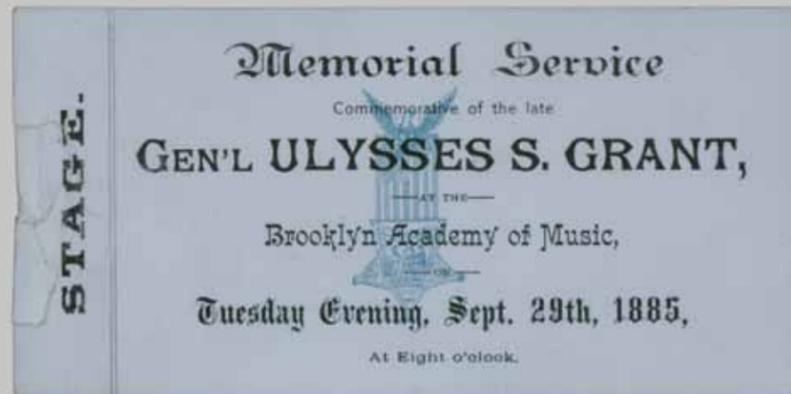


BAM Timeline

- 1823** Augustus Graham and a group of prominent citizens establish an Apprentices' Library in the village of Brooklyn.
- 1843** The Apprentices' Library renews its charter, changing its name to the Brooklyn Institute and vowing to continue its policy of providing education for adults.
- 1858** The Philharmonic Society of Brooklyn proposes building a cultural center for all of Brooklyn; the leaders of Brooklyn society and business assemble at the Polytechnic Institute and plan for an "academy" of music.
- 1859** The Brooklyn Academy of Music is incorporated "for the purpose of encouraging and cultivating a taste for music, literature and the arts."
- 1861** Designed by Leopold Eidlitz, the first Academy of Music on Montague Street in Brooklyn Heights is inaugurated on January 15 with an elaborate program including Mozart, Donizetti, Verdi, and Friedrich von Flotow; Mercadante's *Il Giuramento*, the Academy's first opera performance, appears one week later with the First Lady, Mary Todd Lincoln, in attendance.
- 1862** Immense public gathering endorses President Abraham Lincoln's emancipation policy.
- 1863** John Wilkes Booth performs in Shakespeare's *Richard III* and Charles Selby's *The Marble Heart*.
- 1864** During the Civil War, the Brooklyn and Long Island Sanitary Fair is held to raise money for the U.S. Sanitary Commission, which aided sick and wounded Union soldiers.



- 1864** Prominent Brooklyn preacher Henry Ward Beecher speaks out against slavery.
- 1880** D'Oyly Carte Opera Company presents Gilbert & Sullivan's *The Pirates of Penzance*.
- 1883** Celebration for the opening of the Brooklyn Bridge on May 24 with President Chester A. Arthur and Grover Cleveland, then governor of New York, culminates with a reception at the Academy of Music.
- 1884** Mark Twain and George W. Cable entertain with readings and storytelling.

1885 Memorial services held for former president Ulysses S. Grant.

1887 The recently established Boston Symphony Orchestra, under the auspices of the Philharmonic Society of Brooklyn, begins an annual residency that will continue for 75 years.

1890 The Brooklyn Institute is reincorporated as the Brooklyn Institute of Arts and Sciences.

1891 Edwin Booth gives his last public appearance on April 4 in the title role of Shakespeare's *Hamlet*.

Booker T. Washington delivers a speech on full emancipation.



1896 Eleonora Duse and her company appear in *Camille*.

1903 The first Academy of Music burns to the ground on the morning of November 30.

1904 Martin W. Littleton, Brooklyn borough president, names a Citizens' Committee of 100 with the purpose to build a new Academy of Music.

1904 From 1904 to 1908, Academy of Music concerts, recitals, and lectures take place in substitute Brooklyn locations.

1905 The site for the new Academy is selected on Lafayette Avenue in Fort Greene; Henry B. Herts and Hugh Tallant are named as architects.

1908 The Academy of Music opens in its new home with a song recital by Madame Ernestine Schumann-Heink and an inaugural gala featuring the Metropolitan Opera with Geraldine Farrar and Enrico Caruso in Gounod's *Faust*.

