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THE MYSTERIES AND WHAT'S SO FUNNY?

DECEMBER 15, 1992 - JANUARY 3, 1993

BACKWARD GLANCES

WHAT'S IN A NAME?

"If at first you don't succeed, try, try again," goes the old saying. That would seem to apply to playwrights through the years when choosing a name for their creation. In 1959 the musical *Gypsy* created by Arthur Laurents, Jule Styne and Stephen Sondheim became an Ethel Merman classic, running for 702 performances. In 1903 a play with the same name ran for only one performance at the old Garrick Theatre; in 1929 another play named *Gypsy* by Maxwell Anderson managed only 64 performances at the Klaw Theatre.

In 1934 a Chekhovian-style drama called *Picnic* by Gretchen Damrosch told of a radical young lady and her effect on a small-town family. She only influenced them for two performances. In 1953 William Inge wrote his *Picnic* about a drifter's sexual effect on a group of small-town women. The play won the Pulitzer Prize and ran for 477 performances.

A 1932 play called *The Boy Friend* was about chorus girls, whom *The New York Times* critic Brooks Atkinson called "corybants." They only hoofed for 15 performances. The 1954 musical *The Boy Friend,* which introduced the delightful Julie Andrews to Broadway, spoofed twenties' musicals and lasted 485 performances.

A play called *Mice and Men* played for 120 performances in 1903. John Steinbeck added an *Of* to the title and a new plot and collected royalties for 207 performances.

Two of the more dramatic contrasts are offered by two shows called *Sweet Charity:* a 1942 play (8 performances) and the 1966 musical starring Gwen Verdon (608 performances). And what about a 1943 play called *South Pacific,* starring Canada Lee and directed by Lee Strasberg that offered no enchanted evening? Need I say more? □

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THE NATIONAL THEATRE MAGAZINE

December 1992 Vol. 92 No. 12

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presents

The Mysteries And What's So Funny?

December 15 - January 3

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

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

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

This season is made possible, in part, by grants from the Robert Sterling Clark Foundation, Emma A. Sheafer Charitable Trust and The Fan Fox and Leslie R. Samuels Foundation.

The development of this project was made possible by grants from The Lila Wallace-Reader's Digest Fund and the Ford 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 Trusts.

Generous support for this engagement was provided through a grant from The Fan Fox and Leslie R. Samuels Foundation, Inc. to encourage the performance of New York City-based companies at The Joyce Theater.

The Joyce Theater's subsidized rental program is supported, in part, with private funds from the Joyce Mertz-Gilmore Foundation and the Aaron Diamond Foundation, and with public funds from the National Endowment for the Arts, the New York State Council on the Arts and the New York City Department of Cultural Affairs.

SCENE FROM

THE MYSTERIES AND WHAT'S SO FUNNY?

Left to Right: Valda Setterfield and Dean Moss.

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CAST

Young Sam	SCOTT COHEN
Anger I	SCOTT CUNNINGHAM
Detective, Only Oldest Child	NORMA FIRE
Young Rose	KAREN GRAHAM
Fanny	JANE HOFFMAN
Pianist	ALAN JOHNSON
Mr. Him	BILL KUX
Old Sam	JERRY MATZ
Young Artist	DEAN MOSS
Old Rose	LOLA PASHALINSKI
Actor, Grandfather, Father, etc.	ALICE PLAYTEN
Anger II	ADINA PORTER
Mrs. Him	TISHA ROTH
Marcel Duchamp	VALDA SETTERFIELD
Assistant Director	CHUCK FINLON

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WHO'S WHO IN THE COMPANY

DAVID GORDON (*Writer/Director*) performed in the companies of James Waring and Yvonne Rainer in the 1960s. He showed work at the Living Theatre and in the first Judson Church performances. In the early 1970s, 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 Theatre of Harlem, Groupe de Récherche Choreographique 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/theatre 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 television videotapes, produced by the Pick Up Company, have been shown by Channel 4-Great Britain. They were selected for the 1984 Olympic Arts Festival and were aired in August 1986 on an episode of the national PBS series "Alive From Off Center," devoted to Gordon's work. In October of 1987, "David Gordon's Made in USA" aired nationally 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

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WHO'S WHO IN THE COMPANY

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?* will be published in 1993 in *Grove New American Theatre,* 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; 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 age 6 and became serious about music when he took up the flute at age 8. But by the time he was 15, he had become frustrated with the limited flute repertory, as well as with musical life in post-war Baltimore. During his second year in high school, he applied for admission to the University of Chicago, passed and, with his parents' encouragement, moved to Chicago, where he supported himself with part-time jobs waiting tables and loading airplanes at airports. He majored in mathematics and philosophy, and in off-hours, practiced piano and concentrated on such composers as Ives and Webern. At 19, Glass graduated from the University of Chicago and, determined to become a composer, moved on to New York and the Juilliard School. By then, he had abandoned the 12-tone techniques he had been using in Chicago and preferred American composers like Aaron Copland and William Schuman.

