

HOUSE OPENS - PROJECT: ARCHIVEOGRAPHY LOGO



AUDIO - 1971 - OBERLIN COLLEGE RECORDING - SUE TEPLEY - PIANO
PROJECT - PHOTO ALBUM - LIVE ARCHIVEOGRAPHY SCRIPT PGS

AUDIO - 2014 - GORDON/CUNNINGHAM/GRAHAM/OLIVER/SETTERFIELD
PROJECT - ARCHIVEOGRAPHY - PART TWO

PROJECT - EVAN LESLIE - INTRODUCES PERFORMANCE

CUE: OKAY - REVISED PG 2 - TAKE 3

CUE: VALDA SETTERFIELD ENTERS - SPEAKS ABOUT DAVID & ALYCE

David Gordon constructs performance - from **1961 to 1966** (see Archiveography, Performing Artservices, 1960's) - and - from **1971 to 1980** something (see Archiveography, Bonnie Brooks, 1980's) -



before - he meets - and - begins - an administrative duel - or **DUET** -
← with - **inciting character** - **ALYCE DISSETTE** -
who says - after she watches his movement work -
without and with - music - and his movement work **without** and with - text -
and after she agrees to manage - **and does manage** -
and to produce - and **she produces** - the work of his Pick Up Performance Company -
she says to David - **you belong** - Alyce says - **in the theater**.

THEATER - dictionary definition - activity or profession of acting - producing - directing - or writing plays - in an area in which **something happens**.

Okay - David says - I like - "theatre is an area in which something happens".
Alyce contacts regional American theaters. David meets up with the 1st of the dramaturges.

DRAMATURGE - dictionary definition - literary editor of a theater consults with authors - and edits texts.

1st of the dramaturges says - to David - something about - the inciting incident.

INCITE - dictionary definition - encourage, urge or persuade.

INCIDENT - dictionary definition - a dangerous or exciting occurrence in a play - or something happening.

Okay - David says - I like "instance of something happening - in the area in which something happens" - in a play -
Okay - but - David says - but - how about in a movement piece? Or a dance if ya call your movement - dance?
How about the inciting incident - David says - in a dance? How about my favorite inciting dance incident - the DUET.

DUET - dictionary definition - composition or performance by 2 people.

PROJECT - BURNS & ALLEN - LAMBCHOPS

Okay - text and movement - in a DUET - between 2 characters - but - what about - or how about - the inciting character?

CHARACTER - dictionary definition - person in a novel, play, or movie played by an actor.

Also a dancer - David says.

Okay - so - David says - we gotta admit - life changing and career altering circumstances -
are inspired by inciting incidents - and/or inciting characters - he says -
and chance is the foolish name for fate -
as the comic character with the fake Italian accent says -
in 1 of the great Fred and Ginger movies - and -
Fred and Ginger movies - David says - are extended text and movement DUETS - ain't they?

Okay - but - David says - what about an inciting object?
Does he mean - for instance ↓ the metal folding chair?



David Gordon constructs - or choreographs - regular and irregular - casual behavior - and serious interaction - between dancers - actors - and - objects - and - David says - the folding chair - in 1974 - gets to be - an inciting object.

1974 - David choreographs and writes about the what of **families of inciting objects** - including the metal folding chair - the when of **families of inciting incidents** - which David claims - are the meat'n fish of his movement drama and comedy - the who of **families of inciting characters** - dead artists - and teachers he runs into - dancers'n actors he stumbles over - and falls for - and family members - including father Sam - mother Rose - wife Valda - son Ain - and - grandma Fannie.

Ya wanna hear a story?

1947 - inciting character - Fannie Wunderlich says -
to 10 or 11 year old David Gordon - **ya wanna hear a story?**
It's a rhetorical question from Fannie.

She closes the kitchen door - turns on the radio -

*PROJECT - SONG & DANCE - DO THE LOCOMOTION -
THE MATTER - 1979 -* and hands him a paira tweezers.

TWEEZERS - dictionary definition - a pair of pincers for plucking out hairs.

1950 - David Gordon is 14 or 15 - when his mother - Rose -
teaches him to fox trot - and to rhumba. **Howta do ↓ a DUET.**



A photo of David's aunts - Yettie and Irene - dancing together →
at what the Wunderlich women useta call an "affair".

I hafta get a new dress for the "affair" - they useta say.

Rosie is the oldest - of the 5 Wunderlich sisters -
all excellent social dancers - used to partnering each other -

when the boyfriends - and the husbands - don't. Mosta the time.

So - Rosie gives teenage David -
a lesson for social success -

between the sink and the stove -
in the kitchen - at 115 Ludlow Street -

between Delancey and Rivington -
on the lower east side of Manhattan.

Howta hold a partner - and howta lead -
and howta rhumba and howta fox trot.



David has no other dance training.
No political or aesthetic movement vision.
No personal technical dance axe to grind.
And no ambition to run a dance company.

In Seward Park High School -
he is rewarded - in Art class - for drawing -
and he graduates with an Art medal.

Rewarded - in English class - for writing -
and he writes for the school magazine.

No rewards in Science or Math -
or Physical Education. Fizz ed.

He writes a coupla 1 act plays. Performs in a couple. Don't think he's gonna perform or write - or draw -when he grows up.
He don't remember thinking about growing up. **David don't remember thinking.**

Saturdays - he dutifully holds 4 year younger brother Richard's hand - to walk 3 or 4 blocks - **to see a double feature -
and a cartoon - a newsreel - and coming attractions** - at the Apollo theater on Clinton Street - or the Loews Delancey. ↓

LIVE ARCHIVEOGRAPHY - PART ONE

Or once in a while -
with Rosie's sister Yetta - called auntie Tetty - or Irene - called auntie Ida -
he goes to an uptown **movie - with a stage show.**

Or every once in a while -
with brother Richie - mother Rose - and father Sam -
to a **double feature** - on Sunday afternoon.

And every once in a while -
after the **movie** -
to a Chinese restaurant called the Pageant - corner of Delancey and Essex.

Sam always wears his glasses to read the menu carefully.
Then he always orders wonton soup and chicken chow mein.
Always orders egg rolls and pork fried rice and roast pork sliced very thin.
He always orders diced pineapple for dessert.

Till the late 50's - David never reads a menu - or eats any Chinese food Sam don't order.



He - also- never sees or hears a music concert - or a play in a theater - or a painting in a museum.

