

**THE PUBLIC THEATER'S
UNDER THE RADAR FESTIVAL
KICKS OFF
WEDNESDAY, JANUARY 6**



Acclaimed Downtown Festival
Runs 12 Days Through Sunday, January 17

International Line-Up Includes
600 HIGHWAYMEN, Guillermo Calderón,
DarkMatter, Halory Goerger and Antoine Defoort,
Lars Jan/Early Morning Opera,
Dorothee Munyaneza/Compagnie Kadidi, Toshiki Okada,
Ahamefule J. Oluo, pomme is french for apple,
Martha Redbone, Aaron Whitby & Roberta Uno,
Royal Osiris Karaoke Ensemble, Tanya Tagaq

December 14, 2015 – The Public Theater (Artistic Director, Oskar Eustis; Executive Director, Patrick Willingham) begins performances for the 12th annual **UNDER THE RADAR FESTIVAL** on Wednesday, January 6. This popular and highly-anticipated program of The Public Theater's winter season will include artists from across the U.S. and around the world, including Belgium, Canada, Chile, France, Japan, and Rwanda. Curated by **Co-Directors Mark Russell** and **Meiyin Wang**, this year's **UNDER THE RADAR** will also launch a new series, **Under the Radar + Joe's Pub: In Concert**, which highlights artists who are working at the intersection of music and theater.

Innovative artists 600 HIGHWAYMEN, Guillermo Calderón, DarkMatter, Halory Goerger and Antoine Defoort, Lars Jan/Early Morning Opera, Dorothee Munyaneza/Compagnie Kadidi, Ahamefule J. Oluo, pomme is french for apple, Martha Redbone, Aaron Whitby & Roberta Uno, Royal Osiris Karaoke Ensemble, and Tanya Tagaq will be performing downtown at The Public Theater as part of UTR 2016, as well as Toshiki Okada's *God Bless Baseball* at Japan Society. The 12-day festival will also include 6 new INCOMING! works-in-process, free CULTUREBOT discussions; post-show talkbacks; a pop-up library on the Levin Mezzanine, and the UTR Professional Symposium.

Member tickets, priced at \$20, and single tickets to all UTR shows at The Public, priced at \$25, are available now. Tickets for *God Bless Baseball* at Japan Society, priced at \$35 and \$28 for Japan Society members, are available now and can be purchased directly from the venue. Single tickets for shows at The Public Theater may be accessed online at www.undertheradarfestival.com; The Taub Box Office at The Public at 425 Lafayette Street; or by phone at **212-967-7555**. The "UTR Pack" is back by popular demand, granting admission to any five UTR shows at The Public and a discount for *God Bless Baseball* at Japan Society, for only \$100.

The Library at The Public will also be open nightly for food and drink, beginning at 5:00 p.m. and in addition to hosting these Under the Radar + Joe's Pub: In Concert performances, **Joe's Pub at The Public** will continue to offer some of the best music in the city.

Under the Radar is made possible with the generous support of the Ford Foundation and the Robert Sterling Clark Foundation. For a full listing of generous support for Under the Radar and individual productions, please visit www.undertheradarfestival.com.

UNDER THE RADAR AT THE PUBLIC THEATER (JANUARY 6-17, 2016):

Employee of the Year

January 7-17 (*Running Time: 70 minutes*)

600 HIGHWAYMEN (USA)

Thurs. Jan 7th 7:00 p.m. | Sat. Jan 9th 7:30 p.m. | Sun. Jan 10th 3:00 p.m. | Tues. Jan 12th 7:30 p.m. |
Thurs. Jan 14th 7:30 p.m. | Fri. Jan 15th 7:00 p.m. | Sat. Jan 16th 4:00 p.m. | Sun. Jan 17th 1:00 p.m. |
Sun. Jan 17th 7:30 p.m.

A play with children for adults. Five young girls tell the story of J., whose house burns down, taking with it everyone and everything she has ever known. From this moment, a singular journey begins. Performed in 600 HIGHWAYMEN's arresting theatrical style and featuring the original songs of David Cale, *Employee of the Year* asks what it is to find your own way through life. 600 HIGHWAYMEN is an Obie Award-winning theater company creating works by Abigail Browde and Michael Silverstone. They have made six critically acclaimed works since 2009, including *The Record* (UTR 2014).

