



#2

2001 - September 10 - Pick Up Company - is gonna perform - *Family\$Death@ART.COMedy* - a title David regrets - at **The World Trade Center** summer dance series - where - Liz Thompson is bossa presentation - in **2001**.

Dance companies - like David Gordon's Pick Up Performance - are invited - by Liz - to perform for 1 evening - as parta the free festival - In fronta 1 of the 2 World Trade buildings - where - an outdoor stage 📺 is erected - and we rehearse on it - that afternoon -

#1

2001 - September 10 - use air-conditioned lobby -
as dressing room - and - a kinda "green" room ➡

Freezing - Valda remembers. Good air-conditioning - David says.
Lighting rehearsals - 1 week before - Valda says -
are after a Twyla Tharp performance.

#2

2001 - September 10 - grey'n foggy - bad weather forecast.
Valda gets a cell phone call from dancer Meg Harper.
Can't get to the performance - Meg says.

Airport - Valda says Meg says - is closed because of weather.
If it rains there's no possibility of rescheduling?
I think not - David says. David jokes - well -
if they hafta cancel we'll get paid anyway.

#1

Pick Up Co. dancers scheduled to perform are -
Tadej Brdnik - Tricia Brouk - Scott Cunningham -
Maria de Lourdes Davila - Karen Graham - Christopher Morgan -
David - and Valda Setterfield.

#2

2016 - David asks Karen Graham what she remembers -
she emails -

Tadej is definitely sick - not able to dance - so sick he can't help with our scramble to cover his part.

Tadej remembers - Karen writes - he says he feels less guilty - when we get rained out.

I can't remember - Karen writes - if I learned his whole part - for the opening section of - *For The Love of Rehearsal*?

Did I do all the sections? And then my difficult solo - that I loved doing - at the end. Whew!

#1

Christopher Morgan was there - Karen writes - and Tricia. Tricia remembers having frozen yogurt with Chris on a break.

Tricia'n I both remember - Karen writes - bathrooms were far from the stage.

I remember lying onna stage to warm-up'n feeling dizzy by heighta buildings -
they almost seemed to sway - toward each other.

I remember thinking - someone thinks to build towers this tall - and then figures howta do it.

I thoughta Philippe Petit - the high-wire guy - Karen writes - and his kinda courage.

Lotsa dialogue in *Family\$Death@ART.COMedy* - ↓ - including the scripted Argument - David says.





#1

Archivist Patsy Gay says - you use wireless hand mikes for the dialogues - *visible* - she says - in rehearsal video on stage.

#2

Begin to mark **CLOSE UP** duet. (see '70s **ARCHIVEOGRAPHY** - Part 3) Around 3 it drizzles'n at 4 - it pours. Stagehands rush on with mops'n pails. And with shmattas. We give 'em - Valda remembers - extra white tee shirts. They use 'em - our extra costumes - to mop up the water. We keep working. They use long broom sticks - to poke the plastic stage overhang - David remembers. Bucketsa water cascade onna stage. Amounta rain - stagehands say - is dangerous with the electricity - stage lights'n sound equipment. Maybe around 5 or 6 - someone says - we're gonna cancel the performance. People - Valda says - have begun to arrive - and she spends time with a buncha French students - who are disappointed. Valda and David pack up - take the R train - at the corner of Dey and Church Streets - to the Spring Street station.

#1

if ya stand inna middle of Broadway traffic - going downtown - between Spring'n Prince streets - you can sorta see World Trade buildings.

#2

2001 - September 11 - Valda watches morning news'n weather on channel 1 - when the 1st plane hits the 1st building.

1st reported as a freak accident - private plane accidentally flies into World Trade Center building. Valda wakes David - he rubs his eyes'n says - Is this a terrorist attack? Oh David - Valda says. We watch TV. I hear street noise - David says - on Broadway. Go to the studio windows - overlooking Broadway. Crowds a people - filling Broadway - running uptown on Broadway - toward Houston Street - looking over their shoulders - like the image in Japanese giant dinosaur movies - of people running away from danger - looking over their shoulders - looking downtown - down toward the Trade Center - they're running away from the Trade Center.

#1

We begin - David says - to try to call people. Trade Center crew is scheduled this morning. We say g/bye when we go - n'good luck tomorrow. They hafta get stage ready inna morning - for tomorrow night's dance company. Are the crew okay? Liz Thompson has early morning meeting. In 1 of the building offices - she said so - is she there? Do we have her number?



