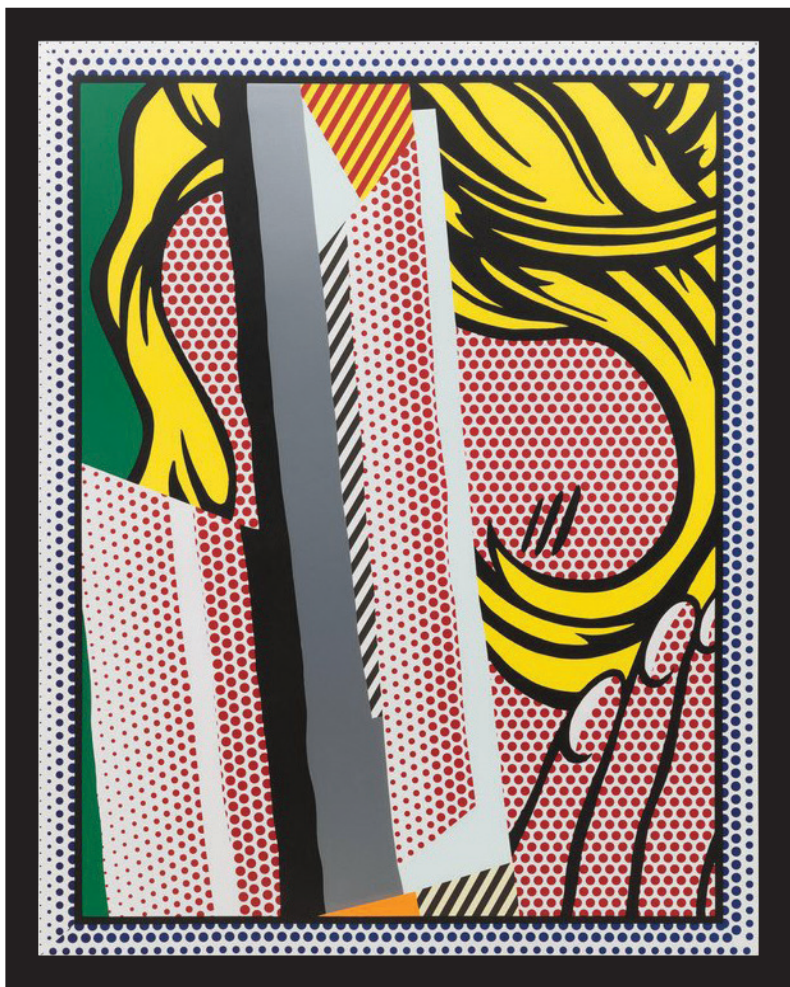


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# The Bacchae

BAM Harvey Theater

Oct 3—6 at 7:30pm; Oct 7 at 3pm

Running time: approx. one hour 30 minutes, no intermission

By **Euripides**

Translation by **Aaron Poochigian**

Directed by **Anne Bogart**

Created and performed by **SITI Company**

Set and lighting by **Brian H Scott**

Sound design by **Darron L West**

Composed by **Erik Sanko**

Production stage manager **Ellen M. Lavaia\***

Japanese translation by **Akiko Aizawa** and **Leon Ingulsrud**

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*The Bacchae is part of Speaking Truth to Power  
Co-Presented by BAM and the Onassis Cultural  
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*Major support for theater at BAM provided by:  
The Achelis and Bodman Foundation  
The Fan Fox & Leslie R. Samuels Foundation, Inc.  
The Francena T. Harrison Foundation Trust  
The SHS Foundation  
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CAST

Dionysus	Ellen Lauren*
Tiresias	Barney O'Hanlon*
Cadmus	Stephen Duff Webber*
Pentheus	Eric Berryman*
Soldier	J. Ed Araiza*
First Messenger	Leon Ingulsrud*
Second Messenger	Gian-Murray Gianino*
Agave	Akiko Aizawa*
Chorus	Roshni Shukla* & Samuel Stricklen*
Assistant stage manager	Alyssa Escalante*
Assistant director	Nana Dakin
Assistant set and lighting designer	Joey Guthman
Associate costume designer	Lena Sands
Dramaturg	Helene Foley
Dramaturg	Norman Frisch
Choral consultant	Kelly Maurer
Executive director	Michelle Preston

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\*Member of Actors Equity Association, the union of professional actors and stage managers in the United States.

Anne Bogart is a member of SDC, the Society of Stage Directors and Choreographers, an independent national labor union.

This adaptation was commissioned by The J. Paul Getty Museum and first performed at the Getty Villa on September 5, 2018.

The production is funded, in part, by public funds from the New York City Department of Cultural affairs, The Howard Gilman Foundation, and the Fan Fax and Leslie R. Samuels Foundation.



AKIKO AIZAWA



J. ED ARAIZA



ERIC BERRYMAN



GIAN-MURRAY GIANINO



LEON INGULSRUD



ELLEN LAUREN



BARNEY O'HANLON



ROSHNI SHUKLA



SAMUEL STRICKLEN



STEPHEN DUFF WEBBER

## SYNOPSIS

The story of *Bacchae* is based upon the myth of Pentheus, the young king of Thebes, and his mother Agave who are punished by the god Dionysus, also known as Bacchus, for refusing to worship him. Dionysus arrives in Thebes from Asia Minor disguised as a human, with his band of Bacchant women. He informs the audience that the purpose of the trip is to convince the Thebans that they should worship Dionysus as a god. He has driven the women of Thebes, including his aunt Agave, into an ecstatic frenzy of dance and hunting on Mount Cithaeron. The old blind seer Tiresias and Cadmus, Agave's father, join the Theban women as devotees in order to preserve the welfare of their city. Young King Pentheus scolds them harshly, bans Dionysian worship and orders his soldiers to arrest anyone found to be engaging in the rites. Dionysus, in his disguise as a long-haired Lydian leader of the Dionysian priests, deliberately allows himself to be arrested. As he is questioned by the skeptical Pentheus, it becomes clear that Pentheus is himself deeply interested in the Dionysiac rites. Nevertheless, he locks up the stranger. Being a god, however, Dionysus is quickly able to break free and raze Pentheus' palace to the ground in a giant earthquake and fire.

