

June 2001

BAMcinématek

2001 Spring Season

651 ARTS



Andres Serrano, *Hooded Warbler II*, 2000

STAGEBILL

BAM Spring Season sponsor:

PHILIP MORRIS  
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**WHITE OAK DANCE PROJECT—BAM, Thursday June 7, 2001**

The order of this evening's performance will be:

The following work, *Scramble*, will be performed on stage as the audience enters the theater

**Scramble**

Created by **Simone Forti** (1970)

**Prologue**

Video by **Charles Atlas**

Principal archival photographs by **Peter Moore**

Narrated by **Mikhail Baryshnikov**

**Chair Intro 2000**

Constructed by **David Gordon** (2000)

Dancer: **Mikhail Baryshnikov**

**Chair / two times**

Constructed by **David Gordon** (1975)

Dancers **Raquel Aedo, Emmanuèle Phuon** or **Keith Sabado**

**Satisfyin Lover**

Choreography by **Steve Paxton** (1967)

**The performers in this work are drawn from the community**

**O (for Simone)**

Improvised by **Steve Paxton**

Music: from *Minimal Show* by **Nuno Rebello**, Lisbon

(written for 'Sabado 2' by **Paulo Ribeiro**)

Lighting by **Les Dickert**

First performed April 5, 2001, UCLA

**If you couldn't see me**

Choreography by **Trisha Brown** (1994)

Music and costume by **Robert Rauschenberg**

Lighting by **Les Dickert**

Choreographic assistant: **Carolyn Lucas**

Dancer **Trisha Brown**

*Funding for the creation of this solo was contributed by Dance Ink, Inc., the Charles Engelhard Foundation, the Harkness Foundation for Dance, the Andrew W. Mellon Foundation and the Joyce Mertz-Gilmore Foundation. Generous support was given by Mr. William Forsythe and Mr. S.A. Spencer.*

**Largo**

Choreographed and performed by **Lucinda Childs** (2001)

Music: Concerto Grossi Op. 6 by **Arcangelo Corelli**

Lighting by **Les Dickert**

Costume by **Gabriel Berry**

**Study**

An improvisation conceived and performed by **Simone Forti** (2001)

Inspired by bears, flamingos, and the paintings of Willem de Kooning

**Single Duet**

Choreography by **Deborah Hay** (2000)

Music: *Piece for Four Hands* by **Morton Feldman**

Lighting by **Jennifer Tipton**

Dancers **Mikhail Baryshnikov** and **Deborah Hay**

*Single Duet* presents the dancers with a score that functions as the choreography. It is interpreted differently in each performance. The choreography routes the movement choices and the use of time and space. The choreography also includes a meditation-like exercise that guides the dancers' attention.—D.H.

## INTERMISSION

The following work, *Huddle*, will be performed on stage during the intermission

### **Huddle**

Created by **Simone Forti** (1961)

The performers in this work are drawn from the community

### **Chair/Pillow**

Choreography by **Yvonne Rainer** (1970)

Dancers **Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Jennifer Howard, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

**Additional performers: Felicia Ballos, Sameena Mitta, Matsu Nakashima, Nicholas Yagoda.**

### **Camation**

Choreography, set, décor, and costume design by **Lucinda Childs** (1964)

Dancer **Emily Coates**

### **Foray Forêt** (excerpt)

Choreography by **Trisha Brown** (1990)

Dancers **Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka**

### **Homemade**

Choreography by **Trisha Brown** (1965)

Dancer **Mikhail Baryshnikov**

### **Trio A Pressured #3**

Choreography by **Yvonne Rainer** (1966)

1. Backwards **Rosalynde LeBlanc, Emmanuèle Phuon**
2. Facing **Raquel Aedo, Michael Lomeka**
3. Forwards **Raquel Aedo, Emily Coates, Jennifer Howard, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

### **Overture to "The Matter"**

Constructed by **David Gordon** (1979) including *Broom* by **Ain Gordon**

Performers **Mikhail Baryshnikov, David Gordon, Keith Sabado, Valda Setterfield,**  
and **performers from the community**

### **Concerto**

Choreography by **Lucinda Childs** (1993)

Dancers: **Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

*(Please refer to program book for complete credits)*

*Program / casting subject to change*

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# BAM Stagehill

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Reverend Timothy Wright Photo by Greg Mango



*The Ghost Sonata* Photo by Bengt Wanselius

# BAM Cover Artist



**Andres Serrano**  
*Hooded Warbler II*,  
2000  
20" x 24"  
Courtesy Paula Cooper  
Gallery, New York

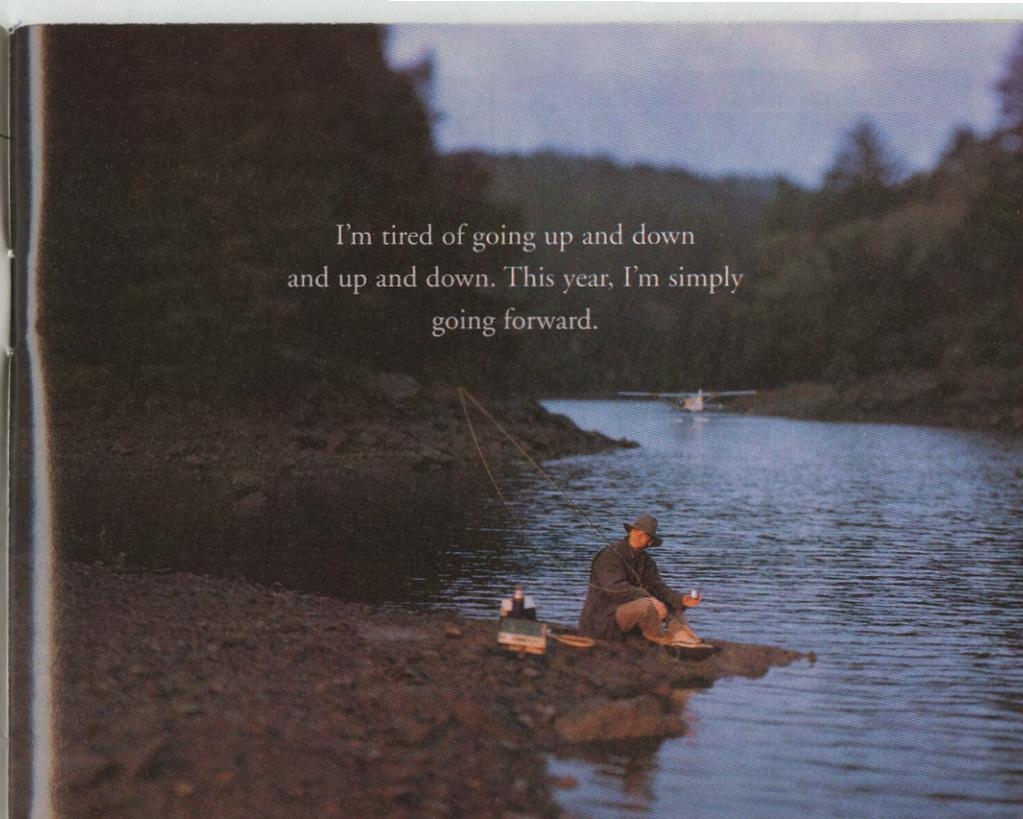
For BAMart information, contact Deborah Bowie at 718.636.4138

Andres Serrano was born in New York City in 1950 and studied art at the Brooklyn Museum Art School from 1967 to 1969. His artworks have been exhibited in galleries and institutions around the world. He has had numerous one-person exhibitions, including "Body and Soul," a traveling exhibition seen in Norway, Germany, and England, and mid-career retrospectives at The Institute of Contemporary Art/Philadelphia and the Groninge Museum/The Netherlands. His photographs have been included in many group shows, with recent exhibitions at the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; New Museum of Contemporary Art, New York City; the Serpentine Art Gallery, London; and the Victoria & Albert Museum, London. He is represented by Paula Cooper Gallery, New York City.

