

BEGINNING OF THE END OF THE...
written, directed & choreographed by David Gordon

at Joyce SoHo June 1—30, 2012



Based on Luigi Pirandello's
**SIX CHARACTERS IN SEARCH OF AN AUTHOR
& A CHARACTER'S TRAGEDY
& THE MAN WITH THE FLOWER IN HIS MOUTH**

JOYCE SOHO

ABOUT JOYCE SOHO

Joyce SoHo was created in 1996 when The Joyce Theater Foundation acquired the building at 155 Mercer Street. Thanks to generous funders, The Joyce expanded the facility to ensure dance artists a well-maintained and affordable space to develop and perform their work.

Now a thriving center for dance open year-round, Joyce SoHo nurtures hundreds of dance artists and draws diverse audiences to downtown New York. The mission of The Joyce Theater Foundation is to serve and support the art of dance and choreography, promote the richness and variety of the art form in its fullest expression, and enhance the public interest in, and appreciation of, dance and the allied arts of music, design and theater. Our programs embrace the entire spectrum of movement styles and traditions, from the time-honored to the untried, and are designed to encourage, sustain and educate a diverse audience.

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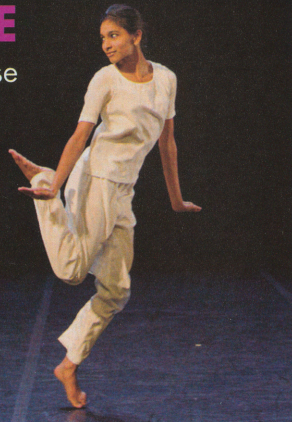
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And, visit JOYCE.ORG for up-to-date information on the companies performing at Joyce SoHo and The Joyce Theater.

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Pick Up Performance Co(s) in collaboration with The Joyce Theater presents

BEGINNING OF THE END OF THE...

WRITTEN, DIRECTED & CHOREOGRAPHED by DAVID GORDON

BASED ON TEXTS by LUIGI PIRANDELLO (1867-1936)
Six Characters in Search of an Author (1921)
& A Character's Tragedy (1913)
& The Man With The Flower In His Mouth (1922)

MUSIC by GIACOMO PUCCINI (1858-1924)
Three Minuets in A Major for string quartet (1892, rev. 1898)
Crisantemi (1890)
Quartetto David (Mauro Loguercio, Gabriele Baffero, violins;
Antonio Leofreddi, viola; Marco Decimo, cello)

LIGHTING by JENNIFER TIPTON

PLAYERS:

CHARLOTTE COHN as Stepdaughter & Nurse
SCOTT CUNNINGHAM as Dancer w/short sleeves
NORMA FIRE as Woman w/Veil & Woman w/Jacket
DAVID GORDON as Director & Author
KAREN GRAHAM as Dancer w/no sleeves
AARON MATTOCKS as Dancer w/long sleeves
VALDA SETTERFIELD as Leading Lady & Author's Wife
DAVID SKEIST as Son & Man w/Flower in His Mouth
GUS SOLOMONS JR as Father & Commuter

A Pick Up Performance Co(s) production
Produced by Alyce Dissette

Production Stage Manager: Ed Fitzgerald
Production Manager: Nick Ryckert
Costume Assistant: Nancy A. Palmatier
Production Assistant: Patsy Gay

Beginning of the End of the... runs approx 60 minutes with no intermission

Beginning of the End of the... was developed during a residency provided by The Joyce Theater Foundation, New York City, with major support from The Rockefeller Foundation's NYC Cultural Innovation Fund. Additional generous support for this engagement was provided by The Friends of Richard Lukins Fund, the Fan Fox and Leslie R. Samuels Foundation, the National Endowment for the Arts, the New York State Council on the Arts, The New York Community Trust, and Foundation for Contemporary Arts.

