AN INTERNATIONAL FESTIVAL OF CONTEMPORARY THEATER

RADAR L.A.

JUNE 14–19 2011

PRODUCED BY REDCAT (THE ROY AND EDNA DISNEY/CALARTS THEATER) IN COLLABORATION WITH CENTER THEATRE GROUP AND THE PUBLIC THEATER’S UNDER THE RADAR FESTIVAL (NEW YORK)

WWW.RADARLA.ORG
Be a part of the evolution of contemporary theater.

Welcome to radar l.a.—your chance to experience a vibrant mix of work by influential theater artists who are blurring traditional boundaries and developing new forms.

We hope you’ll immerse yourself in the fast paced festival along with hundreds of theater professionals who are converging on Los Angeles for the national conference of Theater Communications Group, marking TCG’s 50th anniversary. We’ve made multi-event discounts to entice you to see several events in a day, and hope you’ll end your nights with us at the redcat Lounge—our official late night spot—to meet up with performers and fellow audience members and continue the conversation.

Theater has the ability to capture the global zeitgeist with a unique power and immediacy. The artists in radar l.a. explore vital issues, hopes and dreams; some universal and others very close to home. Using humor, technology, drama—or perhaps the unadorned human voice—they can provoke fresh perspectives on our rapidly changing society.

It is rare to be able to encounter so many innovative, world-class theater artists at one time. We hope you make the most of the festival; and join the global conversation about the future of contemporary theater in Los Angeles and around the world.

Co-Directors,
Mark Murphy  Diane Rodriguez  Mark Russell

5 FOR $50
WITH A FESTIVAL FLEX PASS TICKETS ARE ONLY $10*

RADARLA.ORG | 213 237-2800
*See page 31 for ticketing details.

RADAR L.A. IS PRODUCED BY
REDCAT (Roy and Edna Disney/CalArts Theater), in collaboration with Center Theatre Group and The Public Theater’s Under the Radar Festival (New York), and a consortium including Theatre Communications Group, the City of Los Angeles Department of Cultural Affairs, LA Stage Alliance and the Los Angeles Theatre Center.

MAJOR FUNDING FOR RADAR L.A. IS PROVIDED BY
The Boeing Company, the City of Los Angeles Department of Cultural Affairs, James Irvine Foundation, the National Endowments for the Arts and Theatre Communications Group.
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FIND US ONLINE AS: CALARTS/REDCAT

Program subject to change. Follow us on Twitter for regular updates.
CHELFITSCH

HOT PEPPER, AIR CONDITIONER, AND THE FAREWELL SPEECH

JAPAN
WRITTEN AND DIRECTED BY TOSHIKI OKADA

Stylishly idiosyncratic, director Toshiki Okada is known for crafting sharp and visually vibrant works of theater out of the most ordinary of interactions. In Hot Pepper, Air Conditioner, and the Farewell Speech, his performers wrestle with issues as seemingly banal as selecting a restaurant for dinner or the workings of an office climate control system, and as awkward as the departure of a young co-worker. But deadpan dialogue is layered with an elaborate and evocative gestural vocabulary, adding humor and depth to the proceedings. Each section of Hot Pepper is marked by a distinct musical backdrop, while Okada brilliantly builds his complex choreographic alchemy and dynamic, action-driven vision that has been celebrated at festivals worldwide.

“A SINGULAR LANGUAGE, MADE OF HIGHJACKED RITUALS AND OBSESIVE POETRY, CAPTIVATES FROM START TO FINISH.” —LE BOY

LATINO THEATER COMPANY

SOLITUDE

LOS ANGELES
DIRECTED BY JOSE LUIS VALENZUELA
WRITTEN BY EVELINA FERNANDEZ

Inspired by Octavio Paz’s The Labyrinth of Solitude, a collection of essays on Mexican thought and identity, Solitude explores love, death, destiny and family through a contemporary lens. Set on the day of the million-immigrant march, a wealthy lawyer hosts a reception following his mother’s funeral, gathering together the childhood friends he left behind 20 years ago. The characters at this unexpected reunion dance and sing, confess and share secrets, cry together and laugh together, accompanied by live music from cellist Semyon Kobialka. Elegantly staged and filled with emotional charge, Solitude explores Paz’s “profoundest fact of the human condition,” as wine pours and music flows.

