

Arts and Lectures
University of California, Davis

presents

DAVID GORDON/PICK UP CO.

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APRIL 11 & 12, 1986

8:00 P.M.

MAIN THEATRE

DAVID GORDON/PICK UP CO.

with Valda Setterfield

Keith Marshall

Dean Moss

Chuck Finlon

David Gordon

Karen Stokes

Shona Wilson

Robert Wood

All works constructed by David Gordon

PROGRAM

FOUR MAN NINE LIVES (1985-86)

Music: Western Swing

Lighting design by Robert Seder

INTERMISSION

OFFENBACH SUITE (1985)

Music: Offenbach Suite for Violoncellos

Lighting design by Beverly Emmons

INTERMISSION

MY FOLKS (1984-85)

Music: Klezmer

Visual devices by Power Boothe

Lighting design by Beverly Emmons

This piece is dedicated to the Wonderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my older mothers) and to Samuel Gordon, my only father.

Offenbach Suite and *My Folks* were created in part with support from the National Endowment for the Arts and additional support from Jerome Robbins Foundation, Morgan Guaranty Trust Company and the Samuel I. Newhouse Foundation.

Four Man Nine Lives was commissioned by the American Dance Festival in 1985. The "Four Man" version is a re-working of that material.

Latecomers disturb both the audience and performers. In consideration for our guest artists and patrons who arrive on time, latecomers may not be seated until intermission.

The use of cameras or any recording equipment is prohibited.

This performance is funded in part by grants from the National Endowment for the Arts, the California Arts Council and the UC Committee for Intercampus Arts.

DAVID GORDON/PICK UP CO.

Artistic Director David Gordon

Managing Director Alyce Disette

Stage Manager Robert Seder

ABOUT THE COMPANY

At its inception, the ensemble of performers in the Pick Up Co. 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.

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

DAVID GORDON, who performed in the companies of James Waring and Yvonne Rainer in the 1960s, also showed early work at the Living Theater 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. Between 1978 and 1984 he 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, Werkcentrum Dans and Extemporary Dance Theatre of London.

Mr. Gordon is a Guggenheim Fellow (1981) and has served as a panelist and chairman for the Dance Program of the National Endowment for the Arts and as a panelist for the Dance Program of the New York State Council on 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*.

10 Minute T.V., video tapes produced by the Pick Up Co. were acquired by Channel Four of Great Britain and aired in October 1985; the tapes were previously selected for the 1984 Olympic Arts Festival. In May 1980, David Gordon's work was included in the *Dance in America* broadcast "Beyond the Mainstream." He is one of seven artists featured in Michael Blackwood's film *Making Dances*. Mr. Gordon has taught at Harvard University, the American Dance Festival, the Alvin Ailey American Dance Center, the American Center in Paris and New York University.

VALDA SETTERFIELD performed in English pantomime, Italian revue, and with the Ballet Rambert. 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 has taught at the Cunningham Studio and has taught Cunningham technique in the United States, Europe and Taiwan. In the early 1960s, she performed the work of David Gordon at the Living Theater and the Judson Church; she has been a featured member of the Pick Up Co. since its inception.

KEITH MARSHALL is from Palo Alto, California. After graduating with a B.A. in dance from UCLA, he toured the United States with Dance/L.A., and the Margalit Oved Dance Theatre. While a member of Dance/L.A., he performed in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since relocating in New York City 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 joined the Pick Up Co. during autumn 1983.

CHUCK FINLON studied biochemistry and linguistics before receiving a B.F.A. with honors in dance. He has performed, choreographed and taught in Milwaukee, Chicago and Maine. In New York he has performed with Ken Rinker, Ann Rodiger and others. He currently studies ballet with Janet Panetta and the Alexander Technique with Ms. Rodiger. Chuck joined the Pick Up Co. in 1984.

KAREN STOKES graduated from high school for Performing and Visual Arts in Houston and has her B.F.A. from Ohio State University. She has performed in *Candide* and *A Chorus Line*, as well as with various concert companies, including the Roberta Stokes Dance Company. She joined the Pick Up Co. in the fall of 1985.

SHONA WILSON, who was born in Dunedin, New Zealand, attended the National School of Ballet from which she joined Limbs Dance Company. A QE 2 Arts Council Grant enabled Shona to travel and study in the United States. Since arriving in New York, she has performed in works by Peter Healey, Ching Gonzalez, Douglas Wright, Susan Hayman-Chaffey and in the companies of Hannah Kahn and June Anderson. She joined the Pick Up Co. in January 1986 and presently studies with Merce Cunningham and Cyndi Green.

