

NON-PROFIT ORG.
U.S. POSTAGE
PAID
NEW YORK, N.Y.
PERMIT NO. 5827

THE PERFORMING GARAGE
33 WOOSTER STREET NYC 10013
THE WOOSTER GROUP
BOX 654 CANAL STREET STATION NYC

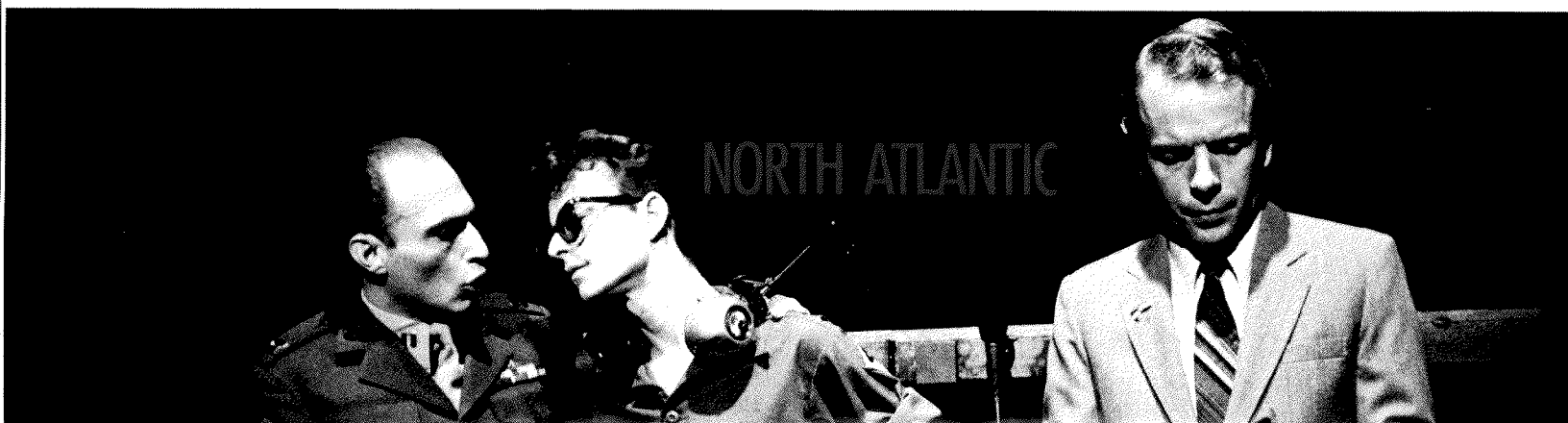
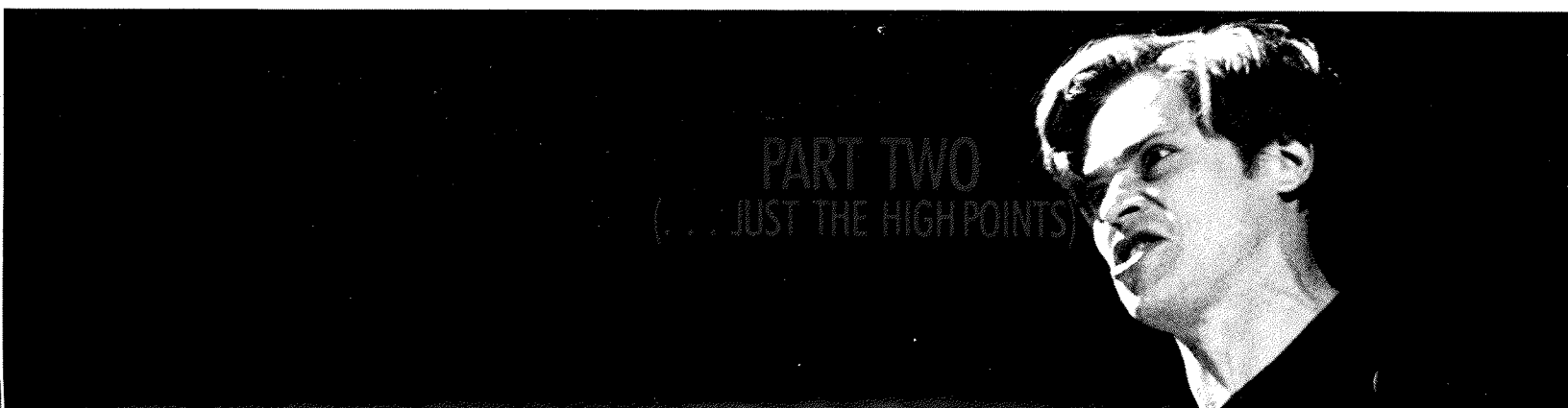


THE ROAD TO IMMORTALITY



1986-87 RETROSPECTIVE

CO-SPONSORED BY THE KITCHEN
512 WEST 19TH STREET



The 1986/87 Retrospective comprises the Wooster Group's most recent work; *Route 1&9* (1981), *Just The High Points* (1984), and the world premier of an as yet untitled new piece. These three works form a trilogy, *The Road To Immortality*.