David - **in the early 50's** - borrows 8 library books a week -
listens to Bob and Ray - **on the radio** - or *The Shadow* -
or Agnes Moorehead - in *Sorry Wrong Number* -
or he sits with the Gordon family - in the dark - in the living room -
and sees Milton Berle **on TV** - dressed up as Carmen Miranda -
or he sees the real Carmen Miranda - on TV - or also in **movie musicals** -
- or the Gordon family watches - Gorgeous George wrestling -
on the 1st black'n white 7 inch Teletone TV →

1948 Tele-Tone TV-149 7" (USA)

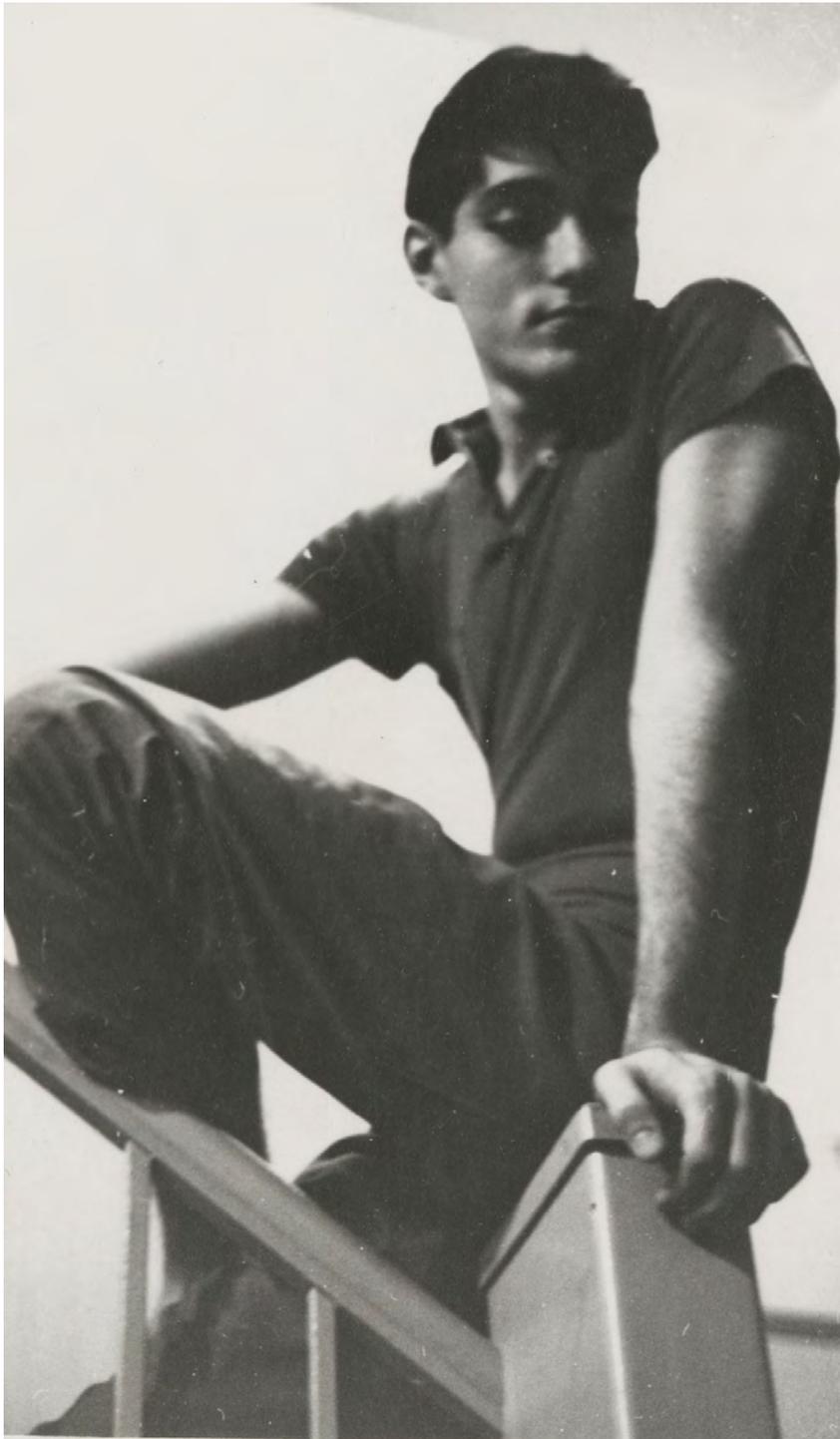


PROJECT - TELEPHONE TV IMAGE

and he sees *Your Show of Shows* with Sid Caesar and Imogene Coca - (life changing).

PROJECT - CAESAR & COCA ↓ AS CLASSICAL MUSICIANS





1957 - David don't tell Rose or Sam – he drops his Education minor - in Brooklyn College - and switches majors from English to Art. He don't talk about how he's drawing - and painting - in the Art department studios – where he meets visual art student - **Barbara Kastle** - (life changing). He don't talk about hanging out - in the Brooklyn College classical lounge – where he meets singer actor student - **Norma Fire** - (life changing). **Or how he trails Kastle to a Modern Dance Club** (see '50s Archiveography) - **where she takes dance class - and Norma does too.** **And now David does too. He takes his 1st dance class too.**
 ← David waits offstage - in the stairwell - to enter his 1st modern dance club performance.

He don't talk about how – now - he agrees to do - anything he's asked to do – and doesn't ordinarily do – and doesn't know how to do. Or how - **now** - he's dancing - and he's a dancing troll in a college production of Peer Gynt – where he meets **Judy Weinberg** – who plays Anitra - or how – **now** - Judy takes him to watch the final drama department auditions - between 2 student actors – competing for 2 weeks - for the lead role of the Witchboy - in a play called *Dark Of The Moon*.

And how the professor/director calls out – **“you there”**. The professor/director calls out **“you there”** - (like in the movies) - and he means David - standing in the doorway. The professor/director says David **hasta read** – read this he says - and points- in the script - to the lead role - of the Witchboy – in fronta the 2 student actors - and they ain't happy - but – these are the old days – the good old days ya know - when you hafta do what a teacher says - and David does - he does it - and he gets the lead role - like in the movies - but he don't tell Rose or Sam he's acting - or dancing – and being a Witchboy - in tights and a leotard. **He – especially - don't tell Sam - about the tights and the leotard.**

Also Inna 50's - David don't tell Rose or Sam he meets James Waring - in Washington Square Park - (life changing). Jimmy says - you're a dancer - and David says no - I'm not -- I'm only a troll in *Peer Gynt*.

Jimmy shares a studio with Paul Taylor - he says - and David hasta audition for Jimmy's company - (like in the movies)

David don't tell Rose or Sam he's gonna be in Jimmy Waring's dance company - or in Jimmy's dance concert.

And he eats Chinese food - for the 1st time not in the Pageant - with choreographer Jimmy - and dancer Remy Charlip - and light designer Nick Cernovich - and David reads a Chinese restaurant menu for the 1st time.

But - he orders what Sam always orders - Chow Mein fried rice'n egg roll. Jimmy, Nick and Remy take the menu away.

David eats 1st **other** Chinese food - not ordered for him by Sam. Ordered for him - instead - by Nick, Remy and Jimmy.



