

CRAVE

BY SARAH KANE

performance **Krissy Atkinson** [C]

Gian-Murray Gianino [A]

Vicky Kolovou [dancer]

Brian Pickett [B]

Katarina Vizina [M]

music **Patrick Kane McCarthy** [guitar/piano guts]

Lina Tsaklanganos [viola]

direction **Eugenia Tzirtzilaki**

dramaturgy **Yolanda Solis**

direction assistance **Sarah Benson**

lighting **Christopher Weston**

lighting assistance **Catherine Tsung-Ying Lee**

coordination **Paul Bomba**

publicity **Michael Martinez**

photography **Tasja Keetman**

RUNNING TIME +/- 60 MINUTES

WITH NO INTERMISSION

PLEASE TURN OFF CELLPHONES & PAGERS

DIRECTOR'S NOTE

CRAVE is by far the most challenging script I've ever encountered. It's not rational, but it makes sense; it's not linear, but it tells a story. It is the most accurate articulation of despair I've ever seen. This is how silence would sound in the middle of the night, this night being one's last one. If *Waiting for Godot* was for the prisoners, *CRAVE* is for the sad. The hope, as in Beckett for that matter, lies in the articulation itself, in the fact that this is a voicing, a sharing.

After the division of body and mind that modern man has suffered since the Renaissance, this is the first play I know where the mind feels again; it physically craves.

There's something that we all try to deal with that's beyond logic, emotion, politics, metaphysics, biology or religion. That's life; it's all the above but never one of them. To clarify what life is, Kane juxtaposes it with death. The urge that leads one to such a juxtaposition always comes out of a deep crave to live.

DRAMATURG'S NOTE

The text of *CRAVE* at first look seems impossibly complex. Where are these people? Who are they? Who is talking to whom? But when given voice by actors the sense behind the seemingly random lines unfolds: Sarah Kane has captured minds at work, selves in the nonlinear flow of being. Pure existence on paper.

And this is existence at its extremes. True, the characters (or character) are not on the physical battlefield, but we are plunged into the life or death struggle of human loneliness. C, M, B and A have a choice: Life or death. *CRAVE* is their confrontation with life.

What gives this play its force is the playwright's uncompromising honesty: Nothing is cleaned up, nothing is prettified, nothing resolved. Even the rush and tumble humanity, of contradictory feelings and colliding thoughts is laid out as is. Perhaps the most terrible truth Kane shows us is that death is, in fact, easier than life. Her four voices struggle, but never do connect to an emotional lifeline outside themselves, and they are fatally tired.

PRODUCERS' NOTE

CRAVE premiered at the Traverse Theatre for the 1998 Edinburgh Festival produced by Paines Plough and Bright Ltd (Guy Chapman and Paul Spyker.) It received its English premiere at the Royal Court Theatre in September 1998.

Critics have written about *CRAVE*:

"A hugely unnerving theatrical experience, shot through with the language of the Bible and a genuinely poetic richness" - Time Out.
"A dramatic poem in the late-Beckett style, sometimes a chamber quartet for lost voices" - The London Times.

THE OLD AMERICAN CAN FACTORY

The Old American Can Factory is a six-building, 140,000 sf manufacturing & arts complex at the Gowanus Canal in Brooklyn. The complex, built 1860-1895 with a medievaesque courtyard and alleyways, is home to manufacturing businesses as well as to a wide range of individual performing & visual artists and companies, including: BAX:annex of the Brooklyn Arts Exchange; J Mandle Performance; and XO:3 performance/rehearsal space; and WaxFactory Inc. The Old American Can Factory is owned by LMS Realty Associates LLC, and is operated by XO Projects Inc.

