

BAM 2013 Next Wave Festival

Brooklyn Academy of Music (BAM) announces 2013 Next Wave Festival—featuring 34 opera, theater, music, and dance engagements in BAM’s three venues—from September 17 through Dec 22

American Express is the BAM 2013 Next Wave Festival sponsor

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BAM Next Wave Festival also features a full slate of humanities, music, film, and visual art events and programming.

May 21, 2013/Brooklyn, NY—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2013 Next Wave Festival. The festival runs from September 17 through December 22 and comprises opera, theater, music, and dance productions in the institution’s three mainstage venues: the BAM Howard Gilman Opera House, the BAM Harvey Theater, and the BAM Richard B. Fisher Building.

BAM Executive Producer Joseph V. Melillo comments, “This fall, we offer our audiences a rich assortment of adventurous, groundbreaking work by American and international artists, including the BAM debuts of 15 dance, music, and theater-makers. It is particularly exciting, in the 31st iteration of the Next Wave Festival, to see the robust variety of productions that has been made possible with the addition of the flexible Fishman Space—now in its second season of unique festival engagements.”

BAM President Karen Brooks Hopkins says, “We are enormously grateful to American Express for their continuing support of the Next Wave Festival. We would also like to extend our thanks to those who have made the first year of expanded family programming in the BAM Richard B. Fisher Building a resounding success and an additional connection to our community.”

“American Express is thrilled to support the artistic achievements at this year’s Next Wave Festival,” said Timothy J. McClimon, President, American Express Foundation. “We have a long history of celebrating the cultural passions of our Cardmembers and investing in the communities where they live and work.”

2013 Next Wave Festival season tickets (four or more presentations in the BAM Howard Gilman Opera House and BAM Harvey Theater) and single tickets to BAM Fisher presentations (with the exception of *Bodycast**) go on sale June 17 to the general public (June 10 to Friends of BAM). Single tickets to September presentations in the BAM Howard Gilman Opera House and BAM Harvey Theater go on sale August 12 (August 5 for Friends of BAM). Single tickets for all other Next Wave engagements go on sale September 3 (Aug 26 for Friends of BAM). To purchase tickets visit BAM.org or contact BAM Ticket Services at 718.636.4100.

*Tickets for *Bodycast* are available only as add-ons to season ticket package.

[BAMcafé Live](#)

BAMcafé Live showcases renowned and emerging artists, featuring some of the best jazz, R&B, world beat, rock, soul, and experimental music from Brooklyn and beyond. Friday and Saturday nights. Free.

Get It Out There: Comedy by BAM & IFC

BAM and IFC join forces to present a new comedy showcase that allows emerging comics to experiment recklessly with humor. Select Wednesdays. Free. See BAM.org for schedule.

Next Wave Art

Next Wave Art returns this fall in its 12th season, opening up BAM's unique exhibition spaces to some of Brooklyn's most exciting artists, working in a variety of media.

Peter Jay Sharp Building (30 Lafayette Ave)

Sep 12–Dec 15, free of charge

Opening Next Wave Art reception and exhibition tour

Sep 12, 6–8pm

BAM Natman Room (30 Lafayette Ave)

Anna Nicole: An Opening Night Affair

Sep 17

Join BAM and New York City Opera for the opening night party celebrating *Anna Nicole*.

The US premiere performance of the sensational opera will be followed by an exclusive after party. For tickets and information contact BAM Patron Services, 718.636.4182 or

PatronServices@BAM.org

BAM and New York City Opera present

Anna Nicole

US Premiere

Composed by Mark-Anthony Turnage

Libretto by Richard Thomas

Directed by Richard Jones

Conducted by Steven Sloane

Scenic design by Miriam Buether

Costume design by Nicky Gillibrand

Lighting design by Mimi Jordan Sherin & D.M. Wood

Choreography by Aletta Collins

Line Producer and Soloist Casting by Elaine Padmore

Additional Casting by Telsey + Company, Tiffany Little Canfield CSA

Anna Nicole was commissioned by the Royal Opera House, Covent Garden, London, and premiered there in February 2011

BAM Howard Gilman Opera House (30 Lafayette Ave)

Sep 17–28 at 7:30pm

Tickets: \$25, 50, 75, 100, 125, 150 (weekday); \$35, 60, 85, 115, 145, 175 (weekend) (subject to change after Aug 4)

A limited number of premium tickets will be available during Season Ticket sale period only: \$235 for all performances

In English with English titles

Anna Nicole: Guggenheim's Works & Process series

Moderated by Elaine Padmore

Sep 9

www.guggenheim.org

Talk: The Making of Anna Nicole, with Mark-Anthony Turnage,

Richard Thomas, and Richard Jones

Moderated by Elaine Padmore

Sep 16 at 7pm

BAMcafé (30 Lafayette Ave)

Tickets: \$15 (\$7.50 for Friends of BAM)

Master Class: Lyrics, Libretto, and Luck with Richard Thomas

Sep 12 at 3pm

BAM Fisher (Leavitt Workshop, 321 Ashland Pl)

Fee: \$25

BAM.org/master-classes

The 2013 Next Wave Festival launches with the Brooklyn Academy of Music (BAM) and New York City Opera co-production of *Anna Nicole*, an opera by composer Mark-Anthony Turnage and librettist Richard Thomas based on the flamboyant life and tragic death of Anna Nicole Smith. Directed by Richard Jones with the New York City Opera Orchestra—and a jazz trio—conducted by Steven Sloane, the production features Sarah Joy Miller as Anna Nicole, James Barbour (Daddy Hogan), Susan Bickley (Virgie), Robert Brubaker (Old Man Marshall), Ben Davis (Billy), John Easterlin (Larry King), Rod Gilfry (Stern), Joshua Jeremiah (Deputy Mayor), Christina Sajous (Blossom), Mary Testa (Aunt Kaye), and Stephen Wallem (Trucker). This highly anticipated US premiere engagement of *Anna Nicole* includes seven performances on September 17, 19, 21, 24, 25, 27, and 28 at 7:30pm.

Commissioned by London's Royal Opera House, *Anna Nicole* premiered at Covent Garden in February, 2011 under the direction of Richard Jones. *The Times* (UK) called it "jazzy, bitter-sweet, fizzing, moody and often touchingly tender." *The New York Times* said, "Mr. Turnage's music is the primary reason that so much seemed so right in *Anna Nicole*...in the end this is a musically rich, audacious and inexplicably poignant work." *The Independent* (UK) said "Richard Thomas' libretto would carry the day even if the score weren't as terrific as it is: varied, acidic, lyrical and occasionally heartbreaking." Turnage's dynamic score draws on jazz, blues, musical theater, and traditional operatic structures; Thomas (co-creator, *Jerry Springer: the Opera*) provides the razor-sharp and darkly humorous libretto.

Anna Nicole tells the story of Anna Nicole Smith, a small-town Texas waitress (and later, exotic dancer) in pursuit of the American Dream. Smith wed an octogenarian billionaire and became a Playboy model and tabloid celebrity, living a life of excess and substance abuse under the constant glare of the media until her death at the age of 39. This dynamic production mixes comedy and tragedy and boldly confronts issues of modern celebrity, greed, and exploitation.

By arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

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

Leadership support for opera at BAM provided by The Andrew W. Mellon Foundation, The Peter Jay Sharp Foundation, and the Stavros Niarchos Foundation.

The Blue Dragon

New York Premiere

Ex Machina

By Marie Michaud and Robert Lepage

Directed by Robert Lepage

Associate director Félix Dagenais

English translation by Michael Mackenzie

Set design by Michel Gauthier

Properties design by Jeanne

Lapierre Sound design by Jean-

Sébastien Côté

Lighting design by Louis-Xavier Gagnon-Lebrun

Costume design by François

St-Aubin Projection design by

David Leclerc Choreography by

Tai Wei Foo

BAM Harvey Theater (651 Fulton St)

Sep 18—21 at 7:30pm; Sep 21

at 2pm

Tickets: \$25, 50, 80, 110 (weekday); \$35, 65, 95, 125 (weekend) (subject to change after Aug 4)

In English, French, and Mandarin with English titles

Iconic Artist Talk: Robert Lepage

Sep 21 at 4:30pm

BAM Fisher (Hillman Studio, 321 Ashland Pl)

Tickets: \$20 (\$10 for Friends of BAM)

In 1985, a 27-year-old French-Canadian burst onto the world theater scene with an ambitious five-and-a-half-hour spectacle, *The Dragons' Trilogy*. This fall, BAM presents Robert Lepage's highly anticipated sequel, *The Blue Dragon*, developed with his long-time collaborator Marie Michaud. At the end of *The Dragons' Trilogy*, Pierre Lamontagne (Lepage), a Canadian artist left his home to seek fortune in China. *The Blue Dragon* picks up with Lamontagne (Lepage, reprising the role) 20 years later when his life as an art dealer with a new lover (Tai Wei Foo) in Shanghai is interrupted by an old love, Claire Forêt (Michaud), who reappears for an adoption process in China. Examining the issues of aging, fertility, creativity, and the cultural divide between East and West—all framed in a love triangle— *The Blue Dragon* reaffirms Lepage's groundbreaking aesthetics and thrilling theatricality.

Versatile in every form of theater craft, **Robert Lepage** is a director, scenic artist, playwright, actor, and film director. His creative and original approach has won him international acclaim, numerous awards, and has shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Born in Quebec, he entered the Conservatoire d'art dramatique de Québec at the age of 17. Before founding his own company, Ex Machina, in 1994, he had already built an international reputation with productions such as *The Dragons' Trilogy* (1985), *Polygraph* (presented at 1990 Next Wave), and *Needles and Opium* (1992 Next Wave). At Ex Machina, his productions included *The Seven Streams of the River Ota* (1996 Next Wave), *Elsinore* (1997 Next Wave), *Geometry of Miracles* (1999 Next Wave), *Zulu Time* (1999), *The Andersen Project* (2005), and *Lipsynch* (2009 Next Wave), among others. His opera productions at Canadian Opera Company included *Bluebeard's Castle* and *Erwartung* as a double-bill (1993 Spring Season), and *The Nightingale and Other Short Fables* (2011 Spring Season).

In co-production with La Comète (scène Nationale de Châlons-en-Champagne); La Filature, Scène Nationale de Mulhouse; MC2: Maison de la Culture de Grenoble; Le Théâtre du Nouveau Monde, Montréal; Festival Internacional de las Artes de Castilla y León, Salamanca 2008; Théâtre du Trident, Québec; Simon Fraser University, Vancouver; UCLA Live; Canada's National Arts Centre, Ottawa; Cal Performances, University of California, Berkeley; Barbican bite 10, London; BITEF Belgrade International Theater Festival; Le Volcan, Scène nationale du Havre; TNT - Théâtre national de Toulouse Midi- Pyrénées; Ulster Bank Dublin Festival; Festival de Otoño de la Comunidad de Madrid; Théâtre National de Chaillot, Paris; Tokyo Metropolitan Theatre; Melbourne International Arts Festival; Mirvish Productions, Toronto; and Napoli Teatro Festival Italia.

Ex Machina is funded by Quebec's Arts and Literature Council, the Canada Council for the Arts, and the City of Quebec.

