

Walker Art Center



DAVID GORDON/PICK UP CO.

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8 pm
Thursday-Saturday
29-31 October 1987
McKnight Theatre at the Ordway

David Gordon/Pick Up Co.

with
Valda Setterfield
Dean Moss
Chuck Finlon

and
David Gordon
Scott Cunningham
Cynthia Oliver
Karen Graham Quinn
Heidi Michel
Sari Eckler-Hart

Producing Director
Alyce Dissette

The Seasons (1986)

Sound Score
Chuck Hammer

Lighting
Mark Stanley

Dancers
Valda Setterfield, Dean Moss, Chuck Finlon

and
David Gordon, Scott Cunningham,
Cynthia Oliver, Karen Graham Quinn,
Heidi Michel

This work was made possible in part by a commission from The Brooklyn Academy of Music's Next Wave Festival, and by a grant from the Harkness Ballet Foundation, Inc.

intermission

Transparent Means for Travelling Light (1986)

Music
John Cage

Credo in Us (1942)
Rozart Mix (1965)
Collection of Rocks # 2 (1986) *

Lighting
Mark Stanley

Dancers
Valda Setterfield, Dean Moss, Chuck Finlon

and
David Gordon, Scott Cunningham, Cynthia Oliver, Karen Graham Quinn, Heidi Michel

This work was made possible in part by a commission from the Harvard Summer Dance Center, funded in part by the Massachusetts Council on the Arts and Humanities New

Works Program, and by a grant from the Reader's Digest Dance and Theatre Program, established by the Wallace Funds.

Original visual circumstances for this work by Power Boothe, and original lighting by Robert Seder.

* Commissioned by the Pick Up Company.

intermission

Intermission text written and read by David Gordon

Minnesota
Premiere

Dramaturge
Roger Oliver

Lighting
Mark Stanley

Music
Mozart

Piano Concerto No. 17 in G Major
1st Movement played by The Saint Paul Chamber Orchestra
Emanuel Ax, Piano

2nd Movement played by the Minnesota Orchestra
Walter Klein, Piano

Text Excerpts from:
Carol Bly
Meridel Le Sueur
Toyse Kyle
Edna and Howard Hong and Mary Hong Loe

Read by Valda Setterfield

Final Words: Suzanne Weil

Dancers
Valda Setterfield, Dean Moss, Chuck Finlon

and
Scott Cunningham, Cynthia Oliver,
Karen Graham Quinn, Heidi Michel,
Sari Eckler-Hart

This work was co-commissioned by Walker Art Center and made possible in part with funds from The Rockefeller Foundation, the Emma A. Sheaffer Charitable Trust and the Morgan Guaranty Trust Company of New York.

Special Thanks: Susan Broadhead, The Loft; Bonnie Brooks; Lila Jacob, Minnesota Composers Forum; Robert Stearns.

All works constructed by David Gordon.

For the Pick Up Company

Producing Director: Alyce Dissette
Assistant to the Producing Director:
Elizabeth Metcalf

Board of Directors

Arlene Schuler, Chairperson; Anne Alexander, H.D. Auerbach, Nadine Bertin, Michael Brill, David Gordon, Robert Gottlieb, Amory Houghton III, Michael Remer, Philip Semark, Patricia Tarr

Production

Production Stage Manager: Charles Otte
Resident Lighting Designer: Mark Stanley
Lighting Supervisor: Dorianne Mizzy

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,

Program Notes

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 Reader's Digest Dance and Theatre Program, established by the Wallace Funds.

David Gordon/Pick Up Company receives fiscal management from Pentacle, a nonprofit organization that provides administrative services to a variety of performing arts groups.

Tour Arts is the official travel agency of the Pick Up Company.

Music Credits

Credo in Us and *Rozart Mix* by John Cage used by arrangement with Henmar Press of C.F. Peters Corporation. *September Song* by Kurt Weill used by arrangement with European American Music Corporation, agent for the Kurt Weill Foundation for Music, Inc. *Appalachian Spring* by Aaron Copland used by arrangement with Aaron Copland, copyright owner; and Boosey & Hawkes, Inc., sole publisher and licensee. *Les Patineurs* by Giacomo Meyerbeer used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

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.

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

Biographical Notes

David Gordon performed in the companies of James Waring and Yvonne Rainer in the 1960s. He showed early work at the Living Theatre 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 Company as a legal entity. This past season, the company toured major cities and universities in California, New Mexico, Montana, Oregon and New England, and had a debut tour of Japan. The company made its first appearance in The Brooklyn Academy of Music's Opera House as part of its Next Wave Festival in November, 1986. Between 1978 and 1986, 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, '87), has served as a panelist for the Dance Program for the New York State Council on the Arts and as 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*. 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-KTCA-TV series *Alive from Off Center* devoted to Gordon's work. On October 23, 1987, *David Gordon's Made in U.S.A.*, featuring Mikhail Baryshnikov in three of

Gordon's works for the Pick Up Company and American Ballet Theatre, aired for the first time nationally on WNET's *Great Performances*.

Valda Setterfield is from England, where she performed in pantomimes and with Ballet Rambert. After touring Italy in the revue *Buona Notte Bettina*, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with the 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 work 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.

