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Real Enemies

BAM Harvey Theater

Nov 18—21 at 7:30pm; Nov 22 at 3pm

Running time: one hour & 15 minutes, no intermission

By Darcy James Argue, Isaac Butler,
and Peter Nigrini
Secret Society

Music by **Darcy James Argue**

Written and directed by **Isaac Butler**

Film design by **Peter Nigrini**

Scenic and lighting design by **Maruti Evans**

Costume design by **Sydney Maresca**

Season Sponsor:

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*Leadership support for music at BAM provided by
Frances Bermanzohn & Alan Roseman.*

Real Enemies

PERFORMED BY **DARCY JAMES ARGUE'S SECRET SOCIETY**

Tim Ries piccolo, flute, alto flute, soprano sax, alto sax

Rob Wilkerson flute, clarinet, soprano sax, alto sax

Sam Sadigursky E \flat clarinet, B \flat clarinet, A clarinet tenor sax

John Ellis B \flat clarinet, bass clarinet, tenor sax

Carl Maragli B \flat clarinet, bass clarinet, baritone sax

Seneca Black trumpet, flugelhorn

Jonathan Powell trumpet, flugelhorn

Matt Holman trumpet, flugelhorn

Nadje Noordhuis trumpet, flugelhorn

Ingrid Jensen trumpet, flugelhorn

Mike Fahie trombone

Darius Christian Jones trombone

Jacob Garchik trombone

Jennifer Wharton bass trombone, tuba

Sebastian Noelle acoustic & electric guitar

Adam Birnbaum acoustic & electric piano, synthesizer

Matt Clohesy contrabass & electric bass, electronic effects

Jon Wikan drum set, cajón

Darcy James Argue conductor

Lindsey Turteltaub production and stage management

Dan Vatsky video editor and associate video designer

Asa Wember video engineer

Emma Herbolzheimer video intern

Vernil Rogers audio engineer

Shelley Miles assistant stage manager

Haley Freedlund assistant director

James Urbaniak voice over

Beth Morrison Projects producer

Beth Morrison creative producer

Jecca Barry general manager

Noah Stern Weber associate producer

Rachel Karf Reidy production and administrative associate

Dan Balkin general management fellow

Co-commissioned by BAM, Beth Morrison Projects and The Fromm Music Foundation. *Real Enemies* is supported by The MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation. Additional funds come from the Andrew W. Mellon Foundation.

The World Premiere performance of *Real Enemies* is supported, in part, by public funds from The New York City Department of Cultural Affairs in partnership with the City Council.

Real Enemies was made possible by a grant from the Fromm Music Foundation.





Real Enemies

0. You Are Here
1. The Enemy Within
2. Dark Alliance
3. Trust No One
4. Silent Weapons for Quiet Wars
5. Best Friends Forever
6. The Hidden Hand
7. Causus Belli
8. Crisis Control
9. Apocalypse is a Process
10. Never a Straight Answer
11. Who Do You Trust?
12. You Are Here (reprise)

Real Enemies

Real Enemies is a work of nonfiction, which is to say, it is an exploration of real world beliefs, of the present day folklore that we call conspiracy theories. When we embarked on this project, we wanted to find a way to get inside the psychic space of paranoia, to understand the mixture of factual truth, deduction, intuition, supposition, and imagination that results in conspiracism.

Belief in conspiracies is one of the defining aspects of modern culture. It transcends political, economic, and other divides. Conservative or liberal, rich or poor, religious or secular, across all races and backgrounds there exists a conspiratorial strain of thought that believes there are forces secretly plotting against us, or controlling our fates. E.M. Forster famously wrote that “The King died and then the Queen died” is not a story, but “The King died and then the Queen died of grief” is. Causality lies at the heart of all narrative. Without causality, all that remains are isolated events. Conspiracy theories take these isolated events, and insert causality, making them into a plot. Plot is, in turn, also a synonym for a conspiracy. Conspiracy theories, then, are on one level simply another form of narrative sense-making, like taking the stars in the sky and weaving them into mythical scorpions and crabs and hunters.

