ABOUT UNDER THE RADAR

UNDER THE RADAR FESTIVAL has grown into a landmark of the New York City theater season & is a vital part of The Public’s mission. UTR provides a high-visibility platform to support artists who are redefining the act of making theater. Widely recognized as a premier launching pad for new theater from the U.S. and abroad, UTR has presented works by such respected artists as Elevator Repair Service, Back to Back Theater, Belarus Free Theatre, Lola Arias, Ahamefule Oluo, Wang Chong, Aleshea Harris, and Touretteshero. These artists provide a snapshot of contemporary theater: richly distinct in terms of perspectives, aesthetics, and social practice, always pointing to the future of the art form.

Support Under the Radar!
If you love Under the Radar and want to help advance the work of dynamic, exciting, and independent artists from around the world, join one of our member groups! The Public Theater’s members fuel The Public’s mission to create excellent, accessible theater, and receive insider access to our productions and programs. For more information, visit thepublic.nyc/supporttoday, call 212.967.7555, or email giving@publictheater.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. Celebrating 10 years of partnership and the return to live events in 2023, the festivals’ organizers and industry conveners of JanArtsNYC have emerged both independently and also symbiotically around the annual gathering of the Association of Performing Arts Professionals, known as the APAP|NYC conference.
Welcome to the Under the Radar Festival 2023!

This year, events at UTR consider our complicated time on earth and its environment. They unearth ancient stories with new perspectives. You may see a visual/performance palindrome of the progress of civilization, a life-size Moby Dick, social storms on the internet, an interactive carnival midway, King Leopold II on a ladder, James Joyce’s bawdy sexts, Anne Frank’s father at a Spalding Gray styled desk, Antigone and her brother under a blanket fortress, and Adam and Eve at Applebee’s. We celebrate the tenacity and brave vision of theater-makers, who encountered huge challenges and setbacks over the last three years, and now can share their work with New York audiences.

This year’s Festival is about “collaboration.” The work you will see over the next three weeks is all created through intense collaboration— theater makers reinventing how they create work together to reflect their core values, which then are embeded in the work you will see. We mirror this act of collaborative creation with our partner theaters, through these relationships we are able to support these stunning productions.

Under the Radar is also about “resilience.” Creating live art has been extremely difficult during this time—the artists you will see this year have made it through, believed in what they had to say, and knew it needed to find its audience here, in New York City. Sustained by hundreds of backstage heroes, the artists are ready to meet you, The Public Theater/UTR audience, one of the most resilient and adventurous on earth.

Magic will happen.

MARK RUSSELL, Director of the Under the Radar Festival

Every year, the miracle. In the darkness and quiet of January, Under the Radar brings brilliant, pulsating life to The Public Theater.

For a couple of weeks, we hold a town meeting of the world’s most adventurous theater artists, presenters, and producers. Every year brings extraordinary surprises; every year we create connections, friendships, work relationships that didn’t exist previously.

Mark Russell has spent his life creating these kinds of events, and he’s really good at it. The Public is lucky to have him with us.

Welcome!

OSKAR EUSTIS, Artistic Director of The Public Theater
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Pictured: Savon Bartley, photo by Tam Shell
Jasmine Lee-Jones’ play is a provocative, sharply-written, audience-needling thrill.

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-twoWhatsapps 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 weeeeeeccccccccccccccccccccccak”

By Jasmine Lee-Jones
The Royal Court Theatre production
Presented in association with Woolly Mammoth Theatre Company
Playwright: Jasmine Lee-Jones
Cast: Tia Bannon, Leanne Henlon
Director: Milli Bhatia
Designer: Rajha Shakiry
Lighting Designer: Jessica Hung Han Yun
Sound Designer: Elena Peña
Movement Director: Delphine Gaborit
Deputy Stage Manager: Sophia Harrocks
Stage Managers: Tenley Pitonzo, Jazzy Davis
Production Manager: Marius Rønning

RUNNING TIME: 90 minutes
LOCATION: The Public Theater
10 TUE 8:00PM+
11 WED 8:00PM
12 THU 8:00PM
13 FRI 8:00PM
14 SAT 2:30PM+, 8:00PM
15 SUN 2:30PM+
17 TUES 8:00PM
18 WED 8:00PM
19 THU 8:00PM
20 FRI 8:00PM
21 SAT 2:30PM+, 8:00PM
22 SUN 2:30PM+
+mask required

Startling intimacy... A powerful, intelligent show.

