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DANCE THEATER WORKSHOP'S

ECONOMY TIRES THEATER

PRESENTS

in association with

NATIONAL PERFORMANCE NETWORK

AIN GORDON & DAVID GORDON

The Family Business

February 23-26 at 8pm February 27 at 3pm
March 2-5 at 8pm March 6 at 3pm

DTW's Bessie Schönberg Theater 219 West 19th Street, New York City

Dance Theater Workshop
in association with
The National Performance Network
presents

THE FAMILY BUSINESS

Written and Directed by
Ain Gordon and David Gordon

Mrs. Wonder	Valda Setterfield
Paul, Phil, Sol	Ain Gordon
Annie Kinsman	David Gordon

Lighting Designer	Stan Pressner
Sound Designer	David Meschter
Assistant Director	Chuck Finlon
Stage Manager	Ed Fitzgerald
Drama Coach	Joan MacIntosh

Produced by
Pick Up Performance Company

Managing Director	June Poster
Consulting Producer	Alyce Dissette

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

The Family Business is a co-commissioning project by DTW in partnership with Helena Presents in Montana and the National Performance Network Creation Fund of DTW. The Creation Fund is sponsored by Philip Morris Companies Inc. Major national funding for the Creation Fund has also been provided by the National Endowment for the Arts.

The Family Business was also commissioned by DTW's First Light project with funding provided by the Joyce Mertz-Gilmore Foundation.

These performances are made possible in part, with support from the Booth Ferris Foundation and with public funds from the New York State Council on the Arts.

The presentation of *The Family Business* is one of a national series of such programs which together constitute the National Performance Network (NPN), designed to increase traffic and creative opportunities for artists of all cultural backgrounds in dance, music, theater, performance art and puppetry. The NPN is a project of Dance Theater Workshop in cooperation with Helena Presents in Montana and similarly dedicated arts organizations in 26 cities across the country. The NPN has been made possible with major funding from the Ford Foundation (S.U.R.F.F.); The John D. and Catherine T. MacArthur Foundation; The Pew Charitable Trusts (all residency programs); Philip Morris Companies Inc. (NPN Creation Fund and related S.U.R.F.F. activities); Lila Wallace-Reader's Digest Fund (dance residencies and related community activities); and the Dance, Music, Presenting & Commissioning, Theater and Challenge III (NPN Creation Fund and S.U.R.F.F.) Programs of the National Endowment for the Arts (a federal agency).

Act I of *The Family Business* was presented at Lincoln Center's Serious Fun! Festival on July 27, 1993.

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Thanks to David White, Laura Schandelmeier, Phil Sandström, Jonathan Belcher, Caroline Palmer, Donna Lieberman and the rest of the DTW staff.

Special thanks to June Poster.

Video documentation provided by Character Generators Video.

VALDA SETTERFIELD is from England where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the Grand Union and in the works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis and on film in the works of Ms. Rainer and Brian dePalma. She performed in the works of David Gordon at the Living Theater and the Judson Church, and she is a founding member of the Pick Up Company. In 1984, she received a New York Dance and Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in David Gordon's *Made in U.S.A.* for WNET/Great Performances, and in May 1988, returned as a guest artist to the Rambert Dance Company in Gordon's *Mates*. Most recently she played Marcel Duchamp in the Bessie and Obie award-winning *The Mysteries and What's So Funny?* and toured Europe and Japan with the White Oak Dance Project. She has appeared in the work of Ain Gordon at Dance Theater Workshop, Soho Rep and The Poetry Project at St. Mark's Church. She studies acting with Michael Howard.

