

# THE PUBLIC.

**FOR IMMEDIATE  
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## **THE PUBLIC THEATER ANNOUNCES FULL LINE-UP FOR 18<sup>TH</sup> ANNUAL UNDER THE RADAR FESTIVAL JANUARY 4-22, 2023**

**19-Day Festival Includes 36 Artists and Companies at Six Venues: 600 HIGHWAYMEN; Back to Back Theatre; Seth Bockley, Jesse LaVercombe, and Ahmed Moneka; Ryan Calais Cameron, Nouveau Riche, and Soho Theatre; Jasmine Lee-Jones and The Royal Court Theatre; Rachel Mars; Richard Maxwell; Peter Mills Weiss and Julia Mounsey; Ontroerend Goed and Alexander Devriendt; Plexus Polaire; Annie Saunders and Becca Wolff; Kaneza Schaal; Roger Guenveur Smith; and Timothy White Eagle**

**Under the Radar + Joe's Pub: In Concert Returns with Migguel Anggelo, Eszter Balint, Salty Brine, Negin Farsad, and Julian Fleisher**

**INCOMING! Series Will Feature Devised Theater Working Group Artists Savon Bartley, Nile Harris, Miranda Haymon, Eric Lockley, Raelle Myrick-Hodges, Mia Rovegno, Justin Elizabeth Sayre, and Mariana Valencia**

**Tickets Start at \$25**

November 3, 2022 – The Public Theater (Artistic Director, Oskar Eustis; Executive Director, Patrick Willingham) announced the full line-up today for the 18th annual **UNDER THE RADAR FESTIVAL**, running January 4-22, 2023. A highlight of the winter season, the innovative festival returns to in-person performances at The Public Theater's flagship building at Astor Place and five partner venues: Brooklyn Academy of Music, Chelsea Factory, La MaMa, the New York Public Library, and NYU Skirball Center. Curated by **UTR Festival Director Mark Russell**, the festival will feature 36 artists and companies from across the U.S. and around the world, including Australia, Belgium, Canada, France, Hungary, Norway, Venezuela, and the U.K. Tickets starting at \$25 will be available beginning Wednesday, November 9.

"During the dark years of the pandemic, UTR kept its work alive digitally, but there is nothing like the joy of January, when the bustling lobby is full of the international and experimental artists of astonishing esthetic and cultural diversity," said **Artistic Director Oskar Eustis**. "We will gather in person, we will see astonishing work, we will make friends and renew friendships, and we will celebrate the joy of New York's most adventurous festival."

The Public Theater's Under the Radar Festival 2023 will reflect the enormous changes in the field of live theater and performance since 2020. Joyous, outrageous, witty, and powerful, UTR 2023 will partner with stages across the city to highlight national and international artists bursting with innovation, provocation, and celebration.

"The events at this year's Under the Radar Festival consider our complicated time on earth and its environment—including the social storms of the internet. They unearth ancient stories with new voices and perspectives using fierce poetry, astounding visuals, incisive humor, dust, salt, glitter, and song, to examine our past and point to the future," said **UTR Festival Director Mark Russell**. "Collaborating with institutions around the city, the Under the Radar Festival celebrates the tenacity and brave vision of independent theater makers who have encountered huge challenges and setbacks over the last three years. This January, they finally bring their work to New York City audiences, alive and in person."

The festival will also include the return of Under the Radar + Joe's Pub: In Concert with performances by Migguel Anggelo, Eszter Balint, Salty Brine, Negin Farsad, and Julian Fleisher; the INCOMING! works-in-process series featuring projects by Devised Theater Working Group artists; and the Under the Radar Professional Symposium on January 12-13.

The line-up for the **Devised Theater Working Group's INCOMING! Series** includes members Savon Bartley, Nile Harris, Miranda Haymon, Eric Lockley, Raelle Myrick-Hodges, Mia Rovegno, Justin Elizabeth Sayre, and Mariana Valencia. The **Devised Theater Working Group (DTWG)** is an artist resource cohort designed for live arts-makers of all disciplines. Formed as a complementary program to the Under the Radar Festival in 2014, DTWG creates an infrastructure to support collaborative collectives and other untraditional originators as they forge new theater. By offering the dramaturgical, technical, artistic, and administrative resources of The Public, DTWG operates as part of the Under the Radar Festival, where unique modes of creation and independent theater-making are elevated annually.

