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WINTER/SPRING SEASON

THE MARIINSKY AT BAM
Jan 14—24

THE ENCHANTED WANDERER
Jan 14

SWAN LAKE
Jan 15 & 16, 21—23

CINDERELLA
Jan 17 & 18

CHOPIN: DANCES FOR PIANO
Jan 24

ROUND-UP
Jan 20—25

SEMELE
Mar 4—10

KODO ONE EARTH TOUR: MYSTERY
Mar 19—21

THE TALLEST TREE IN THE FOREST
Mar 22—29

GHOSTS
Apr 5—May 3

MARK MORRIS DANCE GROUP
Apr 22—26

A HUMAN BEING DIED THAT NIGHT
May 29—Jun 21

CENDAR LAKE CONTEMPORARY BALLET
Jun 3—6

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THE MARIINSKY AT BAM

VALERY GERGIEV
IT IS THE BEATING HEART OF RUSSIAN CULTURE: ST. PETERSBURG’S MARIINSKY THEATRE, A BASTION OF ARTS EXCELLENCE THAT HAS ENDURED REGIME CHANGES AND REVOLUTIONS FOR OVER TWO CENTURIES. AS A CULTIVATOR OF INNOVATION AND TALENT, IT IS UNPARALLELED. BALANCHINE STUDIED THERE, AS DID BARYSHNIKOV, NIJINSKY, AND NUREYEV. TCHAIKOVSKY AND RIMSKY-KORSAKOV PREMIERED OPERAS THERE. AND MAHLER, BERLIOZ, AND RACHMANINOFF ALL CONDUCTED ON ITS STAGES.

BAM and the Mariinsky present
SWAN LAKE

Music by Pyotr Tchaikovsky
Mariinsky Ballet
Musical direction by Valery Gergiev

Principal casting: Viktoria Tereshkina (Jan 15), Vladimir Shklyarov (Jan 15), Ulyana Lopatkina (Jan 16), Danila Korsuntsev (Jan 21), Alina Somova (Jan 22), Yekaterina Kondaurova (Jan 23)

DATES
Jan 15 at 7pm*;
Jan 16 & 21—23 at 7:30pm

VENUE
BAM Howard Gilman Opera House

RUNNING TIME
3hrs 10min
(with two intermissions)

FULL PRICE
$35—175

SUBSCRIPTION PRICE
Buy 4 events and save 20%)
$28—140

OPENING NIGHT PREMIUM PACKAGE
$350 (includes center orchestra seating and champagne reception with Valery Gergiev)

RELATED EVENT
Member Mingle: Swan Lake
Thu, Jan 22 at 6:30pm
Diker Gallery Café

DANCE
His ravishing production is widely considered one of the world’s finest. A pillar of the Mariinsky repertoire since it was staged in 1950 by renowned Russian dancer and choreographer Konstantin Sergeyev, after Lev Ivanov and Marius Petipa’s original version in 1895, it has served as the inspiration and exemplar of countless productions since. Reveling in the expressiveness of Tchaikovsky’s score, this Swan Lake has a happy ending—a remnant of Soviet-era heroics—while remaining true to the medieval period in which the story was originally set. Bathed in radiant aquamarine, the company’s exquisite corps de ballet is the epitome of classical grandeur, floating ethereally into the moonlight.
BAM and the Mariinsky present

CINDERELLA

Music by Sergei Prokofiev
Choreography by Alexei Ratmansky
Mariinsky Ballet
Musical direction by Valery Gergiev
Conducted by Valery Gergiev

Principal casting: Diana Vishneva (Jan 17), Yekaterina Kondaurova (Jan 17), Vladimir Shklyarov (Jan 18), Daria Pavlenko (Jan 18)

DATES
Jan 17 at 7:30pm; Jan 18 at 3pm
VENUE
BAM Howard Gilman Opera House
RUNNING TIME
2hrs 50min (with two intermissions)
FULL PRICE
$30—175
SUBSCRIPTION PRICE
(Buy 4 events and save 20%)
$24—140
Prices subject to change after Nov 30

DANCE

Commissioned by the Mariinsky in 2002, this Cinderella launched the international career of choreographer Alexei Ratmansky, who reinvigorates the classic story ballet with fresh sophistication. From quiet, shimmering romance to lively court dances, Ratmansky seamlessly echoes the complexities of Prokofiev’s score, juxtaposing angular modernism with the bittersweet emotion and drama of this sweeping fairy tale.

