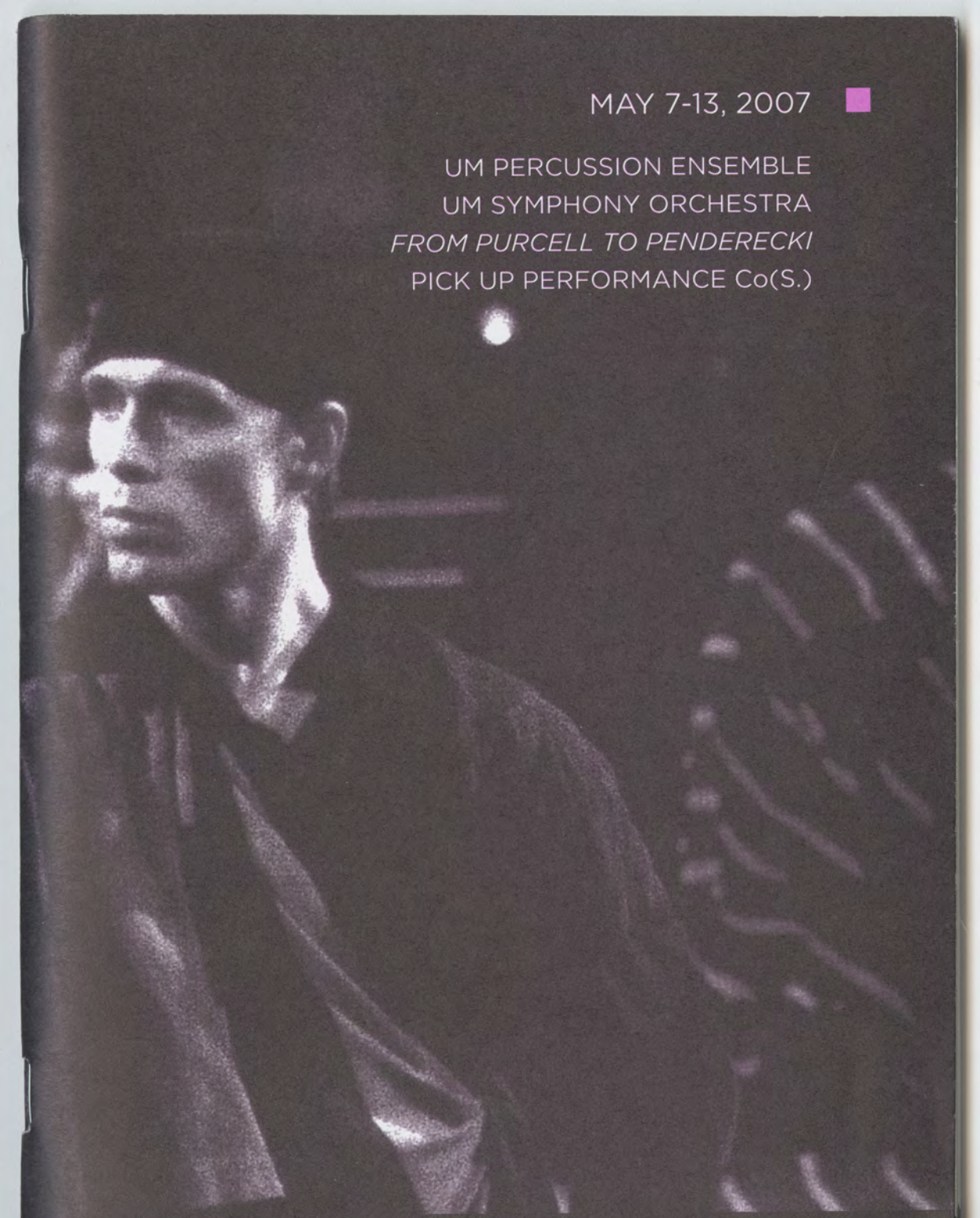


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JIM HENSON AND THE CAST OF THE MUPPET SHOW, C.1980. PHOTO BY NANCY MORAN

CLARICE SMITH PERFORMING ARTS CENTER  
 PRESENTS

Pick Up  
 Performance Co(S.)

