHYY-TV12 in Philadelphia, where she also currently serves as an on-air fundraising spokesperson. She is one of the recipients of the 2018 Barrymore Award for Best Supporting Performer for her role as Catwoman in *By the Bog of Cats* produced by Irish Heritage Theatre.



**Tomas Dura (Mary the Maid)** has toured Europe, Canada and the U.S. and has appeared in film, video and television. He is best known as a flamenco dancer in addition to being an actor, musician and fire eater. He worked with the great flamenco dancer, Jose Greco, for 8 years, frequently serving as his assistant. He dances in the movie, *Cafe*, starring Jennifer Love Hewitt, and has worked in the films *Smoke and Mirrors* (director K. Hardy), *Loneliness* (director M. Zubarev) and *About Angels* (Zubarev). In 2007 Tomas performed solo with

the Philadelphia Orchestra to a sold out house at the Kimmel Center in his own choreography of the Spanish Dance from Swan Lake. Tomas has collaborated with artists like Flamenco Ole, Kei Takei's Moving Earth and the Wilma Theater. He is the director and lead male dancer of Fiesta Flamenco Dancers and choreographer with the Amici Opera Company. He teaches flamenco dance classes in grade schools, high schools, colleges and public community centers. Tomas has previously appeared with the IRC in several *Raw Onions*, *The Madwoman of Chaillot*, *The Empire Builders*, *The Arsonists*, *Marriage*, *Ivona*, *Paradise Park*, *The Castle*, *Rhinoceros*, *The Government Inspector*, *The Chairs*, *The Enchanted*, *The Bald Soprano*, *The Eccentricities of a Nightingale*, and, most recently, *Come Back, Little Sheba*.



**Carlos Forbes (The Fire Chief)** is thrilled to be returning to the IRC stage for this production after previously performing with them in *Come Back, Little Sheba*, *Betty's Summer Vacation* and *Eccentricities of a Nightingale*. Other recent performance credits include *Wet, or Isabella the Pirate Queen Enters the Horse Latitudes* with Once More Theatre and *The Women of Ireland* with the Irish Heritage Theatre. Thank you to the IRC for the wonderful opportunity to work on this play with such a talented cast and much love to his family

and friends.



**Sonja Robson (Mrs. Martin)** was born in New York and raised in Stockholm, Sweden. She has been performing both on stage and film since 1990. She received her BFA in Acting from The University of The Arts. She has worked at many local theatres, including The Wilma, New City Stage, The Walnut and The Lantern. In 1998 she received a Supporting Actress Barrymore nomination for her role in *The Lover/A Kind of Alaska* at The Walnut, and she has also been seen in numerous local and national commercials. Sonja was

last seen in *Quills* at Luna Theatre. Other productions include *Why Torture is Wrong and the People Who Love Them* at New City Stage and *Marriage, The Empire Builders, The Madwoman of Chailot* and *The Castle* with The IRC. Check out her photography website: [www.sonjaseye.com](http://www.sonjaseye.com).



**Bob Schmidt (Mr. Smith, IRC Ways and Means Coordinator)** is a co-founder of The IRC, and has appeared in many productions since the company's inception way back in 2006. His favorite IRC roles and productions (all written by Eugène Ionesco, of course): The Old Man in *The Chairs*, The Guard in *Exit the King*, Botard in *Rhinoceros* and, of course, Mr. Smith in *The Bald Soprano*. Many thanks to the cast and crew for their time, talent and dedication, and to you for supporting The IRC!

