

JUDSON DANCE THEATER

RECONSTRUCTIONS

Happenings audience, 1960.



photo: Robert McElroy

APRIL 1982

NEW YORK CITY

ACKNOWLEDGEMENTS

Production Director: Cynthia Hedstrom
Production Coordinator: M.J. Becker
Production Assistants: Sarah Hyman and Heather Lee
Technical Coordinator and Lighting Director: Al BeVier
Stage Manager: Randy Barbee
Master Electrician: Kay Berry
Sound Technician: David Solin
Box Office Manager: Elizabeth Rectanus
Program Design & Production: Nancy Stark Smith,
Cynthia Hedstrom, Gail Copen

Special thanks to the Poetry Project of St. Mark's Church,
Chase Manhattan Bank, Mabou Mines, and the Contact Quarterly.

This performance is being videotaped by the Jerome Robbins Archive of the Dance Collection of The New York Public Library with the cooperation of The Danspace Project and the Bennington College Judson Project. We gratefully acknowledge the assistance of the National Endowment for the Arts and the New York State Council on the Arts.

All contributions to this and other activities of The Danspace Project and the Bennington College Judson Project are tax deductible and are gratefully appreciated.

The Danspace Project & The Bennington College Judson Project Present

JUDSON DANCE THEATER RECONSTRUCTIONS

PROGRAM A

Thursday, Friday, April 15 & 16, 1982

Works By:

EDWARD BHARTONN

REMY CHARLIP

PHILIP CORNER

BRIAN DEPALMA

JUDITH DUNN and BILL DIXON

SIMONE FORTI

YVONNE RAINER

ELAINE SUMMERS

PROGRAM B

Saturday, Sunday, April 17 & 18, 1982

Works By:

LUCINDA CHILDS

DEBORAH HAY

AILEEN PASSLOFF

STEVE PAXTON

CAROLEE SCHNEEMANN

ELAINE SUMMERS

JAMES WARING

THESE PERFORMANCES ARE A BENEFIT FOR THE DANSPACE PROJECT AND
THE BENNINGTON COLLEGE JUDSON PROJECT

THESE PERFORMANCES WERE MADE POSSIBLE WITH THE SUPPORT OF THE CAPEZIO
FOUNDATION AND THE NEW YORK COMMUNITY TRUST. DANSPACE ALSO RECEIVES
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FOREWORD

These performances are a collaborative effort by The Danspace Project and The Bennington College Judson Project.

Judson Dance Theater began in 1962 when students of Robert Dunn, a composer who had studied with John Cage, looked for a place to perform their work. Turned down by the established houses of modern dance, they approached Judson Memorial Church, on Washington Square South, since it already had a history—going back to the early 1900's—of sponsoring art and performance. The group of dancers at Judson intermeshed with artists, composers, and poets, all of whom collaborated with each other and performed pieces under a new reign of permissiveness they had created for themselves. Now, only twenty years later, the Judson period is widely recognized to be a crucial influence in contemporary dance and performance, though few people saw those performances.

The Bennington College Judson Project began as an effort to expose students to this period of radical experimentation, a period that directly influenced their concept of art/performance but that they knew little or nothing about. In the Spring of 1980 I invited several artists who had been part of Judson to give performances, showings, and classes as part of our coursework. During the residency, Trisha Brown, Steve Paxton, and Yvonne Rainer showed current work as well as reconstructions of pieces performed at Judson in 1963. Sally Banes, dance writer and historian, took part in the residency to observe and lecture. At that time, Sally and I discussed the possibility of future reconstructions and whether they would be interesting/informative/exciting or only of academic appeal. But the more I spoke with Sally, and with other performers and choreographers, the more I realized how widespread curiosity about Judson was. I got a sense that other dancers felt the way I do: that the qualities handed down from that era—brazenness, communality, intelligence, exhilaration—have been a terrific inspiration; and that the unorthodox concerns embraced by the Judson group, including pedestrian movement, objects as partners, crossing media, and game-like structures, form a base from which to draw for our own work.

