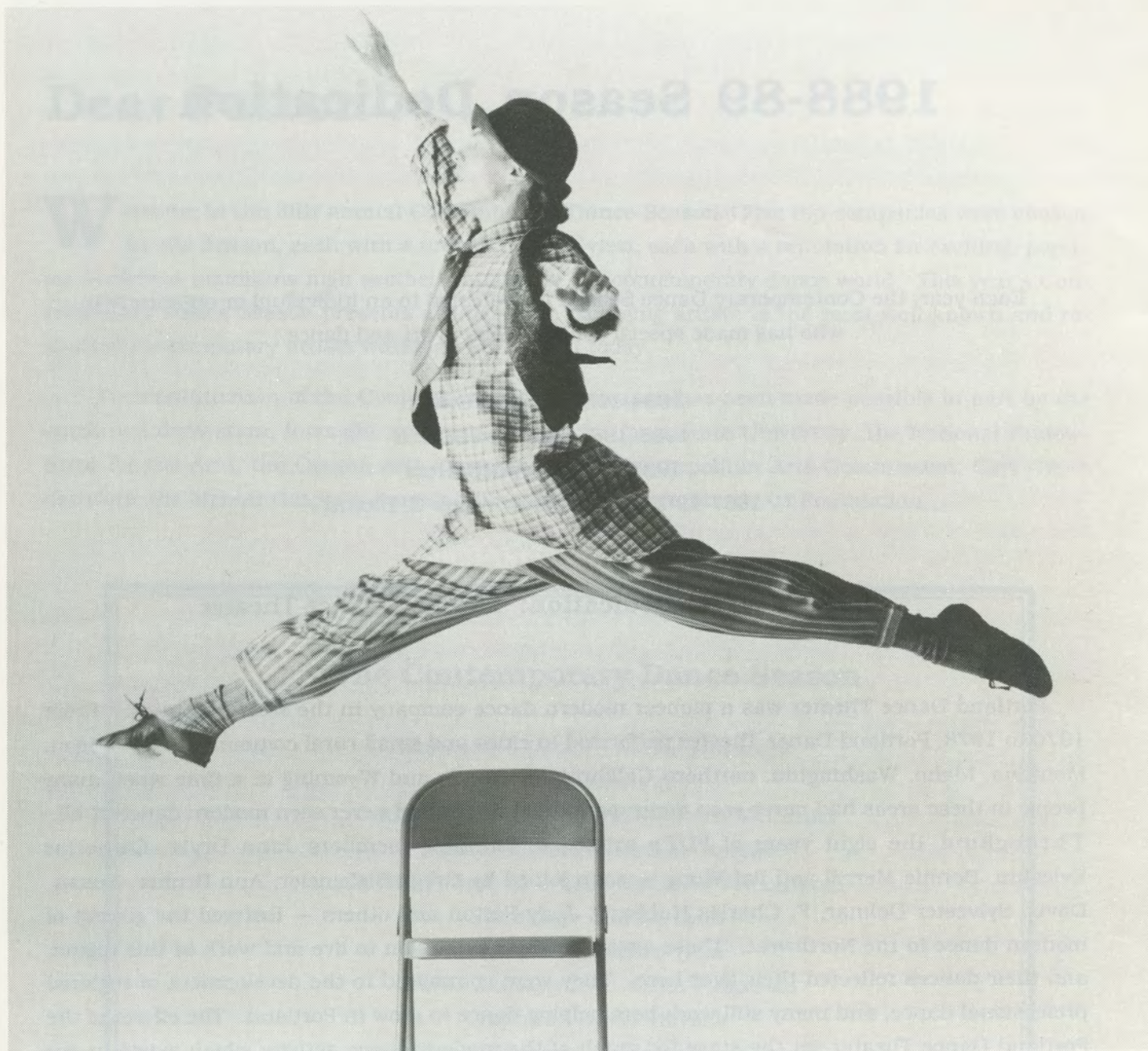


THE CONTEMPORARY DANCE SEASON 1988-89



This series is supported in part by

Portland State University
the National Endowment for the Arts
the Oregon Arts Commission
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METROPOLITAN ARTS COMMISSION

1988-89 Season Dedication

Each year, the Contemporary Dance Season is dedicated to an individual or organization who has made special contributions to art and dance.