CHOPIN: DANCES FOR PIANO

Music by Frédéric Chopin
Choreography by Michel Fokine, Benjamin Millepied, and Jerome Robbins
Mariinsky Ballet
Musical direction by Valery Gergiev

Principal casting: Alina Somova (Chopiniana, Without), Vladimir Shklyarov (In the Night), Ulyana Lopatkina (In the Night), Danila Korsuntsev (In the Night)

DATES
Jan 24 at 7:30pm
VENUE
BAM Howard Gilman Opera House
RUNNING TIME
TBD
FULL PRICE
$30—135
SUBSCRIPTION PRICE
(Buy 4 events and save 20%)
$24—108
Prices subject to change after Nov 30

DANCE

Frédéric Chopin (1810—49) composed some of Western history’s most intimately romantic music, exquisite works that have served as the inspiration for countless choreographers. In this mixed program, the Mariinsky Ballet convenes three dances from distinct eras set to his piano music, performed live.

Michel Fokine’s ethereal Chopiniana (1908), one of the oldest works in the Mariinsky repertory, embodies the soul of classical ballet. Jerome Robbins’ ballet In the Night (1970), set to a slate of nocturnes, captures three couples in varying emotional states. And Benjamin Millepied’s (L.A. Dance Project, 2014 Next Wave)—inspired by his early exposure to Chopin’s preludes and études as a young dancer—expresses the music’s timelessness and passion in Without (2011), performed by 10 dancers.
Sufjan Stevens puts his expressive voice and exuberant orchestrations in the service of unabashed wonder at the world. At BAM, he has serenaded both the heavens (Planetarium, 2013 Winter/Spring) and the highway (The BQE, 2007 Next Wave) and, on his albums, everything from the Chinese zodiac to the state of Illinois.

In this BAM commissioned work, shown on the Steinberg Screen, Stevens turns his gaze to the rodeo, in all its bull-riding, calf-roping, and barrel-racing glory. With slow-motion footage shot by sibling filmmakers Aaron and Alex Craig at the 2013 Pendleton Round-Up in Oregon—and featuring Stevens on electronics and new-music ensemble Yarn/Wire performing piano and percussion—Round-Up is a musical and cinematic portrait of a classic American tradition.

**BAM 2015 Music Sponsor:**
Major support for music at BAM provided by Frances Bernarzohn & Alan Roseman
Pablo J. Salame

The Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust
BUT HERE’S THE POINT TO GET. I SWEAR I’D NEVER ACT LIKE I HAVE IF I WASN’T ABSOLUTELY SURE IT WILL BE WORTH IT TO YOU IN THE END, AFTER YOU’RE RID OF THE DAMNED GUILT THAT MAKES YOU LIE TO YOURSELVES YOU’RE SOMETHING YOU’RE NOT, AND THE REMORSE THAT NAGS AT YOU AND MAKES YOU HIDE BEHIND LOUSY PIPE DREAMS ABOUT TOMORROW. YOU’LL BE IN A TODAY WHERE THERE IS NO YESTERDAY OR TOMORROW TO WORRY YOU. YOU WON’T GIVE A DAMN WHAT YOU ARE ANY MORE… BUT YOU CAN ALL SEE THAT I DON’T GIVE A DAMN ABOUT ANYTHING NOW. AND I PROMISE YOU, BY THE TIME THIS DAY IS OVER, I’LL HAVE EVERY ONE OF YOU FEELING THE SAME WAY!

—ACT TWO, THE ICEMAN COMETH

BRIAN DENNEHY

THE ICEMAN COMETH

EUGENE O’NEILL, GOODMAN THEATRE, ROBERT FALLS

NATHAN LANE

Photo from Theatre Communications Group. © Liz Lauren
Tony Award-winning stage and screen actors Nathan Lane and Brian Dennehy come to BAM for the Goodman Theatre’s revival of Eugene O’Neill’s trenchant portrait of hope and disillusionment. At Harry Hope’s saloon, the biannual visit of charismatic traveling salesman Hickey (Lane) is cause for celebration. But when a newly sober Hickey arrives, his renewed outlook on life threatens to upend the lives of his old friends, leading to a series of devastatingly comic and heartbreaking events.

