

Freelander

DANCE THEATER WORKSHOP PRESENTS

DAVID GORDON

**PICK UP
A CO.**

WITH VALDA SETTERFIELD

"FRAMEWORK"



May 16-19 at 8 p.m.

May 20 at 3 p.m.

May 23-26 at 8 p.m.

May 27 at 3 p.m.

DTW's Bessie Schönberg Theater

219 West 19th Street, New York City

FRAMEWORK

Written and Constructed by David Gordon

With

Valda Setterfield

Susan Eschelbach
David Gordon

Margaret Hoeffel
Paul Evans
Teddy Fogarty

Keith Marshall
Dean Moss

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Visual Devices: Power Boothe

Lighting Design: Robert Seder

Music: Contemporary Mix
(Assisted by Diane Martel)

FRAMEWORK was invented during a residency at the Lake Placid Center for the Arts in New York State with funds from the Nettie Marie Jones Fellowship Program, the Emma A. Sheafer Charitable Trust, the New York State Council on the Arts, and the National Endowment for the Arts.

Additional sections of FRAMEWORK were commissioned by the Institute of Contemporary Art, Boston, Massachusetts, with funds from the Inter-Arts Program of the National Endowment for the Arts.

Support for the production has been provided by Consolidated Edison of New York, the Exxon Corporation, Morgan Guaranty Trust, the Mobil Foundation, New York Telephone, and The New York Times Company Foundation.

The Pick Up Co. acknowledges this support with gratitude.

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-- THERE WILL BE A SHORT INTERMISSION --

This presentation of DAVID GORDON/PICK UP CO. is a full production project of Dance Theater Workshop, Inc., and is supported in part with public funds from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

David R. White is the series producer.

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DTW also acknowledges, with heartfelt appreciation, the private assistance and commitment to these programs of AT&T; Capezio Foundation; Robert Sterling Clark Foundation; Columbia Pictures Industries, Inc.; Consolidated Edison; Equitable Life Assurance Society; Exxon Corporation; Ford Foundation; the Foundation for Contemporary Performance Arts; Fund for the City of New York; Grace Foundation; Jerome Foundation; the Mailman Foundation; Manufacturers Hanover Trust Company; Metropolitan Life Foundation; Mobil Foundation, Inc.; Morgan Guaranty Trust Company; the National Broadcasting Company, Inc.; New York Community Trust; New York Telephone; Philip Morris, Inc.; the Jerome Robbins Foundation; Rockefeller Brothers Fund; the Samuel Rubin Foundation; Schlumberger Ltd.; the Shubert Foundation; the Village Voice; Warner Communications, Inc.; and the "Friends of DTW". DTW receives additional corporate support from Chemical Bank, IBM, Morgan Guaranty Trust Company, and Time, Inc. through employee matching grant programs.

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Finally, DTW offers two very special notes of thanks. The first is to those individuals who have made gifts to DTW in memory of Shepard Traube, a singular man and catalyst of the American theater, and Dimitry Varley, distinguished artists, economist and cherished friend of dancers and choreographers. The second is to one particular contributor who has chosen anonymity for her extraordinary dedication and generosity to DTW's work over these past years. We are deeply moved and grateful.

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

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

SUSAN ESCHELBACH is a graduate of the Effort/Shape Certification Program (New York, 1978) and the Dance Department of U.C.L.A. (spring 1976). She has been performing with the David Gordon/Pick Up Co. since the fall of 1978. Besides performing with the Pick Up Co. on tour, Susan has taught "Ensemble Partnering" in collaboration with Margaret Hoeffel and Nina Martin. She has also performed with Marta Renzi, Charles Moulton, and Karole Armitage. Susan studies ballet in New York with Diana Byer and Janet Panetta. On June 4-7, Susan and Margaret will be teaching a workshop in "Ensemble Partnering".

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. She has been a member of the Pick Up Co. since 1978 and teaches "Ensemble Partnering" with Susan Eschelbach and Nina Martin. This is Margaret's last season with the Pick Up Co.

KEITH MARSHALL is from Palo Alto, California. After graduating with a BA in dance from U.C.L.A., he toured the United States with Dance/L.A. and the Margalit Oved Dance Theatre. A founding member of Dance/L.A., he danced in works by Matthew Diamond, Bill Evans, Spider Kedelsky and Kei Takei. Since relocating to New York City in the spring of 1979, he has performed with Mitchell Rose, Ruby Shang and Charles Moulton, among others. Keith has been a member of the Pick Up Co. since the fall of 1979.