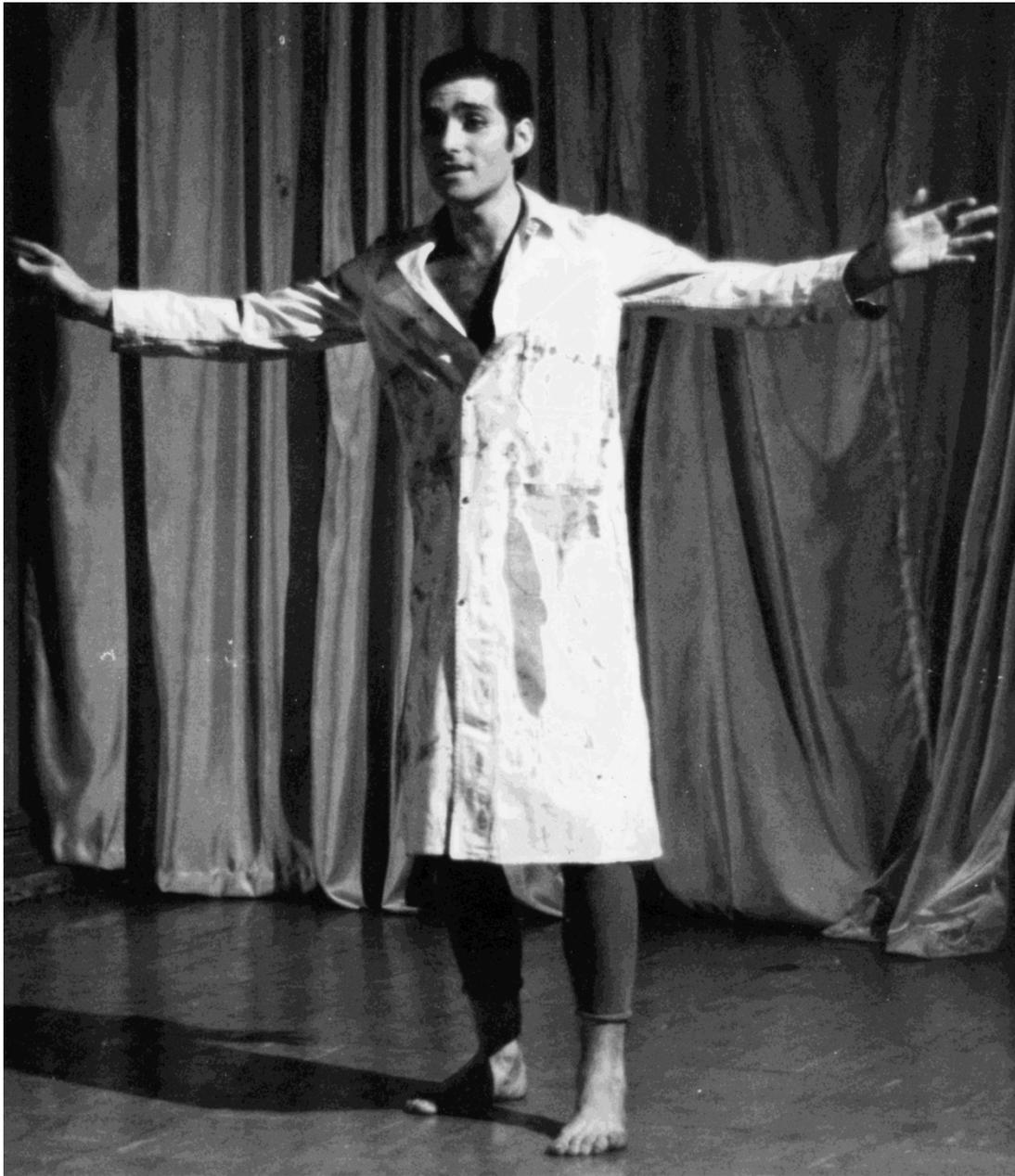
inna 50's -
in Jimmy's company -
David meets
British dancer -
Valda Setterfield -
(life changing)
- who just arrives -
in America -
and in New York -
and is introduced -
to Jimmy -
by British dancer -
and actor - friend -
David Vaughan -
and Jimmy says -
right away -
that 1st day -
to Valda and David -
you 2 -
look good together -
let's make a duet -
(like in the movies).

← David Gordon,
James Waring
and Valda Setterfield.



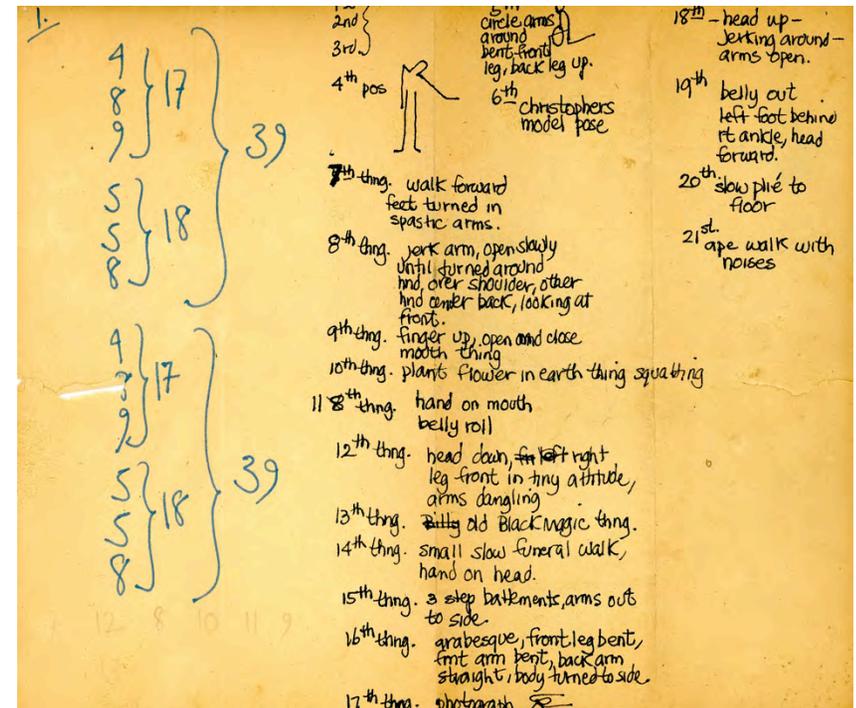
←Valda and David marry in **1961** - (life changing.)
↓Ain Gordon is born in **1962** - (life changing).





He re-enacts dying Jennifer Jones and Gregory Peck - crawling to each other - in King Vidor's **1946** film *Duel In The Sun*. Also - David is a berserk Carmen Miranda - in *Lemon Hearts Dance* - named for Taylor Mead's **1962** film. He improvises dialogue and dance steps - in a red wig - a Spanish comb and mantilla - and a strapless lace gown. Valda does 4 seasonally costumed dances - to Vivaldi's *The Seasons* - and for a final *Happening* - is dressed ↓ as a nun.

Also - in **1962** - David choreographs and performs - ← *Mannequin* - a solo -- at the Judson Church. Also - in '62 - at the Judson - *Helen's Dance*. ↓



(see 60's Archiveography)

1963 - Valda and David perform *Random Breakfast* - named for Mervin LeRoy's '42 film *Random Harvest*. In the 1st of 5 sections - on stage at Judson Church - Valda enters in thrift shop fur stole - Victorian gown - feather hat - leather gloves - petticoat and pearls - and strips - to sequin pasties and a mirrored g string. Burlesque music plays on a portable phonograph. David improvises - *Prefabricated Dance*. *Howta* make your own. Parodies Judson artists.