*Dancing Henry Five*  
 A pre-emptive (post modern)  
 strike & spin

Directed, choreographed and designed  
 by David Gordon

After William Shakespeare's *Henry V*

Music by William Walton



Photo by Paula Court.

FRIDAY, MAY 11 & SATURDAY, MAY 12, 2007 . 8PM  
 INA AND JACK KAY THEATRE **49**

Danced by  
**Lloyd Knight, Eli McAfee, Guillermo Ortega,  
 Sadira Smith and David Zurak**

with

**Tadej Brdnik as Henry  
 Karen Graham as Katherine  
 Valda Setterfield as Chorus, Falstaff and Alice, Lady in Waiting**

Music by  
**William Walton**

Light by  
**Jennifer Tipton**

Stage Manager:	Ed Fitzgerald
Assistant to the Choreographer:	Karen Graham
Production Manager:	J. Ryan Graves
Producer:	Alyce Dissette



The creation of *Dancing Henry Five* was made possible, in part, with funds from the Danspace Project's 2003-2004 Commissioning Initiative with support from The Andrew W. Mellon Foundation. The 2007 production was made possible, in part, by the National Endowment for the Arts Dance Program.

This performance and the public discussion at the Clarice Smith Performing Arts Center are Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from National Endowment for the Arts and Doris Duke Charitable Foundation. Additional funding provided by The Andrew W. Mellon Foundation and The Ford Foundation.

Additional material for the performance includes:

Henry V: A Shakespeare Scenario  
 Music by William Walton, arranged by Christopher Palmer  
 Narrated by Christopher Plummer  
 Orchestra of the Academy of St. Martin in the Fields  
 with Neville Marriner, conductor

Henry V: A Shakespeare Scenario  
 Music by William Walton, arranged by Christopher Palmer  
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 BBC Orchestra with Leonard Slatkin, conductor

*Henry V Suite*  
 Music by William Walton, arranged by Muir Mathieson  
 London Philharmonic Orchestra with William Walton, conductor

"Sheep May Safely Graze" from *The Wise Virgins*  
 Music by William Walton, after J.S. Bach  
 London Philharmonic Orchestra with Bryden Thomas, conductor

Excerpts from the film version of *Henry V* adapted and directed by Laurence Olivier, with Freda Jackson as Mistress Quickly, Ivy St. Heller as Alice, Renee Asherson as Katherine and Laurence Olivier as Henry V.

Excerpts from scenes from *Hamlet* and *Henry V* by Laurence Olivier

Additional music by Obal, dinlou Limouzi (La-bas dans le Limousin) by J. Canteloube

## ■ ABOUT THE PLAY

William Shakespeare's *Henry V* (1588)

*Henry V* was the last in a group of four related plays about the fortunes of the English monarchy between 1398 and 1420. This son of Henry IV was a roustabout who enjoyed bad company and good times in his youth but after his accession to the throne he abandoned his old friend Falstaff and his drinking companions. He proposed to marry the French Princess Katherine in 1415, demanding the lands of Normandy and Anjou as a dowry. Her father, Charles VI, refused and Henry declared war. His invasion of France served two purposes: to regain lands lost in previous battles and to focus attention away from the troubled British economy. Henry defeated the French at the Battle of Agincourt in October of 1415 and married Katherine. They were married four years when Henry died. They had one son.

## PRODUCTION NOTES FROM DAVID GORDON ■

The Pick Up Co. dummies are from Ain Gordon's *Epic Family Epic* (2003) and the rolling clothing racks and the rolling table are from the Gordon/Gordon collaboration *The Family Business* (1994) and the ladders were used originally in a movement workshop for *The Firebugs* (1993) and the striped cloths were designed and painted originally by Power Booth for productions of *Trying Times* and *My Folks* (1982 & 1984) and the black and red cut out doors were from *Private Lives Of Dancers* (2002) and all the written signs are made on the pieces of the doors that we cut out and the metal folding chairs have been in more things than we can name including Ionesco's *The Chairs* two years ago and last years' *Aristophanes in Birdonia*.

