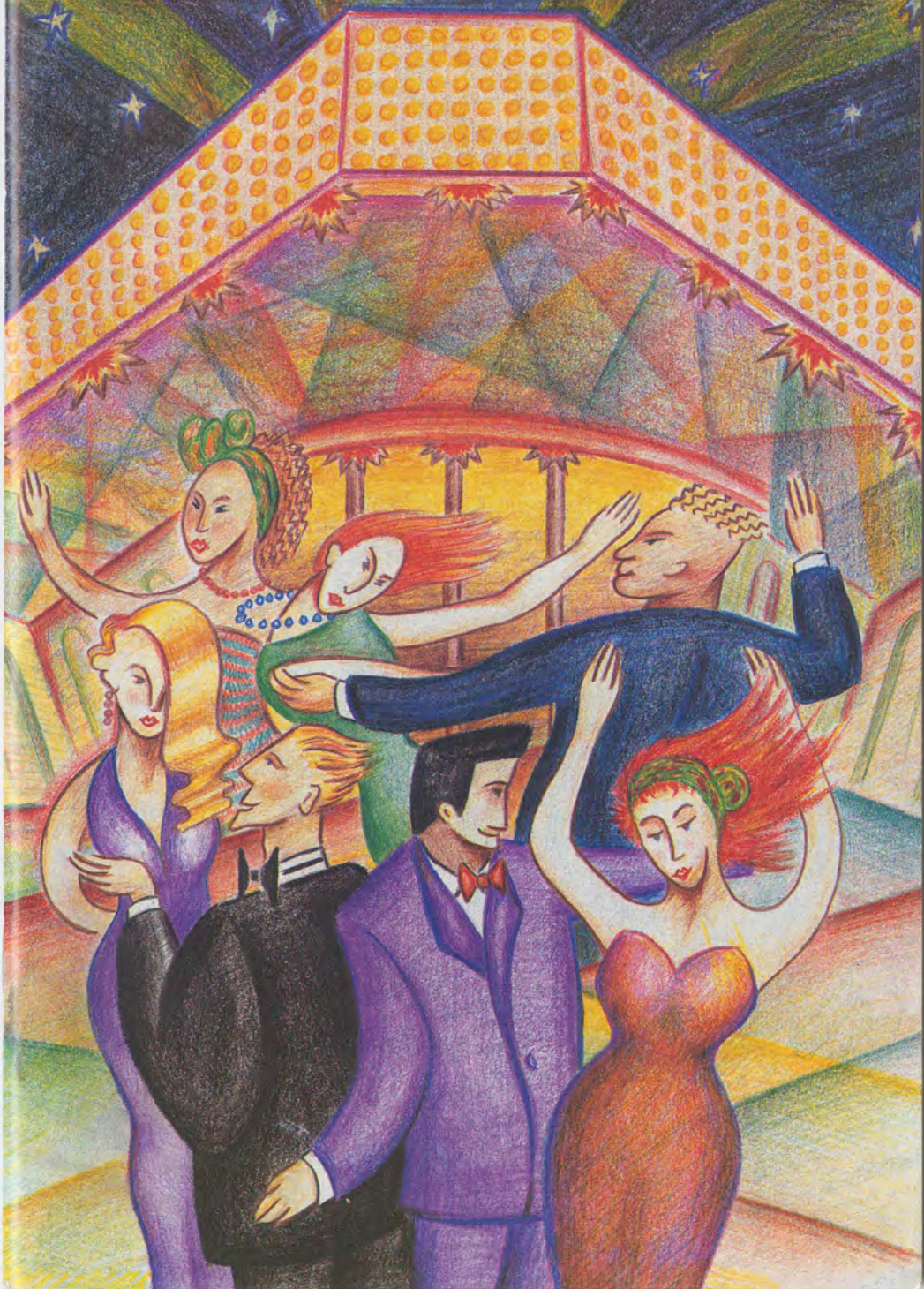


Stagebill

Oct. 1992



Contents



Cover illustration by Alex Stark. 24

- 9 The Program**
- 16 Fired Up!: The Life of Brian**
Critic *Anthony Adler* checks out the youth appeal of Chicago's cult classics.
- 18 Interview: Danny Newman**
He isn't just a Chicago institution with a Lyric Opera address, he's a name that's helped put countless opera, dance, and theater companies on the cultural map. *Jonathan Abarbanel* talks to Newman *Now!*
- 24 Photo Essay: The Lady is a Champ**
Miss Saigon makes her eagerly awaited Chicago debut at the Auditorium Theatre. *Stagebill* pictures the musical.
- 28 The Discoverers**
Grupo Zopilote, a theater ensemble based in Mexico City, swoops into Chicago on the wings of change. *Robert Ritsema* reports.
- 30 Contest: STAGEBILL Poets Laureate**
Performing Arts poems to be published!
- 38 A Rose By Any Other Name**
No one would think of withholding funds from a Shakespeare play—and yet they don't get any more subversive than the Bard at his best. *Otis Stuart* reviews Shakespeare, circa 1992.
- 42 STAGEBILL Arts Advocate: Eugenia Zukerman**
Many artists are taking advocacy into their own hands and hearts. *Elizabeth Murfee* talks to a leader.

Arthur Levitt, Jr.
Chairman of the Board
Carol Evans
President and Publisher
Sidney Ferenc
E. V. P. and General Manager
Nell O. Rice
Senior V. P. Production
Clifford S. Tindler
V. P. Constituent Relations/Program
Lauri L. Friedland
National Sales Manager
Bruce J. MacKenzie
Promotion Director
Bruce Appel
Controller
William J. Kofl, Jr.
Production Manager
Laura Jacobs
Editor in Chief
Alex Stark
Art Director
Corl Ellison
Senior Editor, Music
Robert Sandia
Senior Editor
Maude Popkin
Production Manager

Steven Pine
Constituent Relations/Program Mgr.
Judy Bruce
Program Editor
Ann Louise Host
Program Editor
Michael McQueen
Program Editor
Patrick Penney
Program Editor
Robert Ritsema
Program Editor
Timothy Sheridan
Program Editor

Dorothy Cameron
Account Manager
Cynthia Crane
Midwest Advertising Director
