

"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