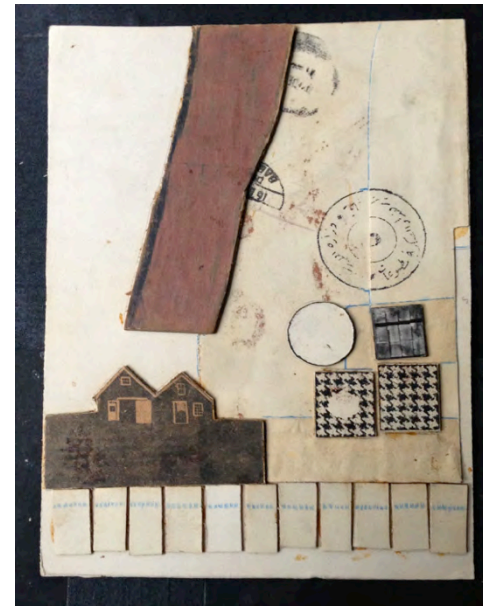


#1

1973 - VALDA SETTERFIELD and JAMES WARING - wait inna Larry Richardson Dance Gallery lobby - after David's sole solo concert -



**FRIEND AND MENTOR - JAMES WARING - DIES OF LUNG CANCER - DECEMBER 2, 1975.**



↑  
← collages by James Waring  
↓



← **Composer John Herbert McDowell visits Jimmy.**

#1

**Inna '60s n'70s -**

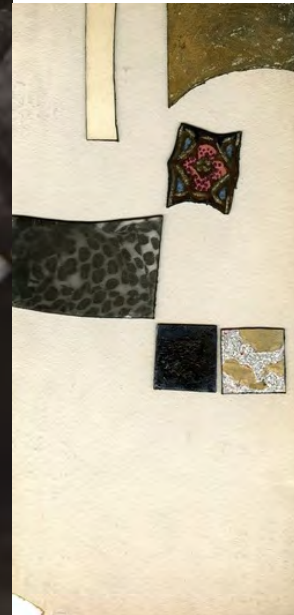
Jimmy Waring lives at 131 Avenue A. Valda's and David's 1<sup>st</sup> apartment. Moves in when they move out. Jimmy babysits once'n claims - Valda says - he teaches baby Ain Gordon to say yogurt - and Max Ernst.

#2

David hears Jimmy ain't well. Finds reasons to not visit. Ain't been in the Avenue A apartment - since they moved out. Braver Valda calls'n makes a date - for them to visit Jimmy together.

← Jimmy's inna living room - in front - my old cork wall - David says - surrounded by old postcards n'photosa pretty boys'n art objects.

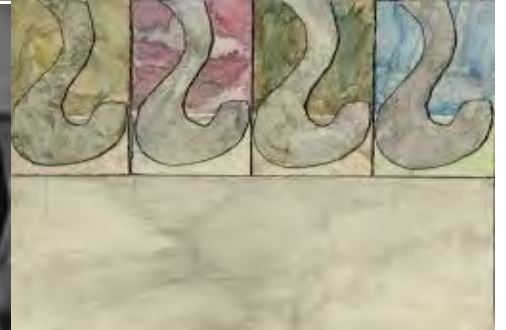
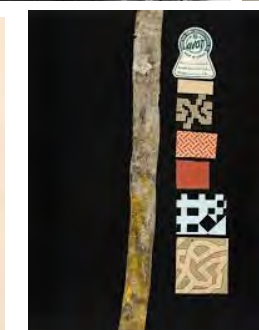
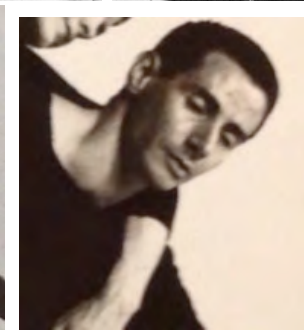
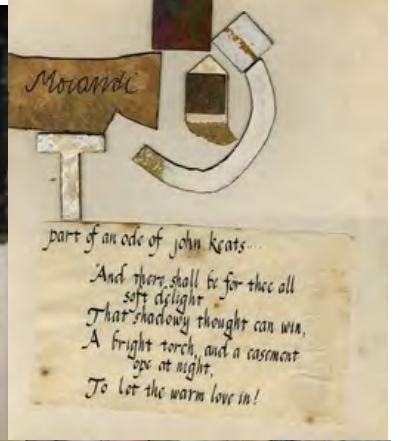
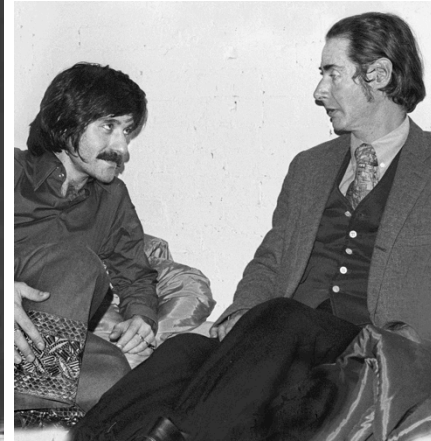
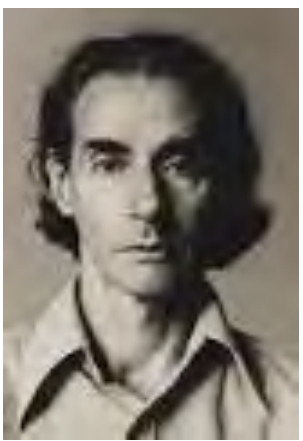
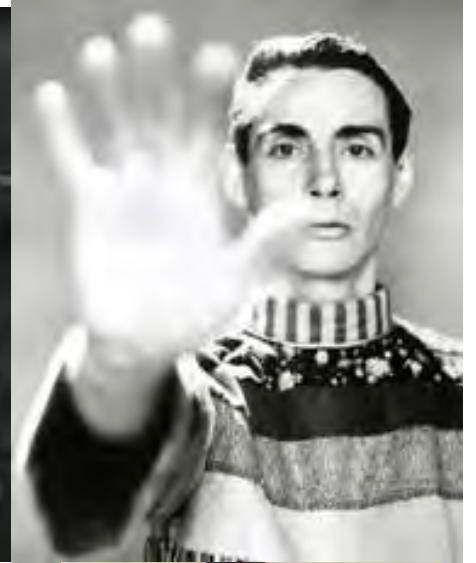
#1



Jimmy holds a mug in his fine fingers and coughs gently. Spits bits of phlegm once in a while. And sniffs the old sniff. David babbles on quietly'n self consciously about art'n artists. People they both know'n knew - and who's doing upcoming what. No mention is made of Jimmy's illness - David says. Then they say goodbye.

#2

David'n Valda go back 1 more time to 131 Avenue A - before the city confiscates alla Jimmy's belongings. We gather'n pack up - David says - old postcards - antique ribbons'n beaded'n handsewn objets. Jimmy Waring elegant costume'n collage paraphernalia. Take everything we can - to Charles Street where we live - David says'n I lock the bathroom door - and climb inna shower where nobody can hear me - and I cry and cry.



