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1992-1993 SEASON

The Mysteries And What's So Funny?

NOVEMBER 18-22
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So you think it's easy for a bunch of creative artists to collaborate on a multimedia extravaganza? Red Grooms doesn't think so. And he was there.

An Artist, Present at the Creation, Reports

Last year, three creative artists--the choreographer David Gordon, the artist Red Grooms and the composer Philip Glass--put their heads together to compose "The Mysteries And What's So Funny?" The multimedia work about life's enigmas, which opened last year's *Serious Fun!* festival at Lincoln Center, involved a bit of give-and-take, as Mr. Grooms' commentary reflects.

Reprinted from *The New York Times*, Sunday, July 7, 1991

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SAN FRANCISCO PERFORMANCES
1992-1993 SEASON

The Mysteries And What's So Funny?

Contents

2 Profiles
3 Program
5 Cast
8 Upcoming Dance Events
10 New Violinist for Alexander String Quartet
10 Performing Arts in S.F. Public Schools
11 Donors
13 Performances at Six

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Profiles

DAVID GORDON (Writer, Director) performed in the companies of James Waring and Yvonne Rainer in the 1960's. He showed work at the Living Theatre and in the first Judson Church performances. In the early 1970's he was a founding member of the improvisational ensemble Grand Union. In 1978 he formalized the process of making work for varying numbers of performers by establishing the Pick Up Company as a legal entity. Since that time a core company has been established with whom he rehearses and tours regularly. Mr. Gordon has been commissioned to make work for dance companies in the United States and Europe, including the American Ballet Theatre, Dance Theater of Harlem, Groupe de Recherche Choréographique de l'Opera de Paris, the Rambert Dance Company, and Mikhail Baryshnikov's White Oak Dance Project. His work was seen at the Brooklyn Academy of Music in 1984 when he constructed the movement for the NEXT WAVE Festival's presentation of the Philip Glass work *The Photographer*. The Pick Up Company has since been presented in the NEXT WAVE Festival in both 1986 and 1988. Mr. Gordon is a Guggenheim Fellow (1981 and 1987), has served as a panelist for the Dance Program for the New York State Council on the Arts and as a Panelist and Chairman of the Dance Program Panel of the National Endowment for the Arts. In 1984, he received a New York Performance Award (Bessie) for Sustained Choreographic Achievement. Mr. Gordon's dance/music/theater work, *The Mysteries And What's So Funny?* was honored in 1991 with a Bessie Award and in 1992 with an Obie Award. Mr. Gordon is profiled in Sally Banes' book *Terpsichore in Sneakers* and by Arlene Croce in the November 29, 1892 issue of *The New Yorker*. In May 1980, David Gordon's work was included in the *Dance in America* broadcast *Beyond the Mainstream*, and he is one of seven artists featured in Michael Blackwood's film *Making Dances*. His ten-minute TV videotapes produced by the Pick Up Company have been shown by Channel 4/Great Britain. They were selected for the 1984 Olympic Arts Festival and were aired in August 1986 on an episode of the national PBS *Alive from Off Center* devoted to Gordon's work. In October of 1987 David Gordon's *Made in U.S.A.* aired nationally on WNET/Great Performances and later received three Emmy nominations. The program featured Mikhail Baryshnikov and Valda Setterfield in three of Gordon's works for the Pick Up Company and American Ballet Theatre. In 1989 the Company completed a video work titled *My Folks* which was aired on BBC-TV in October of that year. A new work for television, *Punch and Judy Get Divorced* was created in 1992 and received its broadcast premiere on KTCA/Alive TV in June. The script for *The Mysteries And What's So Funny?* is being published this year by Grove Press in an anthology of contemporary American plays edited by Michael Feingold.

PHILIP GLASS (Composer) was born in Baltimore on January 31, 1937. He discovered music in his father's radio repair shop. In addition to servicing radios, Ben Glass carried a line of records and, when certain ones sold poorly, he would take them home and play them for his three children, trying to discover why they didn't appeal to customers. These happened to be recordings of the great chamber works, and the future composer rapidly became familiar with Beethoven quartets, Schubert sonatas, Shostakovich symphonies and other music then considered "offbeat." It was not until he was in his upper teens did Glass begin to encounter more "standard" classics.

Glass began the violin at six and became serious about music when he took up the flute at eight. But by the time he was 15, he had become frustrated with the limited flute repertory as well as with musical life in post-war Baltimore. During his second year in high school, he applied for admission to the University of Chicago, passed, and with his parents' encouragement moved to Chicago where he supported himself with part-time jobs waiting tables and loading airplanes at airports. He majored in mathematics and philosophy, and in off hours practiced piano and concentrated on such composers as Ives and Webern. At 19, Glass graduated from the University of Chicago and, determined to become a composer, moved on to New York and the Juilliard School. By then he had abandoned the 12-tone techniques he had been using in Chicago and preferred American composers like Aaron Copland and William Schuman.

By the time he was 23, Glass had studied with Vincent Persichetti, Darius Milhaud, and William Bergsma. He had rejected serialism and preferred such maverick composers as Harry Partch, Ives, Moondog, Henry Cowell, Virgil Thomson, but had still not found his own voice. Still searching, he moved to Paris and two years of intensive study under Nadia Boulanger. In Paris, he was hired by a film-maker to transcribe the Indian music of Ravi Shankar in notation readable by French musicians and, in the process, discovered the techniques of Indian music. Glass promptly renounced his previous music and, after researching music in North Africa, India, and the Himalayas, returned to New York and began applying Eastern techniques to his own work.

