

BAM

YOURS THEIRS OURS

A SEASON FOR EVERYONE

MAR—JUN 2020

BROOKLYN ACADEMY OF MUSIC PETER JAY SHARP BUILDING 30 LAFAYETTE AVENUE BROOKLYN, NY 11217—1486

BAM (Brooklyn Academy of Music) announces *Yours Theirs Ours*, a new season of 16 engagements by artists sharing bold ideas and giving voice, from March 23—June 30

Bloomberg Philanthropies is the Season Sponsor

Jan 14, 2020/Brooklyn, NY—BAM Artistic Director David Binder today announced programming for *Yours Theirs Ours*, a new season of 16 engagements by dynamic artists across the artistic spectrum—with many making their BAM debuts. Engagements will run from March 23—June 30 and will be presented in all of BAM’s venues and off-site.

Binder said, “*Yours Theirs Ours* features a group of diverse, global and local artists who challenge us with fresh ideas from new perspectives. Their compelling work gives voice to those silenced and without power. Individually, these choreographers, directors, writers, composers, and visual artists address and reflect the challenges of our time; collectively, they create a resonant and welcoming season for everyone.”

“We are thrilled by the innovation and ingenuity of David Binder’s first year of programming,” said BAM President Katy Clark. “*Yours Theirs Ours* offers a wide range of creative experiences by artists exploring urgent issues. BAM is appreciative of Bloomberg Philanthropies’ continued leadership as season sponsor and grateful to all of the supporters who make our programs possible.”

***Yours Theirs Ours* programs**

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Season subscriptions and single tickets are on sale on February 11. BAM members may purchase subscriptions on January 28, and single tickets on February 4. For BAM patrons, subscription and single tickets are on sale January 28.

BLKNWS

Kahlil Joseph

BAM Artist Debut

BAM Peter Jay Sharp Building (Devitre Lounge, 30 Lafayette Ave)

On view daily from 12pm—10pm

BAM Strong (Campbell Lobby, 651 Fulton St)

On view one hour before shows in the Harvey Theater

Weeksville Heritage Center (158 Buffalo Ave, Brooklyn)

Tue & Thu, 10am—6pm; Wed, 10am—8pm; Fri, 10am—5pm; and Sat, 11am—5pm

Mar 23—Jun 21

Free and open to the public

“A bit like if BET merged with CNN and then merged with *Artforum* and *The New Yorker*.”

—*Artnet News*

“The creator of the intellectually and emotionally dense short films showcasing Black excellence, strangeness, and history.” —*The New Yorker*

Artist and filmmaker Kahlil Joseph’s *BLKNWS* breaks new artistic ground while redefining the genre of the news broadcast by generating a plurality of editorial voices that approach reportage through a distinctly black lens. The project, which made waves at the Venice Biennale last year, consists of a continuously updated newscast in the form of a two-channel video that splices historical and contemporary found footage with newly shot scenes of newsroom and

documentary reportage. Each broadcast is shown on two closely hung screens that play simultaneous footage meant to inflect and inform each other in a continuous dialog. Joseph's distinctive use of juxtaposition and montage produces a positively pitched news broadcast in the form of a visual art experience that delivers strangely truthful, original, and hyper-contemporary insights into the human condition.

BLKNWS will be on view in three distinct venues: BAM Devitre Lounge, located in the Peter Jay Sharp Building; the BAM Strong Campbell Lobby, the newly renovated inner lobby of the Harvey Theater; and Weeksville Heritage Center, one of the first communities for free Black Americans in the US. Presenting *BLKNWS* at Weeksville allows the groundbreaking work to be seen by different audiences and communities and expands on BAM's long-established relationship with the historical institution. With new programming content simultaneously transmitted from the artist's studio over the duration of its BAM debut, *BLKNWS* is a constantly evolving artwork that expands over the course of its presentation. From history to popular culture to current events, the various subjects in *BLKNWS* are entertaining, informational, and educational.

Kahlil Joseph is a Los Angeles-based artist and filmmaker best known for his large-scale video installations and collaborations with Beyoncé, Kendrick Lamar, Arcade Fire, FKA twigs, and Shabazz Palaces. Joseph has participated in group and solo exhibitions at internationally-recognized institutions and museums, including the Cantor Arts Center at Stanford University where *BLKNWS* was originally workshopped; The Museum of Contemporary Art, Los Angeles; the Lois & Richard Rosenthal Contemporary Arts Center; The New Museum, New York; Bonnefanten Museum, Maastricht; and the Institute of Contemporary Art, Philadelphia. He currently serves as the artistic director of The Underground Museum, an independent art museum, exhibition space, and community hub in Los Angeles that he co-founded with his late brother, the visionary artist and curator Noah Davis.

For press information, contact Cynthia Tate at ctate@BAM.org or 718.724.8022

Lungs

An Old Vic, London production
By Duncan Macmillan
Directed by Matthew Warchus

NY Premiere

Set and costume design by Rob Howell
Lighting design by Tim Lutkin
Sound design by Simon Baker
Casting by Jessica Ronane CDG
Associate Director Katy Rudd

Harvey Theater at BAM Strong (651 Fulton St)

March 25—April 19
Tickets start at \$35

“Claire Foy and Matt Smith shine” — *The Guardian*

“A screen pairing whose wattage shines even more brightly when experienced live”
—*The New York Times*

“Turns the highly personal...into the powerfully political” — BBC

The ice caps are melting, there's overpopulation, political unrest; everything's going to hell in a handbasket—why on earth would someone bring a baby into this world? Directed by Tony and Olivier Award-winning director Matthew Warchus and after a sold out and critically acclaimed run at London's Old Vic, Claire Foy and Matt Smith star in Duncan Macmillan's (*People, Places & Things*) emotional rollercoaster of a play about a couple wrestling with life's biggest dilemmas. *Lungs* will be presented at BAM in a limited run from March 25—April 19.