The Bennington College Judson Project now encompasses a touring exhibit of photographs, videotapes, scores, audiotapes, and artifacts (co-curated by Daniel J. Cameron and myself); an ongoing library of twenty some videotapes of interviews and reconstructions (which are to be distributed by Gregg Miller at The Kitchen); and co-sponsorship of the current series of reconstructions.

The catalogue for the exhibit *Judson Dance Theater: 1962-1966*, designed by Daniel J. Cameron, is on sale in the lobby.

I would like to thank The Danspace Project, Dan Cameron, Sally Banes, Robert Littman of Grey Art Gallery (who was the first to say, "Why don't we have some performances too?"), M.J. Becker, Daryl Chin, Judson Memorial Church, Bennington College and the artists who are performing in this series.

Wendy Perron

Bennington College Judson Project

PROGRAM A

Thursday, Friday, April 15 & 16, 1982

DANCE FOR LOTS OF PEOPLE (1963)

Choreographed by Elaine Summers
Music by John Herbert McDowell

Originally thought of as a dance juxtaposing mass and line, *Dance For Lots of People* became a choreographic score, incorporating specific movement designed for many non-dancers to participate in a performance with solo parts. Solos were first designed for Lucinda Childs, Arlene Rothlein, Rudy Perez, and Tony Holden. [E.S.]

DEWHORSE (1963)

Choreographed by Judith Dunn
Music by Bill Dixon
Performed by Cheryl Lilienstein and Bill Dixon

This performance is made possible in part by a grant from the Vermont Council on the Arts.

POP 1 (1963)

Choreographed and performed by Edward Bhartonn

This performance is dedicated to Buster Keaton and Daffy Duck who said, "Watch this trick closely, I can only do it once." [E.B.]

MEDITATION (1966)

Choreographed and performed by Remy Charlip
Music composed by Jules Massenet

SLANT BOARD (1961)

Intermission Piece

Dance Construction by Simone Forti

Performed by Craig Bromberg, Pat Ethridge, and Susan Rethorst

Slant Board is a dance construction. It requires a wooden ramp 8 feet square leaned against a wall so that it forms a surface inclined at about a 45 degree angle to the floor. Along the top of the inclined plane five or six holes are drilled and a rope fastened into each. The ropes are knotted at approximately one foot intervals, and when not in use reach almost to the bottom of the board. The piece begins when three or possibly four people get on the ramp. They have been instructed to keep moving from top to bottom and from side to side of the board, which can be done only by using the ropes. The movement should not be hurried, but calm, and as continuous as possible.

The activity of moving around on such a steep surface can be strenuous even when done casually. If the performers need a rest they may do so by using the ropes any way they can to assume restful positions, but they must stay on the board for the duration of the piece. It was first performed for 10 minutes in a series organized by Jackson MacLow and LaMonte Young in Yoko Ono's loft. *Slant Board* should last long enough for the audience to walk around and observe it. [S.F.]

WOTON'S WAKE (1963)

Film short by Brian dePalma

Music by John Herbert McDowell

First shown at the Gramercy Arts Theater as part of Concert No. 11 by the Judson Dance Theater.

POP 2 (1963)

Choreographed and performed by Edward Bhartonn

KEYBOARD DANCES (1964)

For Piano

Composed and performed by Philip Corner

Each event
be done
by alternating feet
either one foot (other following — vary time
almost immediately
or considerably)
may be chosen, to miss a foot
on an event
may be done once: both simultaneous
Shoes off (socks)
keep feet apart

[P.C.]

FLARES (1962)

For Slides and electronic tape

By Philip Corner

Flares was first performed as a huge multimedia project. This performance is a condensed version of the original. [P.C.]

THE MIND IS A MUSCLE, PART I, OR TRIO A (1966)

Choreographed and performed by Yvonne Rainer

Yvonne Rainer's *The Mind Is A Muscle, Part I*, otherwise known as *Trio A*, was first performed by David Gordon, Steve Paxton and Yvonne Rainer at Judson Church on January 10, 1966. Its present performance is by the choreographer and is modulated by certain biographical and physiological facts; namely, that she is a 47-year-old woman who keeps body (if not soul) relatively intact by means of fifteen minutes a day on the "Nordictrack", that she is not at this moment menstruating, that she is being evicted from her home, and that she has not practiced *Trio A* since August 15, 1981. [Y.R.]

