BLOG THE BOARDS

Go to www.ontheboards.org &
see what our 4 patron
reviewers have to say about
The Chairs
& post your
comments!

Dear Friends:

Often with artists, we focus on the early part of their careers. At this phase, we use words like "new" and "emerging" to describe them and make bold claims about their innovation. Then, we deconstruct their work as we get to know them, and eventually place them on a mental shelf under just the right category. And then we move on to new artists.

Seeing David Gordon and his svelte partner Valda Setterfield in our midst gives us a wonderful opportunity to challenge this cycle of encountering artists. Probably the primary way David has been categorized is that he's not easily categorized, and after forty years of practice, he's still not easy to pin down. David's contribution to post-modern dance and performance is enormous and his particular talent for staging words and movement is well on display in this adaptation of this ornery play by Ionesco. What is clear, though, as one watches David and Valda is that they both still clearly enjoy performing and seem to relish each opportunity as a chance to try some thing new. It's remarkably moving to see that the spirit that existed at a much different stage of their careers still burns brightly.

The same can be said of Deborah Hay, one of David's Judson Church contemporaries who will be gracing our stage next Saturday (Nov. 20th) for the first engagement of our new speaker series. Her innovative approach to making dance has only gotten more refined. Upon seeing her recently with a group of French colleagues in Portland, they were all blown away by the frankness and integrity of her movement and went back the next night to see her perform again.

THANK YOU FOR JOINING US AT THIS NORTH AMERICAN PRODUCTION PREMIERE OF *THE CHAIRS!*

Enjoy!

Lane and Sarah

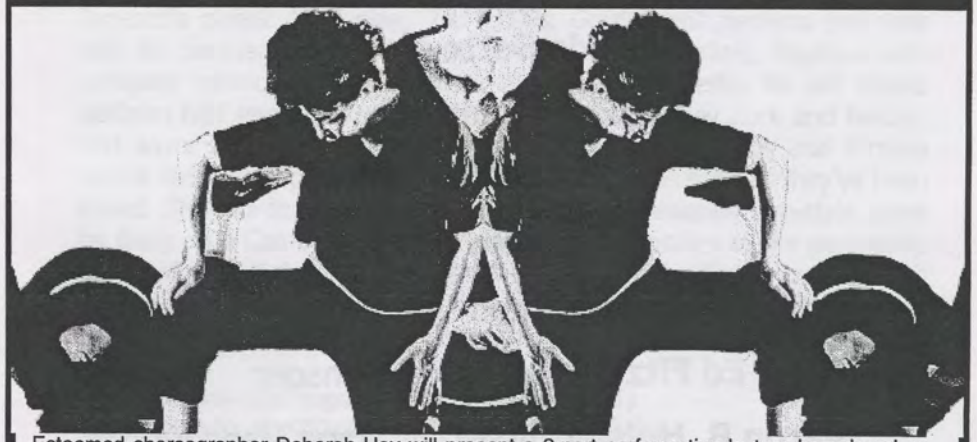
P.S. Congrats to Sarah Rudinoff, who we've always believed to be a genius, and now she has The Stranger Genius Award to prove it! Her new show, *The Last State*, opens in our Studio on December 9th and runs through the 19th. The show is about Hawaii, where Sarah grew up. For gods sake people, go to Hawaii for the holidays and see this show. Afterall, it is a *blue* state.

NEXT AT OTB

Introducing OtB's new Speaker Series!

Nov 20th, 8pm

Choreographer Deborah Hay



Esteemed choreographer Deborah Hay will present a 2-part performative lecture based on her acclaimed solo work. First she will perform her solo *The Ridge*, an adaptation of a work originally choreographed as a quartet. Following intermission, Hay will present a performative lecture on *Beauty*, a solo she choreographed in 2002. After a London performance in which she danced *Beauty* nude, having performed it in costume previously, she stated, "I do not have to perform this dance again." Instead, it was transformed into a lecture, with two videos, an easel, magic marker, microphone and script.

Tickets: $12 general
$7 students or OtB Subscribers

Or see all 3 lectures for $20
(including Deborah Hay, art historian Roselee Goldberg and director Anne Bogart)
CALL THE BOX OFFICE AT 206.217.9888, TUE-FRI, NOON-6PM

ADDED EVENT!
CHRISTIAN FREDERICKSON - SOLO VIOLA
DEC 1, 8PM

$12 General, $7 Students and Subscribers

Christian Frederickson, violist and composer for the new-music ensemble Rachel's, performs an evening of viola solos. This program compares and contrasts two suites by two great German composers. The gothic intricacy of J.S. Bach's Suite number 5 in c minor gains relevance when set against the chromatic romanticism of Max Reger's Suite number 1 in g minor. This is a unique opportunity to hear these pieces, performed in a traditionally intimate setting by an experimental composer, Julliard-trained violist, and an engaging performer with new-music sensibility.