PRODUCTION BIOGRAPHIES

CHARLOTTE COHN (*Stepdaughter and Nurse*) is thrilled to be working with David Gordon once again. Performing highlights include Broadway's *La Boheme* and *Coram Boy; Happy End* at A.C.T. (Bay Area Theatre Critics Circle Best Actress nominee); *La Boheme* at The Ahmanson in L.A. (Ovation Award Winner); *The Murder of Isaac* and *The Boys from Syracuse*, both at Baltimore's Centerstage; *At A Loss* (written by her husband, Jason Odell Williams); and David Gordon's *Uncivil Wars: Moving with Brecht & Eisler*. She is also the award-winning director of *The Emancipation of the Sassy Jewish Woman* (Best Debut, 2010 United Solo Theatre Festival) and has directed previous readings and workshops of her husband's play *Baltimore in Black & White* at Manhattan Theatre Club, Primary Stages, The New School for Drama, The Bleecker Street Theatre, and The Baltimore Playwrights Festival. She is a founding producer of both NYMF (New York Music Theater Festival) and Mainstreet Musicals. Other producing credits include: *Rated P for Parenthood* (OB), the upcoming *Handle With Care* (OB), and *Significant Others* (Broadway). Charlotte was born in Denmark and raised in Israel. She lives in Manhattan with her husband, playwright Jason Odell Williams and her daughter, Imogen. For more information, please visit: www.charlottecohn.com

SCOTT CUNNINGHAM (*Dancer w/short sleeves*) has been a performer in many of David Gordon's works since 1986. Some of those works include *The Mysteries and What's So Funny?*, *Shlemiel the First*, and *Private Lives of the Dancers*. He moved to New York from Boston in 1984 and danced in the premieres of dances by the Mark Morris Dance Group and Elisa Monte at BAM that same year. He has performed in the dances of Ohad Naharin and Sondra Loring and has presented his own choreography at Judson Church and DanceSpace. He has taught dance and contact improvisation workshops all over the USA, and in 2008, he earned a Master's degree in Education from Bank Street College. He currently tutors students after school at 826/The Super Hero Store in Brooklyn. During the warmer months, Scott also participates in Open Water Distance swims with NYC Swim and Triathlons in the Northeast.

NORMA FIRE (*Woman w/Veil and Woman w/Jacket*) most recently performed in *In the Company of Dancers* and *At A Loss* at Kitchen Theatre (Ithaca); in David Gordon's *Uncivil Wars* at Skidmore College and Walker Art Center in Minneapolis; *Three Viewings* at Harbor Light Stage;

Rachel Lampert and Larry Pressgrove's *Bed No Breakfast and Comfort Food*, Albee's *Three Tall Women* and Lampert's *The Book Club* at Kitchen Theatre; *Uncivil Wars* at Cornell; *Wintertime* by Chuck Mee at Round House Theatre (Bethesda); *The Golem* with Robert Prosky at MET; with Susan Marshall and Company at BAM; in new works at various New York City venues, including Lincoln Center, Public Theater, SoHo Rep, EST, and Naked Angels. Regional productions include David Gordon and Ain Gordon's *The First Picture Show* with Estelle Parsons at Mark Taper in Los Angeles and ACT in San Francisco; *The School For Scandal*, *Hamlet*, and *The Comedy of Errors* at North Carolina Shakespeare; and in 20 productions at Actors Theater of Minnesota (St. Paul). TV/Film credits include *The Producers* (2005), *Robot Stories*, "Royal Pains," and a recurring role as Judge Jensen on "Law & Order."

ED FITZGERALD (*Production Stage Manager*) has been a professional stage manager for 38 years, working on Broadway (*Da, A Little Family Business, The Tap Dance Kid, Carrie: The Musical, The Violet Hour*), Off-Broadway (Manhattan Theatre Club, *The Best of Friends, Tick, Tick...Boom*), Off-Off-Broadway, and in major regional theaters throughout the country (ART, ACT, Mark Taper Forum, Geffen Playhouse, BAM, Spoleto USA) and overseas (London, Berlin, Singapore, Seoul, Avignon, Strasbourg). He's been associated with Ain Gordon, David Gordon, and the Pick Up Performance Co(s) for 22 years and through numerous productions.

