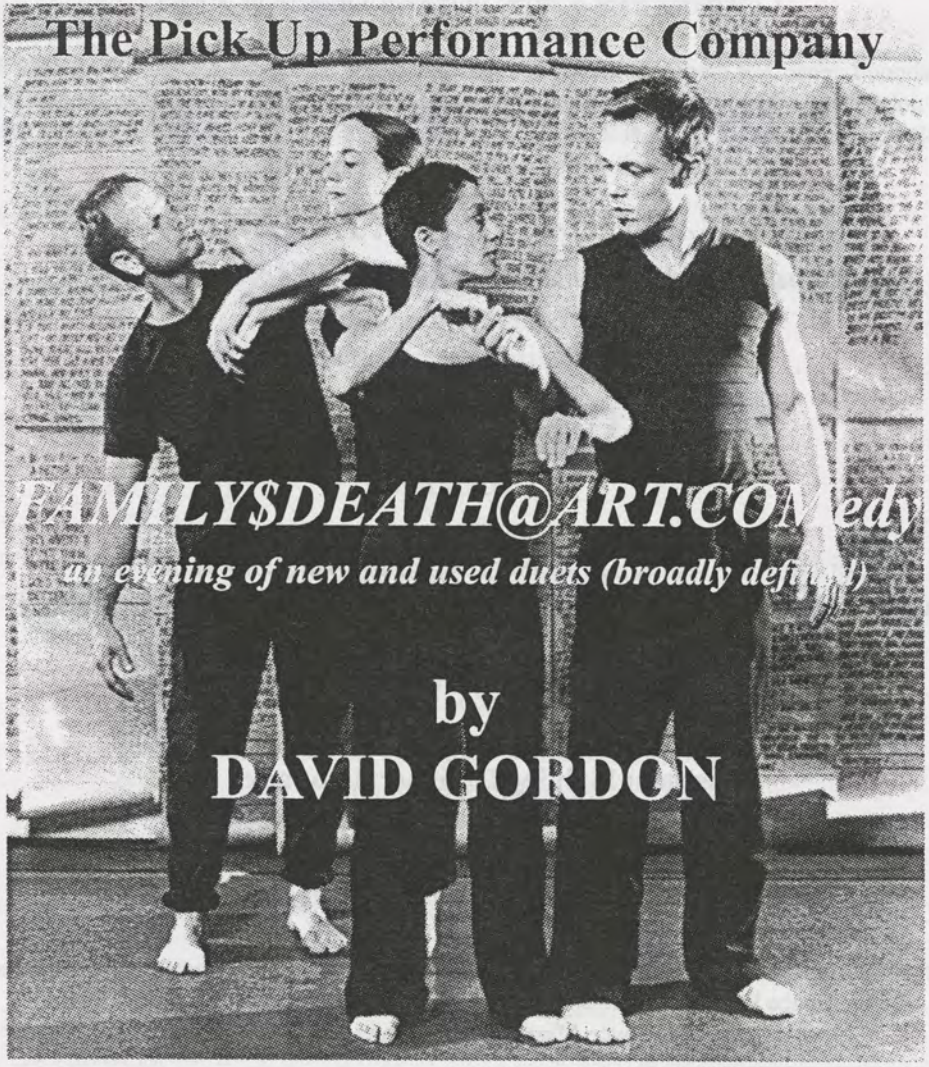
DANSPACE PROJECT

PRESENTS



DANSPACE PROJECT

January 5-7 and 12-14, 2001
Fridays-Sundays at 8:30 PM

DANSPACE PROJECT

PRESENTS

The Pick Up Performance Company

FAMILY$DEATH@ART.COMedy

an evening of new and used duets (broadly defined)

by

DAVID GORDON

with

Tadej Brdnik, Tricia Brouk, Scott Cunningham, David Gordon,
Karen Graham, Krista Miller, Christopher Morgan, and Valda Setterfield

Lighting by Philip W. Sandström

Assistant to the Choreographer: Karen Graham
Assistant Lighting Designer: Leo Janks
Production Stage Manager: Ed Fitzgerald
Managing Director: Bruce Allardice
Technical Director: Mandy Ringger

The creation of *FAMILY$DEATH@ART.COMedy* was made possible, in part, with funds from the Danspace Project's 2000-2001 Commissioning Initiative with support from the Joyce Mertz-Gilmore Foundation.