#2

← Broadway'n Houston Street - should we go out - see what's happening - David says. Should we try to get some groceries? Buy bottled water? Supermarket is instantly empty - empty shelves. Air is thick - n'the smell. People hurry - through the streets - white masks over noses'n mouths.

#1

We need - police say - to show ID or US passports - to show we're citizens - and ya live here - police say - if ya walk above Houston or below Canal - and - if ya wanna get back between Houston and Canal Streets.

#2

We go upstairs'n lock ourselves in - NO - David says - **I lock myself in** - like President Kennedy assassination - I don't know howta do anything - but watch TV and hide - Valda is always more capable - functional - perhaps - because she grows up in England during World War 2 - bombs drop - but the English don't stop doing what they needa do.

#1

In time everyone we know is accounted for - is somewhere - is okay. David startsta go out - still the smell - he stops to read handwritten notes -- taped to parking meters - magic marked - looking for my brother...

taped to Penn Station walls - commuters gather to read the walls - sidesa buildings - looking for... onna corner of 11th Street'n 7th Avenue when he goesta see Norma - please - notes say - if ya know whereabouts of... please - with photos - snapshots - please if anyone... men and women stop to read about men'n women - high school graduation pictures - wedding pictures - families with a circle drawn around 1 grinning face - please...David hasta stop - look at pictures'n read.

#2

September 28, 2001 - Dancing For The Bravest and The Finest - benefit for the NY Police and fire widows and children - at the Joyce Theater. Valda and David perform *Close Up*. (see '70s ARCHIVEOGRAPHY - Part 3) Valda cries during *Close Up* rehearsal. It's hard not to cry - Valda says.

#1

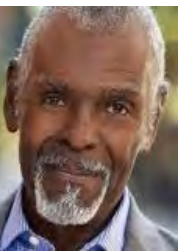
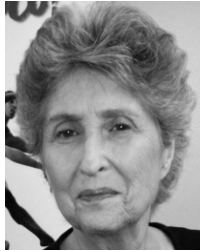
2002 - Estelle Parsons asks - am I interested - David says - to direct Actors Studio workshop - *Roundheads & Pointheads* - satirical anti-nazi parable by Bertolt Brecht - with music by Hanns Eisler - from a translation by Michael Feingold - about a fictitious country - called Yahoo - where rulers substitute race relations for class relations - by setting people - with round heads - against people with pointed heads.

2002 - 2013 - BRECHT & EISLER'S **ROUNDHEADS & POINTHEADS** - and LOTSA VARIATIONS - W/LOTSA COLLABORATING ARTISTS -

*Far and wide you'll hear it said
That all that matters these days are the
contours of your head,
And where the skull-man goes
People look more closely at your hair and
skin and nose.*



BERTOLT BRECHT HANNS EISLER ESTELLE PARSONS MICHAEL FEINGOLD VALDA SETTERFIELD GINA LEISHMAN JOHN KELLY



MICHAEL ROGERS

NORMA FIRE

DAVID SKEIST

CHARLOTTE COHN

DEAN MOSS

ROBERT LA VELLE

DAVIS DUFFIELD

AUTUMN DORNFELD

DEREK LUCCI

GUS SOLOMONS JR



KEN MARKS

CHARMAINE WARREN

MEGAN BRIDGE

JUMATATU POE

IBRAHIM MIARI

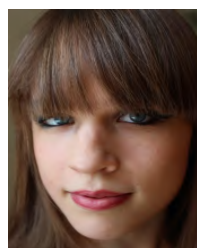
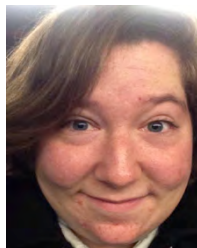
RHONDA MOORE

DAWN FELATO

KELSEY HOLLEY

MARCEL FOSTER

MIKAELA SACCOCCIO



HANNAH SANDLER

GERMAINE INGRAM

MELISSA AMILANI

KALILA KINGSFORD

ALAN JOHNSON

DENISE LUTE

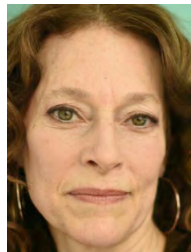
JUDEE WALES

KOFI BOAKYE

AUSTIN BASIS

LISA STUMP

#2



DAROLD HOLLOWAY

MYLA PITT

JOSEPH RAGNO

CAITLIN GIBBON

Can't think of a reason to say no to Estelle -
about **Roundheads & Pointheads** - David says -
though I'm almost sure I'm the wrong person for the job -
almost always sure I am always the wrong person - he says.