Jan Dwyer
Beauty & Fashion Advertising Dir.
Denise Favorule
Sales Development Director
Ellen Gennaro
West Coast Manager
Betsy Guglick
Texas Advertising Manager
Thomas O. MacFarland
Detroit Advertising Manager
Judy Pletcher
Washington D.C. Manager
Kent Woloson
Chicago Account Manager
Marilyn Donaldson
Advertising Coordinator

STAGEBILL is published in Chicago, Dallas, Houston, Philadelphia, St. Louis, San Francisco, New York's Lincoln Center for the Performing Arts and Carnegie Hall, Washington's Kennedy Center for the Performing Arts and National Theatre. *Stagebill* is published by B&B Enterprises, Inc., 500 North Michigan Avenue, Chicago, Illinois, 60611, (312) 565-0890. Copyright 1992 B&B Enterprises, Inc. All rights reserved. Printed in USA.

Advertising Offices—Chicago: 500 North Michigan Avenue, Chicago, Illinois, 60611, (312) 565-0890. Detroit: (313) 737-4750. New York: 144 East 44th Street, New York, New York, 10017 (212) 687-9275. Washington: Kennedy Center for the Performing Arts, Washington, D.C., 20566, (202) 416-7940.

“mario,
you might as well
know the truth...”

...I'm in love with bijan.”

available at...
MARSHALL FIELD'S

bijan
AMERICA perfume
for women

PERFORMING ARTS CHICAGO
DÉJAVANT SERIES

Sponsored by Philip Morris Companies Inc. and Kraft General Foods
presents

THE MYSTERIES AND WHAT'S SO FUNNY?

DePaul University Blackstone Theatre
October 23, 24, and 25, 1992

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

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

Assistant Director: Chuck Finlon

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.

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.

Performing Arts Chicago programs are supported in part by a City Arts III grant from the City of Chicago Department of Cultural Affairs; by a grant from the Illinois Arts Council, a state agency; and by a grant from the National Endowment for the Arts.

Performing Arts Chicago's DéjAvant Series is sponsored by a grant from Philip Morris Companies Inc. and Kraft General Foods.