This epic 18-character drama—which garnered critical acclaim and broke box-office records in its extended Chicago run—is directed by Robert Falls, whose productions of O’Neill’s works (with longtime artistic collaborator Dennehy) have been the hallmark of his 27-year tenure at the Goodman.
TALE OF A TEMPLE

In Chinese director Zhang Huan’s version of the Greek legend Semele, east meets west for a reason. The centuries-old Ming Dynasty temple at the center of the production bore witness to a story every bit as dramatic as the occidental myth. When the temple was being salvaged, Zhang discovered the diary of a former occupant, whose wife, the diary records, had cheated on him, instigating a long period of emotional turmoil. For Zhang, the parallel was clear: the ancient pathos of Semele had reemerged in the form of a contemporary domestic drama just a few hours from his Shanghai studio. The temple would go on to serve as a symbol of eternity in his production.

Jealousy is the common catalyst: In the Semele story, Jupiter’s wife Juno comes to resent Semele for pining after her husband, just as the diary keeper registered his resentment toward his philandering wife. But whereas the cheater in the former is the one punished—Semele goes up in flames—it’s the cheated in the latter who meets his grim fate; after murdering his wife’s lover, the man was arrested and put to death by firing squad.

This production was made possible by a generous grant from the KT Wong Foundation in association with PACE Gallery. Support for the Howard Gilman Signature Artist Series provided by:

THE HOWARD GILMAN FOUNDATION

Leadership support for opera at BAM provided by: Aashish & Dinyar Devala

Semele is supported, in part, by:

Leadership support for BAM’s presentation of Semele provided by: Mercedes T. Bass
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Endowment funding has been provided by The Andrew W. Mellon Foundation Fund for Opera and Music-Theater
Major support for opera at BAM provided by The Francesca & Harrison Foundation Trust
Additional support for BAM’s presentation of Semele provided by Rohit & Katharine Desai

OPERA

US Premiere

SEMELE

By George Frideric Handel
Canadian Opera Company
Conducted by Christopher Moulds
Directed by Zhang Huan

DATES Mar 4, 6 & 10 at 7:30pm; Mar 8 at 3pm
VENUE BAM Howard Gilman Opera House
RUNNING TIME Approx 3hrs (with intermission)
FULL PRICE $35—185
SUBSCRIPTION PRICE (Buy 4 events and save 20%) $28—148
Prices subject to change after Nov 30

RELATED EVENTS
Master Class: Semele: Behind the Scenes
With Director of Production Neil Kohner and Production Supervisor Paul Barlett
Sun, Mar 8 at 10am
Leavitt Workshop
$45 (includes pre-performance class and post-performance wrap-up)
Member Mingle: Semele
Tue, Mar 10 at 6:30pm
Diker Gallery Café

This page may contain embedded images and media. For details, visit BAM.ORG/SEMELEMAR 4—10

A centaur, a donkey, and one amused donkey: Opera Company’s East, presentation of Semele, Handel’s sublime operatic the titular Greek myth. Chinese artist Zhang Huan—renowned provocative interrogations of eastern culture—makes his directorial debut, transforming the restored 17-ton temple into an altar, palace, crematory, and heaven to tell of the karmic fate of Semele (performed by Jane Archibald), whose attempt to trade sexual favors for divinity goes up in flames.
NY Premiere
KODO ONE EARTH TOUR: MYSTERY
Directed by Tamasaburo Bando
DATES Mar 19—21 at 7:30pm
VENUE BAM Howard Gilman Opera House
RUNNING TIME 2hrs (with intermission)
FULL PRICE $25—50
SUBSCRIPTION PRICE (Buy 4 events and save 20%) $20—40
Prices subject to change after Nov 30

Music / Theater
From out of the darkness comes a low rumble, a crack of thunder. Floating orbs of light reveal a serpent coiling and uncoiling, its scales glinting in sinuous beauty.