A Pick Up Performance Company Production

THE CHAIRS

(North American Premiere)

By Eugene Ionesco

with

Valda Setterfield

David Gordon

Karen Graham

Guillermo Resto

and

Ed Fitzgerald, Stage Manager

Aaron B. Heisler, Assistant Stage Manager

Edited, choreographed, and directed by **David Gordon**

Translation by **Michael Feingold**

Music by **Michael Gordon**

Lighting by **Jennifer Tipton**

Produced by **Alyce Dissette**

Special thanks to our Media Sponsor for *The Chairs*

PUGET SOUND PUBLIC RADIO KUOW 94.9 kuow.org npr

The Chairs

A Pick Up Performance Co. Production
By Eugene Ionesco

New York multiple OBIE and Bessie Award winning writer/director/choreographer David Gordon continues his investigation of the metal folding chair, a career-long preoccupation, in a new production of Ionesco's classic 1958 play, *The Chairs*. Gordon will perform the work with his partner of more than 40 years, Valda Setterfield, together with company members Karen Graham and Guillermo Resto. An old couple perform half remembered steps and stumbles as they bark and banter, and savor and sing the text, visible on pages and cards and fortune cookie strips of paper, and toss their words away as soon as they've been heard. The words fly. The chairs fly. The commissioned film-style score by Bang on a Can composer Michael Gordon intensifies as the percussive sound of tossed chairs accelerates. Designer Jennifer Tipton creates, with light, the space the couple inhabit which becomes packed with discarded words and an unimaginable number of chairs.

BIOGRAPHIES

David Gordon (Choreographer / Director / Performer)
Commissions for directing and/or choreographing include:
Danspace, Dance Theater Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center, Spoleto USA, Actors Studio, PBS/WNET Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK.
Awards include: two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust National Residency Grants (in both Theater and Dance).
Current member: Actors Studio.
Previous panel/chair: NEA Dance Program.
Founding artist: Grand Union. Judson Church Performances.
Performer: Yvonne Rainer Co./James Waring Co.
David Gordon has constructed dance and theater events for the Pick Up Performance Co. for thirty years.

Valda Setterfield (Performer), the British born dancer/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, Donald Saddler, Michael Sexton, James Waring, Robert Wilson and Mark Wing-Davey at BAM, NYTW, DTW, PS 122, Danspace Project, Soho Rep,The Public, A.R.T., A.C.T., Adirondack Theatre Festival and Mark Taper Forum. 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.

Karen Graham (Performer & Rehearsal Assistant to David Gordon) has worked with David Gordon and Pick Up Performance Company since 1986 as dancer, actor and assistant to David Gordon. Her choreography has been produced and presented at Movement Research at Judson Church, University Settlement, Danspace Project and Dance Theater Workshop. She is the recipient of a 2002 New York Dance and Performance Bessie Award for Sustained Achievement.

Guillermo Resto (Performer) has performed with many choreographers including Anna Sokolow, Kathryn Posin, Louis Falco, Charlie Moulton, Susan Marshall and for 21 years with Mark Morris. He received a Bessie Award in 1986 for his work with Marshall and Morris. He choreographed *The Good Faith*, a musical presented at La Ma Ma and acted as rehearsal assistant for John Kelly's season at the Joyce Theater in January 2004. He presented his print work at Dance Theatre Workshop Gallery in October 2003 and at Superfine Bar Restaurant in September 2004. This is his first time working with David Gordon.

Aaron Burcham Heisler (Performer & Assistant Stage Manager) is a graduate of Marymount Manhattan College. As an actor he has appeared in *The Winter's Tale* (Florizel), *Move to Exit* (Everyman), *Lend Me a Tenor* (Max), *West Side Story* (Diesel) and numerous other productions. As a dancer, he has appeared in the works of Anna Sokolow, Sophie Maslow, Katie Langan, Anthony Ferro, Nancy Lushington, and many more. Recent technical credits include *Trust* (Production Manager), *The Winter's Tale* (Lighting Designer), *Frozen* (off-Broadway Light Board Operator), and Set Construction for New York Grand Opera, *Frozen*, *The Distance From Here*, *Bright Ideas* and *The Mysteries*.