By the time he was 23, Glass had studied with Vincent Persichetti, Darius Milhaud and William Bergsma. He had rejected serialism and preferred such maverick composers as Harry Partch, Charles Ives, Moondog, Henry Cowell and Virgil Thomson, but he still had not found his own voice. Still searching, he moved to Paris and had 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 into notation readable by

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WHO'S WHO IN THE COMPANY

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 theatre 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 three-hour summation of Glass' new music, and reached its apogee in 1976 with the Philip Glass/Robert Wilson opera *Einstein on the Beach,* the four-and-a-half-hour epic, now seen as a landmark in 20th century music-theatre. Glass' output since *Einstein on the Beach* has ranged from opera (*Satyagraha, Akhnaten, The Making of the Representative for Planet 8, The Fall of the House of Usher, The Juniper Tree*) to film (*Koyaanisqatsi, Mishima, The Thin Blue Line, Powaqqatsi* and, currently, *A Brief History of Time*) to dance (*A Descent into the Maelstrom* and *In the Upper Room*), as well as such unclassifiable theatre pieces as *The Photographer* and *1000 Airplanes on the Roof.* Among his recent completed works are *The Voyage,* commissioned by the Metropolitan Opera, which received its world premiere on October 12, 1992; *The Low Symphony;* and *Hydrogen Jukebox,* an opera with poetry by Allen Ginsberg, which received its world premiere at Spoleto USA. His upcoming projects include *Orphee,* a chamber opera based on the film by Jean Cocteau; and *White Raven,* a collaboration with Robert Wilson.

RED GROOMS (*Visual Designer*) 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, New York; 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; *The New York Times'* 10 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 has 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; and a revival presentation of *The Burning Building* and the premiere of *Hot Water* at Cabaret Voltaire in Torino, Italy.

SCOTT COHEN (*Young Sam*) was seen, most recently, in *Mississippi Crossing* at Alice's Fourth Floor. Other New York credits include *The Crucible* at the Roundabout, *Lady and the Clarinet* at River Arts Repertory, *Servy-N-Bernice 4 Ever* at the Provincetown Playhouse, *Don't Blame Me* at Angel Theatre directed by the late Ralph Marrero, *Black-Eyed Brothers* by Seth Rosenfeld and *Cavalleria Rusticana* directed by John Turturro. At Williamstown Theatre Festival: *The American Clock, Henry IV, Passion, Mother Courage* and *Oedipus* directed by Nikos Psacharopoulos. Films include *Many Wonders, Jacob's Ladder, The Mambo Kings* and the upcoming *Mac* directed by John Turturro. He is a member of the Actor's Studio and would like to thank Heather Reynolds Associates for their unending support.

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 theatre 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 theatre. Most recently, he appeared in David Gordon's "Punch and Judy Get Divorced" for PBS-TV.

NORMA FIRE (*Detective/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 *School for Scandal* and the 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*

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Angels. Her New York credits include roles in *The Taming of the Shrew, Henry V* and *The Merry Wives of Windsor* for Riverside Shakespeare, as well as *Macbeth* at York Theatre.

KAREN GRAHAM (*Young Rose*) has been performing with the Pick Up Company since the fall of 1986. Recently, she served as assistant to David Gordon during the making of *Punch and Judy* for Mikhail Baryshnikov's White Oak Dance Project. During the subsequent European tour, she also performed with White Oak in the works of Lar Lubovitch and Mark Morris.

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 Actors 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 and *Alterations* at WPA, among others not so notable. Her films include . . . *batteries not included, Day of the Locusts, Up the Sandbox* with Barbra Streisand and *They Might Be Giants.* In television, she has worked on every network, from the daytime series "Love of Life" (for two-and-a-half years) to Marlo Thomas' specials. Most recently, she has appeared on "Grand," "Law & Order" and on "The Tracy Ullman Show" with her son, Sam McMurray.