A messenger brings sensational reports from Mount Cithaeron, including news that the women of Thebes are behaving strangely and performing incredible feats and miracles. Pentheus is now even more eager to see the ecstatic women for himself. Dionysus convinces the king to dress as a female in order to go up the mountain without being detected to witness the strange rites taking place there.

A second messenger arrives in a state of shock, having witnessed the wild Theban women capturing and killing Pentheus, tearing his body apart, piece by piece. Pentheus' mother Agave, still possessed by the Dionysian ecstasy, arrives back in Thebes, carrying what she believes to be the head of a mountain lion that she had killed with her bare hands. She proudly displays her son's severed head to her horrified father Cadmus. As her possession begins to wear off, Agave realizes in horror what she has done.

Dionysus appears in his true form and sends Agave into exile and turns Cadmus and his wife Harmonia into snakes. By the end, even the chorus of Bacchants look upon Agave and Cadmus with compassion.

## DIRECTOR'S NOTE

More than any other play in Western civilization, Euripides' *The Bacchae* is probably the one that most directly addresses the art of theater. Dionysus, one of the central characters in the plays, is not only the god of divine ecstasy, fertility, wine, and harvest, but also presides over the theater. At one point a bewitched Pentheus exclaims, "I seem to see two suns, the city of Thebes doubled." Indeed, we attend the theater knowing that we are "seeing double." We are aware, for example, that we are looking at an actor or at a precisely lit staging and scenery, but at the same time we allow ourselves to enter into another world that is merely suggested by what is actually present.

In our production, the role of Dionysus, the God of wine and theater, is personified, rather than by a man, by SITI Company Co-Artistic Director Ellen Lauren. The chorus of Bacchant women are embodied by both men and women. Agave is played by the Japanese actress and long-time SITI Company member Akiko Aizawa, in Japanese. These theatrical choices are based upon SITI Company's ongoing investment in international exchange including a long-time relationship with the Suzuki Company of Toga in Japan, as well as the creation of theater that unites historical perspectives with present-moment sensibilities.

Towards the end of *Bacchae*, Agave enters carrying what she believes to be a mountain lion's head but is, in fact, the severed head of her son Pentheus. She speaks in Japanese. For Akiko Aizawa, using her first language allows her to feel and express Agave's core emotions of grief and understanding as deeply as possible. In our belief that the theater, at its best, transcends language, it is our hope that the eloquence of her emotional intensity will communicate with clarity to our audiences. Her body, her tone of voice and her actions communicate the sad story that ends the play. Agave asks her father Cadmus where Pentheus is, not realizing that she is carrying his head in her hand.

Spoken in Japanese:

*Look what I'm holding in my arms—a trophy  
worthy to be nailed up on your roof.  
Come take it in your hands and celebrate  
the hunt and ask your friends to feast with us.*

Eventually Cadmus calms Agave to the point that she realizes she is holding the head of her son.

*Oh, wretched! It is Pentheus' head  
Who murdered him? Why is he in my hands?*

Dionysus arrives in the midst of this tragic domestic scene and proceeds to exile both Cadmus and Agave. Her final words as she exits:

*I, with my pitiful sisters, now am heading  
into exile. May I go where  
accursed Mt. Cithaeron never sees me,  
where my eyes will never look on Mt. Cithaeron,  
where no sacred staff has been set up  
as offering. Such matters are for other Bacchants.*

—Anne Bogart

## TRANSLATOR'S NOTE

My translation of *The Bacchae* is exceptional in that it is intended for live performance. This emphasis means both that the translation is comprehensible on a first hearing, and that it preserves, formally, the incantatory quality of the poetry in the original. I translated the dialogue and narrative sections into the iambic pentameter of Shakespeare and set the choral sections apart with different rhythms and with rhyme to make clear that these sections are song and not conversational speech. The resulting translation is a musical experience that modulates, as the original does, between spoken and sung lines of verse. Euripides was, famously, a poetic virtuoso, and I have done all I can to recreate the sonic richness of his original version in English.

—Aaron Poochigian





**ANNE BOGART** (director) is one of the three co-artistic directors of the SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the Graduate Directing Program. Works with SITI include *Chess Match No. 5*; *Lost in the Stars*; *Persians*; *Steel Hammer* (NWF 2015); *A Rite* (NWF 2013); *Café Variations*; *Trojan Women (After Euripides)* (NWF 2012); *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia* (NWF 2007); *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica* (NWF 2003); *Room*; *War of the Worlds—the Radio Play* (NWF 2000); *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Recent operas include: Handel's *Alcina*, Dvorak's *Dimitrij*, Verdi's *Macbeth*, Bellini's *Norma*, and Bizet's *Carmen*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*, and *What's the Story*.

**AARON POOCHIGIAN** (translator) earned a PhD in classics from the University of Minnesota and an MFA in poetry from Columbia University. Winner of the Able Muse Poetry Prize, his book *Manhattanite* came out in 2017. His verse thriller, *Mr. Either/Or*, was released by Etruscan Press in 2017. For his translation work he was awarded a 2010–11 grant by the National Endowment for the Arts. His poetry has appeared in *Best American Poetry*, *POETRY*, and *The Times Literary Supplement*.

**BRIAN H SCOTT** (lighting and scenic designer) hails from New York City. He is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women*, and *The Persians* in association with the Getty Villa; *American Document* with the Martha Graham Dance Company; *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), and *War of the Worlds—the Radio Play*. With Rude Mechanicals: *Stop Hitting Yourself*; *Now Now*, *Oh Now*; *Method Gun*; *I've Never Been So Happy*, *How Late It Was*, *How Late*; *Lipstick Traces*, *Requiem for Tesla*, and *Matchplay*. He

designed light for Ann Hamilton's *the event of a thread* and *the theater is a blank page*. With Park Avenue Armory he has created lighting for *tears become... streams become...* with Douglas Gordon, *The Let Go* for Nick Cave, and for Laurie Anderson and Kronos Quartet's *Landfall* (NWF 2014).

**DARRON L WEST** (sound designer) has been a SITI Company member since 1993. He is a Tony and Obie award-winning sound designer whose work for theater and dance has been heard in over 600 productions all over the US and internationally in 14 countries. Along with the 2012 Tony Award and the 1998 Obie award for the SITI company production of *Bob*, his accolades also include the 2012 Princess Grace Statue as well as the Drama Desk, Lortel, Audelco, *Entertainment Design Magazine* EDDY, Henry Hewes, and Lucille Lortel Awards.

