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September / October 2003

BAM 2003 Next Wave Festival



Roy Kortick, ear arch with fountain, 2003

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BAMbill

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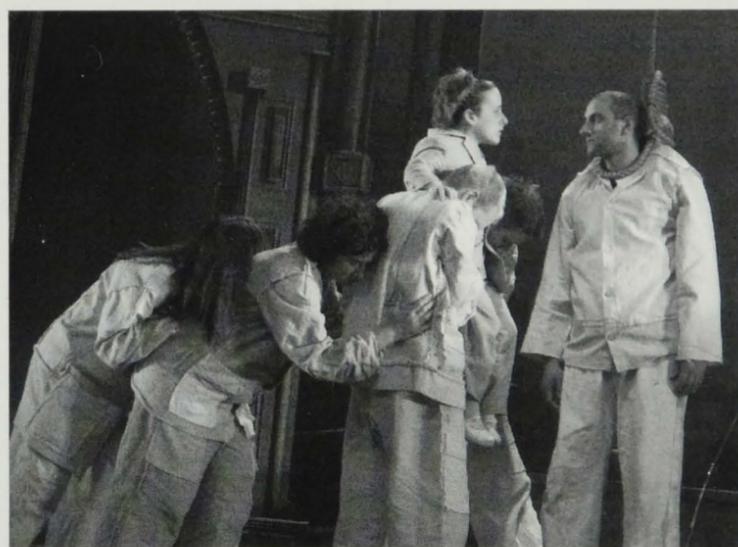
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Top: *Heat*, dir. Paul Morrissey. Photo: Photofest.
Bottom: *The Hanging Man*. Photo: Keith Pattison

Cover Artist



Roy Kortick, w/ winged lion & yurt frame, 2003, fresco, resin, cement, foam, fiberglass, wood, 25" x 25" x 3.5", courtesy of the artist

Cover: Roy Kortick, ear arch with fountain, 2003, fresco, resin, cement, foam, fiberglass, wood, 48" x 48" x 3, courtesy of the artist

Photos by Dick Westphal.

For BAMart information, contact Monika Wunderer at 718.636.4101 or bamart@bam.org

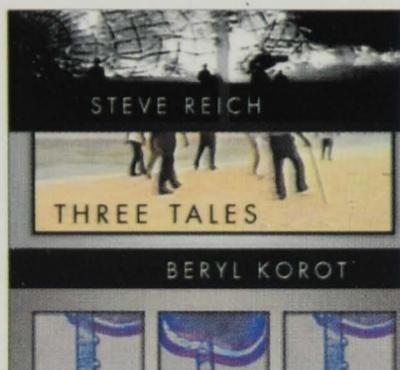
Roy Kortick, born in 1968 in Providence, RI, received a BA in visual arts and literature from Bennington College. He has had recent solo exhibitions at Wetterling Gallery in Stockholm, Marcel Sitcoske in San Francisco, Elizabeth Dee Gallery, Debs & Co (both in NYC), and Gian Enzo Sperone Gallery, Rome. Kortick has participated in group exhibitions in the U.S. and Europe and received fellowships at artist colonies. His next New York exhibition will be at Elizabeth Dee Gallery, fall 2004. He teaches painting at School of Visual Arts (NYC) in the cartooning and illustration department and lives and works in Brooklyn and in Shirley, NY.

THE IT LIST

THIS MONTH'S HOTTEST BOOKS, DVDs & CDs

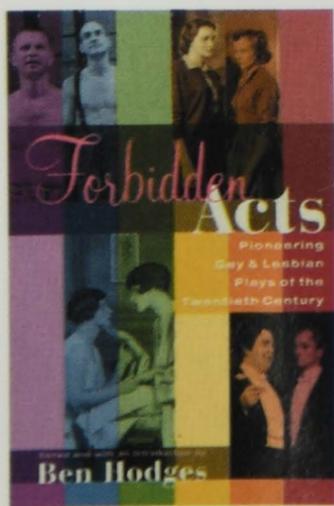
TRIPLE PLAY

Next Wave Festival fans fondly recall composer Steve Reich and video artist Beryl Korot's anti-technological triptych, **Three Tales**



(Nonesuch). This unusual piece opens with "Hindenberg" (the blimp, not the general), continues with "Bikini" (the A-bomb test site, not the bathing suit) and ends with "Dolly" (the sheep, not the singer), charting the decline of mankind's blind faith in technological progress. Both the music and the video design have been much streamlined from "The Cave", the pair's earlier multimedia extravaganza, with the resulting message making up in brute power what it loses in subtlety. This CD/DVD package, however, comes with an added dose of irony: the very advance in technology that the creators question has allowed their work to be released in its original form.

--Ken Smith



GETTING INTO THE ACTS

Those who think "gay theater" is a recent phenomenon need only pick up **Forbidden Acts: Pioneering Gay & Lesbian Plays of the 20th Century**, edited by Ben Hodges (Applause) to learn otherwise. This well-chosen

anthology of 10 plays spans more than 75 years, ranging from Sholom Asch's 1918 drama "God of Vengeance" to Leslie and Sewell Stokes' little-known 1938 biodrama "Oscar Wilde" through such landmark plays as "The Boys in the Band", "Bent," "As Is," and "Love! Valour! Compassion!"

— Brian Scott Lipton

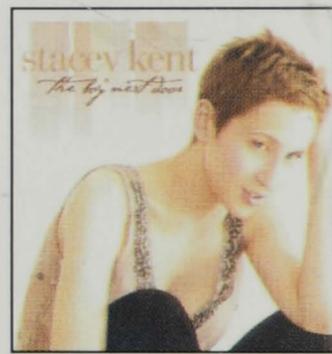
WEILL THING

Kurt Weill's formidable Biblical extravaganza, **The Eternal Road** (Naxos) — which made it to American shores for the first time in its entirety at BAM in 1999 — is the first release in Naxos's American Jewish Music series, launched in conjunction with the Milken Archive. The series will eventually total more than 50 CDs, but for now, these nearly 75 minutes of Weill's music and dramatic highlights from this epic are a most satisfying start.

--Ken Smith

IT'S THEIR TURNS

Taking on musical legends may seem like a fool's errand, but two petite dynamos prove otherwise. On the recording of the current Broadway revival of



Gypsy (Broadway Angel), Bernadette Peters banishes the ghosts of Merman and Lansbury with her singular, sometimes ferocious, and often very sexy takes on the monstrous Mama Rose. And on her newest CD, **The Boy Next Door** (Candid), 35-year-old Stacey Kent uses her sense of swing and distinctive voice to provide surprisingly fresh takes on two of Judy Garland's hallmark songs — the title tune and "The Trolley Song" — as well as a host of favorites ranging from Porter and Rodgers to Taylor and Bachrach.

— Brian Scott Lipton

GOOD AND PLENTY

There is more to the BAM area than meets than eye. Just check out the over 600 listings in **Plenty: The Ultimate Guide to Life & Leisure in Clinton Hill and Fort Greene** (Redmedia), and discover where to eat Cambodian cuisine, get a message or go to religious services.

—B.S.L.

EVERYTHING OLD IS NEW AGAIN

By Amy H. Blankenstein

Sure, we live in a throwaway culture; the evidence piles up faster than landfills can close in this town. But while the frivolous among us may have banished last year's must-have puffy-sleeved, ruffle-fronted shirts from our cutting-edge closets, or kicked our iMac-inspired workstations to the curb, others are actively seeking out the past's forgotten treasures.

Rachel Kueny and Sarah Lichtman, the owners of **AstroTurf** (290 Smith Street. 718-522-6182), prefer to let the past speak for itself, especially if it's fun and well designed. The store sells 20th century furniture and objects, with special attention given to the 40s, 50s, and 60s. Whether you're searching for sophistication with a classic Eames or Herman Miller or you prefer a Miami-fabulous wire poodle drink caddy with matching magazine rack, you've come to the right place.



The cleverly named **Bopkat** (186 Fifth Avenue. 718-623-1815) is another treasure trove of mid-20th century collectibles and vintage clothing. Lots of fun glassware, trays and other home accessories line the shelves of this little shop.



At **Enamoo** (109 Smith Street. 718-624-0175), blast-from-the-past offerings range from the useful, such as an Art Deco vanity, to the iconic, as in the late-60s model Schwinn exercise bike. But some of the best finds are those re-purposed by co-owners Lim and Schade: library card catalog drawers become cactus planters and fire-engine red doors find new life as glass-encased tables.

If fashion's your passion, head to the East Village, or should we say East Vintage. At **Patsy's** (23 Avenue B. 212-505-



8644), an eclectic array of women's clothing from the recent and not-so-recent past shares space with a small offering of the owner's new merchandise.

If unbeknownst to you, your mother donated your 1984 Van Halen concert T-shirt to the Salvation Army, don't fret. Chances are good you will find one just like it -- but with fewer holes -- at **Argosy** (428 East 9th Street. 212-982-7918). This oasis of cool old clothes for guys also carries a remarkable selection of warm-up suits, jackets, jeans and cords, and of course, fun and funky polyester shirts.

Next door, **Atomic Passion** (430 East 9th Street. 212-533-0718) is a riot of color. Christmas ornaments and plastic flowers cover the ceilings and Mexican ads from the 40s serve as wallpaper. But the most arresting aspect of the store are the walls filled with shoes. From mules and pumps to disco platforms or thigh-high red leather boots, Atomic Passion carries a wide range of sizes. In addition to its impressive shoe collection, the store carries both men's and women's vintage duds.

Finally, bargain hunters and connoisseurs alike are advised to prowl one of the city's numerous thrift shops, most of which carry excellent selections of clothing, furniture and housewares. Better still, proceeds from the sale are contributed to charities and worthy organizations. Some standouts include **Care Partners Thrift Shop** (475 Atlantic Avenue. 718-852-2437), **Repeat Performance** (220 East 23rd Street. 212-684-5344) and **The Spence-Chapin Thrift Shop** (1430 Third Avenue. 212-737-8448).

