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2002 Spring Season

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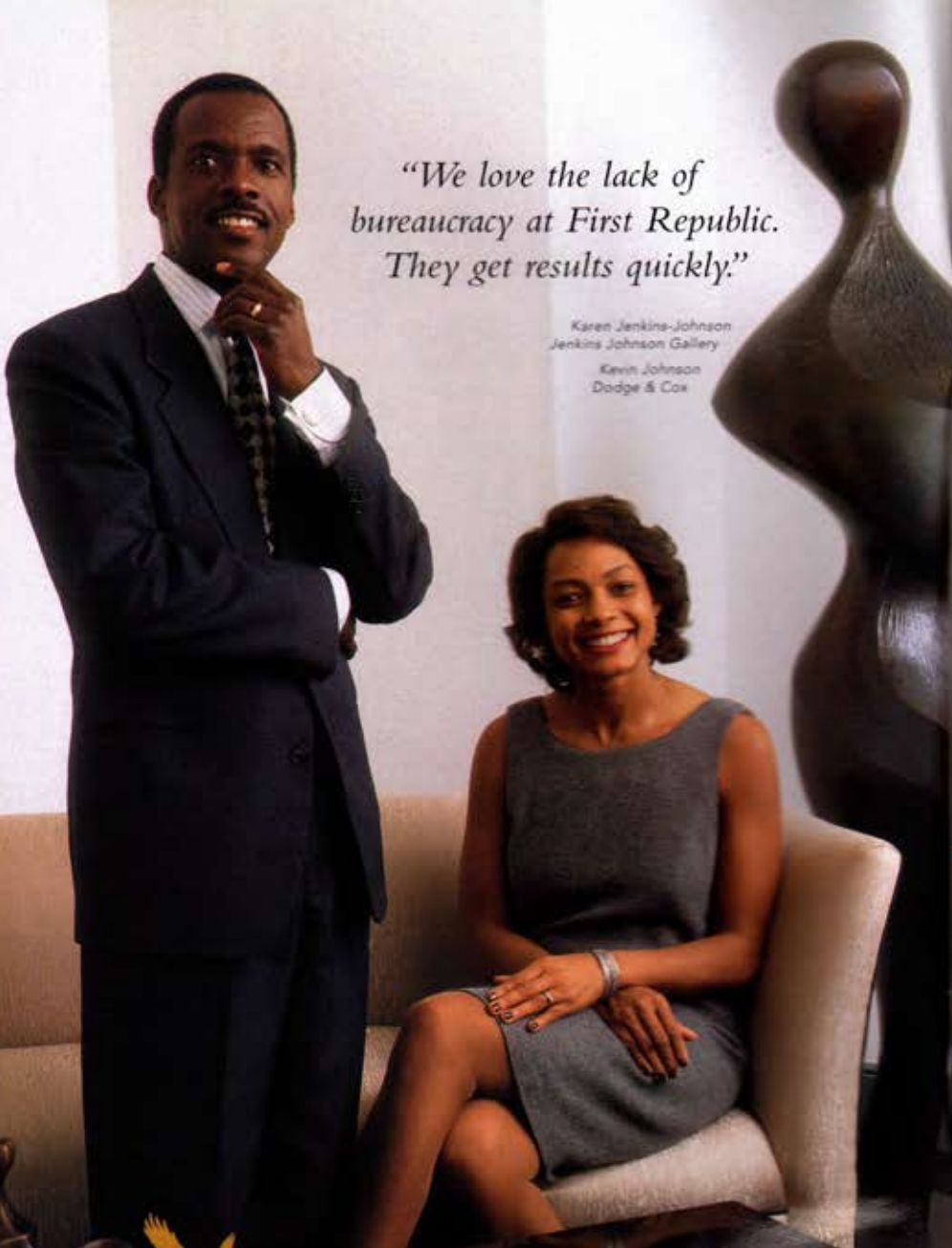
Dennis Oppenheim, *Theme for a Major Hit*, 1974

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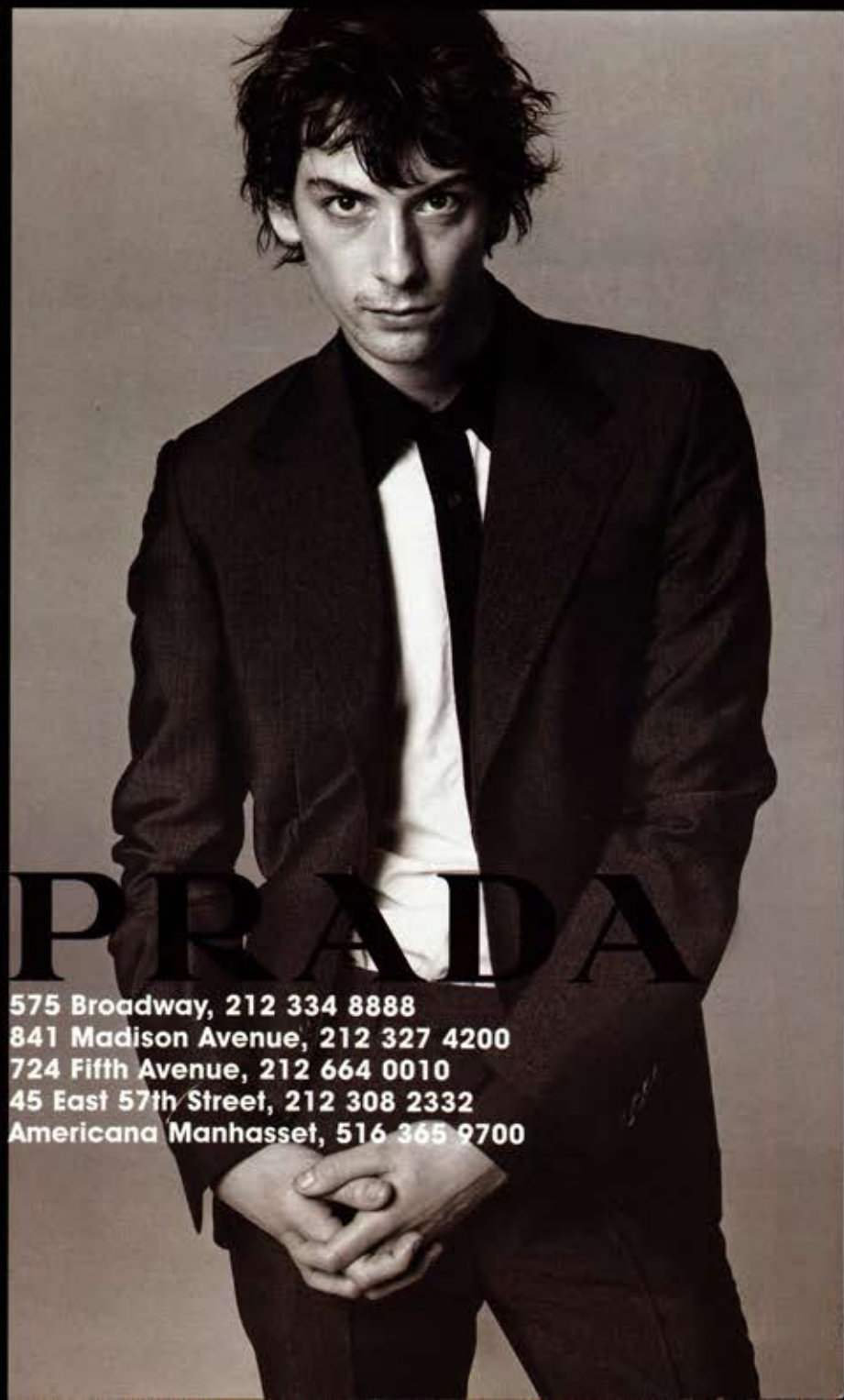
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# BAM Stagehill

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# Cover Artist



### Dennis Oppenheim

*Theme for a Major Hit*, 1974

Motor-driven marionette  
consisting of 18" high figure,  
ceiling-mounted motor, string,  
wood, cloth, felt. Sound track:  
tape player, speakers.

