



*David Gordon/Pick Up Co.*

# David Gordon / Pick Up Co.

with Valda Setterfield

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

Stage Manager/Lighting Designer: Robert Seder

## Program

### T.V. Reel (1982)

Music

*Call the Uh-Oh Squad* Robert Ellis Orrall  
*Millers Reel* conducted by Gunther Schuller  
*This Time* John Cougar

Intermission

### Changing Horses (1983)

Music

*From the Shores of the Mighty Pacific* Herbert L. Clarke  
*The Dying Poet* Gottschalk  
*Slavische Fantasie* Carl Höhne

The appearances of the David Gordon / Pick Up Co. have been made possible in part by a generous gift from The Colony House.

Additional support has been provided by the National Endowment for the Arts, Washington, D.C., a Federal agency

## Garden Theatre

June 2, 3, 4 at 9:00 p.m.

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.

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.

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

### David Gordon / Pick Up Co.

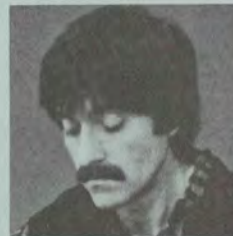
David Gordon began making dances in the wake of Merce Cunningham's revolutionary choreographic experiments of the 1940's and 1950's. He has always been an outsider, even in such rebellious company as the Judson Dance Theater group, a collective of dancers, musicians, and artists who broke with accepted notions about dance, art and performance in the early 1960's. 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 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.

Sali Ann Krieghnan

(in notes from performances at the Smithsonian Institution)



Gerald S. Ackerman

### David Gordon

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 concept.

Valda Setterfield was born in Europe. While there, she 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 school 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 1960's, 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. 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. In addition to presenting her own dance works she has performed with a broad range of choreographers and improvisational dance ensembles, touring the United States, Europe and Mexico. Nina presently is on the faculty of the Experimental Theatre Wing, 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 at LaMama E.T.C., Alice Tully Hall, The Open Eye, The Yard, The Third Street Music School, and as part of the Clark Center's New Choreographers Concert. Two monologues he wrote were published in *Benzine Magazine*, and he has performed in the works of Mabou Mines, Mel Wong, Elaine Summers and Daryl Chin. Paul teachers for the Lincoln Center Institute, and has worked with David Gordon since November, 1980.

The creation of *T. V. Reel* was supported in part by the New York State Council on the Arts and the National Endowment for the Arts.

The creation of *Changing Horses* was supported in part by the EXXON Corporation.

The Pick Up Performance Company, Inc. receives assistance in fiscal management from Pentacle, a non-profit arts service organization which provides a variety of administrative services to performing arts groups, and has been accepted as a 1982-83 project of the Dance Program at the Foundation for the Extension and Development of the American Professional Theater (FEDAPT).

The Pick Up Co. is a non-profit, tax-exempt organization which receives project support from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency. All contributions are tax deductible.

The Pick Up Performance Company, Inc., 104 Franklin Street  
New York, New York 10013

Artistic Director: David Gordon, Managing Director: Bonnie Brooks

Front cover photo by Gerald S. Ackerman

*Cameras and recording devices are NOT permitted in the performance area.*

*Refreshments and/or smoking are NOT permitted in the performance area.*

*Audio Services by: Specialized Audio, Inc., Saratoga Springs, N.Y.*

## Spoleto Festival U.S.A. 1983

The printing of this program has been made possible by a generous gift from the members and staff of the Garden and Gun Club.