Parts One and Two of the trilogy have been seen separately at the Performing Garage and on tour in America, the U.K., Europe and Australia. Part Three was shown as a work in progress at the Kennedy Center last winter. The current Retrospective, spanning four months, will be New York's first and only

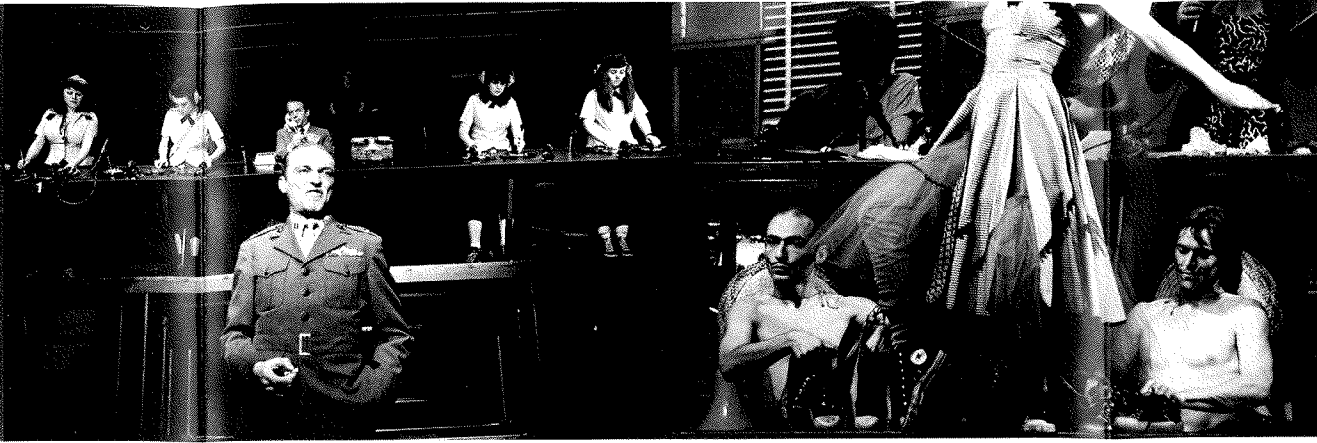
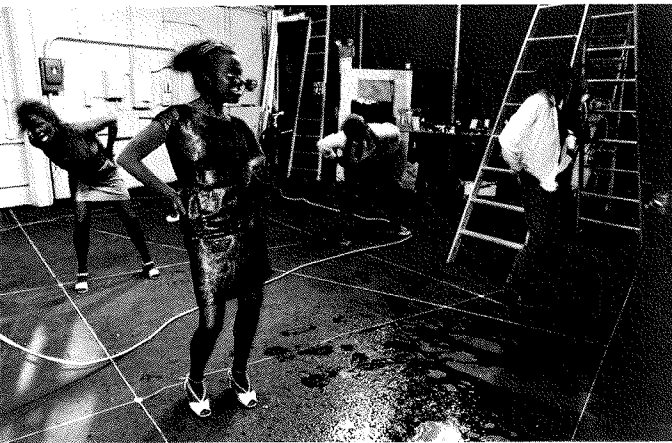
opportunity to see all three parts in repertory.

Accompanying the trilogy in the Retrospective is a revival of *North Atlantic*, a play by Jim Strahs, which was originally made in Holland and premiered in 1984 for an all too brief run at the Performing Garage.

Composed by the Group and directed by Elizabeth LeCompte, Wooster Group pieces join an ongoing repertoire and are periodically revived in conjunction with new work. The 1986/87 Retrospective will be the Wooster Group's third. The first in 1978 included *Sakonnet Point* (1975), *Rumstick Road* (1977), and *Nayatt School* (1978) collectively known as *Three Places In Rhode Island*. The second in 1982 included *Nayatt School*, *Point Judith* (an epilog)(1979) and *Route 1&9* (1981).

