



David Gordon lifts life size David Gordon onna roofa 541 Broadway. Valda Setterfield is onna right. Maybe Sarah Soffer is onna left?
#2

Inna late '60s - early 1970s - David dances with Yvonne Rainer in *Mind is a Muscle* and *Trio A* - and -
← *Continuous Project Altered Daily* - and he ain't in some piece - which one? - but his ↑ life size photo is.
#1

1970 - Yvonne's *Continuous Project* is performed at Whitney Museum in NYC - and - presented afterward -
by B'nai B'rith in Philadelphia - and at a grand after-party in a penthouse - with a swimming pool and an orchid garden
David drinks'n talks too much - with a woman wearing short carpet shorts - called - at the time - hot pants.

What - asks too drunk David - are we doing here?

We always present what the Whitney Museum presents - she says'n - looks for somebody more interesting to talk to.
#2

Yvonne don't wanna be boss no more - she starts to say to us. No more Yvonne Rainer Dance Company - she says.
David says - in Philly - after a Rodin Museum visit together - what about a new no dance company name?

Like a rock band - he says. **How about Grand Union? Like the super market - David says.**

Volunteer Lawyers For The Arts says yes - ya can call yaselves Grand Union - but - no - ya can't legally be Grand Union.
Because of the supermarket. So - we incorporate as - not-for-profit - Rio Grande Union.

Call ourselves plain Grand Union - as long as we last. And everybody else does too.

LATEST VERSION OF

CONTINUOUS PROJECT

*altered
daily*

by YVONNE RAINER

Performed by Becky Arnold, Douglas Dunn,
David Gordon, Barbara Lloyd, Steve Paxton,
Yvonne Rainer and others.

MARCH 31, APRIL 1, APRIL 2, 1970 8:00 PM

Attendance at each performance will be limited to
300 persons. Tickets (or, in the case of those with
passes to the Museum, entrance cards) will be available
on a first-come basis at the Museum's sales desk beginning
Wednesday, March 25. There is no charge other than the
usual Museum admission of \$1.
Cushion seating.

Films by Phill Niblock and Michael Fajans
Costumes and objects by Deborah Hollingworth
Sound supervision by Gordon Mumma

WHITNEY MUSEUM OF AMERICAN ART 945 Madison at 75th Street



#1

Performing Artservices is founded in **1972** -

to provide professional management - producing'n administrative services -
to a collective of performing artists - in dance - theater and music -
whose developing careers require staff.

"Developing careers" - that's me - David says.

2016 - David says - who would I be - or where?

without the right persons'n the right places - at the right times -

**without Mimi Johnson - Jane Yockel'n Beth Rectanus - and - without -
Jed Wheeler - of Performing Artservices** - David says - who and where?

#2

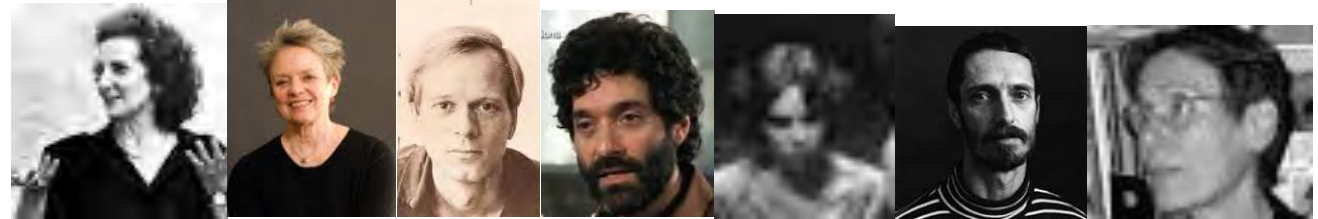
All facets of artists careers - are handled by Artservices -

fiscal management, fund raising, booking, contract negotiation, tour management, publicity -
promotion and local production.