Making *Real Enemies* has entailed extensive research into a broad range of conspiracies, from the familiar and well-documented to the speculative and outlandish. *Real Enemies* is a collage of found text and media from dozens of sources that trace the historical roots,

iconography, ideology, rhetoric, and psychology of these conspiracies. These sources include everything from classic videogames, to the writing of Don DeLillo, Richard Hofstadter, and Kathryn Olmsted to the films of Alan J. Pakula, Stanley Kubrick, and John Frankenheimer, to C-SPAN and Fox News, to the sermons of Jim Jones and Shoko Asahara, to the comics of Jack Chick and conspiracist tracts like *The Protocols of the Elders of Zion* and Milton William Cooper's *Behold a Pale Horse*. We've taken these already existing constellations and shattered them back into the component stars, reassembling them into new shapes.

As befitting a journey into postwar paranoia, the score draws heavily on 12-tone techniques even as it departs at times from conventional notions about how those techniques are supposed to be employed. In *Real Enemies*, the 12-tone row is a deep structural device, not just for the music, but for the formal and visual development of the entire work. Other musical touchstones include the film scores of Michael Small and David Shire, Nicaraguan singer-songwriter Carlos Mejia Godoy, early 1980s LA electrofunk-influenced hip-hop, intricately layered polyrhythms at the intersection of post-minimalist classical music and contemporary jazz, and much more.

Real Enemies has pushed all of us into new artistic territory. We're eager to share it with you.

—Darcy James Argue, Isaac Butler, and Peter Nigrini

DARCY JAMES ARGUE (composer and conductor) “For a wholly original take on big band’s past, present and future, look to Darcy James Argue” — Seth Colter Walls, *Newsweek*. The Vancouver-born, Brooklyn-based composer and bandleader has toured nationally and internationally with his 18-piece ensemble, Secret Society, garnering countless awards and nominations and reimagining what a 21st-century big band can sound like. “It’s maximalist music of impressive complexity and immense entertainment value, in your face and then in your head” writes Richard Gehr in *The Village Voice*. *Stereophile*’s Fred Kaplan adds: “Argue is tying together the disparate strands of music that have shaped his life and his rambling era.” Argue made his mark with his critically acclaimed 2009 debut *Infernal Machines* (New Amsterdam Records). In 2013 *Brooklyn Babylon* (also from New Amsterdam) was released, which, like *Infernal Machines* before it, earned the group nominations for both Grammy and Juno Awards. Argue and Secret Society continued to net accolades, including topping the Big Band category in the 2015 *DownBeat* Critics Poll. Argue has received commissions from the Fromm Music Foundation, the Jazz Gallery, Manhattan New Music Project, Jerome Foundation, and BAM, as well as ensembles including the Danish Radio Big Band, Hard Rubber Orchestra, West Point Jazz Knights, and Orquestra Jazz de Matosinhos. He is the recipient of grants and fellowships from the New York Foundation for the Arts, New Music USA, Aaron Copland Fund for Music, Mid Atlantic Arts Foundation, Canada Council for the Arts, and the MacDowell Colony. In 2015, he was awarded a Guggenheim Fellowship in Music Composition and a Doris Duke Artist Award.

ISAAC BUTLER (writer and director) is a writer and director; previous directing credits include Darcy James Argue and Danijel Zezelj’s *Brooklyn Babylon* (2011 Next Wave Festival), Greg Moss’ *Reunion* (Playwrights’ Center), Cory Hinkle’s *Notes on a Disappearance* (Playwrights’ Center), Clay McLeod Chapman’s *volume of smoke* (Virginia Commonwealth University, Firehouse Theater, Kraine Theater, and others), and Josh Conkel’s *milkmilklemonade* (Under St. Mark’s). He also directed the US premiere of

Line Knutzon’s *First You’re Born* (Peter Jay Sharp Theater), the first American performance of a contemporary Danish play. Butler’s arts criticism and journalism had been featured in *American Theatre*, *The Guardian*, *The Hooded Utilitarian*, *Rain Taxi*, *Slate*, *Flavorpill*, and *Time Out New York*. His essays have appeared in *Narratively* and *PANK!*, and his personal narratives weaving together pop culture and autobiography have appeared in *Columbia: A Journal of Literature and Art* and *The Fiddleback*. He has performed original writing as part of *The Soundtrack Series*, *The Liar Show*, and the *How I Learned Series*. He has just finished his first book, *The Thousand Natural Shocks: A Father, A Family, A Crisis of Faith*.

