

**DAVID GORDON/PICK UP CO.**

OCTOBER 9-12 1985



**DANCE  
UMBRELLA  
'85**

**SW** Sadler's Wells Theatre **SW**

# Sadler's Wells Theatre

Sadler's Wells Theatre was re-opened by Lilian Baylis on 6 January 1931 having originally been established as a place of entertainment in 1683. The theatre is owned by Sadler's Wells Foundation and is managed under licence from the Foundation by Sadler's Wells Trust Ltd.

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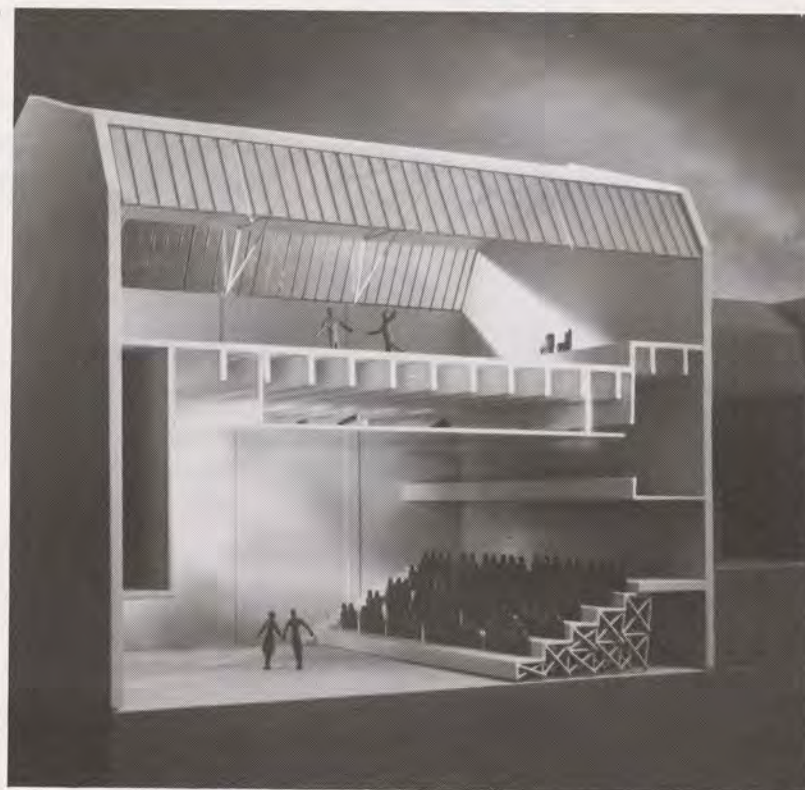
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Sadler's Wells Theatre  
Rosebery Avenue  
LONDON EC1R 4TN

01-278 8916  
01-278 5450  
01-278 6563

Box Office information and booking  
24-hour recorded information  
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**Did you know  
that there will soon be two  
theatres at Sadler's Wells?**



*Model showing performance area and rehearsal space*

If you walk down Arlington Way at the side of the theatre you will see a brand new building — the Sadler's Wells Studio Theatre!

Recently built with a generous grant of £502,000 from the GLC, this new theatre will seat around 167 people; it will also house a rehearsal space; and plans include a bar and cafe area.

Sadler's Wells now has to raise more funds to finish off and equip the studio theatre which will play a large part in our expanding Community Programme, led by our Community Development Officer.

We are already in consultation with the people of Islington, the GLC and the Inner London Education Authority to make sure that our studio theatre is fully used to present an increasing range of activities to an even broader section of the community.

So watch out for our programme of performances, events and workshops — and much more — at the second theatre at Sadler's Wells!

If you wish to keep in touch with the progress of the Studio Theatre, please contact: Theresa Beattie, Community Development Officer, Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN.

# Sponsorship at Sadler's Wells

Sadler's Wells has a unique place in the London theatre scene. Besides the work of Sadler's Wells Royal Ballet, which is based at the theatre, and our own New Sadler's Wells Opera, it regularly presents the top British companies, Ballet Rambert and London Contemporary Dance Theatre, and the best from abroad, Merce Cunningham, Lindsay Kemp, Twyla Tharp and more.

This comprehensive and adventurous programme appeals to audiences of all ages from many walks of life and many different places; Hertford and North Carolina, Paris and Bangkok rub shoulders in our foyers and carry the impact of Sadler's Wells all round the world.

How would you like to be part of our work, because we need your support if this theatre is to survive. We must maintain and build our pool of sponsors because, apart from a generous annual grant from the GLC and help from Islington we receive no other funding. We must therefore survive on what we earn at the Box Office and through donations and sponsorship.

