DANSPACE PROJECT

IN ASSOCIATION WITH
PICK UP PERFORMANCE COMPANY

PRESENTS

City/Dans:

DAVID GORDON

and the Pick Up Performance Co.

Danspace Project's 2001-2002 *City/Dans* series is presented with the generous support of the National Endowment for the Arts and The Greenwall Foundation.

DANSPACE PROJECT

January 10-13 and 17-20, 2002
Thursdays-Sundays at 8:30 PM

Danspace Project

In association with
Pick Up Performance Company

Presents

City/Dans:
PRIVATE LIVES OF DANCERS
by David Gordon

with Tadej Brdnik, Tricia Brouk, Scott Cunningham,
María de Lourdes Dávila, David Gordon, Karen Graham,
and **Valda Setterfield**

(and the voices of Eiko & Koma interviewed by Deborah Jowitt*)

Choreography and fictionalized rehearsal dialogue by David Gordon
Light by Jennifer Tipton
Music by Michael Gordon

Pianist: Alan Johnson

Assistant to the Choreographer: Karen Graham
Production Stage Manager: Ed Fitzgerald

Danspace Technical Director: Amanda Ringger

Managing Director: Bruce Allardice
Producer: Alyce Dissette

The creation of *PRIVATE LIVES OF DANCERS* was made possible, in part, with funds from the Danspace Project's 2001-2002 Commissioning Initiative with support from the Joyce Mertz-Gilmore Foundation. *PRIVATE LIVES OF DANCERS* was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts. Additional funding provided by the National Endowment for the Arts, the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and Philip Morris Companies Inc. This project is supported, in part, with public funds from the New York City Department of Cultural Affairs Cultural Challenge Program.

*Interview of Eiko and Koma by Deborah Jowitt commissioned by the Oral History Project, Dance Division, The New York Public Library for the Performing Arts.

Notes from David Gordon

This is the first installment (in a fourteen month process) of the fictionalized goings on in a dance company. A problem appears, is resolved, a performer quits, is replaced. Someone falls in love, someone falls in rehearsal. A step is added and a section is edited out. A dancer says, "but that was my favorite part" and quits. We fly on airplanes and pile into vans and make our way home to NYC in 2003 and by then, like all private lives, our Private Lives will be different.

The trembling line between life and art becomes more unstable when you live and work in the same space. When I was a child (and the right amount of sick to see the doctor) his wife used to race by (in a slip in the background) as he answered the door himself (and I could smell chicken stewing).

On a rehearsal day Ed arrives first. He puts his bike in the elevator. He walks up. He wears a baseball cap (not backwards) and eats terrible sweet things. I would eat them too if I wasn't embarrassed. Karen is next. She always looks dressed up to me. Glamorous. I wonder if she's going out. She brings a very big sandwich she says is for two days. She laughs. She has a great laugh. Maria and Tricia often ring the bell together. There is drama about Maria. No matter what she does. Drama is like her skin. They're never late, those two. And they surprise me with their affection. If Tricia wears her hair in skinny little braids she looks like a movie kid but sometimes she throws it all up on top like a puffball. Scott rings the bell, shouts his name, lets the door slam and starts telling a story before he dumps all his clothes on the floor near the rolling ladder. The rolling ladder is Scott's closet. Tadej is usually last, usually the last possible minute. He uses his cell phone soon after he arrives. He's silent. He's a foreign agent. Alan makes a tailored, discreet entrance, almost invisible until the sound of the piano. I look over at him when I think of something. He's looking back at me and nodding. He thought it too. Ed does that. So does Karen. In tune. Valda and I are in the kitchen. The other side of the studio door. I'm having fresh coffee and a banana. She's having recooked old coffee and cooked half and half with skin which she adores with toasted ends of 82 grain bread and jam. She did her qigong while I answered email. We already rehearsed. Secretly.

Private Lives of Dancers is not about these dancers but it couldn't have been made without them. These dancers represent fictional other dancers. Just like them. Or maybe it could have been made without them but it wouldn't have been the same. It might have been similar. But not as good.

The music is by Michael Gordon. We are not brothers or even cousins. He will compose new music for this project. He allowed me to use a recent recording so I could find out what it's like to play in his musical backyard. He also agreed that Alan could take string parts, make them piano parts, and deconstruct them for rehearsal music as needed. He did.

I am a lucky man.
I work with people I admire.
I am helped by people I esteem.
I live with someone I love.
Thanks, everybody.