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

The Table

Karbido

US Premiere

BAM Fisher (Fishman Space, 321 Ashland Pl)

Sep 19—21 at 7:30pm, and Sep 22 at 3pm

Tickets: \$20

Polish avant-garde music group Karbido will make its New York debut with the wildly inventive, award-winning sound work *The Table*. As the piece opens, four musicians enter a space and sit at a simple table which is immediately transformed into an instrument of complexity as they pound, slap, drum, and scratch on it. Each of the table's four corners represents a different compass point, with North, East, South, and West outlining an eclectic musical journey across the universe. The table, featuring bowed strings mounted and amplifiers installed within, was built by the musicians themselves—melding their carpentry, sound technology, and creative engineering skills in the creation of beautiful and eclectic musical experience.

Karbido is a Polish experimental and interdisciplinary music group that works with the Hermetic Garage under Tomasz Sikora. The group bases its work on an open and flexible structure, changing compositional variables based on tactics including well-honed listening and improvisation.

Support for *The Table* provided by Adam Mickiewicz Institute

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

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Not What Happened

New York Premiere

Pick Up Performance Co(s)

Conceived and written by Ain Gordon

Directed by Ken Rus Schmoll

Images by photographer Forrest Holzapfel

Set and costume design by Arnulfo Maldonado

Lighting design by Nick Ryckert

BAM Fisher (Fishman Space, 321 Ashland Pl)

Sep 25—28 at 7:30pm; Sep 29 at 3pm

Tickets: \$20

Talk: Ain Gordon

Sep 27, post-show (free for same-day ticket holders)

Not What Happened, a new play from Ain Gordon and director Ken Rus Schmoll, theatrically examines the politics of re-enacting history for modern audiences through the eyes of two characters: a woman in rural 1800's America and a contemporary tour guide re-enacting her version of "history." Set against photographs of farming ruins and empty landscapes by documentary artist Forrest Holzapfel, the play dissects each character's perceived reality of the past through alternating monologues. Throughout, the audience is addressed as the tourist group visiting the historic re-enactment site. The production premieres at the Flynn Center for the Performing Arts in Burlington, VT on September 7.

Ain Gordon is a three-time Obie award-winning writer, director, and actor. His work has been presented by New York Theater Workshop, Soho Rep, The Public Theater, Dance Theater Workshop, Performance Space 122, HERE Arts Center, the Mark Taper Forum, the George Street Playhouse, the Krannert Center, Jacob's Pillow, and the Baryshnikov Arts Center. He recently directed Sō Percussion's *Where (We) Live* in the 2012 Next Wave Festival. Gordon is a co-founder of the Urban Memory Project and has been co-director of the Pick Up Performance Co(S) since 1992. **Ken Rus Schmoll's** New York directing credits include *Luther, Telethon, Amazons and Their Men, Demon Baby, The Peripherals, A Map of Virtue, Mark Smith, Aphrodisiac, The Internationalist, FUREE in Pins and Needles, Telephone, and Middletown*. He is a co-chair of the Soho Rep Writer/Director Lab and is a two-time Obie Award winner.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

We Have An Anchor

Jem Cohen

New York Premiere

Presented in association with Wordless Music

BAM Harvey Theater (651 Fulton St)

Sep 26—28 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend) (subject to change after Aug 4)

"Other places are not just other geographies, they are other experiences of time.

—Jem Cohen

"*We Have an Anchor* achieves both a grandeur and a coherence that make this endeavor seem much greater than the two halves of concert and movie" —*Artforum*

Artist and filmmaker Jem Cohen (*Museum Hours*, *Instrument*, *Benjamin Smoke*) makes his BAM mainstage debut with *We Have An Anchor*, a hybrid documentary project combining footage gathered in Nova Scotia over the past decade with live music and texts including poems, scientific studies, and local reminiscences. As a filmmaker who has explored—and deplored—the disappearance of regional character, the discovery of Nova Scotia, especially Cape Breton, was a revelation and inspiration for Cohen, an experience too multifaceted to be documented via a single medium. *Anchor* combines film with new HD technology to hark back to early cinematic adventures such as Abel Gance's *Napoleon* (1927) and that film's radical use of the triptych. With much of the footage shot on 16mm film, the work also serves as an elegy for a disappearing medium, fully celebrating the raw, organic properties of the format. A supergroup of collaborators provide live musical accompaniment: Guy Picciotto (Fugazi), Jim White (Dirty Three), T. Griffin (The Quavers); Efrim Manuel Menuck (Godspeed You! Black Emperor), Jessica Moss (Thee Silver Mt. Zion), Sophie Trudeau (Godspeed You! Black Emperor), as well as special guest vocalist Mira Billotte (White Magic).

Jem Cohen is a New York-based filmmaker who mixes documentary and narrative, blending media formats—16mm, Super 8, and digital—to build an evolving archive of landscapes, portraits, and sound. His films are in the collections of the Whitney Museum of American Art and MoMA, and have been included in the Whitney Biennial, screened at London's Institute of Contemporary Arts (ICA), and broadcast by PBS, ZDF/Arte, and the Sundance Channel. Cohen is a recipient of a Guggenheim Fellowship and Alpert Award in the Arts, among other honors.

Commissioned by EMPAC (Experimental Media & Performance Center), Troy, NY.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

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Major support for music at BAM provided by The Virginia B. Toulmin Foundation

Documerica

ETHEL

Directed by Steve Cosson

Music by Mary Ellen Childs, Ralph Farris, Kip Jones, Dorothy Lawson, Ulysses Owens Jr., Jerod Impichchaachaaha' Tate, Tema Watstein, and James Kimo Williams

Projection design by Deborah Johnson

Set design by Adrian W. Jones

Lighting design by Christopher Kuhl

Sound design by Dave Cook

Concept by MZ Smith

World Premiere

BAM Harvey Theater (651 Fulton St)

Oct 2—5 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend) (subject to change after Aug 25)

ETHEL's *Documerica* is a transcendent reflection of our nation's collective soul that fuses vintage photography together with contemporary music for a landmark work. Inspired by the EPA's Project Documerica—a massive “snapshot” of America showcased in an astonishing visual trove of images from the EPA archive captured during the recession-plagued tumultuous 1970s—this piece is a musical meditation accompanied by big sky vistas, ghost towns, mountains, and slices of urban environments, capturing America's complicated relationship to its land.

New music by acclaimed composer Mary Ellen Childs, Grammy Award-winning jazz drummer Ulysses Owens, Jr., Jared Impichchaachaaha' Tate, blues man James Kimo Williams, and ETHEL is paired with stunning projections by renowned artist Deborah Johnson (*Planetarium*, 2013 Winter/Spring Season).

The string quartet **ETHEL** has been a pioneering post-classical ensemble since it was founded in 1998. ETHEL invigorates contemporary concert music with exuberance, intensity, imaginative programming, and exceptional artistry. With an eye on tradition and an ear to the future, ETHEL is a leading force in concert music's reengagement with musical vernaculars, fusing diverse traditions into a vibrant sound that resonates with audiences the world over. The New York City-based quartet comprises Ralph Farris (viola), Dorothy Lawson (cello), Kip Jones (violin) and Tema Watstein (violin). Their appearances at BAM include *Everywhere* (2005 Next Wave) and *TruckStop™: The Beginning* (2008 Next Wave).

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

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Major support for music at BAM provided by The Virginia B. Toulmin Foundation

A Rite

New York Premiere

Bill T. Jones/Arnie Zane Dance Company & SITI Company
Conceived, directed, and choreographed by Anne Bogart, Bill T. Jones,
and Janet Wong

Lighting design by Robert Wierzel
Costume design by James Schuette

BAM Howard Gilman Opera House (30 Lafayette Ave)

Oct 3—5 at 7:30pm

Tickets: \$20, 30, 40, 55 (weekday); \$25, 35, 50, 65 (weekend)
(subject to change after Aug 25)

Master Class: Bill T. Jones/Arnie Zane Dance Company with Janet Wong

Sep 30 at 12pm

Mark Morris Dance Center (3 Lafayette Ave)

Fee: \$25

BAM.org/master-classes

Talk: The Rite of Spring at 100: A look into the BAM Archives

with BAM Hamm Archives director Sharon Lehner and Princeton music professor Simon Morrison

Oct 3 at 6pm

BAM Rose Cinemas (30 Lafayette Ave)

Tickets: \$15 (\$7.50 for Friends of BAM)

Talk: Anne Bogart, Bill T. Jones, and Janet Wong

Oct 4, post-show (free for same-day ticket holders)

Coinciding with the centenary of Stravinsky's *The Rite of Spring*, director Anne Bogart and choreographer Bill T. Jones present the collaborative work *A Rite*. A true dance-theater piece, *A Rite* examines the revolutionary score through the lens of our present cultural moment, incorporating the writings of physicist Brian Greene, musicologist Severine Neff, and Jonah Lehrer's bestselling book *Proust was a Neuroscientist*. The cast of dancers and actors blend seamlessly—from a discourse on the piece and its controversial reception to large group dances that reflect Nijinsky's famous steps—all set to a deconstruction of the score that ranges from a modern recording to an old crackling one to a section sung by the cast. *A Rite* utilizes the social-historical context of the score as a point of departure, reflecting on the human condition—sacrifice, creative and spiritual death, and the individual against or with the community. Commissioned by Carolina Performing Arts, *A Rite*, which is part of the 30th anniversary of Bill T. Jones/Arnie Zane Dance Company and the 20th anniversary of SITI Company, received its world premiere in January 2013 at the University of North Carolina at Chapel Hill.

Bill T. Jones (Artistic Director/Co-Founder/Choreographer) is the recipient of the 2010 Kennedy Center Honors; a 2010 Tony Award for Best Choreography of the critically acclaimed *FELA!*; a 2007 Tony Award, 2007 Obie Award, and 2006 Stage Directors and Choreographers Foundation CALLAWAY Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." Jones choreographed and performed worldwide with his late partner Arnie Zane before forming the Bill T. Jones/Arnie Zane Dance Company in 1982. He has created more than 140 works for his company. In 2011, Jones was named Executive Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting, and educating. His relationship with BAM began in 1983 with *Intuitive Momentum* and most recently featured *A Quarreling Pair* (2008 Next Wave).

Anne Bogart is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. SITI Company was built on the bedrock of the ensemble and its members believe that, through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. The company's past productions at BAM include *War of the Worlds* (2001 Next Wave), *bobrauschenbergamerica* (2003 Next Wave), *Hotel Cassiopeia* (2007 Next Wave), and most recently *Trojan Women (After Euripides)* (2012 Next Wave). Other works include *Café Variations*, *American Document*, *Antigone*, *Under Construction*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *Death and the Ploughman*, *La Dispute*, *Score*, *Room*, *Cabin Pressure*, *War of the Worlds: The Radio Play*, *Alice's Adventures*, *Culture of Desire*, *Bob*, *Small Lives/Big Dreams*, *The Medium*, Noel Coward's *Hay Fever* and *Private Lives*, August Strindberg's *Miss Julie*, Charles Mee's *Orestes*. Bogart is also a professor at Columbia University where she runs the graduate directing program. She is the author of four books: *A Director Prepares*, *And then you Act*, *The Viewpoints Book* (with Tina Landau), and *Conversations with Anne*. She is a recent recipient of a Doris Duke Performing Artist Award.