#### BAM Photography Portfolio

The Andres Serrano image on the cover is from BAM's new Photography Portfolio. The portfolio features 11 images donated to BAM by Richard Avedon, Adam Fuss, Ralph Gibson, Nan Goldin, Timothy Greenfield-Sanders, Annie Leibovitz, Jack Pierson, Richard Prince, Andres Serrano, Cindy Sherman, and William Wegman. All prints are 20 x 24 inches, signed and numbered in an edition of 40. They will be delivered to buyers in custom-made linen portfolio boxes designed especially for BAM by John Cheim. The pre-publication initial offering is \$15,000 + tax and shipping. The portfolio is published by Serge Sorokko Gallery of New York and San Francisco.

I'm tired of going up and down  
and up and down. This year, I'm simply  
going forward.



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# 2001 Spring

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## Baryshnikov Productions

presents

# White Oak Dance Project *PAST*Forward

*Approximate  
running time:  
2 hours and  
30 minutes with  
one intermission*

BAM Howard Gilman Opera House  
June 5—9, at 7:30pm

Artistic direction **Mikhail Baryshnikov**  
Directed and written by **David Gordon**  
Lighting by **Jennifer Tipton**  
Videotape sequences **Charles Atlas**  
Dramaturgy **Jim Lewis**

Choreography by **Trisha Brown, Lucinda Childs, Simone Forti,  
David Gordon, Deborah Hay, Steve Paxton, Yvonne Rainer**

White Oak Dance Project Dancers **Raquel Aedo, Mikhail Baryshnikov,  
Emily Coates, Jennifer Howard, Rosalynde LeBlanc,  
Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

General Management **Baryshnikov Productions, Christina L. Sterner**

*Principal sponsor: The Howard Gilman Foundation*

*Major sponsor: HSBC Bank USA*

*BAM Dance support: The Harkness Foundation for Dance and  
The Joyce Mertz-Gilmore Foundation*

# PAST *Forward*

The following work, *Scramble*, will be performed on stage as the audience enters the theater.

## **Scramble**

Created by **Simone Forti** (1970)  
Rehearsal Assistant **Nancy Duncan**

The performers in this work are drawn from the White Oak Dance Project dancers and from the community.

A steady state activity, like an ongoing flocking of birds.

*This production has been commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project.*

## **Prologue**

Video by **Charles Atlas**  
Principal archival photographs by **Peter Moore**  
Narrated by **Mikhail Baryshnikov**

## **Chair Intro 2000**

Constructed by **David Gordon** (2000)  
Music **John Philip Souza**  
"Stars and Stripes Forever"  
Lighting by **Jennifer Tipton**  
Rehearsal Assistant **Scott Cunningham**  
Dancer **Mikhail Baryshnikov**

## **Chair / two times**

Constructed by **David Gordon** (1975)  
Lighting by **Jennifer Tipton**  
Rehearsal Assistant **Scott Cunningham**  
Dancers **Raquel Aedo, Emmanuèle Phuon** or **Keith Sabado**

Valda Setterfield and I used to do four versions of *Chair*. The original, the symmetrical, with repeats, and with singing. The first performances were at the Paula Cooper Gallery in New York. —D.G.

## **Satisfyin Lover**

Choreography by **Steve Paxton** (1967)  
Lighting by **Jennifer Tipton**  
Rehearsal Assistant **Nancy Duncan**

The performers in this work are drawn from the community.

## **Flat**

Choreography by **Steve Paxton** (1964)  
Lighting by **Jennifer Tipton**

Dancer **Mikhail Baryshnikov**

*Satisfyin Lover* and *Flat* are early examples of pedestrian choreography. —S.P.

# Program

## **Talking Solo**

Choreography by **Yvonne Rainer** (1963)  
Lighting by **Les Dickert**

Dancers **Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka**

This dance was originally choreographed by Yvonne Rainer for *Terrain* (Judson Church, April 28, 1963) and performed by William Davis, Steve Paxton, and Yvonne Rainer as they recited stories by Spencer Holst. The present version, with a recitation of an essay by Vladimir Nabokov, was performed by LeBlanc and Lomeka as part of *After Many a Summer Dies the Swan*, a Rainer work commissioned by the Baryshnikov Dance Foundation and premiered in New York on June 7, 2000, at the Brooklyn Academy of Music. —Y.R.

## **Whizz**

Choreography by **Deborah Hay** (2000)  
Music by **Alvin Lucier**  
"Clocker" (special version for Deborah Hay and the White Oak Dance Project)  
Lighting by **Jennifer Tipton**  
Costumes **Martin Pakledinaz**

Dancers **Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

*Whizz* is laced with choreographed strategies that heighten and simplify the dancers' moment-to-moment experience of performance, in and of itself. The supposition is that audiences can access similar states of spontaneous alertness. —D.H.

*This production has been commissioned by the Washington Performing Arts Society (WPAS) and the Baryshnikov Dance Foundation for White Oak Dance Project.*

## INTERMISSION

The following work, *Huddle*, will be performed on stage during the intermission.

## **Huddle**

Created by **Simone Forti** (1961)  
Rehearsal Assistant **Nancy Duncan**

The performers in this work are drawn from the community.

The dancers climb, support, are a singular form, a sculpture in space.

*This production has been commissioned by UCLA Performing Arts and the Baryshnikov Dance Foundation for White Oak Dance Project.*

# PAST *Forward*

## **Chair/Pillow**

Choreography by **Yvonne Rainer** (1970)

Music by **Ike and Tina Turner**

"River Deep, Mountain High"

Lighting by **Les Dickert**

Dancers **Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Jennifer Howard, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**  
Additional performers **Felicia Ballos, Sameena Mitta, Matsu Nakashima, Nicholas Yagoda**

*Chair/Pillow* comprised a part of Rainer's *Continuous Projects—Altered Daily*, performed by Becky Arnold, Douglas Dunn, David Gordon, Barbara Dilley, Steve Paxton, and Yvonne Rainer at the Whitney Museum of American Art, New York City, March 31, 1970. *Chair/Pillow* was also a part of *After Many a Summer Dies the Swan*; a Rainer work commissioned by the Baryshnikov Dance Foundation that had its New York premiere June 7, 2000, at the Brooklyn Academy of Music. There it was performed by Raquel Aedo. —Y.R.

## **Carnation**

Choreography, set, décor, and costume design by **Lucinda Childs** (1964)

Lighting by **Jennifer Tipton**

Dancer **Emily Coates**

*Carnation* was created in 1964 for the Judson Dance Theater, New York. The piece premiered on April 24, 1964, at the Institute of Contemporary Arts in Philadelphia. It was previously revived in 1980, 1989, 1990, and 1993.

## **Foray Forêt** (excerpt)

Choreography by **Trisha Brown** (1990)

Visual Presentation by **Robert Rauschenberg**

Music by **John Philip Sousa**

Lighting by **Jennifer Tipton**

Dancers **Raquel Aedo, Rosalynde LeBlanc, Michael Lomeka**

*Foray* was the first piece in a new cycle of work called *back to zero*. It follows the "valiant" series, dances focused on powerful movement, and is the transition piece between two cycles of work. I find transition pieces very interesting because, as I shift from known vocabulary to the unknown, you can see the wheels grinding. The excerpt you will see appears early in the choreography and is on its way toward the "subconscious" vocabulary of *back to zero*. The overarching subject of *Foray* is perception. In the original production the music of John Philip Sousa was played by a live marching band maneuvering around the exterior of the theater on a path predetermined by me. The music therefore simultaneously accompanies two choreographies; the one visible on the stage before the audience (*Foray*), and the second, an aural deduction by the listener of a spatial pattern circling and passing in the distance. Add to this, the mind working its way back in time through memories of other marching bands and their occasions of pomp and parade. The dance asks the question, "what do you see?" —T.B.

