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	Tomkins	IV.C.29

JDT

April 20 & April 21, 1965 DANCE BY FIVE

Carla Blank
Suzushi Hanayagi
Meredith Monk
Carolee Schneemann
Elaine Summers

May 1965 FIRST THEATRE RALLY, New York RKO Studios - 81st BROADWAY
6 events in New York

Presented by Steve Paxton & Alan Solomon IN BALLET Review p65

1. Piece by Jim Dine MAY 1, 2, 3

2. Happening by Claes Oldenburg in swimming Pool MAY 22, 23

Happening by Whitman - PRUNE Flat MAY 14, 15, 16

3. Dance concerts including work by MAY 5, 6, 7 + 11, 12, 13

Trisha Brown	Alex & Deborah Hay
Carolyn Brown	Tony Holder
Lucinda Childs	Robert Morris
Judith Dunn	Yvonne Rainer
David Gordon	ROBERT RAUSCHENBERG - SPRING TRAINING
	(Joseph Schlichter) PELICAN 24, 25, 26

May 8, 1965 ONCE GROUP from Ann Arbor JOY ROAD INTERCHANGE
9, 10

1. Judith Dunn
2. ROBERT RAUSCHENBERG
3. Robert Morris
4. Lucinda Childs
5. Yvonne Rainer
6. Steve Paxton

INTERMISSION

Gordon Mumma MEGATION FOR WILLIAM BURROUGHS

The NY Theatre Rally also sponsored the ONCE GROUP for a performance (1st non-musical performance) at the Judson Memorial Church

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JDT

Changes in Group by 1965

Fred Herko suicide- memoirial service November 5, 1964

Other dance groups brought into the JDT- for example
The James Waring Company
Aileen Passloff

Also some collaborations with the Judson Poets' Theater programs

March 23, 24, 25, 1965 Program of Yvonne Rainer & Robert Morris

Tues & Wed Program

Robert Morris- CHECK 1st presented at Moderna Museet, Sept 1964
some of the performers were-

David Antin
Eleanor Antin
Michael Kirby
John Quinn
Dorothea Rockburne
Julie Judd
Joan Jonas
David White
David Whitney
Yvonne Rainer
R. Morris
L. Childs

Tape by Robert Morris

Intermission

Yvonne Rainer- PARTS OF SOME SEXTETS 1st performed at Wadsworth Atheneum, March 6, 1965

perfs- L. Childs, J. Dunn, Sally Gross, D. Hay, Robert Morris, Steve Paxton, Y. Rainer, R. RAUSCHENBERG, Joseph Schlichter

Tape- readings by Rainer from the "Diary of William Bentley DD" (he was a late 18th century Episcopal minister from Salem, Mass. he kept careful stock of local goings-on during his 40-year tenure)

Lighting by ROBERT RAUSCHENBERG

Sound by Alex Hay

Thursday Program

Rainer- PARTS OF SOME SEXTETS

Intermission

Y. Rainer- NEW UNTITLED PARTIALLY IMPROVISE SOLO WITH BACH'S TOCCATA AND FUGE IN D MINOR

Pause

R. Morris- WATERMAN SWITCH with L. Childs. R. Morris. Y. Rainer

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MARch 16 Events + Entertainment Pocket Theater
re Simone Morris BALLET Rev p61
JDT

April 27, 1964 CONCERT OF DANCE #14
Program of Improvisations

First half- 30 Minutes
perfs- Carla Blank
Lucinda Childs- Pearls Down Pat
Judith Dunn- The Other Side
A.HAY & R.R.- Dredge
S. Paxton- Rialto
Y. RAiner- Thoughts in Imporvidation
E. Summers- Execution is Simply Not

Second Half Deborah Hay- Improvisation
with- Carolyn Brown
Lucinda Childs
William Davis
J. Dunn
David Gordon
A? Hay
D. Hay
Tony Holder
Barbara Lloyd
Steve Paxton =
Y. Rainer
R. RAUSCHENBERG
Albert Reid
Carolee Schneemann
Joanna Vischa
Marilyn Wood

April 28, 1964 A CONCERT OF DANCE #15 IN BALLET Rev. p 62
April 29, 1964 A CONCERT OF DANCE #16
BALLET Rev p 62

MAy 19+20 J. WARING + Co JUDSON
BALLET Rev p 62
May 31- June1 AILEEN PASSLOFF JUDSON
BALLET Rev p63

November 16, 17, 18, 1964 Kinetic Theatre by Carolee Schneemann

MEAT JOY at Judson

Rev- Jill Johnston- VV, Nov 26, 196?
Arts, Jan 1966? p. 82

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SUR+ (Surplus Dance Theater)

February 10-17, March 2, 9 1964 performed at Stage 73 - this is Paxton's group. & different from JDT even though performers are basically the same

1. Judith Dunn ACAPULCO (1963) 15 min
   perfs- L. Childs, J. Dunn, Alex Hay, Deborah Hay

2. Steve Paxton FLAT (1963) 7 min

3. Lucinda Childs CANCELLATION SAMPLE (1964) 11 min

4. Alex Hay COLORADO PLATEAU (1964) 6 min
   perfs L. Childs, Alex Hay, Deborah Hay, Tony Holder, Steve Paxton, Yvonne Rainer
   ROBERT RAUSCHENBERG

INTERMISSION

5. R. Rauschenberg SHOTPUT (1964) 11 min
   with excerpts from a "lecture on Birds in Sweden" by Oyvind Fahlstrom

6. Deborah Hay ALL DAY DANCE WITH TWO (1964) 7 min
   perfs Deborah Hay
   Steve Paxton

   Costumes & props by R. RAUSCHENBERG

7. Robert Morris 21.3 (1964) 6 min
   music- pp. 3-7 of STUDIES IN ICONOGRAPHY by Irwin Panofsky

8. Yvonne Rainer DIALOGUES (1964) 15 min
   perfs L. Childs, J. Dunn, Alex Hay, Deborah Hay, Tony Holder, Steve Paxton, Yvonne Rainer

Lighting for all dances by R. RAUSCHENBERG & Michael Hertzog

Sponsors- Harry Abrams, B.H. Friedman, Ben Heller, Philip Johnson, Betty Parsons, Robert Scull

April 24, 1964 JDG Produced by Jill Johnston
at ICA, U of Pa, Philadelphia

perfs- L. Childs, J. Dunn, David Gordon, Deborah Hay, Beverly Schmidt, Carolee Schneemann, Valda Setterfield, Robert Morris, Yvonne Rainer, Albert Reid

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JDT

April 28 & 29, 1963 AN EVENING OF DANCE

Yvonne Rainer TERRAIN
perfs- Trisha Brown, Steve Paxton
William Davis Yvonne Rainer
Judith Dunn Albert Reid

Lighting by RR

1. DIAGONAL
2. DUET danced by Y. Rainer & Trisha Brown music by Philip Corner
3. SOLO to essays by Spencer Holst
4. PALY ball supplier Alex Hay
5. BACH

May 9, 1963 A CONCERT OF DANCE #5
AMERICA ON WHEELS, Washington D.C. presented by The Washington Gallery of Modern Art Held at the Wheels Rink, Wash D.C.

1. TRILLUM Trisha Brown
2. INDEX by Robert Dunn perfs Steve Paxton
   BIRD SOLOS REID
3. HELEN'S DANCE by David Gordon
4. DIAGONAL Yvonne Rainner
   perfs- Y. Rainer
   Wm. Davis
   Trisha Brown
   Steve Paxton
   Reid
   Robert Dunn

9. PELICAN RR — ONLY WORK ON SKATES
   perfs- RR, Carolyn Brown, Ultvedt

RR did lighting for program

rev- Leslie Judd Ahlander, Wash Post, 5/26/63

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JUDSON DANCE THEATRE

July 6, 1962 "A Concert of Dance" FIRST PERFORMANCE

15 separate dances presented

1. Overture

2. Ruth Emerson- NARRATIVE
performers- Judith Dunn
John Herbert McDowell
Steve Paxton
Yvonne Rainer
Elaine Summers

3. Fred Herko- ONCE OR TWICE A WEEK I PUT ON SNEAKERS TO GO UPTOWN
Music by Eric Satie
Piano by Robert Dunn

Steve Paxton- TRANSIT

John Herbert McDowell- FEBRUARY FUN AT BUCHAREST

4. Elaine Summers- INSTANT CHANCE
performers- Ruth Emerson
Debbie Hay
Fred Herko
Gretchen MacLane
Steve Paxton
John H. McDowell
Elaine Summers

5. David Gordon- HELENS DANCE

6. Debbie Hay- 5 THINGS

Gretchen MacLane- QUBIC

DEBBIE HAY- RAIN FUR

7. Yvonne Rainer- DANCE FOR THREE PEOPLE & SIX ARMS
performed by- William Davis
Judith Dunn
Yvonne Rainer

8. INTERMISSION- coffee served

Yvonne Rainer- DIVERTISSEMENT
performed by William Davis
Yvonne Rainer

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* Everyone either worked or studied with Merce at one time.

Tuesday, May 4th - Dance I rehearsal

Hot day - up in the 80s. Inside, new black velvet drapes, ceiling to floor, on both sides and at rear. New lights in place. All Dine props gone. Bare stage, with satirist couple blocking out their routines. (Bob Morris rehearsed this morning -- the nude and plywood dance, with Schneeman. Plywood sheets stacked against control booth).

Steve came in late, with looseleaf notebook. Age 26, unusual, almost Indian face, with large blue eyes, strong neck. I asked about Kaprow's exclusion. He said he'd had no contact with Kaprow, just didn't know him, but no intention to exclude. "The theater rally is on a non-negative basis."

Steve on Judson-Happening relationship, early days, etc:

"We all felt that the Happenings opened up all sorts of new areas, and we were interested in them for that reason. Besides which, we all knew the people involved in them socially. I'd say it was more of that kind of relationship, and less an artistic one."

Judson Dance group began with Bob Dunn's Composition class in 1960 and 1961. Dunn, a musician, had done the catalog of John Cage's music and was interested in working out dance sequences based on Cage's time-length scores, in which the important thing is the time length and not what notes go into it. Dunn's wife, Judith, was a dancer in the Merce Cunningham company, as were several of the others in the class.* They met in Cunningham's studio once a week (?) and tried out about 25 never-before-heard-of schemes for new dances based on time-lengths. These were "elaborate and simple ways of getting movement, developing movement, inventing new movement that had never been tried before."

This led directly to the first season at Judson Church, whose rectors Howard Moody and Al Carmines had previously given space to some of the early Happenings. There was no charge, and all contributions went into fund for Judson Dance Theater. Operated on a no-star system, "which meant that everybody could help clean up afterward."

"We all had so many ideas, it was fantastic. We still haven't done half the ideas that the people had then. You see, in the tight little world of modern dance you have no chance to develop your own ideas. Everybody was dancing professionally in some company or other, but if you were with Jose Limon company, for example, you might go six or seven years as an understudy... The Judson meant that we could all do choreography, which was simply unheard of. Dance differs from painting the way the novel differs from the poems. It takes at least six weeks to make a dance, and maybe a thousand dollars to get it performed. The restrictions are just prohibitive. But we began with this idea of Bob's that you work with what's available, and that way the restrictions aren't limitations, they're just what you happen to be working with. The Judson had only six lights when we started, and at the time that seemed perfectly adequate -- we could do simple blackouts, and things like that.

"And then our audience was enormous from the start. They seemed to like our spirit, whether or not they liked what we did." (Seems to be basically the same audience uptown).

"I'd say what we've been doing is definitely a loosening up in regard to practicality."

"From the beginning there's been a remarkable lack of temperament. We're not interested in criticizing each other or excluding or anything like that. We just want to do whatever is possible, and do it

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Dance I (cont)

as cleanly and as well as possible."

(Meanwhile, the satirists tried on various costumes, went through various acts including the strip tease, the Judy Garland bit, the Spanish dancer, etc. The man is marvellously inventive. Steve says he improvises as he goes along, and that the act is never the same).

Also note: "Everyday movement" or "common action" has been much used, but no doctrine abt that. And not used in way Doris Humphrey used it, symbolically or as a gesture.

Background Note: Morris & Rainer

Morris is the choreographer responsible for "Waterman Switch," which premiered at the Buffalo Festival of Arts in March, 1965, and was repeated at the Judson on March 25th. In this dance, two nudes locked in an embrace walk very slowly the 20 foot length of wooden tracks from center stage to wings, accompanied by a recording to Victoria de los Angeles singing an aria from Verdi's "Simon Boccanegra." The walk takes four minutes. It is followed by a middle section in which Morris runs in a circle around Lucinda Childs (in man's clothing), who holds one end of a pole the other end of which, ends in a flag that Morris holds over his parts. Then Morris and Rainer stand backs to audience, naked, and roll large stones under their feet (sound track has amplified noise of stones rolling down chute; also selections from Leonardo da Vinci's Notebooks, observations on water -- stones and water are recurrent images). Final section is repeat of the walk -- near the end, Morris pours bottle of mercury over Rainer's shoulder.

Morris is a painter who does very severe things -- grey paintings and sculpto-paintings that have to do with movement. So austere that everyone is somewhat in awe. His dance work has an austere quality also; uses few props, no clutter.

Rainer's "Parts of Some Sextettes" -- a piece for ten people and ten mattresses: 43 minutes of dancing and 59 minutes of sound. Sound is tape of Rainer reading excerpts from diary (1780-1819) of the Rev. William Bentley.

"...that straightforward punch and clarity that those who have been pleased by Rainer have come to associate with her work" (Jill Johnson, VV, May 6th.

(over)

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Judson ~~Church~~ Notes – R.R.

"We ~~dfx~~ definitely did not want to call what we were doing happenings. The terms we used were theater pieces or theater events. The happenings seemed really expressionistic, they were dealing with feelings and emotions. They were certainly not austere. I think it was Yvonne who invented the phrase 'task movement' – the kind of thing where you simply had something assigned to do, and the drama came in the accuracy of those movements. It was Merce's aesthetic, in a way, but it was not dependent on skill. Steve was the best at just looking clean, altho he'd probably had more professional dance training than anyone else. It was a feeling against virtuosity -- which set up the star syndrome, and I guess focused attention on dance history. The expression grew up among us, 'non-dancers.' We really were each other's material, too.

"I participated as seriously as anyone else, but I felt, being a painter as opposed to a dancer, that my ideas about the motivation might not speak for the instigators. I went to a lot of workshops and I did the lighting for their performances, and I worked backstage, and if somebody wanted me to be in a piece I did that. But it was not until the Now Festival in Washington DC that I thought of doing anything of my own. I had no intention of doing choregraphy before. But Alice Denny had made an error in printing the program. There were asterisks after the names of the choreographers, and she had put one after my name. I got drunk that night and said OK, I'd do something and keep her from being a liar. I was terrified the next day. But it became a challenge that interested me.

That was Pelican. Also, I was entertaining Per Olaf Ultvedt then, he was here for his first N w York show. And when he saw my Broadway studio he said, 'My God, we could have a roller rink in here!" -- and then it turned out the Now Festival was being done in a roller rink in Washington. So there were three coincidences."

They worked about three weeks on Pelican, which was a long time. Once Bob had done the parachute costumes they couldn't practice in the studio any more because they would catch in the sprinkler system. They found a roller rink in Brooklyn, and went there four times to rehearse.

Pelican (Carolyn Brown)

Bob made all the movement. It was really a very romantic piece. He worked it out very laboriously -- taking a lot longer than Merce would have taken, of course. But he worked hard at learning to skate, and he was a very secure partner. Carolyn never worried that she'd get hurt dancing with Bob. The whole dance is on Bob's film bio. "I sometimes think if I'm ever remembered, it will be for being in Pelican."

Judson (R.R.)

The Judson eventually lost its workshop quality and turned into just a performance space. Bob was in a lot of other pieces - Yvonne's and Steve's in particular.

There was a tremendous pull toward theater in those days. "But when the public enlarged itself, then people started breaking up into different spheres, and careers developed. That's when I lost interest. My main attraction was the benefit from the mixtures of these different areas. I've never really guided my direction, I just follow it. But I've always moved into areas that required more than just one mind or personality."

(over)

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Judson (Paxton)
It didn't really come out of Merce in a direct sense -- "well, maybe it did. He provided the model for someone who had overhauled dance. And we were working a lot with Cage's scores and Cage's ideas..."

But there were many other influences - Living Theater, Happenings, Duchamp. And especially Bob. There was the sense of a great broadening of materials. Bob's work very persuasive for Steve - "it gaveme permission." In general, though, "everyone was on everyone else's mailing list."

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Rev. Howard Moody - 4/5/78

Plaque on church: "Judson Memorial Church - Constructed in 1892, this Baptist church, named in memory of Adoniram Judson, was designed in a Greco-Romanesque style by McKim, Mead and White, with stained glass windows by John La Farge and a baptistry executed by Herbert Adams from plans by St. Gaudens. Dr. Judson was one of the first American missionaries sent to foreign lands when appointed to Burma in 1811. His son, Edward Judson, placed in the dornerstone a copy of his father's Burmese translation of the Bible."

Moody is a genial, solid looking man whose crew cut hair is going quite grey now. He went to Yale Divinity School -- from Texas. Was ordained in this very church in 1950 -- "I was a Baptist, and this was the only Baptist church I knew that I wanted to get identified with." Moody ran a summer program here with his wife in 1950, then went off to become chaplain at Ohio State U. But every spring he would bring fifteen to twenty students to NYC for an "urban life" seminar, and they'd stay in the Judson dormitory.

