



QUESTIONS OF PRACTICE

**Capturing the tone,
celebrating the work:
A conversation with
Wendy Rogers & Sara Rudner**

Introduced by Lisa Kraus

Photo proofs of Wendy Rogers and Sara Rudner, *November Duets*, Merce Cunningham Dance Studio, 1977. Photos by Francesca Bartocchini, courtesy Wendy Rogers.

Capturing the tone, celebrating the work

A CONVERSATION WITH WENDY ROGERS AND SARA RUDNER
INTRODUCED BY LISA KRAUS

DATE: SEPTEMBER 29, 2007

PLACE: PANEL ROOM, THE PEW CENTER FOR ARTS & HERITAGE

Lisa Kraus:

It's my honor to say a few words before Sara Rudner and Wendy Rogers speak to us and show video examples of the work they made together. I want to begin by mentioning a "behind the scenes" moment I just witnessed: Wendy was chatting with Sara about something she had been observing. I have no idea what it was. But it was so moving to her that she had to get up and demonstrate. Not only demonstrate, but also run around in a circle. And then Sara doubled over in laughter. They were looking at each other like there was no one on the planet they would rather be talking to. And I believe that's why we're here.

The first thing that comes to mind is the year 1975. That was when Sara put together her five-hour project, *Dancing-on-View* (see [Appendix A](#)), which we're going to see a sample of on tape. This project premiered in 1975, with Wendy as a participant.

Just this past spring [2007], another version of the piece was performed at the Baryshnikov Arts Center in New York City. It was four hours rather than five.

Of course, around 1975, people had been looking at Robert Wilson's theater works, which extended our sense of time considerably. There had also been a lot of musical and performance work that dealt with a minimalist aesthetic of repetition, a process of recycling material. More than 30 years later it seems as if audiences are very excited and ready to return to this work. Deborah Jowitt wrote about the New York City performance last March in very effusive terms. At the end she listed every single one of the 17 dancers. Jowitt's last line in that review was that these dancers are "my kind of heroes."



Sara Rudner and Wendy Rogers (left to right), *November Duets*, Merce Cunningham Dance Studio, 1977. Photo by Francesca Bartocchini, courtesy Sara Rudner.



When I mentioned this to Vicky Shick, who was in the show, she said, “Oh, that woman [Sara]! She works like a dog. And she’s still a real dancer at heart.”

Vicky went on to mention how Sara had sat for three hours or so during the course of the performance, and then gotten up and done an incredible solo. I said something like, “Well, she obviously really loves the dancing, you know,” and Vicky and I together said, “Well, that’s what it’s all about.”

Wendy Rogers is Californian by birth. A graduate of the University of California, Berkeley, in dance and theater, she started choreographing quite early and spent some time in New York where the connection with Sara was forged. Usually, if I’m speaking about somebody, I’ve had the opportunity to look at a lot more work than I’ve seen of Wendy’s. So I’m at a bit of a disadvantage that way. I’m actually glad that we’re going to be seeing more tonight. But my understanding is that she’s been very interested in a sense of place all along; that the landscape itself, the architectures, the environments have always really loomed large, as well as the relationships with the people in the work and how that translates into what the actual material itself is.

Wendy’s written about the difficulty of continuing to do a dance when some of the people who have created that dance are slipping away, that the work itself will morph and change. This is a choreographer who actually made the choice to dissolve her dance company, which existed from 1977 until 1990, in favor of making a more malleable infrastructure. This change is one of the things that she talked about in her visit here two years ago.

I don’t know if I can speak for more people in this regard, but I was very moved to hear about Wendy’s transformation as a dance artist in the presentation she made in Philadelphia March 15, 2005, also sponsored by Dance Advance. [See *As Seen Through the Windshield (and Other Perspectives on Making Dances)*, www.pcah.us/m/dance/as-seen-through-the-windshield.pdf]

In William Least Heat-Moon’s book *River-Horse*, the characters take a journey with canoes, and they do portage. Their motto is, “Proceed as the way opens.” In thinking about Wendy, I find a real connection with that idea because she has morphed from someone who has succeeded in working with the more expected sorts of infrastructure—you make a piece every season, you get the grant funding, you work within recognizable structures—to someone who was not afraid to say, “Wait a minute. This form does not quite fit me. I want to relate to my ideas over a longer haul.” This transformed into her 10-year-long work called *MAKESHIFT dancing*.

As I understand it, Wendy took a certain kind of body of material and set of interests and kept reworking them in different contexts, with different people, with the notion that it was



one long, continuous piece to be completed over the course of a full decade. Just personally, it was so liberating to hear that, to understand how Wendy was working. Researching a little further, I saw that she was invited to make a film in 1985, which was completed in 1995. The editing process involved all kinds of shifts relative to the material and challenges relative to how one edits. I think it's so easy for us to not give sufficient value to what is happening in these interstices. Wendy's model has to do with valuing process, valuing creating a form that is really appropriate to what we do, what each of us does.

