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Strange Window: The Turn of the Screw

The Builders Association

BAM Harvey Theater
Dec 12—15 at 7:30pm

Running time: approx. 75 minutes, no intermission

Based on the novella by **Henry James**

Directed by **Marianne Weems**

Written by **James Gibbs**

Created by **Moe Angelos, James Gibbs, Marianne Weems,**
and **the Company**

Sound design and original music composition by **Dan Dobson**

Video design by **Austin Switzer**

Lighting by **Jennifer Tipton**

Scenic design by **Neal Wilkinson**

Costume design by **Andreea Mincic**

Season Sponsor:

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Major support for theater at BAM provided by:

The Achelis and Bodman Foundation

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MOE ANGELOS



SEAN DONOVAN



HANNAH HELLER



LUCIA RODERIQUE



JOE SOLAVA



FINLEY TARR

Strange Window

PERFORMERS

Moe Angelos

Sean Donovan

Hannah Heller

Lucia Roderique

Joe Solava

Finley Tarr

Additional text contributed by the performers

Assistant director **Eleanor Bishop**

Associate video designer **Jesse Garrison**

Associate dramaturg **Tyler Thomas**

Associate lighting designer **Josh Smith**

Stage manager **Max Pendergast**

Production manager **Carl Whipple**

Producer **Morgan Lindsey Tachco**

thebuildersassociation.org

Facebook: The Builders Association

@buildersassoc

Co-commissioned by Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, BAM for the 2018 Next Wave Festival, and co-produced by the Arts Division of the University of California, Santa Cruz, and 3LD Art & Technology Center.

This production was made possible with support from The Curtis McGraw Foundation, Good Works Donnelly Foundation, the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, The Hyatt Family Trust, and many individual donors.

Special thanks to Mike Ross, Kevin Cunningham, Joseph Melillo, and Susan Solt. Additional thanks to Sean Donovan for movement sequences, Katherine Brook, and Sunita Weems, song. The Builders would like to thank David and Linda Pence for their longtime generous and unwavering support to the company.



The Builders are thrilled to bring *Strange Window* to BAM. Over the past 15 years, this institution's support and warm welcome have created a second home for the company. We are deeply grateful to Joe Melillo and the entire BAM family and community.

Henry James' classic ghost story *The Turn of the Screw* is famous for its central ambiguity: are the ghosts in the story real or are they imagined by its imperiled protagonist, the Governess?

But the story itself resists a resolution. The ambiguity is, in fact, the engine of the story; the ghosts are both there and not there; both real and imagined. The Governess is both mad and perfectly sane. And the spectres, whether one considers them to be real or imagined, can be understood as the product of the social and class structures that bind the Governess and against that which she struggles. The role of the Governess was understood, in fact, to be especially and problematically constrained; she occupied an unstable intersection of class, gender, economy and power, employed in a household in which she was never quite welcome or understood to belong, and given impossible tasks without the authority to accomplish them. It is not happenstance that Henry James centers his domestic nightmare on her.

These issues spill over into the present day, and resonate with our current "gig economy," capitalism's new frontier for labor: all of the responsibility, none of the support, none of the privilege.

Strange Window stages these dynamics. The ghostly ambiguities that surround them become a springboard to interrogate truth-telling and storytelling. Psychologists—representatives of 20th and 21st-century techniques of knowledge—invade the story, teasing out what it means to tell the truth and to lie, both to ourselves and to others.

Strange Window is a memory, a story, and a haunting—it is a window into another world, and, perhaps, into our own.

—Marianne Weems, director and James Gibbs, writer



THE BUILDERS ASSOCIATION

Founded in 1994, The Builders Association is a New York-based performance and media company that creates original productions based on stories drawn from contemporary life. The company uses the richness of new and old tools to extend the boundaries of theater. Among many other unusual collaborators, the company has worked with the architects Diller Scofidio + Renfro, the South Asian London-based collective motiroti, and the National Center for Supercomputing Applications. From Brooklyn to Bogatá, Singapore to Melbourne, Los Angeles to Budapest, The Builders Association's OBIE award-winning shows have toured to 80 major venues the world over.