“SWELLING WITH ART, HEART AND HIGH STYLE” —LOS ANGELES TIMES

Presented in partnership with the Japanese American Cultural and Community Center
Funded in part with generous support from The Agency of Cultural Affairs of Japan.

In Japanese with English titles
70 MINUTES
LATC: Theater 1
$20

TICKETS AVAILABLE AT WWW.RADARLA.ORG
213 237-2800

Funded in part with generous support from the New England Foundation for the Arts’ National Theater Pilot, with lead funding from the Andrew W. Mellon Foundation.

In Japanese with English titles
90 MINUTES
LATC: Theater 3
$20

TICKETS AVAILABLE AT WWW.RADARLA.ORG
213 237-2800
Dozens of cardboard boxes are brilliantly manipulated to create a variety of theatrical settings in this wry and engaging work by Chilean director Jose Miguel Jimenez and his Dublin-based company. They originally set out to create an adaptation of James Joyce’s *Ulysses*, but eventually conceded that it was impossible to stage what the novel is really about. Instead, they create their own day-long odyssey in which four characters reveal a multitude of perspectives on a day in which nothing extraordinary happens, yet lives are profoundly changed. Recently staged at Ireland’s National Theater, The Abbey, after winning the “best production” award at Dublin’s Absolut Fringe Festival, *As you are now* tackles the belief systems that make us feel we belong to a place and offers a glimpse of a world in which we all have more in common than we think.

“SNIPS APART THE EVENTS AND MUSINGS FOR FOUR YOUNG ACTORS AND FITS THEM BACK TOGETHER INTO A SEEMINGLY FRACATURED, BUT ELOQUENT, BREATHLESS AND UTTERLY CHARMING WHOLE... DON’T MISS IT.” — *IRISH TIMES*

**Ireland/Chile**
**Directed by Jose Miguel Jimenez**

**TEATRO LÍNEA DE SOMBRA**
**AMARILLO**

Projected imagery, bold staging and layered voices construct the unknown journey of a man gone missing in this powerful theatrical work directed by Jorge A. Vargas and created in collaboration with the members of Teatro Línea de Sombra. The absent central figure of the work departed for the U.S.–Mexican border, his destination Amarillo, Texas, and his whereabouts unknown. As the performers travel imagined landscapes of geography and cultural identity, they manipulate objects and shape the stage with traces of their actions. As it questions the relationship between personal and collective experience, *Amarillo* delves into the meaning of national identity in a time of migration, while blurring the lines between fiction and reality. The figures in *Amarillo* have multiple faces, representing thousands of identities that make up the image of a town experiencing a continuous exodus.

“A TRAGIC FRESCO, WITH A DYNAMIC RHYTHM, A CERTAIN IRONIC SADNESS, AND A FOUNDATION OF DARK HUMOR.” — *TIEMPO LIBRE*

**Dates**

- **6/14**: 8:30 PM
- **6/15**: 4:30 PM
- **6/16**: 4:30 PM
- **6/18**: 7 PM
- **6/19**: 7 PM

**Tickets Available at**
[www.radarla.org](http://www.radarla.org)
213 237-2800

Presented with generous support from the Consulate General of Mexico in Los Angeles.

In Spanish with English titles

60 Minutes

Redcat

$20

Funded in part with generous support from Imagine Ireland, an initiative of Culture Ireland.

**THE COMPANY**

**AMARILLO**

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**Dates**

- **6/14**: 1:30 PM
- **6/15**: 8:30 PM
- **6/16**: 7 PM
- **6/17**: 3 PM
- **6/18**: 4 PM
- **6/19**: 4 PM

**Tickets Available at**
[www.radarla.org](http://www.radarla.org)
213 237-2800

Presented with generous support from the Consulate General of Mexico in Los Angeles.

In Spanish with English titles

60 Minutes

Redcat

$20
**LOS ANGELES POVERTY DEPARTMENT**

**STATE OF INCARCERATION**

**LOS ANGELES**
**DIRECTED BY HENRIETTE BROUWERS AND JOHN MALPEDE**

In a performance space filled wall-to-wall with prison bunk beds, performers and audience share overcrowded conditions akin to a California state prison for the latest work from Los Angeles Poverty Department (LAPD). One-third of the state’s parolees settle in the 55 square blocks of Los Angeles known as Skid Row, and **State of Incarceration**—developed collaboratively by LAPD’s Skid Row artists and in dialogue with organizers and recent parolees—powerfully examines the consequences of California’s penal system on individuals, families and communities. Outlining a ritual of incarceration from entry to release and re-integration, **State of Incarceration** constructs a complex challenge to the societal perceptions and fear-based policies of a nation with the highest rate of incarceration in the world.