*This production has been commissioned by Arizona State University Public Events and the Baryshnikov Dance Foundation for White Oak Dance Project.*

# Program

## **Homemade**

Choreography by **Trisha Brown** (1965)

Film by **Babette Mangolte**

Lighting by **Jennifer Tipton**

Dancer **Mikhail Baryshnikov**

The original *Homemade*, which was performed by Ms. Brown, was a sequence of discreet movements drawn from her personal life and memory. Mr. Baryshnikov's own personal material has been integrated into this new version.

## **Trio A Pressured #3**

Choreography by **Yvonne Rainer** (1966)

Music by **The Chambers Brothers**

"In the Midnight Hour"

Lighting by **Jennifer Tipton**

Assistant to the Choreographer **Pat Catterson**

1. Backwards **Rosalynde LeBlanc, Emmanuèle Phuon**
2. Facing **Raquel Aedo, Michael Lomeka**
3. Forwards **Raquel Aedo, Emily Coates, Jennifer Howard, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

*Trio A* was originally a four and one-half minute dance performed simultaneously (but not in unison) by David Gordon, Steve Paxton, and Yvonne Rainer as *The Mind Is a Muscle, Part I*, at Judson Church on January 10, 1966. Since then *Trio A* has lived on in many incarnations. To name a few: In 1967 Rainer performed it solo as a *Convalescent Dance* (Angry Arts Week, Hunter Playhouse). At the Connecticut College American Dance Festival of 1969, 50 students performed it for more than an hour in a large studio for an audience that was free to roam to other events in the same building. In 1970 Rainer and members of the Grand Union—Lincoln Scott, Steve Paxton, David Gordon, Nancy Green, and Barbara Dilley—performed it in the nude at Judson Church with five-foot American flags tied around their necks during the opening of the People's Flag Show. In 1972 Steve Paxton performed *Trio A* for one hour at L'Attico Gallery in Rome. In 1979 the PBS TV series *Dance in America* produced a version with Sarah Rudner of the Twyla Tharp Co., Bart Cook of the New York City Ballet, and untrained dancer Frank Conversano. More recently, on October 4, 1999, a four-part version—*Trio A Pressured*—was performed by Colin Beatty, Pat Catterson, Douglas Dunn, Steve Paxton, and Yvonne Rainer at Judson Church. The current version under pressure (from its age, from your gaze?) has been adapted for seven White Oak dancers. —Y.R.

# PAST *Forward*

## Overture to *The Matter*

Constructed by **David Gordon** (1979) including *Broom* by **Ain Gordon**

Music by **Léon Minkus**

"Entrance of the shades," from *La Bayadère*

Lighting by **Jennifer Tipton**

Rehearsal Assistant **Karen Graham**

Performers: **Mikhail Baryshnikov, Keith Sabado**, and performers from the community

*The Matter* was performed by 20 students in 1971 during a teaching residency at Oberlin College in Ohio and dedicated to Camilla Gray Prokofieva who died suddenly that winter at the Black Sea. The second version was performed at the Cunningham Studio in New York in 1972 with 40 volunteer dancers and civilians. I added a solo for Valda Setterfield based on photographs by Eadweard Muybridge.

The third version in New York in 1979 had 23 dancers and sections were later videotaped for PBS' *Dance in America*.

The original overture was the improvised design of a structure by a single person with stop-action timing that, when completed, was disassembled by the cast.

(I used to make a living doing window display.)

The entrance of the performers to music from *La Bayadère*, and the broom solo were added in 1979.

Unlike writing a book or a play or painting a picture, dances are made on people. Their abilities and idiosyncratic behavior, their response to direction and to music inform and color the material. I am terrifically sorry not to have the room here to name all of the people who have danced in this piece. I remember them. —D.G.

## Concerto

Choreography by **Lucinda Childs** (1993)

Music by **Henryk Mikolaj Górecki**

"Concerto for Harpsichord and Strings"

Lighting by **Jennifer Tipton**

Original costumes by **Anne Masset**

Costume Coordinator **Deanna Berg**

Dancers **Raquel Aedo, Mikhail Baryshnikov, Emily Coates, Rosalynde LeBlanc, Michael Lomeka, Emmanuèle Phuon, Keith Sabado**

*Program/casting subject to change*

# Who's Who

## Choreographer Biographies

**Trisha Brown**, as a member of the Judson Dance Theater in the 1960s, pushed the limits of what could be considered appropriate movement for choreography and in doing so changed modern dance forever. Since founding her own company in 1970, Brown has created a repertory including the Robert Rauschenberg/Laurie Anderson collaboration, *Set and Reset*; the powerful *Newark*, made in collaboration with Donald Judd; and the classic *For M.G.: The Movie*, and *M.O.*, hailed as a masterpiece by *The New York Times*. Her first opera production, Monteverdi's *Orfeo*, won the grand prix in 1999 and was performed that year at BAM. Recently, Brown joined with visual artist Terry Winters, composer Dave Douglas, and lighting designer Jennifer Tipton to create her first evening-length dance, *El Trilogy*, which will have its New York premiere at the Lincoln Center Festival on July 18. The Festival will open with her production of Salvatore Sciarrino's opera *Luci Mie Traditrici* on July 10. Brown is the first woman choreographer to receive the coveted MacArthur Foundation Fellowship, along with five fellowships from the National Endowment for the Arts and two John Simon Guggenheim Fellowships. In 1988 she was named Chevalier dans l'Ordre des Arts et des Lettres by the government of France and in January 2000 was elevated to the level of Officier. She was a 1994 recipient of the Samuel H. Scripps American Dance Festival Award and, at the invitation of President Bill Clinton, served on the National Council on the Arts from 1994 to 1997. In 1999 Brown received the New York State Governor's Arts Award. She has received numerous honorary doctorates and is an honorary



member of the American Academy of Arts and Letters.

**Lucinda Childs** began her career as choreographer and performer in 1963 as an original member of the Judson Dance Theater in New York. After forming her own dance company in 1973, Childs collaborated with Robert Wilson and Philip Glass on the opera *Einstein on the Beach*, participating as leading performer and choreographer (1976; and 1984 and 1992 at BAM). Since 1979 Childs has collaborated with a number of composers and designers on a series of large-scale, full-length productions, among them *Dance* (1979), with Philip Glass and Sol LeWitt, and *Available Light* (1983), with John Adams and Frank Gehry. She also

# Who's Who

received a number of commissions from major ballet companies since 1981. These include the Paris Opéra Ballet, Bayerisches Staatsballett, Martha Graham Dance Company, and Les Ballets de Monte-Carlo. Additionally, in the field of opera, Childs has worked with director Luc Bondy on his productions of *Salome* (1992—95), *Reigen* (1993—94), *Don Carlos* (1996), and *Macbeth* (1999). She directed her first opera, *Zaôde (Zaïde)*, for La Monnaie, Brussels, in October 1995. In 1979 Childs received a Guggenheim Fellowship and in 1996 was appointed to the rank of Officier dans l'Ordre des Arts et des Lettres, one of the most distinguished honors given by the French government for outstanding contributions to the arts.

**Simone Forti** began dancing in 1955 with Anna Halprin, who was doing pioneering work in improvisation and developing a workshop process. Forti went on to study with Robert Dunn, who introduced her to the scores of John Cage and to a conceptual approach to composition. Out of these two influences, which still inform her work, she created her first concert titled *Five Dance Constructions and Some Other Things*. Dance critic Jennifer Dunning wrote in a 1997 *New York Times* review, "Simone Forti presented her first dance program in 1960 and since then has had a steadily increasing influence on post-modernist choreographers interested in exploring "natural," or non-formalist, movement and dance." From her early minimalist dance constructions, through her animal studies, news animations, and land portraits, Forti has always worked with an eye towards creating idioms for exploring natural forms and behaviors. Since the early 1980s she has been developing Logomotion, an improvisational

dance and narrative form wherein movement and words spontaneously weave together creating cohesive images of subjects ranging from world news to the roots of a cabbage plant. Forti has performed and taught throughout the world and has received various grants including six NEA fellowships. In 1995 she received the New York Dance and Performance Award (Bessie) for sustained achievement. She is the subject of a chapter in Sally Banes' book *Terpsichore in Sneakers*. Her own book, *Handbook in Motion*, which was published in 1974 by the Press of the Nova Scotia College of Art and Design, was republished in 2000 in French translation by the Belgian dance magazine *Nouvelle de Danse*.

