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	Trisha Brown	II. 48

ROOF AND FIRE PIECE

58 Wooster to 381 Lafayette, New York City, November, 1971. Twelve blocks, eleven dancers. Private performance.

420 West Broadway to 35 White Street, June 24, July 1, 1973. Nine blocks, fifteen dancers. Public performances

Mills College, Oakland, California, July 17, 1973. Instructions interpreted and directed by Rebecca Fuller. Circular format rendering the sender and receiver of the movement simultaneously visible to the audience. Indoor and outdoor versions. Public performances.

Simple, semaphore-like movement (joint articulation and perpendicular and parallel lines) was continuously transmitted from one dancer to another, each stationed on separate roofs spanning a nine to twelve block section of New York City. After fifteen minutes, the sender ducked out of sight to indicate by pre-arrangement that she had finished. All dancers turned to face in the opposite direction and the receiver became the sender reversing the flow of movement across town for an equal duration of time. Part of the audience was placed on a roof midway between White Street and West Broadway. Another group was at the end of the dance, and a third audience was comprised of uninformed people in the neighborhood whose eyes stumbled accidentally upon one or more links in the event.

Distance in an interior space is stopped or held by the walls of the room or curtains of the stage unless through illusion the boundaries of the given area are transcended. The Roof Piece occupies real distance and the boundaries transcended are those of the viewers eye. It is understood, though not seen in it's entirety, that the dance started some other place, passed by the audience and ended up in still some other place.

The method of transmitting the dance, copying, is a technique used in dance classes and rehearsals for learning steps. The teacher does the steps first, and then the student copies effecting a transference of physical information. Viola Spolin in her book Improvisation for the Theatre, introduced mirror exercises in which one person exactly copies

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the moves of his/her partner in a kind of instant follow the leader, using visual, kinesthetic, and intuitive clues. In the Roof Piece, the emphasis was on immediate and exact duplication of the observed dance and the silent passing of this dance to a series of performers on down the line. The intuitive and kinesthetic systems were impaired by the distance between buildings and details and nuances were lost or incorrectly translated forcing an eventual disintegration and distortion of the original dance. The performers worked diligently to maintain accuracy and the breakdown occurred in fractions of time and gestures and was not necessarily recognizable between any two of the links. Films made of the sender and receiver document the outcome.

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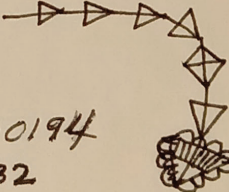
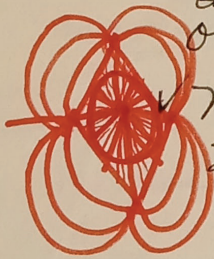
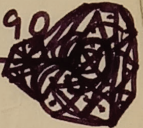
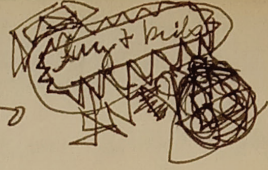
The organization of roofs, roof owners, and performers was a staggering project. At one point I considered publishing a newsletter to overcome co-ordination problems. The procedure for getting the locations and permission for use went like this - go up on roof A with binoculars, spot several possible roof B's which are visible to each other and also to the audience placed anywhere from one to eight blocks away, go downstairs, around to the first choice of roof B, look to see if I know anyone in the building, if I do - homefree, if I do not, which was usually the case, ring the doorbell and say, "hello, my name is Trisha Brown, I am a dancer and I need your roof on which to place one dancer etc. Bowing, smiling, discussing "avant garde" dance and trying to look reliable. If they said no, I went to choice 2. If choice 2 said no, I started over on roof A with the binoculars. If choice 2 said yes, I got permission to go up on their roof at that moment to verify the roof was, ~~in-fact~~, suitable and if so, to sight for 2 choices of roof C. Up six flights, down, binoculars out eight blocks, in, talk talk, up seven flights, down. It took weeks in unknown hallways and roof tops, sliding in hot tar, peering, explaining my presence to alarmed people in adjacent buildings and exposed to personal revelations by total strangers who burst forth with such statements as try the building across the street but don't tell his wife that I suggested it.