Ed Fitzgerald (Stage Manager) has been a stage manager for over thirty years on Broadway (most recently Manhattan Theatre Club's *The Violet Hour*), off-Broadway and in major regional theatres. He has been continuously associated with David Gordon and the Pick Up Performance Company since 1992.

Michael Feingold (Translator) joined *The Village Voice*, New York City's weekly newspaper, in 1971 and has been its chief theatre critic since 1974. He has also worked directly in the theatre for more than twenty-five years. A graduate of Columbia University and the Yale School of Drama, he spent much of the 1970s as literary manager for the newly formed Yale Repertory Theatre. He has since directed many other theatre groups throughout the country and in New York he has directed for such renowned venues as the American Place Theatre and Circle Rep. Feingold has taught at the O'Neill Theater Center's National Critics' Institute and at New York University's Tisch School of the Arts. His current work has included a new translation of Schiller's *Mary Stuart*, commissioned by the American Conservatory Theatre in San Francisco, an adaptation of Offenbach's *La Perichole* with Richard Pearlman, a translation of Jean-Francois Regnard's *Le Legataire Universal* entitled *A Will of His Own*, a translation of Jean Giraudoux's *Sodom and Gomorrah* for the O'Neil Playwrights Conference and *Andorra*, a translation of Max Frisch's play. His honours include the American Book Awards' Walter Lowenfels Prize in Criticism and a Guggenheim Fellowship. Past recipients of his latest honour, the Nathan Award, have included Walter Kerr (1963) and Mel Gussow (1978) of *The New York Times*, Kevin Kelly (1992) of *The Boston Globe* and John Lahr (1969, 1994) of *The New Yorker.*

Michael Gordon (Music) His compositions demonstrate a deep exploration into the possibilities and nature of rhythm and what happens when rhythms are piled on top of each other to create a glorious confusion. John Adams, who has conducted Gordon's works with the London Sinfonietta and Ensemble Modern, calls these raw and complicated sounds, "irrational rhythms". Gordon's special interest in adding dimensions to the concert experience has led to frequent collaborations with artists in other media. For example, in *Decasia*, a multimedia orchestra piece with films by Bill Morrison and spectacle by Ridge Theater, the audience stands in the middle of a three-tiered, triangular structure, surrounded by an orchestra and large projection scrims. Gordon's most significant recent project is a new CD, *Light is Calling*, for Nonesuch Records. The music is sonic and sensual, with layers of violins, electric guitars and voice in counterpoint to studio-based electronic creations. Other recent works include *Potassium* for the Kronos Quartet, *Trance* for Icebreaker, and *Weather*, written for the young Hamburg-based string orchestra Ensemble Resonanz. Gordon's music has been presented at BAM, the Lincoln Center, the Kennedy Center, the Royal Albert Hall, the Bonn Opera, the Sydney 2000 Olympic Arts Festival and the Holland, Rotterdam, Edinburgh, St. Petersburg and Settembre Musica festivals, as well as in the choreography of The Royal Ballet, Eliot Feld, Emio Greco/PC. His other CDs include *Decasia* (Cantaloupe), *Weather* (Nonesuch) and *Lost Objects* (Teldec).

Jennifer Tipton (Lighting) is well known for her work in theatre, dance and opera. Her recent work in opera includes Handel's *Agrippina* and Berlioz' *Beatrice and Benedict* at the Santa Fe Opera plus *Don Giovanni* at La Monnaie in Brussels. Her recent work in dance includes Paul Taylor's *Dante Variations* and Trisha Brown's *Present Tense* and *Winterreise*. In theatre, her recent work includes Craig Lucas' *Small Tragedy* at Playwrights Horizon, Harold Pinter's *The Birthday Party* at the American Repertory, Cambridge, MA, *Hamlet* at Longwharf, New Haven, CT and *Poor Theater* for the Wooster Group. Jennifer teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and the Arts and Culture Award from the Mayor of New York City in 2004.

Production

Rehearsal assistant to David Gordon	Karen Graham
Cellist	Wendy Sutter
Assistant Lighting Designer	S. Ryan Schmidt
Video Editor	John Lichtenstein
Footage	*Beyond the Mainstream*: Dance in America 1980, courtesy Thirteen/WNET New York 1975 rehearsal documentation courtesy Dance Division New York Public Library for the Performing Arts.
Opening and closing music	Michael Gordon/Light Is Calling (Nonesuch 79801-2)

Pick Up Performance Company, Inc. is a not-for-profit production company founded in 1978 that develops and produces the contemporary theatre and dance work of Ain Gordon and David Gordon.