Sara Rudner, a native New Yorker, attended Barnard, and graduated one year after Twyla Tharp.¹ She was dancing with Paul Sanasardo at the time, whose work was in a theatrical modern dance mode. Then she was invited to audition for Twyla's very first group. For a really long time Twyla worked them four hours a day, six days a week.

Sara Rudner: Yes, we did a lot of work.

Lisa Kraus: They didn't get a penny. And you were doing clerical work, I believe?

Sara Rudner: Yes.

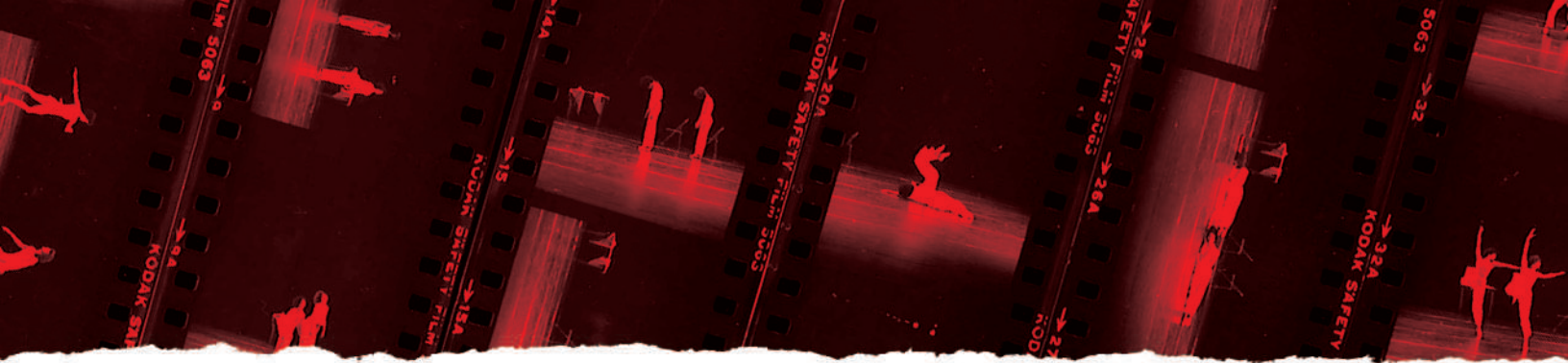
Lisa Kraus: Sara worked with Twyla for 20 years and, for many of those years, also directed the Sara Rudner Performance Ensemble that included a number of people who have gone on to be successful choreographers in their own right. (See [Appendix B](#).) I think one of the most fascinating aspects of being in dance long haul is the satisfaction of seeing how people develop over time. So that's probably what I look forward to hearing about most of all between the two of you: how your relationship and your work have developed over the years. We very much appreciate your being with us today.



Wendy Rogers, *Drove She Ducklings*, New York, 1976.
Photo by Francesca Bartocchini, courtesy Wendy Rogers.

Sara Rudner: Well, what you might have witnessed us doing at the beginning of the session this evening—Wendy dancing and me doubling over with laughter—that's the basis of our relationship.

¹ Twyla Tharp founded her dance ensemble, *Twyla Tharp Dance*, in 1965. A seminal figure in the western dance world, she has choreographed more than 135 dances, five Hollywood movies, and directed and choreographed four Broadway shows. See her website for a full bio and links to information about her incredible creative output: www.twylatharp.org.



We met each other sometime in the summer of 1974. I had just left Twyla Tharp's company for the first time and I was invited by Carolyn Brown to go to a loft performance being given by Wendy Rogers. I didn't know Wendy Rogers. I sat there in this narrow loft, and watched this dancing and I said, "Oh, my God!" Wendy did a move. She just put her right or left foot out, and she just lifted one toe. I said, "I've got to work with that person."

Wendy Rogers: She invited me out for an egg cream. I was from the West Coast. I had no idea what an egg cream was. I was a little bit concerned.

Sara Rudner: We're East Coast people, so we had an egg cream. It was very obvious to me—and it has been proven so over the decades—that this is a unique relationship, one that I have never found with anyone else: being able to go into a room and come out at the end of an afternoon with a 20-minute dance that has all sorts of detail and variety and commitment. I mean, that's unheard of.

Wendy Rogers: I think what we both like is really stellar ways of not knowing what we're doing.

I was just amazed that this collaboration was going to happen because I had seen Sara perform, and been so taken with her movement. When we first went into the studio to work she started twirling, and I started jumping. Then she would twirl, and I would jump. And that's just how it started. I had no idea what was going on the first time we worked together. So it was very exciting. She immediately folded me into work that she had already instigated with Wendy Perron, Risa Jaroslow, and Regan Frye. I just started coming to the rehearsals. Later I found out they didn't know who I was or why I was coming to the rehearsals!

So there's this kind of mystery as people come in and out of Sara's work. Over the years I think it really shows. For example, in the most recent four-hour piece that I had the wonderful privilege of watching, you can see this incredible cycle of people coming into contact and flowing into the work. It has a wonderful generosity to it and usually there's a willingness on everyone's part to be in a state of knowing and not knowing what's going on.