Among 1st artists managed by Artservices -

John Cage, David Tudor, Richard Foreman/Ontological-Hysteric Theater,

Mabou Mines, Sonic Arts Union (Ashley, Behrman, Lucier, Mumma),

Viola Farber Dance Company, Philip Glass Ensemble, and **Grand Union** -**Trisha Brown, Barbara Dilley, Douglas Dunn, David Gordon, Nancy Lewis, Steve Paxton, Yvonne Rainer**

#1

1970 - now we're Grand Union. What about - Yvonne says - we all make the new work? Together? David says no. He don't wanna. Steve Paxton says okay. Everyone - he says - sit on a tree trunk - in artist Claus Oldenberg's borrowed loft - n'do invisibly miniscule movement - n'we do - do it and do it. Then Barbara Dilley wantsa circle dance. Round'n round - to Terry Riley music. Do it'n do it till we don't wanna. Then nobody wantsa do each other's movement. Somebody startsta talk about improvising. Steve says okay. David says no. Everybody improvises. David don't. David does Yvonne's *Trio A* over'n over - and upside down'n backwards - in Grand Union performances. Then Steve gets sick and hasta go to the hospital.

#2

Steve Paxton goes into St. Vincent's Hospital. He shares a room with a pale old man - wrapped in a sheet - sitting in a naugahyde chair. Sliding down'n outta the slippery chair - the old man says - oh God - I'm slipping. I'm slipping God. The nurse hears - runs in and props him up. He begins to slide again. Oh God - he says - I'm slipping. Next GU performance - instead a *Trio A* - David slips like the old man.

David slips n'slips. Says oh God - I'm slipping. Barbara Dilley and Nancy Green do what David does. They slip. They slip and say oh God.

Barbara'n Nancy improvise a "slipping trio" with David. Or - David does what Barbara'n Nancy do - they slip'n he slips - and they all say oh God. David improvises a "slipping trio" with Barbara and Nancy.

1970 to '76 - Grand Union - is an improvisational NYC dance group - grown outta Yvonne Rainer's company - and the particular dance work - named for an exhibit at Castelli Gallery - by Yvonne's "boyfriend" - visual artist Robert Morris - **Continuous Project - Altered Daily.**

#1

Independent Trisha Brown - though competitive with Yvonne Rainer -
is persuaded to join a Grand Union rehearsal in Yvonne's Greene Street loft.

Trisha dances and talks about a house with many floors.

David dances'n talks - and adds floors to her house - and her story - and adds laughing.

His laughing morphs into crying'n he keeps talking.

Trisha - having got interested in talking - gets more interested in talking and moving - and working with David.

#2

At the next GU performance Trisha lies on her back and balances David in the air - with her feet and her hands'n says - talk no matter what.

And keep talking no matter what - she says - but here's Barbara'n Nancy crawling over.

Trisha says - don't pay any attention to Barbara or Nancy.

David does what Trisha says - and he keeps talking only to her.



#1

David remembers -
being in the air -
above Trisha's head.

#2

Trisha Brown
lifts David Gordon -
over her head
parallel to the floor -
n'slams him feet 1st -
against a gallery pillar -
again and again
n'says keep talking.

#1

**He talks -
and learns from Trisha
how to stick -
with whatever.**

#2

**Whatever it is.
No matter what.
No matter.
Trisha teaches David
howta improvise.**

Yvonne Rainer & Trisha Brown in the 14th Street YWHA, Barbara Dilley & David Gordon on the right.

