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press@publictheater.org | 212.539.8624

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**THE PUBLIC THEATER  
ANNOUNCES  
LINE-UP FOR 18<sup>TH</sup> ANNUAL  
UNDER THE RADAR FESTIVAL  
JANUARY 12-30, 2022**

**SEVEN METHODS OF KILLING KYLIE JENNER**

By Jasmine Lee-Jones

The Royal Court Theatre production

Presented in association with Woolly Mammoth Theatre Company

**OUR COUNTRY**

Created by Annie Saunders and Becca Wolff

**AN EVENING WITH AN IMMIGRANT**

Written and Performed by Inua Ellams

**OTTO FRANK**

Created and Performed by Roger Guenveur Smith

**Under the Radar + Joe's Pub: In Concert Returns**

with Migguel Anggelo, Salty Brine, and Alicia Hall Moran

**INCOMING! Series Will Feature Works-In-Process by**

Devised Theater Working Group Artists Savon Bartley, Nile Harris,

Miranda Haymon, Eric Lockley, Raelle Myrick-Hodges, Mia Rovegno,

Justin Elizabeth Sayre, and Mariana Valencia

**Presented by Mabou Mines and Weathervane Productions**

**MUD/DROWNING**

(a play / an opera)

Written by María Irene Fornés

Directed by JoAnne Akalaitis

Music by Philip Glass

**Documentary Film Screening**

**THE REST I MAKE UP**

Directed by Michelle Memran

**Under the Radar: On the Road Supports UTR Shows Around the Country Including**

**THE ART OF THEATER and WITH MY OWN HANDS by Pascal Rambert**  
**Co-Presented with PS21: Performance Spaces for the 21<sup>st</sup> Century**  
**And Additional UTR Shows at Woolly Mammoth Theatre,**  
**Oklahoma City Repertory Theater, and Stanford Arts Presents**

November 29, 2021 – 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 12-30, 2022. The innovative festival of The Public's winter season returns to in-person performances at The Public Theater and partner venues Mabou Mines and PS21 with work by artists from across the U.S. and around the world, including JoAnne Akalaitis, Migguel Anggelo, Savon Bartley, Salty Brine, Inua Ellams, María Irene Fornés, Phillip Glass, Nile Harris, Miranda Haymon, Jasmine Lee-Jones, Eric Lockley, Michelle Memran, Alicia Hall Moran, Raelle Myrick-Hodges, Pascal Rambert, Mia Rovegno, Annie Saunders, Justin Elizabeth Sayre, Roger Guenveur Smith, Mariana Valencia, and Becca Wolff. Curated by **UTR Festival Director Mark Russell**, tickets beginning at \$25 can be accessed now for Public Theater Supporters and Partners. Single tickets will be available beginning Wednesday, December 1.

"Under the Radar is The Public Theater's investment in the future: young artists, brilliant boundary-breaking theater, and deep engagement with artists from around the globe," said **Artistic Director Oskar Eustis**. "UTR is the center of the theatrical universe for these three weeks in January; come and see the world, and see the shape of things to come."

January 2022 will bring a fully live in-person Under the Radar Festival back to The Public, and will offer views into the future, revisited masterworks from the past, music with a twist, and stories that are immediate yet timeless. The pandemic has forced the theater field to question how it imagines a post-COVID theater; it has also led to leaps of innovation and reimagination—UTR will be a meeting ground to explore all of those questions and embrace new possibilities.

"This edition of the Under the Radar Festival will celebrate the vibrancy, tenacity, and power of new theater from around the U.S. and the world. It will embrace a newfound perspective on the place of performance in our lives," said **UTR Festival Director Mark Russell**. "Under the Radar was online in 2021 and the innovations of our artists, live and recorded, reached a record audience. This year it is unmediated, in person, and very alive."

The festival will also include the return of Under the Radar + Joe's Pub: In Concert with performances by Migguel Anggelo, Salty Brine, and Alicia Hall Moran; the **INCOMING!** works-in-process series featuring projects by Devised Theater Working Group artists; and the Under the Radar Professional Symposium on Thursday, January 13. The new Under the Radar: On the Road Initiative brings UTR productions to venues beyond New York City.

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 18<sup>th</sup> 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 Elevator Repair Service, 600 HIGHWAYMEN, Tarell Alvin McCraney, Nature Theater of Oklahoma, Belarus Free Theatre, Guillermo

Calderón, Tania El Khoury, and Lola Arias, 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.

The Public is excited to welcome our community back to its flagship home at Astor Place. The Public's audience policy requires complete COVID-19 vaccination by the date of attendance for access into the facility, theaters, and restaurant. For complete health and safety protocols, visit [Safe At The Public](#).