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Jun. 24 July 1 - Sunday 2:00
 1 rehearsal this Sunday.

17 dancers

- ✓ Carol Goodden
- ✓ Sylvia Whitman
- ✓ Carmen Beuchat Elsie Miranda? 724.8690
- Penelope 966.1693
- ~~Mon~~ ✓ Eve Corey Peling
- ✓ Nancy Green 925.3863 G.U.
- Barbara Lloyd 732.1479 G.U.
- ✓ Doug Dunn 226.6229
- Sara Rudner
- ✓ David Gordon
- ✓ Valda Setterfield
- ~~Judy Padow 222.0744~~
- ✓ Elsi Miranda 724.8690 (852.1199)
- Nancy Topf. 431.5073
- ✓ Suzie Harris 226.1789
- ~~Cynthia Hedstrom~~
- Olga Kluwer
- ✓ Nanette Sivert A.R. 3.0194
- Sandy Osbury 677.0332
- Wendy Perron →
- Epp Kotkas 571.0977
- Rhoda Neugebauer
- ? — Emmet



weather
 12/2 936

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dancers.

2 excellent wrist watches

- Eve Poling 625.4646 - Alfred
- liz Thompson 442.0580
- Carol Goodden 677.2239
- Sylvia Whitman 226.4514
- Nanette Seivert AR3.0194
- Valda Setterfield (assistant)
+ Box
- David Gordon CH
- Doug Dunn 226.6229
- Emmett Murray 260-0589
- Tina Girouard July 1? 962.6048
- Nancy Green 925.3863
- Elsi Miranda 724.8690
- OK Suzie Harris 226.1789
- Carmen Beuchat 226.1317