The church had been slightly involved in the arts before - Auden had read there, there had been a Rouault show. There was "an interest, but no real program." The congregation was down to a handful of people. But the two previous ministers had laid a foundation of two fundamental presuppositions: 1) the church existed basically for those who were not in it; and 2) there was no human issue so controversial or difficult that the church would not be there for it. "I built on that, and I think the church has never lost that." The senior minister left in 1955, and the congregation called Moody, "utterly unprepared as I was."

It wasn't difficult to see that there were a lot of artists in the community. The church's task, acc. to the new minister, was "to see where we could be of service. And the way of service seemed to be our physical space." Moody himself had no background whatsoever in the arts. "I'd hate to say I was a philistine, but I was close." At the same time, "I always felt that faith without art is dumb. And I felt that by bringing in the artists we were going to learn something."

First real activities were Exodus and the Judson Gallery, both in 1957. Exodus was a literary quarterly started by Dan Wolf and Ed Fancher, with Bud Scott, the assistant minister, as editor. It didn't last too long, but pub. some interesting things. The gallery was started by Dine, Oldenburg, Wesselman and Kaprow, without any real advance planning. "We fell into things by coincidence and accident, by running into people on the street, rather than through any real planning."

"Bud Scott was very intellectually oriented. He'd majored in Russian literature at Columbia (before going to Union Theological Seminary)." He left in 1960. His wife was converted to Catholicism by a priest who was an ex-Jew. The man had a tremendous attraction. She followed him, and so did Bud. "The next time I heard from him, he was vice-president of some computer company -- I could hardly believe it. Then last year, there was an article in the Times about my sabbatical, and Bud wrote me a letter, a sort of critical letter, chastising me for always getting involved with people and social issues and not developing the contemplative side of my life. Bud was sort of a mystic, which I wasn't. He and his wife have split up now, I hear.

Moody says he always knew that artists had to have complete freedom. From

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the start some people were upset by things in thegallery showing genitals and nudity. "But we felt that to be a patron was not to be a censor."

Moody didn't worry about whether or not the artists were real artists. "These people needed the space."

The Happenings began to break about the same time as the Judson Dance Theater, 1959 or 1960. When Al Carmines came in 1961, the emphasis began to shift more toward the performing arts. "I don't think we quite realized the extent of the thing. Everything came together, and it was a tremendously exciting period."

And all this had a tremendous effect on the church. Began to ask themselves why was the arts activity so interesting and the worship so dull? This led to efforts to reform and reconstitute the forms of worship in non-verbal areas. The change dates from about 1964. Breaking out of the traditional liturgical mode. "Worship could be in the nature of a celebration. Our communion became like a love feast, a party meal. All this developed in response to the very powerful influence of the job and exuberance of the artist movement here at Judson."

The church's congregation didn't grow all that fast from 1960 to 1965. After 1965 it did grow much faster, largely as result of the Judson's involvement in civil rights and the anti-war movement.

"Our superiors were often very embarrassed by us -- that nude dance here upset a lot of people, although it was very chaste in terms of what you see on television today. The nude dance brought in hundreds of letters, and the denomination got even more. You see, Clive Barnes didn't review it. The Times sent down a gossip columnist, and the headline the next day was 'Nudes In Sanctuary.' A lot of people out in Kansas and places like that, when they read about nude dancing in the church, they assumed it meant there was social dancing and everybody was nude. Our elders were embarrassed, but no more than we had been by them from time to time. But being a Baptist Church we had complete freedom, we were really autonomous. There were people who wanted to defrock me and read us out of the convention, but that never happened. And our own congregation was always supportive. It was always some church in Kansas that wanted to do us in."

People's Flag show at Judson in late 1960s got both Carmines and Moody arrested. But it was a citizen's arrest, and the citizen went off to Florida without pressing the charge, and the judge dismissed the case. But the show was closed for desecrating the flag.

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Dance Theater started 1961, and continued to about 1966. Al Carmines told the church board they wanted to found a dance theater, and held a sort of audition for the board in the auditorium. "Our people said fine, let's go." Yvonne, Twyla, Rudy Perez et al. The Poet's Theater started up about the same time. Artists were doing scenery for shows in both, and there was a lot of interaction. Carmines selected the people and planned the schedules. It stopped about 1966 because there were by then many more places open to dancers, and because the Poet's Theater and the musical theater needed the space - some of Carmines' oratorios used up to 90 people. (This year the Judson Dance Theater is starting up again with grants from NEA and State Council - James Waring retrospective, etc. But Moody says they are under no illusions about recreating the past. Nothing will be the same).

(over)

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Moody's Sabbatical

Four months away, last summer, in Arizona. Spent half of it with Paolo Soleri at Arcosanti, wanted to do hard physical labor in a communal setting. After that he went to study with a medicine man of the Navajo nation, for eight weeks. Visited sacred mountains and lakes, did a lot of contemplation and reading, attended healing ceremonies. The Navajos recognize eight senses - including levitation, astral projection (dreams), and telepathy. Moody finds it amazing that Americans went in for all the oriental stuff in the sixties, when it was all here to start with among the native Americans.

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Al Carmines - 5/3/78

Grew up in Hampton, Virginia. Father a boat captain (fishing), mother taught school. Al went to Swarthmore College, where he met Paul Tillich, on a lecture visit, and it changed his life. "Tillich told me I was incurably religious," and suggested he go to Union Theological Seminary, which he did. He'd always been inclined that way, but had also thought seriously of being a concert pianist. He'd played piano all thru childhood, entertaining others etc. At Union he studied with Niebuhr, and took Tillich's course at the New School. He was going on to do graduate work, but a position was open at the Judson and he went there instead -- and has stayed for sixteen years. He started at Judson in 1961. (He was raised a Methodist, became a Baptist five years ago).

"My first contact with the Judson was when another student invited me to come to an art show there. I was expecting a regular exhibition, and what I saw was Kaprow's 'Apple Shrine' -- people crawling around the basement with candles. I thought it was the oddest church I'd ever seen." He'd been to other happenings there in the meanwhile.

Took over art gallery first, then started Judson Poet's Theater in 1961, soon after arrival. He'd gotten interested in the drama at Union, where they used to puton T.S. Eliot's plays and others.

"In 1962 we began the Judson Dance Theater." Rainer, Paxton, the Dunns came to see Al, who knew nothing about dance and was quite nervous about it. The audition was in the gym, "and I hated it." Saw people screaming, stamping, standing still, and thought it had nothing to do with dance. But by the third performance he was hooked, fascinated. After that the Dance Theater moved upstairs to the sanctuary, altho the workshop still met in the gym-- they performed for one another there, got suggestions and criticisms. No admission charge for years -- contributions.

Highlights? Anything Yvonne did was terribly strong. Also Carolee Schneeman's "Meat Joy," which had raw meat and fish, people daubing each other with blood and paint, rock music, very joyful atmosphere. Arline Rothlee did some wonderful solos, including one where she sat on a chair throughout. Yvonne was really the strongest, but she seemed not to want to continue and become a choreographer. It may have had something to do with her breakup with Morris, which was very hard for her.

Rauschenberg: "His pieces always had a kind of imagination that dancers wanted to have." His sets were wonderful - ladders, chairs, everything and anything. "Also his name was important to us."

In 1962 Carmines started to compose for the first time, and didn't stop. He set plays to music, and gradually developed what came to be known as the Judson style -- mainly a question of setting to music things that were never so intended. Began writing lyrics in 1968-1969. Oratorios started 1969, in which he'd use 50, 60, or 100 people. "The first oratorio rehearsal I called, we had everything - black Muslims, Park Ave lawyers, old and young, everybody." This was "The Urban Crisis," and Carmines set speeches by Rockefeller and others to music.

He won Vernon Rice Award, 1967-68, for outstanding achievement in off-Bway th.

Stein's "What Happened," set to music, was 1963-64 - the first time they'd done music and dance at same time, in sanctuary.

As dance people got known, they gradually drifted apart. It was the contact that made the work so extraordinary.

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Frog's Shock Drear

The Uranian Alchemy Play
announce a live musical slide readin
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"Projections
in a
Burning Building"
A psychodrama rendered in the
Artaudian tradition at
Judson Church
239 Thompson st. (Wash. sq. S.) N.Y
One fifty min. Peformance
Free
doors open at ten to nine, action at the
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Kenneth Sheppard - master Chapman

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... influence from both Artaud and certain people who just went that way, like Red Grooms and The Living Theatre and Dick Tyler. Tyler, who was and is a print-maker, introduced me to Artaud's text, *The Theatre and Its Double*. He was my "super" at 330 East Fourth Street, between Avenues C and D, where he lived in the basement. He had his print-maker's press there and I saw him almost every day. The assistant minister at Judson [Memorial Church] at that time, Bud Scott, appreciated him very much. Tyler had a cart, which he kept in the Judson backyard and from which he sold his "magic" pamphlets. They were about such things as salvation through schizophrenia—all kinds of mind-breakers, that were then revolutionary but have now become commonplace. He was very interested in theatre and he also had a little group that was among the first to play music at Judson. It was an anti-music that I used to call "no-music." They would use various instruments in all the "wrong" ways and play them for hours. Anyway, the story of Dick Tyler is a long one that has not been written. Now he has taken a lighthouse in Nova Scotia, and he commutes from there.

KOSTELANETZ — How was Tyler Artaudian?

OLDENBURG — I've never absorbed Artaud very thoroughly. His theatre was, as you say, an expressionist theatre, which I tended to lump with all the expressionist theatre I could think of, as well as certain German films like [*The Cabinet of Dr.*] *Caligari* [1919] and *M* [1931]—things with a terrifying mood and horrible experiences. Of the things that were revolutionary at the time, that direction posed one possibility.

KOSTELANETZ — This was opposed to the Cagean stream . . .

OLDENBURG — . . . which was a revolution too. It consisted of silence—in accepting the world . . .

KOSTELANETZ — . . . and in being able to perform anything.

OLDENBURG — At this time, this separation seemed extremely clear. Now, it is different, as the two streams have sort of run together. Cage turned out to be a more complex person than he seemed at that time, and his influence has become so mixed up with other things. For instance, as Kaprow is now much less dependent upon chance procedures, he has become more of an expressionist.

KOSTELANETZ — He expects his pieces to create some emotional involvement, and to fulfill this purpose he generally inserts a degree of physical danger; and this is very much in the Artaud tradition.

OLDENBURG — The fact that these traditions flow together and that people who do happenings can draw upon one or the other is one reason why happenings are confusing to an audience. When I did happenings at The Ray Gun Theatre, I drew upon both streams. I would make a very engaging and emotional sequence which I would suddenly stop and drop, to start something entirely different.

I remember very well a Tyler piece, that was never put on, in which the audience at the Judson was to be gathered into a pit. There was supposed to be a stage at one end; and on it Tyler planned to put a friend of his who had a steel plate in his head from a war injury. He was to sit there, tied up; and I had the part of hitting him in the head with a baseball bat. There were other details I can't remember; but that one stays with me very clearly, because I didn't feel like doing that. At the climax of the piece, bombs would be thrown down at the audience, who would be so terrified and wounded that Tyler expected they would panic. He wanted to do it in the chapel of the Church, which at that time was not used for performances; so this was one among the reasons why it was never performed.

KOSTELANETZ — Did his Artaudian conception win much discussion?

OLDENBURG — I don't think this piece had much circulation, but it had a great influence on me. I think you can see in the photographs of *Snapshots* that there is a great element of cruelty and suffering which may be theatrical. I wasn't really suffering at that point, but I looked as though I were suffering. Just before the performance, I accidentally cut my finger rather deeply, went over to St. Vincent's Hospital, where I sat around for a long time; and I think that experience directly contributed to the choices of costume and so on that I made for the piece.



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Tyler the Chapman: april 6, 1960 V.V.

Art – From Pushcart Into Judson Gallery

by J. R. Goddard

This age of specialization does not make a habit of producing Renaissance men, but occasionally one turns up. Richard Tyler is such a man. He is a printer, artist, editor, writer, Jungian thinker of sorts, and a businessman.

The Uranian Press is perhaps an even rarer phenomenon for our times. Created by Tyler, this press operates from a basement. It is staffed mostly by schoolboys, and produces chapbooks, folios, and broadsides by Tyler and his associates. The products of the press are trundled forth in a handcart each spring to be sold within the protective "grounds"—three feet at the widest—of Washington Square's Judson Memorial Church.



Photo by McDarrah

TYLER

The pushcart is still in storage at the moment. And the works of the Uranian Press, subject of favorable comment of late in Life magazine and The Voice, have not made their full spring debut.

But Tyler's own efforts are not waiting for balmier days. His excellent woodcuts, colorful icons, paintings, and printed efforts can be seen any afternoon from 2 to 5 until April 15, at Judson Gallery on Thompson Street, just south of the Square.

I stopped in at the gallery last week. There was Tyler perched on a gallery bench with legs drawn up, rolling his own from a shiny little cigarette machine. A short moustached man in his thirties, he greeted me in a quiet and friendly manner, which provided neat personal counterpoint to the sense of forceful energy generated from his works hanging around him.

The range of Tyler's interests is indeed impressive. Here are pages from his Uranian Press folios and chapbooks (popular literature of Elizabethan and 17th Century

Continued on page 2

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Art – From Pushcart

Continued from page 1

England). Here too are stark and striking woodcuts in the manner of Mexico's great Posada, aptropaic icons, giant paintings, and collages set off by fantastic hand-worked frames. Prices range from 30 cents for broadsides up to $1000 for a collage.

Tyler seemed more anxious to discuss the Uranian Press than his show. He pointed out he is not the only artist-writer producing for the press, although only his own works are now being exhibited at Judson. The press catalog listed other titles by Ralph Mucklefoot, Dorothea Baer, and nine-year-old Ronald Short. Young Short wrote, illustrated, and helped print his own dream-western, "The Adventures of Tom Gray," seen in the March 7 issue of Life.

As he puttered around the gallery, Tyler explained how he and Uranian got started. An ex-paratrooper, he became a successful magazine illustrator after the War. More serious efforts were bought by the Museum of Modern Art and the Library of Congress.

Then Tyler kicked over commercial art. He wanted to start a press which would concentrate on chapbooks, rare folios and broadsides. He secured basement space by going to work as a janitor. Then he found old hand presses and got neighborhood boys to work them as apprentices. Soon a flow of wondrous books and woodcuts appeared in the new Uranian roster.

But Tyler had no place to sell Uranian wares. Finally he decided to hawk them in the streets in the neat red and black cart, but was prevented from doing so by the police. Judson Church saved the day. The church gave him space along its walls and because church ground is exempt from the frettings of city code, the cart found a good weather home.

Although the present show at Judson is strictly Tyler's own, he loses no chance to publicize Uranian. On one wall a small poster proclaims "Frog's Shock Dream," shortly to be performed by the Uranian Alchemy Players.

Tyler, whose interests come close to a kind of synthesis of hip and Jungian worlds, explained the players. "Our musical department. A five-piece-group with far out sounds. We use them, along with slides and a taped reading. Kind of a presentation, you might say."

Tyler's show at Judson is a remarkably rich introduction to the special world he has created.

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CULTURE SHOCK

By Annette Kuhn

A Holy Terror

Howard Moody celebrated his 20th anniversary as minister of Judson Memorial Church last Friday. And those 20 years have been full of amazing grace and history-making events. Moody came to Judson in 1956, just when America's post-Abstract Expressionist generation of artists was beginning to percolate. And bubble they did—at Judson. The first happenings with the likes of Allan Kaprow and Claes Oldenburg began. There were exhibitions of artists such as Jim Dine and Tom Wesselman, who started their trips uptown in the scruffy Judson gallery. The Judson dance theater was startling to New York, and probably to its dancers, many of whom, like Yvonne Rainer and Lucinda Childs, have gone on to work with increasing recognition all over the world. The Judson Poets Theatre was a habit with Villagers, its productions a necessary part of the cultural circuit. And there were events that defy explanation except in numerical terms: Often, 60 or more people were choreographed in productions that went beyond happenings or theatre. And music has always been Judson's spine.

Concurrent with all this creative madness, there has been an ever-stronger social commitment on the part of the church: a drug program, abortion counseling, anti-war activities, community political stands, and run-ins with the law—seemingly always over First Amendment issues. When folksinging was banned in Washington Square Park the church fought for the singers and won. And there was the Judson flag exhibition and subsequent arrest of three of the organizers (flags then, as is probably still true, could not legally be altered, as they had been for the Judson show). The church stood behind its people.

Inviting in, looking on, helping out with all this diverse ferment, was—and is—Howard Moody. The party for him gathered veterans of all his interests, some of whom hadn't seen him in 15 years. But Moody is hard to miss, physically immutable. It seems certain that he was born with a crew cut, or, as one Judson Sunday school alumna said, "Look at his head. It's still all square."

Moody has a large capacity for enjoying himself and other people; so there he was tapping his foot and smiling at the various entertainments Al Carmines, the assistant minister and music man, provided for the evening: Bobby Cole, Gilbert Price, and Mary Ellen Pracht singing, and Dan Wagoner dancing; a tiny choir for a two-minute mini-cantata; and a recitative, written and composed by Carmines, explaining how Howard got to where he is:

"Ohio isn't sinful enough. I want someplace really sinful.

"He said.

"New York City had long been known and shuddered at as the Sodom of the Western world.

"And the very navel of the Sodomic underbelly was Greenwich Village.

