

An abstract sculpture composed of large, angular, green-painted metal plates is the central focus. The sculpture is set against a dark night sky. In the background, a building with large windows is visible, some of which are lit from within, and a street lamp with two glowing orange lights stands to the right. The foreground shows a grassy area.

stagebill
SEPTEMBER 1989

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featuring the Pick-Up Company

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Dean Moss
Chuck Finlon

Scott Cunningham
Karen Graham
Cynthia Oliver
Heidi Michel
Angela Vaillancourt
Timothy Hadel
Jora Nelstein
David Gordon

Produced by Alyce Disette

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United States

Program A

Tuesday Evening, September 19, 1989, at 7:30
Thursday Evening, September 21, 1989, at 7:30

Mozart, Memories, and the First Frost

"Piano Concerto No. 17 in G major," W. A. Mozart, First Movement
played by The *Saint Paul* Chamber Orchestra; Emmanuel AX, Piano — *Minnesota*
Second Movement played by the *Minnesota* Orchestra; Walter Klein, Piano — *Minnesota*
Text excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna and Howard Hong, and
Mary Hong Loe — *Minnesota*, read by Valda Setterfield
Final words: Suzanne Weil — *Minnesota*
Excerpt from a discussion with Robert Frost — *New England*

Intermission

Pounding the Beat and Slaughter

"Fade Away" David Boles — *New York*
"Bear Bones," "Bingo Montage," "Chinlash," "Don't Move" Miles Green — *New York*
"Andrew Rider" Maggie Dubris — *New York*
"Slaughter on Tenth Avenue" Richard Rodgers, from *On Your Toes*, 1983
Broadway cast recording — *New York*
"Racing Thoughts," "Gridlock" The Ordinaires — *New York*
Readings from Mike Feder and Ain Gordon — *New York*
"Slaughter on Tenth Avenue" played by the *New York* Philharmonic;
Richard Rodgers, conductor — *New York*

Police Drawings by Rocky Pinciotti

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
Piano Concerto No. 17 in G major, Third 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

United States

Program B

Wednesday Evening, September 20, 1989, at 7:30

Friday Evening, September 22, 1989, at 7:30

Weather

Weather forecast — *San Antonio, Texas*

Excerpt from "Poltergeist" by William Bolcom, *Seattle, Washington*, played by Paul Jacobs

Excerpt from "The Tempest" by Tchaikovsky, played by the National Symphony Orchestra of *Washington, DC*, led by Antal Dorati

"Dustbowl Story" — *Colorado, Kansas, New Mexico, Texas*, from "Remembering America: a sampler of the WPA American guide series," edited by Archie Hobson, read by David Gordon

Weather forecast — *Albuquerque, New Mexico*

"Twister tales" — *Dallas, Texas; St. Louis, Missouri*; from *Madstones and twisters* compiled by Howard C. Key, edited by Mody C. Boatwright, read by Gayle Tufts

"Ice storm blues" — *Houston, Texas*, performed by Lightin' Sam Hopkins

"Weather cast" — *Portland, Oregon*, text by Merrill Lyne Taylor, read by Don Alder and Ms. Taylor

"Rain" — *Dallas, Texas*, Red Garland Trio

Excerpt from "String Quartet in F major, Op. 96" (American) by Anton Dvořák in *Iowa*, played by the Stradivari Quartet

"The world's smallest church" — *Iowa*, from *Spillville*, text by Patricia Hampl, read by Ms. Setterfield and Meg Sewell

Excerpt from "Fantasy after Dante for Orchestra, Op. 32" by Tchaikovsky, played by the National Symphony Orchestra of *Washington, DC*, led by Antal Dorati

"In all it's fury: A history of the blizzard of January 12, 1988," compiled by W.H. O'Gara. Excerpts from: W.A. Sexton — *Eaton, Colorado*, Wm. L. Stillwell — *Unadilla, Nebraska*, Oren H. Cave, *Lincoln, Nebraska*, Albert Bauer — *West Lincoln, Nebraska*,

J. Sions Likens — *Omaha, Nebraska*, Mrs. Ed Townsend — *Rockport, Missouri*. Read by Ms. Setterfield, Gayle Tufts, and David Gordon