Photographs and tape recordings are not permitted during the performance. Latecomers will be seated only during pauses and intermissions. Program subject to change.

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



GIORGIO ARMANI

113 East Oak Street Chicago Illinois 312.427.6264

P R O F I L E S

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 Chorégraphique de l'Opéra 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 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 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 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 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, and 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 4 1/2-hour epic now seen as a landmark in twentieth-century music-theater.

Glass's output since *Einstein* has ranged from opera (*Satyagraha*, *Akhmaten*, *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 received its world premiere at Spoleto U.S.A. His current projects include *Orpheus*, 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, 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, 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 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. 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, MA 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 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 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 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, *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 1 and 2*, 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'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 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's 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 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 Sellers' *The Cabinet of Dr. Ramirez*. She just completed work on Leslie Lyles' film *Famy* directed by Don Scardino.

ALICE PLAYTEN (*Actor, Grandfather, Father, Critic, Gaston, Raymond, Mme. Duchamp, Venduse, 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 Nomination), *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' *Woyzeck* 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, and 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 Tapology, 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.

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: 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

THE MYSTERIES AND WHAT'S SO FUNNY?

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 Atlantic Scenic Studios, Inc.
 Costume Construction Schneeman Studios, Ltd.
 Assistants to Mary Myers Elizabeth Gulczynski and Lorraine Andersen

STAFF FOR THE DEPAUL UNIVERSITY BLACKSTONE THEATRE

Managing Director John Ransford Watts
 Theatre Manager Leslie Shook
 Technical Director Jeffrey Webb
 Assistant Technical Director Virgil Sanner
 Public Relations Director Lisa A. Quinn
 House Managers Elizabeth K. Auman, Brian Frawley

DEPAUL UNIVERSITY BLACKSTONE THEATRE
GENERAL INFORMATION AND POLICIES

BOX OFFICE TELEPHONE: (312) 362-8455

REGULAR BOX OFFICE HOURS
 9:00 a.m. - 1:00 p.m. Tuesday & Thursday
 2:00 p.m. - 4:30 p.m. Tuesday - Friday

PERFORMANCE BOX OFFICE HOURS

Evening performance days: 2:00 p.m. - 8:00 p.m.
 Saturday matinee days: 10:00 a.m. - 2:30 p.m.
 Sunday matinee days: 12:00 p.m. - 2:30 p.m.

Subscriptions and single tickets are now on sale at the Box Office. There are no exchanges or refunds on single ticket purchases. VISA/MC and Discover Card are accepted. If you would like to be added to our mailing list, please telephone (312) 362-6966 and leave your name, address, zip code, and evening telephone number.

NO SMOKING

In compliance with the City of Chicago Clean Air Ordinance, smoking is prohibited in the Blackstone Theatre. We appreciate your cooperation.

RECORDING DEVICES, PHOTOGRAPHY, FOOD, AND BEVERAGES

All of the above are prohibited in the theatre building. You may check cameras and recording equipment with the House Manager who will secure them until final curtain. Water fountains are located in the lower lobby and in the lobbies of the mezzanine, and balcony.

TELEPHONES AND RESTROOMS

Public telephones are located in the lower lobby. Restrooms are located in the lower lobby, the mezzanine, and the balcony.

EMERGENCY TELEPHONE CALLS

Patrons with electronic pagers are requested to either turn off their pager in the theatre or check it with the House Manager prior to showtime. Should you need to give out an emergency telephone number where you can be reached during a performance, please alert the House Manager of your seat location and give out the Box Office telephone number for emergencies (312) 362-8455. After Box Office hours, use (312) 362-5329 as an emergency number.

LOST AND FOUND

If you find an item or have lost an item, please contact the House Manager. You may also call (312) 362-5329 the next day to determine if an item has been found.

SENNHEISER INFRA-RED LISTENING SYSTEMS

Through the generosity of the Old Town Players Fund and American Express Company, we purchased this convenient headset system for our hearing-impaired patrons. If you wish to rent a headset, please reserve one in advance by telephoning the Box Office at (312) 362-6966. A service charge of \$2.00 is payable at the door. Inform the House Manager when you arrive, and we will direct you to the rental location. We require the security deposit of a driver's license or other identification during the performance. The I.D. will be returned to you when you return the headset.

