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December 2004

2004 Next Wave Festival



Kojo Griffin, *Untitled* (detail), 2004

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Contents Dec 2004

Interview: Jan Lauwers	12
Joseph V. Melillo discusses <i>Isabella's room</i> with the founder of Needcompany	
The Halls of Arden	16
Theatre Royal Bath's <i>As You Like It</i> showcases the limitless talent of the Hall family By Mel Cooper	
BP at 50	28
The Brooklyn Philharmonic celebrates 50 years of innovative programs By Susan Yung	
The It List	4
Program	24
Travel	37
Upcoming Events	27
BAM Directory	30



Rebecca Hall in *As You Like It*.
Photo: Nobby Clark



Jennifer Higdon, composer commissioned by the Brooklyn Philharmonic

Cover Artist



Cover: Kojo Griffin
Untitled, 2004
Mixed media on wood panel,
35-7/8" x 59-7/8 x 2-3/4"
Photo courtesy
Mitchell-Innes & Nash Gallery

For BAMart information:
718.636.4101 / bamart@bam.org

BAM thanks Kojo Griffin and Mitchell-Innes & Nash Gallery for this generous donation.

Kojo Griffin is primarily known for his large, colorful paintings. His body of work attempts to create, in his own words, "art that engages people in a personal (internal) dialogue." Since receiving his BA in Psychology from Morehouse College, Griffin has shown in more than 30 exhibitions, including the 2000 Whitney Biennial and the 2003 Corcoran Gallery of Art Biennial. Solo exhibitions of his paintings and drawings have been mounted in New York, Atlanta, Nashville, and Charlotte. Griffin's work has also been featured in several group shows including *Splat Boom Pow!* at the Contemporary Art Museum in Houston. His artwork is in the permanent collections of the Whitney Museum of American Art, The Studio Museum in Harlem, and the Brooklyn Museum. Griffin's images have been presented in major periodicals including *Vogue*, *Art in America*, and *The New York Times*. Griffin's paintings—a savvy combination of figurative form and design elements—often include anthropomorphized animals taking part in universal dramas in nameless settings. His most recent paintings are characterized by a nonspecific time lapse that allows the untold events in the sequence to unfold in the viewer's mind. According to Griffin, "the viewer is meant to finish the story, drawing from his or her own experience to complete the narrative." Two pieces will be on view at BAM during the Next Wave Festival; images of these works alternate on *BAMbill's* covers this season.

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Phase One (1992—1995) established a \$12 million nucleus that provided BAM with a basic financial foundation and supported all BAM operations through annual distribution of interest income. Phase Two (1996—2000) was a comprehensive effort combining operating, endowment, institutional development, and building renovation needs into one unified effort and increased the endowment to \$20 million.

Phase Three (2001—2004) aimed to double the endowment—a goal that was successfully achieved and surpassed through leadership grants and gifts from The Peter Jay Sharp Foundation, Richard B. Fisher and Jeanne Donovan Fisher, and matching gifts from BAM trustees, foundations, corporations, and individuals. In October 2004, BAM named its recently restored, historic building at 30 Lafayette Avenue for Peter Jay Sharp.

The continued growth of the endowment is critical to the success and future of BAM. Phase Four (2005—2011), encompassing the 100th anniversary (2008) of the Peter Jay Sharp Building and the 150th anniversary (2011) of the institution, will seek to grow the endowment to a new level to ensure BAM's financial stability and secure BAM's programming for the 21st century and beyond. BAM sincerely thanks all contributors who have made gifts to the endowment effort.

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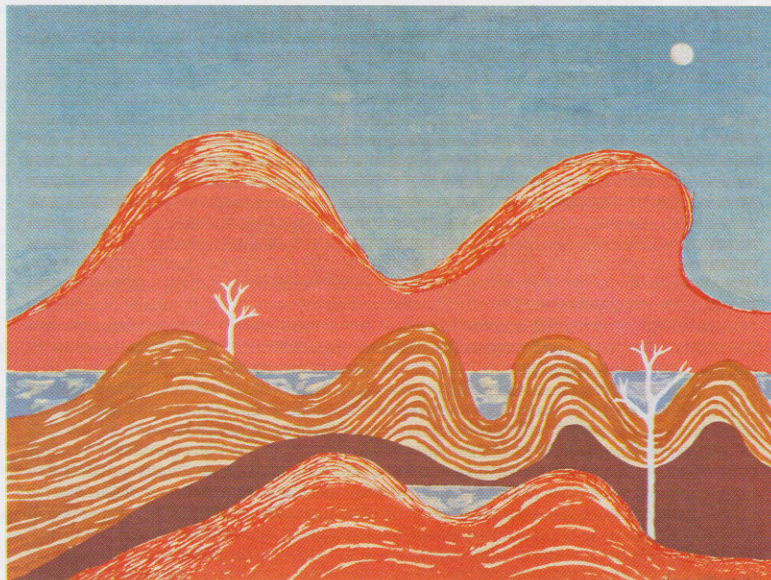
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presents