Drawing on the images, sounds, and techniques of ancient Japanese ritual, taiko drum ensemble Kodo melds rigor with grace in this extraordinary new work. Led by artistic director Tamasaburo Bando, Kabuki theater giant and a national treasure of Japan, the troupe showcases its legendary drumming alongside virtuosic dance and instrumental performance.

The Life of a Kodo Performer

There’s much to love about Kodo: the ritualistic precision, the subterranean sounds, the tensed, muscular bodies poised with impossible control. But beneath the surface of those displays lies an entire lifestyle devoted to a holistic folk ethos of which drumming is an integral part.

Communal Living
Apprentices live together in a village on Sado Island, a secluded time capsule of pre-industrial times located in the Japan Sea.

Exercise
They begin their day at 5am with a brisk 10-kilometer jog to develop leg strength and endurance for performances.

Growing Food
During the apprenticeship, much of the vegetables, rice, and other food are grown communally on the premises, asserting a connection to place. The physical labor of the harvest is said to resonate spiritually with the motion of drumming.

Tea
Apprentices take part in traditional Japanese tea ceremonies in order to perfect an economy of movement.

Sitting
Eating and other activities are mostly done from the traditional, and sometimes painful, seiza sitting position, intended to reconnect Kodo members with the rituals of their ancestors.

Stick Making
Kodo members make their own drumsticks and chopsticks and always hold the latter in the left hand to develop dexterity.

BAM 2015 Music Sponsor: Viacom
Leadership support for Global BAM provided by:

Major support for music at BAM provided by Frances Bernanzohn & Alan Roseman
Pablo J. Salame
Kodo One Earth Tour 2015: Mystery is supported by AAC JD Talk U.S.
TODAY I DEFY ANY PART OF AN INSOLENT, DOMINATING AMERICA... I DEFY ANY ERRAND BOYS, UNCLE TOMS OF THE NEGRO PEOPLE TO CHALLENGE MY AMERICANISM... BECAUSE, I REFUSE TO LET MY PERSONAL SUCCESS, AS PART OF A FRACTION OF ONE PER CENT OF THE NEGRO PEOPLE, TO EXPLAIN AWAY THE INJUSTICES TO FOURTEEN MILLION OF MY PEOPLE; BECAUSE WITH ALL THE ENERGY AT MY COMMAND, I FIGHT FOR THE RIGHT OF THE NEGRO PEOPLE AND OTHER OPPRESSED LABOR-DRIVEN AMERICANS TO HAVE DECENT HOMES, DECENT JOBS, AND THE DIGNITY THAT BELONGS TO EVERY HUMAN BEING! THAT EXPLAINS MY LIFE. I’M LOOKING FOR FREEDOM, FULL FREEDOM, NOT AN INFERIOR BRAND.

—PAUL ROBESON “HERE’S MY STORY,” FREEDOM (NOV 1950)
Paul Robeson is best known for his iconic baritone and leading roles in The Emperor Jones, Show Boat, and Othello—a remarkable accomplishment despite the fact that his rise as a star coincided with the era when segregation was legal. But his life trajectory took many twists and Robeson wore many hats as a public figure and outspoken champion of peace and justice.

**THE ALL-AMERICAN**
As a scholarship student—and the third black student ever—at Rutgers University, Robeson played varsity football and was a two-time All-American.

**THE LAW STUDENT**
Robeson graduated from Columbia Law School in 1923, though worked only briefly as a lawyer, citing intolerable racism.

**THE ACTIVIST**
Among the causes he most ardently supported were anti-lynching legislation in America, Indian independence from Britain, anti-colonialism in Africa, and organized labor.

**THE BLACKLISTED**
Robeson was a lifelong supporter of Stalin and the Soviet project, performing concerts in Moscow and receiving the International Stalin Prize in 1952.

**THE COMEBACK KID**
In 1958, Robeson released Here I Stand, part manifesto, part autobiography. He also played the title role in the RSC’s 1959 production of Othello.

**THE RECLUSE**
After a series of mental and physical illnesses, he returned to the US and lived for the next 13 years in seclusion. Robeson died in Philadelphia in 1976.

