

ON THE BOARDS

March 19, 2021

Contact: Samie Detzer
email: samie@ontheboards.org
206.217.9886 x 1023



Tickets now on sale for
RICH KIDS: A History of Shopping Malls in Tehran at On the Boards

April 8-18, 2021
presented by The Javaad Alipoor Company
written by Javaad Alipoor
co-created by Javaad Alipoor and Kirsty Housley

(Friday, March 19, 2021- SEATTLE) – Tickets are now on sale for On the Boards’ presentation of *Rich KIDS: A History of Shopping Malls in Tehran*, written by Javaad Alipoor. Fresh from a run at The Public Theater’s UNDER THE RADAR FESTIVAL, *Rich Kids* is an atmospheric look at late-stage capitalist mania, in part, through your hand-held device.

RICH KIDS: A History of Shopping Malls in Tehran plays April 8-18, 2021 online. Tickets are on sale at www.ontheboards.org/performances/rich-kids-a-history-of-shopping-malls-in-tehran-0

“For me, the end game is how do I make the audience feel implicated in something they didn’t feel implicated in when they arrived; how do I make it feel like it’s here, between us.” -Javaad Alipoor

Combining digital theatre and a live Instagram feed, viewers will scroll backwards through time to learn the story of two kids who are driving too fast. ***Rich Kids: A History of Shopping Malls in Tehran*** is a darkly comedic, urgent new play about entitlement, consumption, and digital technology, that explores the ubiquitous feeling that our societies are falling apart. Presented through YouTube and IG live, Javaad and Peyvand Sadeghian split the screen and tell the story as themselves. The audience participates through Instagram following a fictional feed belonging to the subjects of the story and joining Instagram live periodically.

Javaad creates political art and theater like you've never seen before; *Rich Kids* expresses a far more complex version of the world than we are used to.

Rich Kids, winner of the 2019 Scotsman Fringe First Award, is the sequel to the award-winning ***The Believers Are But Brothers***, and the second part of a trilogy of plays from Javaad Alipoor about how digital technology, resentment and fracturing identities are changing the world. ***The Believers Are But Brothers*** is about the radicalization of young men to ISIS. Javaad is on stage behind screens, as a disaffected young Muslim man, telling the story. Separated by a screen, is a white American man getting lost in alt-right internet. Audience members receive messages throughout the performance in an encrypted WhatsApp chat. These two works further Javaad's artistic ideas that every project needs to speak to history and find something new about how we got here.

Additional Events

Friday, April 16, 2021 - Post-performance conversation with Artistic Director Rachel Cook & Javaad Alipoor

About the Artists

JAVAAD ALIPOOR is an artist, writer, and Artistic Director of The Javaad Alipoor Company. In 2017, he began writing a trilogy of plays about how digital technology, resentment and fracturing identities are changing the world. *The Believers Are But Brothers*, described as "one of the most fascinating shows I have seen in an age" (The Financial Times) excavated the stories of young men at the extremes of hyperreality. It opened at Summerhall in Edinburgh in 2017 where it won a Fringe First Award, before transferring to London's Bush Theatre. It has toured nationally and internationally over the last four years, and in 2019 was adapted for television by the BBC and The Space. Its sequel – *Rich Kids: A History of Shopping Malls in Tehran* – "breaks all the rules of theatre behavior" (The Times) and premiered at the Traverse Theatre in 2019, winning a Fringe First Award. Its London transfer to Battersea Arts Centre in early 2020 and subsequent national tour was postponed by the Covid-19 pandemic inspiring the creation of a new digital version for online audiences which has toured virtually to HOME Manchester, Oxford Playhouse, Electric Dreams Festival, and Under The Radar at The Public Theater New York. Javaad is a former ACE Changemaker and was Resident Associate Director at Sheffield Theatres (2017/18) where he directed a new adaptation of *One Flew Over The Cuckoo's Nest* for The Crucible, and prior to this was Associate Director at Theatre in the Mill from 2015 to 2017. He was a founder member of the International Alliance in Support of Iranian Workers and The Syria Solidarity Campaign, and the Bradford-based pro EUMigrant organization #BradfordSaysEveryoneStays. Javaad's writing

about international politics, cultural policy and art has been featured in The Guardian, The Independent and The Stage. His plays are published by Oberon, and his poetry by Art in Unusual Places.