**DAVID GORDON:** PERFORMER/JAMES WARING, YVONNE RAINER COMPANIES. FOUNDING ARTIST/JUDSON CHURCH PERFORMANCES. FOUNDING MEMBER/THE GRAND UNION. DIRECTOR/THE PICK UP PERFORMANCE COMPANY (Founded 1971/Incorporated 1978 as not-for-profit organization.) GUGGENHEIM FELLOW (1981, 1987.) PANELIST/CHAIR/NEA DANCE PROGRAM. Video: PBS GREAT PERFORMANCES, KTCA ALIVE TV, BBC/CHANNEL4/GREAT BRITAIN. Dance: Companies include AMERICAN BALLET THEATRE, DANCE THEATRE OF HARLEM, WHITE OAK DANCE PROJECT. Theater: *THE MYSTERIES AND WHAT'S SO FUNNY?* WRITTEN/ DIRECTED/1992/BESSIE/OBIE WINNER/ PUBLISHED IN *GROVE NEW AMERICAN THEATER*/EDITED: MICHAEL FEINGOLD. *THE FAMILY BUSINESS*, WRITTEN/ DIRECTED W/AIN GORDON/1994 OBIE/ *SHLEMIEL THE FIRST*, DIRECTED/ CHOREOGRAPHED 1995/ *A.R.T./ A.M.T.F./ A.C.T.* (1996.) 1997 DRAMALOGUE WINNER/DIRECTION/

(continued on page 37)

continued from page 14

"There's no venue that I wouldn't take the music to," says Bratton. "As a ministry we are obligated to go and find people where they are and bring the music to them."

In a twist on the missionary concerts typically given by gospel musicians, BAM's Sounds of Praise brings the audience to the choir. "Putting gospel into a performing arts center on a regular basis provides a place for these artists to get wider recognition," says Hopkins. And this recognition extends beyond the concert hall. "We thank God for the exposure that BAM is giving us," says Bond. "We do have people that visit our church that say they heard us at BAM and wanted to come to a service, so that's a good open door."

Sounds of Praise attracts the devout and the atheist alike. "There are a lot of people who would like to hear authentic gospel music but aren't going to church to find it," says Hopkins. "There are a lot of people who only go to their church, so they don't have the opportunity to hear gospel at other churches."

"The audience is the grooviest thing," says Tomer. "If you look around the room you see hipsters, white people, black people, families, little kids, Philip Glass, and all these people we've never seen at BAM. BAM is really taking its place as a meeting point that transcends borders, where it's all about the vibe and the music."

Ann Lewinson writes frequently about the arts.

Reverend Wright Photo by Greg Mango



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# The Campaign for BAM

The Campaign for BAM was initiated in 1992 to create Brooklyn Academy of Music's first endowment. Phase One (1992-95) established a \$12 million nucleus which has provided BAM with a strong financial foundation and supports all BAM operations through annual distributions of interest income.

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Phase Two (1996-2000) has combined operating, endowment, institutional development, and building renovation needs into one unified effort. The continued expansion of the endowment is critical to the success and future of BAM. BAM sincerely thanks the many contributors who have made major gifts to the endowment effort.

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Listing as of April 18, 2001

## The Ford Foundation Challenge

In May 2000 The Ford Foundation awarded BAM a new \$1 million grant to support the endowment campaign, to establish a cash reserve, and to help fund the commissioning and presentation of new works by American artists.

To earn the \$1 million grant from The Ford Foundation, BAM must raise matching funds totaling \$3 million by June 2003. Most importantly, the matching funds must be raised from new and/or increased gifts from individuals.

Please help BAM to achieve the matching goal by calling BAM Membership at 718.636.4194 and making a special three-year pledge over and above your current giving to BAM.

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Thank you in advance for considering a special gift to help BAM meet The Ford Foundation Challenge and secure BAM's future!

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# Upcoming BAM Events

Call 718.636.4100 or visit  
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## Summer 2001 Events

### BAM R&B Festival at MetroTech

June 7 *Ben E. King* ♦ June 14 *Fontella Bass*  
June 21 *Leon Russell* ♦ June 28 *Angelique Kidjo*  
July 5 *Johannie Johnson* ♦ July 12 *Jerry Butler*  
July 19 *Clarence Carter* ♦ July 26 *Third World*  
Aug 2 *Little Milton* ♦ Aug 9 *Felix Cavaliere*

### Concerts in the Parks

**Fort Greene Park:** July 10 *Jerry Butler* ♦ July 17 *Clarence Carter*  
July 24 *Third World* ♦ July 31 *Little Milton*  
**Brower Park:** July 11 *Jerry Butler* ♦ July 18 *Clarence Carter*  
July 25 *Third World*  
**Von King Park:** July 12 *Jerry Butler* ♦ July 19 *Clarence Carter*

### BAMcafé Live July highlights

July 6 *Tracie Morris* ♦ July 13 *Morley*  
July 20 *Helga Davis* ♦ July 27 *JUCA*



Angelique Kidjo

# BAMcinématek

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

### Village Voice Best Undistributed Films and Best Films of the Year

**7/1 Wen Jiang**  
*Devils on the Doorstep*  
**7/7—7/9 Jia Zhang-ke**  
*Platform*  
Q&A: 7/7 post-5pm show  
**7/14 Aleksei German**  
*Khrustal'ov, My Car!*  
**7/15 & 16 Jia Zhang-ke**  
*Xiao Wu*  
**7/21 & 22 Chantal Ankerman**  
*La Captive*

**Contemporary Samurai**  
**Filmmaking: A Tribute to**  
**Kinji Fukasaku**  
**7/5 Under the Fluttering**  
**Military Flag**  
**7/6 Battle Royale**  
**7/10 Japan's Violent**  
**Gangs—Boss**



Seven Samurai

**7/11 Modern Yakuza**  
**7/12 Gambler—Foreign**  
*Opposition*  
**7/13 Black Lizard**  
**7/17 High Noon for Gangsters**  
**7/19 Graveyard of Honor and**  
*Humanity*  
**7/20 Wolves, Pigs & People**  
**7/24 Shogun's Samurai**  
**7/26 Yakuza Burial**  
**7/27 Battles without Honor**  
*and Humanity*

**BAMcinématek Favorites**  
**7/2—4 Akira Kurosawa**  
*Seven Samurai*

**Gregg Araki**  
**7/23 Splendor**  
**7/30 Nowhere**

**Selections of the 2001**  
**New York Lesbian and**  
**Gay Film Festival**  
**7/28 & 29**

**The Sound of Silents**  
From the Library of Congress  
collection to live piano by  
Donald Sosin  
**7/25 Victor Schertzinger**  
*Redskin*

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BAMcinématek infoline:  
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# Partner Institutions



**Brooklyn Academy of Music** is home to three separate not-for-profit performing arts institutions: Brooklyn Academy of Music, Brooklyn Philharmonic, and 651 ARTS.

BAM is America's oldest performing arts center. Since 1861 it has been a focus of cultural activity in Brooklyn and New York City. After the first facility at 176-194 Montague Street burned to the ground on the morning of November 30, 1903, plans were made to rebuild at the edge of Brooklyn's business district in the fashionable neighborhood of Fort Greene.



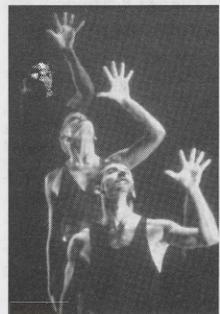
The architectural firm of Herts and Tallant, already responsible for the New Amsterdam, Liberty, and Lyceum theaters in Manhattan, was selected to create a Beaux Arts monument for Brooklyn. The cornerstone was laid at 30 Lafayette in 1906, and a series of opening events were held in the fall of 1908, culminating with a grand gala evening featuring Geraldine Farrar and Enrico Caruso in a Metropolitan Opera production of Gounod's *Faust*.