Sara Rudner: In 1975 Barbara Dilley, who was known as Barbara Lloyd at that time, had left the Merce Cunningham company and was helping organize a dance-based project with a man named Larry Fagan. It was his first season, and they approached several people about coming and working at the church at that time. I don't know how many of you are familiar with that venue: Saint Mark's Church in the Bowery. When we first went in, accepting an invitation, there were set stationary pews, a red linoleum floor, and a big cross. Barbara asked me what I wanted to do. I said I want to dance for seven hours, eight hours, and we negotiated this down to five. It was about how people in other parts of the world saw a dance in



performance, that it was an ongoing event. Audiences came, and they slept, and they ate. And a lot of it stemmed from having heard about what happens in Bali, and other places, from my friend Russell Dumas.²

Wendy Rogers:

First of all, when you proposed it, I was thrilled! Because I was at that age, and it was part of that time also just to say, “We can do it! Let’s do it! Let’s dance for five hours!” It was the physical excitement of that challenge and doing the work that would be behind it. It also meant we would have to rehearse a lot, and that was great because we really liked to rehearse. I remember Sara specifically saying, “Well, I don’t know if I want to choreograph.” And I said, “What do you mean you don’t want to choreograph? You mean there’s not going to be choreography?” I just remember having this moment. And then Sara said, “I just want people to make their own beginnings and endings. They can come in when they want to and leave when they find their own ending, and we’re just going to dance. We’re going to do what we do and the audience can decide what to do about it.”

It wasn’t that we didn’t care about the audience. We cared about them a great deal. We cared about them so much we didn’t want to force them to wait for the ending or anything. They could just have their ending whenever they wanted.

The project involved a constant offering of dance to each other and to the audience. And it let everyone find an individual relationship to it.

Sara Rudner:

This dance was about the reality of what dancers do. I mean, how many hours do we put in before anybody ever sees what we do? So we’re always dancing, whether there’s an audience or not. And once there is an audience, something else will happen. But this is what we do. This is a moment to reflect upon a reality about each one of us who experiences this. It’s usually curtain up, make-up on, there’s five minutes, and then you’re off and then you’ve finished. So this was an effort to break that cycle. It was kind of grueling, if I remember correctly. We worked all spring.

Wendy Rogers:

First of all, we made all the material, lots and lots of material.

Sara Rudner:

About an hour and a half worth of material.

Wendy Rogers:

Very precise material.

² The reference here is to some performance traditions on the island of Bali in Indonesia (and, indeed, elsewhere in Indonesia and around the world) that involve members of a community throughout the night. Performers enact tales through the media of music and dance, drama, or puppetry, while young and old come and go, engaging with the action and the story.



Sara Rudner: Really demanding material. And some of the material consisted only of streams of movement that we did together in a kind of unison.

Wendy Rogers: I remember the running. Was the running 30 minutes?

Sara Rudner: It was close to 30 minutes.

Wendy Rogers: It was a whole section of running. And, although I had done a lot of movement in my history—without counts, coming from a kind of unusual background where from the age of nine I was improvising and collaborating, I had never done something as rigorous as what we were doing with Sara, where there wouldn't be any counts [in this "Running" section]. Yet, it was still very precise and very complex. That took a lot of group time to deal with the subjectivity of time. We had to come into rehearsal and be able to find the same patterns of time—as a group—that wasn't based on a pulse or a beat.

Sara Rudner: I think the rhythmic impulse is more important than setting up a structure beforehand. I think we did it all rhythmically. I don't think we did it in counts.

Wendy Rogers: Sections we worked on were "Running," "Walking," and "Brain Damage."

Sara Rudner: Explain "Brain Damage."

Wendy Rogers: It was where we were putting together different phrases in impossible ways. It had to do with Sara ramping up what we were supposed to be doing until it was just absolutely impossible to be able to do it. So what you got was a performance of the strangest physical manifestations of someone who's really practiced a long time and still can't do it.

Sara Rudner: I don't remember the exact thing, but it might have been like a seven-count leg phrase and an arm phrase that went over it in about nine or 11 counts. The dancers would have to keep on repeating so the coordination changed at every repeat of the cycle. That's why we called it "Brain Damage," because it was very hard to know. It was a long phrase and involved going across the space and then hopping back, so the directions were also hard. The arms didn't relate—they weren't made on the legs. So therefore, we had these glitches. Wendy was good at it.

Wendy Rogers: Oh, yes, Wendy Perron. There's something about her mind; you can tell Wendy Perron, okay, 13, 10, 4, 19, and she'll just keep adding in her head.



Sara Rudner: Do you know that Wendy Perron is now editor of *Dance Magazine*? She's a choreographer, writer, and performer. She's remarkable. She was one of the original four: two Wendys, a Sara, and a Risa.