1984-1985 Rachael Griffen

1985-1986 Dorothea Lensch

1986-1987 Peter deC. Hero

1987-1988 Priscilla and Joseph C. Blumel

1988-89 Series Dedication: Portland Dance Theater

Portland Dance Theater was a pioneer modern dance company in the Western states. From 1970 to 1978, Portland Dance Theater performed in cities and small rural communities in Oregon, Montana, Idaho, Washington, northern California, Colorado and Wyoming at a time when many people in these areas had never seen dance performed live or had never seen modern dance at all. Throughout the eight years of PDT's existence, founding members Jann Dryer, Catherine Evleshin, Bonnie Merrill and Pat Wong — soon joined by Gregg Bielemeier, Ann Bruner, Susan Davis, Sylvester Dolinar, F. Charles Hubbard, Judy Patton and others — fostered the growth of modern dance in the Northwest. These artists made the decision to live and work in this region, and their dances reflected their lives here. They were committed to the development of regional professional dance, and many still work here helping dance to grow in Portland. The efforts of the Portland Dance Theater set the stage for much of the modern dance activity which exists in our community today.

Dear Patron . . .

Welcome to the fifth annual Contemporary Dance Season. Five top companies were chosen for the Season, each with a unique point of view, each with a reputation for exciting, popular work that maintains high aesthetic quality in the contemporary dance world. This year's Contemporary Dance Season presents a range from emerging artists to the most well-known and respected contemporary artists working in the world today.

The continuation of the Contemporary Dance Season has been made possible in part by the combined dedication, foresight and resources of Portland State University, the National Endowment for the Arts, the Oregon Arts Commission, the Metropolitan Arts Commission, Carl Greve Jewelers, the Mentor Graphics Foundation, and the Western States Art Foundation.

The Contemporary Dance Season

Managing Director: Nancy Matschek

Programming

Catherine Evleshin, Terri Mathern McCanna

Nancy Matschek, Bonnie Merrill

Judith Patton, Lisa Ventrella, Kris Vercooteren

Secretary: Marian Lyon

Publicist: Clarence Hein

Grants Management: Orlin Fitzgerald

Graphics: David Havlick

Technical Director: Christopher Herrick

House Manager: Harold Michel

Computer Consultant: Mark Parker

Program Notes and Design: Carolyn Altman

Breaking the Rules

The contemporary dance world is never content with the status quo. From the early days when Isadora Duncan threw off the confines of corsets and traditional choreography to dance improvisationally with bare feet, modern dance has been a medium for the iconoclast. Contemporary dance artists understand and admire the structure of traditional dance forms; they are simply compelled to break the rules to try to make dance which more clearly conveys their unique points of view. Contemporary choreographers are less interested in recreating the past than they are in using the past to say something about the present. They use movement of all kinds as a form of innovative expression.

Contemporary dance artists are a passionate lot. They study the work of those who came before, pay close attention to the work of their contemporaries, and are never ambivalent about what they have seen. Whether they admire or disagree with another artist's work, their responses to the work inevitably show up in their choreographic styles. Beginning in the 40's, Martha Graham rebelled against what she saw as empty-headed pageantry in dance and made dances heavy with the tensions of Freudian psychology. As a dancer in her company, Merce Cunningham was disturbed by the theatricality and the implied lessons of Graham's dances, and sought to allow movement to create its own meaning in his own choreography.

Shaped by the artist's aesthetic opinion, contemporary dance is a response to the current world of the artist. During the 1950's, Cunningham and other choreographers lived in the world of abstract visual art and booming technology. Their dances were abstract, and they used technology

"One discovers that one has rules and, upon discovering them, attempts to break them." — David Gordon

to enhance their dances. Choreographer Alwin Nikolais was fascinated by the visual design of the human body in motion. He developed lights, costumes and photographic projections which created stunning optical effects with the bodies of his dancers. The world was becoming high speed, high tech and abstract, and so was dance.