**UNDER THE RADAR FESTIVAL** is considered one of the premier international theater festivals focused on new work. Under the Radar is heading into its 18th edition as a core part of The Public Theater's mission—giving a platform to voices not always heard in the American Theater. UTR supports artists from around the country and the world who are redefining the act of making theater. UTR has introduced numerous artists who are now considered leaders in the field, such as Guillermo Calderón, Tania El Khoury, Lola Arias, Tarell Alvin McCraney, Belarus Free Theatre, Ahamefule J. Oluo, Nature Theater of Oklahoma, 600 HIGHWAYMEN, and Elevator Repair Service, to name a few. The festival provides a wide lens on contemporary theater: richly distinct in terms of perspectives, aesthetics, and social practice and pointing to the future of the art form.

In keeping with guidance from city, state, and federal officials, proof of vaccination against COVID-19 and the use of face masks are no longer mandated for entry into The Public's theaters, restaurant, or the facility. This change in policy is effective immediately. The use of face masks is encouraged at all performances, but will only be required at Saturday and Sunday matinee performances, Tuesday evening performances, as well as Joseph Papp Free Performances. These mask required performances are to accommodate those who are immunocompromised or uncomfortable in an unmasked environment. Additionally, the use of face masks are no longer required in Joe's Pub where food and drink will be available for purchase during performances. Patrons are strongly encouraged to wear a mask when not actively eating or drinking. For performances at UTR partner venues, patrons should refer to the respective websites for all health and safety policies. Learn more at [Safe At The Public](#).

The Library at The Public serves food and drink Tuesday through Sunday, beginning at 5:00 p.m. and closing at midnight. The Library is closed on Mondays. For more information, visit [publictheater.org](#).

## **UNDER THE RADAR FESTIVAL AT THE PUBLIC**

### **seven methods of killing kylie jenner**

**January 10-15, 17-22** (*Running Time: 90 Minutes*)

The Royal Court Theatre production  
By Jasmine Lee-Jones (U.K.)  
Presented in association with Woolly Mammoth Theatre Company

**SEVEN METHODS OF KILLING KYLIE JENNER** explores cultural appropriation, queerness, friendship, and the ownership of Black bodies online and IRL.

“Look it’s two two tweets that helped me vent my frustrations. It’s really not that deep...”

Holed up in her bedroom, Cleo’s aired twenty-two Whatsapps from Kara and has cut off contact with the rest of the world. It doesn’t mean she’s been silent though—she’s got a lot to say. On the internet, actions don’t always speak louder than words...

“RETWEET  
QUOTE TWEET  
LIKE  
I’m weeeeeeeeeeeeeeeeeeeak”

### **Our Country**

**January 10, 13-14, 19-22** (*Running Time: 60 Minutes*)

Created by Annie Saunders and Becca Wolff (U.S.)

From the wild frontier to Ancient Greece to childhood memories, **OUR COUNTRY** brings origin myths down to earth in an intimate portrait of a complex sibling relationship. Inspired by Sophocles’ *Antigone*, artist Annie Saunders sets off on an autobiographical journey using recreations of recorded conversations with her outlaw brother. The past unfurls, enveloping them and the audience. Inside this shape-shifting space they face each other at their most primal. **OUR COUNTRY** excavates the past to rethink the present, recalling a time when we were young—as individuals, as a nation, as a democratic system. How far have we really come?

### **Otto Frank**

**January 12-13, 15, 18, 21-22** (*Running Time: 52 Minutes*)

Created and Performed by Roger Guenveur Smith (U.S.)

Obie Award-winning collaborators Roger Guenveur Smith and Marc Anthony Thompson have devised new work inspired by Otto Frank, the father of diarist Anne Frank. Smith’s intimate meditation, scored live by Thompson, illuminates our present moment through a rigorous interrogation of our not-so-distant past. Smith’s Frank addresses his daughter beyond her time and his own, navigating his loss as the only survivor of his immediate family, and negotiating his subsequent service to the living and the dead as the steward of her work.

