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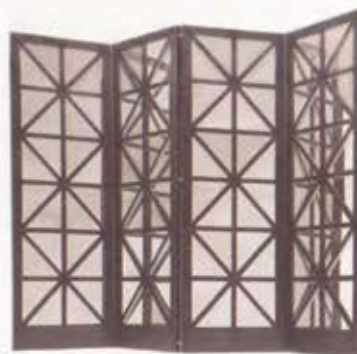
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CLASSIC SPRING FASHIONS MADE FRESH

> Best new styles warrant an updating of wardrobe staples

BY LISA LEEKING — This season is all about shoes, with twists on all your usual favorites. Like Jil Sander's Gladiator Thong Sandal with symmetrical oval straps joining on the top of the foot (\$545), or the sure-to-be-coveted shoe boot that has been popping up in all the boutique windows around town. Jeffrey Campbell's peep-toe Marly Platform with a 2.75" heel and "zipper at the back for easy on/off action" is gorgeous in gold. (Available at Urban Outfitters for \$125.) We're also digging the huarache-inspired woven sling-back Delanco by Jessica Simpson (\$89 at piperlime.com). A bit tricky to pull off, the look can best be accomplished by keeping the skirt short, or worn with skinny, cigarette-leg jeans.

The accessory *du jour* has to be plastic, oversized oval-frame sunglasses. Shaped like the classic aviator sunglasses, the popular **Carrera**

brand (www.carreraworld.com), known for its ski goggles and racing glasses, has created a pair of sunglasses that captures the essence of spring: stylish yet playful. Super versatile, these Safari sunglasses can be worn every day, lounging poolside or to make a statement on an international vacation. They look great on both men and women, available at Barney's for \$150 in an array of fun colors, including red, orange, white/silver, black and blue.

And denim is here to stay. While the super dark, super tight midnight dyes are still en vogue, as the weather starts to warm up consider straight leg and boot cuts from **Paige Premium Denim**. Still known as the designer who makes "the best butt jeans" in the business, Paige Adams-Geller recently opened its third store, and first store in New York (869 Washington St.;

212-807-1400). The 1,000 square foot denim boutique encourages followers to try out the entire line, including the new spring collection featuring denim from Italy and Japan. High quality materials, flattering cuts and superior finish are what keep Paige a fit above the rest. New cuts and washes are available for spring, and some are made with DOW, a luxury stretch fiber that doesn't lose its ability to fit like a glove, even after many washings. Complimenting its line of men's and women's jeans are cute tops and dresses.

It's been a long, cold winter, but the best spring styles in years are reason to celebrate the changing season!



Carrera's Safari sunglasses (ABOVE) and the peep-toe Marly Platform from Jeffrey Campbell



PHOTO: PAIGE

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Contents

The Next Stage Campaign

BAM embarks on a new multiphase campaign
by *Adriana Leshko*

10

Trisha Brown

The renowned choreographer returns to BAM
by *Susan Yung*

12

BAMcinématek—Prix Louis-Delluc

Gather in a French café and decide the best films? Mais oui!
by *Steve Dollar*

16

Program

21

Upcoming Events

31

BAM Directory

32



Next Stage Campaign
Rendering, Judith R. & Alan H. Fishman
Space, Courtesy H3 Hardy/studioamd



Trisha Brown's *O zlozony/O composite*,
Photo: C. Lieber

Cover Artist



Julie Heffernan
Self Portrait Sitting on a World, 2008
Oil on canvas, 78" x 56"
Courtesy of the artist and
PPOW Gallery, New York

Proceeds from the sale of this work benefit BAM. For information on this and other BAMart offerings, contact David Harper at 718.636.4101 or BAMart@BAM.org.

Julie Heffernan's paintings have been exhibited extensively in national and international galleries and museums. She has been featured in solo exhibitions at institutions such as the Lux Art Institute, the John Michael Kohler Art Center, and the Mint Museum of Art and in group exhibitions at institutions such as the National Museum in Gdansk, Poland, the National Academy Museum, and the American Academy of Arts and Letters. A traveling retrospective of her work, accompanied by a retrospective catalogue, entitled *Everything that Rises*, was organized by the University Art Museum, University of Albany, in 2006. Her work has received critical attention in numerous publications including *Artforum*, *Art in America*, *ArtNews*, and *The New York Times*, and is included in many national and international collections. She received her BFA at the University of California at Santa Cruz and her MFA at Yale University School of Art. She teaches at and is the head of the BFA Program at Montclair State University. She lives and works in New York City, and is represented by PPOW, New York and Catharine Clark Gallery, San Francisco.