TWO YEARS OF INSTANT GRATIFICATION

The simple act of leasing a Lincoln Continental can now help satisfy both your immediate desires and your long-term fiscal goals. With the Lincoln Two-Year Luxury Lease, a modest expenditure affords you the pleasure of owning one of the world's most rewarding luxury sedans. ■ Within Continental's leather-appointed interior, luxury refinements abound. And your comfort level is further enhanced by **standard driver and right front passenger air bags***, in addition to standard four-wheel disc anti-lock brakes. ■ Yet, perhaps you will admire Continental most for its advanced driving systems. Continental's air suspension and electronic transmission are controlled by computer. Microprocessors monitor conditions. In situations requiring greater agility, Continental's suspension firms itself. On straightaways, when a softer ride is desirable, the suspension relaxes,



as Continental's electronic transmission whisks you ahead. ■ For more information visit a Lincoln dealer or call 1 800 446-8888. ■ With the Lincoln Two-Year Luxury Lease, you needn't delay your gratification any longer.

*Supplemental Restraint System. Always wear your safety belt.

LINCOLN-MERCURY DIVISION Buckle up—together we can save lives.

LINCOLN CONTINENTAL
WHAT A LUXURY CAR SHOULD BE



PERFORMING ARTS CHICAGO ...

...is a leading presenter of the performing arts and an award-winning presenter of the artistic expressions of Chicago's diverse communities.

As a non-profit umbrella organization, we present four artistic series and an educational program. Our programming explores the most compelling artistic expressions, combining respect for valued musical traditions with enthusiasm for meaningful innovation. As the world continues to change, look for Performing Arts Chicago to change with it — as we continue to present the living expressions of our musical history, explore the outer bounds of new work, and reach out to reflect the creativity of changing communities...is nationally-recognized as a leading presenter of the performing arts with a 33-year history of adventurous and exciting programming. Performing Arts Chicago has introduced the world's finest artists to Chicago.

Performing Arts Chicago is...

- **Chamber Music Chicago:** a nationally acclaimed series of the world's finest chamber music, entering its 33rd year of presenting in downtown Chicago.
- **Déj'Avant:** a groundbreaking multidisciplinary series, featuring everything from performance art to industrial rock to dance.
- **Global Rhythms:** world music and theater brought to you in partnership with Chicago's diverse communities.
- **Vermeer Quartet & Friends:** Chamber Music Chicago's world-class resident ensemble performs a series of intimate chamber music concerts, often joined by prominent guest artists.
- **ArtsPartners** a broad-ranging educational program of workshops, concerts, and scholarships in 15 Chicago schools, working to build a new generation of audience members and performers.

BOARD OF DIRECTORS

Chairman
James Borowitz

President
Lewis Duberman

Vice Presidents
Averill Leviton
James Peponis
Drucilla Handy Redinger

Secretary
Norma Stone

Treasurer
David Ellis

Directors
Katherine A. Abelson
Kenneth Block
Jane Conlan
Rodrigo del Canto
Mrs. Bergen Evans
Mrs. Willard Gidwitz
Helyn Goldenberg
Tom Graham
Emil F. Hubka, Jr.
Emile Karafiol
Monnie Ottenbacher King
Jacques Koek
Mrs. Albert Martin

Gretchen Reimel
Marietta Marcin Steinberg
Margery Struthers
Peggy Wood

Founders
Mrs. Bergen Evans
Mrs. Albert Martin
Mrs. Lucy Montgomery
Mrs. Leo Roberg

STAFF

Rebecca Bloomberg, *Marketing Associate*
Heidi Feldman, *Director of Marketing and Public Relations*
Amy H. Hemingway, *Business and Box Office Manager*
Susan Lipman, *Executive Director*
Drew Martin, *Finance Manager*
Arlene Sanoy, *Marketing Assistant*
Jose Manuel Santibañez, *Administrative and Educational Outreach Assistant*
Meg Troester, *Associate Development Director*
Corrie Wolosin, *Special Events and Production Coordinator*

PERFORMING ARTS CHICAGO 1992-93 HONOR ROLL OF CONTRIBUTORS

Performing Arts Chicago gratefully acknowledges the following individuals and institutions whose contributions make the 1992-93 season possible. Contributions for Fiscal Year 1992 listed below were received between September 1, 1991 and October 1, 1992. If your name is not listed as it should be, please let us know. Your generous contributions deserve to be recognized.