Technology altered reality; suddenly, a coast to coast trip took hours, not weeks. Cunningham explored the complex relationship between time and space in his dances. He made dances based on physics rather than fairy tales, and his work gave dance an entirely new direction. He asked fundamental questions in movement terms, and made his discoveries in dance. Why couldn't any kind of movement, even sitting in a chair, be considered dance? He included walking, sitting, running, in his work. Did dance need music? Composer John Cage made sound from high tech bells and whistles, and he and Cunningham agreed to keep the dance separate from the sound until the actual performance. Cunningham's work began a new way of thinking about dance.

The American social rebellion against the established order of the 1960's was a natural influence on contemporary choreographers. After all, Cunningham had already begun a revolution, and rebellion comes naturally to choreographers. It was a time of extremism, and dance was no exception. During the next two decades, dance was torn apart and dance artists were particular

DAVID GORDON/PICK UP CO.

The performances of the David Gordon/Pick Up Co. are supported in part, with funds provided by the Western States Arts Federation, the Oregon Arts Commission, the Metropolitan Arts Commission and the National Endowment for the Arts.

UNITED STATES

a work constructed by David Gordon
featuring the Pick Up Co.

Valda Setterfield
Dean Moss
Chuck Finlon

Scott Cunningham
Karen Graham
Cynthia Oliver
Heidi Michel
Angela Vaillancourt
Timothy Hadel
Jora Nelstein
Lucia Miller
David Gordon

produced by Alyce Dissette

The United States project is sponsored by
The Lila Wallace - Reader's Digest Fund
American Telephone and Telegraph

UNITED STATES

Researched by Roger Oliver and Curtis Grund
Original Lighting Design by Mark W. Stanley

Mozart, Memories and the First Frost

Piano Concerto No. 17 in G Major, W.A. Mozart, First Movement played by The Saint Paul Chamber Orchestra; Emmanuel Ax, Piano - Minnesota
Second Movement played by the Minnesota Orchestra; Walter Klein, Piano - Minnesota
Text Excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna and Howard Hong and Mary Hong Loe, read by Valda Setterfield - Minnesota
Final Words: Suzanne Weil - Minnesota
Excerpt from a discussion with Robert Frost - New England

Intermission

Words, Music, Wildlife and Weather

"Polka Fantasy" - Eric Lyon - San Diego

Excerpt from an interview with Ray Carver by Kay Bonetti - Arcata

"How Do you Tell a Chair from a Cat?" Malcom W. Browne, New York Times, read by Valda Setterfield - Iowa

"Among the Giant Trees of the Wild Pacific Coast" environmental sounds recorded and produced by Dan Gibson

"Nebraska Names" compiled by William Stibor and Kit Voorhees, read by Valda Setterfield, Meg Sewell and Chuck Coggins - Nebraska

"Mt. Rainier Reel" played by Frank Ferrell - Washington

"Waltzin' Across Texas" played by Bayou Seco with Karl Stalnaker - New Mexico

"The Story of Farrington Carpenter" told by Ed Carpenter - Colorado

"El Relampage" played by Los Polkero de Ben Tavera King - San Antonio

"Hail Varsity" played by the University of Nebraska - Lincoln Cornhusker Marching Band - Nebraska

"Lumber Barons" from *100 Years of Humboldt County Culture and History 1850 -1950* text by Virginia M. Fields, read by Meg Sewell - Arcata

"Dustbowl Story" from *Remembering America: A Sampler of the WPA American Guide Series*, edited by Archie Hobson, read by David Gordon - Colorado

"Weather Cast" text by Merrill Lynne Taylor, performed by Don Alder and Merrill Lynne Taylor - Oregon

Excerpt from Third Movement, *String Quartet in F Major, Op. 96 ('American')*, composed by Anton Dvorak in Spillville, Iowa, played by the Stradivari Quartet - Iowa

"The World's Smallest Church" from *Spillville*, text by Patricia Hampl, read by Valda Setterfield and Meg Sewell - Iowa

"Water Planet" Michael Micheletti - Washington

Text Excerpt from *Los Angeles Against the Mountains* by John McPhee, read by Norma Fier - Los Angeles

"Delusion of the Fury" Harry Partch - San Diego

"Home Sweet Home" played by Cleofes Ortiz - New Mexico

Fabric paintings by Rocky Pinciotti

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.