The Pick Up Performance Company's performances are made possible, in part, with funds from the Gladys Krieble Delmas Foundation, The Harkness Foundation for Dance, the Fan Fox & Leslie R. Samuels Foundation and public funds from National Endowment for the Arts, New York State Council on the Arts, with additional support from A.R.T./New York Fund for Small Theatre, Philip Morris Companies Inc., and Lila Acheson Wallace Theatre Fund at New York Community Funds., Inc.

FOR THE LOVE OF REHEARSAL (2000)

music: J.S. Bach

(Tadej Brdnik. Plus Scott Cunningham. Plus Tricia Brouk.
Plus Christopher Morgan. Plus Karen Graham.)

FOR THE LOVE OF REHEARSAL was commissioned by the Elizabeth F. Cheney Foundation, the Dance Center of Columbia College Chicago and the Baryshnikov Dance Foundation for White Oak Dance Project. It premiered as part of White Oak Dance Project's PAST*FORWARD* at the Anchorage Concert Association in October 2000.

FAMILY$DEATH@ART.COMedy (2001)

Dialogue #1/Chinese food
(Krista, Scott, Karen, Chris, Tricia, Tadej)

Dance/Scene #1/Fast walk
music: Wim Mertens
(Valda, David)

Dialogue #2/That argument
(Karen, Scott, Krista, Chris)

Dance/Scene #2/One woman, two men
music: Conlon Nancarrow
(Karen, Scott, Tadej)

Dance/Scene #3/Three women, three men
music: Wim Mertens
(Karen, Tricia, Krista, Tadej, Scott, Chris)

Dialogue #3/Video coma
(Valda, Krista, David, Scott)

Dance/Scene #4/One woman, one man
music: Conlon Nancarrow
(Krista, Scott)

Dialogue #4/Something smells
(Krista, Scott, David, Valda, Karen, Tadej, Tricia, Chris)

Dance/Scene #5/First square dance
music: Conlon Nancarrow
(Karen, Tricia, Krista, Scott, Chris, Tadej)

Dance/Scene #6/CLOSE-UP (1979)
music: Michael Nyman
(Valda, David)

Dance/Scenes #7 & 8/Two men, two women, two men
music: John Cage, Wim Mertens
(Karen, Trisha, Tadej, Chris)

Dialogue #5/Brown dog
(Scott, Tricia, Chris, Krista, Karen, Tadej)

Dance/Scene #9/Last square dance
music: Conlon Nancarrow
(Karen, Tricia, Krista, Scott, Chris, Tadej)

Dialogue #6/It's 7:30
(Karen, Scott)

Dance/Scene #10/Long walk
music: Michael Nyman
(Valda, David)

Versions of *It's 7:30, That argument*, and *Brown dog* were used in 1991 at a DTW benefit and in 1992 for *PUNCH AND JUDY GET DIVORCED* (KTCA/ALIVE TV) and in 1996 for a live musical version commissioned by American Music Theater Festival.

CLOSE-UP (part of THE MATTER (1979)) was one third of a 1982 half hour television program called 10 MINUTE TV (broadcast by KTCA/ALIVE TV and BBC/CHANNEL FOUR). It has been entirely remade for these performances keeping only the thirty second opening sequence and an obsession with the appearance and meaning of half an embrace.

Movement is movement and dances are collections of steps (possibly gorgeous) which (once in a while) add up to something greater than their parts.
These dances may be glorious reverberating abstractions or eloquent high class dance/story telling or thoughtful emotion provoking non linear narratives -- but dancing, no matter what, always seems to me to be about the people who do it.
Dancers touch each other, avoid each other, take each other's weight, give each other focus or deny it. They dance in unison, in and out of shared time and space. They pay attention to each other and the power of their attention has dramatic resonance.
The social/sensual implications of pairs of people reacting physically to words or music, or words as music, or silence, or the sound of their own footsteps or each other's breathing can be recognized and understood.
"Oh, I know that person." "I am that dancer."

Thanks to Afua for being a beautiful dancer.
Thanks to Maria for being a beautiful dancer and we wish she hadn't got hurt.
Thanks to Tricia and Krista and Chris for being beautiful dancers and for being first time Pick Ups and remembering what I do and doing it better.
Thanks to Tadej for being a beautiful dancer two years ago and for coming back to be that again this year.
Thanks to Scott for being a beautiful dancer and for coming back and being truly funny and asking impossible questions.
Thanks to Karen for being a beautiful dancer and for coming back and coming back and being an assistant and a dancer which is impossible.
Thanks to Valda for being a beautiful dancer and for coming back and coming back and coming back and being impossible and being indispensable.
Thanks to Ed for being a beautiful all around stage manager and for coming back and back.
Thanks to Laurie for being a beautiful all around presenter and for asking us all to come back this year.