“**SCARED STRAIGHT! HAS NOTHING ON THIS... EVOCATIVE AND EDGY, ENHANCED BY THE ENSEMBLE’S PASSIONATE AND COMMITTED PERFORMANCES.”**—LA WEEKLY

90 MINUTES  
LATC: 4TH FLOOR  
$20

**TICKETS AVAILABLE AT**  
WWW.RADARLA.ORG  
213 237-2800

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**STEVE CONNELL AND SEKOU ANDREWS**

**THE WORD BEGINS**

**LOS ANGELES**
**WRITTEN AND PERFORMED BY SEKOU ANDREWS AND STEVE CONNELL**
**DEVELOPED AND DIRECTED BY ROBERT EGAN**

Mashing up spoken word, comedy and Hip-Hop, Sekou Andrews and Steve Connell deliver hyper-kinetic performances in this fresh new satire that examines the current American cultural landscape as it appears to a young white man and a young black man. Nominated for three Helen Hayes Awards, **The Word Begins** follows the journey of two men as they explore race, faith and morality in America—from the inner cities to the heartland. Throughout their compelling journey, Sekou and Steve move through a chaotic landscape as they attempt to come to terms with the realities of this American moment.

“**THIS CHEERFUL TWO-MAN, SPOKEN-WORD ROMP THROUGH TERRITORIES EXPECTED (RACE RELATIONS) AND UNUSUAL (DIRTY IDEAS FOR HALLMARK CARDS) STARS AN ADORABLE ODD COUPLE.”**—TIME OUT NEW YORK

75 MINUTES  
LATC: THEATER 4  
$20

**TICKETS AVAILABLE AT**  
WWW.RADARLA.ORG  
213 237-2800

---|---|---|---|---|---|---|
**8:30PM | 8:30PM | 8PM | 9PM |**

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---|---|---|---|---|---|---|
**8PM | 1:30PM | 9PM | 7:30PM | 9:30PM | 5PM |
The Austin, Texas-based collective Rude Mechs takes a wild and inventive look at the cult of acting in The Method Gun. Presenting themselves as the abandoned disciples of a questionable acting guru, the company attempts to realize their mentor’s vision of a radically reduced production of A Streetcar Named Desire. Shifting from the moving, if minimal, Streetcar to the methods of a company that is now the sole vessel of an acting technique called “The Approach,” The Method Gun follows a misfit ensemble as it courageously pursues its craft, touching upon the mechanisms of process and passion, doubt and devotion, in the pursuit of art.

“SATIRICAL AND CELEBRATORY IN EQUAL PARTS... SPECIFICS ARE LEFT ASIDE IN FAVOR OF MERCILESS RIFFS ON CODIFIED APPROACHES TO ART.” —THE NEW YORK TIMES

Fundied in part with generous support from The James Irvine Foundation’s Artistic Innovation Fund and the Leading for the Future Initiative, a program of the Nonprofit Finance Fund, funded by the Doris Duke Charitable Foundation.

90 minutes
Kirk Douglas Theatre
$20 | with promo code “RADARLA”

Tickets available at CenterTheatreGroup.org
213 628-2772

8PM  | 8PM  | 8PM  | 8PM  | 8PM  | 8PM  |

run continues through June 26

CHILE
WRITTEN AND DIRECTED BY GUILLERMO CALDERÓN

In a politically charged, haunting interrogation of theater and the revolutionary impulse, writer-director Guillermo Calderón’s Neva tells the story of Anton Chekhov’s widow, the actress Olga Knipper, who arrives in a dimly light rehearsal room in St. Petersburg in the winter of 1905. As Olga and two other actors await the rest of the cast, they huddle together, act out scenes from their lives and muse on their art form and love—while unseen striking workers are being gunned down in the streets by the Tsarist regime. Calderón savagely examines the relationship between theater and historical context in this ominous and tightly crafted ensemble work that allows a palpable terror to creep through the theater walls.

“MINIMALIST THEATER THAT COMES UP BIG WHERE IT COUNTS.” —LA SEGUNDA

“NEVA REMINDS US JUST HOW POWERFUL A WORK OF ART CAN BE.” —MAGAZINE ARTEZ

Funded in part with generous support from Performing Americas, a partnership between the National Performance Network and the Network of Cultural Promoters of Latin America and the Caribbean, with support from the Doris Duke Charitable Foundation and the Ford Foundation.

