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Cornell Dance Series

*October 13
Proscenium Theatre*



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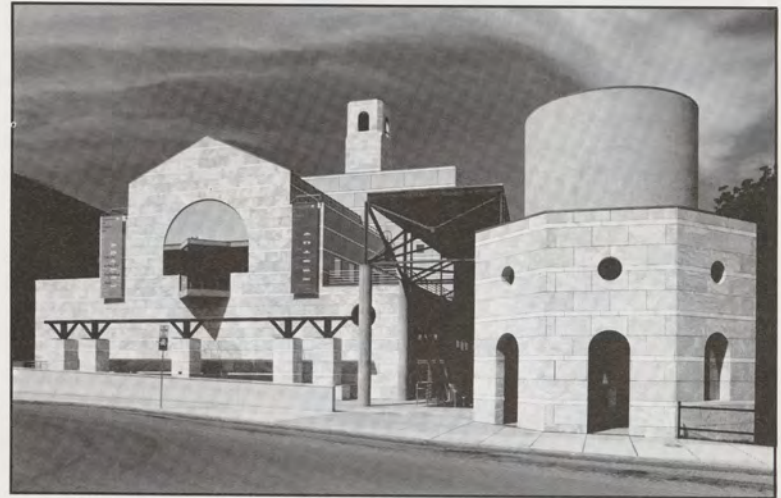
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Cornell University Center for Theatre Arts

THE CENTER FOR THEATRE ARTS

The Center for Theatre Arts, designed by the renowned architects James Stirling and Michael Wilford, features a 456-seat proscenium theater, two "flexible" theaters, three dance studios, a film forum, production support spaces, classrooms, and offices. In this new facility, the Department of Theatre Arts will foster vital instruction and experience in all aspects of theater, dance, and film, and encourage students from all disciplines to explore instruction and participation in the theater arts as part of their total educational experience. The Center will play a major role by invigorating the cultural and social environment of the Cornell community, and enabling the university to expand its role as an important cultural resource for New York State.

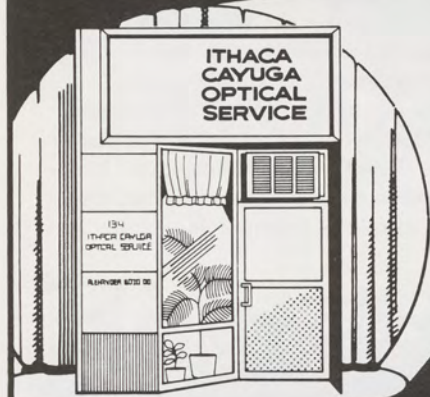


Students majoring in a variety of disciplines can be found acting, dancing, writing, producing films, building scenery, constructing costumes, or hanging lights for productions. This year more than twelve hundred students from across the campus will take courses and participate in the nearly 300 performances presented to audiences from the Cornell and Ithaca communities and the central New York area.

1989-90 Season

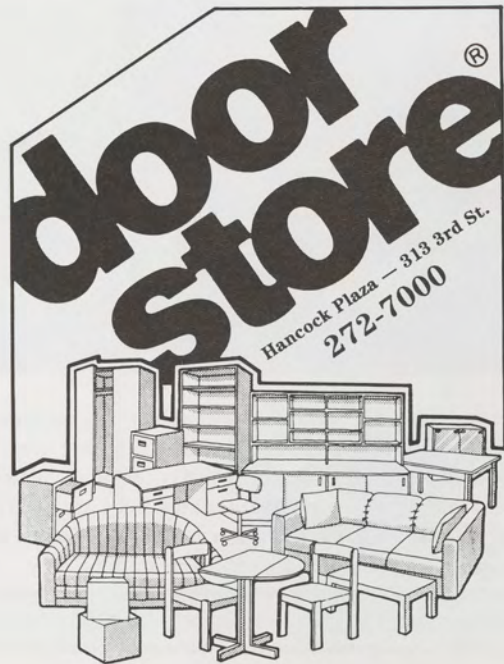
David Gordon/Pick Up Company

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Cornell University Center for Theatre Arts

A NOTE FROM THE ARTISTIC DIRECTOR

This year, we inaugurate the Center for Theatre Arts in its first full season of theatre, dance and film. In addition to continuing a number of events that you have come to enjoy, we will venture in new directions with the introduction of programs that demonstrate our dedication to using the power and presence of the theatre arts to contribute to the educational, artistic, and social life of our campus and community.

