



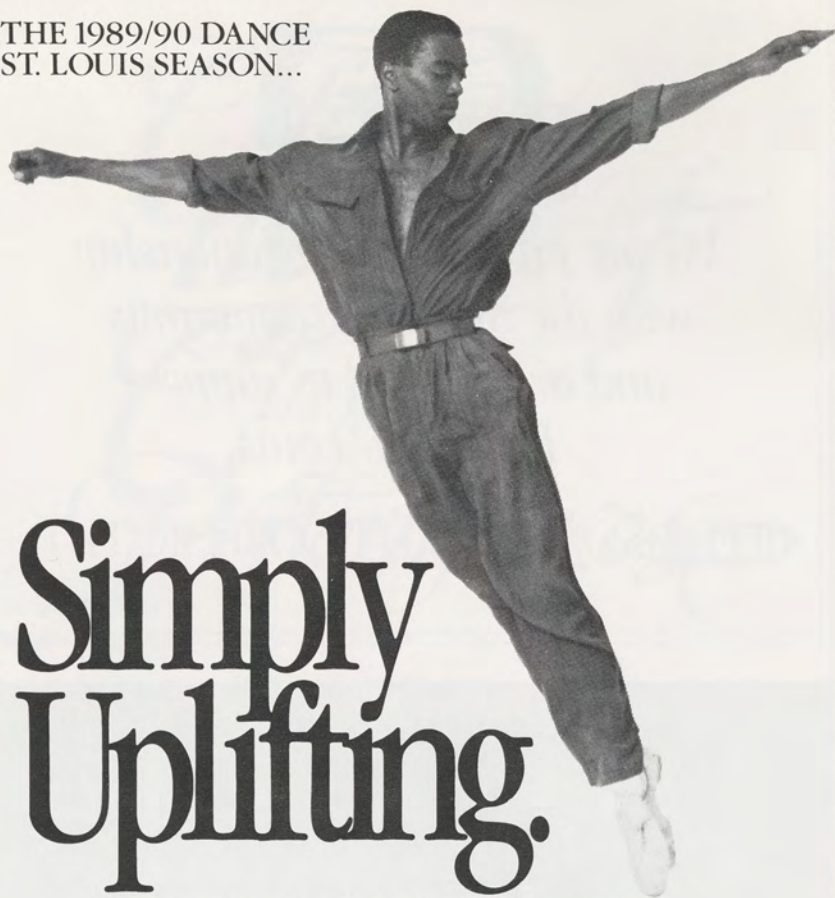
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DANCE ST. LOUIS
PRESENTS

UNITED STATES

a work constructed by David Gordon
featuring the Pick Up Co.

Valda Setterfield
Dean Moss
Chuck Finlon

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

Produced by Alyce Dissette

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

These performances are part of the AT&T Dance Tour.



Program and casting subject to change.

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D'Arcy Masius Benton & Bowles

Program Design Tim Stambaugh

A Mid-America Arts Alliance Program

■ The taking of flash photographs is very dangerous and strictly prohibited. ■

Weather

Weather forecast — *San Antonio, Texas*

Excerpt from "The Poltergeist (Rag)" by William Bolcom, *Seattle, Washington* played by Paul Jacobs.

Excerpt from "The Tempest" by Tchaikovsky, played by the National Symphony Orchestra of *Washington D.C.*, 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 Lightnin' Sam Hopkins

"Weather cast" — *Portland, Oregon*, text by Merrill Lynn 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 Dvorak in *Spillville, Iowa*, played by the Stradivari Quartet

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

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

"In all its fury: A history of the blizzard of January 12, 1888," compiled by W.H. O'Gara. Excerpts from: W.A. Sexton — *Eaton, Colorado*, Wm. L. Stillwell — *Unadilla, Nebraska*, Oren H. Cave — *Lincoln, Nebraska*, Alberta Bauer — *West Lincoln, Nebraska*, J. Sions Likens — *Omaha, Nebraska*, Mrs. Ed Townsend — *Rockport, Missouri*
Read by Valda 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 D.C.*, 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, *Itaca, N.Y.* excerpt read by Valda Setterfield

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

"Among the Giant Trees of the Wild Pacific Coast," environmental sounds recorded and produced by Dan Gibson

"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, AKA 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*, excerpt read by Valda 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, NY*

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 D.C.*, 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*.

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DAVID GORDON

David Gordon 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 1970's 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, 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'Opera de Paris, and recently for the Rambert Dance Co. Gordon's work was 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, David Gordon's work was included in the *Dance in America* broadcast *Beyond the Mainstream*, and is one of seven artists featured in Michael Blackwood's film *Making Dances*. His 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 series *Alive from Off Center* devoted to 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

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 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."

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Dean Moss has performed with the Cleveland Ballet, St. 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 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 U/Mass, 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 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 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. Heidi 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, 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. Tim 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 Ballet and Sanda Ballet in London. In New York, Jora danced with Rush Dance Company, Bill T. Jones/Arnie Zane. She has worked with Jennifer Muller, Margot Sappington and Michelle Kadison, and thanks Lynn Simonson, Maggie Black and Kathy Grant.

Alyce Dissette (Producer) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to lighting designer/production manager/teacher Gilbert V. Hemsley and worked with him on numerous projects, including the 1976 Tony Award winning production of *Porgy and Bess* and President Carter's nationally televised Inaugural Eve Gala. In 1977 she joined the management staff of the Presentations Department at the Metropolitan Opera, NYC, and assisted the department in producing American Ballet Theatre, the Stuttgart Ballet, Ballet Nazionale de Cuba, and the Martha Graham Dance Company. Prior to her collaboration with David Gordon, she was Executive Director of ODC/San Francisco. She is currently working with her own production company, Art Producers International, Inc.

Mark Hough (Managing Director) has previously worked for American Ballet Theatre as Director of Development Operations. He received his BFA from the North Carolina School of the Arts and has an MFA pending in Arts Administration from Brooklyn College.

Mark W. Stanley (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 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*.

Curtis Grund (Research) was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Colorado, Iowa City, Iowa, and New York, New York. He has an MPA from New York University.

Roger Oliver (Research) 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. 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*.

Managing Director for the Pick Up Co. — Mark Hough For the United States Project

Production Stage Manager: Allan Kerr

Lighting Designer: Mark Stanley

Sound Score Assembled by Chuck Hammer

Costume Consultant for "Slaughter": Jeffrey Ullman

Sound Engineer: Bruce Cameron

Graphic Designs: Rocky Pinciotti

Music and Text Credits:

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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

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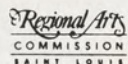
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