AIN GORDON has been writing and directing since 1984. His work has been produced in New York City by Dance Theater Workshop (five times), Soho Rep, Performance Space 122, Dancing in the Streets and the Poetry Project at St. Mark's Church. His work has also been presented by Dance Place (Washington, D.C.), The Baltimore Museum of Art (MD), Spirit Square (NC) and the Jacob's Pillow Dance Festival (MA) where he was artist-in-residence. Last season, he was choreographer for *David's Red Haired Death* directed by Julian Webber at Soho Rep. Gordon has performed in the work of Yoshiko Chuma, Stephen Petronio, Stephanie Skura and in David Gordon's *Punch and Judy Get Divorced* produced by the PBS national series ALIVE TV. In June 1993, Gordon completed a collaboration with choreographer Bebe Miller. He directed and wrote original text for her interdisciplinary project, *Nothing Can Happen Only Once*, which had its premiere at the Wexner Center (OH). He is a 1992 New York Foundation for the Arts Playwriting Fellow. His new play, *Hard Work*, will be presented at Soho Rep this coming June.

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960s and in the 1970s he was a founding member of the improvisational group, The Grand Union. In 1. /1 he codified his working process by incorporating as The Pick Up Company. His work has been commissioned by American Ballet Theater, Dance Theater of Harlem, Rambert Dance Company and White Oak Dance Project. He is a Guggenheim Fellow (1981 and 1987) and has been a panelist and chairman of the dance program panel of the NEA. His video work has appeared on *Great Performances, Alive From Off Center*, the BBC and Channel 4/Great Britain. *Punch and Judy Get Divorced* aired on the PBS national series ALIVE TV and has continued in workshop, as a live theater work, with the Mark Taper Forum, UCLA and the Guthrie Theater. *The Mysteries and What's So Funny?*, written and directed by Gordon with music by Philip Glass and visual design by Red Grooms, was awarded a Bessie and an Obie. The script was published in *Grove New American Theater* edited by Michael Feingold. Most recently, Gordon received a National Theatre Artist Residency Grant (administered by Theatre Communications Group and funded by The Pew Charitable Trusts) to work with the Guthrie Theater in Minneapolis, MN. A musical based on an Isaac Bashevis Singer script will be directed and choreographed by Gordon this spring in Cambridge, MA and Philadelphia, PA presented by the American Repertory Theatre and American Music Theater Festival.

STAN PRESSNER (Lighting Design) has created the lighting for dance, theater, opera and music events on five continents. His work can be found in the repertoires of, among others, The New York City Ballet, Lyon Opera Ballet, Boston Ballet, Bill T. Jones/Arnie Zane, John Kelly and Co., Meredith Monk/The House, Alvin Ailey Repertory Ensemble and Stephen Petronio and Dancers. His recent work includes: *Dances of the Royal Court of Yogyakarta* for the Los Angeles Festival and Robert LaFosse's *Waltz Trilogy* for NYCB. He is currently represented Off-Broadway by the Blueman Group's *Tubes*. Television credits include *Two Moon July* for The Kitchen and PBS, *Night Music* for WHYY-TV Philadelphia and *Airdance* for *Alive From Off Center*. He is currently Visiting Professor of Dance Lighting at UCLA. He is the recipient of a 1988 Bessie for cumulative achievement and a 1988 and 1991 American Theatre Wing Design Award nomination. Pressner has come to prefer Stein.

DAVID MESCHTER, sound designer, audio consultant, engineer and composer, received a degree in Audio Technology from American University in Washington, DC. He was the sound consultant and repertory musician with the Merce Cunningham Dance Company from 1981 to 1988, and has since designed and engineered for a variety of artists, including John Cage, Philip Glass, La Monte Young, Pandit Pran Nath, the Kronos Quartet and the American Ballet Theatre. His recent sound designs include *Education of the Girlchild* by Meredith Monk, *The Mysteries and What's So Funny?*, a collaboration among David Gordon, Philip Glass and Red Grooms, Pennsylvania Opera Theater's production of *Tosca*, and the realization of the Good Sound Foundation's VIRTUAL ACOUSTIC ENVIRONMENT for *Njinga the Queen King* by Pauline Oliveros and Ione at the Majestic Theater at the Brooklyn Academy of Music. Upcoming projects include sound designs for a new opera by Peter Gordon and four new operas by Robert Ashley.

