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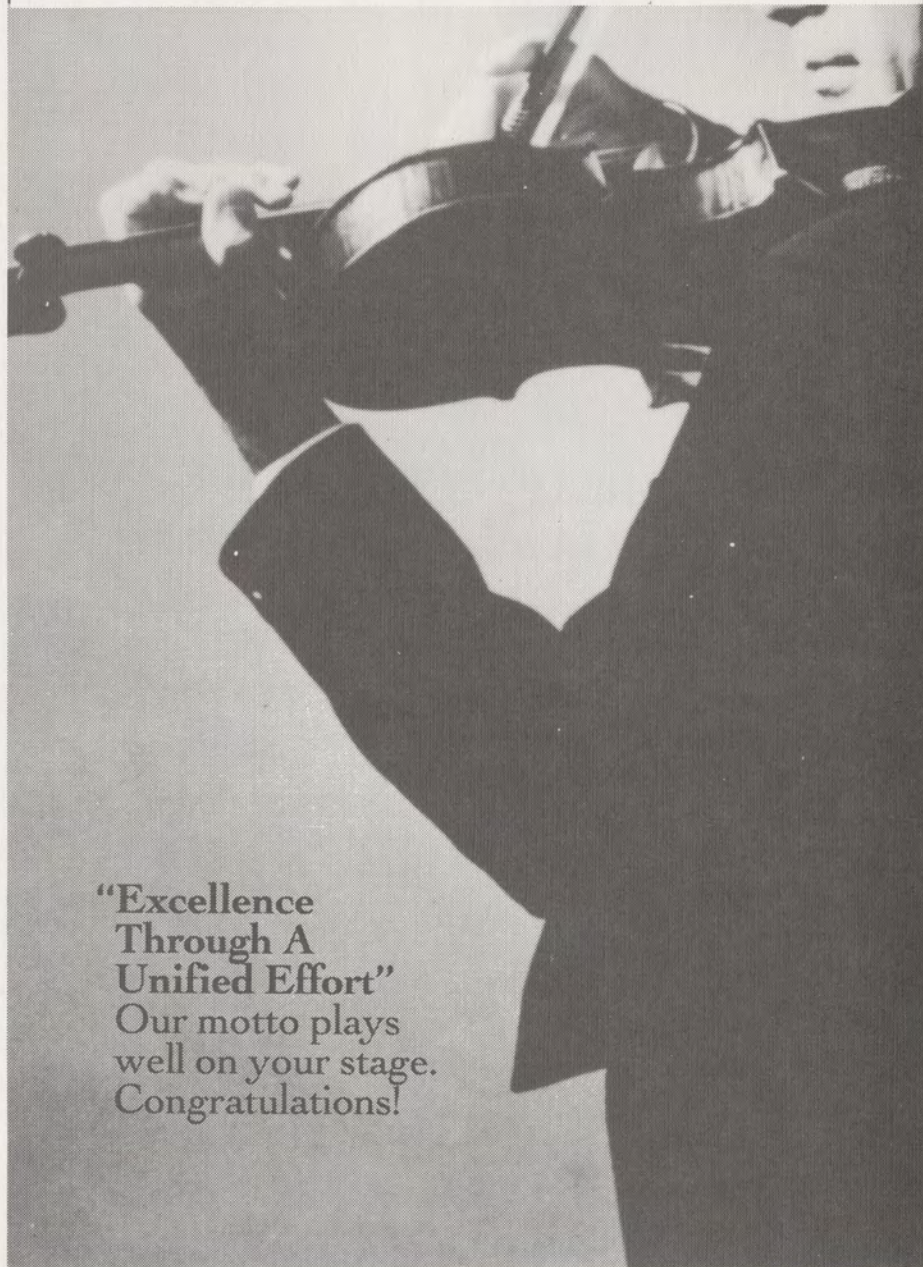
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The World on Stage with the support of the Nebraska Arts Council presents

UNITED STATES

A Mid-America Arts Alliance Program

Friday, March 7, 1989
8:00 pm

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
Lucia Miller
David Gordon

Produced by
Alyce Dissette

Production Stage Manager
Allan Kerr

Company Manager
Cathy Einhorn

Stage Manager
Alexandra Hedding

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

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

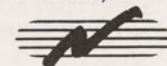


—Concessions are available in Lower Lobby during Intermission—

Funding

This program is funded by a grant from the National Endowment for the Arts, a budgetary allocation from the University of Nebraska-Lincoln, student fees, donations from Kimball & Co., and by ticket revenues.

The Nebraska Arts Council, a state agency, has supported this arts event through its matching grants program funded by the Nebraska Legislature and the National Endowment for the Arts, a federal agency. The Nebraska Arts Council has a variety of grants and service programs to help support arts events throughout Nebraska. For more information on how the Nebraska Arts Council can be helpful to your community or organization, contact the Nebraska Arts Council, 1313 Farnam-on-the-Mall, Omaha, NE 68102-1873, (402) 554-2122.