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For more information go to www.ontheboards.org or visit the table in the lobby this evening

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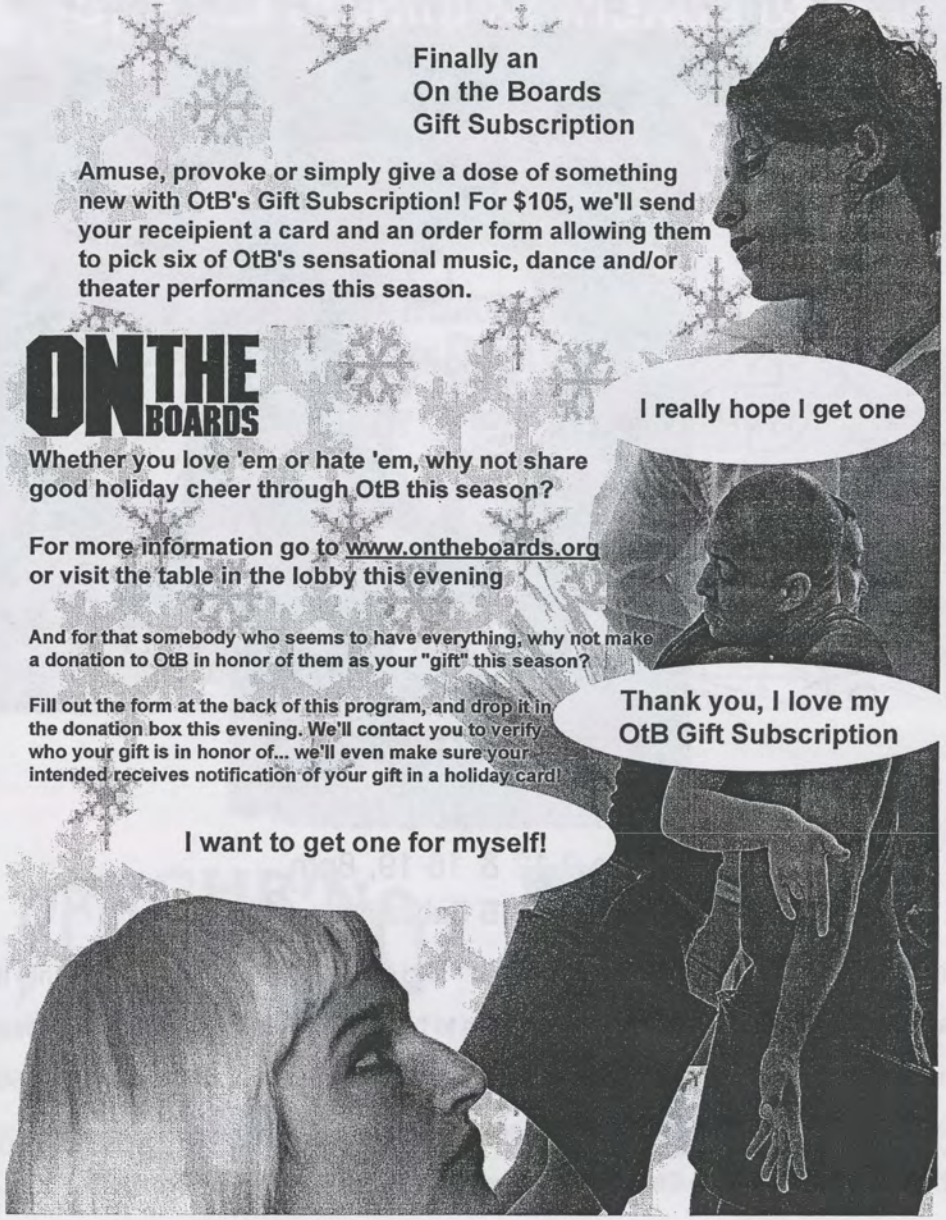
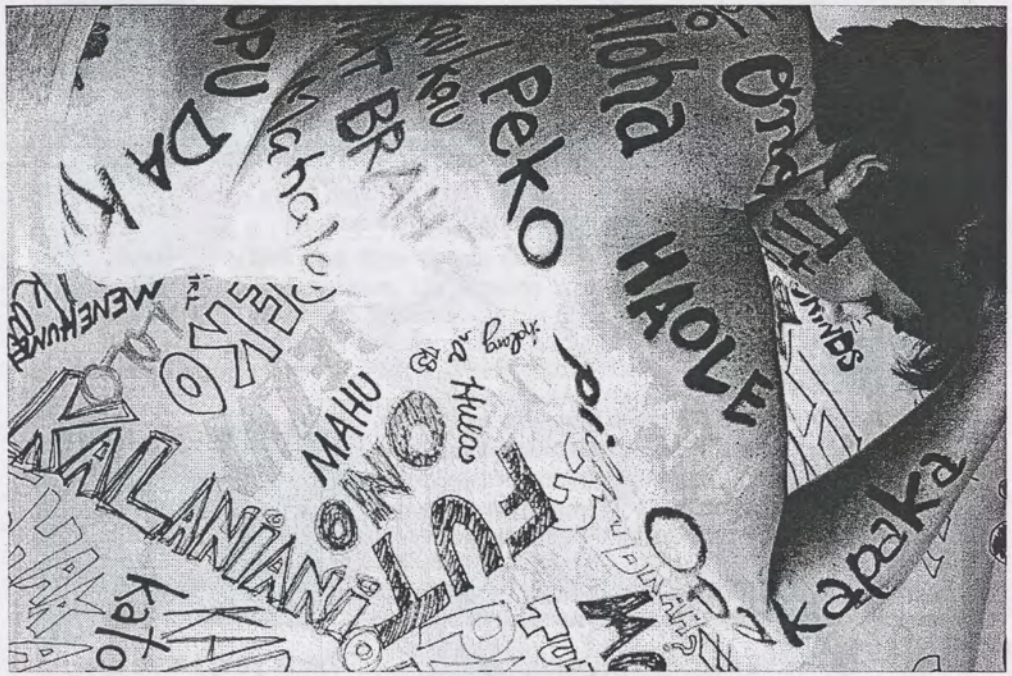
Fill out the form at the back of this program, and drop it in the donation box this evening. We'll contact you to verify who your gift is in honor of... we'll even make sure your intended receives notification of your gift in a holiday card!