Legend of the performer and political activist Paul Robeson is celebrated in song and story by Daniel Beaty (Emergency, The Public Theater) in this bravura solo play, directed by Moisés Kaufman (The Laramie Project Cycle, 2013 Winter/Spring). Seamlessly incorporating photos, audio, and video footage, The Tallest Tree in the Forest captures Robeson’s multifaceted history—from football heroics, to triumphs on Broadway and London’s West End, to radical politics and McCarthy-era defiance. With unflagging energy and incisiveness—and performing a stunning rendition of “Ol’ Man River”—Beaty sheds light on one of the 20th century’s most dynamic lives.
I’m not frightened of God, only the ghosts in my life. Not just the people that haunt us, but what we inherit from our parents: dead ideas, dead customs, dead morals. They hang around us and we can’t get away from them. They’re all over us, smothering us as if we were buried alive in sand. And we’re all so frightened of burrowing up into the light.

—Act Two, Ghosts
LESLEY MANVILLE GIVES THE PERFORMANCE OF HER LIFE…
—THE SUNDAY TELEGRAPH (UK)

MANVILLE’S PERFORMANCE IS A TRIUMPH OF POISE AND INTENSITY.
—EVENING STANDARD (UK)

A PRODUCTION THAT DOES FULL JUSTICE TO THIS THRILLING, HARROWING PLAY.
—THE TELEGRAPH (UK)

A MASTERPIECE… RICHARD EYRE’S NEW VERSION HAS GLORIES TOO MANY TO LIST.
—THE TIMES (UK)

POWERFULLY INTIMATE…
—THE OBSERVER (UK)

Helene Alving has spent her life suspended in an emotional void after the death of her cruel but outwardly charming husband. She is determined to escape the ghosts of her past by telling her son, Oswald, the truth about his father. But on his return from his life as a painter in France, Oswald reveals how he has already inherited the legacy of Alving’s dissolute life.
The musically minded Mark Morris Dance Group returns with two programs representing two decades of the company’s diverse, passionate approach to contemporary dance paired with live music.

Program A showcases music by the preeminent 20th-century American composer Lou Harrison: *Pacific*—originally created for the San Francisco Ballet and now making its New York company premiere—is pure sophisticated elegance, while the colossal *Grand Duo* is a jagged tableau of ecstatic rhythms. Rounding out the program is *Words*, set to Felix Mendelssohn’s *Songs Without Words*, and the world premiere of a new work.

In Program B the company presents the New York premiere of *Spring, Spring, Spring*, a looming rendition of *The Rite of Spring*, based on an ultramodern arrangement of Stravinsky’s classic score by acclaimed jazz trio The Bad Plus, who performs live. The evening opens with *Crosswalk*, Morris’ energetic take on a clarinet and piano work by Carl Maria von Weber, full of dizzying patterns and symmetries, and *Jenn and Spencer*, a passionate duet set to Henry Cowell’s restlessly searching *Suite for Violin and Piano* from 1925.
As he smiled shyly, perhaps politely, rising to greet me, I saw a flicker of boyishness, of uncertainty. At the same time, my mind registered “Prime Evil,” the name that marked him as the surest evidence of all that had happened under apartheid. De Kock had not just given apartheid’s murderous evil a name. He had become that evil. The embodiment of evil stood there politely smiling at me.

Prime Evil is what South Africans call him: a paid white political assassin currently serving two life sentences for crimes committed in the name of the apartheid state. In Nicholas Wright’s play, based on the best-selling 2003 book by Pumla Gobodo-Madikizela, a black female psychologist (Olivier Award winner Noma Dumezweni) enters Eugene de Kock’s (Matthew Marsh) prison cell to discern man from government-sanctioned monster. In a riveting interrogation that moves from dispassionate to deeply intimate, a remorseful de Kock and his interlocutor negotiate a fraught emotional space in which fear and compassion coexist.

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The Shubert Foundation, Inc.
The SHS Foundation
Virtuosic in form and versatile in style, Cedar Lake Contemporary Ballet returns to BAM with a slate of works by some of the most innovative choreographers around the globe.

Program A comprises Johan Inger’s Rain Dogs, a series of whimsical relationship portraits set to a score by Tom Waits, and a new work by the provocative Paris-based dance and media artist Richard Siegal.