The dancers of this Company are the main collaborators in my work. They are responsive and creative and I thank them. I would especially like to thank Dean Moss and Chuck Finlon who continue to up the ante on what I ask for with their talent and their imagination . . . and Valda Setterfield who is my partner and my teacher and my best friend.

I would also like to thank Alyce Dissette who has a dancer's courage.

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

The *United States* is a co-commission project between the David Gordon/Pick Up Company and the following performing arts presenters across the nation:

City of Albuquerque/Cultural Affairs
BAM NEXT WAVE Festival
Cal Performances
Fine Arts Series, Colorado State University
University of Colorado at Boulder
Cornell University
Dance Affiliates
Hopkins Center, Dartmouth College
Detroit Music Hall
Harvard Summer Dance Festival
Houston Society for the Performing Arts
Center Arts/Humboldt State University
Hancher Auditorium/University of Iowa
Jacob's Pillow Dance Festival, Inc.
UCLA Center for the Performing Arts
University of Kansas - Lawrence
John F. Kennedy Center for the Performing Arts
Lively Arts at Stanford
University of Nebraska - Lincoln
Portland State University
Dance Saint Louis
San Antonio Performing Arts Association
San Diego Foundation for the Performing Arts
San Francisco Performances
TITAS, Dallas, Texas
Walker Art Center
Meany Hall at the University of Washington

The Pick Up Co. gratefully acknowledges the following Foundations and Corporations and Funding Agencies for creatively embracing this project:

The National Endowment for the Arts
Booth Ferris Foundation
Harkness Ballet Foundation
The Massachusetts Council on the Arts and Humanities
Morgan Guaranty Trust Company of New York
Pew Charitable Trusts
The Rockefeller Foundation
Emma A. Sheaffer Charitable Trust
The Lila Wallace - Reader's Digest Fund
Western States Arts Federation

The co-commissioning of the *United States* project was made possible with assistance from the Western States Arts Federation Presenter Initiative Project. The Presenter Initiative Project provides financial assistance for selected western performing arts presenters to encourage them to expand program opportunities for their audiences.

The residency of David Gordon and the David Gordon Pick Up Co. in the PSU School of Fine and Performing Arts is supported by the Loraine Sails Higgins Charitable Trust.

About David Gordon. . .

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960's. 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. Since that time a core company has been established with whom he rehearses and tours regularly.

Between 1978 and 1986, Gordon has 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, and recently for the Rambert Dance Co. Gordon's work was first seen at The Brooklyn Academy of Music in 1984, when he constructed the movement for the NEXT WAVE Festival's presentation of the Philip Glass work *The Photographer*. The Pick Up Company has since been presented in the NEXT WAVE Festival in both 1986 and 1988.

Mr. Gordon is a Guggenheim Fellow (1981 and 1987), has served as a panelist for the Dance Program for the New York State Council on the Arts and as Panelist and 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*. His 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* devoted to Gordon's work. In October of 1987, "David Gordon's Made in U.S.A." aired nationally on WNET/*Great Performances* and later received three Emmy nominations. The program featured Mikhail Baryshnikov and Valda Setterfield in three of Gordon's works for the Pick Up Co. and American Ballet Theatre. This past summer the Company completed a video work titled *My Folks* which will be aired on BBC-TV.

and the Pick Up Co.

Valda Setterfield is from England, where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America and joined the companies of James Waring (1958-1962) and Merce Cunningham (1965-1974). She has appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalatis and on film in works of Ms. Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theater and the Judson Church and has been a featured member of the Pick Up Co. since its inception. In September 1984, she received a New York Performance Award (Bessie) as an outstanding performance artist. In 1987, she co-starred with Mikhail Baryshnikov in "David Gordon's Made in U.S.A." for WNET/*Great Performances*, and in May, 1988, returned as a guest artist to the Rambert Dance Company to perform in Gordon's "Mates."

Dean Moss has performed with the Cleveland Ballet, Louis Falco Dance Co., American Dance Machine and in the Broadway revival of *West Side Story*. His work has been shown at Dance Theatre Workshop and P.S. 122. He joined the Pick Up Company in 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 studies ballet with Janet Panetta and the Alexander technique with Ann Rodiger.

Scott Cunningham has danced with the companies of Elisa Monte, Ohad Naharin, and the Mark Morris Dance Group. He received a B.A. from U/Mass, and grew up in Needham, Massachusetts. He joined the Pick Up Co. in 1986.

