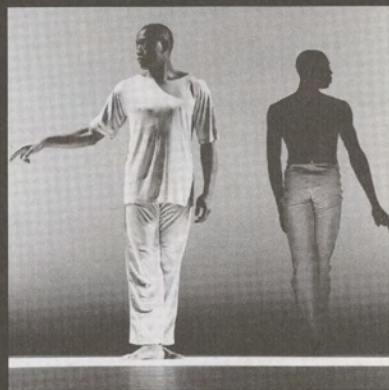




25
DANSPACEPROJECT

silver series



think globally, dance locally

DANSPACE PROJECT was founded in 1974 by Barbara Dilley and Larry Fagin to provide a performance venue for independent experimental choreographers. Over these past 25 years, some of contemporary dance's most iconoclastic and celebrated movers have made their mark upon the spare sanctuary of the landmark St. Mark's Church in-the-Bowery.

Join us in celebrating our 25th Anniversary! The **silver series** honors the artists who founded and built the history of Danspace Project. Their individual contributions and the pioneering spirit of their time are well worth some focused observation as we all netscape into the next millennium. Reminisce and explore with us throughout the upcoming year's investigation of past and present.

silver series shared programs are curated by Danspace Project veterans **Cynthia Hedstrom, Carol Mullins, and Dan Froot**. Hedstrom, director of the Danspace Project from 1980-1983, was also a founder of Movement Research. Carol Mullins, referred to by the *New Yorker* as the doyenne of the Danspace light board, is celebrating her 20th anniversary designing lighting here at Danspace. An acclaimed performance artist, Dan Froot was our first (post-fire) Technical Coordinator.

Full weekend performances by **Douglas Dunn, Meredith Monk, and Steve Paxton** highlight these pioneering artists and incorporate both past and current work.

We look forward to seeing you!

Laurie ~~Barbara~~ Vickie Ann

DANSPACE PROJECT

presents

Silver Series:

Pick Up Performance Company AUTOBIOGRAPHY OF A LIAR

new & used theatre/dance by
David Gordon

with

Wendell Beavers, Hope Clark, Scott Cunningham, Karen Graham,
Paul Langland, Eli McAfee, Brendan McCall, Cynthia Oliver,
Lola Pashalinski, Valda Setterfield, Lucy Sexton

Assistant to the Choreographer: Karen Graham

Lighting Design: Philip W. Sandström

Assistant Lighting Designer: Leo Janks

Production Stage Manager: Ed Fitzgerald

Technical Director: Rebecca Mercier

The creation of AUTOBIOGRAPHY OF A LIAR was made possible, in part, with funds from the Danspace Project's 1999-2000 Commissioning Initiative with support from the Joyce Mertz-Gilmore Foundation.

The Pick Up Performance Company is supported, in part, with public funds from The National Endowment for the Arts and the New York State Council on the Arts. Additional support has been provided by The Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, The Andrew W. Mellon Foundation, The Newhouse Foundation, Phillip Morris Companies Inc., The Fan Fox & Leslie R. Samuels Foundation, The Lila Acheson Wallace Theatre Fund at Community Funds, Inc., and generous donations from individual supporters.

25
DANSPACE PROJECT

December 9-12 and 16-19, 1999
Thursday-Sunday at 8:30 PM

Director's Note

Titles of work included in program:

DEBRIS FLOW 1989 complete

Music: Harry Partch, voice: Norma Fire

(I mention to Alyce it might be interesting to make work about places we tour. She calls every presenter in America and invents the United States project.)

CHAIR 1975 one section

(How to do CHAIR in N.Y.? I ask Trisha. She says ask Paula Cooper. I do. She says yes. I am thrilled.)

MANNEQUIN 1962/3 fragment

(I wanna do it surrounded by mannequins. I sing "Second Hand Rose" and "Get Married Shirley." It lasts 10 minutes. I settle for no mannequins.)

SLEEPWALKING 1971 remembered excerpts

(At a residency in Oberlin the performers wear army uniforms and walk and run past a nodding out figure of the Statue of Liberty.)

ONE PART OF THE MATTER 1979 excerpts

(Valda gets to Yvonne's studio where I'm rehearsing. The performers who agreed to be nude are shy of taking their clothes off. I ask Valda to take her clothes off. She walks around naked introducing herself and does the solo for the first time in front of total strangers. They applaud. I say - well, we'll have to work on it.)

SPILLED MILK 1976 fragments

(This piece would not have happened without Trisha's ACCUMULATIONS. That thumb.)