Next Stage



Rendering: Judith R. & Allen H. Fohman Spoken. Courtesy H3 HandyStudio.com

Securing BAM's Future

by Adriana Leshko

The next act for a renowned global arts institution approaching its 150th anniversary? Ensuring that it survives and thrives for another 150 years and beyond. When conceiving the recently unveiled BAM Next Stage Campaign of major financial, building, and artistic initiatives, BAM—now in its tenth year of leadership under President Karen Brooks Hopkins and Executive Producer Joseph V. Melillo—cast an eye to the future, as befits an organization known for its audacious artistic vision.

With an already half-realized objective of raising \$300 million by 2012, the BAM Next Stage Campaign's central goal is to make certain that an institution that hosted such legendary performers as Edwin Booth, Isadora Duncan, and Enrico Caruso—before reinventing itself in the latter half of the last century as an international reference point for artistic innovation—safeguards its own legacy. "BAM has withstood fire, flood, the Great Depression, natural and man-made disasters, and yet, here it stands: one of our City's great artistic treasures," says Hopkins. "BAM's ability to weather economic downturns is absolutely dependent on building a strong, stable institution—that's what the Next Stage will accomplish. Our goal, at its core, is to assure New Yorkers and visitors from around the world that BAM will continue to flourish."

As with any of the great performances that have graced BAM's stages, there is a dedicated cadre of exceptional people involved in conceptualizing and carrying out this ambitious fundraising endeavor. At its helm is BAM Board Vice-Chair Adam E. Max and wife Diane Max. "Our connection to BAM is like a long love affair," says Max, who was asked to chair the campaign by BAM Vice President of Planning & Executive Director of Special Campaigns Lynn M. Stirrup. "When Diane and I got married in 1985, we received a subscription to the Next Wave Festival as a wedding gift," Max recalls. "Like any long-term relationship, you can only get what you put into it, which is why we wanted to get so personally involved with the BAM Next Stage Campaign."

BAM's ever more visible role as a leadership urban arts organization called for a similarly forward-thinking capital campaign, one that addressed both the institution's day-to-day operational and long-term needs. From the outset, one of the priorities was to communicate about the BAM Next Stage Campaign in an innovative, culturally youthful way. Working with award-winning design firm Trollbäck + Company, BAM created BAMNextStage.org as an interactive platform for the campaign. "There is a notion that when you are raising funds, you need to explain your mission using corporate tables and

Next Stage

charts," remarks Jakob Trollbäck. "But when the DNA of your organization is wrapped up in the arts, your message should convey that enthusiasm, which is why I wanted to make sure that the website for the BAM Next Stage Campaign felt as vivid and alive as BAM itself." The compelling result offers an engaging overview of Campaign objectives and achievements combined with a visual timeline surveying nearly 150 years of artistic excellence at BAM and an evolving library of video interviews with BAM artists such as John Turturro, Ohad Naharin, and Philip Glass.

One of the BAM Next Stage Campaign's most critical objectives is its endowment goal of \$110 million, which serves both as a powerful symbol of BAM's tremendous growth as an organization and its limitless potential for the future, as well as a stabilizing corrective to the current economic climate. Such stability paradoxically allows for precisely the kinds of bold strokes which audiences have come to expect from BAM.

The largest of the Next Stage capital projects is the BAM Richard B. Fisher Building, a unique theater complex to be built at 321 Ashland Place and named after visionary BAM supporter Richard B. Fisher, the late president, chairman, and chairman emeritus of Morgan Stanley who served as chairman of the BAM Endowment Trust from 1992—2004. With this small, flexible 263-seat theater—all seating will be removable and a sprung floor accommodates dance—BAM will be able to take increased risks on emerging talent, the very leaps of artistic faith on which its international reputation was forged. And, in keeping with the institution's commitment to thinking locally as well as globally, the BAM Fisher Building will be available for low-cost community and artist use and will allow BAM to augment the acclaimed educational programming that serves the New York City student/teacher populations. "Dick Fisher believed strongly in the power of art to positively influence social discourse and community engagement," remarks Jeanne Donovan Fisher, the late Fisher's wife. "The entire Fisher family is honored to be able to support this project, where emerging artists will flourish, the community will gather, and the spirit of discovery will thrive."

The BAM Next Stage Campaign also serves as the springboard for BAM to continue to broaden its artistic reach. By amplifying its commissioning scope and expanding upon a stellar track record of partnering with major artists to produce exceptional work, such as this month's Bridge Project—a major international three-year theatrical event co-produced by BAM, The Old Vic, and Neal Street Productions—the Campaign will allow for BAM to continue to take a dynamic and central role in the creation of seminal new works for decades to come. June brings Muslim Voices: Arts & Ideas, a ten-day festival and conference celebrating the extraordinary range of artistic expression in the Muslim world, co-presented with Asia Society and New York University's Center for Dialogues. Among the highly anticipated Next Stage artistic initiatives on the horizon is the BAM Opera Biennial, a multi-disciplinary celebration of the form; the inaugural 2010 festival will feature a program selected by iconic conductor William Christie. In addition, upcoming opera engagements include a 2011 revival of Christie's lauded production of Jean-Baptiste Lully's *Atys*—a work which enchanted BAM audiences in 1989 and 1992—in a co-production with France's Opéra-Comique.