The Library at The Public has reopened, serving food and drink Tuesday through Sunday beginning at 5:00 p.m. and closing at midnight. The Library will be closed on Mondays. Proof of vaccination will be required for entry. For more information, visit [publictheater.org](#).

## **UNDER THE RADAR FESTIVAL AT THE PUBLIC (JANUARY 12-30, 2022)**

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

**January 12-16, 18-23, 25-29** (*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 12-16, 21-23** (*Running Time: 60 Minutes*)

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

Produced by Octopus Theatricals

Mara Isaacs, Executive/Creative Producer

From the wild frontier to Ancient Greece, **OUR COUNTRY** unearths violence in the ennobling origin myths of the West, embodied in one western family. Inspired by Sophocles’ *Antigone*, Annie Saunders sets off on an autobiographical journey based on recorded conversations with her outlaw brother. On this trip into their personal and collective memory, 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 siblings, as a nation, as a democratic system.

### **An Evening with an Immigrant**

**January 18-20** (*Running Time: 90 Minutes*)

Written and Performed by Inua Ellams (U.K./Nigeria)

Produced by Fuel

Award-winning poet and playwright Inua Ellams, born to a Muslim father and a Christian mother in what is now considered to be Boko Haram territory, left Nigeria for England in 1996 aged 12. Littered with poems,

stories, and anecdotes, Ellams tells his ridiculous, fantastic, poignant immigrant story of escaping fundamentalist Islam, finding friendship in Dublin, performing solo at the National Theatre, and drinking wine with the Queen of England, all the while without a country to belong to or a place to call home.

### **Otto Frank**

**January 13-16, 20-23** (*Running Time: 60 Minutes*)

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

Live Sound Design by Marc Anthony Thompson

Scenic and Lighting Design by Kirk Wilson

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.

### **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.

### **Good News, or Harry the Dog**

**January 12, 16, 19, 21, 23** (*Running Time: 90 Minutes*)

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

Hundreds of years into the future, the world is cola brown and the human race has been divided into two warring factions. Dystopian *Romeo and Juliet* becomes a haunting and hilarious mythology set to Modest Mouse's strange and soaring masterpiece, *Good News For People Who Love Bad News*. **GOOD NEWS, OR HARRY THE DOG** is the latest installment in *The Living Record Collection*, a series of cabaret performances which deftly weave together iconic, popular albums with major cultural touchstones from classic literature to opera and beyond.

### **LatinXoxo**

**January 13, 16, 18, 20** (*Running Time: 70 Minutes*)

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

Book by C. Julian Jiménez

Musical Direction and Arrangements 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. It is a queer, artful mashup of theater, humor, physical movement, and sumptuous song selections—spanning decades of pop hits, his own compositions, and the Spanish boleros of his youth. With equal doses of sensitivity and sensationalism, Migguel Anggelo reminds us that our own self-worth is right there in the mirror.

### **the motown project**

**January 18-22** (*Running Time: 70 Minutes*)

By Alicia Hall Moran (U.S.)

An underground classic returns: Motown's greatest hits and Opera's gems collide in this Nightlife event. Emphasizing the beauty of Motown songwriting, Moran sings 1967 and 1867 as earnestly as she does 1667 and often all in the same musical breath. "It just makes sense in my body, in the shape of my mouth, where the passions align. That isn't about years or styles. It's about human beings calling out." she says. A stellar band of players—on Renaissance flutes and Spanish guitar, shaking Gospel tambourine and drumming Blues, from the opera and R&B—join Alicia Hall Moran on a journey through centuries of Soul.

## **UNDER THE RADAR AT MABOU MINES**

### **MUD/Drowning**

**(a play / an opera)**

**January 12-16, 18-23, 25-30** (*Running Time: 90 Minutes*)

Mabou Mines and Weathervane Productions, in association with the Days and Nights Festival

Written by María Irene Fornés (U.S.)

Directed by JoAnne Akalaitis

Music by Philip Glass

Co-Presented by Mabou Mines and Weathervane Productions

Mabou Mines – 150 1st Avenue, New York, NY

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

Returning to NYC after a sold-out run in 2020, this celebration of María Irene Fornés, the legendary playwright and director, features two profound, astonishing works re-imagined by director JoAnne Akalaitis, with new music by Philip Glass. **MUD/DROWNING** introduces audiences to the breadth of Fornés' genius with a new version of her acclaimed play, *MUD*, coupled with Philip Glass' opera adapted from her five-page play, *Drowning*. Both pieces will be performed in an intimate setting at the esteemed experimental theatre company Mabou Mines.