Isadora Duncan dances three movements from Beethoven's Symphony No. 7 with Walter Damrosch conducting the New York Symphony Orchestra.

1909 Gustav Mahler conducts the Philharmonic Society of New York.

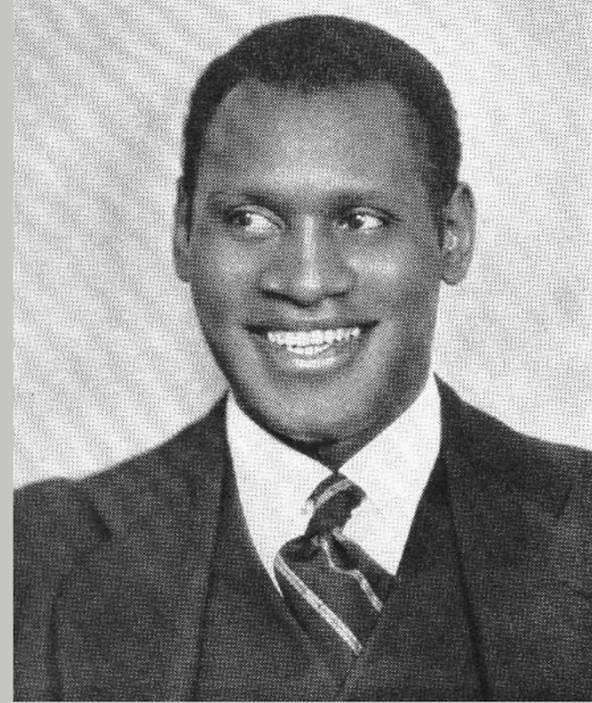
1910 Arturo Toscanini conducts the Metropolitan Opera Company in *Aida* with Emmy Destinn.

Anna Pavlova makes her Academy debut with dance partner Mikhail Mordkin.

1911 Jacob Riis lectures on "America's Most Useful Citizen."

Ruth St. Denis dances with her all-female company.

1913 Helen Keller and Anne Sullivan discuss their work together in "The Heart and the Hand."



- 1915** Former president William Howard Taft speaks on "Our World Relationships."
- 1917** Sarah Bernhardt gives six performances in three days at the age of 73, all despite an amputated leg.
- 1919** Sergei Rachmaninoff gives his first recital at the Academy.
- 1920** Caruso falls ill when he begins to sing in *L'Elisir d'Amore* on December 20. William Butler Yeats delivers an address on "A Theatre of the People."
- 1931** Paul Robeson gives a song recital.
- 1933** Martha Graham performs with her company.
- 1935** Ted Shawn and His Men Dancers explore shamanistic dance.
- 1936** The Brooklyn Institute of Arts and Sciences merges with the Brooklyn Academy of Music.
- 1938** Marian Anderson sings at the Academy.
- 1939** Thomas Mann, having fled Germany, speaks on "Democracy."
- 1940** President Franklin D. Roosevelt appears to packed crowds, with 2,200 seated in the Opera House, 700 jamming the stage, and another 6,000 outside in the street.



- 1941** The Brooklyn Symphony Orchestra has its inaugural concert, but despite illustrious conductors, such as Sir Thomas Beecham, it does not survive the war.
- 1948** Pearl Primus and Company dances her experiences of Africa.
- 1952** Robert E. Blum, president of the Brooklyn Institute of Arts and Sciences, announces the plan to save the Academy of Music by the conveyance of the building to the city of New York at a nominal rent of \$1 per year for a term of 100 years.

Physical deterioration and fundraising challenges necessitate the removal of the cornice at 30 Lafayette Avenue.

Theater for Dance combines the talents of Merce Cunningham, Jean Erdman, Erick Hawkins, and Donald McKayle.

- 1954** Agnes de Mille Dance Theatre performs.
- 1955** The Brooklyn Philharmonia debuts with Siegfried Landau conducting.
- 1956** Pearl Lang and Company performs.
- 1957** Jazz concert series features musicians such as Duke Ellington, Benny Goodman, Louis Armstrong, and Count Basie.
- 1958** The Brooklyn Opera Company brings repertory opera and local singers to the Opera House.
- 1960** The Academy begins performing arts programming for young people.
- 1962** Rudolf Nureyev makes his American debut with the Chicago Opera Ballet shortly after defecting from the Soviet Union.