LIVE ARCHIVEOGRAPHY - PART ONE

The nun knocks down 6 plastic baskets with a rubber ball
- curses out loud - and shoves a cream pie in her face.

In *Garlandiana* - named after Balanchine ballet *Ivesiana*
David - in battered top hat'n tails - bashfully kicks at the ground and grins
while Judy Garland sings *Over the Rainbow*.

In 1966 - for his 3rd solo - *Walks and Digressions*
David gets booed - and a bad review - (life changing) -

PROJECT - BAD REVIEW

so he retires - from **making dance** - for 5 years.

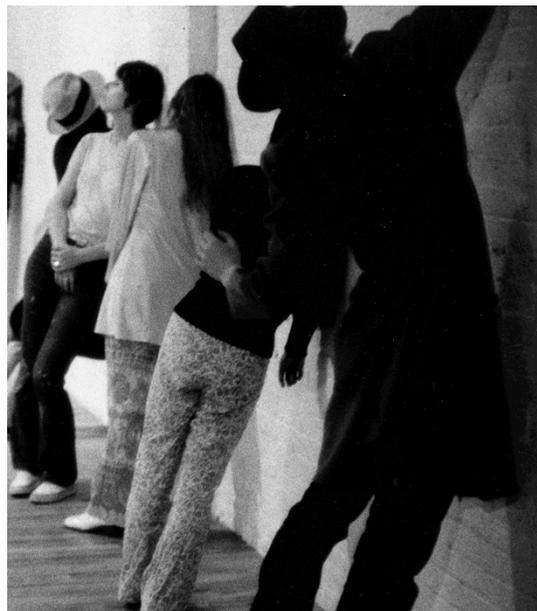
(see Archiveography, 1960's)



1966 to '71 -
David dances with
Yvonne Rainer. →
Let 'em boo you -
he says to Yvonne.
He laughs - but -
he ain't kidding.

1971 - David's 1st new work - in 5 years - ↓ - is *Sleepwalking*.





← Sleepwalking - performed at Laura Dean's studio
In the 70's -

a noted choreographer is quoted -
Gordon's work is interesting - she says -
but why does he hafta call it dance?

SO - **in the 70's** - he don't call it "dance".
David Gordon refers to his new "dance"
- or maybe all "dance" - as "movement".
He also insists on saying - "construct" -
instead a "choreograph".
Says his "movement" is "constructed".
But - truth is - he secretly thinks -
the "movement" he "constructs" -
IS "dance".



← **Suzanne Weil -**

1- Suzanne Weil - in **the 70's** - invites David Gordon to show - the movement he does -

2- whatever it is -

1- at the Walker Art Center -

2- in Minneapolis -

1- and - when Sue gets to be director of the dance program -

2- at the National Endowment for the Arts -

1- she asks David if he will speak to the dance panel.

2- David laughs. He says what will I say?

1- Tell them what you tell me - Sue says.

2- Then - Sue Weil -

3- the inciting character -

2- invites David to sit on the NEA panel .

1- Well - not exactly "invites". Sue parcel posts a panel book.

1 & 2- David is ON the panel -

3- life changing -

1- where he meets another Sue panelist -

1 & 2- Merrill Brockway.



← Merrill Brockway

- 4- Merrill Brockway is producer/director of PBS arts programs -
- 3- including *Dance in America*.

Merrill Brockway is maybe gonna create new arts programs for a new CBS cable.

- 4- Merrill invites David to talk -
- 3- about a possible TV show for CBS.
- 4- David applies to New York State Arts Council - for funding. David says to Merrill - how about an hour?
- 3- Merrill says why an hour?

3 & 4- Long pause -

ALL- *COUNT SLOWLY TO 10*

4- David don't know why an hour.

3- Actually I hafta admit - David says - every time I construct a piece of new raw movement -

4- it seems to finally feel cooked - at approximately 8 minutes and 45 seconds. So -

3- maybe not an hour - thanks Merrill - David says. Maybe he hafta think some more.

3 & 4- Maybe 10 minutes.

4- Maybe he better make **10 Minute TV**. Also - **1978** - David incorporates - as not for profit - Pick Up Performance -

3- Company. Better call NY State Council - David says -

3 & 4- and cancel his media application.



5- In **1981** - after a performance of David Gordon's new work

1- *Profile* - at Dance Theater Workshop,

5- ← **David White** - executive director of DTW -

3- and inciting character -

5- gives Gordon a small grant - to work with video director Dennis Diamond

3- (life changing)

1- ← **Dennis Diamond** works on *TV Reel*

5- (see Archiveography, 1982)

1- live performance interspersed with pre-taped video. **But - maybe -**

5- **making TV to happen in performance - David says -**

1- **is not making real TV.**

5- **David wantsa try to make TV again. He don't wanna document or reproduce -**

1- **wantsa re-invent - he says. To make new TV pieces -**

1 & 5- **maybe outta used "movement" material?**





2- David meets with New York State Arts Council media program director

2 & 4- ← **John Giancola.**

4- David wants a give back the media money connected to CBS cable.

2- Giancola encourages David to keep the money -

4- and experiment. He generously shows David new work of video artists -

2 & 4- including John Sanborn.



4- ← **John Sanborn** - media artist - is too busy - he says - to work with David when David calls.

2- David asks who's as good as you?

4- Nobody - says modest John.

2- But - John says - try my friend -

2 & 4- **Ed Steinberg.**



3- ← Ed Steinberg is a producer of rock promotion tapes.

1- *For 10 Minute TV* - David chooses - *Dorothy and Eileen.*

5- (see Archiveography 1980)

1- *Close Up*

5- (see Archiveography 1979)

1- and *What Happened.*

5- (see Archiveography 1978)

1- Steinberg says okay. Performance tape is shot at discount rates in Mother's Sound Studio.

3- Gordon and Steinberg collaboratively edit in postproduction at Reeves Teletape.

1 & 3- Each 10 minute video includes titles and credits.

3- David is invited to show **10 Minute TV**

1 & 3- in London by - **Bob Lockyer.**



1- ← **Bob Lockyer** is producer at BBC 4.

3- in a very small black box space above a porn shop in Soho -

1- David shows *10 Minute TV* to invited British media artists.

ALL- Everybody's interested.

4- How much funding - they ask - did David get -

from NY State Council media program - to make *10 Minute TV*?

1- Thirty thousand - David says innocently.

ALL- *PAUSE*

2- Everyone is quiet.

3- *COUGH* 4- *COUGH* 6- *COUGH*

1- After an uncomfortable silence someone says-

ALL- That's the entire 1982 media program budget for the British Arts Council.