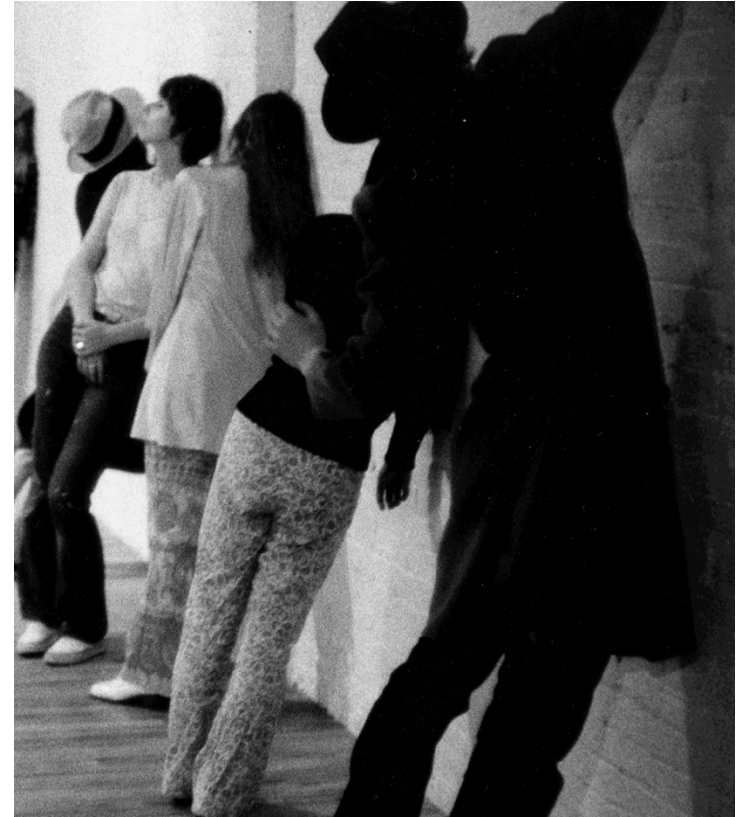
#1

In 1971 - Yvonne gets a grant to work in India. Asks David to keep a group of her students - and local artist friends together.

**Teach 'em something - David says Yvonne says. David - has nothing to teach - he says -
so - he teaches "nodding out" to Yvonne's students'n artist friends.**

#2

1971 - In Soho - addicts half asleep - reach for dropped dope. Bend'n bend more'n more off balance. Hiccup of recovery. Temporary verticality. Eyelids half open. Process starts again and continues and starts again. David learns it's called **nodding out**.



DG gets shot

#1

1971 - so - after 5 years NOT making his own art - David Gordon's 1st post Judson Church piece is **SLEEP WALKING**.

This 1st group piece is performed at choreographer Laura Dean's Crosby Project studio. David walks with Yvonne's people in the narrow space between walls. They push off the walls - walk into speeding up and running - "nod out" - sleep - get shot and die - in a reference to St. Valentine's Day Massacre - shoulder padded coats n'felt brimmed hats - like in **Billy Wilder's 1959 film - Some Like It Hot** - before which David never hearda the valentine massacre.

#2

1971 - Grand Union - and friends - perform *SLEEP WALKING* - David Gordon's 1st new work in 5 years.

Like many Gordon works - *Sleep Walking* - surfaces in new visual guises - and disguises.

Grand Union at American Dance Marathon → .

Hooped dresses on Trisha Brown'n Nancy Lewis.

1 work shirt'n - 1 denim overall - shared by Valda Setterfield'n Douglas Dunn -

like Laurel and Hardy- In 1957 film - *Golden Age of Comedy*.

Becky Arnold's right. Barbara Dilley center. That's Shirley Soffer leaning against the wall.

David runs in onna left.



#1

1972 - back from India - Yvonne gets a gig.

Oberlin College - modern dance program residency.

← Brenda Way is chair of dance.

Is it Grand Union residency or Yvonne Rainer residency?

#2

Whatever it is - everyone hasta teach something.

David teaches *SLEEP WALKING* to 24 students.

They walk - run - nod'n sleep - against a wall.

Wear military caps n'coats'n get shot.

Nancy Lewis - as Statue of Liberty "nods out" - to Wagner's *Prelude* and *Liebestod* from *Tristan und Isolde*.

#1

In 1972 - at Oberlin - Steve Paxton invents - and teaches - 1st Contact Improvisation workshop.

1972 - also at Oberlin - 1st time David Gordon wears only black. Yes.

1972 - Steve invents contact n'David invents black.

Packing for touring - is easier - David says - if ya only wear black.

Also - if ya red/green color blind - wearing only black is easier.

#2

Also - at Oberlin - David hears student Sue Tepley labor at Shubert - daily - onna piano - inna music studio - on his way to rehearsals of *THE MATTER* - which he begins to make - on students - during this residency - asks Sue's permission to tape her hesitations - and her repeats - she laughs - and says okay.

Also - during this residency - David Gordon dedicates 1st Oberlin showing - to Valda's good Brit friend Camilla Gray → author of *The Russian Experiment in Art - 1863 -1922*.

In the late '60s - Camilla marries Oleg Prokofiev - son of the composer.

Camilla Gray Prokofieva has a daughter - suddenly is ill on holiday - and dies - in 1971 on the Black Sea.

Shocking death - except David's friend Helen already dies in 1958. Everybody dies in *SLEEP WALKING*. Dying startsta be a parta David's work.

#1

David Gordon's initial 1972 version of *THE MATTER* - opens in January - at Oberlin College Warner Gym - and includes the new *OH YES* - plus *MANNEQUIN* 1962 - and the recorded musical efforts of student Sue Tepley.





