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**XO PROJECTS INC**

**FOR IMMEDIATE RELEASE 16 DECEMBER 2002**  
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XO PROJECTS INC & THEATRON INC PRESENT

## **CRAVE** BY SARAH KANE

**THE OLD AMERICAN CAN FACTORY, FRI-SUN 17-19 & 24-26 JANUARY 2003**

**CRAVE**, a play by the late Sarah Kane, directed by **Eugenia Tzirtzilaki**, will be presented at **The Old American Can Factory**, a six-building industrial & artists complex located at the corner of Third Street and Third Avenue in Gowanus, Brooklyn. Performances will take place Fridays thru Sundays, **January 17, 18 & 19 and 24, 25 & 26, 2003**. Show times are **7:15 pm** and **9:30 pm** on **Fridays**, **3:00 pm** and **7:15 pm** on **Saturdays** and **Sundays**. Admission is \$15, students with valid ID \$10. The performance is wheelchair accessible. Reservations are encouraged, and can be made by calling **718 608 9536** or emailing **tickets@theatroninc.org**

**CRAVE**. Desire for something. The desire acquires a physical dimension. Four people crave each other and to break free from each other. Crave love, freedom, relief. The only way out they can find is within each other. Five bodies, the characters and a dancer, trapped in a raw urban space meet with the audience and share a truth about human experience. Are they four characters, or a man and a woman, each cut in half, or perhaps just one blasted mind? No set, no props, no special effects, no artificial sound. A meeting. A crave.

The text is set in an unnamed city from which voices and images spring that chart the disintegration of a human mind under the pressures of love, loss and desire. A poem for four voices, **CRAVE** is often regarded as Sarah Kane's ultimate achievement.

**CRAVE** is performed by **Kristin Atkinson**, **Gian-Murray Gianino**, **Vicky Kolovou** (dancer), **Brian Pickett** and **Katarina Vizina**.

**Eugenia Tzirtzilaki**, raised in Athens, Greece, and in New York since 2001, directed plays at the **WOW Café Theater**, the **BC Workshop Theater** and the **Jean Cocteau Rep**. She recently trained with **Anne Bogart** and **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**.

**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 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**.

**XO Projects Inc** is an inter-disciplinary architecture & design studio engaged in the visual & performing arts. It operates the **Old American Can Factory**, a 130,000 sf industrial complex in Gowanus, Brooklyn which is home to numerous individual visual & performing artists among manufacturing tenants, including: **BAX:Annex** of the **Brooklyn Arts Exchange**; **J Mandle Performance**; and **WaxFactory**. **XO Projects Inc** has collaborated on, produced &/or provided substantive support to numerous arts projects, including the following site-specific performances presented at the **Old American Can Factory** since June 2001: "Cartography" with **Yanira Castro + Company** in four buildings; "Solstice" with **Yanira Castro + Company** in the courtyard; "Stones War" directed by **Dana Salisbury**, with **Dancing in the Streets** in eight sites; "13 Ways of Looking as a Blackbird" a play by **Kimberly Burke**; "FireScope" with **J Mandle Performance & Organic Grooves**; "Lady from the Sea" a theater/ installation in 13 sites with **WaxFactory**.

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## **ADDITIONAL INFO 16 DECEMBER 2002 ABOUT THE PLAYWRIGHT**

# **CRAVE** BY SARAH KANE

British playwright Sarah Kane was a relative unknown in January 1995 when the Royal Court Theater premiered her first play *Blasted*. The play looked unflinchingly at the darker side of human nature, drawing parallels between Britain and Bosnia and embodying the violence and degradation of war in the microcosm of a hotel room. The critical response was almost universal condemnation. Jack Tinker of the Daily Mail described the play as "This disgusting feast of filth" while Charles Spencer of the Telegraph, calling it "this vile play", said that she mistakenly believed that "the ability to provoke shudders of disgust is all a playwright needs". Meanwhile, Harold Pinter, one of Kane's idols, was hand-delivering a letter of support to Kane's apartment. He said, of *Blasted*, that Kane was "facing something actual and true and ugly and painful". *Blasted* was followed by the equally graphic *Phaedra's Love*, *Skin* and *Cleansed*.

While theater artists themselves supported (and produced) Kane's work, and as she gained a solid reputation on the continent, especially in Germany, English critics still failed to see beyond what they categorized as gratuitous violence and perversity. Kane herself always denied that the violence in her plays was gratuitous. In fact, she claimed that the ultimate source of her inspiration was the Bible. Her parents were fundamentalist Christians, a religion Kane herself practiced until her teens. "The reading I did in my formative years was the Bible, which is incredibly violent, full of rape, mutilation, war and pestilence."

Given her reputation, Kane made the choice to write 1998's *CRAVE*, a play whose ends did not require the onstage violence of her previous plays, under the pseudonym of Marie Kelvedon. Because it lacks the violent and sexual content of her previous plays, *CRAVE* is probably Kane's most accessible work. It certainly

produced an about-face from some of her most virulent critics. Charles Spencer, who in May 1998 described the language of *Cleansed* as having a "dreary, linguistically impoverished flatness" called *CRAVE* a "short, haunting and well written play." By the end of the year Spencer was, somewhat grudgingly, among Sarah Kane's supporters in the press: "The best of the new Royal Court writers - Mark Ravenhill, Conor McPherson and possibly even Sarah Kane - all look as though they will outlast any brief trend of fashion. They have their own distinctive voices."

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 anti-depressants. Once again in a mental hospital, she was left alone for twenty minutes and hanged herself with her shoelaces.

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 Times).

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

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