In Program B, the company performs Jacopo Godani’s futuristic and philosophical Symptoms of Development, and Emanuel Gat’s Ida 7, which plays on the ebb and flow of group dynamics.

Both programs feature Cedar Lake associate choreographer Crystal Pite’s moody and atmospheric Ten Duets on a Theme of Rescue.

Support for the Howard Gilman Signature Artist Series provided by:

Leadership support for dance at BAM provided by The Harkness Foundation for Dance

Major support for dance at BAM provided by The SHS Foundation
ON SALE NOW
PRESENTED BY AMERICAN BALLET THEATRE

Magical toy soldiers, sparkling snowflakes, mischievous mice, and all the enchanting inhabitants of E.T.A. Hoffmann’s whimsical world return to BAM for the last time this winter in this acclaimed production of The Nutcracker, presented by the renowned American Ballet Theatre and choreographed by ABT Artist in Residence Alexei Ratmansky. Performed with a live orchestra, together with extraordinary sets and costumes by Tony® Award winner Richard Hudson (The Lion King), The Nutcracker is bound to be a treasured memory for years to come.

This event is presented by American Ballet Theatre. BAM house and ticketing policies may not apply. Age guidelines for children: ABT highly recommends that children be at least four years of age to attend. For full details, visit abt.org.

Recommended for children at least four years of age.

ON SALE NOW

Peter and the Wolf

The Little Orchestra Society
David Alan Miller, Guest Conductor
Sat, Dec 27 at 11am & 1pm
BAM Howard Gilman Opera House
Tickets start at $18

The Little Orchestra Society, in association with BAM, presents an enchanting new production of Prokofiev’s 1936 masterpiece. Peter and the Wolf depicts each character musically with a particular instrument of the orchestra and musical theme. This version sets the classic work in a winter wonderland, with repertoire from other great Russian composers including Stravinsky, Shostakovich, and Kabalevsky.

Tickets are on sale now. Visit BAM.org/peterandthewolf for details.

Also This Season

Dance

The Nutcracker

Last Chance—Final NYC Performances!

Choreography by Alexei Ratmansky
Music by Peter Ilyitch Tchaikovsky

Dates: Dec 12—21

Venue: BAM Howard Gilman Opera House

Running Time: 1hr 55min

Full Price: $29—195

Add-on Discount: $26.10—175.50

Prices subject to change

VIP Sweet Seats

Enjoy premium seating in the orchestra and mezzanine, Christmas goodies including a commemorative souvenir book and holiday toys, plus meet a character from The Nutcracker before the show!

This event is presented by American Ballet Theatre. BAM house and ticketing policies may not apply.

Recommended for children at least four years of age.

Miranda July

Matt Groening

Neil Gaiman

BAM Howard Gilman Opera House

Tickets start at $25

BAM hosts three wide-ranging conversations between creative kindred spirits. Filmmaker and author Miranda July discusses her debut novel with Girls creator Lena Dunham (Jan 28); Simpsons creator Matt Groening talks ‘trens with longtime friend and fellow illustrator Lynda Barry (Feb 12); and best-selling writer Neil Gaiman (Feb 17) dissects the macabre with Daniel Handler (aka Lemony Snicket).

Visit BAM.org/#Talks for tickets and info.
ALSO THIS SEASON

29TH ANNUAL BROOKLYN TRIBUTE TO DR. MARTIN LUTHER KING, JR.
Presented by BAM, Brooklyn Borough President Eric Adams, and Medgar Evers College of The City University of New York
Keynote speaker: Dr. Cornel West
Mon, Jan 19 at 10:30am
BAM Howard Gilman Opera House
Free
New York City’s largest celebration of Martin Luther King, Jr.’s life and mission returns, featuring a keynote address by the preeminent intellectual, activist, and author Dr. Cornel West, who will be on hand to sign copies of his forthcoming collection of King’s writings, The Radical King.
Visit BAM.org/MLK for additional details.

POETRY 2015
Thu, Apr 2 at 7:30pm
BAM Fisher (Fishman Space)
This annual showcase of spoken word returns to BAM with a dynamic interdisciplinary lineup featuring music and dance. Previous performances have featured a diverse group of stellar nationally recognized talent including Ashley August, Dominique Minissale, Suheir Hammad, and Brooklyn’s own DJ Reborn.
Full lineup to be announced in January. Visit BAM.org/poetry for details.