In Spanish with English titles
80 MINUTES
REDCAT
$20

TICKETS AVAILABLE AT WWW.RADARLA.ORG
213 237-2800

8PM  | 8PM  | 8PM  | 8PM  | 4PM | 6:30PM |

90 minutes
Kirk Douglas Theatre
$20 | with promo code “RADARLA”

Tickets available at CenterTheatreGroup.org
213 628-2772

Valentina Newman
Funded in part with generous support from Performing Americas, a partnership between the National Performance Network and the Network of Cultural Promoters of Latin America and the Caribbean, with support from the Doris Duke Charitable Foundation and the Ford Foundation.
POMO AFRO HOMOS

FIERCE LOVE (REMIX)

Fierce Love (Remix) is a National Performance Network (npn) Re-Creation Fund Project sponsored by Theater Offensive in partnership with Dance Place, Flynn Center for the Performing Arts, redcat and others. The Re-Creation Fund is supported by the Doris Duke Charitable Foundation, Ford Foundation, and the National Endowment for the Arts (a federal agency). For more information: www.npnweb.org.

75 MINUTES
LATC: THEATER 4
$20

Tickets available at www.radarla.org
213 237-2800

SAN FRANCISCO

DIRECTED BY BRIAN FREEMAN
TEXT BY BRIAN FREEMAN, ERIC GUPTON AND DJOLA BRANNER

In 1991 the groundbreaking group Pomo Afro Homos premiered Fierce Love: Stories from Black Gay Life and secured their place in the history of queer performance. Through a series of savvy vignettes, the company brought a humor as fierce as the love they explored, creating a theatrical touchstone at the intersection of race and sexuality. Now, two decades after its premiere, writer-director-performer Brian Freeman remixes the Pomo’s original production with a talented new crew of performers, and the occasional riff on the current moment. But the Pomo’s indelible tales driven by clear and potent voices—from sad young men to signifying sissies to back-room roamers—remain as raucous and fresh as when they first took to the stage, enriched by new resonance and poignancy.

“UNCOMPROMISINGLY AFRICAN AMERICAN, UNCOMPROMISINGLY QUEER, AND STILL REMARKABLY UNIVERSAL.” - CHICAGO READER

CALARTS CENTER FOR NEW PERFORMANCE/
POOR DOG GROUP

BREWSIE AND WILLIE

LOS ANGELES

PRESENTED BY CALARTS CENTER FOR NEW PERFORMANCE
IN ASSOCIATION WITH POOR DOG GROUP
DIRECTED BY TRAVIS PRESTON | WRITTEN BY GERTRUDE STEIN
ADAPTED BY MARISSA CHIBAS, ERIK EHN AND TRAVIS PRESTON

Gertrude Stein based her text for Brewsie and Willie on encounters with G.I.s in Paris at the end of World War II, and this powerful adaptation reveals how relevant it remains today. A disparate group of American soldiers and nurses wait in limbo to return to their homeland and an uncertain future: What work will they have? What will America’s future be? And what is their place in it? Under the direction of Travis Preston, timeless concerns of a post-war generation are vibrantly embodied by an ensemble of young performers, including members of Poor Dog Group, to explore the hearts and minds of a generation for which “home” that has ceased to be familiar. Set in an empty loft against the backdrop of downtown Los Angeles, this layered production draws live-feed video and original music into the mix.

“VIBRANTLY INVENTIVE DIRECTION OF A FIRST-RATE ENSEMBLE... ANY SIMILARITY BETWEEN STEIN’S FEARS AND THE STRAITS IN WHICH WE FIND OURSELVES TODAY IS STRICTLY INTENTIONAL.” - LA WEEKLY

The original production of Brewsie and Willie was created with support from the American Recovery and Reinvestment Act (ARRA), administered by the National Endowment for the Arts.