BIOGRAPHIES

David Gordon (Director/Choreographer):
PERFORMER/COMPANIES OF JAMES WARING AND YVONNE RAINER.
FOUNDING ARTIST/ORIGINAL JUDSON CHURCH PERFORMANCES.
FOUNDING MEMBER/IMPROVISATIONAL GROUP/THE GRAND UNION.
DIRECTOR/THE PICK UP PERFORMANCE COMPANY.
(Founded 1971/Incorporated 1978 as not-for-profit organization.)
GUGGENHEIM FELLOW (1981 and 1987)
PANELIST/CHAIRMAN/NEA DANCE PROGRAM.
Video work: PBS GREAT PERFORMANCES, KTCA ALIVE TV, THE BBC and CHANNEL 4/GREAT BRITAIN.
Dance work: Companies include AMERICAN BALLET THEATER, DANCE THEATER OF HARLEM AND WHITE OAK DANCE PROJECT.
Theater work: *THE MYSTERIES AND WHAT'S SO FUNNY?*
WRITTEN/DIRECTED IN 1992/BESSIE and OBIE WINNER/PUBLISHED IN GROVE NEW AMERICAN THEATER EDITED BY MICHAEL FEINGOLD.
THE FAMILY BUSINESS, WRITTEN/DIRECTED W/AIN GORDON (ASSOCIATE DIRECTOR OF THE PICK UP CO.) OBIE WINNER IN 1994.
SHLEMIEL THE FIRST, DIRECTED/CHOREOGRAPHED 1995/AMERICAN REPERTORY THEATER/AMERICAN MUSIC THEATER FESTIVAL/AMERICAN CONSERVATORY THEATRE (SAN FRANCISCO 1996) 1997 DRAMALOGUE WINNER FOR DIRECTION/CHOREOGRAPHY/L.A. GEFFEN PLAYHOUSE.
AWARDED PEW CHARITABLE TRUST GRANTS IN BOTH THEATER AND DANCE.
NATIONAL THEATRE ARTIST RESIDENCY GRANT/THE GUTHRIE THEATER.
THE FIREBUGS, DIRECTED/CHOREOGRAPHED 1995/GUTHRIE THEATER.
1996 NATIONAL DANCE RESIDENCY PROJECT GRANT.
1999/DIRECTED/CHOREOGRAPHED *THE FIRST PICTURE SHOW*, WRITTEN W/AIN GORDON/COMMISSIONED BY MARK TAPER FORUM/A.C.T.
AUTOBIOGRAPHY OF A LIAR/COMMISSIONED BY DANSPACE 1999.
Currently, Gordon is working on a music theater adaptation of *THE WIND IN THE WILLOWS* with the composer Gina Leishman for AMERICAN CONSERVATORY THEATRE.

Tadej Brdnik began his dance career with Dioniz and Dance Forum Celje in Slovenia and later established his own experimental dance group, Studio Vezanih. In 1992 he joined Dance Theater Aldea, for which he danced and choreographed. Since moving to New York in 1993, he has danced for Coyote Dancers, Battery Dance Company, Susan Stroman, David Gordon's Pick Up Performance Company, and Martha Graham Dance Company, where he was a soloist. This year he joined Baryshnikov's White Oak Dance Project.
Mr. Brdnik has taught extensively in the United States, Slovenia, and Austria and is on faculty at Martha Graham School of Contemporary Dance.

Tricia Brouk is originally from Arnold, Missouri. She has a BFA in Dance from Stephens College and is Director of 11th Street Fitness. Tricia assisted the late Christopher Gillis at The Paul Taylor School and at SUNY Purchase, and had the honor of performing his *VERS CHAMPS-ELYSEES* at Lincoln Center's Demand Performance. She is a member of the Lucinda Childs Dance Company and Ben Munisteri Dance. Tricia was a principal with the Doris Humphrey Repertory Dance Company and has worked with Margie Gillis, Kate Johnson, Eun Me Ahn, Richard Colton and Amy Spencer. She is a contributing editor for *The Dance Insider* and has written for *Indie-Planet*.

Scott Cunningham is from Needham MA. He has been performing with David Gordon since 1986 in a variety of projects; plays, musicals, and television. He has taught dance at UW/Madison and Long Island University and shown his choreography at Judson Church, Dance Space Center, and on the Family Matters Series at Dance Theater Workshop with his friend, Tim Hadel. He has two great kids, a wonderful wife, and a beautiful dog.

