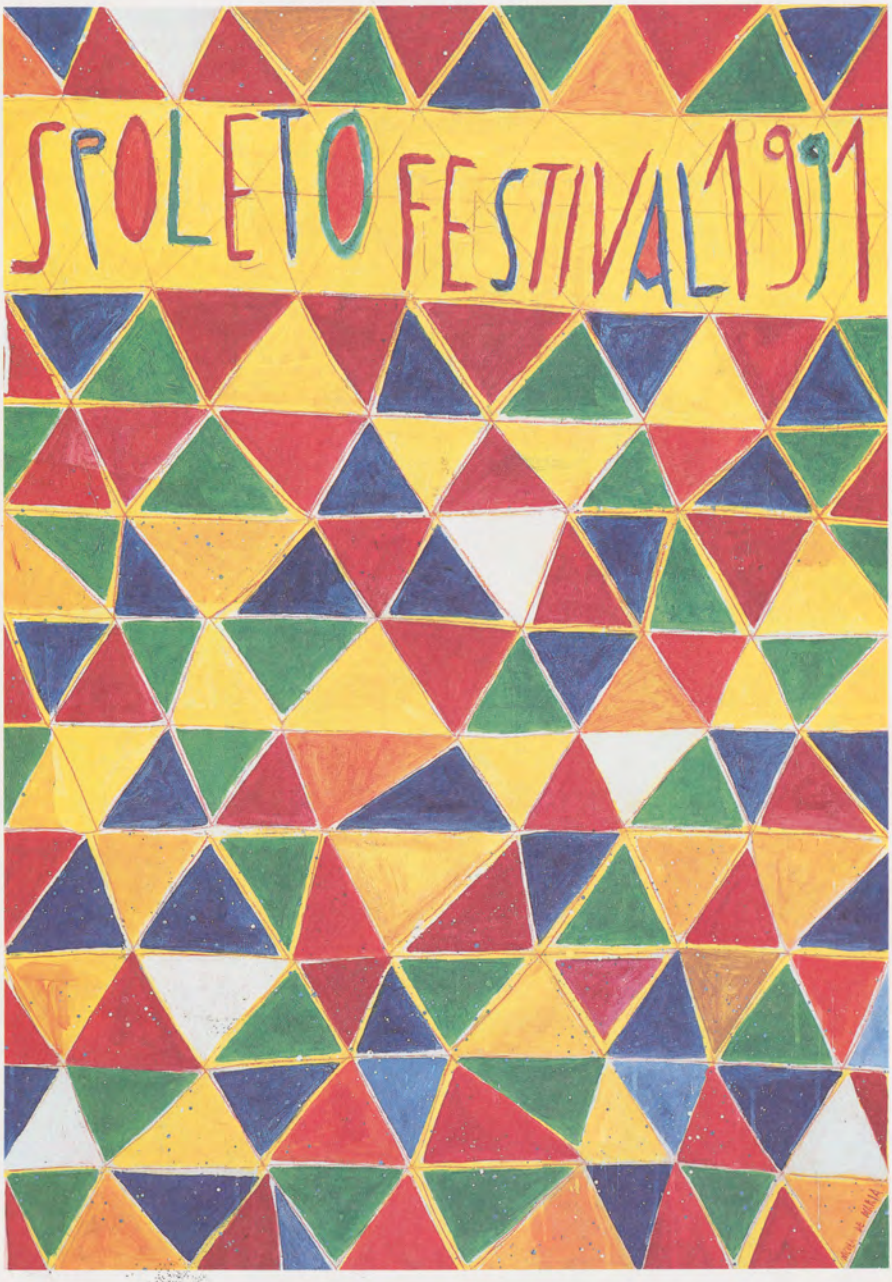

The Mysteries and What's So Funny?

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Of The Whole
Living Creature,
Body And Soul,
And Chiefly
Of The Soul.

—John Ruskin

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The Mysteries and What's So Funny?