ALAN JOHNSON (*Music Director/ Pianist*) pursues a wide-ranging career as a music director, pianist and vocal coach, in fields stretching from new music and dance to music theatre 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 USA 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 Theatre 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 Repertory Company 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 Theatre, *Streamers* at Los Angeles' Westwood Playhouse and

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The Philanderer at the Yale Repertory Theatre. He has appeared on television in "Hothouse," "As the World Turns" and "M*A*S*H," as well as 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 earlier this season Off-Broadway at the John Houseman Theatre, where he created the role of Zalman in *Shmulnik's Waltz* by Alan Knee. On Broadway, he has appeared 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 & Order," "Kate & 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 video maker, as well as a long-time 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 critically-acclaimed tape, "Adventures in Assimilation," is distributed through The Kitchen and Third World Newsreel. Moss' current video and performance work focuses on elements of individual identity through portraiture and solo dance.

LOLA PASHALINSKI (*Old Rose*). Recent regional theatre appearances include *Twelfth Night* at the Goodman Theatre (as Toby Belch), *Reckless* at the Hartford Stage Co., The Wilma Theatre in the American premiere of Thomas Bernhard's *The President* and at The Guthrie Theater 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 film and television, she has appeared on "The Equalizer," "The Days and Nights of 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 *Me and Veronica* directed by Don Scardino.

ALICE PLAYTEN (*Actor/Grandfather / Father / Critic / Gaston / Raymond/Mme. Duchamp/Vendeuse/Ida/Mickey / Molly / Pauline / Yetta / Irene / Ruth / Alfred / Minister / Waiter / Baby / Doctor/Salesperson*). As a child, Alice sang at the Met in the premiere of the opera *Wozzeck*. She made her Broadway debut in *Gypsy* starring Ethel Merman, followed by original Broadway productions of *Oliver; Hello, Dolly!; George M!; Henry Sweet Henry* (Theater World and Drama Critics awards, Tony nomination); *"Rumors";* and *Spoils of War* (Drama Desk nomination). Off-Broadway shows include *Promenade, The Last Sweet Days of Isaac, Love Lemmings* (Obie Award), *The Pirates of Penzance, The Hotel Play, Sister Mary Ignatius Explains It All For*

WHO'S WHO IN THE COMPANY

You, That's It Folks, Up from Paradise and the EST 1990 Marathon. Films include Ridley Scott's *Legend*. In addition, Alice appeared on Broadway (and now on CD) in *Sondheim, A Musical Tribute* and performs with Garrison Keillor's American Radio Company. Recently, she appeared in David Gordon's "Punch and Judy Get Divorced" on PBS-TV.

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

TISHA ROTH (*Mrs. Him*) recently appeared in David Gordon's "Punch and Judy Get Divorced" for PBS-TV. Regionally, she has worked with Robert Wilson on *When We Dead Awaken* at American Repertory Theatre, with Robert Woodruff on *A Man Is a Man* at La Jolla Playhouse, in *Hamlet* and *The Seagull* with Gerald Freedman at Great Lakes Theatre Festival, *Three Sisters* and *As You Like It* at Syracuse Stage and in *Beyond Therapy* at the Buffalo Studio Arena. 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 Theatre.

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 Theatre 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 USA" 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 and danced with the companies of Kenneth Rinker, David Gordon (1984-1990), Jane Comfort and Robert Kovich. He graduated with high honors from the University of Wisconsin and presently studies ballet with Janet Panetta.

WHO'S WHO IN THE COMPANY

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 the Cathedral of 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 Theatre. 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, LaMonte Young and The American Ballet Theatre. He is currently sound designer for the Houston Grand Opera's 1991-92 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, as well as the 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 1988-90 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, *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! Festival at Lincoln Center. He is president of International Production Associates, Inc., a booking and management company based in New York City, which represents contemporary artists worldwide.

JUNE POSTER (*Managing Director*). Since returning to New York City from San Francisco in 1984, she has held the positions of Director of Development for Meredith Monk/The House Foundation for the Arts, as well as Director of Finance and Domestic Booking for the Merce Cunningham Dance Company. She has been managing the David Gordon/Pick Up Co. since August 1991.