OUR COUNTRY
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?

OUR COUNTRY was created with crucial development support from the following organizations and individuals: The Center for the Art of Performance at UCLA, the Getty Villa, New York Stage and Film’s Powerhouse Series, The Public Theater’s Devised Theater Working Group, Berkeley Repertory Theatre, Brian Elerding and Lineage Performing Arts Center, Wendy vanden Heuvel, Gigi Pritzker, Scott Delman, Don and Dale Franzes, Rick Feldman, Marcia Kington, Bonnie Levinson, Bernard Knapp, Laurie Saunders, Gigi and Lenny Wolff, Mark Rabine, William Fowler, Kelly Rathy, James Hersey, and Lauren English. The first version of this work (as The Antigone Project) was commissioned by the San Francisco Playhouse, Bill English, Artistic Director/ Sus Damante, Producing Director. Key development support for completion of OUR COUNTRY was provided by Brown Arts Institute at Brown University.
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.

**OTTO FRANK**

Created and Performed by: Roger Guenveur Smith
Live Sound Designer: Marc Anthony Thompson
Scenic and Lighting Designer: Kirk Wilson
Dramaturg: Rosie Glen-Lambert

Presented in association with Luna Ray Media

**RUNNING TIME**: 52 minutes
**LOCATION**: The Public Theater
12 THU 9:00PM
13 FRI 8:30PM
15 SUN 2:00PM*
18 WED 7:30PM
21 SAT 9:30PM
22 SUN 2:00PM, 4:30PM
*mask required

**TICKETS & INFO**
A triumphant show...dripping with uninhibited desire.

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 properly 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, hilarious, 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.

YOUR SEXTS ARE SHIT: OLDER BETTER LETTERS

Performer and Writer: Rachel Mars
Additional Letter Written/Performed: Lesley Ewen
Sound Designer: Dinah Mullen
Lighting Designer: Alex Fernandes
Design by: UandnonU
Dramaturgs: Wendy Hubbard and nat tarrab
Producer: Lucy Jackson
Touring Production Manager: Helen Mugridge
Technical Manager: Lincoln Campbell

RUNNING TIME: 60 minutes
LOCATION: The Public Theater
11 WED 8:00PM
13 FRI 4:00PM
14 SAT 9:00PM
15 SUN 5:00PM+, 8:00PM
*mask required

Supported by Factory International Originally developed with The Yard Theatre and funded by Arts Council England.
INCOMING! is UTR's festival within a festival, featuring in-process works by the wildly imaginative artists of the Devised Theater Working Group.
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.

Written and Directed by: Mia Rovegno
In collaboration with conceptual artist: Tahir Karmali
Cast (in order of appearance): Starr Busby, Daniel Isaac, Ben Beckley
Pitch Dramaturg: Liz Thys
Editor: Tyler Jensen
Sound Designer: Roman Chimienti
3 Channel Video Editor/Projection Designer: Katherine Freer
Lighting Designer: Reza Behjat
Stage Manager: Amy Rauchwerger
Creative Producer Consultant: BJ Evans
RUNNING TIME: 25 minutes
LOCATION: The Public Theater
TUE 7:00PM+; 8:00PM+
SUN 7:00PM, 8:00PM
+mask required

Developed in part during a BRIClab Residency at BRIC (Brooklyn, NY).
BB BRECHT & THE WORK-IN-PROGRESS EPIC ADVENTURE 2023 WORLD TOUR

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!

Created by: Miranda Haymon
In collaboration with: New Georges and The Hodgepodge Group
Creator: Miranda Haymon
Creative Producer: Lucy Powis
Set & Costume Designer: June Buck
Lighting & Projection Designer: Zack Lobel
Assistant Producer & Assistant Director: Jordan Powell
Choreographer: J’na Jefferson
Composer: Softee
Cast: Sivan Battat, J’na Jefferson, Miranda Haymon, Lynn Ma, Marissa Joyce Stamps, Sarin Monae West, Declan Zhang

RUNNING TIME: 60 minutes
LOCATION: The Public Theater
18 WED 7:00PM
21 SAT 7:00PM

Special thanks to New York Stage and Film, the Axe-Houghton Foundation and New Georges for development support.

OUTER VOICE
One deliciously strange performance shouldered past the crowd and embodied the isolation, alienation and desperation of the past year in technicolor.