Claire Foy's theater credits include *Lungs* (The Old Vic); *Macbeth*, *The Connections Plays: Baby Girl, DNA & The Miracle* (West End); and *Ding Dong the Wicked*, and *Love, Love, Love* (Royal Court). Her television work includes: *The Crown* (for which she won a Primetime Emmy Award, two Screen Actors Guild Awards, and a Golden Globe Award), *Wolf Hall*, *Crossbones*, *The Promise*, *Hacks*, *Upstairs Downstairs*, *Going Postal*, *Little Dorrit*, *Doctors*, and *Being Human*. Foy's film credits include *Louis Wain*, *The Girl in the Spider's Web*, *First Man*, *Unsub*, *Breathe*, *Rose Water*, *Vampire Academy: Blood Sisters*, *Wreckers*, *Nightwatch*, and *Season of the Witch*.

Matt Smith's theater credits include *Lungs* (The Old Vic); *Swimming with Sharks* (West End); *That Face* (Royal Court/West End); *Fresh Kills* (Royal Court); *American Psycho* (Almeida); and *Chatroom*, *Citizenship*, and *The History Boys* (National Theatre). His television work includes: *The Crown*, *Doctor Who*, *Bert and Dickie*, *Christopher and His Kind*, *Moses Jones*, and *Party Animals*. Smith's film credits include *Last Night in Soho*, *Morbius*, *His House*, *Official Secrets*, *Charlie Says*, *Mapplethorpe*, *Patient Zero*, *Pride and Prejudice and Zombies*, *Terminator: Genisys*, and *Lost River*. He also directed the film *Cargese*.

Playwright **Duncan Macmillan's** theater works include *Lungs* (The Old Vic); *Rosmersholm* (West End); *People, Places and Things* (National Theatre/West End/St. Ann's Warehouse, New York/UK tour); *1984* (Headlong/Nottingham Playhouse/West End/Broadway/international tour); *Every Brilliant Thing* (Paines Plough/Pentabus Theatre/Edinburgh Festival/UK & international tour/HBO); *City of Glass* (HOME/Lyric Hammersmith); *2071* (Royal Court/Hamburg Schauspielhaus); *The Forbidden Zone* (Salzburg Festival/Schaubühne Berlin); *Wunschloses Unglück* (Burgtheater Vienna); *Reise Durch die Nacht* (Schauspielhaus Köln/Festival d'Avignon/Teatertreffen); *Lungs* (Paines Plough/Sheffield Theatres/Studio Theatre, Washington DC); and *Monster* (Royal Exchange Manchester).

Matthew Warchus has directed numerous theater, opera, and film works including *Lungs*, *Present Laughter*, *A Christmas Carol*, 'Art', *The Caretaker*, *The Master Builder*, *Future Conditional*, and *Speed-the-Plow* (The Old Vic); *The Norman Conquests* and *Groundhog Day* (The Old Vic/Broadway); *Matilda the Musical* (RSC/West End/Broadway/international tour); *Ghost the Musical*, *La Bête*, and *God of Carnage* (West End/Broadway); *Deathtrap*, *Endgame*, *Our House*, and *Much Ado About Nothing* (West End); *Boeing-Boeing* (West End/Broadway/UK tour); *The Lord of the Rings* (also co-writer, Toronto/West End); *Buried Child*, and *Volpone* (National Theatre); *Follies* (Broadway); *Life x 3* (National Theatre/The Old Vic/Broadway); *True West* (Donmar/Broadway); *The Unexpected Man* (RSC/ West End/Broadway); 'Art' (Broadway/West End/Los Angeles); *Hamlet*, *Henry V* (RSC); *Betrayal*, *Death of a Salesman*, *The Plough and the Stars*, *Fiddler on the Roof*, and *Who's Afraid of Virginia Woolf?* (Leeds Playhouse). His opera productions include *Falstaff*, and *Così fan tutte* (ENO) and *The Rake's Progress* (ROH/WNO). Warchus' films include *Pride* (BIFA Best British Independent Film), and

Simpatico. He was an associate director at the Leeds Playhouse and artistic associate at The Old Vic before being appointed artistic director of the theater in 2014.

The Old Vic aims to be surprising, unpredictable, groundbreaking, rule-breaking, independent, accessible, and uplifting. Today, Artistic Director Matthew Warchus is building on over 200 years of creative adventure. The Old Vic is a not-for-profit theater operating a breakeven budget in a historic, Grade II* listed building with the help of £4 million of philanthropic support every year from our generous supporters. It produces and presents five to seven diverse productions every season, enhanced by a vibrant program of One Voice monologues, Voices Off talks, Lates and day-time events for families. Off stage it engages with over 10,000 people a year from across the UK through its award-winning education, employability, and community work. The Old Vic holds the belief that theater needs to be supported and shared by as many people as possible. Its productions are adventurous, new, epic, and exciting, and its education and talent programs allow students to explore—and for artists of tomorrow to create.

For press information, contact Sarah Garvey, 718.724.8025 or sgarvey@BAM.org.

PROTO

Holly Herndon

BAM Artist Debut

BAM Howard Gilman Opera House (30 Lafayette Ave)

Mar 27 at 8pm

Tickets start at \$25

“dizzying, spiritual, science-fact beauty and bracing beats...”—*The Guardian*

From Berlin basement clubs to a Stanford PhD to an international tour with Radiohead, Holly Herndon’s music, technology, and philosophy have led her on a boundary-breaking musical journey. For her latest project, she assembled an ensemble of vocalists, developers, guest contributors, and an A.I. housed in a DIY gaming PC to create a record that encompasses live vocal processing and timeless folk singing. The album, *PROTO*, was selected as one of the best albums of 2019 by both *Pitchfork* and *NPR Music*. For one night only, BAM audiences can experience live the album that NPR called “epic on every level.” Herndon has always operated at the nexus of technological evolution and musical euphoria. With *PROTO*, she brings A.I. into the creative process and asks how we can harness the power of technology without losing our humanity.

Since her arrival in 2012, **Holly Herndon** has successfully mined the edges of electronic and avant-garde pop and emerged with a dynamic and disruptive canon of her own. She studied composition at Stanford University and holds a PhD from Stanford University’s Center for Computer Research in Music and Acoustics.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027

Tiona Nekkia McClodden

BAM Artist Debut

The Rudin Family Gallery at BAM Strong (651 Fulton St)

Apr 1—Jun 29

Wed—Sun, 12–6pm (and one hour before shows in the Harvey Theater)

Free

“Preternaturally gifted multimedia artist and psycho-metaphysician” —*New York Magazine*

“A reminder that sometimes activism is the reparative adventure of making a place you can be”
— *Artforum*

Tiona Nekkia McClodden’s interdisciplinary approach traverses documentary film, experimental video, sculpture, and sound installation to explore the intersections of race, gender, sexuality, and social commentary. “My work explores shared ideas, values, and beliefs within the African Diaspora,” says McClodden, “or what I call Black mentifact.”