The Chairs

by Eugene Ionesco

*Approximate
running time:
1 hour and 20
minutes, no
intermission*

BAM Harvey Theater
December 1—4, 2004 at 7:30pm

A Pick Up Performance Company Production

with

Valda Setterfield*

David Gordon

Karen Graham

Guillermo Resto

Wendy Sutter, cellist

Edited, choreographed, and directed by **David Gordon**

Translation by **Michael Feingold**

Music by **Michael Gordon**

Light by **Jennifer Tipton**

Stage manager **Ed Fitzgerald***

Assistant stage manager **Aaron B. Heisler**

Assistant to David Gordon **Karen Graham**

Assistant to Jennifer Tipton **J. Ryan Schmidt**

Video editor **John Lichtenstein**

Producer **Alyce Dissette**

* This Actor and Stage Manager appear through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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The Chairs

David Gordon on Chairs and Chairs

About 30 years ago Valda was in a car that was hit by a train. She was banged up and frightened about her future and she was leaving Merce Cunningham's company where she'd danced for ten years.

I thought if she learned something entirely new and hard to do, her sturdy British resilience would resurface and she'd remember where she parked her boldness. We began work together in Cunningham's studio (the company was on tour and Valda had a key) using a wooden bench (which happened to be there) and then at Lucinda Child's studio (which she generously lent us when the Cunninghams returned) on blue metal folding chairs (Lucinda had no bench). Valda learned to step on, in, and over the chair, and to jump off and fall off and to manage athletic feats she'd never imagined for herself before the accident. After she'd mastered the entire new piece on the right she taught it to herself on the left.

We performed *Chair*, a sequence of four variations (including singing) lasting 40 minutes in theaters, galleries, and museums all over the United States under varied conditions (leaking ceilings, waxed marble floors) and in Europe and Japan, and I grew fond of the metal folding chair. It wasn't elegant or beautiful or theatrical. It was useful. It had integrity. It never behaved coyly or self-consciously or thoughtlessly like some performers—it was in fact a perfect partner. There are always folding chairs in my studio, now, and they find their way into my work.

The Mysteries (Valda played Marcel Duchamp) used black metal folding chairs signed with stenciled Duchamp signatures. In *FIELD, CHAIR and MOUNTAIN* for American Ballet Theatre, Martine Van Hamel danced on pointe on a cushioned folding chair (drilling holes in the cushion). For *Made in USA* (PBS' *Dance in America*), Valda had a new duet with a folding chair and Mikhail Baryshnikov and Misha danced with the company and folding chairs to western swing music.

In my early 20s, I saw off Broadway productions of Ionesco's *Jack and the Bald Soprano*. I felt immediately at home in the worlds of those plays and when our son was young, I bought Ionesco's three children's books and read them to him, and I read Ionesco's *The Chairs* and I thought I'd like to do it someday and now (though Valda is too young to play The Old Woman) I am definitely old enough to play The Old Man, so I am attempting a personal journey through the glorious land of Ionesco's *Chairs* to which I bring respect, reverence, awe, a lot of nerve (as I labor to own this new translation) and my own folding chairs.

Valda generously agrees to play with me some more because she knows I don't play well with others.

Who's Who



David Gordon & Valda Setterfield. Photo: Keith Pattison

David Gordon

(choreographer/director/performer)

Commissions for directing and/or choreographing include: Danspace Project, Dance Theater Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theatre, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center, Spoleto USA, Actors Studio, PBS/WNET Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK.

Awards include: two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust National Residency Grants (in both Theater and Dance)

Current member: Actors Studio

Previous panel/chair: NEA Dance Program.

Founding artist: Grand Union. Judson Church Performances.

Performer: Yvonne Rainer Co./James Waring Co.

David Gordon has constructed dance and theater events for the Pick Up Performance Co. for 30 years.