Escuela

January 13-17 (*Running Time: 90 minutes*)

Guillermo Calderón (Chile)

Wed. Jan 13th 8:00 p.m. | Thurs. Jan 14th 8:00 p.m. | Fri. Jan 15th 9:30 p.m. | Sat. Jan 16th 2:30 p.m. |
Sat. Jan 16th 8:30 p.m. | Sun. Jan 17th 3:00 p.m.

Chile, 1987. A group of young left-wing activists gather in a drab living room to receive paramilitary instruction aimed at overthrowing the Pinochet dictatorship. Wearing ski masks to conceal their identity from each other, they teach their respective skills: using a gun, political theory, clandestine organizational methods. With subtle humor and penetrating insight, *Escuela* illustrates the struggle and yearning of a generation prepared to use any means necessary to achieve justice and freedom. Writer/director Guillermo Calderón's award-winning productions have been presented in over 25 countries. *Diciembre* was presented at UTR 2011, and the English-language version of his play *Neva* premiered at The Public in 2013. *Performed in Spanish with English surtitles.*

Germinal

January 6-9 (*Running Time: 80 minutes*)

Halory Goerger and Antoine Defoort (France/Belgium)

Wed. Jan 6th 7:30 p.m. | Thurs. Jan 7th 7:30 p.m. | Fri. Jan 8th 7:00 p.m. | Sat. Jan 9th 3:00 p.m.

On an empty stage, four intrepid performers begin to construct the world from scratch. With ingenious theater magic, they gleefully invent laws of physics, philosophy, music, language, and social interaction. One of the most talked-about pieces in the international performance circuit in recent years, *Germinal* uses the theater as a whimsical metaphor for human civilization. Defoort and Goerger are musicians, actors, philosophers, pranksters, artists, and inventors who meld genres and upend social codes. Their mix of visual art, theater, music, and sociology marked them as rising stars at the 2013 Avignon Festival. *Performed in French with English surtitles.*

The Institute of Memory (TIme)

January 8-17 (*Running Time: 80 minutes*)

Lars Jan / Early Morning Opera (USA)

Fri. Jan 8th 7:30 p.m. | Sat. Jan 9th 2:00 p.m. | Sun. Jan 10th 7:30 p.m. | Wed. Jan 13th 8:00 p.m. |
Thurs. Jan 14th 4:30 p.m. | Fri. Jan 15th 9:30 p.m. | Sat. Jan 16th 1:00 p.m. | Sat. Jan 16th 8:00 p.m. |
Sun. Jan 17th 4:00 p.m.

Two men play with the past in the glow of a kinetic light sculpture signaling keystrokes from a hacked 50s typewriter. Featuring archival wire-tap transcriptions, the missives of communist spies, and MRI brain scans, *The Institute of Memory (TIme)* conjures a portrait of director Lars Jan's enigmatic father — a Cold War operative whose fascinating story prompts questions about privacy, memory, and fatherhood. Directed by Lars Jan, Early Morning Opera is a performance and art lab integrating emerging technologies, live audiences, and unclassifiable experience. EMO has presented its original works at the Whitney Museum, BAM Next Wave Festival, Sundance Film Festival, and more.

Samedi Détente

January 14-17 (*Running Time: 75 minutes*)

Dorothee Munyaneza / Compagnie Kadidi (France/Rwanda)

Thurs. Jan. 14th 4:30 p.m. | Fri. Jan 15th 7:00 p.m. | Sat. Jan 16th 6:00 p.m. | Sun. Jan 17th 7:00 p.m.

"*Samedi détente* was a Saturday radio program. In Rwanda, it was the main event of the week. We danced, we sang, we memorized the songs." How do you speak about the unspeakable? Dorothee Munyaneza was 12 when blood turned Rwanda red in 1994. Twenty years later, she invents her own *Samedi détente*. Accompanied by Ivorian dancer Nadia Beugré and French musician Alain Mahé, she returns to the memories of her childhood with potent music, electrifying movement, and dispassionate testimony. Rwanda-born Dorothee Munyaneza is a singer, dancer, actor, and choreographer who currently lives in France. She formed Compagnie Kadidi in 2013 to develop her original work.