Whether planning for the next year or the next century, BAM's mission, succinctly articulated by Melillo, remains both eternal and ever-changing: to "provide the discoveries that are the hallmark of its past and present." As you read this, chances are you are about to embark on an artistic journey made possible by BAM. The BAM Next Stage Campaign ensures that the institution's own creative voyage has no end in sight. ■

For information on participating in the BAM Next Stage Campaign, please contact the office of Lynn M. Stirrup, Vice President of Planning & Executive Director of Special Campaigns, at 718.636.4138 or lstirrup@bam.org.

Adriana Leshko is BAM's publicity manager.



Photo: Peter Mauss/ESTO



O zlozony/O composite. Photo: C. Lieber

The Breadth of Trisha Brown

Trisha Brown was born in Washington State, but she is now proudly considered one of New York's native artists—an important figure in the meteor strike that was the Judson Church movement of the early 60s that changed the landscape of dance for good. It was in then-gritty Soho, after all, where she defied physics and skewered modern dance with her site-specific performances—walking down walls and water tanks, rooftop hula. The Trisha Brown Dance Company performed many seminal, enduring works at BAM beginning in the late 70s, so the group's run in the Howard Gilman Opera House (April 29–May 2) is an anticipated homecoming. And yet Brown continues to surprise—around that time, she will have a solo exhibition at Sikkema Jenkins gallery in Chelsea.

The BAM program samples her deep body of work. In *Planes* (1968), using their hands and feet, dancers suspend themselves from holes cut in a wall. "It was one of those early site specific pieces that I seemed to be involved with when other dancers weren't," Brown said. "Where is down? That's a big question when you appear to be freefalling... I noticed that some of them would be stepping across another dancer on the vertical plane and they'd be coming down from above—find a foothold, and find a foothold, and it led me to amplify that. They enriched the surface so much by doing that."

One of her best-known works, *Glacial Decoy* (1979, performed at BAM in 1981), features sets and costumes by her frequent collaborator, artist Robert Rauschenberg (1925–2008). Photographs by Rauschenberg run in a slide show in a bit of keeping-up-with-the-Browns. "I said to Bob, the dancers slide in and out,"—they move on and offstage in a seamless, shifting horizontal plane—"and he said if you're gonna move, I'm gonna move too." The images chronicle a slice of his life on Captiva Island, Florida, where he spent much of his time. "Great cakes of ice melting, a low wooden porch... there's so much humor in his art when he collages things," Brown noted. He also changed the costumes from an original "shepherdess" look to a style that read more generally as "woman," using silkscreened translucent fabric.

It's easy to overlook the rigor of modern dance's revolutionary path at a time when anything goes, so it's somewhat jarring to learn that Brown never studied ballet, the language she used to create *O zlozony/O composite*, on the BAM program. The work was done for the Paris Opera Ballet, in a country that has great affection for Brown. "It was incredible working with ballet dancers. It was a tonic for not being able to study ballet—a replacement. They were very respectful of me, and I think it's because of my French reputation. And I said to them, don't let me do something that could be

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Trisha Brown

called a cliché. Protect me—you must."

Poems by poets Edna St. Vincent Millay and Czesław Miłosz form the context. Brown set the dance, with music by Laurie Anderson and a set by painter Vija Celmins, on three of Paris Opera Ballet's most accomplished "étoiles," a ranking that transcends America's top rank of principal. "Manuel Legris, Aurélie Dupont, and Nicolas Le Riche are all phasing out, they go into retirement after a point, so this is extraordinary. I monkeyed around a lot with pointe shoes—what else would I do?—but they kept me on a true trail."



Opal Loop, performed at BAM, 1981. Photo: Harry Shunk

Brown once studied with modern dance pioneer Louis Horst, although it took her several summer programs to finally merit his whole-hearted approval. "I culled all the preclassic forms out of Louis' book (*Pre-Classic Dance Forms*) and then I made an alphabet of movement, of very basic ballet maneuvers. And I stamped it with a changing rhythmic score—I made it behave in time the way the score required," she explained. "All the parts came together. It doesn't always happen at that level, but it certainly did here."



Trisha Brown, *Compass*, 2006. Softground etching with relief roll.

Brown's most recent work at BAM in 1999, *L'Orfeo*, is fondly remembered by audiences as an enchantingly beautiful opera, with daring aerial work. Her dancers will perform preview excerpts of her new opera production of *Hippolyte et Aricie*, which is slated to premiere in France. "The music is so beautiful. That's the secret—that's what I rely on," said Brown, whose admission doesn't quite explain the inventive triple partnering or phrasing both amazingly complex and satisfyingly straightforward.