"And in that navel a speck of lint—which beckoned,
"Come over to Macadonia and help us.'
"Friend, he went."

The end of the recitative, a series of clap-accompanied "amens," elicited from one well-known Orthodox Jewish atheist—Nat Hentoff—the following plaint, "They'd better stop. I'm almost in danger of being converted."

Despite such dangers, the 200 guests gamboled in the children's reading room of that other great Village institution, the Jefferson Market Library—the site of the party—where they drank champagne and nibbled on carrot sticks and cheese. It was the spirit of reunion that made people hug and kiss incessantly.



Howard Moody, minister of Judson Memorial Church.

There are not too many like Howard Moody around. It is he who welcomes the dissident and dissonant voices, gives them a platform—his church—and nourishes what has always been peculiar to the Village—its vocal involvement in art and politics. Judson is a church, but it is also the community ha perfected, a model for other churches, and a holy terror the smug and sanctimonious.

Happy 20th anniversary Howard. Keep 'em scream

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x Feb 3-1966 VV

the village VOICE, February 3, 1966

dance

by Robert Morris

Every movement in art in this century has been characteristically brief. It is often objected that movements rush past too swiftly; one on the heels of the next. But what seems to be the case is that in each of these movements—be it Cubism or Dada—"open" positions were very early closed out. As each of these positions is occupied the possibilities are reduced; the movement in this sense can be looked at as a set of theorems following a new and valid assumption. Each is a limiting case. What follows after the primary positions have been filled is, of course, the tradition.

Such a point of view is not so funereal as it sounds, nor are those acts which follow in a clear tradition to be thought less valuable than a movement's beginning assertions. For example, Mondrian did not found De Stijl; he joined the ranks.

These reflections follow attending the concert of dance by David Gordon, Yvonne Rainer, and Steve Paxton at Judson Memorial Church, January 10, 11, 12. No new positions were assumed by the works of these three choreographers in this concert. The forms employed by each have been seen before in their respective works. It is perhaps at this point, after the repetition of a mode or format, that one can focus on quality rather than responding with that abrupt effort of re-evaluating and refocusing which unfamiliar and new works elicit. Both David Gordon's "Helen's Dance" and Yvonne Rainer's "Three Satie Spoons" have been seen several times before. Both dances are accompanied by the same wistful Satie piano music ("Trois Gymnopedies"). Miss Rainer's piece is characterized by a series of very frontal positions, Egyptian-like in the opposition of hips to shoulders. The positions are few, repeated several times, pretty much rooted to one spot on the floor. While the movement seems somewhat subsidiary to the registering of the squarish positions, it nevertheless maintains a taut body line and deft strength. Mr. Gordon, looking somewhat like an Art Nouveau lampshade, moves in an alternately spastic and lyrical way as he proceeds in a direct line downstage in "Helen's Dance." Spatially the dance creates an interesting tension. The movement, when it is not alluding to the handicapped, seems as decorative as the costume.

Early Paxton

"Proxy" by Steve Paxton was also an early work which has been seen before. Made in 1962, it seems at this point to be a classic work embodying many of the concerns which have come to be associated with the new movement in dance. Two of the performers in "Proxy," Lucinda Childs and Robert Rauschenberg, comport themselves in the now familiar deadpan style while Trisha Brown appears less mechanical. The use of "ordinary" actions (e. g., eating and

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dance

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drinking) confined within a small rectangle taped to the floor somehow magnifies and formalizes these actions in much the same way the sculpture pedestal does, or at least once did, the readymade. The long walking sequence of entrances and exits by the three performers plays on this theatrical convention with an aggressive humor which finally annihilates one's sense of expectation for action as each performer appears only to cross the stage and exit. That is, one's expectation that something else is going to happen is after a point removed and the subtle spatial changes of each performer's relationship to the one behind or in front comes into focus together with the exquisite satisfaction that it is just this thing, very concrete and very much there, that is what is happening. There are, in fact, occurrences in this sequence besides walking. Miss Childs sets down a yellow wash basin, picks it up, sets it down the next time around and finally stands in it in a peculiarly petrified way and is subsequently turned around on some unseen substance which renders her as frictionless as she is stiff. The same sequence of athletic-type positions is then registered by each performer. (The movement was derived from a "score" of a number of photographs of athletes in action; the performer was required to register the pose in the photograph but was free to choose the manner in which he moved in and out of this point of registration.) The work was low keyed, flat but intense.

One of the First

Mr. Paxton was one of the first to stake out new alternatives for the dance, as can be observed in "Proxy," but somehow his work has been consistently disregarded. Perhaps the explanation for this is not difficult to find. For so much attention has been focused on what has been pictorial in the new dance. Those startling images and uses of objects were, indeed, easy to see and to talk about. Structure, movement, and the uses of time are either not so apparent, or being non-plastic, require sensibilities more associated with music to be perceived. Paxton's use of time has been unique among the new dancers. Others have made long pieces but no one has reduced the incidence of action and distributed it in so uneventful and even a way as he has done. The result is a kind of ambience of duration. In "Proxy" a dramatic intensity is sustained, but in the new work this is avoided. The dramatic continuity is broken; incident follows incident with many pauses and minor adjustments to speakers, tape recorder, wires. One no longer so much watches as waits. It is within this duration of waiting that "Section of a New Unfinished Work (1965) Augmented (1966)" operates. The imagery of this piece

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dance

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tion of the challenge to deal in new ways with qualities of movements. Animated objects have become body surrogates. And the objects themselves are tiresome and pathetic—lurching, inflating, disassembling themselves as does the double arm chair in the last part of the new work. A dryness of imagery persists in "Proxy" which seems altogether a much more tough-minded and ambitious work through its investigation of a new movement source which demands precision, allows for freedom, and avoids either "dancey" or mundane results.

Miss Rainer's new work, "The Mind is a Muscle, Part I," was the most extreme of the evening in emphasizing the values of dance as a set of possibilities for high quality which the body in motion can achieve. Without noticeable phrasing, marked changes of dynamics, pauses, crescendos, bursts of energy, extreme speed or slowness, the dance ground on without development in an intractable but lyrical way, leaving one to grasp many details but no easily definable sections. Each dancer performed what appeared to be the same or very similar movements. The three were at times in and out of synchronization. One was given at least a clue to standards by this and the qualities of each dancer were thereby focused. Gordon's smooth and supple transitions were in contrast to Paxton's more staccato treatment of the same movements, while Rainer's movement seemed the most neutral in terms of energy differences; hers also seemed the fullest in terms of being a little more definitive than the other two. After a minute or so one was momentarily distracted by the falling of wood laths which were forcibly ejected from an unseen source in the balcony. These laths continued to rain down in single file without stopping throughout the remainder of the piece. A large, loose pile began to appear stage right creating a peripheral activity. One occasionally noticed the pattern which was being made as the sticks began to pile up. Soundwise they created a constant rhythmic clatter. The movement in this work was packed and dense without being heavy, and in contrast to some of the movement in the earlier "Three Satie Spoons" could not be read in terms of gesture or the eccentric or the slightly grotesque. It was the "purest" dance yet seen among the Judson group. Yet it did not make use of so many attitudes seen among the lady choreographers at Judson who make work which is indisputably dance-like; i. e., the image of the virtuoso star (Gordon, Paxton, and Rainer all held equivalent status on stage), nor were lovely bodies displayed in narcissistic attitudes (ordinary clothes were worn by all), nor were more or less badly aligned balletic movements employed, nor was there any romantic and tedious boy and girl partnering

objects
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arrived at a
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of a body in motion has not been completely abandoned. And the quality of his movement within his loaded costume (loaded both literally and figuratively in terms of proportion and sex) was delicate, humorous, and tragic. Even in the mechanical adjustments to speakers and tape recorder the body, doing nothing, was performance-wise equivalent to whatever else occurred. At times, however, in his new work, the objects seem to predominate. The figures minister to them. It then becomes ambiguous as to whether the figures on stage are performers or assistants. Paxton's work is becoming increasingly concerned with objects and, perforce, becoming more pictorial. This seems an unfortunate shift of emphasis and a renuncia-

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dance

FROM LOVELY CONFUSION TO NAKED BREAKFAST

Seventeen artists were represented in concerts No. 6, 7, and 8 late last month at Judson Memorial Church. The basic virtue of these concerts continues to be the open door policy. No holds barred.

From the beginning this has meant the entry of "situations" into a scene which contained a legitimate "dance" foundation. Legitimacy is an odd notion. I'm using the term to describe, so far as it's possible, that motion by people which might be any non-functional exaggeration of natural action and which is traditionally conceived to be the result of some "training" in a professional dance studio where the exaggeration and/or distortion of natural action is roped off into structural, rhythmic (metric) divisions.

The Judson dancers have thrown the idea of legitimacy into lovely confusion. For one thing, the dancing itself is often so physical in such a natural way that it bears little resemblance to any conventional "attitudes" of dance. Secondly, the choreographer may be a painter, a sculptor, or a composer as well as a dancer, and that means the emphasis often settles on a theatre "situation" ("happening.") "event", rather than on legitimate dancing as defined above. Thirdly, there is an attitude of pure non-dance which is neither physical nor theatrical but a state of being. The notion of legitimacy becomes absurd. Dancing is what you think it is. Possibly the whole world of movement is dancing. So the question is: What is dancing, and if you know what dancing is, what is non-dancing?

One of the most astonishing dances in the recent series was a ten minute work, "Arizona," by sculptor Robert Morris. One city critic said Morris had the "conceit" to stand and do nothing while his voice on tape read a description of bringing cows through an alley and separating them into two areas. The description was factually detailed and full of the "movement" of cows and cowhands. There was that irony of the description juxtaposed to Morris' own presence as he stood in the center of the performing area (in shades and light blue shirt, pants) and turned his torso above the hips with imperceptible slowness from front to left. Morris announced the four parts of the dance by walking around close to the audience and extending a finger or fingers to indicate the part. The announcement itself was a dance action. Part two was a javelin throw. Morris stood with his back to the audience, javelin horizontally extended in both hands. Quiet. Shift into readiness position. More quiet. Then the throw—clean, exact, economical. Part three was a beautiful swing overhead of two blue lights on a rope in the darkness, arcs expand in diameter as the rope increased its distance from hand. Part four involved a T-shape form made of two blue sticks. Morris moved the top stick slightly four times, alternating each move by walking to each corner of the space and remaining there for some seconds. In all the parts he created a sparse, skeletal line or action in a big, empty space with a simple, direct, precise presence that could have been "not there" as well as "there."

'Chromolodeon'

To indicate the extreme range of interest on these programs I might next mention Carolee Schneeman's "Chromolodeon," which is essentially a messy, brainless "happening" with lots of clothes, paper, rags, burlap, and paint. The five performers get dressed up, move things from one place to another, get under piles of stuff, manipulate each other into odd positions. The gassy werewolf duet, the monkey-man on a mound with a megaphone, the jungle of paper, color, sounds (which could be more complete in a small environment) all made the kind of scene where nothing is coherent or formulated, where the activity is without premeditation or afterthought, like some form of life prior to the development of the forebrain—plankton or paleolithic.

Joseph Schlicter's "Faces of the Coin (Improvisations)" is also formless, but in another sense. Here the chaos was a result of eight performers making spontaneous interpretations from instructions they found on cards when they first arrived at a chair. The isolation, interference, or collaboration that ensued had no precedent in a rehearsal, so the performers were as surprised as the audience and the action was like bouncing molecules.

'Random Breakfast'

David Gordon's "Random Breakfast" contained another kind of improvisation. After Valda Setterfield does her strip (the whole bit) Mr. Gordon makes a dance on the spot by explaining to the audience what he might do if he were to make an interesting dance. Each explanation is accompanied by the appropriate illustration: an "exciting" entrance, a thematic movement, a- symbolic movement, a religious movement, etc. Very funny parody of some old fashioned ideas and a final statement on any kind of dance making. "Breakfast" also includes Miss Setterfield's final statement on "happenings"—a leg spray, a foot wash, a couple of oaths, and a pie in the face. Mr. Gordon then polished things off with a stroll in top hat and tails, face all glowing with sweet sentimentality, accompanied by "Somewhere Over the Rainbow." Gordon and Setterfield are classic wits on the scene. Long live classic wits.

(To be continued).

—Jill Johnston

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Judson Dance Theater Seeks New Paths

Avant-Gardists Give First Programs in a Church

By ALLEN HUGHES

In the sanctuary of Judson Memorial Church at Washington Square, a big, chandelier-like construction of self-playing drums rose from the lowered position in which it had been playing (agitatedly but quietly) in almost total darkness. A spotlight focused abruptly on a white curtain. An imperious whirring sound arose and through the curtain Fred Herko flashed in, looking beatific.

He wore black tights, a yellow-and-blue jersey with "JUDSON" emblazoned across the front, and, on one foot, a black shoe and his means of locomotion—a roller skate. His other foot was bare.

Continuing to look beatific, he skated around the floor for a time, moving his arms and the unencumbered foot through various balletic positions. Before vanishing behind the white curtain, he did a bit of toe-dancing—roller skate and bare foot notwithstanding.

This was a portion of "Binghamton Birdie," Mr. Herko's choreographic contribution to the first of a series of programs offered by the Judson Dance Theater on Sunday, on Monday and yesterday.

'Fauna' and an Apotheosis

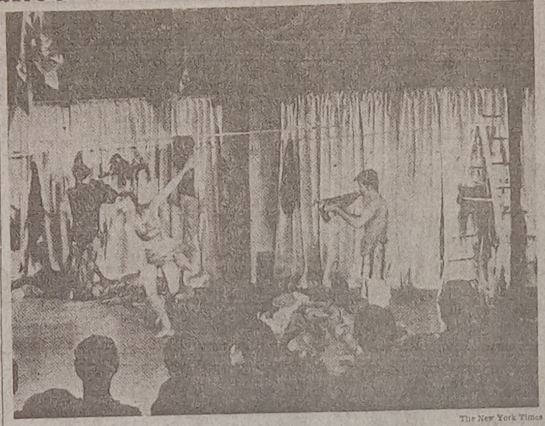
On Sunday, "Binghamton Birdie" was followed by "Fauna," a taut, sometimes violent, pas de deux choreographed and danced by Sally Stackhouse and Joseph Schlichter.

The program also included John Herbert McDowell's slapstick apotheosis of the waltz (music by at least 40 composers) called "Eight Pas de Deux, Pas de Trois and Finale" ("a small token for James Waring's 'Hallelujah Gardens' "), and Robert Morris's "Arizona."

It was Mr. Morris's conceit to come out and stare at the audience for what seemed like hours while a tape recording of a story about corralling cows was played.

And so it went through the three different programs—nonsense neighboring seriousness, balletic movement mixed with buffoonery, virtuosity contrasted with staggering awkwardness, banality juxtaposed with beauty.

On the surface, these may have looked like the fun and games of irresponsible adults, but they were more than that. They represented the often groping but nearly always sincere efforts of avant-garde dance people to open up new territories of dance-theater art. In the process, almost every



The New York Times

AVANT-GARDE DANCE: Members of Judson Dance Theater troupe in a production choreographed by Carolee Schneemann. The organization emphasizes experimental ballet.

of the foundation is realized, the foundation a nonprofit theater to suit the requirements of the foundation's avant-garde dancers, actors option on an adjacent unde- of dancers.

and musicians may ultimately veloped theater on East 13th In the meantime, the Judson have a performing home of Street. The foundation is con- Dance Theater will doubtless their own. sidering the offer seriously and continue its unorthodox activ-

The sympathetic owners of the it is can acquire the necessary ities in its unorthodox, but hos- Pocket Theater have offered funds will probably remodel the pitable, location.

antic was made to seem plausible.

In Search of New Modes

The Judson Dance Theater is not the formally organized unit its name might imply. Indeed, it is no more than a loose collection of people who find present stage-dance conventions stultifying and who seek to find new modes of artistic expression in the name, if not the usual form, of the dance.

Participants come and go, but some names are closely and rather regularly identified with the group by now. Among these are Yvonne Rainer, Mr. Herko, Trisha Brown, Steve Paxton, Ruth Emerson, Carolee Schneemann, Deborah Hay and Elaine Summers. Mr. Waring is never very far away from these people, and Robert Dunn advises them on the organization of their programs.

The nucleus of the Judson Dance Theater was formed in some classes Mr. Dunn held in dance composition. The classes did not last long, but the cooperative working association of the members did.

Their dance backgrounds are varied, some having studied ballet almost exclusively, others having concentrated on modern-dance techniques. Mr. McDowell is a composer with little dance experience, and Miss Schneemann is an actress. Both are accepted as "choreographers" by the Judson people.

Always in the background are Merce Cunningham and John Cage, elder statesmen in avant-garde dance and music. Many of the Judson people have studied with Mr. Cunningham.

In a way their relation to him and Mr. Cage is now even closer than it was, for the Judson performances were given some financial assistance by the Foundation for the Contemporary Performance Arts, which will sponsor the season Mr. Cunningham and his dance company are to give at the Winter Garden beginning Oct. 1.

Mr. Cage is on the board of the foundation, which also includes many painters and sculptors. Most of the foundation's funds have been raised through the sale of paintings and sculptures contributed by foundation members.

Willem de Kooning, Robert Rauschenberg, Jasper Johns, Robert Motherwell Mark Rothko and Robert Indiana are among the more than 70 artists who donated works, many of which were sold at an exhibition at the Allan Stone Gallery last February.