"THE MYSTERIES AND WHAT'S SO FUNNY?" PRODUCTION STAFF

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Pick Up Performance Company, Inc. is a not-for-profit organization that depends on tax-deductible contributions for its survival. Please consider a gift. Donations or requests concerning the company should be addressed to:

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Additional support to the David Gordon/Pick Up Co. has been provided by public funds from the New York State Council on the Arts and the National Endowment for the Arts, and by grants from the Pew Charitable Trusts, Morgan Guaranty Trust Company of New York, Philip Morris Companies Inc., New York Times Company Foundation, Joyce Mertz-Gilmore Foundation, S.I. Newhouse Foundation and Consolidated Edison Co. of N.Y.

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STRANGE REQUESTS

by Louis Phillips

Not long ago I found myself in the Drama Book Shop (723 Seventh Avenue) and the proprietors — Arthur and Rozanne Seelen — were kind enough to share one of their hobbies with me. They walked into a back room and pulled out a tattered spiral notebook. In the notebook were pages and pages of strange titles, all of which had been requested at one time or another by patrons—titles that are somehow not quite right.

Arthur started the list some 15 years ago, when a customer phoned to ask if he had in stock a copy of *"The Madwoman of Ohio"* by Jean Anouilh. Arthur's extensive stock did not include that title, but perhaps the caller meant *The Madwoman of Chaillot*? After Arthur filled the order, he jotted down the glorious garble—*The Madwoman of Ohio,* and voila! a new hobby was born.

Below are a few more of the fractured titles or near-misses that prospective customers have requested from the Drama Book Shop. All of the titles are from actual inquiries; none have been made up.

Two Flew Over the Cuckoo's Nest
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Once Upon A Catholic
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The Crystal Zoo (for *The Glass Menagerie?*)
The Road Runner Stumbles
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THE JOYCE THEATER FOUNDATION has proudly served the dance community since 1982, providing a home to 130 domestic and international companies. One of the only theatres world-wide built by dancers for dance, The Joyce is a nationally prominent cultural institution, widely acknowledged to be one of the nation's foremost venues for dance. The purchase and award-winning renovation of the vacant Elgin Theater filled a desperate need for a new kind of dance space in New York. As a heavily subsidized rental facility, The Joyce is an affordable alternative for scores of constituent dance companies whose existence depends on their New York home seasons. As a major dance presenter since 1985, The Joyce Theater Foundation has itself presented more than 65 established and emerging companies. In addition to these activities, the theatre serves 5,000 city public school children and teachers through a model Dance Education Program and a large adult audience through the Dance Humanities Series. At the beginning of its second decade, The Joyce Theater now maintains an annual performance season in excess of 40 weeks, playing to more than 125,000 people.

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GOOD CAUSE ORNAMENT

The "Miracles Happen" Christmas ornament suspends the red AIDS awareness ribbon inside a glass ball with the words "Miracles Happen" inscribed on its glistening surface. Of the $9.95 suggested retail price, $3.00 will go directly to the American Foundation for AIDS Research (AmFAR); the rest covers manufacturing, shipping and retail costs. The ornament from the L.A. apparel firm Don't Panic! Designs is available in hundreds of shops around the country or by calling 1-800-457-2642.

BEHIND THE SCENES

A spectacular new book that is not only vastly entertaining but whose sales will benefit Broadway Cares/Equity Fights AIDS is called *Broadway Day & Night: Backstage and Behind the Scenes,* presented by Ken Marsolais, Rodger McFarlane and Tom Viola. Each chapter of this large attractive book is written by a different theatrical artist who recalls some amusing, poignant and sometimes tragic backstage story he or she has experienced. Among the highlights are Carol Channing's hysterical account of how she broke into show business by conducting a lunatic audition for the astounded president of the William Morris Agency; Harvey Fierstein's memory of a backstage visit by Ethel Merman who called his play, *Torch Song Trilogy,* a four-letter word; Charles Busch's touching story of an AIDS-stricken Meghan Robinson doing pratfalls and a somersault in his play *The Lady in Question;* and hundreds of others. Some of the celebrities who have contributed their memories to this commendable book include Sir John Gielgud, Gwen Verdon, Stephen Sondheim, Jason Robards, Patti LuPone, Dorothy Loudon and many others. There are more than 300 color and black and white photographs to illustrate these fascinating essays (Pocket Books, $50, hardcover). **—L.B.**

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