SPOTLITE

VOL. 9 NO. 1

OFFICIAL PROGRAM MAGAZINE OF THE TULSA PERFORMING ARTS CENTER

Once you're under its spell, it will never let you go. If you never thought opera was for you, think again. It's here that you'll find the world's greatest arts woven into one powerful performance. The splendor of music. Poetry. Great drama. And the joy of dance. So chances are the Tulsa Opera has something for everyone. From light-hearted operettas. To the classical favorites. Performances by American and international greats. The perfect mix that inspires even the newest of operagoers. Phillips Petroleum is proud to support the Tulsa Opera. Not for the thanks. Just for the magic. PHILLIPS 66

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SPOTLITE

Program Magazine of the Tulsa Performing Arts Center

ABOUT THE COVER:

The excitement of drama combined with the power of music makes an enjoyable evening for Tulsa Opera audiences at the Tulsa Performing Arts Center. Staged drama can be seen on the cover as Carmen, played by Fiorenza Cosotto, dances with flamenco dancer Maria Alba in Act II of Tulsa Opera's 1984-85 opening production of "Carmen." Tulsa Opera will continue its excellent season March 2, 7 and 9 with Giacomo Puccini's masterpiece, "Tosca," at the PAC. (See story on Page 6.)

Cover Photo by Don Sibley

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DON'T WORK TOO HARD

If you ride an elevator to the office in the morning, chances are you've heard people wishing each other a good day with the salutation, "Don't work too hard." That statement says to me many people are merely seeing what they can get away with rather than contributing their talent to the job.

One of this country's greatest resources is the creativity and inspiration of people. We have grown because Americans are willing to work hard to convert an idea into an action. Unfortunately some people seem to have put aside the work ethic and now view their job as something owed to them rather than something to which they must contribute daily.

At MAPCO, 1985 marks our silver anniversary. In 25 years, MAPCO has grown from a small pipeline company to an integrated energy company with 6,000 employees, operations in 28 states and which ranks 186 on the *Fortune* 500 list. We value the contributions of our people. Without their innovation and hard work, our growth would not have been possible. I believe we will continue to succeed because of the experience, the creativity and the dedication each MAPCO employee brings to his or her job.

The next time you hear, "Don't work too hard," remember that success does not just happen. It is the result of good, old-fashioned hard work.

James E. Barnes

JAMES E. BARNES, PRESIDENT AND CHIEF EXECUTIVE OFFICER, MAPCO INC.

Living Arts of Tulsa

presents

DAVID GORDON/PICK UP CO.

in the first public performances of

"A PLAIN ROMANCE EXPLAINED"
and
"MY FOLKS"

8 p.m.
Friday, March 1, 1985
John H. Williams Theatre
Tulsa Performing Arts Center

This event is sponsored by Living Arts of Tulsa and is made possible in part by grants from the Tulsa Performing Arts Center Trust and the State Arts Council of Oklahoma and the National Endowment for the Arts.

Program

"A Plain Romance Explained" (1984)
Constructed by David Gordon
Music: John Field

INTERMISSION

"My Folks" (1984)
Constructed by David Gordon
Visual Devices by Power Boothe
Music: Klezmer

These works were created with support from the National Endowment for the Arts, the New York State Council on the Arts, the Jerome Robbins Foundation and Morgan Guaranty Trust Company of New York.

David Gordon/Pick Up Co.

With Valda Setterfield

Keith Marshall	Dean Moss	David Gordon	
Janice Bourdage	Chuck Finlon	Ken Kirkland	Kay McCabe

Stage Manager: Robert Seder

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The Pick Up Performance Company, Inc., is a non-profit, tax-exempt organization. All contributions are tax-deductible. We welcome support from our audiences and will gladly put interested persons on our mailing list.

David Gordon/Pick Up Co. receives fiscal administration from Pentacle, a non-profit arts service organization which provides management and administrative services to a variety of performing arts groups.

