

DAVID GORDON/PICK UP CO.

WITH

VALDA SETTERFIELD

DEAN MOSS

CHUCK FINLON

AND

SCOTT CUNNINGHAM

CYNTHIA OLIVER

KAREN GRAHAM QUINN

HEIDI MICHEL

SARI ECKLER-HART

DAVID GORDON

PRODUCER

ALYCE DISSETTE

THE SEASONS

(1986)

Sound Score CHUCK HAMMER

Lighting MARK STANLEY

Dancers

VALDA SETTERFIELD DEAN MOSS CHUCK FINLON
SCOTT CUNNINGHAM CYNTHIA OLIVER KAREN GRAHAM QUINN
HEIDI MICHEL DAVID GORDON

This work was made possible in part by a commission from The Brooklyn Academy of Music's Next Wave Festival, and by a grant from the Harkness Ballet Foundation, Inc.

INTERMISSION

MINNESOTA

(1987)

Music W.A. MOZART*

Lighting MARK STANLEY

Dramaturg ROGER OLIVER

Dancers

VALDA SETTERFIELD DEAN MOSS CHUCK FINLON
SCOTT CUNNINGHAM CYNTHIA OLIVER KAREN GRAHAM QUINN
HEIDI MICHEL SARI ECKLER-HART

**Piano Concerto No. 17 in G Major*

1st Movement played by The Saint Paul Chamber Orchestra
Emanuel Ax, Piano

2nd Movement played by the Minnesota Orchestra
Walter Klein, Piano

Text Excerpts from:

CAROL BLY MERIDEL LE SUEUR TOYSE KYLE
EDNA and HOWARD HONG and MARY HONG LOE

Read by Valda Setterfield

Final Words: Suzanne Weil

This work was co-commissioned by the Walker Art Center, and made possible in part with funds from The Rockefeller Foundation, the Emma A. Sheaffer Charitable Trust, and the Morgan Guaranty Trust Company of New York.

INTERMISSION

SANG AND SANG

(First Performance March 16, 1988)

Sound Score CHUCK HAMMER*

Lighting MARK STANLEY

Dramaturg ROGER OLIVER

Dancers

VALDA SETTERFIELD DEAN MOSS CHUCK FINLON
SCOTT CUNNINGHAM CYNTHIA OLIVER KAREN GRAHAM QUINN
HEIDI MICHEL SARI ECKLER-HART

**Using performance excerpts of:*

Carmen McRae, Judy Garland, Jeanette MacDonald, Tony Bennett, The Residents,
The Charlie Byrd Trio, and Wolfgang Amadeus Mozart, *Piano Concerto No. 17 in G Major*,
3rd Movement transcribed for the synthesizer
and performed by Norman Landsberg

This work was co-commissioned by San Francisco Performances, and made possible in part with funds from the Reader's Digest Dance and Theatre Program, established by the Wallace Funds.

ALL WORKS CONSTRUCTED BY DAVID GORDON.

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 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. This past season the company toured major cities and universities in California, New Mexico, Montana, Oregon and New England, and made a debut tour of Japan. The company made its first appearance in The Brooklyn Academy of Music's Opera House as part of its Next Wave Festival in November, 1986. 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, Werkoenighe de l'Opera de Paris, and the Guggenheim Fellow (1981, '87), has served as a panelist for the New York State Council on the Arts and as 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 he is one of seven artists featured in Michael Blackwood's film *Making Dances*. 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 aired in August 1986 on an episode of the national PBS series *Alive from Off Center* devoted to Gordon's work. On October 23, 1987 David Gordon's *Made in U.S.A.*, featuring Mikhail Baryshnikov in three of Gordon's works for the Pick Up Company and American Ballet Theatre, aired for the first time nationally on WNET's *Great Performances*.

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.

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

VALDA SETTERFIELD is from England where she performed in pantomimes and with Ballet Rambert. After touring Italy in the revue *Buona Notte Bettina*, she came to America and joined the companies of James Waring (1958-62) and Merce Cunningham (1965-74). She has

KAREN GRAHAM QUINN was born and raised in Illinois where she attended the University of Illinois and performed with the Illinois Dance Theatre. Since moving to New York two years ago, she has performed with Miller Dance Company, Mark DeGarmo and Dancers and Douglas Nielsen Dance Company.

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 at Amherst and grew up in Needham, Massachusetts.

CYNTHIA OLIVER grew up in the Virgin Islands where she studied and performed with Theatre Dance Inc., under the direction of Atti Van Den Berg, an original member of the Kurt Jooss Ballet; and the Caribbean Dance Company of St. Croix. After graduating from Adelphi University in New York with a B.F.A. in dance, she worked with the Throne Dance Theatre and the Nanette Bearden Contemporary Dance Company, performing works by Talley Beatty and George Faison.

SARI ECKLER-HART was born in Toronto, Canada. She came to New York to attend The Juilliard School where she appeared in works of Sokolow, Currier, and McKayle. Since graduating she has danced with Nina Wiener, Martha Bowers, Lucinda Childs, and Kenneth Rinker. Sari Studies ballet with Maggie Black and Marjorie Mussman.

scoring studio called Hammer Music. Chuck's work primarily involves music and sound design to picture, and he is currently working on a series of digital guitar recordings called *Guitarchitecture*. Chuck has been deeply involved in the development of new guitar techniques, and frequently interfaces the guitar and so that it may be used to trigger or control many different sounds or events. He is currently working with a "synthaxe" and "synclavier digital music system."