Following performances in the Under the Radar Festival, **OTTO FRANK** will be presented by Oklahoma City Repertory Theater on January 25-29, as part of Under The Radar: On The Road.

### **Your Sexts Are Shit: Older Better Letters**

**January 11, 13-15** (*Running Time: 60 Minutes*)

Written and Performed by Rachel Mars (U.K.)

Award-winning theater-maker Rachel Mars visits NYC for the first time with a gloriously rude new show that unearths the hot-as-hell letters that make sexts blush.

Before sexts there were hand-written letters. And loads of them were proper filthy. With the help of the internet, friends, and two sexologists, Mars has unearthed missives dating back centuries. Triangulating these sex and love letters of long dead artists with contemporary sexts and a meditation on the construction

of the queer female body, the show is a tender and surprising hour that asks: how do we write ourselves and for whom?

Come! Take pleasure in James Joyce's passion for arse, find out who sneaked her gay lover into the White House, hear from Frida Kahlo, Georgia O'Keeffe, and Mozart, and bear witness to the best/worst sexts ever sent.

## **UNDER THE RADAR + JOE'S PUB: IN CONCERT**

*Re-engineering the intersection of music and theater.*

This exciting series highlights the multidisciplinary music/theater hybrids emerging from this renowned venue's programming. These artists are exploring the intersection of music and theater to bring their unique stories to the stage.

### **LatinXoxo**

**January 12, 15, 17** (*Running Time: 70 Minutes*)

Conceived by Migguel Anggelo (Venezuela/U.S.)

Book by C. Julian Jiménez

Musical direction by Jaime Lozano

Directed by Adrian Alexander Alea

*Performed in English and Spanish*

**LATINXOXO** is Migguel Anggelo's nonconforming and self-accepting rallying cry: a break from "Latin Lover" clichés and his own Venezuelan father's gendered expectations. With indelible precision, weaving in and out of the audience, the artist connects past and present while unraveling the stereotypes that would otherwise constrain him. **LATINXOXO** was designed to immerse an audience in a highly personal story. It is an artful collage of theater, queer comedy, physical movement, and sumptuous song selections. The musical repertoire spans decades of pop hits, his own original compositions, and the Spanish boleros that defined his youth.

### **Bigmouth Strikes Again: The Smiths Show**

**January 12, 15, 18, 20** (*Running Time: 90 Minutes*)

Created and Performed by Salty Brine (U.S.)

The candles flicker. The rain beats down. And the creature stirs. Salty Brine ventures into the dark and disturbed as he twists Mary Shelley's Frankenstein around The Smiths' post-punk, indie classic *The Queen is Dead*. Witness a hideous monster come to life in the latest edition of *The Living Record Collection*. This dazzling expedition into the heart of popular music, created and performed by cabaret artist Salty Brine, takes incredible albums and twists them in style and form until they are at once familiar and foreign, nostalgic and new. Imagining track lists as blueprints for evenings of musical mayhem, Salty brings you *The Living Record Collection*.

### **Julian Fleisher: Under the Radar**

**January 17** (*Running Time: 80 Minutes*)

By Julian Fleisher (U.S.)

In **JULIAN FLEISHER: UNDER THE RADAR**, a beloved member of the Joe's Pub community since the early days contemplates the purpose of being an entertainer—while entertaining the fuck out of you. Leveraging American popular music's obsessions with love, sex, loneliness, travel, and return, Fleisher wonders whether he has ever really known any of these himself. Is a person who devotes themselves to singing about life's most precious, profound, and important moments any more qualified to understand them? Or does living life through song only lead one to believe so? All while, as the *Washington Post* put it, "blowing the roof off" the club.

### **I Hate Memory**

**January 19** (*Running Time: 85 Minutes*)

Written by Eszter Balint (Hungary)

Songs and original concept by Eszter Balint & Stew

Directed by Lucy Sexton

The architecture of **I HATE MEMORY** is a set of songs tracing Balint's journey from communist Hungary to '70s-80s NYC by way of her parents' radical theater group and winding its way through a Lower East Side mofongo of glamour, poverty, sex, drugs, darkness, and—yes—light. The show digs fearlessly into oppression, freedom, the possibilities in chaos, the dreams and lost dreams of America, and the battles with memory when you are most invested in the now.

