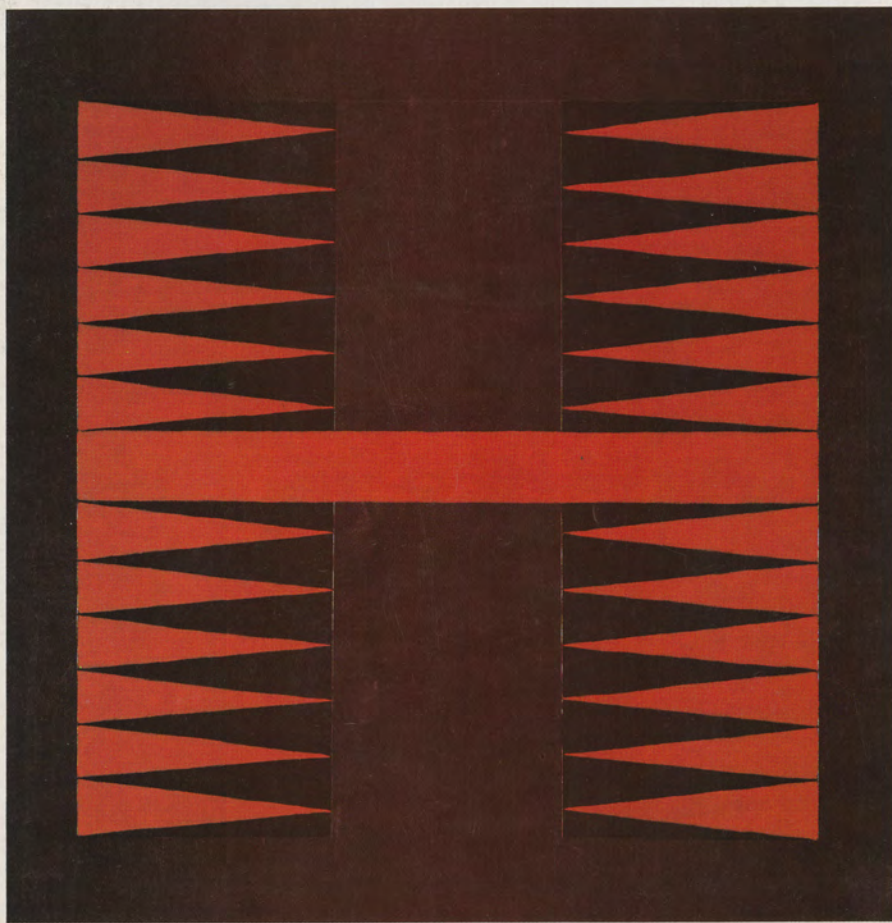


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BAM Opera House
December 14-17, 1988

presents

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

Steven Beckon

Timothy Hadel

Jora Nelstein

David Gordon

Produced by **Alyce Dissette**

The *United States* project is sponsored by
The Lila Wallace—Reader's Digest Fund.

These performances are part of the AT&T Dance Tour.



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UNITED STATES

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

Location	Music/Texts
Minnesota	W.A. Mozart: Piano Concerto No. 17 in G Major 1st Movement played by The Saint Paul Chamber Orchestra; Emmanuel Ax, Piano 2nd Movement played by the Minnesota Orchestra; Walter Klein, Piano Text excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna & Howard Hong and Mary Hong Loe; read by Valda Setterfield Final words: Suzanne Weil
New England	Excerpt from a discussion with Robert Frost <i>Intermission</i>
New York	David Boles: "Fade Away" Miles Green: "Bear Bones," "Bingo Montage," "Chinlash," "Don't Move" Maggie Dubris: "Andrew Ryder" Richard Rodgers: "Slaughter on Tenth Avenue" from <i>On Your Toes</i> ; 1983 Broadway cast recording The Ordinaires: "Gridlock," "Racing Thoughts" Readings from Mike Feder and Ain Gordon "Slaughter on Tenth Avenue" played by the New York Philharmonic; Richard Rodgers, conductor Police Drawings by Rocky Pinciotti <i>Intermission</i>
New England	Excerpt from a discussion with Robert Frost
San Francisco	Performance excerpts of Carmen McRae, Judy Garland, Jeanette MacDonald, Tony Bennett, The Residents, The Charlie Byrd Trio W.A. Mozart: Piano Concerto No. 17 in G Major 3rd Movement transcribed for the synthesizer and per- formed by Norman Landsberg
New England	Excerpt from a discussion with Robert Frost

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.