Documentary Film Screening

### **The Rest I Make Up**

**January 15, 22** (*Running Time: 79 Minutes*)

Directed by Michelle Memran (U.S.)

Co-Presented by Mabou Mines and Weathervane Productions

Mabou Mines – 150 1st Avenue, New York, NY

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

María Irene Fornés was one of America's greatest playwrights and most influential teachers yet she remains largely unknown. The visionary Cuban-American dramatist constructed astonishing worlds onstage and pioneered NYC's Off-Off-Broadway Theater Movement, writing over 40 plays and winning nine Obie Awards. When she gradually stops writing due to dementia, an unexpected friendship with filmmaker Michelle Memran reignites her spontaneous creative spirit and triggers a decade-long collaboration that picks up where the pen left off. "Above all, the movie embodies Fornés's inherently and irrepressibly creative presence," wrote Richard Brody in *The New Yorker*. "The text alone, transcribed, would be a primer in live-wire poetic lucidity." Come see why Brody named it one of "The Best Movies of 2018."

## **INCOMING! SERIES**

Featuring the seventh cohort of The Public Theater's Devised Theater Working Group (DTWG). 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 16, 22** (*Running Time: 50 Minutes*)

By Savon Bartley (U.S.)

*My grandfather tried so hard not to become like his father that he did anyway.  
I'm afraid that one day I may share the same fate.*

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? Hip-hop and spoken word poet 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.

### **this house is not a home**

**January 15, 21** (*Running Time: 50 Minutes*)

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

*And I asked myself, "what is a performance score that I could inhabit towards joy?"  
And I came up empty and laughed a bitter laugh.  
I had nothing.  
A show excavating nothing, just hot air.*

**this house is not a home** sets multidisciplinary artist Nile Harris' improvised physical score inside of a sound-responsive bounce castle. Interweaving sonic feedback as a malleable material, the unique vocal utterances of the cast create a biometrically unique musical composition that cannot be repeated. Made in collaboration with performer Malcolm-x Betts and sound designers slowdanger.

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

**January 14, 23** (*Running Time: 45 Minutes*)

By Miranda Haymon (U.S.)

*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 21<sup>st</sup> 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 15, 22** (*Running Time: 75 Minutes*)

By Eric Lockley (U.S.)

Directed by Zhailon Levingston

*Come with us, King. There is nothing to fear.  
In the darkness you'll discover the other side.  
You will discover Home.*

Marcus, a down and out teacher, has a disturbing encounter in the forest that launches an adventure across planets and centuries. Mysterious figures promise rebirth, the dysfunctional crew of the spaceship Chariot offers misguided transport, and an immortal love grows impatient along the road to getting Marcus home. **SWEET CHARIOT** is an Afrofuturistic dark comedy posing the question: is true liberation only possible for Black people beyond Earth?

## **ELEVATOR**

**January 14, 19** (*Running Time: 22 Minutes*)

An immersive video installation

Written and Directed by Mia Rovegno (U.S.)

*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 16, 20** (*Running Time: 40 Minutes*)

By Raelle Myrick-Hodges (U.S.)

*Hey Pop-Pop, it's me, Raelle, calling you.*

*It's your poor, Black, artist-daughter tryin' to ask for money...*

*...It's just your artistic daughter, asking for money, But - (not really) - But-*

*This money could save the world.*

*Okay, Bye.*

Inspired by years of interpersonal letters and recorded conversations, **HE HAS THE PRETTIEST HANDWRITING** illuminates the unique discourse between Raelle Myrick-Hodges and her father, Ray Hodges. Devised in collaboration with Antonio Brown, Hunter Francisco, and Fred Howard, with music by Jon & Errica Poindexter. This session is the first iteration of a concept album interrogating and celebrating the intersection of family and art.

## **My Beatnik Youth**

**January 16, 18** (*Running Time: 80 Minutes*)

By Justin Elizabeth Sayre (U.S.)

*I am not 17, though I once was. This is not 1998, though it was once. This is not my story, though...*

After a substance-fueled car accident, a young man is placed in a small town psychiatric ward. Caught in the liminal space between life and self-destruction, he clings to worn copies of Kerouac and Ginsberg as a source of reflection and insight, begging them to take him out of everything he knows and has been disappointed by. Interlaced with a score of jazz music, solo storyteller Justin Elizabeth Sayre narrates a journey to hell and not quite back.

