

# PERFORMING ARTS

The Theatre & Music Magazine for California & Texas

## SAN FRANCISCO PERFORMANCES



**David Gordon/  
Pick Up Company**



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## PERFORMING ARTS

The Theatre & Music Magazine  
for California & Texas

MAY 1986



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## SAN FRANCISCO PERFORMANCES

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presents

**DAVID GORDON/PICK UP CO.**  
with **Valda Setterfield**

Keith Marshall Dean Moss Chuck Finlon David Gordon  
Karen Stokes Shona Wilson Robert Wood

All works constructed by David Gordon

David Gordon, Director Alyce Dissette, Managing Director  
Robert Seder, Production Manager

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Friday and Saturday, May 2 and 3, 1986, 8:00 p.m. Herbst Theatre

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**FOUR MAN NINE LIVES (1985-86)**  
Music: Western Swing  
Lighting design: Robert Seder

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INTERMISSION

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**OFFENBACH SUITE (1985)**  
Music: Offenbach Suite for Violoncellos  
Lighting design: Beverly Emmons

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INTERMISSION

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**MY FOLKS (1984-85)**  
Music: Klezmer  
Visual devices: Power Boothe  
Lighting design: Beverly Emmons

This piece is dedicated to the Wonderlich women: to Fanny and Rose (my grandmother and mother), to Pauline, Yetta, Irene and Ruth (my other mothers) and to Samuel Gordon, my only father.

OFFENBACH SUITE and MY FOLKS were created with support from the National Endowment for the Arts with additional support from Jerome Robbins Foundation, Morgan Guaranty Trust Company and the Samuel T. Newhouse Foundation.

FOUR MAN NINE LIVES was commissioned by the American Dance Festival in 1985. The "FOUR MAN" version is a re-working of that material.

PROGRAM SUBJECT TO CHANGE.

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This project is supported by a grant from the National Endowment for the Arts and by funds from the California Arts Council, a state agency.

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Latecomers will be seated during suitable intervals in the program. The use of cameras and any kind of recording equipment is strictly forbidden.

**Please check** that your digital watch alarm is switched OFF before the performance begins.

**Please Note:** After 6:30 p.m. on performance dates only, you can contact the Herbst Theatre Box Office by telephoning 621-5344.

DAVID GORDON/PICK UP CO. receives fiscal management from Pentacle, a non-profit arts service organization that provides management and administrative services to a variety of performing arts groups.

The Pick Up Co. gratefully acknowledges the project support which made the creation of these works possible, as well as general operating support provided through grants from Lila Acheson Wallace, Philip Morris, Inc., the New York State Council on the Arts and the gifts of individual contributors.

## Profiles

At its inception, the ensemble of performers in the Pick Up Co. 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

David Gordon performed in the companies of James Waring and Yvonne Ranier in the 1960s. He showed early work at the Living Theater 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 performers by establishing the Pick Up Co. as a legal entity. Between 1978 and 1984 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, Werkcentrum Dans and Extemporary Dance Theatre of London. Mr. Gordon is a Guggenheim Fellow (1981) and has served as a panelist and Chairman for the Dance Program of the National Endowment for the Arts and as a panelist for the Dance Program of the New York State Council on the Arts. In September 1984 he received a New York Performance Award ("Bessie") for Sustained Choreographic Achievement. He is profiled in Sally Baner's book *Terpsichore in Sneakers*, and by Arlene Croce in the November 29, 1982 issue of *The New Yorker*. Ten-minute T.V. video tapes produced by the Pick Up Co. have been shown by Channel Four of Great Britain and

were selected for the 1984 Olympic Arts Festival. 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*. He has taught at Harvard University, the American Dance Festival, the Alvin Ailey American Dance Center, the American Center in Paris and New York University.

Valda Setterfield performed in English pantomime, Italian revue, and with the Ballet Rambert. Since coming to America she has performed with James Waring, Katherine Litz, the Grand Union, Merce Cunningham and in the films of Yvonne Ranier. She has taught at the Cunningham Studio and taught Cunningham technique in the U.S., Europe and Taiwan. She performed the work of David Gordon at the Living Theater and the Judson Church in the early 1960s, and has been a featured member of the Pick Up Co. since its inception.