Now I'm Fine

January 12-17 (*Running Time: 100 minutes*)

Ahamefule J. Oluo (USA)

Tues. Jan 12th 8:30 p.m. | Wed. Jan 13th 7:30 p.m. | Thurs. Jan 14th 2:00 p.m. | Thurs. Jan 14th 8:30 p.m. |
Sat. Jan 16th 3:30 p.m. | Sun. Jan 17th 3:30 p.m.

Comedian/musician/storyteller Ahamefule J. Oluo leads a team of talented musicians in a grand-scale experimental pop opera about keeping it together. Drawing from darkly funny personal stories about illness, despair, and regeneration, *Now I'm Fine* ranges from intimate to epic, featuring a 17-piece orchestra and a spectacular cast of performers. Ahamefule J. Oluo is a Seattle-based musician, composer, and comedian, whose storytelling was recently featured on *This American Life*. He co-founded the Stranger Genius, award-winning hard-jazz quartet Industrial Revelation, and has collaborated with Macklemore, Das Racist, Hey Marseilles, and many others.

The Art of Luv (Part 1): Elliot

January 8-17 (*Running Time: 60 minutes*)

Royal Osiris Karaoke Ensemble (USA)

Fri. Jan 8th 9:00 p.m. | Sat. Jan 9th 9:00 p.m. | Sun. Jan 10th 9:00 p.m. | Thurs. Jan 14th 9:00 p.m. |
Fri. Jan 15th 8:30 p.m. | Sat. Jan 16th 2:00 p.m. | Sat. Jan 16th 8:30 p.m. | Sun. Jan 17th 2:00 p.m. |
Sun. Jan 17th 9:00 p.m.

On May 23, 2014, Elliot Rodger killed 6 people and injured 13 in a rampage motivated by his lack of success with women. Royal Osiris Karaoke Ensemble responds with a ritual-performance based on a cycle

of found love stories — a meditation on masculinity, love and longing that confronts humanity's common search for love as we misunderstand it. Royal Osiris Karaoke Ensemble creates multimedia installation-performances that explore the metaphysics and mythologies of love, desire, and courtship. ROKE was a member of The Public Theater's Devised Theater Working Group, and has performed at FringeArts Philadelphia, UTR's INCOMING! Series, Gibney Dance Center, and more.

Tanya Tagaq in Concert with Nanook of the North

January 15-17 (*Running Time: 70 minutes*)

Tanya Tagaq (Canada)

Fri. Jan 15th 8:30 p.m. | Sat. Jan 16th 8:30 p.m. | Sun. Jan 17th 8:00 p.m.

In this live concert with film, Inuit throat singer and tour-de-force vocalist Tanya Tagaq creates a mesmerizing soundscape for the controversial 1922 silent film *Nanook of the North*. Along with percussionist Jean Martin and violinist Jesse Zubot, Tagaq reclaims—through explosive sound—this portrayal of an early 20th century Inuit community in Northern Quebec. Polaris Prize-winning Tanya Tagaq, known for her work with Björk and the Kronos Quartet, is a genre unto herself. Rooted in tradition, her unique vocal style also aligns with avant-garde improvisation, metal, and electronica influences.

UNDER THE RADAR + JOE'S PUB: IN CONCERT

Re-engineering the intersection of music and theater

This new series highlights the multidisciplinary music/theater hybrids emerging from this venue's trendsetting programming. These artists are re-engineering storytelling in this intimate space in a way that expands the audience and definition of theater. *These performances are not open for review.*

#ItGetsBitter

January 12 and 14 (*Running Time: 70 minutes*)

DarkMatter (USA)

Tues. Jan 12th 9:30 p.m. | Thurs. Jan 14th 9:30 p.m.