Valda Setterfield (performer), the British-born dancer/actor, has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Sadler, Michael Sexton, James Waring, Robert Wilson, and Mark Wing-Davey at BAM, New York Theater Workshop, Dance Theater Workshop, PS 122, Danspace Project, Soho Rep, The Public, A.R.T., A.C.T., Adirondack Theatre Festival, and Mark Taper Forum. She received an OBIE for *The Family Business* and a Bessie for Outstanding Achievement. She has been a member of the Pick Up Performance Company since its inception.

Karen Graham (performer and rehearsal assistant to David Gordon) has worked with David Gordon and Pick Up Performance Company since 1986 as dancer, actor, and assistant to David Gordon. Her choreography has been produced and presented at Movement Research at Judson Church, University Settlement, Danspace Project, and Dance Theater

Who's Who

Workshop. She is the recipient of a 2002 New York Dance and Performance Bessie Award for Sustained Achievement.

Guillermo Resto (performer) has performed with many choreographers including Anna Sokolow, Kathryn Posin, Louis Falco, Charlie Moulton, Susan Marshall, and for 21 years with Mark Morris. He received a Bessie Award in 1986 for his work with Marshall and Morris. He choreographed *The Good Faith*, a musical presented at La MaMa and acted as rehearsal assistant for John Kelly's season at the Joyce Theater in January 2004. He presented his print work at Dance Theater Workshop Gallery in October 2003 and at Superfine Bar Restaurant in September 2004. This is his first time working with David Gordon.

Aaron Burcham Heisler (performer and assistant stage manager) is a graduate of Marymount Manhattan College. As an actor he has appeared in *The Winter's Tale* (Florizel), *Move to Exit* (Everyman), *Lend Me a Tenor* (Max), *West Side Story* (Diesel), and numerous other productions. As a dancer, he has appeared in the works of Anna Sokolow, Sophie Maslow, Katie Langan, Anthony Ferro, Nancy Lushington, and many more. Recent technical credits include *Trust* (production manager), *The Winter's Tale* (lighting designer), *Frozen* (off-Broadway light board operator), and set construction for New York Grand Opera, *Frozen*, *The Distance From Here*, *Bright Ideas*, and *The Mysteries*.

Ed Fitzgerald (stage manager) has been a stage manager for over 30 years on Broadway (most recently Manhattan Theater Club's *The Violet Hour*), off-Broadway, and in major regional theaters. He has been continuously associated with David Gordon and the Pick Up Performance Company since 1992.

Wendy Sutter (cellist) received degrees both from the Curtis Institute of Music and The

Juilliard School. A native of Seattle, she made her solo debut with the Seattle Symphony at age sixteen. An active soloist and ensemble player, Sutter is the cellist within the Bang on a Can All-Stars with which she has toured the world. She has also performed in numerous festivals and venues throughout the world including the Lincoln Center Chamber Music Society, the Mostly Mozart Festival at Lincoln Center, the Lincoln Center Festival, and is a member of the Ensemble Sospeso, the Seattle International Chamber Music Festival, and Barge Music in New York, and participated in the summer festivals at Marlboro, Aspen, Evian, and Tanglewood. As an ensemble player, Sutter has toured throughout Europe and Asia with both The Chamber Orchestra of Europe and The Orpheus Chamber Orchestra. From 1993–98, she was a member of the White Oak Chamber Ensemble touring internationally with Mikhail Baryshnikov. Sutter presently serves on the faculties at Columbia University and New York University and teaches at the Bang on a Can summer institute in North Adams, MA. Recently she has toured throughout China with both the Shanghai Symphony and the Shenzhen Symphony performing both the *Crouching Tiger, Hidden Dragon* cello concerto and *The Map* cello concerto, conducted by their composer, Tan Dun.