LEADERSHIP GIFTS

(\$25,000 and above)
Chicago Community Trust
The John D. and Catherine T. MacArthur Foundation
The Joyce Foundation
The National Endowment for the Arts
Phillip Morris Companies Inc./ Kraft General Foods
Sara Lee Foundation

(\$10,000 - \$24,999)
Katherine A. Abelson
American National Can
City of Chicago, Department of Cultural Affairs
Helene Curtis Industries
Lloyd A. Fry Foundation
The Illinois Arts Council
Mr. and Mrs. Kenneth F. Montgomery
Woods Charitable Fund, Inc.

(\$5,000 - \$9,999)
ArtsMidwest
Blue Cross and Blue Shield of Illinois
Elizabeth F. Cheney Foundation
Chicago Tribune Charities, Inc.
Jane and David Conlan
Mrs. Bergen Evans
GATX Corporation
Adele B. Gidwitz
Pioneer Electronics (USA), Inc.
Michael Segal

THE INNOVATORS

(\$2,500 - \$4,999)
Kenneth and Cynthia Block
Dayton Hudson on behalf of Marshall Field's
The Famy R. Wurlitzer Foundation
Emile and Mona Karafiol
Monnie Ottenbacher King
Jacques Koek
Averill and Bernard Leviton
Reva and David Logan
Eleanor B. Martin
The Albert Pick, Jr. Fund
Polk Bros. Foundation
Drucilla Handy Redinger
James and Katherine Zartman

(\$1,000 - \$2,499)
ABM/AMRO North America and LaSalle National Bank
Association of Performing Arts Presenters
Mr. and Mrs. James Borowitz
Rodrigo del Canto
Coopers & Lybrand
Arie and Ida Crown Memorial
The Gaylord Donnelley 1983 Gift Trust
Emil F. and Muriel S. Hubka Foundation
Lazard Freres & Company
Mr. Alan J. Garber
Dr. and Mrs. Edmund Lewis
Mrs. Glen A. Lloyd
Lottie Nath Fund
Mr. and Mrs. James A. Peponis
Marietta Marcin and Jules Steinberg
Norma Stone
Margery Struthers

(\$500 - \$999)
Anonymous
American National Bank & Trust
Charles and Marjorie Benton
Russell E. Carter
Katherine P. Davis
Patrick A. DeMoon
David Ellis
Henry and Rhoda Frank
Mr. and Mrs. Thomas Graham
Richard and Mary L. Gray
Mrs. Marian S. Harris
Illinois Bell
Ruby and Edward Langer
Rena Lozins
Mr. and Mrs. William W. McKittrick
Montgomery Ward & Co.
Layfayette Y. Morrison, Jr.
Midtech Hydraulics, Inc.
Fran and Burt Rissman
Societe Generale
Pegeen Wood

FOUNDING MEMBERS

(\$250 - \$499)
Mrs. Lester S. Abelson
Mr. and Mrs. Peter M. Ascoli
Judith Barnard and Michael Fain
Lois Baum and David Krupp

Mr. Jarvis B. Beverly
Gwendolyn and Eric Brooker
Stanley Christianson
Elizabeth W. Colburn
Lorraine Dimsdale
Anthony and Ellen Reid Eastman
Gilbert and Ruth Feldman
Dr. and Mrs. Paul B. Glickman
Mr. and Mrs. Bernard Gordon
Eugene and Jean Gray
Larry and Laura Grisolano
Sandra P. Guthman
Sarah Wolff Handelman
Ruth and Jerry Hecktman
Carol and Joel Honigberg
E. Patrick and Wilhelmina P. Koeller
Esther G. and Harold D. Klatz
Mary Klyasheff
Elliott Lehman
Richard E. Lewis
Barbara Lennox Martin
Richard P. Moran
Carol Prins
Gretchen Reimel
Carol Rosofsky
Seymour and Sarge Ruck
Mr. and Mrs. Thomas C. Sheffield, Jr.