## ■ ABOUT THE ARTISTS

**David Gordon** (director, choreographer and designer)

Commissions for directing and/or choreographing include: Danspace Project, Dance Theater Workshop, Dance Theater of Harlem, White Oak Dance Project, American Ballet Theater, American Repertory Theater, American Conservatory Theater, Joyce Theater, Theater For a New Audience, New York Theater Workshop, Guthrie Theater, Mark Taper Forum, Brooklyn Academy of Music, Serious Fun at Lincoln Center, Spoleto Festival USA, Actors Studio, PBS/WNET Great Performances, PBS/KTCA Alive TV, BBC and Channel 4, UK.

Awards include: two OBIEs, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust National Residency Grants (in both Theater and Dance).

Current member: Actors Studio, Center for Creative Research.

Previous panel/chair: NEA Dance Program.

Founding artist: Grand Union. Judson Church Performances.

Performer: Yvonne Rainer Co./James Waring Co.

**Valda Setterfield** (chorus, Falstaff and Alice, Lady in Waiting) is a British born dancer and actor. She has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Carmen deLavallade, Brian DePalma, Ain Gordon, David Gordon, Ivo van Hove, Don Mischer, Marie Rambert, Yvonne Rainer, Donald Saddler, Michael Sexton, Gus Solomons Jr., Jeanine Tesori, James Waring, Robert Wilson and Mark Wing-Davey at BAM and at NYTW, DTW, PS 122, Danspace Project, Soho Rep, The Joyce, The Public, A.R.T., A.C.T. Mark Taper Forum, Adirondack Theatre Festival and in 2006 at The Seventh International Festival of Movement and Dance On The Volga in Yaroslavl, USSR. She has been a member of the Pick Up Performance Co(S.) since before the beginning. She received an OBIE for *The Family Business*, a 1984 Bessie for Outstanding Achievement and a 2006 Bessie for Performance.

**Tadej Brdnik** (Henry) is a dancer, choreographer, educator and dance program director. He began his professional dance career in Slovenia. Since moving to New York in 1993, he has performed with Coyote Dancers, Avila/Weeks Dance, Baryshnikov's White Oak Dance Project, theater director Robert Wilson and MoveOpoli as well as in works of Maurice Béjart, Lucinda Childs, Yvonne Rainer, Susan Stroman, Steve Paxton, Deborah Hay and others. He has been a principal dancer with the Martha Graham Dance Company since 1996 and is currently working with Battery Dance Company and Pick Up Performance Co(S.) His choreography has been performed in many U.S. cities and Slovenia, including *God is playing golf*, winner of the Benetton Dance Award and taped for Slovenian National TV, *In every one of you* and *One of me* in collaboration with Milwaukee Dance Theater, to name few. Tadej has taught extensively in the United States, Slovenia, the UK and Scandinavia. He is a member of the faculty at the Martha Graham School of Contemporary Dance. He established and

## ABOUT THE ARTISTS ■

directed *Teens @ Graham* (2003-06), a year-round after-school dance program at the Martha Graham School and has been a teaching artist in the New York City public schools. This year he was appointed as an education director of the Downtown Dance Festival in New York. He is a recipient of the 1993 Benetton Dance Award and the 2003 Eugene Loring Award, was awarded a full scholarship at the Martha Graham School of Contemporary Dance and was recipient of a three-year grant given by the Ministry of Culture from Republic of Slovenia.

**Lloyd Knight** (dancer) was born in England, reared in Miami and trained at the Miami Conservatory of Ballet. He has a BFA from the New World School of the Arts, where he worked with many renowned choreographers, including Donald McKayle, Robert Battle and Michael Uthoff. He also performed leading roles in José Limón's *There is a Time*, Merce Cunningham's *Inlets II* and Donald McKayle's *Rainbow 'round my Shoulder*. Mr. Knight has since performed in the touring musical production of *The King and I* directed by Guy Stroman. He is currently a member of the Martha Graham Dance Company which he joined in 2005.