Sound track: "It ain't what you  
make, it's what makes you do it"

For BAMart information, contact:  
Deborah Bowie at  
718.636.4138 or  
dbowie@bam.org

Dennis Oppenheim's oeuvre eludes categorization, encompassing a variety of media—using the environment, the body, even pyrotechnics, creating mechanical, kinetic constructions; and recently, mounting large-scale public art. "Theme for a Major Hit," a 1974 installation comprising a spotlight, motor-driven, dancing marionette accompanied by a song written by Oppenheim ("It ain't what you make, it's what makes you do it"), implicates the body and the self, albeit a step back and sideways. Dennis Oppenheim was born in 1938 in Electric City, WA (near Grand Coulee Dam, on which his father worked), and currently lives and works in New York City. He received a BFA from the School of Arts and Crafts (Oakland, CA) and an MFA from Stanford University (Palo Alto, CA). He has had numerous solo exhibitions internationally, including shows at the Stedelijk Museum, Amsterdam; Kunsthalle Basel; Tel Aviv Museum; San Francisco Museum of Modern Art; Institute for Contemporary Art, Long Island City, NY; Corcoran Gallery of Art, Washington, D.C.; recently, at the Irish Museum of Modern Art, Dublin; and Ludwig Forum, Aachen, Germany. The many group exhibitions in which his work has been included have taken place at venues such as The Whitney Museum of American Art, NYC; the São Paulo Biennale, Brazil; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Los Angeles; Rijksmuseum Kroller-Muller, Otterlo, Holland; Museum of Modern Art, NYC; and Museum of Contemporary Art, San Francisco. Commissioned works are located throughout the world in cities such as Buenos Aires, Argentina; Vilnius, Lithuania; Valladolid, Spain; Seoul, South Korea; to name a few, and in locations across the U.S. Books and catalogues on Oppenheim have been published by such noted art historians as Germano Celant, Thomas McEvilly, and Barbara Rose. Oppenheim's works reside in over 150 public collections around the world.

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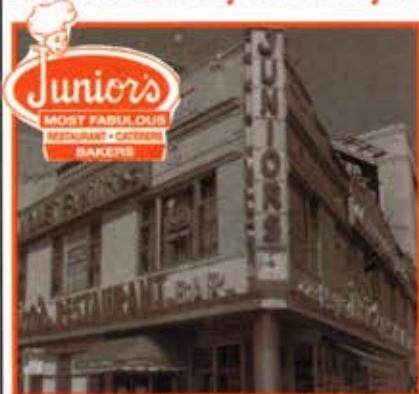
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# Offensive Moves



Israeli choreographer Ohad Naharin brings his Batsheva Dance Company to BAM's Howard Gilman Opera House (April 30–May 4) with an adaptation of Peter Handke's play *Offending the Audience*.  
*By Mindy Aloff*

Soft-spoken, ruggedly handsome, thoughtful to the point of reticence, the dancer and choreographer Ohad Naharin studied a page of curses in New York this past February, wondering if he should tone some of them down. In the aftermath of the World Trade Center's destruction, perhaps New York wasn't ready to be insulted by the avant-garde, albeit in language of the 1960s. This kind of sensitivity to a local audience is typical of what has made Naharin, artistic director of Batsheva Dance Company, a figure of adulation in his native Israel.

It has been a year since the world premiere in Israel of Naharin's *Virus*, the choreographer's internationally acclaimed 75-minute spectacle of dance and theater whose ironic vision of peace contains spoken excerpts (the curses among them) from *Offending the Audience*, a play by the Austrian writer Peter Handke. The Handke piece is a cult classic from 1966 that sets out to accomplish exactly what its title portends.

Naharin has fashioned the piece as a fiercely wrought demonstration of personal disagreement with Israeli governmental policies, which, he believes, savagely discriminate against the Palestinian people. The play itself was written during the Vietnam War and the Palestinian uprisings of the mid-1960s as a sort of exorcism of war and the complacency that prepares one to accept war unthinkingly. Naharin has juxtaposed an actor read-

*Naharin's Virus* by Batsheva Dance Company.  
Photo by Gadli Dagon

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# I, Claudio



A trio of Claudio Monteverdi's 17th-century operas, in stunningly varied productions, proves to BAM audiences this month that the art form's roots offer rich rewards.

By Judith Malafronte

How's this for a story idea: a guitar-playing hunk goes through hell to win back his lost love? Or how about a plot involving the tale of a woman who fights off the advances of rich men because she is still in love with her husband, a soldier, missing in action for 20 years? Is a saga of sex and politics, adultery and its consequences, contemporary enough?

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When *Orfeo*, *Il Ritorno d'Ulisse in Patria*, and *L'Incoronazione di Poppea* come to BAM this month, produced, respectively, by Chicago Opera Theater, the Aix-en-Provence Festival, and the Dutch National Opera, audiences will have a rare chance to listen to all three Monteverdi works in close proximity. The trio has been presented simultaneously before: In the 1970s director Jean-

*L'Incoronazione di Poppea*. Photo by Marco Borggreve

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## Naharin's Virus

Batsheva Dance Company

BAM Howard Gilman Opera House  
April 30, May 2, 3 & 4, 2002 at 7:30pm

An adaptation of **Peter Handke's** play *Offending the Audience*  
Choreographed by **Ohad Naharin**

Original music **Habib Allah Jamal, Shama Khader, Karni Postel**

Costume design **Rakefet Levy**

Lighting design **Bambi**

Musical advisor **Karni Postel**

Sound design **Frankie Lievaart**

Recordings **Frankie Lievaart, Haim Laroz**

English translation **Michael Roloff**

Music **Samuel Barber, Carlos D'Alessio, P. Stokes, P. Parsons**

### Performers

**Eldad Ben-Sasson, Jeremy Bernheim, Caroline Boussard, Stefan Ferry, Kristin Francke, Jesper Thirup Hansen, Yoshifumi Inao, Yaniv Nagar, Gili Navot, Inbar Nemirovsky, Chisato Ohno, Itamar Sahar, Mami Shimazaki, Maya Weiser, Inbal Yaacobi, Arkadi Zaides, Noa Zouk**

**Batsheva's dancers collaborated in the creative process.**

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# Batsheva



Photo: Gadi Dagon

## Batsheva Dance Company

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Batsheva Dance Company and the Batsheva Ensemble are the resident companies at the Suzanne Dellal Centre for Dance and Theater, 6 Yechieli St., Tel-Aviv 65149. Tel: 972 3 5171471 Fax: 972 3 5160231  
E-mail: dancecom@netvision.net.il

# Naharin's Virus

## About the collaboration with musician Habib Allah Jamal

In December 2000, during Batsheva's performance tour "Batsheva—A Decade of Love," the company was scheduled to perform in Nazareth for a mixed audience of Arabs and Jews. At the same time, unprecedented riots started in the Israeli Arab sector. The rage and intensity of these riots shook the volatile Israeli society and created a deep rift between Arabs and Jews.

In view of the situation, the company's management decided, after careful consideration, to send the dancers to Nazareth, in Batsheva's pink bus, wrapped with the company's photos, to perform for an all-Arab audience in their local hall. The hope was that this step would be received as a gesture of peace and fraternity.

Batsheva performed excerpts from *Zachacha* and was greeted with great enthusiasm. After the performance, Ohad Naharin conducted an open dialogue with the audience on arts and the political situation. As an homage to Batsheva, the hosts wanted to reciprocate, by performing for Naharin and the dancers their own dances, while the local Arab musicians played folkloric music, telling of love, marriage, and so on.

Naharin listened carefully; he knew he had found what he had been looking for: the perfect music for his new creation *Naharin's Virus*, an adaptation of Peter Handke's play, *Offending the Audience*, and not what he previously imagined to be suitable, with 'Kleizmerim'—traditional Jewish musicians. Ohad Naharin was invited to the Ramadan Festivities where he asked Habib Allah Jamal and his group to participate in his *Virus* by recording their music for Batsheva.