A Rite was co-commissioned by Carolina Performing Arts at the University of North Carolina at Chapel Hill, with additional funding by the National Endowment for the Arts

Additional commissioning support provided by: The Richard B. Fisher Center for the Performing Arts at Bard College.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

The Edge of Heaven

Gary Lucas

New York Premiere

Gods and Monsters

Featuring special guests Shanghai vocalists Sally Kwok and Mo Hai Jin

Lighting design by Kris Anton

BAM Fisher (Fishman Space, 321 Ashland Pl)

Oct 4 & 5 at 7:30pm

Tickets: \$20

Acclaimed American guitarist and songwriter Gary Lucas returns to BAM with a live performance of his album *The Edge of Heaven* (2010), a series of Chinese pop tunes from the 1930s, arranged and performed with a blues inflection. Those songs were made famous by two of the biggest music and film stars—Bai Kwong and Chow Hsuan—in an era when Shanghai was known as the Paris of the East. *The Edge of Heaven* album reached number one on the World Music charts in Canada and was chosen as one of the Best Discs of the Year by the French newspaper *Libération*. Featuring Lucas, his band Gods and Monsters, and two female vocalists—Sally Kwok and Mo Hai Jin—from Shanghai, the cabaret-style performance received standing ovations in 2011 at both the 64th Holland Festival in Amsterdam and the 28th Nijmegen Music Meeting.

A world-class guitarist, Grammy-nominated songwriter and composer, international recording artist with over 20 acclaimed solo albums to date, and a film and television composer, **Gary**

Lucas is one of the most celebrated indie-rock musicians today. In a career spanning over 40 years, he has been called “The Thinking Man’s Guitar Hero” by *The New Yorker*, “The world’s most popular avant-rock guitarist” by *The Independent* (UK), “One of the 100 Greatest Living Guitarists” by *Classic Rock*, and “Guitarist of 1000 ideas” by *The New York Times*. He has performed in more than 40 countries, including China, Cuba, the Canary Islands, Colombia, Brazil, Costa Rica, and throughout Europe and North and South America.

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

Viacom is the BAM 2013 Music Sponsor

Sider

US Premiere

A work by William Forsythe and The Forsythe Company
Music by Thom Willems

Light object by Spencer Finch
Lighting by Ulf Naumann and Tanja Rühl
Costumes by Dorothee Merg
Sound design by Dietrich Krüger and Jennifer Weeger

BAM Howard Gilman Opera House (30 Lafayette Ave)

Oct 9—12 at 7:30pm

Tickets: \$25, 35, 45, 60 (weekdays); \$25, 40, 55, 70 (weekend)
(subject to change after Aug 25)

Master Class: The Forsythe Company, with Cyril Baldy and Tilman O’Donnell

Oct 11 at 10am

Mark Morris Dance Center (3 Lafayette Ave)

Fee: \$25

BAM.org/master-classes

Talk: On Ballet

William Forsythe in conversation with Jennifer Homans

Oct 12 at 5pm

BAM Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$15 (\$7.50 for Friends of BAM)

One of the world’s foremost choreographers, William Forsythe, returns to BAM with the US premiere of *Sider*. The work, performed by the acclaimed Forsythe Company, uses the audio soundtrack from a filmed version of a 16th-century dramatic play as the “score” for the dancers. Longtime collaborator Thom Willems provides additional music. Disquieting moments of incongruous musicality result as performers—equipped with earphones—wield giant sheets of cardboard while moving to a recording unheard by the audience. Adding an overlay of performance history, *Sider* also alludes to the fact that the rhythmical inflections of Elizabethan theater, like those of classical dance, have been sustained by a tradition of transmission from performer to performer for over 400 years. The Forsythe Company has previously appeared at BAM in *Kammer/Kammer* (2006 Spring), *Three Atmospheric Studies* (2007 Spring), *Decreation*

(2009 Next Wave), and *I don't believe in outer space* (2011 Spring). Under Forsythe's direction, Ballett Frankfurt appeared at BAM in *EIDOS : TELOS* (1998 Next Wave); *Wolf Phrase*, *Enemy in the Figure*, and *Quintett* (2001 Next Wave); and *The Room As It Was*, *Duo*, *N.N.N.N.*, and *One Flat Thing, reproduced* (2003 Next Wave).

William Forsythe is acknowledged for reorienting the practice of ballet from its identification with classical repertoire to a dynamic 21st-century art form. He has created works for Stuttgart Ballet (as resident choreographer), Nederlands Dance Theater, San Francisco Ballet, Paris Opera Ballet, New York City Ballet, and Ballett Frankfurt, where he was director from 1984 until the company's closing in 2004. With the founding of **The Forsythe Company** in 2005, he established a new, agile structure through which he is able to further pursue the multi-faceted creative work he began with Ballett Frankfurt. Together with an ensemble of 18 dancers, Forsythe carries forward the intensive collaborative processes developed over 25 years, producing works in the areas of performance, installation, film, and educational media. Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including The Kirov Ballet, The New York City Ballet, The San Francisco Ballet, The National Ballet of Canada, England's Royal Ballet, and The Paris Opera Ballet.

The Forsythe Company is supported by the city of Dresden and the state of Saxony as well as the city of Frankfurt am Main and the state of Hesse. The Forsythe Company is Company-in-Residence of both HELLERAU – European Center for the Arts in Dresden and the Bockenheimer Depot in Frankfurt am Main. With special thanks to the ALTANA Kulturstiftung for supporting The Forsythe Company.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

Leadership support for *Sider* provided by The Jerome Robbins Foundation, Inc.

DanceMotion USAsm Doug Varone and Dancers with international guest artists
BAM Fisher (Fishman Space, 321 Ashland Pl)
Oct 10–12 at 7:30pm; Oct 13 at 3pm
Free

Talk: DanceMotion USAsm with members of Doug Varone and Dancers
Oct 11, post-show

DanceMotion USAsm is a vibrant and successful cultural diplomacy program that shares the rich dance culture of the United States with international audiences through performance and cultural exchange. The program is a people-to-people exchange initiative of the US Department of State's Bureau of Educational and Cultural Affairs and BAM with additional support from the Robert Sterling Clark Foundation.

As one of four US companies taking part in the program's third season, New York's Doug Varone and Dancers recently completed a performance and exchange tour of Argentina,

Paraguay, and Peru. A company with whom they worked on tour will be chosen to take part in a US-based residency—featuring a collaborative performance in the BAM Fishman Space. In addition to the presentation of a collaborative work at BAM, the two companies will perform from their respective repertoires. The visiting company and program details will be announced this summer. For more information on *DanceMotion USAsm* visit dancemotionusa.org.

About Doug Varone and Dancers

Since its founding in 1986, **Doug Varone and Dancers** has commanded attention for its expansive vision, versatility, and technical prowess. On the concert stage, in opera, in theater, and on the screen, Varone's kinetically thrilling dances make essential connections and mine the complexity of the human spirit.

At home in New York City, Doug Varone and Dancers is the resident company at the 92nd St Y Harkness Dance Center. On tour, the company has performed in more than 100 cities in 45 states across the US, and in Europe, Asia, Canada, and South America. Stages include the Kennedy Center, Lincoln Center, BAM, San Francisco Performances, London's Queen Elizabeth Hall, Toronto's Harbourfront, Moscow's Stanislavsky Theater, the Venice Biennale, and the Tokyo, Bates, Jacob's Pillow, and American Dance Festivals. In opera and in theater, the company regularly collaborates on the many Varone-directed or choreographed productions that have been produced around the country. Varone, an award-winning choreographer and passionate educator, has been honored with a Guggenheim Fellowship, two American Dance Festival Doris Duke Awards for New Work, four grants from the National Dance Project, and two Bessie awards for Sustained Achievement in Choreography and for his 2006 work, *Boats Leaving*.

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

DanceMotion USAsm is a program of the Bureau of Educational and Cultural Affairs of the US Department of State, produced by Brooklyn Academy of Music (BAM) to showcase contemporary American dance abroad.

The Sweet Science Suite:

A Scientific Soul Music Honoring of Muhammad Ali

Conceived and composed by Fred Ho

Green Monster Big Band

Choreography by Fred Ho and Emmanuel Brown

World Premiere

Directed by Youn Jung Kim

Conducted by Marie Incontrera

Lighting design by Ben Hagen

Costume design by Barbara Register

BAM Harvey Theater (651 Fulton St)

Oct 11 and 12 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend) (subject to change after Aug 25)

Award-winning composer and baritone saxophonist Fred Ho presents this personal evening-length composition inspired by and in homage to Muhammad Ali and his indomitable spirit.

Taking Ali's example of sacrificing everything for his beliefs and as an iconic and victorious underdog, Ho also relates this piece to his ongoing personal war against cancer, originally diagnosed in 2006 and now considered terminal.

This vibrant opus features Ho's 18-piece Green Monster Big Band conducted by Marie Incontrera alongside choreography by Ho and Emmanuel Brown. Dancers Jerry Ford, Teake, and Brown himself will convey martial arts, hip-hop, modern dance and boxing-influenced movement alongside Ho's highly energized jazz score evoking Ali's strength, perseverance, and humanity.

One of the leading composers of his generation, New York-based Chinese-American saxophonist and social activist **Fred Ho** founded the Afro-Asian Music Ensemble in 1982, the Monkey Orchestra in 1990 and the Green Monster Big Band in 2008. His unique musical concept fuses Western and Eastern influences and is heavily inspired by Duke Ellington, Stravinsky, Sun Ra and Asian operatic forms with Black and Yellow Exploitation movie soundtracks. Ho's previous BAM engagements include *Journey Beyond the West: The New Adventures of MONKEY* (1997 Next Wave), and *Once Upon a Time in Chinese America* (2001 Next Wave).

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

Come, and Back Again

David Dorfman Dance

Choreography by David Dorfman and the Company

New York Premiere

Musical direction by Sam Crawford

Lighting design by Seth Reiser

Video design by Shawn Hove

Costume design by Kristi Wood

Set design by Jonah Emerson-Bell

BAM Harvey Theater (651 Fulton St)

Oct 16—19 at 7:30pm

Tickets: \$20, 25, 35, 45 (weekday); \$20, 30, 40, 50 (weekend) (subject to change after Aug 25)

David Dorfman Dance returns to BAM with *Come, and Back Again*, an evening-length exploration of the tenacity of love, vulnerability, and mortality. *Come, and Back Again* features five dancers—including Dorfman—and five musicians playing music by Atlanta-based band Smoke. Driven by the charged poetry and raw power of indie, punk, and folk-rock music, the company embarks on a kinetic anthem of reckless personal abandon, taking on time and memory. *Come, and Back Again* celebrates the eccentricities of family, the beauty of our personal messes, and the resilience of the human spirit.

Sound designer and musical director Sam Crawford with local musicians will perform the music alongside the dancers. To create the piece's shifting, revealing world, Dorfman also worked with Brooklyn-based sculptor Jonah Emerson Bell in collaboration with street/installation artist

Caledonia "Swoon" Curry, as well as media designer Shawn Hove, costume designer Kristi Wood, and lighting designer Seth Reiser.