Benefit at the Pocket

The avant-gardists in the performing arts are not takers only. Two weeks ago, a benefit for the foundation was staged at the Pocket Theater under the direction of Mr. Waring.

It was a zany combination of dances, skits and playlets performed by members of the Judson Dance Theater, the Judson Poets' Theater (which has always received foundation assistance) and other avant-gardists. This edition of the "Pocket Follies" was so successful that another may be given in a projected August series of benefit performance for the foundation at the Pocket Theater.

If the most ambitious project

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Judson Dance Theater

A CONCERT OF DANCE #7

Judson Memorial Church
55 Washington Square South
Monday, June 24, 1963, 8:30 P.M.

Contributions may be made at the door, and are welcomed toward the continuance of this series of concerts. Those desiring to add their names to the mailing list may do so at the end of the program.

---

1. Joseph Schlichter: FACES OF THE COIN (Improvisations)
   (performers: Trisha Brown, Ruth Emerson, Mark Gabor, Deborah Hay, Elizabeth Keen, Yvonne Rainer, Arlene Rothlein, Elaine Summers)

2. Rudy Perez: TAKE YOUR ALLIGATOR WITH YOU
   (performers: Rudy Perez, Elaine Summers)

3. Deborah Hay: ALL DAY DANCE
   (performers: Lucinda Childs, Ruth Emerson, Fred Herko, Tony Holder, Arlene Rothlein, Joseph Schlichter)
   (music: John Herbert McDowell; performed by Edward V. Boaghi, piano, Malcolm Goldstein and Kenneth Sarch, violins, John Herbert McDowell, percussion)

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4. Elaine Summers: DANCE FOR LOTS OF PEOPLE
(performers: Leroy Bowser, Pearl Bowser, Lucinda Childs, June Ekman, Ruth Emerson, Mark Gabor, Tony Holder, Harold Johnson, Deborah Lee, Rudy Perez, Katherine Pira, Arlene Rothlein, Carol Summers, Elaine Summers, John Worden)
(music: John Herbert McDowell; performance recorded by Judith Dvorkin, Harold Johnson, Norma Marder, Roberta Winston; with John Herbert McDowell, Elaine Summers)

5. Elizabeth Keen: BIRD POEM
(music: Don Friedman)

6. Carolee Schneemann: CHROMELODEON (4th Concretion)
(performers: Lucinda Childs, Ruth Emerson, Deborah Hay, Carol Summers, John Worden)
(sound collage by Carolee Schneemann and James Tenney: carousel, barrel organ; "Yellow Ladies", J. S. Bach, Cantata #78; electronic sounds by James Tenney)
(costumes and sets: Carolee Schneemann)

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7. David Gordon: RANDOM BREAKFAST
I. The Strip
II. Prefabricated Dance
III. The Seasons
IV. Lemon Hearts Dance
V. A Happening Section
VI. Grand Finale
(performers: David Gordon, Valda Setterfield)

8. Trisha Brown: TRILLIUM
(music: Simone Morris)

Lighting Design: William Linich (aided by Michael Katz)
Musical Direction: Malcolm Goldstein
Costume Consultant: Ruth Emerson
Stage Manager: Judith Dunn (assistant: Alex Hay)
Publicity: Lucinda Childs, Alex Hay
Program Advisor: Robert Dunn

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Judson Dance Theater

A CONCERT OF DANCE #8

Judson Memorial Church
55 Washington Square South
Tuesday, June 25, 1963, 8:30 P.M.

Contributions may be made at the door, and are welcomed toward the continuance of this series of concerts. Those desiring to add their names to the mailing list may do so at the end of the program.

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1. Arlene Rothlein: ANOTHER LETTER TO THE SUN (for Charles Ives)
   (performers: Lucinda Childs, Philip Corner, June Ekman, Ruth Emerson, Deborah Hay, Fred Herko, Elizabeth Keen, Deborah Lee, Norma Marder, John Herbert McDowell, Elizabeth Munro, Rudy Perez, Diana Reil, Arlene Rothlein, Beverly Schmidt, Carol Summers, Elaine Summers)
   (music: Charles Ives, Domenico Scarlatti; performed by Norma Marder, soprano, James Tenney, piano)
   (backdrop: Elizabeth Munro)

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2. Judith Dunn: SPEEDLIMIT
   (performers: Judith Dunn, Robert Morris)

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3. Philip Corner: FLARES
(performers: Philip Corner, Malcolm Goldstein, Dick Higgins, Norma Marder, Elizabeth Munro, Max Neuhaus, Arlene Rothlein, Beverly Schmidt, James Tenney, Vincent Wright)

Lighting Design: William Linich (supported by Michael Katz)
Musical Direction: Malcolm Goldstein
Costume Consultant: Ruth Emerson
Stage Manager: Judith Dunn (assistant: Yvonne Rainer)
Publicity: Lucinda Childs, Alex Hay
Program Advisor: Robert Dunn

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program sur+

SURPLUS DANCE THEATER

Stage 73
10 Feb 64

Acapulco (1963: 15 min. approx.) JUDITH DUNN

Lucinda Childs, Judith Dunn, Alex Hay, Deborah Hay

Flat * (1963: 7 min. approx.) STEVE PAXTON

Cancellation Sample * (1964: 11 min. approx.) LUCINDA CHILDS

Lucinda Childs, Tony Holder

Colorado Plateau * (1964: 6 min. approx.) ALEX HAY

Lucinda Childs, Alex Hay, Deborah Hay, Tony Holder, Steve Paxton, Yvonne Rainer, Robert Rauschenberg

tape: Alex Hay

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Shotput * (1964: 11 min. approx.) ROBERT RAUSCHENBERG

excerpts from "A Lecture on Birds in Sweden", by O. Fahlstrom

All Day Dance With Two * (1964: 7 min. approx.) DEBORAH HAY

Deborah Hay, Steve Paxton

tape: verbalization of score for this dance

Costumes and blackout prop: R. Rauschenberg

21.3 + (1964: 6 min.) ROBERT MORRIS

music by Irwin Panofsky

From "Studies in Iconography; pp 3-7"

Dialogues + (1964: 15 min. approx.) YVONNE RAINER

Lucinda Childs, Judith Dunn, Alex Hay, Deborah Hay, Tony Holder, Steve Paxton, Yvonne Rainer

lights by Robert Rauschenberg, Michael Hertzog, asst.
Jim Hardy, Tape and stage asst.

sponsors for this series are: Harry N. Abrams, Inc., Mr. and Mrs. B. H. Friedman, Mr. and Mrs. Ben Heller, Mr. Philip Johnson, Miss Betty Parsons, and Mrs. Robert C. Scull. Their aid, and that of the cast, of Stage 73 personnel, of Mr. Lewis L. Lloyd, and of Emily Lehan Gordon is greatfully acknowledged.

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THE NEW YORK TIMES, FRIDAY, NOVEMBER 4, 1977

A Choreographer Of Time and Space

By ANNA KISSELGOFF

Anyone who saw Robert Wilson's avant-garde opera "Einstein on the Beach" a year ago at the Metropolitan Opera House will never forget its extraordinary opening—Lucinda Childs performing a walking solo on a diagonal. As one of the leads in this production, Miss Childs won an Obie award and gained her widest audience as an actress. The offers of roles in films and theater quickly rolled in.

Yet this weekend at the Brooklyn Academy of Music, Miss Childs returns to the public eye in the role in which she has been best known for 15 years —experimental choreographer of the "post-modern dance." With a troupe of five—Lucinda Childs and Company—she will offer a program of six works, presented tonight and tomorrow at 8 P.M. and Sunday at 2 P.M.

Miss Childs describes her dances as "an intense experience, of intense looking and listening" for the audience. There is no music, only the sound of dancers moving.

The dancers wear pants over their leotards with sneakers because Miss Childs likes "the plucked feel" of sneakers against the floor. Moreover, the dancers are in constant motion for an hour and 15 minutes and the many pivots and turns they perform would be "rough" on the bare feet of the traditional modern dancer.

There is, in fact, nothing traditional about Miss Childs as an artist. Just out of Sarah Lawrence in 1962, she became a founding member of the Judson Dance Theater, a group of young dancer-choreographers whose experiments in 1962-64 set out to question the nature of dance in general and zoomed in on some old premises in particular.

Developing out of a workshop in Merce Cunningham's studio, the group was best known for its incorporation of "natural" movement such as walking into its performances. Some of the Judson choreographers turned to non-dancers as their performers. Miss Childs, however, always used trained dancers, she said. While one of Judson's main aims "was to expand the vocabulary in including movements from everyday life," she added, "my work went beyond that to de-emphasize the movement content and to highlight time-space."

As an example Miss Childs described a work she created "for four dancers walking." It wasn't the movement they performed, but "the manipulation of the dance in space that fascinated me," she said. "There would be a walk forwards, backwards, in a semicircle or a reversing of that. The dancers were in fixed relationships. Half the dance was played back unto itself—it was something you might do in film."

In the 1960's, Miss Childs agreed, she created "conceptual" dances to the extent "I would feel the whole idea of the piece in the studio." But in the last four years, her interests have changed. "I am now concerned with movement alone, with rhythms and phrases, with pitting one long phrase against another."

"Plaza," a solo she will perform in Brooklyn, is a vivid illustration of how she works. "It is a dance on a diagonal and my positioning is almost always front and sometimes with my back. The phrases are reiterated on the diagonal, front and back. There is a reordering. The material is presented, broken down and interwoven. It is as if on took a picture and cut it up and put it back together. It's the same picture, but differently ordered. I can't tell you why that fascinates me so much. There is a richness."

A New Yorker who began her "serious" dance studies at 15 with Hanya Holm, and who studied ballet with Mia Slavenska, Miss Child's had a ready explanation for why she chose the path she has.

"I don't want the dancer to be the star," she said. "Dance is the thing that's being presented. My dances are highly concentrated. Even if people respond to different performers in them, the eye is not drawn to the individual performer, but to the total experience of the dance. Isadora Duncan fought for the autonomy of dance . . . It is my statement as an artist."



Lois Greenfield

Lucinda Childs, who dances with her troupe this weekend at Brooklyn Academy
"I don't want the dancer to be the star. Dance is the thing . . ."

Rothlein were members of the James Waring Dance Co. Waring was a contemporary of Merce, but unlike Merce, he became involved with the ideas and spirit of the new group and even participated in their dance programs.

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JUDSON DANCE THEATER

It is documented that the Judson Dance Theater grew out of ideas and events in Robert Dunn's class of the Merce Cunningham School. Dunn was Cunningham's accompanist and his wife Judith, was a member of the Cunn. Dance Company. The class Dunn conducted was in dance and attracted a group of young dancers and musicians living in New York City. One of the most important people in the class was Simone Forti (at the time Whitman, then Morris), a fact rarely mentioned in the literature. Simone had presented dance "events" in New York by 1960, and she was very involved with Happenings and Theatre Events through her husband Robert Whitman, especially those events of the group around the Rueben Gallery. Yvonne Rainer and Trisha Brown both knew Simone from the Ann Halperin days in San Francisco, so it was through her that the two friends joined the class. Other important members of the class were Steve Paxton, a member of the Cunningham group; John Herbert MacDowell, a composer; Elaine Summers; Gretchen MacLane; and Ruth Emerson. Even though the group started in a Cunningham context, the Judson Dance Theater has little to do with him. The Dunn's and Paxton continued their association with him, but Cunninham had little to do with the new spirit. Rainer, Childs, Gordon Brown and Valda Setterfield, Toby Armor, and Arlene Rothlein were members of the James Waring Dance Co. Waring was a contemporary of Merce, but unlike Merce, he became involved with the ideas and spirit of the new group and even participated in their dance programs.

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Structure of JDT

Even though the JDT emerged from Dunn's class, he did not assume a dominant position. The participants of the JDT held roles of choeographer as well as performer. They were all willing to perform in each other's dances. There was also no distinction made in training as to roles in the JDT. Robert DUnn's pieces were considered exactly the same as Paxtons or Rainer's so that when Rauschenberg, Hay and Morris, all visual artists, joined the group, they too were considered equal. The performers in their pieces were the very same members of the JDT that would be in a trained dancers, and the success or failure of their pieces was judged in the same terms as ll the others.

Admission fees were charged for the audience, but it was small due to limitations of the Church. All money went to costs such as props, photographs, etc. The Judson Church paid for publicity, mailers, utilities, and coffee for each performance held at the church. (The group called itself the Judson Dance Theater even if they performed in Woodstock or Milwaukee.)

The early performance programs were very long. Precise time was not important to experimental theater, so some of the programs went on till 1 or 2 in the morning. By 1965, the program was carefully planned to last about two hours.

Although called JDT, no distinction was made between experimental dance and the tradition of happenings or theatre pieces. In fact, many of the dancers called themselves performers, shunning the traditional connotations of dance.

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One of the most important developments within the JDT was the use of improvisation as a structure for an event. Cunningham had used chance to determine sequences of the movements in his dances, but he never used imporvisation. Improvisation reached its pinnacle in The Grand Union in the late 60's and early 70's when absolutely noting was planned or rehersed before a performance.

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THE NEW YORK TIMES, SATURDAY, JULY 7, 1962.

DANCE PROGRAM GIVEN AT CHURCH

Unconventional Concert Is Offered at Judson Memorial

By ALLEN HUGHES

In Greenwich Village last night, about a dozen young people got together to give a dance concert at the Judson Memorial Church. There was hardly anything conventional about it.

Admission was free, an audience exceeding the seating facilities of the church auditorium showed up to watch the proceedings, the program began ten minutes earlier than the announced starting time, and everyone present seemed thoroughly engrossed in the performances up to the time this observer had to leave.

Some of the titles of the dances read as follows: "Once or Twice a Week I Put on Sneakers to Go Uptown," "Dance for 3 People and 6 Arms," "Helen's Dance," "Instant Chance." Credits for the overture, which was a showing of a moving picture "assemblage," included the name of W. C. Fields, who was shown in a funny automobile-chase sequence from one of his early movies.

The overture was, perhaps, the key to the success of the evening, for through its random juxtaposition of unrelated subjects—children playing, trucks parked under the West Side Highway, Mr. Fields, and so on—the audience was quickly transported out of the everyday world where events are supposed to be governed by logic, even if they are not.

Music by Satie

Thus, when Fred Herko came out dressed in multicolored bath or beach robe with a veil of lightweight metal chains covering his head and face, it was really not surprising. Instead, one's attention was riveted to his dance, which was no more than a kind of unvaried shuffling movement around the floor to the accompaniment of a piano piece by Erik Satie. (Satie, incidentally, would have loved it.)

This was the "Sneakers" dance, but Mr. Herko was barefoot all the while.

In Elaine Summers' "Instant Chance," six performers appeared to be playing on a beach. They had various objects, including a ball, that they tossed around like dice, and the objects were numbered. The numbers that came up on the objects probably gave the dancers clues as to what they would do next. In any event, there was movement of all kinds going on steadily, and for some reason or other, it was interesting much of the time.

← CAGE

Concert of 'Movement'

Uninstructed followers of the conventional would more than likely have found the evening an exercise in madness, but it wasn't. Perhaps it would have been more accurate to call it a concert of "movement" rather than of "dance," but by any name it was a throught-provoking venture.

Its fifteen numbers were organized by means of "indeterminacy, improvisation, and spontaneous determination," to quote the chorcographers themselves, and it will therefore never happen in precisely the same way again.

For this reason, the same group may appear together on another occasion, and have a total flop. The chances are, however, that their experiments will influence dance development in this country somehow, and because this seems likely, they are worth watching.

In addition to the names already cited, the following might be borne in mind: Steve Paxton, Ruth Emerson, Deborah Hay, David Gordon and Yvonne Rainer.

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Dance

'MOTORCYCLE'

by Jill Johnston

Motorcycles are more exciting than rockets and jet planes. Fast living and leather jackets. Not that other things aren't faster and more dangerous, but motorcycles are local color. The glory of it is a street romance.

Judith Dunn got off to a good start by calling her concerts "Motorcycle" (at Judson Church on December 6 and 7). The letters of the word appeared in the lobby, strung across on various dangling objects, and in the performing area, spelled out on a construction lying against the sanctuary. Otherwise there was no sign of a motorcycle, real or simulated, in the concert itself. Motorcycle was to the concert as scooter is to a church service. The connection is perfectly clear. (Frank O'Hara has a poem about sardines and oranges: how "Sardines" is the title of a painting that has no sardines in it, and "Oranges" is the title of one of his poems and he never mentions orange.)

Anyway, the power of the word is such that I had the feeling of motorcycle, regardless of what I was looking at. Moreover, speaking of fast living, the person sitting next to me said if he had Steve Paxton's control he'd be a champion parachute-jumper and he wouldn't fool around.

Strong Dancing

I think people were happy to see the strong professional dancing of this concert. The last program (by the Judson dancers) was a sprawling jamboree by comparison. Changes keep things lively. Miss Dunn herself is a dancer of considerable poise and skill. She's a modern dancer of the '60s. I mean that she possesses an extensive technique which is related to the classical dancing of the ballet without looking like ballet, for the kinesthetic continuity of her dancing is that of a modern dancer and the range of movement is never inhibited by formulas. I have an idea that many modern dancers of the '50s were in a state of panic about technique. They rushed to the ballet studios to get stronger because the demands of the dance world were becoming more complex. The reign of several important vocabularies (Graham, Holm, etc.) was coming to an end and was no longer enough to meet the new demands. But since the demands were not clear, these modern dancers got stranded between the old ideas and their new strength. The confusion is still going on, but Miss Dunn is quite hip to the past and the present. She's been involved in the directions modern dance has rightly been taking away from the impasse of literature, logic, and the legalities of one academy or another.