XO PROJECTS INC

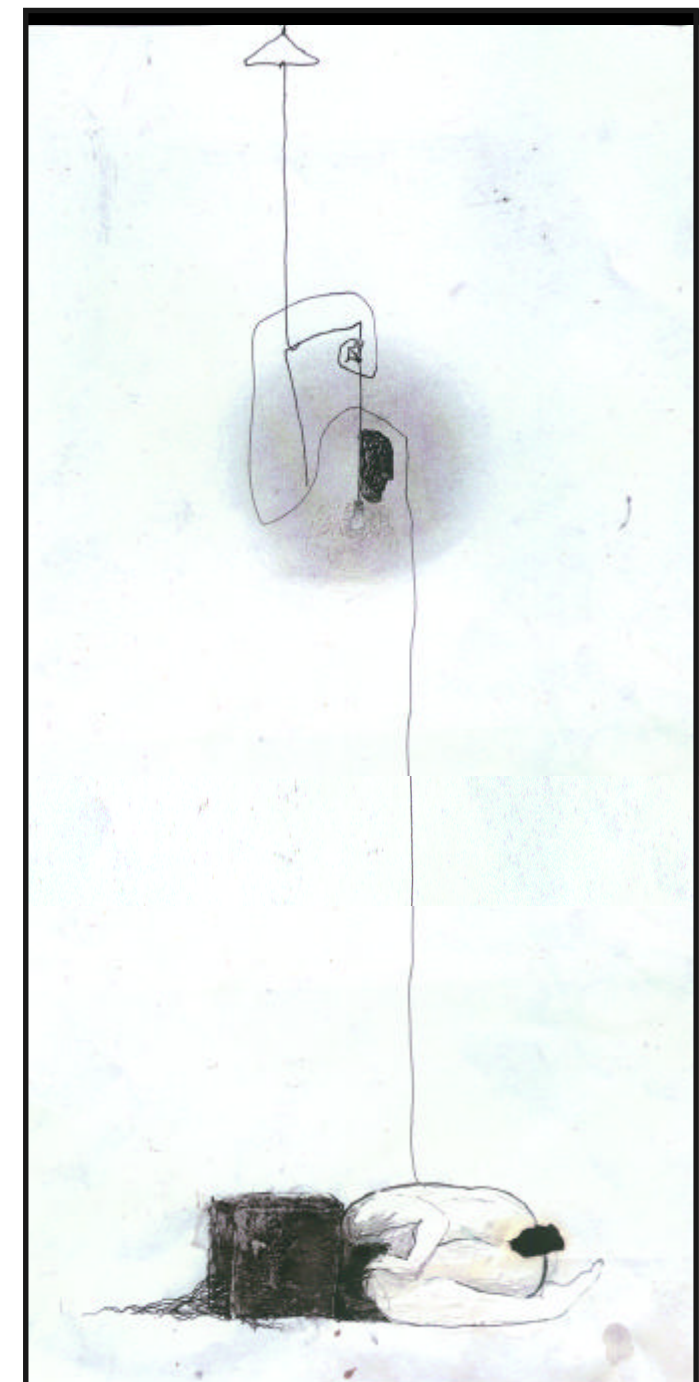
XO Projects Inc (XO:p) is an inter-disciplinary architecture, industrial and communication design studio engaged in the visual and performing arts.

XO:p offers unique presenting opportunities at The Old American Can Factory, and invites collaboration on multi-disciplinary visual and performing arts projects. To that end, it could provide space grants for project development and rehearsal, along with production, marketing and project management support.

XO:p has collaborated on, produced or provided substantive artistic and/or production support to numerous arts projects, including several site-specific installation performances recently with: BAX:Brooklyn Arts Exchange; Dancing in the Streets; J Mandle Performance; WaxFactory; and Yanira Castro + Company.



230 THIRD ST BROOKLYN NY 11215 *pb* 718 237 4335 *fx* 718 237 4534
XO PROJECTS INC



XO PROJECTS INC & THEATRON INC PRESENT

CRAVE

BY SARAH KANE

FRI-SUN 17-19/25-27 JANUARY 2003

Fri 7:15P & 9:30P SAT-SUN 3:00PM & 7:15PM

THE OLD AMERICAN CAN FACTORY
Gowanus/Carroll Gardens Brooklyn

WHO’S WHO *(in alphabetical order)*

KRISTIN ATKINSON *(actor)*

Kristin received her MFA in Acting from Brooklyn College in May 2002. After graduation, Kristin traveled to Italy where she performed in two shows for La Mama E.T.C. Upon returning to New York, she performed at the WOW Café Theater in *Where We Don’t Know*. She recently completed a short film called *Cut Throat*. Thanks to Eugenia for making the dream of working on and through this play a reality.

SARAH BENSON *(assistant director)*

Sarah is an MFA candidate in Theater Direction at Brooklyn College, CUNY on a Fulbright Scholarship. Sarah moved to New York from London, where she co-founded Arion Theatre, a company that has performed in London, Oxford, Edinburgh and Rome.

PAUL BOMBA *(production coordinator)*

Paul received a BS in Policy Analysis from Cornell University. He is currently working towards his MFA in acting at Brooklyn College.

GIAN-MURRAY GIANINO *(actor)*

Gian-Murray is a native New Yorker, and is pleased to be acting in the city again. A graduate of Wesleyan University and a former apprentice at ATL, he has been acting professionally here for a year and a half. He most recently appeared in the tour of *bobrauschenbergamerica* with The SITI Co. He thanks his friends and family for their continued love and support.