INCOMING!
TICKETS & INFO
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 incellectual rant, poses a rhetorical insurrection of the priorities of neoliberalism and pays homage to the memory of a friend gone too soon.

Written and Directed by: Nile Harris
Presented in association with:
Ping Chong and Company
Writer, Performer, Director, Sound Designer: Nile Harris
Sound Designer: Geng PTP
Sound Designer: Akeema Zane
Lighting Designer: Thom Weaver
Scenic Designer: Dyer Rhoads

Dramaturg: Malcolm-x Betts
Co-Commissioner: Ping Chong and Company

RUNNING TIME: 45 minutes
LOCATION: The Public Theater
19 THU 7:00PM
22 SUN 1:00PM
*mask required

TESTIFY (THE WORST IS YET TO COME) is co-commissioned, co-produced, and co-presented by The Public Theater’s Under the Radar Festival and Ping Chong and Company.
“Within the rigorous structures she builds—tightly ordered sequences of movement, song and spoken text—she finds the freedom to improvise, to respond to her audience in the moment.”

JACKLEAN

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 tableau for improvisation.

Created by: Mariana Valencia
With music by: Jazmin Romero

RUNNING TIME: 45 minutes
LOCATION: The Public Theater
12 Thu 7:00PM
15 Sun 7:00PM
*mask required

INCOMING!

MARIANA VALENCE
When the prospect of a far off place called Home seems more appealing than the terrors of Earth, Marcus launches himself on a journey across planets and centuries. Armed with the folklore of his ancestors, he is catapulted on an unpredictable journey risking everything, while a dysfunctional space crew stops at nothing to discover Home. But as they all encounter mysterious Black figures, Afro-Bots, and a very uncertain future, Home may not be all that they expected. SWEET CHARIOT is an Afrofuturistic triptych, exploring the sordid line between escape and resilience.
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.

Playwright and Performer: Savon Bartley
Director: Adam Coy
Sound Designer: Art Kopishke
Scenic Designer: Joe Burt
Stage Manager: Andie Lerner
Lighting Designer: Vittoria Orlando

RUNNING TIME: 50 minutes
LOCATION: The Public Theater
11 WED 7:00PM
14 SAT 7:00PM

Developed in part with the #BARS Workshop at The Public Theater.
RAELLE MYRICK-HODGES

INCOMING!

HE HAS THE PRETTIEST HANDWRITING

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 & Errica Poindexter and additional choreography by Polanco Jones.

Conceived by: Raelle Myrick-Hodges
In collaboration with: Family & Friends
Creator: Raelle Myrick-Hodges
Additional Writer: Ray Hodges
Choreographer & Digital Composer: Antonio Brown
Additional Writer & Dramaturg: Fred Howard
Sound Design/Landscape: Hunter Francisco
Composition: JP & Errica Poindexter
Additional Choreography and Performer: Polanco Jones

Featured Performers: Xavier Townsend, Joanne La Bastide, Asha Jené, Tashue Udo
Lighting Designer: Thomas Weaver
Stage Manager: Cartwright Ayres

RUNNING TIME: 40 minutes
LOCATION: The Public Theater
20 FRI 7:00PM
21 SAT 1:00PM+
+mask required

PHOTO BY TAM SHELL
INCOMING!

THREE LITTLE GIRLS DOWN A WELL

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 metaphoric comedy about climate, grace, and the dream to go on. As the world premiere, THREE LITTLE GIRLS DOWN A WELL is a comedy for our time.

Created by: Justin Elizabeth Sayre
Performers:
Violeta Picayo as Libby
Nancy Ma as Eleanor
Justin Elizabeth Sayre as Marigold
Director: Jessica Hanna
Lighting Designer: Martha Carter
Costume Designer: Austin Scarlett
Sound Designer: Darron L. West

RUNNING TIME: 85 minutes
LOCATION: The Public Theater
13 Fri 7:00PM
14 Sat 1:00PM+
-mask required

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 metaphoric comedy about climate, grace, and the dream to go on. As the world premiere, THREE LITTLE GIRLS DOWN A WELL is a comedy for our time.

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Costume Designer: Austin Scarlett
Sound Designer: Darron L. West

RUNNING TIME: 85 minutes
LOCATION: The Public Theater
13 Fri 7:00PM
14 Sat 1:00PM+
-mask required
The Under the Radar + Joe’s Pub: In Concert series highlights the multi-disciplinary music/comedy/theater hybrids that emerge from this renowned venue’s programming. These artists are exploring and bringing their unique stories to the stage.
Ms. Balint’s songs are funny, weird and wise, and she delivers them with great imagination.