#1

I don't know anything about Brecht or Eisler -
 ← or Actors Studio actors -
 and I ain't a political artist - I don't think I am - until I don't think I ain't -
 but this is Estelle Parsons asking -
 so he says uh - yes - why don't I read the script?
 But - Estelle fills the entire actors studio 1 night -
 with actors who have 1 or more lines - to read the script to me -
 approximately 40 actors reading -
 reading takes approximately 4 hours.

#2

I'd hafta edit - uh - cut - David says to Estelle - the number of characters -
 cut the number of scenes and the number of words - uh - and - presumably -
 hafta get approval - from Michael Feingold - the translator - and also - David says -
 from her - from Estelle my boss - right? N'cast from studio actors - and - David says -
 would Estelle suggest actors - David says - who might wanna work with me - he says

- and - undaunted Estelle says - I wanna play the Madam - the Madam of the whorehouse - if you're interested - and I say - sure I'm interested -
 and - the Brecht'n Eisler Actors Studio adventure - begins.

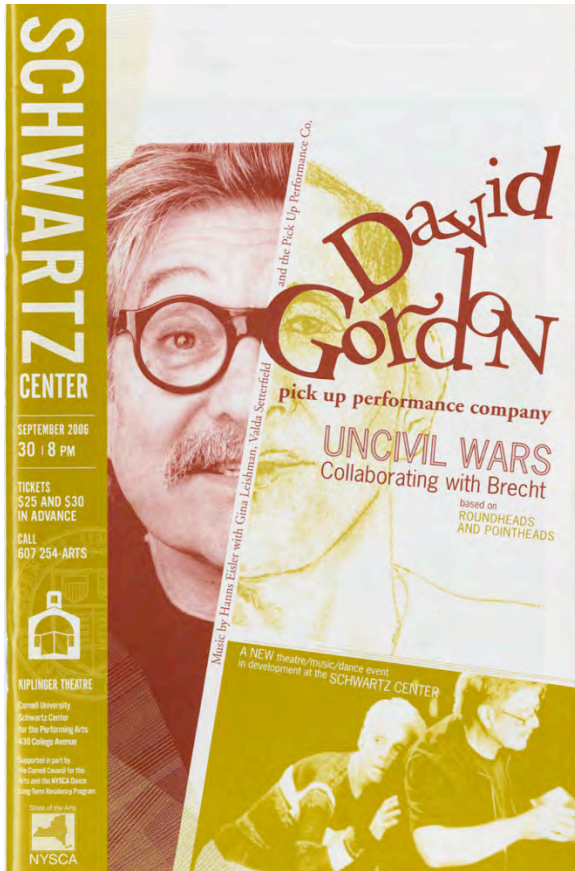
#1

David asks Valda - who ain't a member of the studio - to play a character called Stage Manager - who appears -
 for 2 pages of monologue about the show - at the top of the show - and Valda says okay - but he writes her -
 into the rest of the show - and Ed Fitzgerald - David's longtime stage manager - agrees to stage manage - and -
 Alyce Dissette - Pick Up Co. producer - gets a lotta Eisler songs from Germany - but not - turns out - all of them -
 but David don't know that yet'n asks Alan Johnson - music director of *The Mysteries* inna '90s - to music direct -
 he says okay'n accompanies onna piano - but - Estelle gets a paying job on Broadway in *Mornings at Seven* - →
 a 1939 play by Paul Osborn - so she can't play the Madam - she says - is it okay with me? Sure it's okay with me -
 - I ain't gonna tell Estelle Parsons to give up a Broadway job but it ain't the best Brecht workshop beginning'n -
 Estelle suggests an actor to play the Madam - so I say okay - but the actor wantsa wear a long line bra - and -
 feathers in her hair - but I don't know that yet - n'Estelle suggests an actor to be farmer Callas - father of Nana -
 his daughter the whore - n'he wantsa grab the Madam's ass - his character useta frequent the whore house -
 he says - when the Madam was an ordinary whore - and back story - he knew her - he says - inna biblical sense -
 ya know? But the Madam in the long line bra ain't having any of it'n - I dunno howta direct him to stop or howta direct her character to stop him -
 - so -after a coupla days - I hafta ask Estelle howya get rid of an actors studio actor - and that's just the beginning of my 4 week workshop.

#2

Some actors start to have a good time - somma the time - they wanna do a lotta shows for invited audience but I wanna do 1 weeka showings -
 - only 1 week and I wanna go home - and at the 1st showing - invited Actors Studio actor - Arthur Storch - says it's the worst thing he ever saw -
 but invited actor Lee Grant says it's the best thing - and we should have more of it - but I'm glad it's over - I was perhaps right - wrong director -
 for 1 of them actors - right? Well anyway - it's over. But - no - it turns out to be - only the beginning of my life with Brecht. Here comes Cornell.