After World War II, Brooklyn Academy of Music declined as its audience moved elsewhere. Language classes and martial arts instruction were booked into performance spaces. By the time Harvey Lichtenstein was appointed director in February 1967, the programs and facilities needed revitalization. During the 32 years that Mr. Lichtenstein was at the helm, BAM experienced a complete renaissance, highlighted by the creation of the Next Wave Festival in 1983 and the BAM Majestic Theater in 1987. Upon his retirement in June 1999, the Majestic was renamed the BAM Harvey Lichtenstein Theater.

The **Brooklyn Philharmonic** is the resident orchestra of Brooklyn Academy of Music, performing at the BAM Howard Gilman Opera House and BAM Harvey Theater five weekends each season. In addition, some 10,000 Brooklyn school children hear the orchestra's free educational concerts each year.

Robert Spano became the orchestra's fourth music director in 1996. Under his direction the Brooklyn Philharmonic has emerged as one of New York's preeminent music ensembles and continues to discover new repertoire. Critics have consistently praised the quality of the Brooklyn Philharmonic's performances, programming, and creative concert presentations. The orchestra has presented more than 100 premieres at BAM since it was founded in 1954 by Siegfried Landau. Lukas Foss, music director from 1971-90, is now conductor laureate. Dennis Russell Davies served as music director from 1991-96.



**651 ARTS** develops, produces, and presents arts and cultural programming grounded in the African Diaspora, with a primary focus on contemporary performing arts. 651's music, theater, humanities, and residency programs take place at the BAM Harvey Theater and many other Brooklyn venues in order to help build the arts throughout the borough. Since its founding in 1988, 651 has showcased distinctive artists, including Abbey Lincoln, Spike Lee, Terry McMillan, Tito Puente, and Max Roach, among many others. 651 first attracted national attention with its landmark festival, *100 Years of Jazz and Blues*, and has also proudly presented and produced such programs as Anna Deavere Smith's *Fires in the Mirror* and Donald Byrd's *The Harlem Nutcracker*.

Photos (top to bottom): The first BAM, the current BAM facility circa 1920, the BAM Harvey Lichtenstein Theater, Robert Spano by Michael Darter, Donald Byrd's Jazz Train by Julie Lemberger

# Who's Who

(continued from page 200)

CHOREOGRAPHY/L.A. GEFFEN PLAYHOUSE. PEW/TCG NATIONAL THEATRE ARTIST RESIDENCY GRANT 1995. *THE FIREBUGS*, DIRECTED/CHOREOGRAPHED 1995/GUTHRIE THEATRE. NATIONAL DANCE RESIDENCY PROJECT GRANT 1996. *THE FIRST PICTURE SHOW*, WRITTEN W/AIN GORDON/COMMISSIONED BY MARK TAPER FORUM/A.C.T., DIRECTED/ CHOREOGRAPHED/ 1999. *AUTOBIOGRAPHY OF A LIAR/ COMMISSIONED/DANSPACE/1999*. *PASTFORWARD/WRITTEN/ DIRECTED/ WHITE OAK DANCE PROJECT/COMMISSIONED/2000*. *FAMILY\$DEATH@ ART.COMedy/COMMISSIONED/ DANSPACE/2001*. Currently working on *PRIVATE LIVES OF DANCERS/PART ONE* (Danspace/Jan/2002), an adaptation of *HE WHO GETS SLAPPED/w/dramaturg James Lewis* (Theatre for a New Audience/spring 2003)/*THE CHAIRS* (BAM/fall 2003) for a two-year celebration of 25 years of the Pick Up Co., ten years of Ain Gordon as associate director and 40 years of being married to and working with Valda Setterfield.

**Deborah Hay**, born in Brooklyn in 1941, grew up dancing and was an early participant in Judson Dance Theater. In 1964 she danced with the Merce Cunningham Dance Company. Hay left New York in 1970 to live in a community in northern Vermont. Her daughter Savannah was born one year later. It was here that she began to follow a rigorous daily performance practice which continues to inform her as a student, teacher, and dancer. In 1976 she moved to Austin, Texas. From 1980 through 1996 she conducted 15 annual large group workshops, each lasted four months and culminated in public performances. The group dances became

the fabric for her solo performance repertoire. Her book *Lamb at the Altar: The Story of a Dance*, Duke University Press, 1994, documents that unique creative process. Her third book, *My Body, The Buddhist*, was recently published by Wesleyan University Press. Hay received a 1983 Guggenheim Fellowship in Choreography and numerous National Endowment for the Arts Choreography Fellowships. She was also the recipient of a 1996 Rockefeller Foundation Bellagio Fellowship and this year she received a National Dance Project Touring Grant from the New England Foundation for the Arts. She tours extensively as a solo performer and teacher.

**Steve Paxton** teaches, performs, and choreographs mainly in Europe and the United States. His technical background includes study of modern dance, classical dance, yoga, Aikido, T'ai Chi Chuan, and Vipassana meditation. He was an early member of the Merce Cunningham Dance Company, one of the founders of the Judson Church Dance Theater, Grand Union (both United States), and Touchdown Dance (for the visually disabled, United Kingdom), and he instigated Contact Improvisation. He has used grants from Change, Inc. (1972), the Foundation for the Performance Arts and the award from a Guggenheim Fellowship (both 1996) to support this research. He has received two Bessie Awards and is a contributing editor for *Contact Quarterly Movement Journal*, a vehicle for moving ideas.

**Yvonne Rainer** was born in San Francisco in 1934. She trained as a modern dancer in New York from 1957 and began to choreograph her own work in 1960. She was one of the founders of the Judson

# Who's Who



Photo: Stephanie Berger

Dance Theater in 1962, the genesis of a movement that proved to be a vital force in modern dance in the following decades. Between 1962 and 1975 she presented her choreography throughout the United States and Europe, notably on Broadway in 1969, in Scandinavia, London, Germany, and Italy between 1964 and 1972, and at the Festival d'Automne in Paris in 1972. In 1968 she began to integrate short films into her live performances, and by 1975 she had made a complete transition to filmmaking. Some of her better-known dances and theater pieces are *Terrain* (1963), *The Mind Is a Muscle* (1966—68), *Continuous Project—Altered Daily* (1969—70), *WAR* (1970), and *This is the story of a woman who...* (1973). More recently the Baryshnikov Dance Foundation commissioned *After Many a Summer Dies the Swan*, which had its New York premiere at BAM in June 2000. Since 1972 Rainer has completed

seven feature-length films, beginning with *Lives of Performers* and more recently *Privilege* (1990, winner of the Filmmakers' Trophy at the 1991 Sundance Film Festival, Park City, Utah, and the Geyer Werke Prize at the 1991 International Documentary Film Festival in Munich) and *MURDER and murder* (1996, winner of the Teddy Award at the 1997 Berlin Film Festival and Special Jury Award at the 1999 Miami Lesbian and Gay Film Festival). All of her films have been shown throughout the United States and at major international film festivals. She is the recipient of numerous awards and fellowships, notably two Guggenheim Fellowships, a MacArthur Fellowship, a Wexner Prize, seven NEA awards, three Rockefeller Fellowships, and four Honorary Doctorates. Her latest book, *A Woman Who...: Essays, Interviews, Scripts*, was published by Johns Hopkins University Press in 1999.

# Who's Who

## Collaborator Biographies

**Charles Atlas** (videotape sequences) has been making films and videos since 1970. His film and video work has ranged from directing feature-length documentaries to making media/dances to creating multi-channel video installations. His 15-channel video installation *The Hanged One* was shown at the Whitney Museum in January—March 1997. His most recent film was an international television co-production, *Merce Cunningham: A Lifetime of Dance* (2000). Atlas is the recipient of three New York Dance and Performance Awards (Bessie). The most recent (1998) was in recognition of the video collages he makes for the monthly event *Martha @ Mother* in New York City.