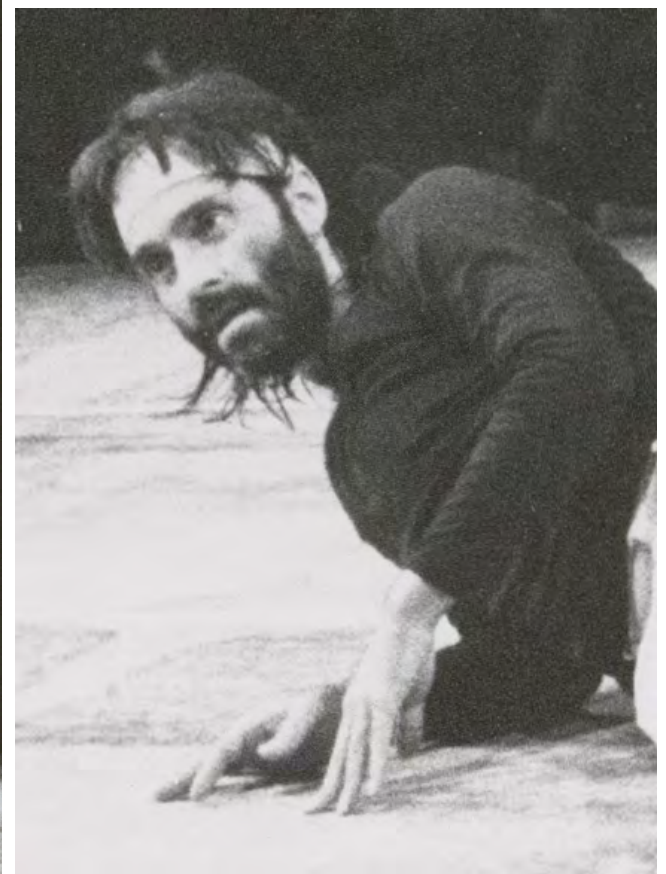
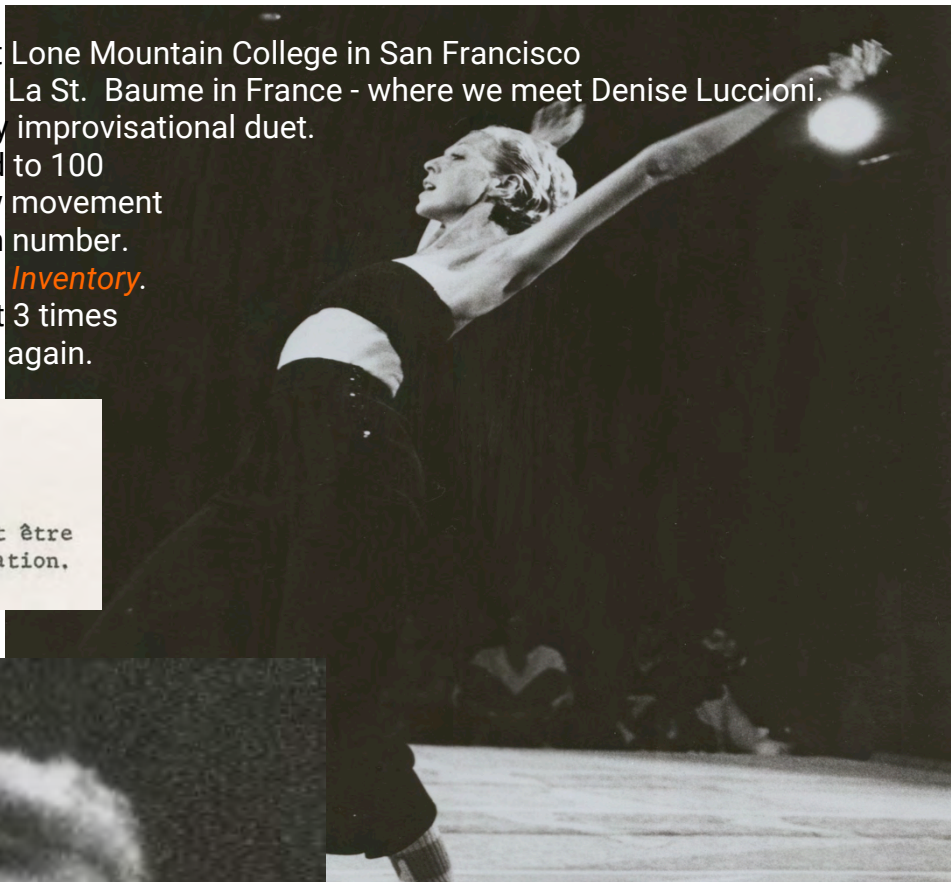
#2

1977 - for performances at Lone Mountain College in San Francisco and SUNY Buffalo and La St. Baume in France - where we meet Denise Luccioni. David constructs 1<sup>st</sup> and only improvisational duet. Count out loud to 100 and invent a new movement new for each number. He calls the piece *Personal Inventory*. They perform it 3 times and never again.

Lone Mountain College in San Francisco and La St. Baume in France - where we meet Denise Luccioni. David constructs 1<sup>st</sup> and only improvisational duet.

Count out loud to 100 and invent a new movement new for each number.

They perform it 3 times and never again.



II - INVENTAIRE PERSONNEL  
(Cr   en 1976)  
  
Forme, dur  e et tempo, peuvent  tre d termin s   chaque repr sentation.



II - PERSONAL INVENTORY  
(First performed 1976)  
  
Form, length and tempo may be determined for each performance.



#1

1977 - to "make a living" David continues to be a part-time display man and designer. He's a part-time "house husband". A part-time father to his teenage son. A part-time son to his aging mother and father. And he's a part-time Post Modern choreographer.

#2

1977 - life changing event in David's "part time choreographer" kinda life - David's then friend Bruce Hoover → parta TAG - Technical Assistance Group - and Bruce's then wife - Regina - say to David - 1 evening - over drinks - too many drinks? Ain't ya tireda being the best kept secret in New York? Ya hafta get your head outta your asshole. Regina says - head outta asshole - Bruce says - hire someone to get you free listings - actually he finds someone - and - he says - to do pre-performance publicity and take reservations - actually Bruce figures alla that out - and - he says - YA HAFTA SHOW NEW WORK TWICE A YEAR - I can't imagine how I'm gonna do that. You have your own space - Bruce says - you can present your own work. I trust Bruce - so okay - David says.

#1

May 1977 - **WORDSWORTH and THE MOTOR**, constructed by David - performed by Valda and David - 1<sup>st</sup> time in their own studio - stage managed by Robert Seder - assisted by 15-year-old Ain Gordon. Architect friend Michael Brill tells David to read *The Nature of Design* by David Pye. Critic friend Sally Baner - author of *Terpsichore in Sneakers* - tells David - to read *Presentation of Self in Everyday Life* by Erving Goffman.



#2

Excerpts of suggested texts - recorded by Norma Fire for **Wordsworth** - **Gordon choreographs gesture to text** - 1<sup>st</sup> time - performed in silence - hi - c'mon - never mind - my head - who's he - not you - gestures are repeated by Valda - for Portia's "quality of mercy" - by David for Hamlet's "to be or not to be." Same gestures. Gestures are repeated with a live humming motor sound. Audience sits at opposite endsa studio. Wall is erected midway - removed as performance begins. Audience sees audience. Wall is re-erected before performance ends. Valda and David end by performing for separate audiences.

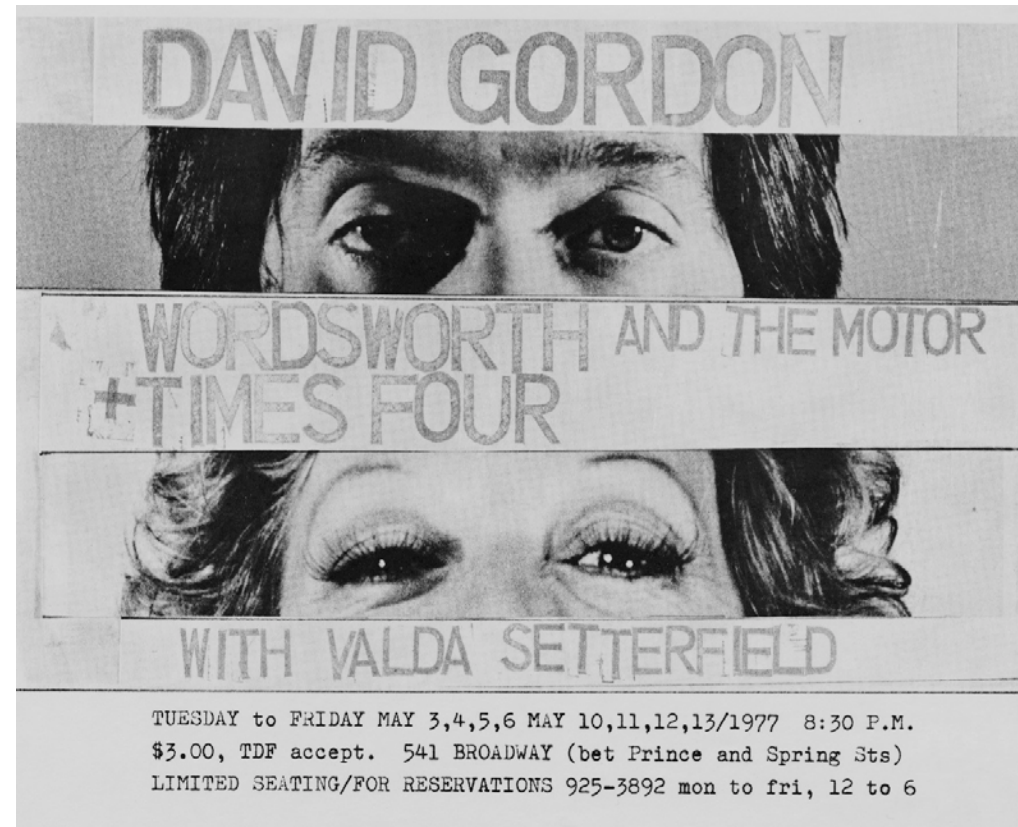
#1

David hasta acknowledge - if he follows Hoover advice - he "wants" - wantsa compete - wants attention - n'more arts funding? Wants more of a "position" - inna movement/art community? Ain't this - the immodest opposite - of 1966 retirement? **Wanting - David says - is dangerous.** What If he wants too much?