Premiere

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

Sottile Theatre

May 30 and 31 at 8pm
June 1 at 1pm
June 2 at 8pm

The Mysteries and What's So Funny? was commissioned by Spoleto Festival U.S.A. and Serious Fun! at Lincoln Center. This performance is supported, in part, by the Harkness Foundations for Dance. Additional funding has been provided by the National Endowment for the Arts and the Southern Arts Federation, of which the South Carolina Arts Commission is a member.

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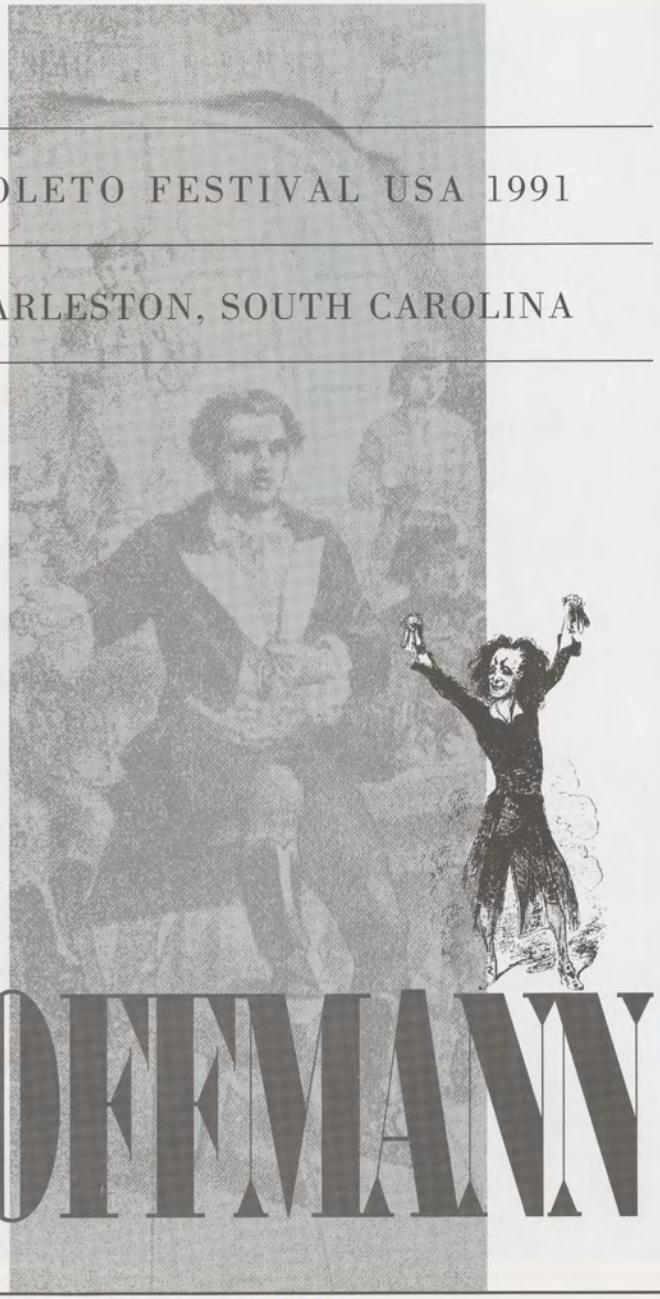

Les Contes d' HOFFMANN

The Mysteries and What's So Funny?

Music by Philip Glass
Visual Design by Red Grooms
Written and Directed by David Gordon
Music Director and Pianist: Alan Johnson
Lighting Design: Dan Kotlowitz
Sound Design: David Meschter
Casting: Vince Liebhart and Judy Dennis
Assistant Director: Mary Ann Kellogg
Producer: Jedediah Wheeler

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
Dean Moss: Young Artist
Lola Pashalinski: Old Rose
Alice Playten: Actor, Father, Grandfather, etc.
Marcel Duchamp: Valda Setterfield
Mrs. Him: Gayle Tufts
Mr. Him: Jonathan Walker
Old Sam: Ralph Williams

Produced in association with David Gordon/Pick Up Co.
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Curtis Grund, Company Administrator

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

Thanks to Tim Hadel, Heidi Michel, Cynthia Oliver, Paul Draper, Madeline Puzo, Garland Wright, John Wulp, Andre Bishop, Robert Brustein, Robert Orchard, 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.

