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AT THE BRIDE
'83-'84

DANCE WITH THE BRIDE 1983/84

PAINTED BRIDE ART CENTER

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FRIDAY & SATURDAY, MARCH 23 & 24, 1984 8PM

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.

The David Gordon /Pick Up Co. performances are made possible by a special Dance Touring Grant from the Pa. Arts Council. The Dance With The Bride series is funded in part by the National Endowment for the Arts, The Pennsylvania Council on the Arts and Rohm & Haas Co.

Profiles

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

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.

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 Hirschorn 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.

SOUTH, BREAD, AND VINE

South, Bread, and Vine. Three distinct addresses through which the Painted Bride has moved during its 14 years of growth. These three locales have served to indicate direction and potential for the Art Center, while the Bride's endurance and expansion throughout its course have underscored how Philadelphia has embraced the Bride's unique approach to the lively arts. Yet throughout its nomadic history the Painted Bride has adhered to its original intent, to encourage fresh approaches to the arts, and to create and sustain an audience for that new work.



Forged in 1969 from little more than the spirit of three young artists, the Bride, originally a cooperative art gallery, said her vows inside an unused storefront set in a row of bridal salons along South Street. Far from being the crowded and costly street it is today, the South of '69 drew a scrappy lot encouraged by low-rent housing, artists and others with a new social vision and a passion for experimentation. According to Gerry Givnish, the Bride's founder and director, "we used to be a crash pad... we had artists living there a couple of months... that wouldn't happen now."

As word of a new artists' space got out, performing artists began to use that small gallery as well. Some of the Bride's most popular ongoing programs, such as Jazz on Mondays, the Active Poets' Theater, and Playwrights' Workshop, were seeded there in the mid-70's. Dancer Terry Fox, who is now the Bride's Promotion Director, was one of the first performers in the South Street storefront. She speaks of those days as "a proving ground, a period of incredible creative growth despite the media's lack of attention. The room was too small to dance in, and we didn't have a paid staff until 1977; it was just the energy of the artists that made it happen."



But the Painted Bride's first major decision to expand was not exactly graceful. In 1980 the South Street lease was lost, and it was only through circumstantial luck that an artist's studio on a back street in Old City was offered to the Art Center for a year. But Bread Street was a perfect place for the Bride to discover its potential. The modest (30' by 60') theater featured an oak sprung dance floor, theater lighting, exposed wood beams and skylights. For the first time the Bride was in the limelight -- Philadelphia's only home for all the arts -- and initiated the kind of programs for which it is now known: the Bread Festival of Dance and Theater, Jazz at the Bride (with WHYY - FM), and the Blue Bridge Folk Club.

Fortunately, the Bride's growth during its one-year tenure on Bread Street was not limited to the programming area. During 1981 the Art Center undertook significant staff and board development projects, raising the number of paid staff to five, and bringing onto the Board of Directors the kind of professional assistance the organization needs. So when the lease expired on Bread Street, the Bride was ready to make its most critical decision of all: to buy a permanent home.

Old City had become the Painted Bride's chosen home, and it only took a few months for the Board of Directors to locate, and then negotiate to settle, the property at 230 Vine Street. With \$121,000 in capital grants from the William Penn and Pew Foundations, the Bride contracted with Alley Friends Architects to begin designing and renovating, turning what had been an elevator factory into Philadelphia's newest professional theater and gallery space.



What you see in this theater is the result of 14 years of planning and experience with unique and developing art forms. Stage and seating are on one level, and the seats movable, to allow for greatest flexibility. The combination of theater and gallery space encourages a dialectic between the kinetic and graphic arts. And while the Bride continues to feature ongoing serial and community performances, it also maintains its commitment to diversity in the new and challenging. To quote Gerry Givnish again, the Painted Bride is "a place where the imagination is at work and the spirit is revived."



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and supplies, and who have supported us in many ways as we've grown. We wanted those of you who come to our shows to know who these businesses are, so we created our new Art Partnership program. The businesses advertised on these pages support the Painted Bride because they recognize that their relationship with us is very valuable to them. We appreciate their help in making our work possible, and ask you to consider going to them the next time you need one of the services they offer.

Perhaps you own or work for a business which would benefit from such an alignment with the Bride. Beyond the advertisement in our playbill, our Art Partners receive free passes to all our programs for a full year, for themselves, their clients or employees. If you'd like further information on the Art Partnership program, please call Gil Ott at 925-9914.

Meanwhile, allow us to introduce our Partners for 1983-84 ...

INTRODUCING OUR PARTNERS ...

The overall diversity of the Painted Bride's programming is designed to represent many interests and communities. We feature both the classical and the avant-garde; listen to our artists as well as our audiences; interact with government, foundations -- and the people in our neighborhood.