EAT, DRINK & BE LITERARY
Presented in partnership with the National Book Foundation
BAMcafé
$60 (includes wine, dinner, tax, and tip)
Raise a glass and share a meal with some of today’s most renowned authors in this unique series of intimate literary evenings.
Dinaw Mengestu (Jan 27)
Tiphanie Yanique (Mar 3)
Michael Cunningham (Mar 11)
Lydia Davis (Mar 18)
Chris Ware (Apr 21)
Joseph O’Neill (Apr 29)
Jane Smiley (Jun 2)
Rachel Kushner (Jun 10)
Moderators: Deborah Treisman and Lorin Stein
Tickets go on sale Dec 8 (Dec 1 for Friends of BAM). Visit BAM.org/EDBL for details.
Leadership support provided by The Gladys Krieble Delmas Foundation and Martha A. & Robert S. Rubin BAM thanks Joseph S. & Diane H. Steinberg and Pine Ridge Vineyards for their support.

DANCEAFRICA 2015
Artistic Director Chuck Davis
and Artistic Director Designate Abdel Salaam
May 22—25
BAM Howard Gilman Opera House
Tickets start at $20
The nation’s largest festival dedicated to African dance returns for its 38th year, bringing together performances, art, film, and an array of community events for an exhilarating celebration of culture from Africa and its diaspora.
This year’s edition celebrates Brazil, tracing the transcultural roots of the country’s vibrant music and dance traditions.
Full lineup to be announced. Tickets may be purchased as part of a subscription package (see p 50). Visit BAM.org/DanceAfrica for details.
Support for Global BAM provided by:

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Photo courtesy of the Library of Congress

DanceAfrica 2015

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Support for Global BAM provided by:

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DanceAfrica 2015
BAM VISUAL ART

BAMbill Cover Artist: Larry Poons
Jan 12—Jun 30

Untitled (2009)
Acrylic on canvas
68 x 85 inches

BAM is proud to present New York-based painter Larry Poons as this season’s BAMbill cover artist. Poons’ work—which evokes traces of remembered landscapes, paeans to Cézanne, and the intuited color of Matisse and Bonnard—has been shown at MoMA, the MFA Boston, and Richard Bellamy’s famed Green Gallery, among others, and is included in major museum and private collections throughout the US and abroad.

Leadership support provided by Agnes Gund and Toby Devan Lewis.

BAMCINEMAFEST

Jun 17—28

Now in its seventh year, BAMcinemaFest (recently named Best Film Festival in New York by The Village Voice) introduces audiences to new films by emerging voices in American independent cinema, plus special repertory screenings, filmmaker Q&As, and more. Last year’s festival launched the NY premiere of Richard Linklater’s Boyhood, and past highlights include films by Lena Dunham, Andrew Bujalski, the Duplass brothers, Matthew Porterfield, David Wain, Benh Zeitlin, and Joe Swanberg. Lineup and special guests to be announced. Visit BAM.org/CinemaFest for updates.

Title Sponsor of BAM Rose Cinemas and BAMcinématek: SENIOR CINEMA

BAM Rose Cinemas

In this free monthly series, moviegoers 65 and over enjoy classic repertory film, with complimentary popcorn and soda. Visit BAM.org/SeniorCinema for program lineup and more info.

Leadership support provided by the Stavros Niarchos Foundation and The SHS Foundation.

Major support provided by Goldman Sachs Gives.

Leadership support for Arts & Justice and BAM Education’s Screening programs provided by the Laurie M. Tisch Illumination Fund.

FREE LIVE MUSIC

BAMCafé Live

This free live music series happens select Friday and Saturday nights at the Lepercq Space and features emerging artists in rock, jazz, R&B, soul, world music, pop, and more from Brooklyn and beyond. Visit BAM.org/BAMcafeLive for lineup and info.

BAM EDUCATION

See BAM’s artistic programming translated to your child’s classroom in the form of Shakespeare performance, spoken word poetry, film criticism, choreography, African dance, and more. BAM Education programs ignite imagination and ideas for students, educators, and families every year. Encourage your child’s teachers and administrators to participate.