By 1974, he had composed a large collection of new music, much of it for use by the theater company Mabou Mines (Glass was one of the co-founders of that company), and most of it composed for his own performing group, the Philip Glass Ensemble. This period culminated in *Music in 12 Parts*, a 3-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach*, the 4 1/2-hour epic now seen as a landmark in 20th century music-theater.

Glass' output since *Einstein* has ranged from opera (*Satyagraha*, *Akhnaten*, *The Making of the Representative for Planet 8*, *The Fall of the House of Usher*, *The Juniper Tree*) to film (*Koyaanisqatsi*, *Mishima*, *The Thin Blue Line*, *Powaqqatsi* and currently *A Brief History of Time*) to dance (*A Descent into the Maelstrom* and *In the Upper Room*), and such unclassifiable theater pieces as *The Photographer*, and *1000 Airplanes on the Roof*. Among his recently completed works are *Itaipu*, a large-scale work for chorus and orchestra, commissioned by the Atlanta Symphony; and *Hydrogen Jukebox*, an opera with poetry by Allen Ginsberg, which

Continued on page 4

SAN FRANCISCO PERFORMANCES

PRESENTS

The Mysteries And What's So Funny?

Wednesday-Saturday, November 18-21, 8:00 p.m. • Saturday-Sunday, November 21-22, 2:00 p.m.
Cowell Theater at Fort Mason

Music by Philip Glass
Visual Design by Red Grooms
Written and Directed by David Gordon

Music Director: Alan Johnson
Lighting Designer: Dan Kotlowitz

Sound Designer: David Meschter
Casting: Vince Liebhart and Judy Dennis

A co-production of The Pick Up Performance Company
June Poster, Managing Director
and International Production Associates, Inc.
Jedediah Wheeler, Producer

Commissioned by Spoleto Festival U.S.A. and Lincoln Center's *Serious Fun!* Festival.

The principal sponsor of this project is The Lila Wallace-Reader's Digest Fund.

The development of this project was made possible by a generous grant from the Ford Foundation.

The Mysteries And What's So Funny? was developed in workshops at the Guthrie Theater, American Repertory Theatre, and Playwrights Horizons.

Additional project support has been provided by: Jerome Foundation, John and Sage Cowles, AT&T Foundation, Foundation for Contemporary Performance Arts, Greenwall Foundation, and the Harkness Foundations for Dance.

The commission fees for this composer/choreographer collaboration were made possible by a grant from Meet the Composer's Composer/Choreographer Project, a national program funded by the Ford Foundation and the Pew Charitable Trusts.

These performances are made possible, in part, which public funds from the National Endowment for the Arts, the California Arts Council, and Grants for the Arts of the San Francisco Hotel Tax Fund.

Residency activities and performances in Philadelphia are supported in part by a grant from the Pew Charitable Trust.

The piece is 90 minutes in length. There is no intermission.

received its world premiere at Spoleto U.S.A. His current projects include *Orphée*, a chamber opera based on the film by Jean Cocteau; *White Raven*, a collaboration with Robert Wilson; and *The Voyage*, commissioned by the Metropolitan Opera (which had its World Premiere October 12th, 1992).

RED GROOMS (Visual Design) was born in Nashville, Tennessee. He has previously created commissioned set designs for plays Kenneth Koch and Kenward Elmslie, as well as dances by Jacques d'Amboise. He is the recipient of many commissions and awards including: a public billboard for the Contemporary Museum of Art, Chicago, IL; a permanent environmental commission for the Hudson River Museum, Yonkers, NY; an outdoor sculpture for Northern Kentucky University, Highland Heights, KY; and a permanent environmental commission with Lysiane Luong for the American Museum of the Moving Image, Astoria, NY. His awards include an Artists of the Year Award (1983), Art Teachers of New York, NYC; Brickie Award (1983), Lower Manhattan Cultural Council, NYC; Rhode Island School of Design President's Award (1985); National Arts Club Award (1986); Gold Medal Honor; New York Times Ten Best Illustrated Children's Books Award (1986); Governor's Award in the Arts (1986), State of Tennessee; and the Mayor's Awards of Honor for Art and Culture (1988), New York City. His work has been widely exhibited and is in public collections from Denver, Colorado, to Little Rock, Arkansas, and from Stockholm, Sweden, to Caracas, Venezuela, in such prestigious institutions as the Art Institute of Chicago, Brooklyn Museum, Solomon R. Guggenheim Museum, Hirshhorn Museum and Sculpture Garden, The Metropolitan Museum of Art, The Museum of Modern Art, The Pennsylvania Academy of Fine Arts, and the Whitney Museum of American Art. His work has been the focus of numerous one-man and group exhibitions from 1958 through 1992, including most recently a one-man show at New York's Marlborough Gallery. He has created live performances and films, and acted in films by Rudy Burckhardt, and Mike Kuchar. His latest projects include the set design for *Chakra: A Celebration of India*; *Agricultural Building*, a permanent environmental commission for the Des Moines Art Center; a revival presentation of *The Burning Building* and the premiere of *Hot Water* at Cabaret Voltaire in Torino, Italy.

* * * * *

SCOTT COHEN (Young Sam) was last seen in *Mississippi Crossing* at Alice's Fourth Floor. Other New York credits include *The Crucible* directed by Gerald Freedman at the Roundabout, *Lady and The Clarinet* at River Arts Repertory, *Servy N Bernice 4 Ever* at the Provincetown Playhouse directed by Terry Kinney, *Don't Blame Me* at Angel Theatre directed by the late Ralph Marrero, *Black-Eyed Brothers* by Seth Rosenfeld at the Westbank Cafe and the John Houseman Theatre, and *Cavalleria Rusticana* directed by John Turturro. At Williamstown Theatre Festival he has appeared in *The American Clock*, *Henry IV* directed by Austin Pendleton, *Passion* directed by Arvin Brown, *Mother Courage* directed by Gerald Freedman and *Oedipus* directed by Nikos Psacharopoulos. Films include *Many Wonders*, *Jacob's Ladder*, *The Mambo Kings* and the upcoming *Mac* directed by John Turturro.