ROGER OLIVER (Dramaturg, United States project) has been the Humanities Director for The Brooklyn Academy of Music's Next Wave

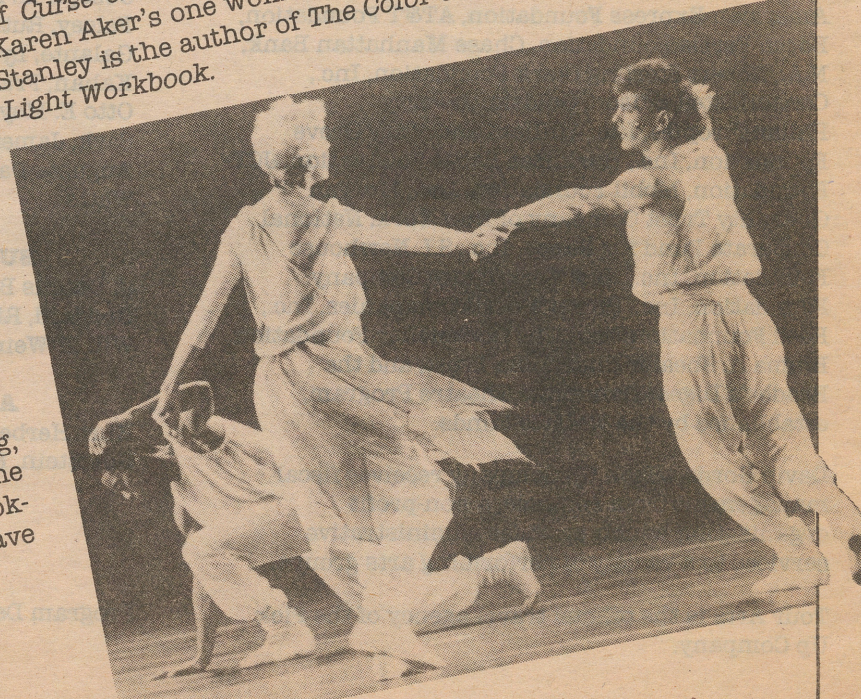
MARK W. STANLEY (Resident Lighting Designer) is currently the Resident Lighting Designer of the New York City Ballet. Most recently he has completed three years as Resident Lighting Director of the New York City Opera, where he designed more than fifteen operas for the repertory and touring companies. 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 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*.

ALYCE DISSETTE (Producer) began her professional career as a production stage manager specializing in opera and ballet. She was personal assistant to renowned lighting designer Gilbert V. Hemsley and 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 Metropolitan Opera, 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. She has also managed Dennis Wayne's Dancers and was Executive Director for ODC/San Francisco.

MUSIC CREDITS
Credo in Us and Rozart Mix by John Cage used by arrangement with Henmar Press of C.F. Peters Corporation. September Song by Kurt Weill used by arrangement with European American Music Corporation, agent for the Kurt Weill Foundation for Music, Inc., Appalachean Spring by Aaron Copland used by arrangement with Aaron Copland, copyright owner; and Boosey & Hawkes, Inc., sole publisher and licensee. Les Patineurs by Giacomo Meyerbeer used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.



photo collage: Rocky Finocelli



appeared on stage with Grand Union and in works of Katherine Litz, Yvonne Rainer, Robert Wilson, Richard Foreman, JoAnne Akalaitis and Brian de Palma. She performed in the work of David Gordon at the Living Theatre 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.

DEAN MOSS joined the Pick Up Co. during autumn 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 has most recently worked with the Ram Island Dance Company and Kenneth Rinker, and is presently collaborating on projects with Ann Rodiger. He studies ballet with Janet Panetta along with the Alexander and Feldenkrais techniques.

HEIDI MICHEL began dancing with Lynn Macri in Southold, New York, then continued her studies on scholarship at North Carolina School of the Arts, American Dance Festival and Jacob's Pillow. In New York she has performed with Joan Lombardi, Judith Moss, and Mark Dendy and Co. She joined the Pick Up Co. in January 1987.

CHUCK HAMMER (Sound Score, The Seasons), born in New York City, has been working in the music field for ten years. He has recorded and worked with Lou Reed, David Bowie, Laurie Anderson, and Robert Longo on *Killing Angels*. He has recently opened a new music

NORMAN LANDSBERG's (Synthesist, Sang and Sang) diverse musical talents were being fine tuned as early as 3 years old at his toy piano. His move to California to pursue a career in recording produc-

Festival since its inception in 1983. In this capacity, he has designed and implemented an international recognized audience education program encompassing a variety of publications, exhibitions, symposia and discussions. As part of the Festival's touring activities, he has coordinated and participated in discussions for such arts and educational institutions as: The Kennedy Center; The Annenberg Center (Philadelphia); The Walker Art Center (Minneapolis); The University of California, Berkeley. Among the artists who have participated with Dr. Oliver in his Humanities Program are Philip Glass, Steve Reich, Robert Wilson, Richard Foreman, Meredith Monk, Ping Chong, Laura Dean, David Gordon, Pina Bausch and Merce Cunningham. 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 PICK UP COMPANY

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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.

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