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# Alan Smithee

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## Directed This Play: Triple Feature

Big Dance Theater  
Directed by Annie-B Parson  
and Paul Lazar  
Choreography by Annie-B Parson  
and the company

BAM Harvey Theater  
Sep 30—Oct 4 at 7:30pm

Approximate running time: one hour and 15 mins, no intermission

Performers:  
**Tymberly Canale**  
**Elizabeth DeMent**  
**Chris Giarmo**  
**Cynthia Hopkins**  
**Paul Lazar**  
**Aaron Mattocks**  
**Kourtney Rutherford**

Video by **Jeff Larson**  
Scenery by **Joanne Howard**  
Sound by **Tei Blow**  
Lighting by **Joe Levasseur**  
Costumes by **Oana Botez**  
Music director and vocal arrangements **Chris Giarmo**

*Season Sponsor:*

**Bloomberg  
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*Time Warner is the BAM 2014 Next Wave  
Festival Sponsor*

*Major support for theater at BAM provided by:  
The Francena T. Harrison Foundation Trust  
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## Alan Smithee Directed This Play: Triple Feature

In *Alan Smithee Directed This Play: Triple Feature*, Big Dance Theater liberates film scripts from their narrative moorings to reveal a stunning series of pure film tropes, melding pathos and politics from iconic films of the American '70s and Cold War Russia. On a stage littered with fur coats, lawn chairs, and telephones, decades merge, renegades draw guns on their adversaries, astronauts self-congratulate, revolutionaries pontificate, tragic lovers bid farewell under the threat of nuclear war, while American suburbanites grapple with abortion, debt, and divorce. Using a flurry of mind-bending dance and theater fragments, Big Dance creates an irrational landscape where 1918 Moscow mingles with 1970s America in ways which evoke our own 21st-century moment.

Note: Alan Smithee is the pseudonym used by members of the Directors Guild when a director, dissatisfied with the final product, leaves a film for lack of creative control, effectively erasing his participation in the project.

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### ADDITIONAL PRODUCTION CREDITS

General Manager **Molly Hickok**

Producer **Aaron Rosenblum**

Production manager **Brendan Regimbal**

Worldwide touring representation **ArKtype / Thomas O. Kriegsmann**

Associate video design **Keith Skretch**

Audio engineer and system specialist **Jamie McElhinney**

Assistant sound design **Jimin Brelsford**

Stage fight advisor **Ellen Saland**

Dialect coach **Amanda Quaid**

Legal advisor **George Sheanshang**

Costumes construction by **Glenda Beck, Bevan Dunbar, Karen Boyer, Talla**

Youth singers recorded by **Dave Snyder** at **Guilford Sound**

Interns **Sina Heiss, Emilyn Kowaleski, Marit Sirmets, Nick Schrier, Lily Lopate**

## Alan Smithee Directed This Play: Triple Feature

Text by Annie-B Parson inspired by the film *Terms of Endearment*. Additional text inspired by the novel *Dr. Zhivago* by Boris Pasternak.

Recorded singers include Jenna Barry-Stoughton, Ella Bursky, Sarah Gordon-Macey, Elle Jamieson, Hazel Kinnersky, Jordan Roach, Amalia Rubinstein, Aidan Salasin-Deane, Izzy Snyder, Lucy Szpilla, Malcolm Toleno, Addy Waxman.

*Alan Smithee Directed This Play: Triple Feature* is a production of Big Dance Theater, Inc. It was co-commissioned by Les Subsistances in Lyon, France and the Brooklyn Academy of Music. *Alan Smithee Directed This Play: Triple Feature* had its world premiere on March 27, 2014 in Lyon, France.

Additionally, the project received funding support from the: United States Artists Ford Fellowship; MAP Fund, supported by the Doris Duke Charitable Foundation with additional funds from the Andrew W. Mellon Foundation; Trust for Mutual Understanding; Mertz Gilmore Foundation; Starry Night Fund; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and the Andrew W. Mellon Foundation New York Theater Program; and the Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts and the Andrew W. Mellon Foundation.