### Follow The IRC:

**Facebook:** Idiopathic Ridiculopathy Consortium

**Twitter:** IRCTheaterCo

**Instagram:** IdiopathicRidiculopathy

**[www.idiopathicridiculopathyconsortium](http://www.idiopathicridiculopathyconsortium)**



**John Zak (Mr. Martin)** is an actor and voice over artist currently based in Philadelphia, PA. John made his debut with IRC in *The Bald Soprano* and is glad to be back for more. John was previously seen in *Come Back Little Sheba* and *The Eccentricities of a Nightingale*. Other theatre credits of note: Mr. Kraler *The Diary of Anne Frank* (People's Light & Theatre); Michael *The Pillowman* (Luna Theatre)\*; *My Wonderful Day* (Wilma Theater)\*; *Amadeus* (Walnut Street Theatre); *Jihad Jones & the Kalashnikov Babes* (InterAct Theatre), *The Life of Galileo* (Wilma Theater), *Red, White & Tuna* (Walnut Street Theatre), *The European Lesson*, Jo Stromgren Kompani (Philadelphia Live Arts/Norway tour), and Caliban *The Tempest*, (Philadelphia Shakespeare Theatre)--Barrymore Award; and numerous other Shakespeare plays. \*- denotes Barrymore nomination.

## CREW

**Chad Haddad (Stage Manager)** is a stage manager and designer in Philadelphia. He completed undergrad at the University of Pennsylvania. Recent work includes *#Cocktail Plays* (Juniper Productions), *GayFest! 2016* (Quince Productions), *The Eumenides* (White Box Theatre & Marcia Ferguson), *Seussical: The Musical* and *The Little Prince* (Stimulus Children's Theatre), fire design for *Mr. Burns, A Post-Electric Play* (iNtuitons Theatre Company), and *Come Back, Little Sheba* (IRC). Chad also practices as a registered nurse working in geriatrics. Blessings to CVLT Members, his Presby coworkers, and his family. Smooches galore.

**Erica Hoelscher (Costume and Set Design)** has designed costumes and scenery for various theatres in Philadelphia, NY, Chicago, and at Lehigh University in Bethlehem, PA, where she has been on the faculty since 1995, having designed over fifty productions. Erica is the Associate Artistic Director and a member of the board for the Idiopathic Ridiculopathy Consortium. Representative productions include designing scenery and costumes for Elmer Rice's *Dream Girl*, Williams' *The Eccentricities of a Nightingale*, Anouilh's *Time Remembered*, Giraudoux's *The Enchanted*, Ionesco's *Rhinoceros*, *Exit the King* and *The Chairs*, and for *A Moon for the Misbegotten*, *Rosencrantz and Guildenstern Are Dead*, *Twelfth Night*, *Dead Man's Cell Phone*, Euripides' *Medea*, *Gem of the Ocean*, and *Tartuffe* at Lehigh University. Erica has designed costumes for the IRC, as well as *Spunk* for the Kaleidoscope Cultural Arts Collective, and *The America Play*, *Joe Turner's Come and Gone*, and *A New Brain* at Plays and Players Theatre, Philadelphia. She designed *Anne*, *The Sound of Music*, and *Hairspray* for Media Theatre in Media, PA. MFA in stage design from Northwestern University, Evanston, IL.

**Noah Lee (Lighting Design)** is a Philadelphia-based lighting designer and is thrilled to be making his IRC debut. Previous credits include *Gayfest!* (Quince Productions), and *Magnus Effect* (Greenfield Collective), and the *Alternative Theatre Festival 2017* (iNtuitons Experimental Theatre). He enjoys working with nontraditional spaces, stories, and people and would like to thank Tina and the IRC for this opportunity!

**Mark Williams (Rental Coordinator)** is a local Props Master in the Philadelphia area, and IRC veteran. He would like to thank all his friends in The IRC, and those who support the show.

## BETHANY MISSION STAFF

**Gabrielle Lavin Suzenski (Gallery Manager)** joined Bethany Mission Gallery (BMG) in May of 2013 and was tasked with creating a comprehensive website documenting all art and object collections. Today, in her role as gallery manager at BMG, she oversees general operations and maintains the highest quality of presentation, conservation and scholarship for BMG visitors. Gabrielle is the Rochelle F. Levy Director of The Galleries at Moore College of Art & Design, and a founding contributor, designer, photographer and editor at [phillyphoodie.com](http://phillyphoodie.com).