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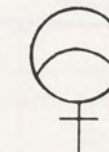
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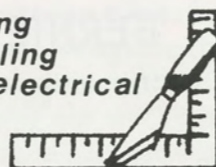
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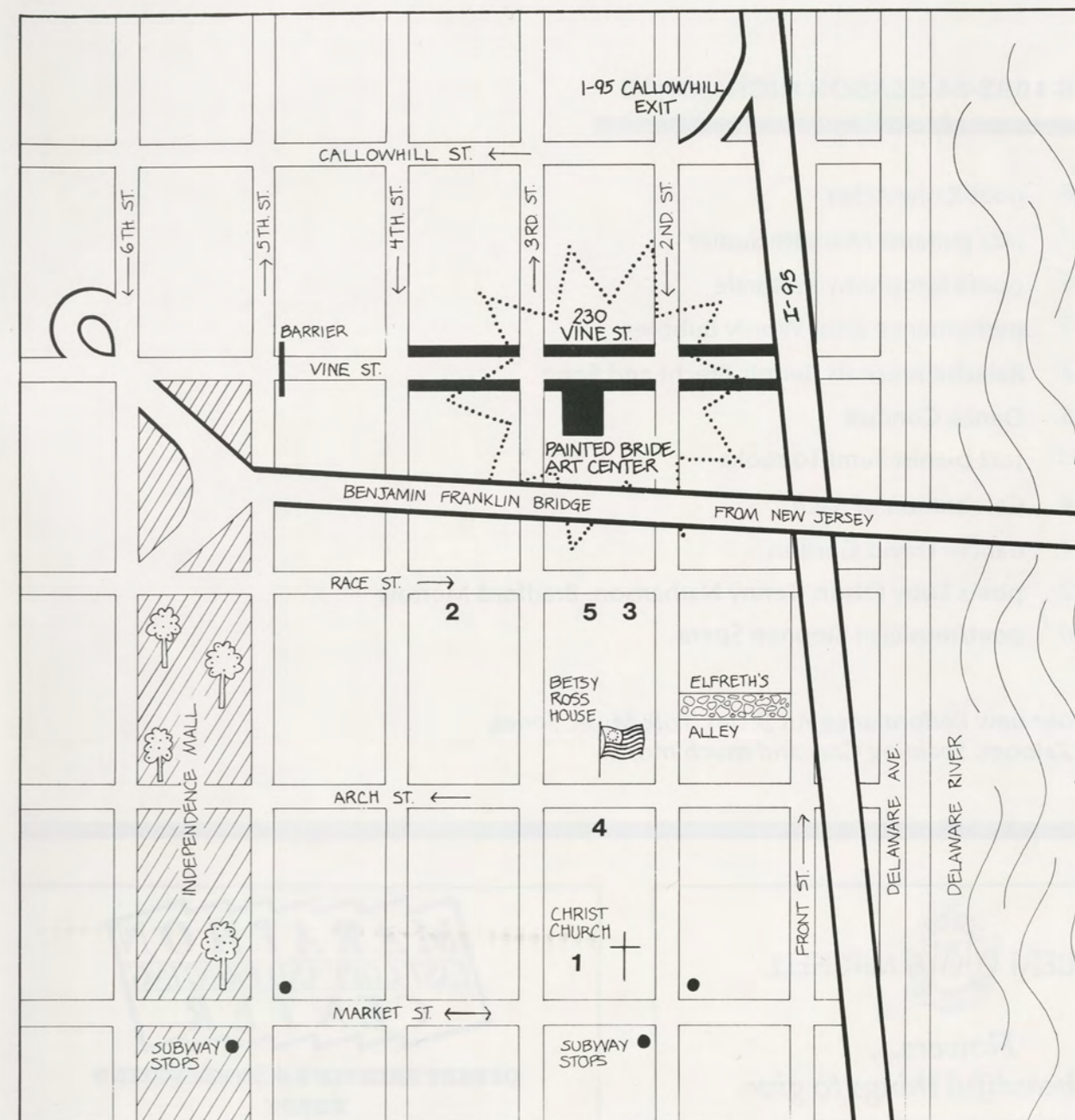
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THE BRIDE'S 1983-84 SEASON HIGHLIGHTS

- December 18:* poet Kathy Acker
January 7: jazz guitarist Monette Sudler
January 13-15: opera Symphony Pastorale
February 1-3: performance artist Woofy Bubbles
February 11 & 12: Relache presents Bertolt Brecht and Song
February 24 & 25: Dance Conduit
March 3: jazz pianist Sumi Tonooka
March 4: Celebration of Bach
March 23 & 24: dancer David Gordon
April 22: poets Toby Olson, Tenny Nathanson, Bradford Morrow
May 20: poet/musician Stephen Spera

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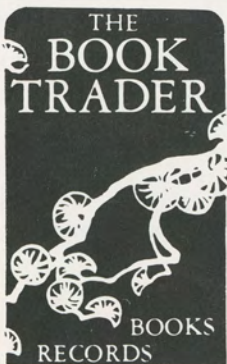
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