So she used her strength for pure, exciting dance, or she abandons it if she has another idea. Two "other" ideas were the basic non-dancing physicality of "Speedlimit" (reviewed in The Voice last summer) and a kind of happening called "Acapulco." This last is a beautiful visual event abstracted from the simple actions of a hand game (scissors, rocks, and paper), of ironing a dress, playing cards, and brushing the hair. The central section, a long slow-motion walk of Deborah Hay and a "sit" of Lucinda Childs, the former approaching the latter (dropping a scarf on the way) finally to brush her hair, is an exquisite picture, especially as it is lit by Robert Rauschenberg into gold lights and shadows, reminding me of a George de la Tour or some chiaroscuro painter like that. The tension of the scene snaps perfectly as Yvonne Rainer is wheeled in on a cart and dumped off, at which moment Miss Hay stops the hair brushing, runs over to sit down and play cards with Miss Rainer, and Miss Childs quickly turns to stand on her chair. She immediately reverts to slow, rising and twisting until she falls off balance into Alex Hay's arms.

Absurd or Corny?

The drama of this piece appears in Miss Dunn's dancing dances as gestures that are matter-of-fact or allusively expressive, but always like biomorphs in a generally abstract context. One exception was her last solo, "Astronomy Hill," a dance combining movement with the spoken word which was too literal for my taste. Both the content and the delivery verged on illustrating the movement, or vice versa. I think if the order of the content (something about a letter home to mother from a girl at camp) was jumbled up and put on tape by a voice with a strong bland delivery (keeping "dramatic" inflections at least at a minimum) that the corny might have had a chance to become absurd. A corny illustration of the corny always turns out to be corny.

Her first solo, "Motorcycle," is a strong dance with many beautiful evocative gestures in it. There are a series of delicate falls near the end. She crouches with her head down on arms folded across the knees, then falls by a slight impulse onto one hand so that her body opens sideways into a cradled suspension. The first night the solo was accompanied by four women who occasionally dashed into the space and fell into a huddle. The lack of connection between the group and Miss Dunn didn't make any spatial sense to me. But the second night she eliminated the dashing group and kept two women, who entered and stayed, for the most part in static positions reflecting the mood of the dance, and then crawled off with Miss Dunn at the end. The balance of changing distances between three single figures somehow activated the space as the previous arrangement had not.

Psychic Energy

I liked the second night altogether better than the first. It contained "Index I" and "Index II," a duet with Steve Paxton that spanned the intermission and gathered momentum as they were joined by Lucinda Childs, Ruth Emerson, and Deborah Hay. Then as Miss Dunn and Mr. Paxton moved off, Miss Rainer and Arlene Rothlein joined the three women to become a quintet called "Airwave," a tight collage of phrases, the order of which was determined by signals and discussion hurdles. "Index I-II" was accompanied by Robert Dunn's "Doubles for 4," a clapping composition that sounds like crackling fire. The dance itself is a dynamic engagement, full of lyric encounters, big travels, virtuosic speed and coordinations, and those gestures I have mentioned, which complicate the pure dancing with currents of psychic energy. Like the wild precise allegro of feet and legs that stops abruptly as Mr. Paxton throttles his partner with a hand at the neck. Or the wonderful sequence of awkward balances followed each time by a lunge of one at the other to make both collapse hard and lie in some sprawling communion. In this dance Miss Dunn's strength as a dancer and discipline as a choreographer—not terribly original but lucid and solidly inventive—is fully realized.

1963

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JUDSON DANCE THEATER

August 2, 1962 A Concert of Dance #2 Judson Dance Theater in Woodstock, New York
ORGANIZED BY Elaine Summers
PROGRAM IN DANCE REVIEW

January 29, 1963 A Concert of Dance #3

Program in files- performers included typewriiten attached

IN DANCE REVIEW
William Davis
Ruth Emerson
Fred Herko
John Herbert MacDowell
Steve Paxton
Yvonne Rainer
Carolee Schneemann
Elaine Summers
La Monte Young

rev- SHOW BUSINESS, 2/9/63 by Maxine Hunt

NYT, 4/7/63 Allen Hughes

January 30, 1963 A Concert of Dance #4 listed on same ann. as above

list of performers-

Richard Andrews
Trisha Brown
Lucinda Childs
Philip Corner
Judith Dunn
Robert Dunn
Arlene Goldstein
Malcolm Goldstein
Deborah Hay
Bob Huot
Bob Morris
Simone Morris
Steve Paxton
La Monte Young

Program attached- xerox

RR mentioned as on advisory panel

thanks also given to Al Carmines

Photos in files

March 4, 1963 Dance-Lecture-Event #2 Jill Johnston

Participants-

George Brecht
Larry Poons
Ben Patterson
Henry Geldzahler
Walter de Maria
Sally Gross
Pati Miushinski
John Herbert MacDowell
John Ahern
Murray Berkowitz
Emilio Cruz
Miles Frost
Red Grooms
Claes Oldenburg
Le Roi Jones

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JDT

June 10, 1963 The Pocket Follies Pocket Theatre

June 23, 24, 25 CONCERT OF DANCE #6, #7, #8

9 programs including PROGRAMS IN BALLET Review p 57-58

Lucinda Childs THREE PIECE

Robert Morris ARIZONA (stared at audience while tape recording played a story about corralling cows

rev- J. Johnston, VILLAGE VOICE, July 18, 1963
Allen Hughes, NYT, June 26, 1963

RR- no mention

June 30?

July 30, 1963 9P.M. CONCERT OF DANCE #9 PROGRAM - BALLET Review
held at Grammercy Arts Theatre

August 1, 1963 CONCERT OF DANCE #10 "
Grammercy Arts Theatre

August 6, 1963 CONCERT OF DANCE #11 "
Grammercy Arts Theatre

August 8, 1963 CONCERT OF DANCE #12 "
Grammercy Arts Theatre

August 25 & 26, 1963 JUDSON DANCE THEATER PRESENTS JAMES WARING DANCE CO
at Judson Church PROGRAM IN BALLET Review

Oct 4 JPT - What Happened By G Stein "

October 6, 1963 AFTERNOON (A FOREST CONCERT) Steve Paxton

perfs- Lucinda Childs Yvonne Rainer
Tony Holder Steve Paxton
Barbara Lloyd
Benjamin Lloyd
w/ assistance of Olga Adorna, Alex Hay, Deborah Hay, Billy Kluver,
Paula Madawick & ROBERT RAUSCHENBERG

Nov 10, 11, 12 - JS?

November 19&20, 1963 CONCERT OF DANCE #13
Judson Dancers with environment by Charles Ross

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JDT

December 6 & 7, 1963 MOTORCYCLE by Judith Dunn

perfs- Lucinda Childs
Ruth Emerson
Alex Hay
Deborah Hay
Robert Morris
Steve Paxton
Yvonne Rainer
Arlene Rothlein
John Wolden

Lights by RR

MUSIC - R. DUNN

rev- Jill Johnston, VV. 12/19/63

JAN 30, 1964 CONCERT FOR NEW PALTZ
IN BALLET REV.
RR did Shotput w/ tape lecture of
Fahlstrom

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JPT

September 18 & 19, 1965

A CONCERT FOR ANN ARBOR ONCE AGAIN 1965

John Cage- Speaker
David Tudor= Sound

Location- Maynard Street Parking Structure- top level
IN ANN ARBOR

Trisha Brown
Lucinda Childs
Alex Hay
Deboarah Hay
Steve Paxton
Robert Rauschenberg

September 23, 1965 Judson Dance Group at the Milwaukee Art Center

Deboarah Hay- HILL (1965)
perfs- D. Hay & Steve Paxton

Trisha Brown- RULE GAME 5 (1965)
perfs- T. Brown, L. Childs, A. Hay, Steve Paxton, R. Rauschenberg

Lucinda Childs- MUSEUM PIECE (1965)

Steve Paxton- DEPOSIT premier
perfs- T. Brown, D. Hay, S. Paxton,

Trisha Brown & Lucinda Childs- CONTINUATION premier

Robert Rauschenberg- SPRING TRAINING (1965)
perfs- T. Brown, L. Childs, A. HAy, D. Hay, S. Paxton, R. Rauschenberg

Alex Hay- COLORADO PLATEAU (1964)
perfs- T. Brown, L. Childs, A. Hay, D. Hay, S. Paxton, R. Rauschenberg

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Members of Once Group

Mary Ashley
Robert Ashley
Ann Borkin
Harold Berkin
Claudia Buckholts
Caroline Cohen
Milton Cohen
George Crevoshay
George Kleis
Larry Leitch
George Manupelli
Gordon Mumma
Jackie Mumma
Annina Nosei
Betsey Rodriquez
David Rodriquez
Robert Sheff
Carl Spelbring
Anne Wehrer
Joseph Wehrer

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JDT

JAN 10, 11, 12 CONCERT OF OLD + NEW WORKS JUDSON
BALLET REV P 67 RR IN PAXTON'S PROXY

March 29 & 30, 1966 A Concert of Dance by Trisha Brown & Deborah Hay

RAUSCHENBERG participated

October 29, 30, 31, 1966 RE-MOVES TANK DIVE

A Concert of dance by Twyla Tharp

perfs- Margaret Jenkins
Sara Redner
Chris Constance
Bob Huot

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FLAG Show – Judson

The Judson Church was involved with social & political issues of the day. The "Hall of Issues" coincided with the incpetion of the new kind of art activities and artists' problems. (see attached)

In 1962, the Artists-Tenants Association was formed in order to seek the legality of the living conditions (lofts) of the Village artists. The Judson Church supported this group and allowed it to meet at the Church.

The Spring & Summer of 1965 saw the Church extending itself into the Village community by presenting street plays free for the public. Groups that presented programs on the corner of Thompson & Washington Square South were-

Judson Poets' Theater
Hardware Poets
New York Poets' Theater
Aileen Passloff (dance group)
The Fugs

On August 27, 1965, the Judson Church issued a Press Release stating that they would be withdrawing their outdoor exhibition space for the Washington Square Art Show. This decsion was made because of the mediocrity of the art exhibitied.

On November 9, 1970, concerned citizes and artists opened a one-week exhibition titled "The People's Flag Show" consisting of 100 works- all relating in some way or using the American flag. The exhibition was organized to support the appeals by Steven Radich to the Supreme Court. Art dealer Radich had been arrested and convicted in 1967 uder a law forbidding desecration of the flag. The case involved a work exhibited in his gallery.

The demonstrations in conjunction with the exhibition were organized by The Art Workers' Coalition and Kate Millet who exhibited a red flag draped over a toilet bowl. The speakers at the opening night demonstrations included Steven Radich, artist Faith Ringgold representing black women artists, a Black Panther named Frank, Kate Millet, and Abbie Hoffman. Hoffman wore a flag shirt, and while speaking he wiped his nose on the cuff. He said that he had been arrested in 1968 for wearing the same shirt to a House on Unamerican Activities Committee meeting in 1968.[1]

1 Grace Glueck, "A Strange Assortment of Flags is Displayed at Peoples Show," THE NEW YORK TIMES, November 10, 1970, p. 53

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Flag exh & Judson Church- cont.

On November 25, 1970 three of the exhibiting artists were arrested for desecrating the American Flag. The artists were Faith Ringgold, Jean Toche and John Hendricks.

The Judson Three Defense Committee was formed under the auspices of the Art Workers Coalition and the Judson Church.

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FLAG SHOW (cont) report by G. Glueck, NY TIMES, Dec 1, 1970, p.61

On November 30, 1970 a meeting was held at MUSEUM to discuss the problem of the Judson Three. There were no presedents for the actions- The Radich problem had not been decided by the Supreme Court at that time- Glueck said the issue was "if the distortion of the flag in a work of art is illegal, or whether it is protected by the First Amendment."

John Hightower issued a statement that was read by Elizabeth Shaw at MUSEUM on Nov. 30. The statement was greeted with cries of derision and a proposal was immediately drawn up for MOMA to have its own flag show. The main part of Hightowers statement is- Read by Shaw

"By definition, it is not only the artist's right but his obligation to be the most concerned and conscientious critic of society. To dismember or inhibit in any way that right is to traduce freedom."

Other distinguished visitors at the meeting fro the Judson Three-

Dore Ashton
Richard Feigen
Allen Schoener of NY State Council on the Arts
Robert Projansky- lawyer
Howard Wise
Gerald Lefcourt& Florence Kennedy- attornies for the Judson Three

It was reported in the NY TIMES on May 25, 1971, p. 47 that the Judson Three had been sentenced to pay fines of &100 each or 30 days in jail for violating a New York State flag desecration law.

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"But were they really nude?" inquired the pleasant skeptical voice on the other end of the phone. "Yep," replied the minister. And so ended the fortieth call of inquiry concerning an article in the New York Times entitled "Nude Dancers at Judson Church". Throughout the year the church had produced several off-beat plays, had sent out a call for clothes and money for the civil rights drive in Alabama and Mississippi, had participated in picketing to end the de facto school segregation in New York City - this gentleman had responded to none of these events or pleas for help. But nudes dancing in a church - that was something else - or was it? This is what the church has been asking itself since the evening when Yvonne Rainier and Bob Morris - to the strains of Verdi arias - waltzed across the room in apparent nudity.

Most of the indignant questioners - in addition to their indignation - shared another trait. They did not see the dance nor have they seen any other program which the church has sponsored in the field of the arts. It seems almost ludicrous to be defending the purity and integrity of the use of the nude aesthetically in a world where so many more important and crucial truths need defending. However from the almost hysterical response of some readers of the article in the Times and the reprimands of some of the conservative religious press, perhaps more is at stake in the church's position on this matter than the mere absence of clothes in a church. Perhaps indeed this event throws a sharp

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light on what it means to minister as the church in this world with these real people in it and also says some things about the phobias which afflict the modern religious Protestant.

First a word about the entire arts program sponsored by Judson Church. For there have been events which might receive as righteous a condemnation from many people. There have been plays, for instance, which have used words traditionally thought as obscene. There have been plays which have questioned the very foundation of the church's doctrine - the existence of a loving and gracious God. There have been dance concerts where, to the strains of rock and roll, men and women in bikinis have jumped and laughed and danced. There have been paintings and sculptures in our gallery which mocked the thought of a good and compassionate benificence at the center of life. There have been worship services where to a mixture of Scripture, old fashioned blues and dance we have confessed our joy and sorrow before God. All of these and many more have occurred either symbolically or literally under the shadow of the huge wooden cross in the meeting room. And the church has done more than sponsor these activities - it has said that these are a part of our life as the church - indeed that on occasions they have been more the church than our most pious prayer meetings and worship services. Why?

Because somehow if the church is going to be faithful in this age it must cut its way through the sticky glutinous syrup known

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as religion and deal with real people in real situations who have real feelings - and real bodies. One of the real needs of the artist is not simply to hear the words "Jesus saves" or "God accepts you" or "Love is the answer"- he can hear those or see them at any hour of the day. Somehow we must be able to say to and with him, "God cares that you are who you are, that you are an artist, a creator." And one way we can say this is by saying, "Your work is important - it is part of you. Let us see it; let us respond to it. Here is our space - fill it with your creation because we believe your creation is not just some appurtenance of you but is you." When an artist responds to the world, he responds to a world that uses obscene words, that questions the meaning and reality of goodness and God. Are we as the church to say to him, "Stifle those questions if you want to be accepted here, buddy." This is what Broadway and Hollywood is saying in a different way all the time. Are we just the theological version of the establishment? Must we also say to him, "Fit in or be damned!"? Can we not rejoice that someone cares enough to question - indeed to blaspheme? Or are we really frightened and threatened because he undercuts our own status quo and complacency? Because he shows us that our neat picture of the world cuts out so much that is scaring and painful and distorted - that doesn't fit in?

The identification of rigid moralism with the compassion and health offered by the Gospel has contributed to the fear of most

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church people that God's creation is really underneath it all not quite nice - a little nasty. And it has driven many from the arms of a God who says in one moment that creation is good and on the other that the most natural gifts of life must be dressed up a little to be acceptable.

Those who object to the event of two nude dancers in a church sponsored dance concert probably fall into two categories - those who object to the use of the nude in any way and those who simply object to it being done in a church. For those who simply object to the use of the nude in that such display occasions sin - primarily of lust - although in the case of some nudes perhaps disgust, I think there is a lack of theological or Biblical support. The nude has been a part of Western art for centuries. One who would become sexually aroused by the sight of Michelangelo's great figure of God creating the world - or a Grecian maiden by Praxitiles- might have to relinquish the world altogether. What about the seductive legs of a table or piano which our forebearers so wisely covered with doilies? Indeed the line between lust in its demeaning of the human person and the natural and healthy sexual reaction to any other human being which is a part of our very essence is dangerous to draw objectively. Is a man to be denied the look at the Sistine Chapel which might be of great inspiration because another finds it unbearably sexual? For those who find the use of the nude in art replica quite acceptable but its use in the natural

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human body quite objectionable, the case is even stranger. For they are ultimately claiming that the picture of a sunset is more acceptable than a sunset itself. There is no logical or religious reason that a nude in flesh is less aesthetic or pure than a nude in stone.

