

Peak Performances

SEASON
11/12



King Henry V of England Credit: 16th c. portrait, artist unknown

Pick Up Performance Co(s) ***DANCING HENRY FIVE***

October 6–9, 2011

Alexander Kasser Theater
Montclair State University

NOTES

Production

Pick Up Performance Co(s) dummies were sewn by Norma Fire for Ain Gordon's *Epic Family Epic* (2003) and rolling clothing racks and tables are from Ain and David's production of *The Family Business* (1994) and ladders were used originally in *The Firebugs* (1993) and striped cloths were designed and painted by Power Booth for *Trying Times* (1982) and *My Folks* (1984) and black/red cut out doors were from *Private Lives of Dancers* (2002) and all signs were originally on pieces of doors we cut out and all Rugby shirts and flag bandanas were dyed and sewed by Daniel Smith (dancer in original DH5) who also dyed Power Booth's cloths that behave like ships and skirts—without asking Power—sorry, Power—and metal folding chairs have been in more performances than we can name and appeared in London, Seattle, and New York in Ionesco's *The Chairs* and are used in David's *Uncivil Wars: Moving w/Brecht & Eisler* and in *Beginning of the End*, a work in progress based on Pirandello's *Six Characters in Search of an Author*.

Music and Film

Henry V: A Shakespeare Scenario, narrated by Christopher Plummer, Orchestra of the Academy of St. Martins in the Fields, conducted by Neville Marriner (arr. Palmer).

Henry V: A Shakespeare Scenario, narrated by Samuel West, BBC Orchestra, conducted by Leonard Slatkin (arr. Palmer).

Henry V: Suite, London Philharmonic Orchestra, conducted by William Walton (arr. Mathieson).

"Sheep may safely graze" from *The Wise Virgins*, London Philharmonic, conducted by Bryden Thomas.

Excerpts from film version of *Henry V*, adapted/directed by Laurence Olivier. Freda Jackson as Mistress Quickly, Ivy St. Helier as Alice, Renée Asherson as Princess Katherine, Laurence Olivier as King Henry V.

Excerpts from scenes from *Hamlet* and *Henry V* by Laurence Olivier. Additional music: *Obal, dinlou Limouzi (La-bas dans le Limousin)* by J. Canteloube.

ABOUT THE ARTISTS

Dorit Avganim (Company Manager) is a freelance producer based in Brooklyn. She has worked on major urban arts festivals including River to River (LMCC), Under the Radar (Public Theater), and the upcoming Season of Cambodia (2013). She also works as a producer for the theater development space IRT and for the New Georges' developing writers' and directors' group The Jam and is

co-founder of Neighborhood Productions, a producing entity working with emerging downtown theater artists. Originally from California, with a background in TV and film, she also continues to work on periodic commercial and industrial film projects.

Michael Bishop (Soldier) is a native of Gulfport, MS, and recent graduate of Belhaven University with a BFA in Dance. Bishop has danced professionally with TALK Dance Company under the artistic direction of Stephen Wynne. He has also worked with choreographers Steve Rooks, Randall Flinn, and Caleb Mitchell and toured Russia under the Messiah Project with TALK Dance Company. Bishop lives in New York and is expanding his technical training and choreographic voice.

Alyce Dissette (Producer) is a live performance/television/digital media producer based in New York City. She has produced and worked on staff for many productions, internationally known artists, venues, and arts organizations, including as former executive producer of the PBS national series *Alive From Off Center/Alive TV*, the Metropolitan Opera, and James Turrell's Roden Crater project. She was director of one of the first digital art works competitions, New Voices, New Visions sponsored by Paul Allen, the Voyager Co., and WIRED Magazine, with the winners presented at the Lincoln Center Video Festival. In addition to her work with Pick Up Performance Co(s), she is currently developing a performing arts production database on the web (padb.info) and serves on the board of directors of ODC Dance in San Francisco and the Alliance of Resident Theatres New York (A.R.T./NY).

Kendahl Ferguson (Soldier) is a dancer and actor born in California and raised in Japan, Panama, Georgia, and Texas. He trained in dance, fitness, and yoga, beginning with his undergraduate studies at the University of New Hampshire and continuing his dance training in Texas and Korea while simultaneously serving in the United States Armed Services. A subsequent move to NYC led to positions in dance companies including Exit 12 and Michael Mao Dance.