Wendy Rogers: Yes, Risa Jaroslow. Another really wonderful section of material was the "One to Seventeen, Seventeen to One." It was an accumulation—accumulating up and then de-accumulating back down. I don't know if that's a word, de-accumulating, but the main thing about it was that you never passed through center. Your head was never on straight. And you had to go from one kind of an "off" to a different kind of an "off" and you moved very smoothly up and down from the floor but your head always had a circuitous path and it would make us sick when we first learned it. Then it became really soothing because you learned this other way to orient yourself and it became really satisfying to do. Then there were the circles.

Sara Rudner: Circles, running in circles. This actually, in the 1999 version of this piece, had some influences from Russell Dumas. The running in circles was...

Wendy Rogers: Very rhythmical, and we just ran in circles. But again, it was one of those situations of remembering many, many, many very similar but different variations.

Lisa Kraus: Do you want to show us any?

Wendy Rogers: Well, we don't have anything from 1975. Although video folks did come, it was the '70s, and they just took pictures of our feet and our sides, you know. I don't know what they were doing.

Sara Rudner: But five hours, they got nothing!³

Wendy Rogers: Five hours and only body parts.

Wendy Rogers: The notion of documentation wasn't part of that moment.

But we do have a little glimpse of a duet that Sara and I made in '77.



Wendy Rogers, *Dancing-on-View*, St. Marks Church, New York, 1975. Backdrop by Robert Kushner (see www.robertkushnerstudio.com). Photo © Johan Elbers (1975), courtesy Sara Rudner.

³ Wendy Perron, Risa Jaroslow, and Wendy Rogers did a two-hour version in Oberlin, OH, on October 17, 1975 (see [Appendix C](#)). Wendy Rogers is currently using the documentation of that adaptation as she re-works some of the dancing for yet another iteration.



The source material for the five hours includes a piece by Sara Rudner '17-1 and 1-17' (August, 1974) and ten categories that we have made since February of this year: running, walking, fluff, coordination, arm and leg replacement, adagio, squares, circles and radio structure. We provide this copy of our working score as an optional addition to your viewing. It lists the material and approximate timing - weep the arrangements, and makes notes to ourselves. Since we make changes daily the actual performance may vary slightly from this copy dated June 7, 1975.

Score for St. Marks in-the-bowerte
Sara Rudner (SR) Rita Jaroslaw (RJ)
Wendy Perron (WP) Wendy Rogers (WR)

directing on view from 5-10 p.m. June 10, 1975
Write to the audience: the material is recycled free to come and go at any time.

- I. Duets (1 hr. 23 min.)
 - 1. walking.....
 - 2. fluff.....
 - 3. coordination.....
 - 4. arm & leg.....
 - 5. replacement.....
 - 6. adagio.....
 - 7. fluff (marked).....
 - 8. "17-1" basic phrase (marked).....
 - 9. running: original untimed.....
- II. Circles (5 min.).....
- III. Quartets (11 min.).....
 - 1. crossings.....
 - 2. arm & leg before.....
 - 3. "17-1" #1, #2.....
 - 4. adagio regular.....
 - 5. coordination.....
 - 6. "17-1" #1, #2.....
- IV. Quartets Alternated with Solos and Backdrop (20 min.)
 - 1. On the Spot.....
 - 2. Partners.....
 - 3. Concentric Circles.....

- V. 1/2 Hour Sequence (20 min.)..... RJ, WP, WR & SR
 - 1. flow from arm & leg through end of walking
 - 2. radio structure: once directional, once fast directional, once changing rules
 - 3. facing out in separate corners - use 3 modes from adagio with first 5 of "1-17"
 - 4. "17-1" split with circles, rest positions
 - 5. sparse excerpts
 - 6. adagio regular tempo, adagio slow as far as Gattillini walter movement

- VI. Listing (29 min.)
 - 1. replacement.....
 - 2. coordination (2 or 3).....
 - 3. arm & leg.....
 - 4. running (cf. heavy, graceful, leg).....
 - 5. "1-17" (straight, held positions).....
 - 6. radio structure - directional, fast directional.....
 - 7. "17-1" from Wendy's diva.....
 - 8. fluff.....
 - 9. arm & leg walking in canon.....

- VII. Quartets & Backdrop (14 min.)
 - 1. On the Spot (see section IV) behind backdrop
 - 2. Crossings (see section III)
 - 3. Backdrop
 - 4. Partners (see section IV)
 - 5. Backdrop
 - 6. To the Floor (see Section IV)
 - 7. Backdrop

- VIII. Quotes (23 min.)

1. coordination #1	RJ	WP	WR	SR
2. running #1	--	X	X	X
3. fluff	X	--	X	X
4. "1-17" (3)	--	--	X	X
5. arm & leg	X	X	--	--
6. replacement	--	X	X	--
7. adagio, slowdowns	X	X	--	--
8. circles, left quarter	X	X	--	--
9. "17-1"	X	X	--	--

- IX. Last Section (53 min.)
 - 1. walking.....
 - 2. radio structure circle.....
 - 3. circles.....
 - 4. solos (taking off from arm & leg, running, "1-17").....

