

SPRING 1984 ² SUBSCRIPTION SERIES

DAVID GORDON/
PICK UP COMPANY

APRIL 6, 7
8:00 PM



MORDINE &
COMPANY

MARCH 8, 9, 10, 15, 16, 17, 22, 23, 24
8:00 PM

MARIA
CHENG

MAY 4, 5
8:00 PM

Exciting!

DANCE CENTER OF COLUMBIA COLLEGE CHICAGO TENTH ANNIVERSARY PERFORMANCE SEASON

THANK YOU FOR BEING A PART OF THE DANCE CENTER'S FIRST DECADE CELEBRATION!

For ten years we have sought to bring to you those companies from across the nation who constitute the vanguard of contemporary dance.

The roster of companies introduced to Chicago by the Center includes such remarkable ensembles as the **Viola Farber Dance Company**, **Crowsnest**, **Sara Rudner Performance Ensemble**, **Molissa Fenley** and **Kei Takei's Moving Earth**.

In addition, the Dance Center has proudly hosted many of Chicago's most notable companies including **Hubbard Street Dance Company**, **Chicago City Ballet**, **Charlie Vernon and Dancers** and **Mordine & Company**, the resident professional dance company at Columbia College.

This year we opened our performance season with a sold out concert by the **Lewitzky Dance Company**, followed by solo artist **Claudia Gitelman** and the enormously popular **Bob Berky**. Completing our series this year will be **Mordine & Company** (March), **David Gordon/Pick Up Company** (April), and **Maria Cheng** (May).

The Dance Center of Columbia College is one of the most prestigious dance presenters in the region—but it is more than that. As a fully accredited college department, the Center has developed a complete baccalaureate program and now offers a Masters Degree program in Dance/Movement Therapy.

As a studio open to the public, the Center is also a focus for study in all areas of dance technique, offering a comprehensive curriculum enhanced by nationally known guest instructors in addition to a faculty of working professionals. This Spring, **Loretta Livingston**, a member of the Lewitzky Dance Company for the past ten years and **Clay Taliaferro**, a principal dancer with the Jose Limon Company, will be in residence at the Dance Center.

Again, thank you for your support.

WE LOOK FORWARD TO AN EXCITING SECOND DECADE OF DANCE!

THE DANCE CENTER OF COLUMBIA COLLEGE CHICAGO

PRESENTS

DAVID GORDON/PICK UP COMPANY

WITH

VALDA SETTERFIELD
SUSAN ESCHELBACH
MARGARET HOEFFEL

KEITH MARSHALL
DAVID GORDON

PAUL EVANS
THEODORA FOGARTY
DEAN MOSS



Dance Center of Columbia College

4730 North Sheridan Road

Chicago, Illinois 60640

FRAMEWORK/1983

Visual Devices

Written and Constructed by DAVID GORDON

Stage Manager/Lighting Designer

POWER BOOTHE

ROBERT SEDER

Music

CONTEMPORARY MIX

There Will Be One Intermission

"Framework" was created 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. Sheaffer Charitable Trust, the New York State Council on the Arts, and the National Endowment for the Arts. Additional support for the production has been provided by Consolidated Edison of New York, Inc., the Exxon Corporation, and Morgan Guaranty Trust Company of New York.

The Pick Up Performance Company 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 administration services to a variety of performing arts groups.

PICK UP PERFORMANCE COMPANY, INC.
104 Franklin Street
New York, New York 10013

BONNIE BROOKS, Managing Director
DAVID GORDON, Artistic Director

The use of reproduction equipment during this concert is strictly prohibited.

This project is supported in part by a grant from the Illinois Arts Council, a state agency.

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.

At its inception, the ensemble of performers in the Pick Up Co. was not fixed. since then, though the number of dancers has varied on a project-by-project basis, a "core" company has emerged with whom I rehearse, perform and tour regularly.

The materials I present in this performance are 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. Repertory without predictable format.

I think of my work as an ongoing 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 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

COMPANY BIOGRAPHIES

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 1960s, 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. She studies ballet in New York with Diana Byer and Janet Panetta.

MARGARET HOFFEL 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.

KEITH MARSHALL is from Palo Alto, California. After graduating with a B.A. 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 in 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 Charlie Moulton's "Stepwise Motion," Lucinda Childs' "Formal Abandon" and, most recently, 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 the Hirschhorn Museums.

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

SALI ANN KRIEGSMAN IN NOTES FROM PERFORMANCES AT THE SMITHSONIAN INSTITUTION

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 performances 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.

NOTES ON DAVID GORDON/PICK-UP COMPANY

By Ann Barzel

David Gordon is a free spirit. He eschews permanence in his art, because his interest is in what the art is doing, now not yesterday. His pieces are the movement itself, the process. And the process of a piece is often revealed in its presentation. David Gordon does not have a message or narrative. His thesis is art is not ABOUT something, art IS something.

Influenced by such free spirits as James Waring, Merce Cunningham and Trisha Brown, Gordon is willing to try anything and he has the imagination to conceive wild ideas—and imagination is the essence of art.

The movements in his works are casual, natural movements, sans what is usually considered "technique." But behind them there is the technique, the know-how for physically definite accomplishment.

For many years Gordon was a window-dresser for the Azuma shops (many a dancer has to have a job to support his profession) and the same keen eye to catch the eye makes his dances visually entertaining. He may present himself as a clown, a joker, a wit, but underneath the entertaining froth is a sober statement, often of identity.