"Los Angeles against the mountains" by John McPhee, Excerpt read by Norma Fire

"Delusion of the fury" by Harry Partch — *San Diego*

Final excerpt from "The Tempest" by Tchaikovsky, performed by the National Symphony Orchestra of *Washington, DC*, led by Antal Dorati

Intermission

Birds in Trees and the Birthday of Congress

"The bird with the silver bracelet: an essay on birdbanding" by Erma J. Fisk — *Ithaca, New York*, excerpt read by Ms. Setterfield

*"Prelude" (*The birds*) by Respighi

"How do you tell a chair from a cat?" by Malcolm W. Browne, *New York Times*, — *Iowa*, read by Ms. Setterfield

"Bob White" by Johnny Mercer and Bernard Hanighen — *Nebraska*, sung by Carmen McRae

"Listen to the mockingbird" by Septimus Winner, A.K.A. Alice Hawthorne, *Philadelphia, Pennsylvania*, performed by the *New York Vocal Arts Ensemble*, directed by Ray Beagle

"Out of the cradle, endlessly rocking" Walt Whitman — *New York, Philadelphia*

"The mockingbird" by Robin W. Doughty, (*Dallas*) excerpts read by Ms. Setterfield

"Lumber Barons" from "100 Years of Humboldt County Culture and History 1850-1950," *Arcata, California*, text by Virginia M. Fields, excerpt read by Meg Sewell

*"The hen," (*The birds*) by Respighi

"Pecking disorder" by Carol Trujillo, *Dallas Morning News*, excerpt read by Gayle Tufts

"Bird study" from "Know your birds" radio program, Charlie Smith, host, May 16, 1986, Library of Natural Sounds, Cornell Laboratory of Ornithology — *Ithaca, New York*

Excerpt from "Mother Goose" by Ravel, played by the *Dallas Symphony Orchestra*, led by Eduardo Mata

*"The dove" (*The birds*) by Respighi

"A brief history of the *St. Louis Cardinals*" read by Ms. Setterfield

"Red, red robin" by Harry Woods — *New England*, played by Yehudi Menuhin and Stephane Grappelli

"Shooting blackbirds" (a *Kansas* folktale) read by Ms. Tufts

"Bye bye blackbird" by Mort Dixon and Ray Henderson, excerpts sung by Jason Robards (From *Melvin and Howard*) and Peggy Lee (From *Pete Kelly's Blues*)

*"The nightingale" (*The birds*) by Respighi

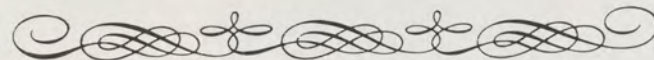
"Weeders and Seeders" story by Barbara Perry Lawton, *St. Louis Post Dispatch*, read by Ms. Setterfield

*"The cuckoo" (*The birds*) by Respighi

Excerpt from "The MacNeil/Lehrer Newshour," March 2, 1989, "Finally — Happy 200th" — *Washington, DC*, The voices of Charlayne Hunter-Gault and David McCullough

"Home Sweet Home," played by Cleofes Ortiz — *New Mexico*

**The birds* by Respighi, played by The *Philadelphia Orchestra* led by Eugene Ormandy, recorded in Town Hall, *Philadelphia, Pennsylvania*.



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 Allan Kerr who has bitten off more than most people can chew.

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

Who's Who

David Gordon (*Artistic Director*) performed in the companies of James Waring and Yvonne Rainer in the 1960's. He showed 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. Since that time a core company has been established with whom he rehearses and tours regularly. Between 1978 and 1986 Mr. 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'Opéra de Paris, and recently for the Rambert Dance Company. Mr. 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 Phillip 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 a 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 Banes' book *Terpsichore in Sneakers* and by Arlene Croce in the November 29, 1982, issue of *The New Yorker*. In May 1980 Mr. 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 television 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 Mr. 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 pantomines and with Ballet Rambert. In 1958 she came to America and joined the companies of James Waring (1958 to 1962) and Merce Cunningham (1965 to 1974). She has appeared on stage with 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 works 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 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 Co. 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 University of Massachusetts 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.

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. Ms. Michel 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, Ms. Vaillancourt has performed with Peridance, Elisa King, and Lisbon Dance Company.

