

THE SAN DIEGO FOUNDATION
FOR THE PERFORMING ARTS
IN COOPERATION WITH
UCSD'S UNIVERSITY EVENTS OFFICE
PRESENTS

UCSD
1988-89
FINE ARTS
SEASON



THE SAN DIEGO PREMIERE OF

UNITED
STATES

A WORK CONSTRUCTED BY
DAVID GORDON

FEATURING THE
PICK UP Co.

May 5 & 6, 1989
Mandeville Auditorium

THE SAN DIEGO FOUNDATION
FOR THE PERFORMING ARTS
IN COOPERATION WITH
UCSD'S UNIVERSITY EVENTS OFFICE
PRESENTS
THE SAN DIEGO PREMIERE OF

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
DAVID GORDON

▲
PRODUCED BY
ALYCE DISSETTE

THE UNITED STATES PROJECT
IS SPONSORED BY
THE LILA WALLACE
READER'S DIGEST FUND

UNITED STATES

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

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?

Malcolm W. Browne *New York Times*

read by Valda Setterfield - Iowa

AMONG THE GIANT TREES OF THE WILD PACIFIC COAST
environmental sounds recorded & produced by Dan Gibson

NEBRASKANS (BY BIRTH, CHOICE, EDUCATION, OR FORCE)

compiled by William Stibor and Kit Voorhees,

read by Valda Setterfield, Meg Sewell & Chuch 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 *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
Merril 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

LOS ANGELES AGAINST THE MOUNTAINS

(Text excerpts from) by John McPhee,

read by Norma Fire - Los Angeles

DELUSION OF THE FURY

by Harry Partch - San Diego

INTERMISSION

SANG AND SANG AND THE FINAL FROST

Performance excerpts of Carmen McRae, Judy Garland,
Jeanette MacDonald, Tony Bennett, The Residents,
The Charlie Byrd Trio - San Francisco

PIANO CONCERTO No.17 IN G MAJOR, 3RD MOVEMENT, W.A. Mozart,
transcribed for the synthesizer and performed by
Norman Landsberg - San Francisco

Excerpt from a discussion with Robert Frost - New England

Sound score assembled by Chuck Hammer

THE PROCESS

If there were mileage awards for telephone calls as well as air travel, Alyce Dissette, the producer of David Gordon's *United States* is pretty sure she would be well into six figures by now. It was after his "Great Performances" television program *Made In U.S.A.*, that Gordon came to Dissette wanting to do a work based on geographical references. Dissette conceived the idea for the *United States* to be a multisectioned work allowing Gordon the kind of possibilities and alternatives that challenge him as an artist.

In order to make *United States* a reality Dissette spent months assembling a consortium of 27 presenters from 16 states. These presenters are part of the commissioning as well as the performance process, something never before attempted on this scale. This presenting consortium, which not only enables the work be created but provides a network for its performance, is being hailed as a model for the future. Peter Pennekamp, Director of the Inter-Arts Program at the National Endowment for the Arts, in his comments on field issues, reported the following to the National Council on the Arts on February 5, 1988:

"...The project, seen as a joint development between art and presenters, places all artistic control in the artist's hands, allowing the artist to be funded to develop his work and ensuring a model tour involving diverse communities in such states as Nebraska, Iowa, New Mexico, Alaska, and New York. The exciting collaboration between artist and presenters (and their communities) to be involved in supporting the creation of the work. At a time when traditional touring is undercapitalized and erratic, it is remarkable that this much more costly endeavor is receiving enthusiastic endorsement from a broad range of presenters."

One of the unusual aspects of David Gordon's *United States* project is the use of a dramaturg as one of Gordon's main resources in planning his epic exploration of America through movement, music and text. Although the role of the dramaturg in theatrical work is a well defined one, especially in Europe, there are few precedents for the collaboration between a choreographer and dramaturg. Thus one of the main challenges facing Roger Oliver as he began working with Gordon on *United States* was to define his role and then communicate to the others involved in the project. Since Gordon likes to respond to a wide variety of possibilities, Oliver and his research assistants from New York University have been scouring record and book stands, libraries and archives as well as calling likely resources throughout the country to find musical and textural material that Gordon might want to include in his three dimensional American tapestry.