**ERIK SANKO** (composer) is best known as a fixture of the NY downtown music scene, having worked with such luminaries as John Cale, Yoko Ono, Jim Carroll, James Chance and the Contortions, and was a 16-year veteran of The Lounge Lizards. As a bass player Sanko played on over 40 albums ranging from artists such as They Might Be Giants to Run DMC. He was the leader of the art/noise band Skeleton Key for 20 years and is currently composing a suite of music for short wave radio and solo cello for cellist Jeffrey Zeigler.

**ELLEN M. LAVAIA** (production stage manager), originally from San Francisco, now resides in New York City. Broadway: *The Lion King*, *Annie*, *Les Misérables*, and *Matilda*. New York: *Gentlemen Prefer Blondes*, *Macbeth*, and *A Man's a Man*. Regional: *Steel Hammer*, *Persians*, and *the theater is a blank page*. Lavaia has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland, and the United Arab Emirates. Additional credits: NBC's *The Sound of Music Live!* and the 2013 Tony Awards. Education: MFA, Columbia University. BA, Gonzaga University. She is a proud member of Actors Equity Association, Local 764, and SITI Company.

**ALYSSA ESCALANTE** (assistant stage manager) is an Equity stage manager based in Los Angeles. Recent credits include *the theater is a*



*blank page* (SITI Company), *A Streetcar Named Desire* (Boston Court Pasadena), *Gem of the Ocean* (South Coast Repertory), *Hold These Truths* (Pasadena Playhouse), *The Haunted House Party* (Getty Villa), *Criers for Hire* (East West Players), *Mojada: a Medea in Los Angeles* (Getty Villa), *Cash on Delivery* (El Portal Theatre), and *Happy Days* (Boston Court Pasadena/Commonwealth Shakespeare Company). She thanks Mom, Dad, and Hannah for their love and support always.

**NANA DAKIN** (assistant director) is a Thai-American, New York City-based director of new plays, classics, and devised performance. Recent projects include an all-female production of Shakespeare's *Richard III*, a devised multimedia performance *Wonder/Wander: An Interactive Tarot Card Reading*, and the development of new plays by Anchuli Felicia King, Gina Stevensen, and Nora Sørensen Casey. Dakin is a core member of B-Floor Theatre, Thailand's vanguard physical theater company, and a New York Theatre Workshop 2050 Directing Fellow. BA: Sarah Lawrence College, MFA Theatre Directing: Columbia University. [nanadakin.com](http://nanadakin.com)

**JOEY GUTHMAN** (assistant set & lighting designer) is a Los Angeles-based designer. His designs have been seen around town, across the US and overseas. In LA, venues include Pasadena Playhouse, REDCAT, Garry Marshall Theatre, LATC, Rogue Artists Ensemble, Bootleg Theater, Rockwell Table + Stage, Son of Semele, Sacred Fools, Highways, and many more. He is lighting director for Los Angeles Dance Project and his designs for the company have been seen across the US, at Théâtre des Champs Élysées in Paris, and at the LUMA Foundation in Arles, France. BFA: Emerson College. [JoeyGuthmanDesign.com](http://JoeyGuthmanDesign.com)

**LENA SANDS** (associate costume designer) is a costume designer, puppet artist, and scenographer for live performance, installation, and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. She collaborates with communities and other artists to create characters and emotional investigations of our bodies, peoplehood, and connection. Favorite Los Angeles designs include: *AMERYKA* (Kirk Douglas Theater, Ovation nomination); the immersive *One Flew over the Cuckoo's*

*Nest* (After Hours, Stage Raw nomination); *Untitled Communion*, *Substrata* (REDCAT); *Next to Normal*, *Kentucky* (East West Players); *The Bumps* (Skirball Cultural Center, BBC Documentary Blueprints for Better), and *Ghost Town* (Cornerstone). Sand's work in film and television has been seen on LMVH's online magazine *nowness.com*, Lifetime Channel, *LIVE with Regis and Kelly*, REDCAT, The Nantucket Film Festival, and LA Women's International Film Festival. She is honored to be working with SITI Company for a third time.

**KELLY MAURER** (choral consultant) has been a member of SITI since its inception. SITI credits include *Orestes*, *American Document*, *Radio Macbeth*, *La Dispute*, *Hayfever*, *bobrauschenbergamerica*, *The Medium*, *Small Lives/Big Dreams*, *A Midsummer Night's Dream*, *Culture of Desire*, and *Cabin Pressure*, and theaters including the Joyce, NYTW, PS 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, Irish Life Theater Festival, Under the Radar (Public Theater), Bobigny (Paris), and the Edinburgh Festival. Regional credits include *Rainbow* in *And What of the Night* at Milwaukee Repertory Theatre, *Hamlet* at StageWest, and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. She performed the roles of Jolly (standby for Patti LuPone) in *The Old Neighborhood* on Broadway and Hermia in *Dead Man Cell Phone* at Playwrights Horizons. She also performed in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic. Maurer teaches with SITI and the Atlantic Theater Acting School, at NYU, and workshops and universities throughout the US.

**MICHELLE PRESTON** (executive director) holds an MFA in performing arts management from Brooklyn College and a BFA in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones /Arnie Zane Dance Company. She was the Manager of Planning & Projects at the School of American Ballet before going to SITI Company in 2012. She has served on the board of Immediate

# BAM

## REMEMBERS

### Terry Christensen



BAM dedicates this presentation of *The Bachae* to the memory of Henry Christensen III, who for more than 25 years served on Boards of BAM and of the BAM Endowment Trust, providing sound legal advice and helping to shape the institution's planned giving program. A great lover of arts and culture, Terry's contributions to BAM and Brooklyn cannot be overstated, and his enduring vision has helped to shape this institution as well as the Prospect Park Alliance and the Theatre for a New Audience.

Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York, and has served as a panelist for the Brooklyn Arts Council regrant program, the TCG Global Connections grant, and the ART/NY Nancy Quinn Fund grant. She is an adjunct lecturer for the Brooklyn College Arts Management MFA program as well as a member of the alumni board.