PROGRAM B

Saturday, Sunday, April 17 & 18, 1982

JAG VILLE GORNA TELEFONERA (Excerpt, 1964)

Movement score by Steve Paxton

This is part of a longer work which included animals, tatoos, costumes and a full-sized easy chair made of yellow cake. The movement is derived from a picture score by Steve Paxton which was included in the *Judson Dance Theater: 1962-1966* exhibit at the Grey Art Gallery this past January-February. *Jag Ville Gorna Telefonera* was composed in Stockholm, Sweden, and performed by Steve Paxton and Robert Rauschenberg at the Moderna Museet. [S.P.]

LATERAL SPLAY (1963)

Choreographed by Carolee Schneemann

Lateral Splay functions as a propulsive jet of movement cutting through sequences of other work and the materials of the environment. It involves a maximum expenditure of directed energy. Rules to performers include: SPEED—fast as possible. DURATION—long as possible; action taken to exhaustion. DIRECTION—random. VARIATIONS—climbing, swinging. PERFORMANCE—stylized, severe, maximum energy in runs; collision embraces are natural, abandoned. *Lateral Splay* was originally done with Judith Dunn, Deborah Hay, Deborah Lee, Elaine Summers, Sally Gross, June Ekman, Larry Siegal, Tony Holder, John Quinn, Jerry Howard, Alex Hay, and John Worden. [C.S.]

STRUCTURES (1960)

Choreographed and performed by Aileen Passloff

The structure of this dance was determined by chance methods. [A.P.]

JUDSON NIGHTS

Film collage by Elaine Summers

The films from *Fantastic Gardens* choreographed by Elaine Summers. Animated color

film made for *Fantastic Gardens* by Carol Summers. Performers: Edward Bhartonn, Carla Blank, Richard Brodney, Al Carmines, Philip Corner, Kenward Elmslie, Ruth Emerson, Deborah Hay, Freddy Herko, Harold Johnson, Rosemarie Lax, Arthur Levin, George McGraf, Lila Pais, Steve Paxton, Arlene Rothlein, Carol Summers, Elaine Summers, Kayle Summers, James Waring, John Worden.

LATERAL SPLAY

TEN (1968)

Intermission Piece

Choreographed by Deborah Hay

The audience is invited to watch or not watch as they please. [D.H.]

CARNATION (1964)

Choreographed and performed by Lucinda Childs

Carnation is one of thirteen pieces Lucinda Childs made during the time she was a member of the Judson Dance Theater. *Carnation* was first performed April 24, 1964 at the Institute of Contemporary Arts in Philadelphia, Pennsylvania, The Albright Knox Gallery in Buffalo in 1965, The New York Theater Rally in 1965, and subsequently performed at the Judson Memorial Church. [L.C.]

LATERAL SPLAY

OCTANDRE (1957, revised 1958)

Choreography by James Waring

Reconstructed and performed by Aileen Passloff

Music composed by Edgar Varese

The notes for Waring's choreography were in his own private form of notation and unrelated to other forms of dance notation. The process of unravelling the code was a frustrating and delicious task. [A.P.]

BIOGRAPHIES

EDWARD BHARTONN studied music, drama, dance, poetry, philosophy and aesthetics at The New Gaiety American Operetta Theatre School. This versatile performer has appeared in numerous original plays and dance concerts on Broadway, off, and off-off, including *Jesus Christ Superstar* and *Sgt. Pepper's Lonely Hearts' Club Band*. He has toured Europe and U.S. colleges and is currently teaching private classes in elementary movement and body-awareness, and making collages and paper dances. For more information call 420-9887.

REMY CHARLIP's simultaneous careers as author, artist, dancer, choreographer, actor, designer, and director have brought him international acclaim and an array of awards.