This year we introduce the "Exploration Series," two or more presentations of a particular playwright, genre, period, style, or theme. The series is designed to serve as a catalyst for interdisciplinary dialogue and to generate new cultural perspectives. A full production of **Marat/Sade** and readings of **Danton's Death** and Müller's **Quartet** comprise this series.

To deepen our dedication to nurturing new work for the American stage, the Department has commissioned five one-act plays and a new dance work. In the fall of 1989, we will present concert readings of five new plays based on the theme "A Few Words About Mass Hysteria," and the **David Gordon/Pick Up Company** will premiere a dance piece which focuses on life in Ithaca, created to celebrate the opening of the Center for Theatre Arts.

Other new directions include the children's play **The Frog Prince** by David Mamet (adults also welcome!), and several productions which mirror the cultural diversity celebrated in September's grand opening "**An American Festival**." These plays include the all-female revue **A...My Name Is Alice**, the drama **The Dance and the Railroad** and a reading of **In White America**. To close the season, we will stage Rostand's grand and romantic love story, **Cyrano de Bergerac** in our beautiful new proscenium theatre.

It's an ambitious and daring season in an ambitious and daring building. We hope you'll join us.

A handwritten signature in cursive script, which appears to read 'David Feldshuh'.

David Feldshuh, Artistic Director

1989-90 Season
David Gordon/Pick Up Company

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GENERAL INFORMATION

- **Exits** are clearly marked by green signs. Please check for the nearest exit when seated. In case of fire, please walk—do not run—to the nearest exit.
- **Smoking** is prohibited inside the Center.
- **In courtesy** to our patrons and artists, latecomers and those reentering the theatre will be seated at an appropriate pause in the performance and at the discretion of the house management.
- **Parking** is generally available in the parking garage behind the Center. On some weekends, however, it may be more difficult to park. We encourage patrons to allow time to find parking. There is direct access to the Center from the garage. A stairway on the north side of the garage leads to a pathway between the Center and Cascadilla Hall. Follow it to the spiral staircase up to the main entrance. If there are any questions about access, contact the box office staff.
- **Beepers** should be checked at the box office with your name and seat location.
- **Cameras** and recording equipment are forbidden in the theater by Section 31:01 of the New York State Arts and Cultural Affairs Law.
- **Rest Rooms** are located on the basement and sub-basement levels.
- **Public Telephones** are located on the south wall of the first floor elevator shaft and in the basement lobby.
- For information about **special seating considerations** (wheelchair or other), ask at the box office.
- **Tickets** for the 1989-90 season productions are available at the box office Monday through Friday, 12:30 p.m. to 5:30 p.m. The box office can be reached at 607/254-ARTS.
- **Free tours** of the Center for Theatre Arts are conducted by the box office staff at noon every Saturday. Reservations are required. Tours for groups may also be arranged. For more information call the box office at 607/254-ARTS.
- **Gift Certificates** are available at the box office throughout the year.
- **Refreshments** catered by Café Decadence are available before the show and during intermission. Food and beverages are not permitted in the theaters.
- **Lost articles** may be reported or claimed at the Box Office.



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Japanese Noh Theatre
October 2, 1989
Proscenium Theatre



DAVID GORDON/PICK UP COMPANY

CORNELL DANCE SERIES
October 13, 1989
Proscenium Theatre



THE DANCE AND THE RAILROAD

by David Henry Hwang
November 2, 4, 9, 10, and 11, 1989
Class of '56 Flexible Theatre



THE FROG PRINCE

by David Mamet
November 3, 4, 5, 11, and 12, 1989
Class of '56 Flexible Theatre



MARAT/SADE

by Peter Weiss
December 6, 7, 8, 9, and 10, 1989
Proscenium Theatre



A...MY NAME IS ALICE

Musical Revue
February 8, 9, 10, 15, 16, and 17, 1990
Class of '56 Flexible Theatre



DANCE CONCERT '90

March 8, 9, and 10, 1990
Proscenium Theatre



CYRANO DE BERGERAC

by Edmond Rostand
April 25 - May 5, 1990
Proscenium Theatre

1989-90 Season
David Gordon/Pick Up Company

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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 Allan Kerr who has bitten off more than most people can chew.