### PERFORMERS

**AKIKO AIZAWA** (Agave) at BAM has performed with SITI in *Steel Hammer* (music by Julia Wolfe), *A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *Trojan Women*, *Hotel Cassiopeia*, *bobrauschenbergamerica*, *War of the Worlds*; and with Ripe Time in *Sleep* directed by Rachel Dickstein. Other SITI credits include: *the theater is a blank page* (with Ann Hamilton; CAP UCLA), *Persians* (Getty Villa, Los Angeles), *Radio Macbeth* (The Public Theater), and *American Document* (with Martha Graham Dance Company; Joyce Theater) all directed by Anne Bogart; and *Hanjo* (Japan Society) directed by Leon Ingulsrud. Other credits: *The Trojan Women*, *Three Sisters*, and *Dionysus* (with SCOT; directed by Tadashi Suzuki). Aizawa is originally from Akita, Japan.

**J. ED ARAIZA** (Soldier), a member of the SITI Company, has worked on multicultural, cross-disciplinary projects as a writer, director, and performer. SITI Company acting credits include: *The Persians*, *Trojan Women*, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *A Midsummer Night's Dream*, *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds—The Radio Play*, and *Nicolas and Alexandra*. Dramaturg: *Radio Macbeth* and *Lost in the Stars*. Other acting credits include: *Macbeth*, *Women and Water*, *The White Crow*, *King Lear*, *Tumbleweed*, *La Victima*, *The Cure at Troy*, *Santos and Santos*, *Keely and Du* (original cast), *Yerma*, *Picnic*, and *Principia Scriptoria*. Directing credits include: *Ladeelero*, *One Flew Over the Cuckoo's Nest*, and *Vaudeville Vanya*, a musical adaptation of Uncle Vanya in Austin TX; *The Volupa* in Reykjavik, Iceland; *Savitri*, *Dancing in the Forest of Death* in Chennai and Delhi, India; *Medea Stories* in Helsinki, Finland; *The Seagull*, *bobrauschenbergamerica*, *Three Sisters*, and *The Adding Machine*. His bilingual adaptation, *Miss Julia*, based on the Strindberg

play, has been presented at La MaMa, in several international venues, and at LATC's Encuentro Festival. Araiza is a professor at the UCLA School of Theater, Film and Television.

**ERIC BERRYMAN** (Pentheus) was last seen in SITI Company's production of *Persians*. Off-Broadway: *The B-Side: Negro Folklore from Texas State Prisons*, *A Record Album Interpretation* (Wooster Group); *Steel Hammer*, *Glory of the World* (BAM, 2016); and *pool (no water)* (Barrow Street Theatre). Select regional theaters: The Guthrie Theater, Penumbra Theatre Company, Hartford Stage, Actors Theatre of Louisville, Ford's Theatre, Everyman Theatre (company member). Film/TV: *Barry* (Netflix), *After Louie*, *Empathy Inc*, *Shotgun*, *Motherless Brooklyn*, and the upcoming untitled Noah Baumbach Project. Education: Carnegie Mellon University.

**GIAN-MURRAY GIANINO** (Second Messenger) has previously been seen at BAM in *Steel Hammer*, *Trojan Women* (*After Euripides*), and *bobrauschenbergamerica*. As a member of SITI Company he has helped create and performed in its productions of *Theater is a Blank Page*, *Hanjo*, *Persians*, *Café Variations*, *Radio Macbeth*, *systems/layers*, and *Freshwater*. His New York credits include work at Second Stage, Signature Theatre, The Public Theater, Japan Society, The Women's Project, SoHo Rep, and HERE Arts. He has performed regionally and internationally including at Yale Rep, Arena Stage, Actors Theatre of Louisville (Humana Festival), Berkshire Theatre Festival, Arts and Ideas Festival, SUNY Purchase, Penguin Rep, Getty Villa (LA), The Court (Chicago), Krannert Center, Walker Art Center, Wexner Center, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, GIFT Festival (Tbilisi, Georgia), and NYUAD (Abu Dhabi, UAE). TV: *The Affair*, *Limitless*, *White Collar*, *Law & Order*, *Law & Order: SVU*, and *All My Children*. He has a BA from Wesleyan University and is a member of The Actors Center. Gianino also teaches with SITI's educational programs and, most recently, was a guest faculty/director at Bennington College and SUNY Purchase.

**LEON INGULSRUD** (First Messenger) helped found SITI Company and currently serves as one of its three co-artistic directors. With SITI he has appeared in *Orestes*, *Seven Deadly Sins*,





*Nicholas & Alexandra, bobrauschenbergamerica, Hotel Cassiopeia, Under Construction, Who Do You Think You Are, Radio Macbeth, Antigone, American Document* (with Martha Graham Dance Co.), *War of the Worlds, Radio Play, Trojan Women, Cafe Variations, A Rite* (with Bill T. Jones/Arnie Zane Company), *Persians, the theater is a blank page*, and directed *Hanjo*. Previous to SITI, Ingulsrud was a member of the Suzuki Company of Toga for seven years during which time he appeared in *Homage to Homo Ludins, King Lear, Dionysus, Macbeth, Ivanov*, and *Greetings from the Edge of the Earth*. During this time, Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. He has also served two years as an artistic director of Swine Palace in Baton Rouge, LA. Ingulsrud has taught in workshops and universities around the world and holds an MFA in directing from Columbia University. In addition to directing, acting, and teaching in the theater, Ingulsrud translates Japanese contemporary plays and has been a featured performer in games and television.

**ELLEN LAUREN** (Dionysus) is a SITI Company founding member and co-artistic director. Credits include: *Chess Match #5, Room, Persians, bobrauschenbergamerica, Trojan Women (After Euripides), the theater is a blank page, Radio Macbeth, Death and the Ploughman, Under Construction, Cafe Variations, Who Do You Think You Are, A Rite* (with Bill T. Jones/Arnie Zane Dance Company), *American Document* (with Martha Graham Dance Company) *Hotel Cassiopeia, Going Going Gone, and Orestes*, among others. She has been associate artist with the Suzuki Company of Toga (SCOT) under direction of Tadashi Suzuki for 37 years. Productions include: *Electra, Dionysus, Oedipus*, and *King Lear*. Lauren is a founding member of the international consortium on Suzuki Training for Actors; produced Transformation Through Training, 2017 International Symposium on SCOT; and the Suzuki Training for Actors and produced Transformation Through Training, the 2017 International Symposium on SCOT and their work at Skidmore College. Representative guest faculty: TEAC Finland, RSC, Moscow Art Theatre, Banff Centre, Sfumato Theatre Bulgaria, Iceland Academy, Casa Teatro de Bogota, Maastricht Academy, Beijing Academy, Attivo Teatro Milan, UCLA, OSU, Windsor College. Faculty member: The Juilliard School of Drama, Lincoln Center; 19 years. Director: *A Midsummer*

*Night's Dream*, UCLA; *Iphigenia and Other Daughters*, Juilliard Group 43; *Trojan Women*, Juilliard Group 47. Company member of Alley Theater, StageWest, and Milwaukee Repertory. TCG Fox Fellow for Distinguished Achievement recipient 2008—10. Published in *American Theatre*, "In Search of Stillness."

