
HOPKINS CENTER

THE HOPKINS CENTER 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 Disette

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

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



Tuesday and Wednesday 29 and 30 November 1988 at 8:00 p.m.
CENTER THEATER · DARTMOUTH COLLEGE

The Hopkins Center wishes to thank the Galleria for their
generous support in publicizing this performance of *United States*

PROGRAM

United States

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

Part One

Minnesota

Wolfgang Amadeus 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, Mary Hong Loe
Read by: Valda Setterfield
Final words: Suzanne Weil

New England

Excerpt from a discussion with Robert Frost

INTERMISSION

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 *On Your Toes* 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

INTERMISSION

Part Two

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
Wolfgang Amadeus Mozart: Piano Concerto No. 17 in G Major
3rd Movement transcribed for the synthesizer and performed 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 Co. and the following performing arts presenters across the nation:
City of Albuquerque/Cultural Affairs
BAM NEXT WAVE Festival
Cal Performances
Fine Arts Series at Colorado State University
University of Colorado at Boulder
Cornell University
Dance Affiliates
Hopkins Center at Dartmouth College
Detroit Music Hall
Harvard Summer Dance Center
Houston Society for the Performing Arts
CenterArts at Humboldt State University
Hancher Auditorium at University of Iowa
Jacob's Pillow Dance Festival, Inc.
UCLA Center for the Performing Arts
University of Kansas at Lawrence
John F. Kennedy Center for the Performing Arts
Lively Arts at Stanford
University of Nebraska at 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

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 Co. 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 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* by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. In May, 1980, 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 Co. have been shown by Channel 4/Great Britain. They were selected for 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.

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 (1965-74). 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 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 feature 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 Theater Workshop and P.S. 122. He joined the Pick Up Co. 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, and the Alexander and Feldenkrais techniques with Jane Panetta.

Scott Cunningham has danced with the companies of Elisa Monte, Ohad Naharin, and the Mark Morris Dance Group. He grew up in Needham, MA, receiving his B.A. from the University of 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 Nanette Bearden Contemporary Dance Co. She studies ballet with Pam Critelli.

Karen Graham was born and raised in Illinois, 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 with Lynn Macri in Southold, New York. She studied at North Carolina School of the Arts, American Dance Festival and Jacob's Pillow. In New York, she has performed with Joan Lombardi, Judith Moss and Mark Dendy and Co. She joined the Pick Up Co. in January 1987.

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, Vaillancourt 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. Hadel 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 Mellen" with the Dutch National Ballet and Sanda Ballet in London. In New York, Nelstein 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.

Alyce Dissette (Producer) began her professional career as a production stage manager specializing in opera and ballet. As personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley she 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 joining Pick Up Co. she was Executive Director of the Oberlin Dance Company, San Francisco.

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, 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 a B.A. in English from Middlebury College, a Ph.D. in Drama from Stanford University, and is the author of *Dreams of Passion: The Dramatic Art of Luigi Pirandello*.

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, Iowa, and New York. In real life he is a graduate student in Public Administration at New York University.

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 15 operas for the repertory and touring companies. His 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 designed for the Kirov Ballet, several regional opera companies, American Opera Center at The Juilliard School, 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. Stanley is the author of *The Color of Light Workbook*.

The Pick Up Co.

Company Manager: Cathy Einhorn

Assistant to the Producer: Rick Rose

Production Stage Manager: Allan Kerr

Stage Manager: Alex Hedding

Sound Score Assembly: Chuck Hammer

Costume Assembly: David Gordon, Jeffrey Ullman

Sound Engineer: Bruce Cameron

United States Graphic Designs: Rock Pinciotti

Board of Directors

Arlene Shuler *Chairperson*

Anne Alexander, H. D. Auerbach, Nadine Bertin, Michael Brill,
David Gordon, Robert Gottlieb, Amory Houghton III, Michael Remer

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 Co.

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1988-89 AT&T Dance Tour

AT&T has been at the forefront of corporate support of the arts for almost half a century and, in 1985, became one of the first corporations to fund domestic tours of American dance companies. From 1985 to 1988, the AT&T Dance Tour presented six major dance companies with touring grants covering some 75 engagements across the country. They included New York City Ballet, American Ballet Theatre, Dance Theatre of Harlem, Paul Taylor Dance Company, Twyla Tharp Dance, and Feld Ballet. For the 1988-89 season, AT&T is awarding touring grants to three less-established, but influential dance companies of national stature—David Gordon/Pick Up Co., Hubbard Street Dance Company and Margaret Jenkins Dance Company—covering performances in over 50 United States cities.

Coming Events

Thursday 1 December at 7:00 and 9:00 p.m. in Rollins Chapel
Handel Society Carol Sing with **Concertato Singers** and **Sherryl Smith-Babbitt, organ**
Unreserved Seats \$3.00 / Dartmouth Students \$1.00

Wednesday 7 December at 5:00 p.m. in Center Theater
Opera North performs *Hansel and Gretel*—**Highlights**—Especially for small children
One-hour show followed by chocolate wassail in Cafe.
Unreserved Seats \$5.00 / Dartmouth Students and children age 12 and under \$4.00

Friday and Saturday 9 and 10 December at 8:00 p.m. in Center Theater
Opera North performs *Hansel and Gretel*—The full-length two-hour performance
Unreserved Seats \$8.50 / Dartmouth Students and children age 12 and under \$6.00

Thursday thru Sunday 15–18 December at 8:00 p.m. and
Saturday and Sunday 17 and 18 December at 2:00 p.m. in Spaulding Auditorium
The Christmas Revels celebrates its 15th Anniversary with Revels on the Range
Reserved Seats \$8.50 / Dartmouth Students \$6.00

Thursday thru Saturday 5–7 January and Monday thru Wednesday
9–11 January at 6:30 p.m. in Collis Center
Feast of Song Cuisine and entertainment authentic to Renaissance France
Reserved Seats \$16.00 / Dartmouth Students \$8.00

Upcoming Dance at the Hop

Watch coming announcements for details

Tuesday and Wednesday 10 and 11 January
Lewitzky Dance Company – Two Different Shows

Tuesday 7 February
American Indian Dance Theatre

Monday 10 April and Tuesday 11 April
Margaret Jenkins Dance Co. with Paul Dresher

The Hopkins Centers' 1988–89 "Westward Oh!" season events are made possible in part by a grant from Inter Arts of the National Endowment for the Arts.

This program is funded in part by the New England Foundation for the Arts, with support from The National Endowment for the Arts and The New Hampshire State Council on the Arts, by a Challenge Grant from the National Endowment for the Arts, by the generous support of The Friends of Hopkins Center and Hood Museum of Art and the Melville Straus 1960 Endowment.

The Hopkins Center thanks **Gateway Motors and Hallmark Limousine** for generously donating the use of a vehicle throughout our 1988–89 year.