SCOTT CUNNINGHAM (Anger I) grew up in Needham, Massachusetts, and developed an interest in music and athletics at an early age. Scott earned a B.A. in English, worked in many aspects of the theater, and studied dance while at the University of Massachusetts at Amherst. After dancing in Boston, he moved to New York where he danced with Elisa Monte and Mark Morris. Scott joined the David Gordon Pick Up Company in 1986 and has worked with Mr. Gordon in dance, television, and theater. Most recently he appeared in David Gordon's *Punch and Judy Get Divorced* for PBS TV. Scott has an interest in recreation, the martial arts, and contact improvisation.

NORMA FIRE (Detective and Only Oldest Child) most recently played The Clown in David Gordon's *Punch and Judy Get Divorced* for PBS TV. Previously, she played Gertrude in *Hamlet*, Lady Sneerwell in *The School for Scandal*, and Abbess in *The Comedy of Errors* for North Carolina Shakespeare Festival. She played Hippolyta, Puck and Peter Quince in *A Midsummer Night's Dream* for Southern Theatre, Minneapolis. In four seasons at Actors Theatre of St. Paul, she performed major roles in eighteen plays including *Noises Off!*, *Joe Egg*, *Uncle Vanya*, *Peg O'My Heart*, *Sherlock's Last Case*, *I Love You, I Love You Not*, *Interrogating the Nude*, *Not I*, *The American Dream*, and *Maria and the Angels*. Her New York credits include roles in *The Taming of the Shrew*, *Henry V*, and *The Merry Wives of Windsor* for Riverside Shakespeare, three understudies at New York Shakespeare Festival, and *Macbeth* at York Theatre.

KAREN GRAHAM (Young Rose) has been performing with the Pick Up Company since the fall of 1986. Recently she performed with the White Oak Dance Project. She also performs in the works of Dean Moss.

JANE HOFFMAN (Fanny) was most recently seen at Lincoln Center in *Some Americans Abroad*. She has done everything from nightclubs to musicals, Off-Broadway, Broadway, and films. A greduate of the University of California, and a charter member of the Actor's Studio and the Ensemble Studio Theatre, she created the role of "Mommy" in Edward Albee's *The Sandbox* and *The American Dream*. On Broadway she originated roles in *Murder Among Friends*, *Rhinoceros*, *Mother Courage*, *The Crucible*, and *The Rose Tattoo*. She has also appeared at the Brooklyn Academy of Music in Robert Wilson's *The Golen Windows*, Off-Broadway in Tina Howe's *The Art of Dining* at the Public Theater, Wendy Wasserstein's *Isn't It Romantic?* at the Phoenix, and *Alterations* at WPA. Her films include *Batteries Not Included*, *Day of the Locusts*, *Up the Sandbox* with Barbara Streisand, and *They Might Be Giants*. In television, she has worked on every network from daytime series *Love of Life* (for 2 1/2 years) to Marlo Thomas' Specials. Most recently, she has appeared on *Grand*, *Law and Order*, and on *The Tracy Ullman Show* with her son, Sam McMurray.

ALAN JOHNSON (Music Director and Pianist) pursues a wide-ranging career as a music director, pianist, and vocal

Continued on page 6

CAST

Young Sam	Scott Cohen
Anger I	Scott Cunningham
Detective, Only Oldest Child	Norma Fire
Young Rose	Karen Graham
Fanny	Jane Hoffman
Pianist	Alan Johnson
Mr.Him	Bill Kux
Old Sam	Jerry Matz
Young Artist	Dean Moss
Old Rose	Lola Pashalinski
Actor, Grandfather, Father, etc.	Alice Playten
Anger II	Adina Porter
Mrs. Him	Tisha Roth
Marcel Duchamp	Valda Setterfield

Chuck Finlon: Assistant Director

PRODUCTION STAFF:
Production Manager: Todd Randall
Stage Manager: Ed Fitzgerald
Assistant Stage Manager: Jessica Rhines
Associate Costume Designer: Mary Myers
Company Manager: Amanda Burroughs

Sets and Props by Atlantic Scenic Studios, Inc.
Costume Construction by Schneeman Studios, Ltd.

Thanks to: Andre Bishop, Robert Brustein, Alyce Dissette, Paul Draper, Tim Hadel, Heidi Michel, Cynthia Oliver, Robert Orchard, Madeline Puzo, Nigel Redden, Jedediah Wheeler, Garland Wright, and John Wulp.

Special thanks to Scott Cunningham, Karen Graham, Dean Moss, and Valda Setterfield who have been with this project since its beginning and who have contributed mightily to its formation.