TIMES FOUR 1976 remembered excerpts plus new stuff

(A Japanese friend advises us to blink only when facing away from the audience. We do TIMES FOUR in France, England, and Japan and at the Whitney Museum in N.Y. Forty minutes long, I drop it as soon as possible.)

WHAT HAPPENED 1978 complete

(A lot of good women audition along with some not very good men. I take myself out of the piece and hire the women. So I meet Susan and Margaret and Christina. They don't go away when it ends and with Valda they become the core of the Pick Up Performance Co.)

TRYING TIMES 1982 excerpt plus new stuff

Music: Igor Stravinsky

(It ends with a trial. I am tried for aesthetic inconsistency. The prosecutor says "how can we recognize his signature piece if we can't read his handwriting.")

TWENTY ONE MINUTES SOME ODD 1999 complete

Music: Richard Einhorn

(Four years ago I'm looking for a composer for THE FIRST PICTURE SHOW. Ellen sends this music over. Four years later Laurie says how about Danspace? I salivate at the idea of making a new dance. During the last six weeks I learn I can't make a new dance. I continue to make the dance I make.)

BEETHOVEN 1998 complete

Music: Ludwig von Beethoven

(Dancers who behave like people and people who can dance. It isn't necessarily pedestrian movement that interests me - it's pedestrians.)

dedicated to:

Chuck Finlon, Dean Moss, Scott Cunningham,
Heidi Michel, Cynthia Oliver, Nina Martin,
Paul Thompson, Margaret Hoeffel, Susan Eschelbach,
and Keith Marshall and all the other dancers who moved on
and left their images for me on video
and to Valda Setterfield, my partner
and to Bruce Allardice and Sachiko Willis, the Gods of Logistics
and to Ed Fitzgerald who makes me feel safe
and to Karen Graham without whom, folks, this concert couldn't have happened.

BIOGRAPHIES

Wendell Beavers, dancer, teacher, choreographer, began dancing in NYC in 1976 with Mary Overlie. He was a founding member and early director of Movement Research Inc. He has been on the faculty of NYU's Experimental Theatre Wing (ETW) since 1978 and currently serves as the program's Associate Director. His recent choreography has been produced in NY by the Danspace Project -- SURFACE (1996), SEEDS AND BRANCHES (1998), Dance Theater Workshop -- FREEING THE DURA (1993), DIA, and Movement Research.

Hope Clark is from Washington, DC and graduated from Bennington College in 1987. After working in a maximum security prison and dabbling in experimental theatre, she danced with Elizabeth Streb for 8 years and became her Associate Artistic Director in 1996. She developed Kid Action, a program that makes dances with young people and performs them sometimes with the STREB Company in their community. She likes to sing and sign, and is choreographing for The National Theatre of the Deaf's new play THE UNWRITTEN SONG, which will be performed at La MaMa ETC in February of 2000.

Scott Cunningham grew up in Needham, MA. His first dancing was done in high school musicals. He studied dance at UMass/Amherst, graduating with a degree in English. He moved to NYC in 1984, performing that fall with Elisa Monte and Mark Morris at BAM. In 1986 he joined the Pick Up Performance Company, with which he has worked primarily as a dancer and also as an actor, singer, and teacher. Television work includes *Dance in America* and *Alive TV*. Theatre work and residencies include American Repertory Theatre, The Guthrie Theatre, and The Philadelphia Music Theatre Festival. Scott has been on the dance faculty at University of Wisconsin and Long Island University. He choreographs his own work, shown at Judson Church and Danspace Project in NYC, and makes dances for children with his good friend (and former Pick Up Co. roommate) Tim Hadel. Thanks to Emily, Niall, Delia, and the Gertie girl.

Karen Graham graduated from the University of Illinois, where she divided her time between the English and Dance Departments. She has worked with the Pick Up Performance Company since 1986 as dancer, actor, and assistant to David Gordon and Ain Gordon. Other dance and theater projects have included work with Randy Warshaw, Allyson Green, Cynthia Oliver, Jeanine Tesori, and The White Oak Dance Project. Her own work has been presented at Hennepin Center for the Arts in Minneapolis, Rockford College, Movement Research at Judson Church, and Danspace Project/St. Mark's Church.