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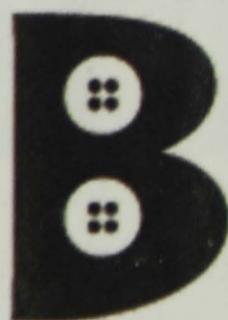
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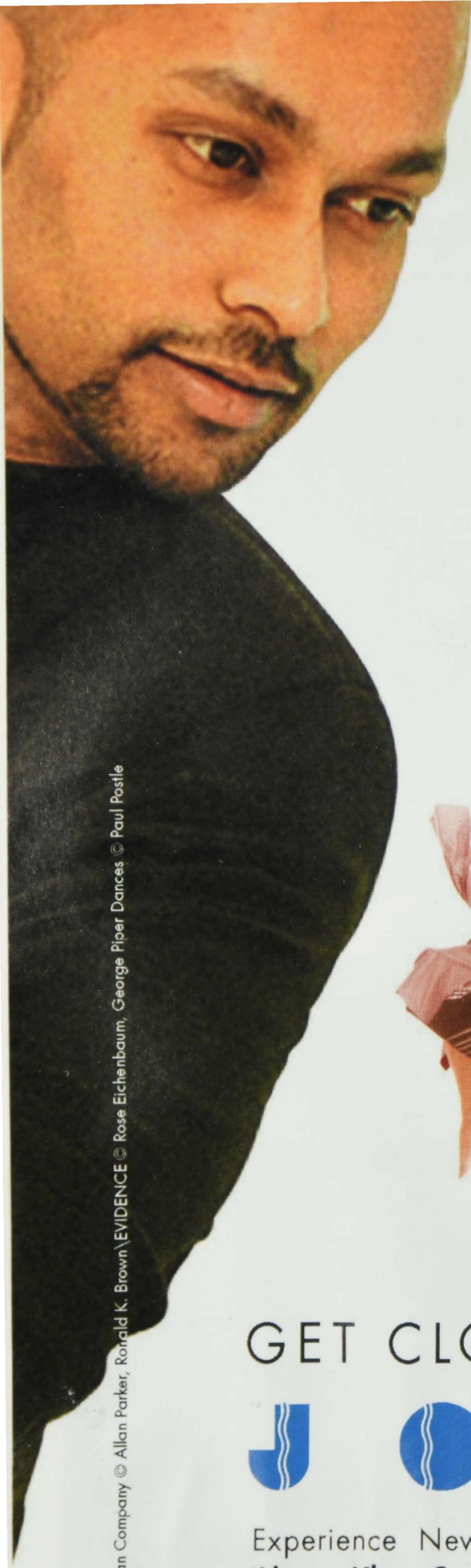
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GET CLOSER TO DANCE.

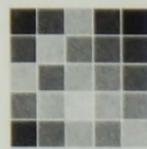


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Vincent van Gogh, Portrait of Dr. Rey, 1889, The State Pushkin Museum of Fine Arts, Moscow.
Bahiyah Sayyed-Gaines of Alvin Ailey American Dance Theater by Barron Claiborne.



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Sleeping Beauty



Photo of Susan Marshall by Steve Vaccariello

The Marshall Plan

By Susan Reiter

The two new intriguing companion pieces—*Sleeping Beauty* and *Other Stories*—that Susan Marshall & Company bring to BAM's Harvey Theater from October 21—25 may have titles that suggest plot, narrative, and decisive conclusion. But anyone familiar with Marshall's intense works will rightly anticipate a more indirect and multi-faceted approach.

Marshall, a winner of the coveted MacArthur Foundation "genius" grant, creates highly evocative dances that probe into psychological territory, exposing nerve endings and asking questions without offering neat answers or definitive resolutions. Often, her dances evoke underlying tensions and hint at universal fears and dilemmas. Her deeply communicative dancers, masters of subtlety, come across as profoundly human yet anything but ordinary.

In creating *Sleeping Beauty*, Marshall was not focusing on fairies bearing gifts, castles hidden amid a century's growth of brambles, or a prince's restorative kiss. Her thematic focus

was elsewhere than with the specific storyline of the familiar tale.

"As a starting point, I knew I was making a work that was about separation and rescue. I knew I had one figure isolated from the group, and that the piece would be about the difference and separation," Marshall says. "But I didn't know until after we'd begun that I was making a 'Sleeping Beauty.' We all know people who are isolated, lost, or invisible, and those of us who recognize their beauty want to 'save' them. These are the people I had in mind while creating the solo figure."

Marshall sees another theme in the work. "I think it also deals with miracles, in a certain sense—with the idea of major change. Bringing someone of a different consciousness to another consciousness is some kind of miracle. Miracles happen, but they may not take the form of one kiss. The miracle might be a process that involves a lot more than one person, and one act."

The two works on the BAM program represent highly contrasting compositional approaches. As Marshall notes, "*Sleeping Beauty* is very

Sleeping Beauty

structured and tight compositionally. It's very visual in a clean, more organized way. There's more of a clear through-line, in that you're tracing the evolution of the central figure," she says.

"But *Other Stories* is messier; it's not linear. It's a collection of absurd and mysterious fragments. It's as though a camera is moving in close and looking at details of many different little scenes that may be related, but the camera doesn't do you the favor of pulling back to provide the overview and easy explanation of their interrelationship."

In both works, Marshall's seven dancers radiate an extra-sensory awareness of each other. Several have been with her as long as a decade, while some are quite new—but they share a physical intelligence and an ability to suggest that something profound is at stake.

"In our creative process, almost all of the movement material is generated by the dancers," she says. "A variety of improvisational instructions are set up so that contexts are established for them to create movement. Then a lot is thrown out—I'd say 80 percent. But

"Miracles happen, but they may not take the form of one kiss. The miracle might be a process that involves a lot more than one person, and one act."

what we keep gets shaped and further sculpted and orchestrated. With *Other Stories*, I was really intent on following the choreographic process of what happened in the studio and coming into it with as little conceptual baggage as possible."

In addition to set design by Douglas Stein and costumes by Kasia Walicka Maimone, Marshall's two new works feature sound design by Jane Shaw, whose approach opens up a new direction for the choreographer. "This is the first time I've ever worked with a sound designer, as opposed to a composer. I was

really hoping to push the role of the sound—and the lighting—to where they were more active choreographic partners.

"For *Sleeping Beauty*, we were looking for music that would define the two different worlds—the central figure's world, and that of the larger outside society," adds Marshall. Their search led to a score by David Lang—a co-founder of Bang On A Can, who provided the music for Marshall's 1998 BAM work, *The Most Dangerous Room in the House*—that seemed ideal for the former, and music by Annie Gosfield suitable for the latter. "Jane's role is to integrate both David and Annie's work to suggest contrasting yet overlapping worlds."

Shaw's soundscape for *Other Stories* includes her own compositions as well as some by Liminal. "She's creating sound effects that connect to the movements. I was interested in exploring a way of amplifying the movement by sounds actually coordinated and cued to specific movement," Marshall says.

As new and adventurous as her two premieres promise to be, Marshall sees them as "both a continuation and a departure from my previous

work. They're much more pure-dance. I've been experimenting with text over quite a while. This is the first time I've taken a break from that, and it feels good. I like the way text offers little footholds for an audience, launching-off points for them to project themselves into the work. On the other hand, without text, the dance is just so open for whatever the audience brings to it, and I like that." ●

Susan Reiter is a freelance journalist specializing in the performing arts.

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Andy Warhol

The World of Warhol

By Geralyn Huxley

Had he lived, 2003 would have been a milestone year for Andy Warhol—marking both his 75th birthday and his 40th anniversary as a filmmaker. Even though he's no longer with us, BAM is celebrating the occasion with a three-week film series, "Andy Warhol: I Don't Know What I Am Doing," from October 10—28.

With the Andy Warhol Museum, BAM will present fifteen of Warhol's films, along with a handful of more contemporary movies about the artist. Some of the film's stars and directors, including Taylor Mead, Vincent Fremont, and Mary Harron will also be on hand for Q&A sessions.

When Warhol began making films in 1963, he was already an accomplished artist. In his films, he extended and refined much of the imagery, as well as many of the concepts and techniques that he had been using to explore both popular culture and fine art. He created a wide range of film works, including austere conceptual experiments, simple narratives, and sublime portraits of individuals. His later, more complex, films were dramas featuring performers from the Factory—his own Hollywood-inspired superstars. Warhol essentially halted his personal involvement in 1968, after being shot by Valerie Solanas. And after he withdrew his films from distribution in 1972, they soon became legendary.

The most striking revelation of Warhol's films is the extent of his fascination with people. As with his paintings, most of his films are essentially portraits, the persistent camera fixed upon the performative personalities found in front of it. For Warhol, the filmic qualities of time and motion afforded a richer and more intimate understanding of the subject than those of traditional portraiture. His interest in portraiture can be seen devel-



Heat. Photo courtesy Photofest

oping and being refined in his early works such as *Kiss* (1963) and *Blow Job* (1964). He continued to focus on the individual in his later, more complex, films, such as *The Chelsea Girls* (1966), as well as in his continuing almost-biographical studies of one of his favorite performer-subjects, the rich, beautiful, and tragic debutante Edie Sedgwick. She met Warhol in New York in 1965 and soon dominated the underground Pop scene. They made more than ten films together in the few years she spent at the Factory.