In a queer apocalypse where assimilation and white supremacy reign supreme, DarkMatter imagines alternatives. This trans spoken word duo speaks from beyond the gender binary in an explosion of queer rage, nursery rhymes, and unforgettable instagrammable fashions. *#ItGetsBitter* is their latest collage of camp, critique, and fluorescent lipstick created in collaboration with stage director Charlotte Brathwaite. DarkMatter is a trans South Asian performance art duo comprised of Alok Vaid-Menon and Janani Balasubramanian. DarkMatter regularly performs to sold-out houses at venues such as La MaMa Experimental Theater, Nuyorican Poets Café, and the Brooklyn Museum, and was a member of The Public Theater's Devised Theater Working Group and presented in UTR's INCOMING! Series.

pomme is french for apple

January 10 and 17 (*Running Time: 60 Minutes*)

pomme is french for apple (Canada)

Sun. Jan 10th 9:30 p.m. | Sun. Jan 17th 9:30 p.m.

Pum (n): West Indian for a woman's private parts. Comprised of a series of fast-paced vignettes, *pomme is french for apple* features a dizzying cast of charming and outlandish characters, in settings as diverse as the Caribbean, downtown Toronto, southeast London, and the too-tight crotch of the pants. *pomme* (sounds like...) is a fresh, funny and irreverent look at womanhood in all its glory: its perils, its pleasures and all kinds of madness in between. Liza Paul and Bahia Watson's two-woman show earned a Best of Fringe award at the 2012 Toronto Fringe Festival, and has since won critical acclaim at the Edinburgh Fringe Festival and Joe's Pub.

Bone Hill

January 13-16 (*Running Time: 90 minutes*)

Martha Redbone, Aaron Whitby & Roberta Uno (USA)

Wed. Jan 13th 7:00 p.m. | Thurs. Jan 14th 7:00 p.m. | Sat. Jan 16th 7:00 p.m.

Renowned blues and soul singer Martha Redbone — with her all-star band — explores her Appalachian family's history in an epic that spans generations and a breadth of music genres, revealing a great American story that has remained untold until now. A New York Voices commission with Joe's Pub, this piece is written in collaboration with Aaron Whitby and director Roberta Uno. Singer-songwriter Martha Redbone's music flows equally from her own unique, award-winning blend of Native American elements and her deep roots in Appalachian folk and Piedmont blues.

INCOMING! SERIES

A Festival within a Festival. Rapid Response. Controlled Chaos. New Work.

This year, The Public Theater's Devised Theater Initiative (DTI) hosts the second cohort of the Devised Theater Working Group. These artists will be presented as part of the 2016 Under the Radar Festival's INCOMING! Series, a platform that features in-process works of formal investigation and artistic ambition. *Works-in-Process are not open for review.*

Club Diamond

Nikki Appino & Saori Tsukada

Wed. Jan 13th 7:00 p.m. | Sun. Jan 17th 1:00 p.m. (*Running Time: 35 minutes*)

A young woman travels alone from Tokyo to New York City to be a star. Using a 16mm silent film, live music and traditional Japanese performance techniques—including Benshi film narration—*Club Diamond* explores how truth gets manipulated into story and the gap between perception and reality. Nikki Appino is an award-winning theater artist and filmmaker. Saori Tsukada has been described as a “charismatic mover” (*Backstage*) and “startlingly precise dancer” (*New York Times*). The two strive to examine identity and “telling the truth,” with the theme of East meets West.

demonstrating the imaginary body or how i became an ice princess

I AM A BOYS CHOIR

Sun. Jan 10th 7:00 p.m. | Sat. Jan 16th 1:00 p.m. (*Running Time: 75 minutes*)

A trio of ice princesses-in-training search for answers about the myth of the female athlete, and the process of earning institutional validation. Featuring trampolines, blood feuds, sequins, and a lot of Tonya Harding. I AM A BOYS CHOIR is a queer-identified interdisciplinary performance collective making work that straddles performance, video, music, and installation. Their work has been seen at REDCAT, La MaMa ETC, Movement Research @ Judson Church, Dixon Place, Mount Tremper Arts, JACK, and BAM.

People Doing Math Live!

Scoville, Tennent, Drymala & Backhaus

Fri. Jan 8th 8:00 p.m. | Sun. Jan 10th 9:00 p.m. (*Running Time: 45 minutes*)

A live recording of a serialized podcast about math, art, and everyday life. *People Doing Math Live!* is an unabashed celebration of the beauty, uncertainty, and wonder of exploring a world expressed in numbers. People Doing Math is a Brooklyn-based group of composers, political speechwriters, technologists, video designers, directors and writers, united by a common belief that math is an innately human experience and *everyone* is good at math.