The Mysteries And What's So Funny? is a full evening's theater/music/dance presentation, written and directed by David Gordon with commissioned solo piano score from Philip Glass. As a collaboration between dance and theater artists, the project has been developed in workshop residencies at The Gutherie Theater Lab, Playwrights Horizons Theatre School, and American Repertory Theatre. Commissioned by Spoleto Festival U.S.A. and the Serious Fun! Festival at Lincoln Center, these Spoleto Festival performances herald the project's premiere.

Here, a company of 13 actors and a musician will investigate unsolved mysteries with words, music, movement, video, and mobile scenic elements. The characters include The Detective, Rose and Sam (married for more that 50 years), The Only Child/The Oldest Son, The Actor, Mrs. Him (a woman shopping for a white shirt), Anger (everyone's companion), Fanny (everyone's matriarch), The Child Artist, and Marcel Duchamp.

"The project is full of whys and why nots, doubts, detours, right and wrong turns, circumstantial evidence, and small, confounding mysteries: the mysteries of identity and reputation, of spontaneity and commitment, of making art and love..."

- David Gordon

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The Artists

David Gordon (Writer and 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 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 venus including the Judson Church, Dance Theater Workshop, The Joyce Theater, Theatre Artaud, Walker Art Center, Zellerbach Auditorium, Brooklyn Academy of Music Opera House (1984, 1986 and 1988), Metropolitan Opera House, San Francisco Opera House and The John F. Kennedy Center for the Performing Arts; abroad in Australia, England, France, Germany, Holland and Japan. 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.

Red Grooms (Set 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. His awards include an Artists of the Year Award (1983), Art Teachers of New York, New York City; Rhode Island School of Design President's Award (1985); National Arts Club Award (1986); 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 exhibitions as well as being included in an equally large number of group exhibitions from 1958 through 1990. He has created live performances and films, and acted in films by Rudy Burckhardt, Mike Kuchar and Elizabeth Ross.

Philip Glass, (Composer) Musical America's 1985 Musician of the Year, has written for opera, orchestra, film, theater, dance, chorus, and his own group, the Philip Glass Ensemble. From the beginning of his career with ensemble performances at the Paula Cooper Gallery in New York City, Philip Glass has pursued a diverse and expanding music career. The Metropolitan Opera commissioned new work *The Voyage*, with libretto by playwright David Henry Hwang and directed by David Poutney, is scheduled for 1992.

In 1976 Glass collaborated with Robert Wilson to create *Einstein on the Beach*, the seminal music-theater work of our time. Commissioned by the governments of France and Holland, it toured Europe and was presented at the Metropolitan Opera House. Eight years later, The Brooklyn Academy of Music rebuilt the production and presented twelve performances. A documentary of this production: *Einstein on the Beach:The Changing Image of Opera*, was aired on PBS Great Performances. A new production of *Einstein on the Beach* is in The Stuttgart Opera repertory directed and designed by Achim Freyer.

Einstein on the Beach was the first in Glass' trilogy of "Portrait" operas. The others, *Satyagraha*, commissioned by the city of Rotterdam and Akhnaten, created by the Stuttgart Opera, have been performed by the Houston Grand Opera, The New York City Opera, BAM's Next Wave Festival, The English National Opera, The Lyric Opera of Chicago, The Seattle Opera and The San Francisco Opera. This trilogy will be produced by the Stuttgart Opera in 1991. Harper & Row publishes his book Music by Philip Glass about the creation of portrait operas. He tours worldwide with the Philip Glass Ensemble which was created in 1968 to play only his music. Also, Glass performs his solo piano works internationally.