Backup dancer

Francine Selkirk 679.5372

Mimi Johnson - Key to 476 Broome
Box for Valda

① check in w/ mimi at 64 wooster
at 1 o'clock

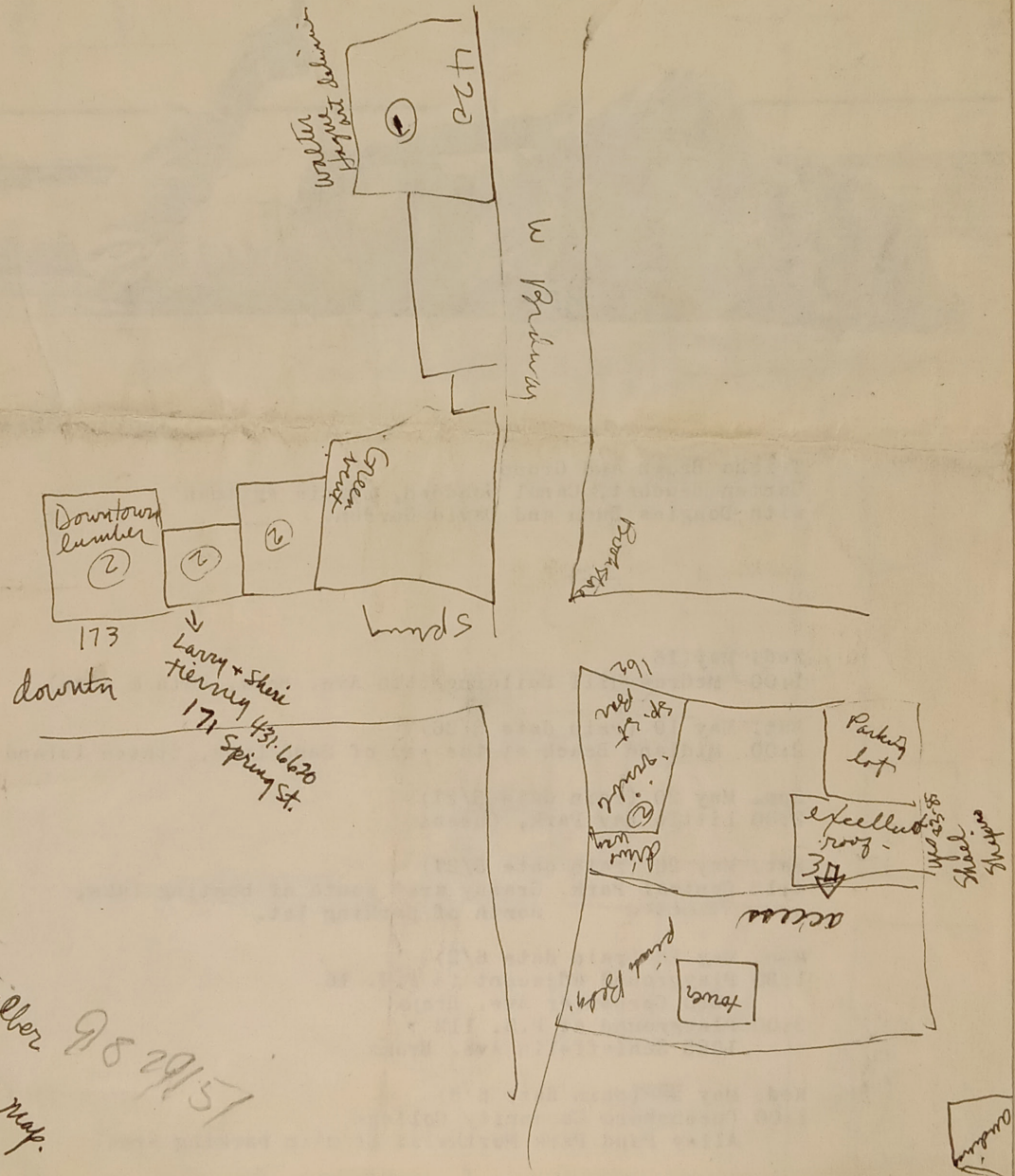
② wear red clothes

③ Be quiet on roof til
beginning. Stand still
at end. then leave

④ if some one is missing look
to next spot.

Communication is
to 17 people

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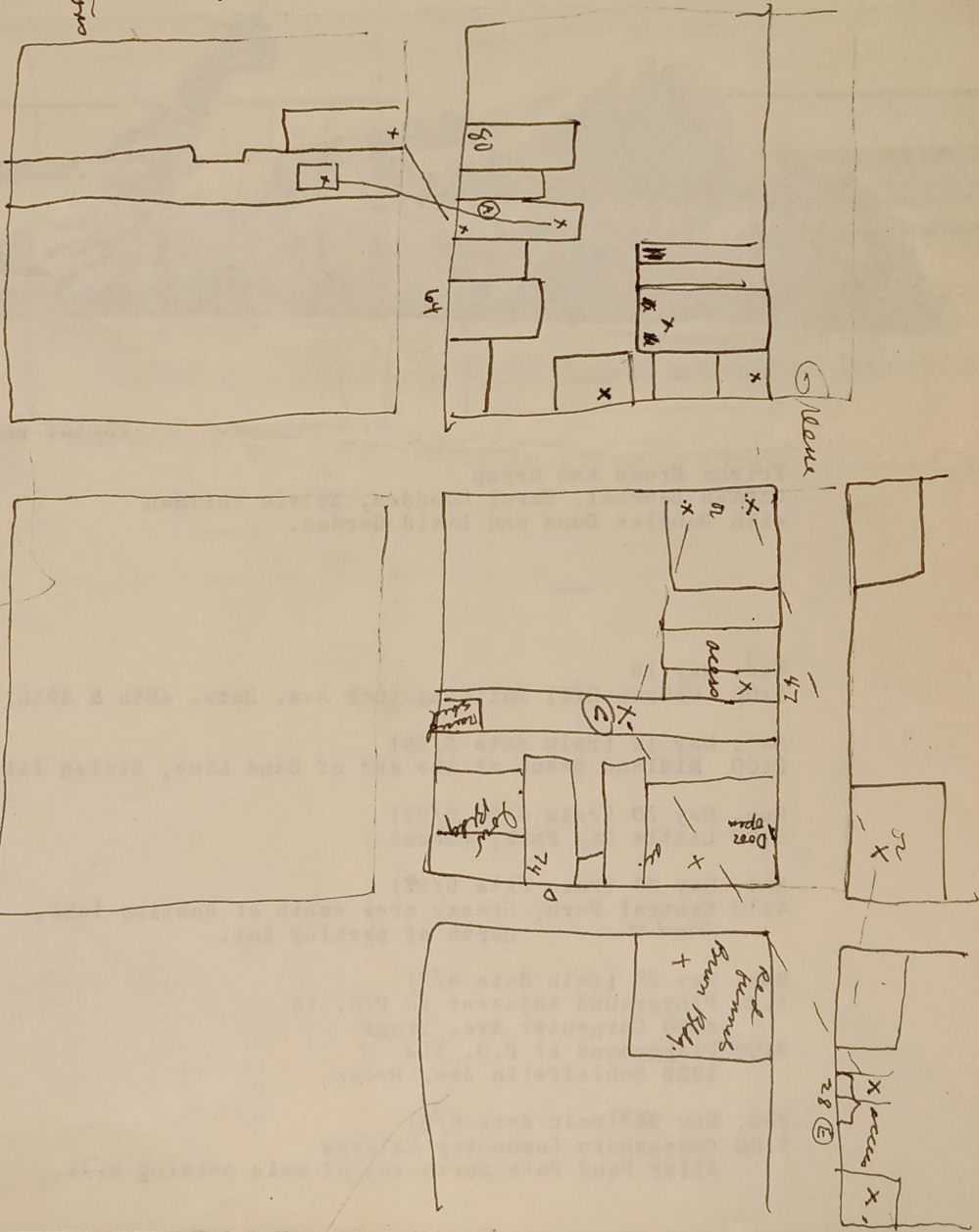
Photo: Babette Mangolte