KIRSTY HOUSLEY is a director, writer and dramaturg. She won the Oxford Samuel Beckett Theatre Trust Award in 2003 for *Cue Deadly: A Live Film Project* and was twice nominated for The Stage's Innovation Award, winning in 2017 for *The Encounter*. She has worked with Javaad Alipoor since 2017 on *The Believers Are But Brothers* as Director and *Rich Kids: A History of Shopping Malls* in Tehran as Co-Creator. Other recent work includes creating *The Long Goodbye* with Riz Ahmed for Manchester International Festival/BAM; *Mephisto (A Rhapsody)* at The Gate Theatre (director); *Tao of Glass* for Manchester International Festival (co-director); *Avalanche: A Love Story* at The Barbican and Sydney Theatre (dramaturg); Phillip Pullman's *Grimm Tales* at The Unicorn (director); *I'm a Phoenix, Bitch* for Bryony Kimmings (director); *Misty at The Bush* and in the West End (dramaturg); *Myth* at the RSC (co-written with Matt Hartley); *A Pacifist's Guide to the War on Cancer* for Complicite, The National Theatre, and HOME Manchester (as dramaturg in 2017, and as writer-director on its 2018 international tour), *The Encounter* for Complicite (co-director); *Wanted* and *9* for Chris Goode and Company, Transform Festival, and West Yorkshire Playhouse (co-director); *Walking the Tightrope* for Offstage and Theatre Uncut; *All I Want for Live Theatre*, Leeds Libraries and Jackson's Lane; *Mass* for Amy Mason at Bristol Old Vic and Camden Peoples Theatre; *The Beauty Project*, and *Theatre Uncut 2012* at the Young Vic; *How to be Immortal* for Penny Dreadful at Soho Theatre and on tour; *Bandages* at the Corn Exchange Newbury and on tour; *Thirsty* for The Paper Birds; and *Blue Jam* for Etcetera Theatre Company. Kirsty is currently developing new work with the National Theatre, Complicite, Clean Break, and Hampstead Theatre.

About On the Boards

ON THE BOARDS (OtB) invests in leading contemporary performing artists near and far and connects them to a diverse range of communities interested in forward-thinking art and ideas. We believe if we are successful in our work that we can grow our field, enrich peoples' lives, and contribute to civic and global dialogues.

We present contemporary performance work that pushes our audiences' boundaries, provokes discussion, engages new ideas, and connects adventurous art to our community.

We fulfill our mission by supporting artists from the Northwest and beyond through new commissions and existing work presented online and in person. We provide select local artists with residencies that include rehearsal space, development support, project management, dramaturgical and curatorial feedback, and advocacy to create new and exciting projects. Our publishing platform, OntheBoards.tv, is a one-of-its-kind portal that features HD performance films and contextual educational material to deepen audiences' understanding of the field of contemporary performance.

Since its inception, OtB has featured seminal performances by artists including Laurie Anderson, Bill T. Jones, The Wooster Group, Spalding Gray, Dumb Type, Anne Teresa de Keersmaeker, Sankai Juku, Gisèle Vienne, Bruno Beltrão, chelfitsch, Romeo Castellucci, John Jasperse, Jan Fabre, Back to Back Theatre, Faustin Linyekula, Mark Morris, Pat Graney, Dayna Hanson, Ahomefule J. Oluo, Reggie Watts, Zoe Scofield & Juniper Shuey, and Crystal Pite.

Most tickets and membership can be purchased online at Ontheboards.org

*Questions about tickets or memberships? Email boxoffice@ontheboards.org or call 206-217-9886 x1019
(Tue-Fri, 12-4 pm)*

On the Boards is located on the traditional territory of Coast Salish peoples, specifically the Duwamish Tribe (Dkhw Duw'Absh). We aim to honor these communities, past, present, and future.