PETER NIGRINI (film designer) has designed on Broadway for *The Best Man*, *Fela!*, *9 to 5*, and *Say Goodnight Gracie*. Other designs include *Here Lies Love* (The Public Theater); *Fetch Clay, Make Man* (New York Theater Workshop and McCarter Theatre Center); *The Elaborate Entrance of Chad Deity* (Second Stage, Geffen Playhouse, and Dallas Theatre Center); *Notes from Underground* (Yale Rep); *Grace Jones—Hurricane Tour* (Hollywood Ball and Hammerstein Ballroom); *Rent* (New World Stages); *Elsewhere* (BAM); *Haroun and the Sea of Stories* (New York City Opera); *Blind Date* (Bill T. Jones/Arnie Zane Dance Co.); and *The Orphan of Zhao* (Lincoln Center Festival). Nigrini is a founding member of the Obie Award-winning, New York-based company, Nature Theater of Oklahoma, for which he has designed scenery, costumes, lighting, and projection for *No Dice* (Soho Rep), *Romeo and Juliet* (Salzburger Festspiele), and *Life and Times* (Burgtheater, Vienna), among others. Awards include Drama Desk for Outstanding Projection Design and Hewes Design Award for Notable Effects in projection design, both for *Here Lies Love* in 2013. Current and upcoming projects include the new musicals *Witness Uganda* (directed by Diane Paulus; A.R.T.), *Arrabal* (directed by Sergio Trujillo; Toronto), and a new play by Katori Hall, *Our Lady of Kibeho* (directed by Michael Greif; Signature).

MARUTI EVANS (scenic and lighting design) has worked on productions including *ELSE-WHERE* and *21c Liederabend* (BAM); *Witness*



1981



Uganda, Alice vs. Wonderland, and *Mouth Wide Open* (A.R.T.); *Master and Margarita* (Summer-Scape); *An Oresteia* (Classic Stage Co); *Crowns* (Goodman Theatre); and *Sweeney Todd* (Virginia Opera Company). He has received the Drama Desk Sam Norkin Award 2013 for the designs of *Tiny Dynamite* and *Pilo Family Circus*, as well as Drama Desk nominations for *In the Heat of the Night*, *Slaughterhouse 5*, and *Blindness*.

SYDNEY MARESCA (costume designer)

recently designed the costumes for *Hand to God* (Broadway), *John and Jen* (Keen Co.), *Winners* (EST), *Percy Jackson and the Lightning Thief* (TheatreWorksUSA), *When January Feels Like Summer* (EST), *Year of the Rooster* (EST; Henry Hewes Nomination), *Il Turco in Italia* (Juil-liard), *Blood Play* (The Debate Society), *Alice in Wonderland* (New York City Opera), *16 Words or Less* (Clubbed Thumb), *Finks* (EST), and *Buddy Cop 2* (The Debate Society; Henry Hewes Nomination). Her film work includes *Sin Matador*, *Breakup at a Wedding*, and Movie 43's *Superhero Speed Dating*. Maresca is on the faculty at Marymount Manhattan College, and received a master of fine arts from New York University.