Trisha Brown and Group
Carmen Beuchat, Carol Goodden, Sylvia Whitman
with Douglas Dunn and David Gordon.

- Wed. May 16
1:00 McGraw-Hill Building (6th Ave. Betw. 48th & 49th)
- Sat. May 19 (rain date 5/26)
2:00 Midland Beach at the end of Sand Lane, Staten Island
- Sun. May 20 (rain date 5/27)
2:00 Little Bay Park, Queens
- Sat. May 26 (rain date 5/27)
4:15 Central Park, Grassy area south of boating lake,
72nd St. north of parking lot.
- Mon. May 28 (rain date 6/2)
1:30 Playground adjacent to P.S. 16
4550 Carpenter Ave. Bronx
3:00 Playground at P.S. 112
1925 Schieffelin Ave. Bronx
- Wed. May ~~28~~ (rain date 6/3)
1:00 Queensboro Community College
Alley Pond Park Northwest of main parking area

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- (A) 74 works
Philippe Leveau
works of art
- (B) artist
- (C) business w/
access from B.
- (D) Hansmann
Kassel
- (E) same production
Ken.
Steinway Rts. 437.3618
Jim Purinton



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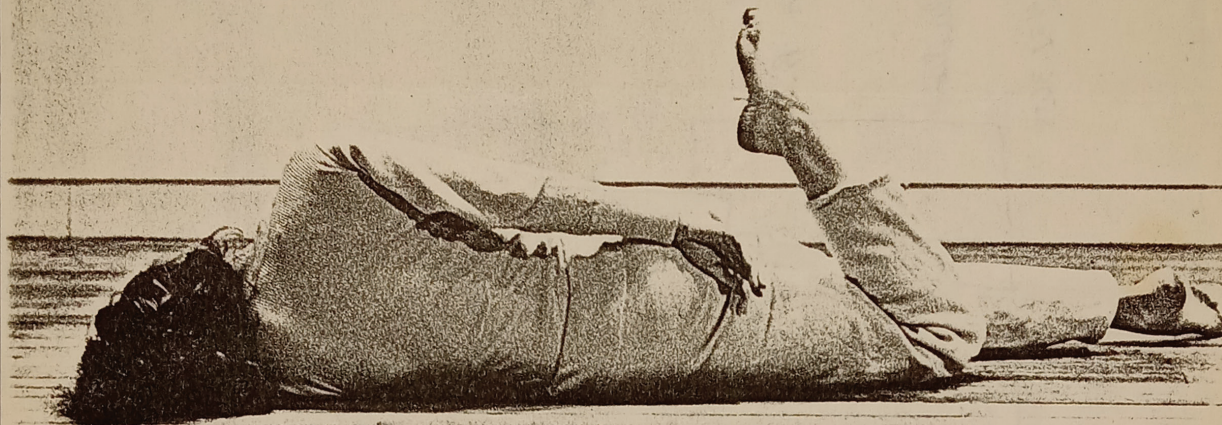


