1992-1993 season

Purdue Convocations

Home to where the Art is

Partnerships

Good for the Arts

Good for Business

The relationship between Purdue Convocations and a corporate partner begins with the shared recognition that each strives toward an ideal of excellence. The association is strengthened by an understanding that the partnership has advantages for both.

For Convocations, support from a corporate partner provides a critical edge that allows Convocations to continue to present an extraordinary array of artists and performances and, through innovative programs, build new audiences.

For its partner, a gift to Convocations offers the advantages of enhancing corporate image within the University and throughout the region, building good will among arts patrons, and attracting and keeping top employees.

Convocations deeply appreciates this season's corporate partners whose support will assist in presenting ten performances and seven arts education experiences during 1992-93.

Sam Aconfora
United Technologies Corporation

"United Technologies is proud to be a partner with Purdue Convocations. We realize the importance of the performing arts in the character of the community, the lives of Purdue's students, faculty and the region that supports this fine campus. We congratulate Lorna Myers, Don Seybold, Mary Jo Bartolacci and the entire Convocations staff for their accomplishments in continuing to provide a tradition of excellence and diversity through arts presentations at Purdue University. Continued success!"

James H. Bodenmiller
Department Head
Public Affairs & Administrative Services
Eli Lilly & Company-Tippecanoe Laboratories

"Traditionally, Eli Lilly and Company has been sensitive and responsive to the needs of the communities in which we operate.

"The vitality of the arts is essential to a vibrant community. We benefit from our community's cultural endeavors, and are obligated to help sustain their well-being. A strong cultural community contributes significantly to the advancement of culture and the arts and to enrichment of the lives of our families and neighbors. We are pleased to help sponsor the excellent quality of performances Purdue Convocations brings to the community."

John A. Bratt
Chief Executive Officer
Tenax Corporation

"Purdue, as one of the world's preeminent universities, has a responsibility to offer a diverse sampling of artistic programs for the cultural enrichment of students, faculty, staff and surrounding community. I'm delighted that Tenax Corporation can assist in meeting that responsibility with its support for the Indianapolis Symphony and Symphonic Choir."

William D. Deihl
President
Mobil Land Development Corporation

"Mobil Corporation is proud to be a partner with Purdue University's Convocations in providing a total educational experience for its students in the classroom, in business, and in their opportunities for outside cultural experiences. Our support of The Wallace Collection performance represents a longstanding belief that exposure to the performing arts is a part of that process."

Butch Hancock
Northwest Regional Manager
PSI Energy

"Corporate citizenship is a way of life at PSI Energy. As a corporation, we provide both funding and in-kind resources. As concerned individuals, our employees give freely of their personal time and energy. We're proud to support the Purdue Convocations presentation of the King's Singers this season."

Eric P. Meister
GTE Division Manager

"Partnering with Purdue Convocations to expose young people to the opera as an art form is an exciting project for us! For GTE, it's a natural extension of our broader emphasis upon improving education overall. Therefore, it's an honor for us to stand with Purdue Convocations to champion quality, creativity, and professional development, complementing the fine job that educators and arts professionals are already doing for our communities."

Hans R. Naumann
President and General Manager
Landis & Gyr Metering, Inc.

"Landis & Gyr is pleased to once again support an international element of Convocations' performances which is consistent with our corporate goal to create outstanding customer value.

"We believe that music and theater offer a truly universal language which crosses all human borders, and look forward to another excellent season of the performing arts with our friends and neighbors in Greater Lafayette."

Joseph H. Seaman
President
Chief Executive Officer
Bank One, Lafayette, N. A.

"We know that introducing children to the performing arts is a priority for Purdue Convocations. Bank One is happy to assist in meeting this objective by sponsoring the presentation of Itzhak Perlman. A thriving environment for the arts is important in any community. We believe Bank One's support of this program enhances Greater Lafayette. Our gift will enable young people to experience the arts, many for the first time in their lives."

Tamon Yamamoto
President and Chief Executive Officer
Subaru-Isuzu Automotive Inc.

"Subaru-Isuzu Automotive Inc. is proud to continue its support for the performing arts and Purdue Convocations this season by underwriting Fiddler on the Roof. *SIA believes its support is important for two reasons. It gives us a way to introduce our associates to the fine programming at Purdue. And it allows us to join with other corporations in strengthening the arts in our community."*

For Your Information

Purdue Convocations
For information about Purdue Convocations, please call 494-9712 or write to Purdue Convocations, Purdue University, 1821 Creative Arts 3, Room 9,West Lafayette, Indiana 47907-1821.