Sunday, March 6, 1977
At 2 P.M. & 4 P.M. Merce Cunningham Dance Studio
Westbeth, New York City

PEGGY STERN JAZZ DOO with JOHN ALBRINK, bass

-INTERMISSION-

SARA RUDNER, dancers
WENDY ROGERS, dancers
PEGGY STERN, piano
ROBERT RUSHNER, costumes

NOVEMBER DUETS
MOLLY'S SUITE

This program is presented by the 18th Street Dance Foundation Inc., a non-profit, tax exempt organization. Sara Rudner is represented by Performing Art Services, 463 West Street, New York, New York 10014, (212) 909-4953.

Assisted by NYSCA through the Roxanne Dance Foundation

Background photo: Wendy Rogers and Sara Rudner, *November Duets*, Merce Cunningham Dance Studio, 1977. Photo by Francesca Bartocini, courtesy Wendy Rogers. Archival material from the collection of Wendy Rogers. See [Appendices D](#) and [E](#).



Sara Rudner: The name of it was *November Duets*.

Wendy Rogers: With live piano by a jazz musician named Peggy Stern. (See [Appendix F.](#))

Sara Rudner: This dance has some of the elements that we were talking about in the other pieces. So that's the closest we can get to 1975.

[Viewing of dance on tape takes place; applause follows]

Wendy Rogers: That material was about 25 minutes long, and had all these duets in it. It's not insignificant that the jazz music we were working with really felt like a parallel world; it had the rigor of being inside the material and being able to get inside the other person so that you could move in and out of structure. We enjoyed embracing different kinds of movement sensibilities. We rehearsed, though, to Laura Nyro's *Gonna Take a Miracle*, to stay fresh for the live jazz.

And, although that wasn't a five-hour dance, it has the sensibility that we were working on at that time.

Sara Rudner: We were only two years away from our five-hour bodies.

Audience Member: Did you have a sense of the music, though, before you performed the work?

Sara Rudner: No. Peggy came to see rehearsal. And she and we worked together on what the music would be. The music wasn't recorded.

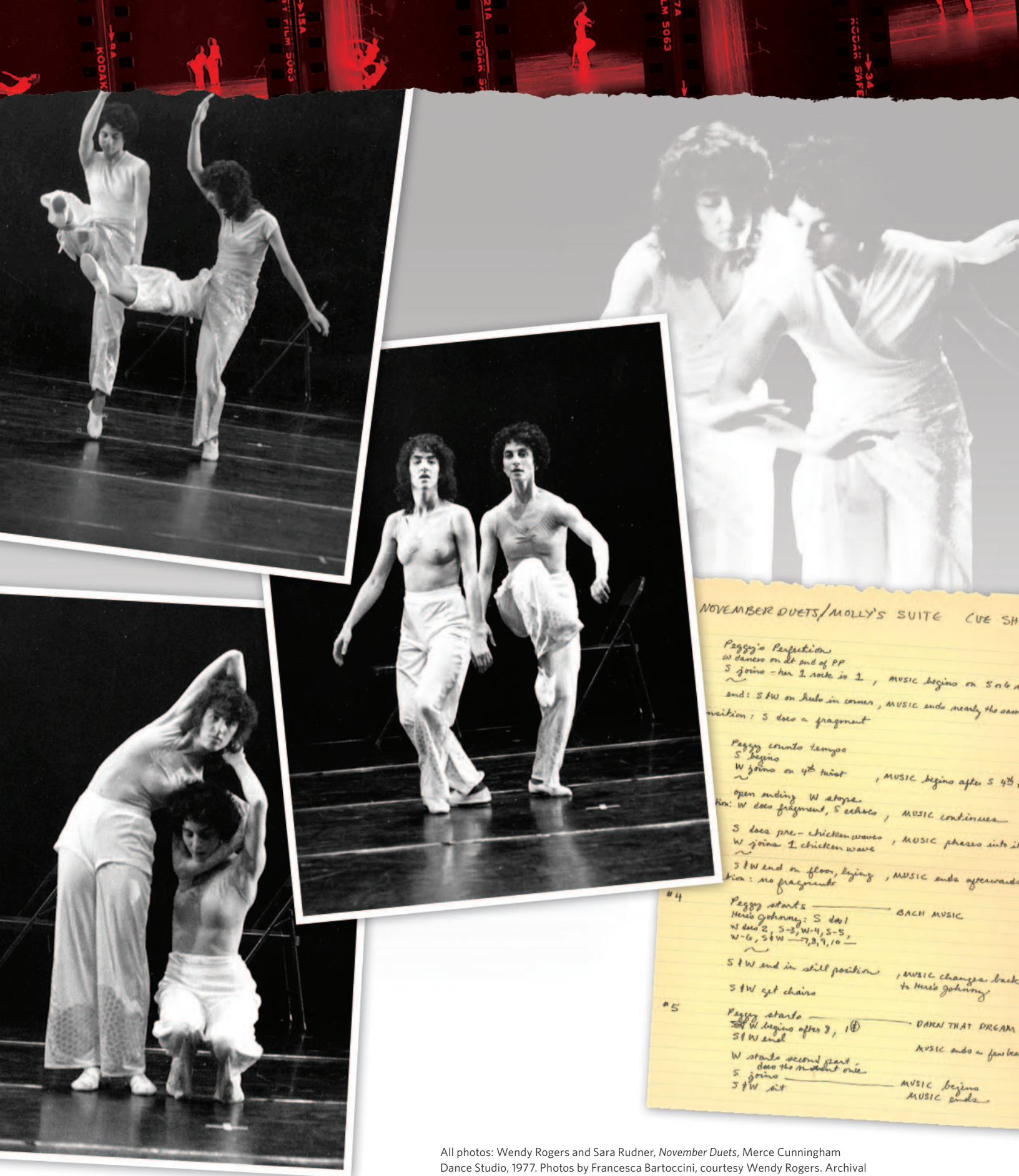
Wendy Rogers: She was also improvising during performance.