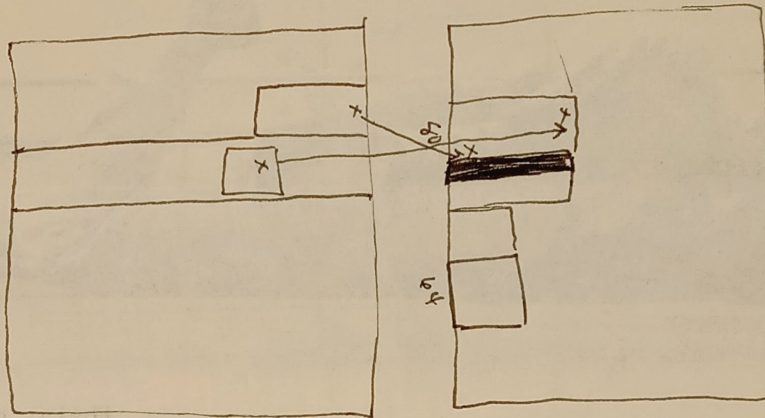
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7th and 5th St. north of parking lot.
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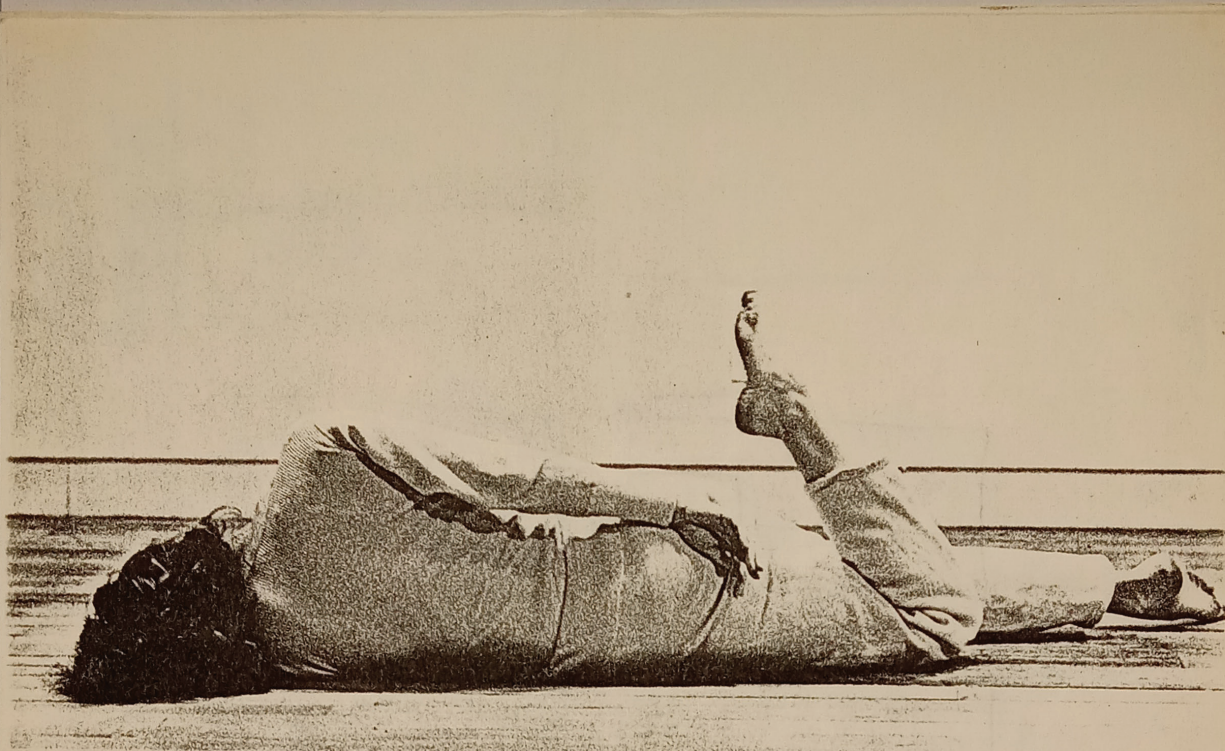