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 COMPANY

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 Bane'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.

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 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 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.

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 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*.

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.

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, 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.

THE PICK UP COMPANY

Company Manger: Cathy Einhorn
Production Stage Manager: Allan Kerr
Stage Manager: Alexandra Hedding

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

Music and Text Credits: "Slaughter on Tenth Avenue" music used by permission of Warner/Chappell Music, Inc. 1983 Broadway cast recording of "Slaughter on Tenth Avenue" by Richard Rodgers, Courtesy of Polygram Special Projects, a Division of PolyGram Records, Inc. "The World's Smallest Church" from *Spillville*, by Patricia Hampl, copyright 1987 Patricia Hampl, permission through Rhoda Weyr Literary Agency. Excerpt from an interview with Raymond Carver by Kay Bonetti used by permission of Kay Bonetti and American Audio Prose Library, copyright 1983 American Audio Prose Library. Complete interview available on tape through American Audio Prose Library, P.O. Box 842, Columbia, MO 65205, 1-800-447-2275. "Waltzin' Across Texas" and "Home Sweet Home" used by permission of Bayou Seco and Cleofes Ortiz respectively. Both available on and used by permission of UBIK Sound, Box 4771, Albuquerque, NM, 87196. "Weather Cast" by Merrill Lynne Taylor, recorded and edited by John Rausch, used by permission of Merrill Lynne Taylor. *100 Years of Humboldt County Culture and History: 1850-1950*, copyright 1986 Humboldt Cultural Center, used by permission of the Humboldt Cultural Center. "Among the Giant Trees of the Wild Pacific Coast" courtesy of Dan Gibson "Solitudes: Nature Sounds." "How Do You Tell a Chair from a Cat? Scientists Say You Could Ask a Pigeon," by Malcolm W. Browne, December 6, 1988, copyright 1988 by the New York Times Company. Reprinted by permission. "El Relampago" from "Border Bash" by Los Polkeros de Ben Tavera King, Folkways Records Album No. FD6528, by permission of Folkways Records.

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 - Readers Digest Fund.

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 Center
Houston Society for the Performing Arts
CenterArts/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

Brought to you
courtesy of



The right choice.

JOIN US IN A PLEDGE TO EXCELLENCE

If you enjoy seeing the best the world has to offer in the performing arts, please join the *San Diego Foundation for the Performing Arts*.

As a member of the Foundation, you will have the opportunity to come a little closer to the performers and others who care about the performing arts through post and pre-performance receptions, volunteer activities, lectures, newsletters and more.

Our Pledge to Excellence can only succeed if you and others like you support our efforts. Our annual budgets average \$750,000 and require an average contributed income of \$325,000. Not bad by performing arts organization standards, but still a significant sum to raise. Ticket sales only pay 60% of our expenses. Only through your contributions can we meet our remaining income needs.

MEMBERS...AN INTEGRAL PART OF OUR FAMILY

Your participation and input help us in selecting future performances, programs and policies. Our support group, Friends of Performing Arts, draws its participants from the general membership.

As a member, you will be informed about Foundation performances and performers, special events, and members only trips. You will have opportunities to meet the stars, choreographers, and directors of world acclaimed performing arts companies brought to San Diego by the Foundation with your help as a member.

MEMBERSHIP LEVELS

\$1000 <i>Benefactor</i>	Receive advance notification and preferred seating at events and performances, newsletter listing, plus the benefits listed below.
\$500 <i>Patron</i>	Receive an invitation to a special pre-performance reception and the benefits listed below.
\$250 <i>Sponsor</i>	Receive program listings and the benefits listed below.
\$125 <i>Contributor</i>	Receive an invitation to a dress rehearsal and benefits listed below.
\$50 <i>Member</i>	Receive our newsletter, <i>Spotlight</i> , and invitations to all events.