Concurrent with his music-theater work, Mr. Glass has created music for diverse projects. These include the opening and closing ceremonies of the 1984 Summer Olympics in Los Angeles, the films *Mishima* directed by Paul Schrader, *Koyaanisqatsi* and *Powaqqatsi*, directed by Godfrey Reggio and Errol Morris' docudrama *The Thin Blue Line*.

In 1986, he created a dance/theater work, *A Decent into the Maelstrom* with Molissa Fenley and Matthew Maguire, commissioned by the Australian Dance Theatre for the 1986 Adelaide Festival. *In the Upper Room*, commissioned by Twyla Tharp for her dance company, received its New York premiere at the Brooklyn Academy of Music. The New York City Ballet performs *Glass Pieces* by Jerome Robbins with music from *Akhnaten* and *Glassworks*. The recording *Songs from Liquid Days*, features lyrics by Paul Simon, David Byrne, Laurie Anderson, and Suzanne Vega as well as vocals by Linda Ronstadt.

Benjamin Bodé (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 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, Massachusetts and developed an interest in music and athletics at an early age. Scott earned a B.A. in English, worked in many aspects of the theater, and studied dance while at the University of Massachusetts/Amherst. After dancing in Boston, he moved to New York where he danced with Elsa Monte and Mark Morris. Mr. Cunningham joined the David Gordon Pick Up Company in 1976 and has worked with Mr. Gordon in dance, television and theater. Mr. Cunningham 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) has appeared in numerous Regional Theater productions including Gertrude in *Hamlet* and Lady Sneerwell, *The School for Scandal*. For Actor's Theater, Mrs. Hudson has appeared in *Sherlock's Last Case* and Grandma in *The American Dream*. She has appeared in many Off-Broadway and Off-Off-Broadway productions, as well as musical revues in San Francisco, Detroit, Boston and New York City.

Karen Graham (Young Rose) began dancing in Illinois where she attended the University of Illinois and performed with the Illinois Dance Theater. While there, she performed in the work of Beverly Blossom, Douglas Nielsen, Gary Lund, Laura Glenn and Stephen Koester among others. She joined the Pick Up Company in 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, musicals, Off-Broadway, Broadway and films. She is a graduate of University of California, and a charter member of the Actor's Studio and The Ensemble Studio Theatre. Her films include *Batteries Not Included*, *Day of the Locusts*, *Up the Sandbox*, and *They Might be Giants*. For television, she has appeared in *Love of Life*, Marlo Thomas' Specials, *Grand* and *The Tracey Ullman Show*.

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, Houston Grand Opera, and Molissa Fenley. He also appeared in the premiere of *Hydrogen Jukebox* at the Spoleto Festival USA and in Italy as well as the New York premiere at the Brooklyn Academy of Music. Mr. Johnson was music director for last summer's "Serious Fun! at Lincoln Center" production of *The Manson Family* by composer John Moran.

Mary Ann Kellogg's (Assistant Director) history includes eight years as a dancer with Twyla Tharp Dance Company. 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, theater 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 assistant director on many projects and recently premiered a new work of her own choreography, *Untitled* in Los Angeles, that combines video and live stage performance.

Dan Kotlowitz (Lighting Designer) has designed for many Off-Broadway productions including *The Wash, Yankee Dawg You Die, The Perfect Party, Second Chance, Money Talks* and *Ladies and Gentlemen, Jerome Kern*. He recently designed the New York production of *Plague Mass* by Diamanda Galas at Cathedral Saint John the Devine. Mr. Kotlowitz has designed for numerous regional theaters including: Milwaukee Rep, Berkley 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 Donesck Ballet of the USSR.

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 appeared as the First Lady in the Wilma Theater's American premiere of Thomas Bernhard's *The President*. Previously, she was seen as Kent in Mabou Mines' gender-reversed production of *Lear*, as well as in productions of *The Screens, Elektra*, and many other plays in venus spanning the Kennedy Center to Playwrights Horizons. Best known as 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*. In films and television, she has appeared on *Equalizer, Molly Dodd*, soaps, and recently completed filming for Peter Sellars' *The Cabinet of Dr. Ramiraz* with Mikhail Baryshnikov.