BIOGRAPHIES

DAVID GORDON (director/choreographer/three time BESSIE winner)
BAM HARVEY/Fall 2004 - *The Chairs*/Ionesco/New Translation M. Feingold.
THEATRE FOR A NEW AUDIENCE/2002/2003 - *He Who Gets Slapped*/Andreyev.
Adaptation w/dramaturg James Lewis. ACTORS STUDIO/March/April 2002/
The Round Heads and the Point Heads/Brecht/translation M. Feingold.
*Past*Forward/written/directed 2000/Commission/WHITE OAK DANCE PROJECT.
F*amily$Death@Art.Comedy*/2001 Bessie/Commission/DANSPACE.
Autobiography of a Liar 1999/Commission/DANSPACE.
1999/directed/choreographed *The Last Picture Show*, written w/AIN GORDON/Commission/MARK TAPER FORUM/A.C.T.
Awarded Pew Charitable Trust Grants in both theater and dance:
1996 NATIONAL DANCE RESIDENCY PROJECT GRANT. NATIONAL THEATRE ARTIST RESIDENCY GRANT/GUTHRIE THEATER. *The Firebugs*, directed/choreographed 1995/GUTHRIE THEATER. *Schlemiel the First*, directed/choreographed 1995
A.R.T./A.M.T.F. '96 A.C.T. '97 GEFFEN/Choreo/Direction DRAMALOGUE AWARDS
The Family Business, written/directed w/AIN GORDON, OBIE/1994.
The Mysteries and What's So Funny? written/directed 1992 BESSIE/OBIE WINNER/GROVE/NEW AMERICAN THEATER. Television: PBS/GREAT PERFORMANCES, KTCA ALIVE TV, BBC/CHANNEL4/UK. Commissions include: DANCE THEATER OF HARLEM, WHITE OAK PROJECT & ABT.
GUGGENHEIM FELLOW (1981, 1987)
Panelist/Chair/NEA DANCE PROGRAM. Director/THE PICK UP PERFORMANCE COMPANY (Founded 1971. Incorporated 1978/not-for-profit organization.)
Founding member/Improvisational Co./THE GRAND UNION. Founding artist/ JUDSON CHURCH PERFORMANCES. Performer/JAMES WARING, YVONNE RAINER.

TADEJ BRDNIK began his dance career with Dioniz, Dance Forum Celje, and Dance Theater Aldea in Slovenia. Since moving to NY in 1993, he has danced with Coyote Dancers, Battery Dance Company, Avila/Weeks Dance, White Oak Dance Project, Martha Graham Dance Company, and Robert Wilson, among others. Mr. Brdnik has taught extensively in the United States, Slovenia, and the UK, and is on faculty at the Martha Graham School of Contemporary Dance. He is a recipient of a Benetton Dance Award and a scholarship from the Gregory Peck Foundation.

TRICIA BROUK is originally from Arnold, Missouri. She has a BFA in Dance from Stephens College and is the Director/Owner of 11th Street Fitness. Tricia assisted the late Christopher Gillis at The Paul Taylor School and at SUNY Purchase. She is a member of the Lucinda Childs Dance Company and Ben Munisteri Dance Projects. She was also a principal with the Doris Humphrey Repertory Dance Company and has worked with Robert Wilson, Margie Gillis, Kate Johnson, Eun Me Ahn, and Big Dance Theater. This is Tricia's second season with the Pick Up Performance Company.

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 Movement Research at the Judson Church, Danspace, and on the Family Matters Series at Dance Theater Workshop. His choreography can be seen in the upcoming Disney film, *Tuck Everlasting*.

MARÍA DE LOURDES DÁVILA is from Puerto Rico, where she danced with Ballets de San Juan. She was a soloist with the Joyce Trisler Danscompany from 1989 to 1992, when she joined the Lucinda Childs Dance Company. She has danced the works of Ralph Lemon, Pilobolus, Janis Brenner, and most recently Garry Reigenborn, Richard Colton and Amy Spencer, Amy O'Brien, and Sabrina Peck. María earned her Ph.D. at Harvard University and has published the book *The Image Arrives on a Verbal Shore: Forms of Visual Language in the Works of Julio Cortázar*. She teaches at NYU and is married to baritone Peter Stewart.

KAREN GRAHAM moved to New York in 1984 and has been performing in, and more recently choreographing dances since then. She joined the Pick Up Performance Company in 1986 and has been a part of numerous dance and theateR projects as performer and assistant to David Gordon. She has also worked with Randy Warshaw, Allyson Green, Cynthia Oliver, and White Oak Dance Project. Her choreography has been presented by Movement Research at the Judson Church, University Settlement, and several times here at Danspace Project, most recently in April of last year when she presented *The Thief*.