Dorothy and Eileen

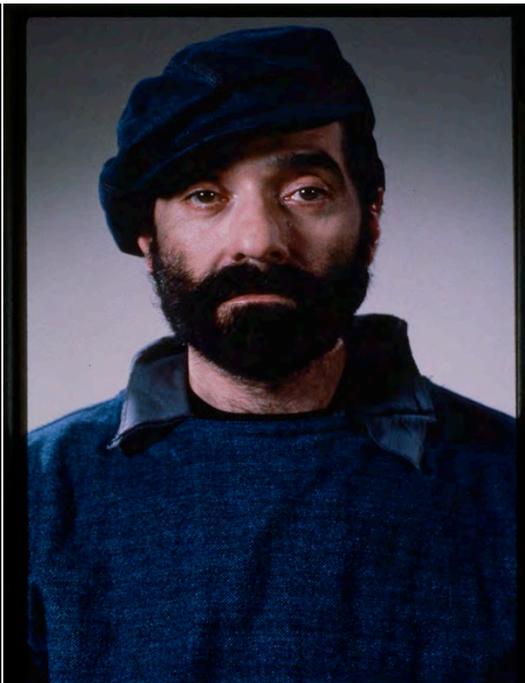
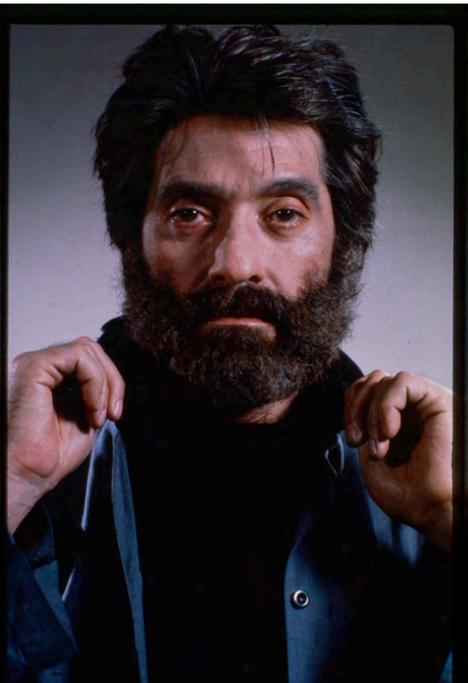
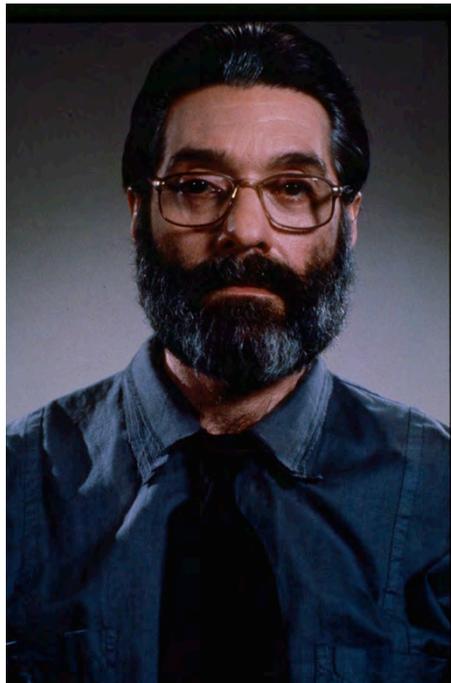
1982 - David Gordon proposes and produces -
 10 Minute TV episodes - 3 of them -
Close Up - What Happened - and Dorothy and Eileen
 In 1984 -

← *DOROTHY AND EILEEN* - is shown in **England** -
 on **BBC 4** in **1986** - same episode shown in USA -
 on KTCA's ***Alive From Off Center***
 from **Minneapolis/St Paul**

David is advised by KTCA producer -
 10 Minute TVs - must be introduced -
 described - and explained - at the top of the show
 by **national broadcast journalist**



← **Susan Stamberg.**



David - who **always** -
 has another idea -
 has another idea.
 He suggests instead -
 ← a panel of "experts" -
 to discuss his work -
 and - he wants to be -
 David says -
 all the "expert" panelists
 and the "expert" emcee.

David - David says -
 will grow his hair -
 and his beard.
 He will bring eyeglasses
 and sunglasses - and hats -



and ties - and scarves -
and necklaces - earrings -
and brooches - borrowed -
from Valda Setterfield.
He will need - David says -
wigs - and a hair dresser -
make up -
and a make up artist.

David - David says -
will script the talk -
himself - and -
talk about himself
for the new -opening
sequence - a new *10 Minute*
TV - called **PANEL**.



1985 - David arrives - with a script and a beard.
He improvises with the hair dresser -
and the make up person.
In between panelists - his beard is trimmed -
and trimmed - goateed and mustached -
and eventually shaved off.
His hair is cut - and cut - and hatted -
and eventually wigged -
and he races back to the camera -
but they can't begin to shoot the panelist's dialogue -
until the crew stops laughing.
Recorded dialogue is edited into sequence -
and **David talks - as planned - about himself.**

*PROJECT FINAL QUESTION
& SPEECH ↓*

Question →

How do we know what he wants us to feel?**Answer →**

He shows you what he cares about.
It's not his job - to tell you how to feel!

Gordon has said -

I am not unaffected - to this day -
by the 89th viewing - of Elsa Lanchester
- rising as the Bride of Frankenstein.
I think it's very silly -and also gorgeous.

There is a fondness - for dichotomy -
that I include - in my work.

As my tongue moves into my cheek -
my hand also moves - to my heart.

Thank you all.

Thankyou. Thankyou. Thankyou. Thankyou.

Thankyou.Thankyou.Thankyou.

Thankyou.

Thank you.

**2016 – Next Next Question:**

Why is David so desperate - to be an abstract artist? Like Merce Cunningham – or Trisha Brown?
Instead of an archive-o-graphical storyteller - like his old Russian grandma Fannie Wunderlich?
He frequently uses his life experience – and his family –as well as the lives of other artist's –
and the lives and experiences of Pick Up Company dancers - as textual accompaniment - as music - for his movement.
Why can't he acknowledge - maybe even enjoy - the story telling nature of - his movement work?
Dorothy and Eileen is about Margaret and Valda. About Valda and Margaret's relations ↓ with their mothers.

In 1980 - David asks Margaret and Valda - while working on new choreographed partnering - for their new duet - he says - to improvise - in rehearsal - conversation about their mothers - Dorothy and Eileen.

In the '80s - for Pick Up Company rehearsals - David doesn't - schedule dancers as needed. It don't occur to him - or maybe it does - but - he calls every dancer - every day. What if he thinks of something - he says. Or needs time to think of something? Anyway - If he wants a work on a solo - or a duet - other dancers can practice something - he says - or read a newspaper - or take a nap.

But - he notices - if Margaret and Valda - rehearse Dorothy and Eileen - the dancers - all - always sit up and watch.

After a live show - men and women wanna go backstage - to talk about their own mothers.