Sponsorship offers many attractive advantages — an allocation of free tickets, special rates for staff parties, and of course the opportunity to entertain guests and clients during and after performances.

We are very grateful to those individuals and organisations listed opposite who support us already. Why not consider joining them and becoming part of the Sadler's Wells team. Just contact me, Jack Phipps, Development Controller, Sadler's Wells Theatre, Rosebery Avenue, London EC1R 4TN. Telephone 01-278 6563 and ask for Sponsorship.

## Production Sponsors

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for New Sadler's Wells Opera  
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## Theatre Sponsors

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For help with the auditorium redecoration we extend particular thanks to:

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## It's events like these we help get off the ground.

Every year NatWest sponsor many Arts events. We encourage Theatre, Opera, Ballet, Jazz Bands and Choral Societies. It's a policy we're very proud of. And a policy we intend to continue.

**NatWest**  
The Action Bank

## COMMUNITY PROJECT

The Community Project at Sadler's Wells is organised by the Community Development Officer, Theresa Beattie, and aims to help and encourage everybody to make the best possible use of the theatre. The project was established primarily for the people of Islington, but we also welcome participation by people from all over London, and indeed Great Britain.

### Community Project Events include:

**Backstage Theatre Tours** for people of all ages giving a fascinating insight into a working theatre; especially interesting for schools and colleges.

**Open Rehearsals** given by a wide variety of visiting companies.

**Theatre Days** for schools, individuals and groups, geared to the specific needs of each.

**Classes and Workshops** to cater for various age-groups, taken by artists from visiting companies.

**School holiday and half-term workshops and classes** for all age groups.

**A Slide/Lecture Package** covering the history of the theatre is available, and can be given either at the theatre or taken out to interested groups in the Greater London area. For those living further away a slide collection complete with notes is available by post.

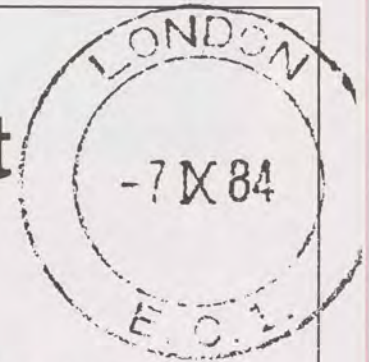
The public are invited to write in to the Community Development Officer with requests for activities for themselves or a group with which they are involved. In order to plan future activities that reflect specific needs, we would like to hear any ideas, opinions or suggestions from schools or group leaders.

### For further information please contact:

**Theresa Beattie, Community Development Officer, Tel: 01-278 6563 ext 23.**

## Mailing List

If you'd like to keep in touch with everything that's happening at Sadler's Wells, then join our mailing list! We'll send you regular advance information on all our forthcoming presentations for an annual membership fee of just £2.50 (£3.50 for overseas members). Simply complete this form and send it to Sadler's Wells, Mailing List, Rosebery Avenue, London EC1R 4TN with a cheque or postal order payable to Sadler's Wells Trust Ltd.



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Please indicate areas of interest

Opera/operetta     Drama

Dance     Ethnic Theatre

Ballet     Sunday Events

Mime     Community Project

Party Booking Information

# All eyes are on the Royal Box



Enjoy Ferrero Rocher, the most delightful combination of whole hazelnut, milk chocolate and nut croquante . . . simply delicious.

You can buy Ferrero Rocher from any good confectionery retailer.

