

DAVID GORDON'S
UNITED



STATES

The University of Kansas
School of Fine Arts
Concert Series
Presents the

DAVID GORDON'S
UNITED



STATES

GORDON'S
UNITED STATES



STATES

Featuring the **PICK UP COMPANY**

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.

DAVID GORDON/PICK UP COMPANY

SUNDAY, NOVEMBER 19, 1989

8:00 p.m.

CRAFTON-PREYER THEATRE

in
UNITED STATES

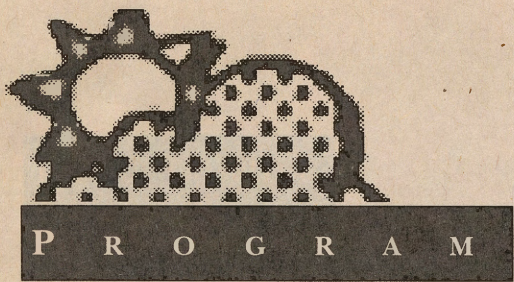
A Work Constructed by David Gordon

A Mid-America Arts Alliance Program
with the Kansas Arts Commission

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



STATES



WEATHER

WEATHER FORECAST *San Antonio, Texas*

Excerpt from "POLTERGEIST" by William Bolcom, *Seattle, Washington*, played by Paul Jacobs

Excerpt from "THE TEMPEST" by Petr Ilyich 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 Lightin' 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 Dvořák in *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*, William L. Stillwell—*Unadilla, Nebraska*, Oren H. Cave—*Lincoln, Nebraska*, Albert 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, *Ithaca, New York*, excerpt read by Valda Setterfield

"PRELUDE" from "THE BIRDS" by Respighi, played by the Philadelphia Orchestra, led by Eugene Ormandy, recorded in Town Hall, *Philadelphia, Pennsylvania*

"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, a.k.a. Alice Hawthorne, *Philadelphia, Pennsylvania*, performed by the *New York* Vocal Arts Ensemble, directed by Ray Beagle

"OUT OF THE CRADLE, ENDLESSLY ROCKING" by 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, New York*

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

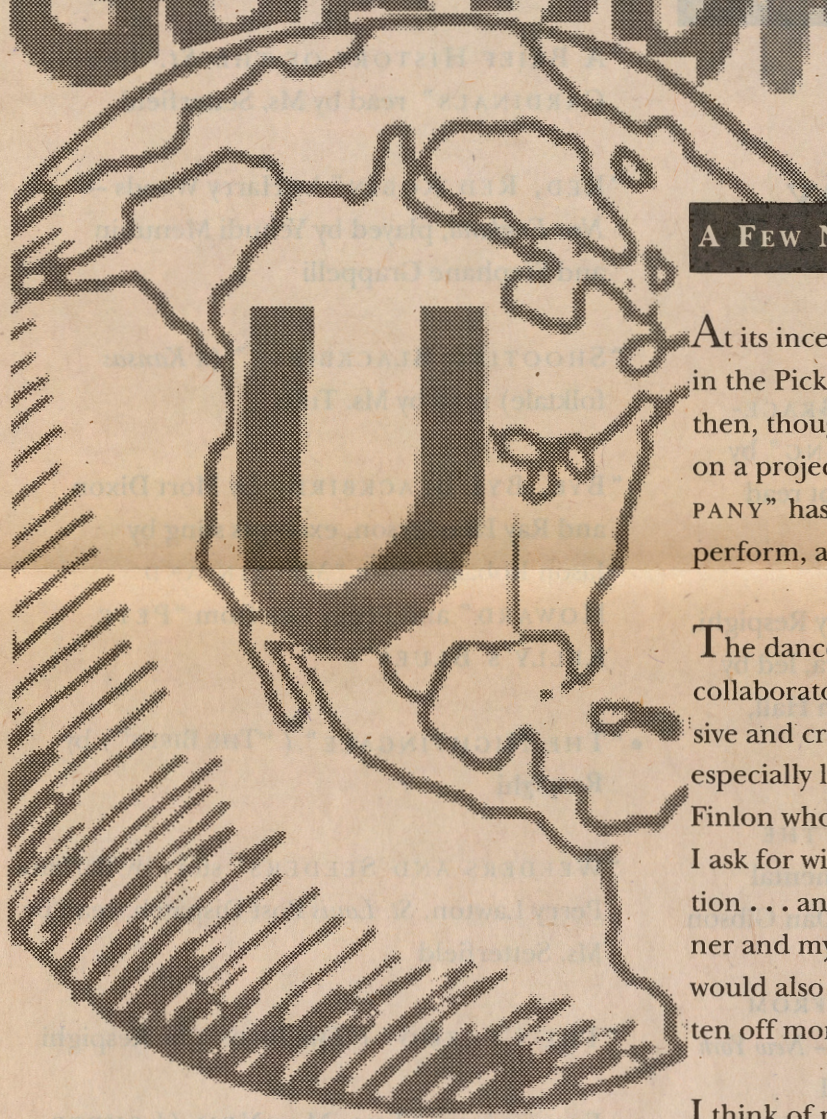
Excerpt from "THE MACNEIL/LEHRER NEWSHOUR", March 2, 1989, "FINALLY —HAPPY 200TH" *Washington, D.C.*, The voices of Charlayne Hunter-Gault and David McCullough