PROGRAM

UNITED STATES

Researched by Roger Oliver and Curtis Grund
Original Lighting Design by Mark W. Stanley
Sound Score Assembled by Chuck Hammer
Costumes Assembled by David Gordon and Jeffrey Ullman
Sound Engineer: Bruce Cameron
Graphic Designs: Rocky Pinciotti

Words, Music, Wildlife and Weather

Polka Fantasy Eric Lyon - San Diego
Excerpt from an interview with Raymond 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
Nebraskans (by birth, choice, education, or force) 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 - New Mexico
The Story of Farrington Carpenter told by Ed Carpenter - Colorado
El Relampago played by Los Polkeros 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
American String Quartet, Op. 96, 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
Text excerpt from *Los Angeles Against the Mountains* by John McPhee, read
by Norma Fire - Los Angeles
Delusion of the Fury Harry Partch - San Diego
Home Sweet Home played by Cleofes Ortiz - New Mexico

INTERMISSION

Mozart, Memories and the First Frost

Piano Concerto No. 17 in G Major, W.A. Mozart, 1st Movement played by the
Saint Paul Chamber Orchestra; Emmanuel Ax, Piano - Minnesota
2nd Movement played by the Minnesota Orchestra; Walter Klein, Piano -
Minnesota
Text excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna & Howard
Hong and Mary Hong Loe, read by Valda Setterfield - Minnesota
Final words: Suzanne Weil - Minnesota
Excerpts from a discussion with Robert Frost - New England

David Gordon and his Pick Up Company have taken on the gigantic task of creating a large dance called *United States*, with each section initially inspired by a specific region or city in the country. Gordon and his group of dancers are presenting two sections of *United States* at their Kimball Hall performance tonight. *Mozart, Memories and the First Frost*, inspired by Minnesota, was the first section Gordon created. The West section, titled *Words, Wildlife and Weather*, is his most recent contribution to the larger work. The work is unprecedented in that it was commissioned by 27 arts presenters in 17 states, including the World on Stage UNL Performance Series at Kimball Hall. These commissioners contributed not only money but written material, music and/or visual art from their region. Mr. Gordon would sift through this material—listen, see and read and then respond to these stimuli in constructing the work. The presenters' consortium not only commissioned the piece but is also serving as a network for its performance. The national tour began in late 1988. *United States* is expected to stretch over two full evenings by the time it reaches the Kennedy Center in September, 1989. Gordon believes the nature of the presenters' involvement in the project changes the usual presenter/artist relationship. "I think there's a very different kind of investment here from the sponsor than there is in the usual performance. We have something in common here other than I show up on Thursday and leave on Sunday."

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
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David Gordon/Pick Up Company received 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 - Readers Digest Fund.

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

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Western States Arts Federation

BIOGRAPHIES

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 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 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 minutes 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.

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 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 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 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 and she 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.

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 Compay, 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 Cindy Green, Joselyn Lorenz, Peggy Baker, Anna Schmitz and her family.

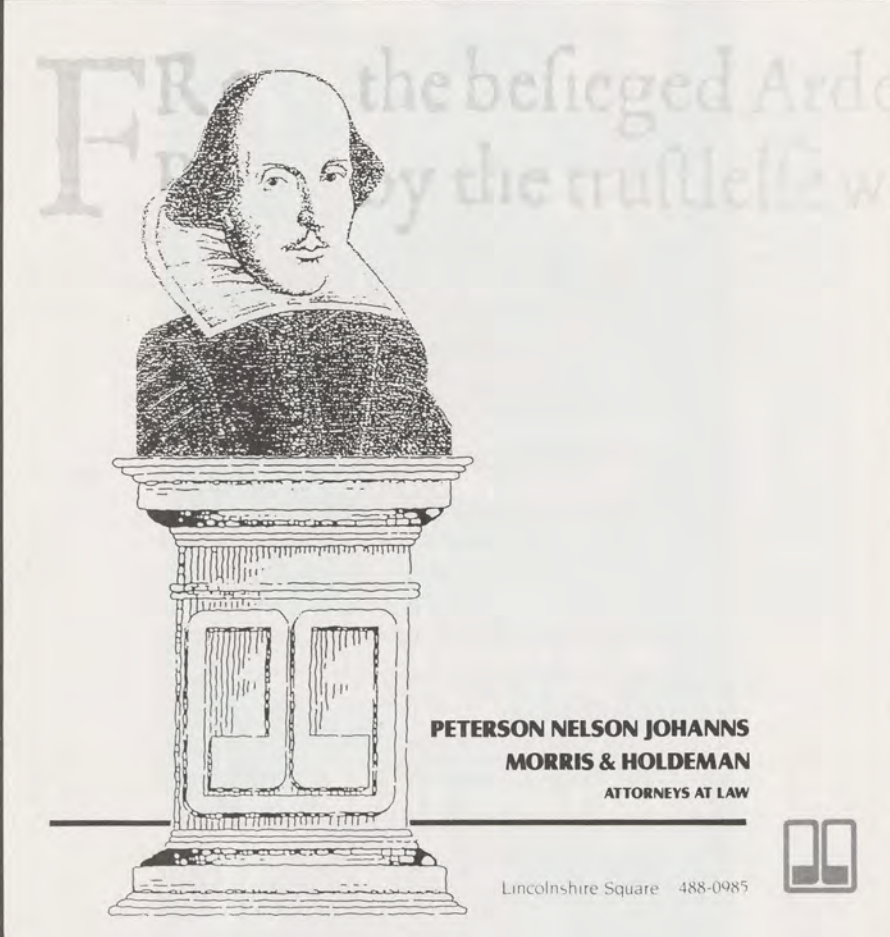
Alyce Dissette (Producer) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley and worked with him on numerous projects, including the 1976 Tony Award-winning production 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 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 Company 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.



