

PERFORMING ARTS

FEBRUARY 1989

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PERFORMING ARTS

The Theatre & Music Magazine for California

FEBRUARY 1989



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From left: Ping Chong, Meredith Monk and Michael Hackett.

aesthetic level. Our lectures provide the larger historical context in which such contemporary works can be viewed as part of a legitimate theater tradition with roots in the Dada and Surrealist movements dating back to the early part of this century."

A second project taking place during winter quarter offers students the opportunity to work with Peter Sellars, this country's most renowned avant-garde theater director. Sellars will be in residence in the Theater Department throughout the quarter, and the Laboratory will co-produce (along with the Museum of Contemporary Art) a radio production of *The Mission*, Heiner Mueller's play about the French Revolution.

For spring quarter, the Laboratory will take the form of a 10-week performance workshop culminating in the production of two plays to be performed in rotating repertory: Seneca's *Hippolytus*, and *The Changeling*, by Middleton and Rowley. In addition to their performance work, students in the workshop will be involved in intense study of the history, literature, and culture of the periods in which the plays were written. "This model is a conscious attempt to synthesize performance and research," says Hackett. "Often

in the past, plays have been examined strictly as literary documents, thereby losing much of their significance. We should also be exploring fashion, manners, art, attitudes toward language — the full social and cultural context out of which the play emerged."

The performance workshop model evolved out of a number of Theater Department projects over the past few years, including exchange programs with Maurizio Scaparro's Teatro di Roma (headed by UCLA faculty members Michael McLain and Gary Gardner) and a two-week workshop, offered through University Extension, in which students participated in a work-in-progress with designer and director Robert Wilson, artistic producer Michael Hackett, and professional actors.

Hackett notes that this initial year of the Laboratory for Theater Research and Performance has been made possible by Dr. Andrea Rich, Vice Chancellor for Academic Administration. He is also indebted to Pebbles Wadsworth, Executive Director of the Center for the Performing Arts; Ronnie Rubin of UCLA Extension; and, from the Theater Department, Chairman George Schaefer and Vice-Chairman William Ward, for their enthusiastic support of the project.

UCLA

Friday and Saturday, February 24 and 25, 1989
at 8:00 p.m., Royce Hall

UCLA CENTER FOR THE PERFORMING ARTS

presents

DAVID GORDON/
PICK UP CO.
David Gordon, *Director*

VALDA SETTERFIELD
DEAN MOSS
CHUCK FINLON

SCOTT CUNNINGHAM KAREN GRAHAM CYNTHIA OLIVER
HEIDI MICHEL ANGELA VAILLANCOURT TIMOTHY HADEL
JORA NELSTEIN LUCIA MILLER DAVID GORDON

in

“UNITED STATES”

world premiere tour of
a work constructed by DAVID GORDON

Produced by ALYCE DISSETTE

The *United States* project is sponsored by The Lila Wallace — Reader's Digest Fund.

The commission of this work is supported in part with funds from the National Endowment for the Arts. This engagement is supported in part by the California Arts Council and the National Endowment for the Arts.

This UCLA engagement is made possible, in part, by the generosity of The Royce Two-Seventy and its Patron members, Mr. and Mrs. Robert B. Levey and Richard and Patty Wilson.

These performances are part of the AT&T Dance Tour





UNITED STATES

*Researched by Roger Oliver and Curtis Grund
Original Lighting Design by Mark W. Stanley*

Mozart, Memories and the First Frost

Piano Concerto No. 17 in G Major, W.A. Mozart, 1st Movement played by The Saint Paul Chamber Orchestra; Emanuel Ax, Piano — Minnesota
2nd Movement played by the Minnesota Orchestra; Walter Klein, Piano — Minnesota

Text excerpts from Carol Bly, Meridel Le Sueur, Toyse Kyle, Edna & Howard Hong and Mary Hong Lee, read by Valda Setterfield — 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 Ryder" 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