Box Office Information
Box Office Telephone: 494-3933. Loeb Box Office is open 10 a.m. to 6 p.m. Monday through Friday and through intermission on days of performances. Elliott Hall of Music Box Office is open 10 a.m. to 4:30 p.m. Monday through Friday and through intermission on days of performances.

Services for Patrons with Disabilities
Seating locations, ramps, restrooms, drinking fountains, and reserved parking spaces are provided for patrons in wheelchairs at Elliott Hall of Music and Loeb Playhouse.

At Elliott, an attendant is available on performance nights to assist physically challenged persons directly onto the main floor of the Hall. (To summon this attendant, press the wheelchair access button at the north or south entrance of the Hall). Parking spaces, reserved for disabled patrons on performance nights, are located at the north and south sides of the Hall of Music.

At Loeb Playhouse, parking spaces are reserved on Oval Drive at the west entrance to Stewart Center on performance nights, and in the parking lot on the north side of Stewart Center. Access ramps are located on the west and north sides of Stewart Center.

Please call in advance for special needs. For information, and to make requests, call Lois Harth in the Convocations Office at 317/494-9712.

A TDD relay for the box office is available by calling 317/496-1343.

Sound Enhancement Equipment
Sound enhancement headsets are available from Loeb and Elliott Hall of Music Box Offices at no charge.

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For Your Information *(Continued)*

First Aid
Contact any usher for assistance. A physician is on duty at each Hall of Music performance.

Restrooms
for Elliott Hall of Music are located at the north and south ends of the entry lobby. Additional restrooms are located at the north and south ends of each balcony. Loeb Playhouse restrooms are located off the lobby down one level of stairs. Additional restrooms are located on the main floor of Stewart Center.

Telephones
At Elliott Hall of Music, a public telephone is located in the vestibule of the center set of entry lobby doors. A local/campus telephone is located in the east-west hallway of Stewart Center.

Lost and Found
is located in the Hall of Music Box Office.

Group Discounts
For most performances, a 10% discount is offered to groups of 20 or more. For groups of 50 or more, a 15% discount is available. Special discounts for school groups are also available. To take advantage of group discounts, please contact Mary Jo Bartolacci, Audience Development Coordinator, or Angie Curtis at Purdue Convocations, 497-7728.

Recycle your tickets, please!
If you cannot use your Lively Arts, Loeb Music or American Music Album series tickets, you may *recycle* them for resale. When you return them to the Box Office by 4:30 p.m. on the day of the event (4:30 p.m. on the Friday before a weekend performance), you will receive a receipt for tax credit. Sorry, no refunds.

Expecting a call?
Patrons cannot be paged during a performance. If you are expecting a call, please leave your name and seat location with the Box Office personnel. The number to leave with your service is 494-3920. Patrons with electronic pagers are requested to turn them off before entering the concert hall.

Free Parking
is available for Loeb Playhouse performances at the Marstellar Street parking garage. Free parking for events at Elliott Hall of Music is available at the University Street and Northwestern Street parking garages. Additional paid parking is available at the Grant Street parking garage and at several metered spaces outside the hall.

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Please Take Note

Latecomers
As a courtesy to performers and patrons, latecomers will not be seated until an appropriate interval in the performance. In some instances, latecomers may not be seated until the first intermission.

Camera and Tape Recorders
The use of camera and tape recording devices is prohibited.

Smoking
Smoking is permitted only in the entry lobby of Elliott Hall of Music and the mural lobby of Stewart Center.

Doors open 30 minutes prior to performances unless additional preparation time is requested by the artist.

Children
All patrons, including young children, must have a ticket to enter the hall. As a courtesy to patrons, children under 3 will not be permitted to attend performances.

Your Attention Please
Your cooperation is essential for good listening. As a courtesy to your fellow concert goers, we request that you refrain from talking or making disturbing sounds during the performance.

Also, please turn off hourly signals on electronic watches prior to the start of the performance. *Thanks!* – your consideration is appreciated by audience and performer alike.

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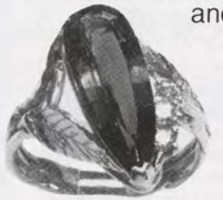

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Every season, the Friends of Convocations assist Purdue Convocations in presenting performances by the world's most exciting artists – and they see these spectacular events from great seats.

They also help by supporting young talent and building new audiences of all ages.