Her solo exhibition, *Tiona Nekkia McClodden: Hold on, let me take the safety off* at Company Gallery—which opened shortly after she won the Bucksbaum Award at the 2019 Whitney Biennial—was named one of the best of the year by *New York Magazine*.

This season at BAM, she delves into the BAM Hamm Archives to inform her newest work, a series of video projections and images created specifically for The Rudin Family Gallery at BAM Strong.

Tiona Nekkia McClodden is a visual artist, filmmaker, and curator whose work explores, and critiques issues at the intersections of race, gender, sexuality and social commentary. McClodden’s interdisciplinary approach traverses documentary film, experimental video, sculpture, and sound installations. Themes explored in McClodden's films and works have been re-memory and more recently narrative biomythography. McClodden has exhibited and screened work at the Institute of Contemporary Art-Philadelphia, Museum of Modern Art, Whitney Museum, MOCA LA, Art Toronto’s VERGE Video program, MCA Chicago, @RAUMERWEITERUNGSHALLE in Berlin, MOMA PS1, New York, Museum of Contemporary Art, Cleveland; Kansai Queer Film Festival in Osaka and Kyoto, Japan; and the London Lesbian and Gay Film Festival, among others in a range of international film festivals and film programs. She co-curated a major interdisciplinary festival at The Kitchen celebrating the life, work, and resurgent influence of the overlooked gay Black composer Julius Eastman.

Tiona Nekkia McClodden's exhibition is curated by BAM guest curator Larry Ossei-Mensah

For press information, contact Sarah Garvey, 718.724.8025 or sgarvey@BAM.org

Riz Ahmed

BAM Artist Debut

Secret location in Brooklyn

Apr 3 & 4 at 9pm

Tickets: \$35

"...a compelling balance between hip-hop and agitprop, arriving at songs that are as enjoyable as they are thought-provoking"—*Pitchfork*

Riz Ahmed is a music artist, storyteller, actor, and activist. Ahmed took the spotlight as the first Muslim to win an acting Emmy for his lead role in HBO's *The Night Of*. He's starred in *Rogue One: A Star Wars Story*, *Venom*, *Four Lions*, *Nightcrawler*, and the final season of the hit HBO show *Girls* as Lena Dunham's love interest.

As a musician, Riz Ahmed came up in the London music scene as a rap battle champion, going on to write and perform both as a solo artist and with Swet Shop Boys. His provocative solo release, *Post 9/11 Blues*, was banned before a viral groundswell forced it onto radio. The Swet Shop Boys album, *Cashmere*, toured to sold-out crowds from Coachella to NYC's Webster Hall. In a nod to their cultural impact, protestors against Trump's "muslim ban" at Los Angeles International Airport protest were heard chanting its lyrics. Also released in 2018 was "Mogambo," a swaggering survival anthem for our fraught times, followed by a series of incendiary, sold-out live shows in the US and UK.

For press information, contact Cynthia Tate at ctate@BAM.org or 718.724.8022.

Meeting in the Ladies' Room: Black Femme Energy, From the 80s, 90s, and Today **BAM Artist Debut**

Wesley Morris & Jenna Wortham

BAM Howard Gilman Opera House (30 Lafayette Ave)

Apr 9 at 7:30pm

Tickets start at \$25

"like a dinner party with your two smartest friends."—*The New York Times*

"sharp and intellectual, goofy and raw."—*The Atlantic*

Still Processing's Wesley Morris and Jenna Wortham bring the energy of their popular culture podcast to BAM for one night only with *Meeting in the Ladies' Room: Black Femme Energy, From the 80s, 90s, and Today*. The co-hosts will discuss the last few decades of Black women in music—and their "fearless, free expression of bodacious badness and straight-up sex." They trace an arc that begins with Cheryl Lynn, Vanessa Williams, Anita Baker, Rebbie Jackson, Jody Watley, Janet Jackson, Queen Latifah, MC Lyte, and Da Brat, with a specific focus on the masculine vibes of the 80s and 90s to connect the distant past with the current moment. Special guests to be announced.

Wesley Morris is a critic-at-large at *The New York Times* and a staff writer at *The New York Times Magazine* and hosts the podcast "Still Processing" with Jenna Wortham. For three years, he was a staff writer at *Grantland*, where he wrote about movies, television, music and the role of style in professional sports, and co-hosted the podcast *Do You Like Prince Movies*, with Alex Pappademas. Before that, he spent 11 years as a film critic at *The Boston Globe*, where he won the 2012 Pulitzer Prize for criticism. He lives in Brooklyn, NY.

Jenna Wortham is a staff writer for *The New York Times Magazine*, covering digital culture and business. Wortham joined *The Times* in 2008 as a technology reporter. She is also co-host of the podcast *Still Processing*, and co-author of the visual anthology *Black Futures* with Kimberly Drew.

For press information, contact Cynthia Tate at ctate@BAM.org or 718.724.8022

Candoco Dance Company

Choreography by Trisha Brown; Yasmeen Godder

BAM Artist Debut

Face In

NY Premiere

Concept, choreography, and direction by Yasmeen Godder

Dramaturgy by Itzik Giuli

Set design by Gareth Green

Lighting design by Seth Rook Williams

Costume design by Adam Kalderon

Set and Reset/Reset

US Premiere

Choreography by Trisha Brown

Directed by Abigail Yager

Set design by David Lock (based on the original design by Robert Rauschenberg)

Lighting design by Chahine Yavroyan

Costume Design by Celeste Dandeker-Arnold OBE (based on the original design by Robert Rauschenberg)

Music by Laurie Anderson (music used with kind permission from Canal Street Communications/Laurie Anderson Studio)

BAM Howard Gilman Opera House (30 Lafayette Ave)

April 10 & 11 at 7:30pm

Tickets start at \$25

“It’s always great to witness the buzz that choreographers get from working with Candoco. Throughout the company’s 27-year history there’s rarely been a work in which its mix of disabled and non-disabled dancers has felt like a limitation.” —*The Guardian*