A key to understanding Warhol's filmmaking process has to do not only with his regard for people, but with his desire to capture the experience of existing. As Warhol notes in *POPism: The Warhol Sixties*: "I always wanted to do a movie of a whole day in Edie's life. But then, that was what I wanted to do with most people. I never liked the idea of picking out certain scenes and pieces of time and putting them together, because then it ends up being different from what really happened—it's just not like life... What I liked was chunks of time all together, every real moment... I only wanted to find great people

Andy Warhol

and let them be themselves and talk about what they usually talked about and I'd film them for a certain length of time and that would be the movie."

Many of Warhol's films were inspired by his lifelong interest in Hollywood movies, stars, and scandals, as well as celebrities of all kinds. His early film, *Tarzan and Jane Revisited... Sort Of* (1963), was shot in Hollywood and features the unlikely Taylor Mead as the jungle hero and includes a cameo by an actual movie star, Dennis Hopper.

Warhol's first film portrait of Edie Sedgwick was titled *Poor Little Rich Girl* (1965), in part because her real life resembled that of the role played by Shirley Temple in her 1936 film of the same name. *Hedy* (1965) focused on international actress Hedy Lamarr's shoplifting episode and her fall from grace.

In *Screen Test # 2* (1965), scriptwriter Ronald Tavel plays a producer brutally auditioning Mario Montez for the role of Esmeralda in a never-intended-to-be-made version of *The Hunchback of Notre Dame*. Tavel wrote the script for *The Life of Juanita Castro* (1965)

soon after the exiled older sister of Cuban leader Fidel Castro became famous for her sensational article in *Life* magazine entitled, "My Brother is a Tyrant and He Must Go."

In the mid-1960s, Andy Warhol, interested in the growing notion of "expanded cinema," became involved with one of most influential underground bands in pop music history, The Velvet Underground. Warhol offered to manage them after attending a performance in December 1965 and soon added chanteuse Nico, whose son with French star Alain Delon is featured in *Ari and Mario* (1966). Warhol developed his multi-media shows, *Up-Tight* and *The Exploding Plastic Inevitable*, in which the band performed their ear-splitting, urban-style drone music, accompanied by Superstar dancers bathed in colored lights in front of large projections of slides and Warhol's films, including *The Velvet Underground and Nico* (1965). The music of The Velvet Underground can also be heard in the final ten minutes of *The Chelsea Girls*.

Geralyn Huxley is the Associate Curator of Film and Video at The Andy Warhol Museum.

October 2003—BAMcinématek

Paul Morrissey: An Independent Spirit

- Oct 2 *Women In Revolt**
- 3 *Flesh*
- 4 *Trash**
- 5 *Heat**
- 6 *Lonesome Cowboy*
- 7 *Spike of Bensonhurst*
- 8 *Forty Deuce**
- 9 *Mixed Blood*

I Don't Know What I'm Doing: Andy Warhol

- Oct 10 *Poor Little Rich Girl* with *Vinyl*
- 11 *I Shot Andy Warhol**
- 12 *Superstar: The Life and Times of Andy Warhol*
- 14 *Tarzan and Jane Regained... Sort of**
- 16 *Screen Test #2 w/ The Life of Juanita Castro*
- 17 *The Velvet Underground and Nico* w/*Hedy*
- 18 *Pie in the Sky: The Brigid Berlin Story**
- 19 *Absolut Warhola*
- 21 *Mrs. Warhol* w/*Ari and Mario*
- 22 *My Hustler*
- 23 *Since* w/*Couch*
- 24 *Kiss* w/*Blow Job*

25 *Chelsea Girls**

26 *Basquiat**

28 *Visions of Warhol* w/*Factory-Made Conversations**

* **Special event. Check www.bam.org for info**

BAMcafé Live

On Oct 11, BAMcafé Live will host **Uncle Moon**, one of Manhattan's foremost art bands, as they reinterpret the Velvet Underground's classic "banana" album.

Talk About Warhol

On Oct 25, BAM will present a symposium in conjunction with the Andy Warhol Museum: "Talk About Warhol (A Diamond Jubilee for Andy: New Perspectives in Honor of Warhol's 75th Birthday)," featuring two panel discussions with such Warhol experts as actress Jane Holzer; authors Victor Bockris, Wayne Koestenbaum, and Dr. Steven Watson; Jonas Mekas, the founder of Anthology Film Archives; and Thomas Sokolowski, director of The Andy Warhol Museum in Pittsburgh.

The Campaign for BAM

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presents

bobrauschenbergamerica

*Approximate
running time:
1 hour and 45
minutes with
no intermission*

BAM Harvey Theater
Oct 14—18, 2003 at 7:30pm

Created and performed by SITI Company

Written by **Charles L. Mee**

Directed by **Anne Bogart**

Costume and set design by **James Schuette**

Lighting design by **Brian H. Scott**

Sound design by **Darron L West**

Company stage manager **Elizabeth Moreau***

Produced in association with **True Love Productions**

Cast

Bob's Mom **Kelly Maurer***

Susan **Ellen Lauren***

Phil's Girl **Akiko Aizawa***

Phil, the Trucker **Leon Pauli***

Becker **J. Ed Araiza***

Allen **Will Bond***

Carl **Barney O'Hanlon***

Wilson **Danyon Davis***

Bob, the Pizza Boy **Gian-Murray Gianino***

Roller Girl **Jennifer Taher***

Understudy **Stephen Webber***

BAM 2003 Next Wave Festival is sponsored by Altria Group, Inc.

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bobrauschenbergamerica

Additional production credits

Choreography **Barney O'Hanlon***
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* Members of Actor's Equity Association, the union of professional actors and stage managers in the United States.

bobrauschenbergamerica premiered at The Actors Theater of Louisville's Humana Festival of New American Plays in March of 2001.

bobrauschenbergamerica is presented in association with True Love Productions and was made possible by generous contributions from the National Endowment for the Arts and the Fan Fox and Leslie R. Samuels Foundation.

Special thanks to Showman Fabricators, Inc., Brooklyn, New York, for providing the scenery.

The text for this piece was developed in a workshop with Tali Gai, Jane Comfort, Kathleen Turco-Lyon, Rebecca Brown, Reba Herman, Alex Duffy, Jacki Goldhammer, and Carolyn Clark Smith and incorporates texts from them as well as from Robert Rauschenberg, Fred Becker, Philip Morrison, Walt Whitman, William S. Burroughs, John Cage, Merce Cunningham, Allen Ginsberg, and Laurie Williams.

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Who's Who

SITI Company, in its second decade of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. SITI believes in a commitment to the power of the theater as a source of spiritual strength in the contemporary global environment.

Originally envisioned as a summer institute in Saratoga Springs, NY, SITI grew quickly into a year-round theater company based in New York City with an office and studio. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

In addition to Artistic Director Anne Bogart, SITI Company comprises ten actors, five designers, a playwright, stage manager, development director, and managing director. The company represents a change in thinking about the relationships between artists and institutions. One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include ongoing relationships with Wexner Center for the Arts, Actors Theatre of Louisville, the Walker Art Center, Performing Arts Chicago, On the Boards, Magic Theatre, Krannert Center, Miami Light Project, Theater Emory, Classic Stage Company, and BAM. SITI affiliations with universities include New York University, The Juilliard School, Columbia University, The Ohio State University, Miami University, University of Minnesota, University of Louisville, Ohio University, Utah State University, Emory University, and St. Edward's University. Every June the Company continues

to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark, and Holland.

Recently SITI premiered Marivaux's *La Dispute* at the American Repertory Theatre in Cambridge and *Nicholas & Alexandra* at Los Angeles Opera. Other SITI productions include: *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *War of the Worlds*; *Room*; *bobrauschenbergamerica*; *Hayfever*; and *Score*. Future productions include: *systems/layers* (a collaboration with music group Rachel's), *Death and the Ploughman*, *A Midsummer Night's Dream*, and *Reunion*.

Anne Bogart (director) is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a recipient of two Obie Awards, a Bessie Award, a Guggenheim Fellowship, and is an associate professor at Columbia University where she runs the Graduate Directing Program. Recent works with SITI include *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hayfever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions are *Marina A Captive Spirit* (American Opera Projects), *Lilith*, and *Seven Deadly Sins* (New York City Opera).

Akiko Aizawa (Phil's Girl) has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga. Productions with SITI include *La Dispute*, *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds—The Radio Play*, and

Who's Who

Culture of Desire. Roles with SCOT include *The Trojan Women*, *Three Sisters*, *Dionysus*, *Macbeth*, and *Ivanov*. Other productions are *Beckett in Circles* (dir. by Lech Mackiewicz), *Death of a Salesman*, and *Moby Dick* (dir. by Leon Ingulsrud). Theaters/festival appearances include American Repertory Theatre, Actors Theatre of Louisville, BAM's Next Wave Festival, Edinburgh International Festival, Columbia International Festival, New York Theatre Workshop, Swine Palace, Toga Festival—Japan, Melbourne Spoleto Festival, and ITI International Theatre Festival—Helsinki.

J. Ed Araiza (Becker) has performed with SITI Company in *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* and *War of the Worlds—The Radio Play* at Actors Theatre of Louisville, and at New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, Joe's Pub at The Public Theatre, The Kennedy Center, Edinburgh International Festival and other venues. Regional Theater includes *The Cure at Troy*, Yale Rep.; *Santos and Santos*, Mixed Blood Theatre; *Keely and Du* (original cast), Hartford Stage and ATL; *1969* and *Picnic*, ATL; *Yerma*, Arena stage; *Principia Scriptoria*, A Contemporary Theatre; *Charley Bacon*, South Coast Rep.; *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. Off-Broadway work includes *Orestes*, *Occasional Grace*, *En Garde Arts*, *Words Divine*, *Intar*; *Eastern Standards*, Duo Theatre; *Body Game*, Theatre for the New City; and *Raft of the Medusa*, Minetta Lane Theatre. He has written the original plays *MEDEASTORIES* and *C/O THE GROVE*, both of which he directed in Austin, TX. Araiza was a member of El Teatro de la Esperanza and is a member of the Dramatist Guild.