SARAH KANE *(playwright)*

Sarah lived barely 28 years. For the last five of them she was England’s most controversial playwright. Her first professional play, 1995’s *Blasted*, was so unflinching in its examination of human brutality that reviewers used terms like a "disgusting feast of filth." But others recognized an original voice committed to facing the hard truths of human nature. Harold Pinter was among Kane’s early supporters, going so far as to hand deliver a letter of support to her during the furor over *Blasted*.

Kane always denied that the violence in her plays was gratuitous. Raised a fundamentalist Christian, she claimed that the ultimate source of her inspiration was the Bible. "The reading I did in my formative years was the Bible, which is incredibly violent, full of rape, mutilation, war and pestilence."

Kane wrote four more plays and a television film script, gaining a reputation as one of Europe’s most original and daring young playwrights. Her productivity is all the more impressive given her ongoing struggles with depression.

CRAVE is Kane’s fourth play. Less graphic in content than its predecessors, it was originally produced under a pseudonym to sidestep the prejudice with which English critics were still wont to approach her work. In time-honored tradition, Kane combined her middle name, Marie, with the street she grew up on, Kelvedon.

A confrontation with four characters in extremis, *CRAVE* reflects Kane’s own life, from A’s fascination with Satanism (an inverted Christianity that is the rebellion of choice for many a teenaged post-fundamentalist) to the central dilemma, the unending struggles of living versus the peace of self-chosen death.

Even as *CRAVE* was receiving critical raves, Kane was once again battling the depression that had dogged her for years. After treatment in a mental hospital, Kane began work on *4.48 Psychosis*, a play whose title refers to the time at which most suicides occur. It was to be her last play. In February of 1999 Sarah Kane attempted suicide by overdosing on her antidepressants. Once again in a mental hospital, she was left alone for twenty minutes and hanged herself with her shoelaces.

VICKY KOLOVOU *(dancer)*

Vixky was born in Athens, Greece where she received her BFA from the Grigoriadou Dance School. In 1997 she was a recipient of a scholarship from the Greek National Scholarship Foundation which enabled her to study in NYC at the Merce Cunningham Studio. After three years she completed the program with the “Cunningham Dance Technique Certificate.” In 2002 she received her MFA in Performing Arts Management at Brooklyn College. *CRAVE* is her first theatrical experience, and she considers it a pleasure working with such an amazing team.

PATRICK KANE MCCARTHY *(musician)*

Patrick was born in Florida; Lives in New York; currently is a student of Lars Frandsen at Brooklyn College; writes and performs with the groups *Mr. Heartbreak* and *Aeroplane*, among others; performs music by contemporary composers; writes and performs electro-acoustic music.

BRIAN PICKETT *(actor)*

Brian recently migrated from Philadelphia where, for the past two years, he has acted and directed for the Crescendo Theatre Company. Acting credits include: Bem in Samuel Beckett’s *What Where*; Jack in *Western Eucharist*; and Woyzeck in *Woyzeck*. Brian is currently pursuing his MFA at Brooklyn College. Much love to family and friends.

YOLANDA SOLIS *(dramaturg)*

Yolanda has worked as a dramaturg since 1996. Since coming to New York she has been the dramaturg for *Cowboy Mouth* at the American Living Room Festival at HERE, *Journeys Among the Dead* for the Ionesco Festival, and *The Glass Menagerie*, *Escape From Happiness*, *The Censor* and *Mountain Language* (directed by Eugenia Tzirtzilaki) at Brooklyn College. She is a proud alumna of Buffalo State College and is currently working towards her MFA in dramaturgy at Brooklyn College.

LINA TSAKLANGANOS *(musician)*

Lina was born in Pennsylvania then raised in Athens, Greece. She studied violin & viola at the Athens Conservatory with Ioannis Vitikiotis, and was a member of the “Athens Youth Symphony Orchestra.” She is majoring in Music Performance at Brooklyn College Conservatory of Music with Prof. Kawasaki. Ms. Tsaklanganos is a member of the Balkan Trio and has performed in several music festivals such as the *California Music Festival* and the *Musikstage* in Linz, Austria. She also performed and participated in Tania Leon Contemporary Music Ensemble.

CATHERINE TSUNG-YING LEE *(lighting associate)*

Catherine is a graduate lighting design student at Brooklyn College. Catherine comes from Taiwan R.O.C.; she worked as a professional stage manager & has been involved in various performances, as a leading technical staff member for dance, operas and plays in indoor and outdoor concerts in her home country.