The musicians are composer Habib Allah Jamal; Shama Khader—composer and oud player; Shama Mazon—singer; Darawshi Farouk—organ; Khateeb Adnan—violin; Khateeb Anan—tambourine; Banna Khaled—durbuca. The heart-breaking, sweeping, powerful songs

open and close the show with the word 'Jana'—paradise in Arabic, symbolizing love and the dream of peace. Habib Allah Jamal, who defines himself as a Palestinian Arab with an Israeli citizenship says: "Despite our conflict, despite the pain and suffering me and my people went through, I am very proud of the cooperation with Batsheva. I pray our encounter in art may lead to all sorts of good encounters."

## A note from Habib Allah Jamal

I established the musical group Al Majad in 1993. The aim was to reconstruct the music and dance appealing primarily to those more than 60 years of age, people devoted to it. I strengthened it and recreated it for this generation—the heart of the 21st century—and today I present the traditions and customs practiced in weddings and family parties, on the way to the water spring, in the harvested meadow, and on the battlefield.

The starting point of my work is the elderly man wedged in the wheels of old age and the old woman recounting her young loves, smiling with a mouth empty of teeth, re-enacting unforgotten days, reconstructing for me the songs and the *debka* and the folklore of bygone times. I show this today with the instruments and lyrics of ancient songs and dances, through modern staging.

Ohad Naharin believes in the sacred notion of the freedom of man, demonstrated in the trust and collaboration between Al Majad and Batsheva. He initiated this collaboration between two heritages very distant from one another, between two peoples entangled in complex ideological confrontations and immersed in the deep social fissure between Jewish and Arab societies. We both believe in peace and intimacy and everyday life, and that music is a shared universal language.

We believe that man is man, and with the same firmness we believe that two traditions meet and unite in one amazing performance—a fact.



# Naharin's Virus



Photo: Gadi Dagon

## On Naharin's Virus

"Handke's play is about the negation of the theater. The direct, continuous appeal to the public turns the spectator's mere presence, his self-awareness and his act of listening—into the main issue of the play. He glorifies the public—but means no praise, he scorns them—but means no offense. He contradicts himself. The play empties the stage of all expectations, of all theatrical conventions. A space, a void is created: it is there where my creation takes place!"

—Ohad Naharin

"When the head and the body succeed in merging, it is a feeling second to none. It is a kind of ecstasy, of spiritual elevation. This is also Ohad's virus. When he talks about how the body moves, I think of life itself—movement which stems out of weakness, out of abandonment, simply letting go—let things happen."

—Yael Schnell  
dancer, Batsheva Dance Company

"My creative process and my encounter with the public involve finding keys and passing them on. Imagine there is a locked room, full of treasures: wisdom, a cure for cancer, world peace, etc.... Sometimes, all you need in order to open that room is one little key. The difference between being inside or outside the room—is that little key."

—Ohad Naharin

"In my solo part, I utter all sorts of voices. They sound like an animated creature, or a talking doll, or an animal. It is without thinking I utter these voices. In some way, I am talking to someone, in my own language."

—Chisato Ohno  
dancer, Batsheva Dance Company

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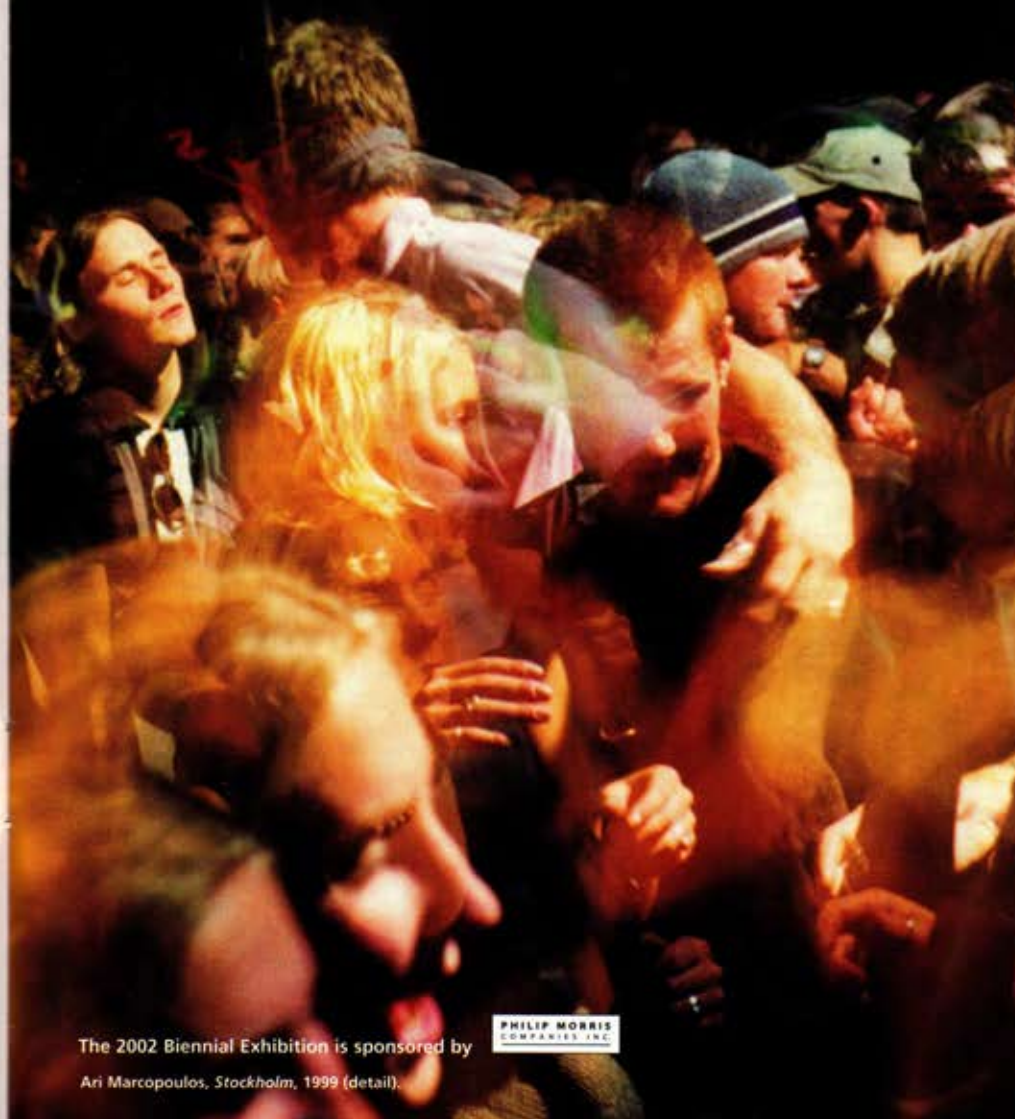
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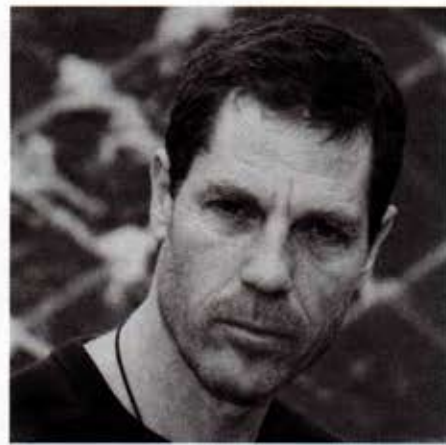


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Ari Marcopoulos, Stockholm, 1999 (detail)





Ohad Naharin. Photo by Bruce Long

ing a portion of Handke's script with a vision of humanity—now flawed, now flawless—dancing; and he has carried both his political anger and a spirit of ecumenical harmony into the music, too.