*Alan Smithee Directed This Play: Triple Feature* was made possible in part with a research and development residency and co-production support by The Hatchery Project, a multi-year collaborative residency partnership between RED Arts Project (Philadelphia, PA), Maggie Allesee National Center for Choreography at Florida State University (Tallahassee, FL), Vermont Performance Lab (Guilford, VT), and The Chocolate Factory Theater (Long Island City, NY) with lead support by The Andrew W. Mellon Foundation and additional funding by the National Endowment For The Arts.

Leading individual support from Big Dance Theater's Creation Circle: Martha Sherman, Helen and Peter Haje, Tony and Nancy Bowe, The W Trust, The Kings Fountain, Peter and Kristin Becker, The McGue Milhiser Family Trust, Andrea Sholler and Bart Mosley, Anne Delaney, and Lisa Lee.

Additional individual support by Mim Rosen, Deadre Gray, Jeffrey Horowitz, Drs. Nancy J. Crown and Samuel K. Weissman, Jill Abbott, Ivan Zimmerman, William M. Carr, Diane DeMent, Antje Oegel, Patti Amyx, Margaret Downs, and Ryutaro Mishima Ishikane.

The company wishes to thank George Sheanshang, Guy Walter, Cathy Bouvard, Joe Melillo, Craig Peterson, Jennifer Calienes, Sara Coffey, Brian Rogers, Jay Wegman, Abrons Arts Center, Barbara Lanciers, Joe Silovsky, Raluca Botez, Suzanne Bocanegra, David Neumann, Susan Marshall, Ellie Covan and Dixon Place, Estelle Woodward, and Bill Zavatsky.

Worldwide Tour Information:

Thomas O. Kriegsmann, President

ArKtype

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**ANNIE B-PARSON** (choreographer, co-director) founded Big Dance Theater in 1991 with Molly Hickok and Paul Lazar. She has choreographed and co-created over 20 works for the company, ranging from pure dance pieces, to adaptations of plays and literature, to original works combining wildly disparate materials. Her work with Big Dance has been commissioned by BAM, the National Theater of Paris/Chaillot, Japan Society, Walker Art Center, and has been performed in scores of other venues. Her awards include the Doris Duke Performing Artist Award (2014), Foundation for Contemporary Arts Grants to Artists Award (2014), USA Artists Grant in theater (2012), Guggenheim Fellowship in Choreography (2007), two Bessie Awards (2010, 2002), and three NYFA Choreography Fellowships (2013, 2006, and 2000). BDT received an Obie (2000) and the first Jacob's Pillow Dance Award (2007). Parson has been nominated for the CalArts/Alpert Award seven times and has received three Lucille Lortel nominations (2014, 2012, 2011). She was a YCC choreographer at the American Dance Festival where she worked with composer Richard Einhorn to create *City of Brides*, later seen in the Fall For Dance premiere season. Outside of Big Dance, Parson has created choreography for David Byrne's *Here Lies Love* at the Public Theater, his 2012 world tour with St. Vincent, and for his 2008—09 Brian Eno world tour. She also created dance for St. Vincent's 2014 world tour. She directed and choreographed for the string quartet ETHEL at the Winter Garden. She created two works for the Othershore Dance Company that were seen at Ringling Festival and BAC. Her dances are featured in the film *Ride, Roar, Rise* about David Byrne. She choreographed for Nico Muhly's opera *Dark Sisters*, Lucas Hnath's ...*Walt Disney* at Soho Rep, Sarah Ruhl's *Orlando*, *Futurity* at ART, and *The Broken Heart* at Theater for a New Audience. Since 1993 Parson has been an instructor of choreography at New York University's Experimental Theater Wing. She has also taught nationally and internationally including in Tokyo and Spoleto, Italy. She was featured in *BOMB* magazine, and wrote a piece for Dance USA on the state of dance/theater in the US. As an artist curator, she has curated

shows including: the Merce Cunningham memorial, *Dancer Crush* at New York Live Arts, and *Sourcing Stravinsky* at DTW. Parson tours a lecture on abstraction called "The Structure of Virtuosity" to universities and for audience development.

