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JOYCE THEATER

THE JOYCE THEATER FOUNDATION, INC.

presents

DAVID GORDON/PICK UP CO.

with

VALDA SETTERFIELD

KEITH MARSHALL DEAN MOSS DAVID GORDON
JANICE BOURDAGE CHUCK FINLON
KENNETH KIRKLAND KAY McCABE

Artistic Director

DAVID GORDON

Managing Director

BONNIE BROOKS

These performances were made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts and with contributions from the Booth Ferris Foundation and Morgan Guaranty Trust Company.

The David Gordon/Pick Up Co. gratefully acknowledges Mobil Foundation, New York Times Company Foundation, JCT Foundation, Consolidated Edison of New York and Exxon Corporation for their support of this season.

The taking of photographs during performances is strictly prohibited.

Program and casting subject to change.



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May 14, 15, 16, 17, 18, 19, 1985

OFFENBACH SUITE
(1985)

Constructed by David Gordon

Music by Jacques Offenbach

Lighting Design by Beverly Emmons

A PLAIN ROMANCE EXPLAINED
(1984-85)

Constructed by David Gordon

Music by John Field

Lighting Design by Beverly Emmons

INTERMISSION

MY FOLKS
(1984-85)

Constructed by David Gordon

Music: Klezmer

Visual Devices by Power Boothe

Lighting Design by Beverly Emmons

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

—DG

Recordings of "Der Heyser Bulgar" and "Yiddish Blues" by the Klezmer Conservatory Band courtesy of Vanguard Recording Society.

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



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**SCENES FROM
DAVID GORDON/PICK UP CO.**



David Gordon's A Plain Romance Explained. Top left: Valda Setterfield, Keith Marshall and David Gordon. Top right: Dean Moss, Janice Bourdage, David Gordon and Chuck Finlon. Bottom: Members of the Company.

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WHO'S WHO IN THE COMPANY

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 SETTERFIELD, an English-woman, performed in English pantomime, Italian revue and with the Ballet Rambert. Since she came 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 B.A. in dance from U.C.L.A., 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 is a black man who joined the Pick Up Co. during the fall of 1983.

JANICE BOURDAGE is a native of Minnesota. She began her dance training under Harriett Ann Gray at Stephens College, Columbia, Missouri, where she graduated with a B.A. 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 B.F.A. in dance. He began working with the Pick Up Co. in the fall of 1984.

KENNETH KIRKLAND began his training at San Francisco Ballet School and went on to join the Pacific Northwest Ballet for three years. Moving to New York in the fall of 1984, he joined the Pick Up Co. He currently studies with several dance teachers in Manhattan.

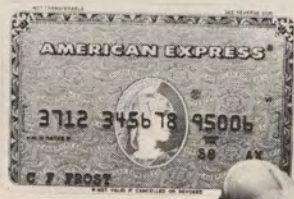
KAY McCABE graduated from Wesleyan University in 1983 and moved to New York City, where she has danced with Susan Foster, Richard Bull Dance Theater, and, as of the fall of 1984, David Gordon/

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Pick Up Co. She is presently on the staff of Performing Artservices.

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. He has just received a Guggenheim Fellowship for painting.

BEVERLY EMMONS (*Lighting Designer*) designed the lighting for the Merce Cunningham Dance Company from 1965 to 1968. 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 in 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.

Information in "Who's Who in the Company" is provided by the production. When opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

We wish to express our appreciation to Theatre Development Fund for its support of this season.

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

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 management from Pentacle, a non-profit arts service organization that provides management and administrative services to a variety of performing arts groups.

The Pick Up Co. gratefully acknowledges the project support that made the creation and presentation of these works possible, as well as general operating support provided through grants from Lila Acheson Wallace, Philip Morris, Inc., the New York State Council on the Arts and the gifts of our individual contributors.

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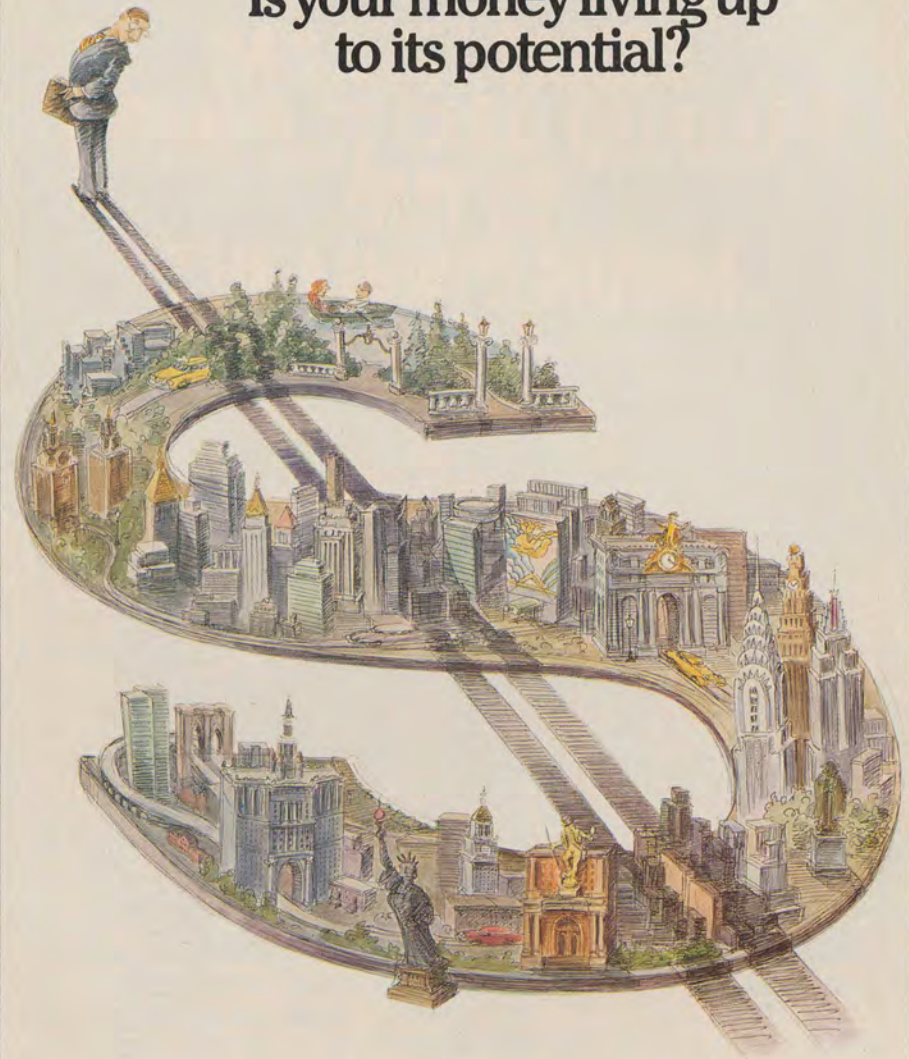
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