## FERRERO

## Forthcoming Attractions at Sadler's Wells

|  |  |
|--|--|
| Oct 8-12   | Whirligig Children's Theatre   |
| Oct 8 (am + 2pm)<br>9 (am), 10 (am + 2pm)<br>11 (am + 2pm),<br>12 (11am + 2pm)     | The Gingerbread Man  |
|  | <b>New Sadler's Wells Opera</b>  |
| Oct 17, 19, 25, 30<br>Nov 2 (m + e), 9 (m + e),<br>12, 13 (am), 16 (m + e), 18, 22 | The Merry Widow (Lehár)  |
| Oct 23   | Grand Viennese Gala The Merry Widow 7.30pm (in aid of Sadler's Wells Development Appeal)                                   |
| Oct 24, 26, 29<br>Nov 1, 5, 8, 11, 14, 20, 23                                      | La Traviata (Verdi)  |
| Oct 31, Nov 4, 6, 7 (am + e),<br>13, 15, 19, 21                                    | HMS Pinafore (Gilbert & Sullivan)  |
| Nov 3  | Royal Gala Concert of Viennese Operetta in the presence of HRH Princess Alexandra 7.30pm (in aid of Dr Barnardo's)         |
|  | <b>London Festival Ballet 2</b>  |
| Nov 25, 27, 28, 30   | Prog 1: World Premiere New Work by Nils Christie, Pas de Deux, Land (Christopher Bruce), Dances from Napoli (Schaufuss)    |
| Nov 26, 29, 30 (m)   | Prog 2 Aureole (Paul Taylor), Pas de Deux, Song of a Wayfarer (Bejart), Three Preludes (Stevenson), Night Creature (Ailey) |
|  | <b>London Contemporary Dance Theatre</b>   |
| Dec 3-7  | Bridge the Distance, Moves, Rite Electrik  |
| Dec 10-14  | New Galileo, Shadows in the Sun (London Premiere), No Man's Land   |
| Dec 17-21  | Stabat Mater, The Annunciation, Class  |
|  | <b>Royal Gala Performance in the presence of HRH The Princess of Wales by London City Ballet 7.30pm</b>                    |
| Dec 15   | New Sleep Ballet (Wayne Sleep) World Premiere, Romeo & Juliet (Prokofsky), Quodlibet (Jack Carter)                         |
| Dec 31-Jan 11  | <b>Sadler's Wells Royal Ballet</b>   |
| Dec 31-Jan 2   | Les Patineurs, Petrushka, Paquita  |
| Jan 3-6, Jan 11 (m + e)  | Coppelia   |
| Jan 7-8  | New Crow Ballet, New Lustig Ballet, The Wand of Youth, Flowers of the Forest   |
| Jan 9-10   | Choros, Prodigal Son, Card Game  |
| Jan 21-Feb 15  | Charlie & the Chocolate Factory by Roald Dahl, adapted by Jeremy Raison. Voted Best Loved Children's Story — by children!  |
| Matinees at 2pm,<br>Wed Thurs Eve at 6.00,<br>Fri & Sat at 6.30pm                  |  |

# Sadler's Wells-Wishers



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Sadler's Wells-Wishers are business organisations and individuals who wish to support and be seen to support Sadler's Wells. In return for a small annual membership fee, the Theatre offers Wells-Wishers a number of benefits of commercial importance.

If you would like to know more about Sadler's Wells-Wishers, please contact

**Cathy Sollars**  
**Sadler's Wells-Wishers, Sadler's Wells Theatre**  
**Rosebery Avenue, London EC1R 4TN**  
**Telephone: 01-278 6563**

## SADLER'S WELLS TRUST LTD with DANCE UMBRELLA '85

presents

# DAVID GORDON/PICK UP CO.

with

Valda Setterfield  
Keith Marshall  
Janice Bourdage

Dean Moss  
Chuck Finlon

David Gordon  
Kenneth Kirkland

Kay McCabe

October 9-12

**DANCE  
UMBRELLA  
'85**

**GLC  
funded**

Sadler's Wells Trust Limited gratefully acknowledges financial assistance from the Greater London Council and Islington Borough Council towards annual running costs.

No smoking, photography or tape recording in the auditorium, please. Latecomers cannot be admitted to their seats until a suitable break in the performance.

Our induction loop system is now available throughout the house — please tune your hearing aid to the 'T' position to take advantage of this facility.

In accordance with the requirements of the Greater London Council:

- 1) The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
- 2) All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
- 3) Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the side and rear of seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
- 4) The Safety Curtain must be lowered and raised in the presence of each audience.

The Management reserves the right to refuse admission, and to make any alteration to the programme without previous notice.



DAVID GORDON

"The Pick Up Co. is a concept which allows me to work with the numbers of people that I need for any given project and in some instances to build a project around the numbers of people at hand. It is meant to be expedient, economical, and to keep me on my toes.

At its inception, the ensemble of performers in the Pick Up Co. was not fixed. Since then, though the number of dancers has varied on a project-by-project basis, a 'core' company has emerged with whom I rehearse, perform and tour regularly.

The materials I present in performance are overlays and juxtapositions that may or may not have had the same relationship as before, organized to suit the performance space and circumstance we encounter. Repertory without predictable format.

I think of my work as an ongoing process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to re-examine, to alter, to abandon materials or to re-use them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it."