### **The Case For American Exceptionalism by a Lady Muz**

**January 19, 20, 21** (*Running Time: 60 Minutes*)

By Negin Farsad (U.S.)

The ultimate case for American exceptionalism is brought to you by none other than your favorite Iranian-American Muslim comedian who is also 5'4" tall. Negin Farsad cycles through her life as an Iranian-American Muslim, married to a Black man, with one of those typical Bliranian toddlers. It's an evening of standup-comedy-meets-TED Talk-meets-ethnic-lady that through (occasionally dumb) jokes and (surprisingly elegant) PowerPoint, defines patriotism, deconstructs Dave Matthews fans, AND solves the curse of soggy sandwich bread.

## **UNDER THE RADAR AT PARTNER VENUES**

### **A Thousand Ways (Part Three): An Assembly**

**January 4-22**

By 600 HIGHWAYMEN; written & created by Abigail Browde & Michael Silverstone (U.S.)

The New York Public Library (Stavros Niarchos Foundation Library, 7th Floor) – 455 Fifth Avenue, New York, NY 10016

[nypl.org](http://nypl.org)

Obie Award-winning 600 HIGHWAYMEN present **A THOUSAND WAYS (PART THREE): AN ASSEMBLY**. the final experience of their triptych of encounters between strangers, a timely and intimate return to togetherness. **AN ASSEMBLY** brings together an audience of 16 strangers to construct a unique and intimate theatrical event. Using a shared script, an evocative story of perseverance comes into focus, tracing how we consider one another individually and collectively after so much time apart. **A THOUSAND WAYS** is a triptych of performances that explore the line between strangeness and kinship, distance and proximity, and how the most intimate assembly can become profoundly radical.

### **Are we not drawn onward to new erA**

**January 4-8** (*Running Time: 70 Minutes*)

Created by Ontroerend Goed (Belgium)

Brooklyn Academy of Music (Fishman Space) – 321 Ashland Place, Brooklyn, NY

[bam.org](http://bam.org)

*Performed in English with English supertitles*

You can't put toothpaste back in the tube. You can't remake a shattered vase. Or undo the damage that humans have inflicted on the earth. But what if you could—in just one night?

Belgian theater collective Ontroerend Goed traffic in the unpredictable. Like its title, **ARE WE NOT DRAWN ONWARD TO NEW ERA** unfolds as a palindrome. Careening between a riot of destruction and otherworldly healing, this striking theatrical masterwork comes to BAM and Under the Radar for its U.S. premiere, offering an impossible chance to turn back the clock.

## **The Indigo Room**

**January 6-9, 12-15, 19-22** (*Running Time: 120 Minutes*)

Created by Timothy White Eagle and The Violet Triangle (U.S.)

Produced by La MaMa in association with The Public Theater's Under the Radar Festival  
La MaMa (Ellen Stewart Theatre) – 66 East 4th Street, New York, NY

[lamama.org](http://lamama.org)

**THE INDIGO ROOM** is an immersive ritualistic theater and installation work by Timothy White Eagle and The Violet Triangle. The artists explore the universal myth of a hero being swallowed alive and then returned, by taking a deep collective journey through grief and connection toward new mythologies.

Juxtaposing the profane with the sacred, this experiential work transforms the building, moving from a vibrant chaotic carnival, across guarded thresholds and into the belly of the whale, hallowed theatrical space. Elemental and meditative, with a touch of divine magic, audiences are invited into new considerations and possibilities as we emerge from isolation.

### **KLII**

**January 9, 11-14, 18-22** (*Running Time: 65 Minutes*)

Created and Directed by Kaneza Schaal (U.S.)