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.

I HATE MEMORY received commissioning funds from Dixon Place with support from the New York State Council on the Arts and the NYC Department of Cultural Affairs with the City Council.

Songs and original concept by:
Eszter Balint & Stew
Directed by: Lucy Sexton
Playwright: Eszter Balint
Projection Designer: Tal Yarden
Performers: Felice Rosser, David Nagler, Marlon Cherry, Esme Thorne, Tammy Faye Starlite, Dorothy Costrell, and Konrad Meissner

Produced in association with:
ArKtype/Thomas O. Kriegsmann

RUNNING TIME: 85 minutes
LOCATION: The Public Theater
19 THU 9:30PM
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.

Created by: Negin Farsad
Comedian: Negin Farsad

RUNNING TIME: 60 minutes
LOCATION: The Public Theater
19 THU 7:00PM
20 FRI 7:00PM
21 SAT 9:30PM
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.

JULIAN FLEISHER: UNDER THE RADAR

Written and performed by: Julian Fleisher
Accompanied by: his Rather Big Band
With creative guidance from: Ellie Haymon, Glen Pannell and David Schweitzer
Creator: Julian Fleisher
Co-creator: Ellie Haymon
Co-creator: David Schweitzer

RUNNING TIME: 80 minutes
LOCATION: The Public Theater
17 TUE 9:30PM

Special thanks to Geoff Kanick, David Bar Katz, Itamar Kubovy, Terry Radigan, and Abigail Pogrebin.
The shows are highly addictive: Once you’ve been dunked into Brine, you’ll want to dive right back in.

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.

Created and Performed by: Salty Brine
As part of The Living Record Collection
Director: Shaun Peknic
Music Director and Performer: Jeff Cubeta
Stage Manager: Devin McCallion Fletcher
Production Designer: Christopher Bowser
Costume Designer: Kate Fry
Co-producers: Renee Blinkwolt, Lucy Jackson & Devin McCallion Fletcher

RUNNING TIME: 90 minutes
LOCATION: The Public Theater
12 Thu 7:00PM
15 Sun 7:00PM
18 Wed 7:00PM
20 Fri 9:30PM

Photo by Daniel Albanese

BIGMOUTH STRIKES AGAIN: THE SMITHS SHOW

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.

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Co-producers: Renee Blinkwolt, Lucy Jackson & Devin McCallion Fletcher

RUNNING TIME: 90 minutes
LOCATION: The Public Theater
12 Thu 7:00PM
15 Sun 7:00PM
18 Wed 7:00PM
20 Fri 9:30PM
Mr. Anggelo, the perfect chameleon, transforms himself with costumes, voice, and movement to break the boundaries of gender.

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.

Created and Performed by: Migguel Anggelo
Music Director, Arrangements, Piano and Guitar: Jaime Lozano
Book: C. Julian Jiménez
Director: Adrian Alexander Alea
Costume Designer: Ryan Park
Drums and Percussion: Joel Mateo
Bass and Guitar: Yahir Montes
Guitar: Saúl Cosme
Stage Manager: Jessi Cotter
RUNNING TIME: 70 minutes
LOCATION: The Public Theater
12 Thu 9:30PM
15 Sun 4:00PM
17 Tue 7:00PM
The following shows are being presented at these locations beyond The Public Theater:

**NY PUBLIC LIBRARY**
STAVROS NIARCHOS FOUNDATION LIBRARY
455 Fifth Ave, 7 Fl
New York, NY
chelseafactory.org

**CHELSEA FACTORY**
547 West 26th St
New York, NY

**NYU SKIRBALL**
566 LaGuardia Pl
New York, NY
nyuskirball.org

**LA MAMA**
66 East 4th St
New York, NY
lamama.org

**BAM**
BROOKLYN ACADEMY OF MUSIC
321 Ashland Pl, & 30 Lafayette Ave
Brooklyn, NY
bam.org
Unparalleled space to consider other human beings in a typically unyieldingly fast-paced world.

Obie Award-winning 600 HIGHWAYMEN present A THOUSAND WAYS (PART THREE): AN ASSEMBLY. The final experience of their triptych of encounters between strangers is an intimate reckoning of how small we are in the face of awesome natural forces, and of our mutual dependence. AN ASSEMBLY tasks an audience of 16 strangers to reconstruct an evocative story of perseverance and ruin. This unique theatrical event tests the ways we arrange ourselves after so much time apart.