Brown's run at BAM is a homecoming of sorts, but her coincidental exhibition at Sikkema Jenkins (May 9—June 2) marks her first show at a major New York gallery. Brown has worked as a visual artist for a number of years and she was the subject of a retrospective at The New Museum in 2003, *Trisha Brown: Dance and Art in Dialogue, 1961—2001*, which included collaborators and performance/installation work. And the Walker Art Center in Minneapolis organized a multi-part giant valentine, *Year of Trisha*, in 2008. At Sikkema Jenkins, in 2008. At Sikkema Jenkins, Brown will show drawings, many of which she made with her feet, revealing yet another powerful talent.

In her long career she has never ceased being a risk-taker. After all, in some of her early work, she notes, "the perils eventually were reported to me, but not before I had done my job well."

—Susan Yung

Trisha Brown's exhibition at Sikkema Jenkins Gallery (530 West 22nd St) will run May 9—June 2. For more information, visit sikkemajenkinsco.com.



The Secret of the Grain, courtesy IFC Films

Prix Louis-Delluc—The Best in French Film

by Steve Dollar

American moviegoers likely have never heard of Louis Delluc. Yet, he's one of the fathers of French cinema. As a young critic and theorist in the 'teens, Delluc founded the first organizations devoted to film enthusiasts, dubbing them ciné-clubs. He also published the journal *Cinéa*, championing the new celluloid medium as an art form. The coining of the term "cinéaste," which originally meant someone who makes film, also is credited to Delluc. True to such spirit, and freshly relieved in 1919 of his wartime service to the French military, he could not restrict his passions to the page. Delluc began to direct. Often working with his wife, the Belgian actress Eve Francis, Delluc made seven films, beginning with *Le Silence* (The Silence) in 1920, through *Fièvre* (The Fever) in 1921 and *La Femme de nulle part* (The Woman from Nowhere) in 1922. While shooting *L'Inondation* (The Flood) in wet, chilly conditions during the winter of 1924, Delluc became ill. Within weeks, he was dead of pneumonia.

"Delluc wrote neat and subtle scripts in which a certain leisurely deliberation was realized in limp images, simple settings and stylized gestures, with a dramatic style stripped of all excess," wrote the scholar Jean-André Fieschi. Film historians credit the psychological richness and impressionistic imagery of Delluc's films as an immediate influence on the early giants of French cinema, such as Abel Gance. But his legacy also abides in a more official way. Each December, a group of 20 film critics and cultural entities ventures to Le Foquet's, a celebrity-happy restaurant in the Champs Elysées, and casts its votes for the best French film of the year. The Prix Delluc, which has been given every year since 1937—except for a six-year interim during World War II—is more cherished by Delluc's latter-day peers than the more commercially minded Cesar, or equivalent honors from the juries of Cannes or Venice.

Even a brief survey of the award-winning films, such as is presented at BAMcinématek this month, conveys something essential about the soul of French moviemaking. Selected in collaboration with Michel Ciment, editor of the French film magazine *Positif* and one of Delluc's cine-mad inheritors, the eleven-film series boasts a number of "greatest hits." Certainly, they look no more classic than the fog-bound limbo of Marcel Carné's *Port of Shadows* (1939). The screen icon Jean Gabin, one of film history's noblest handdogs, is an army deserter who arrives in the port of Le Havre looking to

abandon his old life for a ship heading anywhere far away. Though he succeeds in acquiring a new identity and seems certain to make his getaway, Gabin's character falls for a fetching young woman (Michèle Morgan) with troubles of her own, problems with which he becomes perilously distracted. The film's fatalistic themes and acutely drawn characters are as immediately compelling as the suitably penumbral black-and-white cinematography. Likewise, Robert Bresson's elemental *Diary of a Country Priest* (1950) is built evocatively around close studies of faces—mostly, that of Claude Laydu, who maps a lonely man's crisis of faith with delicate, almost sublime expression.



Modern Life, courtesy Palmarès et Décor

If that minimalist parable marked the mastery of an austere genius, a filmmaker for whom less was always more, *Claire's Knee* (1970)—the fifth of Eric Rohmer's *Six Moral Tales*—generates a maximum of discourse as the engaged Jérôme (Jean-Claude Brialy) interrogates his infatuation with a sixteen-year-old Laura (Béatrice Romand) and her younger half-sister Claire (Laurence de Monaghan). The film's summery airs and surplus of alluring actresses is as therapeutic as the conversation. Matters of the heart and head are, however, fully combustible in Maurice Pialat's *À nos amours* (1983). This fierce psychodrama put the singular actress Sandrine Bonnaire on the map at the age of sixteen, playing an adolescent whose shattering emergence as a sexual being triggers a family meltdown.