- 1964** Paul Taylor Dance Company performs.
- 1967** Harvey Lichtenstein is appointed president of the Academy; "Overnight," says the *New Yorker*, "the somnolent Academy became the country's leading dance center."

Sarah Caldwell's American National Opera Company opens with *Lulu*, *Falstaff*, and *Tosca*.

- 1968** Merce Cunningham Dance Company performs its first extended New York season.

The Living Theatre, under the direction of Julian Beck and Judith Malina, returns from exile in Europe to perform *Mysteries and Smaller Pieces*, *Antigone*, *Paradise Now*, and *Frankenstein* in repertory.

The Chelsea Theater Center of Robert Kalfin and Michael David opens its first Brooklyn season.

American Ballet Theatre performs with guest artists Carla Fracci and Erik Bruhn.

Alvin Ailey American Dance Theater performs.

- 1969** Twyla Tharp performs *Group Activities*, which places the audience onstage with the dancers.



The Polish Laboratory Theatre, directed by Jerzy Grotowski, performs *The Constant Prince*, *Acropolis*, and *Apocalypsis Cum Figuris*; produced under the auspices of the Academy, off-site performances are held at the Washington Square Methodist Church in Manhattan.

Robert Wilson makes his Academy debut with *The Life and Times of Sigmund Freud*.

- 1971** The St. Felix Street Corporation is created and the Academy of Music declares its independence from the Brooklyn Institute of Arts and Sciences.

The Royal Shakespeare Company makes its Academy debut with *A Midsummer Night's Dream*, directed by Peter Brook.

The first Afro-Asian Festival includes performances from Cambodia, Senegal, Morocco, Iran, India, and Sierra Leone.

Steve Reich and Musicians perform.

Lukas Foss follows Siegfried Landau as conductor of the Brooklyn Philharmonia.

- 1973** The acronym BAM is introduced in place of the Brooklyn Academy of Music.

BAM's newly renovated ballroom is formally dedicated as the Lepercq Space, named after Paul Lepercq, chairman of the board.

The Chelsea Theater Center revives Leonard Bernstein's *Candide* in a production directed by Hal Prince that following its BAM run moves to Broadway.

- 1974** BAM presents a four-month British Theater Season with productions from the Royal Shakespeare Company, the Actors Company, and the Young Vic.

The Tashi Quartet inaugurates the Chamber Music Series, produced by Scott Nickrenz.

- 1977** The BAM Theater Company presents its first production, Langdon Mitchell's *The New York Idea*, featuring Rene Auberjonois, Blythe Danner, Denholm Elliott, Margaret Hamilton, and Rosemary Harris.



1977 A month before the fall season opens, a 30-inch city water main under Ashland Place bursts, causing severe flooding; legendary actress Helen Hayes heads an emergency campaign to raise funds for the “big mop-up.”

BAM presents the inaugural DanceAfrica, the country’s largest celebration of African American dance, created by Chuck Davis.

1978 The BAM Theater Company performs Samuel Beckett’s *Waiting for Godot* with Michael Egan, Milo O’Shea, Austin Pendleton, and Sam Waterston, its final production under the direction of Frank Dunlop.

Four members of the Chelsea Theater Center remain at BAM and form the Dodger Theater, launching their season with Barrie Keeffe’s *Gimme Shelter*, directed by Des McAuff.

1979 The Comédie-Française performs Molière’s *The Misanthrope* and Feydeau’s *A Flea in Her Ear*.

Karen Brooks Hopkins joins the BAM staff as development officer in the planning department.

1980 The BAM Theater Company is reestablished with an ambitious repertory season under the direction of Royal Shakespeare Company veteran David Jones.

1981 The Next Wave series debuts with the Trisha Brown, Laura Dean, and Lucinda Childs dance companies and Philip Glass’s opera *Satyagraha*.