CHUCK FINLON (Assistant Director) was assistant to the director on the PBS production of David Gordon's *Punch and Judy Get Divorced* and on *Life Without Men* at the Guthrie Theater Lab in Minneapolis. He was Assistant Director for *The Mysteries and What's So Funny?* 1992 Fall tour and New York season. He has studied the Alexander and Feldenkrais techniques, choreographed and taught both in and out of New York City, danced with the companies of Kenneth Rinker, David Gordon (1984-1990), Jane Comfort and Robert Kovich. He has a BFA with High Honors from the University of Wisconsin and presently studies ballet with Janet Panetta.

The Family Business is a project of the Pick Up Performance Company, Inc., a not-for-profit organization. Donations or requests concerning the company should be addressed to:

131 Varick Street, Room 901
New York, NY 10013
TEL: (212) 627-1213
FAX: (212) 627-1005

For booking information, please contact:

International Production Associates (IPA)
Jedediah Wheeler, President
584 Broadway, Suite 1008
New York, NY 10012
TEL: (212) 925-2100
FAX: (212) 925-2426

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Generous support for rehearsals and new work development is provided by the Andrew W. Mellon Foundation.

Sponsoring of touring and residency activity is provided by the Lila Wallace-Reader's Digest Fund.

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Production Supervisor: Jonathan Belcher
Production Electrician: Richard McKnight

David R. White is the series producer of DTW Presents.

This presentation of **Ain Gordon & David Gordon** is supported in part with public funds from the National Endowment for the Arts (a federal agency); the National Endowment for the Humanities; New York State Council on the Arts; New York Council on the Humanities; New York City Department of Cultural Affairs; Materials for the Arts (a program of the New York City Department of Cultural Affairs and the Department of Sanitation); and the Office of New York City Councilperson Thomas K. Duane.

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These lists reflect contributions given between July 1, 1993 and December 30, 1993. Due to space limitations, we are unable to individually acknowledge deeply appreciated gifts of less than $250. For information on the special benefits available to Patrons Circle members, please call the Development Office at (212) 691-4823.

Special thanks to the Commercial and Professional Banking Group of Chemical Bank which has provided support when we needed it most.

DTW is a member organization of the National Association of Artists' Organizations, Dance/USA, the Association of Performing Arts Presenters and A.R.T./New York. DTW also supports the National Campaign for Freedom of Expression.

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

Dance Theater Workshop, founded in 1965 as a choreographers' cooperative, has grown into a vital membership organization of more than 500 performing artists and companies, and has become, at its Bessie Schönberg Theater (formerly the American Theatre Laboratory), the most active theater of its kind in the country. In its wide-ranging services and artist sponsorship programs, DTW is dedicated to the active support and development of independent professional performing artists working throughout New York, the U.S. and abroad.

To sustain and enlarge its commitment to the work of the artists presented here, Dance Theater Workshop very much needs your support and participation during this 29th season. We urge you to contribute to DTW, to whatever degree you can to ensure the continuing opportunity of public presentation of new and innovative work by both established and younger independent artists. The creative process that culminates in performance completes itself only in reaching an audience. Your contribution as well as your presence encourages and protects that process. DTW is a non-profit, tax-exempt organization, and all contributions are tax-deductible. Checks should be made payable to "Dance Theater Workshop, Inc." (Note: A copy of the latest annual financial report filed with the New York State Department of State may be obtained upon request by writing to the NYS Dept. of State, Charities Registration,162 Washington Avenue, Albany, NY 12231, or to Dance Theater Workshop, 219 West 19th Street, New York, NY 10011.)

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DTW wishes to recognize, with warm and constant appreciation, the role of Jerome Robbins in the establishment of this theater facility. Although the theater was renamed in 1981 to honor a singular woman whose eye and mind have shaped much of the contemporary dance community, DTW continues to honor the earlier achievements of the original American Theatre Laboratory.