A contemporary dance company comprising disabled and non-disabled dancers, internationally renowned Candoco Dance Company explores what dance can be. In its BAM debut, Candoco presents a program of two works: a restaging of Trisha Brown’s iconic *Set and Reset*, first reworked in 2011 by Candoco in collaboration with Brown’s company; and *Face In* (2017), a commissioned work by Israeli-American choreographer Yasmeen Godder;

Trisha Brown Dance Company premiered the signature work *Set and Reset* at BAM (which commissioned it) in 1983. For the 2011 creation of *Set and Reset/Reset*, Candoco was an integral part of the creative process. Former Trisha Brown Dance Company member Abigail Yager first taught the dancers exact sequences from the original choreography. She later guided them in an extensive improvisation process wherein they used the same set of

instructions that Brown gave her company in 1983: keep it simple, act on instinct, stay on the edge, work with visibility and invisibility, and get in line. *Set and Reset/Reset* features the original piece's music by Laurie Anderson and set and costume designs based on Robert Rauschenberg's original work.

Described as “a leading choreographer of the Israeli new wave” (*The Guardian*), Yasmeen Godder's work has been presented at venues and festivals worldwide, including Lincoln Center Festival, Tokyo International Festival, Sydney Opera House, and Montpellier Dance Festival. *Face In* is a sensual and disturbing ode to intimacy and imagination, expressed through striking images interwoven with uninhibited dance.

Founded in 1991, **Candoco** is led by Artistic Director Charlotte Darbyshire. The company's national and international productions are commissioned from world-class choreographers including Jérôme Bel, Sarah Michelson, Hofesh Shechter, Stephen Petronio, and Arlene Phillips, among others. Candoco chooses artists with a variety of approaches to choreography, who engage with pushing the boundaries of the art form. The company is guided by an understanding that diversity is inherently exciting, and ensures that dance makes room for different bodies, perspectives, and experiences. In addition to a professional and youth company, Candoco also provides robust learning projects and activities for developing dancers and those participating in dance for pure enjoyment.

Face In was co-commissioned by Festival Oriente Occidente and Trinity Laban Conservatoire of Music and Dance

Candoco was supported by Studio Wayne McGregor through the FreeSpace program in the making of this work.

For press information, contact Sandy Sawotka at 718.636.4190, or ssawotka@BAM.org

Open for Everything

DorkyPark

Direction and choreography by Constanza Macras

Set design by Tal Shacham

Costume design by Gilvan Coêlho de Oliveira

Lighting design by Sergio de Carvalho Pessanha

Harvey Theater at BAM Strong (651 Fulton Street)

Apr 23—25 at 7:30pm

Tickets start at \$25

Berlin-based Argentinian choreographer Constanza Macras—who created the mesmerizing dance sequences for the 2018 film *The Favourite*—has often addressed contemporary social issues in her work. In the big-hearted spectacle *Open for Everything*, she turns her attention to one of the most misunderstood and mistreated groups in Europe—the Roma. Based on extensive research she conducted in Hungary, the Czech Republic, and Slovakia, Macras' DorkyPark company—19 dancers and five musicians, including non-professional Romani performers—presents a kaleidoscopic view of contemporary Romani people, whose migrating

traditions are challenged both by their own desire for a better life and outside pressure to conform. Mixing music, dance, and storytelling, *Open for Everything's* eclectic style is a perfect reflection of the diverse paths taken by Romani people in a borderless but still nationality-bound Europe.

Constanza Macras was born in Buenos Aires where she studied dance and fashion design. She continued her dance studies in Amsterdam and New York at the Merce Cunningham Studios. In 2008 Macras received the Goethe-Institut Award for an outstanding German production for *Hell on Earth* and the national German theater-prize Der Faust for best choreography for *Megalopolis*. In 2020 she will develop a piece at MIT which awarded her an Arts at MIT William L. Abramowitz Residency in 2010. Macras created the choreography for the 2018 film *The Favourite*.

DorkyPark was created in 2003 under the artistic direction of Constanza Macras and the dramaturgy of Carmen Mehnert. It is an interdisciplinary ensemble that works with dance, text, live music, and film. The company has worked in affiliation with Schaubühne Berlin, Volksbühne, and HAU. Constanza Macras/Dorky Park have created 25 works that have toured around the world, including Festival d'Avignon, the Wiener Festwochen in Austria, the Seoul Performing Arts Festival, the Buenos Aires International Festival, Attakalari–India Biennial, and Dance Umbrella Johannesburg, among many others.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027

100% Brooklyn Rimini Protokoll

BAM Artist Debut

Conceived and directed by Helgard Haug, Stefan Kaegi, Daniel Wetzel
Set design by Mascha Mazur, Marc Jungreithmeier
Lighting and video design by Marc Jungreithmeier

BAM Howard Gilman Opera House

April 24 & 25 at 7:30pm; April 26 at 3pm
Tickets start at \$25

“Rimini Protokoll has long been the groundbreaker in non-actor performances”
—*Time Out NY*

“One of those were-you-there? And why-didn't-I-know-about-this? events that a mere description cannot do justice to.” — *Aussietheatre.com*

With *100% Brooklyn*, Berlin-based, experimental theater collective Rimini Protokoll brings 100 Brooklynites to the stage, creating a living snapshot of the borough and its communities. Each selected because they mirror the demographics of Brooklyn residents—according to age, income, beliefs, birthplace, and more—the participants collectively reflect the overall makeup of Kings County creating its own community on stage.

Part experimental theater, and part interactive event, this intriguing theater piece has traveled the world from Tokyo to São Paulo, asking participants to share stories and give opinions on a

range of issues. From whimsical preferences to painful truths, *100% Brooklyn* reveals complexities and contradictions that represent the borough as a whole.

Helgard Haug, Stefan Kaegi, and Daniel Wetzel have worked as a team of author-directors since 2000. Since 2002, their works in the realms of theater, sound and radio plays, film, and installation have been written collectively under the name **Rimini Protokoll**. At the core of their work is the continuous development of the tools of the theater to allow unusual perspectives on reality.