Friends are involved – up close and personal with the performing arts!

Be part of the excitement! Join Friends of Convocations today.

To become a Friend, please select one of these annual giving categories. Priority handling and priority seating benefits improve at each successive giving level.

Purdue Student **$10-$24**
Purdue Student Patron **$25-$99**

Patron **$50-$99**
Friends who give at these levels receive:
- Priority handling for series ticket orders
- Priority seating for
  - — Celebrity shows
  - — Country music shows
  - — Patron's Choice events
  - — Discovery Concerts
- Early notification by mail of all Convocations events
- Advance ticket sales dates

Sponsor **$100-$249**
Friends who give at this level receive the benefits listed in categories above *and:*
- Enhanced priority handling and priority seating
- An invitation and ticket to a special "meet the artist" reception hosted during the season

Benefactor **$250-$499**
Friends who give at this level receive the benefits listed in all categories above *and:*
- Enhanced priority handling and priority seating
- An invitation and ticket to a season preview gala with the Convocations staff

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- Enhanced priority handling and priority seating
- Preferential parking for Convocations events at the Elliott Hall of Music and Loeb Playhouse

Director's Council **$1,000-$2,499**
Friends who give at this level receive the benefits listed in all categories above *and*:
- Enhanced priority handling and priority seating
- An invitation and ticket to a private performance and reception
- Eligibility for membership on the President's Council of Purdue University

Director's Circle **$2,500 and up**
Friends who give at this level receive the benefits listed in all categories above *and*:
- Highest priority handling and priority seating

How to become a Friend of Convocations

1. **By mail** – send your gift to Convocations, Purdue University, 1821 Creative Arts-3, West Lafayette, IN 47907-1821.
2. **When you purchase tickets** – add your contribution when you place a ticket order. Call 317-494-3933 or stop by the box office in Stewart Center or Elliott Hall of Music.
3. **Through payroll deduction** – if you're a Purdue employee, you can become a Friend by giving a small amount each pay period. Call 317-494-7728 for information and a payroll deduction enrollment form.
4. **If you work for a matching gift company,** you can double or triple the amount of your contribution. Take advantage of this easy method of becoming a Friend in a higher giving category. (For example, if your gift to Friends is $50 and your company matches with an equal amount, you become a "Sponsor" at the $100 level and receive the additional benefits given to Friends in that category.) Many businesses are matching gift companies. Call 317-494-7728 to find out if your employer is one of them.

Questions?
Please call Mary Jo Bartolacci at 317-494-7728, or write to:

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We're very proud of and grateful to our friends of Convocations whose gifts each season underwrite stellar performances both now and in the future, support emerging young artists, and assist in a variety of projects to build new audiences. Our thanks go out to the following Friends whose contributions were received at Convocations by September 4, 1992:

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The Mysteries And What's So Funny?

The Mysteries And What's So Funny?

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

Produced by Jedediah Wheeler

Produced in association with:
DAVID GORDON/PICK UP PERFORMANCE COMPANY, INC.
June Poster, Managing Director

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, with public funds from the National Endowment for the Arts.

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

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

This performance is made possible by generous support from **Friends of Convocations.**

Loeb Playhouse
Wednesday, October 21, 1992 8 p.m.
Patron's Choice Series

CAST

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

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, Lts.
Assistants to Mary Myers: Elizabeth Gulczynski and Lorraine Andersen

Thanks to: Andre Bishop, Robert Brustein, Alyce Dissette, Paul Draper, Tim Hadel, Heidi Michel, Cynthia Oliver, Robert Orchard, Madeline Puzo, Nigel Redden, Richard Riddell, 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

About the Artists

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 Choreographique 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, 1982 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 10-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 on the national PBS series *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 that Glass began 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 Copeland 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 he still had 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 their apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach,* the 4½-hour epic now seen as a landmark in 20th century music-theater.

Glass' output since *Einstein* has ranged from opera (*Satyagraha, Akhnaten, 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 theatre pieces as *The Photographer,* and *1000 Airplanes on the Roof.* Among his recently completed works are *Itaipu,* a large-scale chorus and orchestra, commissioned by the Atlanta Symphony, and *Hydrogen Jukebox,* an opera with poetry by Allen Ginsberg, which received its world premiere at Spoleto U.S.A. His current projects include *Orphee,* 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, World Premiere October 12th, 1992.