Cynthia Oliver grew up in the Virgin Islands where she performed with Theatre Dance, Inc. and The Carribean Dance Co. In New York, she has performed with Throne Dance Theatre and the Nannette Bearden

Contemporary Dance Co. She studies ballet with Pam Critelli.

Karen Graham was born and raised in Illinois. She attended the University of Illinois and performed with the Illinois Dance Theatre. She has been with the Pick Up Co. for two years.

Heidi Michel began dancing and taught dance for several years in Southold, New York. She received a B.F.A. degree from the North Carolina School of the Arts and currently studies ballet with Janet Panetta in New York. Heidi has performed with Joan Lombardi, Judith Moss and Mark Dendy.

Angela Vaillancourt began her early dance training in San Diego with Marius Zirra and at Les Grands Ballet Canadiens and Alvin Ailey Dance Center. A finalist in 1985 for the National Society of the Arts and Letters Competition, Angela has performed with Peridance, Elisa King, and Lisbon Dance Company.

Timothy Hadel was born and raised in Kansas City and attended the University of Utah. He has performed with Tandy Beal, Charles Moulton, Doug Varone and Lucinda Childs. Tim joined the Pick Up Co. in the fall of 1988.

Jora Nelstein was born in Amsterdam and began her dance training at the Dance Academie in Arnhem, Holland. She toured Europe and Canada with Brazil Tropical and danced the opera *Labelle Mellene* with the Dutch National Ballet and Sanda Ballet in London. In New York, Jora danced with Rush Dance Company and Bill T. Jones/Arnie Zane. She has worked with Jennifer Muller, Margot Sappington and Michelle Kadison, and thanks Lynn Simonson, Maggie Black and Kathy Grant.

Lucia Miller has performed with Doug Varone, Ruby Shang and Donald Byrd/The Group. She graduated from Mount Holyoke College with a double major in Biology and Dance. She thanks Cindi Green, Joselyn Lorenz, Peggy Baker, Anna Schmitz, and her family.

Alyce Dissette (Producer) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley and worked with him on numerous projects, including the 1976 Tony Award-winning production of *Porgy and Bess* and President Carter's nationally televised Inaugural Eve Gala. In 1977, she joined the management staff of the Presentations Department at the Metropolitan Opera, NYC, and assisted the department in producing such companies as American Ballet Theatre, the Stuttgart Ballet, Ballet Nacional de Cuba, and the Martha Graham Dance Company. Prior to the Pick Up Company, she was Executive Director of the Oberlin Dance Company/San Francisco.

Mark W. Stanley (Lighting Designer) is currently the Resident Lighting Designer of the New York City Ballet. Most recently he has completed three years as Resident Lighting Director of the New York City Opera, where he designed more than fifteen operas for the repertory and touring companies. His additional credits include serving as Lighting Director for the Carlton International Dance Festival in Brazil, the U.S. tour of the Vienna Volksoper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, several regional opera companies, the American Opera Center at the Julliard School, the Hanna Kahn Dancers, *The Perfect Party* at the Kennedy Center, the Off-Broadway production of *Curse of the Starving Class*, and Karen Aker's one woman show. Mr. Stanley is the author of *The Color of Light Workbook*.

Curtis Grund (Research) fell into a temporary job in the Pick Up Co. office in the Spring of 1988 through the good graces of a high school friend from Oregon. Soon, he was answering phones for the Cunningham Dance Foundation, and then he was back at the Pick Up Co. coordinating research for the United States project. He was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Colorado, Iowa City, Iowa, and New York, New York. In real life he is a graduate student in Public Administration at New York University.

Roger Oliver (Research) has been the Humanities Director for The Brooklyn Academy of Music's NEXT WAVE Festival since its inception in 1983. In this capacity, he has designed and implemented an internationally recognized audience education program encompassing a variety of publications, exhibitions, symposia, and discussions. In addition to his duties for The Brooklyn Academy of Music, Dr. Oliver also teaches humanities and dramatic literature at The Julliard School, and is adjunct Associate Professor of English and Dramatic Literature at New York University. He holds the B.A. degree in English from Middlebury College, the Ph.D. degree in Drama from Stanford University, and is the author of *Dreams of Passion: The Dramatic Art of Luigi Pirandello*.