Presented in association with Chelsea Factory

Chelsea Factory – 547 West 26th Street, New York, NY

[chelseafactory.org](http://chelseafactory.org)

**KLII** exorcizes the ghost of King Leopold II through a mytho-biographical performance by theater-maker Kaneza Schaal. Designed and co-directed by Christopher Myers, **KLII** draws on Mark Twain's *King Leopold's Soliloquy* published in 1905, a fictional monologue written after Twain's visit to Congo Free State and Patrice Lumumba's 1960 independence speech in Congo. Increasingly our demons are invisible, long-hidden racism, misogyny, misinformation, and even the virus. How do we handle these threats which are as central to our everyday life as they are hidden? Schaal and Myers propose an exorcism in theater, starring one of the villains of the 19th century whose actions resonate through the present day.

### **Protec/Attac**

**January 11, 14-15, 19-22** (*Running Time: 50 Minutes*)

By Peter Mills Weiss and Julia Mounsey (U.S.)

Presented in association with Chelsea Factory

Chelsea Factory – 547 West 26th Street, New York, NY

[chelseafactory.org](http://chelseafactory.org)

This is a show that deals directly with feelings of isolation, dread, and political despair. It is an interview with a woman who has given herself fully to misery. For her, misery is both a state of grace and a new form of perverse political action. The interview gradually morphs into a series of strange games that require audience participation and are meant to prime the audience into accepting her agenda: the end of human history. **PROTEC/ATTAC** is a performance about misery, hopelessness, and following directions.

### **Moby Dick**

**January 12-14** (*Running Time: 85 Minutes*)

Created by Plexus Polaire (France and Norway)

Directed by Yngvild Aspeli

Presented in association with NYU Skirball

NYU Skirball Center – 566 LaGuardia Place, New York, NY

[nyuskirball.org](http://nyuskirball.org)

An ancient white whale, a captain steering his ship into destruction, and the inner storms of the human heart. **MOBY DICK** is the tale of a whaling expedition, but also the story of an obsession or an investigation into the unexplained mysteries of life. To quote Melville: "It is the image of the ungraspable phantom of life;



and this is the key to it all.” With seven actors, 50 puppets, video projections, a drowned orchestra, and a whale-sized whale, Yngvild Aspeli stages this visual adaptation of this wonderful beast of a book.

### **Queens of Sheba**

**January 12-15, 18, 21-22** (*Running Time: 60 Minutes*)

Presented by Nouveau Riche and Soho Theatre

Written by Jessica L Hagan

Adapted by Ryan Calais Cameron (U.K.)

Presented in association with Chelsea Factory

Chelsea Factory – 547 West 26th Street, New York, NY

[chelseafactory.org](http://chelseafactory.org)

Turned away from a nightclub for being “too Black,” four women take to the stage with their own explosive true stories: the music and the misogyny, the dancing and the drinking, the women and, of course, the (white) men.

Loosely based on the DSTRKT nightspot incident of 2015, **QUEENS OF SHEBA** tells the hilarious, moving, and uplifting stories of four passionate Black women battling everyday misogynoir, where sexism meets racism.

### **King Gilgamesh & the Man of the Wild**

**January 12-15, 19-22** (*Running Time: 100 Minutes*)

Created and written by Seth Bockley, Jesse LaVercombe, and Ahmed Moneka (Canada & U.S.)

Produced by La MaMa in association with The Public Theater’s Under the Radar Festival

La MaMa (Downstairs Theatre) – 66 East 4th Street, New York, NY

[lamama.org](http://lamama.org)

*Performed in English with some Arabic*

**KING GILGAMESH & THE MAN OF THE WILD** is a one-act theater-music production featuring Ahmed Moneka and Jesse LaVercombe alongside acclaimed Arabic-maqam / jazz band Moneka Arabic Jazz. A present-day story of friendship interweaves with the ancient Mesopotamian *Epic of Gilgamesh*, along the way tracing Moneka’s real life journey from an actor-refugee in a new country to an acclaimed musician at the top of his game. Featuring themes of art, ambition, sex, fatherhood, mortality, and identity, this two-man epic spans centuries, cultures, and continents, illuminating the mysteries of love, death, and friendship in a moving, funny, tragic, and ultimately celebratory performance.

### **SHADOW**

**January 17** (*Running Time: 56 Minutes*)

Back to Back Theatre (Australia)

A film by Mark Deans, Simon Laherty, Sarah Mainwaring, and Scott Price

Brooklyn Academy of Music (Rose Cinemas) – 30 Lafayette Ave, Brooklyn, NY

[bam.org](http://bam.org)

“When artificial intelligence overtakes human intelligence, how will people be treated?”