RED GROOMS (Visual Design) was born in Nashville, Tennessee. He has previously created commissioned set designs for plays by 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, Illinois; a permanent environmental commission for the Hudson River Museum, Yonkers, New York; an outdoor sculpture for Northern Kentucky University, Highland Heights, Kentucky; and a permanent environmental commission with Lysiane Luong for the American Museum of the Moving Image, Astoria, New York. His awards include an Artist 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, The 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 Inda; 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. Williamstown Theatre Festival—*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 U Mass/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 18 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 graduate 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 Golden Window,* Off-Broadway in Tina Howe's *The Art of Dining* at the Public Theater, Wendy Wasserstein's *Isn't It Romantic?* at the Phoenix, *Alterations* at WPA among others not so notable. 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 daytimes 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 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 Moran, 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 a 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'Amerique, 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 and videomaker and a 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 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 15 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, 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 original Broadway productions of *Oliver, Hello Dolly, George M, Henry Sweet Henry* (Theater World & Drama Critics Awards, Tony Nominations), *Rumors,* 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 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 BFA 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* and on television she has appeared in series such as *Working it Out, Law and Order,* and PBS's *American Masters.* She lives in Brooklyn, New York and has recently married.

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 the 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 Comfort and Robert Kovich. He has a BFA 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 Opera 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* running in Houston in the summer of '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 Sound Designer/Supervisor for *Serious Fun! at Lincoln Center.*

About the Artists *continued*

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.

Requests concerning the company can be addressed to:

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June Poster, Managing Director
104 Franklin St.
New York, NY 10013
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Foster the Arts students with Sandra Reaves-Phillips, following her performance in Loeb Playhouse of The Late Great Ladies of Blues and Jazz *on February 1, 1992. (Ms. Reaves-Phillips is fifth from left in front row.)*

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Arts Words – A Brief Glossary

Theatre:

Proscenium: This is the opening in front of the curtain that frames the stage – the huge arch from which the curtains appear to hang. In its original Greek derivation it meant the entire stage, but in English it has come to refer only to the opening. This then is a way of differentiating such stages from those in arenas or in the round which have no such opening. The Elliott Hall of Music is one of the largest (in terms of seating capacity) proscenium theatres in the world.

Stage Right: This is the right side of the stage as it is to an actor or actress who is facing the audience, which means that if you are in the audience stage right is to your left.

Stage Left: As you might expect after reading the preceding explanation, this is that portion of the stage to the actors left, not yours.

Upstage: This is the back of the stage, which, in most theatres, used to be elevated or sloped up from the front – hence the logical derivation of the term itself and ultimately the expression "to upstage" someone.

Downstage: This, then is the front of the stage, which makes sense, but did not lead to the expression "to downstage."

Wings: These are the areas to the right and left of the stage where the actors enter and exit, out of the sight lines of the audience, except, perhaps in school productions which take place in the gym or cafeteria.

Act: The major divisions among the parts of a theatrical production, usually indicating a major shift in time or setting or both within the drama and, practically speaking, fulfilling the need for the audience to have a break, for whatever purposes, every 45 minutes to an hour. There can be as many or as few acts as the writer wants, although the director can combine acts in the actual presentation of the work, if he chooses. So, for instance, Shakespeare wrote most of his works in five acts, but most contemporary productions normally only have one or two intermissions (which are the conventional way of indicating acts during a live production), making it seem as though there are only two or three acts.

Scene: This is a major shift in time or situation within an act that does not require a major set change or audience relief. Such changes between scenes are normally indicated by a short dimming of the lights or darkening of the stage, sometimes accompanied by a musical interlude or sound effects so characters or props can be rearranged for the following scene, and the audience can cough.

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Dance:

Arabesque: a primary pose in ballet in which the dancer stands on one leg with the corresponding arm extended horizontally forward while the other arm and leg are fully extended behind, making dancer look much like the hood ornament on a vintage automobile.

Ballon: not an inflated latex object, as a cursory glance at the word might mistakenly suggest, but, rather, a light, springy quality in dancer's jumping that is quite balloon-like in its gracefulness, when you think about it.

Chaine: literally, the word means a chain; figuratively, it refers to successive turns in which the dancer remains in first position on half pointe (see below) throughout, so that each of the turns is, what you might say, speaking metaphorically, "linked" to the others.

Developpé: an unfolding action of the leg to a desired extended height. You'll know it when you see it.

Epaulement: literally, this means shouldering; think perhaps of epaulette; these are subtle movements of the shoulders and upper torso which enhance shapes, lines, and designs in movement; in a punning mood, you might think of them as shoulder pads.