Requests concerning the Company can be addressed to:

THE PICK UP PERFORMANCE CO., INC.
June Poster, Managing Director
104 Franklin St.
New York NY 10013
Tel: (212)431-0447 Fax: (212)431-0425

For tour booking or information, please contact:

Linda Greenberg
INTERNATIONAL PRODUCTION ASSOCIATES, INC.
584 Broadway, Suite 1008
New York NY 10012
Tel: (212)925-2100 Fax: (212)925-2426

coach in fields stretching from new music to dance to music theater and opera. He has served as music director for some of the most adventurous productions of recent years, including *The Manson Family* by John Maron, produced at the *Serious Fun!* Festival at Lincoln Center; the New York Shakespeare Festival productions of *Henry IV*, Parts I and II, and *Cymbeline* directed by JoAnne Akalaitis with music by Philip Glass; and the Spoleto Festival premiere of *The Mysteries And What's So Funny?* His association with Philip Glass has included premieres with the Spoleto Festival U.S.A. and Italy (*Hydrogen Jukebox*), Houston Grand Opera (*The Making of the Representative for Planet 8*) and Molissa Fenley (*Provenance Unknown*). His skills as vocal coach, accompanist, and performer were utilized in the premiere of *Tania*, an opera by Anthony Davis and Michael John LaChiusa at the American Music Theater Festival; *The Juniper Tree* by Philip Glass and Robert Moran at Tulsa Opera; *Nixon in China* by John Adams at the Brooklyn Academy of Music; and *West Side Story* at the Festival de Lille in France. His work with other composers has led to premieres at Tulsa Opera, Circle Rep Theater, and the Phyllis Lamhut Dance Company.

BILL KUX (Mr. Him) has appeared Off-Broadway in *Loose Ends* at Second Stage, *Absent Friends* and *The Philanthropist* at Manhattan Theatre Club and *Baby with the Bathwater* at Playwrights Horizons. Regionally he has been seen in *The Film Society* at Baltimore's Center Stage, *The Foreigner* at the St. Louis Repertory Theatre, *Taking Steps* at Louisville's Actors Theater, *Streamers* at Los Angeles' Westwood Playhouse and *The Philanderer* at the Yale Repertory Theatre. He has appeared on television in *Hothouse*, *As the World Turns*, and *M.A.S.H.*, and in the films *California Suite* and *Bonfire of the Vanities*. He is a graduate of the Yale School of Drama.

JERRY MATZ (Old Sam) was seen most recently this season Off-Broadway at the John Houseman Theatre where he created the role of Zalman in *Shmulnik's Waltz*. On Broadway, he has performed in *Fiddler on the Roof*, *Ghetto*, and *Roza* (with Georgia Brown). Other Off-Broadway credits include *A Day Out of Time* and *The Last Danceman* (New Federal Theatre), *A Mad World, My Masters* (Off-Center), *The Rise of David Levinsky* (American Jewish Theatre), and *My Three Sons* (Playwrights Horizons). Regionally he has performed in *Roza*, *Waiting for Godot*, *Mother Courage*, *Little Shop of Horrors*, and *Wonderful Town* at the Mark Taper Forum, Baltimore Center Stage, Virginia Museum Theatre, Pennsylvania Stage Company and Goodspeed Opera House. Feature film credits include *The Gig*, *The Luckiest Man in the World*, *Histoires D'Amérique*, *etc.*, *Chronicles of the Lodz Ghetto* and *The Chosen*. TV audiences have seen him on *Law and Order*, *Kate and Allie*, *All My Children*, *As the World Turns*, and in the film *The Day the Ladies Got Even*.

DEAN MOSS (Young Artist) is a performer, choreographer, videomaker, and longtime member of the David Gordon/Pick-Up Company. His own choreography has been presented by Danspace Project, Dance Theater Workshop and Performance Space 122. His tape, *Adventures in Assimilation*, is distributed internationally by The Kitchen. Moss' current video and performance work focuses on elements of individual identity through portraiture and solo dance.

LOLA PASHALINSKI (Old Rose) Recent regional theater appearances include: *Twelfth Night* at The Goodman Theatre (as Toby Belch), *Reckless* at the Hartford Stage Co., at The Wilma Theatre in the American premiere of Thomas Bernhard's *The President*, and at the Guthrie Theatre in JoAnne Akalaitis' production of *The Screens*. In New York: Kent in Mabou Mines' gender-reversed production of *Lear*. Best known as a founding member of Charles Ludlam's Ridiculous Theatrical Company, she received two Obies for her performances in Ludlam's *Corn* and *Der Ring Gott Farblonjet*, as well as originating roles in fifteen other Ridiculous plays. In films and television she has appeared on *The Equalizer*, *Molly Dodd*, and soap operas, and can be seen in Peter Sellars' *The Cabinet of Dr. Ramirez*. She just completed work on Leslie Lyles' film *Fanny* directed by Don Scardino.

ALICE PLAYTEN (Actor, Grandfather, Father, Critic, Gaston, Raymond, Mme Duchamp, Vendeuse, Ida, Mickey, Molly, Pauline, Yetta, Irene, Ruth, Alfred, Minister, Waiter, Baby, Doctor, Salesperson) As a child Alice sang at the Met in the premiere of the opera *Wozzeck*. She made her Broadway debut in *Gypsy* starring Ethel Merman, followed by appearances in original Broadway productions of *Oliver*, *Hello Dolly*, *George M*, *Henry Sweet Henry* (Theater World & Drama Critics Awards, Tony Nomination), *Rumor*, and *Spoils of War* (Drama Desk *Nomination*). Off-Broadway shows include *Promenade*, *The Last Sweet Days of Isaac*, *Lemmings* (Obie Award), *The Pirates of Penzance*, *The Hotel Play*, *Sister Mary Ignatius...*, *That's It Folks*, *Up From Paradise*, and the E.S.T. 1990 Marathon. Films include Ridley Scott's *Legend*. In addition, Alice appeared on Broadway (and now on CD) in *Sondheim, A Musical Tribute* and performs with Garrison Keillor's *American Radio Company*. Recently she appeared in David Gordon's *Punch and Judy Get Divorced* on PBS TV.