Such unbreakable ties continue to bind in more recent Prix Delluc winners. The irrepressibly sensual *The Secret of the Grain* (2008) takes extensive note of the contemporary ethnic make-up of France in its tale of a French-Tunisian family's heroic effort to open a seafood restaurant, led by its indefatigable patriarch (Slimane Beljil). Director Abdellatif Kechiche nimbly navigates the immigrant culture, with echoes of neo-realist grit and a freewheeling immersion into an abundance of sounds and sensations. It's all heart. So, too, this year's Prix Delluc winner, *Modern Life*, photographer and documentarian Raymond Depardon's latest excursion into the Haut-Garonne region, where he plays catch-up with the farmers who have appeared in previous films, charting the inevitable changes to landscapes both agricultural and corporeal.

"He was ... the first classical French filmmaker," Fieschi wrote of Delluc. Each of these films that honor Delluc, and are honored by his name, exemplify something classic about French filmmaking, but they also define a nation's cinema through their mosaic-like reflection of its historical pivots, philosophical debates and larger-than-life personalities. As cineastes everywhere carry the medium forward into its second century, it's a good occasion to a long, lingering look back. 🗨

BAMcinématek presents Winners of the Prix Louis-Delluc from Apr 16—28. Info at BAM.org.

Steve Dollar is a Brooklyn-based music and film critic whose work has appeared in The New York Sun, Newsday, The Wall Street Journal, Time Out New York, Paste, and Playboy.com. He's the author of two editions of Jazz Guide: NYC (Little Bookroom) and runs the cine-centric website 24XPS.com.

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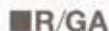
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2009 Spring Season

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Presents

Max

Approximate
running time:
one hour, no
intermission

Batsheva Dance Company

By **Ohad Naharin**

BAM Howard Gilman Opera House

Mar 4—7, 2009 at 7:30pm

Music by **Maxim Waratt**

Costumes by **Rakefet Levy**

Sound by **Moshe Shasho**

Lighting by **Avi Yona Bueno (Bambi)**

Music production & mix by **Ohad Fishof**

Mastering by **Binya Rechtes**

Performed by:

**Yaniv Abraham, Nir Benita, Caroline Boussard, Matan David,
Iyar Elezra, Rachael Osborne, Mami Shimazaki, Guy Shomroni,
Bobbi Smith, Tom Weinberger**

BAM 2009 Spring Season is sponsored by Bloomberg.

*Major support for Max is provided by The Jerome Robbins Foundation, Inc.
with additional support from the Eugene and Emily Grant Family Foundation.*

*BAM Dance receives major support from The Harkness Foundation for
Dance and The SHS Foundation, with additional support from Mary L. Griggs
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Batsheva Dance Company

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Executive Director, Co-Artistic Director **Naomi Bloch Fortis**
House Choreographer **Sharon Eyal**

Batsheva Company Manager & Stage Manager **Eldad Mannheim**
Rehearsal Director **Luc Jacobs**
Assistants to Rehearsal Director **Danielle Agami, Rachael Osborne**

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North American Tour Produced by **David Eden Productions, Ltd.**
Company Manager **Pat Kirby**
Visa Coordinator **Elise-Ann Kostantin**
North American Tour presented in association with **H-Art Management**
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Batsheva Dance Company

Batsheva Dance Company wishes to thank the generosity of the American Friends of Batsheva, 220 Fifth Avenue, Suite 1301, New York, NY 10001
Tel: 212.545.7182, Email afo@batsheva.co.il

All donations to the American Friends of Batsheva are tax deductible. Please call or email for more information.

Batsheva Dance Company celebrates with the America Israel Cultural Foundation (AICF) its 70th anniversary. We wish to congratulate AICF on its remarkable impact on Israeli culture throughout the years and to acknowledge AICF's significant contribution to Batsheva's development and growth.

Batsheva Dance Company North America Tour 2009 is supported by the Israeli Ministry of Foreign Affairs



Who's Who



Photo: Gadi Dagon

Batsheva Dance Company

Batsheva's artistic integrity and innovation have earned the company its reputation as one of the most inspirational and sought after companies—a true champion on the global map of performing arts.

Batsheva operates throughout the year with its two companies (Batsheva Dance Company and the junior Batsheva Ensemble) and 40 dancers. With 250 annual performances in Israel and around the world, the company is considered Israel's leading cultural ambassador.

Batsheva is applauded worldwide in the most prestigious theaters and festivals including BAM, Lincoln Center, Montpellier Danse, Berlin Festival, and more.

The company includes dancers from Israel and abroad who are encouraged to affirm their distinct creative gifts either in the rehearsal process or in the creation of their own works during the ongoing Batsheva Dancers Create series.

Many of Batsheva's dancers developed their skills during an extensive training period in the junior company, the Batsheva Ensemble. The Ensemble serves as a greenhouse for the next generation of dancers and choreographers, dedicating the majority of its time to Batsheva's comprehensive outreach and education program.