#2

The Matter

Madeline Baum, Doug Baxter, Naomi Cohn, Roberta Found, Kip Hoover, Karen Karlsrud, Lynne Lassen, Judy Lewis, Mary Grace Miner, Chris Peck, Nancy Pittman, Erica Radner, Debbie Seim, Linda Shapiro, Curt Siddell, Cindy Sides, Jenny Sims, Nancy Smith, Lynne Spaulding, Peter Walsh

Sleep Walking

Doug Baxter, Robin Bennett, Maoni Cohn, Mary Curry, Jackie Dietz, Laurie Deitlebaum, Betsey Elder, Susan Elmore, Elizabeth Fonseca, Roberta Found, Kip Hoover, Karen Karlsrud, Peter Klein, Ricahrd Lalli, Judy LaVrado, Fran Magill, Karen Masaki, Debbie Mutnick, Chris Peck, Erica Radner, Debbie Seim, Nancy Smith, Annie Tobin, Peter Walsh

#1

In 1972,
critic Noel Carroll -
in *Soho Weekly News* -

a disappeared NY newspaper writes -

Gordon's previous dance - **Sleep Walking in 1971** - employed a great deal of motion and acceleration - so he choreographed **The Matter** as a striking contrast.
The Matter - Gordon says - is a work concerned with stopping and stillness and with arresting movement rather than propelling it.

#2

In his performance work - David says - he references film - TV - visual art - artist's bios and his own life and family history

He hasta teach in university dance residency jobs - if he gets one - n'teaches movement "composition" - to student would-be choreographers.

He tells 'em - in case nobody else has - they most likely won't "make a living" making movement art.

Inna '60s - as a would-be middle class artist with a wife and son - he can't "make a living" from the art he "composes".

So he "composes" rectangular commercial store windows fulla retail objects - does what he hasta do to "make a living".

David discovers - a store window is related to a proscenium stage - and - a store window is also related to a living room.

He figures - sooner - about a store window and a proscenium stage - but he don't figure out about a living room - till now.

He climbs in and outta the store windows weekly - fa 20 years. He gets good and better and faster at it.

He knows howta "improvise" with what he finds for sale inna stores - ↓ - and howta frame the merchandise.

David Gordon working in Azuma store windows on 8th street in Greenwich Village - photographed by Peter Moore.



#1



1972 - David asks 10-year-old son Ain -
to draw nude dancing figures to use in a mailer for *The Matter* -
to advertise David "making a living" at Azuma -
and David "performs" -
in the rectangular vertical proscenium stages of Azuma's windows -
in Greenwich Village -
for the crowd that gathers in the street.
**The "performance" and the "audience" -
are recorded -
by photographer Peter Moore.**

3 things are happening

1. on Tuesday March 28 from 9:30-12 P.M.
 David Gordon doing windows
 at Azuma 25 East 8 Street



2. on Thursday March 30 at 9 P.M.
 the rio Grande Union inc. presents
 Douglas Dunn
 David Gordon
 at the Merce Cunningham Dance Studio
 Westbeth 463 West Street
 contribution \$1.00



#2

David jumps in'n out of store windows with Japanese mugs - mats - lanterns - Indian kurtas - woven baskets - bags - hats - and multicultural tchotchkes.

#1

David does design work to pay bills. Ain - on tour - some times with Valda - and Cunningham's in Poland or Iran - seems - David says - more educational then going to public school? David's windows pay for Ain's nanny if Valda is in rehearsal - or on tour.

#2

Sometimes Ain stays in NY and goes to public school - and - works with David inna windows and helps to choose merchandise and do display. In 1972 David takes 10-year-old Ain to see Woody Allen's *Everything You Always Wanted To Know About Sex But Were Afraid To Ask*. Box office woman says are you sure? David is sure. David does display work till Ain is 15.

#1

David always calls Azuma to ask that last week's display be removed.

#2

Don't wanna see his window partially emptied of sold merchandise - but doing windows to sell the merchandise is - in fact - David's business. Customers want what he puts inna window - which is good for Azuma.