**PAUL LAZAR** (co-director) is a founding member and co-artistic director, with Annie-B Parson, of Big Dance Theater. He has co-directed and acted in works for Big Dance since 1991, including commissions from BAM, Walker Art Center, Dance Theater Workshop, Classic Stage Company, and Japan Society. He recently directed the comedy *Elephant Room* at St. Ann's Warehouse for the company Rainpan 43. In the Spring of 2011 he directed Young Jean Lee's Obie winning production of *We're Gonna Die*. Lazar is an associate member of The Wooster Group, acting in *Brace Up!*, *Emperor Jones*, *North Atlantic*, and *The Hairy Ape*. Other stage acting credits include Young Jean Lee's *Lear*, *The Three Sisters* at Classic Stage Company, Richard Maxwell's *Cowboys and Indians* at Soho Rep, *Richard III* at Classic Stage Company, *Svejk* at Theatre for a New Audience, Irene Fornes' *Mud* at the Signature Theater, and Mac Wellman's *1965 UU*. He has acted in over 30 feature films, including *The Host*, *Mickey Blue Eyes*, *Silence of the Lambs*, *Beloved*, *Lorenzo's Oil*, *Philadelphia*, and is in director Bong Joon Ho's recent film, *Snowpiercer*. He currently teaches at New York University.

**TYMBERLY CANALE** (performer) originally from Pittsburgh, PA, is a dancer, actor, choreographer, and educator who has collaborated and performed with Big Dance Theater since 1995, most recently performing alongside Mikhail Baryshnikov in *Man in a Case* in an extensive United States tour. She received a 2010 Bessie Award for her role in Big Dance Theater's *Comme Toujours Here I Stand*. She is thrilled to be back performing in the Harvey Theater after appearing in the role of Alkestis in the 2011 Next Wave Festival production of *Supernatural Wife*.

**ELIZABETH DEMENT** (performer) originally from Ukiah, CA, received her BFA from the

Juilliard School. She has had the pleasure of working with the Liz Gerring Dance Company, Othershore, Patrick Corbin Dance, the Metropolitan Opera Ballet, Peridance Ensemble, Stephen Petronio, Jodi Melnick, John Heginbotham, Jess Barbagallo, Tina Satter, and Half-Straddle. DeMent has enjoyed collaborating and dancing with the string quartet Ethel and in David Byrne's Radio City Music Hall concert. She has been associate choreographer to Annie-B Parson on several projects, namely *Here Lies Love*, currently at the Public Theater, the tour of *Love This Giant* with David Byrne and St. Vincent, and St. Vincent's world tour.

**CHRIS GIARMO** (performer, music director) has worked with Big Dance Theater since 2005, performing in *The Other Here* (Japan Society, 2007) and *Comme Toujours Here I Stand* (The Kitchen, 2009), performing in and writing choral music for *Supernatural Wife* (2011 Next Wave), as well as performing in and music-directing *Man in a Case* (Hartford Stage 2013). He is also the resident composer of NY-based theater company, Half Straddle, having composed music and sound designed all of their productions since 2008 including *House of Dance* (COIL/American Realness 2014), *Seagull (Thinking of you)* (COIL 2013), and the upcoming *Ancient Lives* (The Kitchen, 2015). Other sound design/composition credits include: Young Jean Lee's *Straight White Men* (Wexner/Public Theater, 2014) and *Untitled Feminist Show* (Baryshnikov Arts Center, 2012), Katherine Brook's *Pink Melon Joy* (Provincetown, Tennessee Williams Theater Festival, 2013), Faye Driscoll's *You're Me* (The Kitchen, 2012), Jackie Siblings Drury's *We Are Proud to Present a Presentation...* (Soho Rep, 2012). His solo music project is Boys Don't Fight (boysdontfight.com); he is co-creator of Homoflix (homoflix.wordpress.com), and is the man behind new drag superstar Kimberly Clark. [chrisgiarmo.com](http://chrisgiarmo.com)