The score for *Naharin's Virus* is a patchwork of both recorded classical excerpts and live music. The latter consists, in part, of traditional Arab-Israeli music that has been arranged by the composer Habib Alia Jamal, an Israeli Arab whom Naharin met in 2000 during a Batsheva tour to Nazareth. The lyrics for Jamal's songs, which begin and end the show, contain the Arabic word "jana"—paradise. That is, "what could be." For the shape of the score as a whole, Naharin credits Karni Postel. "She's a classically trained rocker," he says. "She was really my adviser for the whole process, especially the electronic side of the piece. She brought the instrumental version of Samuel Barber's Adagio for Strings into it, too, when I was using a vocal version."

The use of musical excerpts mirrors what Naharin sees as narrative interruptions. The work goes from scene to scene, situation to situation, with the dancers changing their technique and attitude toward the audience sometimes gradually, sometimes abruptly. Much of their movement, alternating between sensual liquidity and explosive propulsion, makes it look as if the action is taking place underwater. (The unisex costumes, nude-colored between neck and groin, black from groin to feet, emphasize their upper bodies, the source of their dance power, and also give them the look

of a cluster of anemones or a school of fish.) At various points, they also scrawl words and figures on an upstage wall, the same one on which the actor, reciting the texts, is positioned in isolation. "I think the piece starts a lot of stories and doesn't finish any of them," Naharin says. "The stories are the story of love, the illusion of power, the absurdity of things. Now, as I say that, I'm finishing my sentences, which is almost wrong for it. At some point, the dancers write on a wall with chalk the letters 'P L A S T I L E N A.' It can be 'P A L E S T I N E,' if you play with it." At another point, the Hebrew word "atem"—i.e., you—is sarcastically chalked on the wall. "Israel is their country as much as ours," Naharin says, "and we are so much more alike than different."

All of this serves as a meditation on Handke's early ideas about the political and theatrical status quo. Written over 35 years ago in high dudgeon and with withering precision, *Offending the Audience* seems to have poured forth from a very angry—and very gifted—young man, not yet 25 years old, who, in the tradition of Bertolt Brecht, was out to purify the theater, world politics, and the complacency of middle-class theatergoers, all in one fell swoop. Handke has gone on to much larger achievements as a writer, including his co-authorship, with director Wim Wenders, of *Wings of Desire*, a film that has inflamed the hearts of moviegoers worldwide. Still, his early play—which continues to be performed around the U.S. by university and community theater groups—has its fans. The script, a streaming monologue in the manner of Samuel Beckett (Naharin has used about a third of it), includes some showstopping insults, and, in the 1971 English translation by Michael Roloff, they have the swing of improvisatory jazz: "You whizz kids, you turtledoves, you crazy hawks, you stool pigeons, you worms, you antediluvian monstrosities, you claquers, you clique of babbies, you rabble, you blubber, you quivering reeds, you wretches, you ofays, you oafs, you spooks, you blackbaiters, you cooky pushers, you abortions, you bitches and bastards, you nothings, you thingamajigs."

"In Israel, the reaction to the curses was very different from one night to another," Naharin says. "When the offending section starts, sometimes people curse us back, or leave, or argue, or just stay quiet. I don't know what does it."

Naharin, himself a decade younger than Handke (whom he has never met), didn't begin to study dance until the age of 22, after he had completed the military service that is compulsory for native Israelis. (He served in an entertainment unit.) "I was a gymnast," he says. "I just liked it, and I have a very easy body, very loose. It was my gymnastics teacher who encouraged me to study dance." Naharin joined Batsheva, which had been founded in 1964, in Israel, by the Baroness Betsabée (Batsheva) de Rothschild, a patron of Martha Graham's work. During the late 1960s, Graham herself came to Israel to choreograph a new dance—the only choreography she ever made for any company outside her own. "She saw something in me," Naharin says. "She thought I was a reincarnation of Robert Powell" (a Graham dancer who had committed suicide). Graham invited Naharin to New York to perform with her company, which he did, dancing in *Diversion of Angels* and appearing in a "spear-carrier" role in *Clytemnestra*.

While in New York, he also pursued his curiosity about classic ballet as a scholarship student at the School of American Ballet, in 1976, where he studied with Stanley Williams, Richard Rapp, and Alexandra Danilova. In 1978 he married Mari Kajiwarra, a principal dancer with the Alvin Ailey American Dance Theater, and the two of them formed the Ohad Naharin Dance Company in New York. But in 1990 Naharin returned to Israel with Kajiwarra, where he became the director of Bat-

sheva and she became a dancer and rehearsal mistress with the company. (This past Christmas, Kajiwarra died at the untimely age of 50.)

When asked what the English title *Naharin's Virus*, refers to, Naharin says, "The 'virus' is my movement, in a way. It's not Graham: I go to the floor only to get out of it. I don't go to the floor to stay. For three years, I've been developing a movement workshop for non-dancers—movement for healing and for pleasure, movement to become healthier and to feel better. It improves a lot my understanding and ability as a choreographer, and it affects my choreography. I do it myself 45 minutes twice a week." Over the two-year intermittent rehearsal process in which *Naharin's Virus* was developed, the dancers were asked to improvise extensively; and some structured improvisation remains in it, as do elements of pantomime, high-energy body slamming, and a passage of classical ballet exercises.

Naharin likes such contradictions, in part for their mutual enrichment of the whole, in part for their "meaninglessness, too, as in the play." Ultimately, though, what the choreographer—first and last, a dancer—most appreciates about *Naharin's Virus* is what only a live audience, offended or not, can discover: the "what-is-not-said."

Mindy Aloff teaches dance history and criticism at Barnard College and serves as a consultant to The George Balanchine Foundation.

*Naharin's Virus* by Batsheva Dance Company. Photo by Gadi Dagon







*Il Ritorno d'Ulisse*. Photo by Elizabeth Carecchio

Pierre Ponnelle and conductor Nikolaus Harnoncourt teamed up to look at these works for the Zurich Opera, and the resulting videos document their approach. And in Milwaukee in late 1988, director Stephen Wadsworth presented these pieces as a visually and psychologically unified cycle, heightened by double- and triple-casting among a versatile young ensemble. But when BAM presents the cycle, it may be the first chance to attend all three in vastly different approaches.

Monteverdi's operas are intimate and personal works, exposing the hearts and minds of ordinary humans, and bringing the emotions of mythological figures, emperors, gods, and goddesses within our grasp. There are no Gypsies, pharaohs, or garret-dwelling poets. There are no massive orchestras, corps de ballet, symmetrically arranged choristers, or big-name vocal heavyweights.

*Orfeo* had its premiere in a small room in the ducal palace at Mantua in 1607, before an invited audience of intellectual aristocrats. The Chicago Opera Theater (COT) production attempts to re-create the feel of a swanky gathering, with cocktail dresses, black-and-white glamour, and champagne-pouring waiters. The titular hero becomes a celebrity bad-boy pop singer, and when his girlfriend dies suddenly, he decides to use his

musical gifts to bring her back from the dead. As stage director Diane Paulus puts it, "The dark of night inhabits Orfeo's soul as he embarks on a journey to realms where even hope cannot accompany him. But where is this underworld? Is it within or without?"

Brian Dickie, COT's general director, was the mastermind behind the pairing of off-Broadway director Paulus, a protégé of experimental director Andrei Serban, and British musicologist-conductor Jane Glover, who boasts a long résumé in opera. Neither the director nor the conductor views *Orfeo* as a museum piece or has attempted to re-create a 17th-century theatrical experience. For one thing, there are no surviving costume renderings or set sketches, nor do the librettos include any stage directions. There is no authoritative and accurate musical edition, and only a partial list of instruments used at the premiere survives.

This is where Glover's scholarly background and experience in editing 17th-century music comes into play. "Throughout rehearsals," she notes, "everybody—singers, instrumentalists, production team—will contribute. Each note or chord will have some decision made about it. Should it be short or long, loud or soft, attacked or stroked, fast or slow? Which particular word or syllable should be pointed? How and where should we deploy ornamentation? Above all, after making these decisions, how can we keep them alive? We must retain that very spontaneity which marked Monteverdi's response to the text. For, ultimately, all live theater is of its moment."