Alice Playten (Actor, Grandfather, Father, Critic, Gaston, Raymond, Mme. Duchamp, Venduse, Ida, Mickey, Molly, Pauline, Yetta, Irene, Ruth, Alfred, Minister, Waiter, Baby, Doctor and Salesperson) as a child, sang at the Met in the premiere of the opera *Gypsy* starring Ethel Merman, followed by original Broadway productions of *Oliver, Hello Dolly, George M, Henry Sweet Henry, Rumors* and *Spoils of War*. Her Off-Broadway shows include *Promenade, The Last Sweet Days of Isaac, Lemmings* (for which she received an Obie Award), *The Pirates of Penzance, Up From Paradise* and the *E.S.T. 1990 Marathon*. Her films include Ridley Scott's *Legend*. In addition, Ms. Playten appeared on Broadway 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 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.

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 Theater 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 the Tanzfabrik Berlin. For six years she performed with Yoshiko Chuma and the School of Hard Knocks. Ms. Tufts has appeared frequently with the Pick Up Company for the last year.

Jonathan Walker (Mr. Him) has appeared on many New York stages and his credits include *The American Plan*, Manhattan Theatre Club; *When She Danced*, Playwrights Horizons; *Man and Superman*, Roundabout Theatre Co.; and Jeff Weiss' *How the Rent Gets Paid Part IV*, with the Wooster Group. He has also performed with DANCENOISE and Ishmael Houston Jones. His television credits include *Legwork* and *Sons of Gunz*. His films include *American Blue Note, Hiding Out*, and *Vampire's Kiss*.

Jedediah Wheeler (Producer) produced *Le Cirque Imaginaire* with Victoria 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, 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.

Ralph Williams (Old Sam) was recently seen in the ABC mini-series *Separate But Equal* and on PBS in *Signs 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*. His Off-Broadway credits include CSC's *Uncle Vanya*; Manhattan Theater Club's *The Hands of Its Enemy* and the title role in *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 as well as on two upcoming American Playhouse productions on PBS: *Lincoln and Seward* and *Darrow*.

The Mysteries and What's So Funny? was commissioned by Spoleto Festival U.S.A. and Serious Fun! at Lincoln Center.

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

Additional 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 Trusts.

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Merchandising: Karen Addy*, David Alexander*, Keith Casey*, Bliss Causby*, Natalie Henry*, Elizabeth Martin*, Dan Mengedoht*, Heilig Miller*, Chris Odom*, Alyson A. Rumrill*, Jenny Small*, Karen Thigpen*, Jennifer Witt*
Orchestra Management: Sean A. Caveny*, Paul Joseph Draine*, Jeffrey A. Gray*, Martin W. Mably*, Clark Neighborgall*, Stacey K. Rahm*, Rosalind A. Rita*, Michell J. Wilson*
Production: Eric Adles*, D'Vorah Bailey*, Andrew Bethke*, Jennifer L. Brown*, Denise Burge*, Carisa Cannan*, Justin Case*, Ellen Castro*, Lauren Coccia*, Greg Eddins*, Amy Gorbey*, Gordon Howell*, Katherine Isham*, Jeff Jay*, Robyn Johnson*, Claire Kim*, Beth Krynicki*, Susan Leege*, Christine Lemme*, Glenn Magnus*, Chris McKendry*, Amy McPherson*, Sandra Myers*, John Nelson*, Jodie Lynn Norris*, Joseph M. Redick*, Matt Shibla*, Tom Turner*
Public Relations: Kathryn Leigh Behling*, Kerry A. Brindley*, Ashley Bruce*, Stephanie Dickinson*, Laurie S. Husmann*
Visual Arts: Leslie Michelle Watanabe*

*Seasonal

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Charleston's Finest Seafood & Specialty Restaurant