Mr. Charlip has choreographed over one-hundred dances in the usual way, by being with the dancers where the dance was made. In addition to this body of work, Mr. Charlip has choreographed over one-hundred more dances by making drawings of about twenty to forty dancing figures on a page, some with brief written explanations, and has been sending them all over the world.

The dancers then devise the transitions from drawn position to position. These *Air Mail Dances* have been performed in Australia, England, Holland, France, Mexico, the United States and Venezuela. Whenever possible Mr. Charlip works with the dancers in the final stages of rehearsal. The *Air Mail Dance* series celebrated its tenth anniversary with the performance of *Thirty-Nine Chinese Attitudes* at Dance Theatre Workshop in November.

Mr. Charlip has also written and illustrated twenty-four picture books, including *Handtalk*, *Arm In Arm*, *Thirteen*, and *Harlequin*. He is currently working on an illustrated autobiographical work titled *Self Portrait: Remy Charlip*, due to be published in Spring 1983 by Addison-Wesley, as part of their *Self Portrait* Series.

LUCINDA CHILDS began her career as a choreographer and dancer in 1963 as an original member of the Judson Dance Theater. She performed her own work and in the work of Robert Morris, Steve Paxton, and Yvonne Rainer. In 1966 she participated in the legendary *Nine Evenings*:

Theater and Technology, sponsored by Experiments in Art and Technology, presenting a work created in collaboration with engineers from Bell Laboratories. In 1973 she formed her own dance company, which has performed extensively in the United States and Europe. In 1976, Ms. Childs collaborated with Robert Wilson and Philip Glass on *Einstein on the Beach*, participating as performer and choreographer and contributing to the text of the opera. For her work on this opera, Ms. Childs received a CAPS award, as well as a Village Voice *Obie* award for her performance. She also appeared with Robert Wilson in his two-act play, *I Was Sitting On My Patio This Guy Appeared I Thought I Was Hallucinating*, which toured the United States and Europe in 1977-78.

Ms. Childs received a Guggenheim Fellowship to collaborate with composer Philip Glass and visual artist Sol LeWitt on the work *DANCE*, which toured Europe in 1979 and received its American premiere at the Brooklyn Academy of Music. In early 1981, Ms. Childs returned to Paris where she choreographed *Mad Rush*, with music by Philip Glass, for the Groupe Recherche Choreographique de L'Opera de Paris. In the fall of 1981, the Lucinda Childs Dance Company toured France, performing *DANCE* and *Relative Calm*, a new work with music by Jon Gibson and lighting/decor by Robert Wilson. Commissioned in part by the Brooklyn Academy of Music, *Relative Calm* received its American premiere at the Academy in December, 1981. Lucinda Childs is profiled in Sally Banes' book *Terpsichore in Sneakers* (Houghton Mifflin, 1980).

PHILIP CORNER has been active as a composer and performer since the 1950's. He was associated with the Judson Dance Theater, composing music for many of those artists as well as making his own music-performance pieces. During that time, he was also active with events and happenings. He

is a cofounder of *Tone Roads*, which sponsored performances of new music, and has collaborated with many composer-performers including Charlie Morrow, Barbara Benary, and a meditation collaborative *Sounds Out of Silent Spaces* organized with Julie Winter. He has performed throughout the U.S., Western Europe, and in Canada, Venezuela, and Korea, and has recorded for Folkways, Rene Block (Berlin), New Wilderness Audiographics, Black Box, and S-Press Tonband. A formulator of innovative musical education programs, Mr. Corner is currently on the faculty of Rutgers University.

BILL DIXON has been a member of the faculty of Bennington College since 1968 and Chairman of the Black Music Division there since 1974. He is the founder of the United Nations Jazz Society (1958); the organizer of the new music series *The October Revolution in Jazz* (1964); the architect of the Jazz Composers' Guild (1964); and a principal organizer of the new music series *Four Days in December* (1965). He was co-director of the Judith Dunn/Bill Dixon Company of Musicians and Dancers (1966-72). He is one of four musicians whose work and philosophies are explored in the Canadian documentary film on music, *Imagine the Sound*. In 1981 he was presented an award from the Society of Italian Discographical Critics for his two recordings, *Bill Dixon in Italy, Vols. 1 and 2*, on Soulnote, as outstanding works of the year 1980.