Simon, Scott, and Sarah, a trio of activists with intellectual disabilities, hold a town hall meeting about the future impacts of artificial intelligence. Simon, considering himself a savior for the community, quickly appoints himself the mayor, and Scott reluctantly steps into the role of facilitator, but soon becomes enamored with his own power and begins to dismiss the experiences of others. Sarah, often overlooked and underestimated by her counterparts, explodes, confronting the self-appointed leaders on their inadequacies. What begins as a polite discussion quickly descends into bickering and chaos, seemingly provoked by a force within. Sarah acts to unite the group, only to realize the battle to get their message across may be lost already.

### **Field of Mars**

**January 19-22, 24-29** (*Running Time: 120 Minutes*)

Presented by New York City Players

Written and directed by Richard Maxwell (U.S.)

Presented in association with NYU Skirball

NYU Skirball Center – 566 LaGuardia Place, New York, NY

[nyuskirball.org](http://nyuskirball.org)

**FIELD OF MARS**, a new play by Richard Maxwell and New York City Players, happens in three parts: Creation, a chain restaurant in North Carolina, and Outdoors. During Creation, Adam and Eve are introduced after a brief exploration into color and light. At a restaurant in Chapel Hill, two songwriters enter in order to sell a song to two younger musicians. The songwriter talks to the bartender, who plays in a cover band. As workers and customers interact to make a fast-casual dining experience, the songwriter and bartender step outside.

### **INCOMING! SERIES**

Originally scheduled for UTR 2022, the seventh cohort of The Public Theater's Devised Theater Working Group (DTWG) finally brings their work to The Public's stage. The INCOMING! series of the Under the Radar Festival was created as a platform to feature in-process works by DTWG artists. DTWG is Under the Radar's artist resource group designed to support collaborative collectives and other untraditional originators as they forge new theater while nurturing a community of supportive artistic relationships. *Works-in-process are not open to review.*

### **Holes in the Shape of My Father**

**January 11, 14** (*Running Time: 50 Minutes*)

Written and Performed by Savon Bartley (U.S.)

Developed in part with the #BARS Workshop at The Public Theater

What spirals when an absent father reaches out to his son over Instagram with no apologies, no remorse, and 20 years' worth of unanswered questions? Savon Bartley unravels the nuances of boys who grew up without a father. Told by the son of a mother who tried, **HOLES IN THE SHAPE OF MY FATHER** is the myth and miracle of boys becoming men.

### **Testify (the worst is yet to come)**

**January 19, 22** (*Running Time: 45 Minutes*)

Written and Directed by Nile Harris (U.S.)

Presented in association with Ping Chong and Company

**TESTIFY (THE WORST IS YET TO COME)** is a lecture on absence, abjection, and American nationalism. Navigating through the anonymous logic of the internet, where everyone has an opinion, this solo performance, or intellectual rant, poses a rhetorical insurrection of the priorities of neoliberalism and pays homage to the memory of a friend gone too soon.

### **bb brecht & THE WORK-IN-PROGRESS 2022 EPIC ADVENTURE WORLD TOUR**

**January 18, 21** (*Running Time: 60 Minutes*)

Created by Miranda Haymon (U.S.); in collaboration with New Georges and The Hodgepodge Group

bb brecht is a cabaret star.

bb brecht is an influencer.

bb brecht wants to willkommen you back.

In this anarchic, queer, and very Black cabaret series, bb brecht explores alienation, didacticism, and epicness in a 21st century world using unboxing videos, green screens, TikToks, autotune—whatever our churning culture may hand him. He gives lectures, shakes his ass, performs songs, and shares his skin



routine (you're welcome). bb brecht is the alter ego of creator Miranda Haymon. But are they more Dr. Jekyll and Mr. Hyde or Beyoncé and Sasha Fierce? Auf geht's!

### **Sweet Chariot**

**January 10, 15** (*Running Time: 75 Minutes*)

By Eric Lockley (U.S.)