1982 The Brooklyn Philharmonia is renamed the Brooklyn Philharmonic.

1983 Laurie Anderson makes her BAM debut with *United States: Parts I–IV* in the second season of the Next Wave series.

The Next Wave series is expanded as the Next Wave Festival; Joseph V. Melillo joins BAM as producing director of the festival.

The Next Wave Festival is launched with *The Photographer/Far from the Truth*, a Philip Glass, Robert Coe, JoAnne Akalaitis, David Gordon, Jennifer Tipton, and Santo Loquasto collaboration.

Above: The flooded Carey Playhouse (now the BAM Rose Cinemas), 1977. Photo courtesy of BAM Hamm Archives Center. Opposite: Next Wave poster by Roy Lichtenstein, 1983

1983 BAMart begins with the inaugural season of the Next Wave Festival; visual artist Roy Lichtenstein is commissioned to create an image for the festival poster and journal.

The Gospel at Colonus, Lee Breuer and Bob Telson’s synthesis of Sophocles and soul, opens at BAM and later wins an OBIE Award.

1984 Pina Bausch’s Tanztheater Wuppertal makes its BAM debut with a program comprised of *The Rite of Spring, 1980*, *Café Müller*, and *Bluebeard*.

Bill T. Jones/Arnie Zane & Company performs *Secret Pastures*, an interdisciplinary work created with composer Peter Gordon, visual artist Keith Haring, and fashion designer Willi Smith.

BAM revives Philip Glass and Robert Wilson’s *Einstein on the Beach* during the second season of the Next Wave Festival.

1985 Tanztheater Wuppertal Pina Bausch returns in a Next Wave engagement with a program that includes *Arien*, *Kontakthof*, and *The Seven Deadly Sins*.

1986 Central Ballet of China performs in its first American tour.

Anne Teresa De Keersmaecker makes her BAM debut with *Rosas Danst Rosas*.

Kronos Quartet makes its first BAM appearance as part of the Next Wave.

Robert Wilson’s *the CIVIL warS: a tree is best measured when it is down: Act V—the Rome Section*, with music by Philip Glass, has its American premiere.

1987 BAM produces its first Martin Luther King Jr. tribute in collaboration with the office of the Brooklyn borough president.

Twyla Tharp Dance presents a monthlong program of performances.

The BAM Majestic Theater is inaugurated with the English-language version of Peter Brook’s *The Mahabharata*, which runs nine hours in length.

John Adams, Alice Goodman, Peter Sellars, and Mark Morris collaborate on *Nixon in China*, which makes its New York debut in a BAM co-commission with the Houston Grand Opera and the John F. Kennedy Center for the Performing Arts.

1988 Harvey Lichtenstein accepts a special Tony Award presented to BAM.

Ingmar Bergman, with the Royal Dramatic Theatre of Sweden, makes his American stage debut with a production of Shakespeare’s *Hamlet*; performances are in Swedish with no translation.

Eiko & Koma perform *Thirst, Tree*.

1989 The Welsh National Opera makes its American debut with Peter Stein’s production of *Falstaff*, inaugurating BAM Opera; Princess Diana—Her Royal Highness the Princess of Wales—attends the opening night performance and gala reception.

651 (later 651 ARTS), taking its name from the Fulton Street address of the BAM Majestic Theater, is launched to present events reflecting the cultural diversity of Brooklyn while creating a broader market for its artists.

The American premiere of Jean-Baptiste Lully’s *Atys*, in association with the Théâtre National de l’Opéra de Paris, features the BAM debut of William Christie and Les Arts Florissants.

The Next Wave celebrates and produces the 10th anniversary of New Music America, featuring concerts by more than 100 composers at 23 venues throughout New York City.

1990 BAM’s Performing Arts Program for Young People begins its 30th season of dance, music, and theater for New York City’s school children.

The Festival of Indonesia features dance, shadow puppetry, and gamelans.

Mark Morris Dance Group performs *L’Allegro, il Penseroso ed il Moderato*.



1990 Robert Lepage makes his BAM debut with *Polygraph*, a theatrical adaptation of a true crime and its aftermath told through a series of interconnected stories created with Marie Brassard.