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

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BIOGRAPHIES

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. 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, Group de Recherche Choreographique de l'Opera de Paris, and recently for the Rambert Dance Co. 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 Baner's 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. Mr. 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 was presented in the Festival in 1986.

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 (1958-62) 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 performing 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 Jane Panetta along with the Alexander and Feldenkrais techniques.

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.

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

Cynthia Oliver grew up in the Virgin Islands where she performed with Theatre Dance, Inc. and The Caribbean Dance Co. In New York, she has performed with Throne Dance Theatre and the Nanette Bearden Contemporary Dance Co. She studies ballet with Pam Critelli.

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.

Steven Beckon recently received his BFA in dance at the Juilliard School. While in attendance there, he appeared in the works of Anna Sokolow, Martha Clarke, David Parsons and Jose Limon. He joined the Pick Up Co. in the fall of 1988.

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, Margo Sappington and Michelle Kadison, and thanks Lynn Simonson, Maggie Black and Kathy Grant.



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 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 companies. His additional credits include serving as Lighting Director for the Carlton International Dance Festival in Brazil, the U.S. tour of the Vienna Volksooper, and the Sankai Juku Dance Company. He has also designed for the Kirov Ballet, several regional opera companies, the American Opera Center at The Juilliard School, the Hannah 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 Juilliard 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*.

Michael Rocco (Rocky) Pinciotti (Police Drawings and Project Graphics) is an artist, art director, set designer, video animator and illustrator who has worked with Sanborn and Perillo, David Byrne, Lee Breuer and Bob Berky, Melissa Fenley, Charles Moulton, David Van Tieghem and Michael Nesmith. His work has been used by Children's Television Workshop, Coca-Cola, HBO, The Kitchen, MTV, Paragon Cable, "Sesame Street" and Sony. He has worked on music videos for Leo Kottke, Nile Rogers, *Dirty Dancing* (the movie), and the original "Alive From Off Center" video logo. As an artist/photographer, he has exhibited on three continents and his neon work is featured in the books *The Magic of Neon* and *The New Let There Be Neon*. Originally from Ohio, he moved to New York and received his M.F.A. at Pratt Art Institute. He worked as set designer and paintbox illustrator/animator on "David Gordon's Made in U.S.A."

CONTRIBUTORS

Carol Bly (MN) was born in Duluth, Minnesota, and educated at Abbot, Wellesley, and the University of Minnesota. She works for the National Farmers Union and lives in Sturgeon Lake, Minnesota, with her four children. She has received grants for her fiction, which has appeared in *The New Yorker* and *American Review*, from the Minnesota State Arts Board and the Bush Foundation.

David Boles (NY) was born in Lincoln, Nebraska 22 years ago. He was a Vreeland Award winner for playwriting and a Rieckes scholar for two years at the University of Nebraska at Lincoln. Mr. Boles won the SUNY Purchase Playwriting contest while a freshman at UNL. His plays have competed in the American College Theatre Festival and AACT/FEST. He has worked

at Arena Stage in Washington, D.C. as a reader and also at Ford's Theatre as an assistant director. He recently finished writing a script for the Nebraska ETV Network on the life of William Jennings Bryan. Mr. Boles is now a first year M.F.A. Playwriting candidate at The Oscar Hammerstein II Center for Theatre Studies at Columbia University. He is a Shubert Organization Presidential Scholar.

Maggie Dubris (NY) was born in Georgia and grew up in the Southeast and Michigan. She has worked as a paramedic in New York City for the past eight years. A poet, she has published work in a few magazines and anthologies, edited *KOFF* Magazine for three years, and is the president of Koff Communications International. She has also done readings at St. Mark's Church and the Museum of Modern Art. The material used in this performance has been taken from a book-length work-in-progress called *WillieWorld*. She is currently writing songs and playing guitar in two bands: Fleurs du Mal and The Dish That Flew Away.