THE DAVID GORDON/PICK UP COMPANY

Company Manager: Cathy Einhorn
Production Stage Manager: Allan Kerr
Stage Manager: Alexandra Heddiger

For the United States Project:

Sound Score: Assembled by Chuck Hammer
Costumes: Assembled by David Gordon and Jeffrey Ullman
Sound Engineer: Bruce Cameron
Graphic Designs: Rocky Pinciotti

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David Gordon/Pick Up Company 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.

The Pick Up Company's performances are made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, and by Grants from American Express Foundation, AT&T Foundation, Booth Ferris Foundation, Chase Manhattan Bank, N.A., Robert Sterling Clark Foundation, Inc., Consolidated Edison, Goldsmith-Perry Philanthropies, Inc., William and Mary Greve Foundation, Inc., Harkness Ballet Foundation, JCT Foundation, Mobil Foundation, Inc., Morgan Guaranty Trust Company of New York, National Corporate Fund for Dance, Inc., S.I. Newhouse Foundation, Inc., New York Times Company Foundation, Inc., Philip Morris Companies, Inc., Reed Foundation, Inc., The Rockefeller Foundation, Emma A. Sheaffer Charitable Trust and the Lila Wallace - Reader's Digest Fund.

Breaking The Rules (continued)

about how they put the pieces back together again. Innovators Trisha Brown and David Gordon, among others, threw out the conventional notion of dance as a presentational theatrical form and began the redefinition of dance Cunningham and others had begun. Their work in the Judson Dance Theater, and later in the improvisational group the Grand Union, took Cunningham's ideas, and their own, to the extreme.

What could they do to dance that had not been done before? How far could they go? What unique sound worked to accompany dance? David Gordon accompanied his dance with conversation. What sorts of odd places could they dance in? They took dance off the stage and put it cardboard boxes, on rooftops, in elevators and other strange locales. Trisha Brown saw a great deal of untapped dance space; she put her dancers in harnesses and they danced on walls and ceilings. How could they make dance seem less like a contrived instant in time and more like an ongoing happening? They let their audiences wander in after the event had begun, and relied on improvisation for material.

For these artists, traditional theatrical dance did not reflect the concerns of the contemporary world. Rejecting tradition, they made dance a part of the everyday environment and they brought the everyday world into their dance. David Gordon combined conversation, street clothes, ordinary objects and everyday movements in odd and engaging ways in his improvisations. He still finds the real world a fertile place for inspiration. Trisha Brown structures her dances on mathematics, architecture, or her own artwork. As a result of such explorations, dance reflects contemporary reality as seen by these artists.

Contemporary dance is a young art form. Its principal creators, including Graham, who is in her 90's, Cunningham, and Nikolais are still choreographing. Choreographers can still witness the entire heritage of contemporary dance, and allow it to influence how they present their points of view. The result is a variety of evolving approaches to dance. New companies such as Pilobolus and Momix may join Nikolais in developing the potential for optical illusion with motion. Others build on an eclectic dance heritage; Bebe Miller uses abstract movement to create an emotional impact. Contraband makes dances about real events, and conveys their emotional power through movement, theater and sound.

Contemporary dance is a dynamic art form which reflects the rapid changes of the past century. This year's Dance Season offers a spectrum of American contemporary dance, with work by some of the most influential and promising innovators working today.

—Carolyn Altman

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CONTRABAND - September 30, October 1

Contraband's work runs the range from gentle ritual to violent confrontation. The six member group, under the artistic guidance of choreographer Sara Shelton Mann, combines mysticism, ritual, politics, theater and dance to create work with a raw power and explosive energy. A Contraband event is not just a performance; as one critic described it, their work is "philosophy in action". With sets made from everyday objects, the group converts a stage into their own turf, and uses original sound, text and movement to convey a gripping viewpoint on our social situation.

Contraband is based in San Francisco, and was voted 1987's Best Bay Area Dance Company. Shelton Mann has won numerous awards for her choreography, and her collaborators have gained recognition for their environmental design and musical scores.