**Gary Smith (Design Team)** was selected by Victor and Jeanne to be part of the design team that turned the idea for the Bethany Mission Gallery into the destination museum it is today. He designed the art layout, supervised its installation and has been overseeing maintenance on the historic building. He is an artist with a background in engineering and fine art. He spent many years as a contractor specializing in the restoration of Victorian Era buildings. At college he made a conscious decision to become an "educated audience" taking courses in film and music history and theater appreciation. He is excited to have The IRC back again to perform *The Bald Soprano*.

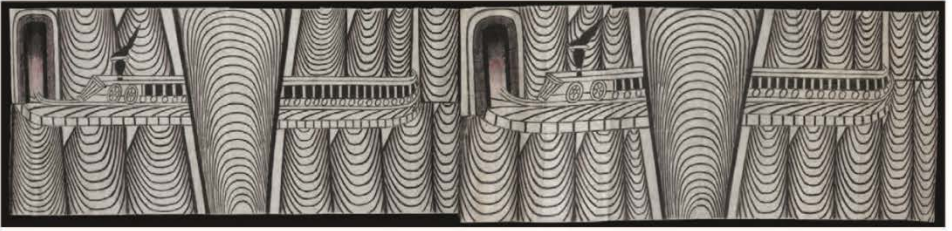


**Actors' Equity Association (AEA)** was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit [www.actorsequity.org](http://www.actorsequity.org)





Bethany Mission Gallery is honored to host  
The Idiopathic Ridiculopathy Consortium's  
production of Eugène Ionesco's *The Bald Soprano*



congratulations  
to the cast and crew!



enjoy  
the show!

- Victor & Jeanne



Historical photo of the Bethany School for Colored People on Brandywine Street.

BETHANY MISSION GALLERY  
1527 Brandywine Street  
[bethanymissiongallery.org](http://bethanymissiongallery.org)

#### EARLY HISTORY

In the mid-1850's a group of Philadelphia Quakers founded "The Bethany Mission for Colored People" and in 1869 moved to a structure they built on Brandywine Street in the Spring Garden section of Philadelphia, the current site of the Bethany Mission Gallery. The Bethany Mission was to be non-denominational, with the basic objective of combining literacy training and religious education for blacks, primarily children.

For over eight decades the Bethany Mission successfully reached out to the local African-American community supporting the spread of literacy and religious education and providing community support through various social assistance programs. Teachers often combined responses to social and community needs with opportunities for learning. For example, when students needed clothing, collections were made and instructional sewing lessons were initiated.

Attendance at the Bethany Mission peaked in the 1870s with enrollment close to 500 pupils. The Bethany Mission began a slow decline starting in the 1880s that continued until it closed in the 1930s as a consequence of the rise of Black churches in Philadelphia and increased public education for African-Americans. In 1936 the building was sold for \$600.

This history of the Mission is chronicled in a 20-page article in the Friend Historical Association periodical, Quaker History, (Grundy, The Bethany Mission for Colored People: Philadelphia Friends and a Sunday School Mission, Vol. 90, No. 1, Spring 2001)

From 1936 until 2000 the Bethany Mission building was occupied by various trades and businesses.

#### A DANCE VENUE AND AN ART GALLERY

In 2000 Victor Keen and his wife Jeanne Ruddy (a former Principal Dancer with the Martha Graham Company and former member of the Alvin Ailey and Juilliard Dance Faculty in NYC), through a 501(c)(3) organization created by them, acquired the properties adjacent to the Mission with a view to creating a space for dance for Jeanne's dance company, Jeanne Ruddy Dance, and other dance companies, and choreographers - The Performance Garage.

The Performance Garage is housed in a historic 19th century building that was originally a horse stable later converted into an auto repair garage. In 2002 the historic façade was restored, and the space was transformed into a versatile dance studio and theater with accompanying offices. The Performance Garage underwent significant renovations in 2016 and is this month hosting a number of Philadelphia Fringe events.

In 2005, when the then occupant of what has been the Bethany Mission space closed its doors and put the property up for sale, Victor and Jeanne acquired it with the thought that the Performance Garage might in the future require expansion space. By 2011 it became clear that expanding the Performance Garage to include the Mission space was not feasible. In the meantime, as Victor, over years, had been accumulating an art collection, he recognized an opportunity to move the then expanding art collection to that space.