Rimini Protokoll's *100% Stadt* (100% City) series has been performed with statistically-representative residents of Berlin, Zurich, London, Melbourne, Copenhagen, and San Diego, among other cities. Other works include *Weltklimakonferenz*, a simulation of the UN Conference on climate change; *Staat 1–4*, which focuses on post-democratic phenomena; the multi-player video installation *Situation Rooms*, about the weapons industry; and, in Berlin and Dresden, accessible Stasi installations/sound plays in which surveillance protocols could be heard on Android phones. Haug, Kaegi, and Wetzel also declared a shareholder meeting of German car manufacturer Daimler to be a theatrical event.

Rimini Protokoll has been widely recognized, receiving the Faust Theatre Prize (2007), the European Prize for New Theatre Forms (2008), the Silver Lion from the Venice Biennale for Performing Arts (2011), the Deutscher Hörbuchpreis der ARD (2014 & 2015), the Excellence Award of the 17th Japan Media Festival (2014), and the Grand Prix Theater/Hans-Reinhard-Ring (2015).

For press information, contact Sarah Garvey, 718.724.8025 or sgarvey@BAM.org

POWER

Reggie Wilson/Fist & Heel Performance Group
Choreography by Reggie Wilson

New York Premiere

Harvey Theater at BAM Strong (651 Fulton St)

Apr 29—May 2 at 7:30pm

Tickets start at \$25

"one of this country's most talented choreographers" —*The New York Times*

"Reggie Wilson embodies the Ghanaian Akan symbol of Sankofa, a bird that looks backward, revisiting the past, to seek the egg that will hatch its future." —*Dance Magazine*

Award-winning choreographer Reggie Wilson and his Brooklyn-based company Fist and Heel Performance Group return to BAM with a full-evening work *POWER*. The soul-filled new work reimagines and explores, through a postmodern lens, what the Black Shaker movement could have looked like. *POWER* is the outgrowth of Wilson's extensive investigations on the early evolution of African-American spiritual worship and shout traditions in the pantheon of American Christian religions, specifically visionary Black preacher Rebecca Cox Jackson, a free Black woman who became a Shaker Eldress and founded a unique, urban Shaker community in Philadelphia. Since the late 1700s African-Americans were members of thriving Shaker

communities. They assisted fugitive slaves along the Underground Railroad and often purchased the freedom of slaves in southern communities.

This rhythmic work was developed through two residencies at The Pillow Lab and also at the Berkshire-based Hancock Shaker Village, a location that was pivotal in helping Wilson connect his research on Rebecca Cox Jackson's community in Philadelphia to the Shaker communities in the Northeast. Wilson's *POWER* presents intriguing possibilities, perspectives, and correlations on Shaker worship and practices.

Reggie Wilson founded his company, **Reggie Wilson/Fist and Heel Performance Group**, in 1989. The company's name is derived from enslaved Africans in the Americas who reinvented their spiritual traditions as a soulful art form that white and Black authorities dismissed as merely "fist and heel worshipping". Praised for how "his sprawling movement pieces fold history into the present" (*The New York Times*), Wilson refers to his work as "post-Africa/Neo-HooDoo Modern dance." Wilson has studied composition and been mentored by Phyllis Lamhut and performed and toured with Ohad Naharin before forming Fist and Heel. Wilson has lectured, taught, and conducted workshops and community projects throughout the US, Africa, Europe, and the Caribbean. He has traveled extensively to the Mississippi Delta to research secular and religious aspects of life there; Trinidad and Tobago to research the Spiritual Baptists and the Shangoists; and Southern, Central, West, and East Africa to work with dance and performance groups as well as diverse religious communities. Wilson is a 2002 Bessie Award recipient for his work *The Tie-tongued Goat and the Lightning Bug Who Tried to Put Her Foot Down*, and a 2002 John Simon Guggenheim Fellow. In 2012, New York Live Arts presented a concert of selected Wilson works, *theRevisitation*, to critical acclaim and the same year he was named a Wesleyan University's Creative Campus Fellow, received the 2012 Joyce Foundation Award for his new work *Moses(es)*, and was named a Doris Duke Performing Artist and a New York City Center Choreography Fellow. Wilson's previous BAM appearances include *CITIZEN* (2016 NWF) and *Moses(es)* (2013 NWF).

For press information, contact Cynthia Tate at ctate@BAM.org or 718.724.8022

Long Play

Bang on a Can
Art Ensemble of Chicago
Steve Reich
Dither Big Band

Howard Gilman Opera House (30 Lafayette Ave)

May 2 at 7:30pm
Tickets start at \$35

BAM Lepercq Space (30 Lafayette Ave)

May 3 at 2pm, Free

As the centerpiece of Bang on a Can's new weekend-long music festival, [Long Play](#), two of Steve Reich's iconic pieces will be performed in their rarely-played live versions on the BAM Howard Gilman Opera House stage. The Bang on a Can All-Stars revisit 2x5, which they premiered in 2009, with a twist: instead of five musicians playing against recordings, 10 musicians (two basses, two pianos, two drums, and four electric guitars) will play live. *Electric*

Counterpoint, which premiered at BAM in 1987 featuring guitarist Pat Metheny, will also be played live by 14 electric guitars from Brooklyn-based Dither Big Band. The second half of the program is a 50th anniversary celebration of Art Ensemble of Chicago, the legendary avant-jazz collective. Saxophonist Roscoe Mitchell and percussionist Famoudou Don Moye will be joined by younger experimental musicians for a program of “Great Black Music—Ancient to the Future.”

Long Play continues the next day with a free performance at BAM Lepercq Space. Tomeka Reid Quartet (which includes jazz cellist Tomeka Reid, guitarist Mary Halvorson, drummer Tomas, and bassist Jason Roebke), the electronic band Balún, Brooklyn Youth Chorus, and Asphalt Orchestra—Bang on a Can’s own radical street band, will each play a set in an afternoon of eclectic music.