1991 The Royal Dramatic Theatre of Sweden returns with three Bergman productions: *Miss Julie*, *Long Day's Journey into Night*, and *A Doll's House*; performers include Pernilla August, Bibi Andersson, Erland Josephson, Lena Olin, and Peter Stormare.

BAM Opera presents the American premiere of *The Death of Klinghoffer*, a second collaboration by John Adams, Alice Goodman, Peter Sellars, and Mark Morris.

The Brooklyn Philharmonic Orchestra opens its season with Dennis Russell Davies as its principal conductor; Lukas Foss is named conductor laureate.

1992 Ian McKellen performs in Shakespeare's *Richard III* with the Royal National Theatre of Great Britain.

BAM presents the New York debut of Ariane Mnouchkine with *Les Atrides* at the Park Slope Armory in Brooklyn.

American debut of *The Hard Nut*, the Mark Morris version of *The Nutcracker*.

1992 At a celebratory event marking Harvey Lichtenstein's 25th season, the Campaign for BAM is introduced with \$10.5 million pledged toward the institution's first endowment fund; Richard B. Fisher serves as the fund's inaugural chair.

1993 Philip Glass's presentation of *Orphée* begins a trilogy of music-theater pieces exploring Jean Cocteau's work.

American premiere of *The Black Rider* from Robert Wilson, Tom Waits, and William S. Burroughs.

1994 Next Wave opens with *Radical Graham*, a retrospective look at the work of Martha Graham on the 100th anniversary of her birth.

The Nederlands Dans Theater presents a program with three separate companies.

The Maly Drama Theatre of St. Petersburg makes its BAM debut with *Gaudeamus*.

Tanztheater Wuppertal Pina Bausch performs *Two Cigarettes in the Dark*.

The renamed Bill. T. Jones/Arnie Zane Dance Company performs *Still/Here*, which deals with terminal illness, and sets off a vigorous international debate about so-called victim art.

1995 The Kirov Opera performs *The Legend of the Invisible City of Kitezh*, featuring the BAM debut of Valery Gergiev.

The Royal Dramatic Theatre of Sweden returns as part of a citywide Ingmar Bergman Festival with more than 350 events; Karen Brooks Hopkins acts as executive producer.

1996 Robert Spano joins the Brooklyn Philharmonic as music director.

BAM pitches its tent in Battery Park City and presents the French equestrian theater troupe Zingaro—with its 26-horse ensemble—in *Chimère*.

Trisha Brown dances in *Post Modern and Beyond*, a retrospective of her career.

Sankai Juku makes its BAM debut with *Yuragi: In a Space of Perpetual Motion*.

Robert Lepage returns to BAM with *The Seven Streams of the River Ota*.

BAM presents *The Harlem Nutcracker*, with music by Tchaikovsky as arranged by Duke Ellington and Billy Strayhorn, with David Berger, and choreography by Donald Byrd.

Above: 20th Anniversary Celebration of DanceAfrica, 1997. Photo: Dan Rest. Opposite, top: Karen Brooks Hopkins, Harvey Lichtenstein, and Joseph V. Melillo. Photo: Timothy Greenfield-Sanders. Opposite, bottom: BAMcafé Live. Photo courtesy of BAM Hamm Archives Center



1997 BAMcafé opens in the Lepercq Space.

DanceAfrica celebrates its 20th anniversary and launches the DanceAfrica Education Program in partnership with the Bedford Stuyvesant Restoration Corporation.

Jonathan Miller directs Bach's *St. Matthew Passion*.

1998 BAM completes the conversion of the Carey Playhouse to the BAM Rose Cinemas, opening the country's first multiplex cinema in a performing arts center.

The Moscow Art Theater performs Chekhov's *The Three Sisters*.

The Royal Shakespeare Company in its first American residency presents five productions in repertory.

William Forsythe and Ballett Frankfurt present the American premiere of *EIDOS:TELOS*.

1999 The Almeida Theatre Company performs Racine's *Phédre* and *Britannicus* in repertory, featuring Diana Rigg.

Harvey Lichtenstein retires and is succeeded by Karen Brooks Hopkins as president and Joseph V. Melillo as executive producer.

