

# LIVE

*at Macky!*

*The Artist Series 1988-89 Season*



## THE ARTIST SERIES

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 • Lucia Miller • David Gordon

produced by **Alyce Disette**

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

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



**Tuesday, March 14, 1989 at 8:00 p.m.**  
**Macky Auditorium Concert Hall**  
**University of Colorado at Boulder**

# UNITED STATES

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

## 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 American 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

This concert is sponsored in part by the Neodata Endowment for the Arts and Humanities.

This performance is supported, in part, with funds provided by the Western States Arts  
Federation, the Colorado Council on the Arts & Humanities and the National Endowment for  
the Arts.

No recording or unauthorized photography is allowed. Those with alarm watches are asked to  
silence them before the concert.

Flowers for the artists' dressing rooms graciously provided by Sturtz & Copeland florists and greenhouses.  
Catering in the lobby before the concert and during intermission by Pour la France.

**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. 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 first seen at The Brooklyn Academy of Music in 1984 when he constructed the movement for the NEXT WAVE Festival's presentation of the Philip 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), and 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's 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*. 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 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 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 by Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalatis and on film in works by 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 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 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 Janet 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 grew up in Needham, Massachusetts. He joined the Pick Up Co. in 1986.

**Karen Graham** was born and raised in Illinois. She attended the University of Illinois and performed with the Illinois Dance Theatre. She has been with the Pick Up Co. for two years.

**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.

**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, and 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.

**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. She thanks Cindy Green, Joselyn Lorenz, Peggy Baker, Anna Schmitz and her family.

**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, N.Y.C., and assisted the department in producing such companies as American Ballet Theatre, the Stuttgart Ballet, Ballet Nacional de Cuba, and the 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 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*.

**Curtis Grund** (Research) fell into a temporary job in the Pick Up Co. office in the spring of 1988 through the good graces of a high school friend from Oregon. Soon, he was answering phones for the Cunningham Dance Foundation, and then he was back at the Pick Up Co. coordinating research for the *United States* project. He was born in Idaho Falls, Idaho, and has lived in Colorado Springs, Colorado, Iowa City, Iowa, and New York, New York. In real life he is a graduate student in public administration at 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*.

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 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*

The *United States* is a co-commission project between the David Gordon/Pick Up Company and the following performing arts presenters across the nation:

City of Albuquerque/Cultural Affairs  
BAM NEXT WAVE Festival  
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Fine Arts Series, Colorado State University  
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### 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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David Gordon/Pick Up Company receives fiscal management from Pentacle, 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 the National Endowment for 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.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 Lila Wallace-Readers Digest Fund.

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
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
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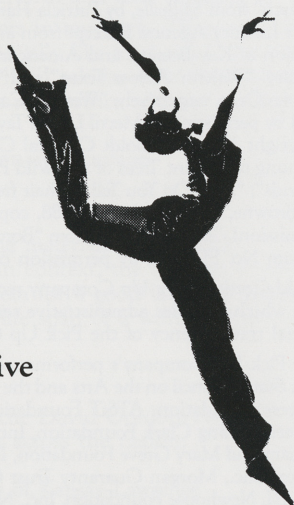
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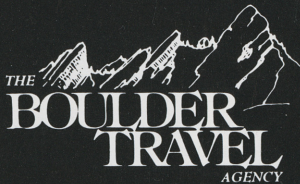
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