Keith Marshall is from Palo Alto. After graduating with a B.A. in dance from U.C.L.A., he toured the U.S. with Dance/L.A. and the Margalit Oved Dance Theatre. While a member of Dance/L.A., he performed works by Mathew Diamond, Bill Evans, Spider Kedelsky and Kei Takai. Since moving to New York he has performed with Mitchell Rose, Ruby Shang and Charles Moulton among others. Keith joined the Pick Up Co. in the fall of 1979.

Dean Moss joined the Pick Up Co. during Autumn 1983.

Chuck Finlon studied biochemistry and linguistics before receiving a BFA in dance. He has performed, choreographed and taught in Milwaukee, Chicago and Maine. In New York he has performed with Ken Rinker, Ann Rodiger and others and currently studies ballet with Janet Panetta and the Alexander Technique with Ms. Rodiger. Chuck joined the Pick Up Co. in 1984.



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**Karen Stokes** graduated from the High School for Performing Arts and Visual Arts in Houston and has a BFA from Ohio State University. She has performed in *Candide* and *A Chorus Line*, as well as various concert companies, including the Roberta Stokes Dance Co. She joined the Pick Up Co. in the Fall of 1985.

**Shona Wilson** was born in Dunedin, New Zealand and attended the National School of Ballet from which she joined the Limbs Dance Co. A QE 2 Arts Council Grant enabled her to travel and study in the U.S. Since arriving in New York, she has performed in works by Peter Healey, Ching Gonzalez, Douglas Wright, Susanna Hayman-Chaffey and in the companies of Hannah Kahn and June Anderson. She joined the Pick Up Co. in January 1986 and presently studies with Merce Cunningham and Cyndi Green.

**Robert Wood** was born in Dunedin, New Zealand and is a graduate of Wellington Teachers College, majoring in English, Drama and Music. He began his dance career with the Dierdre Tarrant Dance Theatre and Silk Cheeks Cabaret and Impulse Dance Theatre. Since arriving in the U.S., he has performed with Minnesota Dance Theatre, Dudek/Mann Dancers, The Bill Cratty Dance Theatre, Peridance Ensemble and the Donald Byrd Dance Foundation. Robert joined the Pick Up Co. in November 1985 and

presently studies with Maggie Black and Benjann Harkarvy.

**Power Boothe** (Visual devices) has designed the sets for two previous collaborations with David Gordon, *Trying Times* and *Framework*. Mr. Boothe has had eight one-man shows in New York City and his work is represented in many permanent collections. He received a Guggenheim Fellowship in 1985 for painting.

**Beverly Emmons** (Lighting designer) designed the lighting for the Merce Cunningham Dance Co. from 1965-68. She has also designed lighting for theatre directors Joseph Chakin, Andre Serban, and for Meredith Monk's and Ping Chong's *The Games*. Ms. Emmons has numerous Broadway credits including Tony nominations for *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine*, and *All's Well That Ends Well*. Her dance credits include designs for the companies of Martha Graham, Lucinda Childs, Trisha Brown, Lar Lubovitch, Dana Reitz, Viola Farber and Alvin Ailey. She has collaborated frequently with Robert Wilson, most recently on the Rome Opera section of *The Civil Wars* and *Einstein on the Beach*. In 1980 she received a Village Voice Obie and in 1984 was awarded a "Bessie" for distinguished lighting design.

**Robert Seder** (Lighting design) has shed light on many a dance company. He is also a playwright. He has picked up for David Gordon since 1983.

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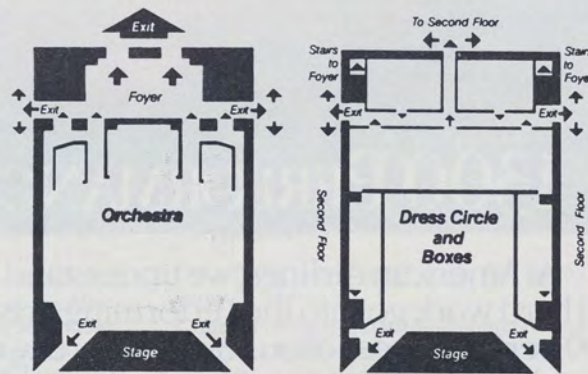
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