Will Bond (Allen) has created roles for SITI and toured the U.S. and internationally in *The Medium* (an Obie winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obies for light and sound and three Drama Desk Nominations), *War of the Worlds*, *War of the*

Worlds—The Radio Play, *Cabin Pressure*, *bobrauschenbergamerica*, *La Dispute*, and *Lilith* and *Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITI include *MacBeth*, *The Lover*, and *Creditors* at Actors Theatre of Louisville where he is an associate artist. Regional works include *Mystery of Irma Vep*, *Greater Tuna*, *Holiday Greetings*, *Night Must Fall*, *Tempest*, and *Hamlet*.

Danyon Davis (Wilson) has performed with SITI in *Lilith* (New York City Opera), *bobrauschenbergamerica* (Actors Theater of Louisville, orig. production); with the Guthrie Theater in *Six Degrees of Separation*; *Twelfth Night*; and *A Midsummer Night's Dream*; Additional performance work includes *Hamlet* (The Shakespeare Theatre); *The Taming of the Shrew*, *Henry V* (New York Shakespeare Festival); *The Bungler* (Long Wharf Theater); *Gum* (Baltimore Center Stage); and *The Cider House Rules* (Mark Taper Forum). Additionally, with the Guthrie Theater he was assistant director to David Esbjornson on Arthur Miller's latest play, *Resurrection Blues*, and to Doug Hughes on his production of Hugh Leonard's *DA*. In addition, he has contributed significant programming to the Guthrie's educational initiatives. Davis is a graduate of The Juilliard School and pursues ongoing studio training with SITI.

Justin Donham (assistant stage manager) has worked on the Broadway production of *Dance of Death*, and off-Broadway on *Smelling a Rat*, *Servicemen*, *What the Butler Saw*, *Small Craft Warnings*, *Uncle Jack*, *Whoa-Jack!*, and Young Playwright's Festival '01. Regional theater includes *Falling Off Broadway*, *Common Knowledge*, Joyce Carol Oates' *The Passion of Henry David Thoreau* (Vineyard Playhouse), and *A Midsummer Night's Dream* (Princeton Rep). He has toured with jazz composer Fred Ho's *Voice of the Dragon* and *bobrauschenbergamerica*, and worked on *Il Trovatore* (Metropolitan Opera). Donham has also worked behind the scenes with Robert Wilson, Joseph Chaikin, and Maria Irene Fornes.

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Gian-Murray Gianino (Bob, the Pizza Boy)

A native Manhattanite, Gianino's New York credits include the Backhouse Production of *Crazy Eyes*, *Crave* with Theatron Inc./XO Productions, *transFigures* with The Group Collective, Arthur Kopit's Reading Series at The Lark, Al Pacino's *Salome* readings in NY and LA, and Charles Mee's *Summer Evenings* in Des Moines. His film and TV credits include *Law and Order SVU*, *Dead Canaries* with Charles Durning, and *Up to the Roof* (HLS Films/Backhouse Productions). Regional credits include a summer season at the College Light Opera Company on Cape Cod where he played Gus in *Babes in Arms* and Evil-Eye Fleagle in *L'il Abner*. Gianino spent a season at the Actors Theatre of Louisville where *bobrauschenbergamerica* premiered. He created the role of the Pizza Boy working with Anne Bogart and the SITI Company and subsequently toured with them. A graduate of Wesleyan University with a BA in Theatre, Gianino is the third generation of an acting family.

Ellen Lauren (Susan) is associate artistic director for SITI and has been at national and international venues in *Room*, *bobrauschenbergamerica*; *War of the Worlds*; *Cabin Pressure*; *The Medium*; *Culture of Desire*; *Going, Going, Gone*; and *Orestes*. ART: *La Dispute* (Egle); Actors Theatre of Louisville (ATL): *Hay Fever* (Judith), *Miss Julie* (Julie), and *Private Lives* (Amanda). For the last ten years, she has participated in ongoing classes and residencies in the U.S. and abroad, including annual summer intensive in Saratoga Springs. Additional credits include *The Adding Machine* (ATL), *Picnic* (ATL), *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera—Kosovar Award for Anna II), all with Anne Bogart. Resident companies are Stage West (Springfield, MA), The Milwaukee Repertory, and The Alley Theatre (Houston). She has been a guest artist for twelve years with Suzuki Company of Toga (SCOT) and Shizuoka Performing Art Company (SPAC), under the direction of Tadashi Suzuki; touring North and South America, Europe, Russia, and Japan. Lauren is an ongoing

faculty member at The Juilliard School of Drama (New York City), and Associate Director Summer Training Program, Toga, Japan.

Kelly Maurer (Bob's Mom) has been a member of SITI since its inception. With the company she has performed in many productions including *La Dispute*, *Hayfever*, *bobrauschenbergamerica*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, and *Cabin Pressure*, and at such venues as New York Theatre Workshop, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theater Festival, and the Edinburgh Festival. Maurer also performed with the company in the New York City Opera's production of *The Seven Deadly Sins*.

Regionally, Maurer has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at The 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 role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. She also performed in *An Adult Evening of Shel Silverstein* and *The Water Engine* at the Atlantic, off-Broadway. She teaches the Suzuki method of actor training and the Viewpoints training with SITI and at the Atlantic Theater Acting School, NYU, and at workshops and universities throughout the U.S.

Charles L. Mee's (playwright) *Big Love*, directed by Les Waters, played in the Next Wave Festival at BAM two years ago. It has also been performed at La Jolla Playhouse, Long Wharf, Berkeley Rep, the Goodman Theatre, ACT Seattle, Dallas Theater Center, the Wilma Theatre in Philadelphia, and elsewhere. *True Love*, directed by Daniel Fish, played at the Zipper Theatre in New York, and in the Holland Festival in Amsterdam. *First Love*, directed by Erin Mee, played at New York Theatre Workshop and the Magic Theatre in San Francisco. *Vienna: Lusthaus* performed at New York Theatre Workshop and then toured to the

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Kennedy Center and elsewhere. *Wintertime* is performing this fall at the McCarter Theatre in Princeton and will come to New York in January at 2nd Stage Theatre. His complete works are available on the internet at www.charlesmee.org. His work is made possible by the support of Jeanne Donovan Fisher and Richard B. Fisher.

Barney O'Hanlon (Carl) has been collaborating with Anne Bogart since 1986. As a member of SITI he has performed nationally and internationally in productions of *La Dispute*, *Hayfever*, *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds—the Radio Play*, *Cabin Pressure*, *Culture of Desire*, and *Small Lives/Big Dreams*. He recently choreographed and performed in the world premiere of *Lilith*, at New York City Opera and *Seven Deadly Sins* also at NYCO, all with SITI. Other Bogart collaborations include productions at the Alley Theatre, Trinity Rep., River Arts Rep., and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robins Baitz' *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater, New York Theatre Workshop, and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.

Leon Pauli (Leon Ingulsrud) (Phil the Trucker) helped to found the SITI Company and has appeared in *Orestes*, *Seven Deadly Sins* (New York City Opera) and *bobrauschenbergamerica*. Prior 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*. Ingulsrud also served as a resident director at the ATM Arts Center in Mito, Japan. In addition to his activities with SITI, he is very active as a freelance director. Directorial credits include *Endgame*, *The Hairy Ape*, *Macbeth*, *Martini Ceremony*, *Medea*, *Angel/Babel*, *Short Stories*, *The Sea*, *The Grapes of Wrath*, *The Tempest*,

Death of a Salesman, *Saint Joan*, and three productions of *Moby Dick*. Ingulsrud has taught at a number of workshops and universities around the world, and holds an MFA in directing from Columbia University.

Stephen Webber (understudy) has performed with SITI in theaters all over the U.S. and at festivals around the world including The Kennedy Center, The Edinburgh International Theatre Festival, BAM's Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, and the Toga International Arts Festival. SITI credits are *War of the Worlds* (Orson Welles); *Cabin Pressure*; *Private Lives*; *La Dispute*; *The Medium*; *War of the Worlds—The Radio Play*; *Culture of Desire*; *Going, Going, Gone*; *Hayfever*; and *Short Stories*. Off-Broadway work includes *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional theater credits include American Repertory Theatre, Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater.

Jacob Heinrichs (production manager) is new to SITI Company after four and a half years at the Guthrie Theatre in Minneapolis. He has also worked for The Children's Theatre, *A Prairie Home Companion* with Garrison Keillor, American Plays Theatre, and freelance work with dozens of others. Heinrichs holds a B.A. in Drama/Speech from Clarke College in Dubuque, IA.

Mark Huang (sound engineer) works with such companies as Rigmutton Productions, Wash & Fold Productions, Shakespeare & Co., iNerTla Theatre, The Wooster Group, Clubbed Thumb Inc., Monster(less) Actors Inc., and the Actors Theatre of Louisville, among others. He is a graduate of Grinnell College and the founder of Doggtown Productions.

Elizabeth Moreau (company stage manager) with SITI Company has worked on the creation of *systems/layers*, *La Dispute*, *Score*, *Hayfever*, *Marina*, and *bobrauschenbergamerica*. Additionally she has toured with *Room*, *Bob*,

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War of the Worlds, *War of the Worlds—The Radio Play*, and *Cabin Pressure* to theaters including Actors Theatre of Louisville, ATL's Humana Festival of New American Plays, the Wexner Center for the Arts, Performing Arts Chicago, Stamford Center for the Arts, UCLA, Krannert Performing Arts Center, On the Boards, the Edison Theater in St. Louis, the B.I.T.E. Festival, London, and the Israel Festival, Jerusalem. In addition to work with SITI Company, Moreau spends Julys working with the O'Neill Playwrights Conference as production stage manager. In New York, she has worked on the Broadway productions of *Dirty Blonde*, *Bells are Ringing*, and *Getting and Spending*, as well as *Kit Marlowe* and *In the Blood* at The Public, *Avow* at the Century Center, *Lydie Breeze* and *What You Get and What You Expect* with New York Theatre Workshop, *Dream True* and *Mercy* at the Vineyard, and *Red* and *The Memory of Water* at Manhattan Theatre Company.