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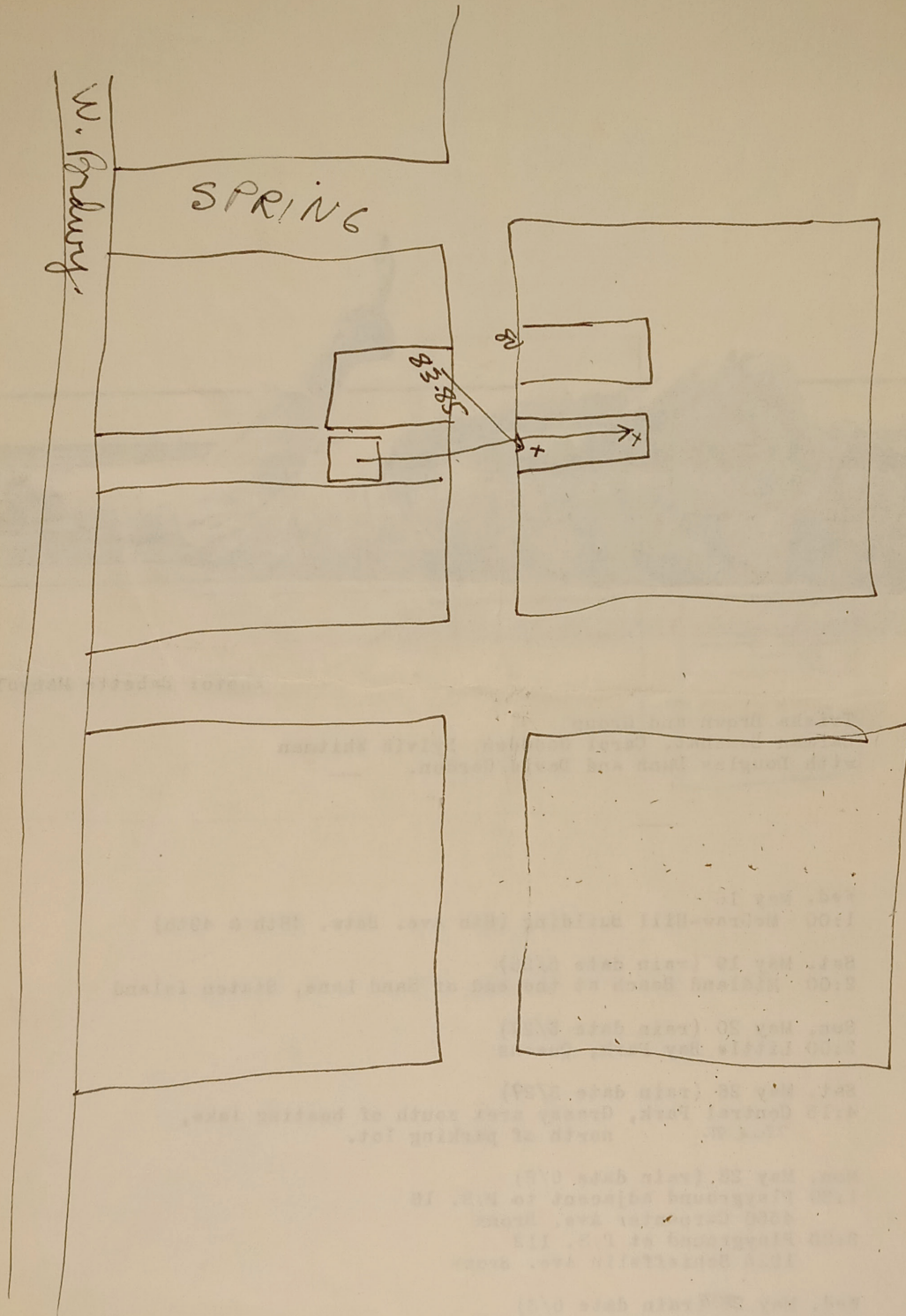
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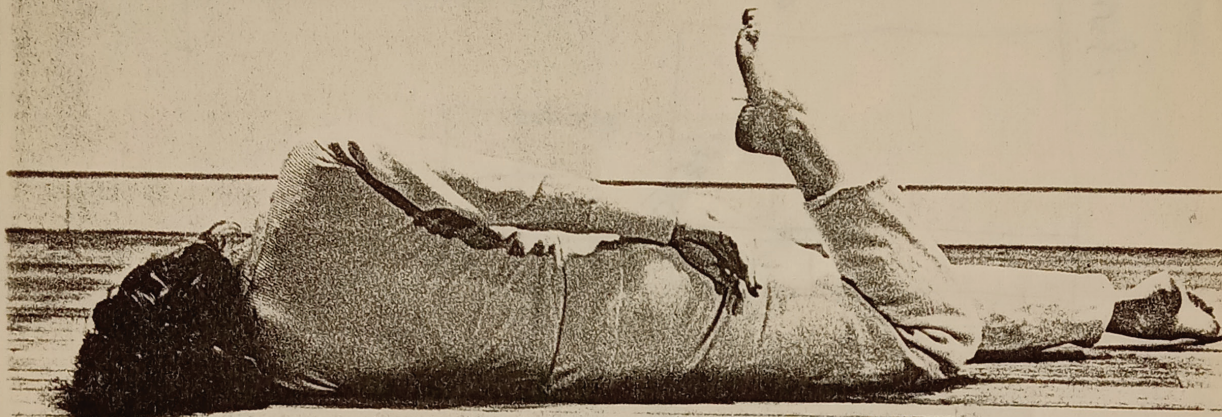