LINDSEY TURTELTAUB (stage and production management) is a freelance production and stage manager for theater, opera, dance, and events in New York City. Recent Beth Morrison Projects credits include *The Aging Magician* (2015 Prototype); *Soldier Songs* (2013 Prototype, International Festival of Arts & Ideas); *Dog Days* (Montclair); *Elsewhere* (HERE); and *Song from the Uproar, Brooklyn Village*, and *Brooklyn Babylon* (2011 Next Wave). Other recent credits include off-Broadway performances of *Allegro* (Classic Stage Company) and *Red-Eye to Havre de Grace, What's It All About?, Sontag: Reborn, A Civil War Christmas*, and *Food and Fadwa* (New York Theater Workshop). Regional credits include *Bad Jews* (Long Wharf); *A Great Wilderness* (Williamstown); and *Autumn Sonata, A Delicate Balance, Battle of Black and Dogs*, and *POP!* (Yale Rep). Turteltaub's production credits include *The Realistic Joneses* on Broadway at the 2013 Prelude Festival. Her event credits include Jazz at Lincoln Center, Carnegie Hall (*Not the Messiah* with Eric Idle and *The Mikado*

with Kelly O'Hara), BAM, LA Stage Alliance, and Music Center of Los Angeles. Turteltaub received a master of fine arts from Yale School of Drama.

SECRET SOCIETY (ensemble)

Darcy James Argue's Secret Society has been credited with "making the big band cool again" (*Time Out New York*) and "reinventing the jazz big band for the 21st century" (John L. Walters, *The Guardian*). Founded in 2005, the group first gained international recognition with their widely acclaimed 2009 debut, *Infernal Machines* (New Amsterdam Records), which appeared on more than 100 best-of-the-year lists, earned a Grammy nomination, and quickly made the 18-piece group one of the most talked about ensembles in jazz. Its sophomore release, *Brooklyn Babylon*, also received a Grammy nomination and was named Best Album of 2013 by *The New Republic*. In addition to two recordings, Secret Society has been busy on the road with Brazilian, European, and Canadian tours; global festival performances; and three appearances at the Newport Jazz Festival, where the group premiered the 35-minute extended work, *Tensile Curves*, in honor of the festival's 60th anniversary. Secret Society's performances have been celebrated for their "slashing fury and awesome full-ensemble precision" (*New York City Jazz Record*). The band's Canadian tour drew notice for its "brilliant soundscapes" (*Globe and Mail*) and "gorgeous musical details, maneuvers and transformations" (*Ottawa Citizen*). Its London Jazz Festival debut was declared "a contender for gig of the year" by *The Guardian*, and their performance at the Moers Festival in Germany was hailed by the *Kölnner Stadt-Anzeiger* as "one of the highlights of the 38th annual festival."

BETH MORRISON PROJECTS (creative and touring producer), founded in 2006, encourages risk-taking, creating a structure for developing new work that is unique to each artist, which gives them the time and space to experiment and push boundaries. Noted as a composers' producer, "Beth Morrison, of Beth Morrison Projects, has been gathering strength for several years, producing some of the most exciting music-theater projects in the city (*The New Yorker*)." To date, the company has commissioned,

developed, and produced more than 40 premiere opera and music-theater works that have been performed around the globe. *The New York Times* recently said, “the production of new [opera] works in the city still falls mostly to the tireless Beth Morrison and her Beth Morrison Projects...” *The Wall Street Journal* wrote, “Morrison may be immortalized one day as a 21st-century Diaghilev, known for her ability to assemble memorable collaborations among artists.” Current and upcoming projects include works by composers including Darcy James Argue, Mohammed Fairouz, Du Yun, Ted Hearne, David Lang, David T. Little, Zhou Long, Keeril Makan, Missy Mazzoli, Paola Prestini, Kamala Sankaram, Scott Wheeler, and others, as well as with directors including Julian Crouch, James Darrah, Rachel Dickstein, Daniel Fish, Gia Forakis, Bob McGrath, and Robert Woodruff. Projects have been performed in American and international venues including BAM, The Kitchen, Performance Space 122, Lincoln Center, Walker Art Center, The Barbican, Holland Festival, Operadagen Festival, Beijing Music Festival, REDCAT, LA Opera, LA Phil (Disney Hall), Center Theatre Group (Kirk Douglas Theater), New York Musical Theater Festival, and more.

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