Bang on a Can’s **Long Play** is a new, three-day destination music festival, presented for the first time from Friday, May 1 through Sunday, May 3, 2020. Featuring dozens of concerts, Long Play also showcases a dense network of pioneering music venues in Brooklyn. Bang on a Can’s Co-Founders and Artistic Directors Michael Gordon, David Lang, and Julia Wolfe, say of the new festival, “For over 30 years, Bang on a Can has dedicated itself to working the frontier—bringing together the most innovative voices in music and building new audiences for new work. Right now is an amazing time to be a musician. Musicians from every corner of the music world are pushing beyond their boundaries, questioning their roots, searching and stretching for the new. There has never been a time when music contained so much innovation and diversity, so much audacity and so much courage. And we want to show you all of it. With the creation of Long Play we are presenting more kinds of musicians, playing more kinds of music, bending more kinds of minds. Long Play expands and enlarges our scope and our reach, and puts more new faces on stages than ever before. It’s a lot of music!” Visit: www.bangonancan.org, www.longplayfestival.org

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027

Baby Reindeer

US Premiere/BAM Artist Debut

Written, performed and conceived by Richard Gadd
Directed by Jon Brittain

Design by Cecilia Carey
Video design by Ben Bull
Lighting design by Peter Small
Sound design by Keegan Curran

BAM Fisher (Fishman Space), 321 Ashland Pl
May 21—23 at 7:30pm; May 23 at 9:30pm; May 26—Jun 12 (except Sundays) at
7:30pm; Jun 6 & 12 at 9:30pm
Tickets start at \$35

“a riveting self-inquiry that still haunts me” —*The New York Times* “Best Theater in Europe in 2019”

“Draws audiences into a psychological maelstrom”—★★★★★*The Telegraph*

“A majestic performance—a reckoning, an exorcism”—★★★★★*The Stage*

Fleabag producer Francesca Moody brings her latest discovery, *Baby Reindeer*, a 2019 Edinburgh Festival sensation that became a runaway hit at London’s Bush Theatre, to BAM. When actor/comedian Richard Gadd offered a free cup of tea to a lonely customer at the bar where he worked, little did he know that it would turn into a six-year nightmare of stalking. That small act of kindness elicited 140,071 emails, 350 hours of voicemail, 744 tweets, 46 Facebook messages, and a torrent of abuse which lasts to this day. This is the true story Gadd recounts in *Baby Reindeer*, which won four-star reviews from *The Financial Times* and *The Guardian* and was called “a bleakly adrenalized roar of a show” by *Time Out London*. Directed by Olivier Award winner Jon Brittain as a tightly packed one-hour production, *Baby Reindeer* is both theatrical and emotional, brave and vulnerable, funny and scary, and maybe all too familiar in our “show and tell everything” social media world.

Richard Gadd is a multi-award winning writer, performer, and actor. His one-man show, *Monkey See, Monkey Do*, won the Edinburgh Comedy Award for Best Show and was nominated for a Total Theatre Award at the 2016 Edinburgh Fringe Festival. It subsequently had several sold-out runs at London’s Soho Theatre, toured the UK and Europe, and had a run at the Melbourne International Comedy Festival, where it was nominated for the 2017 Barry Award and was broadcast on *Comedy Central*. His previous shows *Waiting for Gaddot*, *Breaking Gadd*, and *Cheese & Crack Whores* were also Fringe hits. Gadd starred opposite Daniel Mays in the BAFTA-nominated BBC2 drama *Against the Law*. He is currently filming, alongside Stephen Graham and Daniel Mays, in *Sky One*’s new comedy series *Code 404*. In addition, Gadd has written episodes of *Netflix* smash-hit *Sex Education*, as well as *Ultimate Worrier* and *The Last Leg*.

Jon Brittain is a playwright, comedy writer, and director. His play *Rotterdam* earned the Olivier Award for Outstanding Achievement in an Affiliate Theatre and a nomination for the Charles Wintour Award for Most Promising Playwright at the Evening Standard Theatre Awards. Other work includes the critically acclaimed *Billionaire Boy: The Musical*, the cult hit *Margaret Thatcher Queen of Soho* and its sequel *Margaret Thatcher Queen of Game Shows*, and the Scotsman Fringe First Award-winning *A Super Happy Story (About Feeling Super Sad)*. He directed John Kearns’ Award-winning shows *Sight Gags for Perverts* and *Shtick*, and the follow-up *Don’t Bother, They’re Here*, Tom Allen’s shows *Both Worlds*, *Indeed*, and *Absolutely*, and is currently working on new shows with Mat Ewins and Tom Rosenthal. His television credits include Cartoon Network’s *The Amazing World of Gumball* and *Netflix*’s *The Crown*.

For press information contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

Produced by Francesca Moody Productions in association with Bush Theatre, Julie Clare Productions and SEARED.

DanceAfrica 2020

Burkina Faso

Artistic Director Abdel R. Salaam

Ballet Traditionnel du Burkina Faso
BAM/Restoration Dance Youth Ensemble (Brooklyn)
DanceAfrica Spirit Walkers

BAM Howard Gilman Opera House (30 Lafayette Ave)
May 22 at 7:30pm; May 23 at 2pm & 7pm; May 24 & 25 at 3pm
Tickets start at \$25

“There is, literally, no other dance celebration quite like it.”—*Amsterdam News*

“This festival heals, pumps up, and moves one to tears.” —*Dance Enthusiast*

In 1977, dancer and choreographer Chuck Davis (1937–2017) installed an “African village” in the BAM Lepercq Space for his dance engagement. No one anticipated his vision would evolve into *DanceAfrica*—BAM’s longest-running program and one of its most beloved. The nation’s largest African and African-diasporic dance festival returns with its traditional Memorial Day weekend extravaganza. BAM live performance, education, community engagement, and film programs work in tandem with a full weekend of cultural activities, including an art exhibition, dance workshops, the annual FilmAfrica series, and an array of community events, including the beloved *DanceAfrica* outdoor bazaar. This year *DanceAfrica* celebrates its 43rd year with the rich movement and dance traditions of Burkina Faso. Featuring a world premiere piece and the debut performance of Ballet Traditionnel du Burkina Faso—a new dance company formed for this engagement. The program will also see the return of the DanceAfrica Spirit Walkers and the beloved RestorationArt Dance Youth Ensemble. More information will be announced soon; please check BAM.org for updates.