*Il Ritorno d'Ulisse*, from the 2000 Aix-en-Provence Festival, was praised by the critics (the *London Times* called it "the operatic event of the year, if not more"). The public, meanwhile, was endlessly fascinated with the real-life relationship of the opera's male and female leads (Krešimir Špicer and Marijana Mijanovic), he Croatian, she Serbian, comparing them to Roberto Alagna and Angela Gheorghiu, the opera world's media-hogging couple.

For this production, American conductor William Christie renewed his working relationship with Adrian Noble of Britain's Royal Shakespeare Company. While Noble has few opera credits, the Shakespearean features of *Ulisse* are not lost on

the director. "In fact," he notes, "there is the same mix of genres. Psychology, of course, plays a prominent role, particularly for Penelope, who has become so habituated to her role of widow that she is utterly terrified of the reality of her husband's return, after such a long absence. In any case, it's a beautiful example of psychological subtlety—it reminds me of *A Winter's Tale*."

Intimacy and psychological subtlety are achieved with evocative sets. The prologue establishes the tone of timelessness with a desert setting (the stage is covered in sand), in which a naked singer in the role of "Human Frailty" is poked, prodded, teased, and tormented by the forces of Time, Fortune, and Love. So are the characters of Ulysses, Penelope, and their son, Telemachus, drawn from the last half of Homer's *Odyssey*, at the mercy of these elements.

The Dutch National Opera's *L'Incoronazione di Poppea* teams stage director Pierre Audi with harpsichordist Christophe Rousset in a production that is neither ultra-contemporary like COT's *Orfeo*, nor timelessly mythological like Aix's *Ulisse*. The work is basically a study of the narcissistic manipulations of the Roman emperor Nero and the vixen Poppea, resulting in the death and exile of the noble and virtuous characters, and the triumph of the bad guys. Countertenor Jeffrey Gall, who once sang the role of the jilted lover Ottone in this production, muses on the influence of the films of Andrei Tarkovsky on Audi's concept: "The absence of any real landscape, the prominence of the elements—rock, water, fire—the isolation of the characters, the eternal suspense, this is classic Tarkovsky. Audi's *Poppea* is basically about claustrophobic nothingness."

Lute player Stephen Stubbs, who has been with the production since its inception in 1993, adds, "The real coup de théâtre is the moment when Amore defends the sleeping Poppea against the murderous approach of Ottone by sending down a laser beam which turns the rock into a momentary ball of fire." Stubbs finds that the main challenge with the staging is musical coordination, because of the large stage space and the numerous precise and intricate movements required by Audi. "But the great advantage of having an excellent continuo player as the musical director is that he will always know when not to conduct. In this case, Rousset's own

subtle yet dramatic way with the harpsichord is one of the delights of the show."

A cocktail-party Hell, an ancient Ithaca, a psychologically empty Rome—the settings vary, but all three operas pit the individual against the crowd, highlighting Orpheus' grief, Penelope's faith and resolve, or Nero's self-centered pathology. Monteverdi was experimenting with a form of musical expression and dramatic effect hitherto unknown. How can we as spectators approach these works? "Forget all you know about opera," advises Glover. "Try to imagine a time when opera didn't exist. This is a brand-new art form, being created before your eyes and ears."

Judith Malafronte has written for *Opera News*, *Schwann Inside*, and *Opus*, and has sung the roles of *Messaggiera*, *Penelope*, *Minerva*, and *Nero* in various Monteverdi productions.

*Orfeo*. Photo by Liz Lauren



*Il Ritorno d'Ulisse in Patria*,  
BAM Harvey Theater  
April 7, 8, 10, 11, 13 & 14

*L'Incoronazione di Poppea*,  
BAM Howard Gilman Opera House  
April 16, 19 & 21

*Orfeo*, BAM Harvey Theater  
April 22, 24, 26 & 27



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# The Campaign for BAM

The Campaign for BAM was initiated in 1992 to create Brooklyn Academy of Music's first endowment. Phase One (1992—1995) established a \$12 million nucleus which has provided BAM with a strong financial foundation and supports all BAM operations through annual distribution of interest income.

## Endowment

### \$1,000,000 and above

Doris Duke Charitable Foundation  
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The Ford Foundation Fund to Support Collaborative Creativity Among U.S. Artists  
The Howard Gilman Foundation  
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The Peter Jay Sharp Fund for Opera and Theater  
Lila Wallace-Reader's Digest Endowment Fund for Community, Educational, & Public Affairs Programs

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The Isak and Rose Weinman Foundation in honor of Madame Lilliana Teruzzi

Phase Two (1996—2000) combined operating, endowment, institutional development, and building renovation needs into one unified effort and achieved the endowment goal of \$20 million. The continued growth of the endowment is critical to the success and future of BAM. Phase Three (2001—2005) of the Campaign is now underway with a goal of expanding the endowment to the level of \$40 million. BAM sincerely thanks the many contributors who have made major gifts to the endowment effort.

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As of February 12, 2002

May 2005. Most importantly, the matching funds must be raised from new and/or increased gifts from individuals.

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

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BAM sincerely thanks its many contributors listed below whose gifts over the past year are greatly appreciated. This listing primarily recognizes support for BAM's annual operating needs and also acknowledges endowment contributions with the

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# Dining Guide

**China Regency**—850 7th Ave., b/w 54 & 55th Sts. Regional Chinese cuisine featuring specialty noodle dishes and sushi bar. Boasts two newly redecorated dining rooms and private party room. Open seven days 11:30 am–midnight. Accepts all major credit cards.

**The City Grill**—269 Columbus Ave. @ 72nd St. (212-873-9400). An Upper West Side classic serving an American eclectic menu. Lunch, brunch, and dinner. Free delivery.

**Convivium Osteria**—68 5th Ave. b/w Bergen & St. Marks, Brooklyn (718-857-1833). A rustic Italo Iberian restaurant with garden dining and an extensive wine cellar offers a romantic and warm setting with authentic Mediterranean food. Try the specialty of the house: the banquet roasts. Steps from BAM. Open Tue–Thu 6–11 pm; Fri & Sat 5:30–11:30 pm; Sun 5:30–10 pm.

**Hunan Park**—235 Columbus Ave. (212-724-4411); 721 Columbus Ave. (212-222-6511). Simple but very elegant, featuring contemporary Chinese cuisine. 11:30 am–12 am Sun–Tue; 11:30 am–1:00 am Wed.–Sat.

**Il Violino Restaurant**—180 Columbus Ave. (212-873-2500). Serving a mix of northern and southern Italian specialties at reasonable prices. 11:30am–12 am Mon–Sun; brunch: 11 am–4 pm Sat. & Sun.

**Junior's Restaurant**—Grand Central Terminal; 386 Flatbush Ave. Extension (718-852-5257). A landmark restaurant since 1950 with Junior's cheesecake was voted #1 by New York Magazine. It has an extensive menu, a take-out bakery and bar. 6:30 am–12:30 am Sun.–Thurs., 6:30 am–2 am Fri. & Sat.

**Locanda Vini & Olii**—129 Gates Avenue, Brooklyn (718-622-9202). Italian country cooking specializing in Tuscan cuisine and homemade pasta. Time Out says it's a "combination of atmosphere, value service, and inventive fresh food." Open Tue–Thu 6–10:30 pm; Fri & Sat 6–11:30 pm; Sun 12–3 & 6–10 pm. Closed Mon.

**LouLou Restaurant**—222 DeKalb Ave., Brooklyn (718-246-0633). This coastal French restaurant's dining experience is always fresh and spirited, serving up seafood

delights including French sea bass. But if your choice is meat Argentinean rib eye will surely be satisfying. Open Mon, Wed, Thu, and Sun 6–11 pm; Fri–Sat 6 pm–midnight; closed Tue; open for Sunday brunch.

**Rosa Mexicano**—61 Columbus Ave. (212-977-7700); 1063 First Ave. @ 58th St. (212-753-7407). Both locations serving authentic regional Mexican food in an award-winning setting. Dinner: 5pm–12 midnight; Lunch: @ Columbus Ave only.

