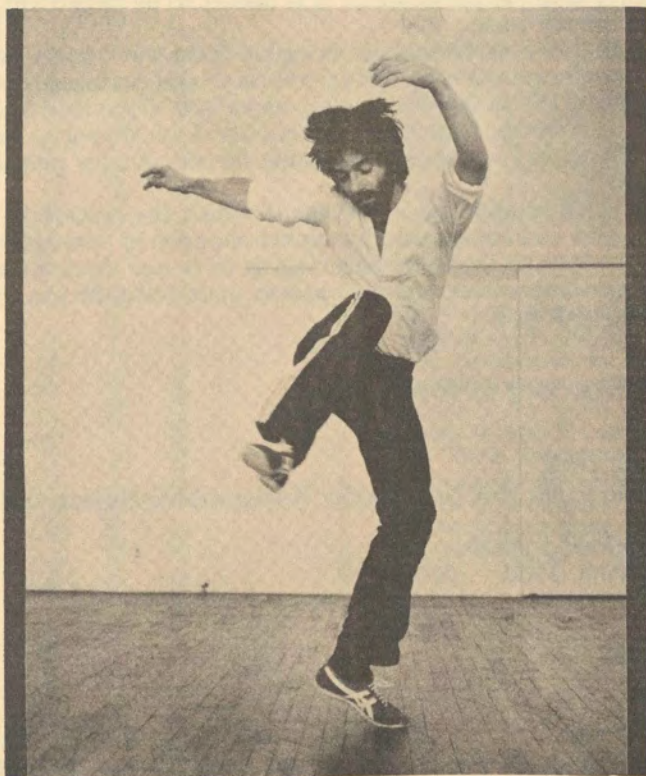


DAVID GORDON PICK^{UP} CO.
with Valda Setterfield



Susan Eschelbach
Margaret Hoeffel

Keith Marshall
Paul Thompson

Friday, September 25, 1981

Post Modern Dance Festival

Stewart Theatre

North Carolina State University

Please join us for a reception in honor of the David Gordon/Pick Up Company with Valda Setterfield following tonight's performance. The reception will take place in the Walnut Room on the fourth floor of this building.

DAVID GORDON/PICK^{UP} CO.
with Valda Setterfield

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 1981. 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 circumstances 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.

Performance collage may be drawn from:

Chair 1974
What Happened 1978
Interrupted Circle (from Not Necessarily Recognizable Objectives) 1978
Close Up 1979
Double Identity Part I 1980
Dorothy and Eileen 1980
Soft Broil 1980

plus new material

Artistic Director
Stage Manager

David Gordon
Donald Firestone

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' *Terpsichore in Sneakers*, and he is one of the seven people featured in Michael Blackwood's documentary, *Making Dances*.

The Pick-Up Performance Company, 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/Administration for the David Gordon/Pick-Up Co.:
Performing Artservices, Inc.
325 Spring Street
New York, New York 10013

A non-profit, tax-exempt
service organization.

Susan Eschelbach studies ballet with Diana Byer. 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, and Charles Moulton and Dancers.

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.

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 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 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 Charles Moulton, Mitchell Rose, Ruby Shang and, of course David Gordon.

While in Europe, where she was born, **Valda Setterfield** performed in English pantomime, Italian revue and with the Ballet Rambert. Since going to America she has appeared in the films of Yvonne Rainer and has performed with James Waring, Katherine Litz, the Grand Union, and with Merce Cunningham (1965-1974). She continues to teach at the Cunningham Studio and has taught Cunningham technique throughout the United States and in Europe. She performed the work of David Gordon at the Living Theatre and the Judson Church in the early 1960's, and has been a featured member of the Pick Up Co. since its inception.

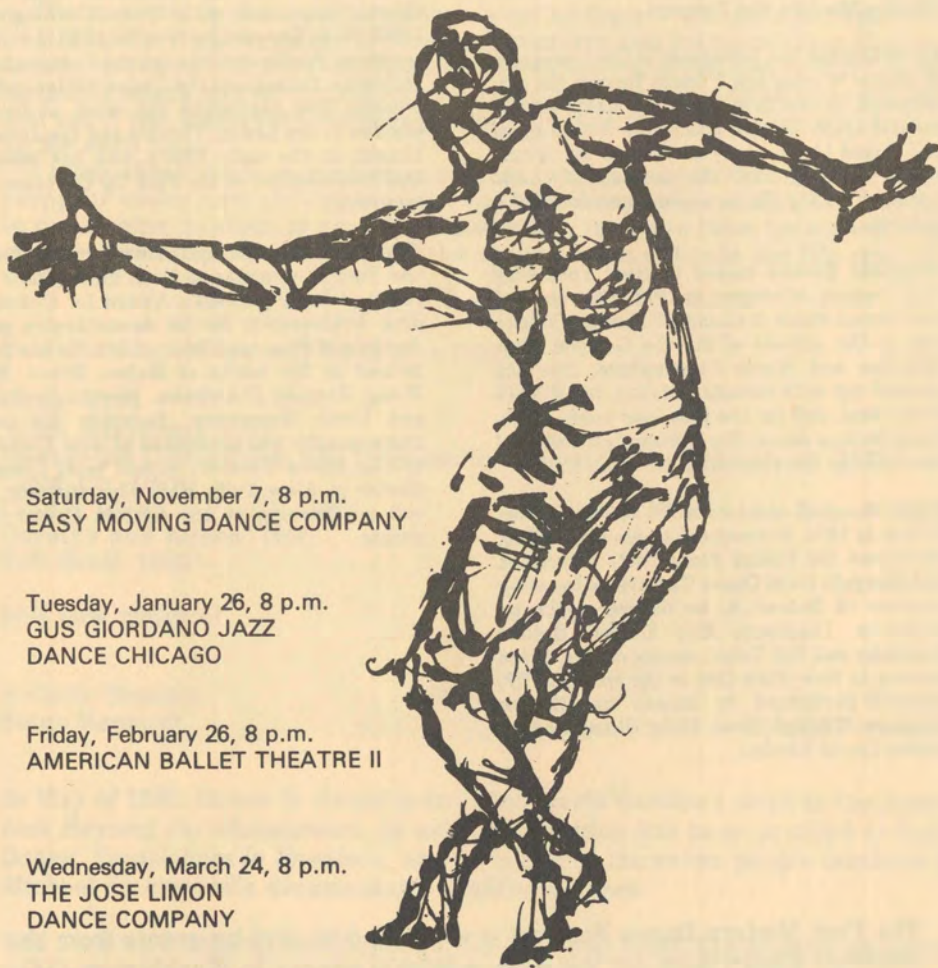
Paul Thompson graduated with a BFA from the State University of New York where he received the President's Award for Outstanding Achievement for his dance/theatre productions of *Faust* and *Moby Dick*. He has performed in the works of Mabou Mines, Mel Wong, Jacques D'Amboise, Martha Graham, and Doris Humphrey. Recently his own choreography was performed at New York City's La Mama Theater, as well as at Lincoln Center in Alice Tully Hall. This summer he will be teaching at the Lincoln Center Institute.

The Post Modern Dance Festival is supported in part by grants from the National Endowment for the Arts, a federal agency in Washington, D.C., and the North Carolina Arts Council, a state agency.

The 1981-82

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