The 2007/2008 performance season brought with it an additional international cast of sixteen dancers. This third Batsheva company performed Ohad Naharin's *Kamuyot* to audiences of school children and young adults throughout Sweden between December 2007 and May 2008. This special project was the result of a unique collaboration between Sweden's National Riksteatern and Batsheva.

Led by Artistic Director Ohad Naharin, together with House Choreographer Sharon Eyal, the company's 65 members—dancers, technical crew, and administration, are driven by a common vision—to excel in art and to strengthen common human values through the power of creativity.

Batsheva Dance Company was founded in 1964 by Martha Graham and Baroness Batsheva DeRothschild. To learn more about Batsheva, please visit: www.batsheva.org

Who's Who



Photo: Gadi Dagon

Ohad Naharin

Choreographer, Artistic Director of Batsheva Dance Company

Naharin began his training as a dancer with the Batsheva Dance Company. He came to New York one year later at the invitation of Martha Graham to join her company, as well as to make use of a scholarship to the School of American Ballet. After a year with the Martha Graham Dance Company, he continued his studies at The Juilliard School of Music as well as with Maggie Black and David Howard. He then joined the Maurice Béjart Company in Brussels for one season and made his choreographic debut in 1980 in the Kazuko Hirabayashi studio in New York.

From 1980 to 1990 he performed and worked in New York, where he lived with his wife, the dancer Mari Kajiura who died of cancer in 2001. In 1990 he was appointed artistic director of the Batsheva Dance Company.

Naharin has been the recipient of many awards and honors, including the Chevalier de l'Ordre des Arts et des Lettres by the French government in 1998, two New York Dance and Performance (Bessie) Awards (for *Naharin's Virus* at the Brooklyn Academy of Music in 2002 and for *Anaphaza* at the Lincoln Center Festival in 2003), a Doctor of Philosophy honoris causa by the Weizmann Institute of Science in 2004, and the prestigious Israel Prize for dance in 2005.

Naharin's works are performed by many companies throughout the world, including Nederlands Dans Theater, Frankfurt Ballet, Lyon Opera Ballet, Ballet Nacional d'Espana (Madrid), Cullberg Ballet (Sweden), and the Opera National de Paris, among others.

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BAM Angels

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Upcoming Events

Merce Cunningham at 90

Merce Cunningham Dance Company
Choreography by Merce Cunningham
Commissioned by BAM
Apr 16*—19 (*BAM Spring Gala)
Apr 17, post-show Artist Talk
Trevor Carlson and Artists on Merce
Cunningham at 90

St. Matthew Passion

Music by Johann Sebastian Bach
Conducted by Paul Goodwin
Directed by Jonathan Miller
Apr 17, 18, 21, 22, 24 & 25

Apr 18, 5pm, Artist Talk, Hillman Attic Studio
Jonathan Miller on St. Matthew Passion

Trisha Brown Dance Company

Choreography by Trisha Brown
Apr 29 & 30, May 1 & 2

Apr 30, 6pm, Artist Talk, BAM Rose Cinemas
Trisha Brown and Susan Rosenberg
in Conversation



Top: Merce Cunningham, 9 Beacon Event. Dancer: Emma Desjardins. Photo: Anna Finka. Below: Trisha Brown, *Opal Loop*, 1981, BAM. Photo: Harry Shunk



BAMcafé Live—No cover. No minimum.

Apr 3, 9pm **Joe Bataan**
Apr 4, 9pm **Edom**
Apr 10, 9pm **BAM Jam: Grand Baton**
Apr 11, 9pm **Rebecca Hart**
Apr 17, 9pm **Lee**
Apr 18, 9pm **Shelley Nicole's blaKbùshe**
Apr 24, 9pm **10th Annual Central Brooklyn
Jazz Festival: The Renegade Band**
Apr 25, 9pm **10th Annual Central Brooklyn
Jazz Festival: The New Cookers**

Eat, Drink & Be Literary

Apr 2, 6:30pm, BAMcafé **Germaine Greer**
Apr 23, 6:30pm, BAMcafé **Richard Price**



BAMcinématek

Apr 1—14 **The Films of Nagisa Oshima**
Two weeks of landmark films by one of the most
preeminent Japanese directors, including *Cruel
Story of Youth*, *Death by Hanging*, and *Boy*.

Apr 16—28 **Winners of the Prix Louis-Delluc**
For more than 70 years, French film critics
have gathered at Le Fouquet's restaurant on the
Champs Élysée to pick the best French film of
the year. This series presents a selection of the
notable winners, including *Diary of a Country
Priest*, *Claire's Knee*, and *Lady Chatterley*.