PATSY GAY (*Production Assistant*) began working with David Gordon and his Pick Up Performance Co(s) archival collection in June 2011 as an Archival Preservation Technician through the Dance Heritage Coalition. She is excited to be working in this new capacity with the Pick Up Co(s) on *Beginning of The End of The...*

DAVID GORDON

Commissions for directing &/or choreographing include: Actors Studio, American Ballet Theater, American Conservatory Theater, American Repertory Theater, Barbican (London), BBC Channel 4, UK. British Dance Umbrella, Brooklyn Academy of Music, Dance Theater of Harlem, Dance Theater Workshop, Danspace Project, Guthrie Theater, Joyce Theater, The Kitchen, KTCA Alive TV, Mark Taper Forum, New York Theater Workshop, On The Boards (Seattle, WA), PBS "Great Performances," Serious Fun @ Lincoln Center, Spoleto USA, Theater For a New Audience, Walker Art Center, White Oak Dance Project.

Awards include: two Obies, three Bessies, two Dramalogues, two Guggenheims, two Pew Charitable Trust Grants (in both Theater and Dance), three National Endowment for the Arts' American Masterpiece grants.

Current member: The Actors Studio, Center for Creative Research.

Previous panel/chair: NEA Dance Program.

Founding artist: Grand Union/Judson Church Performances.

Previous performer: Yvonne Rainer Co./James Waring Co.

KAREN GRAHAM (*Dancer w/no sleeves*) has worked with the Pick Up Performance Co(s) since 1986. She is currently choreographing two short films in collaboration with artist Pierre St-Jacques. She is the recipient of a New York Dance and Performance Award for Sustained Achievement.

AARON MATTOCKS (*Dancer w/long sleeves*), a Pennsylvania native and Sarah Lawrence College alumnus, has created roles in premieres by Annie-B Parson and Paul Lazar, Stephen Petronio, Jodi Melnick, Yoshiko Chuma, Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham. He is an associate artist with Big Dance Theater, a puppeteer with Jessica Grindstaff and Erik Sanko's Phantom Limb Company, has been a member of OtherShore since 2009, and has appeared as a guest artist with John Kelly and with David Parker/The Bang Group. As a writer, his work has been published on *Culturebot*, *Hyperallergic*, *The Performance Club*, and in *The Brooklyn Rail*. He is a founding member of the Collective for Dance Writing and New Media. He currently studies ballet with Janet Panetta and trained in acting and performance with Suzanne Esper. Upcoming projects include a new production workshop with 2012 Guggenheim Fellow Doug Elkins and assistant directing for Annie-B Parson and Paul Lazar's adaptation of Chekhov's *The Man in a Case* with Mikhail Baryshnikov.

NANCY A. PALMATIER (*Costume Assistant*) has been Associate Costume Designer on shows both on and off Broadway, including: *Chinglish*, *How the Grinch Stole X-mas*, *Guys and Dolls*, *Dirty Dancing*, *Lestat*, *Bombay Dreams*, *The New 42nd Street*, *Jesus Christ Superstar*, and *King and I*. Nancy is having an enjoyable time working with David Gordon on *The Beginning of the End of the...*

NICK RYCKERT (*Production Manager*) is a New York based lighting designer and production manager. Previous Pickup Performance credits include *Dancing Henry Five* (Lighting Supervisor for 2011 tour) and *In*

This Place (Light Design). Other recent design credits include *Odes* (Sokolow Theatre Dance Ensemble, NY); *American Tall Tales* (Compass Players, NY); *Tosca e le Altre Due* (Kairos Italy Theater, NY); *Hamlet, A Body of Water, Crimes of the Heart* (Firebelly Productions, VA). Associate Lighting Design credits: *The Wind-up Bird Chronicles*, *Spy Garbo* (Laura Mroczkowski). Assistant Lighting Design credits: *Picasso's Closet* (Martha Mountain); *Open the Door, Virginia!* (Allen Lee Hughes). Nick is currently the resident lighting designer for the Kirov Academy of Ballet and the Annual National Capital Area Cappies Awards Gala at the Kennedy Center Concert Hall.