— David Gordon

## David Gordon

David Gordon danced in the companies of James Waring and Yvonne Rainier in the 1960s and made performance work during that period at the Judson Dance Theater. In the early 1970's he worked regularly with the improvisational performance ensemble, the Grand Union. In addition to being Artistic Director of the Pick Up Co., he now makes work for dance companies in the United States and Europe including American Ballet Theater, Dance Theatre of Harlem, Group de Recherche Choreographique de l'Opera de Paris and Werkcentrum Dans of Rotterdam, Holland. London audiences may be familiar with two pieces he has made for Extemporary Dance Theatre, *Counter-Revolution* and *Field Study*.

Mr. Gordon is a Guggenheim Fellow (1981) and has served as a panelist for the Dance Programmes of the National Endowment for the Arts and the New York State Council on the Arts. In September, 1984 he received a New York Performance Award ("Bessie") for Sustained Choreographic Achievement. He is profiled in Sally Banes's book *Terpsichore in Sneakers*, and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. His teaching activities have included residencies at Harvard University, the American Dance Festival, New York University, and the American Center in Paris.

The Pick Up Co.'s Sadler's Wells season marks the company's first visit to London since 1981, when they were presented at Riverside Studios, and also marks the company's first appearance as a featured company in the London Dance Umbrella Festival. The programme includes three of Mr. Gordon's most recent works, *Offenbach Suite*, which was created for the company's May, 1985 season at the Joyce Theater in New York City; *Nine Lives*, which was commissioned by the American Dance Festival and first performed in Durham, NC in July, 1985; and *My Folks*, which is Mr. Gordon's third collaboration with visual artist Power Boothe and which received its first performances on the Pick Up Co.'s March, 1985 tour in the United States.



L to R: Keith Marshall, Valda Setterfield, David Gordon.



THE PICK-UP COMPANY

Photo: Martha Swope

## PROGRAMME October 9-12

### Nine Lives (1985)

|                           |               |
|---------------------------|---------------|
| <b>Dance construction</b> | David Gordon  |
| <b>Music</b>              | Western swing |
| <b>Lighting design</b>    | Robert Seder  |

*Interval*

### Offenbach Suite (1985)

|                           |                                   |
|---------------------------|-----------------------------------|
| <b>Dance construction</b> | David Gordon                      |
| <b>Music</b>              | Offenbach Suite for Violin Cellos |
| <b>Lighting design</b>    | Beverly Emmons                    |
| <b>Cellists</b>           | Cristian Florea<br>Lionel Handy   |

*Interval*

### My Folks (1984-85)

|                           |                |
|---------------------------|----------------|
| <b>Dance construction</b> | David Gordon   |
| <b>Music</b>              | Klezmer        |
| <b>Visual devices</b>     | Power Boothe   |
| <b>Lighting design</b>    | Beverly Emmons |

This piece is dedicated to the Wunderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my other mothers) and to Samuel Gordon, my only father. — DG

*Offenbach Suite* and *My Folks* were created in part with support from the National Endowment for the Arts with additional support from Jerome Robbins Foundation, Morgan Guaranty Trust Company of New York, and the Samuel I. Newhouse Foundation.

*Nine Lives* was commissioned by the American Dance Festival in Durham, North Carolina.



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## Biographies

**Valda Setterfield** performed in English pantomime, Italian revue, and with the Ballet Rambert. Since going to America she has performed with James Waring, Katherine Litz, the Grand Union, Merce Cunningham (1965-74), and in the films of Yvonne Rainer. She continues to teach at the Cunningham Studio and has taught Cunningham technique throughout the United States and Europe. She performed the work of David Gordon at the Living Theater and the Judson Church in the early 1960s, and has been a featured member of the Pick Up Co. since its inception.

**Keith Marshall** is from Palo Alto, California. After graduating with a B.A. in Dance from the University of California, Los Angeles, he danced in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since relocating to New York City in the spring of 1979 he has performed with Mitchell Rose, Ruby Shang and Charles Moulton, among others. Keith has been a member of the Pick Up Co. since autumn 1979.

**Dean Moss** joined the Pick Up Co. during autumn 1983.

**Janice Bourdage** is a native of Minnesota. She began her dance training under Harriett Ann Gray at Stephens College, Columbia, Missouri, where she graduated with a B.A. in English. After graduation, she began her professional career with the Bill Evans Dance Company. Janice moved to New York recently and joined the Pick Up Co. in autumn 1984.

**Chuck Finlon** has most recently danced with Ken Rinker in *Manhattan* and less recently with the Ram Island Dance Company in Maine. He is from Chicago and has a B.F.A. in Dance. He began working with the Pick Up Co. in autumn 1984.