Renovations to the Bethany Mission space (primarily returning it to its original configuration) were completed in 2012 so as to accommodate the collection, which is primarily focused on the work of self-taught (or "outsider") artists, repurposing the space and renaming it the Bethany Mission Gallery.

Highlights of the artists represented in the collection, include works by Martin Ramirez, Bill Traylor, William Hawkins, Sam Doyle, William Castle, Thornton Dial, Purvis Young, Clementine Hunter, Joseph Yoakum, and George Widener. Works from the collection have been or are scheduled to be on loan to the following: The Smithsonian American Art Museum (Bill Traylor); Kohler Art Museum in Wisconsin (George Widener); and the Intuit Art Center in Chicago (Ken Grimes). The collection has been featured in *Raw Vision*, the principal periodical dedicated to Outsider Art (*Raw Vision*, No. 87).

The gallery also serves as a venue for Victor's other collections: folk art, Catalin radios, vintage toys & banks, milk glass, ceramic pot lids, circus banners, photographs and antique toasters.

At present, the Gallery does not have public hours. It is open by appointment on a limited basis for group visits and has hosted a number of events for cultural and charitable organizations and political candidates.

## AUTHOR



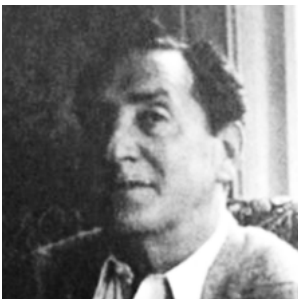
**Eugène Ionesco's** (Nov. 26, 1909, Slatina, Romania - March 28, 1994, Paris, France) wildly innovative plays, among them *Rhinoceros*, *The Bald Soprano* and *The Chairs*, overturned conventions of contemporary theater and had a profound effect on a new generation of playwrights.

Ionesco's "anti-plays" satirized modern society while discovering new uses of language and theatrical techniques. Inspired by silent film clowns and vaudeville, he was a playful playwright, clownish in his own personality as well as in his work onstage. With outrageous comedy, he attacked the most serious subjects: blind conformity and totalitarianism, despair and death: "*The human drama is as absurd as it is painful.*"

Along with Samuel Beckett and Jean Genet, he was one of a trinity of pioneering experimental playwrights who lived and worked in Paris. Although there were thematic bridges among the three, Ionesco's distinction was in his fanciful surrealism and sense of Dada. Among the playwrights he influenced were Tom Stoppard, Fernando Arrabal, Edward Albee, Tina Howe and Christopher Durang. Ionesco was among the playwrights often grouped as practitioners of the Theater of the Absurd. He objected to the label, preferring, he said, the Theater of Derision.

---

## ADAPTOR/TRANSLATOR



**Donald M. Allen** was an influential editor, publisher, and translator of contemporary American literature. He is perhaps best known for his project *The New American Poetry 1945-1960*, among the several important anthologies of contemporary American innovative writing he made available to the public. Allen began his career, in part, as a translator. He was one of the first translators of French-Romanian Absurdist playwright Eugène Ionesco, and his 1958 volume *Four Plays of Eugène Ionesco* helped to introduce the playwright to American audiences in the 1960s.



## **Full Moon Rallye 70 Scavenger Hunt**

**Independence Visitor Center  
6<sup>th</sup> and Market Streets  
Philadelphia, PA**

**Sunday, March 8<sup>th</sup>  
12:30 pm**

*Part scavenger hunt, part walking tour of the city: feed your curiosity and help raise funds for the IRC!*

Each team (2 people) is given a list of directions to navigate a walking course.

Along the way, teams find answers to burning questions germane to life in Philadelphia: (where do you find a \$1.99 Super Hoagie, or who built the Shakespeare statue).

The team with the most correct answers wins!

Following the Rallye, all venture over to Iron Hill Center City for scoring results and to raise a glass (or two)!