ADINA PORTER (Anger II) is a graduate of the High School of Performing Arts and has a B.F.A. from S.U.N.Y. Purchase. Her theater work around New York includes *The Debutante Ball* at Manhattan Theatre Club, *Loose Knit* at New York Stage and Film, and *Jersey City* at Second Stage. Regionally she has worked at Hartford Stage in *Peer Gynt*, Stage West in *Visions of an Ancient Dreamer*, and Yale Rep in *Democracy in America*. Her film credits include *Trust*, *Swoon*, and *Baby on Board*. On television she has appeared in series such as *Working It Out*, *Law and Order*, and PBS's *American Masters*. She has recently married and lives in Brooklyn, New York.

TISHA ROTH (Mrs. Him) is pleased to be working with David Gordon again. She recently appeared in Gordon's *Punch and Judy Get Divorced* for PBS TV. Regionally she has worked with Robert Wilson on a production of *When We Dead Awaken* at American Repertory Theatre; with Robert Woodruff on *A Man Is a Man* at La Jolla Playhouse; and in *Hamlet* and *The Seagull* with Gerald Freedman at Great Lakes Theatre Festival; *Three Sisters* and *As You Like It* at Syracuse Stage. In New York she performed in Brian Mertes' *Woyzek* at Naked Angels, and in Mertes' *Girl Gone*, a play by Jacquelyn Reingold, as part of the 1991 annual Mortality Project at Manhattan Class Company, of which she is a member. Other New York credits include Sally in *The Early Girl* at Circle Rep, and Clare in Peter Hedges' *Andy and Clare*, performed by The Edge Theater, of which she is a member.

VALDA SETTERFIELD (Marcel Duchamp) is from England where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis, and on film in works of Ms. Rainer and Brian de Palma. She performed in the works of David Gordon at the Living Theater and Judson Church and has been a featured member of the Pick Up Company since its inception. In September 1984, she received a New York Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in David Gordon's *Made in U.S.A.* for *WNET/Great Performances*, and in May, 1988, returned as a guest artist to the Rambert Dance Company in Gordon's *Mates*. Most recently she toured Europe and Japan with the White Oak Dance Project. She studies acting with Michael Howard.

CHUCK FINLON (Assistant Director) was David Gordon's assistant on the recent PBS production *Punch and Judy Get Divorced*. He has studied the Alexander and Feldenkrais techniques, choreographed and taught both in and out of New York City, danced with the companies of Kenneth Rinker, David Gordon (1984-1990), Jane Comport, and Robert Kovich. He has a B.F.A. with High Honors from the University of Wisconsin and presently studies ballet with Janet Panetta.

DAN KOTLOWITZ (Lighting Designer) Off-Broadway credits include: *Reno Once Removed*, *The Wash*, *Yankee Dawg You Die*, *The Perfect Party*, *Second Chance*, *Money Talks*, *The Second Hurricane*, and *Ladies and Gentlemen, Jerome Kern*. Mr. Kotlowitz recently designed the New York production of *Plague Mass* by Diamanda Galas at Cathedral Saint John the Divine. He has designed for numerous regional theatres including: Milwaukee Rep, Berkeley Rep, The Huntington, Virginia Stage, Northlight, Studio Arena, and the Players Theater. He has also served as Lighting Director for the *Serious Fun!* Festival at Lincoln Center, Carlton Dance Festival in Brazil, the Leningrad Music Hall, Lyon Opéra Ballet at City Center, and the Donestk Ballet of the USSR.

DAVID MESCHTER (Sound Designer), composer, sound designer, and audio consultant, received a degree in Audio Technology from American University in Washington, DC. He was the sound consultant and repertory musician with the Merce Cunningham Dance Company from 1981 to 1988, and has since designed and engineered for a variety of artists, including the Kronos Quartet, David Behrman, John Cage, Philip Glass, Meredith Monk, Pandit Pran Nath, La Monte Young, and the American Ballet Theater. He is currently sound designer for the Houston Grand Opera's 1991-1992 season of musicals. His most recent sound designs include Meredith Monk's *Atlas, An Opera in Three Parts*, which was presented at the Brooklyn Academy of Music in May of 1992, and HGO/Dodger production of *Annie Get Your Gun*, in Houston in Summer '92. He has also designed interactive computer systems such as a Tap-to-Midi converter for Charles Moulton's dance *Tapnology*, and a Flute-to-Haiku computer speech system for composer Yasunao Tone. From 1988-1990 he was the Sounds Designer/Supervisor for *Serious Fun!* at Lincoln Center.

JEDEDIAH WHEELER (Producer) is the producer of *1000 Airplanes on the Roof* by Philip Glass and David Henry Hwang, *Hydrogen Jukebox* by Philip Glass and Allen Ginsberg, *The Knee Plays* by Robert Wilson and David Byrne, *We Keep Our Victims Ready* by Karen Finley, *Reno Once Removed* by Reno, and the annual *Serious Fun! at Lincoln Center* festival. He is President of International Production Associates, Inc., a booking and management company based in New York City which represents contemporary artists worldwide.