**Kenneth Kirkland** began his training at San Francisco Ballet School and went on to join the Pacific Northwest Ballet for three years. Moving to New York in the autumn of 1984, he joined the Pick Up Co.

**Kay McCabe** graduated from Wesleyan University in 1983 and moved to New York City, where she has danced with Susan Foster, Richard Bull Dance Theater, and, as of the autumn of 1984, David Gordon/Pick Up Co. She is presently on the staff of Performing Arts Services.

**Power Boothe** (*Visual Devices*) has designed the sets for two previous collaborations with David Gordon, *Trying Times* and *Framework*. Mr. Boothe has had eight one-man shows in New York City and his work is represented in many permanent collections. He received a Guggenheim Fellowship in 1985 for painting.

**Beverly Emmons** (*Lighting Designer*) designed the lighting for the Merce Cunningham Dance Company from 1965-1968. She has also designed lighting for theatre directors Joseph Chaikin, Andre Serban, and for Meredith Monk's and Ping Chong's *The Games*. Ms. Emmons has numerous Broadway credits including Tony nominations for *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine*, and *All's Well That Ends Well*. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Opera section of *The Civil Wars* and *Einstein on the Beach*. In 1980 she received a Village Voice Obie and in 1984 was awarded a 'Bessie' for distinguished lighting design.

**Cristian Florea** (*Cello*) was born in Rumania in 1955 and received his early musical training there. He studied at the Academy of Music in Bucharest and subsequently in Freiburg/Breisgau with Professor Marcal Cervera. A major prize winner in his home country, he has also received awards and prizes in Western Europe and was a finalist in the 1982 Munich Competition. He has given Master Classes for cello and chamber music and currently teaches at the Musikhochschule Freiburg and Trossingen BRD. As a soloist, his career has taken him throughout Europe and to the United States of America and he has also recorded for radio and television. Cristian Florea plays a cello by Giovanni Grancino, Milan, 1668.

**Lionel Handy** (*Cello*) studied with Florence Hooten at the Royal Academy of Music where he won all the major cello prizes. On leaving the RAM he was awarded several scholarships which enabled him to continue his studies with Pierre Fournier in Geneva. He has also studied with Janos Starker at the Banff School of Fine Arts in Canada and with William Pleeth in London. He has given recitals at the Wigmore Hall and at the Purcell Room and his particular interest in 20th century British music has led to London performances of concertos by Bax, Finzi and Walton.

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## Pick Up Performance Company, Inc.

104 Franklin Street, New York, NY 10013

**Stage Manager** Robert Seder

**Board of Directors**

|                |                 |
|----------------|-----------------|
| Anne Alexander | Robert Gottlieb |
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| David Gordon   |                 |

**Artistic Director** David Gordon

**Managing Director** Bonnie Brooks

David Gordon/Pick Up Co. receives fiscal management from Pentacle, a non-profit arts service organisation that provides management and administrative services to a variety of performing arts groups.

The Pick Up Co. gratefully acknowledges the project support which made the creation of these works possible, as well as general operating support provided through grants from Lila Acheson Wallace, Philip Morris, Inc., the New York State Council on the Arts and the gifts of our individual contributors.

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## Dance Umbrella Festival

This year's Dance Umbrella is actually the seventh of its kind. The first 'international festival of contemporary dance', a relatively modest affair, took place in 1978. It was designed to provide a central London show-case and a context for the work of a new generation of independent companies and dance artists who were just beginning to make an impact on the British dance scene. Since then, the number of artists deserving of inclusion has escalated enormously and recent Festivals have reflected this expansion. In the three weeks of Dance Umbrella '78 it was possible to include all who wished to participate, but this year, even over 7½ weeks and some 62 performances, many have had to be disappointed.

Last year Sadler's Wells and Dance Umbrella forged their first alliance to present two American companies — headed by Bill T. Jones & Arnie Zane and Lar Lubovitch — as part of the 1984 Festival. This was a big step for Umbrella as the largest of our regular venues, Riverside Studios, only holds 370 seats. It is one thing to play to near capacity in Riverside, the Place Theatre and the ICA, and quite another to fill Sadler's Wells. In the event we achieved a most gratifying 61% over the ten days, which led to a return visit this year with David Gordon and the Pick-Up Company, presenting three of David's most recent works. Like Bill T. Jones and Arnie Zane, David Gordon is no stranger to London audiences. Recognised in the United States as a major innovator on the post-modern dance scene, David first appeared in Dance Umbrella '80 in a duo programme with Valda Setterfield and returned to Riverside Studios the following year with the Pick-Up Company. He has since created two very popular works for Extemporary Dance Theatre, *Field Study* and *Counter Revolution*, which is now in the repertory of the National Youth Dance Theatre.