VALDA SETTERFIELD (*Leading Lady and Author's Wife*) is a British-born dancer/actor. She has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Carmen de Lavallade, 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, NYTW, DTW, PS 122, Danspace Project, Soho Repertory, The Joyce, The Public, A.R.T., A.C.T. Mark Taper Forum and in 2006 in Russia at The Seventh International Festival of Movement and Dance On The Volga in Yaroslavl and in 2010/11 in Europe with Boris Charmatz' 50 Ans de Dance. She danced with Merce Cunningham Dance Company for 12 years and is a founding member of Pick Up Performance Co(s) She is a 1984 Bessie Award recipient, with a second Bessie in 2006 and a third Bessie (with Paradigm) in 2010.

DAVID SKEIST (*Son and Man w/Flower in His Mouth*) has worked with David Gordon on *Uncivil Wars: Moving with Brecht & Eisler* and on *Shlemiel the First*. He performed most recently in *Salamander Leviathan* (Joe's Pub) and *Forth* (Magic Futurebox). Other New York appearances include *Kinderspiel* (Stolen Chair); *FLORIDITA, my Love and Barceloneta, de noche* (Caborca); *Mourn the Living Hector* (PL115); *Los Angeles* and *Christmas Song* (The Flea); *The Misanthrope* (Classic Stage Company); and Liz Swados' revue *Political Subversities* (Joe's Pub), for which he was both a writer and performer. Internationally, David has performed in *Dr. Faustus Lights the Lights* (HAU, Berlin); *The Comedy of Errors* (Essen); and *Scapin* (Arezzo). He has composed vocal music for productions by Niky Wolcz and Kristin Linklater, and will be composing for Cloud of Fools' *The Whistling Mortician*. David is a founding member of Caborca Theatre, with whom he will be premiering *El correo de la*

noche and Javierantonio González's *Open up, Hadrian* later in 2012. Film and TV credits include "Law & Order: Special Victims Unit," "Law & Order," "All My Children," *Memorial Day*, and *Veronika Decides to Die*. David holds a BA from Harvard and an MFA from Columbia, where he has been on the faculty of the Drama and Theatre Arts Department.

GUS SOLOMONS JR (*Father and Commuter*), Dancer/Choreographer/Writer/Actor, created the title role in Donald Byrd's *The Harlem Nutcracker* (1996-99). In 1998, he founded and directs PARADIGM, a repertory dance company for dancers over 50. He is an Arts Professor at NYU/Tisch School of the Arts and writes about dance for *Gay City News*, www.solomons-says.com, and *Dance Magazine*. He has an Architecture degree from M.I.T., and has danced in companies of Pearl Lang, Donald McKayle, Martha Graham, Merce Cunningham, and others. From 1972 to 1994, Solomons directed his concert troupe The Solomons Company/Dance. In 2000, he won a Bessie (New York Dance and Performance) Award for Sustained Achievement in Choreography. In 2001, he was awarded the first annual Robert A. Muh Award from M.I.T. as a distinguished artist alumnus. In 2004, he earned the Balasaraswati/Joy Ann Dewey Beineke Chair for Distinguished Teaching at ADF. He was appointed as a Phi Beta Kappa Visiting Scholar for 2006-2007, lecturing at various universities across the country. In 2009, Solomons and Carmen deLavallade were honored by University of Missouri, St. Louis with a Dean's Award for Lifetime Achievement in the Arts.