They Are Gone But Here Must I Remain

Sister Sylvester

Sat. Jan 9th 8:00 p.m. | Sat. Jan 16th 5:00 p.m. (*Running Time: 70 minutes*)

What is the relationship between image and action? In their performance-lecture, Sister Sylvester looks for an answer in Peter Whitehead's 1969 film *The Fall*—and the student occupations in Athens (and subsequent collapse of the Greek junta) that film may have inspired. Sister Sylvester is a New York-based company whose work combines documentary with fiction to explore the fault-lines of power in the contemporary world. Formed in 2008, they have created work in both site-specific venues as well as in theaters, including JACK, Abrons Art Center, Park Avenue Armory, and Sing Sing Karaoke.

Bird in the House

Dane Terry

Fri. Jan 15th 8:00 p.m. | Sat. Jan 16th 9:00 p.m. (*Running Time: 65 minutes*)

Strange lights in the sky, missing dogs, living rooms full of static. Somewhere in America, a boy's bedroom ceiling is slowly falling on him. Composer/performer Dane Terry paints eerie scenes of queer American boyhood and adolescence. Dane Terry's "modular musical theater" compositions draw on a wide range of styles, assembling musical-narratives from seemingly disparate songs and moments. His works have been seen at La Mama and Dixon Place.

I Do Mind Dying – Danse Précarité

Wildcat!

Thurs. Jan 14th 7:00 p.m. | Sun. Jan 17th 5:00 p.m. (*Running Time: 70 minutes*)

I Do Mind Dying is an experimental labor ballet filled with sweat and bubble wrap, an attempt to reflect the exhaustive, repetitive, and at times harsh circumstances endured throughout our precarious existence. Wildcat! was formed in September 2013 by interdisciplinary artists Jeremy Toussaint-Baptiste, Eleni Zaharopoulos, and André M. Zachery, who share an interest in exploring how people organize and support each other in an unstable and imbalanced world.

UNDER THE RADAR PARTNER VENUE

God Bless Baseball

January 14-17 (*Running Time: 100 minutes*)

Toshiki Okada (Japan)

Presented by Japan Society

333 East 47th Street (Between 1st and 2nd Ave.)

\$35/\$28 for Japan Society members

Tickets: japansociety.org or 212-715-1258

Thurs. Jan 14th 8:00 p.m. | Fri. Jan 15th 7:30 p.m. | Sat. Jan 16th 7:30 p.m. | Sun. Jan 17th 2:30 p.m.

What does the sport of baseball mean to you? Visionary playwright/director Toshiki Okada explores this iconic American symbol and its popularity in Korea and Japan. Incorporating Okada's distinctive style of hyper-colloquial speech and exaggerated commonplace gestures, the play examines influence and cultural assimilation on a global scale. Toshiki Okada is a Japanese playwright, director, and founder of the theater company chelfitsch. His work has been presented around the world and in the U.S. with *Under the Radar*, Japan Society, and the Play Company. *Performed in Japanese and Korean with English surtitles.*

ADDITIONAL UNDER THE RADAR PROGRAMMING

UTR and CULTUREBOT

Scanning the Landscape

January 16 and 17

12:00 p.m. – 1:30 p.m. at The Public Theater; FREE

A series of panel conversations on the most current and compelling ideas at work in the field of contemporary theater and the conditions in which it is being made. Leading practitioners, thinkers, and supporters of cutting-edge theater offer lively discussions on the state of the field and what the future might hold.

POST-SHOW DISCUSSIONS: JANUARY 6-17

A lively discussion with the artists, moderated by UTR staff, in the theater immediately following these performances:

Germinal: Fri. Jan 8th 7:00 p.m.

The Institute of Memory (TIME): Sat. Jan 9th 2:00 p.m.

Employee of the Year: Sun. Jan 10th 3:00 p.m.

Now I'm Fine: Sat. Jan 16th 3:30 p.m.

Tanya Tagaq in Concert with Nanook of the North: Sat. Jan 16th 8:30 p.m.