#1

3. on Saturday and Sunday, April 1 and 2
 at 9 P.M.
 the rio Grande Union inc. presents
 The Matter including Oh Yes,
 men's dance, one part and mannequin 1962
 by David Gordon
 at the Merce Cunningham Dance Studio
 Westbeth 463 West Street
 contribution \$1.00



these performances are made possible through the support of the new York State Council on the Arts.

At 1971 Grand Union concert David - uncharacteristically - asks audience volunteers to sign up to participate in his new untitled work.

The Matter is to be performed April 1st and 2nd, 1972, at the Cunningham studio in NY. Approximately 40 people volunteer

THE rio GRANDE UNION inc. presents

THE MATTER By DAVID GORDON

second version including Oh Yes, Men's Dance, One Part
and Mannequin 1962

1. ^{to phce}overture - Chris Peck
breakdown of section ten - N.Y.U. Dancers
Oh Yes - David Gordon
piano tape - Sue Tepley
2. entrance and hold
3. entrance, hold, walk, hold, and Oh Yes
4. entrance and hold with objects
5. entrance and three holds with objects
5. pyramid
7. entrance and twenty holds with gestures
8. rocking and falling
9. one part - Valda Setterfield
laughing - N.Y.U. Dancers
10. bathing beauty
11. short invasion
12. Men's Dance - Douglas Dunn, David Gordon
chris' section
13. shoes and kick
14. breakfast
15. finale
Mannequin 1962

CAST - Betty Lou Carr, Dey Gosse, Shirley Soffer, Nancy Nes,
Karen Smith, Ann McCormack, Barbara Nickolich, Debbie
Browne, Carrie Oyama, Stephen Crawford, Sherry Handlin,
Fern Zand, Clarice Marshall, Elizabeth Lage, Penny
Walker, John Erdman, Emmett Murray, Steve Lawrence,
Ron Argelander, Laleen Jayamanne, Chris Peck, Sally
Sommer, Eve Strickler, Epp Kotkas, Julie Finch Judd,
Lex Stavrou, Gail Broussard, Donna Persons, Joan
Evans, Nancy Beningo, Valda Setterfield, Douglas Dunn,
David Gordon, Abe Likwornik, Ellen Likwornik, Louise
Udaykee, Moe Maloney, Michael Koortbojian, Susan Ensley

TECHNICAL ASSISTANCE - CHARLES ATLAS

*my thanks to Merce Cunningham for the use
of the studio and equipment and to art services,
and David Vaughan, David Tice and John McDowell for
the tape, and Dan Gordon for the drawings and to Chris
Peck*

These performances are made possible through the support of the
NEW YORK STATE COUNCIL on the ARTS.

10a THE MATTER including OH YES
and MANNEQUIN 1962

1. CHRIS ENTERS, BEGINS AS-
SEMBLING OBJECTS. PLAYS WITH
THEM. EVENTUALLY WALKS TO
GROUP WHO HAVE ENTERED
STAGE RIGHT, ARE HOVERING,
SITTING TALKING, REMOVING

10b

COATS. HE APPROACHES THEM,
ASKS "WHAT'S THE MATTER?"



#2

Karen Smith - listed as a performer - commissioned and edited by Michael Kirby for NYU's *The Drama Review* - writes about her experience - luckily for me David says in 2016. *Audience members hafta remove shoes'n leave 'em inna lobby - before they enter - Karen writes. Enter with coats'n bags 20 minutes before show starts. Clothed and nude barefoot performers with bundles of clothes'n shoes enter with audience members. The studio has a mirrored wall at 1 end -steps and stage at the other and windows between.*

#1

The audience finds seats in front of performing area - on and around window ledges or church pews.



#2

David says Cunningham studio seats are brown wood benches with backs. He don't know about church furniture.

#1

A man sits next to a tape recorder. Another, Chris Peck from Oberlin Ohio, carries a chair, a stool and blocks of wood to center stage.

#2

Chris sits on a chair. Examines'n adjusts positions of objects. Stops still mid action. Begins again. Stops and begins again.

#1

*In **The Matter** Chris Peck "speaks" for David. 1972 - Maybe the 1st time David uses a "David voice." In the future the voice will be Valda.*

Karen Smith writes eloquently and factually but maybe not always in David's style. For instance Karen uses verb "to freeze."

David warns 'em all not "to freeze." Never freeze. Freezing is a deadly action but "stillness" is an active pause.

In a *Soho Weekly News* interview David says: I want stillness to be live inactivity between actions.