**CYNTHIA HOPKINS** (performer) is thrilled to be performing with Big Dance Theater once again, with whom she previously collaborated on *Antigone*, *Shunkin*, *Another Telepathic Thing*, and *Girl Gone*. Hopkins is an internationally acclaimed musical performance artist; she writes and sings songs, records albums, and creates

performance works that simultaneously stimulate the senses, provoke emotion, and enliven the mind. She has produced six performance works and eight albums of original music. Her work has been honored with many awards, including the 2007 Alpert Award in Theater and a 2010 Guggenheim Fellowship. She most recently premiered *A Living Documentary*, an experimental piece exploring the challenges of earning one's living as a performing artist in the 21st century (scheduled to be performed again in January 2015 as part of the American Realness Festival at Abrons Art Center), and is currently at work on two new pieces (one about alcoholism and the other about the trials and tribulations of social media) while continuing to work as a performer, composer, and musician for many other folks. [cynthiahopkins.com](http://cynthiahopkins.com)

**AARON MATTOCKS** (performer) "one of the finest young actor-dancers in New York" (*New York Times*), is a Pennsylvania native, Sarah Lawrence College alumnus, and 2013 Bessie Award nominee for Outstanding Performer. He has worked with Annie-B Parson and Paul Lazar since 2009 in *The Goats* (with OtherShore), *Supernatural Wife* (2011 Next Wave), *Comme Toujours Here I Stand* (NYLA revival), *Man in a Case* with Mikhail Baryshnikov, and *Alan Smithee Directed This Play: Triple Feature*; created roles in premieres by Doug Elkins, David Gordon, Stephen Petronio, Jodi Melnick, Steven Reker, Phantom Limb (dir. Jessica Grindstaff/ Erik Sanko, 2011 Next Wave), Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham; appeared as a guest artist with Faye Driscoll, John Kelly, Dean Moss, David Parker, Yoshiko Chuma, and the Bessie Award-winning production *Then She Fell*; and performed in projects by Courtney Krantz, Abigail Levine, and Amanda Villalobos. In addition to his work as a performer, he was commissioned to be a 2013—14 Context Notes Writer for New York Live Arts, after recently completing a year as guest editor for Movement Research's *Critical Correspondence*, and as guest curator for Sarah Maxfield's One-Shot. His writing has been published by the *Performance Club*, *Culturebot*, *Hyperallergic*, *Brooklyn Rail*, Baryshnikov Arts Center, Hartford Stage, and the BAM Next Wave







Festival. As a producer and arts manager, he has worked with Mark Morris Dance Group (2002—10), Tina Satter/Half Straddle, Big Dance Theater, and Faye Driscoll.  
aaronmattocks.com

**KOURTNEY RUTHERFORD** (performer) was born in California, raised in Washington State, and is currently based in New York. She has worked with Big Dance Theater since 1997 in such works as *The Gas Heart*, *Girl Gone*, *Shunkin*, *Antigone*, and *Comme Toujours Here I Stand* (for which she received a Bessie Award with the company in 2010). In addition to her work with Big Dance, Rutherford has appeared with cutting edge and critically acclaimed downtown performance groups Half Straddle, Witness Relocation, and Radiohole. She is currently developing *Deux Jeunes Artistes au Chomage* in France, her first non-English speaking role. She dedicates her performance to the remarkable women in her family, including her late mother with whom she first saw *Terms of Endearment*, her recently departed cousin Jimi Jo Maxwell, and her dearest darling husband Mathieu.