#1

2nd *Roundheads* is a Cornell workshop - in Ithaca - called by me a work in progress - with a new title - *Uncivil Wars/collaborating w/Brecht & Eisler* -

based on a 1937 translation - by N.Goold-Verschoye - translated in English in Russia - why? Dunno - and sponsored by Cornell Dance Department -
 ← inna Cornell Kiplinger Theater.

A WORK IN PROGRESS:

UNCIVIL WARS/collaborating w/Brecht & Eisler

Written/directed/choreographed/ by David Gordon
 based on N.Goold-Verschoye's 1937 translation of Brecht's
Roundheads and Pointheads

with Hannah Cabell*, Norma Fire*, Luis Moreno, Greg Roderick*,
 Tommy Schrider*
 Will Holshauer on the accordion
 and with Valda Setterfield*

#2

David hires a pick up company in NY - and asks Norma Fire to play a lawyer - n'musician Alan Johnson ain't available - so - no piano - but I hire an accordionist - suggested by musician Gina Leishman - David says - Gina also ain't available. David meets - and works with Gina - on *Some Kinda Wind In The Willows* - which don't get produced - by American Conservatory Theater - (see '90s ARCHIVEOGRAPHY - Part 2) and Gina -

acts composer Hanns Eisler - to Valda Setterfield's Bertolt Brecht - in subsequent *Uncivil Wars*. But new Cornell script written by David - is about *Roundheads & Pointheads* - at Actors Studio - and Valda and David act characters named Valda and David - with Ed stage managing - and - metal folding chairs - rolling ladder - rolling door - rolling clothing racks and black jump suits - all - having seen previous service - in other Pick Up productions.

David asks for extra chairs - inna studio - against all 4 walls - and invites dance and theater students - and faculty - at least he thinks he does - come one come all - he says - to any rehearsal - any day - spontaneously - no - he says - ya don't hafta ask - just drop in - nobody ever does. Some of 'em go to the theater - at the end - to the public showing and say - gee - I wish I knew this was happening.

#1

We head back to NY to perform Cornell version - more or less - at Baryshnikov Arts Center - Alyce musta arranged it - n'she introduces David - to heada NYU German Department - I forget his name - David says - son-in-law of Brenda Way - who's dance company Alyce useta work for - in San Francisco - n'Brenda useta be heada dance at Oberlin College inna '70s (see '70s ARCHIVEOGRAPHY - Part 1) when David - in Grand Union residency - does 1st version of *The Matter* - and Brenda's then son-in-law introduces David to heada Deutsches Haus - I forget his name - who invites me - David says - to lecture about Brecht - answer questions to audience who wanna know about my production - and I laugh - David says - and assure him he knows much more about Brecht than I do - and maybe he could invite me - to ask **him** questions - and he laughs - and - takes his NYU students to see the Cornell version of *Uncivil Wars* at the Baryshnikov Center.

The Kitchen

Center for Video, Music, Dance,
Performance, Film & Literature

The Kitchen presents a Pick Up Performance Co(S.) production

UNCIVILWARS: COLLABORATING WITH BRECHT & EISLER

Based on *The Roundheads and the Pointheads* by Bertolt Brecht
as translated by Michael Feingold Music by Hanns Eisler

Music Director: **Gina Leishman**

Media Director: **Dean Moss**

Lighting Designer: **Jennifer Tipton**

Produced by **Alyce Dissette**

Directed, choreographed and edited by **David Gordon**

December 13-15 19-22 2007 8pm

Autumn Dornfeld*: nana/mrs.callas/isabella.

Norma Fire*: tobacconist/abbess/mrs.lopez/lawyer.

John Kelly: vice viceroy/hat knocker/lopez.

Robert LaVelle*: viceroy/slumlord/deguzman.

Gina Leishman: hanns eisler.

Derek Lucci*: callas/hat knocker/nun.

Dean Moss: moving man.

Estelle Parsons*: madam/mother superior.

Valda Setterfield*: bertolt brecht/judge.

*appearing courtesy of Actors' Equity Association

Stage Manager: Ed Fitzgerald*

Assistant Lighting Designer: Burke Brown

Production Assistant: Lily Pearlmutter

Wardrobe Assistant: Hebe Joy

The running time is approximately 90 minutes with no intermission.