Proceeds from this Rallye will support the IRC's 2020 Season.

**Tickets/More Info: <http://fullmoonrallye70.bpt.me>**

Presented by Ed Wagner  
[www.clubedventures.com](http://www.clubedventures.com)

The Idiopathic Ridiculopathy Consortium  
presents

# THE NEW ELECTRIC BALLROOM

by **Enda Walsh**

**June 9 – 28, 2020**

*Opening Night*  
*Thursday, June 11 at 7:30 pm*

**The Walnut Street Theatre,  
Independence Studio on 3**

Enda Walsh's *The New Electric Ballroom* is described by *The Guardian* as "...shiver-down-the-spine...a beautiful and devastating play of broken hearts and maimed lives..." by *The New York Times* as "...(a) most intoxicating and original piece of writing....keeps us on edge as we await the answer, a prickly sense of doom waxing and waning... affirms Mr. Walsh's growing reputation as a contender to take his place in the long, distinguished line of great Irish playwrights..." and *Broadway World* as "...weird, challenging, disturbing, completely engrossing, crazy brilliant... with *The New Electric Ballroom*, Walsh confirms himself as one of the most dazzling wordsmiths of contemporary theatre, and one who has a direct conduit to our wanting hearts."

The IRC production will feature Mary Pat Walsh and Tina Brock as sisters Clara and Breda; Kirsten Quinn as younger sister Ada, Kevin Bergen as the fishmonger Pasty. Peggy Mecham Directs.

**[www.IdiopathicRidiculopathyConsortium.org](http://www.IdiopathicRidiculopathyConsortium.org)**

The Idiopathic Ridiculopathy Consortium  
presents

# Two Character Play (Outcry)

by Tennessee Williams

**Philadelphia Fringe Festival**

**September 8 – 27, 2020**

*Opening Night*  
*Thursday, September 10 at 7:30 pm*

**The Bethany Mission Gallery**

In *The New York Times* review of the 2013 production at New World Stages, Ben Brantley describes the show, featuring Amanda Plummer and Brad Dourif as "...a rarely-seen fever dream of an eternal folie à deux...they don't just strike sparks. They're a raging conflagration that keeps changing form and direction...low on plot and high on poetry, and it presents the painful spectacle of a talented, desperate mind chasing itself in circles."

In a 1971 interview Williams said of *The Two-Character Play*, "I wrote it when I was approaching a mental breakdown and rewrote it after my alleged recovery. I was thoroughly freaked out...it is my "cri de couer... my most beautiful play since *Streetcar*."

**[www.IdiopathicRidiculopathyConsortium.org](http://www.IdiopathicRidiculopathyConsortium.org)**

# CONTRIBUTORS

*Wisdom from Samuel Beckett:*

*"I can't go on. I'll go on."*

**\$1000.00 & above**

Wyncote Foundation  
The Bayard Walker, Jr. Fund of the Philadelphia Foundation  
Tina Brock  
Victor Keen and Jeanne Ruddy  
The Philadelphia Cultural Fund  
Anonymous  
The Charlotte Cushman Foundation  
Pennsylvania Council on the Arts  
The Virginia Brown Martin Fund of The Philadelphia Foundation  
Arts & Business Council of Greater Philadelphia  
Bob Schmidt  
Erica Hoelscher  
The William Penn Foundation Matching Gift Program  
Ed and Anne Koper Wagner  
Mary Ashley  
The Todd B. and Barbara C. Hilsee Foundation  
Askold Zagars & Marie Feehan

*"Ever tried. Ever failed. No matter. Try again. Fail again. Fail better."*

**\$500.00 - \$999.99**

Philip Alperson & Mary Hawkesworth	Norman and Carolyn Ellman
Pat and Stacey Bishop	Mark Mendenhall
Benjamin Doranz	Steven Peitzman