L to R: Keith Marshall, Valda Setterfield, David Gordon.

## PROGRAMME October 9-12

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|                           |               |
|---------------------------|---------------|
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| <b>Music</b>              | Western swing |
| <b>Lighting design</b>    | Robert Seder  |

*Interval*

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|---------------------------|-----------------------------------|
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| <b>Music</b>              | Offenbach Suite for Violin Cellos |
| <b>Lighting design</b>    | Beverly Emmons                    |
| <b>Cellists</b>           | Cristian Florea<br>Lionel Handy   |

*Interval*

### My Folks (1984-85)

|                           |                |
|---------------------------|----------------|
| <b>Dance construction</b> | David Gordon   |
| <b>Music</b>              | Klezmer        |
| <b>Visual devices</b>     | Power Boothe   |
| <b>Lighting design</b>    | Beverly Emmons |

This piece is dedicated to the Wunderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my other mothers) and to Samuel Gordon, my only father. — DG

*Offenbach Suite* and *My Folks* were created in part with support from the National Endowment for the Arts with additional support from Jerome Robbins Foundation, Morgan Guaranty Trust Company of New York, and the Samuel I. Newhouse Foundation.

*Nine Lives* was commissioned by the American Dance Festival in Durham, North Carolina.



THE PICK-UP COMPANY

Photo: Martha Swope

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**Chuck Finlon** has most recently danced with Ken Rinker in *Manhattan* and less recently with the Ram Island Dance Company in Maine. He is from Chicago and has a B.F.A. in Dance. He began working with the Pick Up Co. in autumn 1984.

**Kenneth Kirkland** began his training at San Francisco Ballet School and went on to join the Pacific Northwest Ballet for three years. Moving to New York in the autumn of 1984, he joined the Pick Up Co.

**Kay McCabe** graduated from Wesleyan University in 1983 and moved to New York City, where she has danced with Susan Foster, Richard Bull Dance Theater, and, as of the autumn of 1984, David Gordon/Pick Up Co. She is presently on the staff of Performing Arts Services.

**Power Boothe** (*Visual Devices*) has designed the sets for two previous collaborations with David Gordon, *Trying Times* and *Framework*. Mr. Boothe has had eight one-man shows in New York City and his work is represented in many permanent collections. He received a Guggenheim Fellowship in 1985 for painting.

**Beverly Emmons** (*Lighting Designer*) designed the lighting for the Merce Cunningham Dance Company from 1965-1968. She has also designed lighting for theatre directors Joseph Chaikin, Andre Serban, and for Meredith Monk's and Ping Chong's *The Games*. Ms. Emmons has numerous Broadway credits including Tony nominations for *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine*, and *All's Well That Ends Well*. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Opera section of *The Civil Wars* and *Einstein on the Beach*. In 1980 she received a Village Voice Obie and in 1984 was awarded a 'Bessie' for distinguished lighting design.

**Cristian Florea** (*Cello*) was born in Rumania in 1955 and received his early musical training there. He studied at the Academy of Music in Bucharest and subsequently in Freiburg/Breisgau with Professor Marcal Cervera. A major prize winner in his home country, he has also received awards and prizes in Western Europe and was a finalist in the 1982 Munich Competition. He has given Master Classes for cello and chamber music and currently teaches at the Musikhochschule Freiburg and Trossingen BRD. As a soloist, his career has taken him throughout Europe and to the United States of America and he has also recorded for radio and television. Cristian Florea plays a cello by Giovanni Grancino, Milan, 1668.

**Lionel Handy** (*Cello*) studied with Florence Hooten at the Royal Academy of Music where he won all the major cello prizes. On leaving the RAM he was awarded several scholarships which enabled him to continue his studies with Pierre Fournier in Geneva. He has also studied with Janos Starker at the Banff School of Fine Arts in Canada and with William Pleeth in London. He has given recitals at the Wigmore Hall and at the Purcell Room and his particular interest in 20th century British music has led to London performances of concertos by Bax, Finzi and Walton.

## Pick Up Performance Company, Inc.

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**Artistic Director** David Gordon

**Managing Director** Bonnie Brooks

David Gordon/Pick Up Co. receives fiscal management from Pentacle, a non-profit arts service organisation that provides management and administrative services to a variety of performing arts groups.