Presented in partnership with LIVE from NYPL, The New York Public Library’s premier cultural series brings together distinguished writers, artists, and scholars for conversations and performances.

By 600 HIGHWAYMEN
Written and Created by: Abigail Browde & Michael Silverstone
Executive Producer: Thomas O. Kriegsmann/ArKtype
Dramaturg and Project Designer: Andrew Kircher
Associate Producer: Sami Pyne

RUNNING TIME: 70 minutes
LOCATION: Stavros Niarchos Foundation Library
4 Wed 3PM, 4:30PM, 6PM, 7:30PM
5 Thu 3PM, 4:30PM, 6PM, 7:30PM
6 Fri 2PM, 3:30PM, 5PM, 6:30PM
7 Sat 12PM, 1:30PM, 3PM, 4:30PM
8 Sun 12PM, 1:30PM, 3PM, 4:30PM
9 Wed 3PM, 4:30PM, 6PM, 7:30PM
10 Thu 3PM, 4:30PM, 6PM, 7:30PM
11 Fri 2PM, 3:30PM, 5PM, 6:30PM
12 Sat 12PM, 1:30PM, 3PM, 4:30PM
13 Sun 12PM, 1:30PM, 3PM, 4:30PM

The Arts Center at NYU Abu Dhabi, Stanford Live at Stanford University, The Public Theater, and Festival Theaterformen. (PART THREE): AN ASSEMBLY was developed through a residency partnership with the University of Colorado, Colorado Springs and A.P.E. Ltd. In Northampton, MA. Original support for the production was provided by The Pew Center for Arts & Heritage, Philadelphia. LIVE from NYPL is made possible by the continuing generosity of Celeste Bartos, Mahnaz Ispahani Bartos and Adam Bartos, the Margaret and Herman Sokol Public Education Endowment Fund, and the support of Library patrons and friends. This program is made possible by the Stavros Niarchos Foundation (SNF).
The show invites us into a more meaningful consideration of the lasting social and psychic repercussions of the colonialist project.

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.

KLII

Created by Kaneza Schaal
Presented in association with Chelsea Factory
Creator & Co-Director: Kaneza Schaal
Design, Co-Director: Christopher Myers
Monologue Text: Christopher Myers
Sound Designers: Camila Ortiz, Ian Askew
Light Designer: Itohan Edoloyi
Dance Consultant: Jonathan Kubukundimana
Recorded Vocals: Kenita Miller, Ian Askew
Technical Director: Cheyanne Williams
Design Associate: James Gibbel
Managing Director: Chelsea Goding
Performers: Kaneza Schaal, Ian Askew, Sifiso Mabena, Cheyanne Williams

RUNNING TIME: 65 minutes
LOCATION: Chelsea Factory

9 MON 8:00PM
11 WED 7:00PM
12 THU 7:00PM
13 FRI 7:00PM
14 SAT 7:00PM
16 WED 7:00PM
19 THU 7:00PM
20 FRI 7:30PM
21 SAT 7:30PM
22 SUN 2:00PM

KLII is a NPN Creation & Development Fund Project co-commissioned by Walker Art Center, Contemporary Arts Center Cincinnati, and REDCAT. KLII was co-commissioned as part of the Eureka Commissions program by the Drahos Foundation. KLII is supported by The W Foundation.

Special Thanks to Amy Cassello, Vallejo Gantner, Daniel Alexander Jones, Tommy Kriegsmann, Kamal Nassif, Naima Ramos-Chapman, Malaka Uwamahoro, Jade Ventura, PAOS GDL and Lorena Peña Brito, and Bea Laszlo.

Texts: King Leopold’s Soliloquy by Mark Twain, Patrice Lumumba’s 1960 independence speech in Congo, Discourse on Colonialism by Aimé Césaire, monologue by Christopher Myers.

Photo by Christopher Myers
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.