ROBERT WOOD, born in Dunedin, New Zealand, is a graduate of Wellington Teachers College, majoring in English, drama and music studies. He began his dance career with the Dierdre Tarrant Dance Theatre, Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the United States he has performed with Minnesota Dance Theatre, Dudek/Mann and Dancers, the Bill Cratty Dance Theatre, Peridance Ensemble and the Donald Byrd Dance Foundation. Robert joined the Pick Up Co. in November 1985 and presently studies with Maggie Black and Benjamin Harkavy.

POWER BOOTHE (Visual Devices) has designed the sets for two previous collaborations with David Gordon, "Trying Times" and "Framework." Mr. Boothe has had eight one-man shows in New York City and his work is represented in many permanent collections. In 1985 Mr. Boothe received a Guggenheim Fellowship for painting.

BEVERLY EMMONS (lighting designer) designed the lighting for the Merce Cunningham Dance Company from 1965-68. She has also designed lighting for theatre directors Joseph Chaikin, Andre Serban and for Meredith Monk's and Ping

Chong's *The Games*. Ms. Emmons has numerous Broadway credits including Tony nominations for *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine* and *All's Well That Ends Well*. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Opera section of *The Civil Wars* and *Einstein on the Beach*. In 1980 she received a Village Voice Obie and in 1984 was awarded a "Bessie" for distinguished lighting design.

ROBERT SEDER (lighting designer) has shed light on many a dance company. He is also a playwright. He has picked up for David Gordon since 1983.

UNIVERSITY OF CALIFORNIA, DAVIS CULTURAL PROGRAMS

April 13- June 13	SELECTED 19TH-CENTURY WATERCOLORS AND WASH DRAWINGS FROM THE COLLECTION, Entry Gallery, 125 Art Building
April 14- May 16	EAST/WEST RECENT DRAWINGS, C.N. Gorman Museum
April 14- May 18	STEVE GILLMAN, sculpture installation and JAMES HUETER, paintings, Nelson Gallery, Art Building
April 15	PHILHARMONIA BAROQUE ORCHESTRA with MALCOLM BILSON, fortepiano, Freeborn Hall
April 17-19	DANCE '86, Main Theatre
April 19	MARIA BENITEZ SPANISH DANCE COMPANY, Freeborn Hall
April 20	ROBERT BLOCH STRING QUARTET, Kleiber Hall
April 25	CAMELLIA SYMPHONY, Daniel Kingman, conductor, Freeborn Hall
April 26	MITCHELL/RUFF DUO with DIZZY GILLESPIE, Freeborn Hall
April 28	Poetry Reading: AN EVENING WITH ALICE WALKER, Freeborn Hall
May 2	PETER REJTO, cello, Kleiber Hall
May 3	FACULTY RESEARCH CONCERT: ROBERT BLOCH, Baroque violin, THOMAS STAUFFER, Baroque cello, CYNTHIA DARBY, fortepiano, St. Martin's Episcopal Church
May 4, 6, 9, 11	<i>I CAPULETI E I MONTECCHI</i> by Vincenzo Bellini, UCD Symphony Orchestra, D. Kern Holoman, conductor, Harry Johnson, director, Departments of Music and Dramatic Art production, Main Theatre.
May 8-11	<i>CRIMES OF THE HEART</i> by Beth Henley, Wyatt Pavilion
May 13	Lecture: GLEN SEABORG, Kleiber Hall
May 16	CHANTICLEER, Kleiber Hall
May 18	NEW MUSIC BY STUDENT COMPOSERS, 115 Music
May 28	UNIVERSITY CHORUS, Albert J. McNeil, director, Freeborn Hall
May 29-31 & June 1, 5, 6-8	<i>A JOVIAL CREW</i> or <i>THE MERRY BEGGARS</i> by Richard Brome, Main Theatre
May 30- June 27	ANNUAL MASTER OF FINE ARTS EXHIBITION, C.N. Gorman Museum
June 1	UCD SYMPHONY ORCHESTRA, D. Kern Holoman, conductor, Freeborn Hall
June 1-27	ANNUAL MASTER OF FINE ARTS EXHIBITION, Nelson Gallery, Art Building
June 4	UNIVERSITY CONCERT BAND, Lawrence Anderson, acting conductor
June 6	EARLY MUSIC ENSEMBLES, David Nutter and Robert Bloch, conductors, St. Martin's Episcopal Church

FOR INFORMATION CALL 752-2523