

PRESENTED BY the THEATER AND DANCE PROGRAM

DAVID GORDON/PICK UP CO.

IN

FRAMEWORK

written and
constructed by
DAVID GORDON

with support from the GLAA
and the Assemblies Committee



APRIL 13 + 14, 1984

DAVID GORDON/PICK UP COMPANY

with

VALDA SETTERFIELD	SUSAN ESCHELBACH	MARGARET HOEFFEL
KEITH MARSHALL	DAVID GORDON	PAUL EVANS
THEODORA FOGARTY	DEAN MOSS	

"FRAMEWORK"
(1983)

Written and Constructed by David Gordon

Visual Devices: Power Boothe
Stage Manager/Lighting Designer: 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.

"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 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.

PROFILES

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 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 Hoefel 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 Hoefel 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/LA., 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 Mei 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 Child's "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 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.

Latecomers will be seated during suitable intervals in the program. The use of cameras and any kind of recording equipment is strictly forbidden.

OBERLIN COLLEGE PRODUCTION STAFF

Program Director.....Wm. J. Byrnes
 Technical Director..... David Moore
 Publicity Coordinator Gail Basalla
 Box Office Manager..... Constance Cave
 Box OfficeBeth Aiken, Gregg Coffin, Jeremy Grob, Steven D. Shaiman
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 Light Board Operator.....Betsy Webb
 Sound Michele L. Samuels
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 Secretary..... Carolyn Husted

Thanks to the Hanging and Focusing Crew

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 and The National Endowment For The Arts.

Special thanks to The Assemblies Committee
 In cooperation with The Theater and Dance Program

COMING EVENTS!

The Oberlin Dance Company
 Choreography by Ian Spink, Maedee Dupres,
 and Patricia Giovenco
 April 26, 27, and 28
 8:00 p.m. Warner Center Main Studio
 Tickets: \$1.00 students/senior citizens
 \$2.00 others

The Private Sector
 Conceived by members of the
 Walkman Project
 Directed by Roger Copeland
 May 4 8:00 p.m.
 May 5 2:00 p.m. & 8:00 p.m.
 Warner Center Main Studio
 All tickets: \$2.00

Jean Van Italie Theater Lecture
 May 7
 8:00 p.m. King 306
 free

Arms And The Man
 By George Bernard Shaw
 Directed by Roberta N. Rude
 May 10, 11, and 12
 8:00 p.m. Hall Auditorium
 Tickets:
 May 10 \$1.00 students/senior citizens
 \$2.50 oicd faculty
 \$3.50 others
 May 11 & 12
 \$2.00 students/senior citizens
 \$3.50 oicd faculty
 \$4.50 others

Premiere of "Heroes"
 By John Ashbery
 Directed and Choreographed by Patricia Giovenco
 May 13 & 14
 8:00 p.m. Warner Center Main Studio
 free