



SMITHSONIAN INSTITUTION

DAVID
GORDON
PICK UP CO.

The American Dance Experience

8:00 p.m.

Monday, November 1, 1982 and
Tuesday, November 2, 1982

Baird Auditorium
National Museum of Natural History

Presented by
Smithsonian Performing Arts
and
Washington Performing Arts Society
in the
9th Street 1982 Festival

PROGRAM

TV. Reel (1982)

Valda Setterfield
Susan Eschelbach, Margaret Hoeffel, Keith Marshall,
Nina Martin, Paul Thompson, David Gordon

— Intermission —

Close Up (1979)

Valda Setterfield and David Gordon

Double Identity (1980)

Susan Eschelbach, Margaret Hoeffel, Keith Marshall

Dorothy & Eileen (1980)

Valda Setterfield and Margaret Hoeffel

David Gordon/Pick ^{Up} Co. with Valda Setterfield

Susan Eschelbach
Margaret Hoeffel
Keith Marshall
Nina Martin
Paul Thompson
David Gordon

THE SERIES

The American Dance Experience Series combines performances with collateral events—seminars, lecture-demonstrations, film showings—to enhance appreciation of dance in American life.

Dance is a heightened expression of human experience. It is one of the most personal and creative ways in which people explore their environment—both the inner world and the world outside their skins.

Almost every variety of dance is found in America today. The American

Dance Experience Series is concerned especially with dance forms and artists that have been nurtured here, and with their roots, traditions, and influences. It has been designed as a moving, living Smithsonian exhibit. Audiences are encouraged to view and participate in many ways—through performances and encounters with leading artists.

Our programs this year are concerned with 20th-century American dance innovators who have stretched the art and performance of dance.

Coming up in the American Dance Experience Series

Saturday, February 26, 1983
and Sunday, February 27, 1983

Jazz Tap Masters: From Rhythm to Bebop—and on!
With Jimmy Slyde and Steve Condos

Saturday, March 19, 1983

Judson Dance Theater—
Symposium and films.

NOTES ON THE PROGRAM

David Gordon began making dances in the wake of Merce Cunningham's revolutionary choreographic experiments of the 1940s and 1950s. He has always been an outsider, even in such rebellious company as the Judson Dance Theater group, a collective of dancers, musicians, and artists who broke with accepted notions about dance, art and performance in the early 1960s. Gordon, by nature, is a critic. His work both presents and comments on itself. He is often lumped together with a generation of "post-modern" choreographers for lack of a better frame of reference for his work and because his individuality resists classification. It is true that the material he uses—pedestrian movement, for example, and his use of repetition—has a kinship to that of other post-moderns. But Gordon is at heart a vaudevillian, a weaver of yarns, a composer of riddles, a magician confounding expectations. The basis of his work is movement. Photographic images, video and, most important, the spoken and written word are collaborative elements. From these materials Gordon constructs dance anagrams whose meaning and tone shift rapidly.

Historian Sally Banes has compared Gordon's work to that of a cubist painter, noting his lamination of images, movements and words. Others have remarked on the inseparability of life and work in his performance pieces. The real life relationships of the Pick Up Co. members as friends, lovers, marital partners and colleagues are implicated in the performance material. Gordon's Soho studio in Manhattan where he rehearses and performs also serves as home for himself and his co-performer and wife, Valda Setterfield.

The material David Gordon has chosen to present this evening will strike chords of recognition in us about relationship and isolation, commitment and separation, and about the difficulty of seeing ourselves and each other as we "really" are.

Smithsonian Performing Arts is pleased to join with Washington Performing Arts Society in presenting the Washington, D.C. debut of David Gordon/Pick Up Co. These performances open 9th Street 1982 Festival.

—Sali Ann Kriegsman

NOTES ON THE ARTISTS

David Gordon has performed in the companies of James Waring and Yvonne Rainer. He participated in the first Judson Church performances (early 1960s) and in the formation of the Grand Union (early 1970s). He is currently working with the permanently temporary Pick Up Co. as an organization and a concept.

While in Europe, where she was born, **Valda Setterfield** performed in English pantomime, Italian revue and with the Ballet Rambert. Since coming 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 Theater and the Judson Church in the early 1960s, and has been a featured member of the Pick Up Co. since its inception.

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, Charles Moulton, and Karole Armitage.

Margaret Hoeffel was born and raised in Detroit, Michigan. She began dancing in 1973 when she moved to New York City and presently studies ballet with Diana Byer and Andra Corvino. She maintains an interest in traditional Balkan dance which she has studied since 1975. She has been a member of the Pick Up Co. since August of 1978.

Keith Marshall is from Palo Alto, California. After graduating with a B.A. in Dance from UCLA in 1974, he toured the United States with Dance/LA and the Margalit Oved Dance Theater. A founding member of Dance/LA, he performed in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since moving

to New York City in the spring of 1979, he has danced with Mitchell Rose, Ruby Shang, and Charles Moulton. He has been a member of the Pick Up Co. since 1980.

Nina Martin has been performing in New York since 1976 after beginning her career in Mexico and Texas. In addition to presenting her own dance works, she has performed with Simone Forti, the Judy Padow Dance Company, Mary Overlie, Steve Paxton, and many other independent choreographers and improvisational dance ensembles throughout the United States, Europe, and Mexico. Nina presently teaches Contact Improvisation in the Experimental Theater Wing of New York University. She began working with the Pick Up Co. this year.

Paul Thompson graduated with a B.F.A. from S.U.N.Y. at Purchase, where he received the President's Award for his dance/theater productions of *Faust* and *Moby Dick*. His choreography has been performed in New York at LaMama E.T.C., Alice Tully Hall, The Open Eye, The Third Street Music School, and as part of The Clark Center's New Choreographers Concert. He has performed with Mabou Mines and Mel Wong, teaches for the Lincoln Center Institute, and has worked with David Gordon since November, 1980.

COMING EVENTS

Saturday, November 6, 1982	The 20th Century Consort
Sunday, November 7, 1982	Music and Dance of the Silk Route
Sunday, November 14, 1982	Chet Atkins and Jethro Burns
Friday, December 17, Saturday, December 18, and Sunday, December 19, 1982	The Emerson String Quartet
Friday, December 17 Saturday, December 18, 1982	Sweet Honey in the Rock

— Call 357-1500 for Ticket Information —



Smithsonian Institution	Secretary—S. Dillon Ripley Assistant Secretary for History and Art—Charles Blitzer
Smithsonian Performing Arts	Director—James R. Morris Director, Museum programs—Shirley Cherkasky Dance Consultant—Sali Ann Kriegsman Technical Director—Harold Closter House Managers—Julie Halpin, Cindy Shoop
Washington Performing Arts Society	Managing Director—Douglas Wheeler Manager—Craig Hosmer Project Director—Deborah Hanzlik
David Gordon Pick Up Company	Artistic Director—David Gordon Stage Management Lighting Design—Gary Cooper
The Pick Up Performance Company, Inc.	Managing Director—Bonnie Brooks 104 Franklin Street, New York, NY 10013 The Pick Up Performance Company, Inc. is a non-profit tax-exempt organization partially supported by the New York State Council on the Arts and by the National Endowment for the Arts, a Federal agency. Special thanks to Performing Artservices, Inc. and Jed Wheeler.

Please note	The taking of pictures and the use of recording equipment is strictly prohibited. In case of emergency, see the house manager or an usher.
Rest rooms	Located in the Constitution Avenue Lobby