A momentary interruption. A delay of purpose. People look different when interfered with getting from 1 place to another.

#2

1970, David rents, for 1 year, an inexpensive Greene Street Soho loft with many locked doors and huge metal window shutters to open for light and air. He deposits his easel, canvases, oil'n water paints, pastels, pencils, pens, pads, markers, cassette player, table'n chair. Week after week he unlocks doors. And windows and waits. For inspiration? One luckless day he walks in circles - counts steps'n keeps walking. Pauses'n repeats. Does it again. Adds more walks'n waits. Does it again'n adds. Walks, stops'n taps his foot. Shoves his hands in his pockets. Walks'n rocks, hums and does it again'n again. At the end of the year's lease he decides he ain't a painter and puts the easel, canvases and paints out inna street and gives the key back to the landlord. Counts alla steps'n make notes. He's gonna teach it all to all the 40 men'n women volunteers for *The Matter*. He considers calling this new section *Oh Yes*

#1

The Matter rehearses at Yvonne Rainer's Greene Street loft - **Karen Smith writes**. 40 men and women, most in street clothes. David meets Valda at the door. Valda arrives from Merce Cunningham tour. Performers who agree to be nude, he says, are shy of undressing. He asks Valda to take off her clothes. Would she mind? Valda removes her shoes, her orange flier's jumpsuit, bra, panties and strolls naked through Yvonne's loft shaking hands with performers. Hello, Valda says, I'm Valda Setterfield. I'm so pleased we'll be working together.



#2

Emmett Murray, arrives from San Francisco to work with David. ◀ Emmett takes off his clothes. Entering performers cross the floor, alone or in pairs. For a position called, by Gordon, "bathing beauty" they move independently, with simple, precise adjustments of head'n arms. Right hand at the back the head. Weight thrust into right hip, head turns, chin up, chest inflated, exaggerated primping in an imaginary mirror. Gordon ambles halfway around the imagined circle and begins to do what he calls *Oh Yes*. He looks at floor with hands in pockets, is still, taps a foot. Turns'n breathes. Looks up, relaxes, stands still, turns further, looks down again, rocks hips gently back and forth. "Bathing beauty" women take and retake the pose. They leave singly in random order. Gordon stops rocking. He walks across his circle, scuffs the ground, looks down, stops and slowly turns. He faces opposite direction, taps the heel of the foot extended behind him for awhile and joins the others. Chris Peck walks to the group. He asks loudly: what's the matter?



#1
Everyone is still - Karen Smith writes.
Spectators and performers.
1st time silent and directed.

#2
What does she mean by "directed"?
No one moves.
Chris scratches his head.
Walks stage left to stairs.
Group follows.

#1
Chris stops and they stop still.
He moves and they move.
He stops and they do.

#2
All cross stage left.
Take objects with them.
Begin to walk stage right. Stop.
Foot caught on way to next step.
Head stops as it turns.
Body stops slightly contorted
in effort to avoid collision.

#1
Cast continues stage right,
1 or 2 at a time. Last cast exits. All enter,
cross stage left.
Stop after a step or 2,
move singly 3 steps. Stop.

#2

We enter independently to fill the space. Begin Gordon's Oh Yes solo, to recording of Wagner's Lohengrin Bridal Chorus.
Music ends as the last Oh Yes performer ends, exits, and returns engaged in pedestrian gestural activities.

#1

Tie a shoelace, open a parcel.
Carry a bag or article of clothing.
Stop still and stay still.
Exit and return instantly.
Hand moves to collar or button and stops.
Lower stool, tilt head to look at thing dropped.
Body bends to lift box lid.
Brief progressions of activity
sweep through the still group
as if caused by an erratic breeze.
Stool is lowered further but stops.
Hand almost reaches collar but not quite.



Activity is allowed to progress 3 times. Stops each time. We exit 1 by 1 - Karen Smith writes.

We walk to positions in a scene: 12 people, center front, arrange in rows of 5, 4 and 3. Woman steps up on a chair.

Others stop on the way still for 30 seconds. We take positions which advance the scene in time - Karen writes.



#2

Advance the scene in time - **Karen writes.**
David says he couldn't say this better.

#1

Woman is boosted up to erect human pyramid.
Still for 30 seconds, exit.

Everyone re-enters and is still.

Alternate head and hand movements.