#2

David designs **Wordsworth** flyer - he says - with GORDON name bigger. Setterfield's name is smaller and appears below the title. **2016** - David remembers - he don't remember to ask - **what Valda wants.**

1978 - **Not Necessarily Recognizable Objectives** - or **Wordsworth Rides Again** ↓ reviewed by Arlene Croce in *The New Yorker*.





#1

**MAY 15, 1978** - Arts and Sciences and David Gordon - by Arlene Croce for ↓ *The New Yorker*

**Do you want to read aloud - what Arlene wrote?**

#2

**No. You do it.**

#1

*One of the most controlled and sophisticated performance artists is David Gordon, who also happens to like words although he classifies himself as a dancer, not a writer. (I don't know of many writers who have been attracted to the form; those who have been have generally seen it as an occasion to lay their verbal gifts aside.)*

*Gordon, too, can be a wordsmith, but current work is characterized by brilliantly elliptical dialogue or parodies of real conversations. Whether it's delivered by performers or by taped voices, this verbal material is balanced and coordinated with choreographed movements that reveal the same flair for selection and for lifelike imitation. Gordon's type of dance movement is the simple, technically ungraced post-Cunningham rebellion of the sixties by Yvonne Rainer and others. Gordon, who worked with Rainer, is the first to use this movement non ideologically. He seems to see it paradoxically—as being interesting in itself but also somewhat absurd in its presumptive amateurism.*

**Do you want to read this next part?**

#2

**No. You do it.**

#1

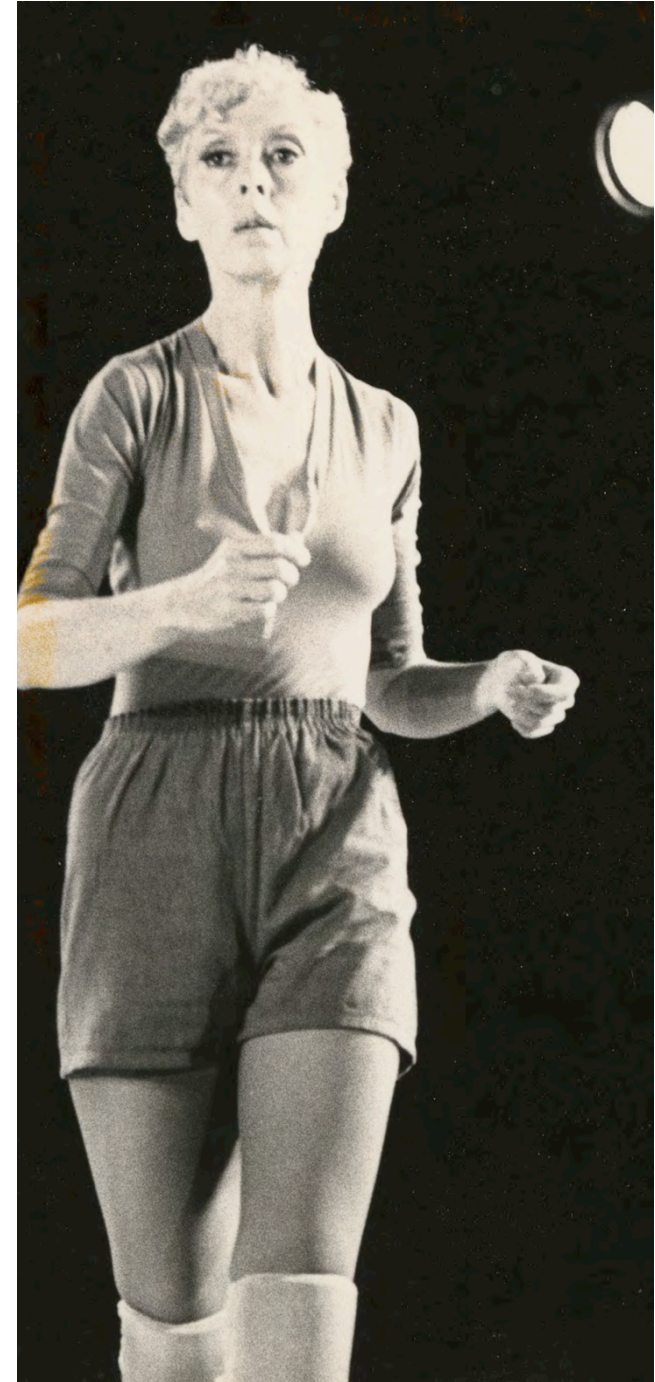
*Valda Setterfield, his wife and partner, is a former member of the Cunningham company. A trained dancer, she's particularly good at projecting the double edges in the material.*

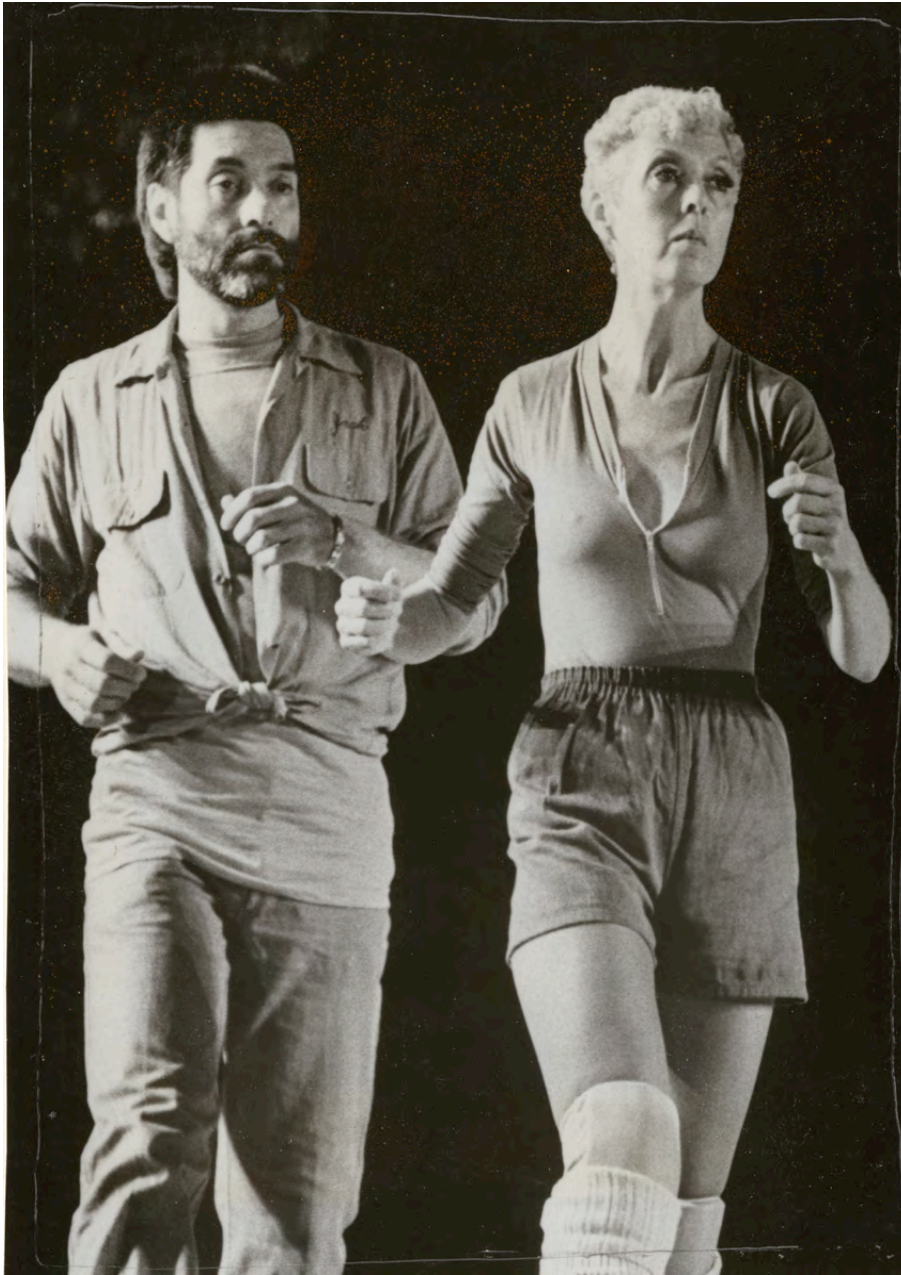
*Because he is by nature a satirist and a critic, Gordon has instinctively developed into an avant-garde comedian.*