MEMBERSHIP FORM

CLIP AND MAIL TO:
San Diego Foundation for the
Performing Arts
625 Broadway, Suite 1025
San Diego, CA 92101

I wish to become a member of the San Diego Foundation for the Performing Arts at the _____ level.

_____ My check for \$_____ is enclosed.

_____ Please bill Visa or Mastercard (Circle one) for \$_____

Card # _____ Expiration Date _____

Name _____ Phone _____

Address _____ City _____ Zip _____

For further information call Fred Colby at 234-5853.

A MESSAGE FROM THE PRESIDENT

The *San Diego Foundation for the Performing Arts* is grateful to everyone in our community who has stepped forward to support our efforts during this past season. Many helped by buying tickets, others by making contributions, by joining as an active member, by donating their valuable time or services, or by attending our successful Kodo Gala.

No matter how you helped, we want you to know that we appreciate it. Because of your assistance, we are looking forward to an exciting 1989/90 Season, which will be announced shortly.

To those listed below, we wish to extend a special thank you for supporting the Foundation and the performing arts this season.

Gratefully,

Danah Fayman
President

DIRECTOR'S CIRCLE

BCED The Stephen & Mary Birch Foundation	National Endowment of the Arts The Newland Group
James S. Copley Foundation Cox Cable San Diego Trammell Crow Company	Nuffer, Smith, Tucker, Inc The Parker Foundation
Richard & Alice Cramer Danah Fayman Great American First Savings Bank	Patrick & Rose Patek San Diego Gas & Electric City of San Diego Ron & Anne Simon M. Helen Smith
Jewish Community Centers	Solar-Turbines, Inc.

CIRCLE OF 10 (\$5,000 & UP)

Allied Signal Inc. The Baldwin Company California Arts Council Citicorp/Citibank Grosvenor Industries Helen K. Copley The Fieldstone Company Jacquelyn Littlefield Luce, Forward, Hamilton & Scripps Ken & Harle Montgomery	Marcus & Marcella Rabwin Security Pacific Foundation Skadden, Arps, Slate, Meagher & Flom John M. & Sally B. Thornton Foundation Mr & Mrs Gojko Vasic Single Professionals Society Southern California Edison Company Stan & Pauline Foster
---	---

CIRCLE OF 50 (3 YEAR PLEDGE OF \$1,000 & UP)

Mr & Mrs Anthony Paul Flask Kelvin Parker	Edith Schroeder
--	-----------------

BENEFACTORS

(\$1,000 & UP)

Elizabeth & George Blackshaw/United Technologies Corp	Roger & Ellen Revelle Rick Engineering Dr. Robert Singer & Judith Harris
Edgar & Julie Berner Larry & Junko Cushman Darlene Davies	Herbert & Elene Solomon C.J. & Dot Stafford Memorial Trust
Global Hospitality Corporation Ernest W. & Jean Hahn Foundation	Mr & Mrs William Starr Harry & Susan Summers
Charles & Jean Hellerich Mr & Mrs Arthur Herzman Dr Linda Hirshberg	Sanyo E&E Corporation Szekely Foundation for American Volunteers
Neal & Linda Hooberman Arthur & Sandy Levinson R.B. McComic, Inc.	Alex Szekely U.S. Grant Hotel Mandell Weiss
J.M. Peters Co., San Diego	James H. West

PATRONS

(\$500 & UP)

Charles & Barbara Arledge Joan K. & Andrew J. Chitrea Mr & Mrs William Fark	Josiah & Rita Neeper Pacific Scene Rochelle Rand
Elliot & Diane Feuerstein Milton & Faiya Fredman Joan & Ira Katz	G. Bradford & Alice Saunders Marcia E. Schulman Dr. Seuss Foundation
Kyocera Dr. Gary Manchester James Mills	Gail Stoorza Gill Barbara & Norman Watkins Roberts & Patricia Wood

SPONSORS

(\$250 & UP)