David Dorfman, a native of Chicago, started **David Dorfman Dance** in 1985. The company has performed extensively in North and South America, Great Britain, and Europe, including two previous engagements at BAM: *To Lie Tenderly* (NWF 2000) and *underground* (NWF 2006). Dorfman is the recipient of 2005 Guggenheim Foundation fellowship. He has been honored with four fellowships from the National Endowment for the Arts, three New York Foundation for the Arts fellowships, an American Choreographer's Award, and a Paul Taylor Fellowship from The Yard. Dorfman and the company's dancers and artistic collaborators have been honored with eight New York Dance and Performance ("Bessie") Awards. David Dorfman Dance has been company-in-residence at Connecticut College since 2007.

For press information contact Lauren Morrow, lmorrow@BAM.org, 718.636.4129 x1.

Goldberg's Variations

Music and animation by Andy Biskin
Cartoons by Rube Goldberg

BAM Fisher (Fishman Space, 321 Ashland Pl)
Oct 17—19 at 7:30pm
Tickets: \$20

Goldberg's Variations is a music suite of 12 classic Rube Goldberg inventions, brought to life with video animations and original music by Andy Biskin. Pulitzer prize-winning cartoonist Rube Goldberg (1883—1970) created his famous inventions between 1915 and 1935. They reflect a fascination with technology and gadgetry while incisively commenting on our uncontrollable urge to overcomplicate. Their off-kilter humor results from Goldberg's unpredictable juxtaposition of causes and effects in physics, engineering, botany, and human and animal psychology. The piece is performed as a silent film in a darkened theater with the animations projected on the silver screen and a sextet of two clarinets, trumpet, trombone, bass, and drums playing Biskin's score live.

Andy Biskin is a clarinetist and composer with a broad range of interests. In addition to leading several ensembles in the New York area, he has composed scores for film, dance, and theater. Born and raised in Texas, Biskin studied music and anthropology at Yale and later worked as an assistant to folklorist Alan Lomax. Biskin's compositions have been compared to Raymond Scott, Charles Mingus, Charles Ives, Carla Bley, and Lawrence Welk. Ben Ratliff named his debut album *Dogmental* (2000) "Album of the Week" in *The New York Times* and wrote, "It's hard to find gentle humor in jazz but the clarinetist Andy Biskin has perfect radar for it."

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

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Major support for music at BAM provided by The Virginia B. Toulmin Foundation

En Atendant & Cesena

New York Premiere

En Atendant

Anne Teresa De Keersmaeker
Rosas

Concept by Anne Teresa De Keersmaeker
Created with and performed by Rosas
Set design by Michel François
Costume design by Anne-Catherine Kunz

Cesena

Anne Teresa De Keersmaeker & Björn Schmelzer
Rosas and graindelavoix

Concept by Anne Teresa De Keersmaeker & Björn Schmelzer
Created with and performed by Rosas and graindelavoix
Musical direction by Björn Schmelzer
Set design by Ann Veronica Janssens
Costume design by Anne-Catherine Kunz

BAM Howard Gilman Opera House (30 Lafayette Ave)

Oct 19 & 20 at 2pm (*En Atendant*) and 7:30pm (*Cesena*)

Tickets: \$30, 40, 55 (weekday); \$30, 40, 50, 65 (weekend) (subject to change after Aug 25)

Iconic Artist Talk: Anne Teresa De Keersmaeker

Moderated by Anna Kisselgoff, former chief dance critic for *The New York Times*

Oct 19 at 4:30pm

BAM Fisher (Hillman Studio, 321 Ashland Pl)

Tickets: \$20 (\$10 for Friends of BAM)

Dance pioneer Anne Teresa De Keersmaeker and her Belgium-based company Rosas return to BAM with a diptych of works, *En Atendant & Cesena*, representing the course of a single day. Grounded in the 14th-century polyphonic vocal style known as *ars subtilior*, which will be performed live on stage, the two works are further linked by the theme of a day's cycle and rhythm. In *En Atendant*, De Keersmaeker explores the transition from twilight into night, as eight bodies cluster, disperse, and reconnect in corporeal counterpoint to the dissonant music of a trio made up of viol, recorder, and voice. In *Cesena*, a new day dawns as 19 dancers, dressed casually in sneakers, inscribe their movements on a circle of sand. With references to the bubonic plague and a bloody medieval massacre by papal legate in the northern Italian city of Cesena, the work explores both barbarism and devotion. While in *En Atendant*, the trio plays a more traditional accompaniment role, in *Cesena* the singers of graindelavoix (a performance art collective formed in 1999 by Björn Schmelzer) are fully integrated with the Rosas dancers, creating a stunning, multi-disciplinary tapestry. *En Atendant* and *Cesena* first premiered as outdoor works at the Avignon Festival.

Widely considered one of the most original and influential choreographers working today, **Anne Teresa De Keersmaeker** founded her company, Rosas, in 1983. With a sensibility born as much in New York as her native Belgium, De Keersmaeker has developed a rigorous and ingenious choreography in which form and structure create visceral emotion onstage, garnering critical acclaim and a passionate following both in Europe and the US. She has often worked with composers of equal daring, including Steve Reich, John Cage, and Thierry de Mey, among others. From 1992—2007, De Keersmaeker and Rosas were resident choreographer and company of Théâtre de la Monnaie, Belgium's national opera house. De Keersmaeker was last at BAM as part of *Steve Reich Evening* (2008 Next Wave). In 2011 she was awarded the prestigious Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

Run Don't Run

New York Premiere

Brian Brooks Moving Company
Choreography by Brian Brooks

Music by Christopher Lancaster
Lighting design by Joe Levasseur
Installation design by Brian Brooks and Philip Treviño
Costume design by Karen Young

BAM Fisher (Fishman Space, 321 Ashland Pl)
Oct 22—26 at 7:30pm
Tickets: \$20

In *Run Don't Run*, the latest piece from Brian Brooks Moving Company, eight dancers, including Brooks, explore the spatial contradictions of bodies in motion. Known for his elaborate set designs, Brooks's choreography is seen through a blur of color created by hundreds of cloth strands stretched across the stage—creating a strobe-like flurry of actions captured, suspended, and broken apart. The sounds of the dancers' movements are picked up by microphones that amplify the effects of gravity and inertia on these colliding bodies as they transgress both space and time.

Choreographer Brian Brooks is a 2013 Guggenheim Fellow. His New York City-based dance group, the **Brian Brooks Moving Company**, has been presented since 2002 throughout the US, South Korea, Canada, and in Germany. In New York, his company has been presented by Lincoln Center Out of Doors (2010), the 92nd St Y Harkness Dance Foundation (2008), Symphony Space (2005), and Dance Theater Workshop (2004,2006), among others. The group has enjoyed two consecutive seasons at the Joyce Theater (2011, 2012) in addition to being presented as part of the Focus Dance program in January 2013. Brooks is a recipient of the NY City Center Fellowship (2012-2013), the Jerome Robbins New Essential Works Grant (2013), and the National Dance Project's Production and Residency Grants (2012). He has been commissioned to create new works in 2013 for The Juilliard School and the Vail International Dance Festival. Brooks will be performing his duet with New York City Ballet Principal Dancer Wendy Whelan in her new touring project *Restless Creature*.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

Hans was Heiri

New York Premiere

Zimmermann & de Perrot

Concept, direction and stage design by Zimmermann & de Perrot

Composition by Dimitri de Perrot

Choreography by Martin Zimmermann

Dramaturgy by Sabine Geistlich

Decor by Ingo Groher, Christiane Voth, and Théâtre Vidy-Lausanne

Costumes by Franziska Born

Lighting design by Ursula Degen

Sound design by Andy Neresheimer

BAM Harvey Theater (651 Fulton St)

Oct 23—26 at 7:30pm

Tickets: \$25, 35, 50, 65 (weekday); \$25, 40, 55, 75 (weekend)

(subject to change after Aug 25)

Talk: On Contemporary Circus with Duncan Wall

Oct 24 at 6pm

BAM Fisher (Hillman Studio, 321 Ashland Pl)

Tickets: \$15 (\$7.50 for Friends of BAM)

Master Classes: Circus and Theater with Zimmerman & de Perrot

Character with dancer Gaël Santisteva

Oct 22 at 11am

BAM Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$20

BAM.org/master-classes

Movement with acrobat Dimitri Jourde

Oct 25 at 11am

BAM Hillman Attic Studio Attic (30 Lafayette Ave)

Tickets: \$20

BAM.org/master-classes

Six actors navigating in and out of a revolving four-chamber box hung on the wall—like a house set on its side with the ceiling lopped off—sets the stage for *Hans was Heiri*, in which two Swiss directors Zimmermann & de Perrot make their BAM debut. The set is a metaphor for the show's examination of human beings as mirror images of one another. Although we share basic needs and desires, as individuals, we strive to be unique and different with mixed success. Combining circus, dance, and theater, with Dimitri de Perrot as DJ spinning music on stage, the piece provides physical and visual twists and surprises. In conjunction with this engagement, Duncan Wall, author of *The Ordinary Acrobat: A Journey into the Wondrous World of the Circus, Past*

and Present, will offer a brief survey of circus and discuss the beauty and diversity of its current form in a Talk.

Hailed by Mikhail Baryshnikov as “real innovators,” **Zimmermann & de Perrot** create theater works based on precise observation, humorous repetition, distortion, and the artistic transformation of everyday interactions—magnifying the little things in life. Using bodies, objects, and music, Zimmermann & de Perrot compose funny, unconventional theater pieces. Martin Zimmermann studied at the Centre National du Cirque in France and Dimitri de Perrot, at the Gymnase artistique in Zurich. Since 1999, they have jointly created eight works. Hans was Heiri marks their BAM debut.

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

Electronium: The Future Was Then

World Premiere

Ahmir “Questlove” Thompson

Produced by BAM

Featured artists: Jeremy Ellis, How To Dress Well, Sonnymoon

BAM Howard Gilman Opera House (30 Lafayette Ave)

Oct 25 & 26 at 8pm

Tickets: \$25, 35, 45 (weekday); \$25, 40, 55 (weekend) (subject to change after Aug 25)

Following the success of *Shuffle Culture* (2012 Spring Season), BAM welcomes back **Questlove** with *Electronium: The Future Was Then*, a freely-associative and impressionistic musical homage to pioneers in the electronic music scene between 1948 and 1979. Questlove will be joined on stage by artists including Jeremy Ellis, How To Dress Well, Sonnymoon, and others to be announced. In *Electronium*, seminal electronic and archival recordings will be paired with modern riffs on classic electronic music models such as Busoni’s *New Esthetic in Music* and Pierre Schaffer’s *Cinq Etudes*—in addition to music from technological innovators such as Bob Moog, Stevie Wonder, and George Clinton.

The production’s title references the first electronic synthesizer created exclusively for the composition and performance of music. Initially created for Motown by composer-technologist Raymond Scott, the electronium was designed but never released for distribution; the one remaining machine is undergoing restoration. Complemented by interactive lighting and aural mash-ups, the music of *Electronium: The Future Was Then* honors the legacy of the electronium in a production that celebrates both digital and live music interplay.