*The subject of his new evening length piece,*

**NOT NECESSARILY RECOGNIZABLE OBJECTIVES**, *is performance.*

*By the end of the evening, the inference that he is criticizing his own performance — as dancer, choreographer, scriptwriter, and host (the event was held in his loft on lower Broadway)—as well as the conventions of performance has grown into a certainty. I really think you should also read.*





#2

**No.**

#1

*The piece begins as Gordon and Setterfield circle the space slowly in a jog-walk. They wear satin gym pants, white shirts, jogging shoes. An atmosphere of trial, of self-tempering, begins to gather. Meanwhile a voice catalogues, casebook-style, perils of performance. Another voice (Agnes Moorehead's in "Sorry, Wrong Number") pleads with an operator to dial a wrong number on purpose.*

*Soon we find ourselves unable to distinguish planned accidents from the real ones. Action pauses momentarily and an ingenious floundering conversation takes place—ingenious because we can plainly see that it's being read from posters on the wall. But, in spite of the cue cards, there's a place where the talk takes off on its own. We grasp this when the entire conversation, which deals with the course the performance is to take, is repeated with the roles reversed, and we come back to the improvised section. Whether we recognize it or not, Gordon has made a point about perception and conventional ways of listening and reacting in the theatre. He can be quite ruthless in pressing this point.*

*Later in the action, a similar incident occurs after three other members of the troupe have joined the principals and become confused about the next step to take in a walking pattern. Somebody says, "Oh, now I know what to do," and instantly the line and gesture (hand clapped to head) are incorporated by all five dancers into the pattern. Was the confusion real? Of course not. Gordon now springs his trap. On the next repeat, "Oh, now I know what to do" is said not with dancers smiting their brows but with them holding their noses, and even as we begin to laugh Gordon takes the laugh out of our mouths and puts it in the mouths of his dancers. The line then becomes "Oh, now I know what to do" [laugh]." And to this demonstration of indifference to our reaction we really don't know how to react. Gordon creates a triple-distilled mixture of dance, drama and words. The text develops an almost insidious relevance to the movement, and the movement keeps commenting on itself. Specific sequences take on new aspects when they're done faster or more slowly, by different people, in different directions, or with as little as one element in the sequence varied.*

*A bewitching women's trio, which follows a simple loop pattern of slowly descending to the floor, rolling over, and getting back up, is complicated by the tightest unison possible: the women are pressed one in side another the whole time. Gordon adds a final variation to the roll on the floor and accompanies it with the sunrise music from "La Fille Mal Gardée"— a touch that mingles humor and erotic mystery.*

*Another movement sequence is a series of dashes broken by abrupt directional shifts and off-balance skedaddling whirls. It runs like a spine through the piece, alternating with its companion motif, the slow jog in a circle. Gordon keeps this material so clearly focused we easily see it turning over on itself, its effects as differentiated as words in the dialogues. Gradually, within its limits, the piece develops a disarming openness. We know if anything can happen, it surely will. **Okay - I need a break - why don't you read this part about you.***

#2

**No - can I get you tea or something?**

#1

David Gordon does not look like a dancer. He has an actor's weight and presence, fierce black hair and whiskers that set off a sleepy expression, and a resonant voice. He is soft and shaggy in texture and sensuous in movement, with an overall look of ovals slipping within larger ovals. Sometimes in motion he looks as if he had popped out of Max Fleischer's inkwell.

His personal peak in "*Not Necessarily Recognizable Objectives*" is reached when he does a solo, first having told us on a tape how aware he is of the egocentric temptations of soloing, how he has arranged to undercut these by having his group comment as he performs, and how we mustn't be fooled into thinking he thinks this will do anything but force us to pay all the more attention to "his person" (Gordon talks of him self Mailerishly). He does the solo, which appears to be made up of all the movement material in the piece so far, to the accompaniment of remarks that send up crowd psychology, cultural fetishes, dance criticism—everything that performers have nightmares about. And dreams of revenge, too. How to end?

The four remaining dancers are given the same solo to do in the form of a round, ending as Gordon ended, by slipping behind a sliding door. Thus we conclude with another recapitulation in a different form, which makes it a fresh statement.

It is very hard to break the spell of a satirist. I find among the many pleasures of Gordon's work that it places work of other performance artists in perspective.

**You're not going to read any of this - are you?**

#2

**No - you do it. I'll make some tea.**

#1

He seems to stand midway between those who are moving from a fine-arts base and those moving toward it. In the work of painters, sculptors, and other nondancers, performance art is an impulsive movement toward theatre. The impulse of dancers like

Lucinda Childs and Trisha Brown is to imitate non-dancers in a kind of backward progression out of theatre and into the gallery. Childs and Brown reduce dance to basic elements and even delete some of those basics.

As a gallery art, dance doesn't withstand scrutiny the way its neighboring arts do— it's had to give up too much to get there.

In thinking about this kind of rarefied, conceptualized dance, I've tried to resist the idea that the move away from theatre, which it represents, is for a dancer a move against nature. But in the non-theatrical arts "theatre" is abstractly present. So for a painter's or a sculptor's image to take on the dimensions of live performance reifies something in its nature. Separating dance from theatre doesn't make dance more lively— doesn't make it strong in its own right, the way a self-sustaining art like painting is strong.

The mistake here is to confuse theatre explicit in dance with theatre implicit in painting.

Rudimentary dance as its devotees see it is really sub-rudimentary.

The result is not the transmutation of an art form but its reduction to a scientific exercise.

**Okay - you tell - you say - you read what happened next - I'll make the tea**

## #2

David is confused about how *What Happened* 1<sup>st</sup> happens.

Director of Poetry Project at St. Mark's Church asks him to perform? Perform with Valda?

Share a program? Perform *CHAIR*? Valda's father is ill. She flies to England.

Will she be back in time? Will David do solo *CHAIR*? Or what?

He writes 1<sup>st</sup> *WHAT HAPPENED* script. Calls it *STORY*? Invents'n rehearses gestural moves.

He'll perform *STORY* if Valda ain't back? Valda flies back. Onna day of.

St. Marks's dressing room has no toilet. Valda pees inna corner. Onna earth floor.

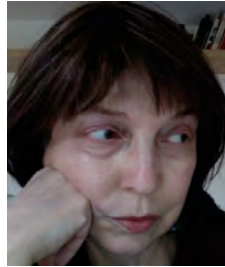
They perform *CHAIR* in 4 directions - to audience on 4 sides.

Valda - with jet lag and no rehearsal - needs to know where to face.

Ain Gordon squats with a cardboard "front" sign.

David also does *STORY* as a solo? No. Writes 2<sup>nd</sup> script for Valda'n teaches moves?

The English dancer Valda Setterfield, a former member of the Cunningham company, now works mostly with her husband, David Gordon, one of the founders of the avant-garde Judson Dance Theatre in the early sixties. His new "permanently temporary" Pick Up Company opened the season at Dance Theatre Workshop. Gordon makes witty and ingenious use of the spoken word in his pieces: both dance and dialogue have that seeming spontaneity that can come only from precise construction, careful rehearsal, and concentration in performance. *What Happened* is a kind of danced rebus in which spoken words are illustrated by gestures and movements, e.g. on the word "grandfather" the dancers delineate the outlines of a tall vertical clock, complete with hands and pendulum. Gordon's *Mixed Solo* is first performed by himself, with ego-deflating comments from the company (Q: Do you ever wonder what he's thinking? A (Setterfield): No), then by four others who reproduce exactly not only his movements but his expressions and his tone of voice — the sincerest form of flattery. An evening of pure virtuosity.



*STORY* -  
1<sup>ST</sup> TIME - A DUET?  
AT LA STE. BAUME -  
IN FRANCE -  
1<sup>ST</sup> VERSION -  
IS TRANSLATED -  
N'SPOKEN ALOUD BY -  
← DENISE LUCCIONI.