BAM.org — info and tickets (or call 718.636.4100)

BAM directory

BAM

Peter Jay Sharp Building
30 Lafayette Avenue
Brooklyn, NY 11217
BAM.org
info@BAM.org

BAM Ticket Services

Performance tickets and
general information
718.636.4100
BAM.org/tickets
tickets@BAM.org

Group Sales

For ticket orders of 20 or more
718.623.7885
tickets@BAM.org

BAM Box Office

Peter Jay Sharp Building
Advance sales
Mon-Sat: 12noon-6pm

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

Student / Senior Rush Information

718.636.4100
BAM.org/rush
Call to check ticket availability on
the day of the performance.

BAMbus

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

BAMcafé

Reservations and information
718.623.7811

BAM Rose Cinemas

Advance Ticket Sales:
718.777.FILM (#545)
BAM.org or movietickets.com

Info: 718.636.4100

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

BAM Rose Cinemas is wheelchair
accessible. Infra-red headsets for
the hearing impaired are available;
inquire at the box office.

BAMart

718.636.4101
BAM.org/BAMart

Membership

718.636.4194
membership@BAM.org

Patron Services

Exclusively for donors at the \$500
Sustainer level and above
718.636.4182
patronservices@BAM.org

Administrative Offices

718.636.4111

Lost & Found

Mon-Fri: 9am-5pm
718.636.4150

Rental Information

718.636.4198
rentals@BAM.org
BAM.org/rentals

Brooklyn Philharmonic

718.622.5555
brooklynphilharmonic.org

651 ARTS

718.636.4181
651arts.org

Restrooms

BAM Howard Gilman
Opera House: mezzanine
and balcony level—
handicapped accessible;
orchestra level and BAMcafé

BAM Harvey Theater:
lobby and gallery level

Headphones

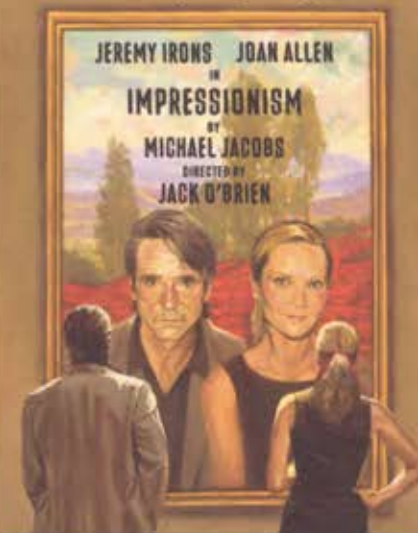
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Fire Notice The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route

to the street. In the event of fire or other emergency, please WALK TO THAT EXIT, FOLLOWING THE DIRECTIONS OF THE HOUSE STAFF. Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performances and intermissions. This violates a New York City ordinance and is punishable by law.
—Fire Commissioner

BAM backstage employees are represented by the International Alliance of Theatrical Stage Employees (I.A.T.S.E.).

ATPAM
BAM theater managers and press agents are represented by the Association of Theatrical Press Agents and Managers, Local #18032, IATSE, AFL-CIO.



Food and drinks are not permitted in the BAM Howard Gilman Opera House or BAM Harvey Theater.

BAM is a charter member of the League of Historic American Theaters and an affiliate member of the League of American Theaters and Producers.

Children under five not admitted unless explicitly noted.

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MAKE A CHANGE DURING WORLD TAP WEEK

> Give clean water to children around the world

BY LISA LEEKING — Over two years ago, David Droga, who heads a New York ad agency, was challenged by *Esquire* magazine to invent a brand. With the idea of raising awareness about the lack of clean and accessible drinking water worldwide, he brought the idea of branding tap water to Unicef. Launched as the Tap Project in 2007, over 20 top cities now participate in bringing clean water to millions.

Coinciding with the start of World Water Week, the Tap Project spreads awareness and raises money by asking patrons to pay \$1 or more for the tap water they normally drink for free. With hundreds of NYC restaurants participating (300 last year), you can help "improve access to safe water and sanitation facilities in schools and communities, and to promote safe hygiene practices" just by adding a dollar to your restaurant bill.

Since its inception, the Tap Project has raised close to one million dollars, which has been used in more than 90 countries around the world. Surprisingly, about a billion people don't have access to safe water, and many children, around 4,200, die every day from waterborne diseases, including diarrhea diseases and malaria, making it the number two killer among kids.

This year Unicef hopes to raise more money than the year before. Every little bit helps. Ryu Mizuno, Assistant Director of Marketing, U.S. Fund for Unicef breaks it down as "one dollar provides enough drinking water for one child for 40 days." Funds help pump in water, build water pipelines, create filtration systems and improve sanitation. So eat out this March 22–28, or visit the Tap Project's website (www.tapproject.org) for volunteer opportunities.

> Read more online at encoremag.com

photo: UNICEF Tap Project Reverage (by Kathryn Gonsow)



CAFFE E VINO

112 Dekalb Ave. • 718.855.6222

Just one block from BAM, Caffè e Vino is a reliable authentic home style Italian cooking hidden gem on Fort Greene. Bring your appetite to this lovely little charming place where simple plates like *terrine di cozze* and *malfatti burro e salvia* will transport you to the taste of Italy.



