

JUDSON TAPES CREDITS

10/21/81

<u>Artist</u>	<u>Credits</u>	<u>Duration as of now</u>
PAXTON	Interviewer: Nancy Stark Smith Camera: Lisa Nelson	9"
CHILDS	Interviewer: Amanda Degener Camera: Tony Carruthers	15"
SUMMERS	Interviewer: Tony Carruthers Camera: Joan Blair	25"
GORDON	Interviewer: Christina Svane Camera: Tony Carruthers	24"
MCDOWELL	Interviewer: Michael Rowe Camera: Tony Carruthers	20"
COERNER	Interviewer: Sally Baner Camera:	23"
DEBORAH HAY	Interviewer: Sally Baner Camera: Tony Carruthers and Joan Blair	12"
RR TB & AH XXXXXXXX	Interviewer: Sally Baner Camera: Meg Cottam and Amanda Degener	23"
CARMINES	Interviewer: Wendy Perron Camera: tony Carruthers	

All of the above were (or are being edited) by Meg Cottam and Michael Rowe.

RAINER	Interviewer: Wendy Perron Camera: Joan Blair Sound: Lucy Hemmindinger (not sure of spelling; also there was another woman on crew, son't know if she should be mentioned. I'll let you know or else call 724-1999, where both Joan and Lucy live to check on this info) Edited by Joan Blair	70" unedited
SCHNEEMAN	Interviewer: Daniel Cameron Camera: Michael Rowe Editor: Steve	
BROWN/PAXTON PERFORMANCE/LECTURE	Camera: Joan Blair? Editing: Steve	
WE SHALL RUN FLAT	Camera: Michael Rowe "	
SIMONE FORTI	Interviewer: Meg Cottam Camera: Amanda Degener	(We'll look at this tape when both Meg and Simone are here, which will be Nov 2-3, and maybe edit & use it if there's time)

"I learned all the parts from videotapes made by Richard Kerry who somehow had the foresight to know we might want to do this again. After all, so many have been lost.

The dance was learned with my eyes glued to the video screen, my body trying to travel away. After 10 years, all I remembered were the rhythms--so particular, so absolute. The dance had to be learned second by second, in fragments and smatterings. (Did we count that in 13's or 8's?) At the rehearsals, Judith added the artistic points: "Do it like you're pressing against the wind" or "The accents are in the air." After years without it, to have Judy's experience and presence behind me again has been so valuable, so positive--a teacher who made all the difference between being focused or drifting away.

Except for Penny Larrison Campbell, who had also been a member of the Judith Dunn/Bill Dixon Company, none of the present dancers have studied with Judy. Penny brings with her a long term understanding of the intent of Judy's movement. In this version, she dances Judith's part, cryptic and emotional.

Marjorie Sara McMahon, a solid Modern Dance soul, approached the dance with a strong body and an accurate eye. She dances Barbara Ensley's part, another solid soul.

Cheri Phillips dances Erika Bro's part. She has a terrific presence and comes at this piece with the opposite set of problems than those that Erika had. Erika had to develop strength and presence from softness. Cheri has had to develop the ability to relax from a sort of natural blasting energy.

Emily Schottland brings a looseness and versatility that has not been easily tamed into long and integrally connected phrases. She dances Megan Bierman's part with a youthfulness not unlike Megan's.

I dance the same part as in the original--ten years older, more mature, but feeling a little creakier. Glad to be dancing it again."

Cheryl Lilienstein