← DTW review by David Vaughan

#1

*WHAT HAPPENED* eventually has 7 scripts - differing versions of accident narrated at once by dancers - doing related gestural movement. Opens with taped sounds of crash - ends with everyone speaking in unison - to be or not to be: that is the question: Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing end them? To die: to sleep; no more; and by sleep to say we end the heartache and the thousand natural shocks that flesh is heir to, 'tis a consummation devoutly to be wish'd. To die, to sleep; to sleep: perchance to dream: ay, there's the rub;



#1 & #2

THE POLICE ARRIVED - AND ALSO AN AMBULANCE. THE AMBULANCE HAD AMBULANCE - SPELLED OUT - BACK TO FRONT - ON THE FRONT - WHICH WAS CONFUSING. THE POLICE QUESTIONED WITNESSES - WHILE - THE AMUBLANCE ATTENDANTS SEARCHED FOR VICTIMS. - KNOWING WHAT HAPPENED - WANTING TO HELP - BUT HAVING NO TIME - I LEFT RIGHT AWAY.

#2

So *WHAT HAPPENED* with Valda - in a cast of 7 women with Susan Eschelbach - Margaret Hoefel - and Christina Svane - from David's 1<sup>st</sup> public audition -

← at Dance Theater Workshop - and 5 new "stories" are added -

to the 2 original stories - and David don't know who does his ↓ original story -

5èmes FETES MUSICALES DE LA SAINTE BAUME			
Août 1977			
8 Août : David GORDON et Valda SETTERFIELD,		Danse	
THE WORK IN THIS PERFORMANCE IS CONSTRUCTED BY DAVID GORDON		LE TRAVAIL PRESENTE A ETE ELABORE PAR DAVID GORDON	
PERFORMED BY		PRESENTE PAR	
VALDA SETTERFIELD DAVID GORDON Denise Luccioni			
1.- TIMES FOUR	FIRST PERFORMED 1975	1.- MULTIPLIE PAR 4	CREE EN 1975
INTERMISSION		ENTR'ACTE	
2.- WORDSWORTH and the motor	FIRST PERFORMED 1977	2.- WORDSWORTH et le moteur	créé en 1977
Systems tape*(lead by Kilina Cremona)		Enoncé des systèmes*(lu par Kilina Cremona)	
Description		Descriptif	
Gestures		Mouvements	
Story		Histoire	
Shakespeare		Shakespeare	
Tacet		Arrêt du son	
And the motor		Et le moteur	
* material in the systems tape from "The nature of design" by David PYE		* tiré de "The nature of design" par David PYE	

# DAVID GORDON/PICK UP CO.

WITH VALDA SETTERFIELD

Jane Comfort  
Susan Eschelbach  
Irene Grainger  
Margaret Hoeffel  
Molly McGuire  
Christina Svane  
and  
James McCormell  
Martha Roth  
Stephanie Woodard



Sept. 26 - Oct. 1, 1978  
at 8:00 pm

American Theatre Lab  
219 W. 19th Street,  
Res. 924 - 0077  
\$3.50 / TDF

Assisted by Dance Theater Workshop  
photo: Babette Mangolte

**1<sup>st</sup> script** - AT THE CORNER--OF THE STREET--  
WHERE I LIVE--A CAR--RAN OVER--  
AN OLD MAN--WHO FELL--TO THE GROUND --  
WAS WET---SO I SPREAD A BLANKET ---  
AND LAY DOWN--TO LET THE SON--  
OF AN OLD FRIEND--OF MINE--  
HAVE THE MONEY--TO GO--TO SCHOOL--  
WHERE--WAS I? ---  
SEARCHED---HIGH AND LOW--TURNING--  
THE HOUSE--UPSIDE DOWN AND BACK--  
TO THE BEGINNING --OF TIME--  
WHEN MAN WAS A MONKEY--AT THE TOP -  
OF THE MORN-ING--TO YOU--WALKED--  
ALL THE WAY --HERE--TO SEE ME--WHICH--  
WAS SO GOOD OF YOU--TO WALK--ALL THE WAY  
--HERE--TO SEE OUT--THE WINDOW--TO SEE--  
IF THE OLD MAN--WAS HURT---WHICH--  
WAS TO NO AVAIL--FOR---HE WAS BEYOND--  
HOPE--THE DRIVER--IS PUNISHED--FOR -  
HIS CRIME--DOES NOT PAY--FOR THE SON--  
OF AN OLD FRIEND--OF MINE--TO GO-TO  
SCHOOL---WHERE--WAS I?--STUMBLED--INTO -  
THE BACK---OF THE VAN ---THAT HIT--  
THE MAN--WHO FELL TO THE GROUND--DEAD ---  
AS A DOOR--YOU WITH ALL---MY HEART -  
TO HEART-TALK --WHICH--WOULD--STOP HIM--  
SHE CRIED--GRABBING --HIS SHIRT---AS HE -  
RAN---TO THE CAR--FARE--TO GO--TO SCHOOL--  
DAYS--OFF--NOW HEAR THIS--OLD MAN--  
WAS WAITING--TO CROSS--THE STREET--CAR--  
BACKED UP--IN TO--THE CAR--OF THE SON--  
OF AN OLD FRIEND--OF MINE--WHICH--WAS  
WAITING--FOR--THE LIGHT--TO TURN--TO GO--  
TO SCHOOL--TO STUDY--TO BE--

#1

**David writes 2<sup>nd</sup> script for Valda?** AT THE CORNER--OF THE STREET--WHERE I--LIVE---OVER--A FIVE AND TEN--MINUTES --TO THREE--I HEARD--  
THE OLD MAN--SAY--HE WAS GOING--OUT--TO SIT--IN THE SUN--OF AN OLD FRIEND--OF MINE--TELEPHONED--MY HOUSE--IS NEAR--A FOUR--WAY--  
CROSSING HIMSELF--HE STEPPED--OUT--INTO--THE STREET--CAR--ROUNDED--THE CORNER--KNOCKING--AT MY DOOR--STEP--LAY--A SMALL--BABY--  
WRAPPED AROUND--THE STOP--SIGN--OFF--OVER--AND OUT--OF MY HOUSE --RUNNING--INTO--HE SON--OF AN OLD FRIEND--OF MINE--WAS WAITING--  
AT THE CORNER--FOR--A STREET CAR--LURCHED--UP--ON TO--THE SIDE--WALK--HITTING--THE OLD MAN--WHO FELL--TO THE GROUND--WAS WET--SO I--  
PICKED UP--THE BABY--IN TIME--TO SEE--THE SON--OF AN OLD FRIEND--OF MINE--RUNNING--OVER--TO THE OLD MAN--TO SEE---IF HE--WAS HURT--WHICH--  
WAS TO--NO AVAIL--FOR--HE WAS BEYOND--HOPE---THE DRIVER--IS PUNISHED--FOR HIS CRIME--DOES NOT PAY--PHONE--TO CALL--THE BABY--SLIM--  
WHICH--I REMEMBER--WAS THE WAY--MY GRANDFATHER--ALWAYS--WISHED--TO BE--

and **WHAT HAPPENED** is also presented by ↓



← VAL BOURNE at Riverside Studios in London



at 1<sup>st</sup> British Dance Umbrella performances -



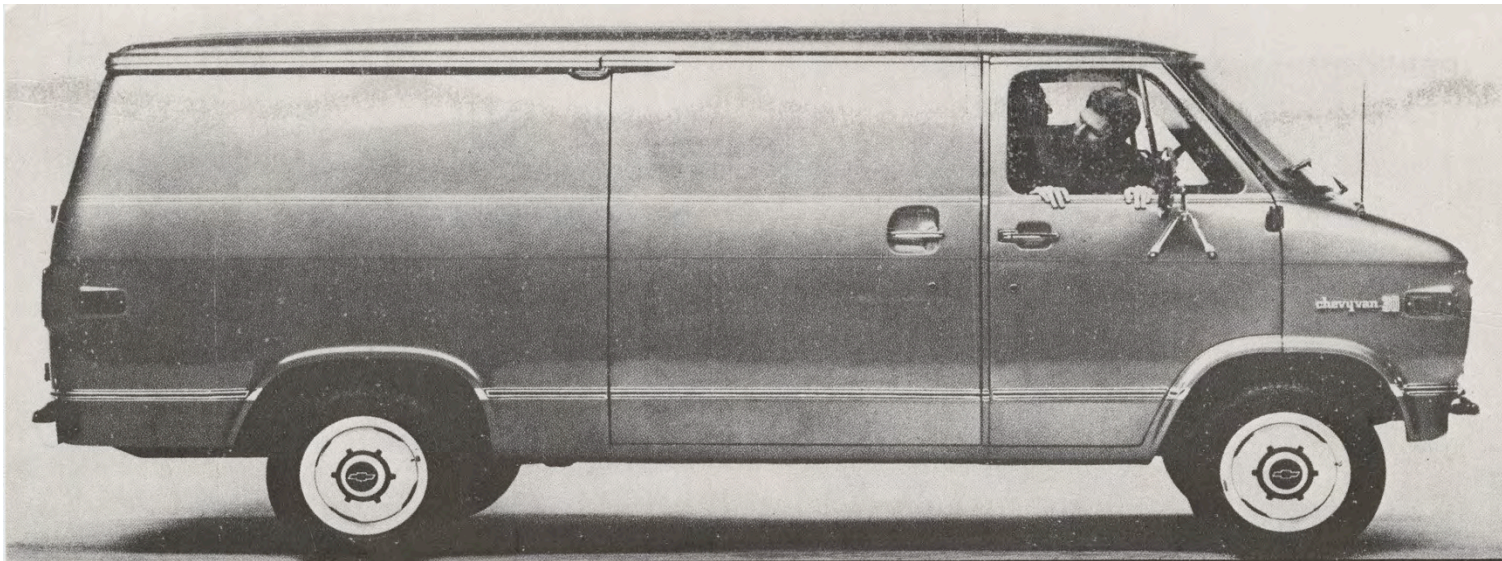
and presented by LIZ THOMPSON at Jacob's Pillow - and presented - ↓ - in the Setterfield/Gordon studio.