"...the work consistently penetrates the flesh." Alan Ullrich, *SF Examiner*

NIKOLAIS DANCE THEATER - October 11 and 12

Since 1956, Alwin Nikolais' choreography has had a major influence on contemporary dance, an achievement recently acknowledged when the 75 year old choreographer was named a Kennedy Center Honoree, one of the nation's highest artistic awards. His innovative use of costumes, props, light, sound and stage technology has given us new ways to look at bodies in motion. The lines and shapes of the dancer's body are the design elements of a Nikolais dance, and the result is magical.

Nikolais has influenced contemporary dance in general and many dancers in particular: Murray Louis worked closely with Nikolais for years and carries his ideas into his own work. Groups which explore the visual design of dance, such as Pilobolus and Momix, owe a great debt to the pioneering work of Nikolais.

"One of the most extraordinary theatrical wonders of the age."
Alan M. Kriegsman, *The Washington Post*

BEBE MILLER AND CO. - February 17 and 18

Bebe Miller's dances are about impact - not necessarily the impact of one dancer's momentum colliding with another's, although that certainly happens in the flow of motion in her dances. Instead of stressing the physics of motion, Miller's dances delve into the emotional collisions of human relationships. While she admires and has learned a great deal from masters of abstraction such as Merce Cunningham, Trisha Brown and Nina Wiener, in whose company she was a soloist for six years, Miller uses the talents of her dancers and herself to explore the emotional impact of gesture. Her approach is far from literal: Instead of assuming that a particular shake of the head has a certain meaning, she combines movements to create an emotional climate that shifts and changes as her dancers interact. Miller says, "Dancers are not just moving - they are moving toward or away from someone else." Her work is devoted to exploring the implications of such relationships.

Miller has just recently won her second Bessie award for her choreography, and her company travels extensively through Europe. Her trip to Portland is part of her first major US tour.

"(Bebe Miller) made me insanely greedy: *everybody* should dance with this level of individuality, ingenuity, and finesse." Burt Supree, *Village Voice*

DAVID GORDON/PICK UP CO. - March 10 and 11

David Gordon's ingenious dances are firmly rooted in the strange reality of the ordinary. Rather than using movement to create surreal landscapes, Gordon finds dances in the comings and goings of everyday life. Bits of conversation, everyday objects, and abstracted gesture find their way into his work. Combined and contrasted, everyday elements take on a wit, grace and creativity that is Gordon's own brand of dance.

Gordon has been working in dance since the 1960's when he began working with the Judson Church under the direction of Yvonne Rainer. In the 70's, he was a founding member of the improvisational group the Grand Union, where he combined everyday movement, objects and conversation into innovative performance events. Since then, Gordon's work has been more formalized, and he has created many dances for himself, his wife Valda Setterfield, and his company.

This is Gordon's second appearance in Portland. In fact, he liked Portland so much when he was here in 1987 that he decided to make a dance about the city and its residents. He has an eye for the elegance of everyday detail and the wit to appreciate its irony, so the dance is certain to capture the unique aspects of the city and the spirit of its residents. The dance will be part of *United States*, a collection of dance impressions of Gordon's favorite places.

"A tone of gentle humor pervades... Engrossing on a moment to moment basis, also brilliant in sum." Donna Perlmutter, *Los Angeles Times*

TRISHA BROWN COMPANY - April 7 and 8

Trisha Brown is a quiet revolutionary. While more boisterous choreographers have come and gone, for the last twenty years Brown has been intensely pushing away at the forefront of contemporary dance. Her work has been seminal: The complex structure of her dances and the smooth flow of her movement is the original of a genre.