(\$100 - \$249)
Anonymous (2)
Mrs. Gertrude Abt
Stuart Altschuler
Aimee Anderson
Paul Barker
Dennis A. Bell
Marshall Bennett
George W. Benson
Raya Garbousova Biss
Mr. and Mrs. Lawrence Block
RoJene Budwig
Mr. and Mrs. Theodore H. Buenger
Frank Chanen
Carolyn C. Cobb
Elizabeth W. Colburn
Gregory S. and Jean P. Collins
Jane B. and John C. Colman
Sherwyn Cotovsky
Inge De La Camp
Marianne Deson Herstein
Doctors Catherine Dobson and Lester Odell

Douglas Dobson
Doug Doetsch and Susan Manning
Drexel National Bank
John P. C. Duncan
Barbara Eddlemon
Charleen and Peter Edge
Gordon B. and Rose Edwards
Seymour and Bella Ruth
Ehrenpreis
Sharon L. Eiseman
Constance Emmerich
Mrs. Owen Fairweather
Dr. and Mrs. Philip Falk
Toni and Joel Fenchel
Gerald M. Flegel
Selma L. Flesch
Robert and Andrea Fitzgerald
Dr. and Mrs. H.R. Friederici
Adele Gidwitz
Howard and Jacqueline Gilbert
Mrs. Ralph Goldenberg
David and Janet Green
Georgina Gronner
Mr. and Mrs. Hanley
Mr. Michael E. Harris
Tom and Joie Harris
Nancy E. Harvey
Mr. and Mrs. Harold Hensold
Mr. and Mrs. James Idema
Robert and Gayle Jacobs
Jack and Roberta Jaffe
Scott A. Kale, M.D.
Gail Kalver and Bill Winter
Maggie Kast
Howard Kastel
Dr. Christine C. Kieffer
Howard Klee, Jr.
Thomas Kuczumarski
James Lamar
Dr. Eli W. Lane
Manfred Lang
Marcia Lazar and Alan Amos
Fritz Leinburger
Terry and Joyce Lengfelder
Dr. and Mrs. Murray L. Levin
Sadel Levy
Carlyle Madden
Dan and Lynne Mapes-Riordan
William C. Martin
Marshall E. Megginson
Mr. Arthur H. Melzer
Doris and Glenn Merritt
Mrs. John H. Meyer
Ms. Els C. Minnigh
Robert W. Mollendorf
Lucy Montgomery
Richard P. Moran
Mr. and Mrs. Ted Murphy
Thomas and Eleanor Nicholson
Mrs. Dorothy K. Nolan
Nancy A. Ochs
Raymond C. Olson
Frances L. Osgood

Roger and Missy Pascal
Donald A. Pash
David J. Peterson
Sandra Perlow
Mrs. Carl M. Plochman
Harry A. Poffenberger
Don and Marge Prullage
Ms. Eleanor Punkay
Mark Risch
Mr. and Mrs. Lester L. Rosenberg
Ernest and Mary Rosner
Klaus and Jolanta Ruege
The Saints
Renata Sak
Esther and Alan Saks
Paul and Judith Sally
Frank and Martha Salomon
The Saltzman Family Foundation
Natalie Schmitt
Steven Schwartz
Mrs. Ralph Goldenberg
Caryl and Henry Seidenberg
Michihiro and Machiko Sekiya
Mr. and Mrs. Henry Shapiro
Dr. John H. Sheagren
Michael J. and Krystyna W.
Sherman
Philip C. Shorr
Dr. and Mrs. Jack H. Sloan
Noel and Ruth Smith
Hilda and Irving Solomon
Dolores K. Solovy
South Shore Bank of Chicago
Mr. and Mrs. Philip A. Sprague
Robert and Susan Star Foundation
Mr. and Mrs. Jack Stein
Nancy Stein
Ruth and Nathan Stein
Robert L. Suomala
Mrs. Luther M. Swygart
Charles A. Tausche
Stephen G. Tomlinson
Mr. and Mrs. Irving Ungar
Beverly and Douglas Valentine
Ruth Vandemark and Leland
Wilkinson
Terri and Lawrence Walner
Kenneth and Elaine Walter
Betty Jaffe Weiss
Minerva Weiss
Suzanne Wentz
William H. Whitaker
Woodie T. White
Gwynne R. Winsberg
Robert W. Mollendorf
Susan and Nicholas Yasillo
Ruth and Quentin Young

