



past productions

***Cymbeline***

Theatre for a New Audience  
& Barrow Street

***Into the Woods***

Roundabout Theatre Company,  
The Old Globe,  
Menier Chocolate Factory (London),  
McCarter Theater, and a national tour

***Merrily We Roll Along***

Roundabout Theatre Company

***Measure for Measure***

Actors Theatre of Louisville

***Pericles***

Classic Stage Company

***The Imaginary Invalid***

The Old Globe

***The Two Gentlemen of Verona***

Theatre for a New Audience  
& Folger Theatre

***Twelfth Night***

Classic Stage Company

***The Knight of the Burning Pestle***

co-production with Red Bull Theater /  
Lucille Lortel Theater

PHOTO CREDIT, from top: Brittany Bradford, Manu Narayan, and Ben Steinfeld in *Merrily We Roll Along*, photo by Joan Marcus; Emily Young in *Measure for Measure*, photo by Joan Marcus; Devin E. Haqq in *Measure for Measure*, photo by Jonathan Roberts; Andy Grotelueschen and Paco Tolson in *Twelfth Night* at CSC, photo by Joan Marcus.

WE BELIEVE IN  
THE POWER OF  
**ENSEMBLE.**

WE CENTER  
**ACTORS.**

WE CREATE  
**ACCESSIBLE &  
SUPPORTIVE  
SPACES.**

WE PURSUE  
**JOY.**

WHY “**FIASCO**”?

Legend has it the word “fiasco” was first used to describe commedia dell’arte performances that went horribly (and hilariously) wrong. We believe that it is only when artists are brave enough to risk a fiasco that there is the possibility of creating something special. We chose the name Fiasco to remind ourselves to brave the huge leaps in the hopes of discovering huge rewards.

fiasco

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PHOTO CREDIT: Lisa Helmi Johanson and Stephanie Umoh in *Into the Woods*, photo by Joan Marcus.

WE ARE **fiasco.**

Founded in 2009, *Fiasco Theater* is a critically acclaimed, award-winning ensemble theater company based in NYC.

Our mission is to offer *dynamic, joyful, actor-driven* productions, and *the highest quality, accessible, affordable training for emerging artists*. We create deliberate, text-based experiences with an emphasis on musicality and language, delighting audiences of seasoned theatergoers and newcomers alike.

## What makes training with Fiasco unique?

In Fiasco's **actor-driven, text-centric** approach to rehearsing and making theater, students learn to create a rehearsal process that centers their **joy** and maximizes their **artistic agency**.

**RIGOR.** Building on our own training and Fiasco's decade of work, we give students tools to create unique performances based on the rhythm, sound, and meaning in Shakespeare's language, as well as applying these same tools to modern texts, particularly those written by women and writers of color.

**EMPOWERMENT.** We give students the tools to know when they are rehearsing in the most **dynamic, powerful, personal** way possible. This puts them in charge of their process and gives them agency as artists.

**ACCESS.** The current business model for training often places a severe financial burden on students. We endeavor to make excellent training available to **all** talented, passionate students.

**JOY.** The current culture of training actors has long insinuated that making art means either suffering or starving. **We reject this.** Pleasure is a key component to us—it matters as much as skill and technique in order to create joy for an audience and to sustain a life as an artist.

**THE PEOPLE.** Our core faculty have studied at the highest level in their fields and worked on Fiasco productions, so understand and appreciate our approach. Students have the opportunity to see faculty perform in Fiasco productions/readings (for free)—a unique opportunity to see teachers put beliefs into practice, and to engage in **dialogue between teachers and students as fellow artists**, mutually learning from one another.