386 Flatbush Ave. Ext.
718.852.5257

World-famous restaurant for over 55 years. Voted No. 1 "The Best Cheesecake in N.Y." Overstuffed deli sandwiches, skyscraper desserts, blintzes, broiled steaks and fish, 10 oz. steakburgers and more. Open daily: breakfast, lunch and dinner.



Stonehome Wine Bar

87 Lafayette Ave. • 718.624.9443

Voted top wine bar in New York City two years running by Zagat's Night Life Guide, the Stonehome Wine Bar is conveniently located just two blocks from BAM. Stonehome "gives the culinary as much attention as the oenological" (*New Yorker*) with a seasonal new American menu and a 200 bottle list. 35 wines are offered by the glass. Dinner reservations are recommended (open daily at 5pm).



al di la trattoria

248 Fifth Ave. • 718.783.4565

"Fantastic," savory cooking at relatively gentle prices explains why this oh-so-popular Park Slope Venetian is always packed. (Zagat)



Scopello

63 Lafayette Ave. • 718.852.1100

Scopello, named after a small village in Sicily, is a place you can immerse yourself in a spectacular natural setting, ancient history and delicious wholesome foods. Our menu features the freshest produce, fish and meats, homemade pastas and bread, with ingredients imported from Italy...



BONNIE'S Grill

278 Fifth Ave. • 718.369.9527

This Park Slope treasure is a favorite for chicken wings, catfish burgers, beef-on-weck, pulled pork, microbrews, hot sauces, and sports games. Tasty vegetarian dishes are also available. Come enjoy the best burger in town in a fun, friendly atmosphere. (Citysearch)



MORTON'S

339 Adams St. • 718.596.2700

For 30 years, Morton's – The Steakhouse has served only the finest quality foods, featuring USDA prime-aged beef, fresh fish and seafood, hand-picked produce, delicious appetizers, and elegant desserts.

FLATBUSH FARM

76-78 St. Marks Ave.
718.622.3276

Born from the desire to forge a pleasant and friendly dining establishment with fresh, locally grown produce, Flatbush Farm features an eclectic selection of ales, wines, and spirits. An endeavor of wonderful simplicity: eat heartily, drink merrily. Lo, now is come our joyfulest feast!



iCi

246 Dekalb Ave. • 718.789.2778

iCi has the open-all-day, everyman appeal of Balthazar, the streamlined style of Bouley. (New York Magazine). The menu changes with the seasons, using exclusively fresh, naturally grown ingredients of the highest quality from the local farms and markets.

ALCHEMY

56 5th Ave. • 718.636.4385

Alchemy is a pub-style restaurant on the north end of 5th Ave. in Park Slope with a small, creative menu, seasonal specials and outstanding selection of beer, wine and cocktails. We provide a warm, welcome atmosphere to enjoy anything from a relaxed pint to a four course meal.





OLEA

171 Lafayette Ave. • 718.643.7003

A short walk from BAM, this stylish and relaxed restaurant features Tapas, a raw bar and salads and Entrees from across the Mediterranean. Sangrias, an interesting and affordable wine list, full bar and friendly, professional service have made this a neighborhood favorite. Open seven days.

PEQUEÑA

86 S. Portland Ave. • 718.643.0000

This local Fort Greene spot respects the simple things, like getting chicken tortilla soup, salads, tacos and enchiladas just steps from home. It also respects that a fresh lime margarita, offered frozen, on the rocks, salted, or flavored with fresh fruit, could just make your night.



25 Lafayette Ave.
718.222.5800

The wunderbar authentic Viennese dishes at chef Thomas Ferlesch's charming Fort Greene Austrian bistro are worth traveling for; it recalls a homely corner of old Europe, and the location and personable service are both perfect for a BAM night.



CAFE STEINHOFF

422 7th Ave. • 718.369.7776

A nice friendly, welcoming spot with a lengthy, shiny dark-wood bar where a pint of lager, a shot of Obstler or glass of Gruner Veltliner is an event in itself, to be shared, and shared often. Open lunch/brunch: 11am-4pm (except Monday) dinner: 5pm-11pm (weekends till 12am).



peperoncino

72 Fifth Ave. • 718.638.4760

Talk a walk to Nino Gagliardi's Peperoncino, where good food abounds, a brick hearth lights up the room, and the music never ends. Enjoy a cocktail, an authentic Italian meal, or some of Brooklyn's finest pizza—made by the owner/pizza master himself.

Canaille Bistro Francais

78 Fifth Ave. • 718.789.8899

Canaille, which opened in early October, is a small bistro serving classic French cuisine including French onion soup, salmon tartare, steak frites, moules frites, braised short ribs and, of course, soups and plats du jour.



Photo: Ramasamy Chidambaram

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