

BARDAVON 2000

IN PARTNERSHIP WITH

IPA

PRESENTS



MUSIC BY
Philip Glass

WRITTEN AND DIRECTED BY
David Gordon

VISUAL DESIGN BY

Red Grooms

JUNE 28 & 29, 1991, 8:00 PM

MUSIC DIRECTOR: ALAN JOHNSON
LIGHTING DESIGNER: DAN KOTLOWITZ
SOUND DESIGNER: DAVID MESCHTER
CASTING: VINCE LIEBHART AND JUDY DENNIS
ASSISTANT DIRECTOR: MARY ANN KELLOGG

PRODUCED BY: JEDEDIAH WHEELER

IN ADDITION TO MEMBERS, CONTRIBUTORS, AND PRODUCTION SPONSORS,
THE BARDAVON OPERA HOUSE IS FUNDED IN PART BY
NEW YORK STATE COUNCIL ON THE ARTS
AND DUTCHESS ARTS FUND.

Cast

Benjamin Bodé: Young Sam
Scott Cunningham: Anger I
Karen Evans-Kandel: Anger II
Norma Fire: Detective, Only, Oldest Child
Karen Graham: Young Rose
Jane Hoffman: Fanny
Alan Johnson: Pianist
Dean Moss: Young Artist
Lola Pashalinski: Old Rose
Alice Playten: Actor, Grandfather, Father, etc.
Valda Setterfield: Marcel Duchamp
Gayle Tufts: Mrs. Him
Jonathan Walker: Mr. Him
Ralph Williams: Old Sam

PHILIP GLASS (Composer) was born in Baltimore on January 31, 1937 and 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 his upper teens that Glass began to encounter more "standard" classics.

Glass began the violin at age six, and became serious about music when he took up the flute at eight. By the time he was fifteen, 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 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 nineteen, 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 soon moved to Paris and began 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 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, some of it for use by the theater company Mabou Mines, and some of it for his own performing group, the Philip Glass Ensemble. This period culminated in "Music in 12 Parts," a three hour summation with the Philip Glass/Robert Wilson Opera "Einstein on the Beach," the 4 1/2-hour epic now seen as a landmark in 20th century music-theater.

Glass's output since "Einstein" has ranged from opera (Satyagraha, Akhnaten, The Making of the Representative for Planet 8, Fall of the House of Usher, The Juniper Tree) to film (Koyaanisqatsi, Mishima, The Thin Blue Line, Powaqatsi) to dance (A Descent in Maelstrom, In the Upper Room), and such unclassifiable theater pieces as "The Photographer" and "1000 Airplanes on the Roof" and numerous recordings. Among his future projects are "The Voyage," commissioned by the Metropolitan Opera and a new collaboration with Robert Wilson, "White Raven."

WHAT'S SO FUNNY?

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 the founding member of the improvisational ensemble the 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. His work has been performed throughout the United States in venues including The Judson Church, Dance Theater Workshop, The Joyce Theater, Theatre Artaud, The Walker Art Center, Zellerbach Auditorium, Brooklyn Academy of Music Opera House, Metropolitan Opera House, San Francisco Opera House and the John F. Kennedy Center for the Performing Arts; abroad in Australia, Brazil, England, France, Germany, Holland and Japan. Gordon has also made work for companies in the United States and Europe, including American Ballet Theatre, Dance Theatre of Harlem, Groupe de Recherche Choreographique de l'Opera de Paris and the Rambert Dance Company.

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 September 1984, he received a New York Performance Award (Bessie) for Sustained Choreographic Achievement. He 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. The Pick Up Company production of a video work titled "My Folks" was aired on BBC-TV in October of 1989. Gordon first collaborated with Philip Glass when he constructed the movement for "The Photographer" at The Brooklyn Academy Music's NEXT WAVE Festival in 1984.

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 Height, KY; and a permanent environmental commission with Lysiane Luong for the American 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 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 group exhibitions from 1958 through 1990. He has created live performances and films, and acted in films by Rudy Burchardt, Mike Kuchar and Elizabeth Ross.