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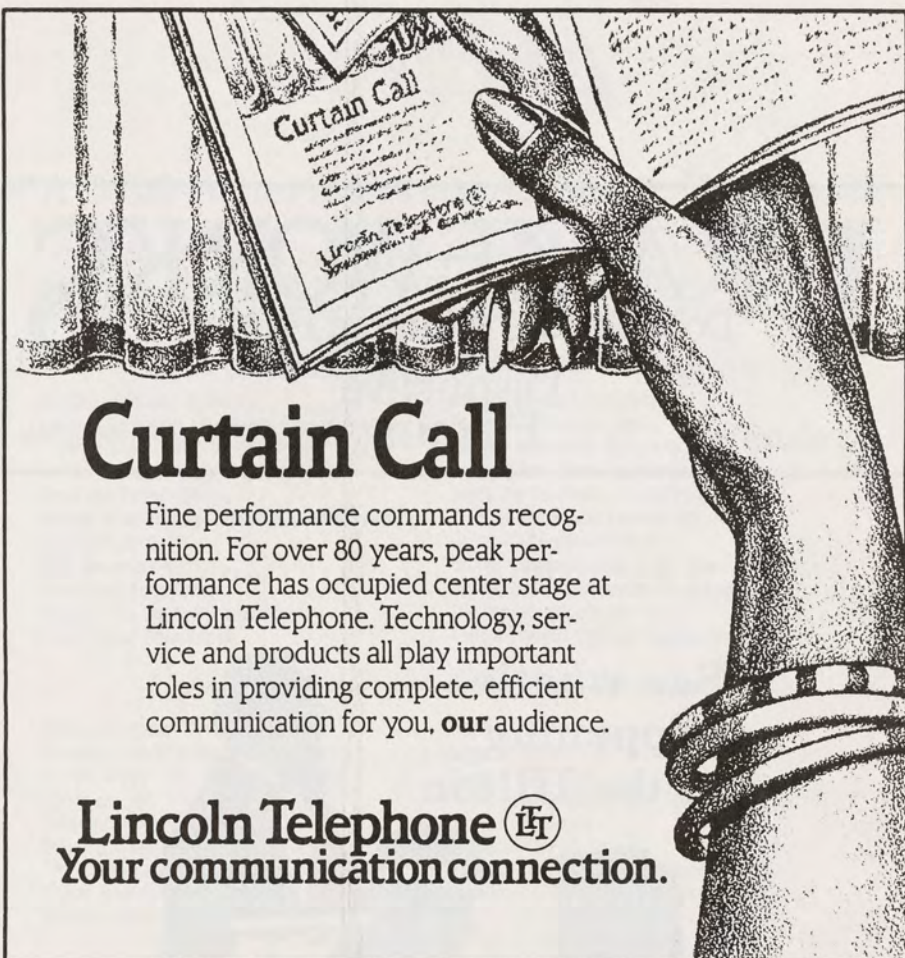
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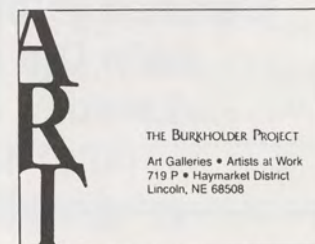
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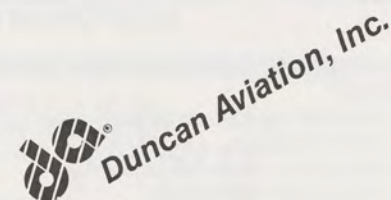
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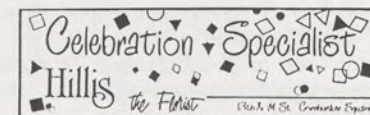
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