**BARNEY O'HANLON** (Tiresias) has performed with SITI Company at BAM: *War of the Worlds, bobrauschenbergamerica, Hotel Cassiopeia, Trojan Women, A Rite* (with the Bill T. Jones/Arnie Zane Dance Company), and *Steel Hammer* with the Bang on a Can All Stars. Also at BAM: choreography and performance for Charles L. Mee's *The Glory of the World* directed by Les Waters. O'Hanlon recently choreographed the world premiere of Anne Washburn and Dave Malloy's musical *Little Bunny Foo Foo*, directed by Les Waters at Actor's Theatre of Louisville as well as choreography for Anne Washburn's *10 out of 12* at Soho Rep, also directed by Les Waters, and for Sarah Ruhl's *The Oldest Boy* directed by Rebecca Taichman at Lincoln Center Theater.

**ROSHNI SHUKLA** (Chorus) is incredibly honored to be at BAM with SITI Company. She received her master of fine arts degree in theater (acting) from UCLA and is a co-founder of The Southland Company, a non-profit theater ensemble. She recently played Sumita at the Ryerson Theater in Toronto for the Canadian premiere of Chitra Banerjee Divakaruni's *Arranged Marriage*. This past June she directed her first full production, Sarah Ruhl's *Eurydice*, at the Arena Stage in Los Angeles. In addition, her full-length play, *The Gita and the Gun*, had a workshop production at Art Share, LA. Shukla attended the British American Drama Academy's Shakespeare program at Oxford University and had the honor of studying with Tadashi Suzuki and the Suzuki Company of Toga in Japan. TV credits: 9-1-1 (FOX). Theater: *Hermia, A Midsummer Night's Dream* (UCLA); *Belle, A Christmas Carol* (A Noise Within); *Volumnia, Coriolanus* (Arena Stage); *Shilpa, Queen of the Remote Control* (Sacramento Theatre Company), *The 10 Freeway, Queen Of Califas* (Los Angeles Theatre Center).

**SAMUEL STRICKLEN** (Chorus) on Broadway has appeared in: *Superior Donuts* (understudy). Off-Broadway: *Creation: A Clown Show*. Regional theater credits include: *Lost in the Stars* (CAP

UCLA), *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), *Under Construction* (ATL), and *Clybourne Park* (Premiere Stages). TV & film credits include: *The Mysteries of Laura*, *Law & Order*, *The Good Wife*, *Marlon*, *Mozart in the Jungle*, *Bosch*, and *The Visit*. MFA in acting from the University of California, San Diego.

**STEPHEN DUFF WEBBER** (Cadmus) with SITl nationally and internationally: *Persians* (Getty Villa), *A Rite* (with Bill T. Jones/ Arnie Zane Dance Co.), *Steel Hammer*, *Café Variations*, *American Document* (with Martha Graham Dance Co.), *Antigone*, *Radio Macbeth* (Macbeth), *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *Hay Fever*, *War of the Worlds: Radio Play* (Orson Welles), and *Short Stories*. New York: *The Golden Dragon* (Playco), *Death and the Ploughman* (CSC), *War of the Worlds* (BAM), *Culture of Desire* (NYTW), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *Hotel Cassiopeia* (BAM), *American Document* (Joyce), *Antigone* (NYLA), *Radio Macbeth* (Public), and *Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theater of Louisville, Milwaukee Repertory Theater, San Jose Repertory Theater, Magic Theater, Kennedy Center, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre, and Stage West.

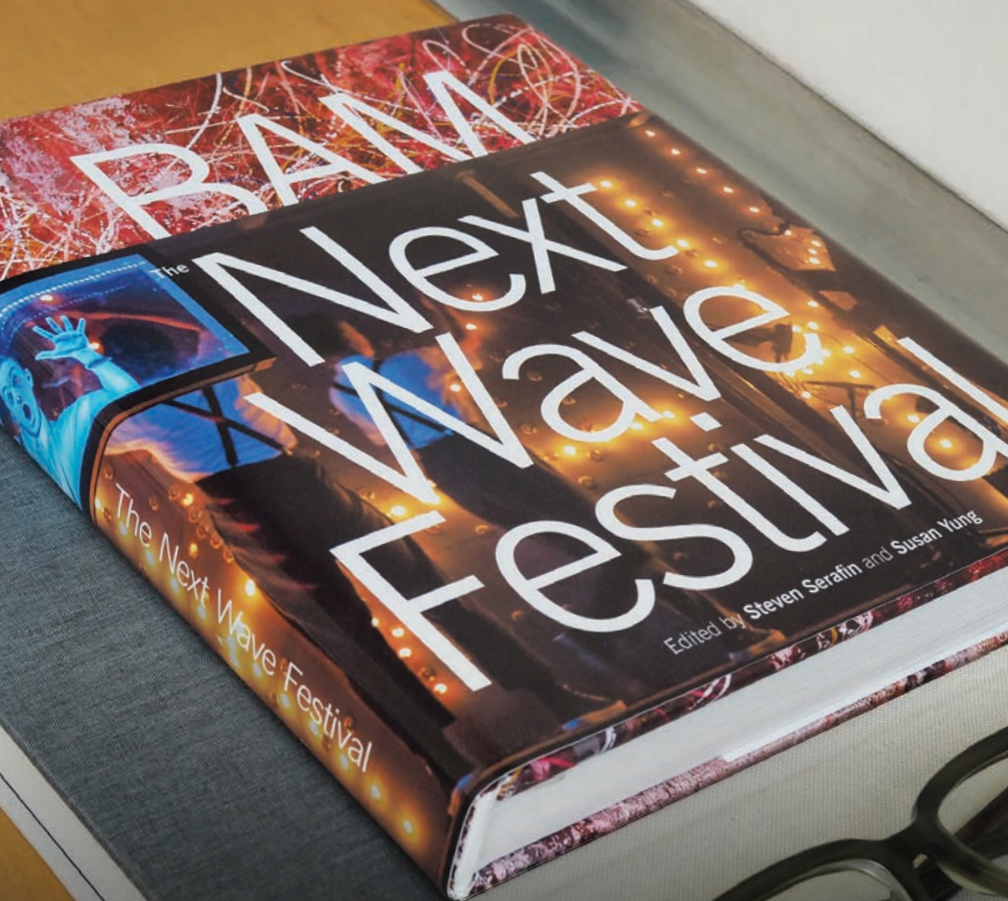
**SITl COMPANY** was built on the bedrock of ensemble, with the belief that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through performances, educational programs, and collaborations with