JENNIFER TIPTON (*Lighting Designer*) is well known for her work in dance, theater, and opera. Her recent work in dance includes Paul Taylor's *The Uncommitted* and Alexei Ratmanský's *Romeo and Juliet* for the National Ballet of Canada. Her recent work in theater includes the Wooster Group's version of Tennessee Williams' *Vieux Carre* at the Baryshnikov Arts Center and Ingmar Bergman's *Autumn Sonata*, directed by Robert Woodruff at the Yale Repertory Theater. Her most recent work in opera includes *Aida* directed by David McVicar at the Norse National Opera in Oslo. She designed the lighting for *Tune-In 2012* at the Park Ave. Armory, which included Philip Glass' *Music in 12 Parts*. Ms. Tipton teaches lighting at the Yale School of Drama. Among many awards, she is the recipient of the Dorothy and Lillian Gish Prize in 2001 and the Jerome Robbins Prize in 2003. In 2008, she became a United States Artist "Gracie" Fellow and a MacArthur Fellow.

PICK UP PERFORMANCE CO(S) (*Producer*) was founded in 1971 and incorporated in 1978 to facilitate projects by David Gordon. The company was expanded in 1992 to include projects by Ain Gordon, and was subsequently renamed The Pick Up Performance Co(s) in recognition of the plural artistic leadership with individual yearly projects. From his seminal beginnings as a founding artist in the Judson Dance Theater, David Gordon has purposefully examined and expanded the line between theater and dance and pioneered the use of text and textual narrative in movement work. In his early work, Gordon not only presaged his later writing and directing for the stage, but also predated the live theater form that came to be known as "performance art." Cementing his dual status as a dance and theater artist, Gordon was awarded a Pew Charitable Trust National Dance Residency grant and National Theater Residency grant in successive years. In 1992, Ain Gordon (David Gordon's son) joined the company as Co-Director. Starting with his first work in 1983, Ain Gordon found his roots in the performance art world his father helped to create, and by the late 1980's, he was producing and touring his work nationally. In 1987, Ain Gordon was awarded support from National Endowment's inaugural round of "New Forms" grants, designed specifically for artists who defied clear classification. By 1992, Ain Gordon began a move toward a more continuous emphasis on text-based theater or play-writing. In 1993, Ain Gordon and David Gordon collaborated on *The Family Business* (as writers, directors, and performers) and received an OBIE for their work. In recent years, at the invitation of Mikhail Baryshnikov, David Gordon directed, choreographed, and wrote narration for a tribute to and revival of dance/theater work from the Judson Church era, which toured nationally and internationally. His work has also been recently seen at the Peak Performances@Montclair State University, Walker Art Center, The Joyce Theater, REDCAT in Los Angeles, Columbia College in Chicago, The Actor's Studio, The Kitchen NYC, the Brooklyn Academy of Music's Next Wave Festival and Danspace Project at St. Mark's Church. www.pickupperformance.org

SPECIAL THANKS

Thank you to Pace University Performing Arts Department, Jorge Cacheiro, Natalie Holmes, TDF Costume Collection, 3LD, Soho Rep, Neal Wilkinson, and Andrew Eccles.



1. CHARLOTTE COHN as Stepdaughter & Nurse
2. SCOTT CUNNINGHAM as Dancer w/short sleeves
3. NORMA FIRE as Woman w/Veil & Woman w/Jacket
4. DAVID GORDON as Director & Author
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7. VALDA SETTERFIELD as Leading Lady & Author's Wife
8. DAVID SKEIST as Son & Man w/Flower in His Mouth
9. GUS SOLOMONS JR as Father & Commuter

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For information regarding The Joyce Theater Foundation, please call 212- 691-9740 or e-mail: staff@joyce.org.

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WARNING: The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater without the written permission of the management is prohibited by law. Violators may be punished by ejection and may be held liable for money damages.

Photos: (cover) Adrew Eccles; (inside cover) Shantala Shivalingappa by Laurent Philippe

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