Sara just folds new challenges and people into our process. Of course there are always challenges. I remember we had to pick Peggy Stern up with a cab because she played until really late at night in the clubs, and we rehearsed in the day. We were sitting there going, "Where's Peggy? Where's Peggy?" So, finally, what we had to do was go get her before our rehearsals.

Sara Rudner: Literally wake her up.

Wendy Rogers: "Get the coffee. Come on...let's go to rehearsal."

Just to flip back a bit, for the five-hour piece, you know, that crucifix didn't work for either Sara or me as a set [referring to the altar at St. Mark's church]. I was really good friends with Robert Kushner. He was at that time part of that huge wave of decorative painters. And we



NOVEMBER DUETS/MOLLY'S SUITE CUE SHEET

Peggy's Perfections
 W dances on dt end of PP
 S joins - her 1 note is 1, MUSIC begins on S 6 & 4
 end: S & W on heels in corner, MUSIC ends nearly the same
 position: S does a fragment

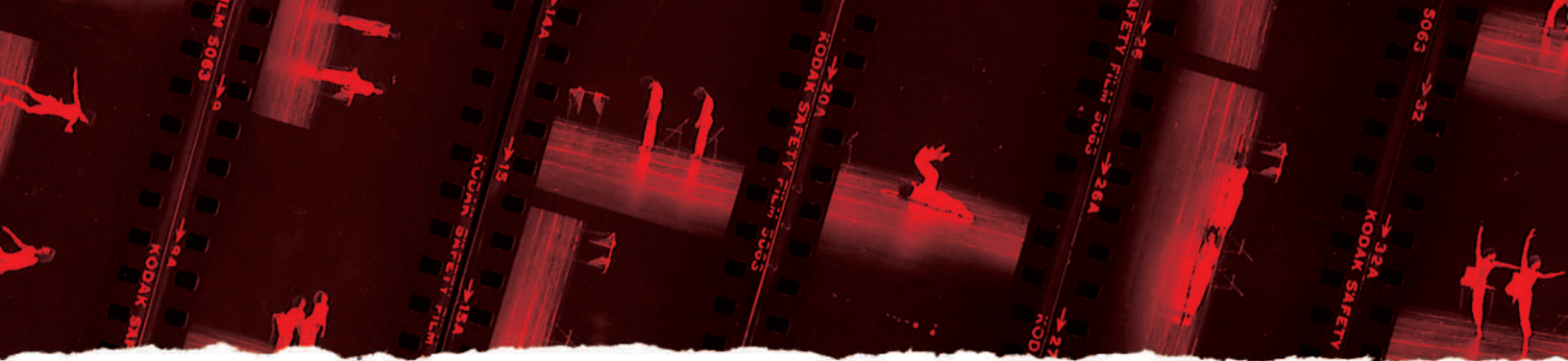
Peggy counts tempo
 S begins
 W joins on 4th twist, MUSIC begins after S 4th
 open ending W atops
 kin: W does fragment, S cello, MUSIC continues

S does pre-chicken waves, MUSIC phrases into it
 W joins 1 chicken wave
 S & W end on floor, lying, MUSIC ends afterwards
 kin: no fragments

#4
 Peggy starts
 Herb's Johnny: S do 1
 W do 2, S-3, W-4, S-5,
 W-6, S & W - 7, 8, 9, 10
 S & W end in still position, MUSIC changes back
 to Herb's Johnny
 S & W get chairs

#5
 Peggy starts
 S & W begins after 3, 10
 S & W end
 W stands second hand
 close the moment once
 S joins
 S & W sit
 MUSIC begins
 MUSIC ends

All photos: Wendy Rogers and Sara Rudner, November Duets, Merce Cunningham Dance Studio, 1977. Photos by Francesca Bartocchini, courtesy Wendy Rogers. Archival material courtesy Wendy Rogers. See Appendix G for handwritten and typed cue sheet, as well as additional materials on November Duets.



said, “Oh, Bob! Bob, can you paint us something to cover this whole wall?” He came back with these panels of fabric that he had painted in pomegranates because he’d just been to Persia, and was inspired by the pomegranate motif. And some flowers, too?