1970s - *What Happened* is made into a *10 Minute TV* episode funded by New York State Council on the Arts media program.



**Inna '70s** - including **1979** - Sam Gordon drives Ess-Gee Trucking every day after 3 to pick up afternoon mail from commercial companies. He gets the mail to the Post Office to go out that evening for next day delivery. David and Richard Gordon work part time with father Sam. Ess-Gee Trucking is Sam's 2<sup>nd</sup> job. Sam always has 2 jobs. 1 is always United States Post Office mailman from 6:00 AM to 3:00 PM. For 2<sup>nd</sup> job - inna '70s - Sam borrows money from mother-in-law Fannie to buy a kinda van - and incorporates under the name Ess-Gee Trucking. **David's 1979 mailer features a kinda van - and the name Pick Up Company ↓ to advertise *AN AUDIENCE WITH THE POPE*.**



# DAVID GORDON/PICK UP CO.

WITH VALDA SETTERFIELD

## AN AUDIENCE WITH THE POPE AND WHAT HAPPENED

APRIL 12,13,14,15/19,20,21,22/26,27,28,29 1979

541 BROADWAY 8:30 PM

\$4.00 or TDF+\$1.00/ Limited Seating

For reservations call Ticket Central 279-4200

#1

**August 1978** - Pope Paul VI dies.  
Papal conclave convenes.  
Elects Albino Cardinal Luciani  
as Pope John Paul I.  
He dies 33 days later.  
Cardinals reconvene.

**October '78**

they elect a new Pope.  
He calls himself John Paul II.

#2

Performing Art Services -  
David Gordon's management -  
ask what his next piece will be.  
He spontaneously says -  
*AN AUDIENCE WITH THE POPE.*

#1

David asks David Vaughan -  
to be photographed -  
dressed as the Pope -  
and to record a faux lecture -  
about words derived -  
from root word "Pope".

#2

Here is **2015** edited version -  
of faux lecture  
delivered in **1979** -  
by faux Pope - David Vaughan.

#1

While only members of the hierarchy - of the Roman Catholic Church - heads of state and prominent people - are likely to be granted a private audience with the Pope - anyone - Catholic or non-Catholic - pilgrim or tourist - can attend group audiences.

Religious Origins of Physical Movement says papal audiences evolve over the years managed differently by different Popes.  
A Pope Peter - in his youth - is a player in a Commedia dell'arte troupe touring Italian provinces till misfortune takes him to the church.

Rising through ranks to Pope - he never outgrows a love of theatrics.

Not content with his predecessor's somber black cloth - he eyes the east for brocades and outsize head dresses - and begins - what is then referred to as "*An Audience for the Pope*".

He mimes sequences of a historical nature - remembered from his youth - and slight of hand tricks.

Pope Peter is popular with the people - and the word "popular" - we are led to believe - is coined from the root word pope.



#1

At the Pope's death the occasion and the title must be altered. Next Pope hopes to keep contact with people but can't entertain. Decides people will entertain him. During his reign and reigns of Popes after him ceremony becomes known as *An Audience of the Pope*. Performance artists enact annual festivals which include amateurs and professionals.

#2

A week of mixed bills for the Pope are known as a **potpourri** from root words pope and puree.

#1

But they are thought too frivolous by conservative church elements.

#2

Reform movements select a moderate Pope who ends performance festivals. Substitutes *An Audience with the Pope*.

#1

Remnants of early performance festivals are command performances for Queen of England and White House entertainments.

#2

New Audience with the Pope is a somber affair.

New Pope - also Peter - meets with a handful of people to discuss clerical matters.

This proves to be limiting because he speaks only Italian or Latin which brings us to the **Pope Dance**.

#1

**Pope Dances** use gesture and mimed text in response to language barriers.

Travelling communicants are responsible for a lively movement vocabulary to spark Pope's interest.

#2

People are seen by the Pope singly or in small groups.

Common usage of words to designate size of a Pope Dance are solo - duet - trio'n quartet.

If the Pope is moved by the Pope Dance he nods - smiles and taps his foot.

#1

Term **Pop Dance** applies to an approved Pope Dance. Rhumba and twist originate as Pope Dances. *O Solo Mio* - favorite Pope song may have been written - as a response to a moving Pope Dance.

#2

Pope may request a Pope Dance be repeated. Do it again for his pleasure or if he doesn't get it. If multiple showings afford the Pope no enlightenment he shakes his head no and communicants must leave. These are known as the **Pope's "No"s**. Other terms to evolve from audiences with the Pope: **pop-eyed** - a condition attributed to seeing too many Pope Dances; **pop corn** - a small dry food stuff, pale in color, invented by a chef at the Vatican to resemble a pasta, for the Pope to ingest without notice during showings; **poppy cock** - a term used by the Pope to describe many Pope Dances he has to sit through, and derived from the Latin pappa or father and cacare...to defecate.



PERFORMING ARTSERVICES, INC.  
463 West Street  
New York, N. Y. 10014

...ERMUS... Ferry Landing... Full...  
...ick Hynes... piano...

**Dance**  
CHIANG CHING DANCE COMPANY, Henry Street Playhouse, 466 Grand Street, 3.  
FESTIVAL OF RUSSIAN DANCE, Beacon Theater, Broadway and 74th Street, 3.  
IRISH BALLET COMPANY with THE CHIEFTAINS, City Center-55th Street Theater, 3 and 7:30.  
DAVID GORDON/PICKUP CO., 541 Broadway, 8:30.

Center Theater, 155 W. 55 St., Dr. (at 120 St.), 864-2929 - THRU APR 24-8:00 - THRU MAY 29, 13 at 8:00.

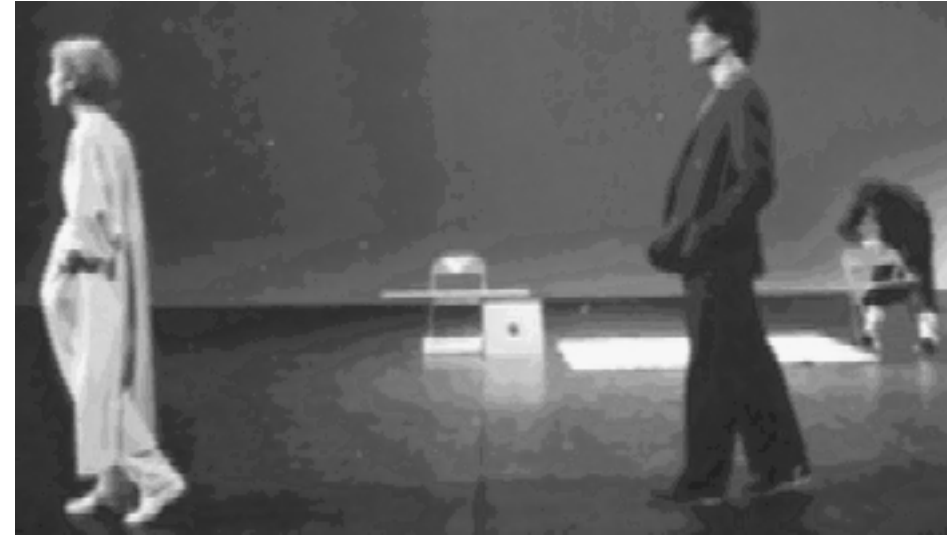
David Gordon (L) and Valda Setterfield

**DANCE PICKS**  
David Gordon/Pickup Company  
541 Broadway (between Prince & Spring), 279-4200  
April 12-15, 19-22, 26-29  
Gordon's new dance, *An Audience with the Pope or This is Where I Came In*, was inspired by the rapid turnover in popes recently. Gordon shares the cool intelligence of much post-modern dance, but his fine wit and irony sets him distinctly apart. Gordon won SWN's Soho Arts Post-modern Dance Award last year, so you can see how highly we value his work.