75 MINUTES
Los Angeles
Street Loft
$30

Tickets available at www.radarla.org
213 237-2800

8:30 PM | 3:30 PM | 9:30 PM | 7:30 PM | 7PM

Run continues through June 26
**FLEUR ELISE NOBLE**

2 dimensional life of her

An award-winning mix of drawing, animation, puppetry, projection and paper, 2 Dimensional Life of Her is a richly imagined performance installation set in an artist’s studio. Fleur Elise Noble creates a parallel world in which everything thought to be flat becomes something else. Noble’s drawings begin to reproduce themselves, drifting between surfaces and moving in and out of three dimensions, as the act of creation separates itself from the artist responsible for its beginnings. In this illusionary and captivating work, visual tensions build and realities pile up until the artist loses control of her creations and absolutely anything becomes possible…

“Noble not only deconstructs her art, she shreds, incinerates and rebuilds it... like an Andy Warhol for a new era.” —THE ADELAIDE ADVERTISER

Funded in part with generous support from the Australian Government through the Australia Council, its arts funding and advisory body.

**LOS ANGELES**

**THE CAR PLAYS: L.A. STORIES**

Conceived by Paul Stein

Responding to the vast landscape of Los Angeles, Moving Arts presents a series of intimate 10-minute plays in which audiences of two move from vehicle to vehicle, experiencing works by different playwrights in a dramatic setting familiar to all Angelenos—the car. After being ushered to a rear seat, the car doors close and the drama unfolds as people in the car break up, make up, make out or even deal with a dead body or two, just inches away. Ten minutes later, the doors open, a seat in a new car awaits, and a fresh story begins. In the course of about one hour, five evocative L.A. stories are revealed.

“This unique melding of site-specific theater and freeway crawl should be hailed as a local treasure... the production’s voyeuristic appeal is undeniable.” —LA WEEKLY

**DMING ARTS**

**THE CAR PLAYS: L.A. STORIES**

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Tickets available at [www.radarla.org](http://www.radarla.org)

213 237-2800

### THE CAR PLAYS: L.A. STORIES


6PM | 7:30PM | 9PM | 6PM | 7:30PM | 9PM | 6PM | 7:30PM | 9PM

**70 MINUTES**

**REDCAT**

$20

### THE CAR PLAYS: L.A. STORIES


7PM | 2PM | 7PM | 2:30PM | 7:30PM | 4:30PM | 7:30PM | 9PM | 3PM | 7:30PM

**40 MINUTES**

**LATC: 5th Floor**

$20

### THE CAR PLAYS: L.A. STORIES


7PM | 2PM | 7PM | 2:30PM | 7:30PM | 4:30PM | 7:30PM | 9PM | 3PM | 7:30PM

**40 MINUTES**

**LATC: 5th Floor**

$20
THE NEW AMERICAN THEATRE &
NOT MAN APART

TITUS REDUX

LOS ANGELES
WRITTEN AND DIRECTED BY JOHN FARMANESH-BOCCA

Titus Redux reconfigures Shakespeare’s tale of revenge in a
visceral exploration of the personal toll of U.S. military action in
our time. In John Farmanesh-Bocca’s adaptation, Jack Stehlin
stars as a modern Titus, returning home to his family after five
tours of duty in Afghanistan. His battles continue with violent
manifestations of post-traumatic stress and escalating paranoia.
Betrayed and neglected, Titus uncontrollably plays out his bloody
tragedy at the family dinner table. Merging athletic choreo-
graphed action with music and film, the production is fueled by
the high-octane performances of the seven-member cast: Jack
Stehlin, Brenda Strong, Margeaux J. London, Nicholas Hormann,
Vincent Cardinale, Dash Pepin and John Farmanesh-Bocca.

“THE TALENTS OF SEVEN FINE PERFORMERS ARE
GLORIOUS, PARTICULARLY STEHLIN’S POWERFUL PORTRAYAL
OF PRIDE CRUMBLING INTO MADNESS.” —LA WEEKLY

LOS ANGELES
Two extraordinary artists share a program that eloquently
demonstrates how wordless performance paired with evocative
visuals can cast new light on theatrical storytelling. Drawing on
centuries-old traditions and new technologies alike, Christine
Marie and Miwa Matreyek use the seductive power of the
projected image, but through strikingly different means. Christine
Marie and her collaborators generate large-scale imagery from
simple handheld lights and props, blended with live actors into
an incandescent work of expressionist theater. Animation and
performance artist Miwa Matreyek places her body within
meticulously constructed realms of fantasy-driven animation to
create live works in which hallucinatory logic unveils timeless
journeys. But both artists delight in the wondrous possibilities
that lie at the intersection of the dramatic and the cinematic.