PERFORMERS

MOE ANGELOS (Mrs. Grose) is a theater artist and writer. In addition to her work with The Builders, she's one of The Five Lesbian Brothers, an OBIE-Award winning theater company and she has been a member of the Wow Café Theater since 1981. She has collaborated with many downtown NYC performance luminaries including Lisa Kron, Anne Bogart, Lois Weaver, Kate Stafford, Brooke O'Harra, Carmelita Tropicana, Half Straddle, and The Ridiculous Theatrical Company. She is a mentor in Queer/Art/Mentorship and she has taught and lectured at universities across North America.

SEAN DONOVAN (Quint, Uncle, Lecturer, voice of Miles) is an actor, dancer, writer, choreographer, and director. He's been nominated twice for Bessie awards for Outstanding Performer for his body of work. He's worked with Faye Driscoll, Miguel Gutierrez, Jane Comfort, The Builders Association, Witness Relocation, and many others. Recent credits include *Thank You for Coming: Attendance and Play* (BAM, 2016; Danspace Project; international tour), *Age & Beauty Part 2* at NYLA, and *HOUSE/DIVIDED* (BAM, 2012) along with a national tour. He holds a BFA from NYU's Experimental Theater Wing. His newest work, *Cabin*, will premiere in May 2019 at the Bushwick Starr.

HANNAH HELLER (Miss Jessel, Aunt, Lecturer, voice of Flora) is a New York-based performer and writer. Select New York theater credits include *Elements of Oz* (The Builders Association), *Emily Climbs* (The Brick), *Evelyn and Actress Fury* (Bushwick Starr), *The World Is Round* (BAM), and *The Reception* (HERE Arts Center). Upcoming, Heller will be seen in Nellie Tinder's *All Long True American Stories* play-cycle at Bushwick Starr. Film and television credits include *Lemon* (Magnolia Pictures/Killer Films), *Hard World for Small Things* (WEVR), and *Jeff and Some Aliens* (Comedy Central). Heller is the director and co-creator of the web series *Morning Chardonnay*. As a dancer, she has worked with Dorrance Dance and Savion Glover.

LUCIA RODERIQUE (Governess, Nanny) is a performer, Full Spectrum Doula, and student based in Brooklyn. Past favorite productions include: *Carmen La Cubana* (Théâtre du Châtelet, Paris), and in New York, *Sheila's Day* (Lincoln Center), *The Apartment* (Abrons Art Center), and *The Unfortunates* (Joe's Pub). Future productions were put on hold to pursue a master's degree in midwifery; she is a CMU drama grad.

JOE SOLAVA (Miles) is 12 years old and is in 7th grade at St. Matthew Catholic School in Champaign, IL. He has been in *Fun Home* at the Station Theater, his school play, and *13 the Musical* at the SoDo Theater. He hopes you enjoy the show.

FINLEY TARR (Flora) is a second grader at Booker T. Washington STEM Academy in Champaign, IL who loves dancing, singing, and gymnastics. Locally she has performed in several camp and class shows at Class Act Champaign, and is ALWAYS putting on a show in her family's living room with her sisters. She is beyond thrilled to join The Builders Association for her first show at BAM.

COMPANY

MARIANNE WEEMS (director) is artistic director and co-founder of The Builders Association and has directed all of its productions. She has also worked in various creative roles with Susan Sontag, Taryn Simon, The V-Girls, the Wooster Group, David Byrne, and many other artists. She has served on the board of the small but fierce foundation Art Matters since the early 90s, and participated in the formation of Visual AIDS and the National Campaign for Freedom of Expression. She is the co-editor of *Art Matters: How the Culture Wars Changed America* (NYU Press, 2005) and co-author with Shannon Jackson of *The Builders Association: Performance and Media in Contemporary Theater* (MIT Press, 2015.) She is a professor in Theater Arts at the University of California Santa Cruz.