As the son of doo-wop star Lee Andrews (of Lee Andrews & the Hearts), **Ahmir “Questlove” Thompson** was exposed to music at an early age. He was performing on drums by the age of seven, and by 13 had become a musical director. His parents then enrolled him at the Philadelphia High School for the Creative and Performing Arts, where he was exposed to a wide range of music and other performing arts. In 1987 Questlove co-founded The Roots with high school classmate Tariq Trotter and has been with the group ever since. It is now the house band for *Late Night with Jimmy Fallon*.

Questlove has also maintained an active career in music outside of his work with The Roots. He has produced artists such as Common, D'Angelo, Jill Scott, Erykah Badu, and Jay-Z, and more recently, Al Green, Amy Winehouse, and John Legend. He has played drums on albums by Christina Aguilera, John Mayer, and Joshua Redman, to name a few, and was one of a handful of musicians picked to back Hank Williams Jr. on a new version of "All My Friends Are Coming Over Tonight" for the season premiere of *Monday Night Football*.

The list of Questlove's side projects is equally impressive. In 2001 he helped create the Philadelphia Experiment, a collaborative instrumental jazz trio with bassist Christian McBride and avant-garde jazz pianist Uri Caine. In 2011 he partnered with Parisian star Keren Ann to present *Philly-Paris Lockdown*, a one-night celebration of 1900s Paris that took place at the Philadelphia International Festival of the Arts. In 2012 Questlove conceived and curated *Shuffle Culture*, a multi-artist, BAM-produced concert engagement exploring technology's role in our relationship with modern music. In addition to the list of awards and nominations he has received as a member of The Roots, Thompson was named Best Scribe in *Esquire* magazine's 2006 Esqy Music Awards, was ranked 2nd in *Rolling Stone's* list of "50 Top Tweeters in Music", and placed 8th in a *Rolling Stone* reader's poll for "Best Drummers of all Time." *Time* magazine listed his among the Best Twitter Feeds of 2013.

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

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Dark Theater

Dance Heginbotham

Choreography by John Heginbotham

Costume design by Maile Okamura

Lighting design by Nicole Pearce

BAM Fisher (Fishman Space, 321 Ashland Pl)

Oct 29—Nov 2 at 7:30pm

Tickets: \$20

Master Class: Dance Heginbotham with John Heginbotham

Oct 15 and Oct 17 at 12pm

Mark Morris Dance Center (3 Lafayette Ave)

Tickets: \$25 per class, \$45 for both

BAM.org/master-classes

Dance Heginbotham makes its BAM debut with the world premiere of *Dark Theater*, an evening of new work by John Heginbotham. Erik Satie's music provides the heart and dynamic frame for the work; his music for the provocative 1924 ballet *Relâche* serves as the central inspiration for the evening. Heginbotham's choreography, while quirky and often strikingly rhythmic, is rooted in formalism. In *Dark Theater* six dancers and pianist Yegor Shevtsov populate an absurd universe where floor and ceiling are occasionally reversed. Sometimes a landscape,

sometimes a dance play, *Dark Theater* is a study of a basement and a balcony, noise, gravity, time travel, music, and convincing lies.

John Heginbotham graduated from the Juilliard School in 1993 and went on to dance with Susan Marshall and Company (1995—98) and Mark Morris Dance Group (1998—2012). In 2011 he founded **Dance Heginbotham**, a performance group devoted to the presentation of his dance and theatrical work, featuring highly structured, technically rigorous choreography. The company had its world premiere in January 2012 on the Millennium Stage at the John F. Kennedy Center for the Performing Arts and has since been presented by Baryshnikov Arts Center, Jacob's Pillow Dance Festival, and Carolina Performing Arts. Current and recent musical collaborators include string quartet Brooklyn Rider, new music ensemble Alarm Will Sound, the Raymond Scott Orchestrette, and composers Colin Jacobsen and Tyondai Braxton.

For press information contact Lauren Morrow, lmorrow@BAM.org, 718.636.4129 x1.

Nosferatu

US Premiere

Inspired by Bram Stoker's *Dracula* TR
Warszawa and Teatr Narodowy Written
and directed by Grzegorz Jarzyna

Set design and costumes by Magdalena Maciejewska
Lighting design by Jacqueline Sobiszewski
Video design by Bartek Macias

BAM Harvey Theater (651 Fulton St)

Oct 30—Nov 2 at 7:30pm

Tickets: \$20, 30, 40, 55 (weekday); \$25, 35, 50, 65 (weekend) (subject to change after Aug 25)

In Polish with English titles

Talk: *On Vampires* with Joan Acocella

Nov 1 at 6pm

BAM Hillman Attic Studio (30 Lafayette Ave)

Tickets: \$15 (\$7.50 for Friends of BAM)

Acclaimed director Grzegorz Jarzyna brings the dead to life in *Nosferatu*, a taut adaptation of Bram Stoker's Gothic horror masterpiece, *Dracula*. The subject and inspiration for countless works of popular culture in literature, drama, film, cartoons, theater, advertisements, and computer games since its publication in 1897, the story springs from one of the most terrifying characters ever created.

Nosferatu unearths themes that lay within this quintessential vampire who is trapped between life and death, and whose diabolical passions prey upon the innocent and the beautiful. Bringing to light and exploring vampiric myths—life after death, obsession with aesthetic, the regenerating power of blood, consequences of immortality, religion, and motives of the undead—Grzegorz Jarzyna shows how fears and obsessions materialize in daily social life, affected by the human need for transgression, challenging social or symbolic constraints, and a release from identity, forever in search of the new.

Multi award-winning company **TR Warszawa** (*Krum*, 2007 Next Wave) has garnered a reputation over the last decade as one of the most compelling companies in Poland, searching for a new language of theatrical expression through both innovation and the preservation of tradition. The company's artistic director, **Grzegorz Jarzyna**, is internationally renowned for his provocative reinterpretations of classic plays and adaptations of challenging contemporary texts.

Nosferatu signifies Jarzyna's first collaboration with influential avant-garde musician John Zorn, who composed the score which was released as an album in April 2012. Part of the downtown music movement in mid-1970s New York, Zorn has composed and performed across the musical spectrum including a number of film scores. He was part of BAM's 1986 Next Wave Festival with *Once Upon a Time in the East Village*.

In co-production with National Audiovisual Institute, The Barbican, Dublin Theatre Festival, Adelaide Festival and TR Warszawa Foundation. Support for The Table provided by Adam Mickiewicz Institute

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

War Sum Up

Music. Manga. Machines.

US Premiere

Hotel Pro Forma

Vocals by Latvian Radio Choir

Directed by Kirsten Dehlholm

Music by The Irrepressibles, Santa Ratniece with Gilbert Nouno

Concept by Willie Flindt and Kirsten Dehlholm

Musical direction by Kaspars Putnins

Costumes by Henrik Vibskov

Lighting design by Jesper Kongshaug

Libretto from classic *noh* theater edited by Willie Flindt

Manga drawings by Hikaru Hayashi

BAM Howard Gilman Opera House (30 Lafayette Ave)

Nov 1 & 2 at 7:30pm

Tickets: \$20, 30, 40, 50 (weekday); \$30, 40, 50, 60 (weekend)

(subject to change after Aug 25)

In Japanese with English titles

An international production spanning several countries, epochs, and genres, Danish performance collective Hotel Pro Forma's *War Sum Up* is a multimedia opera inspired by Japanese culture and performed by the Latvian Radio Choir, one of Europe's most innovative vocal ensembles. Framed by a stylized *manga* comic book-inspired set and based on classic *noh* texts, *War Sum Up* explores the experience of war through three archetypal figures: the Warrior, the Spy, and the Soldier. With a librettist by Hotel Pro Forma co-founder Willie Flindt, who studied music and theater in Japan, *War Sum Up*'s haunting score—a collaboration between performance pop orchestra The Irrepressibles, Latvian composer Santa Ratniece, and

French composer and recording artist Gilbert Nouno—interweaves vocal harmonies with electronic orchestrations that ebb and flow in intensity to powerfully reflect the horror and accidental beauty of war.

Hotel Pro Forma is an international laboratory of performance and installation art whose process is exploratory and trans-disciplinary. Its works are strongly rooted in music, visual arts, and architecture and do not follow traditional theatrical structures such as story, text, or plot. This approach allows audiences to experience sometimes familiar subjects in a new way via experimental audio-visual technologies. Since 1985, Hotel Pro Forma has produced more than 50 works in over 30 countries, ranging from exhibitions to performances. Its artistic director is visual artist Kirsten Denholm. They were last at BAM with *OPERATION: ORFEO* (1999 Next Wave).

Founded in 1940, **Latvian Radio Choir's** repertoire extends from early Renaissance and Baroque works to complex works of contemporary classical music. The choir performs regularly around the world and is led by conductors Sigvards Klava and Kaspars Putnins. This is the Latvian Radio Choir's second collaboration with Hotel Pro Forma.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021

Leadership support for *War Sum Up* provided by The Barbro Osher Pro Suecia Foundation
Leadership support for opera at BAM provided by The Andrew W. Mellon Foundation, The Peter Jay Sharp Foundation, and the Stavros Niarchos Foundation

Support for *War Sum Up* provided by the Danish Arts Council

Dark Lark

Kate Weare Company
Choreography by Kate Weare

New York Premiere

Costume design by Sarah Cabbage
Lighting design by Brian Jones
Set design by Kurt Perschke

BAM Fisher (Fishman Space, 321 Ashland Pl)
Nov 6—9 at 7:30pm
Tickets: \$20

Master Class: Kate Weare Company with Kate Weare
Oct 25 at 12pm
Mark Morris Dance Center (3 Lafayette Ave)
Fee: \$25
BAM.org/master-classes

Talk: Members of Kate Weare Company

Nov 8, post-show (free for same-day ticket holders)

Choreographer Kate Weare, the inaugural BAM Fisher Artist-in-Residence, and **Kate Weare Company** make their BAM debut with the New York premiere of *Dark Lark*. In this provocative new work, Weare draws and expands on her fascination with sexuality as a portal toward self-definition. Using imagery around fantasy and erotic imagination, *Dark Lark* explores how sexuality—and its potential for darkness—ultimately offers both a manifestation and an affirmation of creativity and self-awareness. An original cello score by Chris Lancaster accompanies Weare’s dream-like, surrealist movement language in this evening-length work.