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A cropped photograph of Merce Cunningham's *How To Pass, Kick, Fall and Run* omitting John Cage sitting stage left. Merce Cunningham Dance Company 1970  
Photo: James Klosty, courtesy BAM Hamm Archives



Oct 2018

# BAMbill

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Photo: Markus Gärder

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### Kreatur

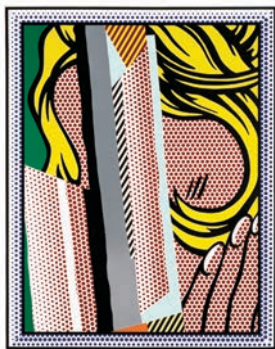


Photo: Sebastian Bolesch

Sasha Waltz & Guests create a riveting alien dancescape with collaborators Iris Van Herpen, Soundwalk Collective, and Urs Schönebaum.

By Susan Yung

## BAMbill Cover



Roy Lichtenstein  
*Reflections on Hair*, 1990. Lithograph, screenprint, woodcut, metalized PVC collage, embossing on mold-made Somerset paper. 56-1/8" x 45". Gift of Dorothy Lichtenstein in honor of Joseph V. Melillo. Front cover and image above: © Estate of Roy Lichtenstein

**Roy Lichtenstein** was one of the most influential and innovative artists of the second half of the 20th century. He is preeminently identified with Pop Art, a movement he helped originate, and his first fully achieved paintings were based on imagery from comic strips and advertisements and rendered in a style mimicking the crude printing processes of newspaper reproduction. These paintings reinvigorated the American art scene and altered the history of modern art. Lichtenstein's success was matched by his focus and energy, and after his initial triumph in the early 1960s, he went on to create an oeuvre of more than 5,000 paintings, prints, drawings, sculptures, murals and other objects celebrated for their wit and invention. —*Avis Berman*

In 1983, Roy Lichtenstein designed BAM's inaugural Next Wave Festival poster and journal cover. Now, 35 years later, his widow Dorothy Lichtenstein has generously donated another Roy Lichtenstein print to serve as the 2018 Next Wave Festival BAMbill cover to honor Joseph V. Melillo in his final year as BAM's executive producer.

*Reflections on Hair* is available for purchase with all proceeds going to support BAM programs. To inquire, please contact Alli Arnold by email at [aarnold@BAM.org](mailto:aarnold@BAM.org).





By Rebecca Ritzel

# Satvagraha soars

The Swedish touring production of *Satvagraha*, opening at the BAM Harvey on Oct 31, may oddly be the best thing to arise from a cancelled production of *Turandot*.

Mellika Melouani Melani and Tilde Björfors, the artistic directors of Folkoperan and Cirkus Cirkör, respectively, were hard at work on it when they lost the rights to stage Puccini's final opera with acrobats, tight-rope walkers, and other performers. As the women searched for other operas that might lend themselves to the circus treatment, they left grand Italian bombast behind and settled on Philip Glass' opera about peace, nonviolent protest, and a young Gandhi's travels in South Africa.

The resulting production has been an unexpected hit for a company dedicated to popularizing opera and a troupe that elevates circus as high art.

*Satvagraha* by Folkoperan/Cirkus Cirkör premiered two years ago in Stockholm and will receive its American premiere at BAM as part of Executive Producer Joseph V. Melillo's final Next Wave Festival. Call it a homecoming, since *Satvagraha* received its New York City premiere

at BAM in 1981. It's the second time in three seasons that Cirkus Cirkör has performed in Brooklyn (*Limits*, the company's response to the European refugee crisis, was at BAM in June 2017) but the first time in nearly two decades that Folkoperan has toured to BAM—and the first under Melani's leadership. The opera director with a theater background took over the company in 2011, and has vastly increased the company's budget and attendance. "We want to expand what opera can be," Melani said. "It is opera, but it is up to date."

This *Satvagraha* collaboration was actually born on Long Island at the Watermill Center, where Björfors and Australian designer Dan Potra were in residence planning their *Turandot*. "We got tired of listening to *Turandot*, so we started listening to other things," Björfors recalled recently in an interview at her company's suburban Stockholm headquarters. "We listened to *Satvagraha*."

When she returned to Sweden and learned the rights to *Turandot* were in jeopardy, switching gears to 20th-century minimalism made sense, although the Folkoperan board was skeptical.

The company strives to perform as many works as possible in Swedish, and Melani was proposing to let a circus director take the helm of an opera sung in Sanskrit. “Everyone around us thought we were crazy,” Melani said. “And maybe that’s true; we are a little crazy.”

Björfors nearly always commissions scores for Cirkus Cirkör shows. It’s unusual for her to connect with an extant work of contemporary classical music, so she felt strongly that as long as Glass approved, they should do *Satyagraha*. And he did.

“I felt I understood Philip Glass, and I felt that I knew how circus acts could work with the music,” she said. “When you see the circus artists practice, it is like a constant meditation. They can practice balance for hours. *Satyagraha* became some kind of magic.” It also sold out, with more than 70 performances in Stockholm to date. “It is a very happy success story,” Melani said.

The musical forces for this Folkoperan production are scaled back from the original scoring, with

six soloists, a choir of eight, and fewer than 20 players in the orchestra. (A few musicians have voluntarily joined the circus tableau, and none have been injured in rehearsal, Melani said.) The production’s popularity is due in part to circus performers—trampoline jumpers, hoop spinners, and tight-rope walkers who metaphorically depict Gandhi’s revelatory studies in non-violent resistance. But Melani said audiences do not turn out just for the thrills— they connect with Gandhi’s message and with the music. *Satyagraha* is only the second Philip Glass opera to be performed in the Scandinavian country, and the circus opera is winning over new fans to the American composer who will receive a Kennedy Center Honor in December.