Created by: Peter Mills Weiss and Julia Mounsey
Presented in association with: Chelsea Factory
Creators: Peter Mills Weiss and Julia Mounsey
Video Designer: Matt Romein
Stage Designer: Kate McGee
Producer: Aaron Profumo

RUNNING TIME: 50 minutes
LOCATION: Chelsea Factory
11 WED 8:30PM
14 SAT 5:00PM, 9:00PM
15 SUN 2:00PM
19 THU 9:30PM
20 FRI 9:30PM
21 SAT 2:00PM, 9:00PM
22 SUN 4:00PM

Developed at the Brick Theater in 2019. World Premiere at the Deutsches Schauspielhaus in Hamburg, Germany in 2022.
Queens of Sheba is a hymn to resilience, a song of resistance and a celebration of Blackness and femininity.

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.

Presented by Nouveau Riche and Soho Theatre
Written by Jessica L. Hagan
Adapted by Ryan Calais Cameron
Presented in association with Chelsea Factory
Playwright: Jessica L. Hagan
Co-writer: Ryan Calais Cameron
Director: Jessica Kaliisa
Movement Director: Yassmin V Foster
Producer of Nouveau Riche: Sarah Jordan Verghese
Producer & Creative Director of Soho Theatre: David Luff
Performers: Oluwatosin (Tosin) Alabi, Eshe Asante, Kokoma (Koko) Kwaku-Pownall, Elisha Wills-Williams

Running Time: 60 minutes
Location: Chelsea Factory

12 Thu 8:30 PM
13 Fri 8:30 PM
14 Sat 2:00 PM
15 Sun 5:00 PM, 8:00 PM
16 Wed 8:30 PM
21 Sat 5:00 PM
22 Sun 7:00 PM

Supported by Factory International.
A visual and atmospheric masterpiece of puppet theatre. Unusual synergies occur in the room.

MOBY DICK

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.

Created by Plexus Polaire
Directed by Yngvild Aspeli
Presented in association with NYU Skirball
Director and Puppet Maker: Yngvild Aspeli
Performers: Andreu Martinez Costa, Cristina Iosif, Daniel Collados, Laëtitia Labre, Madeleine Barosen Herholdt, Viktor Lukawski, Julian Spooner
Musicians: Ane Marthe Sørlien Holen, Guro Skumsnes Moe, Havard Skaset
Administration: Anne-Laure Doucet
Costume Designer: Benjamin Moreau
Assistant Director: Benoît Seguin
Production Director and Tour Booking: Claire Costa
Video Designer: David Lejard-Ruffet
Scenographer: Elisabeth Holager Lund
Puppet Maker: Elise Nicod
Video Technician: Emilie Delforce

Tour Administrator: Gaëdic Boulabesse
Puppet Maker: Elise Nicod, Manon Dublanc, Paulina Borisova, Sébastien Puech
Stage Technician: Margot Boche
Producer: Noémie Jorez
Dramaturg: Pauline Thimonnier
Lighting Designer and Technician: Vincent Loubière
Lighting Designer: Xavier Lescat

RUNNING TIME: 85 minutes
LOCATION: NYU Skirball
12 THU 7:30PM
13 FRI 7:30PM
14 SAT 2:00PM, 7:30PM

Additional funding provided by Institut Français, FACE Contemporary Theater, Performing Arts Hub Norway, Kulturradet, Kate Hall and Gary Lynch, and the Henson Foundation, and the Norwegian Consulate General in New York.

Photo by Christophe Raynaud de Lage
In FIELD OF MARS, a restaurant in Chapel Hill is used as a means to measure the progress of primates from hunter-gatherer to fast casual dining experience. Topics covered: music, food, nature, and spirituality. The play contains graphic language and situations.

Presented by New York City Players
Written and directed by Richard Maxwell
Presented in association with NYU Skirball
Director and Playwright: Richard Maxwell
Performers: Lakpa Bhutia, Nicholas Elliott, Jim Fletcher, Eleanor Hutchins, Paige Martin, Brian Mendes, James Moore, Philip Moore, Steven Thompson, Tory Vazquez, Gillian Walsh
Scenic & Lighting Designer: Sascha van Riel
Costume Designer: Kaye Voyce
Producer: Nicholas Elliott
Technical Director: Dirk Stevens
Stage Management: Katiana Rangel
Assistant Stage Manager: Almog Cohen-Kashi
NYCP Company Manager: Eric Magnus

RUNNING TIME: 120 minutes
LOCATION: NYU Skirball
19 THU 7:30PM
20 FRI 7:30PM
21 SAT 2:00PM, 7:30PM
22 SUN 2:00PM

FIELD OF MARS was commissioned by NYU Skirball Center and is made possible by a commission from the Walker Arts Center with support provided by the National Endowment for the Arts and with special funds from the New York State Council on the Arts’ Restart NY: Rapid Live Performance Grant with the support of the Office of the Governor and the New York State Legislature. Portions of FIELD OF MARS were developed at Duke University in 2020 and as part of Lower Manhattan Cultural Council’s residency program.