James Schuette (set and costume designer) has participated in BAM's Next Wave Festival in Laurie Anderson's *Songs and Stories from Moby Dick*, Chuck Mee's *Big Love*, and SITI Company's *War of the Worlds*. As a member of SITI Company he has designed fourteen productions including *Bob*, *Culture of Desire*, *Room*, and *Score*. His work has been seen at the Goodman Theatre, Old Globe, Berkeley Rep, Mark Taper Forum, Long Wharf, Yale Rep, Prince Music Theatre, Actors Theatre of Louisville, EnGarde Arts, New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Playwrights Horizons, American Repertory Theatre, Glimmerglass Opera, Houston Grand Opera, New York City Opera, Opera Colorado, and Santa Fe Opera. Upcoming projects include *Homebody/Kabul* at the Mark Taper Forum, *Giulio Cesare* at Houston Grand Opera, *Carmen* at Seattle Opera, and *Nixon in China*.

Brian Scott (lighting designer) is a SITI Company member and has designed lighting for *bobrauschenbergamerica*, as well as *War of the Worlds—The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin, Christopher Akerlind, and Neil Patel for

all company productions presented nationally and internationally. Most recently he designed *Marina: A Captive Spirit* (American Opera Projects); *Twisted Olivia* with members of the Ridiculous Theatre Company; *Showpeople* with Anne Bogart at Exit Art; *Death of A Salesman* in Baton Rouge, LA; *Requiem for Tesla*, *El Parasio*, *Big Love*, and *Lipstick Traces* with Austin Theatre Company/the Rude Mechs. Other recent projects include the Epiphany Project, a series of staged concerts for John Hodian and Bet Williams, and the design for *Gertrude and Alice* in London for the Foundary Theatre directed by Anne Bogart, the design for *La Femme de Chambre* in Paris with Banal Molotov, and the design for *Trojan Women* at Williamsburgh College directed by Will Bond.

Jason Szalla (properties designer) counts this as his fourth show as the properties designer for SITI. Other shows include *Room*, *War of the Worlds*, and *Cabin Pressure*. Szalla moved to New York from City Theatre in Pittsburgh where he was the charge scenic painter for three and a half years. He first worked with the SITI Company at City Theatre on *The Medium*, *Culture of Desire*, and *Alice's Adventures*. Szalla is a graduate of Pratt Institute and is a painter.

Jennifer Taher (Roller Girl) was an acting apprentice at The Actors Theatre of Louisville 2000 before moving to NYC. Recent credits include *Red Town*, *Utah* (The Flat Iron Playhouse), *Fed* and *The Dark Sky Community* (both at the Culture Project), and *Media Vaudeville* with the Black Cat Group. Regional theater includes at ATL in the Humana Festival of New American Plays: *Voice Properties*, (John Belluso, Playwright); *bobrauschenbergamerica* (SITI Company); and *Heaven and Hell* (On Earth). Other ATL credits are *70 Scenes of Halloween*, *A Christmas Carol*, *80 Proof*, and *Spring*. She has toured with *bobrauschenbergamerica*, and appeared on film in *The Grindhouse* (Backlash Films, San Francisco).

Megan Wanlass Szalla (managing director) has been a SITI Company member since 1995. Szalla was the company stage manager

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for five years prior to becoming SITI's managing director. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, and was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University. She is currently on the board of an arts and entertainment alumni organization for her alma mater, Occidental College.

Darron L West (sound design) has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while

resident sound designer at Actors Theatre of Louisville. Since joining SITI Company, he has designed every show in the company's repertoire with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. He is a design associate at New York Theatre Workshop, a three-time Drama Desk and two-time American Theatre Wing nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits include Charles L. Mee's production *Big Love* with Rude Mechanicals (Austin, Texas), *Euridice* by Sarah Ruhl at Children's Theatre Company, and The SITI Company's *War of the Worlds—The Radio Play* (National Tour).

SITI Company's Fall Training Studio in both the Suzuki Method of Actor Training and the Viewpoints will be held in the company's New York City studio, Nov 4—Dec 19.

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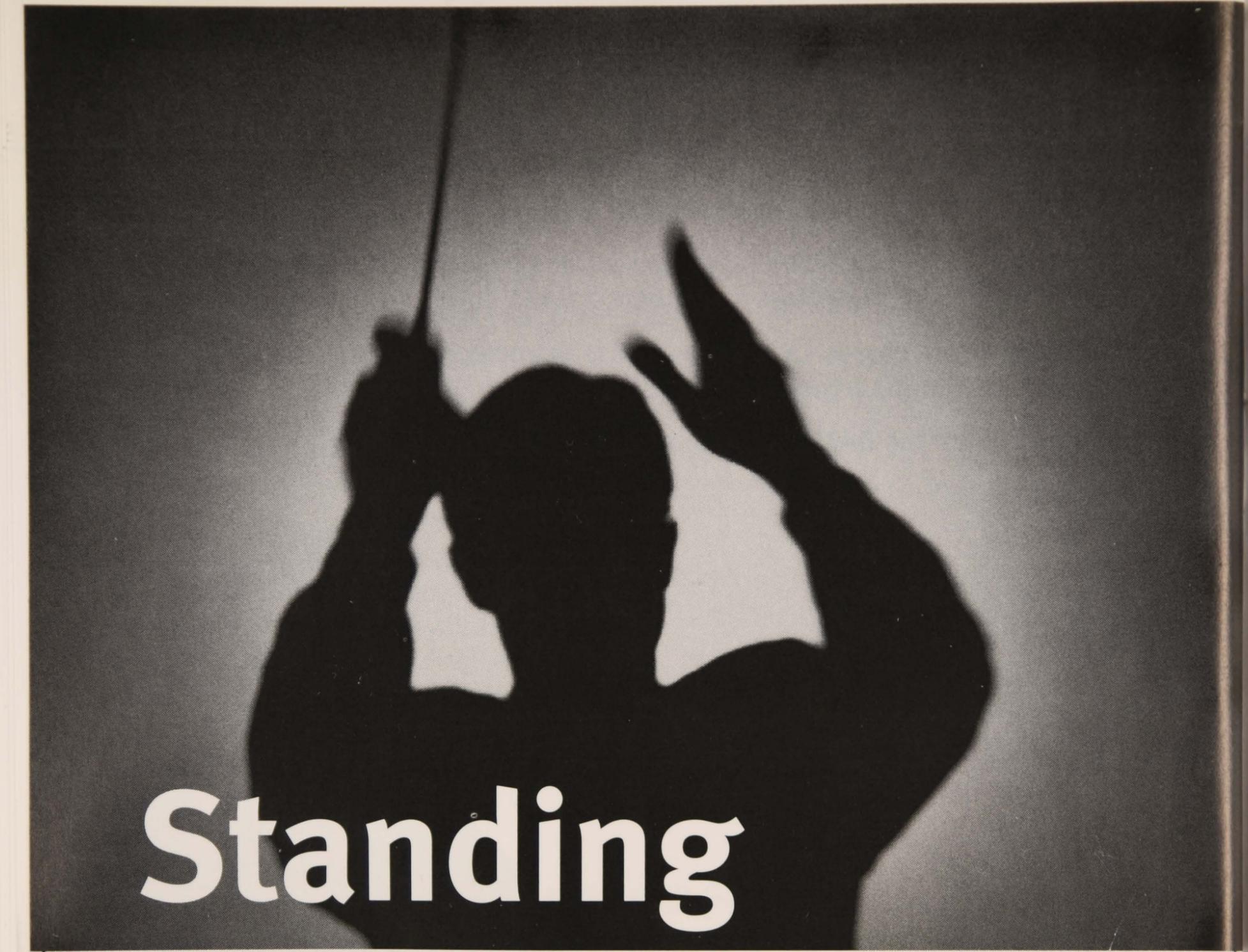
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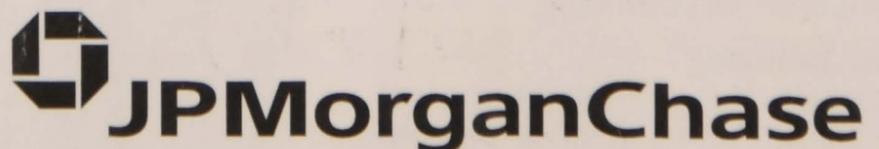
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Upcoming BAM Events

The Hanging Man

Improbable Theatre

Nov 4—8 at 7:30pm; Nov 9 at 3pm

BAM Harvey Theater

BAMdialogue with Improbable Theatre on Nov 5, 6pm

Omega

Enrique Morente

Lagartija Nick

BAM Howard Gilman Opera House

Nov 5, 7 & 8 at 7:30pm

Rain

Rosas

Choreography by Anne Teresa De Keersmaeker

Music by Steve Reich

Performed by Ictus

BAM Howard Gilman Opera House

Nov 12 at 7pm (2003 Next Wave Gala)

Nov 13—15 at 7:30pm



Moon Water. Photo: Teng Hui-en

Brooklyn Academy of Music and Asia Society
present

Moon Water

Cloud Gate Dance Theatre of Taiwan

Choreographed by Lin Hwai-Min

BAM Howard Gilman Opera House

Nov 18, 20—22 at 7:30pm

*BAMdialogue with Lin Hwai-Min
on Nov 20, 6pm*

BAMcafé Live

No cover (\$10 food/drink minimum)

Nov 1 **Midge Woolsey**

Nov 7 **Heritage OP**

Nov 8 **Barbez**

Nov 15

Slavic Soul

Nov 22

Hip Hop Hoodios

Nov 28 & 29

Wunmi

Additional events on Nov 14 & 21.