**Eli McAfee** (dancer), originally from Brighton, Illinois, received his BFA in Theater from Illinois Wesleyan University and his MA in Dance from Ohio State University. Upon moving to New York City in 1996, he joined Elizabeth Streb's company, where he danced and toured internationally for eight years and served as the associate artistic director for three. He has also performed with Pilobolus Creative Services, Richard Move, Tina Croll + Company and Chase Dance Theater. In 2004 and 2005, he was a featured soloist in the Big Apple Circus's national touring production of *Picturesque*. He previously appeared with the Pick-Up Performance Co(S.) in the 1997 production of *The First Picture Show* and two years later in *Autobiography of A Liar*.

**Sadira A. Smith** (dancer) trained at the Fukuoka Kanako Ballet School in Kyushu, Japan, and at the Martha Graham School of Contemporary Dance. She has danced with the Paris Opera Ballet, Metropolitan Opera Ballet, Shen Wei Dance Arts and is a member of Buglisi Dance Theater and the Martha Graham Dance Company. Ms. Smith is a Jacob's Pillow Scholar, holds a BA in East Asian Studies and enjoys practicing aikido and hot yoga.

**Guillermo Ortega** (dancer) grew up learning art, music, poetry, humanity, theater, installations and dance. In 1999, he moved to Mexico City and studied at National School of Classical and Contemporary Dance where he presented his solo *UXono Yasunao Tone*. Upon graduation, he danced with renowned choreographers in Mexico such as Raúl Parrao, Jaime Blanc, Magdalena Brezzo, Beatriz Madrid, Esther Lopezllera and Jaime Camarena, among many others. From 2003-2005, he was a member of UX Onodanza Danza Bizarra A.C. He was also invited to be a part of a Mexican distinguished dance company, A poc A poc y Eterno Caracol, in 2006. Recently he appeared in *Automated Teller*

## ■ ABOUT THE ARTISTS

choreographed by Eun Jung Gonzalez at Danspace Project. This is his first appearance with the Pick Up Performance Co(S.)

**David Zurak** (dancer) is currently a soloist with the Martha Graham Dance Company. A former company member of the Lucinda Childs Company, he has previously worked with John Kelly, Richard Move, Sean Curran and theatre director Robert Wilson. He is also a certified Gyrotonic instructor at Studio Riverside, New York.

**Ed Fitzgerald** (stage manager) has been a professional stage manager for thirty-one years and a member of Actors' Equity for twenty-nine, working on Broadway, off-Broadway, off-off-Broadway and in major regional theatres throughout the country. He's been associated with David Gordon, Ain Gordon and the Pick Up Performance Co(S.) for fourteen years and eighteen productions.

**Jennifer Tipton** (light) is well known for her work in theatre, dance and opera. Her recent work in opera includes Handel's *Agrippina* and Berlioz's *Beatrice and Benedict* at the Santa Fe Opera in addition to *Don Giovanni* at La Monnaie in Brussels. Her recent work in dance includes Paul Taylor's *Dante Variations* and Trisha Brown's *Present Tense* and *Winterreise*. In theatre, her recent work includes Craig Lucas' *Small Tragedy* at Playwrights Horizon, Harold Pinter's *The Birthday Party* at the American Repertory in Cambridge, Massachusetts, *Hamlet* at Longwharf in New Haven, Connecticut and *Poor Theater* for the Wooster Group. Ms. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, Jerome Robbins Prize in 2003 and Arts and Culture Award from the Mayor of New York City in 2004.

**J. Ryan Graves** (production manager) has worked with Pick Up Performance Co(S.) on several productions, including *Dancing Henry V*, *Aristophanes in Birdonia* (directed by David Gordon) and *Brooklyn* (directed by Ain Gordon). Production Management for other projects includes: *Five Streams* and *Still Life with Commentator* (directed by Ibrahim Quraishi); *Cara Lucia* and *Dollhouse* (directed by Mabou Mines); *The Difficulty of Crossing a Field* (an opera by David Lang & Mac Wellman, staged and designed by Ridge Theater); *Darkling Thrush* (American Opera Projects); *Landing/Place* (Bebe Miller Company); as well as various projects for Peak Performances @ Montclair State University, including *Broken Chords* (Vincent Dance Theatre) and *4Cast: Unpredictable* (Kronos Quartet & Trimpin).