ELEANOR BISHOP (assistant director) is a director and writer based between New Zealand and New York. Recent works include an adaptation of George Bernard Shaw's *Mrs. Warren's Profession* (Auckland Theatre Company) and *Jane Doe*, a participatory piece about rape culture that has evolved over three years with participation from multiple colleges campuses in the United States. She has worked as an assistant director for The Builders Association's *Elements of OZ* (Montclair Peak Peak Performances, 3LD). She received her MFA in Directing from Carnegie Mellon University's School of Drama (USA). eleanorbishop.org

DAN DOBSON (sound design and original music composition) is a founding member of The Builders Association and has designed sound for all of its productions. In addition to editing and scoring for film, he has played zither and Chapman stick for Blue Man Group since 1995.

JESSE GARRISON (associate video designer) is an LA-based multimedia artist and video designer. He uses a range of technology to examine the boundaries between the physical and digital, incorporating everything from computer vision libraries and AR SDKs to colored oil and 35mm slides. Recent stage work includes The Builders Association's *Elements of Oz* (3LD), Only Child Aerial Theater's *Asylum* (Skirball Center), and *Thread* at the Edinburgh Fringe. Recent installation work includes *The Woods*, an exploration of our relationship with the forest, VROM, a VR meditation experience, and NewsPrint, an anachronistic printing machine. More at takethefort.com.

JAMES GIBBS (writer and dramaturg) is a writer and company dramaturg with The Builders Association. He has worked with the company since 1998 in a variety of roles, including contributing and directing 3D-animated visual material. He is currently at work on his first novel and has had short fiction recently published with *Storyscape Journal* and anthologized by Epiphany. Gibbs was a founder and remains a director of DBOX, a company that makes stories about buildings (advertising, branding, media) and won an Emmy for *Rising: Rebuilding Ground Zero*. His photography work with DBOX and with husband Dick Page has been published in *The New York Times*, *Surface*, *Allure*, *W*, and *Interview* magazines, among others.





ANDREEA MINCIC (costume designer) is a visual artist who works as a theater designer in New York City. She likes working on various types of performances and always tries to be involved in new, unconventional, and challenging projects. From stage design to costumes, making masks, or puppets, Mincic loves everything that has a good idea. She is the type of artist who uses her hands to make things, an individual with a versatile set of skills. She designs mostly for downtown theater companies, and some of her favorite collaborators are The Builders Association, Two Headed Calf, Half Straddle, 31Down, Hoi Polloi, Jim Findlay, Radiohole, Mallory Catlett, Susan Marshall, Banana Bag and Bodice, and Big Dance Theater.
<http://andreamincic14.portfoliobox.io>

MAX PENDERGAST (stage manager) is a director and stage manager. She founded the Brouhaha Theatre Project with Nick Auer in 2015, and co-directed its first four productions: *Tunnel Odyssey*, *Wrestling with Lesbians*, *R&D: a nightmare in three flowcharts*, and *Heydays*. Other directing credits include *The Castle of Perseverance*, *The Pirates of Penzance*, and *Black Cat Lost* by Erin Courtney. Stage management credits include *Strange Window* (Invisible Dog), *Room for Cream* (New Museum), *MYTHO?* (Abrons Art Center), *BLDZR the musical* (The Triad), *I'm Bleeding All Over the Place: A Living History Tour* (La MaMa), *And That's How the Rent Gets Paid* (The Kitchen), *The Egg Project* (Fringe NYC), and *Billy the Kid* (Mount Tremper Arts).

JOSH SMITH (associate lighting designer) is a NYC-based set and lighting designer. Recent projects include *Big Fish* (Theatre Raleigh), *Power of Emotion* (Abrons Arts Center), *Bear Slayer* (Ars Nova), *Boy at the Edge of Everything* (Lincoln Center), *How to Get Into Buildings* (New Georges), *Million Dollar Quartet* (Bucks County Playhouse), *Clara Not Clara* (Knockdown Center), *The Power of Emotion* (The Public Theatre: Under the Radar) ... *Ichabod Crane* (Park Avenue Armory), *Feeling* (New Ohio Theatre), *Lady Han*, *Party in the USA* (Incubator Arts). josh-smith.com