Paul Langland has choreographed, danced, and taught nationally and internationally for 25 years. His work has been presented in New York, most recently by the Danspace Project, which presented HONOR in 1998 and ALMOST RAPTURE AND OTHER DANCE SURPRISES, created with Brendan McCall in 1997. He was a member of Meredith Monk's original vocal ensemble and has worked with Ping Chong, Steve Paxton, Barbara Dilley, Mary Overlie, Wendell Beavers, Ellen Fisher, Diane Torr, Daniel Lepkoff, Barbara Hofrenning, Mary Ellen Strom, Cyndi Lee, and Channel Z. He is on the faculty of NYU's Experimental Theatre Wing where he develops Allan Wayne Work.

Eli McAfee received a master's degree in dance from Ohio State University in 1995. A year later he joined Elizabeth Streb's Ringside Company and performed with Streb for three years. Eli regularly appears as an ensemble member of Richard Move's Martha@Mother Dance Series. He first appeared with the Pick Up Performance Company in the 1997 workshop of THE FIRST PICTURE SHOW.

Brendan McCall has danced for Stephen Petronio, Paul Langland, Mary Overlie, Wendell Beavers, Sin Cha Hong, and Maureen Fleming, in both the U.S. and Europe. His own work has been presented in San Diego, San Francisco, and New York. He has taught Allan Wayne Work to students ages 4 - 62 since 1993, and has been on the faculty of NYU's Experimental Theatre Wing since 1996. He is also a licensed massage therapist, a member of the International Association of Dance Medicine & Science, a core member of weBreathe.com, and a published writer. Brendan dedicates his performance to Jae Gruenke.

Cynthia Oliver danced with David Gordon from 1986 to 1990. Then she managed the Urban Bush Women, worked on a PhD in Performance Studies, and danced with Ronald K. Brown/Evidence. In 1992 she began creating her own work, performance collages that move from dance to word to sound and back again toward a pomo-nouveau dance theatre. A Bronx born, Virgin Island reared performer, she incorporates the textures of Caribbean performance with African and American sensibilities. In 1995/96 Cynthia won a New York Dance and Performance Award (*BESSIE*) for her evening length work *DEATH'S DOOR*.

Lola Pashalinski most recently was seen in *GERTRUDE AND ALICE: A LIKENESS TO LOVING* with Linda Chapman as Alice. She was seen in *SKIN OF OUR TEETH* and *DYBBUK*, both for NYSF. She has performed in theatres throughout the country including New York Theatre Workshop, Playwrights' Horizons, Lincoln Center Serious Fun, Baltimore Center Stage, Portland Stage, the Guthrie Theatre, and many other lovely venues. Lola was a founding member of Charles Ludlam's Ridiculous Theatrical Company and received two Obies for her performances in Ludlam's *CORN* and *DER RING GOTT FARBLONJET*. Film: *I SHOT ANDY WARHOL*, *GODZILLA*, and Woody Allen's *SWEET AND LOWDOWN*; TV: *MOLLY DODD*, *EQUALIZER*, and *NOW AND AGAIN*.

Valda Setterfield, a British-born dancer and actor, has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Don Mischer, Marie Rambert, Yvonne Rainer, Michael Sexton, Jeanine Tesori, James Waring, Robert Wilson, and Mark Wing-Davey. She has been a member of the Pick Up Performance Company since its inception in 1971. She has received a *BESSIE* Award for Sustained Achievement and an Obie Award for *THE FAMILY BUSINESS*.

Lucy Sexton has performed with Anne Iobst since 1983 as the dance performance duo *DANCENOISE*. She performed with David Gordon in 1982 in *TRYING TIMES* at DTW. She has also performed in the work of the Alien Comic, Jo Andres, Charles Atlas, Jason Childers, Fred Holland, Nina Martin, David Leslie, Karen Finley, Sarah Schulman, Tom Rubnitz, Tony Stinkmetal, Hapi Phace, Johanna Went, Steve Buscemi, Richard Move's *Mother@Martha*, Laurie Weeks, Mimi Goese, and Judith Ren-Lay. She currently does the Lucy Show with Mike Iveson, a monthly live talk show at Performance Space 122.