EUGENIA TZIRTZILAKI *(director)*

Eugenia was raised in Athens, Greece. Since coming to New York in 2001, Ms. Tzirtzilaki has directed plays at the WOW Café Theater, the BC Workshop Theater and the Jean Cocteau Rep. She recently trained with Anne Bogart and The SITI Company. Ms. Tzirtzilaki received numerous awards and scholarships, including, the "Joel Zwick Scholarship for Outstanding Contribution to Theater" and scholarships from The Onassis Foundation and PEO International Peace Fund. She is directing *CRAVE* as part of her MFA candidacy in Theater Directing at Brooklyn College, CUNY.

KATARINA VIZINA *(actor)*

Katarina declared “Westward, HO!” after receiving her Bachelor’s degree in Musical Theater as Aldonza in *Man of La Mancha* in Czech Republic. Upon completing her Master’s degree in Acting as Elizabeth in *Escape from Happiness* from Brooklyn College in June 2002 she sung “Onward and Upward!” Since then, she has appeared in *Where We Don’t Know* at WOW Café Theater. With her current appearance in *CRAVE* she exclaims “Watch out NY, here I come!” Oh, if you need a pregnant actress, she is in her third month.

CHRISTOPHER WESTON *(lighting designer)*

Christopher has designed in a number of New York City theaters, including the Kitchen, John Houseman, Tribeca Performing Arts Center, Center Stage/New York, Theatre for the New City, HERE, Raw Space, Connelly Theatre, Kraine Theatre, Lamb’s Theatre, Phil Bosakowski, Tenement Theater, Bank Street Theatre, Miranda Theatre, Present Company, Theatatorium, The Old American Can Factory and the Williamsburg Arts Nexus. Resident Lighting Designer: Immigrant’s Theatre Project. Regional credits include *Proof* (2002) and *Having Our Say* (2001) at the Hangar Theatre.

ACKNOWLEDGEMENTS

Deep gratitude is expressed to the performers and designers for their vision and talent; to **Mirto Stabulou** for her extraordinary drawing that graced all the *CRAVE* printed material; and to **Christiana Davies** for her generous work on the website; to Brooklyn College for providing an educational home for much of the cast and staff; to LMS Realty Associates LLC for the theater space; and to the neighboring tenants in The Old American Can Factory for their endurance & patience.

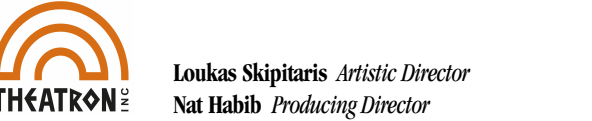
Special thanks to all those that have given generously of their time, expertise, energy, equipment, material or space, including:

Adrianna Serrano	BAX:Brooklyn Arts Exchange
Ash Bulayev	421 Fifth Ave Brooklyn 11215
Derek	718 832 0018
Ivan Talijancic/WaxFactory	Forman’s Hardware
Jack Obrycki	523 Fifth Ave Brooklyn 11215
Julia Mandle	718 768 8423
Robert Cohen	Pol American Party Rental
Kevin Doyle	264 41 Street Brooklyn 11232
Rivi Dror	718 832 6503
Peter Lester	Savemor Printing
Sarah Flanagan	25 Flatbush Av Brooklyn 11217
Stacey Dotson	718 624 6136
Teresa Mastropierro	
Tom & Suzan	Materials for the Arts of the NYC
Vincent Ingesano	Department of Cultural Affairs

THEATRON INC

THEATRON Inc is a not-for-profit organization established to project the rich theatrical and cultural tradition of ancient and contemporary Greece to the general public. One of THEATRON’s specific goals is to promote and encourage the exchange of talent between the United States and Greece (Eugenia Tzirtzilaki, Vicky Kolovou, Lina Tsaklanganos) as well as with other countries.

Since July 2002, THEATRON has produced three plays, written and/or directed by Greek American artists. They are: *Yanni & Johnny*, written and directed by THEATRON’s Artistic and Founding Director, Loukas N. Skipitaris; *The Prince is Back* and *Erostudies* directed and choreographed by Euripides Laskaris and Jenny Argyriou. The last two plays were part of the NYC International Fringe Festival performed at the Kraine Theater. For more information on THEATRON, visit **www.theatroninc.org**



Administrative Office 32-15 38 ST LONG ISLAND CITY NY 11103
pb 718 721 7610 *fx* 718 721 7127 *em* THEATRON@THEATRONINC.ORG