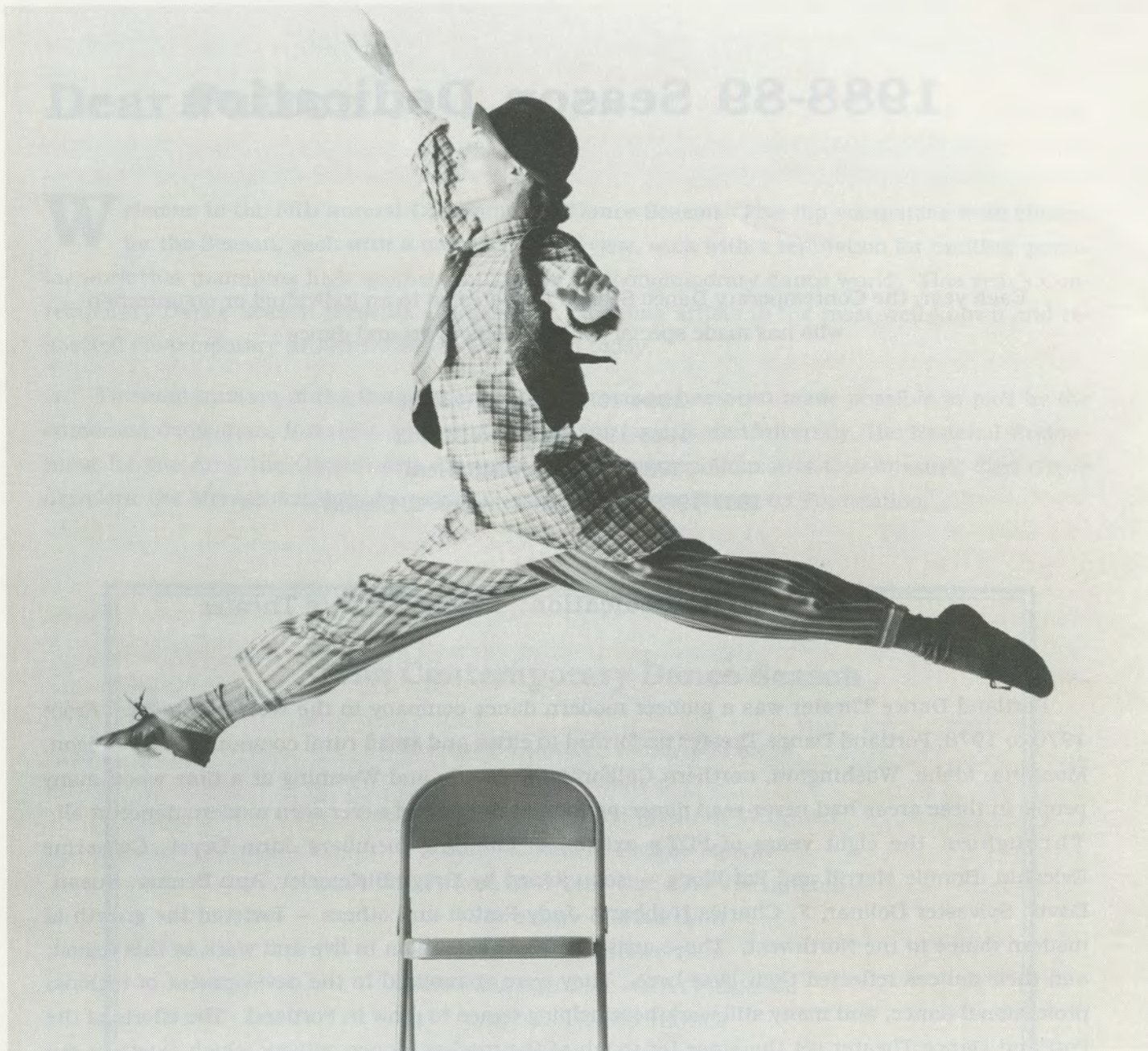
Brown's dances are the result of meticulous construction and have been based on the rigorous disciplines of mathematics and architecture. The precise structure of her dances creates a seamless flow of split second timing, last minute direction changes, and elaborate patterns through space. Noted for complex, quirky movement which flows in currents and eddies, Brown has begun to put clean edges on her motion, opening up new possibilities for her choreography.

Since her work with the improvisational group The Grand Union in the 70's, Brown has been among the leaders in exploring new combinations of text, visual art and dance. She has collaborated with prominent artists, including Donald Judd, Robert Rauschenberg, Laurie Anderson, and Lina Wertmuller, with great success. Her company travels around the world, spending six months every year in Europe, and has won numerous awards.

"A chartered member of the 1960's dance avant garde, Trisha Brown, is properly unpredictable - you never know what she will do next." Anna Kisselgoff, *NY Times*

**Tickets for these performances are available from the
PSU Box Office (464-4440) .**

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