Check www.bam.org for details.

BAMcinématek Highlights

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

The Next Director: Hong San-Soo

Oct 30—Nov 2

History as Nightmare: The Films of the 1960s, Nov 3—24

New Czech Films, Nov 6—9

featuring Q&As with filmmakers

Cinemachat with Elliott Stein

Nov 12 *The Beast (La Bête)*

New Austrian Films, Nov 13—23 featuring Q&As with filmmakers

Cinema Tropical, Nov 19

The New Festival @ BAM, Nov 26

Check www.bam.org or the BAMcinématek calendar for details.

For weekly schedules, call **718.636.4100 x2**. For tickets call **718.777.FILM** (order by "name of movie") or visit www.bam.org. Programs and showtimes subject to change. Check within three days of screenings to confirm.

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BAM Harvey Theater
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Student / Senior Rush Information

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The Hanging Man

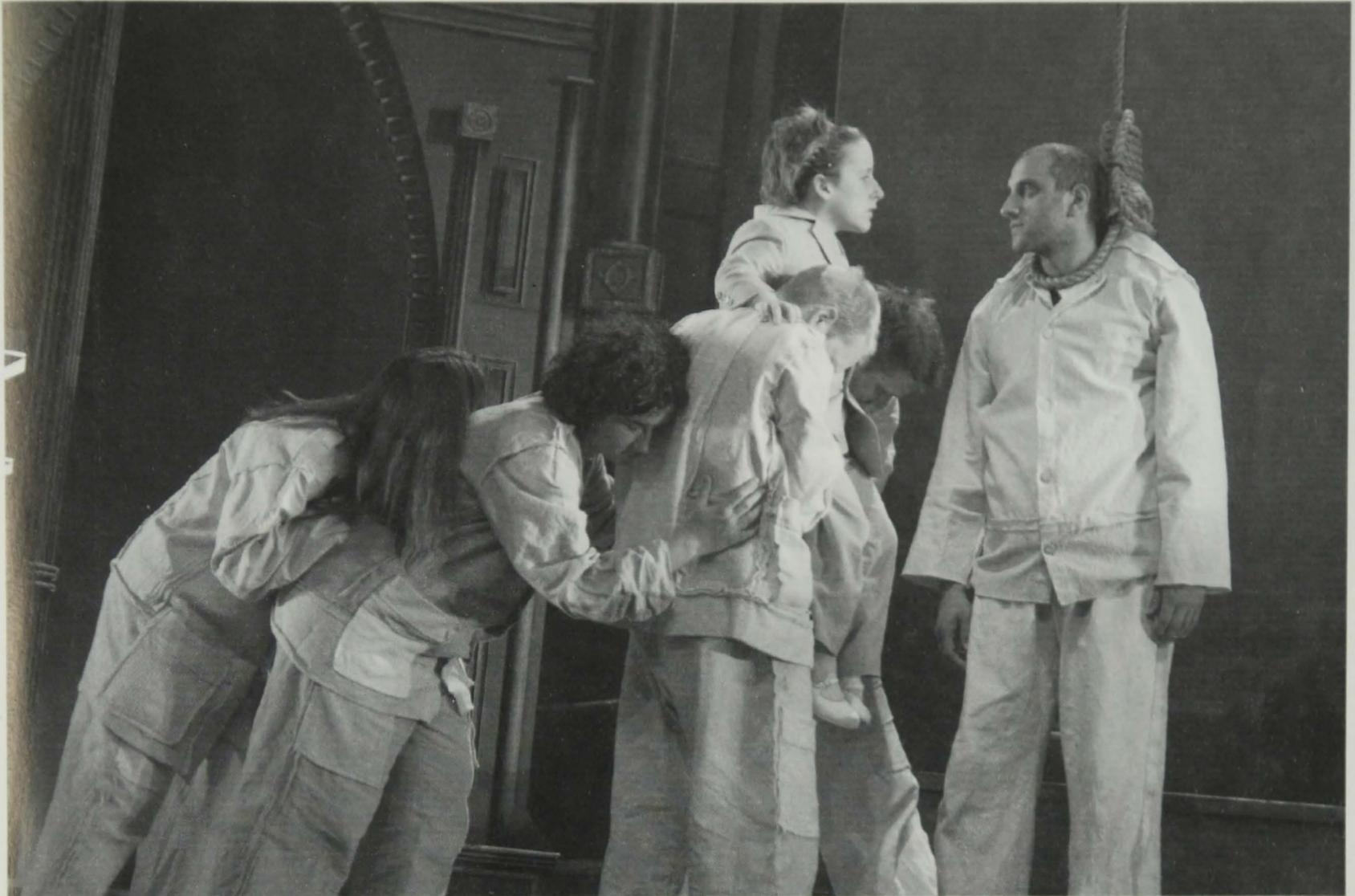


Photo: Keith Pattison

Death Becomes Them

by Diane Snyder

The artistic directors of Britain's Improbable Theatre know how to make adversity advantageous. Their latest production, *The Hanging Man*, which plays BAM's Harvey Theater from November 4—9, started to take shape when designer Julian Crouch was fired from a television job. He was struck by the idea of a man who dangles from a noose but doesn't die.

"It was the image of someone who's stuck," explains fellow artistic director Lee Simpson. "No one's more stuck than someone who's hanging by the neck and can't die. And all people feel like that sometimes—completely stuck."

But architect Edward Braff, the protagonist of "The Hanging Man," is literally stuck. Hanging in his unfinished Gothic cathedral, he is so rigid and inflexible that his bones won't snap. Death refuses to take him away, angry that he tried to die without her assistance. So Braff can

only hang and watch as events unfold onstage, in between—in classic Improbable style—the occasional improv game and musical number. Worldwide, dying ceases as Braff becomes an icon, receiving visits from his patron, his wife and Death herself.

Like much of the experimental work that Crouch, Simpson, and Phelim McDermott have been creating since they founded the company in 1996, *The Hanging Man* is not a production that plays it safe. The same can be said of their previous works, including the Obie-winning *70 Hill Lane* and the dark comic musical *Shockheaded Peter*, on which McDermott and Crouch collaborated. Although not technically an Improbable show, it established the pair's reputation in both America and internationally; when it played New York in 1999, it garnered substantial critical acclaim and three Drama Desk nominations.

Now they're trying to both live up to and debunk expectations from that production, a lesson they learned in England where *The Hanging Man* debuted this spring. "Members of the audience have said, 'Well, it's not *Shockheaded Peter*, and we've said, 'No, it's not. It's got a different title and everything,'" Simpson remarks wryly. "But you can't enjoy a

The Hanging Man

generous reception to your work and then cringe when the flip side is that people have a certain expectation.”

Crouch, McDermott, and Simpson searched for a story they could adapt when they began working on their new show. But when the quest turned unsuccessful, Simpson wrote an original story—or at least part of one. “In classic Improbable style, I got about a third of the way through and didn’t finish it,” he declares.

So, as with Improbable’s past productions, *The Hanging Man* was created communally, and grew and changed during rehearsals with the six-person cast. The show self-references this method in a scene that mentions how Braff welcomed chance into the building of his first cathedral. “There’s a phrase that people use, ‘leave nothing to chance,’” Simpson observes, “but we leave everything to chance and hope that serendipitous things will happen.”

That often produces unexpected results, like the charades game that emerged during an improvisation about death. A performer pantomimes a way to die—shark attack, kitchen fire, errant javelin throw—as the others try to guess what it is. “It seemed like a lot of fun, so we just decided to put it into the show,” Simpson says casually, as if this way of work-

“There’s a phrase that people use, ‘leave nothing to chance,’ but we leave everything to chance and hope that serendipitous things will happen.”

ing were universal. The segment is newly improvised each night, and at times enthusiastic audience members have competed with the cast to try to decipher the answer.

This time around, however, neither McDermott nor Simpson are on stage—a choice that Simpson says reflects both artistic and practical concerns: “We are as prosperous as our shows, so we have to keep producing work, which can be difficult if you’re touring.”

They’ve been creating both as a company and as individuals. Crouch worked on the much-ballyhooed London production of *Jerry Springer—The Opera*, and the National Theatre



Photo: Keith Pattison

has commissioned the Improbable to do a stage adaptation of *Theatre of Blood*, the 1973 horror film about an actor (played by Vincent Price) who goes on a murderous rampage against his critics, using Shakespeare as inspiration.

Simpson realizes that their random trial-and-

error style of working might not fly at such a lofty theatrical institution as the National, but that’s a chance they’ll take. “We seem to be inexorably drawn towards areas of uncertainty and not being prepared,” he proclaims. “That seems to be where we find ourselves operating at our optimum.”

A BAMdialogue with the Improbable Theatre creative team will be held on November 5 at 6pm.

Diane Synder is an arts journalist living in Brooklyn. Her work has recently appeared in The Wall Street Journal and American Theater.

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What's Brewing

By Lisa Lee King

You know fall is truly upon us when Oktoberfest beers begin showing up in bars and restaurants. Although the holiday's origin dates back nearly 200 years, to a wedding between Prince Ludwig of Bavaria and Princess Therese of Saxony-Hildburghausen in Munich, Germany, Oktoberfest has become an American tradition. Not to mention a great excuse to down a pint or two of an old favorite or new creations.

