

January 22, 1981

Dear Tony,

Your letter came just in time. I was beginning to feel a bit pushed around by Michael and Dan and really needed to confer with someone--you. I considered calling you, particularly about this "ugly precedent" business because I thought it was really a bad idea to change the arrangement we had already settled on. I think you are right in your sense--even from so far away--that Dan is aiming for good gallery "entrepreneurship" rather than doing right by Judson. On the other hand, he does have good ideas and it's a huge relief to me that he is contacting galleries, museums, and universities for touring possibilities. We've settled on \$500 as a fee ^{plus} paying for one leg of transportation for each sponsor. We'll aim to house the exhibit in one or two New England places between Bennington and Grey.

The other thing Dan is doing is contacting all the artists, both the ones we have spoken to and other ones we haven't, to gather more material and whereabouts of material. He'd like to ask both Peter Frank and Dayl Chin to be consultants for a token fee of \$50. They both may know other things about Judson that Barbara and Jon do not. I think it's a good idea. In the catalogue we'll list consultants as Sally, Jon, Frank, and Chin (the first two have obviously already agreed to that role). I told Dan that it's fine that he's trying to accumulate as much information--and possibly more photographers--as possible, but that I would have final say. We already have a disagreement on music tapes being part of it. Scores--particularly Phil Corner's which are terrifically interesting and funny--are great to have in the show, but hearing actual music strikes me as ghosttown.

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The sanctuary
This brings me to Cynthia Hedstrom, whom I talked to yesterday. She said Danspace may not yet be operative in March 82, but she'll know more in the summer. She'd be willing to help arrange it. She particularly wants to see actual reconstructions, and recommended that we have a panel of knowledgeable people--maybe that same list of 4 plus me--to choose whom should be asked, and then ^{we'd} ask the artist what piece they could see fit to reconstruct. Cynthia seems more willing to do it as a Danspace benefit split w the BC Judson Project--Judson Church itself nno lower sponsors dance, but I've had second thoughts that maybe we should include them after all--than as a School for Movement REsearch benefit. Anyway, Cynthia, like myself, is very interested in the period and wants very much for the performances to take place at Danspace.

About Dan and "merit:" We had another disagreement, in which Dan eventually came to agree with me. He wanted to call the show "Early Judson: Photographs and Artifacts from Judson Dance Theater 1962-66." The subtitle is fine, but the first part struck me as pretentious. He is now ~~saying~~ using *the* working title of "Judson Performance: etc.," which I prefer.

I am glad to know that you still feel very involvedx in the project. I didn't know how to proceed--how much of your help I should let myself crave--but now I will ask your advice on all that I can, given ~~these~~ ~~times~~ ~~the~~ ~~time~~ ~~problem~~. I really needed your letter to remind me of the beginnings of the project and why we were all so excited. I do like Barbara's initial idea that it not turn into a

star trip. Your advice from abroad strikes me as eminently sane.

I think the half-hour edits will be ok. Actually some are longer and some shorter. They ~~xxxx~~ are just finishing up about eight of them, and maybe that's all we'll use. It's been a huge amount of work. I'm glad Meg's been in on it, because, I feel, like you, not entirely confident in Michael's choices, especially since I saw his Shogun piece and the "Rehearse Concert" or whatever it was called. He seems to go for mesmerizing/shock value. I probably trust verbal him more with the ~~actual~~ information than you do and than I do with his visual sensibility. Anyway. I will ask him to send you a complete report on what they've done. The fact that Meg was also completely in favor of editing was encouraging to me. About informing the artist, we will give each artist an opportunity to see it, and we will send you copies of Dan's contracts (that he has agreed to draw up) before sending them on the artists.

I'm still trying to find out if Meredith will pay a visit to "Sog City" on her way to or from Germany. Dan Froot will let me know. If so, I will give her your address. Littman, incidentally must have returned, and Dan C and I are to see him Monday. *Am sorry I didn't give him your address, but he seems in such a rush, I doubt whether he'd stop for dinner.*

Back to the tapes: thanks for your advice here too. I will try to get M & M to work on the Jackson, Simone, and Aileen Passloff tapes. Meg might be willing to do more this summer.... Of course I would love to have Christie work on the tapes, but I think that only M & M have an overall picture of it. I will mention your suggestion to Michael. (Aside: Michael is still trying to negotiate w-Martha Rosler for series of 3-day video workshops; she's been in Cuba. Meanwhile, I received a letter from Steve Christiansen wondering what's going on. think part of the reason he wants to do it is to be able to finish up the Contact Improv tape. *come to B.* But Dave thinks that there will already be too much video activity--wear & tear on the machinery--what with Claire and everything. If I tell Steve we can't allow that, the position will be less attractive to him. Still, it will be hard to get off the hook and I definitely feel bad about it, but the Martha Rosler thing looked so good to everybody. Anyway, it is not all settled yet.)

Thank you for Peter Avery's vita. I will send copies along.

Neither Don brown nor Vandderpol have got back to me on our request for \$ for replacing you on the Project.

Other news: Stephen Horenstein finally got fed up with unpopularity, packed up his bags, and left for Israel. Linda Dowdell will take his place. (Even that is not simple; there are petty salary disputes over it.)

I've met with Joan once at the actual Kitchen. She's terrific: has lots of ideas, and willing to change according to what's come up. I think instead of an actual installation, I'd like to have Joan pattering around setting things up, maybe watching a spot of TV herself, using TV rays to light roving dancers, etc. Carol McDowell will do the lights; I'd like to have the upstage area in shadow expressly for pattering by Joan and temporarily unemployed dancers.

Back to Jordan: Am considering giving David Neurim a call to ask for fund-raising help. He must know people on the boards of various biggies, or what whatever need. Jerome turned us down (for the second time). Shanna will help us get proposals together for other fundations. - Gottscho. My best to you Mum. Love Wend