**Jim Lewis** (dramaturg) received Tony and Drama Desk Award nominations for Best Book for a Musical for his adaptation of Gabriel Garcia Marquez' *Chronicle of a Death Foretold* (Broadway, 1995). Also with Graciela Daniele, he adapted *Dangerous Games* (Broadway, 1990), and the off-Broadway sensation *Tango Apasionado* (Westbeth, 1988). He created the titles and narration for the Bessie Award-winning dance/opera, by Philip Glass and Susan Marshall, *Les Enfants Terribles* (BAM, 1996). His translation of Ionesco's *The Chairs* has been produced regionally. He also served as production dramaturg on numerous projects, including Anna Deavere Smith's *House Arrest*, Bill T. Jones' *Dream On Monkey Mountain*, the WOZA AFRIKA Festival at Lincoln Center, and last season's OBIE Award-winning production of Granville-Barker's *Waste*. Lewis was program director for the American Center

(Paris) and has been the resident dramaturg at the Guthrie (MN), Second Stage (NYC), and INTAR (NYC) theaters. Currently he is working on several operas: Purcell's *Dido and Aeneas*, directed by Shi-Zheng Chen (Spoleto 2001), and Lou Harrison's *Young Caesar*, directed by Bill T. Jones (Lincoln Center Festival, 2002), as well as a new adaptation of Ibsen's *Lady from the Sea* (Intiman, 2001).

**Peter Moore** (photographer) (1932—93) began his career as assistant to the great industrial photographer O. Winston Link in the 1950s and eventually became senior technical director of *Modern Photography* magazine from 1978 to 1989. However, he is best known for his photo journalism covering the startling avant-garde performances that took place beginning in the 1960s, including Fluxus, happenings, and Judson Dance Theater. During more than 30 years of documenting these events, Moore amassed an unparalleled archive of several hundred thousand images, selections of which have been published and exhibited internationally. In 2000 Distributed Art Publishers issued a book of his never-publicly-seen photographs of another milestone of the 60s: the four-year demolition of New York's architectural masterpiece, Pennsylvania Station.

**Jennifer Tipton** (lighting designer) is well known for her work in theater, dance, and opera. Her work in opera includes Glyndebourne's *Marriage of Figaro*, *Così fan tutte*, and *Don Giovanni*; Santa Fe Opera's production of Henze's *Venus and Adonis*; and *Dead Man Walking* for the San Francisco Opera. The production of *Hansel and Gretel* that she lit for the Welsh National Opera was recently

# Who's Who

awarded a Laurence Olivier Award in London. Her recent work in dance includes Paul Taylor's *Fiends Angelical* and *Dandelion Wine*, Twyla Tharp's *The Beethoven Seventh* for New York City Ballet, and Trisha Brown's *El Trilogy*. In theater her recent work includes a musical version of James Joyce's *The Dead* at the Ahmanson Theater in Los Angeles, Wallace Shawn's *The Designated Mourner*, and *North Atlantic* for the Wooster Group. Tipton also teaches lighting at the Yale School of Drama.

## Dancer Biographies



**Raquel Aedo** was born in Miami, Florida, where she trained with Gerri Karuncho and went on to attend the New World School of the Arts. She has per-

formed with the Ballet Theater of Miami and the Frederick Bratcher Contemporary Dance Company. Since coming to New York in 1991, she has studied at the Merce Cunningham Studio and toured with Douglas Dunn and Dancers from 1992 to 1994. She joined White Oak Dance Project in 1994.

**Mikhail Baryshnikov** was born in Riga, Latvia, to Russian parents. He began studying ballet in Riga and, after a few years, was accepted by the Vaganova School in Leningrad, where he studied under the renowned teacher Alexander Pushkin. At age 18 he entered the Kirov Ballet as a



soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979 to 1980, and from 1980 until 1989 he was artistic director of American Ballet Theatre. In 1990, with Mark Morris, Mr. Baryshnikov founded White Oak Dance Project. He is the 1997 recipient of a New York Dance and Performance Award (Bessie). He received both the Kennedy Center Honor and the National Medal of Arts in 2000.



**Emily Coates** trained at the Pittsburgh Ballet Theater School and the School of American Ballet. In 1992 she was awarded the SAB Mae L. Wien Award

for Outstanding Promise and joined the New York City Ballet, where she danced in works by George Balanchine, Jerome Robbins, Peter Martins, Angelin Preljocaj, among others. In 1998 she left to study at the Merce Cunningham School and joined White Oak Dance Project. This is her third season with the company.

**Jennifer Howard** was born in Boston and raised in New Hampshire. She began her training at the Boston Ballet School and was then certified A.R.A.D. at Ballet Arts under the direction of Mimi Ferrell. She graduated from St. Paul's School and moved to New York to attend The Juilliard School. Howard has been a member of



# Who's Who

the FELDS BALLETT/NY, Twyla Tharp's company THARP!, and the Lucinda Childs Dance Company. She has worked as a freelance artist with Kraig Patterson, Unterwegs Theater in Heidelberg, Germany, and Douglas Dunn. This is her first season with White Oak Dance Project.



**Rosalynde LeBlanc** was born in Baltimore, Maryland, where she began dancing at the Peabody Preparatory. She received a bachelor of fine arts degree

in dance in 1994 from the State University of New York at Purchase. In 1993 LeBlanc began her professional career dancing with Bill T. Jones in the duet *Shared Distance*. She remained with the Bill T. Jones/Arnie Zane Dance Company until 1999 and then joined White Oak Dance Project in October of that year. Currently she studies dance with Christine Wright and voice with Ridley Chauvin.

**Michael Lomeka** was born in the Philippines and began dancing in the island of Guam under the direction of Teri Knapp. He was accepted into The Juilliard School, under the direction of Benjamin Harkarvy, where he performed in works by José Limón, Agnes de Mille, and Paul Taylor. Upon graduation he joined the Broadway company of *The King and I* and also has been a part of the Broadway production of *A Christmas Carol*, choreographed by Susan Stroman. Lomeka toured with White Oak Dance Project in 1998 and returned in the fall of 1999.

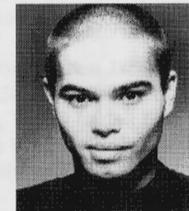


Photo: Peggy Kaplan

**Emmanuèle Phuon** is French-Cambodian. She was raised in Asia where she studied traditional Cambodian dance and ballet. In New York she has

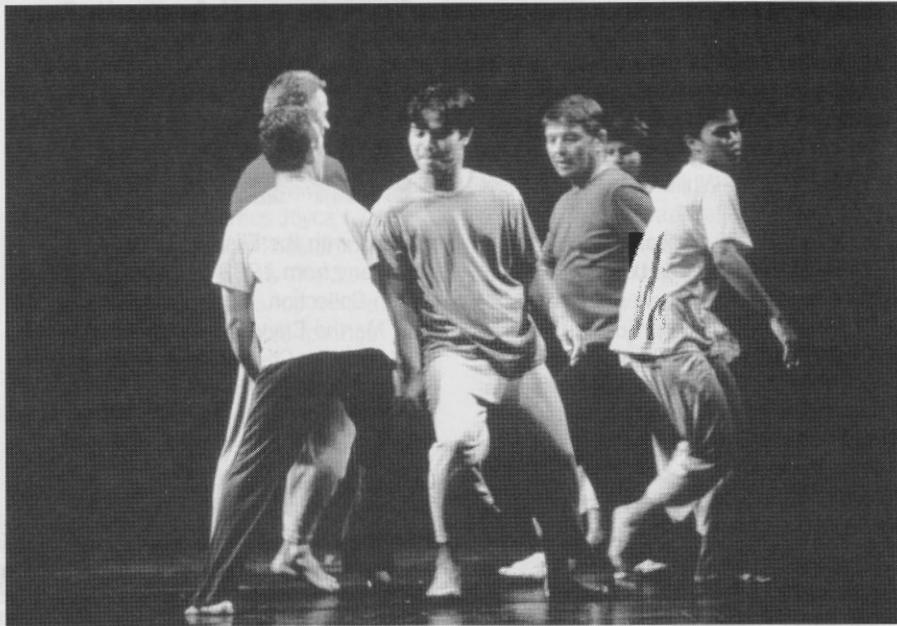
danced with the Elisa Monte Dance Company from 1989 to 1994, the Kevin Wynn Collection, Buglisi/Foreman Dance, and Martha Clarke's production of *Orfeo* for New York City Opera. She joined White Oak in 1995.