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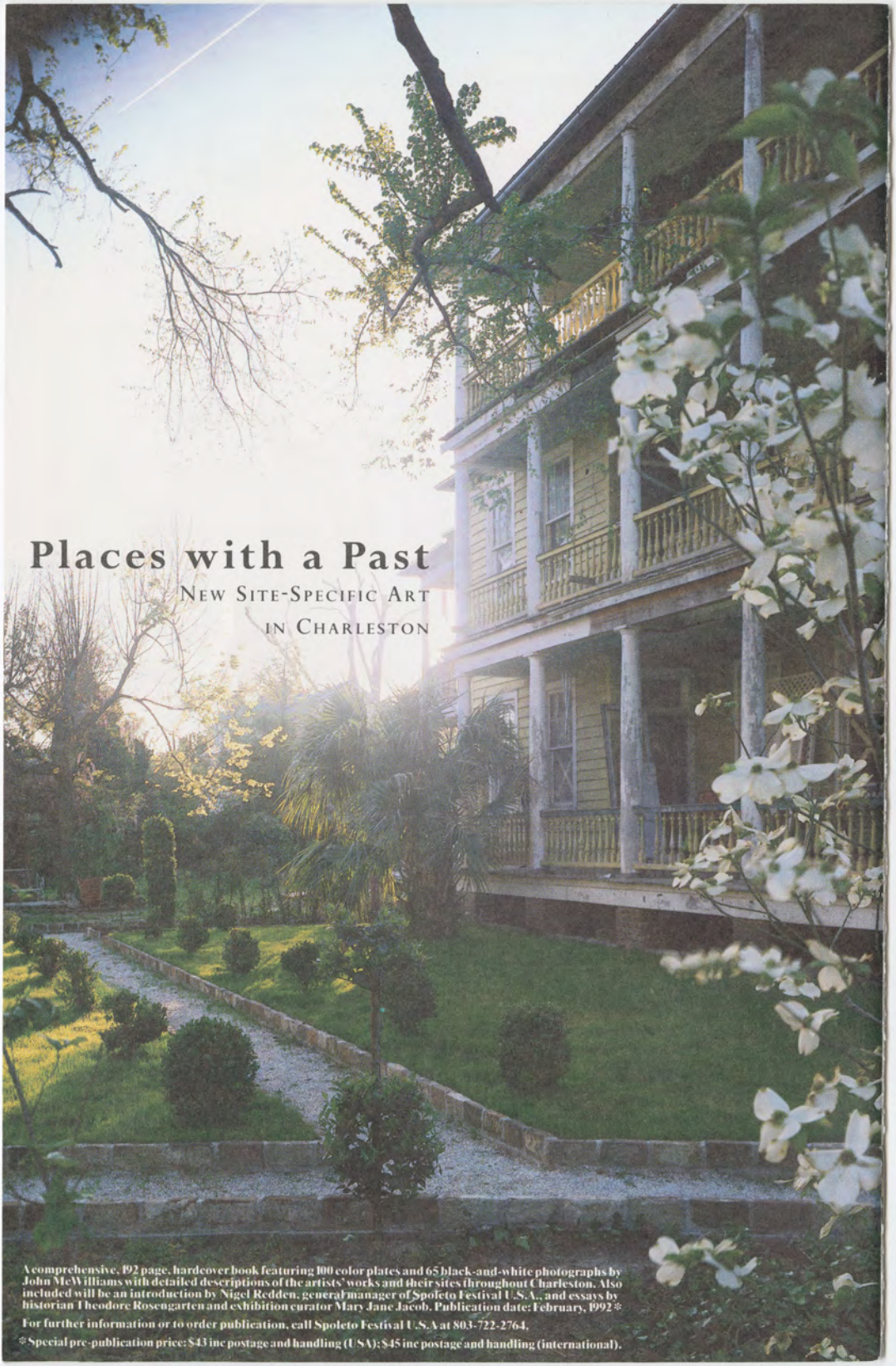
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