The BAM Majestic Theater is renamed the BAM Harvey Theater in honor of Harvey Lichtenstein and in conjunction with an endowment gift from the Doris Duke Charitable Foundation.

Laurie Anderson opens the Next Wave with her performance of *Songs and Stories from Moby Dick*.

BAMcafé Live is launched in the Lepercq Space, programming live music and spoken word.

2000 Ralph Fiennes is featured in the Almeida Theatre Company productions of Shakespeare's *Richard II* and *Coriolanus*.

Ratan Thiyam's Chorus Repertory Theatre of Manipur performs *Uttar-Priyadarshi*.

2001 BAM presents two productions of *Hamlet* in the same season: one adapted and directed by Peter Brook, the other by the Royal National Theatre, directed by John Caird.

White Oak Dance Project performs in *PastForward*, a program by pioneering Judson Church choreographers featuring Mikhail Baryshnikov.

Company B Belvoir performs *Cloudstreet* as part of Next Wave Down Under, a mini-festival of Australian performance including over 100 artists; all performances go forward despite the 9/11 attack on the World Trade Center.

Rosas performs *Drumming*, with music by Steve Reich and choreography by Anne Teresa De Keersmaeker.

2002 Restoration of BAM's facade at 30 Lafayette Avenue begins; *CandyBAM*, visual artist Vik Muniz's gingerbread house, wraps the building.

Israel's Batsheva Dance Company performs Ohad Naharin's *Naharin's Virus*.

BAM Opera presents all three Monteverdi operas with each production by a different ensemble: Les Arts Florissants and the Aix-en-Provence European Academy of Music, the Dutch National Opera and Les Talens Lyriques, and the Chicago Opera Theater.

Fiona Shaw plays the title role of Euripides' *Medea*, directed by Deborah Warner; following its BAM run, the Abbey Theatre production moves to Broadway.



- 2003** The Royal National Theatre/Market Theatre of Johannesburg production of *The Island*, originally directed by Athol Fugard, features John Kani and Winston Ntshona.
- William Christie conducts Les Arts Florissants in the Paris National Opera production of Rameau's *Les Boréades*, directed by Robert Carsen.
- Merce Cunningham Dance Company performs the world premiere of *Split Sides* to live music performed by Radiohead and Sigur Rós.
- 2004** Propeller's first appearance at BAM with an all-male production of *A Midsummer Night's Dream*, directed by Edward Hall.
- Tony Kushner's *Homebody/Kabul*, featuring Maggie Gyllenhaal and Linda Emond, fills the Harvey Theater for three weeks.
- Ralph Lemon performs *Come home Charley Patton*, the final part of his *Geography Trilogy*.
- 2005** BAM completes renovations on the facade of its 30 Lafayette Avenue building and names the facility in honor of philanthropist Peter Jay Sharp, recognizing a \$20 million gift from the Peter Jay Sharp Foundation.



Eat, Drink & Be Literary begins its first season in partnership with the National Book Foundation in BAMcafé.

Vanessa Redgrave plays the title role in the Royal Shakespeare Company production of Euripides' *Hecuba*.

BAM president Karen Brooks Hopkins celebrates 25 years of service to the institution.

Isabelle Huppert performs in Sarah Kane's *4.48 Psychose*.

James Thiérée, with La Compagnie du Hanneçon, makes his BAM debut with *Bright Abyss*.

- 2006** BAM presents two radically different productions of *Hedda Gabler*: one by the Sydney Theatre Company with Cate Blanchett, directed by Robyn Nevin, and one by the Schaubühne am Lehniner Platz Berlin, directed by Thomas Ostermeier.

Robert Redford inaugurates Sundance Institute at BAM, a new partnership featuring cutting-edge independent films, readings, concerts, and talks.

BAM celebrates *Steve Reich @ 70*, which includes choreography by Anne Teresa De Keersmaeker and Akram Khan.

BAM presents *the 51st (dream) state*, a soul-searching investigation of post-9/11 America, created by poet Sekou Sundiata.