**Keith Sabado** was born in Seattle, Washington. He moved to New York in 1978 and danced with several modern dance companies, among them the companies of Pearl Lang, Pauline Koner, Hannah Kahn, Jim Self, and Rosalind Newman. From 1984 to 1994 he was a member of the Mark Morris Dance Group, and in 1988 he received a New York Dance and Performance Award (Bessie). From 1994 to 1997 he performed with the White Oak Dance Project. He also danced the role of Klinghoffer in the Peter Sellars/John Adams opera *The Death of Klinghoffer* and appeared in the New York City Opera production of *Orfeo*, directed by Martha Clarke. Most recently he was a member of the Lucinda Childs Dance Company during its 25th-anniversary year, in which the company appeared at BAM.



Photo: Peggy Kaplan

# White Oak



Scramble. Photo: Stephanie Berger

## WHITE OAK DANCE PROJECT

Artistic and Fundraising Consultants **Sam Miller, Suzanne Weil**  
Assistant General Manager **Huong Hoang**

Production Manager **Greg Rowland**  
Lighting Supervisor **Les Dickert**  
Community Outreach Programs Director **Nancy Duncan**  
Assistant to the Director **Karen Graham**  
Stage Manager **Lisa Porter**  
Company Manager **Meg Kowalski**  
Wardrobe Supervisor **Deanna Berg**  
Production Associate **Ann-Marie Brady**  
Tour Videographer **Peter Richards**  
Video Operator **Ryan Bronz**  
Sound Engineer **Michael Van Sleen**  
Physical Therapists **Susan Edgerton, P.T., Sandra Foschi, P. T.**  
Office Assistant **Nicole Cousineau**

# White Oak

## ACKNOWLEDGMENTS

Our deep appreciation to Suzanne Weil and Sam Miller who have been our guides throughout this project. Also to Joe Melillo, who has been unconditionally supportive.

Also many thanks to Bruce Allardice for his support and counsel.

We thank the staff at BAM and Ellen Jacobs Associates for their committed work.

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The video component of *PASTForward* was made possible by a grant from the National Initiative to Preserve America's Dance (NIPAD), a program under the umbrella SAVE AS: DANCE, underwritten by the Pew Charitable Trusts and administered at Dance/USA.

New works created by David Gordon, Deborah Hay, and Yvonne Rainer have been commissioned by The Baryshnikov Dance Foundation for White Oak Dance Project.

The archival dance images seen this evening were photographed by Peter Moore and provided courtesy of Barbara Moore / Bound & Unbound.

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Costume construction for *Whizz* and *Foray Forêt* by Carelli Costumes Inc.  
And always, thanks to Arthur and Barbara Matera.

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Consulting Orthopedist **William G. Hamilton, M.D.**

Henryk Mikolaj Górecki's Concerto for harpsichord and strings used by arrangement with G. Schirmer, Inc., agents in the United States for J&W Chester/Hansen London Ltd./ASCAP, publisher and copyright owner.

# Who's Who



Chair. Photo: Stephanie Berger

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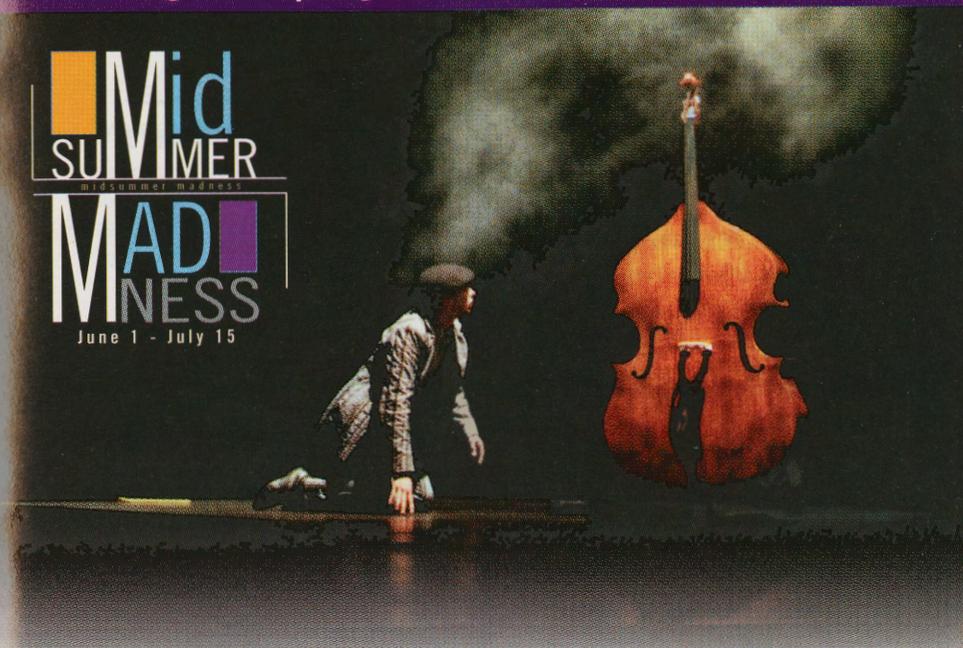
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Kwame Ayesu  
Felicia Ballos  
DaShawn Brown  
Kechea Brown  
Tyrif Brown  
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List as of May 29, 2001

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### Cirque Plume's *Mélanges* at Lincoln Center

**American Ballet Theatre.** James Tuggle and Ermanno Florio conduct a cast of international stars in an all-Tchaikovsky program that includes Balanchine's *Theme and Variations*, *Rose Adagio*, *The Sleeping Beauty* Act III, *Tchaikovsky Pas de Deux*, and the pas de deux from *The Nutcracker*. June 12-14, 22-23. Metropolitan Opera House, Lincoln Center. Tickets \$20-\$135: call The Metropolitan Opera box office, (212) 262-6000, [www.abt.org](http://www.abt.org).

**Harold Arlen.** The final installment in the 92nd Street Y's Lyrics and Lyricists series. Arlen wrote such standards as "Stormy Weather," "Over the Rainbow," and "That Old Black Magic." June 9-11. Tickets \$40: call the Y's box office at (212) 415-5500, [www.92ndsty.org](http://www.92ndsty.org).

**Cirque Plume: *Mélanges*.** One of the world's first nouveau cirque ensembles makes its United States debut with *Mélanges*, a unique blend of theater, dance, and circus that tells the story of an angel's visit to a community of earthly artists.

July 10-21. Part of the Lincoln Center Festival. Tickets \$55: call Centercharge, (212) 721-6500, [www.lincolncenter.org](http://www.lincolncenter.org).

**Edda: *Viking Tales of Lust, Revenge, and Family*.** Based on an Icelandic legend of the epic battle between gods and men, *Edda* combines the music of Benjamin Bagby's Ensemble Sequentia and Ping Chong's multimedia storytelling. World premiere, co-commissioned by Lincoln Center Festival 2001. July 10-13. John Jay College Theater, Lincoln Center. Tickets \$40: call CenterCharge (212) 721-6500.

**The Ghost Sonata.** Ingmar Bergman directs the Royal Dramatic Theatre of Sweden in August Strindberg's play. June 20-24. Harvey Theater, Brooklyn Academy of Music. Tickets: call BAM ticket services, (718) 636-4100, [www.bam.org](http://www.bam.org); or Ticketmaster, (212) 307-4100.

**Falstaff.** In the tiny 103-seat Amato Opera Theatre in the East Village, Artistic Director Tony

## DIGITAL DRAMA

Off Broadway Online (www.offbroadwayonline.com) is an invaluable resource in navigating the thrilling and diverse world of off-Broadway. Visitors to the Web site can search by 21 performance categories, title, theater company, and even neighborhood. Theatergoers can also cross reference the categories for a more exact search (e.g., a children's play in Brooklyn).