The Pick Up Co. gratefully acknowledges the project support which made the creation of these works possible, as well as general operating support provided through grants from Lila Acheson Wallace, Philip Morris, Inc., the New York State Council on the Arts and the gifts of our individual contributors.

## Dance Umbrella Festival

This year's Dance Umbrella is actually the seventh of its kind. The first 'international festival of contemporary dance', a relatively modest affair, took place in 1978. It was designed to provide a central London show-case and a context for the work of a new generation of independent companies and dance artists who were just beginning to make an impact on the British dance scene. Since then, the number of artists deserving of inclusion has escalated enormously and recent Festivals have reflected this expansion. In the three weeks of Dance Umbrella '78 it was possible to include all who wished to participate, but this year, even over 7½ weeks and some 62 performances, many have had to be disappointed.

Last year Sadler's Wells and Dance Umbrella forged their first alliance to present two American companies — headed by Bill T. Jones & Arnie Zane and Lar Lubovitch — as part of the 1984 Festival. This was a big step for Umbrella as the largest of our regular venues, Riverside Studios, only holds 370 seats. It is one thing to play to near capacity in Riverside, the Place Theatre and the ICA, and quite another to fill Sadler's Wells. In the event we achieved a most gratifying 61% over the ten days, which led to a return visit this year with David Gordon and the Pick-Up Company, presenting three of David's most recent works. Like Bill T. Jones and Arnie Zane, David Gordon is no stranger to London audiences. Recognised in the United States as a major innovator on the post-modern dance scene, David first appeared in Dance Umbrella '80 in a duo programme with Valda Selterfield and returned to Riverside Studios the following year with the Pick-Up Company. He has since created two very popular works for Extemporary Dance Theatre, *Field Study* and *Counter Revolution*, which is now in the repertory of the National Youth Dance Theatre.

In the same week as David Gordon opens this year's Festival in the main theatre, another, albeit expatriate, American, Katie Duck, with her company Group O, moves into the new Sadler's Wells studio space as the Festival's first artists-in-residence. Currently concealed by hoardings in Arlington Way, this latest Sadler's Wells development, which will eventually include a studio theatre, foyer and rehearsal facilities, is not scheduled to open to the public until some time in 1986. But prior to that, the studio space, which represents the first stage of the development has been equipped for immediate artists' occupation with the necessary dance floor, light, heat, etc. During the eight weeks of the residency, Katie Duck and her team will be working on a new piece, *Reckless*, to be previewed in the studio in November, prior to performances at Riverside Studio in the Festival's final week.

Whilst afternoons are devoted to the *Reckless* project, mornings are scheduled for daily technique classes for professional dancers, organised in conjunction with the Independent Dance Programme. Evening and weekends are given over to a varied selection of classes and workshops, geared to the needs of the Islington dance community.

From the outset, we have always believed that the presentation of work by leading artists from overseas alongside that of their British counterparts is very important and, undoubtedly, the annual injection of foreign talent has been a major contribution to the success of each Festival. We have also been able to develop relationships with regional venues, eager to take advantage of the presence in Britain of these foreign artists.

Through open forums and debates, we have been able to focus attention on areas of special interest and concern to the dance profession. This year one forum addresses the crisis which independent dance artists are currently facing and the other concerns itself with the particular problems of regionally-based dance and dancers. In the past we have covered such subjects as the relationship between dance and music, dance writing and criticism, dance and design, administration for dance, overseas touring and dance on film/video. We return to the latter this year with presentations and a week of video showings at the ICA, in conjunction with the performance programme there.



We are convinced that this year's programme is amongst the best we have yet presented and are confident that dance enthusiasts will agree with us. Nevertheless, with the imminent demise of the GLC, which currently funds four of the five Festival venues, including Riverside Studios, The Place Theatre, the Almeida and, of course, Sadler's Wells, the future must necessarily be uncertain. We are energetically pursuing commercial sponsorship, but ultimately the Festival's fate will depend upon increased support from our remaining funding sources, i.e. the Arts Council of Great Britain, Visiting Arts and Greater London Arts. What is not in question is the talents of all the artists involved and their need to present their work. So, despite the uncertainty, we are optimistically forging ahead with plans for a 1986 Festival, in which we would hope that Sadler's Wells, both main house and studio theatre, will play a major part.

\* \* \* \*

Last month Val Bourne, of Dance Umbrella, flew to New York to receive a New York Dance & Performance Award — a 'Betsy' — in recognition of Outstanding Creative Achievement in 1984/5.