(50 - 99)
Anonymous
Richard Abelson
Mrs. Stanley Allan
Mr. and Mrs. H. Altman

Seymour and Miriam Banks
Robert and Marlene Baumgarten
R. Stephen Berry and Carla F.
Berry
Mr. and Mrs. Asher Birnbaum
Richard and Carolyn Block
Ben and Sophie Bloom
V.L. Borkenhagen
Robert Bosshart
F. David Boulanger
Jacqueline C. Brave
Daniel and Sally Brines
Mr. and Mrs. Jack Brown
Laurie Lee Brown
Margaret A. Brown
Mr. and Mrs. E. Marvin Buehler
Betty L. Burns
Mr. and Mrs. Harold R.
Burnstein
Charlotte Cohen
Ms. Sharon Conway
Doreen Crewe
Judy Dever
Mr. Robert E. Dineen
Ara and Edna Dumanian
Claudia Elliott and John Jeffery
Vernetta Edwards
Alex and Miriam Elson
Fred Eychaner
Gertrud and Walter Farber
Mr. and Mrs. Robert N.
Feinstein
Mrs. Robert A. Fisher
J. Foreman-Burke
Mary Jane Forsyth
In honor of Gail Freeman
Gregory Fry
Mr. and Mrs. William Fulton
Daniel Maximilian Garzes
In honor of Sue Gidwitz
Paul and Phyllis Gilson
Kathryn Harper Gilbertson
Dr. L. H. Goldberg
Mr. and Mrs. Geoffrey
Grossman
Jacquelyne Coréy Hain
Mr. and Mrs. Albert C. Hanna
Mr. and Mrs. Richard Harmet
Harriet Hausman
Annette Hawkins
Dr. Paul Heller
Alfred and Barbara Heller
Lois M. Hinds
Douglas and Shirlee Hoffman
Jackie and Jim Holland
Mara Holmes
Yvonne M. Homan
Keiko Honjo
Mrs. Sidney Hyman
George M. Irwin
Mr. and Mrs. Endre Ivan
Mr. and Mrs. James A. Jolicouer
Mr. and Mrs. Barton Kalish

Thomas Kehoe
Dr. Charles Kligerman
Mr. and Mrs. Theodore A.
Koclanes
Mr. and Mrs. Anthony Konstant
Jasminka V. Kos, M.D.
Charles Kralovec
Allen Kutchins
Betty Haag-Kuhnke
Howard and Jung Ae Lange
Trudi Langendorf
Lois R. Lederman
Morris and Pearl Levine
Mr. and Mrs. Lloyd Lewis
Marilyn Lillienfeld
Ming-Te and Yin-Ling Lin
Michael and Nancy Lintner
Norma C. Marcucci
Gail McBride
Audree McElligott
Richard G. Michell
Herbert and Paula Molner
Margaret Mottier
Vreni Naess
The Newberry Consort
Satoshi Okawa
Inge and Dr. Saul Parks
Jean E. Perkins
Sondra Brewer Pfeffer
Conrad Piepho
William A. Pomerantz
Andrew Poznanski, M.D.
D. Elizabeth Price
Dr. Smilja Rabinowitz
Dr. Arthur Reinitz
Marilyn Resnick
Barbara and Charlie Reynolds
Leah Robinson
Howard J. Romanek
Dr. and Mrs. Max Rosenberg
Dorothy Rosenthal
William and Maureen Schmit
Dr. and Mrs. F.A. Schurmeier
Richard and Francine Scully
Arthur M. Shapiro
Lee and Arlene Shelley
Warren D. Shifferd, Jr.
Ross Slotten
Patricia B. Spear
Ernest Stern
Ellen Ruth Stone-Belic
Beverly Strom
Jennifer A. Tanis

