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# A Gun Show

BAM Harvey Theater

Nov 30, Dec 1—3 at 7:30pm

Running time: approx. 65 minutes, no intermission

Sō Percussion with Emily Johnson  
Directed by Ain Gordon

Lighting by **Lenore Doxsee**  
Sound by **Nelson Dorado**

SŌ PERCUSSION  
**Eric Cha-Beach**  
**Josh Quillen**  
**Adam Sliwinski**  
**Jason Treuting**

*Season Sponsor:*

**Bloomberg  
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## ADDITIONAL PRODUCTION CREDITS

Stage manager **Ben Hagen**

*A Gun Show* chorus

**David Degge**

**Malavika Godbole**

**Sean Perham**

**Luz Carime Santa-Coloma**

**Yumi Tamashiro**

**Jude Traxler**

**Frank Tyl**

**Clara Warnaar**

*A Gun Show* was made possible in part with co-production support from Vermont Performance Lab with support from the National Endowment for the Arts.

*A Gun Show* was created with support from The MAP Fund, a program of Creative Capital, primarily supported by the Doris Duke Charitable Foundation. Additional funds come from the Andrew W. Mellon Foundation. Performances of *A Gun Show* are supported by The New York City Department of Cultural Affairs; The New York State Council for the Arts, with the support of Governor Andrew W. Cuomo and the New York State Legislature; The American Music Project; The Aaron Copland Fund; The Amphion Foundation; and New Music USA's NYC New Music Impact Fund, made possible with funding from The Scherman Foundation's Katharine S. and Axel G. Rosin Fund.



The ways in which Americans perceive these small machines seem to intersect with numerous serious issues that confront our society—race, economic inequality, public safety, constitutional rights, etc. They represent an everyday tool to some, but a health menace to others. What is it about our collective psyche that fastens so tightly to guns? *A Gun Show* is an exploration of these issues through music, text, and movement. We originally set to work on it as a way to process our emotions after the unfathomable school shootings in Newtown, CT.

### UNITED STATES CONSTITUTION—SECOND AMENDMENT

A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.

### SŌ PERCUSSION

With innovative, multi-genre original productions, sensational interpretations of modern classics, and an “exhilarating blend of precision and anarchy, rigor and bedlam” (*The New Yorker*), Sō Percussion has redefined the scope and role of the modern percussion ensemble.

Recent and upcoming highlights include an acclaimed *Trilogy* program of portrait concerts at the 2016 Lincoln Center Festival; appearances at Bonnaroo, the Eaux Claires Festival, and TED 2016; concerts at Carnegie Hall; a Bryce Dessner portrait concert in Nantes, France; a return to the Barbican for the Sound/Unbound festival; and much more.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion pursues a growing range of social and community outreach, including their Brooklyn

Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading their Sō Percussion Summer Institute (SōSI) students in an annual food-packing drive, yielding up to 25,000 meals for the Crisis Center of Mercer County through the organization EndHungerNE.

Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, run the annual Sō Percussion Summer Institute (SōSI), and are co-directors of the percussion department at the Bard College-Conservatory of Music.

Sō Percussion is Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting.  
[sopercussion.com](http://sopercussion.com)

### SŌ PERCUSSION PERSONNEL

Managing director **Yumi Tamashiro**

Studio manager **Brooks Frederickson**

Operations manager **Luz Carime Santa-Coloma**



Photo: Janette Beckman

Sō Percussion

Adam Sliwinski, Eric Cha-Beach, Josh Quillen, Jason Treuting

**EMILY JOHNSON** is an artist who makes body-based work. A Bessie Award-winning choreographer and Guggenheim Fellow, she is based in Minneapolis and New York City. Originally from Alaska, she is of Yup'ik descent and since 1998 has created work that considers the experience of sensing and seeing performance. Her dances function as installations, engaging audiences within and through a space and environment—interacting with a place's architecture, history, and role in community. Johnson received a 2014 Doris Duke Artist Award and her work is supported by Creative Capital, Native Arts and Cultures Foundation, MAP Fund, a Joyce Award, the McKnight Foundation, New England Foundation for the Arts, and the Doris Duke Residency to Build Demand for the Arts. She is a current Mellon Choreography Fellow at Williams College and was a fellow at the Institute for Advanced Study at the University of Minnesota, 2013—15. Her new work, *Then Cunning Voice and A Night We Spend Gazing at Stars* is an all-night, outdoor performance gathering. It will premiere in 2017 and tour to Williamstown, MA; New York City; San Francisco; Chicago; and Melbourne, Australia.