Founded in 2005, **Kate Weare Company** is a New York-based contemporary dance company known for its startling combination of formal choreographic values and visceral, emotional interpretation. As artistic director, Kate Weare cultivates the potent individuality of each of her dancers to unleash a chemistry onstage that is both heartfelt and seductive. Her work explores contemporary views of intimacy, both tender and stark, by drawing on our most basic urges to move and decode movement. The company made its name after winning the Joyce Theater Foundation’s The AWARD Show in 2007, and has since been presented by the Joyce, New York City Center (Fall for Dance), Symphony Space, Joyce SoHo, Skirball Center, Joe’s Pub (DancemOpolitan), Dance Theater Workshop, Dance New Amsterdam, and Danspace Project. Nationwide the company has been presented by Jacob’s Pillow Dance Festival, American Dance Festival, Bates Dance Festival, ArtPower at UC San Diego, Dance Celebration Philadelphia, and ODC Theater, among others. Kate Weare Company has also been supported through artistic residencies awarded by the Joyce Theater Foundation and Joyce SoHo Residency, Dance New Amsterdam’s A.I.R. Program, and ODC Theater.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

An Enemy of the People

By Henrik Ibsen

In a version by Florian Borchmeyer

Schaubühne am Lehniner Platz

Directed by Thomas Ostermeier

Adaptation by Florian Borchmeyer

Set design by Jan Pappelbaum

Costumes by Nina Wetzel

Music by Malte Beckenbach, Daniel Freitag

Lighting design by Erich Schneider

Paintings by Katharina Ziemke

BAM Harvey Theater (651 Fulton St)

Nov 6—9 at 7:30pm; Nov 10 at 3pm

Tickets: \$25, 35, 50, 65 (weekday); \$25, 40, 55, 75 (weekend)

(subject to change after Aug 25)

In German with English titles

Talk: On Truth (and Lies) in Democracy

Co-Presented by BAM and the Onassis Culture Center NY

Hosted by Simon Critchley

US Premiere

With Thomas Ostermeier
Nov 7 at 6pm
BAM Fisher (Hillman Studio, 321 Ashland Pl)
Tickets: \$15 (\$7.50 for Friends of BAM)

Iconoclastic European director Thomas Ostermeier electrifies Henrik Ibsen's classic and prescient tale of industrial pollution, institutional corruption, and social conformity via audience interaction, paint bombs, and rock concert style set destruction. As one man, Dr. Stockmann, works to alert his small spa town to the poison infiltrating the waters from which it makes its livelihood, he is increasingly defied and defamed by a convoluted web of vested interests. Ostermeier's innovative, energetic staging of the work drives "Ibsen's drama effortlessly into an era of iPods and global financial crises, teasing out the audience's complicity in social evils which, almost 150 years on, we still see around us" (*Sydney Morning Herald*).

Thomas Ostermeier is the artistic director of Berlin's Schaubühne am Lehniner Platz and has been instrumental in establishing Schaubühne as one of Europe's leading venues for contemporary theater through innovative productions of works by playwrights as diverse as Marius von Mayenburg, Sarah Kane, and Henrik Ibsen. *Time Out Berlin* has hailed the Schaubühne as "one of the most important places for avant-garde theater." Past works at BAM include *Nora (A Doll's House)* (2004 Next Wave); *Hedda Gabler* (2006 Next Wave); and *The Marriage of Maria Braun* (2010 Next Wave).

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

And then, one thousand years of peace

New York Premiere

Ballet Preljocaj
Choreography by Angelin Preljocaj

Music by Laurent Garnier
Set design by Subodh Gupta
Costume design by Igor Chapurin
Lighting design by Cécile Giovansili-Vissière

BAM Howard Gilman Opera House (30 Lafayette Ave)
Nov 7—9 at 7:30pm
Tickets: \$20, 30, 40, 50 (weekday); \$25, 35, 45, 55 (weekend)
(subject to change after Aug 25)

Master Class with Ballet Preljocaj
Nov 8 at 12pm
Mark Morris Dance Center (3 Lafayette Ave)
Fee: \$25
BAM.org/master-classes

French choreographer Angelin Preljocaj returns to BAM with 21 dancers of Ballet Preljocaj in an ambitious work, *And then, one thousand years of peace*, which explores the vision of apocalypse as conjured by St. John in the Book of Revelation. Originally conceived as a

collaboration between Ballet Preljocaj and the Bolshoi Theatre, the dancers push boundaries with relentless physicality and movement, depicting what could be possible if we were not hindered by the limits of our senses. The dance features scenic design by Indian visual artist Subodh Gupta, whose work was showcased during the last edition of the Venice Biennale, costumes by Russian fashion designer Igor Chapurin, and music by French DJ Laurent Garnier, which freely remixes techno music and Beethoven's "Moonlight" sonata.

French-Albanian choreographer **Angelin Preljocaj** began his career in classical ballet before turning to contemporary dance by studying with Karin Waehner at the Schola Cantorum in Paris and Merce Cunningham in New York. He founded Ballet Preljocaj in 1984 and has choreographed more than 30 major, often highly unconventional, dances including *Romeo and Juliet* (1998 BAM Next Wave), *Helikopter & Rite of Spring* (2002 BAM Next Wave), *Near Life Experience* (2004 BAM Next Wave), and *Empty Moves (parts I & II)* (2010 BAM Next Wave). He regularly works with other prominent ballet companies, including the Ballet de l'Opéra National de Lyon, the Ballet de l'Opéra National de Paris, and the Staatsballett Berlin. He has also choreographed for the New York City Ballet and received a Bessie Award (1998) for *Annonciation*.

In coproduction with Rhône General Council/Dance Biennial in Lyon, Théâtre National de Chaillot (Paris), Grand Théâtre de Luxembourg, The Amsterdam Music Theatre (Amsterdam), Theater im Pfalzhaus (Ludwigshafen, Germany) Spielzeit/Europa-Berliner Festspiele, Theatre of Saint-Quentin-en-Yvelines, MC2 (Grenoble, France), Théâtre de Caen, Royal Opera House-the Château de Versailles, France-Russia Year 2010.

With the support of the Grand Théâtre de Provence, Aix-en-Provence.

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

BAM and Performa present

The Humans

Witte de With Center for Contemporary Art
Written and directed by Alexandre Singh

US Premiere

Choreography by Flora Sans
Music by Touki Delphine
Costume design by Holly Waddington
Lighting design by Guus van Geffen

BAM Fisher (Fishman Space, 321 Ashland Pl)
Nov 13—16 at 7:30pm; Nov 17 at 3pm
Tickets: \$20

Talk: *On Truth (and Lies) in Greek Comedy*

Co-presented by BAM and the Onassis Cultural Center NY
Hosted by Simon Critchley with Alexandre Singh
Nov 17 at 12:30pm
BAM Fisher (Hillman Studio, 321 Ashland Pl)

Tickets: \$15 (\$7.50 for Friends of BAM)

Created by British award-winning visual artist Alexandre Singh, *The Humans* tells the story of two spirits named Tophole and Pantalingua, who would rather see the Earth not created. The work is modeled on the comic writings of Aristophanes and set during the dawn of time and space. In a battle against the egomaniacal Creator, Tophole and Pantalingua conspire their way to an accidental Paradise Lost, ultimately corrupting the eponymous humans—portrayed as a vast, songful, and statuesque Greek chorus—into the flawed mortals we are today.

Incorporating music, theater, sculpture, Nesquik bunnies and Greco-Roman masks *The Humans* is a highly collaborative and multi-dimensional work featuring choreography by Flora Sans, costumes by Holly Waddington, music by Touki Delphine (with Amir Vahidi, Annelinde Bruijs, and Robbert Klein), light design by Guus van Geffen, and masks and set design by Alexandre Singh.

Alexandre Singh is a native of Bordeaux who currently lives and works in New York. His work utilizes multiple sources and heterogeneous tales favoring analogies and the emergence of a new reality and arborescence. His texts, performances, plays, and installations characteristically include eclectic mass cultural references ranging from Ikea catalogues to the *Essays of Montaigne*, H.P Lovecraft to Walt Disney, and scientific imagery to Cicero and Aristophanes. His work has been presented at the Centre National des Arts Plastiques, Frac des Pays de la Loire, Solomon R. Guggenheim Museum, and the Museum of Modern Art, among others.

The Humans was commissioned by Witte de With Center for Contemporary Art and Performa. *The Humans* is co-produced by Witte de With Center for Contemporary Art; Productiehuis Rotterdam; Rotterdamse Schouwburg and Performa 13. It is presented in partnership with festival De Keuze and BAM.

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

Support for *The Humans* provided by Agnes Gund

Water

Filter Theatre & Lyric Hammersmith
Created by Filter Theatre and David Farr

Directed by David Farr
Set design by Jon Bausor
Lighting design by Jon Clark
Music and sound design by Tim Phillips

BAM Harvey Theater (651 Fulton St)
Nov 13—16 at 7:30pm; Nov 17 at 3pm
Tickets: \$20, 35, 50 (weekday); \$20, 30, 45, 60 (weekend)
(subject to change after Aug 25)

US Premiere

Talk: On Climate Change

With David Farr and Daniel P. Schrag, director of the Harvard University Center for the Environment

BAM Hillman Attic Studio (30 Lafayette Ave)

Nov 16 at 5pm

Tickets: \$15 (\$7.50 for Friends of BAM)

“The plot leapfrogs through time, space, and memory but never threatens to leave the audience behind thanks to superb acting and mind-blowing attention to detail.” —*Metro* (UK)

Half-brothers in Canada clash over the legacy of their dead father. An environmental advisor attempts to push through a deal at a political summit. A young man prepares to dive the deepest freshwater cave in the world, located in Mexico. Utilizing Filter Theatre’s signature theatrical style of exposing the workings of a production via on-stage creation of video and sound, among other elements, *Water* examines how an increasingly unstable world of climate change is affecting human life. The play’s disparate storylines flow together by exploring the act of bonding—central to water’s make up—resulting in an “impressively intelligent and sensitive” (*Independent*) investigation of whether or not humans are capable of connecting emotionally with one another.

Filter Theatre was founded in 2003 by Artistic Directors Oliver Dimsdale, Tim Phillips, and Ferdy Roberts as a new breed of theater bringing together actors, musicians, technicians, designers, writers, and directors to create original works as well as thrilling incarnations of existing texts. It has been praised by London’s *Evening Standard* for its “boldness of invention and groundbreaking use of sound,” and has evoked comparisons to *Complicite* and Robert Lepage. **David Farr** is a writer, director, and associate director of the Royal Shakespeare Company, where he recently directed *Hamlet*. He was previously artistic director at the Lyric Hammersmith, where he established the Lyric as a driving force in high-quality visual theater. Farr’s adaptation and production of Kafka’s *Metamorphosis* with Icelandic company Vesturport was at BAM during the 2011 Next Wave.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021.

Sun

Hofesh Shechter Company

Choreography and music by Hofesh Shechter

Costume design by Christina Cunningham

Lighting design by Lee Curran

Set design by Merle Hensel

US Premiere

BAM Howard Gilman Opera House (30 Lafayette Ave)

Nov 14–16 at 7:30pm

Tickets: \$20, 30, 40, 50 (weekday); \$25, 35, 45, 55 (weekend)

(subject to change after August 25)

Master Class: Hofesh Shechter

Nov 15 at 11am
Mark Morris Dance Center (3 Lafayette Ave)
Fee: \$35
BAM.org/master-classes

Hofesh Shechter Company returns to BAM with the US premiere of *Sun*—an evening-length work for 14 dancers with both choreography and an eclectic soundtrack featuring original music by Hofesh Shechter. For *Sun*, Shechter is joined by longtime collaborators Lee Curran (lighting designer) and Merle Hensel (set designer). Christina Cunningham of Théâtre de Complicité joins the artistic team as costume designer. *Sun* will make its world premiere as part of the Melbourne Festival in October 2013.