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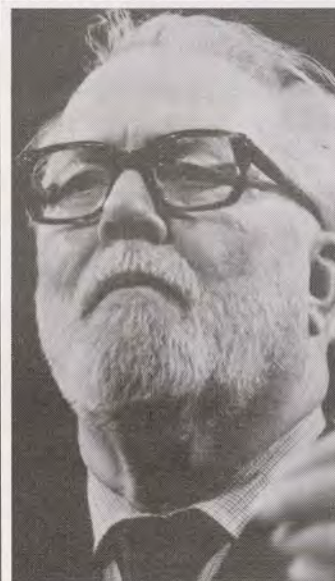


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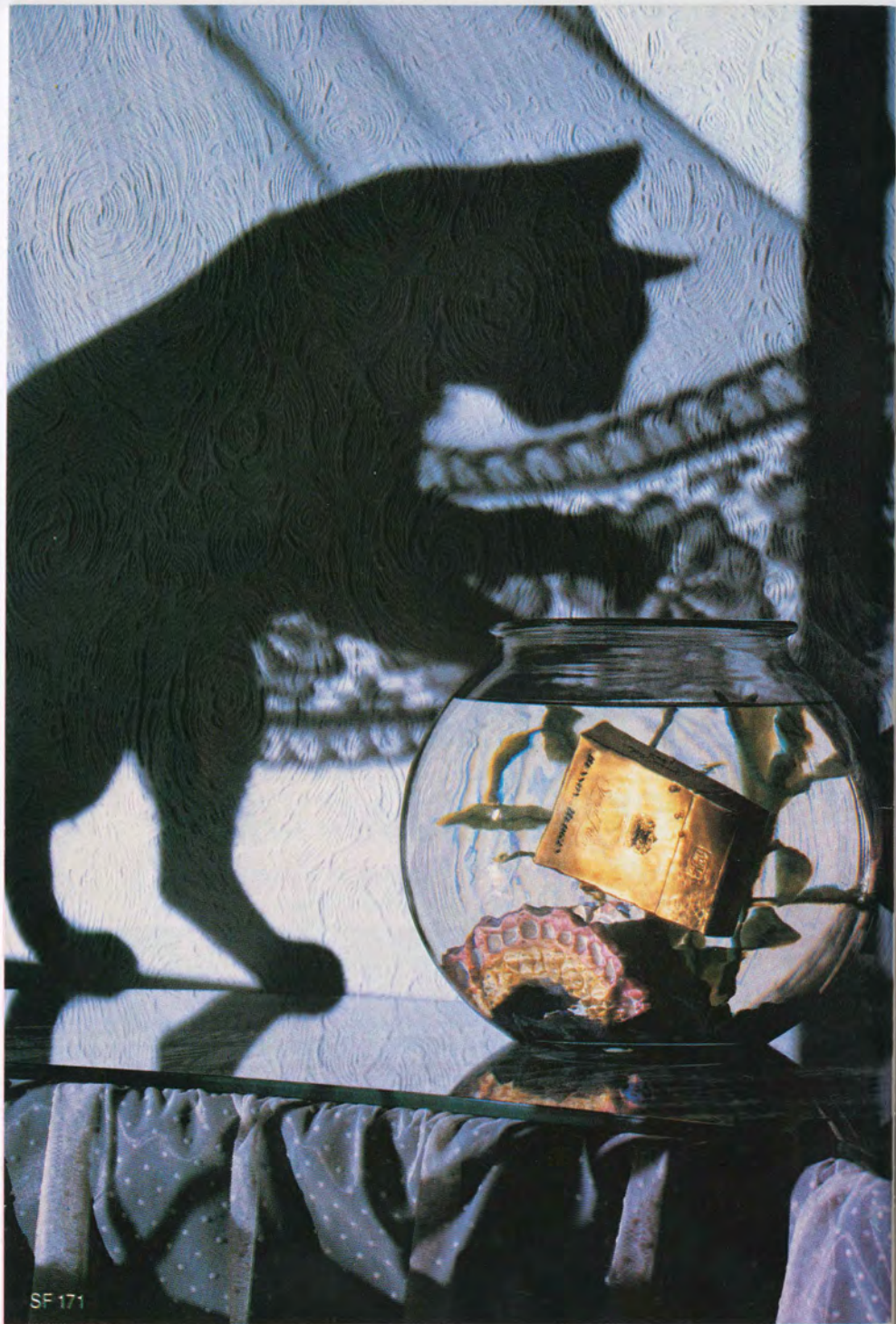
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