

DAVID GORDON/PICK^{UP} CO.

with

VALDA SETTERFIELD

Dean Moss

Chuck Finlon

David Gordon

Robert Wood

Scott Cunningham

Cynthia Oliver

Karen Graham Quinn

Michael Cole

Heidi Michel

PROGRAM

THE SEASONS

(1986)

Music

Chuck Hammer

Original

Lighting

Mark W. Stanley

Dancers

The Company

This work was made possible, in part, with a commission from The Brooklyn Academy of Music's Next Wave Festival, and by a grant from the Harkness Ballet Foundation, Inc.

Intermission

FOUR MAN NINE LIVES

(1985-86)

Music

Western Swing

Original

Lighting

Robert Seder

Dancers

Dean Moss

Chuck Finlon

Robert Wood

Scott Cunningham

Nine Lives was commissioned by the American Dance Festival in 1985. The **Four Man** version is a reworking of that material.

Intermission

MY FOLKS

(1984-85)

Music

Klezmer

Visual Devices

Power Boothe

Original

Lighting

Beverly Emmons

Dancers

The Company

This is a change in the program.

THE SEASONS

has been omitted and now reads:

FOUR MAN NINE LIVES

Intermission

TRANSPARENT MEANS FOR TRAVELLING LIGHT

Intermission

MY FOLKS

TRANSPARENT MEANS FOR TRAVELLING LIGHT

(1986)

Music

JOHN CAGE*

Credo in Us (1942)

Rozart Mix (1965)

Collection of Rocks #2 (1986)**

Visual Circumstances

POWER BOOTHE

Lighting

ROBERT SEDER

Dancers

THE COMPANY

This work was made possible, in part, by a commission from the Harvard Summer Dance Center, funded in part by the Massachusetts Council on the Arts and Humanities New Works program.

*Courtesy of C.F. Peters/**Collection of Rocks #2 commissioned by the Pick Up Company.

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.

All works constructed by David Gordon

For The Pick Up Company

Managing Director Alyce Dissette
Assistant to the Managing Director Elizabeth Metcalf
Production Stage Manager Tony Cooper
Lighting Supervisor Dianne Mizzy

The Pick Up Co.'s performances are made possible, in part, with public funds from the New York State Council of the Arts and the National Endowment for the Arts, and by grants from American Express Foundation, AT&T Foundation, Chase Manhattan Bank, Consolidated Edison, Exxon Corporation, William and Mary Greve Foundation, Harkness Ballet Foundation, JCT Foundation, Mobil Foundation, Inc., Morgan Guaranty Trust Company, National Corporate Fund for Dance, S.I. Newhouse Foundation, Inc., New York Telephone, New York Times Company Foundation, Inc., Philip Morris Companies, Inc., Jerome Robbins Foundation, Inc., and the Wallace Funds.

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

Tour Arts is the official travel agency of the Pick Up Company.

At its inception, the ensemble of performers in the Pick Up Company 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.

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

Pursuant to Title VI and VII of the Civil Rights Act, Title IX of the Education Amendments, Section 504 of the Rehabilitation Act, Executive Order 11246 as amended, Vietnam era and Disabled Veterans Act as amended, and the Montana State Human Rights Act — Eastern Montana College has a policy of non-discrimination in employment practices and in admission, access to and conduct of educational programs and activities. Discrimination is prohibited on the basis of race, sex, color, national origin, religion, age, handicap, or marital or parental status. Any student, employee, or applicant for admission or employment may file a discrimination grievance. Inquiries or grievances should be directed to the Equal Opportunity Director in McMullen 200, phone (406) 657-2278.



Sponsored by
the Union Activities Board of ASEMC

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960s. He showed early work at the Living Theatre and in the first Judson Church performances. In the early 1970s he was a founding member of the improvisational ensemble the Grand Union. In 1978 he formalized the process of making work for varying numbers of performers by establishing the Pick Up Company as a legal entity. Between 1978 and 1986, he made work for companies in the United States and Europe, including American Ballet Theatre, Dance Theatre of Harlem, Groupe de Recherche Choreographique de l'Opera de Paris, Werkcentrum Dans and Extemporary Dance Theatre of London. Mr. Gordon is a Guggenheim Fellow (1981) and has served as a panelist for the Dance Program of the New York State Council on the Arts and as Chairman of the Dance Program panel of the National Endowment for the Arts. In September 1984, he received a New York Performance Award (*Bessie*) for Sustained Choreographic Achievement. He is profiled in Sally Banes' book *Terpsichore in Sneakers* and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. In May 1980, David Gordon's work was included in the *Dance in America* broadcast *Beyond the Mainstream*, and he is one of seven artists featured in Michael Blackwood's film *Making Dances*. Ten minute TV videotapes produced by the Pick Up Company have been shown by Channel 4/Great Britain. They were selected for the 1984 Olympic Arts Festival and were aired in August 1986 on an episode of the national PBS series *Alive from Off Center* featuring Gordon's work.

