

Walker
Art
Center

**David
Gordon/
Pick
Up
Co.**

Walker Art Center Presents

David Gordon/Pick Up Co.
Valda Setterfield
Susan Eschelbach
Margaret Hoeffel
Keith Marshall
Nina Martin
Paul Thompson
David Gordon

Stage Manager/Lighting Designer: Michael Hennen

8 pm
Tuesday, 5 April
Children's Theatre
2400 3rd Avenue South

T. V. Reel (1982)
David Gordon/Pick Up Co.

intermission

Limited Partnership (1983)
The New Dance Ensemble
David Gordon/Pick Up Co.

music for *T. V. Reel*:
"Call the Uh-Oh Squad", Robert Ellis Orrall
"Millers Reel" conducted by Gunther Schuller
"This Time", John Cougar

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.

Music for *Limited Partnership*:
Gershwin/Stravinsky/Nancarrow

Regarding the information about the Pick Up Co.

Pick Up Performance Company, Inc.
104 Franklin Street
New York City NY 10013
David Gordon, Artistic Director
Bonnie Brooks, Managing Director

The Pick Up Performance Company, Inc. receives assistance in financial 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.

Program Notes

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

Biographical Notes

David Gordon has performed in the companies of James Waring and Yvonne Ranier. 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 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 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 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. 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 SUNY 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 teaches for the Lincoln Center Institute, and has worked with David Gordon since November, 1980.

The New Dance Ensemble

The New Dance Ensemble is a new professional modern dance repertory company, formed in September, 1981, under the artistic direction of Leigh Dillard and Linda Shapiro. The debut concerts were presented at Walker Art Center October 13 and 15, 1982.

The New Dance Ensemble's repertory consists of works by nationally recognized choreographers, as well as by the artistic directors and other local choreographers. The focus is on new dance, emphasizing the works of exciting and innovative choreographers. The focus is on new dance, emphasizing the works of exciting and innovative choreographers.

Leigh Dillard has been performing and choreographing in the Twin Cities since 1975 and was a member of the Nancy Hauser Dance Company from 1976–19789. Ms. Dillard's work has been performed by the NHDC, Whispers of America Chamber Dance Ensemble, the Rezone Dancers, and the Caravan Dance Company. Ms. Shapiro has received grants for choreography and production from the Minnesota State Arts Board, the Metropolitan Regionals Arts Council, the Jerome Foundation, the Minnesota Independent Choreographers' Alliance, and NEA. She currently teaches at the University of Minnesota and the Ozone Dance School.

Diane Aldis has maintained a dual dance life the last two years, dancing in Minneapolis with Leigh Dillard and Linda Shapiro and in New York with Ken Pierce, Andrew DeGroat and Mickie Geller. She recently choreographed *Jacques Brell is Alive and Well and Living in Paris* for Theatre in the Round.

Susan Dale Chilcote has studied with Liz Bergman, Gay DeLange, Vera Enbree, Willie Feuer, and Lucas Hoving. She has been performing and choreographing since 1977. Ms. Chilcote recently appeared in the Walker Art Center's Choreographers' Evening.

Veta Goler has most recently performed with Ralph Lemon in New York and with Dance Theatre 2 in Ann Arbor, MI. She received the Ester E. Pease Graduate Award in Dance from the University of Michigan where she earned her M.F.A. She has taught and choreographed as a faculty member of Eastern Michigan University and the National Music Camp in Interlochen, Michigan. She teaches at Ozone Dance School.

Wil Swanson has performed and choreographed with the Duluth Ballet, the University of Minnesota–Duluth, the Ozone Dance Company, Whispers of America Chamber Dance Ensemble, Rezone Dancers and MICA Presents. He is currently working on a piece for the Just Jazz Dancers.

Wendy Morris has been working locally as an independent dancer/choreographer for four years. Currently a McKnight Fellowship recipient, she is presently collaborating with videographer James Byrne.

Christopher Watson danced with the Chicago Moving Company and the Harbinger Dance Company in Detroit. He has been a guest choreographer at Eastern Michigan University, and at the 1980 Duluth Festival of the Arts. He was Artistic Director of Dance Theatre 2 from 1978 to 1982. He now teaches at Ozone Dance School.

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 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.