## ABOUT THE ARTISTS ■

**Alyce Dissette** (producer) has been working with the Pick Up Performance Co(S.) in various capacities since 1985 and returned as producer in 2002. In the immediate years prior she worked on projects with a number of artists including John Kelly, Art Spiegelman, Nona Hendryx, James Turrell, Robert Wilson and Philip Glass. Ms. Dissette was executive producer of the PBS national series *Alive From Off Center*, also known as "Alive TV," where her programs merging experimental film and the performing arts have won numerous awards and citations, including a Cable Ace Award for a co-production with MTV. Following the series she was director of the first year of an international competition for digital art works, *New Voices, New Visions* sponsored by Paul Allen, the Voyager Co. and *WIRED* magazine, and presented by the Lincoln Center Video Festival. She currently serves on the boards of ODC Dance of San Francisco and the Alliance of Resident Theaters (A.R.T.) in New York.

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Pick Up Performance Company, Inc. is a not-for-profit production company founded in 1978 that develops and produces the contemporary theatre and dance work of David Gordon and Ain Gordon.

**Shakespeare in Washington**

The hundred events in the Shakespeare in Washington Festival invite insights into all aspects of the Bard's inescapable imprint on world culture. Performing and visual arts organizations, museums, libraries and scholars are sharing their passions for, interpretations of and responses to the flood of words, ideas and images conjured for us over 400 years ago.

Into this creative maelstrom, the Clarice Smith Performing Arts Center added two very different contemporary responses. *Digging into Shakespeare*, which premiered Friday, April 20, was our newly commissioned solo exploration by respected local artist, Jon Spelman, in which his search for the roots of the work leads to Shakespeare the man, which leads to the very personal ways in which Jon, and by extension all of us, inhabit the worlds Shakespeare imagined into being.

This May 11th and 12th production of *Dancing Henry Five* by Pick Up Performance Co(S.) continues our commitment to contemporary dance/theatre and to the specific artists who define the genre. On Thursday, May 10<sup>th</sup> we presented a free event in the Kogod Theatre. David Gordon joined San Franciscan choreographer Margaret Jenkins for a conversation, *Words and Movement/New Art from Old Sources*. Jenkins's own cross-cultural collaboration, *A Slipping Glance*, is included in our 2007-2008 Season.

On campus, *Shakespeare in the Libraries* is a series of coordinated exhibits across Maryland's seven campus libraries exploring a wide variety of Shakespearean resources. For details, visit [www.lib.umd.edu/shakespeare](http://www.lib.umd.edu/shakespeare).

We hope you will investigate other offerings during this remarkable Festival. Visit [ShakespeareInWashington.org](http://ShakespeareInWashington.org) or call 1-800-422-8644 for more information.

As you decide which of the remaining events in our 2006-2007 season you will attend, be aware that we have finalized another remarkable season for 2007-2008.

We are always seeking partnerships within the building, across campus and in the greater community of our neighbors in Prince George's County and beyond. Please feel free to contact us at any time with your ideas or questions.

We are also developing an email contact list highlighting the many free engagement events with our artists. If you would like to be included, please email me with listserv in the subject line. And check our website regularly at [www.claricesmithcenter.umd.edu](http://www.claricesmithcenter.umd.edu).

Individual thanks to Erin Washington, Kyle Rudgers and Hilary Dean and more general, but equally sincere thanks to our production, front of house, publications and marketing teams who make the Center a welcoming home for artists of all ages.

—Lynnie Raybuck  
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The Clarice Smith Performing Arts Center would like to thank its **Center Circle** members: individuals and organizations who support the performing arts at the University of Maryland, which includes the Department of Dance, School of Music, Department of Theatre and the Michelle Smith Performing Arts Library.

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