PAUL EVANS grew up in Anchorage, Alaska and trained in theater and dance there, as well as in Seattle, San Francisco and Boston. Since moving to New York in the fall of 1981, he has performed with the companies of Mel Wong, The Yard and The Munich Dance Project, and joined the Pick Up Co. in the fall of 1983.

THEODORA FOGARTY has studied improvisation with Sarah Stackhouse, Aikido at the Bond St. Dojo and American Mime with Paul Curtis. She is on leave from studies at the State University of New York at Purchase. Teddy has done other movement work with Denise Garone and Doug Elkins.

DEAN MOSS joined the Pick Up Co. in the fall of 1983. He has previously danced with the Cleveland Ballet, Louis Falco Company and the Broadway international company of "West Side Story". He has studied many styles of dance from tap, ballet and ballroom to, more currently, contact improvisation.

POWER BOOTHE (Visual Devices) lives and works in New York City where he teaches painting at the School of Visual Arts. He was art director for Richard Foreman's musical "Elephant Steps" and designed the sets for Virgil Thomson's recent New York production of "The Mother of Us All". His dance sets include Charles Moulton's "Stepwise Motion" and "Variety Show", Lucinda Childs' "Formal Abandon", and David Gordon/Pick Up Co.'s "Trying Times". Mr. Boothe has had seven one-man shows in New York City and his work is represented in many permanent collections including the Guggenheim and Hirschhorn Museums.

ROBERT SEDER (Lighting Designer) has shed light on the choreography of James Waring, Sara Rudner, Toby Armour and Rosalind Newman, among others. He has managed the productions of Lar Lubovitch, Lucinda Childs and Meredith Monk. He coordinated the lighting for TAG's Dance Umbrella in New York.

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The Pick Up Performance Company, Inc. is a non-profit, tax-exempt organization. All contributions are tax-deductible. We welcome support from our audiences and will gladly put any interested persons on our mailing list.

David Gordon/Pick Up Co. receives fiscal administration from Pentacle, a non-profit arts service organization which provides management and administrative services to a variety of performing arts groups.

PICK UP PERFORMANCE COMPANY, Inc.
104 Franklin Street
New York, NY 10013
(212) 966-5485

David Gordon, Artistic Director
Bonnie Brooks, Managing Director

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Stage Manager: Phil Sandström
Electrician: Brenda Brilliant

Dance Theater Workshop, founded in 1965 as a choreographers' cooperative, has grown into a vital membership organization of nearly 500 performing artists and companies, and has become, at its Bessie Schönberg Theater (formerly the American Theatre Laboratory), the most active dance theater of its kinds in the country. In its wide-ranging services and artist sponsorship programs -- including this DTW Presents production season -- DTW is dedicated to the active support and development of independent professional choreographers working throughout New York State.

To sustain and enlarge its commitment to the work of the choreographers and dancers presented here, Dance Theater Workshop very much needs your support and participation. We urge you to contribute to DTW, to whatever degree you can to ensure the continuing opportunity of public presentation of new and innovative dance works by both established and younger independent artists. The creative process that culminates in performance completes itself only in reaching an audience. Your contribution as well as your presence encourages and protects that process. DTW is a non-profit, tax-exempt organization, and all contributions are tax-deductible. Checks should be made payable to "Dance Theater Workshop, Inc." (Note: A copy of the last annual financial report filed with the New York State Department of State may be obtained upon request by writing to the N.Y.S. Dept. of State, Charities Registration, 162 Washington Avenue, Albany, NY 12231, or to Dance Theater Workshop, 219 West 19th Street, New York, NY 10011).

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Frances Alenikoff, Jeff Duncan, Joshua Gotbaum, Calvin Greenbaum, Barbara Hauptman, Jack Moore, Starr Moore, James Parver, Judith Scott, Linda Tarnay, Patricia Tarr, Liz Thompson, Victoria Traube and John Wilson.

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DTW wishes to recognize, with warm and constant appreciation, the central role and contribution of Jerome Robbins in the establishment of this theater facility. And while the theater was renamed in 1981 to honor a singular woman whose eye and mind have shaped much of the contemporary dance community, DTW continues to build upon the investigations of the original American Theatre Laboratory within the present-day explorations of the Bessie Schönberg Theater.

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Plants courtesy of Greenworks, Inc., 205 West 19th Street, New York City.

THE TAKING OF PHOTOGRAPHS DURING PERFORMANCE IS STRICTLY FORBIDDEN.

THERE IS ABSOLUTELY NO SMOKING, NO FOOD, AND NO BEVERAGES ALLOWED IN THE THEATER.