"HOME SWEET HOME" played by Cleofes Ortiz —*New Mexico*

• from "The Birds" by Respighi, played by the Philadelphia Orchestra, led by Eugene Ormandy, recorded in Town Hall, *Philadelphia, Pennsylvania*.



DAVID GORDON'S



A FEW NOTES FROM DAVID GORDON

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 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.

MEET 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 the American Ballet Theatre, Dance Theatre of Harlem, Groupe de Recherche Choreographique de l'Opera de Paris, and recently, the Rambert Dance Company. 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. 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*; 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 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 Company and American Ballet Theatre. This past summer, the company completed a video work titled "MY FOLKS" which will be aired on BBC-TV.

PICK UP COMPANY

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 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/ Great Performances*, and in May 1988, re-turned as a guest artist to the Rambert Dance Company in Gordon's "MATES".

DEAN MOSS has performed with the Cleveland Ballet, Louis Falco Dance Company, 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 BA from the University of Massachusetts and grew up in Needham, MA. He joined the Pick Up Company 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, 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, NY. She received a BFA 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 Company 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 Sappinton 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 managements staff of the Presentations Department at the Metropolitan Opera, New York City, and assisted the department in producing American Ballet Theatre, the Stuttgart Ballet, Ballet Nationale de Cuba, and the Martha Graham Dance Company. Prior to her collaboration with David Gordon, she was executive director of the 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 15 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. Stanley is the author of *The Color of Light Workbook*.

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, 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 BA degree in English from Middlebury College, a Ph.D. in drama from Stanford University, and is the author of *Dreams of Passion: The Dramatic Art of Luigi Pirandello*.

CURTIS GRUND (Research) was born in Idaho Falls, ID, and has lived in Colorado, Iowa, and New York. He has an MPA from New York University.

Managing Director for the Pick Up Company:
MARK HOUGH

FOR THE UNITED STATES PROJECT

Production Stage Manager: **ALLAN KERR**

Lighting Director: **MICHAEL BALDASSARI**

Sound Score Assembled by: **CHUCK HAMMER**

Costume Consultant for "SLAUGHTER":

JEFFREY ULLMAN

Sound Engineer: **BRUCE CAMERON**

Graphic Designs: **ROCKY PINCIOTTI**

Pick Up Company Administrative Assistant:

CHRISTOPHER MCCARTHY



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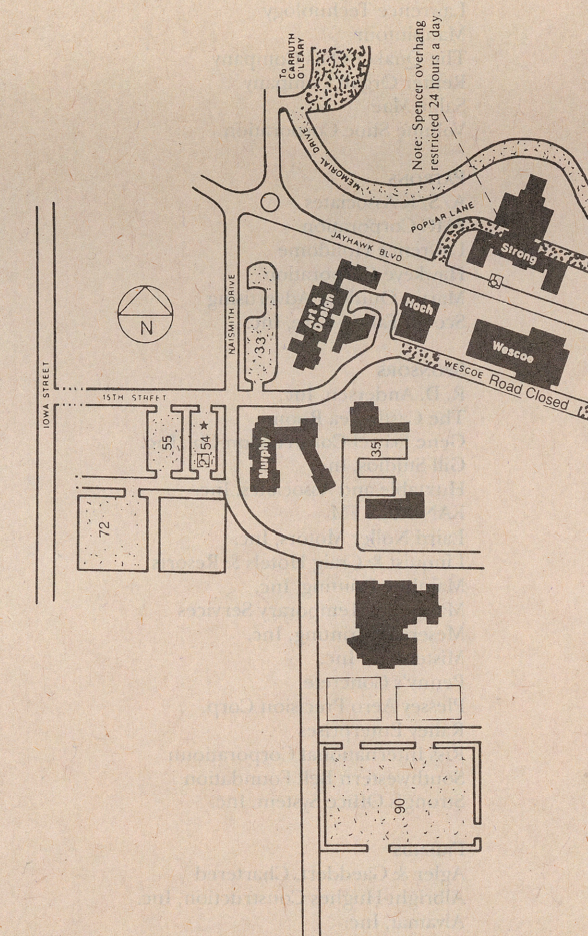
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U N I T E D