1986/87 RETROSPECTIVE

CO-SPONSORED BY THE KITCHEN



November 17 — December 6, 1986 at The Kitchen **PART ONE (ROUTE 1&9)** The Kitchen 512 WEST 19TH STREET

"In our last lesson, we began our study of the town and we learned it was more than a story about a few people in Grover's Corners, New Hampshire." (*The Lesson*) **STEW: OK, SO YOU'RE NOT — YOU DON'T — YOU THINK OF DOING SOMETHING ELSE BESIDES BUILDING A HOUSE? DAN: DAN. I'D LIKE TO MOONLIGHT IN PANELLING. (PART 2)** "Oh very good, yeah, I'd like to order up some chicken and some ribs and some salads. Now here come the big question. You think I could get that delivered to my house?" (*Willie, THE PARTY*) "**Oh boy, oh boy, oh boy, ha ha! Ahh, don't worry about it. Don't worry, don't worry. I ain't worried about it.**" (*Pigmeat, THE PARTY*) "Oh, Mama, just look at me one minute as though you really saw me. Mama, fourteen years have gone by. I'm dead. (Emily) "**Jump in the line/Rock your body in time/Okay, I believe you! Jump in the line/Rock your body in time/Somebody help me!"**

(this project not funded by NYSCA)

December 1986 at the Performing Garage **NORTH ATLANTIC** (A Play by Jim Strahs)

LUD: . . . But just consider the rug by itself. She gave me a rug. I have it. I have the damn thing. The girls saw it. I have it in my house.

THE GIRLS: What rug? We didn't see no rug.

LUD: Now what would you do assuming you were unjustly accused, and the man said, 'Why, you got a rug from us,' and you had a rug but you did not get it from us? What do you do with the rug? You bring it in and say to the rug man, 'Is this the damn rug?' No! who do I show it to. I show it to the girls and they're cutting it up like I'm Jimmy the Greek. No! The thing to do when you are unjustly accused is to come in and prove that that is not the rug. The Navy can't go out and subpoena rugs belonging to the defendant . . . Bring it in here! Let us look at it. Let the expert look at it. "That is one of the four rugs I sold." Bang. Guilty. Bang. That's for Sweeny. That's actually for Sweeny. Don't do it that way. That proves I'm guilty. I didn't do it. They're putting the Murphy on me. I was framed.

January 1987 The Performing Garage **PART TWO (. . . Just The High Points)**

"I sat down and I jotted . . . jotted some of it down. Should I read what I wrote, and then we can talk from there? . . . Some of it's a little self-indulgent. I decided to call it L.S.D. (dot dot dot) Just the High Points (dot dot dot) . . . (*The Babysitter, NEWTON*) 'My first psychedelic experience occurred in Mexico in 1960. At the time I was a whiskey-drinking, cigarette-smoking, symbol-addicted, psychologist. I ate seven of the sacred mushrooms of Mexico, and within half an hour I was spun into a psychological laboratory two billion years old, which laughed at my pretensions at predicted knowledge. Since that time I have done almost nothing but attempt to understand and communicate this experience. Shortly thereafter I returned to Harvard University and gave psychedelic drugs to some 300 professors, graduate students, writers and philosophers. (*Dr. Timothy Leary. Ph.d*) "**What is this dancing?**" (*MIAMI*)

February — March 1987 The Performing Garage **PART THREE (Premiere)**

St. Antony, who has a long beard, long hair, and wears a goatskin tunic, is sitting cross-legged making mats: "One more day! One more day gone! Surely I used to be less miserable! *Flaubert, THE TEMPTATION OF ST. ANTONY*) "**Why don't they come? We have to get away. If we can only get out of this town. Oh, it's too late. It's too late.**" (*Manda*) "All rules have their exceptions and so all hauntings may not come under any one rule. But it is accurate to accept the average ghost as a persistence of a manifestation of energy through the medium of the after-image, focused by the pull of an old thread of passionate memory. (*Geraldine Cummins THE ROAD TO IMMORTALITY*) "**Let's do a little enjoyment right now — lets' have a dance, huh? Yes? Let's not bum ourselves out. Let's, let's cheer ourselves up . . . do a little cha-cha . . . bosanova . . .**" (*Frank*)

WOOSTER GROUP MEMBERS

Jim Clayburgh, Willem Dafoe, Spalding Gray, Elizabeth LeCompte, Peyton Smith, Kate Valk, and Ron Vawter

Wooster Group Associates

Scott Breindel, Steve Buscemi, Linda Chapman, Dennis Dermody, Norman Frisch, Paula Gordon, Matthew Hansell, Mary Ann Hestand, Jim Johnson, Michael Kirby, Ken Kobland, Anna Kohler, Coco McPherson, Michael Nishball, Nancy Reilly, Elion Sacker, Irma St. Paule, Jim Strahs, Michael Stumm, and Jeff Webster

The members of the Wooster Group own and operate The Performing Garage, the home base for their activities, which also include performances by Visiting Artists.

The Wooster Group is a not-for-profit organization, supported in part by 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. The Group gratefully acknowledges additional support from the American Broadcasting Companies, Art Matters, the Birsh Foundation, Boardroom Reports, Dr. Sabra Calland, Columbia Pictures, Con Edison, Catherine Hough, Leonard Langman, the Mobil •