Heartland Brewery (93 South Street. 646-572-2337; 127 West 43rd Street. 646-366-0235; 1285 Avenue of the Americas. 212-582-8244; 35 Union Square West. 212-645-3400) ushers in Oktoberfest with their popular Smiling Pumpkin Ale made of honey-roasted pumpkins with a touch of ginger, clove, cinnamon and nutmeg. Rounding out their seasonal selection is their Special Oktoberfest Lager and the stronger, rich Bavarian Black Lager, along with five classic beers and some truly superb food.

At **Croxley Ales** (28 Avenue B. 212-253-6140), brew fanciers can sample more than 100 beers from around the world – with 30 of them on draft – not to mention such unusual “beer cocktails” as the Black Widow (Guinness with blackberry liqueur) or a Shandy (lager with a topping of 7-Up).

Beer connoisseurs wanting to learn about our “hometown beer,” brewed using a pre-Prohibition recipe, should visit the **Brooklyn Brewery** (79 N. 11th Street. 718-486-7422). This popular spot offers more than a dozen fla-

vors including the popular Lager, Pilsner and Ale varieties, plus the relatively new full-bodied Oktoberfest, “true to the original German style.” Brush up on brewing tips during one of their Saturday tours, or better yet hold your next work meeting in their Tasting Room.

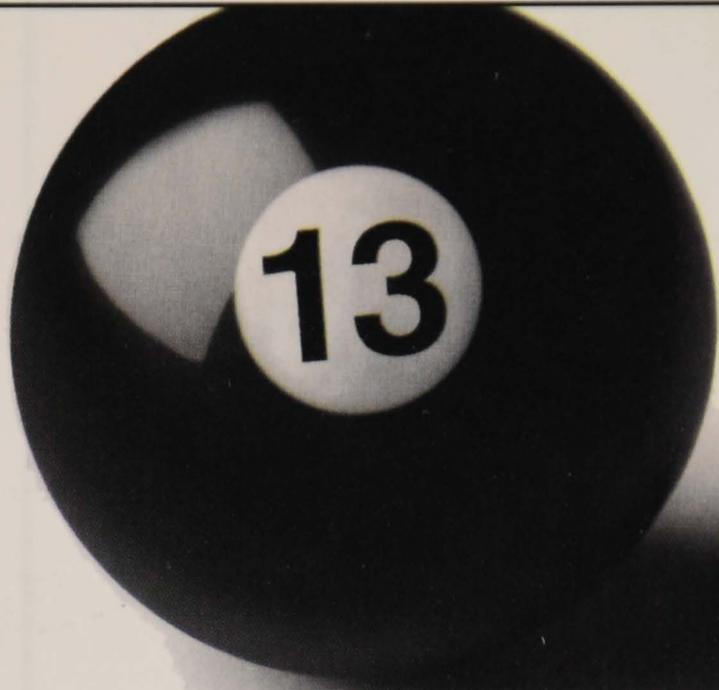
With any luck, October's weather should still be conducive to sitting outdoors. The 93-year-old **Bohemian Hall & Beer Garden** (29-19 24th Avenue. 718-274-4925) in Astoria is the last remaining beer garden in a city that once featured 800 more.

A much newer outdoor spot, the ironically named **Gowanus Yacht Club** (323 Smith Street. 718-246-1321) is where Brooklynites flock for two-dollar bottles of MGD and Presidentes.

Another al fresco favorite is **Cloister Café** (238 East 9th Street. 212-777-9128). This East Village eatery specializes in French and Italian food, but the real reason to visit is for their amazing outdoor garden and selection of Brooklyn drafts.

When opting for a night in, seek out **Dowel Quality Products** (91 Avenue A. 212-979-6045). You might not recognize the name, but anyone who has ever walked by Indian Row has seen the words “400 Kinds of Beer” painted in red letters on the outside wall. Inside you'll find just about every kind of beer imaginable, from pints of Rogue's Dead Guy Ales for \$5.50 to six packs of Negro Modelo and hard-to-find smaller brewers of Oktoberfest.

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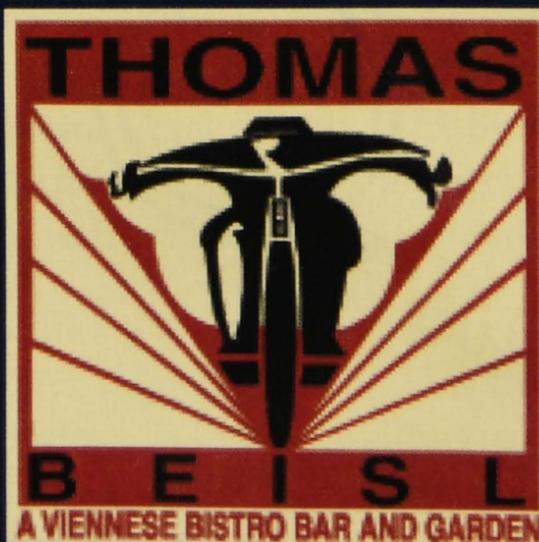
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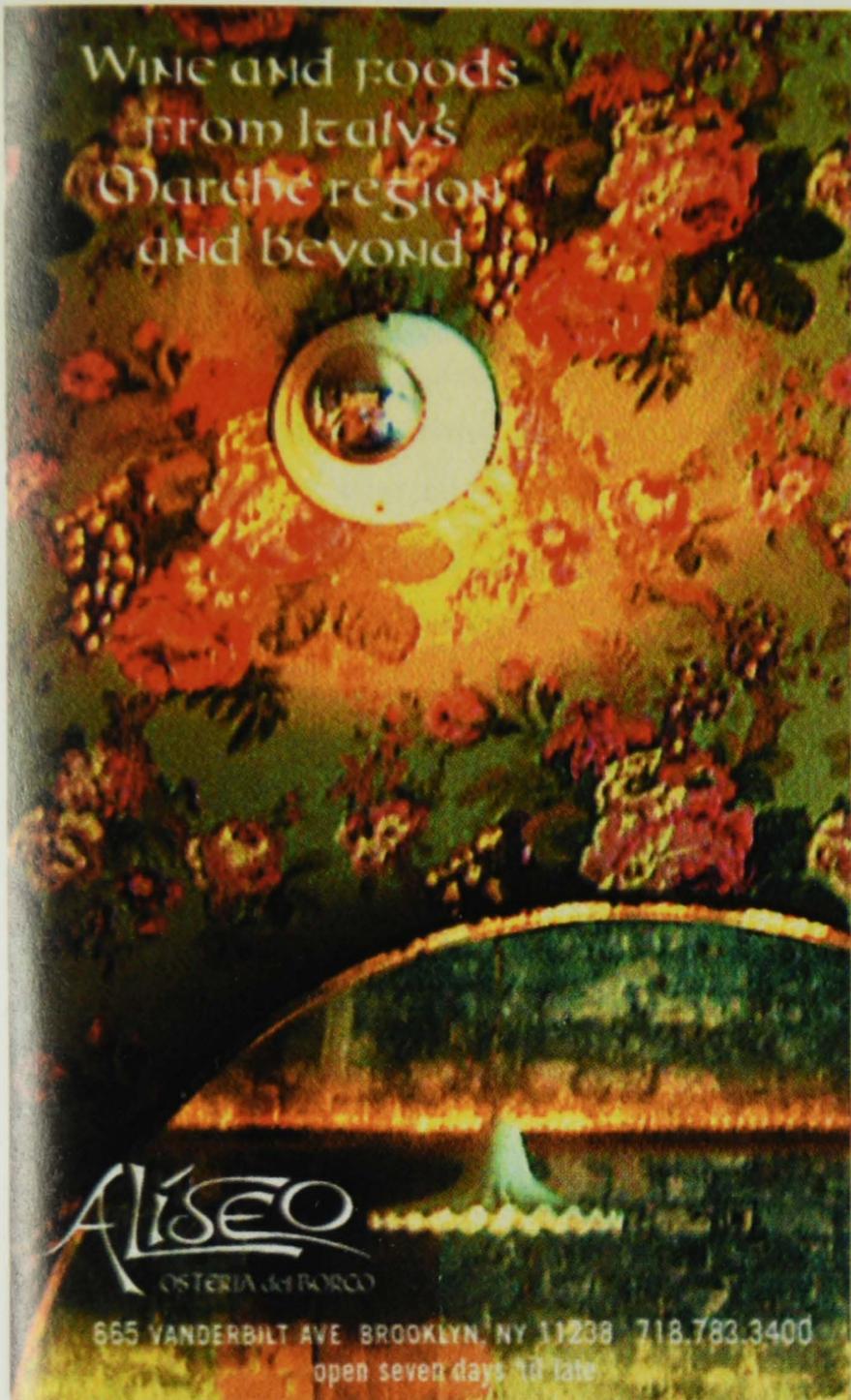
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As Noel Coward so succinctly put it in his musical *Sail Away*: “Why do the wrong people travel while the right people stay at home?” Maybe it’s because the right people don’t need to travel to taste the best of international cuisine.

As much as I long to go down Argentine way, I’d rather just hop over to **Hacienda de Argentina** (339 East 75th Street.



212-427-5300), settle into a throne-like chair around one of the restaurant’s imposing oak tables, and skip the 11-hour plane ride. True, the grass-fed shell steak and filet mignon here is actually from Australia (due to U.S. restrictions), but they’re chewy and flavorful; and their tenderer American counterparts are equally delicious. The Hacienda salad of baby arugula, grape tomatoes and shaved parmesan makes for a sprightly starter, while a variety of sausages, ranging from chorizo to morcilla (blood sausage) will satisfy heartier souls. The house’s lighter-than-air gnocchi are addictive – order them as starter, entrée or side dish– while humita, a tasty mélange of baked corn, tomato and onion, makes a spectacular accompaniment to your steak.