Escuela: Sun. Jan 17th 3:00 p.m.

Samedi Détente: Sun. Jan 17th 7:00 p.m.

THE READING ROOM ON THE LEVIN MEZZANINE

Under the Radar partners with legendary Strand Book Store to create a pop-up library, filled with book collections curated by this year's festival artists. With drink specials and small plates by The Library's Chef Andrew Carmellini, this is the perfect place to pass the time between shows. Located on the Levin Mezzanine at The Public, food and drink service is available 6:00 p.m.-11:00 p.m. nightly and 3:00 p.m. - 11:00 p.m. on January 16-17.

UNDER THE RADAR PROFESSIONAL SYMPOSIUM: JANUARY 14-15

The Under the Radar Professional Symposium is a two-day event on January 14 and 15, featuring a chance to see full productions of the festival shows as well as keynote speakers and expert panel discussions. 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 Presenters (Arts Presenters) and is held in conjunction with the APAP|NYC 2016 conference. For more information on this year's APAP conference and Arts Presenters, visit www.apapnyc.org. The Under the Radar Festival is part of "January in NYC is the Place to Be for the Performing Arts," the annual convergence of 12 major performing arts industry forums and public festivals. For more information, visit www.JanuaryinNYC.org.

BIOS

MARK RUSSELL (*UTR Co-Director*) created the Under the Radar Festival in 2005. The Festival moved to The Public in 2006 and became an integral part of its season. From 1983-2004, Russell was the Executive Artistic Director of Performance Space 122 (P.S. 122).

MEIYIN WANG (*UTR Co-Director/Director of the Devised Theater Initiative*) has been with Under the Radar since 2006. She serves on the board of Theatre Communications Group and was the 2014 recipient of the Josephine Abady Award from the League of Professional Theatre Women. She is the curator of the Artists in Residence program at Park Avenue Armory. Born and raised in Singapore, Wang served as resident playwright and director with Singapore Repertory Theatre before moving to New York.

Over the last 12 years, The Public's **UNDER THE RADAR FESTIVAL** has presented over 194 companies from 40 countries. It has grown into a landmark of the New York City theater season and is a vital part of The Public's mission, providing a high-visibility platform to support artists from diverse backgrounds who are redefining the act of making theater. Widely recognized as a premier launching pad for new and cutting-

edge performance from the U.S. and abroad, UTR has presented works by such respected artists as Elevator Repair Service, Nature Theater of Oklahoma, Gob Squad, Belarus Free Theatre, and Young Jean Lee. These artists provide a snapshot of contemporary theater: richly distinct in terms of perspectives, aesthetics, and social practice, and pointing to the future of the art form.

THE PUBLIC THEATER'S DEvised THEATER INITIATIVE (DTI) is a year-round program that invites exceptionally talented theater-makers at all stages of their careers to make their artistic home at The Public, expanding the commitment to the diversity of artists, perspectives and the artistic forms in which they reveal themselves. The initiative is committed to the exploration of new modes of creating and supporting work, and the creation of systems to support the full life of a project, from inception to production and beyond.

ABOUT JOE'S PUB AT THE PUBLIC:

Named for Public Theater founder Joe Papp, Joe's Pub at The Public opened in 1998 and plays a vital role in The Public's mission of supporting young artists while providing established artists with an intimate space and superior acoustics 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, Joe's Pub features seasonal dinner and bar menus from acclaimed Chef Andrew Carmellini. As part of The Public's programming downtown at its Astor Place home, Joe's Pub showcases talent from all over the world, hosting approximately 800 shows and serving over 100,000 audience members annually. Joe's Pub also offers unique opportunities like *New York Voices*, an artist commissioning program that provides musicians (Allen Toussaint, Ethan Lipton, Toshi Reagon, Bridget Everett and more) resources and collaborators to develop new theatrical works; and *PUB CLUB*, the venue's new artist development program.