Lauren Kelly Ferguson (Soldier) received her BFA in dance at SUNY Purchase. She has danced in works by Merce Cunningham, Ja'Malik, Cori Kresge, Katie Griffer, and Goat Rocket Productions and performed in the Public Theater's Shakespeare in the Park production of *All's Well that Ends Well*.

Ed Fitzgerald (Production Stage Manager) has been a professional stage manager for 35 years and a member of Actors Equity for 33, working on Broadway (*Da, A Little Family Business*, *The Tap Dance Kid*, *Carrie: The Musical*, *The Violet Hour*), Off-Broadway (Manhattan Theatre Club, *The Best of Friends*; Tick,

Tick...Boom), Off-Off-Broadway, and in major regional theaters throughout the country (A.R.T., A.C.T., Mark Taper Forum, Geffen Playhouse, BAM, Spoleto USA) and overseas (London, Berlin, Singapore, Seoul, Avignon, Strasbourg). He has been associated with David Gordon, Ain Gordon, and Pick Up Performance Co(s) for 20 years and 25 productions (more or less).

David Gordon (Writer/Director/Choreographer) constructs dance & theater events for Pick Up Performance Co(s).

Commissions for directing &/or choreographing include Danspace Project, Dance Theater Workshop, Dance Theatre of Harlem, White Oak Dance Project, American Ballet Theatre, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theatre for a New Audience, NY Theatre Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun @ Lincoln Center, Spoleto Festival USA, Actors Studio, PBS/WNET *Great Performances*, PBS/KTCA *Alive TV*, BBC/Channel 4, UK. **Awards include** 2 Obies, 3 Bessies, 2 Dramalogues, 2 Guggenheims, 2 Pew Charitable Trust National Residency Grants (in both Theater & Dance), 3 NEA American Masterpiece Grants (in Dance & Theater). **Current member:** Actors Studio, Center for Creative Research. **Previous panel/chair:** NEA Dance Program. **Founding artist:** Grand Union/Judson Church Performances. **Performer:** Yvonne Rainer Co./James Waring Co.

Karen Graham (Katherine/Soldier/Assistant to the Choreographer) is a dancer, choreographer, and writer. She has worked with Pick Up Performance Co(s) since 1986 as a performer and assistant to David Gordon. She has toured extensively, including with Baryshnikov's White Oak Dance Project, performing in the work of Lar Lubovitch and Mark Morris. She returned to White Oak as assistant to Gordon on the construction of *PASTFORWARD*. As a guest performer in plays and musicals, she has appeared at the Guthrie Theater, American Repertory Theater, and the Mark Taper Forum. Graham's choreography, which often incorporates her writing, has been produced and presented at Movement Research at Judson Church, Dance Theater Workshop, University of Illinois/UC, and numerous times at Danspace Project. She has taught technique and repertory at several universities, including CalArts, University of Illinois, and Hartford University. She has appeared in short and feature films, including John Turturro's *Romance & Cigarettes*. She choreographed her first short film in collaboration with artist Pierre St-Jacques for his project *Make Believe*. Graham is the recipient of a New York Dance and Performance Award for Sustained Achievement.

Robert La Fosse (Henry V) performed with American Ballet Theatre as a principal dancer for six years. In 1986, he was invited by Jerome Robbins to join the New York City Ballet as a principal dancer. Throughout his career he has danced leading roles in many full-length classical ballets, including the US premiere of Sir Kenneth MacMillan's *Romeo and Juliet*. He has performed in works created by many choreographers, including George Balanchine, Jerome Robbins, Anthony Tudor, Merce Cunningham, Sir Frederick Ashton, Twyla Tharp, and Paul Taylor. La Fosse has also starred in the Broadway productions of *Bob Fosse's Dancin'* and in *Jerome Robbins' Broadway*, for which he received a Tony Award nomination for Best Actor. Some of his television appearances include *American Ballet Theatre in San Francisco*, Twyla Tharp's *Push Comes to Shove*, and the *Live from Lincoln Center* telecast of *Ray Charles in Concert with the New York City Ballet*. He appeared as Dr. Stahlbaum in the film version of George Balanchine's *The Nutcracker*. In addition to performing, La Fosse is also a choreographer. He has created more than 100 works for ballet, Broadway, opera, film, and television. The New York City Ballet has performed 10 of his ballets. In 1987 he wrote his autobiography, *Nothing to Hide*.