Revise 1 original position 20 times.

Head turns to side. Star gazer is transformed.

Someone is now curious or suspicious.

Hand moves from chin to hip.

Turns the contemplative pose to jaunty.

#2

Exit, return in 5 parallel lines. Same unison movement. Rock back and forth in slow circle. 1 leg pivots, slide 1 hand, the other across'n off shoulder of front person.

Turn'n rock to another rock'n turn. Front line stops facing audience. Links arms at waist, looks at feet. Move forward, back in small steps.

Lie down caught in stages of effort. Next line face front, begin stepping. Lying down line stands. Caught in effort. exits. 2nd line exits. Returns.

#1

Repeat process, lines replace lines. Walk, exit, return. Caught in same positions. Stage empties as Valda Setterfield begins *Muybridge solo*.



#2

Gordon cut *Muybridge* action images
outta sequence from

The Human Figure in Motion -
women and men perform tasks.

He scotch taped photos to yellow typing
paper with hand written instructions.

Snail mailed solo "score" to Setterfield.

#1

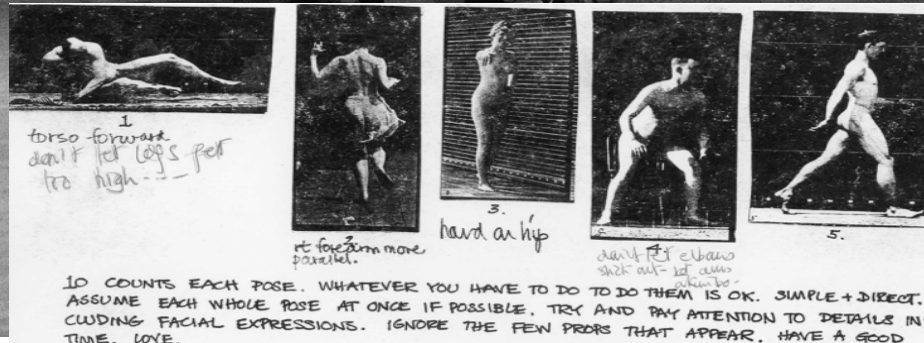
Valda learns 98 poses in Detroit
on a Cunningham tour in her hotel room.
Invents howta get from 1 to the next.

Valda "creates" her own solo.

She shows the solo to David
in their Charles Street living room.

She takes each pose carefully,
holds a few seconds, relaxes,
moves to the next.

David tapes the rehearsal discussion.
The discussion plays in performance
and is interrupted by the voice
of 10-year-old Ain Gordon.



#2

Ain Gordon is cutting'n pasting paper as he hears David say: do it faster and take less time between poses. More natural - David says.

#1

This is my natural. Valda says. You want me to do it like you. Do your own damn solo.

#2

Ain accidentally cuts himself with single edge razor blade. He interrupts with his bloody finger. David says look in the medicine cabinet. David don't stop rehearsal. Ain gets a Band-Aid. David puts the Band-Aid on. Ain says now I'm a man. I got my 1st cut with a razor blade.

#1

David laughs and laughs. He can't stop but he says to Valda: I don't want you to do it like me, I just want you to do it like what I want. It's all on the audio tape.

#2

In 2014 - David acknowledges that Valda made her own solo in 1971. He sent a blueprint for a hut. Valda Setterfield built a skyscraper.



#1

The taped rehearsal dialogue is interrupted, in performance, by actor, scholar, archivist David Vaughan singing *Every Little Movement Has A Meaning All Its Own*.

***Every little movement has a meaning all its own,
every thought and feeling by some posture can be shown
and every love thought that comes a stealing
o'er your being must be revealing
all its sweetness in some appealing little gesture all, all, its own.***

← In 1943 - Judy Garland sings *Every Little Movement Has A Meaning All Its Own* with actor Connie Gilchrist (dubbed by Ms Mary Kent) in the film *Presenting Lily Mars*

#2

Karen Smith writes - Valda ends the Muybridge solo - exits through entering 1st group. David Gordon and Douglas Dunn enter through 1st group to center - moving arms and torsos out of the way.

#1

They stop at far side of 1st group.

1st group weaves through entering 2nd and exits.

2nd follows leaving Gordon and Dunn standing alone together.

#2

They move in relaxed unison - joined - sometimes by 1 hand.