The human body like all that is a part of our nature is of itself either beautiful or ugly - either healthy or diseased - but its relationship to sin is surely a more subtle one. A nude dancer can be more aesthetically beautiful- more morally healthy - than the many uses which the body can be put to fully clothed. One can gaze on a nude body - and marvel at its beauty - rejoice in the attraction and fascination of our physical nature - or may look on it and long to demean to corrupt, to blaspheme. The former was surely the case at the Judson evening - indeed Miss Glueck of the New York Times seemed somewhat disappointed that a more sensational reaction did not occur. Even the moral probity of the New York Times seemed disappointed in the lack of obscenity.

If all this is admitted and nevertheless one objects to such aesthetic reality and beauty occurring in the confines of the church, one can only sadly conclude that the objector divides his life into several compartments. One is unaesthetic, dull, and religious - while in other parts he with the rest of humanity experiences beauty, art physical feelings. One of the earliest stories in

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the Bible deals with the futility of hiding sin with the use of clothes. We are living in an age when men are denied their humanity because of their color, when all of us live under the shadow of sudden extinction, when poverty spreads its cancer over all our country. It is strange indeed when the body fashioned by the love of man and woman and the mystery of God is seen inherently as the utmost harbinger of evil and is to be looked upon with fear, dismay, indignation, and self-righteousness rather than the laughter or sorrow or beauty that it deserves.

Al Carmines
Associate Minister
Judson Memorial Church

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(1965)

The news of the performance of WATERMAN SWITCH was distributed across the U.S. by the Baptist newspapers. The nudity in the dance was the point of the articles, and the profanity of such a performance. There are about 150 protest letters from across the country- all objecting to a Baptist Church (or any religious house) sanctioning such blasphemous acts. Most of the letters stated that the Judson Church was an accomplice of the sinners by allowing the program to take place. Of course, the officials of the Judson Church (Moody & Carmines specifically) were not told of Morris' plans before hand and were not present at the performance.

The letters call for the excommunication of the Judson from the American Baptist Convention. All letters were answered with a short note by Moody and the press release written by Carmines.

The hierarchy of the Baptist Convention stood behind the Judson. Most of these letters say that they might not understand or condone nudity in a Church, but that if Moody and the Judson felt it was in good taste in the name of art or anything else, then it was OK with them, and that Moody did not have to explain himself further.

It might be noted that Moody was used to being in the center of contraversy, but usually for his political actions which were and still are aligned with the American left. (His politics seem like 30's socialism in America.)

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WATERMAN SWITCH PROBLEM

Release by Judson Church in support of dance- written by Al Carmines

in files at Judson- copies of letters from all over US in attack of program- the nudity part

problem of the spirituality of the Church with the sex in the dance- other Baptist churches called for explanations & the expulsion of the Judson from the American Baptist Convention

The American Baptist convention did send a nice letter to Moody in support of his programs

Waterman Switch performed again as part of an AFA program on contemporary dance at
The New England Life Hall- April 8, 1965 Boston

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Beatitudes at Judson Memorial Church

by Sally Kempton

Blessed are the Agape Meals, the banned flick, the interpretive dances, the art shows and the Right-to-Sing Committee; for they are what's happenin', Lord

At one side of the raised altar, beneath the thirty-foot cross, a young woman and a young man stand together. They are singing a blues by Bessie Smith. In the center of the altar a male dancer, naked to the waist, moves jerkily in place; his face is twisted into an expression which suggests penitence or sorrow. Bending slowly, he picks up a tin can from the floor, raises it over his head, and turns it upside down. A stream of blue paint pours out over his head and shoulders. He picks up another can, raises and empties it. Green paint dribbles down his chest. The young woman sings: *"Some people call me a hobo/ Some people call me a bum/ Nobody knows my name/ Nobody knows what I done,"* and, as if sinking under the weight of the paint, the dancer drops slowly to the floor.

This peculiarly contemporary ritual of self-mortification was performed last spring at a New York City church. It was presented as part of an Ash Wednesday service, and was received with enthusiasm but without surprise by a congregation accustomed to watching experimental dancers perform upon their altar and beneath the cross of their sanctuary.

In this same church, the previous autumn, a young dancer named Freddy Herko, whose life had ended in a flying leap out of a window on Cornelia Street, was laid to rest in a service composed by the poets and dancers who were his friends. A few months later, the poet Peter Orlovsky stood in his undershorts beneath the tall timber cross on this altar and recited a composition called *Jerk-off Experiment No. 3.*

One of the first showings of *The Connection*, a film banned in New York as obscene and considered by many to be a work of art, took place in this sanctuary. Two years ago dancer Yvonne Rainer ran to and fro across this altar, tearing her hair and shrieking in simulated madness to the accompaniment of music made by dragging pieces of furniture across the floor below. And last October, in the choir loft above the sanctuary, the actors in a play about fifteenth-century religion and morals sat in Byzantine costume in front of a painted backdrop and delivered a highly scatological evocation of the pleasures of coitus.

The Senior Minister of this church acted last autumn as a cochairman of the Democrats for Lindsay. The Assistant Minister is a composer of theatrical music and a respected off-Broadway director. The church they serve, the Judson Memorial Church in Greenwich Village, New York City, is considered by many observers to be one of the most revolutionary institutions in America. It is certainly one of the most diverse. Its building, a greyish Stanford White structure which faces the south side of Washington Square, has housed art exhibitions, political meetings, avant-garde film showings, a nude dance, and a lecture-concert on Indian sitar music. Judson Church has held rallies in support of folk singers and maintained a youth center for teen-agers from the neighboring Italian slums. Judson Church has been, at the same time, a center for the adherents of political reform and a center of experimental theatre. It has run an After-Care Center for narcotics addicts, and sponsored a forum in which artists debated American foreign policy with Wall Street bankers. Judson Church serves a parish which probably contains more human diversity than any place in America. And there is no element in Greenwich Village whose representatives have not found, at one time or another, some sort of haven, meeting place, or platform at Judson.

Local Italian teen-agers, who have grown up absorbed in the hostility which the South Village Italian community has nursed for decades against the middle-class and bohemian invaders of their neighborhood, go to the Judson Youth Center every weekend night. These Catholic boys (ninety percent of the kids in Judson's Youth Program are Italian Catholics) choose to ignore other, closer neighborhood centers in favor of the one held in a Baptist-Congregationalist church and run by a Negro youth director. Judson has never attempted to lure kids into the Center, nor to influence their religious views once they are there. The Center simply offers itself: it is a place where a kid can play billiards or get up a basketball game, a loosely structured, uncomplicated place. Judson also offers support of a more specific kind. Youth-director Howard Irvin is continually being called upon to get a boy out of jail or to vouch for him in court. Several years ago a nineteen-year-old Italian boy from the South Village was shot by the police while trying to rob a candy store in the Bronx. When he realized he was wounded the boy hailed a cab and demanded to be taken not to a hospital, not to his home, but to Judson Church. The sense of involvement with the Judson Center and with its youth director which led that boy to go to Judson to die has been felt, with more or less intensity, by thousands of other boys who have used the Center.

If Judson is a kind of home to the kids in the Youth Center, it is also a place where they are introduced to a world completely alien to their own. People whom Italian teen-agers call beatniks and growl at when they meet them on the street swarm all over Judson Church. Several years ago, when open warfare broke out between the police and the folk singers who assembled on Sunday afternoons in Washington Square, Judson became the headquarters of the Right-to-Sing Committee. In the eyes of Italian teen-agers and their parents, folk singers represent the bohemian invader in his most pestilent form. Yet the Youth Center kids, when they came to the church, sat elbow to elbow with the folk singers without resorting to violence.

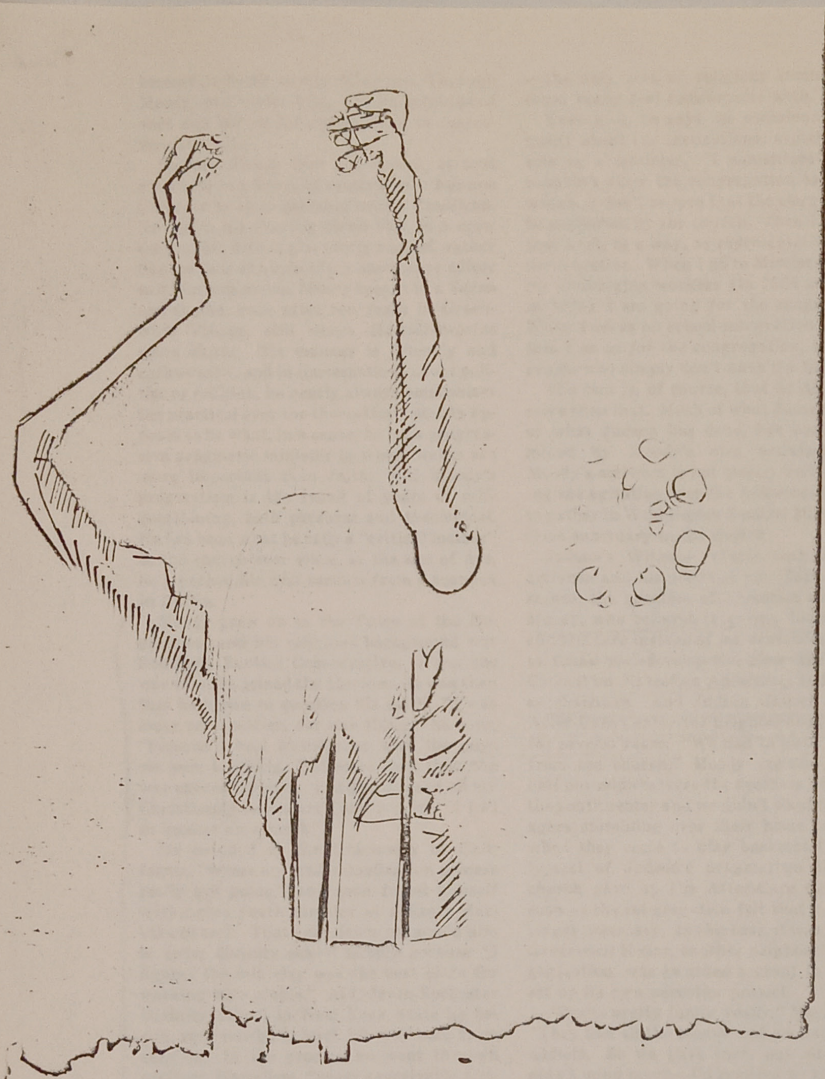
"Judson is the sort of place which absorbs dramatic contradictions," one member of the congregation explained recently. "There's something in the atmosphere here which makes it possible for dichotomies to coexist —some sort of looseness. But it's also the Village. You couldn't have this church anywhere but in the Village."

The style of Judson Church is, in fact, most intimately bound up with the style of Greenwich Village. Part of this is perfectly natural; inevitably a church will reflect the community it serves. But by far the larger part of Judson's reflection of the Village style is the result of a deliberate, self-conscious attempt at total involvement with community concerns. To this end the church lends its sanctuary to dancers and uses its ping-pong room to show art. To this end Senior Minister Howard Moody served in 1959 as president of the Village Independent Democrats and led Judson Church into the center of the fight to unseat Tammany leader Carmine De Sapio. To this end, and with an offhandedness worthy of the Village itself, Judson Church extends its facilities to innovators, reformers, and cranks of all predilections.

Casualness is the Judson style. Sunday services are likely to be held in front of an altar still decorated with the set from last night's play. The idea that the space where religious services are held should be the same familiar place in which the worshipers have attended dance concerts and political rallies, eaten meals and rehearsed plays, is not new, but Judson is one of the very few churches to have successfully put it into practice.

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Drawing by Tomi Ungerer

The core principle behind what Reverend Moody likes to call the "Judson Experience" is the idea of the Witness. To Witness means to go into the world to vindicate your faith; it is the term under which Baptists customarily lump all church activities which have to do with the world outside. Among fundamentalist Baptists, Witnessing usually entails getting up at a revival meeting to proclaim the Gospel. Judson's Witness, on the other hand, involves not only a going out into the world but a bringing of the world inside the church doors. Nearly all of Judson's activities fall under the heading of the Witness.

Judson's Witness rests on a belief that faith can be found only in the world, and that, further, any search for meaning in the world is ultimately a search for God. Reverend Moody, who has upon occasion expressed doubts that the Christian church has any reason for existence beyond its usefulness to a community, advocates a total secularization of religious institutions. That is, he would have the church surrender the authority of the religious structure in order to look for situations in the living world in which it can function with what he calls "loving responsibility." In its attempts at secularization, Judson has opened itself not just to the Village community, but to the most radical elements of that community. The middle-class professional people who form Judson's congregation believe that if the church is to be useful at all it must fulfill genuine needs, particularly the needs of people whom no one else is helping.

Judson Church has been ministering to unbelievers ever since its beginning. The church was founded in 1892 by Edward Judson, a Baptist minister from a famous missionary family. Judson built his church on Washington Square South, smack between the upper-class stronghold north of the Square and the Italian slums below, and set out to erect a bridge between those two worlds.

He had intended to found a church where the rich and the poor would worship together, but the rich people stayed away, and the poor, being mostly Catholics, had their own places of worship. Having failed in his original aim, Judson turned his energies to missionary work among the Italian immigrants. He never attempted to proselytize among them, but he obtained cheap pasteurized milk for the immigrants' babies, and ran trade classes for their sons. He established a health clinic and maintained a water fountain for local use. For many years the church ministered to a community outside its congregation, while its membership remained incredibly small. It is almost as small today.

In 1948, when the Judson renaissance began, the clinic was all that remained of Edward Judson's original tradition of community service. The building itself was rented out for dog shows and community bazaars. When Bob Spike and Dean Wright, the men who founded the "new" Judson Church, arrived to take up their ministry they found that the congregation numbered fifteen people. Their own families usually outnumbered everyone else in attendance at Sunday services.

Instead of trying to build up the membership, Spike and Wright decided to concentrate on establishing an identity for the church within the community. "I figured that if Protestantism had nothing to say in Greenwich Village it had nothing to say anywhere," Spike said afterward. The programs he started in the early Fifties represented his attempt to make the church a relevant force in the lives of the people who lived around it.

From the beginning these programs were highly secular; most of them were in fact conceived with the help of laymen. Dean Wright set up the Judson Student House, which provided cheap cooperative living quarters for students in the area, and which remains to this day the church's most constant source of new members. The Youth Center was founded shortly thereafter. Other aspects of Judson's early Witness were less formal. In the middle Fifties the church began for the first time to sponsor coffeehouse discussions, poetry readings, and art exhibitions, and to set in motion the pattern of involvement with artists which has characterized Judson Church ever since. But the Judson style which had begun to develop in those years did not come to full realization until 1956, when Howard Moody arrived to

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become Judson's Senior Minister. Through Moody, and under him, Judson established once and for all its commitment to controversial causes.

Howard Moody does not appear, at first glance, to be a figure of controversy. For one thing, he looks so extraordinarily American. He wears his greying blond hair in a crew cut and his face is pleasantly rugged, rather like the face of a crusading newspaper editor in a Western movie. Moody speaks in a Texas accent and, even after ten years in Greenwich Village, still wears Hawaiian-print sport shirts. His manner is friendly and enthusiastic, and in conversations about politics or religion, he nearly always emphasizes the practical over the theoretical. Moody appears to be what, in a sense, he is: a progressive pragmatic minister to whom works are more important than faith. But Moody's pragmatism is the result of years of self-questioning, both personal and theological. He has been what he calls a "critical insider" in the church ever since, at the age of five, he preached his first sermon from a soapbox in Dallas.

Moody grew up in the Texas of the Depression, and his religious background was Southern Baptist Conservative. When the war came he joined the Marines. It was then that he began to question his faith. "I was lousy as a soldier, for one thing," he says, "because I kept identifying with the guys we were bombing. But more than that, the war opened my eyes. I had to discard all my Christianity and start from scratch. I had to become an atheist."

He enrolled at the University of California, "where my intellectualization process really got going," and soon found himself working as youth director at a Santa Barbara church. That experience prompted him to enter divinity school simply because "I figured the ministry was the best place for working with people." At Colgate-Rochester Divinity School in New York State he began, very slowly, to work his way back from atheism. In the process he went through pacifism, liberalism, "every conceivable attitude," before arriving at his present religious stance, which he denies is liberal.

"Liberalism is so bland," says Moody, "and I am not an optimist about mankind. My theology rests on the presupposition that man is probably rotten, and that God is probably hidden. *Deus Obscurandum*—that's a cardinal Christian doctrine. I do believe that the religious attitude can make some sense out of the world."

But Moody's distrust of liberalism probably arises as much from his activism as from his theology. "Howard really believes," remarked one of his friends recently, "that the present search for new forms and values —in the arts, for instance—is the modern-day equivalent of the old religious search. He believes that the church must be forced into the world in *dangerous* ways. In that sense he's a real radical."

Moody discovered Judson Church while studying at Yale Divinity School, and was ordained at Judson in 1950. "I had realized by then that my first commitment was to social and political action, and that Judson was evolving into a genuinely activist church —the only sort of religious community I could really feel comfortable with."

Even now, he says, he occasionally feels guilty about the institutional aspects of his role as a minister. "I sometimes think I shouldn't allow the congregation to pay my wages. I don't believe that the clergy should be supported by the church. Then I realized that I act, in a way, as representative of my congregation. When I go to Mississippi with the civil-rights workers (in 1964 and again in 1965) I am going *for* the congregation. When I serve on school-integration committees I do so *for* the congregation, for those people who simply don't have the time."