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 Co. since 1986 as dancer, actor, and assistant to David Gordon. She has also performed with White Oak Dance Project, Cynthia Oliver, Randy Warshaw, and Allyson Green. She was Assistant Director and cast member of *THE FIRST PICTURE SHOW* composed by Jeanine Tesori at the American

Conservatory Theatre and the Mark Taper Forum. Recently, she completed work on Past*Forward* for the White Oak Dance Project. Her choreography has been presented at the Hennepin Center for the Arts, Movement Research at Judson Church, University Settlement, and in April by Danspace Project.

Krista Miller, originally from Johnsonburg, NJ, trained at the New Jersey School of Ballet and the Princeton Ballet. She has worked with Eun Me Ahn, Megan Brazil, Ralph Lemon, Nicholas Leichter, New Jersey Ballet, and most recently with Lucinda Childs Dance Company. Krista has a Bachelor of Fine Arts degree in Dance from Montclair State University, where she has also been a faculty member.

Christopher Morgan has danced with the New York City Opera, Liz Lerman Dance Exchange, Selfish Shellfish Dance Co. (Munich), Malashock Dance & Co., San Diego City Ballet, and the San Diego Opera. Off Broadway credits include *PRINCESS TURANDOT* and *13TH AVENUE*. Choreography credits range from concert dance to commercial jazz in the U.S., Germany, and Mexico. Chris is also the principal character in the soon to be released short film *FALLEN STAR*. Thanks to Brandon.

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, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Michael Sexton, James Waring, Robert Wilson, and Mark Wing-Davey. She received an Obie for *THE FAMILY BUSINESS* and a BESSIE for Outstanding Achievement. She has been a member of the Pick Up Performance Company since its inception.

Ed Fitzgerald (Production Stage Manager) has been a stage manager for over 25 years. He has been associated with David Gordon and the Pick Up Performance Company since 1992, stage-managing *THE MYSTERIES AND WHAT'S SO FUNNY?* (national tour), *THE FAMILY BUSINESS, SHLEMIEL THE FIRST*, the 1997 Jacob's Pillow retrospective, *PUNCH AND JUDY GET DIVORCED, ILLUSTRATED RADIO SHOWS, THE FIRST PICTURE SHOW*, and last season's *AUTOBIOGRAPHY OF A LIAR*. He works frequently at Manhattan Theatre Club, most recently on the musicals *THE WILD PARTY* and *CAPTAIN COURAGEOUS*. Broadway credits include *CARRIE, THE TAP DANCE KID, A LITTLE FAMILY BUSINESS*, and *DA*.

Philip W. Sandström, lighting designer and three-time BESSIE Award winner for lighting design, has created the original lighting for hundreds of theater, dance, and performance companies in New York, nationally, and internationally. He is pleased to be collaborating once again with Mr. Gordon having designed his *Trying Times* and *Framework* at Dance Theater Workshop and his *AUTOBIOGRAPHY OF A LIAR* at Danspace. Although Mr. Sandström is, and has been for many years, the Resident Lighting Designer and Production Manager at Dance Theater Workshop (DTW) in NYC, he is pleased, once again, to be lighting at Danspace. His future collaborations include Julia K. Gleich's season at Joyce SoHo, Gonnie Heggen and Yasuko Yokoshi's season at The Kitchen, and Peggy Choy's season at the Union Theater in Madison, WI.

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 River Arts Repertory, INTAR Hispanic American Arts Center, 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 the NYSCA and 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:

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email: pickupperformance@earthlink.net

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The Pick Up Performance Company gratefully acknowledges the generous support of the following individuals (as of 12/25/00):
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* * * * *

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City/Dans: Kraig Patterson	February 8-11 at 8:30 PM
DraftWork: Eliza Miller	February 10 at 3:00 PM
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Now That Communism Is Dead, My Life Feels Empty	January 4-April 29, 2001

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The Danspace Project receives additional support from Citibank; IBM; Merrill Lynch & Co. Foundation; and Philip Morris Companies Inc. through employee matching gift programs.

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The Danspace Project gratefully acknowledges Pangea, the official restaurant of the Danspace Project, as well as Condé Nast, Danal, The Gap, Miracle Grill, The Perrier Group of America, Philip Morris Companies (Altoids, Gevalia Coffee, Miller Beer and Toblerone Chocolate), E.G. Smith, Taste Caterers, Taylor's, Tom Cat Bakery, and *2wice* generous providers of snacks, beverages, and products for Danspace Project benefits and receptions.

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