Mike Feder (NY), 43 years old, is married with two kids: a girl, eight, and a boy, three. He lives on the Upper West Side of Manhattan after having lived in Park Slope, Brooklyn, and growing up in Laurelton, Queens. He has been a welfare caseworker, probation officer, factory worker, bookstore owner and manager, landlord, and assistant manager of WBAI radio station. Since 1979, has had a radio show on WBAI-FM, where he does live radio call-ins, interviews, plays records, and tells stories. He has performed live in various theaters and clubs since 1983 including Village Gate, West Bank Theatre, 78th St. Theatre Lab, Hartford Stage, New Theatre of Brooklyn, and various colleges. His stories have been published in *Harper's* and *Seven Days* magazines. He has a book just out from Crown Publishers entitled *New York Son*.

Ain Gordon (NY) has performed with Stephen Petronio, Yoshiko Chuma, Nelson Zayas, David Gordon, and Stephanie Skura. He has been a props man, a dresser, a stage manager, a company manager, an electrician and an administrator. His work has been presented at the Hangar Theatre in Ithaca, New York, the Poetry Project at St. Mark's Church, and several times at Dance Theater Workshop. In addition, his collaborations with Gayle Tufts have been presented at P.S. 122 and the Jacob's Pillow Dance Festival, where they were Artists in Residence. So much for nepotism.

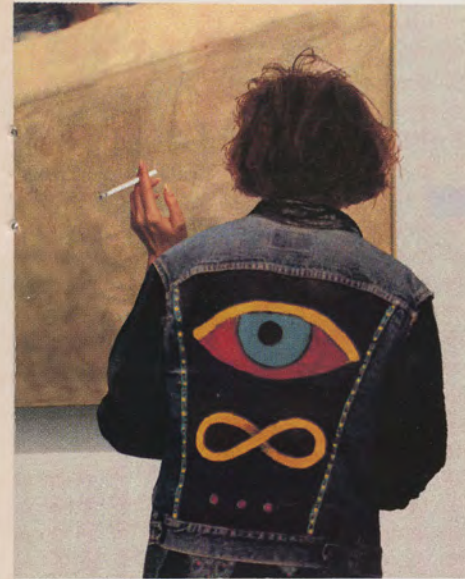
Miles Green (NY) has been making music since 1980 when he started on a \$12 acoustic guitar jamming with the legendary rock band KISS. Though the band itself was on record, he was able to achieve that special blend of musical intensity and ponderous introspection that is his trademark today. In 1981 Miles formed Bop Apocalypse, a three piece band that played at CBGB's, Dance Theatre Workshop, and other but less notable venues. As a composer, Miles has written pieces for

choreographers Wendy Perron, Nancy Lewis and Emily Schottland and also wrote music for a never seen Roger Corman flick called *The Lawless Land*. In 1986, with a degree in Electrical Engineering, Miles took on a job as Director of Bathroom Sanitation and Studio Upkeep at The Living Room recording studio in NYC, where he is now Chief Recording Engineer. In the past year he has done synthesizer programming for Scott Johnson's *Patty Hearst* soundtrack and Philip Glass' *1000 Airplanes on the Roof*.

Chuck Hammer (Sound Score Assembly) born in New York City, has been working in the music field for 10 years. He has recorded and worked with Lou Reed, David Bowie, Laurie Anderson, and Robert Longo on *Killing Angels*. He has recently opened a new music scoring studio called Hammer Music. Chuck's work primarily involves music and sound design for film and video, 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."