**TEI BLOW** (sound design) is a performer and sound designer based in Brooklyn. He is one half of Royal Osiris Karaoke Ensemble and has made sound and projection designs for The Laboratory of Dmitry Krymov, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, and David Neumann/Advanced Beginner Group. He also performs with the bands Frustrator! and Perfect Shapes on Enemies List Recordings. Upcoming projects include Royal Osiris Karaoke Ensemble's *The Art of Luv* at Gibney Dance Center and Kate Werble Gallery, and sound design for David Neumann/Advanced Beginner Group's *I Understand Everything Better*, premiering at Abrons Art Center in April 2015.

**OANA BOTEZ** (costume design) is an international set and costume designer for film, theater, opera, and dance. Botez is a Princess Grace Award and NEA/TCG Career Development Program recipient. She was nominated for the Henry Hewes Design Awards, the Barrymore and Drammy Award, and is a recipient of the

Barrymore and Drammy Awards. Her designs have earned critical acclaim in the New York area at BAM, La MaMa, The Kitchen, PS 122, HERE Arts Center, Joyce Theater, BRIC Arts Media, Peak Performances, and Classic Stage Company. Regionally: The Wilma Theater, Jacob's Pillow Dance Festival, Hartford Stage Company, Shakespeare Theater, Berkeley Rep, ArtsEmerson, Broad Stage, MCA Chicago, Walker Art Center, and ODC. Internationally: Bucharest National Theater, Arad National Theater, Bulandra Theater, Théâtre National de Chaillot, Les Subsistances, Budapest National Theater, Cluj Hungarian National Theater, Bucharest Operetta Theater, International Festival of Contemporary Theater, Le Quartz, La Filature, and Exit Festival/Maison des Arts Creteil. Her collaborators in theater, opera, film, and dance include: Robert Woodruff, Richard Foreman, Maya Beiser, Mikhail Baryshnikov, Andrei Serban, Blanka Zizka, Doug Elkins, Kristin Marting, Evan Ziporyn, Paradigm, Melissa Fenley, Charles Moulton, and others. Botez is a graduate of Bucharest Art Academy and received an MFA in Design from NYU/Tisch School of the Arts. She was a major contributor for the first Romanian theater design catalogue, *Scenografica*. Botez had been teaching costume design at Colgate University, Brooklyn College, and MIT. She resides in Manhattan.

**JOANNE HOWARD** (set design) has been designing sets for Big Dance Theater since 1992. In addition, Howard works in a variety of media including sculpture, paper, ceramics, and video. She received a Bessie Award for her collaboration with BDT for *Comme Toujours Here I Stand* and is a New York Foundation for the Arts Fellowship recipient for Architecture/Environmental Structures. Howard has exhibited in New York, Chicago, and Los Angeles. Her Exhibition Dream House is currently on view at the Hopper House Art Center, Nyack, NY.

**JEFF LARSON** (video design) previously designed video for *Man in a Case*, Big Dance Theater's *Supernatural Wife*, and the 2009 Bessie Award-winning *Comme Toujours Here I Stand*. He is co-curator of "everyone's favorite performance series," Catch (catchseries.org).

He has taught in the undergraduate drama department and the department of design for stage and film at New York University's Tisch School of the Arts, and this semester is a visiting professor at Bennington College.

**JOE LEVASSEUR** (lighting design) has collaborated with many dance and performance artists including: John Jasperse, RoseAnne Spradlin, Sarah Michelson, David Dorfman, Jodi Melnick, Beth Gill, Maria Hassabi, Ishmael Houston-Jones, LeeSaar the Company, Anna Sperber, Megan Sprenger, and Christopher Williams. He has received two Bessie Awards for his design work, including one with Big Dance Theater for *Comme Toujours Here I Stand*. In 2009 his *Drop Clock* installation was featured in the lobby of Dance Theater Workshop. In 2010 he showed a collection of original paintings at Performance Space 122. Ongoing projects include lighting work for Jennifer Monson, Big Dance Theater, Wendy Whelan, and Palissimo. [joelevasseur.com](http://joelevasseur.com)

**AARON ROSENBLUM** (producer) works extensively in theater, dance, and music production. This season marks Rosenblum's 12th year with Big Dance; he has been an intern, touring company/stage manager,

production manager, and now, producer.