**Empire Szechuan**—193 Columbus Ave bet 68th & 69th Sts. (212-496-8778); 2574 Broadway @ 97th St. (212-663-6004) 2642 Broadway (212-662-9404); 15 Greenwich Ave. (212-691-1535); and 381 3rd Ave (212-685-6215). Great Chinese and Japanese cuisine with "thumbs up" sushi at great price. Parties, catering, and delivery all welcome. Visa, MC, Amex. Open late daily 10:30 am–2 am.

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**Jennifer's**—117 W 58th St., (212-397-4256). Family-owned & operated, Jennifer's offers a combined variety of delicious Italian & American cuisine. We have been praised for our fresh home style dishes, cozy & relaxed atmosphere. Open Mon–Fri 11:30am–11:30 pm; Sat & Sun 4–11:30 pm. All major credit cards accepted.

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# Batsheva Dance Co

(continued from page 20)

The appointment of Ohad Naharin as artistic director in 1990 launched Batsheva Dance Company into a new era. Naharin assembled an intense and stimulating group of dancers and led his company to international status.

In Israel, Batsheva is treasured by an enthusiastic and devoted audience. Its season is eagerly expected, and it has revolutionized the position of dance in general, making it a prominent performing art. The company captured young audiences with works that became "cult" events, and at the same time reached beyond the traditional dance public with performances in prestigious venues. Batsheva tours extensively to Europe, Japan, Australia, the Americas, and Canada, enjoying repeated visits to the world's leading festivals and theaters.

Batsheva follows two parallel paths: its repertoire focuses on works by Ohad Naharin, while it continues to host guest choreographers, ranging from established artists such as Jiri Kylian and William Forsythe to emerging talents embarking on their careers.

Batsheva Ensemble—The Junior Company, formed by Naharin in 1990, has evolved into a company with its own professional identity. The Ensemble's goals are to train the next generation of dance performers, to cultivate and educate young audiences all over Israel, and to develop original talents, from choreographers to designers.

Both companies have an international make up of individually unique dancers from Israel and abroad. Dancers of both companies are encouraged to recognize their distinct creative gifts, either as performers in the company's work or as independent creators.

Searching to expand the boundaries of dance, Naharin turned Batsheva into a prolific meeting point for artists of all disciplines—composers, filmmakers, lighting, set, and costume designers have been associated with Batsheva in remarkable collaborations.

Ohad Naharin began his training as a dancer with the Batsheva Dance Company. He came to New York at the invitation of Martha Graham to join her company, also studying at the School of American Ballet on a scholarship, and The Juilliard School. He joined Maurice Béjart Company in Brussels for a year, and returned to New York where he began choreographing. For ten years he performed in New York with his company, and was appointed artistic director of Batsheva in 1990.

His choreography has been produced internationally by Nederlands Dans Theatre, Pittsburgh Ballet Theatre, Ballett Frankfurt, Paris Opéra Ballet, Sydney Dance Company, Les Grands Ballets Canadiens, Cullberg Ballet, Lyon Opéra Ballet, Hubbard Street Dance, and many others. He was awarded the Chevalier de l'Ordre des Arts et des lettres by the French government in 1998 and became an American citizen in 1991.



# Who's Who



Photo: Bruce Long

Naharin wishes his bio to read:

NOTHING IS PERMANENT. He wishes to thank everybody, especially Mari.

**Habib Allah Jamal** (composer) was born in 1967 in Ein Mahal village, the Galilee. As a child, he expressed interest in Asian music and folklore and was active in cultural activities throughout his youth. He formed and led groups of folk dancing in his own and other villages and in the city of Nazareth, creating a link between the ancient Asian folklore and the modern era, and connecting multitudes of youngsters to their own heritage. Today, Jamal is the leader of Al Majad, the most popular and famous band in the Arab sector, which performs widely in Israel and abroad. All the songs performed by his band are arrangements of original materials collected meticulously from the elders of his village who loved him and whom he loved.

**Peter Handke** (author) was born in Griffen, Austria, in 1942. After graduating from a catholic seminary in 1959, he studied law at the University of Graz. In 1966 he published his first novel, *The Hornets*, and *Offending the Audience*

became his first stage success. He co-wrote with Wim Wenders the screenplay for the critically acclaimed film *Wings of Desire*, released in 1987. Handke's other works include *Sorrow Beyond Dreams* (1972), *The Weight of the World* (1976), *The Slow Return Home* (1979), *My Year in the No-Man's Bay* (1998), and *On a Dark Night I Left My Silent House* (1999).

**Bambi Avi Yona Bueno** ("Bambi"; lighting designer) started his career as a rock-concert lighting designer, working with leading Israeli artists such as Ofra Haza, Achinoam Nini, Arik Einstein, Shalom Hanoch, Shlomo Artsi, Yehudit Ravits, Fortis, Rita, and Natasha. From 1982—1986 Bambi resided in London, working for Britannia Row Productions, Pink Floyd's lighting company. He also toured Europe with artists such as Mike Oldfield, The Cure, Roger Waters, David Gilmour, and Dizzy Gillespie. Bambi has also designed for musical television programs and video clips, working with artists

# Who's Who

such as Kate Bush. Upon his return to Israel, Bambi designed for the theater, working with Gesher Theatre, the Itim Ensemble, the Cameri Theatre, Habima National Theatre, and the Beer Sheva Theatre. Recently he has designed for the opera. Bambi has won numerous awards for his work, among them the Yair Shapira Fund award in 1993 and Lighting Designer of the Year in 1995 and 1996. Ever since designing for Ohad Naharin's *Sinking of the Titanic*, Bambi's lighting design has become inseparable from Naharin's work in Israel with Batsheva Dance Company, and internationally with companies such as NDT, Frankfurt Ballet, National Ballet of Spain, Cullberg Ballet, Great Canadian, and others.

**Rakefet Levy** (costume designer), born in 1958, graduated from the Ramat Hasharon School of Fine Arts. Levy was both a student and a teacher at the Shenkar College of Design. Since 1982 she has been stage, set, and costume designer for television, opera, dance, and film productions, both Israeli and internationally. Levy has also designed for the theater, and has worked with Israeli playwright/director Hanoch Levine. Since designing the costumes for Ohad Naharin's *Arbos* (1991) Levy has become a regular collaborator with Naharin.

**Eldad Ben-Sasson** was born in Israel in 1978. Ben-Sasson graduated from the Bat-Dor School of Dance and was also trained at the Matan Center. After dancing with Jerusalem's Vertigo Dance Company, he joined the Batsheva Ensemble in 1998 and then the Batsheva Dance Company in August 2001.

**Jeremy Bernheim**, born in Israel in 1979, studied dance at Bikurei Haim Dance Center in Tel Aviv and Bat-Dor School of Dance. He joined the Batsheva Ensemble in 1997 and then the Batsheva Dance Company in January 2001.

**Caroline Boussard** was born in France in 1977. She studied dance at the Conservatoire National Supérieur de Paris from 1994 to 1999. Boussard joined the Batsheva Ensemble

in 1999 and the Batsheva Dance Company in August 2001.

**Stefan Ferry**, born in France in 1975, studied at the Conservatoire National Supérieur de Paris. In 1995 he worked with Peter van Dyck at the Werther Ensemble. Between 1995 and 1999 he danced at the Ballet de Monte Carlo, directed by Jean Christoph Maillot. He joined the Batsheva Dance Company in August 1999.

**Kristin Francke** was born in Norway in 1972 and studied at the State Ballet School in Oslo for three years. She worked at the Nye Carte Blanche Company in Bergen from 1996 and joined the Batsheva Dance Company in June 1998.

**Jesper Thirup Hansern**, born in Denmark in 1972, was a gymnast and gymnastics teacher, and was involved in theater and musicals until the age of 23. He moved to Stockholm to study dance at the Ballet Academy and the University of Stockholm. He joined Skanes Dansteater in Malmö in 1997 and the Batsheva Dance Company in 1998 after seeing the Company's production of *Sabotage Baby* in Gothenburg.