DANCE BAY AREA CALENDAR OF COMING EVENTS

DECEMBER 1992

2-8 San Jose Cleveland Ballet--*Nutcracker*, San Jose

2-6 ODC/San Francisco--*The Velveteen Rabbit*, San Francisco

3-5 Edge Festival--Silvia Martins, San Francisco

4-5 CAL Performances--Twyla Tharp & Mikhail Baryshinikov, Berkeley

5-6 Axis Dance Troupe, San Francisco

10-13, 17-20 Trigram, San Francisco

11-27 Oakland Ballet, Oakland

15-Jan.3 San Francisco Ballet--*Nutcracker*, San Francisco

18-20 Dance Brigade--*Revolutionary Nutcracker Sweetie*, Oakland

26-29 ODC/San Francisco--*The Velveteen Rabbit*, Walnut Creek

JANUARY 1993

8-10 Interplay--Cynthia Winton-Henry & Phil Porter, Russian River

9 Molissa Fenley, Santa Cruz

22-23 Kodo, Stanford

23 Ballet Folklorico Quetzalli de Vera Cruz, Mendocino

24 Ballet Folklorico Quetzalli de Vera Cruz, Stanford

24 Ballet Folklorico Nacional de Mexico, Santa Rosa

24 CAL Performances--Royal Winnipeg Ballet, Berkeley

MEN DANCERS: THE TED SHAWN LEGACY

Two performances, February 19 and 20

Joining an international celebration of a modern dance pioneer and one of America's leading cultural figures, San Francisco Performances will present Jacob's Pillow's **Men Dancers: The Ted Shawn Legacy** on February 19 and 20 at Herbst Theatre. The program features a stellar cast in repertoire for and about men, created from 1935 to 1990 by eight different choreographers.

Social prejudices and misconceptions have surrounded men in American modern dance since its beginnings. Ted Shawn, founder of Jacob's Pillow--America's oldest and most prestigious dance festival--was the first to raise these issues which continue to resonate in the works of contemporary choreographers.

While widely divergent in intent, mood, and perspective, each of the works on the program shares a power, clarity, and simplicity of style that is evident in Shawn's *Kinetic Molpai* (1935), remounted here for the first time in twenty years. The repertoire also includes José Limon's masterwork, *The Unsung* (1970), originally dedicated to Shawn, Stephen Petronio's provocative *Surrender II* (1989), Pilobolus' athletic *Ocellus* (1972), *The Garden Alone*, a duet of friendship by Demetrius A. Klein (1989), Garth Fagan's *Oatka Trail* (1979), and the offbeat *Brides of Frankenstein* (1990) by Rick Darnell, all woven together with specially commissioned work by Ann Carlson.

Men Dancers premiered to critical acclaim before sold-out audiences in New York City during Shawn's 100th birthday week in October 1991. The program was subsequently remounted and presented at Jacob's Pillow in July 1992. This engagement is part of a four-month tour which brings the project to a close with more than forty performances from coast to coast and in Europe.

Tickets for the February 19-20 performances at Herbst Theatre are $25 and $18 and are available in advance from City Box Office at Sherman Clay, 141 Kearny Street in San Francisco, or by phone at (415) 392-4400. Half-price student and senior tickets may be obtained the night of performance, subject to availability.

PAUL TAYLOR DANCE COMPANY AT PALACE OF FINE ARTS THEATRE, MARCH 23 - 27

The 1992-93 performing season marks the 38th anniversary year of the Paul Taylor Dance Company. In the Company's long and distinguished history, it has performed in over three hundred cities in the United States and has made forty-two overseas tours to fifty-four different nations.

Paul Taylor has been called "one of the greatest dance-makers of our time." His work displays intense musicality, versatility, elegance of form and depth of perception. His dancers are among the finest classical modern dancers in the world.

The March 23 - 27 performances of the Paul Taylor Dance Company at the Palace of Fine Arts will include the 1991 Paul Taylor hit, "Company B." Set to nine songs by the Andrews Sisters, "Company B" evokes the exuberant rhythms of the '40s as well as the grim and persistent shadow of war. But even more vividly, it honors Taylor's magnificent dancers. Some of the most glorious dancing to be seen anywhere burst forth in the male solos Taylor has made for "Company B." Their unabashed attack and rhythmic vigor are stunning, and so is their attention to the subtleties involved in a bit of jazzy posturing, or a touch of impudence.

Pop music - which Taylor says he has never used before because he thought it unsuitable for the theater - seems to have freed something in the man often referred to as our greatest living choreographer.

Additional repertory proposed for the San Francisco performances includes "Esplanade," a 1975 classic work by Taylor which transforms a pedestrian movement vocabulary no more complicated than walking, skipping, and running - with a few heart-stopping lunges thrown in for good measure - into an essay on the soaring potential of the human body, drawing audiences to the edge of their seats. Also proposed is the 1986 "Musical Offering" to the J.S. Bach Concertos in E Major and D Minor. The complex structure of "Musical Offering" results in a continuing swirl of ensemble dances that crests into high-powered and unforgettable solos. The final listing of repertory for the two different programs will be available Dec. 1.

Paul Taylor is one of the few authentic geniuses in the world of dance. His choreography exhibits remarkable vision - from the puzzlingly comic to the expansively lyric to the supremely profound. His dances are physically demanding to which his dancers respond with dazzling commitment and power.

Tickets for the March 23 - 27 performances at the Palace of Fine Arts Theatre are $25 and $18 for March 23, 24, 25, and $30 and $20 for March 26, 27, 28, and are available in advance from City Box Office at Sherman Clay, 141 Kearny Street in San Francisco, or by phone at (415) 392-4400. Half-price student and senior tickets may be obtained the night of performance, subject to availability.

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NEW FIRST VIOLINIST JOINS ALEXANDER STRING QUARTET

by Larissa Roesch

"Ge-fang Yang shines as new first violinist," exclaimed *The Highlander*, a South Carolina newspaper reviewing one of the Alexander Quartet's performances at the Highlands Chamber Music Festival. Having had his first rehearsal with the Alexander on June 8, Ge-fang promptly dove into sixteen new quartets and a residency at the Highlands Festival during July. Now, four months later, the Alexander's sound is full and blended and singing as one, and Ge-fang and his wife, Jing, have settled in San Francisco.