“CHRISTINE MARIE’S SHADOW DESIGN CONJURES A LITERAL
OCEAN OF SURPRISE.” —LOS ANGELES TIMES

“EXTRAORDINARY AND BEAUTIFUL...
MATREYEK PUSHES THE BOUNDARIES OF REALISM.” —THE MAGAZINE LA
EXPAND YOUR RADAR L.A. EXPERIENCE

CONTINUE THE CONVERSATION

Certain festival performances will be followed by discussions with the artists. Check the event descriptions at radarla.org for details.

RADAR L.A. PROFESSIONAL SYMPOSIUM

JUNE 15–16

Expanding on the tradition of Theatre Communications Group’s pre-conference professional development workshops, the RADAR L.A. Professional Symposium focuses on crucial issues in our evolving field with a remarkable range of visiting artists from Australia, Chile, Japan, Mexico and more. Join us as we investigate the evolution of contemporary theater, including the development of new theatrical forms, new dramaturgical models, international presenting and co-producing, new audience development opportunities, and innovative arts education programs.

The symposium includes many RADAR L.A. performances as well as panel discussions, workshops and work sessions geared to provide professional development for artistic directors, dramaturgs, theater artists, arts marketing professionals, arts education specialists and theater educators.

VISIT RADARLA.ORG FOR MORE INFORMATION

REDCAT LOUNGE AND LATE NIGHT HUB

All day and late into the night the Lounge at REDCAT serves as RADAR L.A.’s festival hub—a place to meet friends, join in lively conversation and make new connections. With fine spirits and excellent espresso beverages, the Lounge is an intimate space where audiences and artists can interact and exchange ideas.

After 9 pm each night, a line-up of DJs and informal performances highlight experimental Los Angeles artists and fuel the fun. Join us to expand your festival experience.

LOUNGE HOURS
Tuesday–Friday, 9 am–late
Saturday–Sunday, 12 noon–late

THANK YOU TO THE ORGANIZATIONS THAT MAKE RADAR L.A. POSSIBLE.
RA DAR L.A. FESTIVAL PRODUCERS

REDCAT (ROY AND EDNA DISNEY CALARTS THEATER)
is a multidisciplinary contemporary arts center for innovative visual, performing and media arts located in downtown Los Angeles inside the Walt Disney Concert Hall complex. Through performances, exhibitions, screenings, and literary events, REDCAT introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature. REDCAT continues the tradition of California Institute of the Arts, its parent organization, by encouraging experimentation, discovery and lively civic discourse.

THE PUBLIC THEATER’S UNDER THE RADAR FESTIVAL (UTR)is a festival of new theater widely recognized as a premier launching pad for new and cutting-edge theatrical work from the U.S. and abroad. Now in its seventh year, UNDER THE RADAR offers a crash course in theater that is exciting, independent, and experimental, created by some of the most dynamic artists working today. Occurring every January as a prelude to the Association of Performing Arts Presenters Annual Conference, UTR has presented 107 productions from over 17 countries. The Under the Radar Festival is a core program of the PUBLIC THEATER which was founded by Joseph Papp in 1954. The Public is one of the nation’s preeminent cultural institutions, producing new plays, musicals and productions of classics at its downtown home and at the Delacorte Theater in Central Park. Each year, more than 150,000 people attend Public Theater-related productions and events at six downtown stages, including Joe’s Pub, and Free Shakespeare in the Park. The Public Theater’s productions have won 42 Tony Awards, 151 Obies, 49 Drama Desk Awards and four Pulitzer Prizes.

RA DAR L.A. FESTIVAL PARTNERS

Founded in 1967, CENTER THEATRE GROUP (CTG), a non-profit organization, is one of the largest and most active theatre companies in the nation, programming seasons year-round at the 739-seat Mark Taper Forum and the 1,600 to 2,000-seat Ahmanson Theatre at the Music Center of Los Angeles, and the 317-seat Kirk Douglas Theatre in Culver City. With the Taper, the Ahmanson and the Douglas, CTG has a combined subscription audience of 50,000 and a total audience exceeding 700,000 a year. Center Theatre Group’s mission is to provide Los Angeles, national and international audiences with the greatest range of theatrical entertainment available from one theatre company, from groundbreaking new works to explosive productions of the classics to hit Broadway plays and musicals. CTG believes that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