Abdel R. Salaam became *DanceAfrica*’s artistic director in 2016. He is also the executive artistic director/co-founder of Forces of Nature Dance Theatre (FONDT) founded in 1981. Born in Harlem, Salaam is a critically acclaimed choreographer and has served as a dancer, teacher, and performing artist on five continents throughout his 47-year career in the dance world. He has received numerous awards and fellowships for excellence in dance including from the National Endowment for the Arts, New England Foundation on the Arts, New York Foundation for the Arts, New York State Council for Arts, National Council for Arts and Culture, and Herbert H. Lehman College. Salaam and Forces of Nature Dance Theatre were honored with a 2017 Bessie for Outstanding Production for *DanceAfrica*’s centerpiece performance, *Healing Sevens*. The company also received the 2013 Audelco Award for Dance Company of the Year. Salaam has served on the faculties of the American Dance Festival in the US and Seoul, Korea; Herbert H. Lehman College; Alvin Ailey American Dance Center; Restoration Youth Arts Academy; and Harlem Children’s Zone. Inspired by Dr. Maulana Karenga, Salaam created *Kwanzaa Regeneration Night Celebration* at the Apollo Theater, now in its 38th year.

For press information, contact Cynthia Tate at ctate@BAM.org or 718.724.8022

Split Tooth

Music and story by Tanya Tagaq
Directed by Kaneza Schaal

NY Premiere/BAM Artist Debut

Film by Lynette Walworth

Harvey Theater at BAM Strong (651 Fulton St)

June 3, 5, and 6 at 7:30pm

Tickets start at \$25

“There is nothing in this world like a Tanya Tagaq performance...[she] presses our faces up to the sonic glass of her disappearing homeland” —*NPR*

“Guttural and powerful” —*BrooklynVegan*

“Otherworldly”—*The Guardian*

Tanya Tagaq is a Canadian Inuk throat signer whose improvised musical performances have entranced and elated audiences around the world. Drawing on Tagaq’s award-winning, bestselling debut novel, *Split Tooth*, this new adaptation for the stage will excavate interior and exterior mythologies of homeland and self.

Featuring the world’s first-ever Inuit throat singing choir featuring all-Inuit performers and made in collaboration with theater artist Kaneza Schaal, *Split Tooth* invites audiences to experience a landscape of multiplicity, hybridity, and contradiction—where traditional lore comes to life through music, storytelling, and interactive video. Tagaq distills sex, family, joy, and violence into an audible feast; channeling the *Split Tooth* universe into a new theatrical language. Based on a diary spanning four decades from childhood, the performance embarks on a conversation about the myths that have made us, and the myths yet to be created. This radical work disrupts both deep-rooted assumptions and violations of indigenous culture.

In addition to her vocal works, **Tanya Tagaq** is also an avant-garde composer and bestselling author. Her art challenges static ideas of genre and culture, and contends with themes of environmentalism, human rights, and post-colonial issues. She situates her practice beyond the context of contemporary or traditional art to create new forms. A member of the Order of Canada, she is a Polaris Music Prize and JUNO Award winner and recipient of multiple honorary doctorates. Tagaq contorts elements of punk, metal, and electronica into a complex and contemporary sound that begins in breath, a communal and fundamental phenomenon. Tagaq’s improvisational approach lends itself to collaboration across genres, and recent projects have pulled her in vastly different directions, from contributing guest vocals to a “F**ked Up” song (a hardcore punk band from Toronto) to premiering a composition made for Kronos Quartet’s *Fifty for the Future* collection, and composing a piece for the Toronto Symphony Orchestra. Tagaq’s most recent album, *Retribution*, was released in 2016.

Kaneza Schaal is a New York City-based theater artist. She recently directed *Triptych (Eyes of One on Another)* at BAM in the 2019 Winter/Spring Season. Her theatrical work *JACK &* was presented at BAM’s 2018 Next Wave Festival, Museum of Contemporary Art Chicago, Walker Arts Center, REDCAT, On The Boards, Center for Contemporary Art Cincinnati, and Portland Institute for Contemporary Art. Schaal received a 2018 Ford Foundation Art For Justice Bearing Witness award, a 2017 MAP Fund award, and a 2016 Creative Capital Award. Schaal’s *GO FORTH* premiered at Performance Space 122’s COIL Festival. She has worked with The Wooster Group, Elevator Repair Service, Richard Maxwell/New York City Players, Claude Wampler, Jim Findlay, and Dean Moss. She is an arts-in-education advocate and has collaborated nationally and internationally with recent teen immigrants and asylum seekers; on intergenerational exchange between elders and teens; and on workshops and talks at Princeton University, Yale University, Emerson College, and her alma mater Wesleyan University.

Produced by Sarah Rogers

For press information, contact Sarah Garvey, 718.724.8025 or sgarvey@BAM.org

Breaking the Waves

Opera Ventures/Scottish Opera
Composed by Missy Mazzoli
Libretto by Royce Vavrek
Conducted by Yannick Nézet-Séguin
Directed by Tom Morris
The Metropolitan Opera Orchestra
The Scottish Opera Chorus

Design by Soutra Gilmour
Lighting design by Richard Howell
Projection design by Will Duke
Sound design by Jon Nicholls

BAM Howard Gilman Opera House (30 Lafayette Ave)
Jun 26 & 30 at 7:30pm, Jun 28 at 3pm
Tickets start at \$35

““[Missy Mazzoli is] Brooklyn’s post-millennial Mozart”—*Time Out New York*

“the 21st century’s gatecrasher of new classical music” —NPR

Missy Mazzoli’s *Breaking the Waves*, one of the best received operas of the 21st century, comes to BAM in a new production from Opera Ventures/Scottish Opera (which gave us *Greek*—Next Wave Festival 2018) and in a historic collaboration by BAM and the Metropolitan Opera. The performances feature the Metropolitan Opera Orchestra conducted by the Met’s Music Director Yannick Nézet-Séguin.

Called “ambitious, accomplished, dramatically direct” by *The New York Times* and “savage, heartbreaking and thoroughly original” by *The Wall Street Journal* following its world premiere in 2016, Mazzoli and Royce Vavrek’s relentless adaptation of Lars von Trier’s film—which was shot in Scotland—marries the traditional suffering opera heroine with a modern sensibility, delivered in a chamber score of discomfiting dissonance and searing lyricism. Soprano Sydney Mancasola, a past winner of the Metropolitan Opera National Council Auditions, won a Herald Angel Award for the leading role of Bess. The full cast includes Duncan Rock (**Jan Nyman**), Wallis Giunta (**Dodo McNeill**), Orla Boylan (**Mother**), Elgan Llŷr Thomas (**Dr. Richardson**), Byron Jackson (**Terry**), Freddie Tong (**Councilman**), Francis Church (**Sadistic Sailor**), and David Lynn (**Young Sailor**).