BENJAMIN BODE (Young Sam) is a recent Juilliard graduate and former Army brat. He was last seen in David Greenspan's "Dead Mother" at the Public Theater in New York City. That being his first professional job, there isn't much more to add except that he studied at the Moscow Arts Theatre for all of three weeks and worked in several factories that surround Greenville, North Carolina.

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, 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. Scott has an interest in recreation, the martial arts, and contact improvisation.

KAREN EVANS-KANDEL (Anger II) has appeared regionally and in New York both on and off-Broadway. Her most recent credits include "Iphigenia in Taurus;" Huntington Theatre, Boston, Mabou Mines "Lear" for which she was awarded an Obie.

NORMA FIRE (Detective, Only, Oldest Child) most recently played Gertrude in "Hamlet," Lady Sneerwell, "The School for Scandal," and Abess 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. Fourteen 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. She also performs in the works of Dean Moss.

JANE HOFFMAN (Fanny) was most recently seen at Lincoln Center in "Some American's 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" 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. His association with Philip Glass has included premieres with the New York Shakespeare Festival (Henry IV Part I and II, Cymbeline), Houston Grand Opera (The Making of the Representative for Planet 8) and Melissa Fenley (Provenance Unknown). He also appeared in the premiere of "Hydrogen Jukebox" at the Spoleto Festival USA and Italy and in the New York premiere at the Brooklyn Academy of Music. His work with other composers had led to premieres at Tulsa Opera, Circle Rep Theater, and the Phyllis Lamhut Dance Company. He was music director for last summer's Serious Fun! at Lincoln Center production of The Manson Family by composer John Moran. Mr. Johnson also performs as a soloist in "Keyboard Theater", integrating movement and visual art within a concert format.

DEAN MOSS (Young Artist) joined The Pick Up Company in 1983. His own work has been shown at various performance spaces in New York. He is also investigating performance video.

LOLA PASHALINSKI (Old Rose) Most recently she appeared as the First Lady in the Wilma Theater's American premiere of Thomas Bernhard's "The President." Previously, in New York, she was seen as Kent in Mabou Mines' gender-reversed production of "Lear." St. Guthrie Theater, she was in Joanne Akalaitis' production of "The Screens." She has performed extensively in venues spanning the Kennedy Center to Playwrights Horizons. 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 Farblinjet." In films and TV, she has appeared on "Equalizer," "Molly Dodd," and soap operas, and recently completed filming for Peter Sellars' "The Cabinet of Dr. Ramirez." with Mikhail Baryshnikov.

ALICE PLAYTEN (Actor, Grandfather, Father, Critic, Caston, 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 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".

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 work 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 WBET/Great Performances, and in May, 1988, returned as a guest artist to the Rambert Dance Company in Gordon's "Mates". She studies acting with Michael Howard.

GAYLE TUFTS (Mrs. Him) is a singer, dancer and actress who received her training at New York University's Experimental Theatre Wing. Her work has been presented in New York at P.S. 122, Dance Theatre Workshop and The Kitchen, and she was Artist-In-Residence at the Jacob's Pillow Dance Festival for three years. She has performed extensively in Germany, where she is a member of Tanzfabrik Berlin. For six years she performed with Yoshiko Chuma and The School of Hard Knocks. Ms. Tufts has appeared frequently in the work of Ain Gordon. She has worked with the Pick Up Company for the last year.

JONATHAN WALKER (Mr. Him) New York Stage credits include: "The American Plan," Manhattan Theatre Club; "When She Danced," Playwright's Horizons; "Man and Superman," Roudabout Theatre Company; "The Architect and Emperor of Assyria," La Mama; "Richard the Third," "Liars," "Cinders," "Found a Peanut," Ann Bogart's "History: An American Dream;" Jeff Weiss' "How the Rent Gets Paid Part IV," with the Wooster Group; co-creator, performer, "Knife, Tape, Rope," at P.S. 122; lots of performances with Dancenoise and Ishmael Houston Jones. Regional theatre: "Hamlet," Old Globe Theatre; "Look Homeward Angel," Syracuse Stage; Television: "Legwork," "Sons of Gunz." Film: "American Blue Note," "Hiding Out," "Vampire's Kiss."