New York City Players is supported by the Howard Gilman Foundation, New York City Players is also supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. Special support has also been granted to New York City Players by Cecily Brown, Charline von Heyl and Christopher Wool, the David and Leni Moore Family Foundation, the Rosenthal Fund, the Rosenthal Family Foundation, the Steve Martin Charitable Foundation, and Greene Naftali.
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 Ahmed’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.

Created by Ahmed Moneka, Jesse LaVercombe and Seth Bockley
A TRIA Theatre and Soulpepper Theatre production
Produced by La MaMa in association with The Public Theater’s Under the Radar Festival
Creator and Director: Seth Bockley
Creator and Performer: Jesse LaVercombe
Creator and Performer: Ahmed Moneka
Music Director and Musician: Demetrios Petsalakis
Production Designer: Lorenzo Savoini
Dramaturg: Guillermo Verdecchia
Producer: Sara Schwartz Geller
Touring Producer: Nadja Leonard-Hooper
Musicians: Waleed Abdulhamid, Jessica Deutsch, Max Senitt, Selcuk Suna

RUNNING TIME: 90 minutes
LOCATION: La MaMa
12 THU 8:00PM
13 FRI 8:00PM
14 SAT 8:00PM
15 SUN 4:00PM
19 THU 8:00PM
20 FRI 8:00PM
21 SAT 8:00PM
22 SUN 4:00PM

Tickets & Info
It’s really a total rollercoaster ride, visually, emotionally, thematically. It was really, really moving. I can’t recommend it enough.

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.

Created by Timothy White Eagle and The Violet Triangle
Produced by La MaMa in association with The Public Theater’s Under the Radar Festival
Co-Creator, Lead Performer, Production Designer: Timothy White Eagle
Co-Creator and Performer: Paul Budraitis
Co-Creator, Performer, and Stage Manager: HATLO
Sound Design: Crystal Cortez
Lighting Designer: Nic Vincent
Company Manager: Judas Kane
Line Producer: Clare Hatlo

RUNNING TIME: 220 minutes
LOCATION: La MaMa
6 FRI 7:00PM
7 SAT 7:00PM
8 SUN 1:00PM
9 MON 7:00PM
12 THU 7:00PM
13 FRI 7:00PM
14 SAT 7:00PM
15 SUN 1:00PM
19 THU 7:00PM
20 FRI 7:00PM
21 SAT 7:00PM
22 SUN 1:00PM

Artists in Residence and commissioned by On The Boards, Artist in Residence at La MaMa ETC with additional funding from John Robinson, Western Artist Alliance/Advancing Indigenous Performance.
a technically dazzling, emotionally devastating show about humanity’s point of no return.

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.

Creator: Ontroerend Goed
Director: Alexander Devriendt
Presented by BAM in association with The Public Theater’s Under the Radar Festival
Performers: Angelo Tijssens, Giovanni Brand, Charlotte De Bruyne, Sunne Spee, Jonas Vermeulen, Ferre Marnet, Karelten De Blaser, Britt Bakker, Maria Vanbergen, Kristen De Proost, Vincent Dunoyer, Michaël Pas
Dramaturg: Jan Martens
Scenographer: Philip Aguirre
Light, Video & Sound Designers: Jeroen Wuyts & Seppe Brouckaert
Lighting Designer: Babette Poncelet
Costumer: Charlotte Goethals
Composition: William Basinski
Arrangements: Joris Blanckaert
Photographer: Mirjam Devriendt
RUNNING TIME: 70 minutes
LOCATION: BAM FISHMAN SPACE
4 WED 7:00PM
5 THU 7:00PM, 9:30PM
6 FRI 7:00PM, 9:30PM
7 SAT 7:00PM, 9:30PM
8 SUN 7:00PM, 9:30PM
Perpodium (B), Theatre Royal Plymouth (UK), VIERNULVIER (B), Richard Jordan Productions (UK)
With the support of the Flemish Government and the City of Ghent.
This show was made possible with the support of the Tax Shelter measure from the Belgian Federal Government.
Special Thanks: Ilona Lodewijckx, Luc De Bruyne, Matthieu Gozury, Simon Stokes, Bjorn Doumen, Les Ballets C de la B, everybody involved in the pre-study 'koortsmeetstuitsysteemstrook' @ Toneelacademie Maastricht & our fantastic test-audiences.