**Yoshifumi Inao** was born in Japan in 1975. Inao trained in Kyoto and at the Rudra Béjart School in Lausanne between 1993 and 1995. He danced at the Nye Carte Blanche in Norway between 1995 and 1997, and joined the Batsheva Dance Company in 1997. In addition to being a dancer he is also a rehearsal director of the company since 2000.

**Yaniv Nagar**, born in Israel in 1971, graduated from the Telma Yellin High School for the Arts and studied at the Bat-Dor school of dance. He joined the Ballet de Monte Carlo under the direction of Jean Christophe Maillot in 1992. Nagar joined the Batsheva Dance Company in 1996.

**Gili Navot** was born in the United States in 1981. Navot studied dance at the Reut School for the Arts and Witzo School for the Arts in



# Who's Who

Haifa, before joining the Batsheva Ensemble in 1999, and the Batsheva Dance Company in August 2001.

**Inbar Nemirovsky**, born in Israel in 1978, studied dance in Kiryat Chaim before joining the Junior Kibbutz Dance Company from 1996 to 1997. Nemirovsky danced for one year with the Barak Marshall Dance Company and in 1998 joined the Batsheva Ensemble, and joined the Batsheva Dance Company in January 2002.

**Chisato Ohno** was born in England in 1975 and grew up in Japan and the U.S., studied at the Central School of Ballet in London, and danced with Nederlands Dans Theater II for four years. Ohno joined the Batsheva Dance Company in 1998.

**Itamar Sahar** was born in Israel in 1978. Sahar studied at the Bat-Dor School of Dance and the Municipal High School of the Performing Arts in Tel Aviv. Between 1996 and 1998 Sahar worked with the choreographers Anat Danieli in her creations *October* and *Poppins*, with Inbal Pinto in her creation *Wrapped*, and with Noa Dar in *Heads in the Grass* and *Peeling*. Sahar joined the Batsheva Ensemble in 1998 and the Batsheva Dance Company in April 2000.

**Mami Shimazaki**, born in Tokyo in 1975, studied in Japan until the age of 16. She moved to Europe to study at the Rubra Béjart School in Lausanne, Switzerland, and worked with the company of Micha van Hoeck in Italy and the Aalto Theater in Essen, Germany. She joined the Batsheva Dance Company in December 1998 after a year with the Batsheva Ensemble.

**Maya Weiser** was born in the U.S. in 1979. Studied dance in Haifa for thirteen years. She joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in January 2001.

**Inbal Yaacobi**, born in Israel in 1978, studied at the Telma Yellin School of Performing Arts, and the Bat-Dor Studio. Yaacobi joined the Batsheva Ensemble in 1996, and the Batsheva Dance Company in 1998.

**Arkadi Zaides** was born in Russia in 1979 and immigrated to Israel in 1990. Zaides majored in Art and Dance at the Misgav High School. He danced with the Noa Dar Dance Group before joining the Batsheva Ensemble in 1998 and the Batsheva Dance Company in August 2001.

**Noa Zouk** was born in Israel in 1978 and studied dance at the Ulpana in Mizra and spent a year in the Junior Kibbutz Dance Company. Zouk joined the Batsheva Ensemble in 1997 and the Batsheva Dance Company in January 2001.

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## Over there

**A**s artistic director of the Donmar Warehouse, Sam Mendes has a reputation for bringing innovative work to London's theatre lovers. The Donmar's American Imports 2002 festival features hard-hitting new plays from the US, including Kenneth Lonergan's *Lobby Hero* and David Auburn's *Proof* – which reunites Gwyneth Paltrow with her *Shakespeare in Love* director, John Madden. Donmar Warehouse, Tel: +44 (0) 20 7369 1732

## When the going gets Tartuffe

Martin Clunes has a distinguished list of TV and film credits – he starred in the British TV comedy *Men Behaving Badly* and also appeared in *Shakespeare in Love* – but after a 12-year absence from the theatre, he says he feels he's 'starting all over again'. We talk to Martin about his fear of retreading the boards in his latest role as the eponymous star of Molière's *Tartuffe*. *Tartuffe* is at the National Theatre: Lyttelton. Tel: +44 (0) 20 7452 3000



JOSS BARRETT

### Naked truth

Now that the Broadway production of *The Full Monty* has finally crossed the Atlantic, we sneak a peek at some of the other male stage actors who have disrobed in the name of art.

### Front of house

Denise van Outen dazzles in *Chicago* on both sides of the Big Pond; RSC on the move; and will Pierce Brosnan star in the *Stones* in his *Pockets* film?

### One to watch

Relative newcomer Preeya Kalidas stars as Priya, the beautiful love-struck daughter of a movie mogul in Andrew Lloyd Webber's production of AR Rahman's new musical, *Bombay Dreams*.

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# Upcoming BAM Events

## **Naharin's Virus, Batsheva Dance Company**

Apr 30, May 2—4

An adaptation of **Peter Handke's** play, "Offending the Audience."

Choreography by **Ohad Naharin**.

*BAMdialogue with Ohad Naharin May 2 post-performance*

## **DanceAfrica 25th Anniversary, Africa, My Africa** May 24—26

Featuring **Cutumba** (Cuba) at each performance, with appearances on select days by companies including **Chuck Davis Dance Co.**, **Charles Moore Dance Theatre**, **Forces of Nature Dance Theatre Co.**, **Rennie Harris Puremovement**, **LaRocque Bey School of Dance**, **Universal African Dance and Drum Ensemble**, and **Creative Outlet Dance Theatre of Brooklyn**. Check [www.bam.org](http://www.bam.org) for details.  
*BAMdialogue with Chuck Davis May 23, 6pm.*



Cutumba, DanceAfrica 25th Anniversary

## **Maria Stuart by Friedrich von Schiller, Royal Dramatic Theatre of Sweden**

Jun 12—16

Directed by **Ingmar Bergman**, starring **Lena Endre** and **Pernilla August**

*Performed in Swedish with simultaneous English translation.*

## **BAMcafé Live!**

May 12, 2—4pm **Sounds of Praise Gospel Brunch**

Mother's Day Celebration with **Lafayette Inspirational Ensemble**

May 17, 9pm Spoken word slam featuring **Def Poetry Jam** artists. Hosted by **Danny Simmons**.

# BAMcinématek Highlights

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

## **Dino De Laurentiis:**

### **The Italian Years & Beyond**

May 2—19

May 6 gala: *Film Festa Honoring Dino De Laurentiis*

Information: 718.636.4182

15 films, including:

May 5 *Blue Velvet*

**Q&A: Isabella Rossellini**  
post-6:40pm show

May 11 *Serpico*

**Q&A: Frank Serpico** post-6pm show

## **De Laurentiis Double Feature**

May 18

*Evil Dead 2* and

*Army of Darkness*

**Q&A: Bruce Campbell**  
post-5pm show

## **Soviet SFX: Films by**

### **Alexandr Ptushko**

May 6—20

## **Robert Siodmak: 40's Noir**

May 7—21

## **DanceAfrica 25th Anniversary**

May 22—30

## **Black Cinema Café**

May 1

## **Cinemachat with Elliott Stein**

May 15

*Bitter Rice (Riso Amaro)*

**Chat post-6:50pm screening**


For complete details, visit [www.bam.org](http://www.bam.org). For weekly schedules, call 718.636.4100 x2.

For tickets call 718.777.FILM (order by "name of movie") or visit [www.bam.org](http://www.bam.org).

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# Giving Money, Keeping Control

Donor-advised funds allow givers to steer their gifts

BY ANDREW PAGE

In the days before online banking and Internet stock trades, charitable donors handed over their money and the decision on how to best spend it to large charities. The philanthropy-minded still write hefty checks to the Red Cross and the Cancer Society. But now that bank funds can be transferred with a click of a mouse, donors want more control over every aspect of their finances, including who exactly gets their dollars.

That's one reason for the phenomenal growth of donor-advised charitable funds, which allow an immediate tax deduction on a lump sum donation. Funds can then be doled out over time with the convenience of a checking account.

