

DAVID GORDON/PICK UP CO.

PERFORMANCE

Among the leading inventors of post-modern dance, David Gordon has extended the boundaries of performance tradition creating a new, fluid dance vocabulary incorporating words, gestures, and movement with a personal dry wit.

Performance collage will be drawn from the following works:

THE MATTER, 1972

THE MATTER (PLUS AND MINUS), 1979

WORDSWORTH AND THE MOTOR, 1977

WHAT HAPPENED, 1978

AN AUDIENCE WITH THE POPE (or THIS IS WHERE I CAME IN), 1979

NEW UNTITLED SOLO WITH UNLIMITED BACKUP GROUP, 1980

NEW UNTITLED GROUP WORK, 1980

DOROTHY AND EILEEN, 1980

(Performed earlier this year by Valda Setterfield and Margaret Hoeffel.

Performed in Fort Worth by Margaret Hoeffel and Keith Marshall and retitled DOROTHY AND MARTHA).

Dancers

Susan Eschelbach
Keith Marshall
Margaret Hoeffel
David Gordon

Artistic Director

David Gordon

Stage Manager/Lighting Designer

William C. Yehle

These performances may contain slides by Babette Mangolte and audio-visual appearances by David Vaughan.

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SUSAN ESCHELBACH

Susan Eschelbach studies ballet with Peter Saul. She is a graduate of the Effort/Shape Certification Program and the Dance Department of UCLA. She has been performing with the Pick Up Co. since the fall of 1978. She has performed with Marta Renzi and Dancers, Charles Moulton and has performed her own work in the Choreographers Showcase Series at ATL, in New York City.

DAVID GORDON

David Gordon has performed in the companies of James Waring and Yvonne Rainer. He participated in the first Judson Church performances (early sixties) and in the formation of the Grand Union (early seventies). He is currently working with the permanently temporary Pick Up Co. as an organization and a concept.

In May of 1980, Dance in America included David Gordon's work in the broadcast BEYOND THE MAINSTREAM. In addition Gordon has been profiled in Sally Banes' book TERPSICHORE IN SNEAKERS and he is one of the seven people featured in Michael Blackwood's documentary, MAKING DANCES.

MARGARET HOEFFEL

Margaret Hoeffel moved to New York City from Detroit, Michigan, in 1973. She received her formal dance training at Hunter College and at the schools of Martha Graham, Eric Hawkins and Merce Cunningham. She has studied tap with Brenda Bufalino, ballet with Peter Saul, and for the past four years, traditional Balkan dance. She has been a member of the Pick Up Co. since August, 1978.

KEITH MARSHALL

Keith Marshall received a BA in Dance from UCLA in 1974. Subsequent to his graduation, he toured the United States with Dance/LA and Margalit Oved Dance Theatre. A founding member of Dance/LA, he danced in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei, among others. Since moving to New York City in the spring of '79, he has performed in dances by Jessica Fogel, Mitchell Rose, Ruby Shang and, of course, David Gordon.

DAVID GORDON



The Pick Up Co. is a concept which allows me to work with the numbers of people that I need for any given project and in some instances to build a project around the numbers of people at hand. It is meant to be expedient, economical and to keep me on my toes.

The material in these performances is culled from work made between 1972 and 1980. Each performance is a collage; overlays and juxtapositions that may or may not have had the same relationship as before, organized to suit the performance space and circumstance we encounter. I am trying to have my cake and eat it too. Repertory without predictable format. A new puzzle to be solved for each show.

I think of my work as ongoing; a 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, 1980

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The Pick Up Performance Co., Inc. is a non-profit tax-exempt organization which is partly supported by the National Endowment for the Arts, a federal agency, and the New York State Council on the Arts.

Management and Administration Performing Artservices, Inc.
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New York, New York 10014
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Friday, October 31, 1980
Saturday, November 1, 1980
William Edrington Scott Theater

A SPECIAL THANK YOU TO:

Mr. and Mrs. Thomas Hodge
Mrs. Bruce Petty
The William Edrington Scott Theater
Texas Christian University,
Division of Ballet and Modern Dance
Mr. Tom Adams

This residency is sponsored by The Fort Worth Art Museum with support from the National Endowment for the Arts and the Texas Commission on the Arts.

THE FORT WORTH ART MUSEUM

In my work I reorganize short segments of sometimes longer works to form new sequences of events. I place into the mix, generally, new work constructed for the specific performances at hand.

I determine the length of the new work and what sections of other works relate to it during the rehearsal period.

About 10 days to 2 weeks prior to performance I put a hold on this process and the program is organized and set and rehearsed in this specific order.

The program for this evening is:

"MANNEQUIN" (1962) "LIFTING-DUET" (1979)

"UNTITLED SOLO" (As a trio) (1980)

"NEW TRIO" (Tentatively titled "DOUBLE IDENTITY") (Fall 1980)

"DOROTHY AND MARTHA" (1980)

Intermission

"SONG AND DANCE" (1979) "POPE SOLO" (1978)

"CLOSE-UP" (1979)

"WHAT HAPPENED" (1978)

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