Melani said, “The whole experience is an art form, from the first note to the last.”

*Rebecca J. Ritzel is a journalist based in Washington, DC who contributes to The Washington Post and other publications.*

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By Susan Yung

# Kreatur's Creators

Berlin-based choreographer Sasha Waltz has shown her daring breadth in dance-theater at BAM—from the formal eloquence of *Continu* (2015) to the operatic madness of *Gezeiten* (2010), which literally set the house on fire. The members of her company alternately thrive, band together, or challenge the parameters given by each distinctive production.

*Kreatur* (2018), her fifth work at BAM (Nov 2—5), is a collaboration between Waltz and a team of artists contributing vividly imaginative elements. Soundwalk Collective created the soundscape by recording inside of buildings with histories—what the trio terms psychogeography. Sites used to record the pulsing, evocative score include Gedenkstätte Berlin-Hohenschönhausen, a former Stasi prison specializing in psychological torture; and Berghain Berlin, once a turbine hall in a power plant in East Germany, and in its most recent incarnation one of the foremost clubs for techno music.

In a conversation with Sasha Waltz, Stephan Crasneanski of Soundwalk Collective spoke about creating sound for the project. “A starting point of our conversations in this collaboration was the Stasi. We recorded sounds of various architectures symbolizing control, and embodying mass-production, capitalist power, revolution—landmarks of 20th-century architecture

that were the first witnesses of a radical change in our social and sonic landscape, living memorials. Each of these buildings is made of multiple layers of history, sleeping layers, each with its own narrative. Through the act of recording and re-composing we have re-awakened these narratives and memories left behind by their inhabitants and held tightly inside the walls of these buildings. We picked up the traces left behind by the thousands of souls who lived and suffered in between those walls. We approached the composition as a musical abstraction derived from the resonance of these buildings, industrial machinery, and factory acoustics, as well as their empty spaces today. The echoing sound of their architecture is far more eloquent than their empty spaces suggest. Their empty space is memory.”

The striking costumes for *Kreatur* were created by Iris Van Herpen, a Dutch designer known for radical concepts and using technology to realize them. She can articulate the human frame by exaggerating its structure. For *Kreatur*, she emphasizes the individual by nestling the body within an airy, shimmering cloud of metal wool, giving each dancer a cocoon that protects even while it is glowingly transparent. Black and white plastic sheaths are scored in wavy lines, allowing them to stretch and contract with movement. A performer bristles with long spikes which simultaneously fascinate and repel others. Prismatic



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The lighting, by Urs Schönebaum, pushes to extremes the charged psychological tension onstage. Alternating between otherworldly luminosity and inky darkness, the effect transports viewers into the fantastical, at times ominous world created by the collaborators. A few key set elements offer the performers options—a stepped wall forces an individual to choose a direction; a wooden beam is manipulated and brandished in myriad ways. In *Kreatur*, these elements combine to transport viewers to an intriguing alienscape where the actions of an individual can ineffably alter the environment.

Waltz spoke about the potential for large-scale societal change, symbolized in *Kreatur*'s set pieces. "We can literally shift power, but only through awareness. A journalist whom I spoke with brought up a very interesting experience regarding this. While watching *Kreatur*, he noticed the various fragments of architecture on the stage. To most, they appear as just simple pieces, but his shift in perception transformed these into the form of a ladder—an escape ladder. Through a slight shift in his thinking, these pieces became symbolic of an actual escape. We too can find this escape ladder. Regardless of how critical or precarious our situation seems, this escape—

through a shift of perception—is always available to us. There is always a solution. With this ladder, we are able to change where we are going, in a positive, new, different way. As individuals, as society. We have control."

Upending gender norms is another theme in *Kreatur*. Waltz notes, "The greatest moment of not just dominance but actual violence in *Kreatur* is coming from a woman, not a man. I think it is important to see that there is this potential in women, and break the idea that only men can be dominating or violent, because women also can have their dark side."

By raising collective awareness, Waltz hopes that true change, and love, are possible. "Before being able to resist, we must accept that there is this monster which wishes to control us. The fear of this monster, of this control, alone is enough to paralyze us. But through awareness, at a certain moment the collective realizes its power. Through awareness and resistance, we can actually begin to destroy this monster. Without this control or fear of control, we are finally able to love again."

*Susan Yung is senior editorial manager at BAM.*

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*Kreatur. Photo Sebastian Bolesch*





# The White Album Comes Alive

By Nicole Serratore

*"We tell ourselves stories in order to live."*

With that succinct opening sentence in her essay, *The White Album*, Joan Didion probes the identity of the artist, the act of writing, and our compulsion towards narrative. But is her storytelling an artistic venture or a cry for help—or both?

The essay involves 15 vignettes in which Didion flits between her own breakdown and hospitalization, her relationship to the Charles Manson trial, a recording session with The Doors, the shooting of Huey P. Newton, and the San Francisco State College strikes.

Didion gives voice not only to herself as a writer but to a distinct place and time—America from 1966 to 1971, when the country was wracked with division. As a journalist, she was on the front lines. In her words, "I offer only that an attack of vertigo and nausea does not now seem to me an inappropriate response to the summer of 1968." Her unsteadiness then reflected America's. For artist Lars Jan, *The White Album* remains "one of the great pieces of literature of our time" and one that begged for theatricalization.

"It is a very personal monologue. She uses a tremendous amount of theatrical and cinematic language to describe her experience in the world—in terms of being a character, needing to hear cues, and feeling like she needed a script but she had lost it," notes Jan. She analyzes her own off-kilter performance of her life.

Didion gave permission for this venture and Jan's broad-spectrum artistic background, which is fitting for this adaptation from page-to-stage. Jan's work with his performance lab Early Morning Opera moves between visual and performing arts. He has straddled the personal and political as well. Jan's *The Institute of Memory* was a multimedia performance that used photographs, reenactments, and surveillance records to search for truth in his late father's past. With *Holoscenes*, a durational installation on climate change, he placed performers in a massive aquarium which rapidly filled with water, leaving them to manage tasks under a deluge. Jan has always worked from his own writing, but Didion's essay has followed him for 20 years. The chance to engage with it was too tantalizing.