Pick Up Performance Company, Inc.
104 Franklin Street
New York City, New York 10013

David Gordon, Artistic Director
Bonnie Brooks, Managing Director

COMPANY BIOGRAPHIES

DAVID GORDON has performed in the companies of James Waring and Yvonne Rainer. He participated in the first Judson Church performances (early 1960s) and in the formation of the Grand Union (early 1970s). He is currently working with the permanently temporary Pick Up Co. as an organization and concept.

VALDA SETTERFILED, an Englishwoman, performed in English pantomime, Italian revue and with the Ballet Ramberto. Since coming to America, she has performed with James Waring, Katherine Litz, the Grand Union, Merce Cunningham (1965-74) and in the films of Yvonne Rainer. She continues to teach at the Cunningham Studio and has taught Cunningham technique throughout the United States and Europe. She performed the work of David Gordon at the Living Theater and the Judson Church in the early 1960s and has been a featured member of the Pick Up Co. since its inception.

KEITH MARSHALL is from Palo Alto, California. After graduating with a bachelor of arts degree in dance from UCLA, he toured the United States with Dance/L.A. and the Margalit Oved Dance Theatre. A founding member of Dance/L.A., he danced in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since relocating in New York City in the spring of 1979, he has performed with Mitchell Rose, Ruby Shang and Charles Moulton, among others. Keith has been a member of the Pick Up Co. since the fall of 1979.

DEAN MOSS has lived in New York City for five years and joined the Pick Up Co. in the fall of 1983.

JANICE BOURDAGE, a native of Minnesota, began her dance training under Harriett Ann Gray at Stephens College, Columbia, Missouri, where she graduated with a bachelor of arts degree in English. After graduation, she began her professional career with the Bill Evans Dance Company. Janice moved to New York recently and joined the Pick Up Co. in the fall of 1984.

CHUCK FINLON has most recently danced with Ken Rinker in "Manhattan" at La Mama and less recently with the Ram Island Dance Company in Maine. He is from Chicago and has a bachelor of fine arts in dance. He began working with the Pick Up Co. in the fall of 1984.

KEN KIRKLAND, from the San Francisco Bay Area, received training at San Francisco Ballet School and was a member of Pacific Northwest Ballet from 1981-1984. He presently studies with Robert Blankshine and Floris Alexander. He moved to New York in the summer of 1984 and joined the Pick Up Co. in the fall.

KAY MCCABE graduated from Wesleyan University in 1983 and moved to New York City, where she has danced with Susan Foster, Richard Bull Dance Theater, and, as of the fall of 1984, David Gordon/Pick Up Co. She is presently on the staff of Performing Artservices.

POWER BOOTH (visual devices) lives and works in New York City where he teaches painting at the School of Visual Arts. He was art director for Richard Foreman's musical "Elephant Steps" and designed the sets for Virgil Thomson's recent New York production of "The Mother of Us All." His dance sets include Charlie Moulton's "Stepwise Motion" and "Variety Show," Lucinda Childs' "Formal Abandon" and two previous collaborations with David Gordon in "Trying Times" and "Framework." Mr. Boothe has had seven one-man shows in New York City, and his work is represented in many permanent collections including the Guggenheim and Hirschorn Museums.

We respectfully request no food, drinks, cameras or recording devices be taken into the auditorium

Listening devices for the hearing impaired are available in the coat room in the Third Street Lobby for events in Chapman Music Hall and with the house manager for events in Williams Theatre.

AFTER WORDS

Experts in the fields of dance, art criticism and phenomenology will participate in a panel discussion focusing on David Gordon's contribution to art knowledge through dance and performance art at 8 p.m., Friday, March 8 in Aaronson Auditorium, Tulsa Central Library. Participants include Sally Banes, Richard Lind, Lili Livingston and Joan Stone. The discussion is free.

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For more information about Living Arts and its activities, contact:

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