ABOUT THE PUBLIC THEATER:

The Public Theater, under the leadership of Oskar Eustis and Executive Director Patrick Willingham, is the only theater in New York that produces Shakespeare, the classics, musicals, contemporary and experimental pieces in equal measure. Celebrating his 10th anniversary season at The Public, Eustis has created new community-based initiatives designed to engage audiences like Public Lab, Public Studio, Public Forum, Public Works, and a remount of the Mobile Shakespeare Unit. The Public continues the work of its visionary founder, Joe Papp, by acting as an advocate for the theater as an essential cultural force, and leading and framing dialogue on some of the most important issues of our day. Creating theater for one of the largest and most diverse audience bases in New York City for nearly 60 years, today the Company engages audiences in a variety of venues—including its landmark downtown home at Astor Place, which houses five theaters and Joe's Pub; the Delacorte Theater in Central Park, home to free Shakespeare in the Park; and the Mobile Shakespeare Unit, which tours Shakespearean productions for underserved audiences throughout New York City's five boroughs. The Public's wide range of programming includes free Shakespeare in the Park, the bedrock of the Company's dedication to making theater accessible to all; Public Works, an expanding initiative that is designed to cultivate new connections and new models of engagement with artists, audiences and the community each year; and audience and artist development initiatives that range from Emerging Writers Group and to the Public Forum series. The Public is located on property owned by the City of New York and receives annual support from the New York City Department of Cultural Affairs; and in October 2012 the landmark building downtown at Astor Place was revitalized to physically manifest the Company's core mission of sparking new dialogues and increasing accessibility for artists and audiences, by dramatically opening up the building to the street and community, and transforming the lobby into a public piazza for artists, students, and audiences. The Public is currently represented on Broadway by the Tony Award-winning *Fun Home* and Lin-Manuel Miranda's acclaimed American musical *Hamilton*. The Public has received 47 Tony Awards, 167 Obie Awards, 52 Drama Desk Awards, 48 Lortel Awards, 31 Outer Critics Circle Awards, 13 New York Drama Critics Awards, and four Pulitzer Prizes. www.publictheater.org

The LuEsther T. Mertz Charitable Trust provides leadership support for The Public Theater's year-round activities; Bank of America, Proud Season Sponsor of Shakespeare in the Park; The Harold & Mimi Steinberg New Play Development Fund at The Public Theater Supports the Creation and Development of New Plays; The Philip and Janice Levin Foundation - Lead Supporter of The Public's Access and Engagement Programming; The Time Warner Foundation, Founding Sponsor of The Emerging Writers Group; Delta Air Lines, Official Airline of The Public Theater; *New York Magazine* is the official print sponsor of The Public Theater's 2015-2016 downtown season; Public support is provided by the New York City Department of Cultural Affairs; the New York State Council on the Arts, a state agency; and the National Endowment for the Arts, an independent federal agency.

2016 UNDER THE RADAR TICKET INFORMATION

Member tickets for The Public's 2016 **UNDER THE RADAR FESTIVAL**, priced at \$20, and single tickets to all UTR shows at The Public, priced at \$25, are available now. Single tickets for shows at The Public Theater may be accessed online at www.undertheradarfestival.com; The Taub Box Office at The Public at 425 Lafayette Street; or by phone at **212-967-7555**. Tickets for *God Bless Baseball* at Japan Society can be purchased directly from the venue at www.japansociety.org.

Seating for all UTR shows is general and available on a first-come, first-served basis. There is no late seating for UTR. Seating assignments and selections for UTR + Joe's Pub: In Concert performances will be adjusted at the discretion of Joe's Pub management based on part size. Full parties only will be seated upon arrival.

The "UTR Pack" may be purchased for only \$100 and entitles the buyer to admission to any five UTR shows at The Public and a discount for *God Bless Baseball* at Japan Society. "UTR Packs" are available now, and only a limited number will be sold for this year's Festival. Visit www.undertheradarfestival.com to purchase your "UTR Pack" online. Each "UTR Pack" is subject to a \$5 service fee. After you have purchased your pack, you will be able to book tickets to the shows of your choosing. Tickets can be exchanged by phone at 212-967-7555 up to 48 hours in advance, or in person until curtain time, based on availability. Save \$25 on the cost of your tickets (\$125 value) and avoid ticket fees (an additional \$17.50 in savings) with the "UTR Pack."

For more information, please visit www.publictheater.org or www.undertheradarfestival.com.

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