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Mid N north of parking lot.

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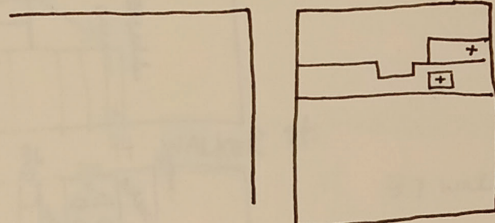
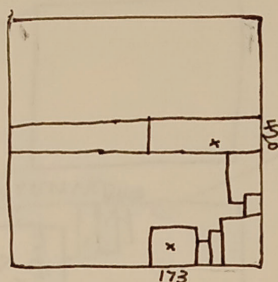
3:00 Playground at P.S. 112
1925 Schieffelin Ave. Bronx

Wed. May ~~28~~³⁰ (rain date 6/3)

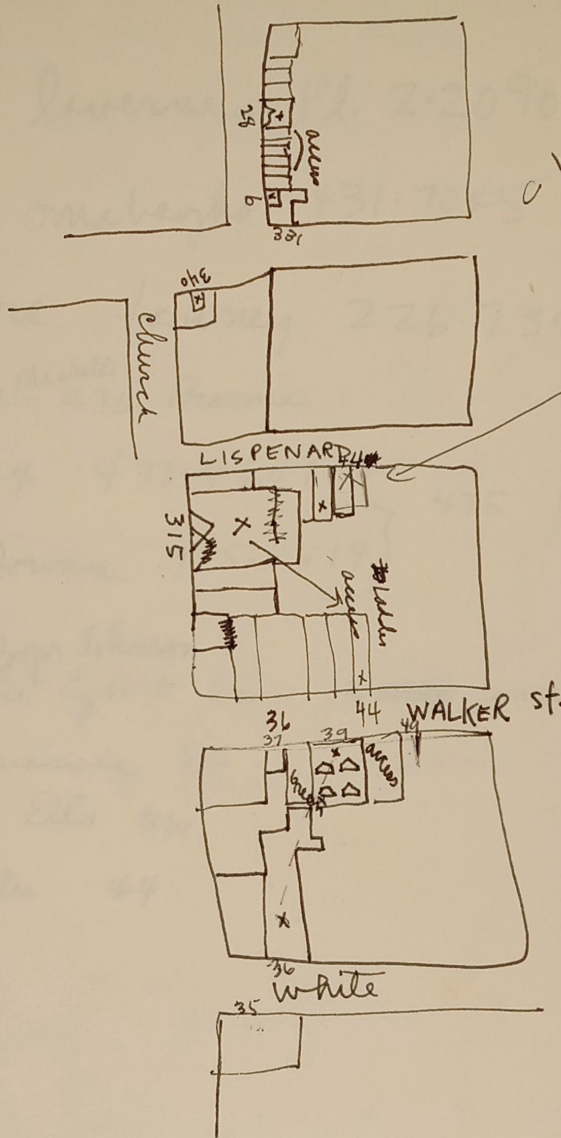
1:00 Queensboro Community College
Alley Pond Park Northwest of main parking area