AUSTIN SWITZER's (video designer) recent projects include *Tree of Codes* and *Onegin* (Spoleto Festival USA), *Trojan Women* (National Theater of Korea, Singapore International Festival of Arts, LIFT, Holland Festival, Wiener Festwochen), *Paradise Interrupted* (Spoleto Festival USA, Lincoln Center Festival, Singapore International Festival of Arts), *Facing Goya* (Spoleto Festival USA, Singapore International Festival of Arts), *Émilie* (Spoleto Festival USA, Lincoln Center Festival, Finnish National Opera); *He Brought Her Heart Back in a Box* (Theatre for A New Audience; Obie Award), *Big Love* (Signature Theatre), *Sontag: Reborn*, *iEl Conquistador!* (New York Theatre Workshop), *Elements of OZ*, *HOUSE/DIVIDED*, and *Jet Lag 2010* (The Builders Association).
switserknight.com



TYLER THOMAS (associate dramaturg) is a multidisciplinary theater maker and cultural worker. Her work has most recently been shown at the New York Musical Festival, HERE Arts Center, Paradise Factory, the Performing Garage, and NYU. Recent assisting credits: The Public Theater, Soho Rep, Foundry Theatre, City Center Encores!, University Settlement, and upcoming at Atlantic Theater Company and the Flea Theater. She is a former SDCF Observer, alum of the Lincoln Center Directors Lab, visiting artist at the Athens Conservatoire in Greece, and current resident director at the Flea Theater. Thomas holds a BFA in Drama and MA in Arts Politics from NYU.

MORGAN LINDSEY TACHCO (producer) is a Brooklyn-based theater artist and cultural worker who has supported the work of thousands of artists as a producer, festival and venue director, advocate, grantmaker, and development strategist. In addition to her work with Builders, Tachco is a performer/deviser and creative producer with Little Lord, a Brooklyn-based performance company, and can be seen singing in the backs of bars around NYC. Most recent: *SKINNAMARINK/The Peanut Butter Show* (2018, Target Margin Theater's The Doxsee; 2019, Next Door, NYTW), and *Now Is the Time...* (Abrons Arts Center, 2016, 3 NYITA noms). Her performance work has been called, "playful, nuanced," and "pretty, although quite chubby." morganlindseytachco.com

JENNIFER TIPTON (lighting designer) is well-known for her lighting for theater, opera, and dance. Her recent work in theater includes Richard Nelson's *Uncle Vanya* at the Old Globe,

San Diego. Her recent work in opera includes Gounod's *Romeo et Juliette* at the Metropolitan Opera and her recent work in dance includes Alexei Ratmansky's *Romeo and Juliet* for the Bolshoi Ballet. She teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2008 she was awarded the USA Gracie Fellowship and a MacArthur Fellowship.

CARL WHIPPLE (production manager) is a freelance production manager and technical director based in Brooklyn. Recent projects: *17c* (Big Dance Theater, 2017 BAM Next Wave), *Mourning Becomes Electra*, *Pay No Attention to the Girl* (Target Margin), *Othello*, *Hadestown* (New York Theater Workshop), *Elements of OZ* (The Builders Association), *YOUARENOWHERE* (Andrew Schneider), and at MoMA and the New Museum as well as a variety of shops and venues throughout NYC.

NEAL WILKINSON (scenic designer) joined the Builders Association as production manager in 2004, co-designed scenery for *Continuous City* and *HOUSE/DIVIDED*, and designed the scenery for *Elements of Oz*. Recent set design credits include: *Mata Hari* by Matt Marks and Paul Peers (WestEdge Opera), Donovan and Calderon's *Reception* (HERE), Degenerate Art Ensemble's *Predator Songstress* (Yerba Buena), and Kaija Saariaho's *Emilie* (Finnish National Opera). Wilkinson is founder of the production management and design firm Corps Liminalis, whose credits include *Prelude to the Shed*, Broadway Asia's *China Goes Pop* (Chinese Tour), Tony Oursler's *Imponderable* (MoMA), and Anri Sala's *Ravel Ravel* (New Museum).