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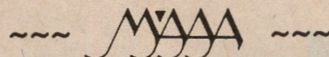
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A minimum individual contribution to the society is \$10 for students and senior citizens and \$35 for friends. Corporate memberships are available beginning at \$50. These contributions make it possible to bring programs of the highest quality to the Lawrence community.

For additional information concerning membership or volunteer services, please contact Swarthout Society President Gary Toeppen or the society membership coordinator, Sonia E. Baker, at 864-3469. Corporate and individual memberships are welcome at any time.



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NOVEMBER

20

Student Recital Series: KU Trombone Choir; Thomas Ashworth, director; 8 p.m.; Swarthout Recital Hall; free.

27

Faculty Recital Series: Michael Kimber, Baroque violin; 8 p.m.; Spencer Museum of Art; free.

19

Fall Concert: KU Jazz Ensemble I; "A Tribute to Woody Herman"; 8 p.m.; Crafton-Preyer Theatre; \$.

28

Fall Concert: University Band; James Barnes, conductor; 8 p.m.; Crafton-Preyer Theatre; free.



DECEMBER

1-2

Fall Concert: University Dance Company; 8 p.m., December 1; 2 and 8 p.m., December 2; Liberty Hall; \$.

3

Major Works Concert: Combined Choirs and University Symphony Orchestra; James Ralston, conductor; *Heilig-Messe* by Haydn and *Quatro Pezzi Sacri* by Verdi; 3:30 p.m.; Hoch Auditorium; free.

Faculty Recital Series: Vince Gnojek, saxophone; 8 p.m.; Swarthout Recital Hall; free.

5

Holiday Concert: Wind Ensemble; 7 p.m.; Crafton-Preyer Theatre; free.

6 -10

Inge Theatre Series: *American Buffalo*; 8 p.m. nightly plus 2:30 p.m. Dec. 9; Inge Theatre; \$.

7

Student Recital Series: KU Tuba/Euphonium Consort; 8 p.m.; Swarthout Recital Hall; free.

CONCERT SERIES

WARSAW PHILHARMONIC ORCHESTRA • •
8:00 p.m., Thursday, February 15, 1990
Hoch Auditorium

NEW YORK CITY OPERA NATIONAL COMPANY IN
La Bohème • 8:00 p.m., Tuesday, March 6, 1990
Hoch Auditorium

WEST SIDE STORY 8:00 p.m., Tuesday,
April 24, 1990, Hoch Auditorium

CHAMBER MUSIC SERIES

KING'S SINGERS • 8:00 p.m., Saturday,
December 9, 1989, Crafton-Preyer Theatre

Kronos Quartet • • 8:00 p.m., Thursday,
January 25, 1990, Crafton-Preyer Theatre

Emerson String Quartet with Claude Frank,
Piano • 8:00 p.m., Saturday, April 21, 1990

NEW DIRECTIONS

THE NEGRO ENSEMBLE COMPANY IN *From the Mississippi Delta* • 8:00 p.m., Thursday,
February 1, 1990, Liberty Hall

TRISHA BROWN DANCE COMPANY • • 8:00 p.m.,
Wednesday, March 28, 1990, Hoch Auditorium

Laurie Anderson, Performance Artist •
8:00 p.m., Wednesday, April 18, 1990
Hoch Auditorium

SPECIAL EVENTS

The Vienna Choir Boys 7:30 p.m., Thursday,
February 22, 1990, Hoch Auditorium

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