Howard V. Hong (MN) was born in Wolford, North Dakota, in 1912, **Edna H. Hong** in Thorpe, Wisconsin, in 1913. They both graduated from St. Olaf College, where Howard received his B.A. degree in 1934, Edna hers in 1938. After Howard received his Ph.D. degree from the University of Minnesota in 1938, they studied together at the University of Copenhagen in 1938-39. Together the Hong's have translated many of the works of Soren Kierkegaard, including *Journals and Papers* (seven volumes, 1968-1977), for which they received the National Book Award in 1969. Edna Hong is the author of numerous books. Her poetry and stories have appeared in various magazines. Howard Hong is the author of *This World and the Church* (1955). He has served as the director of the Kierkegaard Library at St. Olaf College, where he has taught philosophy (except for periods of leave) since 1938. A conscientious objector to war, he served in field positions in Scandinavia, Austria, and Germany from 1943 to 1949, aiding war prisoners and refugees. **Mary Hong Loe** was born in Northfield, Minnesota, in 1944. She received her B.A. degree at St. Olaf College in 1966, an M.A. degree in library science in 1970 from the University of Iowa and her M.A. degree in English from SUNY-Oswego in 1983. She is a homemaker and a librarian in Oswego, New York, and does travel writing.

Toyse Kyle (MN) was born in Kansas City, Missouri, in 1938 and moved to Minneapolis, Minnesota, in 1948. She has degrees in arts and in education from the Metropolitan State Junior College, Minnesota, where she also completed and M.A. degree in speech communication. She has written television scripts and has produced educational tapes for KTCA-TV.



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Norman Landsberg's (SF) diverse musical talents were being fine tuned as early as three years old at his toy piano. His move to California to pursue a career in recording production and arranging brought him acclaim as musical director for performers such as the Pointer Sisters and Holly Penfield. He has also toured extensively with singer Lenny Williams. Landsberg's national television appearances include, "The Tonight Show", "The Helen Reddy" and "Flip Wilson" Shows, "Dinah Shore" and "Rock Concert".

Meridel Le Sueur (MN) was born in Murray, Iowa, in 1900 and has spent most of her life in the Middle West, from Texas to Minnesota. Le Sueur's first story appeared in the *Dial* in 1927 and was reprinted in *O'Brien's Short Stories* that year. Since then her work has appeared in *Scribner's*, the *Saturday Evening Post*, *Mademoiselle*, *Seventeen*, the *Yale Review*, the *Anvil*, the *Kenyon Review*, the *New Republic*, the *Nation*, *Mainstream*, *New Masses*, *Harper's*, and other magazines. One of her best-known books is *North Star Country* (1945), which originally appeared in a series edited by Erskine Caldwell. Her more recent books include *Corn Village* (1971) and *Rites of Ancient Ripening* (1976). She lives in the Minneapolis-St. Paul area with her daughter, and continues to be active in the literary life of the cities.

The Ordinaires (NY), since their inception in 1982, have entertained—and confused—audiences and critics alike with their playfully serious blend of instrumental music. New York based and nine members strong, the lineup consists of Angela Babin (guitar), Robin Casey (violin), Joe Dizney (guitar), Sven Furberg (bass), Kurt Hoffman (tenor saxophone, accordion and clarinet), Barbara Schloss (violin), Jim Thomas (drums and percussion) and Fritz Van Orden (alto saxophone). They garnered international critical attention with the release of their eponymous debut album on the German Dossier label (distributed by New Music Distribution Service), and have continually delighted club and concert audiences nationally and in Europe with their live shows (most recently at the Berlin Jazzfest in November of this year). The Ordinaires have just completed the recording of their second album, *One*, tentatively scheduled for a Spring 1989 release.

STAFF FOR THE PICK UP COMPANY

Company Manager.....Cathy Einhorn
Assistant to the Producer.....Rick Rose

Production

Production Stage Manager.....Allan Kerr
Stage Manager.....Alex Hedding
Sound Score Assembled by.....Chuck Hammer
Costumes Assembled by.....David Gordon with
Jeffrey Ullman
Sound Engineer.....Bruce Cameron

United States Graphic Designs by
Rocky Pinciotti

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BAM Carey Playhouse
December 16 & 17, 1988

presents

WAYNE HORVITZ

NONET/THE PRESIDENT

Nonet

Ray Anderson	trombone, tuba
Art Baron	trombone, didgeridu
Vincent Chancey	french horn
Marty Ehrlich	woodwinds
Fred Frith	guitar
Robin Holcomb	piano, keyboards
Wayne Horvitz	piano, keyboards
Bobby Previte	drums, marimba
Doug Wieselmann	woodwinds