Michael Feingold (translator) joined the *Village Voice*, New York City's weekly newspaper, in 1971 and has been its chief theater critic since 1974. He has also worked directly in the theater for more than 25 years. A graduate of Columbia University and the Yale School of Drama, he spent much of the 1970s as literary manager for the newly formed Yale Repertory Theatre. He has since directed many other theater groups throughout the country and in New York he has directed for such renowned venues as the American Place Theatre and Circle Rep. Feingold has taught at the O'Neill Theater Center's National Critics' Institute and at New York University's Tisch School of the Arts. His

Who's Who

current work has included a new translation of Schiller's *Mary Stuart*, commissioned by the American Conservatory Theatre in San Francisco, an adaptation of Offenbach's *La Perichole* with Richard Pearlman, a translation of Jean-François Regnard's *Le Legataire Universal* entitled *A Will of His Own*, a translation of Jean Giraudoux's *Sodom and Gomorrah* for the O'Neil Playwrights Conference, and *Andorra*, a translation of Max Frisch's play. His honors include the American Book Awards' Walter Lowenfels Prize in Criticism and a Guggenheim Fellowship. Past recipients of his latest honor, the Nathan Award, have included Walter Kerr (1963) and Mel Gussov (1978) of *The New York Times*, Kevin Kelly (1992) of *The Boston Globe*, and John Lahr (1969, 1994) of *The New Yorker*.

Michael Gordon's (music) compositions demonstrate a deep exploration into the possibilities and nature of rhythm and what happens when rhythms are piled on top of each other to create a glorious confusion. John Adams, who has conducted Gordon's works with the London Sinfonietta and Ensemble Modern, calls these raw and complicated sounds, "irrational rhythms." Gordon's special interest in adding dimensions to the concert experience has led to frequent collaborations with artists in other media. For example, in *Decasia*, a multimedia orchestra piece with films by Bill Morrison and spectacle by Ridge Theater, the audience stands in the middle of a three-tiered, triangular structure, surrounded by an orchestra and large projection scrims. Gordon's most significant recent project is a new CD, *Light is Calling*, for Nonesuch Records. The music is sonic and sensual, with layers of violins, electric guitars, and voice in counterpoint to studio-based electronic creations. Other recent works include *Potassium* for the Kronos Quartet, *Trance* for Icebreaker, and *Weather*, written for the young Hamburg-based string orchestra Ensemble Resonanz. Gordon's music has been presented at BAM, Lincoln Center, the Kennedy Center, the Royal Albert Hall, the Bonn Opera, the



Karen Graham & Guillermo Resto. Photo: Keith Pattison

Sydney 2000 Olympic Arts Festival, and the Holland, Rotterdam, Edinburgh, St. Petersburg, and Settembre Musica festivals, as well as in the choreography of The Royal Ballet, Eliot Feld, and Emio Greco/PC. His other CDs include *Decasia* (Cantaloupe), *Weather* (Nonesuch) and *Lost Objects* (Teldec).

Jennifer Tipton (light) is well known for her work in theater, dance, and opera. Her recent work in opera includes Handel's *Agrippina* and Berlioz' *Beatrice and Benedict* at the Santa Fe Opera plus *Don Giovanni* at La Monnaie in Brussels. Her recent work in dance includes Paul Taylor's *Dante Variations* and Trisha Brown's *Present Tense* and *Winterreise*. In theater, her recent work includes Craig Lucas' *Small Tragedy* at Playwrights Horizon; Harold Pinter's *The Birthday Party* at the American Repertory, Cambridge, MA; *Hamlet* at Longwharf, New Haven, CT; and *Poor Theater* for the Wooster Group. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and the Arts and Culture Award from the Mayor of New York City in 2004.

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 Opening and closing music **Michael Gordon**/*Light Is Calling* (Nonesuch 79801-2)

Pick Up Performance Company, Inc. is a not-for-profit production company founded in 1978 that develops and produces the contemporary theater and dance work of Ain Gordon and David Gordon.