Grammy-nominated composer **Missy Mazzoli** was deemed “one of the more consistently inventive, surprising composers now working in New York” (*The New York Times*) and “Brooklyn’s post-millennial Mozart” (*Time Out New York*). Mazzoli is the Mead Composer-in-Residence at the Chicago Symphony Orchestra, and her music has been performed by the Kronos Quartet, eighth blackbird, pianist Emanuel Ax, Opera Philadelphia, Scottish Opera, LA Opera, Cincinnati Opera, New York City Opera, the LA Philharmonic, the Minnesota Orchestra, cellist Maya Beiser, violinist Jennifer Koh, pianist Kathleen Supové, and many others. In 2018

she made history when she became one of the two first women (along with composer Jeanine Tesori) to be commissioned by the Metropolitan Opera. That year she was also nominated for a Grammy in the category of Best Classical Composition for her work *Vespers for Violin*, recorded by violinist Olivia De Prato. Mazzoli wrote and performed music for the fictional character Thomas Pembridge on the Amazon TV show *Mozart in the Jungle*.

Royce Vavrek is a Canada-born, Brooklyn-based librettist and lyricist who has been called “the indie Hofmannsthal” (*The New Yorker*), a “Metastasio of the downtown opera scene” (*The Washington Post*), “an exemplary creator of operatic prose” (*The New York Times*), and “one of the most celebrated and sought-after librettists in the world” (*CBC Radio*). His opera *Angel’s Bone* with composer Du Yun was awarded the 2017 Pulitzer Prize for Music. He has collaborated extensively with Missy Mazzoli (*Song from the Uproar*, *Breaking the Waves*, *Proving Up*), David T. Little (*Dog Days*, *JFK*), Paola Prestini (*Yoani*, *The Hubble Cantata*, *Silent Light*), and Ricky Ian Gordon (*27*). Vavrek is co-artistic director of The Coterie, an opera-theater company founded with Tony-nominee Lauren Worsham.

Opera Ventures, founded by John Berry CBE (former artistic director of English National Opera), is a transformational not-for profit organization that develops major new opera projects in partnership with arts organizations worldwide. It responds to the challenge of creating and staging new productions of contemporary opera with a combination of artistic vision, production expertise, and a wide network of philanthropists and international partners. With its supporters and partners it has created, co-produced, and presented critically acclaimed productions of *Greek* by Mark-Anthony Turnage and *Breaking the Waves* by Missy Mazzoli and is currently developing its third major new production. www.operaventures.org

Scottish Opera is Scotland’s national opera company and the largest performing arts organization in the country. It was founded by Alexander Gibson in 1962 and was inaugurated with a production of *Madama Butterfly* at the King’s Theatre in Glasgow. Notable achievements include the world premiere of James MacMillan’s *Inés de Castro* at the 1996 Edinburgh International Festival; complete Ring cycles at the 2003 Edinburgh International Festival, which won the 2004 South Bank Show Award for Best Opera Production; the Achievement in Opera Award at the 2017 UK Theatre Awards for Sir David McVicar’s production of Debussy’s *Pelléas and Mélisande* (which is being performed in May 2020 by LA Opera); and a Glasgow Herald Angel for the European premiere of Missy Mazzoli’s *Breaking the Waves* at the 2019 Edinburgh International Festival. Commissions include *Five:15 Operas Made in Scotland* (2008–10), *The Lady from the Sea*, *Clemency*, the double bill of *In the Locked Room* and *Ghost Patrol* (premiered at the 2012 Edinburgh International Festival), 2016’s *The Devil Inside*, with which Scottish Opera made its North American debut in Toronto, and 2019’s *Anthropocene*. *Ghost Patrol* won a South Bank Sky Arts Award, and *In the Locked Room* and *Ghost Patrol* were nominated for an Olivier Award. In 2018, the company made its US debut with *Bambino* at the Metropolitan Opera, and returned to BAM with Mark-Anthony Turnage’s *Greek* later that year. Scottish Opera is core funded by the Scottish Government. scottishopera.org.uk.

In 2018 Yannick Nézet-Séguin took over the musical helm of the **Metropolitan Opera** as the Met’s Jeanette Lerman-Neubauer Music Director, joining the Met’s General Manager Peter Gelb in planning the Met’s artistic course for future seasons. *Breaking the Waves*, an important artistic collaboration with BAM, Opera Ventures, and Scottish Opera, reinforces the Met’s expanded commitment to presenting contemporary opera, along with the Met’s initiative to participate in projects outside of the Metropolitan Opera House. It also coincides with the Met’s commission of another new opera by Missy Mazzoli, based on George Saunders’s ghostly novel *Lincoln in the Bardo*, that will be performed in a later Met season.

The production is a co-production of Opera Ventures, Scottish Opera, Houston Grand Opera, Adelaide Festival, and Théâtre national de l'Opéra Comique.

For press information, contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

BAM presents
Everybooty

BAM Fisher (321 Ashland Pl)
Jun 27, 9pm—2am
Tickets: \$30

“The arty-queer event of the season.”—Out

Everybooty, BAM's signature Pride event, is a celebration of Brooklyn and its queer nightlife. Like the culture it celebrates, the event is ever evolving. Now curated and produced by BAM staff and featuring mostly local artists, it embraces an aesthetic that is a bit edgy, a bit DIY, lots of fun, and all-inclusive. This year's program will include live music, dance, cabaret acts, burlesque, visual artists, a piano bar, DJs, and dancing throughout BAM Fisher.

For press information please contact David Hsieh at dhsieh@BAM.org or 718.724.8027.

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General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. Harvey Theater at BAM Strong is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place, houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas features first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, offers varied light fare and bar service prior to BAM Howard Gilman Opera House evening performances.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue – Barclays Center (2, 3, 4, 5 to Nevins St. for Harvey Theater) D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue
Train: Long Island Railroad to Atlantic Terminal – Barclays Center
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM

For ticket information, call BAM Ticket Services at 718.636.4100, or visit BAM.org.