Although at one time a member of the non-conformist Grand Union dance group and a participant in the avant garde presentation in Judson Church, David Gordon does not consider himself wholly a post-modern choreographer. He is that in some respects, specifically in turning his back on the technique and vocabulary of mainstream modern dance and in his espousal of natural, non-virtuosic movement. However, while seeming a part of it, his is as likely to mock of parody the casualness of

post-modern dance. He is more accurately linked to the avant garde of painting, poetry, sculpture.

The Pick-Up company productions, couched in natural movement, usually include words, words spiced with humor, satire and puns. Gordon is addicted to visual puns and language puns. His is a pixie point of view that humps and relates. A prop changes from a picture frame to a turnstile; when one dancer says "woebegone" another mutters "Woby Dick."

Pick-Up Company presentation, though fluid, are not improvisations. The choreography is set. The conversations are sometimes improvised, more often set, having emerged from rehearsal situations.

Originally Gordon avoided having a permanent dance company. For each performance (at one time these were far between) he hired dancers known as a Pick-Up group. But as the occasions and engagements multiplied, the dancers he worked with found his work exciting and fulfilling. The Pick-Up Company has become a stable group. A special permanent element in this free-wheeling arts group is Valda Setterfield, a leading performer and wife of David Gordon—familiar to longtime dance buffs as a principal in the Merce Cunningham company.

The stability of Setterfield and of the members of the company do not hamper Gordon's flights of fancy. In fact they are all addicted to freedom and take off on flights with the director/choreographer at the pop of

a pun. It is noteworthy that the performers trust and support one another, a necessary attitude in some of the dangerously whimsical dances.

The members of David Gordon's company do not portray characters, they do not dance roles. They depict themselves, unfolding their own persona, and by the end of the piece they are definite personalities. The audience is aware of the performers as people not role players.

Valda Setterfield is highly individual in this group of individuals. Her speech and general appearance clearly tell of her beginnings in England where she studied dance with Marie Rambert and Audrey de Vos. In New York she studied with Merce Cunningham, and as mentioned above, was a soloist with his group for a number of years. Her dancing is characterized by lyric fluidity. Sometimes that native gift is obscured by the requirements of a Gordon dance situation, but it emerges in a natural context. Setterfield has a flair for fashion, a highly individual chic. She is not a fashion follower. She has imagination to combine unexpected colors and shapes of garments, and the dancer-body and carriage to enhance them off and on stage.

David Gordon/Pick Up Co. at the Dance Center of Columbia college is a new experience for all—for the audience, the dancers, and especially for David Gordon. He reacts to the immediacy of a situation, to the special space, the special audience and bends his productions to these new factors. Ancient Greek philosopher Heraclitus said, "You can't step into the same river twice," and a David Gordon dance can't be the same piece twice.

COMING SOON IN 1984-1985:

Companies under consideration for the Dance Center's 1984-85 subscription season include:

THE OBERLIN DANCE COLLECTIVE

This San Francisco based company has been heralded as "one of the crispest, most engagingly intellectual companies around."

MOMIX

An offshoot of Pilobolus, this engaging, fascinating ensemble with its piquant sense of humor and extraordinary theatricality, is fast becoming one of the most sought after dance companies in the country.

FOOLSFIRE

This past season, comic marvel Bob Berky shared his limitless sense of humor and vaudeville with Dance Center audiences. Foolfire is three times the fun! This trio which includes Bob Berky, and fellow clowns Fred Garbo and Michael Moschen, brings comic virtuosity and foolproof fun wherever they go.

AMERICAN BALLET COMEDY

This combination of slapstick, satire and spoof always leaves audiences rolling in the aisles. Its signature is exhilarating parody, "a choreographic blow torch with an aim that hits dead center."

ROSALIND NEWMAN and DANCERS

The dances of Ms. Newman are unique statements translating energy, forces, and and shapes into an array of expressive dimensions. Her approach... "puts the audience in touch with an artistic adventure known for its originality and excellence."

NEW DANCE ENSEMBLE

This fledgling company from Minneapolis has already begun turning heads in the national dance community. Their effervescent style and kinetic "chutzpah" have made them an exciting favorite with Minneapolis audiences.

All programming is subject to change pending negotiations and time availability.

DANCE CENTER OF COLUMBIA COLLEGE CHICAGO
TENTH ANNIVERSARY PERFORMANCE SEASON

DANCE CENTER STAFF

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Artistic Director, Chairperson

JEFFREY J. BENTLEY
General Manager

JANE GANET-SIGEL
Director of Dance/Movement
Therapy Graduate Program

TIMOTHY O'SLYNNE
Adjunct Faculty,
Assistant to the Chairperson

MARY WOHL HAAN
Adjunct Faculty

DEBRA BENJAMIN GOLDMAN
Dance/Movement Therapy
Undergraduate Supervisor

EDWARD R. THOMAS
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RICHARD WOODBURY
Music Director

KATHY LAMKEY
Video Director

COLIN FULLER
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BARBARA TUSS
Secretary

MICHAEL MCGINN
House Manager

CHICAGO DANCE COMPANIES AT THE DANCE CENTER

One of the most valuable services the Dance Center brings to the Chicago dance community is its low cost rental program for independent companies and choreographers. The following companies will be performing at the Dance Center through June, 1984.

OSGOOD DANCES
February 16, 17, 18

HEMA RAJAGOPALAN
April 13, 14

CAROL BOBROW DANCES
April 20, 21, 27, 28

MARY WOHL HAAN & DEBORAH SIEGEL
May 11, 12, 18, 19

LYNDA MARTHA DANCE COMPANY
June 1, 2

OSGOOD DANCES
June 8, 9, 15, 16

The use of cameras and tape recorders is strictly prohibited during performances.