The President

Dave Hofstra	electric bass, tuba
Robin Holcomb	keyboards
Wayne Horvitz	keyboards, harmonica
Bobby Previte	drums
Elliott Sharp	guitars
Doug Wieselmann	sax, guitar

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[Continued]

PROGRAM

NONET

With The Hammer Down
Untitled
After All These Years
Fever
Suite: Cheyenne/Waltz from Caligari
If Only

Intermission

THE PRESIDENT

Hearts Are Broken
Philip
These Hard Times
Andre's Mood
Please Keep That Train Away From My Door
New
Our Hands of Water
This New Generation
One Bright Day

PROGRAM NOTES

The original idea behind the Nonet was a kind of orchestrated version of my longstanding trio with Butch Morris and Bobby Previte. Unfortunately, Mr. Morris was unable to perform for these concerts so I was very pleased to be able to attain the services of an equally masterful improviser, Fred Frith. In preparing for these concerts, however, it soon became apparent that I had at my disposal an entire ensemble of great improvisors, and I have tried to utilize their talents, as well as their expertise.

A world premiere, *With The Hammer Down*, was commissioned by BAM for the NEXT WAVE Festival. *Untitled* was the first piece I wrote for this ensemble, in a slightly smaller configuration, for the WNYC Americathon. It features the trio as core improvisors as well as Art Baron's *Dijeridu*. *After All These Years* is a love song for Robin. *Fever* is a classic tune which has been recorded dozens of times. Favorites of mine include versions by Peggy Lee, James Brown and Buddy Guy. In my arrangement, Ray Anderson is the featured soloist and we are joined by bassist Dave Hofstra to whom the piece is dedicated. *Cheyenne/Waltz from Caligari* is a suite based on two themes—the first by Robin Holcomb and the second by myself. *If Only* is a piece originally written for the Horvitz, Morris, Previte trio arranged here for the Nonet.

The President is a much older project of mine, and in fact one of the tunes performed here was first played at the Mudd Club almost ten years ago. I would like to thank all the members of the band past and present for their contributions, but I would like to especially thank Bobby Previte who has been with the band from the start, contributed the most to it, and without whom it really could not be. *New* is by Robin Holcomb. *This New Generation* is for Nica. The title *Our Hands of Water* is from a poem by W. S. Merwin:

WORDS

When the pain of the world finds words
they sound like joy
and often we follow them
with our feet of earth
and learn them by heart
but when the joy of the world finds words
they are painful
and often we turn away
with our hands of water



The President (l. to r.) Wayne Horvitz, Elliott Sharp, Dave Hofstra, Doug Wieselmann, Bobby Previte, photo by Tony Cordoza.



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RAY ANDERSON's (*trombone, tuba*) most recent release is *Blues Bred in the Bone* on the Gramavision label. The album features John Scofield and Anthony Davis. He has worked with, among others, Gil Evans, Dannie Richmond, Bennie Wallace, Carla Bley, and Charlie Haden. He has won the Down Beat Critic's Award for 1987 and 1988 as #1 trombonist.

ART BARON (*trombone, didgeridu*) works regularly as a New York session trombonist as well as being active in the jazz and avant-garde scene. He was a member of the Duke Ellington Orchestra. In recent years he has worked with Elliot Sharp, The New York Composers Orchestra, and in Hank Robert's Black Pastel Group.

VINCENT CHANCEY (*french horn*) has worked with many of the greats in contemporary music including Sun Ra, Anthony Braxton, Carla Bley, Lester Bowie, Charlie Haden, Malcolm Goldstein, Leroy Jenkins, and William Albright. He leads his own ensemble, The Third Order, and is a two time winner of the Down Beat Critic Poll.

MARTY ERLICH's (*woodwinds*) most recent album is *Pliant Plaint* on Enja records. Since moving to New York in 1979, he has performed with a long list of artists, including Muhai Richard Abrams, John Carter, Anthony Davis, Julius Hemphill, and George Russell. In 1988 he received a New York Foundation for the Arts fellowship, and an NEA Composition grant.