A native of Wuhan, China, Ge-fang Yang began playing the violin at age six, during the Cultural Revolution in China. Official schooling was not stringent, and Ge-fang had ample time to practice. However, political unrest impeded his violin studies since "its techniques, books and music were all seen as a Western influence." Later, after his first teacher was removed from the Beijing Conservatory, Ge-fang studied at the home of this teacher who simply closed the window during lessons.

Persevering because of his love for the instrument, Mr. Yang graduated from the Wuhan Conservatory of Music in 1985 and came to the United States as a Starling Scholarship student of Dorothy Delay and Kurt Sassmannshaus in 1988. He went on to pursue a higher degree and in 1991, received his Artist Diploma Degree from the College-Conservatory of Music in Cincinnati. Since then, Ge-fang has served on the faculty of the University of Kentucky, the Aspen Music School and the College-Conservatory of Music of the University of Cincinnati. He has also been active as a soloist and has studied chamber music extensively with a variety of quartets, including the Tokyo. It was through the Alexander's close friendship with the Tokyo Quartet that they met Ge-fang.

The Alexander String Quartet has been San Francisco Performances' Quartet-in-Residence, in association with San Francisco State University, since 1989. Their 1992-93 residency schedule includes four hours of group rehearsal a day, numerous hours of individual practice, teaching and coaching at San Francisco State, performances in San Francisco public high schools, individual recitals, and public performances on campus and in the community. Their professional career as a quartet takes them on tours to Europe in November 1992 (England and Germany) and February 1993 (Italy, Switzerland, England, Ireland and Amsterdam); and domestic tours in October 1992 (Pennsylvania, Vermont, New York, Illinois) and April 1993 (New York and Pennsylvania).

San Francisco Performances presents the Alexander String Quartet on "Performances at Six" at Harbor Village Restaurant on January 14, 1993 from 6:00-7:00 pm, and on "Concerts with Conversation" at the Community Music Center, Mission District branch, on May 4, 1993 from 5:30-6:30 pm. Call 398-6449 for more information about these series.

PERFORMING ARTS PROGRAMS IN SAN FRANCISCO PUBLIC HIGH SCHOOLS

In September 1992, San Francisco Performances received official notification of the receipt of a California Arts Council Challenge Grant Award. This award of $20,000, which must be matched three to one, is to expand our very successful programs in selected San Francisco public high schools.

One aspect of the program for 1992-93 includes the Alexander String Quartet performing and teaching a total of nine sessions at three public high schools -- Mission, Woodrow Wilson, and the International Studies Academy -- schools selected for their ethnically diverse student bodies and limited music classes. These programs focus on introducing non-music students to chamber music and the ideas inherent in quartet literature.

At Mission High School, the Quartet will first visit two English classes to explore the issue of conflict and dialogue in music as it relates to conflict and dialogue in literature. The second visit will be to two Bi-Lingual Social Studies classes and will explore the concept of national identity in music. The third will be to two World History classes to explore music written in the period of history being studied.

Visits to Woodrow Wilson include a visit to three honors English classes to show how music can convey a story or idea and how music was influenced by historical events. The second visit will be to three French language classes; the Quartet will perform music by French composers and discuss music as a universal language. The third visit will be to two Science classes and will include a discussion about the construction of the instruments.

The visits to International Studies Academy will be to each of three sections of a Social Studies/English team-teaching class and will reach all 10th grade students. The music programs will be thematically integrated into the curriculum currently being studied. The first visit centers around working in a group while maintaining the importance of the individual voice, an integral concept in Native American cultures.

The grant also allows us to schedule additional programs by internationally-acclaimed performers during the 1992-93 season. In October, the Bolivian ensemble Rumillajta presented two 45-minute performances to the entire student body of International Studies Academy. A special aspect was private pre-performance sessions with two groups of hearing-impaired students who received an in-depth explanation of the history of the music and were allowed to play the group's pan pipes, enabling them to feel the sound vibrations they otherwise could not hear. In addition, Danza Azteca de Anahuac presented a performance of pre-Columbian music and dance to the English-as-a-Second-Language students and dance students at Mission High School and conducted a question and answer session in Spanish.

Musicians scheduled at a variety of public high schools include stride pianist Judy Carmichael in November; jazz pianist Billy Taylor in January; jazz drummer Max Roach in February; Maxine Roach and the Uptown String Quartet in February; Cuarteto Latinoamericano in March; and the Peabody Trio in April. Dance programs will take place at Mission High School with its dance performing group: company members from the mainstage production of Men Dancers will present a lecture-demonstration and teach a master class in February, and the Company manager of the Paul Taylor Company will show video tapes and discuss Taylor's choreography in March.

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Performances at Six

These friendly and informal afterwork concerts on Thursday evenings are designed to refresh and revive you after a hectic day. Relax and enjoy an hour of entertaining music and a complimentary glass of California wine or mineral water. A perfect finale to a busy day...the prelude to a special evening.

Performances at Six is at Harbor Village Restaurant, on the lobby (second) level of Four Embarcadero Center (just behind the Hyatt Regency Hotel). Enjoy performances by Bay Area musicians in the intimate atmosphere of this comfortable restaurant, with a spectacular view of the Embarcadero.

Doors open at 5:00 p.m. One-hour concert begins at 6:00. Free parking is available in the Embarcadero Center Garages (with validation after 5:00 p.m.). Tickets, $6, are available at the door and include a glass of wine or mineral water. (Half-price for children and students.)