The fact is, of course, that he does much more than that. Much of what Judson is, and of what Judson has done, has been determined by Moody's own activism. And Moody's activism is not merely verbal. During the agitation over the folk singers' right to gather in Washington Square, Moody gave them sanctuary in the church.

Judson's Witness reflects both Moody's activism and his pragmatism. Take, for instance, the question of narcotics addiction. Moody, who believes in giving addicts psychiatric care instead of jail sentences, helped to found and develop the New York State Council on Narcotics Addiction, and served as chairman. And Judson Church ran an After-Care Center for neighborhood addicts for several years. "We had to have it away from the church," Moody explains, "since half our addicts were the brothers of kids in the youth center and we didn't want the teenagers stumbling over their home problems when they came to play basketball." It is typical of Judson's pragmatism that the church gave up the After-Care Center as soon as the congregation felt that it was no longer necessary. In this case, it was because Greenwich House, another neighborhood organization, was awarded a grant in 1963 to set up its own narcotics project.

"It was pretty funny, really," Moody says. "They had all the money and we had all the addicts. So we gave them our addicts. I didn't mind much—I'd realized by that time that heroin was getting passé. Most of the kids around here were beginning to use amphetamine instead and we weren't prepared to deal with that."

Moody's pragmatic radicalism is reflected more subtly in the men he has chosen as his assistant ministers. The assistant minister at Judson is in charge of the arts program, which was founded under Moody's ministry. Just as Moody puts his stamp on the socio-political aspects of Judson's Witness, the assistant ministers have imposed their own personalities upon the arts as practiced in the church. And both of Moody's assistants have been men of originality, men committed, in their way, to supporting new forms and the artists who work in them.

Moody's first assistant minister, Bernard "Bud" Scott, actually laid the groundwork for the arts program. The congregation had been interested in offering its facilities to local artists for several years, but had been unable to determine exactly how to go about this. "We've always been very leery about programming what isn't deeply involved with what actually is happening," Moody explains. "And we weren't sure what the artists wanted done."

So when Scott, then a student at Union Theological Seminary, asked Moody if the church would sponsor him while he spent some time sitting around in Village bars and discussing with artists what the church could do to help them, Moody gave Scott his enthusiastic consent.

Scott devoted a year to his project. In fact, he entered into it so intensely that people around the Village took to calling him "the missionary."

Scott's Christianity was passionately mystical, and his cosmology was, in the words of an acquaintance, "right out of *Paradise Lost*." He believed that the world is engaged in a sort of Manichean battle between the forces of good and the forces of evil, and he was an eloquent advocate of his position. One of the most persistent myths about Judson concerns Scott: it is said that he used to sit, bearded and cloaked in grey, in various bars around the Village, talking about the Devil and trying to get artists into the church.

"Actually, Scott never tried to proselytize anyone," Moody has said. "He was just around. He was available and extremely sympathetic and people used to ask him for help."

One direct result of Scott's availability was his discovery that local artists' greatest need was for a place to show. In response to this need, the church moved the ping-pong tables out of its game room and opened the Judson Gallery with an exhibition of paintings by Jim Dine and Claes Oldenburg. The first Happening, the one that created a great deal of attention, was staged by Dine, Oldenburg, and Allan Kaprow at Judson. Judson's arts programs were, from the start, genuinely avant-garde.

Scott's other notable endeavor was the publication of a literary quarterly called *Exodus*, which had a fairly respectable run of three issues. *Exodus* published work by the Dadaist poet, Max Jacob, a correspondence between Antonin Artaud and Jacques Rivière, and the sonnets of Ray Bremser, a poet who was convicted on a charge of robbery. Scott nurtured Bremser until the poet was sent up the last time. The magazine also published drawings by Red Grooms and Oldenburg, and a piece of fiction by art-dealer Ivan Karp.

But the undoubted star event of those years was the Hall of Issues. The Hall of Issues grew out of the Gallery, and began as a forum for artists who wanted to show work which was politically or socially controversial. At weekly meetings the artist would present his work, then open the floor for questions and comments. At that point most of the meetings turned into verbal free-for-alls.

The Hall of Issues held Ban-the-Bomb exhibits, anti-H.U.A.C. exhibits, and one famous exhibit called *Population Explosion*, which was actually a huge collage of contraceptives. The latter was deeply resented by the Youth Center teen-agers who used the same space; they retaliated for the insult to their Catholic sensibilities by scrawling obscenities all over the collage.

"Some meetings of the Hall of Issues were

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the most exciting things that ever happened here," recalls Al Carmines, the present Assistant Minister. "We used to get Birchites, Wall Street lawyers, Trotskyists, beatniks, mothers—incredible scenes and arguments. Great forgive-the-expression dialogues would ensue."

The Hall of Issues lasted only a year. In the end it was infiltrated by a Reichian religious cult whose members gradually shouted down everyone else.

"Their takeover was made possible by the fact that we were absolutely democratically organized," Carmines explains. "We had no rules to deal with that sort of thing." And he adds ruefully, "In a way that ending was a metaphor for everything that happens around here."

What Carmines meant by that remark was that the freedom with which activities are structured at Judson sometimes proves too much for their participants. It apparently proved too much for Bud Scott. In 1961 Scott resigned from Judson Church, converted to Catholicism, and went to live in a religious colony in New Jersey.

To reporter Jerry Tallmer, Howard Moody characterized Scott's defection as follows:

"I think he got hung up on the freedom of the situation here. There was such freedom, and if one requires some structural thing—well, I think Bud missed the structure and order of the church traditionally, which was not at Judson."

In Scott's stead, Moody appointed Al Carmines as Assistant Minister. Carmines appears to be the very opposite of Scott. He is a large, dark-haired, amiable young man ("So amiable," says one director who works with him occasionally, "that when you argue with him you end up feeling like a troublemaker even when you know you're in the right"), who, unlike his predecessor, is reticent about his private theology. Carmines came to Judson fresh out of Union Theological Seminary. He had never directed a play. He directed his first production because there happened to be no one else to do it, discovered he had a talent, and has been directing ever since. He claims to have fallen into composing music in much the same way.

Since Carmines' major interest was in the performing arts, he quite naturally, although gradually, shifted the emphasis of Judson's arts program to the theatrical. Carmines conceived the idea of the Judson Poets' Theatre largely through the influence of poet-playwright Robert Nichols. The theatre began, as all Judson's activities seem to begin, quite casually. Lawrence Kornfeld directed its first production, Joel Oppenheimer's *The Great American Desert*.

"We went on doing plays that first year, just one after another," says Carmines. "And all the time we were meeting with the congregation, trying to decide what we should do about the four-letter words that kept cropping up in the plays. Finally everyone decided that the playwrights had to have free rein." The Judson Theatre never developed a credo beyond that statement, and the statement of decision to concentrate on the work of new playwrights which they made at the same time.

During that first year Lawrence Kornfeld, late of the Living Theatre, joined Judson as resident director. Between them, Kornfeld and Carmines began to develop that distinctive approach to production which characterizes the instantly recognizable but largely indescribable "Judson style."

Part of the Judson style derives from the fact that many of the same actors appear in one production after another. Part of it no doubt derives from the fact that since the church supports the Poets' Theatre its productions are automatically free from the economic panic which paralyzes other avant-garde companies; Judson's directors are free to relax and turn around, knowing that if their current production fails there will be another chance next month. But since many directors work at Judson, and since most of the theatre's great successes have combined Larry Kornfeld's direction with Al Carmines' music, it is accurate to say that the Judson style is the style of Kornfeld and Carmines.

The Judson style runs to whimsy and satire. At its best, as in recent productions of Rosalyn Drexler's *Home Movies*, Irene Fornes' *Promenade*, or Gertrude Stein's *What happened?*, it is both lyrical and funny —"Funny without telling jokes," as Michael Smith, *The Village Voice*'s drama critic, once put it. Judson's productions lean heavily toward stylized, even grotesque characters presented in farcical situations. For this reason it has sometimes been called "campy," a designation which enrages Larry Kornfeld. Kornfeld insists that Judson's productions are not campy but wacky. Carmines, however, acknowledges that Judson's audiences, in the last few years, have come to the church to see "sophisticated, campy theatre. We're trying to break open that image—for a while our audiences used to laugh *before* funny lines."

The family-charades quality which makes for cultishness among Judson's audience is probably one source of the pleasure actors get from working in these productions.

"There is none of the frenzy of the professional theatre at Judson, and that is terribly relaxing," a young actress said recently. "It's partly because we don't get paid, but mostly, I think, it comes from the tremendous loyalty which Larry and Al have to their actors. You can play all kinds of different parts at Judson. You can really grow as as actor."

A Judson actor has another opportunity which was, until recently, completely unavailable to him elsewhere: he is able at Judson to work in collaboration with dancers, painters, and musicians. The artistic cross-fertilization which has resulted almost accidentally from the presence in a single building of artists working in four or five different mediums will probably emerge as Judson's most important contribution to the arts. At Judson, painters design sets, and composers write dance music. Dancers introduce dialogue into their pieces, and directors use dancers in dramatic production. This confusion of forms and mediums culminated in 1964 in a production of Gertrude Stein's *What Happened?* which struck nearly everyone who saw it as a sort of meta-theatrical revelation. *What Happened?* is difficult to describe. It was performed by four or five dancers and a quartet of singers (music by Carmines, direction by Kornfeld), and it was totally abstract. The dancers moved in an action of their own, and the singers sang and spoke Miss Stein's lines. But at no time did the spoken lines have anything to do with the action beyond the fact that both took place at the same time. "I left the place unable to remember exactly what had happened onstage," relates one witness. "All I know was that it had been lovely."

That production was one of the twenty or twenty-five Judson events which aficionados count among what they call "Judson Classics." Many of the other productions so designated were dance concerts. The dance concerts, which most people consider the most exciting performances ever put on at Judson, are held every few months in the sanctuary, which on dance nights is always so crowded that audiences grow accustomed to watching the recitals through a claustrophobic trance.

The Judson Dance Theatre came to the church in 1962 because they needed a cheap hall in which to give a concert. After the concert they stayed on, holding weekly open workshops at the church and giving group concerts every three months. The open workshops were considered by many people to have been Judson's most completely communal enterprise.

The basis of the Judson Dance Theatre's work has been that dance is any movement to which a dancer gives that name. (For this reason it seemed perfectly logical to the group that non-dancers with ideas about movement should direct and choreograph them at the workshop.) These dancers make pieces from seemingly ordinary actions, like ironing clothes or washing the hands. But in making dances out of ordinary movements, the Judson dancers usually succeeded in turning those movements into the reverse of ordinary. In one of Judith Dunn's pieces a girl sat still while another girl approached her on tiptoes, moving so slowly that her approach seemed incredibly sinister. After many minutes the second girl reached the first, pulled out a hairbrush, and stroked the seated girl's hair. Whereupon the sitting girl gave a long, gurgled "Ooouuuccchhh." The audience laughed, probably at its own terror.

The Judson dancers dance to jazz acccompaniment, to electronic music, to random music from a radio playing on stage, and to the sound made by furniture being thrown about on the stage. They dance to chanted poetry and to silence. Something about these dances made them quite at home in Judson. They were, for one thing, dances made to fit a particular environment. Each of the Judson Dance Theatre's presentations was meant for the place in which it was presented —whether for the altar at Judson Church or for a roller-skating arena (where, in Washington, D.C., the group once performed)—and for no other place. For another thing, in Judith Dunn's words, "These dances were made by the dancer meeting the world, not by his searching himself for some emotion to express." Rather like the church.

Judson Church *(Continued on page 137)*

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anonymous appendages. In a frontal position these appendages were extended in all positions, or twirled slowly, or made to form a successive wheel pattern as the men stood one behind the other. In profile they made a design of placing one end on a hip and the other end on a knee. In a circular formation they moved with the appendages placed end to end, and so on. Each section of a dance has a specific project for development. Although the costumes, props, lighting effects are often strikingly beautiful, one can see immediately what is going to happen as soon as the eye absorbs the novelty of shapes and colors.

A number of dancers at the Henry Street Playhouse have been given the opportunity of developing their talents in concerts of their own. Only one of these, however, Beverly Schmidt, has come from that situation with any marked individuality and contemporary outlook. This low ratio is not unusual. Since the forties and up until the past few years the serious individualists have numbered a mere handful.

Meanwhile, it is important to note that Cunningham is not the only choreographer to emerge from the early modern dance with a mind of his own. Sybil Shearer and Katherine Litz had worked with the Humphrey-Weidman company in the thirties. By 1941 Shearer was presenting her own work. These solos were uniquely lyric and personal. Katherine Litz first gave her own solos in 1948. Both dancers developed movement in their own ways according to musical principles of thematic variation. But the immediate difference between their work and the work that resulted from Horst and Humphrey methods was in the movement itself, which became abstract in the intimacy of personal gestures that did not refer beyond the self to socially understood gestures of ritual, work and emotion. The difference is not always easy to grasp at a glance. But the subtleties, the elusiveness and ambivalence become apparent as the atmosphere spreads. In some sense the style of Shearer and Litz was a return to the romanticism of Isadora Duncan. It was definitely a reaction to the tortured introversion of Graham, and to the broad, open extroversion of Humphrey, and to the technique of both, which were sharp, angular and dissonant. Yet, unlike Duncan, their romanticism is refined and distilled by its formal containment, and by the concentrated internalization of gestures. The art of Shearer and Litz is a solo art. Although they have both choreographed for groups, they were never interested in the massive, symphonic forms that were so popular in the thirties.

The new lyricism in modern dance is consummately realized in the dancing of Merle Marsicano, who gave her first solo program in New York in 1953. With Marsicano the gestures are even more abstracted, and the reference beyond movement itself is totally absent. Her dancing is like Mark Rothko's painting, or Morton Feldman's music. The pure lyrical impulse spreads and suffuses like some luminous, internal light that soaks the space with gradual, subtly persistent intensity. Within the dynamic of a low-keyed, continuously flowing gesture, Marsicano explores infinite possibilities. It is a rare thing in art to find so much interest in a quality that centers on itself without pushing and pulling into the more obvious excitement of dynamic contrasts. Philip Guston's paintings of the early fifties had this same lyrical intensity. The glory was in the paint itself as it mutated in a soft, plastic reverie.

James Waring and Aileen Passloff also arrived in the fifties as important individual artists. Waring has made many dances in his fifteen years as a choreographer, and he has not been bound by any particular idiom. He was exposed to the various influences of the traditional modern dance, but he choreographed from the beginning in the way that he saw fit and that had little to do with the conventional modes of composition. He took one of Horst's classes when he came to New York and discovered immediately that he had no interest in making dances that way. Until '55 his work often had a narrative thread. He says that Horst described his early movement as "shuffling and huggling" and that later on he moved out into a more obvious energy, especially when he had banished the narrative ideas and implications. By the late fifties the influence of ballet and Cunningham and Happenings became more dominant in his work. The space of his dances often looks like Cunningham's space, but Waring doesn't make his space look that way by chance—he always invents his movement on the spot, in-

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tuitively. A pure dance like *Dromenon* (1962) is very close to Cunningham in style. At the same time, it is peppered with personal gestures unique to Waring. Some of Passloff's group dances are similar in space and gesture. Both choreographers work from ideas more than from method. Waring, among other things, has a special talent for the ridiculous. *Extravaganza* was a wild and hilarious burlesque. *Hallelujah Gardens* (1963) was a massive rollick of objects and persons in absurd situations. Waring's follies go back at least to *Dances Before the Wall* of the fifties, which was an extraordinary dance-happening performed before a wall of whisky crates filled with objects. I believe this is one of the important and influential contemporary dances.

Passloff's greater talent is for lyric dancing. In her personal lyricism she is related to the contemporary tradition of Shearer, Litz, Marsicano, Midi Garth, Beverly Schmidt and Erick Hawkins. (Hawkins is another isolated figure who went his own way after a career as a ballet dancer and a leading member of Graham's company. His lyric duet, *Here and Now With Watchers,* is another major work among the new modern dances.)

Along with Cunningham, Waring and Passloff contributed to the climate that made the Judson Dance Theater possible. The new American modern dance at last assumed the dimensions of a full-fledged movement when a group of dancers who had been studying composition with the composer, Robert Dunn, launched a series of concerts at Judson Memorial Church in New York. From 1960–62 Dunn, assisted by his wife, Judith Dunn, taught this free-wheeling course in choreography at Cunningham's studio. Dunn was not interested in presenting any choreographic formulas to the group; at the same time he saw the opportunity of stimulating activity by exposing the dancers to the methods of avant-garde music here and abroad, methods largely the result of Cage's influence. Because this was the first class in choreography to offer an approach to composition related to the whole contemporary art scene of the late forties and fifties, inadvertently, perhaps, it spelled the end of the dynasty of Horst and Humphrey whose classes had held sway over two or three generations of modern dancers.

The time was auspicious for a class that would focus contemporary ideas for the dancers who were already aware of what was going on around them, but who needed, as Dunn said, a "clearing house for structures" derived from the various sources of contemporary action. I have outlined the importance of Cunningham and Cage as one source of inspiration. The Happenings and Events by painters, sculptors, poets and composers are another vital source. Several dancers in the course had studied with Ann Halprin on the West coast. For some time Halprin has experimented with improvisation and with theatrical situations that are more like Happenings than dances. Simone Morris, who had studied with Halprin, and who was in Dunn's class, gave a seesaw event on a program of Happenings in 1960. She also made several dance "constructions"—written as simple instructions for action that could be construed as events (i.e., "One man is told that he must lie on the floor during the entire piece. The other man is told that during the piece he must tie the first man to the wall.").