FRED FRITH (*guitar*) is a multi-instrumentalist and song-writer based in New York. He has written extensively for dance and theater in Europe and the USA, and his compositions can be heard in the repertoire of the Rova Saxophone Quartet and the Apocalypse Guitar Quartet among others.

DAVE HOFSTRA (*electric bass, tuba*), the quintessential New York sideman, has lent his talents on bass, electric bass, and tuba to a myriad of musicians and composers including Jody Harris, The Contortions, Peter Blegvad, Joel Forrester, The Microscopic Septet, and John Zorn. He has worked with Mr. Horvitz for longer than either care to remember.

ROBIN HOLCOMB (*keyboards*) composer and pianist, performs solo and leads the A.K.A. Ensemble and the New York Composers Orchestra. A recently released album, *Todos Santos*, on

the Sound Aspects label features performances of her compositions by Wayne Horvitz, Butch Morris, Bobby Previte, Bill Frisell and Doug Wieselman.

WAYNE HORVITZ (*piano, keyboards*) has been active as a performer and composer since 1976. A former student of pianist Art Lande, he performs regularly downtown with his groups, the Horvitz, Morris, Previte Trio and The President. His recordings include *This New Generation* on the Electra/Musicians label, and *Nine below Zero* on the West German Sound Aspects label. A new record of The President, *Bring Yr Camera*, will be released in January on the Electra/Musicians label.

BOBBY PREVITE's (*drums, marimba*) *Bump the Renaissance*, for acoustic quintet, was released in 1985 by Sound Aspects Records. *Dull Bang*, *Gushing Sound*, *Human Shriek* is a solo recording for keyboards, guitar, bass, voice, small percussion, and various electronics. Originally created as a video soundtrack, it was released in 1988 by Dossier Records and is available through New Music Distribution Service. *Pushing the Envelope*, also for acoustic quintet, was released in 1987 and 1988 by Gramavision Records. His most recent music is scored for nine musicians, including organ, piano, tuba, trombone, guitar, pedal steel, harp, accordion, electronics, and two drummers. This music will be released by Gramavision in the fall of 1988, under the title *Claude's Late Morning*.

ELLIOTT SHARP (*guitar*) leads the group CARBON as well as participating in the cooperative group Semantics. Recent activities include the premiere of *Larynx* for a 13-member version of CARBON at the 1987 NEXT WAVE Festival and commissions by the American Composers Orchestra and the Soldier String Quartet.

DOUG WIESELMAN (*sax, guitar*) last appeared at BAM as clarinetist and musical director in The Flying Karamazov Brothers' production of Igor Stravinsky's *A Soldier's Tale*. He leads his own ensemble, The Kamikaze Ground Crew and has worked recently with Bill Frisell, Anthony Coleman, Victoria Williams and Robin Holcomb.

SALLYANNE SANTOS (*lighting designer*) Selected credits include the Tibet House Benefit, starring Suzanne Vega, Philip Glass, and Laurie

Anderson and the Broadway Benefit at BAM, hosted by Penn & Teller. Other designs for the NEXT WAVE Festival include the Kronos Quartet, Polka From the Fringe, and M-BASE Jams at BAM. She has also done lighting for a number of bands in the New England area. Being a musician herself, she gets great satisfaction from integrating light with sound. SallyAnne also is Assistant Production Manager for BAM.

JOHN ERSKINE (*sound designer*) has worked as audio technician/recordist/producer with Glenn Branca, Hugo Largo, David Linton, Christian Marclay, and Sonic Youth, among others. His work as musician/composer has been featured with Lisa Karrer, the New Vocal Art Ensemble, Trainable, et al. He designed/directed multimedia performances and video installations for Studio R.