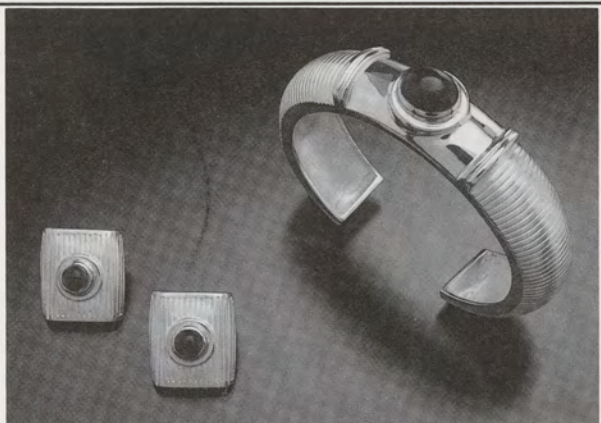
I think of my work as an ongoing process in which the materials I work with reappear under new circumstances. I support changes in context, the freedom to re-examine, to alter, to abandon materials or to re-use them for a good laugh at myself and my world. Keeping the options open extends the life span of a work and my interest in it.

— David Gordon

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Cornell University Center for Theatre Arts

Cornell University's
Department of Theatre Arts
presents

DAVID GORDON/ PICK UP COMPANY

UNITED STATES

a work constructed by **David Gordon**

featuring the Pick Up Company

Valda Setterfield
Dean Moss
Chuck Finlon

Scott Cunningham
Karen Graham
Cynthia Oliver
Heidi Michel
Angela Vaillancourt
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.



CORNELL DANCE SERIES

Friday, October 13, 1989 — 8:00 p.m.
Center For Theatre Arts — Proscenium Theatre

Supported by the New York State Council on the Arts

1989-90 Season
David Gordon/Pick Up Company

PROGRAM

Weather

Weather forecast - **San Antonio, Texas**

Excerpt from "Poltergeist" by William Bolcom, **Seattle, Washington** played by Paul Jacobs

Excerpt from "The Tempest" by Tchaikovsky, played by the National Symphony Orchestra of **Washington D.C.**, led by Antal Dorati

"Dustbowl Story" - **Colorado, Kansas, New Mexico, Texas** from "Remembering America: a sampler of the WPA American guide series", edited by Archie Hobson, read by David Gordon

Weather forecast - **Albuquerque, New Mexico**

"Twister tales" - **Dallas, Texas, St. Louis, Missouri** from "Madstones and Twisters" compiled by Howard C. Key, edited by Mody C. Boatwright, read by Gayle Tufts

"Ice storm blues" - **Houston, Texas**, performed by Lightin' Sam Hopkins

"Weather cast" - **Portland, Oregon**, text by Merrill Lynn Taylor, read by Don Alder and Ms. Taylor

"Rain" - **Dallas, Texas**, Red Garland Trio

Excerpt from "String Quartet in F Major, Op. 96" ("American") by Anton Dvorak in **Iowa**, played by the Stradivari Quartet

"The world's smallest church" - **Iowa**, from "Spillville," text by Patricia Hampl, read by Valda Setterfield and Meg Sewell

Excerpt from "Fantasy after Dante for orchestra, Op. 32" by Tchaikovsky, played by the National Symphony Orchestra of **Washington D.C.**, led by Antal Dorati

"In all it's fury: A history of the blizzard of January 12, 1988", compiled by W.H. O'Gara. Excerpts from: W.A. Sexton - **Eaton, Colorado**, Wm. L. Stillwell - **Unadilla, Nebraska**, Oren H. Cave - **Lincoln, Nebraska**, Albert Bauer - **West Lincoln, Nebraska**, J. Sions Likens - **Omaha, Nebraska**, Mrs. Ed Townsend, - **Rockport, Missouri**. Read by Valda Setterfield, Gayle Tufts and David Gordon

"**Los Angeles** against the mountains" by John McPhee, Excerpt read by Norma Fire