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o walkery 36 Roy Colmer
 { 44 E. Rule
 966.4685

town by
 Clancy
 [X] 226.1938

Poons 925.1683

37 walker Brown
 lau

49 walker
 Mike Hamilton
 Dale "
 Beth Whitmore

Indflr. Jim Kleege
 925.4312

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Dylan Green 190 - 6th ave

Phillip Laverne Pl. 2.2090

Billy Omabegho 431.7045

LaDore Lawney 226.7341

Sydney^{Michelle} - 476 Broome

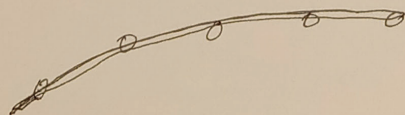
Robert Jay 431.4647 } 475 Broome St
Sally Downe 925.4519 }

Roger Johnson
8th Louise Egbert Sw 336. ~~337~~ Canal 431.8191

Tamara 8E

Jay Ellis Sw.

E Rada 44



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to go ^{up} on their roof to see if it was right + if so, to sight for ~~the~~ 2 choices of roof c. up, down, binoculars out, in, ~~talk~~ talk talk, ~~talk~~ ^{up} up, down, etc. It took weeks, in unknown hallway + roof tops ~~appeared~~ sliding in hot tax, explaining my presence to alarmed adjacent buildings, ^{dwellers,} exposed to personal ~~incredula~~ ^{revelations} by ~~total~~ ^{total} random strangers who burst forth ^{with} such statements as try the building across the street but don't tell her husband I suggested it because ⁱⁿ ~~in~~ ^{etc.} ~~etc.~~... Is it not been for the generous assistance of the National Endowment I would not have completed the project.

red clothes, films.

Dancers wore red for visual clarity.

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1971 (9) walking on wall

1971 (10) leaning duets II

1971 (11) Rummage sale

1971 - roof piece -

dancers were placed on the tops + edges of roofs between 53 wooster st and 381 lafayette - a 12 block span. Continuous movement of a simple + semaphore-like nature was passed from wooster to lafayette for 15 minutes until the originator ducked out of sight. This was the cue for the Receiver at lafayette st to begin sending movement. after a 3 min. interval movement was received at wooster st + continued for 15 mins. workmen + passerby saw separate links.

~~1971 accumulation - see descriptions.~~

Notes on roof piece - instant follow the leader or Copying. follow the leader is an ^{common} ancient dance form.

disintegration + distortion through use. 1st movement is fresh, second is slightly different or used by the

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end of the line its like day old bread. It is very interesting to me to see what of the original movement survives and what is lost in the translation. It would be interesting to make the line of ~~communication~~ transmission circular with the sender + receiver back to back ~~to~~ on one building — so the ~~the~~ original movement and the received movement could be viewed with ~~the~~^a delay simultaneously. Cloverleaf.

The distance from one building to another is real distance. The distance from one dancer to another on a "stage" is theatrical distance. — or no distance at all. Projecting movement for 12 blocks is more interesting than projecting from the stage to the eye of the audience