Robert J. Pierce



#1  
**1979** - at Camera Mart in New York - *THE MATTER (plus and minus)* begins - as 22 dancers led by Valda Setterfield - including Ain Gordon - cross the stage - to Ludwig Minkus **1877** music - for Marius Petipa's ballet *La Bayadere* - as David creates faux 'window display' of found backstage objects - gathered - as he does weekly - from shelves at Papier Malce - Caswell Massey or - Azuma - to create windows - that sell retail merchandise - so he can "make a living".



**DAVID GORDON/PICK UP CO.**  
 WITH VALDA SETTERFIELD

*DG + V St Slides*  
*1 hoop*  
*others out*  
*2de curio*  
*extra curio*  
*DG alive look*  
*arranging behind time*  
*everybody dies DG's solo*

Christopher Banner	Lisa Clarke	Michael Davis
Susan Eschelbach	Lawrence Greene	Gahan Haskins
Margaret Hoeffel	Ain Gordon	David Gordon
Irene Hultman	Joanne Koob	Joel Luecht
Mary Lyman	Keith Marshall	Colleen Mulvihill
Judy Nelson	Priscilla Newell	Gary Reigenborn
Marta Renzi	Ellen van Schuylenburch	Valda Setterfield
Diane Schaffer	Derek Toohy	

Artistic Director David Gordon  
 Lighting Designer Jennifer Tipton  
 Stage Manager Kate Elliott  
 Clothing Selected & Coordinated by Suzanne Joelson  
 Photos for Slides & Front Cover Babette Mangolte

#2

Final performer crosses from stage left as Bayadere music ends. All 22 dancers exit at once. They speed stage right to left. Stage is emptied and bare. They take all Gordon's display with 'em as they go. Like hungry locusts in MGM's **1937** film - *The Good Earth*.

**DAVID GORDON/PICK UP CO.**

WITH VALDA SETTERFIELD

AT THE DANCE UMBRELLA CAMERA MART/STAGE ONE 54th STREET AND 10th AVENUE N.Y.C.  
 DECEMBER 4th/6th/8th 8:00 P.M. DECEMBER 9th Matinee 2:00 P.M. \$9.50/TDF voucher + \$2.00  
 PHOTO: Babette Mangolte CHARGE IT: 239-7177

#1

**2000 - Mikhail Baryshnikov asks to use David's version of the Minkus *Entrance of the Shades* - from *THE MATTER* - for *PAST/FORWARD* - Judson retrospective curated by Baryshnikov - for White Oak Dance Project - so - White Oak dancers enter - along with volunteer performers - gathered when *PAST/FORWARD* tours. **David directs the production** - asks for a videographer to operate live camera - projecting giant images - of performers musical entrance - on an upstage movie screen. He teaches Baryshnikov a version of his own "display" process. Baryshnikov improvises - on tour - nightly - with found backstage objects. *When PAST/FORWARD* appears at BAM Next Wave - in NY - Misha and David perform the display section - simultaneously - on the opera house stage. (see **2000s ARCHIVEOGRAPHY - Part 2**)**



Arlene Croce writes in *The New Yorker* -

In his piece called *The Matter* - Gordon stages a parody of the *Entrance of the Shades*.

**David says no - a parody is a spoof - a send-up or a lampoon - created to imitate - or comment on original work - by means of satire or irony.**

#2

*The Matter's* Bayadere entrance - David says - ain't meant as parody - it is a reference - and - a tribute.

#1

← I'm fond of *Entrance of the Shades* repetition - David says. 1<sup>st</sup> ballerina enters - takes a balance - next one enters - balances - and next. Audience sits'n sits - in a theater - an opera house as ballerinas enter - and balance'n enter and balance - and I sit too. Slow walk in *THE MATTER* is also a balancing act.

**1979 - for *Beyond the Mainstream - Dance in America* on PBS Great Performances - director Merrill Brockway uses Bayadere entrance n'David's display solo - under closing credits**

#2

**1979 - *THE MATTER (plus'n minus)*** produced at Camera Mart by TAG - Technical Assistance Group - includes Valda'n David duet - **CLOSE UP**. D.W.Griffith invents silent film close ups inna **1900s**. David - at 15 - falls in love with haunting close ups - of Elizabeth Taylor 'n Montgomery Clift in George Stevens' **1951** film *A Place In The Sun*. Babette Mangolte - photographs Valda and David - in rehearsal get ups'n dress up clothes - Images fill upstage screen - dwarfing life size stage presence with magnified detail of disintegrating embrace - loss of visible support - and empty arms. Photographic power of intimacy - physical connection - and of loss.



David claims to avoid repertory but **CLOSE UP** duet appears'n reappears.

Excerpted in **2012** for 40<sup>th</sup> anniversary of **1972's THE MATTER**

and 50<sup>th</sup> Judson anniversary for **THE MATTER/ART & ARCHIVE** - commissioned by Danspace Project. (see **2010s ARCHIVEOGRAPHY - Part 2**)

**David Gordon refers to most "dance" as movement'n calls his movement - to himself - dance. He calls most movement "dance".**

If other people find what he calls dance to be movement - they still might not wanna call it "dance" - ↘

1979 - David and Ain ㄿ dance together in **THE MATTER**



#1

Marcia B. Seigel writes in *Soho News* in 1979 - **seemed to be less dance in this performance than is usual for Gordon** - what there was was downplayed. Gordon did a solo of offhand poses not exactly finished or connected while singing snatches of something like "In the Mood" in a whiskey tenor. The other dancers did what might have been the same dance or something derived from it, together but not in unison, during what was announced as intermission.

#2

David says: walking in **The Matter** - and stopping walking - is like stopping - at the framed stopped action - of *The Garden of Earthly Delights* - painted in 1500 - by Hieronymus Bosch - in a museum gallery and moving on and stopping at stop action of *The Rape of the Sabine Women* painted by Nicolas Poussin in 1637.

#1

Curator of museum events - may use the work - of 1 artist over many years.

#2

Or 1 subject by many artists - or style differences - between artists - dealing with same subject - or geographic location.

#1

Or might include as David does - side by side in **THE MATTER - plus and minus** - Little Eva singing - *The Loco-Motion* in 1962 - or Ain Gordon's "big broom" solo - made in David's composition class - at Naropa Institute.

#2

1979 - *Village Voice* - Deborah Jowitt writes about *Song and Dance* performed during the intermission - A nice - fumbly solo of Gordon's is repeated ad lib by the group during intermission.



Amazing Grace, Deuce Coupe, Jesu Joy of Man's Desiring and balalaika and bagpipe music color our perceptions of style. Deborah don't mention 62's *The Loco-Motion* by Little Eva.



#1  
Intermission is announced and David begins his solo: relaxed movement phrases composed of tilts - arabesques - plies and jumps and turns. Drops to the floor - David says - as he hums Loco-Motion.

#2  
Company dancers - any or all - enter and exit as they choose - perform with others for as long as they like - constructed movement in or out of sequence - on or off 5 music selections - in or outta sync - David says - till intermission ends. David constructs "pedestrian" movement - gesture and intention - arriving at and abandoning - "panorama."

#1  
Dictionary definition of **panorama**:  
any wide angle view or representation of a physical space in painting, drawing, photography or a 3 dimensional model  
Word was originally coined in the 18th century by the Irish painter Robert Barker to describe his panoramic paintings of Edinburgh and London.  
The motion picture term *panning* is derived from *panorama*.

#2

David interrupts the "panoramic" ensemble character of the evening's work with 20 minutes of solo dancing.

#1

Entered and exited voluntarily and personally phrased and performed in and out of sync simultaneously with other dancers.

#2

To a wide range of rhythms'n music styles **and only during intermission.**

#1

Relates to clearing the stage for act 2.


#2

Or cleansing the palate with fennel before the meal continues. **Or emptying the store window.**

#1

**1979** version of *The Matter* includes new **Solo Score for 5 dancers** - based on excerpted photos of other artist's classic dances - ↓ - outta context.


1. Prior to #1 arabesque, fall onto back leg and brush it through



1.a. brace yourself  
1.b. establish a pedestrian position and then make slight adjustments to it until it is entirely altered.