Pique: a quick step onto a straight supporting leg while the working leg is held in a specific position, think of a pocket knife with two blades, one sticking in the ground and the other one sticking out somewhere else.

Pirouette: This is easy, not to do, but to recognize; it is a spin on one leg; don't try it at home.

Plié, demi: bending the knees slightly; a technique used in preparation for every step, whether one is doing them, or climbing them.

Pointe: this is not what you were told was impolite to do, but rather dancing performed by women on the tips of their toes with the aid of specially made satin shoes in which the toes are supported by blocking in the ends of the shoes.

Spotting: this is the way in which the dancer attempts to find her friends and relatives in the audience; actually, it is a technique of snapping the head and focusing the eyes during a turn to help diminish dizziness and to clarify the turn.

Music:

accelerando – becoming faster
adagio – a slow tempo, slower than **andante** but not as slow as **largo;** literally, at ease
affettuoso – tender
allegretto – slightly less fast than **allegro**
allegro – merry, lively
andante – moderately slow; literally, walking

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appassionato – impassioned
assai – much, very
ausdruck, mit – with expression
bewegt – agitated
brio, con – with spirit
cantabile – singable
empfindung, mit – with feeling
entschieden – decided, resolute
feierlich – solemn
forte – (abbreviated **f**) loud;
fortissimo (ff) very loud;
mezzoforte (mf) moderately loud;
fortepiano (fp) loud followed immediately by soft
fuoco, con – with fire
gemessen – measured
Giocoso – humorous
grazioso – graceful
innig – heartfelt
kräftig – strong, energetic
langsam – slow
larghetto – slightly less slow than **largo**
largo – very slow; broad
lebhaft – lively
lento – slow
lustig – merry, joyous
ma non troppo – but not too much
maestoso – majestic
marcato – marked, emphasized
mässig – moderate
mehr – more
meno – less; **meno mosso** – slower
moderato – moderate;
allegro moderato not as fast as **allegro**
molto – very
mosso – moved, agitated
moto – movement, motion
ohne – without
piano (p) soft;
pianissimo (pp) very soft
più – more
poco – little; **poco a poco** – little by little
presto – very fast
quasi – almost, as if
risoluto – resolute, energetic
ritardando – slowing down gradually
ruhig – calm, peaceful
scherzando — playful
schleppen – to drag
schnell – fast
sehr – very
semplice – simple
sostenuto – sustained
troppo – too much; **ma non troppo** but not too much
vivace – lively, brisk
ziemlich – rather

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Indianapolis Symphony Orchestra & Symphonic Choir
Sunday, September 20, Elliott Hall of Music, 4 p.m. matinee

Tsuyoshi Tsutsumi, cello and Menahem Pressler, piano
Thursday, September 24, Loeb Playhouse, 8 p.m.

"Buddy: The Buddy Holly Story"
Homecoming Saturday, October 3, Elliott Hall of Music,
8:30 p.m. (note special starting time)

Camerata Bern with Heinz Holliger, oboe
Thursday, October 8, Loeb Playhouse, 8 p.m.

Travis Tritt with Marty Stuart and Rob Crosby
Saturday, October 17, Elliott Hall of Music, 8 p.m.

"The Mysteries and What's So Funny"
Wednesday, October 21, Loeb Playhouse, 8 p.m.

Opera Nazionale Italiana in "Rigoletto"
Friday, October 23, Elliott Hall of Music, 8 p.m.

Africa Oyé!
Friday, October 30, Loeb Playhouse, 8 p.m.

Tommy Flanagan Trio with Kenny Burrell, guitar
Friday, November 6, Loeb Playhouse, 8 p.m.

American Chamber Players
Sunday, November 8, Fowler Hall, 4 p.m. matinee

Claire Bloom in
"Then Let Men Know: A Portrait of Shakespeare's Women"
Saturday, November 14, Loeb Playhouse, 8 p.m.

The King's Singers
Wednesday, November 18, Loeb Playhouse, 8 p.m.

Carl Halvorson, tenor
Sunday, December 6, Fowler Hall, 3 p.m.

Second City
Friday, December 11, Loeb Playhouse, 7:30 p.m. and 9:30 p.m.

Tickets for these and other Convocations events are available at the Elliott Hall of Music and Loeb Playhouse box offices and all Ticketmaster locations. Use Discover, MasterCard, or VISA by calling 317-494-3933. For more information, call the Convocations office at 317-494-9712.

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