Besides his work with Big Dance, he is currently the producer for Young Jean Lee, Half Straddle, and is developing a new project with David Byrne. Over the years he has worked with Dan Hurlin, Lou Reed, David Zambrano, and many others. Prior to working as an independent producer, Rosenblum was on staff at both St. Ann's Warehouse (general manager) and Dance Theater Workshop (marketing). He holds a BFA from Emerson College in theater production and management.

**BRENDAN REGIMBAL** (production manager) is a New York theater artist who has been working in New York since 2004. He worked as Richard Foreman's production and stage manager and assistant director from 2006—10. He is one of the founding members of the Incubator Arts Project where he served as one of the curators until it closed in 2014. He has collaborated with several downtown theater companies and artists including Big Dance Theater, New York City Players, Elevator Repair Service, Radiohole, Object Collection, Reid Farrington, Title:Point Productions, 31 Down Radio Theater, The Paper Industry, and Sponsored By Nobody.





### BIG DANCE THEATER

Founded in 1991, Big Dance Theater is known for its inspired use of dance, music, text and visual design. The company often works with wildly incongruent source material, weaving and braiding disparate strands into multi-dimensional performance. Led by Co-Artistic Directors Annie-B Parson and Paul Lazar, Big Dance has delved into the literary work of such authors as Twain, Tanizaki, Wellman, Euripides, and Flaubert, and dance is used as both frame and metaphor to theatricalize these writings.

For over 20 years, Big Dance Theater has worked to create more than 20 dance/theater works, generating each piece over months of collaboration with its associate artists, a long-standing, ever-evolving group of actors, dancers, composers, and designers. In March of 2014, the company premiered its latest project, *Alan Smithee Directed This Play: Triple Feature*, at Les Substances in Lyon, France. The production *Man in a Case*, which features Mikhail Baryshnikov, premiered at Hartford Stage and toured to many venues including Berkeley Repertory Theater, Broad Stage in Santa Monica, and the Museum of Contemporary Art in Chicago.

Big Dance Theater received Bessie Awards in 2002 and 2010; the company was awarded an OBIE in 2000 and BDT company members have received five other Bessie Awards and an OBIE award for their work with Big Dance. In 2007 the company received the first-ever Jacob's Pillow Dance Award.

Big Dance Theater has been presented around the world at venues including: BAM, Dance Theater Workshop, The Kitchen, New York Live Arts,

Chocolate Factory, Classic Stage Company, Japan Society, Jacob's Pillow Dance Festival, Museum of Contemporary Art (Chicago), Walker Art Center, Yerba Buena, On the Boards, UCLA Live, and Spoleto Festival. Internationally, the group has performed in France, Italy, Belgium, the Netherlands, Brazil, and Germany. Most recent commissions have been from Les Substances in Lyon, Chailot Théâtre National in Paris, BAM, and the Walker Art Center.

Big Dance Theater has been supported by individual donors, as well as the National Endowment for the Arts; the New York State Council on the Arts; Rockefeller MAP Fund; National Dance Project of the New England Foundation for the Arts; NYFA's BUILD Program; The Greenwall Foundation; FUSED, a program of the French US Exchange in Dance in partnership with the Cultural Services of the French Embassy in the US, Culturesfrance and NEFA/NDP; Altria Group, Inc.; The Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative; Asian Cultural Council; Mental Insight Foundation; Mid Atlantic Foundation's US Artists International, with support from the National Endowment for the Arts and the Andrew W. Mellon Foundation; The Tobin Foundation; The JPMorganChase Regrant Fund and the Editih Lutyens and Norman Bel Geddes Foundation at A.R.T./NY; the Bossak-Heilbron Charitable Foundation; the New Generations Program, funded by Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for American Theater; LMCC Swing Space Program; Jacob's Pillow Residency Program; and Baryshnikov Arts Center Residency Program.