–Brian Scott Lipton

When exploring the culinary delights of Park Slope’s newest Restaurant Row – Fifth Avenue -- don’t overlook one of its classic eateries, **Cucina** (256 Fifth Avenue, 718-230-0711). This 15-year-old area favorite offers upscale Italian cuisine in a warm, inviting atmosphere. Regulars start with the antipasto della Cucina, a plateful of appetizing teasers ranging from

roasted peppers to fried ricotta cheese balls. Topped with a splash of spicy seaweed, the delicious seafood salad may not be your standard Italian fare, but it makes a delightful counterpoint to Cucina’s more traditional red-sauce laden dishes. With a variety of pastas to select from, such as the delicious braised veal ravioli, be grateful that half-orders are available. That leaves room for such mouth-watering entrees as the grilled New Zealand lamb chops, not to mention the house’s spectacular desserts. Chocolate lovers will have a hard time passing up the chocolate bomb, but true dessert connoisseurs will cherish the peach crostada topped with lavender gelato.

–Adam B. Mathias



At another Fifth Avenue favorite, **Long Tan** (196 Fifth Avenue. 718-622-844), the décor is sleek, sexy, and modern with a spare Asian sensibility – a perfect reflection of the restaurant’s easily approachable fusion menu. Tantalizing dishes such as shrimp and lychee spring rolls, a lean and spicy grilled kangaroo salad with red curry vinaigrette, and the knockout red curry of duck and baby corn bring the menu’s Southeast Asian flavors front and center. Barbecued pork loin with chili grilled corn and gingered coleslaw evokes stronger American associations than Thai, but is delicious nonetheless. Whether you’re sitting down for a meal or merely meeting friends for drinks, Long Tan’s inventive and inventively named cocktails are a must. Try the Ginger Kamikaze or Moscow Mule. You’ll be back before long.

–Amy H. Blankenstein

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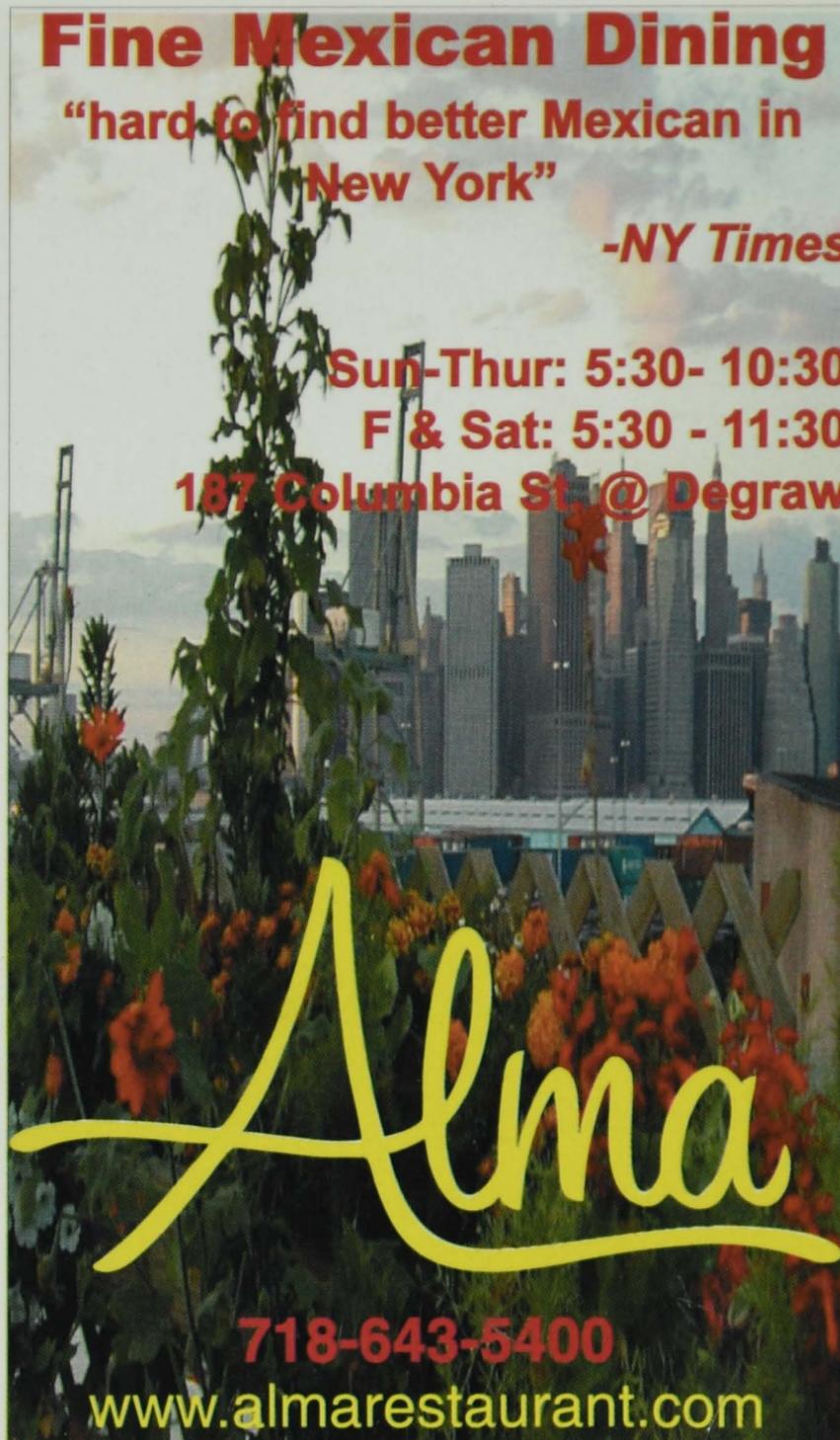
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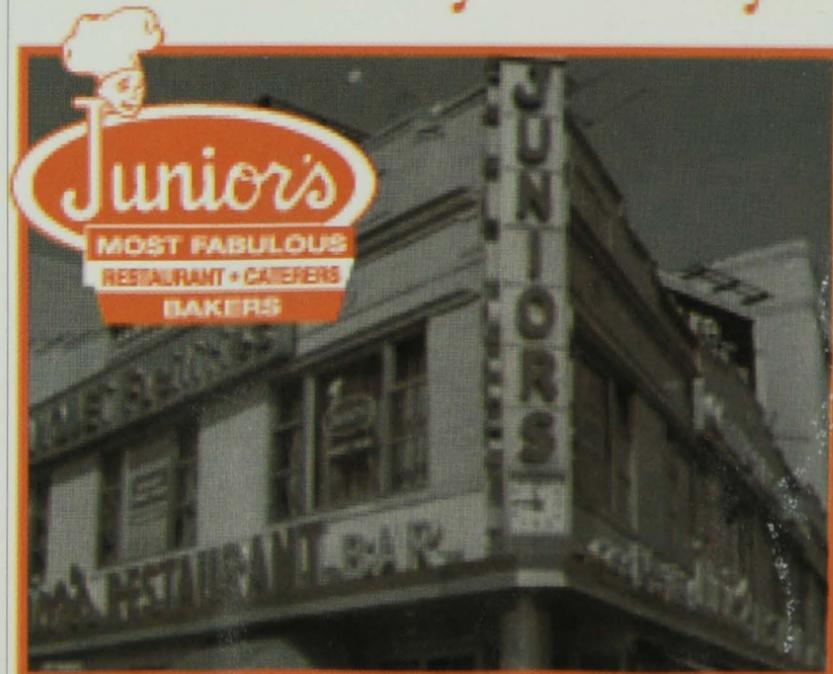


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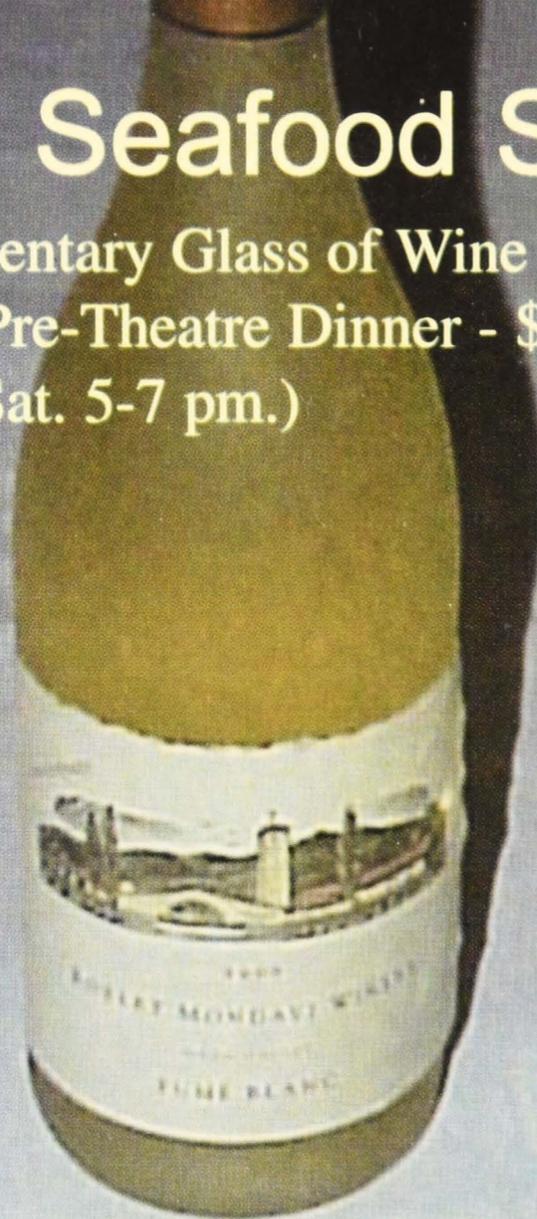


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