CREDITS

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THANKS

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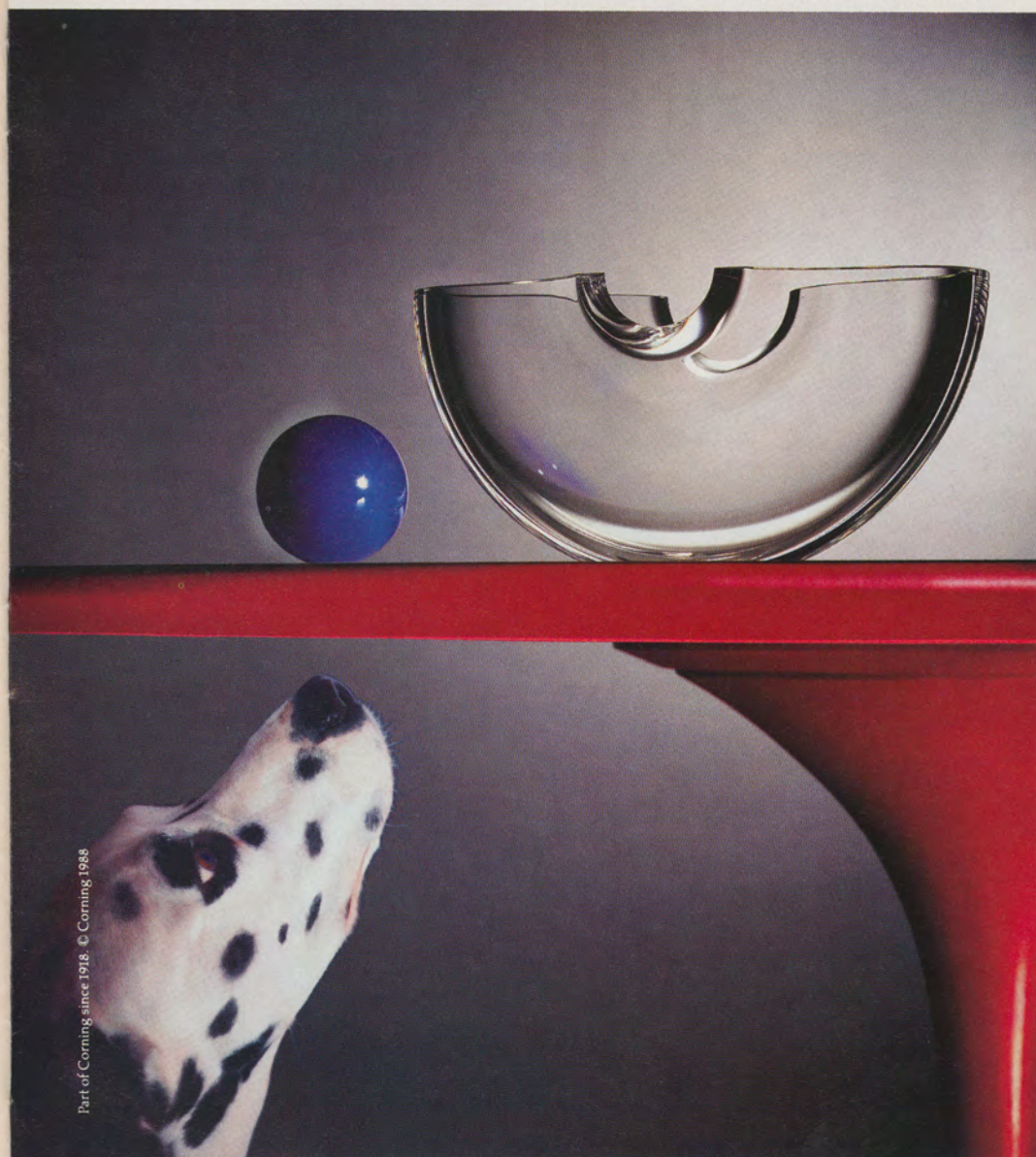
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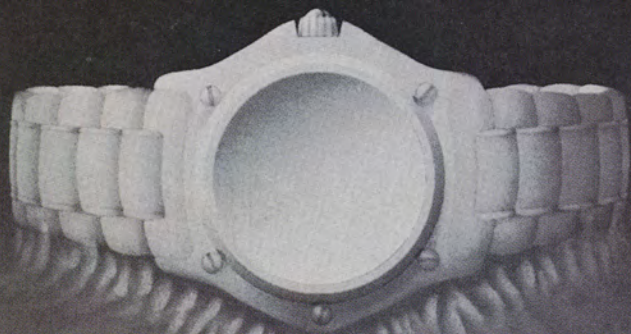
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