This production is co-commissioned by The Kitchen and the Walker Art Center, and is made possible, in part, with funding from The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, NYSCA Dance Program, Cornell University, and The Lila Wallace Theater Fund.

#2

Meanwhile - Dean Moss who danced with Pick Up - for about 10 years - now develops his own very good work'n - also - I imagine to make a living - curates The Kitchen - performance space in Chelsea - and he kindly asks -
← d'ya wanna do anything at the Kitchen? And what?

FALL 2007

#1

So - *Roundheads & Pointheads* -

starts inna Actors Studio - in 2002 - because of Estelle Parsons - who I meet'n work with 1st time - inna *First Picture Show* - inna enda the 1990s - at St. Clements in NY and the Mark Taper in LA - and I have a hard time - really - I'm lucky to get to do lotsa things - lotsa things I don't know howta do - but I don't know how - howta do 'em - so I have a hard time - which ain't unusual - had a hard time with Brecht/Eisler - at Actors Studio - and 1 day Ed Fitzgerald hands me \$5 - and I say - David says - what's this for? And Ed says - they ain't paying you enough - but - archivographically - maybe they are - were - and maybe I shoulda said no thanks - I dunno howta do this - to Estelle - thanks but no - but I didn't. I don't.

#2

So - I never want - David says - I think I never wanna do no more Brecht - or Brecht again - but I also think I never wanna deal with my archives - I'm having a hard time - and looka me - I'm up to my eyes - n'somehow *Roundheads* morphs into a 2nd version at Cornell in Ithaca in 2006 - with the 1st of it's name changes - *Uncivil Wars* - and we tumble into Baryshnikov Center - and Deutsches Haus back in NY - n'then - in 2007 - I'm on my way with more new actors - including Estelle - who's finally gonna play the Madam - of the whorehouse - and also the Mother Superior - of the convent - on our way to The Kitchen.

#1

So far we still call the show *Uncivil Wars: Collaborating with Brecht & Eisler* - but that's gonna change soon - and - Dean Moss who gets me inna doorsa The Kitchen is also gonna be in it - ain't danced with me in years - he's also gonna be my media director - gonna design projections - and Valda's gonna play Bertolt Brecht.- and Gina Leishman is gonna play Hanns Eisler - and - she's gonna play the accordion - the piano - the ukulele and the pump organ.

The New York Times

December 14, 2007

WEEKEND Arts MOVIES PERFORMANCES



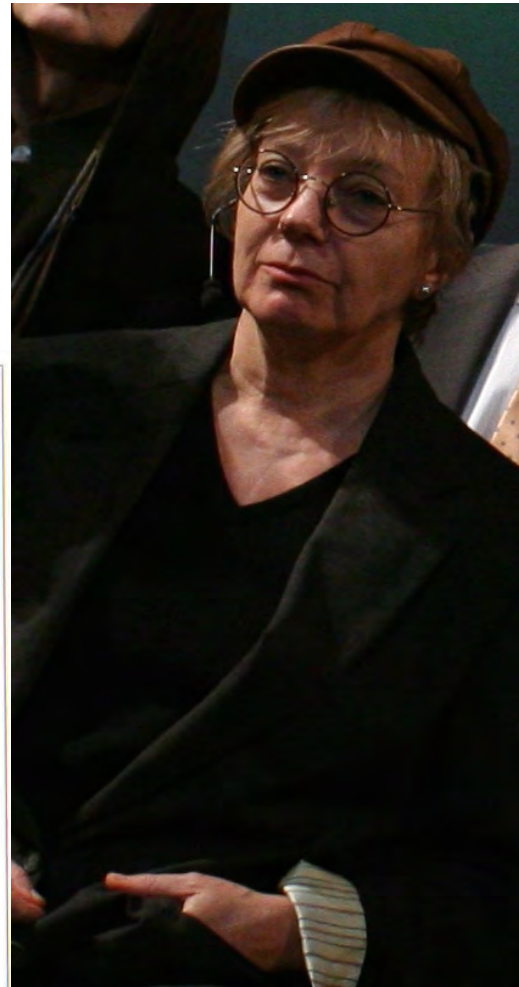
PAULA COURT

PICK UP PERFORMANCE COMPANY David Gordon's latest dance-theater feat, "Uncivil Wars: Collaborating With Brecht & Eisler," is a dizzying experience, immediately plunging viewers into a thicket of overlapping references, realities and characters (not to mention artistic forms). A typically agile, bare-bones Gordon set of folding chairs, ladders and scaffolding swirls around the action, manipulated by members of his Pick Up Performance Company, above, even as they deliver their lines.