Omagbitse Omagbemi (Soldier/Mistress Quickly) received her BFA in dance at Montclair State University. She has performed nationally and internationally with Kevin Wynn Collection, Seán Curran Company, Shapiro & Smith Dance, Urban Bush Women, Risa Jaroslow, Barbara Mahler, Neta Pulvermacher, Pearson Widrig Dance Theater, Gerald Casel Dance, Bill Young, Jeremy Nelson, David Thomson, Keely Garfield, Wally Cardona, and Ralph Lemon.

Alessandro Pellicani (Soldier) began his career as an entertainment director in the tourism industry for various luxury travel companies in Italy and Egypt. Deciding to take his career to the next level, he moved to London and studied under the tutelage of Christopher Huggins, Roberto Salaorni, Stefano Vagnoli, Silvio Oddi, Arturo Michisanti, Paul Henry, and others. He is best known for his work on Italian national television R.A.I. as a principal dancer and for *Studio 54, The Musical*, where he was assistant choreographer. He was also asked to dance a tribute for Pope John Paul II. Pellicani's career took him all over the world, working for productions of *Oklahoma*, *Music Star*, *Song and Dance*, and *Prix Walo*. He has been a guest teacher for various companies and dance schools in Italy, Spain, and Switzerland as well as Florida International University and the University of Miami. Most recently, Pellicani choreographed a Florida production of Cy Coleman's *The Life* and completed a commercial with Dita Von Teese for Cointreau Liqueurs. He is now

choreographing various projects in NYC, including the benefit Ocean Spirit, for the preservation of our oceans. Pellicani is proud to be a member of the Stage Directors and Choreographers Society (SDC), and he just finished work as assistant director to David Saint for the world premiere production of *Creating Claire* by Tony Award-winner Joe DiPietro.

Nick Ryckert (Lighting and Production Supervisor) is thrilled to be working for the first time with Pick Up Performance Co(s) on this production of *Dancing Henry Five*. He is a New York-based lighting designer originally from the Washington, DC, area. His recent design credits include *American Tall Tales* (Compass Players, NY); *Beyond Therapy* (Acorn Theater, MI); *Tosca e le Altre Due* (Kairos Italy Theater, NY); *Hamlet, A Body of Water, Crimes of the Heart* (Firebelly Productions, VA); *Rabbit Hole* (Tipping Point Theatre, MI). Associate lighting design: *The Wind-up Bird Chronicles, Spy Garbo* (Laura Mroczkowski). Assistant lighting design: *Picasso's Closet* (Martha Mountain); *Open the Door, Virginia!* (Allen Lee Hughes). Ryckert is currently the resident lighting designer for the Kirov Academy of Ballet and the annual National Capital Area Cappies Awards gala at the Kennedy Center Concert Hall.

Valda Setterfield (Chorus #2/Falstaff/Alice, Lady in Waiting) British born dancer/actor, in pantomimes & w/Ballet Rambert before emigrating to US. Appeared w/James Waring, Katherine Litz, Robert Wilson, Richard Foreman, JoAnne Akalaitis, Judson performances w/David Gordon & w/Merce Cunningham for 10 yrs. Costarred w/Baryshnikov (PBS) in *Made in USA*, guest artist w/Rambert co, played Duchamp in *Mysteries & What's So Funny?* Toured Europe/Japan w/White Oak Dance Project. Played herself in *Art, Life & Show Biz* by her son Ain Gordon. Appeared in films of Yvonne Rainer, Brian de Palma & in Woody Allen's *Mighty Aphrodite & Everyone Says I Love You*, choreographed by Graziella Danielle. Performed @ British Dance Umbrella 25th anniversary. Played Wife in Ionesco's *The Chairs* @ London's Barbican & BAM (US). Two NY Bessies (Dance & Performance Award) for outstanding achievement. Currently w/Paradigm & Boris Charmatz' *50 Ans de Dance* & in Gordon's *Uncivil Wars: Moving w/Brecht & Eisler* as Brecht.