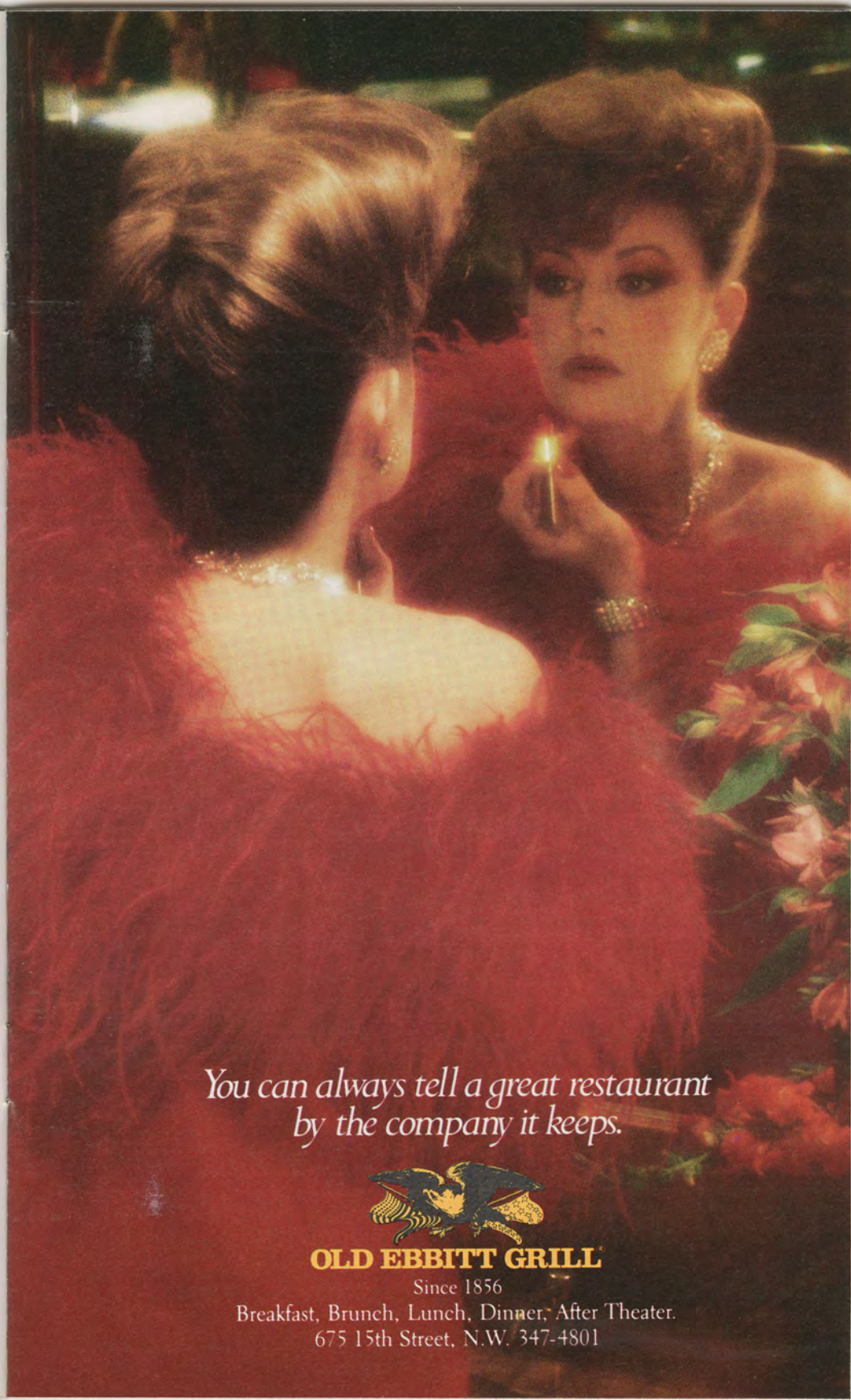
Timothy Hadel was born and raised in Kansas City and attended the University of Utah. He has performed with Tandy Beal, Charles Moulton, Doug Varone, and Lucinda Childs. Mr. Hadel joined the Pick-Up Co. in the fall of 1988.

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

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(continued on page 37A)



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