

Lively Arts Series
April 27-29, 1989

David Gordon/Pick Up Company

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 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.



UNITED STATES

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

Words, Music, Wildlife and Weather

"Polka Fantasy" Eric Lyon -- **San Diego**

Excerpt from an interview with Raymond 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

"Nebraskans (by birth, choice, education or force)" 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 -- **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
Merril Lynne Taylor -- **Oregon**

"American" String Quartet, Op. 96, composed by Anton Dvorak 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**

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 Cleofes Ortiz -- **New Mexico**

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 -- **San Francisco**
Piano Concerto No. 17 in G Major, 3rd 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

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 to 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 fo a work and my interest in it.

— David Gordon

THE ARTISTS

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 members of the 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 in Europe, including American Ballet Theatre, Dance The-

atre of Harlem, Groupe de Recherche Choreographique de l'Opera de Paris, and recently for the Rambert Dance Co. 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 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), 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 10 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 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 entitled "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 (1958-1974) and Merce Cunningham (1965-1974). She has appeared on stage with Grand Union and in works with 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 Co. since its inception. In

September 1974, 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 the 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 began dancing in Tacoma, Washington, with Jo Emery, who gave him his first jazz shoes and his first opportunity to develop the craft in her Tacoma Performing Dance Company. Dean has since 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 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 Caribbean Dance Company. In New York, she has performed with Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company. 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 Company for two years.

Heidi Michel began dancing and taught dance for several years in Southold, New York. She received her B.F.A. from the North Carolina School for 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. 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,

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 Cindi 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 of the Metropolitan Opera, NYC, 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 Designer of the New York City Opera, where he designed more than 15 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 Vienna Volksooper, 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*.

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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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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Recording or photographic devices are strictly prohibited.

Latecomers will be seated only at appropriate intervals.

If you are wearing a digital watch with an alarm, please silence your alarm so as not to disturb your neighbors. In consideration of the artist and the audience, please do not bring children under five to this performance.

We all know that coughs and sneezes can be difficult to restrain completely, especially during Seattle's damp and chilly season. However, a cough can be significantly muffled or toned down to a *pianissimo* with the aid of a sound-absorbing handkerchief.

Thanks you for your cooperation and *gesundheit!*

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