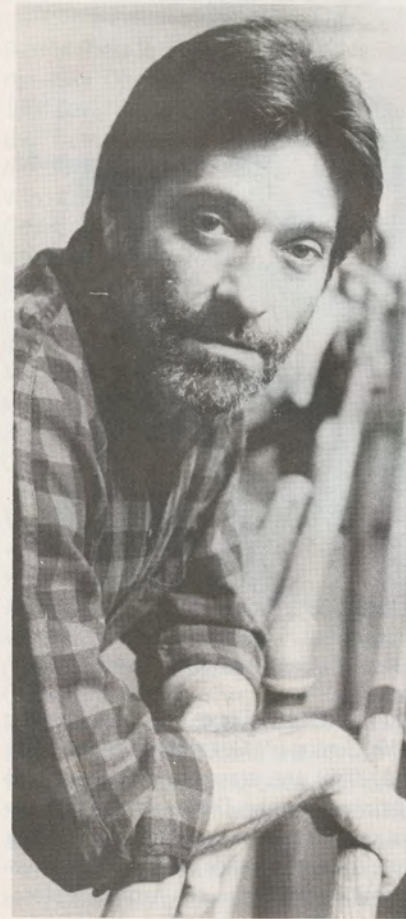
Police Drawings by Rocky Pinciotti

INTERMISSION

Words, Music, Wildlife and Weather

- "Polka Fantasy" Eric Lyon — San Diego
 Excerpt from an interview with Ray Carver by Kay Bonetti — Arcata
 "How Do You Tell a Chair from a Cat?" Malcolm W. Browne, *New York Times*,
 read by Valda Setterfield — Iowa
 "Among the Giant Trees of the Wild Pacific Coast" environmental sounds
 recorded and produced by Dan Gibson
 "Nebraska Names" compiled by William Stibor and Kit Voorhees, read by Valda
 Setterfield, Meg Sewell and Chuck Coggins — Nebraska
 "Mt. Rainier Reel" played by Frank Ferrell — Washington
 "Waltzin' Across Texas" played by Bayou Seco with Karl Stalnaker — New Mexico
 "The Story of Farrington Carpenter" told by Ed Carpenter — Colorado
 "El Relampago" played by Los Polkeros de Ben Tavera King — San Antonio
 "Hail Varsity" played by the University of Nebraska — Lincoln Cornhusker
 Marching Band — Nebraska
 "Lumber Barons" from *100 Years of Humboldt County Culture and History
 1850-1950* text by Virginia M. Fields, read by Meg Sewell — Arcata
 "Dustbowl Story" from *Remembering America: A Sampler of the WPA Ameri-
 can Guide Series*, edited by Archie Hobson, read by David Gordon — Colorado
 "Weather Cast" text by Merrill Lynne Taylor, performed by Don Alder
 and Merrill Lynne Taylor — Oregon
 Excerpt from Third Movement, String Quartet in F Major, Op. 96 ("American"),
 composed by Anton Dvořák in Spillville, Iowa, played by the Stradivari Quartet
 — Iowa
 "The World's Smallest Church" from *Spillville*, text by Patricia Hampl, read
 by Valda Setterfield and Meg Sewell — Iowa
 "Water Planet" Michael Micheletti — Washington
 Text excerpt from "Los Angeles Against the Mountains" by John McPhee, read
 by Norma Fire — Los Angeles
 "Delusion of the Fury" Harry Partch — San Diego
 "Home Sweet Home" played by Cleofes Ortiz — New Mexico
 Fabric paintings by Rocky Pinciotti

Director's Note



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 Alyce Dissette who has a dancer's courage.

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 reuse 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

About the Artists



DAVID GORDON performed in the companies of James Waring and Yvonne Rainer in the 1960s and showed his 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. 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 and 1987) and 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 Barnes' book *Terpsichore in Sneakers*, and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*.

The Pick Up Company has performed in the Brooklyn Academy of Music's "Next

Wave" Festival in 1986 and 1988. *10 Minute T.V.*, video tapes produced by the Pick Up Co., have been acquired by Channel Four of Great Britain and were 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*. His work has been televised also on the PBS series *Alive from Off Center*, and "David Gordon's Made in U.S.A." aired nationally on WNET's *Great Performances* in 1987 and received three Emmy nominations. 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 is from England where she performed in pantomimes and with Ballet Rambert. In 1958, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalatis and on film in works of Ms. Rainer and Brian de Palma. She performed in the work of David Gordon at the Living Theater 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. In 1987, she co-starred with Mikhail Baryshnikov in "David Gordon's Made in U.S.A." for WNET's *Great Performances*, and in May 1988 returned as a guest artist to the Rambert Dance Company to perform 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 Company 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 Jane Panetta and 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 the University of Massachusetts and joined the Pick Up Company in 1986.

CYNTHIA OLIVER grew up in the Virgin Islands where she performed with Theatre Dance, Inc. and The Carribean 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, attended the University of Illinois and performed with the Illinois Dance Theatre. She has been with the Pick Up Company for two years.

HEIDI MICHEL 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. Heidi

UCLA

has performed with Joan Lombardi, Judith Moss and Mark Dendy.

ANGELA VAILLANCOURT began her 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, Angela 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 and joined the Pick Up Company in the fall of 1988.

JORA NELSTEIN was born in Amsterdam and began training at the Dance Academie in Arnhem, Holland. She toured Europe and Canada with Brazil Tropical and danced with the Dutch National Ballet and Sanda Ballet in London. In New York, Jora danced with Rush Dance Company and Bill T. Jones/Arnie Zane. She has worked with Jennifer Muller, Margot Sappington and Michelle Kadison.

LUCIA MILLER has performed with Doug Varone, Ruby Shang and Donald Byrd/The Group. She graduated from Mount Holyoke College with a double major in Biology and Dance.

ALYCE DISSETTE (*Producer*) began her career as a production stage manager specializing in opera and ballet. In 1977 she joined the Presentations Department at the Metropolitan Opera and assisted in producing such companies as American Ballet The-

atre, Stuttgart Ballet, Ballet Nacional de Cuba, and Martha Graham Dance Company. Prior to the Pick Up Company she was Executive Director of the Oberlin Dance Company/San Francisco.