Valda Setterfield is from England where she performed in pantomimes and with Ballet Rambert. After touring Italy in the revue *Buona Notte Bettina*, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis and on film in works of Mr. Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theatre and the Judson Church and has been a featured member of the Pick Up Company since its inception. In September 1984 she received a New York Performance Award (*Bessie*) as an outstanding performance artist.

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

Chuck Finlon has a degree in dance from the University of Wisconsin. Before that he studied biochemistry and linguistics at two other universities. He has most recently worked with the Ram Island Dance Company and Kenneth Rinker, and is presently collaborating on projects with Ann Rodiger. He studies ballet with Janet Panetta along with the Alexander and Feldenkrais techniques.

Robert Wood was born in Dunedin, New Zealand and is a graduate of Wellington Teachers College, where he majored in English, Drama and Music. He began his dance career with the Dierdre Tarrant Dance Theatre and Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the U.S. he has performed with Minnesota Dance Theatre, Dudek/Mann Dancers, the Bill Cratty Dance Theatre, Peridance Ensemble and the Donald Byrd Dance Foundation. Robert joined the Pick Up Co. in November 1985 and presently studies with Maggie Black and Benjamin Harkavy.

Scott Cunningham has danced with the companies of Elisa Monte, Ohad Naharin and the Mark Morris Dance Group. He received a B.A. from the University of Massachusetts at Amherst and grew up in Needham, Massachusetts.

Cynthia Oliver grew up in the Virgin Islands where she studied and performed with Theatre Dance Inc., under the direction of Atti Van Den Berg, an original member of the Kurt Jooss Ballet; and the Caribbean Dance Company of St. Croix. After graduating from Adelphi University in New York with a B.F.A. in dance she worked with the Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company, performing works by Talley Beatty and George Faison.

Karen Graham Quinn was born and raised in Illinois where she attended the University of Illinois and performed with the Illinois Dance Theatre. Since moving to New York two years ago, she has performed with Miller Dance Company, Mark DeGarmo and Dancers and Douglas Nielsen Dance Company.

Michael Cole is from Philadelphia, PA, and began his formal training at the North Carolina School of the Arts where he received a BFA. He has apprenticed with PHILA-DANCO and received full scholarships from both the American Dance Festival and the Merce Cunningham Studio. He has danced with the Footpath Dance Co. and recently with Mark Dendy & Co. Michael joined the Pick Up Company in January 1987.

Heidi Michel has been working most recently with Mark Dendy & Co., and teaching dance to children in her hometown Southold, L.I. She holds a BFA in dance from the North Carolina School of the Arts, and joined the Pick Up Company in January 1987.

Power Boothe (Visuals) is a painter who has collaborated on dance, theater and film projects since moving to New York in 1968. He has designed for Mabou Mines, Richard Foreman, Stanley Silverman, Lucinda Childs, Cyndi Lauper, Michael Smith, Charlie Moulton, Catlin Cobb and A. Leroy. *My Folks* and *Transparent Means for Travelling Light* are his most recent collaborations with David Gordon, which began in 1982 with *TV Reel*. Boothe has had ten one-man shows in New York and his works are in many permanent collections, including those of the Guggenheim and Hirshhorn Museums.

Beverly Emmons (*Lighting, My Folks*) designed the lighting for the Merce Cunningham Dance Company from 1965-68. She has also designed lighting for theater directors Joseph Chaikin, Andrei 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 Section of the *CIVIL war's* and *Einstein on the Beach*. In 1980, she received a Village Voice (*Obie*) and in 1984 was awarded a (*Bessie*) for distinguished lighting design.

Chuck Hammer (*Composer, The Seasons*), born in New York City, has been working in the music field for ten years. He has recorded and worked with Lou Reed, David Bowie, and Laurie Anderson; and he is currently the composer-in-residence at Sync Sound in N.Y.C. Chuck's work primarily involves music and sound design to picture, and he is currently working on a series of digital guitar recordings called *Guitararchitecture*. Chuck has been deeply involved in the development of new guitar techniques, and frequently interfaces the guitar so that it may be used to trigger or control many different sounds or events. He is currently working with a "synthaxe" and "synclavier digital music system."

Robert Seder (*Lighting, Transparent Means for Travelling Light*) has managed productions for the companies of Lar Lubovitch, Lucinda Childs, and Meredith Monk. He was the Lighting Coordinator for the New York Dance Umbrella in 1977-78. He has worked with David Gordon since 1983.

Mark W. Stanley is currently the Resident Lighting Designer of the New York City Opera where he has designed fifteen operas for the repertory and touring companies, ranging from Handel's *Alcina* to *Carmen*, which was seen nationwide on *Live from Lincoln Center*. His additional credits include serving as Lighting Director for the U.S. tour of the Vienna Volksoper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, the New Orleans Opera, the Kentucky Opera, the American Opera Center at The Juilliard School, the Hannah Kahn Dancers, the Iowa Shakespeare Festival, the Off-Broadway production of *Curse of the Starving Class*, and Karen Aker's one woman show. Mr. Stanley teaches at Parson's School of Design and is the author of *The Color of Light Workbook*. This season Mark will begin work as the Resident Lighting Designer of the New York City Ballet.