The company made its BAM debut with *Political Mother* (2012 Next Wave)—a work of raw brutality set to a driving score. *Sun*, in contrast, offers the emergence of light from chaos. The work features an expanded company (12 of its 14 dancers performed in *Political Mother*).

Israeli-born, UK-based choreographer **Hofesh Shechter** began his professional dance career with Tel Aviv's Batsheva Dance Company. While working with Batsheva, he began studying percussion and went on to become a drummer for a rock band. He made his choreographic debut in the UK in 2003 with the duet *Fragments*, followed by *Cult*, *Uprising*, and *In your rooms*. In 2008 he formed Hofesh Shechter Company, an international cast of outstanding dancers and musicians, to create an extended version of *Uprising/In your rooms: The Choreographer's Cut*. He also created *The Art of Not Looking Back* (2009), and in 2010 Shechter presented *Political Mother* at the Brighton Festival, which brought the Company international attention. It has since toured Australia, Asia, Europe, and the US. His most recent work, *Survivor*, was created in collaboration with sculptor Antony Gormley. Shechter has worked as a choreographer at the UK's Royal Court Theatre and the National Theatre and for BBC 4's popular drama *Skins*. He is the recipient of many prizes, including the 3rd Serge Diaghilev choreography award for *Fragments*, an Audience Choice Award at the Place Prize 2004 for *Cult*, Movimentos Most Promising Newcomer in Dance Award in 2009, and the British Theatre Institute's Award for Excellence in International Dance in 2011. He is an associate artist of Sadler's Wells. Hofesh Shechter Company is resident company at Brighton Dome.

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

Play/Pause

Susan Marshall & Company
Choreography by Susan Marshall
Music by David Lang

New York Premiere

Costume design by Diana Broussard
Lighting design by Eric Southern
Video design and cinematography by William Cusick
Set design by Andrea Mincic
Music played by Taylor Levine and James Moore (DITHER) and Michael McCurdy (Mantra Percussion)

BAM Fisher (Fishman Space, 321 Ashland Pl)
Nov 20—23 at 7:30pm
Tickets: \$20

Master Class: Susan Marshall & Company with Kristen Hollinsworth
Nov 21 at 12pm
Mark Morris Dance Center (3 Lafayette Ave)
Fee: \$25
BAM.org/master-classes

Susan Marshall & Company returns to BAM with Marshall's latest work, *Play/Pause*. This evening-length piece for six dancers is an immersive, interdisciplinary exploration of the intersection of high art and popular culture. Referencing the dance moves and sleek production value of popular music videos, Marshall strips away the high-gloss aesthetic to reveal these popular movements in their simplest and at times fragmented form. This mash-up of dance-theater and pop culture is enhanced by a live performance by members of the electric guitar quartet Dither and Mantra Percussion ensemble, who bring to life the iconic pop sound of the electric guitar and abstract polyrhythms of Pulitzer Prize-winning composer David Lang's original score.

The work of **Susan Marshall & Company** has been presented regularly in New York City, including six seasons as part of BAM's Next Wave Festival and six at Dance Theater Workshop. Other notable engagements include presentations at Jacob's Pillow, the Edinburgh International Festival, Spoleto Festival, Vienna Tanz, Springdance Festival (The Netherlands), and The Los Angeles Festival. The company was honored to perform selections from its Bessie award-winning work *Cloudless* at Pina Bausch's Internationales Tanzfestival Gala Concert in November 2008. In addition to performances by her own company, Marshall's works have been performed by Hubbard Street, Nederlands Dans Theater, and Pacific Northwest Ballet, among others. Marshall is known for her innovative body of work that weaves ordinary movement, gesture and touch into intricate formal structures. Critically acclaimed dances by Marshall include *Arms*, *Fields of View*, *Kiss*, *The Most Dangerous Room in the House*, *Sawdust Palace*, and *Spectators at an Event*. Marshall was a 2000 recipient of the John D. and Catherine T. MacArthur Foundation "Genius" Award, and has been the recipient of numerous other awards and fellowships including the Guggenheim Fellowship in 1990, a Brandeis Creative Arts Award in 1993, a Dance Magazine Award in 1995, and three Bessie awards in 1985, 1997, and 2006. Marshall is the director of dance at Princeton University, having assumed that post in 2009.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

La Belle et la Bête

Lemieux Pilon 4D Art

Created and directed by Michel Lemieux and Victor Pilon

Created and written by Pierre Yves Lemieux

Translated by Maureen Labonté

Original score by Michel Smith

Set, costume, and prop design by Anne-Séguin Poirier

New York Premiere

Visual design by Michel Lemieux and Victor Pilon with Mathieu St-Arnaud
Lighting design by Alain Lortie

BAM Howard Gilman Opera House (30 Lafayette Ave)

Nov 21—23 at 7:30pm

Tickets: \$20, 30, 40, 50 (weekday); \$25, 35, 50, 60 (weekend)
(subject to change after Aug 25)

In this contemporary take on the original tale, the classic love story of *Beauty and the Beast* is transformed into a grand feat of technological prowess, introducing new territory to live performance. Blending real, virtual, and 4D imagery, Michel Lemieux and Victor Pilon set a new standard in multimedia performance with this production, where intense, luminous main characters transcend their broken hearts through an unquenchable thirst for life.

The actors interact seamlessly with highly sophisticated imagery by means of several thrilling multi-dimensional theatrical elements—whether it be Belle's paintings, a mirror exploding into shards of virtual glass, a ghost horse charging through a tangled forest, or a phantom moving in for a shadowy embrace—which dramatically transform the characters, bringing them to life and blurring boundaries between real and illusion.

Founded in 1983, Montreal-based **Lemieux Pilon 4D Art** (*La Tempête*, 2006 Next Wave) is a multi-disciplinary company with more than 30 original productions to its credit. Michel Lemieux and Victor Pilon, the driving artistic forces of the company, masterfully integrate theater, film, dance, poetry, visual arts, music, and sound into their productions, resulting in rich, immersive storytelling that both delight and amaze audiences. Their bold productions have toured extensively in Canada, the US, Europe, Latin America, Australia, and Asia.

Produced in collaboration with the Théâtre du Nouveau Monde (Montreal, Canada). Co-commissioned by LUMINATO, Toronto Festival of Arts creativity and Espace Jean Legendre, Scène nationale de l'Oise en prefiguration.

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

21c Liederabend, op.3

Creative direction by Beth Morrison and Paola Prestini

Music direction by Julian Wachner

Featuring NOVUS NY, New York's finest solo singers, and The Choir of Trinity Wall Street

Scenic and lighting design by Maruti Evans

Projection design by S. Katy Tucker

Featuring compositions by: Thomas Cabaniss, Christopher Ceronne, Thomas Cipullo, Anna Clyne, Mohammed Fairouz, Judd Greenstein, Ted Hearne, Marie Incontrera, David T. Little, Tod Machover, Missy Mazzoli, Nico Muhly, Olga Neuwirth, Paola Prestini, Huang Ruo, Timur and the Dime Museum, Michel Van der Aa, Alexandra Vrebalov, Julian Wachner, Holcombe Waller, Eric Whitacre, Du Yun

BAM Harvey Theater (651 Fulton St)

Nov 22 & 23 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend)

(subject to change after Aug 25)

Master Class: Art Song Forward with Christopher Burchett and Julian Wachner

Nov 23 at 10:30am

BAM Penthouse Studio (30 Lafayette Ave)

\$25 for singers; \$15 for composers

BAM.org/master-classes

BAM presents *21c Liederabend, op.3*, a 21st-century art song festival produced and curated by independent producers Beth Morrison of Beth Morrison Projects and Paola Prestini of VisionIntoArt. Called a 21st-century “Lieder-Palooza” by WQXR, *21c Liederabend* is an ambitious biennial that seeks to present the diverse and expansive styles of today’s art song. Its launch in 2009 was selected as the “Best of 2009 in Classical and Opera” by *Time Out New York*. The 2013 installation includes works by 22 living composers, comprising a wide variety of backgrounds and music styles, and features 10 world premieres including a commissioned song cycle by Anna Clyne based on Emily Dickinson’s poems, and commissioned libretto by Royce Vavrek for a composition by Marie Incontrera. Soloists include Christopher Burchett, Abigail Fischer, Eve Gigliotti, Sarah Heaton, David Adam Moore, Jessica Rivera, DM Smith, Daisy Press, and Amelia Watkins.

Beth Morrison Projects (BMP) was founded in 2006 to identify and support emerging and established composers and their collaborators through the commission, development, and production of their work, taking the form of opera-theater, music-theater, and multimedia concert works. Previous projects presented at BAM include *Don Juan in Prague* (2006 Next Wave), *Brooklyn Babylon* (2011 Next Wave), *ELSEWHERE* (2012 Next Wave), and *love fail* (2012 Next Wave).

VisionIntoArt (VIA) was founded in 1999 at The Juilliard School and has been directed by composers Paola Prestini since 2006. VIA is devoted to premiering collaborative interdisciplinary works by resident and guest artists. A composer-run collective, VIA’s multimedia performances explore interdisciplinary work from a musical starting point.

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

Co-commissioned and co-produced by Beth Morrison Projects and VisionIntoArt.

Viacom is the BAM 2013 Music Sponsor

Major support for music at BAM provided by The Virginia B. Toulmin Foundation

New York Premiere

Bodycast: An Artist Lecture by Suzanne Bocanegra starring Frances McDormand

Directed by Paul Lazar

Text and visuals by Suzanne Bocanegra

Sound design by Jamie McElhinney

Lighting design by Laura Mroczkowski

BAM Fisher (Fishman Space, 321 Ashland Pl)

Dec 3 & 5—7 at 7:30pm

Tickets: \$20

Inspired by the two teenage years visual artist Suzanne Bocanegra spent in a body cast due to scoliosis, *Bodycast* is an inventive theatricalization of the ubiquitous “artist talk.” Part performance and part essay, it is Bocanegra’s exploration of how and why she became an artist. It is also a sequel of sorts to the artist’s *When a Priest Marries a Witch*, which used a similar approach to explore her Texas upbringing and which premiered at the Museum of Modern Art (MoMA) in 2010. Upon viewing that work, Academy Award-winning actor Frances McDormand suggested an artistic collaboration to Bocanegra. Exploring topics as disparate as Roman art, Rose queens, and Texas drill teams, *Bodycast* mines specific details of Bocanegra’s life to create a more general meditation on art-making and shifting ideals of feminine beauty. Singer Theo Bleckmann will make a guest appearance in the work.

Suzanne Bocanegra lives and works in New York. Her recent work involves large-scale performance and installation, frequently translating two dimensional information, images, and ideas from the past into three dimensional scenarios for staging, movement, ballet, and music. A recipient of the Rome Prize, her work has shown at the Serpentine Gallery and the Hayward Gallery in London, the Hammer Museum in Los Angeles, Pittsburgh’s Carnegie Museum and Houston’s Museum of Fine Arts. In 2011, a retrospective of her work began at the Tang Museum at Skidmore College and traveled to SITE Sante Fe.