The original play is "The Roundheads and the Pointheads" (translated by Michael Feingold, with music by Hanns Eisler), but, as is his wont, Mr. Gordon has edited and played with Brecht's script a good deal. The resulting creation is deliciously heady. Part rumination on artistic ownership, part elaboration of his continuing critique of current American politics, part something else entirely "Uncivil Wars"

functions via Mr. Gordon's singular physical and linguistic logic. The delicate rhymes and cadences embedded in the songs and dialogue carry you along, as does the ceaseless but never busy movement of set and cast.

And what a cast! In addition to the collaborators in the title, the work boasts an all-star group of artists, including the actress-dancer Valda Setterfield (Mr. Gordon's longtime artistic and domestic partner); the choreographer and video artist Dean Moss, who performs as well as serving as media director; the performance and visual artist John Kelly; and the Academy Award-winning actress Estelle Parsons. These folks, along with the others on the bill, have ridiculous chops — almost as ridiculous as the low ticket price: \$15. (Friday, Saturday, and Wednesday through Dec. 22, at 8 p.m., the Kitchen, 512 West 19th Street, Chelsea, 212-255-5793, Ext. 11. thekitchen.org.) **CLAUDIA LA ROCCO**



#2

And - maybe I get better -
at the job - not better enough -
David says - but - maybe -
this is the best so far - except -
← for Gina - who - it turns out -
don't like to be in rehearsal -
if things other than music
hafta be worked on - with actors
- and actor singers and dancers
- n'maybe -things hafta change -
if they get worked on - I say but -
Gina don't wanna wait around -
she mostly wantsa come in -
do her stuff and go home - but -
that ain't the way I work -
David says - David shouts -
n'ya play 4 different instruments
- David says - shouts - to Gina -
n'ya also play Hanns Eisler -
so ya hafta be here - he says -
shouts n'vows - no more Gina -
but - she's great -
at what she does -
so he works with her again -
he would - anytime.

AND VALDA'S GONNA PLAY - BERTOLT BRECHT -



after Kitchen ↓ **Uncivil Wars: Moving w/Brecht & Eisler.**



#1

It's interesting - David says - how many Hitchcock movies have trials in 'em - and how often he enjoys the timing - Hitchcock enjoys the timing and so does David - of entrances and exits of courtroom drama and the testimony.

#2

Also - how many times David - he says - is willing - to re-watch -
 ◀ *Witness For The Prosecution* - or the *Frenzy* courtroom scene -
 with the opening n'closing door - or *Law and Order* re-runs -
 and Judge Judy's episodes on TV.

EXCERPT FROM **UNCIVIL WARS** SCRIPT - OCTOBER OF 2008 -

EISLER - Brecht used to want a theater that looked like a courtroom.

BRECHT - To show historical trials. Two trials a night with an intermission.

EISLER - The trial of Socrates followed by a witchcraft trial.

PERFORMER 5 - Brecht's friend Sergei Tretyakov wrote that Brecht's works, themselves, were like court cases. Arguments against conventional middle-class logic using legal argument based on conventional middle-class law.

PERFORMER 2 - Proving so-called "beauty", so-called "truth", so-called "justice" and "honesty" and "progress" were only fine sounding words beloved by liberal aesthetes.

EISLER - He rubbed our noses in the social system which produced those fine sounding words.

BRECHT - I mixed metaphors to put everyone on trial. Order in the court. I'll be the Judge.

#2

There are 2 trials in David's *Uncivil Wars* - 1 of them is the HUAC trial -

I'm not sure if it's officially called a trial - or a hearing - David says -

but Brecht testifies - in congress - in America - before he gets on a plane and heads back to Germany.

In the 2nd *Uncivil Wars* trial - Nana the whore is asked to testify - about her professional life.



EXCERPT FROM **UNCIVIL WARS** SCRIPT - OCTOBER OF 2008 -

VICE VICEROY - How did you come to work for the Madam?

NANA - I got tired of farm work. At twenty a farm girl looks forty.

VICE VICEROY- You were alienated, from a simple farm life, by your seducer.

MADAM - She don't remember.

NANA - I don't remember.

VICE VICEROY Tell the court what your life is like where you work now?

NANA - I spend a lot on underwear. I don't get to keep my tips so I always owe the Madam money because I have to buy so much underwear - so I always have to work late and I don't get to choose my own customers - like in some establishments where I hear the girls get overtime - and an underwear allowance.

MADAM - But she's not complaining.

NANA - I'm not complaining.