When Valda can't do a Texas show - Keith Marshall learns movement - improvises dialogue with Margaret - for *Dorothy and "Martha"*.

After the live show - offstage - Margaret grumbles - that man doesn't know anything about his mother.

For *10 Minute TV* - the 2 women talk in the kitchen - and - in the studio.

David is happy to tell 'em - *Dorothy and Eileen* will be shown - on BBC 4.

Valda is particularly unhappy. Live performance - she says - changes each time. Words said may be softened - taken back.

10 Minute TV - she says - is edited by David. I have no say - she says - in what I end up saying - on British TV - about Eileen Walker Setterfield - Valda says - about my mother. In 2015 - David says he's sorry.

Before a live show - stage manager calls places. The 2 women - on the way to the stage - choose who asks a 1st question.

At the end 1 asks - what's your mother's name? Margaret says Dorothy - Valda says Eileen - they clasp hands - curtain.

Not shown on KTCA or BBC is the 3rd 10 Minute TV - ↓ a version of the 1978 work called *What Happened* .

LIVE ARCHIVEOGRAPHY - PART ONE

The embryo of *What Happened* begins - in 1977 - as a section of *Wordsworth and the Motor* - called *Story*.

For *Story* - David selects and accumulates - generic pedestrian gestures - and body shifts - in 4th position - as a movement counterpart to - his speaking of - **Hamlet's To Be Or Not To Be soliloquy** - and Valda uses the same moves - and speaks - simultaneously - **Portia's Quality Of Mercy soliloquy** - and she repeats the same moves - or they both do - to a 2nd speech - of pedestrian generic phrases - hi - c'mon - never mind - my head - who's he? - not you.

Setterfield/Gordon studio - is 30 by 50.

David rents risers - and chairs - for - audience seating - at opposite ends - the 50 foot space.

Audience at 1 end - faces the audience at the other end.

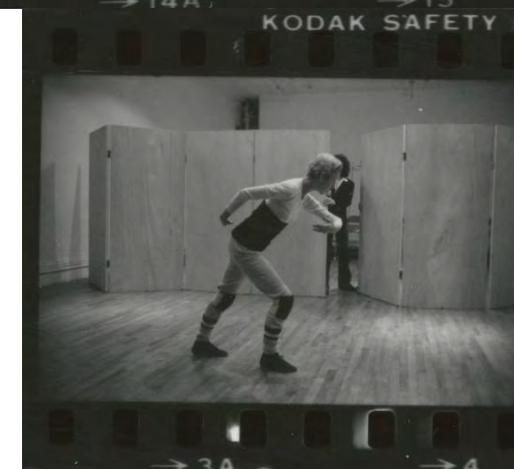
Sees only each other till Valda and David enter - to perform - for both audiences. To be or not to be - says David with move'n gesture. Quality of mercy - says Valda - with move and gesture.

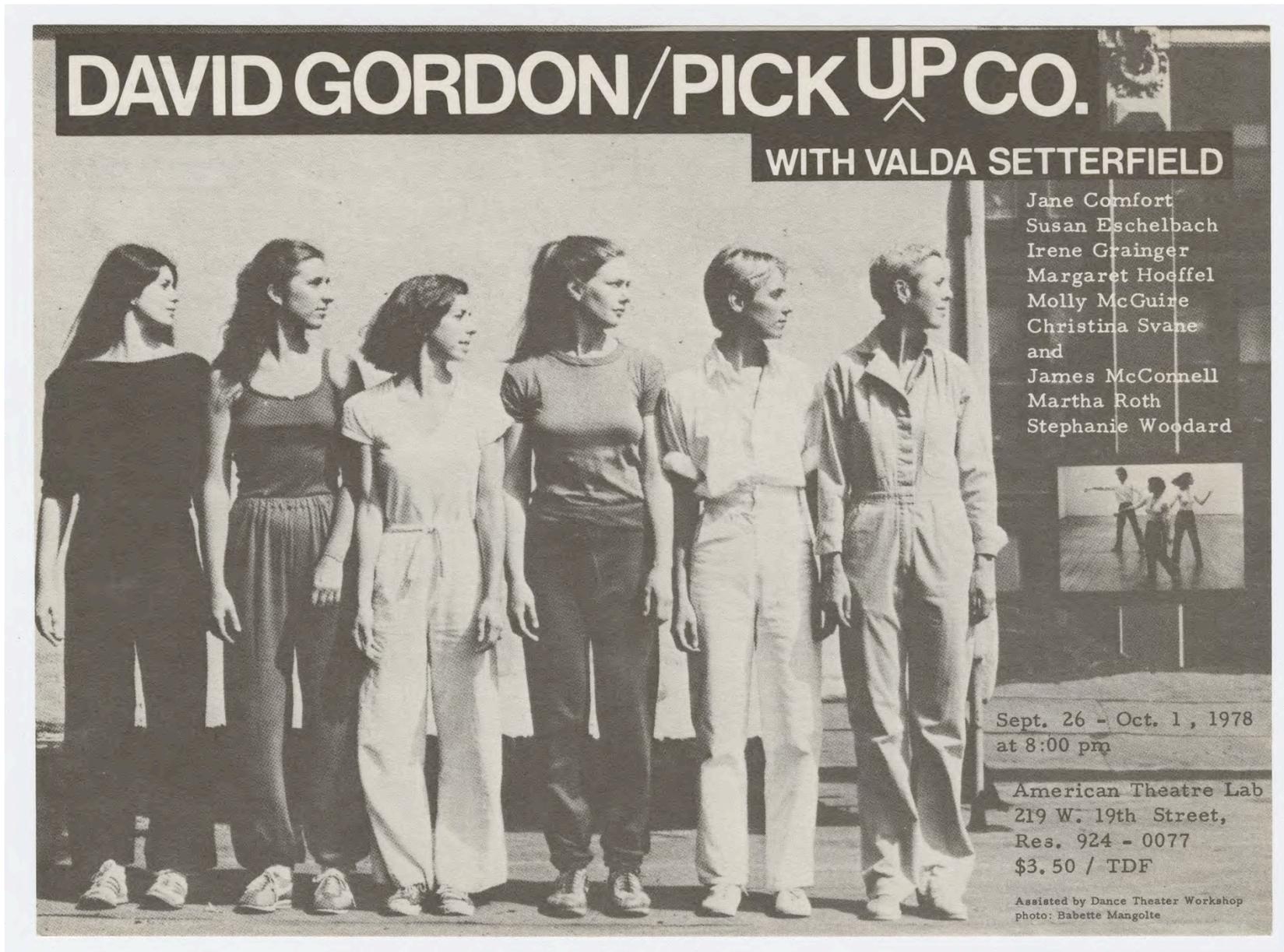
Project - photos of wall - between Setterfield & Gordon - during STORY -

constructed by - Ain Gordon & stg mgr Bob Seder.