Frances McDormand made her film debut in Ethan and Joel Coen’s film *Blood Simple* (1984); she continued to work regularly with the Coen brothers and received an Academy Award for her work in their film *Fargo*, as well nominations in the Best Supporting Actress category for *Mississippi Burning* (1988), *Almost Famous* (2000), and *North Country* (2005). In addition to numerous film roles, McDormand has performed widely in the theater, both on and off-Broadway, winning a 2011 Tony Award for Best Actress in a Play for the role of Margaret in David Lindsay-Abaire’s *Good People*, and working frequently with The Wooster Group. She is on the board of The 52nd Street Project, which is dedicated to the creation and production of new plays for, and often by, kids between the ages of nine and 18 that reside in the Hell’s Kitchen neighborhood in New York City.

For press information contact Adriana Leshko, aleshko@BAM.org, 718.724.8021

Moses(es)**New York Premiere**

Reggie Wilson/Fist & Heel Performance Group
Choreography by Reggie Wilson
Costume design by Naoko Nagata
Lighting design by Jonathan Belcher

BAM Harvey Theater (651 Fulton St)

Dec 4—7 at 7:30pm

Tickets: \$20, 30, 40 (weekday); \$25, 35, 45 (weekend) (subject to change after Aug 25)

The latest work from Reggie Wilson/Fist & Heel Performance Group, *Moses(es)* is a full-length dance piece that presents multiple versions of the Moses narrative in search of answers to the questions: how do we lead and why do we follow? Inspired by Zora Neale Hurston's vernacular telling of the story in *Moses, Man of the Mountain*, and Wilson's own travels to Egypt, Turkey, and Mali, *Moses(es)* explores our relationship to leadership and the effects of migration on beliefs and customs. The work features nine dancers and is set to a Diasporic-influenced soundscape layered with live vocalizations.

Founded in 1989, **Reggie Wilson/Fist & Heel Performance Group** is a Brooklyn-based dance company that investigates the intersections of cultural anthropology and movement practices and believes in the potential of the body as a means of knowledge. As artistic director, choreographer, and performer, Wilson draws from the movement languages of the blues, spiritual, and slave cultures of Africa in the Americas and combines them with post-modern elements and his own personal movement style to create what he calls "post-African/Neo-HooDoo Modern dances." The group has performed in the US and abroad at venues including Dance Theater Workshop, BAM (2009 Next Wave), REDCAT, the Kohler Center, Yerba Buena Center for the Arts, Jacob's Pillow Dance Festival, and Festival Kaay Fecc in Senegal.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4

The Rime of the Ancient Mariner**US Premiere**

By Samuel Taylor Coleridge
Directed by Phyllida Lloyd

Choreography by Kim Brandstrup
Composed by Mel Mercier
Lighting design by Jean Kalman and Mike Gunning
Set design by Chloe Obolensky

BAM Harvey Theater (651 Fulton St)

Dec 10—12 and 17—19 at 7:30pm

Dec 13, 14, 20, and 21 at 7, 9pm

Dec 15 and 22 at 3pm

Tickets: \$25, 40, 60, 85 (weekday); \$30, 50, 75, 100 (weekend) (subject to change after Aug 25)

Talk: *On Coleridge* with Richard Holmes

Dec 14 at 4:30pm

BAMcafé (30 Lafayette Ave)

Tickets: \$20 (\$10 for Friends of BAM)

The 2013 Richard B. Fisher Next Wave Award honors Fiona Shaw and the production of *The Rime of the Ancient Mariner*

“Incandescent intensity that approaches the heroic” —*The Sunday Times* (London)

The inimitable Olivier Award winner and Tony Award nominee Fiona Shaw (*Medea*, 2002 Next Wave; *Happy Days*, 2008 Spring Season; *John Gabriel Borkman*, 2011 Spring Season) and dancer Daniel Hay-Gordon perform one of the best loved poems in the English language, Samuel Taylor Coleridge's epic *The Rime of the Ancient Mariner*, under the acclaimed direction of Phyllida Lloyd. This fiery, pared-down adaption of the 215-year-old tale tells of consequences paid while marooned at sea and of man's wanderings throughout the world in search of meaning.

Coleridge's 1798 poem features a newly returned sailor telling guests at a wedding of his ill-fated last voyage, during which he encounters the figure of Death and loses all of his crew after being blown off course. During this doomed Antarctic voyage, the mariner shoots a bird that symbolizes the crew's salvation. When he realizes what he's done, he becomes saddled forever with guilt, hence the veritable “albatross around the neck.” The poem is believed to have been inspired by the real-life sailor Simon Hatley, who had been lost at sea and, like Coleridge's mariner, shot down a black albatross from the deck.

Rebelling against the literary techniques of his day, Coleridge proved himself a genuine forerunner of modernism, combining a poetic imagination and unfailing creativity with critical thinking.

Fiona Shaw is an award-winning Irish actress and theater director. Her prolific career spans three decades and includes numerous works with the National Theater, the Royal Shakespeare Company, the Old Vic, the Barbican, BAM, Broadway, and many others. She recently starred in *The Testament of Mary* which earned three Tony nominations including one for Best Play. Her films include *The Tree of Life*, the *Harry Potter* films, *Catch and Release*, *The Black Dahlia*, *Anna Karenina*, *The Avengers*, *The Waste Land*, *Jane Eyre*, *My Left Foot*, *The Butcher Boy*, *The Last September*, *The Triumph of Love*, *Mountains of the Moon*, *London Kills Me*, *Underground Blues*, *RKO 281*, and *Skin and Blister*. She has honorary degrees from Trinity College Dublin, the National University of Ireland, and the Open University. She was awarded L'Officier des Arts et des Lettres in 2000 and made an honorary CBE in 2001. Shaw trained at Royal Academy of Dramatic Art.

Phyllida Lloyd is a British director whose career spans theater, opera, and film. Her work includes *The Threepenny Opera* (Donmar), *Six Degrees of Separation*, *Hysteria*, and *Wild East*

(Royal Court); *Artists and Admirers*, and *The Virtuoso* (RSC); *La Bohème*, *Medea*, *Carmen*, *L'Etoile*, *Gloriana*, *Albert Herring*, *Peter Grimes* (Opera North); *Macbeth* (Paris/Royal Opera House); *The Handmaid's Tale* (Copenhagen/ENO/Toronto); *The Carmelites*, Verdi's *Requiem*, *Rhinégold*, *Valkyrie*, *Siegfried*, and *Twilight of the Gods* (ENO). Her films include *The Iron Lady*, *Mamma Mia!*, and *Gloriana*.

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

Bleed

World Premiere

Tere O'Connor Dance
Choreography by Tere O'Connor
Lighting design by Michael O'Connor
Set design by APTUM Architecture

BAM Fisher (Fishman Space, 321 Ashland Pl)

Dec 11 & 12 at 7:30pm; Dec 13 at 7:30 and 10pm; Dec 14 at 7:30pm

Tickets: \$20

Tere O'Connor Dance makes its BAM debut with the world premiere of *Bleed*. The product of a two-year process, *Bleed* collapses three individual dances into each other to produce this new evening-length work. These three works—*Secret Mary*, based on themes of authorship and influence; *poem*, which foregrounds formalism, artifice, and complexity; and *Untitled Duet*, which looks at convoluted layers of personality—all incorporate unique dancers, ideas, and approaches that are reconfigured, blended, erased, and layered here, forming a new serendipitous choreographic language. In his work, O'Connor attempts to bring into evidence aspects of expanded consciousness uniquely present in dance. The complex coexistence of time passing, metaphor, identification, change, tangential thought, and memory play is central to the work and comprises the spectrum of corporeal and structural choices that drive his making.

Tere O'Connor has been making dances since 1982, creating over 35 works for his company Tere O'Connor Dance. The company has performed throughout the US, Europe, South America, and Canada. O'Connor has also created works for dance companies and soloists around the world, including Lyon Opera Ballet, White Oak Dance Project, Mikhail Baryshnikov, and Jean Butler. A three time Bessie award winner, his work has received numerous grants and awards. He was a 2009 United States Artist Rockefeller Fellow, a recipient of a 1993 Guggenheim Fellowship, and most recently a 2013 Doris Duke Performing Artist Award. O'Connor is currently a professor at the University of Illinois at Urbana-Champaign, dividing his time between New York and Illinois.

For press information contact Joe Guttridge, jguttridge@BAM.org, 718.636.4129 x4.

A Piece of Work
A machine-made Hamlet by Annie Dorsen

New York Premiere

Concept and direction by Annie Dorsen
Sound and network design by Grégory Beller
Scenography/Video by Jim Findlay
Lighting design by Bruno Pocheron & Ruth Waldeyer
Systems design and text programming by Mark Hansen

BAM Fisher (Fishman Space, 321 Ashland Pl)
Dec 18—21 at 7:30pm; Dec 21 at 10pm
Tickets: \$20

Obie Award winner Annie Dorsen presents *A Piece of Work—A machine-made Hamlet by Annie Dorsen*. This is a Hamlet as you've never seen and heard before—and, by design, never will again. The complete text of Shakespeare's *Hamlet* is fed into a computer, which, based on a sophisticated algorithm, generates new lines, new scenes, even new sound and lighting cues during each performance. The new text is transmitted through earpiece to the on-stage actor (Scott Shepherd and Joan MacIntosh in alternating performances) who enact these seemingly familiar yet unscripted lines on the spot. Combining live acting with computational processes, Annie Dorsen questions the nature of theater itself and its historical fascination with the representation of the human.

Director and writer **Annie Dorsen** has worked in a variety of fields, including theater, film, dance, and digital performance. She is the co-creator and director of the 2008 Broadway musical *Passing Strange*, which was turned into a film by Spike Lee. In addition to numerous awards for *Passing Strange*, she has received several fellowships, notably the Sir John Gielgud Fellowship from the Society of Stage Directors and Choreographers. She previously appeared at BAM with *ETHEL's Truckstop: The Beginning* (2008 Next Wave) and Questlove's *Shuffle Culture* (2011 Spring Season).

For press information contact David Hsieh, dhsieh@BAM.org, 718.636.4129 x9.

Credits

American Express is the BAM 2013 Next Wave Festival sponsor.

Programming in the BAM Howard Gilman Opera House is supported and endowed by The Howard Gilman Foundation. Programming in the BAM Harvey Theater is endowed by the Doris Duke Charitable Foundation. Programming in BAM Lepercq Space is supported by The Lepercq Charitable Foundation. BAM Rose Cinemas are named in recognition of a major gift in honor of Jonathan F.P. and Diana Calthorpe Rose, and have been generously supported by The Peter Jay Sharp Foundation, and the Estate of Richard B. Fisher.

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Support for *The Humans* provided by Agnes Gund.

Support for *Rime of the Ancient Mariner* provided by Jon & NoraLee Sedmak.

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BAM would like to thank the Brooklyn Delegations of the New York State Assembly, Joseph R. Lentol,

Delegation Leader; and New York Senate, Senator Velmanette Montgomery, Delegation Leader.

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. BAM Harvey Theater 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, is the newest addition to the BAM campus and houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a special BAMcafé Live menu available starting at 6pm.

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

Car: Commercial parking lots are located adjacent to BAM

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

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