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Upcoming BAM Events

2005 Spring Season—Jan/Feb

Rhythm & BAM

Winter Soul

George Clinton and the
P-Funk All-Stars
TV on the Radio
Jan 7 at 7:30pm

Praise Music

Shirley Caesar
The Brooklyn Tabernacle Choir
Jan 22 at 7:30pm

Danny Simmons & BAM present

DEF Poetry Plugged In

Sonia Sanchez

Vernon Reid

Ursula Rucker

Karen Gibson Roc and Fluid

Sydnee Stewart

Maritri & Tantra

Host: Reg E. Gaines

Jan 28 at 7:30pm

As You Like It

William Shakespeare

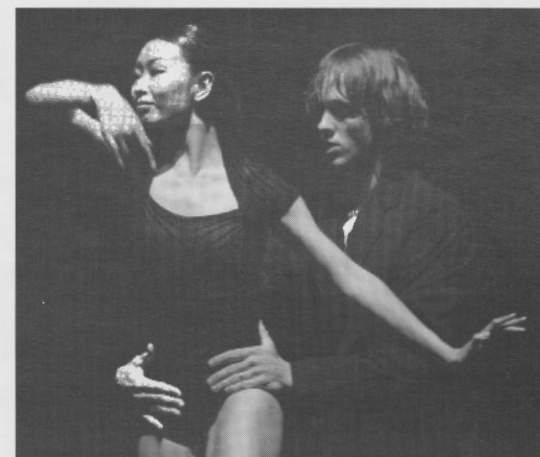
Theatre Royal Bath

Sir Peter Hall

Jan 18—22; 25—29 at 7:30pm

Jan 22 & 29 at 2pm; Jan 23 & 30 at 3pm

BAMdialogue with Sir Peter Hall—Jan 18, 6pm



Chun Hong Lee, Keir Knight in *Amelia*, La La Human Steps
Photo: Édouard Lock

Amelia

La La La Human Steps

Édouard Lock

Feb 1, 3—5 at 7:30pm

BAMdialogue with Édouard Lock

Feb 3, post-show. Free to ticket holders.

The End of the Moon

Laurie Anderson

Feb 22—26, Mar 1—5 at 7:30pm

Feb 27 & Mar 6 at 3pm

BAMdialogue with Laurie Anderson

Mar 1, post-show. Free to ticket holders.

FREE EVENT!

The Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.

Jan 17, 10:30am. Tickets—first come, first served

BAMcafé Live

No cover! \$10 food/drink minimum

Jan 8 at 9pm **Fort Greene Scene: Jabez**

Jan 14 at 9pm **Fort Greene Scene: Jabez**

Gordon Chambers

Jan 15 at 9:30pm **Fort Greene Scene:**

Anat Fort

Jan 21 at 9pm **Fort Greene Scene:**

Melomane

Jan 29 at 9pm **Fort Greene Scene:**

BAMcafé Salutes Up Over Jazz Café

Additional event on Jan 22; for info and

mailing list sign up, visit BAM.org

BAMcinématek

BAMcinématek at BAM Rose Cinemas features daily screenings of classic American and foreign films, documentaries, retrospectives, and festivals.

BAMcinématek will be on winter hiatus Dec 17—Feb 11 and returns with the Best of the African

Diaspora Film Festival, a selection of international horror films, a tribute to suspense master

Henri-Georges Clouzot, and more! Check BAM.org for info.

BAM directory

BAM

Peter Jay Sharp
Building
30 Lafayette Avenue
Brooklyn, NY 11217

BAM Ticket Services
718.636.4100
General information,
single ticket and
subscription sales

Internet Orders
www.bam.org

Fax Orders
718.636.4106

Group Sales
For ticket orders of
20 or more
212.398.8383
800.223.7565

**BAM Box
Office Hours**
Advance sales
Mon-Sat:
12noon-6pm

BAM Harvey Theater
box office opens 90
minutes prior to curtain
on performance days.

**Student / Senior
Rush Information**
718.636.4100
Call to check ticket
availability on the day
of the performance.

BAMbus
718.636.4100
Make your reservation
up to 24 hours prior to
curtain-time.

BAMcafé
Performances and
hours of operation
718.636.4100

BAMart
BAM's visual art
collection. Information:
718.636.4101

BAM Patron Services
718.636.4182

Administrative Offices
718.636.4111

Rental Information
718.636.4198

Lost & Found
Mon-Fri: 9am-5pm
718.636.4133

Brooklyn Philharmonic
718.622.5555

651 ARTS
718.636.4181

Restrooms
BAM Howard Gilman
Opera House:
mezzanine and balcony
level—Handicapped
accessible: orchestra
level and BAMcafé
BAM Harvey Theater:
lobby and gallery level

Headphones
BAM offers infra-red
listening devices for
the hearing impaired;
please inquire at the
coat check room.

BAM Rose Cinemas

Box office opens 30
minutes before the first
screening of the day.

BAM Rose Cinemas is
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at the box office.

BAMcinématek
Info: 718.636.4100

Advance Ticket Sales
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the management, is
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Violators may be pun-
ished by ejection and
may be liable for
money damages.

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indicated by a red light
and sign nearest to the
seat you occupy is the
shortest route to the

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fire or other emer-
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TO THAT EXIT, FOL-
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persons annoy patrons
and endanger the
safety of others by
lighting matches or
smoking in prohibited
areas during the
performances and
intermissions. This
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