For 50 years, THEATRE COMMUNICATIONS GROUP (TCG), the national organization for the American theatre, has existed to strengthen, nurture and promote the professional not-for-profit American theatre. Founded in 1961, TCG’s constituency has grown from a handful of groundbreaking theatres to nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. TCG offers its members networking and knowledge-building opportunities through conferences, events, research and communications; grants approximately $2 million per year to theatre companies and individual artists; advocates on the federal level and serves as the US Center of the International Theatre Institute, connecting its constituents to the global theatre community.
TUESDAY JUNE 14

7:00 PM 2 Dimensional Life of Her
LATC: 5th Floor

8:00 PM Neva
REDCAT
The Word Begins
LATC: Theater 4
The Method Gun
Kirk Douglas Theatre

LATE NIGHT at REDCAT Lounge
9:00 PM until late

THURSDAY JUNE 16

2:30 PM Titus Redux
LATC: Theater 2
2 Dimensional Life of Her
LATC: 5th Floor

3:30 PM Fierce Love (Remix)
LATC: Theater 4
Ground to Cloud
& Myth and Infrastructure
LATC: 4th Floor

6:00 PM The Car Plays: L.A. Stories
REDCAT

7:30 PM The Car Plays: L.A. Stories
REDCAT
Ground to Cloud
& Myth and Infrastructure
LATC: 4th Floor
2 Dimensional Life of Her
LATC: 5th Floor

FRIDAY JUNE 17

4:30 PM Amarillo
REDCAT
2 Dimensional Life of Her
LATC: 5th Floor

6:00 PM The Car Plays: L.A. Stories
REDCAT

7:30 PM The Car Plays: L.A. Stories
REDCAT
Ground to Cloud
& Myth and Infrastructure
LATC: 4th Floor
As You Are Now So Once Were We
LATC: Theater 2

SATURDAY JUNE 18

2:00 PM Ground to Cloud
& Myth and Infrastructure
LATC: 4th Floor

3:00 PM As You Are Now So Once Were We
LATC: Theater 2
2 Dimensional Life of Her
LATC: 5th Floor
### Sunday June 19

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>2:00 PM</td>
<td>2 Dimensional Life of Her</td>
<td>LATC: 5th Floor</td>
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<tr>
<td>3:00 PM</td>
<td>Hot Pepper, Air Conditioner, and the Farewell Speech</td>
<td>LATC: Theater 1</td>
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<tr>
<td>4:00 PM</td>
<td>As You Are Now So Once Were We</td>
<td>LATC: Theater 2</td>
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<td>5:00 PM</td>
<td>The Word Begins</td>
<td>LATC: Theater 4</td>
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<td>7:30 PM</td>
<td>Titus Redux</td>
<td>LATC: Theater 2</td>
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<td>7:00 PM</td>
<td>The Car Plays: L.A. Stories</td>
<td>REDCAT</td>
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<tr>
<td>8:00 PM</td>
<td>Neva</td>
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<td>9:00 PM</td>
<td>Solitude</td>
<td>LATC: Theater 3</td>
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<td>9:00 PM</td>
<td>Brewsie and Willie</td>
<td>LATC: 5th Floor</td>
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**Late Night**

- At REDCAT Lounge: 9:00 PM until late
VENUES

**REDCAT**
Roy and Edna Disney/CalArts Theater
631 West 2nd Street
Los Angeles, CA 90012

PARKING:
$5–9 event parking in the Walt Disney Concert Hall parking garage off 2nd Street.

**KIRK DOUGLAS THEATRE**
9820 Washington Boulevard
Culver City, CA 90232

PARKING:
Free event parking after 6 pm in the Culver City Hall garage off Duquesne Avenue.

**LATC**
Los Angeles Theatre Center
514 South Spring Street
Los Angeles, CA 90013

PARKING:
$5–6 event parking at several locations off Main and 6th Streets.

**LOS ANGELES STREET LOFT**
533 South Los Angeles Street
2nd Floor
Los Angeles, CA 90013

PARKING:
Ample street parking after 6 pm.

**LOS ANGELES**

TICKETS AND PASSES

**5 FOR $50**
With a Festival Flex Pass tickets are only $10*
Choose your events now, or reserve as you go

**MOST TICKETS ONLY $20**
Radarla.org | 213-237-2800

Or visit REDCAT’s Box Office:
631 West 2nd Street

**ADVANCE BOX OFFICE HOURS:**
Tuesday–Sunday, 12–6 pm

**FESTIVAL BOX OFFICE HOURS:**
Tuesday–Sunday, 12–9 pm

cheli Fitzsch: Hot Pepper, Air conditioner, and The Farewell Speech

Rita Kavanagh