David Gordon (Director/Choreographer) performed in the companies of James Waring and Yvonne Rainer, showed dances at the Living Theatre and participated in the original Judson Church performances, and was a founding member of the 1970s improvisational group the Grand Union. He started the Pick Up Performance Company in 1971 (incorporated in 1978 as a non-profit organization). A Guggenheim fellow (1981 and 1987), he was also a panelist and Chairman at the NEA's Dance Program. His video work has appeared on PBS's *Great Performances*, *KTCA Alive TV*, the BBC, and Channel 4/Great Britain. He made dances for companies in England, France, Holland and America including ABT, Dance Theatre of Harlem and The White Oak Project. *THE MYSTERIES AND WHAT'S SO FUNNY?*, written and directed in 1992 (Music by Philip Glass, design by Red Grooms) won a *BESSIE* and an Obie, and was published in *Grove New American Theatre* edited by Michael Feingold. *THE FAMILY BUISNESS*, written with Ain Gordon (Associate Director of the Pick Up Performance Co.) won an Obie and was performed at Dance Theater Workshop in 1994, and at New York Theatre Workshop and The Mark Taper Forum in 1995. In 1994, Gordon directed and choreographed *SHLEMIEL THE FIRST* for The American Repertory Theatre (ART) in Massachusetts, and The American Music Theatre Festival (AMTF) in Philadelphia. It was also performed at American Conservatory Theatre (ACT) in San Francisco in 1996 and won 1997 Dramalogue Awards for Choreography and Direction at The Geffen Playhouse in L.A. He choreographed and directed *PUNCH AND JUDY GET DIVORCED* (text by the Gordons) for the AMTF and ART. In 1995 Gordon was awarded Pew Charitable Trust grants in both Theatre and Dance, a National Theatre Artist Residency Grant to work with The Guthrie Theatre under Garland Wright, where he directed and choreographed *THE FIREBUGS* in 1995, and a 1996 National Dance Residency Project Grant. In the spring and summer of 1999, he directed and choreographed *THE FIRST PICTURE SHOW* (text by the Gordons with music by Jeanine Tesori) commissioned by The Mark Taper Forum in collaboration with ACT. Currently, Gordon is working on a music theatre adaptation of *THE WIND IN THE WILLOWS* for Spring 2000 at the American Conservatory Theatre.

Richard Einhorn (Composer, *THE SILENCE*) has written opera, orchestral and chamber music, song cycles, film music, and dance scores. Among his many projects is *RED ANGELS* for New York City Ballet set to Einhorn's music with

choreography by Ulysses Dove. Richard's "opera with silent film," VOICES OF LIGHT, has been performed to sold out crowds at BAM's Next Wave Festival, Avery Fisher Hall, Wolf Trap with the National Symphony, and during two national tours featuring the popular medieval vocal group, Anonymous 4. Current projects include commissions from the Paul Dresher Ensemble and a "grand comic opera" entitled FREUD AND DORA: A CASE OF HYSTERIA, which features a hysterical soprano, a talking couch, a giant nose and numerous cigars.

Philip W. Sandström (Lighting Designer), three-time *BESSIE* Award winner for lighting design, has created the original lighting for hundreds of dance and theatre companies in New York, nationally and internationally. He is pleased to be collaborating once again with Mr. Gordon, having designed his TRYING TIMES, TV REEL, and FRAMEWORK at Dance Theater Workshop (DTW) in New York. Mr. Sandström is currently, and has been for many years, the Resident Lighting Designer and Production Manager at DTW, but is nonetheless happy to be lighting at Danspace. His future collaborations include Peggy Peloquin's season at DTW and Alpha-Omega at the Theatre of the Riverside Church.

Ed Fitzgerald (Production Stage Manager) has worked as a stage manager for over 25 years, and has been associated with David Gordon and the Pick Up Performance Company since 1992. He stage-managed THE MYSTERIES AND WHAT'S SO FUNNY (national tour), THE FAMILY BUSINESS, SHLEMIEL THE FIRST, the Jacob's Pillow retrospective, PUNCH AND JUDY GET DIVORCED, THE ILLUSTRATED RADIO SHOWS and THE FIRST PICTURE SHOW. He works frequently at Manhattan Theatre Club (most recently CAPTAINS COURAGEOUS - THE MUSICAL, and very soon THE WILD PARTY) and American Repertory Theatre in Cambridge. His Broadway credits include CARRIE, THE TAP DANCE KID, A LITTLE FAMILY BUSINESS, and "DA."

Bruce Allardice has been Managing Director of the Pick Up Performance Company since February 1998, and of Ping Chong & Company since August 1988. In his twenty-plus-year career in the arts, he has worked with The Writer's Voice, River Arts Repertory, INTAR Hispanic American Arts Center, and CSC Repertory, among others. He has been a site reporter for the NEA for the past nine years and has served as a field representative for NYSCA and as a panelist for the NEA, Theatre Communications Group, ART/NY, and Arts International.