## TURNING POINT

It's nothing new: The community foundations have long offered donors a say in who gets the money kept in special accounts. But high minimum investments and limited marketing had kept this type of donor-advised fund out of the mainstream.

That all changed ten years ago, when Boston-based Fidelity Investments launched a new kind of donor-advised fund. With a minimum investment of just \$10,000, aggressive advertising, and online account access, the Fidelity Charitable

Gift Fund has grown at an unprecedented rate. It's almost like having your own private foundation through which money flows to earmarked non-profits (although all disbursements are reviewed by the mutual fund company). Last year, Fidelity's gift fund had a total of 30,000 individual accounts, which represented \$1.1 billion in assets, making it the second-largest public charity after the Salvation Army.

## SINCEREST FORM OF FLATTERY

Success breeds imitation, and other mutual fund companies, such as Vanguard and Schwab, have broadened the definition of what a public charity can be. Even American Express has gotten into the donor-advised charitable fund business.

Nobody would argue that new ways to give money to good causes are anything but a good thing. But some observers are wondering if all these new donors are getting enough guidance.

"Commercial gift funds have brought people into philanthropy who weren't there before," says Dot Riddings, president and CEO of the Council on Foundations. "But if you are concerned about making a meaningful grant in a local geographic location, non-profit community foundations have professional staffs that are on the ground to help you do that." ➤

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The difference is that mutual fund companies are set up to manage money effectively, and they simply don't have the resources to study the needs of a local community. While the gift funds



do offer advice on how to evaluate a non-profit, and they make sure you are giving to legitimate charities before releasing money, there is no comparison with what you get at a community foundation.

### GIVING BACK TO THE COMMUNITY

To understand the difference, a bit of history: In the early 1900s community leaders banded together to form endowments with money that had been left to their cities. As community trusts or community foundations grew, they became a vehicle for targeting money to local needs. Soon, additional charitable dollars began to flow in.

"The community was acting in a communal fashion," says Ed Beckwith, an attorney and Georgetown professor, who has observed the rise of the commercial gift funds. "If you give to five charities a year, know what they are, and have no plans to change that, then the ease of use of a commercial gift fund makes sense. If your philanthropic goals may change, consider consulting with a local community foundation.

"If someone has no particular interest in being closely involved in their community, they might be more attracted to a commercially sponsored charitable fund," says Beckwith. "If someone views their philanthropic activity as an extension of themselves, and a way to be more involved with their community, they would be drawn to a foundation."

New Yorkers interested in the arts might consider contacting the New York Foundation for the Arts, which offers a donor-advised fund that earmarks money for individual artists. Larger community organizations offer a range of options. "We're here to help donors if they want our help in how to make their money do the most good," says Bob Edgar, manager of donor services for the New York Community Trust. "If

you're interested in arts in education, there are terrific programs in Manhattan, and we happen to fund a number of them. Our program officer can take you to visit a school or two outside

the city that is in even greater need."

In the end, the rise of commercial gift funds has not only helped new donors to give, but has helped the established charities learn how to improve their levels of service. "Both sides are responding to each other," says Riddings.

To respond to the popularity of donor-advised funds, community trusts are banding together to offer donors a wider geographic range of expertise. Now, a single community foundation can help target your donations to the town you live in now, and the place you grew up. And community gift funds such as the Community Foundation Silicon Valley are making changes to offer easy online access.

Ultimately, the choice of whether to go with a commercial gift fund or a community foundation gift fund should be based on your philanthropic goals, which is where it all begins anyway.

*Andrew Page is the executive editor of Avenue magazine, where he writes frequently about philanthropy.*

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# Partner Institutions



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

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

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

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

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

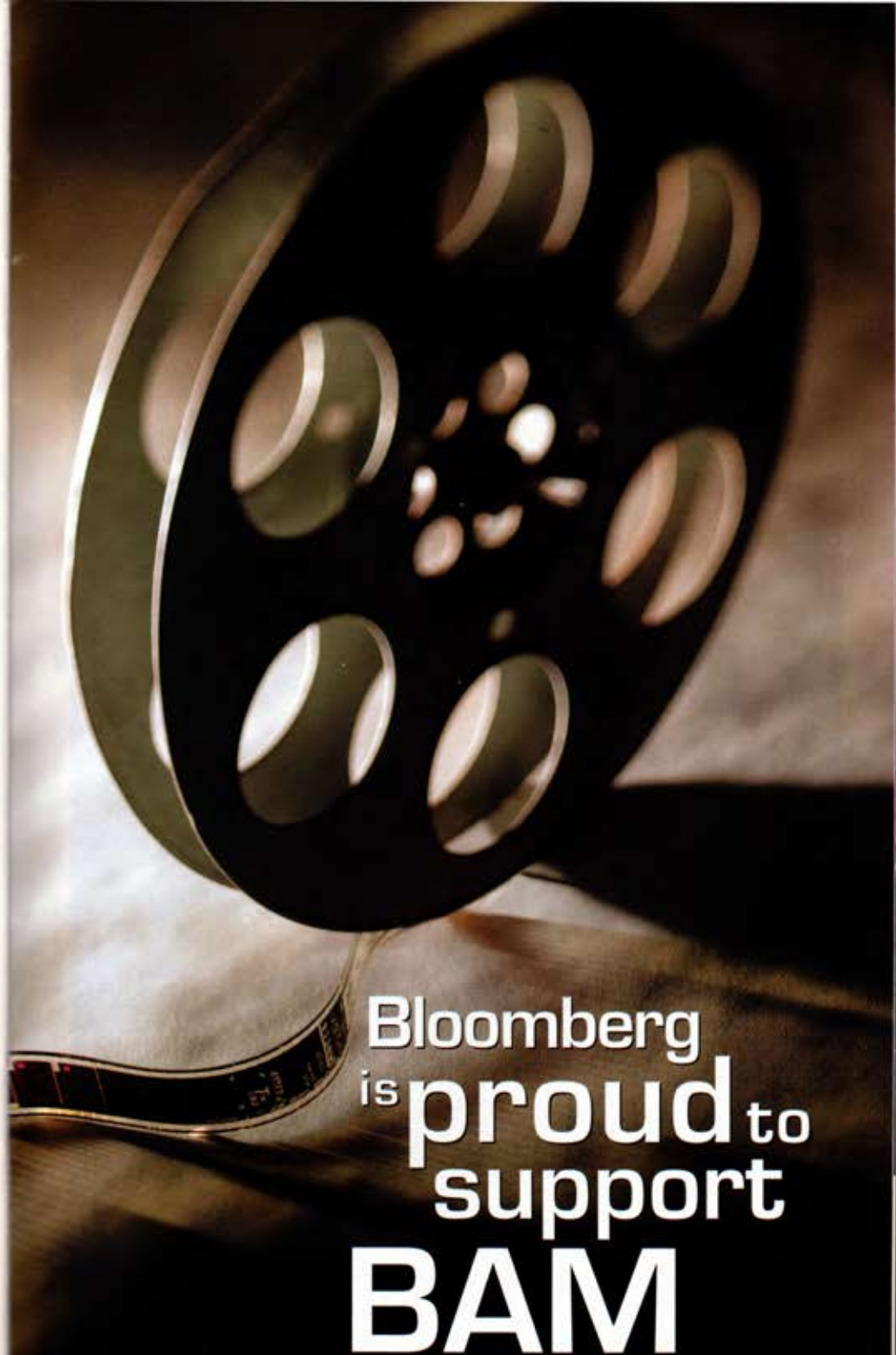
Robert Spano became the orchestra's fourth music director in 1996. Under his direction the Brooklyn Philharmonic has emerged as one of New York's preeminent music ensembles and continues to discover new repertoire. Critics have consistently praised the quality of the Brooklyn Philharmonic's performances,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



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



*Photos (top to bottom): current BAM facility ca. 1920; Howard Gilman Opera House interior; the BAM Harvey Theater; Robert Spano by Michael Darter; Donald Byrd's Jazz Train by Julie Lemberger*



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