UNCIVIL WARS: MOVING W/BRECHT & EISLER

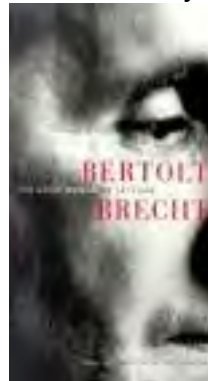


Skidmore College Dance Theater

Friday, February 27 & Saturday, February 28 at 8:00 pm

#1

2009 - how do we get to perform *Uncivil Wars* at Skidmore - where we have never been asked to perform anything - ever? Well - David is invited to teach for a coupla days - by Bill T. Jones - at his Skidmore summer workshop - n'somebody likes David - so - he's invited back to teach for a weekend on his own - n'somebody - he says - still likes him - so the heada the dance department - is persuaded - though David thinks she ain't convinced - to invite - the Pick Ups to perform'n this coincides with my dumb idea - to - tryta convince sponsors - David says - n'myself - to use volunteers - if I have a coupla days. I tell 'em - whoever will listen - I can build - a singing dancing pick up chorus - n'this coincides with an invite - from Philip Bither at the Walker to take *Uncivil Wars* to Minneapolis - and to audition students - and local people who wanna perform - to join Pick Ups - so we stop at Skidmore to perform what is called - now - *Uncivil Wars: Moving w/Brecht & Eisler* - because we're "moving" in on "dance" presenters - so I plan to try the chorus out - at Skidmore - where - it turns out - about 7 students volunteer - which ain't an army - and Estelle can't be there - so John Kelly - is gonna play Madam n'Mother Superior - ↓ - for the 1st time.



CAST:
Charlotte Cohn*: Nana Callas/Mrs.Callas/Isabella De Guzman.
Davis Duffield*: Vice Viceroy/Hat Knocker/Farmer Lopez/Nun.
Norma Fire*: Tobacconist/Abbess/Mrs.Lopez/Lawyer.
John Kelly: Madam/Mother Superior.
Gina Leishman: Hanns Eisler.
David Skeist: Farmer Callas/Hat Knocker/Nun.
Louis Vuolo*: Viceroy/Slumlord/De Guzman.
Valda Setterfield*: Bertolt Brecht/Judge.

AT SKIDMORE:
 Natasha Brown, Christian Grunnah, LaChrisha LaSane,
 Emi Lipcsey-Magyar, Sara Miller-Hornick, Lily Robinson, Sam Szabo

#2

Well - John Kelly is remarkable in Estelle Parson's roles - and 7 Skidmore student ↑ volunteers work hard - David says - but nobody ever invites us - or me - back to Skidmore so - whoever liked what I did - stopped - and we discover - that 1 of our new actors can't remember lines - n'we have hope - but it's clear - when we get to the Walker - and after - the actor ain't never gonna remember his lines - so as long as he's with the show - *Uncivil Wars* runs longer - as the other actors figure out what to do - while they wait for him to begin to speak - or to finish.

Uncivil Wars gets a lotta very good volunteers - in Minneapolis - and Jed Wheeler - who useta manage my work at Performing Artservices inna '60s - is now the presenter - at the Kasser Theater in Montclair - in New Jersey - n'flies to Minneapolis to see the show - and books us into his theater.

Peak performances
@montclair

10
09



Credit: Andrew Fickles

East Coast Premiere!
UNCIVIL WARS:
MOVING W/BRECHT & EISLER
November 5–8, 2009

#1

We drive - n'drive - to New Jersey - commute daily - n'back nightly -
Holland Tunnel - George Washington Bridge - am I making it up?
I don't drive - never learned - Norma Fire tries - tries to teach me -
in her father's car in a Brooklyn garage - (see '50s ARCHIVEOGRAPHY) when I'm 17.
Now I sit inna front seat -next to the driver -
leg room for bad knees - and I watch traffic - traffic don't move.
We commute to audition local students - n'New Jerseyites -
we'll commute to perform with 'em - for 'em.

#2

This - David thinks - is finally the lasta the Brecht.
Biggest casta volunteers - gracious and talented - taught daily -
a complex sitting standing clapping stamping series of actions -
with metal folding chairs to Eisler music - taught by the actors -
who divide students into 3 groups - n'themselves into 3 groups -
and when it's all over - everybody hugs everybody - best friends -
and we will never see each other again - that's show biz.