Winters and summers, when he is freed from his teaching responsibilities, he is in Europe engaged in concerts, lectures, recordings, and television. Currently in the works is *Labyrinth*, a four record box set on the Fore label, including solo, group, and orchestral works from 1971-76, a chapter from his autobiography *The Fifth of October*, and a series of drawings and paintings. A double album entitled *November/1981*, recorded in Milan and Zurich for Soulnote, is the culmination of a tour Mr. Dixon made in November. Both recordings should be released in late

April. Mr. Dixon is a BMI, Broadcast Music Incorporated, writer and his music is licensed for performance by that organization. His music is published by Metamorphosis Music, an affiliate of BMI. He has recorded for RCA Victor, Savoy, Arista, Pipe Records (Vienna), Fore (Italy), BYG (France), and Soulnote (Italy).

JUDITH DUNN began working with Bill Dixon in 1964. In 1968 she joined the faculty of Bennington College and two years later formed the Judith Dunn/ Bill Dixon Company of Musicians and Dancers. In 1974 The Dance Company, a collective of dancers, was formed. Judith suffered a brain tumor in 1976 which left her handicapped. Since then she has helped Cheryl Lilienstein reconstruct her works. *Dewhorse* is the second of these reconstructions. She currently lives in Burlington, Vermont and does a little weaving.

SIMONE FORTI began dancing in 1955 in the tradition of improvisation and movement exploration. After four years of workshop apprenticeship with Anna Halprin in San Francisco, she moved to New York where she studied composition with Robert Dunn at Merce Cunningham's studio, thus beginning her association with a group of young dancers later to be called the Judson Group. In the early sixties Forti made performance pieces which she called dance-constructions, single events in movement, which proved to be influential in the subsequent development of dance in New York. Since 1970, Forti has returned to a more improvisational approach, working from pre-determined materials derived from explorations of the forces of gravity and momentum and observations of animals' movements both in terms of comparative locomotion and dance behavior. She has worked extensively on collaborations with musicians Charlemagne Palestine and Peter Van Riper. Most recently Forti has begun to focus

on the associative implications in her movement vocabulary, approaching a rudimentary kind of theater.

Simone Forti has performed extensively in Europe and the U.S. She has received one CAPS and two NEA grants. Her book *Handbook in Motion* was published in 1974 by the press of Nova Scotia College of Art and Design and the NYU Press.

DEBORAH HAY moved to Austin, Texas in 1976. She has presented over sixty solo dance performances throughout the U.S., Europe, Canada and Mexico. In 1979 she participated in the Festival D'Automne in Paris. In 1980 the five-member Deborah Hay Dance Company was formed. They will be performing at P.S. 122 in New York City on June 18, 19, and 20, 1982. In June she will be collaborating with Pauline Oliveros at The Creative Music Studio in Woodstock, New York, on a project entitled *Meditation in the Arts*.

CHERYL LILIENSTEIN is a resident of Burlington, Vermont, where she teaches and performs and mothers a 2½ year old boy. She was a student of Judith Dunn's and a former member of the Judith Dunn/ Bill Dixon Company of Musicians and Dancers. Recently she received a grant from the Vermont Council on the Arts to produce a series of concerts by various choreographers. *Dewhorse* is one of these works.

AILEEN PASSLOFF has danced as long as she can remember and hopes to continue to do so. James Waring was her teacher and a very important influence on her dancing life.

STEVE PAXTON was a founding member of Judson Church Dance Theater and performed with the Merce Cunningham Dance Company. His work in the 1960's dealt primarily with

pedestrian movement. During the 70's, improvisation was a major interest: he was a co-founder of the Grand Union, instigated Contact Improvisation, collaborated with percussionist David Moss in *Backwater*, and with Lisa Nelson in *PA RT*. In 1980 he received a Choreography grant from NEA, completed a two-year engagement as a Senior Movement Tutor at Dartington College of Theatre Arts in England, and toured Europe with *Freelance*, a performance ensemble. He is a contributing editor of *Contact Quarterly*.

