

# PERFORMING ARTS PRESENTATIONS

University of California, Riverside

## DAVID GORDON/PICK UP CO.

*with Valda Setterfield*

Keith Marshall • Dean Moss • Chuck Finlon

• David Gordon • Karen Stokes

• Shona Wilson • Robert Wood

All Works Constructed by David Gordon

April 8, 1986  
University Theatre

University of California, Riverside  
Theodore L. Hullar, Chancellor

## **FOUR MAN NINE LIVES (1985-86)**

Music: Western Swing

Lighting design by Robert Seder

— intermission —

## **OFFENBACH SUITE (1985)**

Music: Offenbach Suite for Violin Cellos

Lighting design by Beverly Emmons

— intermission —

## **MY FOLKS (1984-85)**

Music: Klezmer

Visual devices by Power Boothe

Lighting design by Beverly Emmons

This piece is dedicated to the Wonderlich 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.

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 and the Samuel I. Newhouse Foundation.

FOUR MAN NINE LIVES was commissioned by the American Dance Festival in 1985. The "FOUR MAN" version is a re-working of that material.

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.

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/PICK UP CO.

DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960's. He showed early work at The Living Theater and in the first Judson Church Performances. In the early 1970's 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 Co. as a legal entity. Between 1978 and 1984 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 and Chairman for the Dance Program of the National Endowment for the Arts and as a panelist for The Dance Program of 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' book Terpsichore in Sneakers, and by Arlene Croce in the November 29, 1982 issue of THE NEW YORKER.

10 Minute T.V., video tapes produced by the Pick Up Co. have been acquired by Channel Four of Great Britain and aired in October 1985; and were selected for the 1984 Olympic Arts Festival. In May 1980, David Gordon's work was included in the Dance in America broadcast "Beyond the Mainstream." He is one of seven artists featured in Michael Blackwood's film "Making Dances". He has taught at Harvard University, the American Dance Festival, the Alvin Ailey American Dance Center, the American Center in Paris and New York University.

VALDA SETTERFIELD performed in English pantomime, Italian revue, and with the Ballet Rambert. Since coming 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 has taught at the Cunningham Studio and has taught Cunningham technique in the United States, Europe and Taiwan. She performed the work of David Gordon at the Living Theater and the Judson Church in the early 1960's, 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 U.C.L.A., he toured the United States with Dance/L.A., and the Margalit Oved Dance Theatre. While a member of Dance/L.A., he danced in works by Mathew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since relocating to New York City he has performed with Mitchell Rose, Ruby Shang and Charles Moulton, among others. Keith has been a member of the Pick Up Co. since the fall of 1979.

DEAN MOSS joined the Pick Up Co. during autumn 1983.

CHUCK FINLON studied biochemistry and linguistics before receiving a BFA with honors in dance. He has performed, choreographed and taught in Milwaukee, Chicago, and Maine. In New York he has performed with Ken Rinker, Ann Rodiger, and others. He currently studies ballet with Janet Panetta and The Alexander Technique with Ms. Rodiger. Chuck joined the Pick Up Co. in 1984.

KAREN STOKES graduated from the High School for Performing and Visual Arts in Houston and has her B.F.A. from Ohio State University. She has performed in "Candide" and "A Chorus Line", as well as various concert companies, including The Roberta Stokes Dance Co.. She joined the Pick Up Co. in the Fall of 1985.

SHONA WILSON was born in Dunedin, New Zealand, attended the National School of Ballet from which she joined Limbs Dance Co.. A QE 2 Arts Council Grant enabled Shona to travel and study in the United States. Since arriving in New York, she has performed in works by Peter Healey, Ching Gonzalez, Douglas Wright, Susanna Hayman-Chaffey and in the companies of Hannah Kahn and June Anderson. She joined the Pick Up Co. in January 1986 and presently studies with Merce Cunningham and Cyndi Green.

ROBERT WOOD was born in Dunedin, New Zealand, is a graduate of Wellington Teachers College, majoring in English, Drama and Music studies. He began his dance career with the Dierdre Tarrant Dance Theatre, Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the U.S. he has performed with Minnesota Dance Theatre, Dudek/Mann and 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 Harkarvy.

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 1965-68. She has also designed lighting for theatre directors Joseph Chakin, 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 Villiage Voice Obie and in 1984 was awarded a "Bessie" for distinguished lighting design.

ROBERT SEDER (Lighting designer) has shed light on many a dance company. He also is a playwright. He has picked up for David Gordon since 1983.

PICK UP PERFORMANCE CO., INC.  
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Performing Arts Presentations is grateful for the support we have received from Alumni Association, UCR; Associated Students, UCR; California Arts Council; George C. Perkins Endowment Fund; Intercampus Arts; Riverside Arts Foundation; and especially the students of UCR through Student Registration Fees.

Special thanks to Inter-Campus Arts of University of California for their support of tonight's performance.

Latecomers will be seated at appropriate intervals. The taking of photographs and/or the use of recording equipment of any kind is not allowed in this theatre. Members of the audience who must leave during the performance are earnestly requested to do so at appropriate times. There is to be no smoking at any time. Your ticket constitutes willingness to appear in photographs and/or recordings made in public areas of UC Riverside and releases UC Riverside from liability resulting from the use of such photographs and/or recordings. Programs and artists are subject to change without prior notice.

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Members of UC Riverside's Alumni Scholars are your ushers for this evening's performance.