2. WALK FORWARD 5 STEPS  
3. BACK UP 5 STEPS  
4. TURN TWICE AND CHANGE FOCUS

5. 5.a. rock in this position for 10 counts



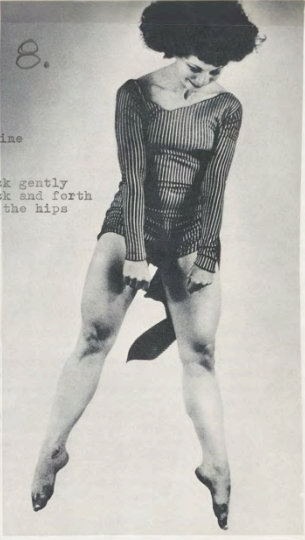
6. 10 COUNTS OF STILLNESS IN ANY STANDING POSITION.

7.



7.a. trace the outline of your body  
7.b. rock gently back and forth at the hips

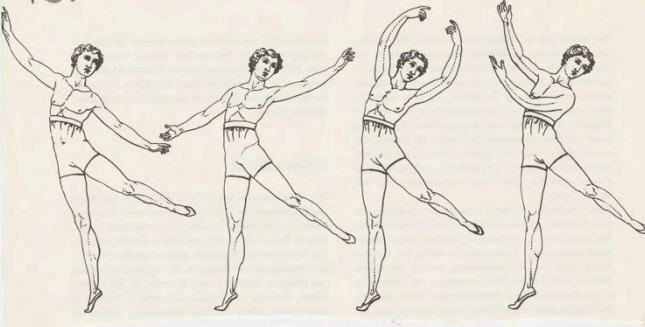
8.




9. HANDS ON HIPS, DROP ALONG SIDES TO FLOOR.

10. TURN TO GO SOMEWHERE  
11. SMILE AND SLIDE  
11.a. crossed arms, crossed legs  
12. CHANGE FRONT AND REPEAT THIS PAGE.

13.



14. TRY VERY HARD TO FLY (FOR ONE MINUTE)  
15. PLIÉ AND TWIST TORSO, CHANGE FOCUS.  
15.a. throw all your weight backward  
15.b. lazy recovery

16. 

17. ONE GESTURE REPEATED SIX TIMES, HOLD FINAL TIME FOR 10 CTS.  
17.a. lift, out, squeeze, flatten, turn and wring.

18. RELAXED HOLD FOR 10 CTS.



#2

IN 1979 FINALE - for *THE MATTER - Plus & Minus* - 1962 *MANNEQUIN* ends - with 1979 cast lying on stage floor. They stand and begin to exit individually. **Except for Valda.** David asks Valda to not get up. Cast sees Valda - still onna floor. There is rehearsed confusion. David kneels beside her - the cast turns back to help. David'n Ain and dancers - Valda's husband and her son and Pick Up dancing partners - lift "lifeless" Valda. Carrying Valda overhead - they begin slow exit - to Prokofiev funeral music - from ballet score - for *Romeo and Juliet* - as Jennifer Tipton's lights dim. An unexpected moment of narrative drama at the conclusion of a series of dance episodes.



#1

About life and death in David's work - my work - David says - lotsa times - he says - in novels - and inna movies - ya can tell - who's gonna die - and when.

Even if you're a kid - Saturday afternoon - at the Loew's Delancey - or Sunday afternoon - you can tell -

you know - uh oh - someone's gonna die - what's that cough? Outta nowhere.

Why's he coughing - or she?

Nobody hasta cough inna movie. Cut that cough.

Often it's she who coughs - Greta Garbo as Camille -

◀ or Merle Oberon as Catherine of *Wuthering Heights*.

Sooner or later - she's gonna die - and - David's gonna cry.

#2

Sometimes the whole damn movie's about dying - the hero or the heroine is having a real good time -

◀ she's Bette Davis - as Judith Traherne in *Dark Victory* in 1939 - no I don't see this movie in 1939 -

I'm 3 in '39 - I see the movie when I'm 25 - on TV - onna Late Show - or Million Dollar Movie -

Judith rides horses and goesta night clubs and smokes and smokes - but - uh oh -

she has a headache - or the picture gets blurry n'she walks into walls - so she hasta get a check up -

and the doctor - who's gonna love her - even marry her - George Brent - after a serious phone call -

yes the phone rings and it's gonna be serious - n'with a piece of paper in his hand - he looks serious -

uh oh - "prognosis negative." It's gonna take the whole resta the movie for her to get ready - set - go -

but she's gonna die - and grown up David - in fronta the TV - inna middle of the night -

maybe with baby Ain in his arms so Valda can rest - stay asleep - David is gonna cry.

#1

The thing is - kid David likes comedies - he likes to laugh out loud inna movies when he's a kid -

to laugh in a crowd - in an audience - share laughs - and he likes musicals - all that technicolor - n'singing and dancing - but it turns out -

he also likes to cry - you would think he don't wanna cry. He don't get it - David says.

What is it about crying - about dying - that's okay with him? Inna movies? In biographies.

#2

So - David - who reads more books inna summer - a suitcase fulla books - lotsa bios - reads at the beach - in the early 2000s -

◀ a biography of Edith Piaf - *non - rien de rien - non - je ne regrette rien* -

puts off reading the end - she's gonna die - puts it off and off -

I read and cry - David says - wetting the last pages of the book -

with my tears - he says -

and I realize - as I write this - because I write this - that deaths and funerals -

happen in what I make - in the work I make -

grandma Fannie's death'n funeral in *The Mysteries* - Valda's funeral in the '79 *Matter* -

I decide I'm not gonna do a lot more dancing in my own work - so i get myself shot -

in *Slaughter On 10<sup>th</sup> Avenue* - and I die. In my work we laugh a lot and we die - and I cry.





#2

↪ Childlike wife Dora Spenlow hasta die - I know - David says - in Charles Dicken's *David Copperfield* - so David - the character David - can eventually marry long suffering Agnes Wickfield. A lotta other characters hafta die - and some of 'em hafta get what useta be called "just desserts" - but Wilkins Macawber is there till the end - useful to the plot - for melodrama and comedy -



← with W. C. Fields as Macawber and Elsa Lanchester - as his wife - and



← Edna May Oliver - ha ha - as Aunt Betsy - and Lennox Paule as Mr. Dick - and - all the Dickens characters live and die - in the book and in the MGM 1935 film - which I see for the 1<sup>st</sup> time inna '60s - but I read the book inna '50s - and the book - and the film fuse in my memory - David admits.



#1

← And Pauline Lord - in *Mrs. Wiggs of The Cabbage Patch* - 1934 - never hearda her before this movie on TV - poor single mother of a lotta kids - she talks to her young dying son inna hospital - we don't see him - just her - just her face - inna scene about the vaudeville show - she goes to a show with his brothers and sisters - never been in a theater - somebody gave 'em tickets - so kind - but she is called away to the hospital - uh oh - her son - only a little sick - don't worry the doctor says - go to the theater he says - but her son gets sicker - the usher asks are you Mrs. Wiggs? Uh oh - at the hospital - we see him sick - in her face - in her eyes - at his bedside she hasta talk - keep talking - she describes the show - we see him die in her eyes - as she talks - smiling - and talking - wotta good funny show it was - what a good time they had - she says - and how they all wished he was with 'em. He woulda laughed she says. Boy - David says - do I cry.

#2

The thing about *A Place In The Sun* - 1951 - Shelley Winters - as Alice Tripp - hasta die - David says - I know it even though I'm 15 - if Montgomery Clift as George Eastman's gonna be with Elizabeth Taylor - as Angela Vickers - Alice hasta die and if she hasta die - then George - who lets her drown hasta die too - in those good old moral movie days - nobody gets away with nothing.

#1

And there hasta be a trial - Bertolt Brecht would be happy - (see [2000s ARCHIVEOGRAPHY - PART 1](#)) And Elizabeth Taylor hasta visit George inna jail - and they both hafta be so young and beautiful - and she hasta say - we spend the best parta our time saying g'bye - and my crying starts - and she hasta go and turn back for 1 last look - at him - which gives us 1 last look - at her - and he hasta walk to the electric chair - slow with guards and a priest - and that music - and a multi-cultural selection of convicts hafta say g'bye from behind bars - and David hasta cry every damn time he sees that movie - even now - and hears that music - which he buys the 33rpm record of - when there is such a thing to buy - and he listens to it - too many times - ask his mother. She says - when he comes from the movies with red eyes - she says - ya saw it again? He can still hum the music for you if ya like?



1979 - slow exit - to Prokofiev funeral music - from ballet score - for *Romeo and Juliet* - as Jennifer Tipton's lights dim.