"Delusion of the fury" by Harry Partch - **San Diego**

Final excerpt from "The Tempest" by Tchaikovsky, performed by the National Symphony Orchestra of **Washington D.C.**, led by Antal Dorati

— Intermission —

PROGRAM

Birds in Trees and the Birthday of Congress

"The bird with the silver bracelet: an essay on birdbanding" by Erma J. Fisk, **Ithaca, NY**, excerpt read by Valda Setterfield

*"Prelude" ("The birds") by Respighi

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

"How do you tell a chair from a cat?" by Malcolm W. Browne, **New York Times**, - **Iowa**, read by Ms. Setterfield

"Bob White" by Johnny Mercer and Bernard Hanighen, - **Nebraska**, sung by Carmen McRae

"Listen to the mockingbird" by Septimus Winner, AKA Alice Hawthorne, **Philadelphia, Pennsylvania**, performed by the **New York Vocal Arts Ensemble**, directed by Ray Beagle

"Out of the cradle, endlessly rocking" Walt Whitman - **New York, Philadelphia**

"The mockingbird" by Robin W. Doughty, **Dallas**, excerpt read by Valda Setterfield

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

* "The hen" ("The birds") by Respighi

"Pecking disorder" by Carol Trujillo, **Dallas Morning News**, excerpt read by Gayle Tufts

"Bird study" from "Know your birds" radio program, Charlie Smith, host, May 16, 1986, Library of Natural Sounds, Cornell Laboratory of Ornithology, **Ithaca, NY**

Excerpt from "Mother Goose" by Ravel, played by the **Dallas Symphony Orchestra**, led by Eduardo Mata

* "The dove" ("The birds") by Respighi

"A brief history of the **St. Louis Cardinals**" read by Ms. Setterfield

"Red, red robin" by Harry Woods, **New England**, played by Yehudi Menuhin and Stephane Grappelli

"Shooting blackbirds" (a **Kansas** folktale), read by Ms. Tufts

"Bye, bye blackbird" by Mort Dixon and Ray Henderson, excerpts sung by Jason Robards (From "Melvin and Howard") and Peggy Lee (From "Pete Kelly's Blues")

* "The nightingale" ("The birds") by Respighi

"Weeders and Seeders" story by Barbara Perry Lawton, **St. Louis Post Dispatch** read by Ms. Setterfield

continued next page

PROGRAM/ARTIST BIOGRAPHIES

* "The cuckoo" ("The birds") by Respighi

Excerpt from "The MacNeil/Lehrer Newshour", March 2, 1989, "Finally - Happy 200th" - **Washington D.C.**, The voices of Chalayne Hunter-Gault and David McCullough

"Home Sweet Home" played by Cleofes Ortiz — **New Mexico**

* "The birds" by Respighi, played by the Philadelphia Orchestra led by Eugene Ormandy, Recorded in Town Hall, **Philadelphia, Pennsylvania.**

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960's. He showed work at the Living Theatre 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 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 seen at The Brooklyn Academy of Music in 1984 when he constructed the movement for the NEXT WAVE Festival's presentation of the Phillip 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 a 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 Company and American Ballet Theatre. This past summer the Company completed a video work titled "My Folks" which will be aired on BBC-TV.

ARTIST BIOGRAPHIES

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 Akalaitis and on film in works of Ms. Rainer and Brian de Palma. She performed in the works 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. 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 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 the University of Massachusetts and grew up in Needham, Mass. He joined the Pick Up Company in 1986.

Cynthia Oliver grew up in the Virgin Islands where she performed with Theatre Dance, Inc. and The Caribbean Dance Company. In New York she has performed with Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company. 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 Company 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 Company in the fall of 1988.

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ARTIST BIOGRAPHIES

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.

Alyce Disette (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 Hough (Managing Director) has previously worked for American Ballet Theatre as Director of Development Operations. He received his B.F.A. from the North Carolina School of the Arts and has an MFA pending in Arts Administration from Brooklyn College.

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, 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) was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Iowa City, and New York City. He has an M.P.A. from 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 a B.A. degree in English from Middlebury College, a Ph.D. degree in Drama from Stanford University, and is the author of *Dreams of Passion. The Dramatic Art of Luigi Pirandello*.