*"Habit is a great deadener."*

**\$250.00 - \$499.99**

Noel Carroll & Sally Baner	Robin and Joseph Rodriguez
Steven Elkin	Marc Scheiner
Jeanne George	Bob and Pat Schmidt
Michael Golden & Shelley Green	Stephen and Mrs. Johnne Tint
Erica Hoelscher	Robert J. Wallner
Peter Katsufakis	David Wierz
Andy Lamas & Ginny Vanderslice	Judith Wooldridge
Stephen Platt & Robin Schaufler	



## CONTRIBUTORS

*"Yes, there were times when I forgot not only who I was  
but that I was, forgot to be."*

**\$100.00 - \$249.99**

Herman and Madeline Axelrod	Anna Goldstein
Harry F. Bambrick	Roberta Kangilaski
Fred Allen Barfoot	Moe and Sandy Lebo
Louis Bluver	Michael Lynch
Joseph Busler & Meryle Melnicoff	Brett Mapp & Morgan Hugo
Robert and Donna Castle	Bill and Vikki Monaghan
John and Alberta Chiaravalloti	Jane Moore
Martha Cornog	Michael Nailor
John and Theresa D'Alonzo	Phyllis Priestler
Elizabeth Denton	James Pritchett & Frances White
Neil and Mercedes Durkin	Eve Putkovich
Stephen Duskin & Jennifer Berke Levin	Kathleen Quinn
Susan Feagin	Christopher and Jennifer Rule
Hilda Fox	Carla Sarett
James Frazier	Albert Them & Jane Rutledge
Gail Furman	David and Renee Weisband
Andrew and Myrna Gentsch	Susan Zawislak

*"We spend our life, it's ours, trying to bring together in the  
same instant a ray of sunshine and a free bench."*

**\$50.00 - \$99.99**

Edward Bell	Michael and Barbara Lefkoe
Alan and Ronnie Bronstein	Ruth Levikoff
Cynthia D'Ambrosio & John Ianacone	Nadine Lomakin
Thomas and Deborah Davis	Margaret Lonzetta
Christinette Dixon	Christopher & Alina MacNeal
Stephen Geraci	Lawrence Meehan
Robert Gorchov	Antonio Merenda
Thomas and Maureen Herninko	James Perretta
Archibald Hewes	Nanette Steffenhagen
Fred Jackes & Judy Adamson	Gary Swisher
Robert C. Jones	Gerald Van Wilgen
Denise La Marra & Mark Wilhelm	Caroline Whitbeck

# CONTRIBUTORS

*"You're on earth. There's no cure for that."*

\$1.00 - \$49.99

Timothy P. Carey

Jean Delferro

Marcia Ferguson

Gertrude D. Furman

Joy Gorson

Jimmy Guckin

Jean R. Haskell

Marilyn Holsing

Arlene Ketchum

Joan Lapayowker

Steve Lippe

Barbara A Neely

Lee Saldinger

Lois Shestack

Bertram and Lynne Strieb

Michael Zuckerman

## **The Idiopathic Ridiculopathy Consortium Board of Directors**

Tina Brock

Norman Ellman

Melissa Feliciani

Erica Hoelscher

Bob Schmidt

### *Artistic Advisory Board*

Andrew J. Carroll

Marcia Ferguson

Peggy Mecham

Amanda Schoonover

### *Advisory Committee*

Ben Doranz

Susan Feagin (Ex Officio)

Greg Nanni

Robin Rodriguez

Larry Wilkins (Ex Officio)



PO Box 63872  
Philadelphia, PA 19147

**[www.IdiopathicRidiculopathyConsortium.org](http://www.IdiopathicRidiculopathyConsortium.org)**

# SPECIAL THANKS

Victor Keen and Jeanne Ruddy

Bethany Mission Gallery:

Maddy Bailey, Gary Smith & Gabrielle Lavin Suzenski

Chad Haddad & Noah Lee

Ashleigh Morgan

Norman Ellman

Marcia Ferguson

Larry Wilkins

Ed Wagner/[www.clubedventures.com](http://www.clubedventures.com)