RALPH WILLIAMS (Old Sam) was recently seen in the ABC mini-series "Separate But Equal" and on PBS's "Sign's of Life." On Broadway he has appeared in "Da," "Some of My Best Friends," "She Loves Me," and the title character in Kurt Weill's "Johnny Johnson. Off Broadway CSC's "Uncle Vanya," Manhattan Theatre Club's "The Hands of Its Enemy," and the title role in "The Foreigner. Mr. Williams has appeared frequently at the Long Wharf Theatre and at the conclusion of "Mysteries." Mr. Williams will appear in a new play "Booth" at the Williamstown Theater Festival. Also on two upcoming American Playhouse productions on PBS: "Lincoln and Seward" and "Darrow."

DAN KOTLOWITZ (Lighting Designer) His off-Broadway credits include: "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 St. John the Devine. Mr. Kotlowitz has designed for numerous regional theaters including Milwaukee Rep., Berkeley Rep., The Huntington, Virginia Stage, Northlight, and Studio Arena. He has also served as lighting director for the Serious Fun! Festival at Lincoln Center, Carlton Dance Festival in Brazil, and the Leningrad Music Hall, Lyon Opera Ballet at City Center, and the Donestk Ballet of the USSR.

MARY ANN KELLOGG (Assistant Director) Mary Ann's history includes eight years as a dancer with the Twyla Tharp Dance Company (1979-87). During this time she performed throughout the world, several times on Broadway, in films ("Amadeus", "Ragtime",) and in numerous television projects. After leaving the company, she began to work as a choreographer for film, theatre and television. Some of her credits include: "Look Who's Talking" and "Look Who's Talking Too", "1000 Airplanes on the Roof", directed by Philip Glass. Ms. Kellogg has also worked as an assistant director, on many projects including Martha's Clarke's "Garden of Earthly Delights", Vienna Lusthaus, with the American Ballroom Theatre at the Joyce Theater, Megadance at the Serious Fun! Festival at Lincoln Center. She recently premiered a new work of her own choreography, "Untitled" in Los Angeles, that combines video and live stage performance.

JEDEDIAH WHEELER (Producer) produced "Le Cirque Imaginaire" with Victoris Chaplin and Jean Baptiste Thierree, The Knee Plays by Robert Wilson and David Byrne, and 1000 Airplanes on the Roof, the science-fiction music drama by Philip Glass, David Henry Hwang, and Jerome Sirlin which has been presented in more than 45 cities worldwide. His agency, International Production Associates, Inc. (IPA) represents Philip Glass, Anthony Davis, Spalding Gray, Karen Finley, Diamanda Galas, and Sankai Juku among others. He is also the producer of Serious Fun! at Lincoln Center, the annual new performance festival which he created in 1987.

MARK HOUGH (Managing director) has previously worked for American Ballet Theatre as Director of Development Operations. He received his BFA from the North Carolina School of the Arts and an MFA in Arts Administration from Brooklyn College.

Commissioned by Spoleto Festival U.S.A. and Serious Fun! at Lincoln Center

The principle 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.

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

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 Trust.

These performances are made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts, and by grants from Chase Manhattan Bank, N.A., Consolidated Edison, George Friedman, William and Mary Greve Foundation, Inc., Marc and Linda Lawrence, Morgan Guaranty Turst Company of New York, S.I. Newhouse Foundation, Inc., New York Times Company Foundation, and Philip Morris Companies, Inc.

Produced in association with:

DAVID GORDON/PICK UP PERFORMANCE COMPANY, INC.

Mark Hough, Managing Director

Curtis Grund, Company Administrator

PRODUCTION STAFF:

Production Manager: Marc Warren

Stage Manager: Allan Kerr

Associate Costume Designer: Mary Myers

Logo Graphics by Rocco Pinciotti

Sets and Props by Atlantic Scenic Studios, Inc.

Costume Construction by Schneeman Studios, Ltd.

Assistant to May Myers: Elizabeth Gulczynski

BARDAVON
2000!

Thanks to Tim Hadel, Heidi Michel, Cynthia Oliver, Paul Draper, Madeline Puzo, Garland Wright, John Wulp, Andre Bishop, Robert Brustein, Robert Orchard, Richard Riddell and Alyce Dissette. 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. And to Allan Kerr who has been stage manager, technical director company manager and man Friday through all the workshops.

IRA

?