Photo: Tracy Rector & Melissa Ponder

**AIN GORDON** (director) is a three-time Obie Award-winning writer/director/actor, a two-time NYFA recipient, and a Guggenheim Fellow in playwriting. Gordon's work has been seen at the BAM Next Wave Festival, New York Theatre Workshop, Soho Repertory, The Public Theater, 651 ARTS, Dance Theater Workshop, Performance Space 122, Baryshnikov Arts Center, and HERE Arts Center (all NY); the Mark Taper Forum (CA), the George Street Playhouse (NJ), Vermont Performance Lab, Flynn Center for the Performing Arts (VT), Krannert Center (IL), the Kitchen Theatre (NY), Painted Bride Arts Center (PA), On-Stage at Connecticut College, MASS MoCA, the Baltimore Museum of Art (MD), DiverseWorks (TX), Spirit Square (NC), VSA North Fourth Arts Center (NM), Jacob's Pillow (MA), LexArts (KY), and Dance Space (DC), among others. Gordon's 2003 work, "Art Life & Show-Biz; A Non-Fiction Play," is published in Palgrave Macmillan's *Dramaturgy of the Real on the World Stage*. He has worked on collaborations previously with SÖ Percussion presented at the Walker Art Center (MN), BAM Next Wave Festival (NY), River To River (NY), and Philadelphia Fringe; with Samita Sinha at American Dance Institute (MD) and PS 122 COIL Festival (NYC); with Emily Johnson/

Catalyst Dance at Northrop (MN), NYLA, On the Boards (WA), and ODC (CA); with Bebe Miller at the Wexner Center (OH), Myrna Loy Center/Helena Presents (MT), and Bates Dance Festival (ME); with David Gordon at American Repertory Theatre (MA), American Conservatory Theater (CA), and American Music Theatre Festival (PA), plus others. Gordon appeared in the original off-Broadway cast of *Spalding Gray: Stories Left To Tell*, and toured the production to venues including UCLA, Portland Institute for Contemporary Art (OR), ICA Boston (Elliot Norton Award nomination), the Walker (MN), and New Territories (UK). Gordon also wrote for NBC's *Will & Grace*. His work has received support from Jerome, Greenwall, the NEA, NYSCA, AT&T, MAP (four times), ART NY, Mellon, Foundation for Contemporary Performance Art, and NPN, among many others. Gordon is a former "Embedded Artist" at the Historic Society of Pennsylvania, former Core Writer of the Playwright's Center (MN), was the inaugural visiting artist at the Pew Center for Arts & Heritage (PA), and a 2014 Artist-In-Residence at NYU Tisch School of the Arts. Gordon is co-founder of the Urban Memory Project and has been co-director of the Pick Up Performance Co(s) since 1992.







**LENORE DOXSEE** (lighting) has recently designed lighting for *Porgy and Bess* at Spoleto USA, lighting and visual design for John Jasperse's *Remains* (2016 BAM Next Wave), set and lighting for Target Margin Theater's *Drunken with What*, and lighting for Miguel Gutierrez's *Age & Beauty, Parts 1, 2, & 3*. Doxsee has received two Bessie Awards for her designs with Gutierrez. She is the resident lighting designer and associate artistic director of Target Margin Theater. She teaches lighting design at NYU/Tisch School of the Arts Department of Undergraduate Drama.

**NELSON DORADO** (sound) is a New York City-based audio engineer and tour manager who has worked as the touring engineer for Pacha Massive, Atomic Tom, Parsons Dance, Kishi Bashi, Laura Mvula, and Sō Percussion. He began his career in 2008 as a house engineer for the seminal NYC venue Le Poisson Rouge. In 2011, Dorado began as a house engineer and soon after became the technical director for El Teatro at El Museo del Barrio. He has also spent his time as a house engineer for venues such as SubCulture and BRIC. Continuing to broaden his experience, in 2015 Dorado began working with

AV Services as an in-house audio and video engineer for the three-building midtown campus of JP Morgan.

**BEN HAGEN** (stage manager) is more often a lighting designer and facilitator than a stage manager, but is honored to be here with Sō Percussion. Design credits include a reading of *The Normal Heart* at the Walter Kerr Theatre on Broadway directed by Joel Grey, *Al Pacino—One Night Only* in Sydney, London, Montreal, Las Vegas, and Boston, the original run of *Absinthe* on the Las Vegas Strip, and the *Robert Johnson Tribute Concert* at the Apollo. His work has been nominated for two New York Innovative Theatre awards for his work with Project Y Theatre Company. Lighting direction credits include events such as Lincoln Awards at the Kennedy Center and a Bryant Park Tree Lighting ceremony. Hagen serves as the special effects associate for the current Broadway and worldwide productions of Disney's *Aladdin* and the upcoming *Frozen*. He has also worked with Lincoln Center Festival since 2007, most notably as lighting supervisor, hosting the Royal Shakespeare Company's 2011 residency at the Park Avenue Armory. [benhagen.com](http://benhagen.com)