YVONNE RAINER took dance classes from 1957 to 1968, most consistently with Merce Cunningham. Her debut as a choreographer took place at The Living Theater in 1961 with two solos, *Three Satie Spoons* and *The Bells*. She was a member of the workshop conducted by Robert Dunn out of which sprang the Judson Dance Theater in 1962. In 1972 she made her first feature length film, *Lives of Performers*. Her last live performance, *Kristina (for a . . . Novella)*, a mixed-media event for herself and John Erdman, was presented at the Walker Art Institute in 1975. Her most recent film is *Journeys from Berlin/1971*, which won first prize in Experimental/Independent Film from the Los Angeles Film Critics' Association in 1981. She is currently working on a film script tentatively titled *The Man Who Envied Women*.

CAROLEE SCHNEEMANN is a painter, performance artist, filmmaker and writer. Consistent with her use of varied media has been the inclusion of controversial themes: feminist history, sexuality, body as a source of knowledge, and the integration of ordinary life with art process. Schneemann was the first visual artist to work with the Judson Dance Theater where she pioneered contact improvisation, active environmental materials and developed her own performance form, Kinetic

Theater. Her complete performance works and selected writings (1963-79) are published by Documentext, titled *More Than Meat Joy*, which details early Judson collaborations, happenings and Fluxus, Tone Roads, The Avant-Garde Festivals and Kinetic Theater. The Max Hutchinson Gallery will present two individual exhibitions of her visual works, a retrospective of early painting-constructions, in September 1982 and recent works in May 1983. She is currently visiting artist for the graduate program in Expanded Arts, Ohio State University.

ELAINE SUMMERS, an original member of the Judson Dance Theater, began her innovative work in the field of dance and film. Her degree from the Massachusetts College of Art and subsequent dance training led to composite structures of projected visual images and organic dance and to further research on the inter-relationship of art and technology. An integral part of her work concerns the physical structure of the body and its tension in relation to dance technique. Her work with major artists in the fields of music, film, video and dance led to the founding of the Experimental Intermedia Foundation of which Elaine Summers is artistic director.

JAMES WARING was born in Alameda, California and died in New York in 1975. He presented annual concerts in New York with his own company from 1954-1969, and choreographed over 135 works, some designed in collaboration with painters, others by himself. He had a great influence on what became the "post-modern" generation, many of whom danced or studied with him. In the last years of his life, James Waring was a freelance choreographer for ballet and modern dance companies. He also wrote poetry, made collages, and wrote and directed plays.

AFTERWORD

I never saw a Judson Dance Theater performance, but the impact of those performances affected my life as a dancer and as the director of a dance program. The legacy of that period has been exhilarating and liberating for myself and a whole generation of dancers who followed Judson.

The Danspace Project seeks to support work with a similar sense of adventure and challenge. Housed at St. Mark's Church, Danspace presents an ongoing performance series, sponsors open forums for the presentation and discussion of new dance work, and maintains a video archive. Its program encourages dance which cuts through convention, surprising itself as well as its audience. In this way Danspace pays homage to all radical art movements and to one close to us in time, the Judson Dance Theater and its sponsor, the Judson Memorial Church. It is an honor to present these reconstructions at Danspace, particularly as a benefit for both this program and the Bennington College Judson Project. That these performances could coincide with the reopening of the main sanctuary is one of those fortunate coincidences of time and place.

I want to express my deepest admiration and gratitude to David Garcia, the rector of St. Mark's, who after the fire immediately set in motion the possibility of saving St. Mark's, both as a place of worship and a place for art; to Steve Facey, the Preservation Youth Project, and the Save St. Mark's Campaign who have made that vision possible; to Wendy Perron and M.J. Becker with whom I've worked on this project; and especially to the Judson artists who have given generously of their time and their art.

Cynthia Hedstrom
The Danspace Project