Avista Custom Theatrical Services

The IRC Board of Directors and Advisory Board



THE BAYARD  
WALKER, JR.  
FUND OF

THE  
PHILADELPHIA  
FOUNDATION

The  
Charlotte Cushman  
Foundation



# MUSIC

Our special thanks to the following artists:

*Road to Nowhere* (2005 Remaster) – Talking Heads

*(I Can't Get No) Satisfaction* – DEVO

*Money for Nothing* – Dire Straits

*Who Is It?* (2005 Remaster) – Talking Heads

*Werewolves of London* (2007 Remaster) – Warren Zevon

*I Love the Sound of Breaking Glass* – Nick Lowe

*Girlfriend Is Better* (2005 Remaster) – Talking Heads

*Wig* – The B-52's

*Houses in Motion* (2005 Remaster) – Talking Heads

*Really Sayin' Something (with Fun Boy Three)* – Bananarama & Fun Boy Three

*The Good Thing* (2005 Remaster) – Talking Heads

*53 Miles West of Venus* – The B-52's

*I Zimbra* – Talking Heads

*King's Lead Hat* (2004 Digital Remaster) – Brian Eno

*Planet Claire* – The B-52's

*Slippery People* (2005 Remaster) – Talking Heads

*Shiny Happy People* – R.E.M.

*Private Idaho* – The B-52's

*Wild Wild Life* (2005 Remaster) – Talking Heads

*Roam* – The B52's

**The IRC's Mission** is to bring classic absurdist theatre to an international audience in the Philadelphia region. These rarely-produced, renowned plays explore and illuminate the human purpose and meaning, promoting reflection about the human condition in a contemporary world. Our dedicated group of artists invites you to explore with us these questions and share the word with friends; since 2006, a loyal IRC audience has been built largely through word of mouth.

## **PRODUCTIONS**

**2020**

*The Bald Soprano* by Eugène Ionesco

*The New Electric Ballroom* by Enda Walsh

*Two Character Play (Outcry)* by Tennessee Williams

**2019**

*Dream Girl* by Elmer Rice

*Betty's Summer Vacation* by Christopher Durang

*Come Back, Little Sheba* by William Inge

**2018**

*Time Remembered (Leocadia)* by Jean Anouilh

*The Eccentricities of a Nightingale* by Tennessee Williams

**2017**

*The Enchanted* by Jean Giraudoux

*Into the Absurd: Reading of The Witnesses* by Tadeusz Rózewicz

*Into the Absurd: Reading of A Lovely Sunday for Creve Coeur* by Tennessee Williams

*The Bald Soprano* by Eugène Ionesco

**2016**

*The Government Inspector* by Nikolai Gogol

*Into the Absurd: Reading of The American Dream* by Edward Albee

*Into the Absurd: Readings of The Radio Plays of Beckett and Pinter*

*The Chairs* by Eugène Ionesco

**2015**

*Misalliance* by George Bernard Shaw

*Exit the King* by Eugène Ionesco

*All in the Timing* by David Ives

**2014**

*Ondine* by Jean Giraudoux

*Rhinoceros* by Eugène Ionesco

*A Streetcar Named Durang* by Christopher Durang

**2013**

*Paradise Park* by Charles L. Mee

*The Castle* by Franz Kafka

**2012**

*Marriage: An Utterly Improbable Occurrence* by Nikolai Gogol

*Ivona, Princess of Burgundia* by Witold Gombrowicz

**2011**

*The Empire Builders* by Boris Vian

*The Arsonists (The Firebugs)* by Max Frisch

**2010**

*The Gnädiges Fraulien* by Tennessee Williams

*The Madwoman of Chaillot* by Jean Giraudoux

**2009**

*The Lesson* by Eugène Ionesco

*The Chairs* by Eugène Ionesco

**2008**

*Oh! For the Love of Love!:* Durang, Beckett & Ionesco

*A Streetcar Named Durang: The Parodies* of Christopher Durang

**2007**

*Victims of Duty* by Eugène Ionesco

*Four of a Kind:* Pinter, Durang, Beckett & Ionesco

**2006**

*Three One Acts:* Albee, Beckett & Ionesco