Sara Rudner: No, they were all pomegranates. And he also introduced the fan, the standing fan.

Wendy Rogers: Right.

Sara Rudner: The fan would blow his paintings so that when we would do things behind them you could see parts of our bodies.

Wendy Rogers: Part of the score is someone turning on the fan high so that the paintings really flap, and you can see a lot. Or they may turn it on low so they wave just a bit, and you can see hardly anything.



Fans blowing the backdrop, *Dancing-on-View*, St. Marks Church, New York, 1975. Backdrop by Robert Kushner. Photo © Johan Elbers (1975), courtesy Sara Rudner.

There was no backstage really. The five-hour dance was such a transformational experience—in the doing of it. I mean, we worked and worked and worked on it. It was only performed once, ever.

Sara Rudner: That was the other deal about having spent a lifetime—seemingly a lifetime after ten years—of going from town to town with a dance company [Twyla Tharp] and performing repertoire: This seemed to be something I would never try. Why would I leave a company and a situation that I had basically devoted so much of my energy and time and body activity to, in every way? Why would I want to leave something that I felt part of making? And ultimately the answer for me was that there were some things I wanted to try that I knew I would never be able to try in that construct. I felt at the time that Wendy and I were starting to work together that I almost had to justify to Twyla why I was not going to continue in the company. That was very hard. And I had it in my mind, I felt what it was; and as I went on, I was able to articulate it more strongly.

Lisa talked about Wendy disbanding her company structure. It’s almost uncanny that I found myself making a similar decision to hers around the same time, maybe a little earlier.⁴ It was in response to that paradigm set up by managers and the whole system in which dance is distributed or produced in this country.

⁴ Indeed, Sara’s decision to disband her company did influence Wendy’s choice to make the same move in 1990.



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Your Link to Tomorrow

DANCE, NEW YORK STYLE



and producer Dennis Diamond of "Dance New York Style."

by Janice Schreier

indicators of any... it is possible to... from another... realized, stylized... For example, tern or Western... discernible by... of expression... of the oldest... session known... from earliest... caves, temples... art of the world... of the dubious... habitation. At... trying civiliza... ben regarded... red national... sidered the... ble, elite or... e dance has... y, more or

less regarded as the icing on the cake-nice, but hardly vital; sometimes even slightly suspect. As a result, except for the well-known few, the majority of dance companies go unheralded and unfunded. During the month of January, for instance, there were some 250 concerts in New York City, performed by some fifty different companies, yet the public was aware of perhaps no more than three or four. What of the remaining forty-six or so? Why were they unheard from? The answer is simple: money. Dance is an extremely expensive undertaking. Admission fees, no matter how high they may appear to the theatregoing public, cannot begin to cover expenses involved in putting on even a three or four-day exhibition. Certainly then, unsubsidized, poorer companies cannot



Rudner dancers at New York studio.



MAIL MARK: PLEASE EXPEDITE CONTENTS-DATED MATERIAL

DANCE, NEW YORK STYLE

tion to this cause. For Dennis, one perceives, dance is not a passing fancy or mere amusement; it is, rather, a keen and well formed interest, one he would like to share

and see nurtured. "I believe in dancers" he says. "I know how difficult it is for them, how financially constrained the companies are. I cannot ask them to pay for advertising, yet they must have it. Hence, *Dance, New York Style*. It's a beginning, at least."

The show is hosted by Joan O'Neill, who has been very active in the cable television field for quite some time. She was New York's first TV "anchorwoman", appearing on TelePrompter's Evening News, and is a script consultant to the ABC-TV daytime serial, "Ryan's Hope". (The job of the show's heroine is based on Joan's experiences as a cable TV reporter.)

For dance enthusiasts, the show features those companies which are appearing in New York at little known places. One can see works of both new companies as well as older ones. Interpretive, ballet, flamenco, all types. I, for example, viewed a performance by a repertory company consisting of Jane Kosminsky and Bruce Becker. At each concert they perform five pieces choreographed for two dancers (hence their name,

CABLE TV WORLD 75

quite delightful. For asked why the 5 B... been formed, Miss... with very amusem... the quickest wa... the poverty." Anot... exploits while c... researches of K... tedly, while to... might not be... Broadway, st... places that I... in the wor... New York... popular t... receives... from visit... on the s... Library... has rec... manag... gram... danc... the... the... se... al... a...



Choreographer Sara Rudner - subject of a program of "Dance New York Style."

The general format of the show consists of a section devoted to interviews, liberally interspersed with excerpts of the dances to be performed during the upcoming concerts. It is almost a truism that dancers are seen but not heard. Therefore it is, I must admit, a dance enthusiast myself, most refreshing to actually hear what people have to say. The problem involved, and the anecdotes and details of which they are cap...