ONTROEREND GOED
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.

Join the creators of SHADOW in a post-film discussion in a moderated with cast member/Coauthor Simon Laherty, Director/Coauthor Bruce Gladwin, and Executive Producer Tim Stitz.
### Festival Schedule

**Jan 4 – Jan 22**

<table>
<thead>
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<th>Date</th>
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<th>Location</th>
<th>Performance</th>
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<td>3:00PM</td>
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<td>A Thousand Ways</td>
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**Key**

- **THE PUBLIC THEATER**
  - 425 Lafayette St
  - New York, NY 10003
  - publictheater.org

- **NYU SKIRBALL**
  - 566 LaGuardia Pl
  - New York, NY
  - nyuskirball.org

- **CHELSEA FACTORY**
  - 547 West 26th St
  - New York, NY
  - chelseafactory.org

- **LA MAMA**
  - 66 East 4th St
  - New York, NY
  - lamama.org

- **BAM Fishman Space**
  - 321 Ashland Pl
  - Brooklyn, NY
  - bam.org

- **BAM Rose Cinemas**
  - 30 Lafayette Ave
  - Brooklyn, NY

- **NYPL Stavros Niarchos Foundation Library**
  - 455 Fifth Ave, 7 Fl
  - New York, NY

- **QUEENS OF SHEBA**
  - 97 Orchard St
  - New York, NY

- **THE INDIGO ROOM**
  - 732 Broadway
  - New York, NY

- **KLII**
  - 338 Bowery
  - New York, NY

- **THE FAMILY ROOM**
  - 50 Livelyhood Rd
  - Brooklyn, NY

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<td>Global</td>
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<td>Mama</td>
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<td>Factory</td>
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<td>Moby Dick</td>
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<td>Library</td>
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<td>BIGMOUTH STRIKES AGAIN</td>
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18th Annual Under the Radar 2023
**SPECIAL THANKS**

Mark Russell would like to thank Jennifer Goedale and Nick Russell for their continued patience and love.

The UTR Team would also like to thank Wendy Vanden Huelva, Theresa Buchheiser, Norman Frisch, David Binder, Amy Castello, Jay Wegman, Kelly Kerwin, B.J. Evans, Heidi Davis, Barry Snagg, Rachel Cook, Philip Bither, Maria Goyanes, Olga Garay-English, Shanta Thake, John McCrangh, Virginia Millheiser, Gary Lynch, Kate Hall, Amelie Deuflard, Jim Nicola, Tommy Kriegsman, Colleen Jennings Rogensack, Alex Knowlton, Justin Dewey, Mark Krueger Charitable Trust, Myoi Wang, and Mia You, Desiree Groinen, Evangeline Graney, Rodney Graney, Chantal Thomas, Anya Luo Croyer, Alevre Lindsay, Patrick McSharry, Natalie McSharry, and Brandon Burz. Kudos to the staff of The Public Theater and all of our partners, especially the artists: the reason we do this festival. Finally, Oskar Eustis and Patrick Willingham for their generous leadership and unstinting support of this festival we made together.

This festival is dedicated to Jeff Weiss, downtown’s Gideon. “How the Rent Gets Paid”. “Hot Keys”, “Cum Clean” were legendary epic shows, written, directed, and starring Jeff and 100’s of actors from Broadway to Off Broadway to Off Off Broadway and beyond. “There is a kinda hush, all over the world.”

**EX-SERVICE**
Honorable Eric Adams, Mayor of the City of New York
Honorable Ken Sunshine, Mayor’s Representative
Honorable Adrienne Adams, Speaker of the New York City Council

**SPECIAL THANKS**

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Sebastian Mares, Head of IT Operations

**LEGAL**

Debra Hirsch, Esq.
Susan Edelstein, Esq.

**TELEVISION**

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**SUPPORT FOR UTR 2023**

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New York City Council
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George C. Mullen, Speaker
Patricia E. Millett, Speaker’s Representative
Laurie Cumbo, Speaker’s Representative
Honorable Andrea Gordillo, Speaker’s Representative

**THE LUESTHER T. MERZT LEGACY TRUST**

provides leadership support for The Public’s year-round activities.

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Pictured: Sally Divine, photo by Daniel Albanese