When the prospect of a far-off place called Home seems more appealing than the terrors of Earth, Marcus, a down and out teacher, launches himself on a journey across planets and centuries. Marcus risks everything, and a dysfunctional space crew will stop at nothing to discover Home. But as they encounter mysterious alien figures, Afro-Bots, and a very uncertain future, Home may not be all that they expected. **SWEET CHARIOT** is an Afro-futuristic exploration of the sorted line between escape and resilience, posing the question: is true liberation only possible for Black people beyond Earth?

### **ELEVATOR**

**January 17, 22** (*Running Time: 22 Minutes*)

An immersive video installation

Written and Directed by Mia Rovegno (U.S.) in collaboration with conceptual artist Tahir Karmali

Developed in part during a BRIClab Residency at BRIC

*It's 2020*

*We're working around the clock for you*

*And the exhaustive toll  
of our infinite scroll*

*Means*

*we're here for you*

*Even when you're unconscious*

A tech start-up company called ThoughtThought is pitching a "human upgrade" software suite product to you. The pitch escalates into a surreal visual and sonic choral cacophony unveiling the lens of the white cis male dominating the tech world, whose performative optics claim "client-facing" diversity and inclusion. **ELEVATOR** is an immersive video installation deconstructing the elevator pitch, a capitalist ritual that promotes the morphing of personhood and product.

### **He Has the Prettiest Handwriting**

**January 20, 21** (*Running Time: 40 Minutes*)

Conceived by Raelle Myrick-Hodges (U.S.) in collaboration with Family & Friends

Raelle: "Hey Pop-Pop, it's me, your black artistic daughter calling you...

wondering how we should start the show..."

Ray: "...Just let their imagination take hold..."

**HE HAS THE PRETTIEST HANDWRITING** explores the discourse between Raelle Myrick-Hodges and her father, Ray Hodges. This work is the first iteration of a visual album illuminating and celebrating the intersection of family and the making of art with family. Devised in collaboration with Antonio Brown, Hunter Francisco, and Fred Howard. Featuring dancer Xavier Townsend, Joanne La Bastide, compositions by JP and Errica Poindexter, and additional choreography by Polanco Jones.

### **Three Little Girls Down a Well**

**January 13, 14** (*Running Time: 85 Minutes*)

By Justin Elizabeth Sayre (U.S.)

A brand-new play by playwright and performer Justin Elizabeth Sayre, **THREE LITTLE GIRLS DOWN A WELL** is a doom comedy for children. Libby ran out of her ninth birthday party with two of her best friends, Marigold and Joanne. They all fell down a well. Now a year later, they've all survived, but will they ever be saved, or must they continue a life underground? A comedy about death, grace, towering doom, and the will to go on. **THREE LITTLE GIRLS DOWN A WELL** is comedy for our time.

### **Jacklean**

**January 12, 15** (*Running Time: 45*)

Created by Mariana Valencia (U.S.)

Music by Jazmin Romero

**JACKLEAN** is an improvisation between choreographer Mariana Valencia and musician Jazmin Romero. A we/us exchange between the artists proposes that the rehearsal process is also the practice of performance. Valencia and Romero create, revise, and surrender to their forms in real time. **JACKLEAN** is a performance riff and the path toward a new tableaux for improvisation.

### **UNDER THE RADAR PROFESSIONAL SYMPOSIUM: JANUARY 12-13**

The Under the Radar Professional Symposium is a two-day event on January 12 and 13 featuring a chance to see full productions of festival shows, as well as presentations by keynote speakers and featured artists. Attendance at the Symposium is strictly limited to presenting and producing professionals in the field.

The Under the Radar Professional Symposium is a pre-conference event of the Association of Performing Arts Professionals and is held in conjunction with the APAP|NYC 2023 conference. APAP is the national service, advocacy, and membership organization for presenters of the performing arts and the convener of APAP|NYC, the world's leading gathering of performing arts professionals, held every January in New York City. For more information on this year's APAP conference, visit [apapnyc.org](http://apapnyc.org).