The Web site is sponsored by Alliance of Resident Theatres/New York (or A.R.T./New York). The organization is designed to provide administrative and technical support to the theaters for the artistically diverse community. Founded in 1972, A.R.T./New York's membership now includes close to 400 not-for-profit theaters in New York City. With its site, A.R.T./New York introduces the public to a variety of companies with whose work they might have previously been unfamiliar.



Playwright Kenneth Lonergan (*Lobby Hero* and *You Can Count on Me*) delivered the keynote address at "Curtain Call," A.R.T./New York's annual celebration of off-Broadway. Lonergan (right) was introduced by his high school friend Matthew Broderick. A transcript of keynote address can be found at [offbroadwayonline.com](http://offbroadwayonline.com).

Amato produces and conducts full-production operas. The audience can get up close and personal with Verdi's great anti-hero, Falstaff. Through June 17. Tickets \$25: call Amato Opera box office, (212) 228 8200, for times and information, [www.amato.org](http://www.amato.org).

**Tim Janis with the American Symphony Orchestra.** Composer and performer Tim Janis, renowned for his emotive, uplifting instrumental compositions, joins the American Symphony Orchestra, conducted by Leon Botstein. Alice Tully Hall, Lincoln Center. June 23 at 8 p.m. Tickets \$15-\$35: call CenterCharge, (212) 721-6500 or the Alice Tully Hall box office, (212) 875-5050, [www.americansymphony.org](http://www.americansymphony.org).

**Measure for Measure.** The Public Theater kicks off Shakespeare in the Park with Mary Zimmerman's production of the Bard's comedic tale. June 5-28. Tickets are free, limited to two per person, and can be picked up at The Delacorte Theater in Central Park beginning at 1 p.m. on the day of the performance. Tickets also available at The Public Theater box office at 425 Lafayette St. Call The Public Theater at (212) 539-8750 for more information, [www.publictheater.org](http://www.publictheater.org).

**Midsummer Night's Swing.** A celebration of Sidney Bechet with Olivier Franc, Michel Godzom, and Bucky Pizzarelli. July 4 at 8:15 p.m., dance lesson at 6:15 p.m. Josie Robertson Plaza, Lincoln Center. Tickets \$11: on sale on the Josie Robertson Plaza beginning at 6 p.m. on the evening of the performance.

**New York Philharmonic.** The Philharmonic, conducted by Kurt Masur, presents the United States premiere of Sigfried Matthus' Concerto for Flute and Harp. With Fazil Say, piano; Robert Langevin, flute; and Nancy Allen, harp. May 31-June 5. Avery Fisher Hall, Lincoln Center. Tickets \$17-\$80: call Centercharge at (212) 721-6500 or the AFH box office at (212) 875-5030, [www.nyphilharmonic.org](http://www.nyphilharmonic.org).

**PASTForward.** Mikhail Baryshnikov's White Oak Dance Project celebrates choreographers of the 1960s and '70s. June 5-9. Howard Gilman Opera House, Brooklyn Academy of Music. Tickets \$65, \$45, and \$25: call BAM ticket services, (718) 636-4100, [www.bam.org](http://www.bam.org); or Ticketmaster, (212) 307-4100.

**Paul Winter's Summer Solstice Celebrations.** Celebrate the longest day of the year by watching the sun rise or set through the stained-glass windows of the country's largest Gothic cathedral. Music by Grammy winner Paul Winter and the Earth Band. June 15 at 7:30 p.m. and June 16 at 4:30 a.m. and 7:30 p.m. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. Tickets \$20-\$55: call City Tix, (212) 581-1212.

**Riverside Symphony.** The symphony's final performance of the season features German pianist Jan Gottlieb Jiracek in the world premiere of Anthony Korff's *Old Radio Concerto* for Piano and Orchestra. June 7 at 8 p.m. Alice Tully Hall, Lincoln Center. Tickets \$25-\$40: call CenterCharge, (212) 721-6500, or the Alice Tully Hall box office, (212) 875-5050, [www.riversidesymphony.org](http://www.riversidesymphony.org).

**White Raven.** Premiered at the Lisbon Expo in 1998, this operatic collaboration between Robert Wilson and Philip Glass is a fantasy epic based on the adventures of the Portuguese explorer Vasco da Gama. July 10-14. Part of the Lincoln Center Festival. Tickets \$20-\$90: call Centercharge, (212) 721-6500, [www.lincolncenter.org](http://www.lincolncenter.org).

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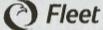
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Advance ticket sales stop one hour prior to curtain.

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

## Internet Orders

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**WARNING** The photographing, videotaping, or sound recording of any performance or the possession of any device for such inside this theater, without written permission of the management, is prohibited by law. Violators may be punished by ejection and may be liable for money damages.

**FIRE NOTICE** The exit indicated by a red light

and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency, please WALK TO THAT EXIT, FOLLOWING THE DIRECTIONS OF THE HOUSE STAFF. Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and

intermissions. This violates a New York City ordinance and is punishable by law.  
—Fire Commissioner

Backstage and front of house employees are represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

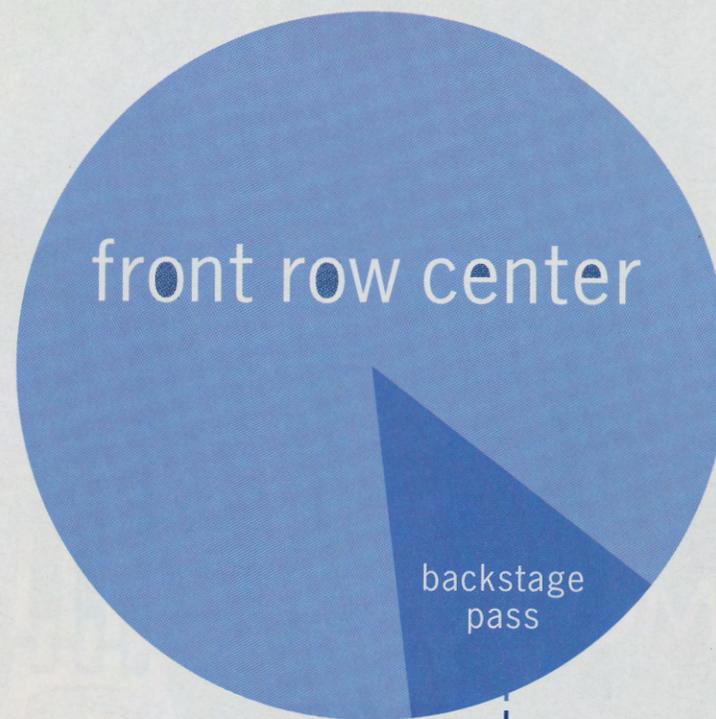
Food and drinks are not permitted in the BAM Howard Gilman

Opera House or BAM Harvey Theater.

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Freight Transportation is provided by Schenker International.

Children under five not admitted unless explicitly noted.



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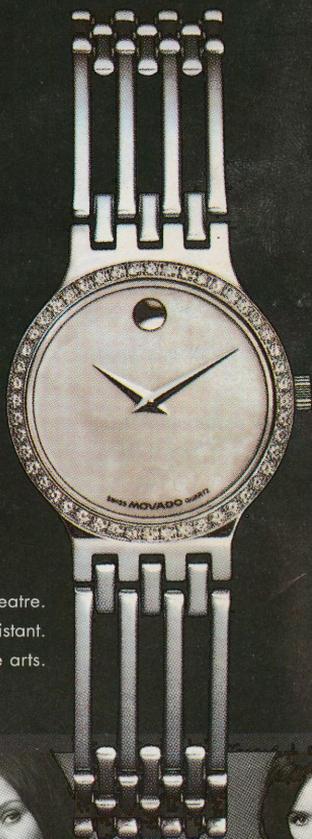
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