MARK W. STANLEY (*Lighting Designer*) is currently the Resident Lighting Designer of the New York City Ballet. Most recently he completed three years as Resident Lighting Director of the New York City Opera, where he designed more than 15 operas for the repertory and touring companies. Mr. Stanley is the author of *The Color of Light Workbook*.

THE PICK UP COMPANY

Company Manager: Cathy Einhorn
Production Stage Manager: Allan Kerr
Stage Manager: Alexandra Hedding

For the United States Project

Sound Score Assembled by Chuck Hammer
Costumes Assembled by David Gordon
and Jeffrey Ullman
Sound Engineer: Bruce Cameron
Graphic Designs: Rocky Pinciotti

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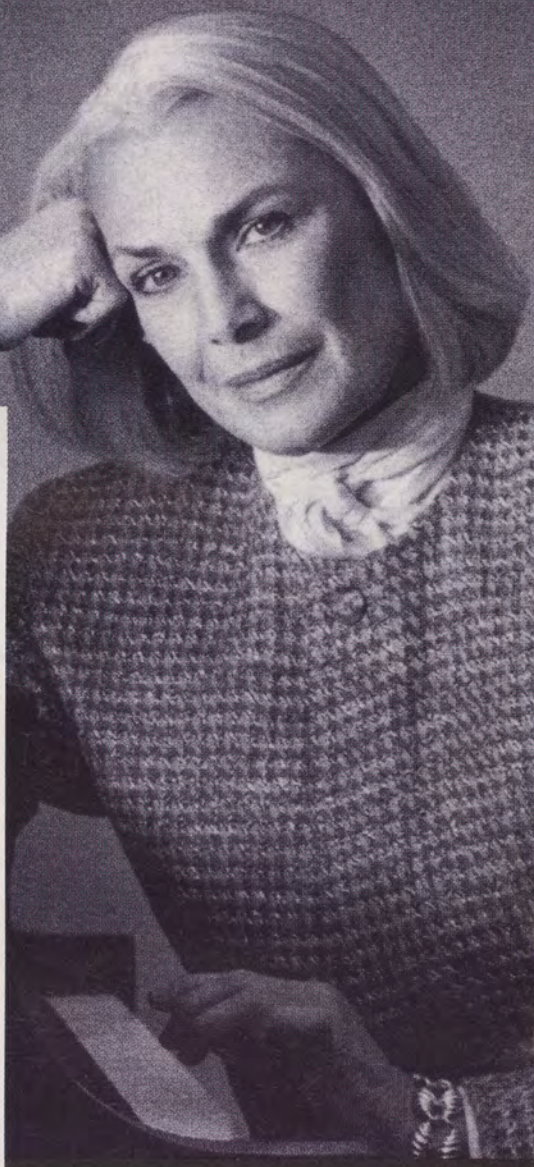
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David Gordon/Pick Up Company receives fiscal management from Pantacle, a non-profit organization which provides administrative services to a variety of performing arts groups. Tour Arts is the official travel agency of the Pick Up Company.

The Pick Up Company's performances are made possible in part with public funds from the New York State Council on the Arts, and by grants from American Express Foundation, 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.T. 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 Lila Wallace - Reader's Digest Fund.

The United States is a co-commission project between the David Gordon/Pick Up Company and

the following performing arts presenters across the nation:

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Houston Society for the Performing Arts
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MARCH 1989



Mehli Mehta



Alicia de Larrocha

Sunday, March 26
8:00 p.m.
Royce Hall
Free admission

American Youth Symphony Mehli Mehta, *Music Director/Conducting* Navroj Mehta, *Violin*

R. STRAUSS Salome: Dance of the Seven Veils
BRUCH Concerto No. 1 in G minor for
Violin and Orchestra
R. STRAUSS Death and Transfiguration, Op. 2

Tuesday, March 28
8:00 p.m.
Royce Hall
\$28, 24, 18, 7*
CenterStage pre-
performance lecture,
7:00-7:30 p.m.

Alicia de Larrocha, *Piano*

"An all-encompassing mistress of the instrument . . . providing radiant sunshine as well as thunder and lightning" (*Los Angeles Times*).

SCHUBERT Impromptu in C minor
SCHUBERT Sonata in A
ESPLA Tres danzas caracteristicas
MONTSALVATGE Sonatina pour Ivette
TURINA San Lucar de Barrameda

Friday and Saturday,
March 31 & April 1
8:00 p.m.
Royce Hall
\$26, 22, 16, 7*
CenterStage pre-
performance lecture,
7:00-7:30 p.m.

Laura Dean Dancers and Musicians Laura Dean, *Artistic Director*

"An amazing choreographer . . . Ms. Dean does not simply repeat steps; she revitalizes them" (*The New York Times*).

Program includes world premiere of a UCLA-commissioned piece set to music by Egberto Gismonti. This engagement is supported with funds from the National Endowment for the Arts and the California Arts Council.



Laura Dean

UCLA CENTER FOR THE PERFORMING ARTS

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