Visit BAM.org/education for programming details and info on how to enroll.

Leadership support provided by the Stavros Niarchos Foundation and The SHS Foundation.

Major support provided by the Grit & Justice and BAM Education Screening programs provided by the Laura Mil. Tisch Humanitarian Fund.

BAMKIDS

BAMkids offers stimulating, imaginative live productions and film programming for young people ages two to 11. This season’s offerings include dance, theatre, film, and interactive performances from France, Sweden, Italy, and beyond, plus the 17th annual BAMkids Film Festival.

Leadership support provided by the Presenting sponsor of BAMkids and community programs.

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BAMCAFE-LIVE SPONSOR:

BAM 2015 Music Sponsor:

BAMcafe Live sponsor:

BAMcafé Live receives endowment support from the BAM Fund to support emerging and local musicians.

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MEMBERSHIP

For lovers of the stage, get advance access to the best in live performance with a Friends of BAM membership (starting at $75).

For passionate filmgoers, get $5 off movie tickets with a BAM Cinema Club membership (starting at $70).

Get the best of both worlds with a Double BAM membership (starting at $120) and save $25.

BAM.org/membership 718.636.4194

BAM GIFT CARD

by American Express

Introducing the BAM Gift Card, just in time for the holidays. The easiest way to purchase tickets, memberships, merchandise, concessions, and more. Gift cards are available in $50 and $100 denominations.

Terms and Conditions apply to BAM Gift Cards. Some limitations apply. Visit www.BAM.org/terms for complete terms and Cardholder Agreement. BAM Gift Card is issued by American Express Prepaid Card Management Corporation.

BAM.org/shop 718.636.4100
ON-SALE DATES

FEES

DEC 8
General public
DEC 1
ON-SALE DATES

$1.50 facility fee (per ticket)

$15 handling fee (per order)

or visit the BAM Box Office at least one hour before showtime. For details, visit BAM.org/policies.

made on lost tickets. Call BAM Ticket Services at least 48 hours before the original performance date.

for different date of the same presentation. All exchanges are subject to availability. Exchanges cannot be

combined with any other offer and pricing cannot be adjusted after an order is placed.

Ticket exchanges are free for subscribers. All tickets (including Bring a Friend) must be exchanged for a

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**Policies**

Late seating is solely at the discretion of management. Ticketed seat locations are not guaranteed past curtain time. Children under five are not admitted unless explicitly noted. Visit BAM.org/policies for complete information.

**Accessibility**

BAM performances are wheelchair accessible. Gallery seating in the BAM Harvey Theater is only accessible via 70 stairs. For information and accommodations, visit BAM.org/accessibility.

**Dinner & Drinks**

BAM Café is open for dinner and drinks two hours before most evening performances in the BAM Howard Gilman Opera House. Call 718.623.7811 for reservations. BAM members receive a 10% discount.

**Books & Gifts**

Greenlight Bookstore, Fort Greene’s much-loved independently owned bookseller, offers a curated selection of books and BAM gifts at the BAM Harvey Theater and BAM Howard Gilman Opera House lobbies before and after performances. BAM merchandise is also available at greenlightbookstore.com. BAM members receive a 20% discount on all items, online and in-store.

**Rentals**

BAM’s distinctive, dynamic venues are available for rent. Visit BAM.org/rentals for inquiries and additional information.

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**BAM Has Three Locations**

1. **Peter Jay Sharp Building**
   - 30 Lafayette Ave
   - BAM Rose Cinemas
   - Hillman Atrium Studio
   - Lepercq Space (BAMcafé)
   - BAM Howard Gilman Opera House (see house map below)

2. **BAM Harvey Theater**
   - 651 Fulton St
   - Gallery*
   - Rear Orchestra
   - Orchestra
   - *Accessibility Notice: Gallery seating only accessible via 70 stairs

3. **BAM Fisher**
   - 321 Ashland Pl
   - Fishman Space
   - Hillman Studio
   - Levitt Workshop
   - Rooftop Terrace

*House maps for BAM Fisher presentations vary.*