Linda Tannen
Frances B. Temchin
Loretta Thurm
Karen L. Trippi
David and Maxine Unger
Karen Usiskin and
Toby Zallman
Doug Van Hooser
Alene Valkanas
Lillian M. Vardy
Eugene B. Vest
Robert Wagner
Douglas D. Walls
Dr. Alan J. Ward
Kurt and Vicki Warning
Mr. and Mrs. William D.
Weaver
Richard F. Weisenseel
Robert M. Wilen
Wayne and Lois Wille
Carl R. Williams
Dr. and Mrs. James W. Williams
Mr. and Mrs. David Zesmer
Jonas Zymantis

IN-KIND

Absolut Vodka
Alpha Baking Co.
American Airlines
Ameritech Services
Ann Sather's
The Art Institute of Chicago
Arthur Andersen & Company
Artists' Frame Service
Auditorium Theatre Council
Au Pain Chocolat
Batteries Not Included
The Berghoff
Branca, Inc.
British Airways
Carlucci
Carnival Cruise Lines
Charlie Trotter's
Chicago Athletic Association
Chicago Opera Theatre
Chicago Park District/
South Shore Cultural Center
Chicago Symphony Orchestra
Coach Leatherware
Naomi Cohn
Court Theatre

Cultural and Performing Arts
Deutsche Grammophon
Dewar's "White Label"
Lorraine Dimsdale
Eli's Chicago's Finest, Inc.
Jean Evans
Fairmont Hotel at Illinois Center
Adele B. Gidwitz
Gilman-Gruen Galleries
The Goodman Theatre
Tom Graham
Great Lengths for Hair
Alderman Bernie Hansen,
44th Ward
Harmonia Mundi
Helene Curtis Industries
Hubbard Street Dance Company
Hyatt Regency Chicago
Jacobs Bros. Bagels
Kirkland & Ellis
Jacques Koek
LaSalle Flower Group
The Levy Restaurants
LEMMINGWEAR
Lenox House Suites
Malev Hungarian Airlines
Ellie Martin
The Mayfair Chicago
The Mayfair Salon
Museum of Contemporary Art
Music of the Baroque
Nick's Fishmarket
Dale Neice & Associates
Nonesuch
Northlight Theatre
Passaglia's Automotive
Remains Theatre
Elaine Rosen
Sara Lee Corporation
Schaefer's Fine Wines, Foods
& Spirits
The Second City
Something's Brewing
Sotheby's
Marietta Marcin and
Jules Steinberg
Steppenwolf Theatre Company
Margery Struthers
Taste of Jamaica
Tower Records
U.S. News & World Report
Varig Brazilian Airlines
Wishbone

Special Thanks! Artist Accommodations generously provided by the Midland Hotel.

If the 90s are a time of getting more for your money, the new Audi 90 is ideally suited for the times.

Slip behind the wheel of the sporty new Audi 90 and you'll leave the excesses of the 80s, and just about everything else, behind.

Its comfortable interior is an

invitation to drive. While the drive is made safer with a driver-side airbag (supplemental restraint system), self-tensioning front seat belts, and anti-lock brakes.

Push the accelerator and you'll be greeted by the same responsive V-6 engine that powers the highly acclaimed Audi 100.

Head into the nearest turn and you'll experience what it means to take control.

The Audi Advantage lets you take control of expenses, too, by covering all scheduled maintenance costs for 3 years or 50,000 miles, and includes 24-hour roadside assistance.*

WELCOME TO THE 90's.



1993 AUDI 90S (shown) starts at under \$26,000. (Mfr's suggested retail price, excluding taxes, registration, transportation and dealer charges.) *Roadside assistance provided by the U.S. Auto Club, Motoring Division, Inc. See dealer for details.



TAKE CONTROL

Chicago
Loeber Motors
1111 North Clark Street
(312) 944-0500

Hinsdale
Hinsdale Motor Cars
300 East Ogden Avenue
(708) 887-1010

Naperville
Bill Jacobs Motorsport
1564 West Ogden Avenue
(708) 357-1200

Highland Park
Audi Exchange
2050 First Street
(708) 432-5020

Lincolnwood
Loeber Motors Lincolnwood
7101 North Lincoln Avenue
(708) 675-1000

Schaumburg
Schaumburg Audi
320 West Golf Road
(708) 843-9900