Jennifer Tipton (Lighting Designer) is well known for her work in dance, theater, and opera. Her recent work in dance includes Paul Taylor's *The Uncommitted* and Alexei Ratmansk's *The Nutcracker* for American Ballet Theater. Her recent work in theater includes the Wooster Group's version of Tennessee Williams's *Vieux Carré* at the Baryshnikov Arts Center and Ingmar

Bergman's *Autumn Sonata*, directed by Robert Woodruff at the Yale Repertory Theater. Her most recent work in opera includes Gounod's *Roméo et Juliette*, directed by Bart Sher at La Scala, and *La Clemenza di Tito*, directed by David McVicar at the Festival in Aix-en Provence. Tipton teaches lighting at the Yale School of Drama. Among many awards, she is the recipient of the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003. In 2008 she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

The Pick Up Performance Co. Inc. (producer) was founded in 1971 and incorporated in 1978 to facilitate projects by David Gordon; the company was expanded in 1992 to include projects by Ain Gordon and subsequently renamed **The Pick Up Performance Co(s)** in recognition of the plural artistic leadership, with individual yearly projects. From his seminal beginnings as a founding artist in the Judson Dance Theater, David Gordon has purposefully examined and expanded the line between theater and dance and pioneered the use of text and textual narrative in movement work. In this early work, Gordon not only presaged his later writing and directing for the stage but also predated the live theater form that came to be known as "performance art." Cementing his dual status as a dance and theater artist, Gordon was awarded a Pew Charitable Trust National Dance Residency grant and National Theater Residency grant in successive years. In 1992, Ain Gordon (David Gordon's son) joined the company as co-director. Starting with his first work in 1983, Ain Gordon found his roots in the performance art world his father helped to create; by the late 1980s, he was producing and touring his work nationally. In 1987 Ain Gordon was awarded support from the National Endowment's inaugural round of "New Forms" grants—designed specifically for artists who defied clear classification. By 1992, Ain Gordon began a move toward a more continuous emphasis on text-based theater or playwriting. In 1993, Ain Gordon and David Gordon collaborated on *The Family Business* (as writers, directors, and performers) and received an OBIE for their work. In recent years, at the invitation of Mikhail Baryshnikov, David Gordon directed, choreographed, and wrote narration for a tribute to and revival of dance/theater work from the Judson Church era that toured nationally and internationally. His work has also been recently seen at the Joyce Theater, The Actor's Studio, the Barbican in London, the Brooklyn Academy of Music Next Wave Festival, and Danspace Project at St. Mark's Church.

www.pickupperformance.org

Theater

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Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Peak Performances presents:

DANCING HENRY FIVE

a 2004 pre-emptive (postmodern) strike & spin
after William Shakespeare's *Henry V*

Music by **William Walton**

Lighting Designer **Jennifer Tipton**

Additional text, stage design, direction, and choreography
by **David Gordon**

with **Karen Graham** and **Robert La Fosse**,
Michael Bishop, **Lauren Kelly Ferguson**, **Kendahl Ferguson**,
Omagbitse Omagbemi, **Alessandro Pellicani**,
and with **Valda Setterfield**

Assistant to the Choreographer **Karen Graham**

Production Stage Manager **Ed Fitzgerald**

Lighting and Production Supervisor **Nick Ryckert**

Company Manager **Dorit Avganim**

DANCING HENRY FIVE is a Pick Up Performance Co(s) production.

Produced by **Alyce Dissette**

William Shakespeare's HENRY V (1588)

Henry V was born in 1387, the eldest son of Henry IV and Mary Bohun. An experienced soldier at age 14, he fought the Welsh forces of Owen Glendower. At 16 he commanded his father's forces at the battle of Shrewsbury, and shortly after his accession, he put down a major Lollard uprising and assassination plot by nobles still loyal to Richard II.

He proposed to marry Catherine in 1415, demanding the old Plantagenet lands of Normandy and Anjou as his dowry. Charles VI refused, and Henry declared war, opening another chapter in the Hundred Years' War.

Most Shakespearean plots came from sources well known in Elizabethan England. The invasion of France, by Henry, served two purposes: to regain lands lost in previous battles and to thwart his cousins' royal ambitions. With a masterful military mind, Henry and the outnumbered British army defeated the French at the Battle of Agincourt in October of 1415, and Shakespeare mines the drama of that occasion.

The creation of *Dancing Henry Five* was made possible, in part, with funds from the Danspace Project's 2003-2004 Commissioning Initiative with support from The Andrew W. Mellon Foundation. The 2011 production is made possible, in part, by the National Endowment for the Arts American Masterpieces: Dance Program.

Duration: 1 hour, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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Alexander Kasser Theater

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