Tracy Arnold Elinor Berger Christopher Calkins	Dr & Mrs David Priver Kenneth Rearwin Marta La Rosse
Cal Pure Drinking Water Travis Douglas Mr & Mrs A. O. Eoff	Maryann Samples San Diego National Bank Jeffrey & Kay Sandler
Mr & Mrs David Fairchild Maryka Fargo Robert Faust	Barbara & Dave Severance Lewis & Alice Silverberg Jayne Singer
Franne Ficara Eleanor Forester Russell H. Ginns	Ron & Nanci Slayen J. Ray & Barbara Stebbins Lee & June Stein
Graphic Solutions Dr. Donald Gordon-Dill L.J. & Barbara Gosink	David Summers Gerald & Maxine Trimble Evelyn Truitt
The Limit Exercise Studio Kathleen Kelly-Markham Dr & Mrs Warren Kessler	Dr. & Mrs W.P. Vanderlaan Gerald & Vivian Warren Wilcox Environmental Interiors
The Ontai Partnership Ann Pennington Poovey	Robert Young

SAN DIEGO FOUNDATION FOR THE PERFORMING ARTS BOARD OF TRUSTEES

<i>Vice President</i> John Thielbahr	<i>President</i> Danah Fayman	<i>Secretary/Treasurer</i> Jean Hellerich
---	----------------------------------	--

Trustees

Stephen Baum, Polly Flask, Pauline Foster, Dr. Linda Hirshberg
Robert McLeod, Francys Starr, Sally B. Thornton

OUR SPECIAL VOLUNTEERS

Laura Abrams Kayde Cadwell Junko Cushman Glenna Hazelton Irene Eiko Jones Elena Mier Y Teran Dorothea Shea Wendy Whalen	LaVerne Altshuler Melanie Cook Jane Davis Jean Hellerich Rosemary KimBal Eve Rattner Marge Shishido Elizabeth Yamada	Reuben Andrews Mary Cory Maryka Fargo Janet Hextell Nancy Manning Mary Sadler Maxine Trimble
--	---	--

PATRON OF ARTS & LECTURES

University Events & Student Activities wishes to express its appreciation to the Patrons of Arts & Lectures whose generous support has helped make our fine arts events possible.



Benefactor

Congregation Beth El
Dr. & Mrs. Robert Hamburger
Lee & Judy Talner

Donors

Gregory Athens	Sam & Janet Kintzer
Barbara Baehr	Norman & Sally Kroll
Gita S. Braude	Edward M. McNally
Harold & Tam Cherin	Kelvin M. Parker
Edward & Martha Dennis	Frank & Susan Phillips
Lillian & William Fishman	Arthur & Gloria Rosenstein
Ivan Halperin	Gerald & Lynde Seifert
W.G.M. & Nancy Hardison	Mr. & Mrs. Ralph Stahl
Barbara & Armon Kamesar	Daniel Steinberg
Dr. Robert & Nancy Katzman	Dr. Tommy & Ruth Tucker
David & Alice Kearns	

Patrons

Helen M. Anderson	Tom & Renice A. Muehlbauer
Charles & Maureen Brown	George C. Nathan
Richard J. Coyer	Leslie & H. Alice Orgel
Elizabeth W. Dawson	Marilyn & Charles Perrin
Thomas C. Firle &	Dr. & Mrs. Richard Peters
Joan P. Cudhea	Leota Farris Pilgrim
Dr. Arthur Glushien	Dr. & Mrs. David Rosen
Helen & Maury Goosenberg	Larry & Neely Swanson
Mrs. Theodore Kruger	Joseph & Mary Watson
Mr. & Mrs. Theodore K. Lipsey	

Friends

Gabrielle B. Noel	P. Victor & Sicily P. Morgan
Peter & Helen Glaser	Richard A. & Susan A. Olshen
William N. Goodell	Dorothy Parsons
Eleanor & Herber Hoffman	Richard Puetter
Robert & Ann Holley	Ruth Resnik
Marvin M. Kripps	Susan Scholander
Gerald N. & Sara B. Kurtz	William A. & Ruth Smallberg
Mr. & Mrs. Masonredis	Adrian R. Wadsworth