November 19 - The Dick Whittington Trio. Piano jazz from the virtuosic proprietor of Berkeley's Maybeck Recital Hall, with bassist Al Obidinski and guitarist Bruce Forman.

December 3 - Seongmin Nam, piano. Bach' Partitas in C minor, Mozart's Rondo in A minor, and Schubert' Sonata in B-flat Major.

December 10 - The Darius Milhaud Eensemble. Darius Milhaud's centennial is celebrated by the ensemble named after the composer. Kati Kyme, violin; David Daniel Bowes, viola; Sarah Freiberg, cello; Betty Wong and Shirley Wong-Frentzel, piano; and guest violinist Anthony Martin. Milhaud's *Suite de Concert de la Creation du Monde* (piano quintet) and Sonatine for Violin and Keyboard; Mompou's *Sixieme prelude pour la main gouche*, and more.

December 17 - The San Francisco Brass Ensemble. Our popular Christmas Brass program returns after a two-year hiatus.

January 7 - Songs of the Hebrides. Soprano Susan Rode Morris, fiddler Alasdair Fraser, and harpsichordist Phebe Craig perform some of the most beautiful and wonderfully rousing melodies ever written.

January 14 - The Alexander String Quartet. This internationally-acclaimed quartet is San Francisco Performances' Quartet-in-residence, in association with S. F. State University. Featuring a new first violinist, they have already received numerous rave reviews. Ge-fang Yang and Frederick Lifsitz, violins; Paul Yarbrough, viola; and Sandy Wilson, cello.

Sundays at Splendido

Sunday afternoon concerts in the stylish setting of Splendido's restaurant on the podium (third) level of Four Embarcadero Center (directly above Harbor Village) offer a relaxing end to your weekend. Bring your family, friends and neighbors to these informal concerts of music that spans the globe and traverses the centuries.

Doors open at 3:30 p.m. One-hour concert begins at 4:00. Free parking is available in Embarcadero Center garages all day Sunday (with validation). Tickets, $6, are available at the door and include a glass of wine or mineral water. (Half-price for children and students.)

December 6 - Kaila Flexer and Third Ear. Two violins, marimba, percussion, and string bass play klezmer and other music from various traditions around the world.

December 13 - Fidelio String Quartet. The resident quartet at the San Francisco Conservatory of Music performs quartets by Schoenberg and Mozart.

December 20 - The San Francisco Brass Ensemble. Thursday's "Performances at Six" program of holiday music repeats to inaugurate Christmas week.

Artists and repertoire subject to change.

San Francisco Performances 1992-93 Season

October 2, 8:30 p.m.
Santiago Rodriguez, piano

October 15, 8:00 p.m.
Danza Azteca de Anahuac

October 17, 8:00 p.m.
Rumillajta

October 20
Dawn Upshaw, soprano
Richard Goode, piano

October 25, 7:00 p.m.
Kazuhito Yamashita, guitar*

October 30
Lindsay String Quartet

November 6, 8:00 p.m.
Sergio and Odair Assad, duo guitarists*

November 9, 8:00 p.m.
San Francisco Conservatory of Music**
75th Anniversary Concert

November 12, 8:00 p.m.
Jean-Philippe Collard, piano

November 15, 7:00 p.m.
"Brasil"
Richard Stoltzman, clarinet
Gary Burton, marimba and vibraphone

November 17, 8:00 p.m.
Borodin Quartet

November 18-21, 8:00 p.m.
November 21-22, 2:00 p.m.
"Mysteries and What's So Funny?"
David Gordon Pick Up Co.
Cowell Theater, Fort Mason

December 4, 8:00 p.m.
Pamela Frank, violin
Claude Frank, piano

January 16, 8:00 p.m.
Billy Taylor Trio

January 22, 8:00 p.m.
The King's Singers

January 26, 8:00 p.m.
Håkan Hagegård, baritone
Warren Jones, piano

January 30, 8:00 p.m.
Carter Brey, cello
Christopher O'Riley, piano

February 5, 8:00 p.m.
The Max Roach Double Quartet

February 19-20, 8:00 p.m.
Men Dancers: The Ted Shawn Legacy

February 21, 7:00 p.m.
Murray Perahia, piano
Davies Symphony Hall

February 24, 8:00 p.m.
François LeRoux, baritone

February 28, 7:00 p.m.
Prażák Quartet

March 12, 8:00 p.m.
Heinrich Schiff, cello
Gerard Wyss, piano

March 13, 8:00 p.m.
Jan Garbarek Group

March 16, 8:00 p.m.
Juilliard String Quartet

March 21, 7:00 p.m.
David Russell, guitar*

March 23-27, 8:00 p.m.
March 27-28, 2:00 p.m.
Paul Taylor Dance Company
Palace of Fine Arts Theatre

March 26, 8:00 p.m.
Barbara Hendricks, soprano
Staffan Scheja, piano

April 2, 8:00 p.m.
The Peabody Trio

April 10, 8:00 p.m.
Julian Bream, guitar*

May 6, 8:00 p.m.
Ursula Oppens, piano

*Presented in association with the D'Addario Foundation for the Performing Arts.
**Offered as part of San Francisco Performances' Chamber Series in recognition of the Conservatory's 75th Anniversary.
A "Music of the Americas" production of the Santa Fe Chamber Music Festival.

All performances are at Herbst Theatre unless otherwise indicated.

Artists and repertoire subject to change.

Ticket prices range from $13-$47 and are available at City Box Office at Sherman Clay, 141 Kearny Street, and at STBS Ticket Booth at Union Square.
CHARGE BY PHONE: (415) 392-4400