CAST

Nana Callas/Mrs.Callas/Isabella De Guzman.....	Charlotte Cohn*
Vice Viceroy/Hat Knocker/Farmer Lopez/Nun.....	Davis Duffield*
Tobacconist/Abbess/Mrs.Lopez/Lawyer.....	Norma Fire*
Madam/Mother Superior.....	John Kelly*
Hanns Eisler.....	Gina Leishman
Viceroy/Slumlord/De Guzman.....	Michael Rogers*
Farmer Callas/Hat Knocker/Nun.....	David Skeist
Bertolt Brecht/Judge.....	Valda Setterfield*

Community and MSU Cast: **Marissa Aucoin, Ashley Biel, Renate Boué, Alyssa Breeman, Ryan Eakins, Victoria Fear, Dionne Ford, Sara Funicello, Grace Chow Grund, Haley James, Tegan Larin, Ann Maiara, Laura Marchese, Katie McGhee, Elizabeth Mozer, Gregory Osborne, Kaitlin Overton, Chelsea Pullion, Nicole Sanca, Ashley Seidel, Kaitlin Supple, Charmaine Warren, Michael Zimmerman**
Community/MSU Assistant Stage Manager: **Taylor Bradshaw**



#1

2014 - here comes last worst Brecht/Eisler experience -

now called **POLITICAL SHENANIGANS: *Dancing w/Brecht & Eisler***.

So - we also do *Dancing Henry Five* in Montclair - New Jersey - for Jed Wheeler - in **2011** -

← n'Bill Bissell of the Pew Foundation in Philadelphia - comes to a performance with some Philadelphia artists - this is the way I remember this - David says - am I right?

I agree to meet with Bill and the Philadelphians - and answer questions -

or babble entertainingly - which is something I sometimes am persuaded to do -

especially if I am persuaded this babbling might result in financial gain for the Pick Ups -

n'l admit - talking while ya chew - or chewing while ya talk is difficult - but -

new funding is difficult to come by - all funding - old or new - is difficult - but ya hafta make a living.

#2

Bill Bissell - it turns out is very interesting - and after he sees *Dancing Henry* he's interested -

but Pew Foundation monies - he explains - must go - I think I understand - to Philadelphia artists -

so that's how Alyce is introduced to Susan Hess - and her Philadelphia dance company - who become - I think - David says -

official producers of a workshop run by me - he says - or is it? That's when cultural geographic misunderstandings - n'who's doing what to who

- and who said what when - and who said what bad thing 1st - well - not bad - just not good - no - it was bad fa sure - and who's gonna figure out

- howta say I'm sorry - so David can re-explore the now just dead Brecht/Eisler material - with Gina and Valda - and actor David Skeist -

all inna last versions - and so we can contract an audition space'n a performance space - and no - they ain't the same -

and hire somebody to get Philadelphia artists to audition - which seemsta be harder than ya think - and that's when I get the idea -

to record some Eisler songs - and some Brecht text - in NY - and use the recordings - somehow - in the Philadelphia workshop.



← Top recording row -
Valda and Gina
and actor David Skeist -

↙ Bottom recording row -
dancer/actor Gus Solomons, Jr.
and David -

sound designer Jane Shaw -
actor Ken Marks -
actor Estelle Parsons -
actor Autumn Dornfeld -
stage manager Ed Fitzgerald.

#1

We commute - by car -
to audition actorsingerdancers -
David has a hard time -
w/railway station steps -
those days - these days.
Old dancer bad knees get worse.

#2

March 5 - 22 - 2014 - **POLITICAL SHENANIGANS: Dancing w/Brecht & Eisler** - Pew workshop - with cast of Philadelphia actors and dancers - in open rehearsals - at Christ Church Neighborhood House - Philadelphia, PA



Bertolt Brecht
and Hanns Eisler's
words and music -
based on translation -
by Michael Feingold
w/voiceovers recorded -
by Jane Shaw -
and - projected images -
by Nick Ryckert -
stage managed -
by Ed Fitzgerald.

Spoken/sung/danced by:
Melissa Amilani -
Megan Bridge -
(assistant to director)
Dawn Falato -
Marcel Williams Foster -
Kelsey Holley -
Germaine Ingram -
Kalila Kingsford -
Ibrahim Miari -
Rhonda Moore -
Jumatatu Poe -
Mikaela Saccoccio -
Hannah Sandler -

plus Pick Up Company
actor/dancers -
Valda Setterfield -
David Skeist
directed
and choreographed
by David Gordon.



#1

THIS - THEN - WAS - IS - THE VERY LAST BRECHT/EISLER WORKSHOP - DAVID SAYS -
and as usual I have a hard time - he says - which says more about me than about Brecht -
or Eisler - or Bill Bissell or Susan Hess or Alyce Dissette - or all the very generous performers.