Pick Up Performance Company is a not-for-profit arts organization that develops and produces contemporary theatre and dance in New York and around the nation.

All contributions to the company are tax-deductible to the extent allowed by law and may be sent to:

Pick Up Performance Company
47 Great Jones Street, NYC 10012
tel: (212) 529-1557; fax: (212) 529-1703;
email: pickupperformance@earthlink.net

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Special thanks to the production staff of the Mark Taper Forum,
and to Laurie Uprichard and the staff of Danspace.

The Pick Up Performance Company gratefully acknowledges
the generous support of the following individuals:

Barbara Abrash, Mikhail Baryshnikov, Michael Brill, Arlene Bronstein, Katherine Brown,
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Walsh, Micki Wesson, Suzanne Weil, Catherine Wyler (as of 12/3/99).



St. Mark's Church in-the-Bowery stands on the oldest site of Christian worship in New York City, dating from the 17th Century Dutch Reform chapel of Peter Stuyvesant's farm or bowery. A brilliant reminder of New York's past, St. Mark's is on the National Register of Historic Places.

Ministry through the arts is just part of the spirit of St. Mark's. Episcopalian services are held every Sunday morning at 10:30 AM with special services, programs and, study groups scheduled throughout the week. The parish of St. Mark's has a powerful tradition of community involvement and activism - addressing a wide range of social issues. All are welcome!

THE TAKING OF PHOTOGRAPHS DURING A PERFORMANCE IS STRICTLY FORBIDDEN. THERE IS ABSOLUTELY NO SMOKING, EATING, OR DRINKING ALLOWED IN THE SANCTUARY.

* * * * *

DANSPLACE PROJECT NEEDS USHERS!

Be an usher and see as many performances as you'd like.

Contact Grace Godoy for more information:
(212) 674-8112



**DANSPLACE PROJECT
WINTER 2000**

FOOD FOR THOUGHT: Bagnolet Platform January 7-9
Joyce SoHo at 6:00 PM: Friday - Eun Me Ahn and Ben Munisteri;
 Saturday - Wally Cardona and Donna Uchizono;
 Sunday - Gina Gibney and Dorothy Jungels/Everett Dance Theater
Danspace at 8:30 PM: Friday - Mark Haim, Jeremy Nelson and Luis Lara, and Will Swanson; Saturday - Sean Curran, Mark Jarecke, and Lisa Race;
 Sunday - Dorfman, Froot, and Klucevsek, Allyson Green, and Koosil-ja Hwang

Artists in the House: Sarah Skaggs Dance January 8 and 15
 at St. Patrick's Youth Center gymnasium at 7:00 PM and 9:00 PM
 (268 Mulberry Street) \$10 for one show, \$15 for both

DANCE: Access Freedman/Coleman Dance Co. January 13-15 at 8:30 PM

**For reservations: (212) 674-8194
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THE POETRY PROJECT

A Night of Taboos Part I: Private Parts, Therapists, and Eating Disorders
 December 10 at 10:30 PM
 Daniel Bouchard and Marcella Durand December 13 at 8:00 PM
 George Quasha and Charles Stein December 15 at 8:00 PM
 A Night of Taboos Part II: Closet Cases, Addiction, and Toilets
 December 17 at 10:30 PM

For more information: (212) 674-0910

ONTOLOGICAL HYSTERIC THEATER

Bad Boy Nietzsche opens January 27, 2000

For more information: (212) 533-4650

Danspace Project programs are made possible in part through PUBLIC FUNDS from the National Endowment for the Arts (a federal agency); the New York State Council on the Arts; the New York City Department of Cultural Affairs, and Materials for the Arts (a joint program of the NYC Department of Cultural Affairs and the Department of Sanitation). The Danspace Project extends special thanks to City Council Speaker Peter F. Vallone, City Council Member Margarita Lopez, and Manhattan Borough President C. Virginia Fields for their generous support of the 1999-2000 season.

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DANSPLACE PROJECT

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it happened here!

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Send your stories (500 words or less) related to an experience at Danspace. First prize: your story published in the *Danspace Anniversary Booklet* and a free season pass to Danspace Project's Fall 1999 productions. Other prizes TBA.

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Contributions to the *silver series* and Danspace Project's 25th Anniversary Season are undeniably needed and truly appreciated. All contributions will be acknowledged in our 25th Anniversary publication scheduled for December 1999.

Please make checks payable to Danspace Project, earmarked for the *silver series*.