A wall of doors - is erected - midway between audiences - until half a house - sees only Valda - and half a house - sees only David. Wordsworth duet is transformed into simultaneous solos. When does he write the 2nd script for Valda? When do they 1st do it as a duet? Before it evolves - into a piece for 7 women. ↓

1977 - David don't wanna do no more solos. He don't like being alone onna stage. But - he don't wanna make only duets. He - also - don't wanna audition dancers. He don't really want a company. He asks Valda - who she wantsa dance with? Her 1st Pick Ups are Martha, Stephanie and Jim - but - for the next concert - David hasta hold his 1st audition - after all - for the new *What Happened* - at Dance Theater Workshop - and mosta the auditioners - the best auditioners - are women.





So -
 next Pick Ups -are
 7 women -
 so David -
 ain't in -
What Happened -
 but Jane -
 don't get -
 to the photo shoot
 - so - only 6 women

- Susan - Margaret - Molly - Christina - Irene and Valda are onna post card -
 and after *What Happened* happens - David says g'bye to 'em all - because - he don't wanna have no company.
 3 of 'em won't go! Life changing Margaret - Susan and Christina - plus - Valda and David - so - there getsta be a company -
 after all - so - they better get another guy - who turns out - luckily - to be Keith.

CUE: DANCERS PERFORM WHAT HAPPENED



*Watch here at Digital Collections NYPL  



WHAT HAPPENED # 1

AT THE CORNER - OF THE STREET - WHERE I LIVE
 - A CAR - RAN OVER - AN OLD MAN - WHO FELL -
 TO THE GROUND - WAS WET - SO I SPREAD A BLANKET
 - AND LAY DOWN - TO LET THE SON - OF AN OLD FRIEND
 - OF MINE - HAVE THE MONEY - TO GO - TO SCHOOL -
 WHERE - WAS I? - SEARCHED - HIGH AND LOW -
 TURNING - THE HOUSE - UPSIDE DOWN AND BACK -
 TO THE BEGINNING - OF TIME - WHEN MAN WAS A MONKEY -
 AT THE TOP OF THE MORNING - TO YOU - WALKED -
 ALL THE WAY - HERE - TO SEE ME - WHICH -
 WAS SO GOOD OF YOU - TO WALK - ALL THE WAY - HERE -
 TO SEE OUT - THE WINDOW - TO SEE - IF THE OLD MAN -
 WAS HURT - WHICH - WAS TO NO AVAIL - FOR -
 HE WAS BEYOND - HOPE - THE DRIVER - IS PUNISHED -
 FOR HIS CRIME - DOES NOT PAY - FOR THE SON -
 OF AN OLD FRIEND - OF MINE - TO GO - TO SCHOOL -
 WHERE - WAS I? - STUMBLED - INTO THE BACK - OF THE VAN
 - THAT HIT - THE MAN - WHO FELL TO THE GROUND - DEAD -
 AS A DOOR - YOU WITH ALL - MY HEART TO HEART - TALK -
 WHICH - WOULD - STOP HIM - SHE CRIED - GRABBING -
 HIS SHIRT - AS HE RAN - TO THE CAR - FARE - TO GO -
 TO SCHOOL - DAYS - OFF - NOW HEAR THIS - OLD MAN -
 WAS WAITING - TO CROSS - THE STREET - CAR - BACKED UP
 - IN TO - THE CAR - OF THE SON - OF AN OLD FRIEND -
 OF MINE - WHICH - WAS WAITING - FOR - THE LIGHT -
 TO TURN - TO GO - TO SCHOOL - TO STUDY - TO BE -
 or not to be: that is the question:

Whether 'tis nobler in the mind to suffer
 the slings and arrows of outrageous fortune,
 or to take arms against a sea of troubles,
 and by opposing end them? To die: to sleep;
 no more; and by sleep to say we end
 the heart-ache and the thousand natural shocks
 that flesh is heir to, 'tis a consummation
 devoutly to be wish'd. To die, to sleep;
 to sleep: perchance to dream: ay, there's the rub;

1981 - *What Happened* - performed at London Riverside Studios ↓ presented by Val Bourne for British Dance Umbrella.



DAVID GORDON + PICK UP CO.



← 1982 - Bonnie Brooks - inciting character - and Program Specialist at the NEA - re-locates - from Washington DC to NYC - to become - Managing Director of Pick Up Co. Life changing.



David is surprised - to use metal folding chairs - for the 1st time - since 1974/'75 - in the new work called *T.V. Reel* - to be performed in the Setterfield/Gordon studio.

David asks artist

← Power Boothe - (see *Trying Times* 1982)

to repaint old painted plaster studio walls - for the performance - to look like - new unpainted taped sheet rock studio walls.

It's a good visual joke. And cheaper - David says - than to paint new taped unpainted sheet rock - 2 coats a white.

David buys new chairs - for the new *T.V. Reel* - with 2 bars - far apart - enough - to do the original '74/'75 **Chair** moves. Step up on metal chairs and stand up - and step up and stand up. With no bars - legs spread - and spread. Original metal chairs (see *Chair*, 1974) have bars - between front'n front legs and back'n back legs. Company is Appalachian? Adirondack? Some kinda mountain. Lucinda Childs chairs were blue. New chairs are brown.

T.V. Reel is performed by Valda Setterfield, Nina Martin → Keith Marshall, Paul Thompson, Susan Eschelbach, David Gordon and Margaret Hoeffel - danced to looped excerpts of *-Miller's Reel* recorded in 1976 by New England Conservatory country fiddle band - and conducted by Gunther Schuller.

David is surprised to hear Susan won't be at 1st *TV Reel* rehearsal. Why not? Susan hasta go to California.

David hasta figure howta include Susan - in the *TV Reel* opening - with no Susan. **David is surprised** to discover the positive negative - a scripted opening movement section. Life changing. He's gonna call it - *Where's Susan?* ↓





V. I'M HERE, MARGARETS THERE

M. NO I'M OVER HERE

V. PAUL COMES IN BACK AND GOES OVER THERE

P. NOT OVER THERE, OVER HERE

V. KEITH COMES NEXT AND GOES OVER THERE.
KEITH TURNS TO PAUL AND SAYS "WHERE'S SUSAN?"

K. PAUL, WHERE IS SUSAN?

V. NO THAT'S NOT WHAT I SAID. I SAID "WHERE'S SUSAN"
AND YOU SAID "PAUL, WHERE IS SUSAN?" DO YOU
UNDERSTAND THE DIFFERENCE? KEITH SAYS "I
UNDERSTAND THE DIFFERENCE."

K. I UNDERSTAND THE DIFFERENCE. WHERE'S SUSAN?

P. IN CALIFORNIA.

V. PAUL AND KEITH CHANGE PLACES AND PAUL
SAYS "IN CALIFORNIA."

P. IN CALIFORNIA

CUE: DANCERS PERFORM WHERE'S SUSAN
PROJECT - REHEARSAL OF WHERE'S SUSAN & SCRIPT PAGES SIMULTANEOUSLY



*CUE -
DANCERS TO PERFORM
DUET*

David is surprised - In 2015 - as he works on Archiveography - and looks at old video tape - and reads old scripts - to discover what he musta thought - without thinking about it - and what he still thinks - if he thinks about it. 1 step is 1 somethingth of a walk - or a dance. 1 word is 1 somethingth of a thought - or a sentence - or a soliloquy. David deals with "words" and "steps" - as equals. Equal to notes in music. To breaths. How many - of any of 'em - make a phrase composed of sound and movement?