Dean Moss joined the Pick Up Company during autumn 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 has most recently worked with the Ram Island Dance Company and Kenneth Rinker, and is currently collaborating on projects with Ann Rodiger. He studies ballet with Janet Panetta along with the Alexander and Feldenkrais techniques.

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 at Amherst and grew up in Needham, Massachusetts.

Cynthia Oliver grew up in the Virgin Islands, where she studied and performed with Theatre Dance Inc., under the direction of Atti Van Den Berg, an original member of the Kurt Jooss Ballet; and the Caribbean Dance Company of St. Croix. After graduating from Adelphi University in New York with a B.F.A. in dance, she worked with the Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company, performing works by Talley Beatty and George Faison.

Karen Graham Quinn was born and raised in Illinois, where she attended the University of Illinois and performed with the Illinois Dance Theatre. Since moving to New York two years ago, she has performed with Miller dance company, Mark DeGarmo and Dancers and Douglas Nielsen Dance Company.

Heidi Michel began dancing with Lynn Macri in Southold, N.Y., then continued her studies on scholarship at North Carolina School of the Arts, American Dance Festival and Jacob's Pillow. In New York, she has performed with Joan Lombardi, Judith Moss and Mark Dendy and Co. She joined the Pick Up Company in January 1987.

Sari Eckler-Hart was born in Toronto, Canada. She came to New York to attend The Juilliard School, where she appeared in works of Sokolow, Currier and McKayle. Since graduating, she has danced with Nina Wiener, Martha Bowers, Lucinda Childs and Kenneth Rinker. Sari studies ballet with Maggie Black and Marjorie Mussman.

Power Boothe (Original Visual Circumstances, *Transparent Means for Travelling Light*) is a painter who has collaborated on dance, theater and film projects since moving to New York in 1968. He has designed for Mabou Mines, Richard Foreman, Stanley Silverman, Lucinda Childs, Cyndi Lauper, Michael Smith, Charlie Moulton, Catlin Cobb and A. Leroy. *Transparent Means for Travelling Light* is his most recent collaboration with David Gordon, which began in 1982 with *TV Reel*. Boothe has

had ten one-man shows in New York, and his works are in many permanent collections, including those of the Guggenheim and Hirshhorn Museums.

John Cage was born in Los Angeles in 1912. He studied with Richard Buhlig, Henry Cowell, Adolph Weiss and Arnold Schoenberg. In 1949, he received a Guggenheim Fellowship and an Award from the National Academy of Arts and Letters for having extended the boundaries of music through his work with percussion orchestra and his invention of the prepared piano (1940). In 1951, he organized a group of musicians and engineers to make music on magnetic tape. In 1952, at Black Mountain College, he presented a theatrical event considered by many to have been the first Happening. He is musical advisor for the Merce Cunningham Dance Company, having been associated with Merce Cunningham since 1943. Cage was elected to the Institute of the American Academy and Institute of Arts and Letters in 1968, and to the American Academy of Arts and Sciences in 1978. He received an honorary degree from the California Institute of the Arts at commencement exercises in 1986. Recent commissions include *Thirty Pieces for Five Orchestras* (1981), *Dance/4 Orchestras* (1981), *A House Full of Music* (1982) and *Roaratorio, An Irish Circus on Finnegans Wake* (1979), a collaborative version of which the Cunningham Dance Company presented at the Brooklyn Academy of Music in October 1986. Cage travelled to Japan in December 1986 for the premiere of a new orchestral work for the Tokyo Philharmonic. He is currently writing, designing and directing *Europerras 1 & 2* for the Frankfurt Opera. Premiere performances are scheduled for November 1987 with a reprise in the spring of 1988.

Chuck Hammer (Sound Score, *The Seasons*), born in New York City, has been working in the music field for ten years. He has recorded and worked with Lou Reed, David Bowie, Laurie Anderson and Robert Longo on *Killing Angels*. He has recently opened a new music scoring studio called Hammer Music. Chuck's work primarily involves music and sound design to picture, and he is currently working on a series of digital guitar recordings called *Guitararchitecture*. Chuck has been deeply involved in the development of new guitar techniques and frequently interfaces the guitar so that it may be used to trigger or control many different sounds or events. He is currently working with a "synthaxe" and "synclavier digital music system."

Roger Oliver (Dramaturge, *Minnesota*) 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. As part of the Festival's touring activities, he has coordinated and participated in discussions for such arts and educational institutions as The Kennedy Center, The Annenberg Center (Philadelphia), Walker Art Center (Minneapolis), the Madison Civic Center (Wisconsin), the University of Iowa, George Washington University and the University of California, Berkeley. Among the artists who have participated with Dr. Oliver in his Humanities Program are Philip Glass, Steve Reich, Robert Wilson, Richard Foreman, Meredith Monk, Ping Chong, Laura Dean, David Gordon, Pina Bausch and Merce Cunningham. 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*.

Robert Seder (Lighting, *Transparent Means for Travelling Light*) has managed productions for the companies of Lar Lubovitch, Lucinda Childs and Meredith Monk. He was the Lighting Coordinator for the New York Dance Umbrella in 1977-78. He has worked with David Gordon since 1983.

Mark W. Stanley (Resident 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*.

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