Walk - stop - walk. Bodies touch.

#1

Bend together. Douglas appears almost careless.

David more formal.

#2

Precision transforms their simple movement.

They look at the audience as they work. 🖱



#1

David and Douglas stand slightly apart, 1 hand on the other's shoulder. Shift weight, turn - change hands - shoulder positions.

#2

Shift weight with less of a break. Movement evolves to rock and turn. Cast forms a "V" on the steps and walks to the 2 men.

#1

In rehearsal, Gordon says: "if anyone has an idea we can to try to use it." "V" is Chris Peck's and the only proposal offered. "V" people turn - back up - stop - exit left and reform "V" 2 more times and exit.



#2

Men enter with shoes.

Women enter.

We gather around shoes -

Karen Smith writes -
in position to kick them.

We exit separately.

Take shoes.



#1

Morning scene begins to form - 2 people at a table - 1 man about to sit stops. 1 woman yawns and 1 offers imaginary tea from a pot.



#2

1 woman about to speak stops. 1 man points at a cavity in his mouth. 1 or 2 comfort 1 who may be ill. 1 Woman drapes herself on a chair.

#1

Some performers walk to steps - remove street clothes - change to nightgowns - pajamas or underwear. Some who were nude are now in pajamas. Some who were in street clothes - now nude - return to morning scene position. Others follow at intervals - man with a cavity exits. Performers peer into nothing. Tea's poured for no one - nude woman exits - returns in nightie. Day clothes - discarded in real time - stride back to breakfast scene - street clothes are replaced. Morning scene is complete. Everyone is motionless. Exit and begin to change back to street clothes. Scene disintegrates as they do not return. Those who finish 1st watch those still changing - hands on hips - impatient. Cross downstage right and stop - look upstage left.



#2

Karen writes - pause.
*Run across back corner.
 Almost off edge of dance floor.
 Into audience.
 And stop.
 Wedged together,
 arms and legs
 caught in violent motions
 of running fast.*



10C.

GROUP DISPERSES MOVES
TOWARD STAGE RIGHT, FILLS
OUT CENTER STAGE AREA,
DOWN STAGE PEOPLE LOW,
UPSTAGE PEOPLE TALL + HIGH,
EVERYONE FACES UPSTAGE
HOLDS ~~30~~ 10 BREATHS.

#1

Turn, walk to center stage, face windows.
Form wide column from downstage to upstage.
Adjust positions from crouching to standing erect.
Reach up so audience sees the increase of height.

#2

Effect is of unfolding of initial crouch position,
or of single frames of film in which someone moves
from crouching to standing. We turn in unison 90 degrees
to the left and hold our bodies in original positions.

#1

Relative height remains the same
but face stage left rather than upstage
through the length of the column and reveal a new view
of positions stair-stepped from 1 end to the other.

#2

Pause, turn again to face front,
reveal new set of positions from upstage
to those of us crouching at the front.

#1

Pause, turn again, move backward or forward, locate enough
personal space to fill entire performing area.

#1

Assume **Mannequin** stance - **Karen Smith writes** - body erect, knees bent softly, feet apart'n parallel, right leg slightly forward, arms against torso. Forearms at right angles point forward, eyes forward, fingers wiggle constantly as body begins to pivot, arms open to the side. We each hum softly. Independent of each other, pivot continuously, almost imperceptibly from that position round to the left. Hold upper bodies in original position, slowly extend arms out to each side, as we turn, draw right arm around parallel to left. Gradually twist around, face diagonally across room. Arms stretch in front, fingers moving, carefully lower ourselves to floor. Disentangle and extend our legs, ankles crossed, and lower our backs to the floor.

#2

1962 - David performs **Mannequin** - as a solo - at 1st Judson Church evening. **1972** - he teaches **Mannequin** to 40 people. Instead of a Fanny Brice song or Nancy Walker's song that David sings at the Judson - the performers are asked to hum softly - any song they choose. Arms remain perpendicular to torsos. Slowly pull them down. Upper arms rest alongside body. Forearms remain straight up with fingers still gently moving. Singing gradually stops. The floor is covered - **Karen writes** - with supine bodies. We end -1 by 1 - fingers wave gently like underwater grass - bodies as relaxed as sand. A peaceful time passes. A few of us get up and bow. Others follow - bow - and leave the space. **The Matter ends.**