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.

JENNIFER TIPTON (Light) is well known for her work in theater, dance, and opera. Her work in opera includes Welsh National Opera's *The Queen of Spades*, the Dutch National Opera's *Peter Grimes*, and the English National Opera's *War and Peace*. Her recent work in dance includes Paul Taylor's *Antique Valentine*, Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet, and Trisha Brown Company's *El Trilogy*. In theater her recent work includes a musical version of James Joyce's *The Dead* at the Huntington Theater in Boston, *Measure for Measure* at the Yale School of Drama, Wallace Shawn's *The Designated Mourner* in New York, and *To You, the Birdie* for the Wooster Group. Ms. Tipton also teaches lighting at the Yale School of Drama. She is this year's recipient of the Dorothy and Lillian Gish Prize.

MICHAEL GORDON, composer, is co-founder of Bang on a Can. His music is recorded on Nonesuch, Decca, Cantaloupe, and Sony Classical.

ALAN JOHNSON (pianist) first collaborated as music director and pianist with David Gordon in *The Mysteries and What's So Funny?* in 1991, followed by *Punch and Judy Get Divorced* in 1996. As conductor, he has led numerous opera and music theater premieres by composers Philip Glass, Tina Davidson, John Duffy, Leroy Jenkins, Michael John LaChiusa, John Moran, Polly Pen, and Dan Moses Schreier, among others. He has given performances as pianist and accompanist at venues including the Walker Art Center, DiverseWorks, Dia Center for the Arts, Alice Tully Hall, and The Kitchen. Alan received an Obie Award in 1998 for Sustained Excellence in Music Direction. He holds degrees in music from the University of Illinois and the University of Miami in Florida.

ED FITZGERALD (Production Stage Manager) has been a stage manager for over 25 years, on Broadway, Off-Broadway (most recently on Andrew Lippa's *The Wild Party* and Jonathan Larson's *Tick, Tick...Boom!*) and in major regional theaters. He's been associated with David Gordon since 1992, doing *The Mysteries and What's So Funny?* (national tour), *The Family Business, Schlemiel The First*, the Jacob's Pillow retrospective, *Punch and Judy Get Divorced, Illustrated Radio Shows, The First Picture Show, Autobiography of a Liar*, and *FAMILY$DEATH@ART.COMEDY*.

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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The Pick Up Performance Company's work is made possible, in part, with funds from Arts International, the Gladys Krieble Delmas Foundation, the Fan Fox & Leslie R. Samuels Foundation, The Harkness Foundation for Dance, the Jerome Foundation, the Betty & Sidney Lieberman Philanthropic Fund, Leon Lowenstein Foundation, The Andrew W. Mellon Foundation, Philip Morris Companies Inc., and public funds from National Endowment for the Arts, New York State Council on the Arts, and the New York City Department of Cultural Affairs.

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Contact Julie Rose for more information:
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WINTER 2002 SEASON
DANSPACE PROJECT

Liz Lerman Dance Exchange	January 24-26 at 8:30 PM
	January 27 at 7:30 PM
Susan Rethorst	January 31-February 3 at 8:30 PM
Global Exchange: Emmanuelle Vo-Dinh	February 7-10 at 8:30 PM
City/Dans: B. McCall & K. Thompson	February 15-16 at 8:30 PM
	February 17 at 7:30 PM
City/Dans: Sam Kim	February 21-24 at 8:30 PM
DraftWork: Kathleen Dyer & Hetty King	February 23 at 3:00 PM
City/Dans: NY Baroque Dance Co.	February 28-Mar 3, 7-10 at 8:30 PM
DraftWork: Eun Jung Gonzalez & Catey Ott	March 9 at 3:00 PM

For reservations: www.danspaceproject.org or (212) 674-8194

THE POETRY PROJECT

Michael Shulman & The Future Pill	January 11 at 10:30 PM
Cecilia Woloch & Kazim Ali	January 14 at 8:00 PM
Jack Collom & Harris Schiff	January 16 at 8:00 PM
Language Art Talk that Talk	January 18 at 10:30 PM
Amie Siegel & Brian Blanchfield	January 21 at 8:00 PM
Donna Brook & Hayan Charara	January 23 at 8:00 PM

For more information: (212) 674-0910

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Maria del Bosco by Richard Foreman — December 27-April 28

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Danspace Project programs are made possible in part through PUBLIC FUNDS from the National Endowment for the Arts (a federal agency); the New England Foundation for the Arts/National Dance Project; the New York State Council on the Arts; the Natural Heritage Trust; 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 2001-2002 season.

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