Next in OtB's Northwest Artist Series



SARAH RUDINOFF

The Last State

Dec 9-12 & 16-19, 8pm

Tickets: $18 General / $15 Subscribers / $12 Students

Raised on the island of Kauai, singer, writer and actress Sarah Rudinoff digs into the nature of paradise. Overgrown landscapes to hide in, a place for wanderers to disappear, a home for white girls, kings and queens, Ms. Rudinoff communes with the 50th State. Ms. Rudinoff's last effort, Go There, "blew everyone's socks off" (*The Stranger*) when it played in 2003. *The Last State* will be directed by Sheila Daniels.

Special thanks to friends of OtB

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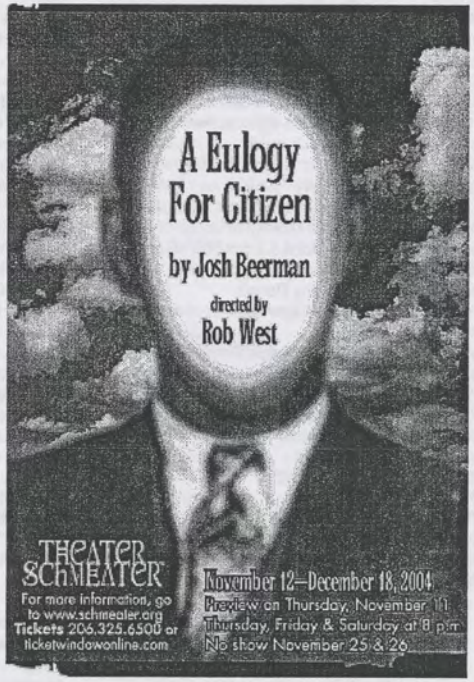

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Executive Staff
Lane Czaplinski, Artistic Director
Sarah Wilke, Managing Director

Staff
Sara Edwards, PR/Marketing Director
Keri Kellerman, Development Director
Brett McDowell, Operations Manager
Sean Ryan, 12MM/NWNW Coordinator
Jenny Farr, Bookkeeper

Mark Meuter, Production Manager
Jay McAleer, Technical Director
Julian Martlew, Sound Technician

Charles Smith, Audience Services Manager
Michael McIntosh, House Manager
Erin Jorgensen, Box Office Associate

Malinda Sorci , Artistic Intern
Sharon Paras, Mkt/PR Intern

Meester, Office Dog and Bookkeeping Assistant