## **Arrival**

**January 15, 23** (*Running Time: 60 Minutes*)

Created and Performed by Mariana Valencia (U.S.)

*How is this sustainable?  
What will sustain us?*

Mariana Valencia isn't done grieving. For two years, the choreographer was sustained by creating short online videos of a semi-fictional news anchor named Edna Schmidt who delivered the news from home. **ARRIVAL** sheds Edna from lockdown in a live performance of a raw body in motion, with a pared-down choreographic score punctuated by original songs. A return to in-person performance and breathing the same air sparks a rumination upon the problematic body, the body in love, in pain, in flux.

## **UNDER THE RADAR: ON THE ROAD**

During the pandemic, many theatermakers and audiences have dispersed around the country. To highlight this transformation in American theater and follow its audience and artists, Under the Radar will go **On the Road** with performances outside of New York City.

### **The Art of Theater and With My Own Hands**

**January 14-15, 22-23** (*Running Time: 90 Minutes*)

Created and Directed by Pascal Rambert (France)

Co-Presented with PS21: Performance Spaces for the 21<sup>st</sup> Century – 2980 Route 66, Chatham, NY

[ps21chatham.org](http://ps21chatham.org)

Pascal Rambert, one of France's most adventurous theater directors, presents two monologues developed in residence at Performance Spaces for the 21<sup>st</sup> Century (PS21) in December 2021 with Jim Fletcher and Ismaïl Ibn Conner. **THE ART OF THEATER** is a manifesto about the nature of dramatic acting, spoken by a single actor (Fletcher) who addresses, not the audience, but his dog, who patiently attends to his owner's voice. **WITH MY OWN HANDS**, performed by Conner, is a protean meditation on the human condition. The plays will be performed in PS21's state-of-the-art green-energy theater, located on 100 acres of orchards, meadows, and woodlands in Chatham, New York. This engagement, co-presented with PS21, is a featured project of the new Under the Radar: On the Road initiative.

Additionally, following performances in the Under the Radar Festival, **AN EVENING WITH AN IMMIGRANT** will be presented by Oklahoma City Repertory Theater in partnership with Oklahoma Contemporary on January 22-23 and Stanford Live on January 29-30. **SEVEN METHODS OF KILLING KYLIE JENNER** will move to Washington, D.C., for a three-week run at Woolly Mammoth Theatre Company from February 14 to March 6.

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

The Under the Radar Professional Symposium is a full-day event on January 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. For more information on the UTR Symposium, please email [utrsymposium@publictheater.org](mailto:utrsymposium@publictheater.org).

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 2022 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 11 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 young artists while providing established artists 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. The organization also offers opportunities like New York Voices, an artist commissioning program that helps musicians develop original live performance projects; Joe's Pub Working Group, an artist development initiative; The Vanguard Award & Residency, a yearlong series that celebrates the career of a prolific and influential artist and has honored Nona Hendryx, Judy Collins, and Laurie Anderson; and nationwide programming partnerships. Currently commissioned artists include Alicia Hall Moran, Liza Paul & Bahia Watson, and Sunny Jain. With its intimate atmosphere and superior acoustics, Joe's Pub presents artists from all over the world as part of The Public's programming downtown at its Astor Place home, hosting approximately 800 shows and serving over 100,000 audience members annually. New York Voices is supported in part by the National Endowment for the Arts.

### **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 *Girl From the North Country*. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 59 Tony Awards, 184 Obie Awards, 55 Drama Desk Awards, 58 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 56 AUDELCO Awards, 6 Antony 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 Charitable Trust** provides leadership support for The Public Theater's year-round activities.

Special support for **Under the Radar 2022** is provided by the Manchester International Festival, Select Equity Group Foundation, and The W Trust. **Under the Radar: On the Road** is supported by Kate Hall and Gary Lynch.

### **TICKET INFORMATION**

Public Theater Partner and Supporter tickets for the **2022 UNDER THE RADAR FESTIVAL** start at \$20 and are available now. Full-price single tickets to UTR shows start at \$25, except for **MUD/DROWNING**, which is \$24, and **Incoming!** shows, which are \$15. 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.

The UTR Pack is back by popular demand. Purchase five or six UTR shows and save \$5 off each ticket. Good for all UTR shows at The Public and Mabou Mines; not applicable for Joe's Pub or Incoming! shows. Visit [publictheater.org](http://publictheater.org) to purchase your UTR Pack online. Each UTR Pack purchased over the phone and online is subject to a \$1 per ticket package fee per performance. Service fees waived for in-person purchases. All sales are final, no refunds or cancellations. Exchanges must be made at least 24 hours before a performance.

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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