In Dunn's class the limits of dance expanded to include any kind of activity at all. Non-dancers participated from the beginning; and by the time they began presenting concerts at the church, the non-dancers were almost as prominent as the dancers, both as performers and as choreographers. Gertrude Stein's question about prose and poetry might be put to the dance. What is dancing, and if you know what dancing is, what is non-dancing? The trained dancer is an exceptional creature who can do many things a non-dancer can't do.

But if a performer walks across a stage and calls it a dance who is to say it is not a dance?

In several of his early Happenings Robert Whitman did some spectacular leaps and falls. He would project himself in the air like a dolphin and land with a crash the length of his body. Aileen Passloff did a solo called *Asterisk* in which she simply walked briskly around the stage in heels and a dress. In the late fifties Paul Taylor presented a concert which included a dance of ordinary pose changes, performed in a business suit, accompanied by reiterated telephone time signals. The recent history of everyday

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activity as material for dance goes back to Cunningham's *Collage* of 1953, composed for the first Creative Arts Festival at Brandeis University. Fifteen people from the university who were not trained dancers performed a number of natural gestures, like washing the hands, combing the hair, powdering the face or filing the nails. They also skipped, walked, ran, turned somersaults and stood on their hands. This part of the dance was a collage of ordinary activity.

The "natural" movement of the Judson group is neither like the romantic lyricism of Isadora Duncan, nor like the formal abstraction of real gestures that followed Duncan. The gestures tend to be completely abstract or completely natural. Yet both are out of the ordinary when they appear on stage in an art structure. The dancers do not mind adjusting their clothes or brushing their hair out of their eyes if it makes them more comfortable. These are inadvertent everyday gestures. One recognizes them for what they are and accepts them in the context of the structure. I suppose it is something like the inadvertent drip of an Action painter, who leaves the paint where it drips if he likes it that way. The performer can do that too, if he does it in perfect confidence and permits the spectator to accept it as part of the composition.

Real situations and gestures are incorporated in a dance and often form part of a complex mixture of invented action and dancing as we know it from the professional studios. Three situations in Judith Dunn's *Acapulco* are a fair example. A woman irons a dress in a natural manner, but the dress she irons is on her body, and she does it while leaning on a diagonal tilt. Two women sit down together and play cards the way they might on the floor of anybody's living room. A girl in a nightgown rises in slow motion on the chair where she had been seated, immobilized, for some time, and turns her torso, arms in second position, until she falls off balance into the arms of a man who has been standing for quite a while waiting for her to fall. This particular piece is more in the nature of an event than a dance. Yet the emphasis rests on movement. In a collaboration between the Judson Dance Theater and sculptor, Charles Ross, the space was similar to the environments

of objects and constructions created by the painters in their Happenings. At the end Ross made a huge sculpture of chairs piled on top of his platform construction. Here the emphasis was obviously on the visual impact of jumbled chairs; yet Ross's functional movement in piling the chairs was no more nor less of a dance than another section of the collaboration where the dancers pushed a big iron trapezoid end over end around the space.

The natural movement of the Judson group has often been the raw, rugged action of running at top speed, falling in disorganized heaps, or rolling and sliding the way a child might roll down a hill or slide into home base. The excitement is in the sheer informal physicality of it. The formality of dance movement is another kind of excitement. The synthesis of both kinds of energy can produce a vital dynamic. Deborah Hay's *All Day Dance* combined these energies to make a field of inter-penetrating dance and non-dance activity. Judith Dunn concentrated only on the raw aspect of movement in *Speedlimit,* in which there was not a dance proper at all. She and Robert Morris performed in white jump suits on gymnasium mats. They pushed, pulled, braced, leaned, balanced, fell, rolled, bumped and grappled in a quiet duet of impulse and counter-impulse.

Speedlimit, like many other dances by the Judson Dance Theater, included objects (cart, pole, flag, rope) which were manipulated in a simple, functional manner, much the way Ross handled his chairs. The use of objects is, in fact, an important aspect of the whole movement. During the past decade objects have figured in painting, sculpture and music for their natural value as they exist or function in the world, and for their associational potential as they have been coordinated in collage, and assemblage, of which the Environments and Happenings by the painters were a natural outgrowth. Both aspects of real objects have been exploited by the Judson choreographers. Alone or in association, objects have been projected as facts. On a program in May, 1964, David Gordon and Valda Setterfield presented a television dance, *Silver Pieces.* The television set was tuned to various stations at whim while the two dancers performed ten sequences of action of an indeterminate

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order. As a mass media product the fact of the TV set loomed large in its ironic presentation before a captive audience. The association of images—the movement of the dancers and the picture on the screen—was intentionally haphazard (life in the living room has the same quality) and produced some interesting, often hilarious, results. In one performance a commercial advertising a cure for headaches was accompanied by a sequence of repetitive head-clutching and bellyaching gestures. On the same program Lucinda Childs presented *Carnation,* a remarkable dance with objects. She used foam rubber curlers and sponges, a salad colander, a plastic bag, a sheet and two socks (attached to the sheet). The manipulation was restrained, precise, economical. She stayed close to the facts of the objects, at the same time making a zany abstraction out of the realistic possibilities.

Steve Paxton, one of the outstanding dancers of the group (he is also in Cunningham's company), has done something else with found objects by making dances in which certain actions are taken from photographs of sports or other activities.

In her evening-long work, *Terrain,* Yvonne Rainer's play with a red ball was a factual presentation of the object with the kind of movement appropriate to the use of that object. Here, she elaborated the play in a long group section in which the performers called for red balls from a supplier stationed in the balcony, and made games of bouncing, chasing, throwing, and catching. Sometimes the action was perfectly natural. At other times the movement was an imaginative take-off, a slight exaggeration of the natural, establishing a subtle interplay between dance movement and ball play. In another section of the dance a yellow street horse was used as a functional property to lean on or sit against. Occasionally the dancers moved it from one place to another. As a piece of decor, aside from its functional value, the street horse had something in common with the atmospheric properties of ballet or the traditional modern dance; but the street horse had no symbolic significance. By contrast, most of Martha Graham's decor, whether employed functionally or as pure setting, supports the dramatic connotations of the dance. Rainer's street horse was more like the

grey painted boxes in many early Humphrey-Weidman dances. The boxes served the space sculpturally, in their architectural arrangements and as supports to provide changes of level for the dancers. Yet nobody ever sat, leaned or stood on the boxes as they might in a rehearsal or on a street corner waiting for a bus. This ordinary activity in Rainer's dance was in keeping with the horse as a "found" object. The fact of the object and the functional activity suitable to such an object is a kind of realism (Pop artists have been called "New Realists") unknown to the older modern dancers, whose "realism" consisted of social and psychological statements in idealistic terms. In one sense the contemporary attitude is more direct and realistic. In another sense it is more abstract, since there is no contextual logic, no narrative sequence, no reference to any ideas or attitudes beyond the fact of the object or the movement.

Even the presentation of emotions has been factual. This is one of the most curious and startling aspects of the new movement. Rainer first made it explicit in another dance from *Terrain,* a love duet, which was a sequence of frank gestures, more like lovemaking than the courtship gestures familiar in romantic duets. Rainer was, in fact, inspired by the gestures and poses of reproductions of Hindu erotic sculpture.

As they performed, Rainer and her partner, William Davis, made a dialogue of the conventional, hackneyed phrases of love. "I love you," "I don't love you," "I've never loved you," "Do you love me?", etc. They spoke in flat tones. They could have been ordering groceries for all the words had to do with the feeling normally associated with them. The movement itself was performed with the same bland, impassive expression. Clearly, what Rainer did in this duet was to offset the high charge of intimate gesture and words with a matter-of-fact delivery. I did not read the dance, the way some did, as a commentary on the impossibility of love. Actually, many people were moved by the duet. Both the expression and the absence of it pushed against each other so that the form became paramount as it hung balanced between the two; and the novelty of the situation, this new form, revitalized a very common emotional content.

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A year later, in *Dialogues* (1964), Rainer did something quite similar in three sequences of words and movement. In the first sequence she and Judith Dunn performed innocuous dance movements while they alternated in utterances of social and personal importance ("I need help," "I am desperate," "I am torn between duty and ennui," etc.) in tones of phony desperation, or the factual manner of making a statistical tabulation of the world's urgencies. The third dialogue was an expert imitation of Gertrude Stein, all about changing, growing, loving, thinking, becoming, stopping and so on. As they spoke, normally or in falsetto, the dancers performed the same movement phrase over and over. This reiteration of words that have potency in the language, as they signify essential states or processes, was another way of flattening the verbal content.

There is some irony in the deadpan delivery of crucial issues. People take life seriously. A tour of the theatres would convince anyone that the psycho-social issues are placed high on the hierarchical scale of things to be considered. Yet since the turn of the century many artists have been levelling objects and events on a single plane of value. It is not that the emotional life of people has significantly changed. People remain the same. People have the same desires and frustrations and gratifications; but their intellectual attitudes have changed and so have the forms and structures. Thus there is no intentional irony in Rainer's factual delivery of emotional words and movement. The structure is the important thing, and the attitude behind the structure is that red balls and Coca-Cola are no more nor less significant than fear and rage. There seems, then, no necessity to treat any object or event with conventional reverence. Andy Warhol makes a monumental image of a Campbell soup can. Rainer reduces love to a plan of action. People are moved by the new context in which they find their familiar objects and events. It has been one aspect of Rainer's originality to re-locate emotions. By pitting an emotion against its natural connotation she jolts the observer out of his habitual expectations into a novel experience of the commonplace. The method is a dissociation of form and feeling, as though you were to tell somebody you were crazy about them in a monotone of embalmed apathy. The

reiterated insistence of such a split has an evocative power which somehow brings the feeling into sharp relief by its very absence.

The use of objects by the painters, sculptors and composers has resulted in some of the most interesting and progressive work at the Judson Dance Theater. The point at which these artists have become involved in performance is the transition from a static construction to the kind of construction that invites manipulation. Jim Dine's hatchet canvas did not require participation by the observer to be complete; but if the observer did attack the wood with the hatchet, it became a performance. Most of the events in the Happenings—by Claes Oldenburg, Dine, Robert Whitman, Allan Kaprow—involved the manipulation of objects which constituted the Environment for the Happenings. The Environment was a natural extension of Collage, and the Happening was a mobilized extension of the Environment. The performers were not actors in any conventional theatrical sense. They were more like objects themselves, or agents in the manipulation of materials, or regular people in ordinary activities. Two women in Whitman's *E. G. Opera* were transformed by huge burlap sacks stuffed with paper balls. Two women in *Mouth* sat down on the floor to eat a picnic lunch. Two women in *Ball* fried eggs on an electric pan. Several people in one of Oldenburg's Happenings sat for a long time at a table full of fake food. Their activity was not unusual; but they moved in slow motion and they wore tinfoil masks. All these Happenings were rich in the association of images, either by sequential or by simultaneous juxtaposition. The artists also tended to push real situations into fantasy, by exaggeration, distortion and unlikely combinations.

Several works presented by the Judson Dance Theater have something in common with the Happenings. Carolee Schneeman's *Chromolodeon* was a wild and lyrical assemblage of rags, hemp, costume, paint, movement, and objects. Philip Corner (composer) mixed dance, props, instrumentation, painting and slide projections in *Flares,* a long piece alternating black-outs and flashes of those combined images. Elaine Summers' *Fantastic Gardens* was an evening-long work of films, dancing, words, sculpture and sound. On

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an early program, in 1962, Robert Morris and Bob Huot, dressed in a fantastic panoply of found objects and materials, brandishing wooden weapons, made serious *War* for about 60 seconds.

Morris is a brilliant young sculptor who has made some of the most significant contributions to the new dance scene. His work also involves objects; but unlike the creators of the Happenings, he does not assemble a personal, environmental atmosphere, nor does he extend his images into fantasy. His performances are like his grey boxes, plaques, portals, columns and platforms—neutral, geometric, impersonal, matter-of-fact. In 1960, in presenting an event at The Living Theatre, he placed a light grey column, eight feet tall, two feet square, in the center of the stage. The column stood for 3½ minutes. Then, by means of a string attached to the top of the column Morris pulled it down and it rested in the fallen position for 3½ minutes. Morris said he wanted a change from the vertical to the horizontal with a rest in each position. His own role as a performer was simply that of facilitating the fall of the column. *Arizona,* presented at the Judson Church in 1963, was in four simple parts and not unlike the column event. In the first part Morris stood in the center of the performing area and moved his torso very slowly, twisting front to left, accompanied by a taped description of cows being herded into a corral. The second part was an overhead swing in the darkness of two blue lights on a rope. In part three he threw a javelin. In part four he placed a T-form of two blue sticks in the center, then alternated adjusting the top stick and walking to each corner of the area. This was a dance of great economy and precision. The severe reduction of activity is analogous, not only to his own sculpture, but to certain forms of Hard-Edge painting in which the personality of the artist sits like a Sphinx behind the work. The free play of an intuitive coordination of materials is replaced by the hard core of a mathematical object. These exercises in neutrality arrive at a still point similar to Cage's position of attempting to eliminate the personality by chance and indeterminacy. The art object is not a direct exposure of the personality and the object tends to speak for itself. Morris' poise and concentration as a performer are that of a person fully engaged in

any ordinary activity. As such, it is certainly expressive. The body is always expressive. But the emphasis rests dramatically on the simple existence of a body in space—the silent presence or the functional action or the difference between a business conversation and a private harangue. Where business becomes art it is still a matter of choice and placement; Morris makes a considered choice of materials and places them with esthetic discretion.

The eye of the painter was well-defined in a dance by Alex Hay called *Colorado Plateau.* The objects in his dance were six people, whom he dragged and carried, according to the taped instructions of his own voice, from one position to another around the performing area. The space became a changing sculpture of diagonals, verticals and horizontals. The performers were neutral objects in this visual exercise.

The painter Robert Rauschenberg has also been involved in the Judson Dance Theater. In Washington, D.C. he made a dance on roller skates (the dancers gave a concert there in a huge roller rink) with a parachute strapped to his back. On a series of concerts at Stage 73 in New York he presented a dance in the dark with a flashlight strapped to his leg, accompanied by a Lecture On Birds in Swedish.

It should be clear by now, from the above descriptions, that the structure of works by the new modern dancers is wide-ranging. Thus far there are no theories of composition and no attempts to pour material into pre-established molds. The idea is that each dance is a new problem with its own formal requirements. The structure might be as simple as a single action repeated over and over from entrance to exit. That was the form of Fred Herko's *Once or Twice a Week I Put on Sneakers and Go Uptown.* He did the Suzie-Q in semi-circular transit with no alteration of pace or accent. Repetition is a favorite device of many of the choreographers. Unlike traditional modes of composition, the idea is not to repeat movements to enhance the thematic coherence of a dance. Rather, a repeated action, especially as it is an exact repetition and occurs in an unbroken sequence, is a means of engaging the observer's involvement in the specific "thereness" of that one action.

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The composer, La Monte Young, is well known for his commitment to the kind of event that devolves on a single action or sound, his aim being to entice the participant into an ever-increasing state of awareness of that one particular sound or action so that he becomes One with it—what Young means when he says he likes "to get inside a sound." One might also notice how an action is never the same. What appears to be identical becomes a study in depth as the eye steers through minute changes, revealing the manifold aspects of a single activity.

More complicated structures are often the result of improvisatory elements in a dance. Sally Gross made a clock diagram for six performers, specifying a two-hour span of the day for each person. Extracting movement from the kinds of activities they were accustomed to doing in those two hours, the performers improvised from there and the result was a random juxtaposition of six bodies with occasional unison as two or more performers did a pre-established movement on the circumference of the clock. In Elaine Summers' *Instant Chance* the performers tossed boxes of various sizes, shapes, colors and numbers to determine what they should do from one moment to the next. Like the clock dance, the structure was a complex field of action that would never be the same from one performance to another. Both dances were typical of a variety of chance devices, usually including improvisation, employed in the sessions of Dunn's composition course, as well as in the early concerts by the Judson Dance Theater.

The wedding of chance techniques with improvisation produced a new scheme of action which Yvonne Rainer called "spontaneous determination." In most cases this meant that the movement was composed and given, but the sequence of phrases was left to the choice of the performer, who made his choices on the spot during the performance, according to some pre-determined ground rules or signals. Cunningham, it might be recalled, sets both movement and sequence by chance, although a recent dance, *Story* ('63), included some improvisatory choices. With "spontaneous determination" the movement is set beforehand and chance becomes improvisatory as it is transposed to the performance itself in the choice of sequence.

The objective in the use of any variation of this method is to produce a partially unforeseen situation. The more elaborate the devices the more complex the results tend to be. The effect is to minimize the expectations of performers and audience alike. Familiarity with the phrases is deterred by the constant unpredictability of sequence and spatial relationships.

Although indeterminacy of one kind or another has played an important part in the compositions by the Judson choreographers, it has by no means overshadowed other interests. There have been at least as many, if not more, works made in which the results conform completely to prior calculations.

I have discussed certain common tendencies and preoccupations of the Judson Dance Theater. Yet the scene keeps changing and there has been a tremendous variety of structure and styles. No doubt the best way to define the movement is to indicate the variety and freedom and wide-open policy of the group. It is their mobility as well as their exposure of contemporary attitudes that has projected the modern dance into a new era of unlicensed activity. The only prediction I would hazard for the future is that the major directions in the dance of the next decade or two will be largely the result of the adventurous work of members of this group.