- 2007** Metropolitan Opera: Live in HD begins screening high-definition live satellite feeds of Met Opera performances in BAM Rose Cinemas with Gounod's *Roméo et Juliette*.

Visual artist William Kentridge directs his interpretation of Mozart's *The Magic Flute*.

DanceAfrica celebrates its 30th anniversary.

The Royal Shakespeare Company returns with Ian McKellen in Shakespeare's *King Lear* and Chekhov's *The Seagull*.

The 25th Next Wave Festival opens with *Wild Cursive*, choreographed by Lin Hwai-min and performed by Cloud Gate Dance Theatre of Taiwan.

The BAM Endowment reaches \$72 million.

- 2008** BAM presents the National Theatre of Great Britain's production of Samuel Beckett's *Happy Days* with Fiona Shaw.

BAMkids Film Festival celebrates its 10th anniversary.

Patrick Stewart plays the title role of Shakespeare's *Macbeth* in a Chichester Festival Theatre production directed by Rupert Goold; following its BAM run, the production moves to Broadway.

Paul Simon performs in three BAM-produced concert engagements in a monthlong residency billed as *Love in Hard Times: The Music of Paul Simon*.

- 2008** Alvin Ailey American Dance Theater returns to BAM with programs of new and classic works celebrating its 50th anniversary.

- 2009** BAM launches the Bridge Project, a transatlantic partnership with the Old Vic Theatre and London's Neal Street Productions; the Bridge Project opens at BAM with productions of Chekhov's *The Cherry Orchard* and Shakespeare's *The Winter's Tale*, directed by Sam Mendes, before touring venues around the globe.

BAM celebrates Merce Cunningham's 90th birthday with *Nearly Ninety*, performed by the Merce Cunningham Dance Company.

BAM presents *Muslim Voices: Arts & Ideas* with the Asia Society, New York University's Center for Dialogues, and other supporting and media partners, highlighting the rich diversity of the Islamic world through performances and events throughout New York City, featuring artists like Youssou N'Dour and Sulayman Al-Bassam.

Cate Blanchett defines the role of Blanche DuBois in the Sydney Theatre Company's production of Tennessee Williams's *A Streetcar Named Desire*, directed by Liv Ullmann.

BAM celebrates executive producer Joseph V. Melillo's 25 years of service to artists and audiences.

- 2010** BAM breaks ground on the BAM Richard B. Fisher Building, named in his honor by his widow, Jeanne Donovan Fisher, with substantial support from New York City; the arts and community center is the first addition to the BAM campus since the Majestic Theater (now the BAM Harvey Theater).

The inaugural BAM Opera Festival explores the work and milieu of composer Henry Purcell in a program of operas, concerts, and other events selected by guest curator William Christie.

Alexei Ratmansky creates a new version of *The Nutcracker* for American Ballet Theatre's five-year seasonal residency at BAM.

DanceMotion USA, a program of the Bureau of Educational and Cultural Affairs of the U.S. Department of State produced by BAM, showcases contemporary American dance abroad; the first tours feature Evidence, ODC/Dance, and Urban Bush Women.

BAM begins development of the Hamm Archives Center in a new facility adjacent to the Harvey Theater, providing a permanent home for its archival collection.

- 2011** The Spring Season includes six U.S. premieres with performances by Lindsay Duncan, Derek Jacobi, Alan Rickman, Geoffrey Rush, and Fiona Shaw.



Alicia Alonso's Ballet Nacional de Cuba performs *La Magia de la Danza* as part of the citywide *iSí Cuba!* Festival.

BAM's 150th Anniversary celebration begins with the restaging of the landmark production of Jean-Baptiste Lully's *Atys*, conducted by William Christie.

Opposite: Michael Greenberg, moderator, and Chimamanda Ngozi Adichie, featured author, at Eat, Drink & Be Literary, 2011. Photo: Beowulf Sheehan. This page, top: BAMkids Film Festival, 2008. Photo: Beowulf Sheehan. This page, bottom: Q&A session with members of cast and all-student audience after performance of *King Lear* with Derek Jacobi, Michael Grandage/Donmar Warehouse, 2011. Photo: Etienne Frossard

Timeline excerpted from *BAM: The Complete Works*