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Graphic Designs: Rocky Pinciotti
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The Pick Up Company gratefully acknowledges the following Foundations and Corporations and Funding Agencies for creatively embracing this project:

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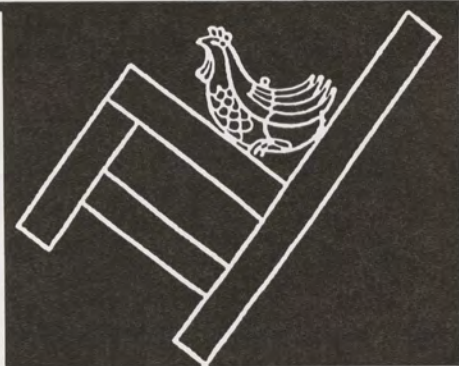
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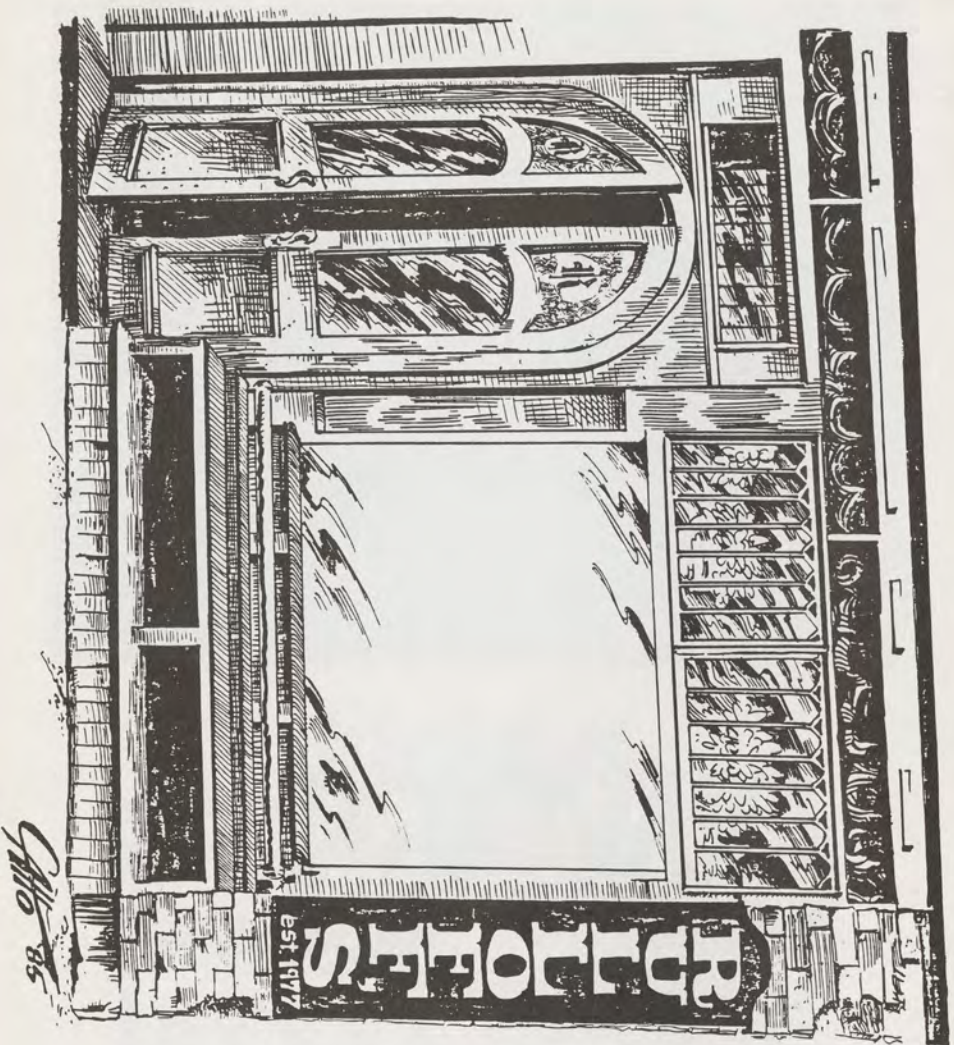
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