### **JanArtsNYC**

Every January in New York City, more than 45,000 performing arts leaders, artists, and enthusiasts from across the globe converge for **JanArtsNYC**. A partnership among independent multidisciplinary festivals, indispensable industry convenings, and international marketplaces, **JanArtsNYC** is one of the largest and most influential gatherings of its kind. For more info, visit [janartsnyc.org](http://janartsnyc.org). Promotional support provided by the New York City Mayor's Office of Media and Entertainment.

### **ABOUT JOE'S PUB AT THE PUBLIC:**

**JOE'S PUB**, a program of the Public Theater, was named for Public Theater founder Joseph Papp. Since it opened in 1998, Joe's Pub has played a vital role in The Public's mission of supporting artists at all stages of their careers with an intimate space to perform and develop new work. Joe's Pub presents the best in live music and performance nightly, continuing its commitment to diversity, production values, community, and artistic freedom. In addition to one-night-only concerts and multi-night engagements, Joe's Pub is home to the annual Habibi Festival, which hosts artists representing contemporary and traditional musics of the SWANA (Southwest Asia/North Africa) region, and The Vanguard Award & Residency, a yearlong curation series that celebrates the career, and community, of a prolific and influential artist—including Nona Hendryx, Judy Collins, Laurie Anderson, and Barbara Maier Gustern. With its intimate atmosphere and superior acoustics, Joe's Pub presents over 700 shows featuring artists from all over the world and hosts over 100,000 audience members annually. Beyond public performances, Joe's Pub also leads artist development programs like New York Voices, a commissioning program that helps musicians develop new performance projects, and Joe's Pub Working Group, an artist-led development and collaboration cohort. Current commissioned artists include Daniel J. Watts & Nick Blaemire, Liza Paul & Bahia Watson, Sunny Jain, Vuyo Sotashe & Chris Pattishall, and treya lam. Joe's Pub is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic.

## **ABOUT THE PUBLIC THEATER:**

**THE PUBLIC** continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative, and Joe's Pub. Since premiering *HAIR* in 1967, The Public continues to create the canon of American Theater and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda and the upcoming production of *Ain't No Mo'* by Jordan E. Cooper. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 184 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 58 AUDELCO Awards, 6 Antonyo Awards, and 6 Pulitzer Prizes. [publictheater.org](http://publictheater.org)

The Public Theater stands in honor of the first inhabitants and our ancestors. We acknowledge the land on which The Public and its theaters stand—the original homeland of the Lenape people. We acknowledge the painful history of genocide and forced removal from this territory. We honor the generations of stewards and we pay our respects to the many diverse indigenous peoples still connected to this land.

**The LuEsther T. Mertz Legacy Trust** provides leadership support for The Public Theater's year-round activities.

Special support for **Under the Radar 2023** is provided by **Distracted Globe Foundation, Factory International and Arts Council England, Gary Lynch & Kate Hall, Select Equity Group Foundation, and The W Trust.**

## **TICKET INFORMATION**

Public Theater Partner and Supporter tickets for the **2023 UNDER THE RADAR FESTIVAL** start at \$30 and will be available on Wednesday, November 9. Full-price single tickets to UTR shows start at \$35, except for **MOBY DICK** and **SEVEN METHODS OF KILLING KYLIE JENNER**, which are \$40, and **Incoming!** shows, which are \$25. **ARE WE NOT DRAWN ONWARD TO NEW ERA, THE INDIGO ROOM,** and **KING GILGAMESH & THE MAN OF THE WILD** tickets start at \$30; Public Theater Partners and Supporters can access tickets starting at \$25. **A THOUSAND WAYS (PART THREE): AN ASSEMBLY** is free. Full-price single tickets will be available on Thursday, November 10.

Tickets can be accessed by visiting [publictheater.org](http://publictheater.org), calling **212.967.7555**, or in person at the Taub Box Office at The Public Theater at 425 Lafayette Street. All tickets are subject to facility and service fees.

Tickets to shows at UTR partner venues are available at their respective websites.

Food and beverage service will be available during Under the Radar + Joe's Pub: In Concert performances. There is a two drink or \$12 food minimum per person. The Library at The Public will also be open Tuesday through Sunday for food and drink, beginning at 5:00 p.m.

The full performance calendar and complete ticket details can be found at [publictheater.org](http://publictheater.org).

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