PROJECT- AFTER DUET

2015 - interviewer says to film & TV author Aaron Sorkin - I suppose your signature "walk and talks" are - sort of like - choreographed dance numbers.

Sorkin says - actually - that was simply a way to add visual interest - to a visual medium - that I only really use aurally. Subtract the words "simply" and "only" and "really" - says David - about his own performance work.

For plate passing video - David and Ain carry the Gordon kitchen wood table - 8 feet long and 3 feet wide - into the studio. Plus 6 new brown metal folding chairs. Plus heavy white restaurant china - service for 6 - plates, bowls and mugs. Plus brown and white checkered table cloth. David and Ain sit at opposite sides - and ends - of the table.



PROJECT - PLATE PASSING VIDEO w/½ SOUND ↑ [*Watch here at Digital Collections NYPL](#)

David is surprised - to be able to improvise "plate passing".
But - Ain can see David move a plate - so - he moves a plate.
Dancers see Ain or David move a plate - or see each other -
so - dancers move plates. Dancers move bowls.

Put a bowl on a plate. Put a mug in a bowl. Pass a mug to the right. Pass a bowl to the left.

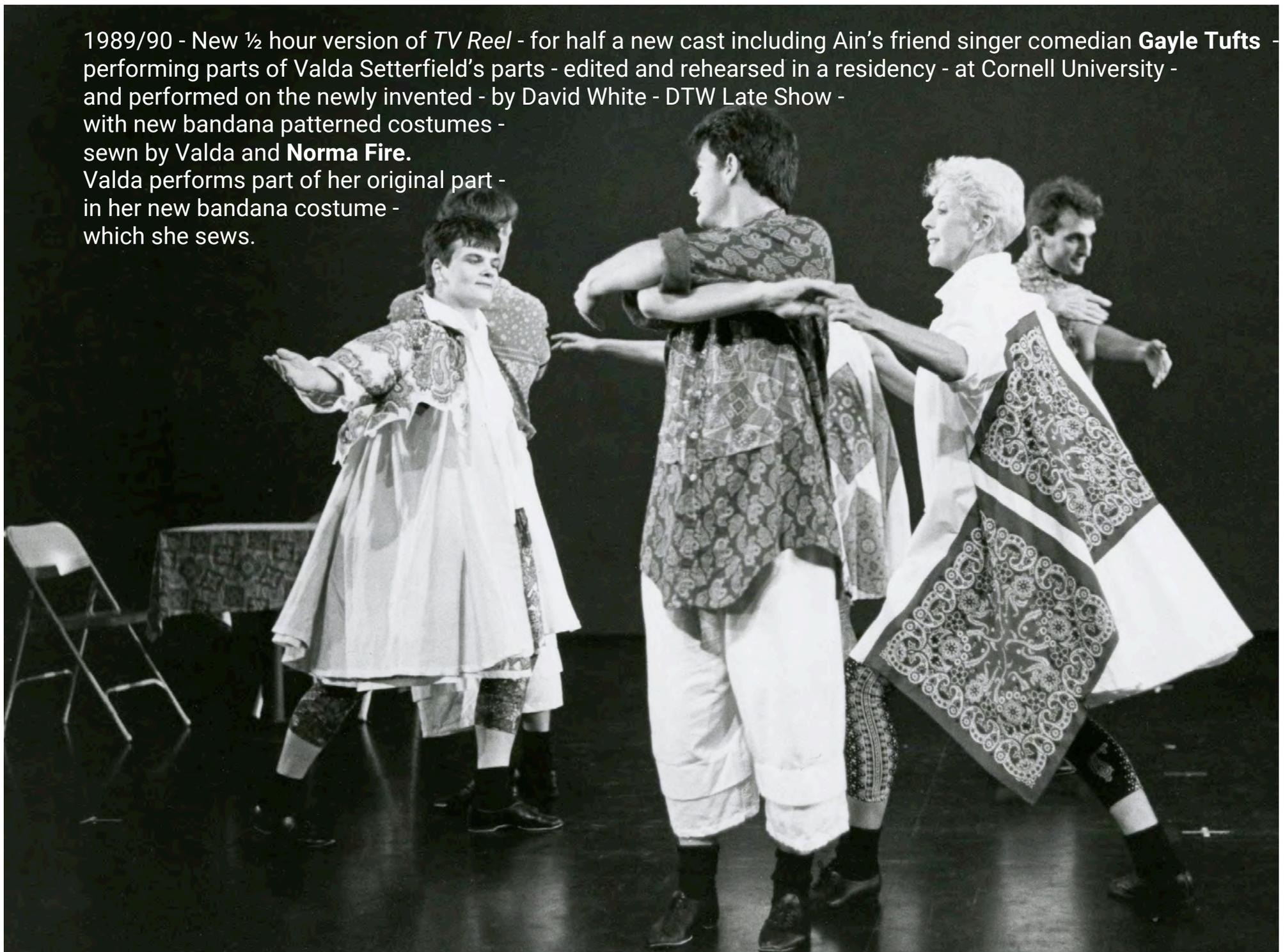
Put a plate on a bowl. Put a bowl on a mug. Put a bowl on a plate. Put a mug in a bowl.

And a bowl to the left. And a plate on a bowl. Bowl on a plate. Mug in a bowl. Bowl to the right. Mug to the left.

David is surprised - by the loud sound of plates hitting plates.

ADD FULL SOUND TO PROJECTION OF PLATE PASSING VIDEO

1989/90 - New ½ hour version of *TV Reel* - for half a new cast including Ain's friend singer comedian **Gayle Tufts** - performing parts of Valda Setterfield's parts - edited and rehearsed in a residency - at Cornell University - and performed on the newly invented - by David White - DTW Late Show - with new bandana patterned costumes - sewn by Valda and **Norma Fire**. Valda performs part of her original part - in her new bandana costume - which she sews.



LIVE ARCHIVEOGRAPHY - PART ONE

David - since *Chair* - in 1974 - thinks of the metal folding chair - not as a "prop" - but as a partner.

1 dancer partners with 1 chair - a kinda duet.

2 dancers and 2 metal folding chairs - David says - equals a kinda quartet.

David can dance 2 dancers - up from the floor onto a chair -

and with a sturdy restaurant table - with a center post - up onto the table top - and down onto a 2nd chair - and down onto the floor.

2 dancers plus 2 chairs plus 1 table - David says - equals a kinda quintet - and is a film reference - he says - **to Fred and Ginger.**



Projection of Fred & Ginger in The Gay Divorcee - 1934.

Projection of chair table walkover from TV Reel studio rehearsal - 1982

Projection of chair table extended walkover for DTW late show - 1990