*cont.*

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It also allows Jan to collaborate on-stage with his partner in life for the first time. Actor Mia Barron will perform the text of the essay (save quotations). Typically, Barron works in new play development and Jan in visual and performance art. But with “the quality of the text, and Joan Didion, this is where our two paths have naturally crossed,” he says.

In her essay, Didion explores some of the battles over race and economic justice in the 1960s. But on stage Jan delves the legacy of those events for movements such as Occupy Wall Street and Black Lives Matter, and what “contemporary America has to learn from the movements of the late 60s.”

Moreover, Didion's depth of analysis varies on these potent issues. Fifty years later, this gives Jan an opportunity to scrutinize the material anew. “I'm interested in not only what she covered and how she covered it, but also what she missed,” Jan says.

To look at those gaps and resonances, Jan is creating a dynamic performance space which he hopes will incite conversation and collision

between 1968 and 2018. To do this, the main audience for the show (Nov 28 to Dec 1) will sit in the BAM Harvey Theater, but another smaller audience composed of local students, artists, and activists will be in a windowed, sound-proof box on stage. Within that box, Jan intends to “take the late 60s and distill it into a party.” That young activist audience will bring its own perspective to the events of the past.

As the essay works on two levels, so too will the theater piece. “She's trying to tell the story of the country and of the time, and she's also telling the story of herself,” Jan suggests. Didion zooms in and out in her writing, so the show moves between the “internal and macroscopic.” With Didion's instability will come spatial flux on-stage with the two audiences, Barron, and the box.

Fifty years on, we will experience this expressive and intimate voice that Jan will put “into body, flesh, and blood in space.”

*Nicole Serratore is a freelance theater journalist and critic in New York City.*

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Photo: Lars Jan

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## NEXT WAVE FESTIVAL

**Kreatur** | Sasha Waltz & Guests | Directed and choreographed by Sasha Waltz | Nov 2—5 | OH  
**Falling Out** | Phantom Limb Company | Nov 7—10 | HT

**Savage Winter** | American Opera Projects and Pittsburgh Opera | Music by Douglas J. Cuomo | Directed by Jonathan Moore | Nov 7—10 | FS  
**Circus: Wandering City** | ETHEL | Directed by Grant McDonald | Nov 14—17 | HT

**Interpassivities** | Jesper Just | Nov 15—17 | FS  
**Voyage of Time** | Directed by Terrence Malick | Wordless Music Orchestra | Presented in association with Wordless Music | Nov 16 & 17 | OH

**The Good Swimmer** | Music by Heidi Rodewald | Libretto and lyrics by Donna DiNovelli | Directed by Kevin Newbury | Nov 28—Dec 1 | FS

**The White Album** | By Joan Didion | Created by Lars Jan | Early Morning Opera | Nov 28—Dec 1 | HT

## TALKS

**On the Force of Truth** | In conjunction with *Satyagraha* | With asha bandle, Tilde Björfors, and Anand Giridharadas | In conversation with Charles W. Mills | Co-presented by BAM and the Onassis Cultural Center New York | Part of Speaking Truth to Power | Nov 1 at 6pm | FHS

**I hunger for you Post-Show Conversation** | With Kimberly Bartosik and members of the company | Nov 2, post-show | FLL

## MET LIVE IN HD

Nico Muhly's **Marnie** | Nov 10 at 1pm | BRC  
 Pre-screening lecture by Marc Scorca at 12pm

## MASTER CLASSES

CO-PRESENTED BY BAM AND MARK MORRIS DANCE GROUP

**Phantom Limb Company** | With Jessica Grindstaff and Erik Sanko | In conjunction with *Falling Out* | Nov 2 at 10am | MM

**Dance with MMDG** | In conjunction with *The Hard Nut* | Nov 3 at 2pm & 3pm | MM

**Dorrance Dance** | With Michelle Dorrance and Ephrat Asherie | In conjunction with *Dorrance Dance* | Nov 27 at 2pm | MM

**Making Your Own Rules** | With Heidi Rodewald, Donna DiNovelli, and Kevin Newbury | In conjunction with *The Good Swimmer* | Nov 30 at 11am | MM

**Separating Sound and Picture** | With Lars Jan | In conjunction with *The White Album* | Nov 30 at 2pm | MM

## BAMCINÉMATEK

ALL IN BRC

**Women at Work** | Nov 2-9

**Caribbean Film Series: Rude** | Nov 7

**Random Acts Expanded: Terence Nance and Friends** | Nov 12—15

**Screen Epiphanies: Terence Nance Presents Hollywood Shuffle** | Nov 13

**Revival Run: Les rendez-vous d'Anna** | Nov 16—22

**Revival Run: Wanda** | Nov 23—25

**Beyond the Canon: Wanda + Bonnie and Clyde** | Nov 24

**Making Waves: New Romanian Cinema** | Nov 26—Dec 2

## VISUAL ART

**Moving Body, Moving Study Event Featuring**

**Readings by Lauren Bakst and Jesse Chun** |

Nov 13 at 7pm | FLL

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# The Richard B. Fisher Next Wave Award



Photo of Richard B. Fisher: Bill Ray

Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936—2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times.

As Chairman of the BAM Endowment Trust from 1992—2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley. Dick's generosity throughout his life continued even after his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006.

Each year, members of the Fisher family help BAM select a recipient who best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, Kronos Quartet, Anne Bogart, Fiona Shaw, Brooklyn Youth Chorus, James Thierrée, David Lang and Ivo van Hove. The 2018 Richard B. Fisher Next Wave Award honors BAM Executive Producer Joseph V. Melillo for his 35 years of visionary leadership.

Joe began his journey at BAM when Harvey Lichtenstein hired him to curate the first Next Wave Festival in 1983. That year's festival included works by Philip Glass, Trisha Brown, and Lucinda Childs—artists who would later define Joe's singular legacy. In his over three-decade tenure at BAM, Joe has provided a global platform for more than 7,000 artists from more than 45 countries. Through his longstanding commitment to excellence and innovation across artistic disciplines, he has immeasurably

changed the way we look at the performing arts.



Photo of Joseph V. Melillo: Jesse Winter



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