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Background image: Wendy Rogers and Sara Rudner, *November Duets*, Merce Cunningham Dance Studio, 1977. Photo by Francesca Bartocchini, courtesy Wendy Rogers. Dancers on the *Cable TV World* cover from left to right: Shana Menaker, Wendy Rogers, Risa Jaroslow, Robin Davis, and Deni Banks (sitting). Archival material from the collection of Wendy Rogers. See [Appendix H](#).



Wendy Rogers:

I think we were making the decision at the same time to articulate the realization that what we loved was the creative process, and that we certainly wanted an audience to share that experience with us. What we didn't want was all the packaging.

Sara Rudner:

Yes, the packaging was hard for us. It's not hard for everybody, and it's valid if that's the way you conceive of your work and what your ambitions are. Our ambitions were different. So what I did after I untangled myself was to go back to work with Twyla for another few years. I finally got to be a dancer, understanding all the pressures that a choreographer has to go through—all of them. And it was, you know, like, "May I crawl and kiss your feet?" What I came to understand from all the work that I had done with Wendy was that the bar had been raised in terms of my own expectation of interpersonal relationships with the dancers I was working with in a company—of what I wanted to happen onstage, whether it was in improvised early jazz pieces of the Tharp repertoire or in her fully choreographed pieces.

Wendy Rogers:

I think that it's hard for some people who weren't in on this generation, our generation, to understand that there was a lot of teaching that was very dictatorial and sometimes cruel. Even those of us who had teachers or mentors we greatly admired and learned a lot from experienced how they could also be mean. Maybe not mean all the time, just some of the time. That's even worse. If it's all the time, you can count on it.

My first teacher, Ruth Hatfield, was an amazing and unique spirit, and she taught dance that was fully creative in every way, including the relationships that she had with her students. Never an audition, you know. I had been dancing with her since I was a little girl. There was this incredible, very California kind of spirit, a belief that everyone had creativity. In my first years with Ruth everything we did we made up all together: I did your move, you did my move. We improvised.

Later I went to these other places where—whoa!—it was a very different way of relating to people. Suddenly I was in an environment where it seemed that the tradition consisted of one person who said: Here's the movement. This is your phrase. These are your counts. This is your part.

For various reasons it's also hard when you're just coming of age as an adult, as I was, to suddenly realize that there are all these women, along with a couple of guys in class, and some of these students really can't dance. Nonetheless, the woman who is the most beautiful with the highest arches and the blondest hair gets to do the most dancing. What is that? Well, whatever it was, it didn't include me.

So there were these discoveries that were brutal, yet typical in our dancing lives. But I also took incredible classes from Margaret Jenkins, Merce Cunningham, and Viola Farber. Oh,



my goodness, incredible classes! I was never in any of her [Viola Farber's] choreography. But you didn't need to be. Just go to class, and there it all was, a most wonderful, musical world.

We all shared these incredible experiences with teachers. In each situation, I felt like I got in the river of what that particular kinesthetic world was.

So this long story is just to say that part of my excitement in working with Sara was that first of all, she is never mean, which I really appreciate. I didn't have to worry about that. But also, the relationship itself is so connected to the work. For the first time, I didn't have to figure out, oh, what are the Sara things? Or to try to do the Sara things. She seemed to like whatever I threw in there. She'd say, "Oh, let's use that." Many people were very serious back then, very serious, and we weren't.

Sara Rudner:

We were not particularists.

Wendy Rogers:

We often even did silly things in our rehearsals and then insisted on putting silly things in the pieces as well. I don't remember being very silly with other choreographers. It's just great to work with someone who is open to whatever we could come up with. It was that openness that was so moving when I saw what she was doing in the last four-hour dance. Still there—you know, embracing whatever people are bringing into the room and making it available.

Sara Rudner:

It was part of the time as well. There were a lot of experiments. The Grand Union was happening. Ultimately, I think our personalities fit so well because there was something we were both longing for, and finding our way of doing. Grand Union was a highly improvisational group that was born out of Yvonne Rainer's dance company and then included other people she had collaborated with over the years.⁵ All these influences were floating around us. I always had a fantasy, especially since the early '70s: California was my fantasy world. And several dancers who had danced with Twyla in the early days had deserted for San Francisco. I was very curious. So when San Francisco and the West Coast came to me, through Wendy, I was just overjoyed.

Wendy Rogers:

The West Coast had its own thing going on. A lot of that history got erased because we didn't have historians, we didn't have infrastructure. There were people no one on the East Coast had ever heard of, like Jenny Hunter, for example. We think of a lot of the experiments as Judson, but she was doing these incredible things in California: task-based events, and

⁵ The New York-based Grand Union dance group practiced and performed contact improvisation in the early 1970s. A number of people influential in postmodern dance circles were involved with this group.



improvisations. I remember a class I took from her one evening. All we did was move our spines for two hours.

There were radical explorations that were going on on the West Coast, including improvisation, but they just had a different sort of spin to them and a different flavor. And there was traffic back and forth.

Sara Rudner:

Twyla Tharp came from California.

Wendy Rogers:

From Rialto.⁶ Right near where I am now [Riverside, California].

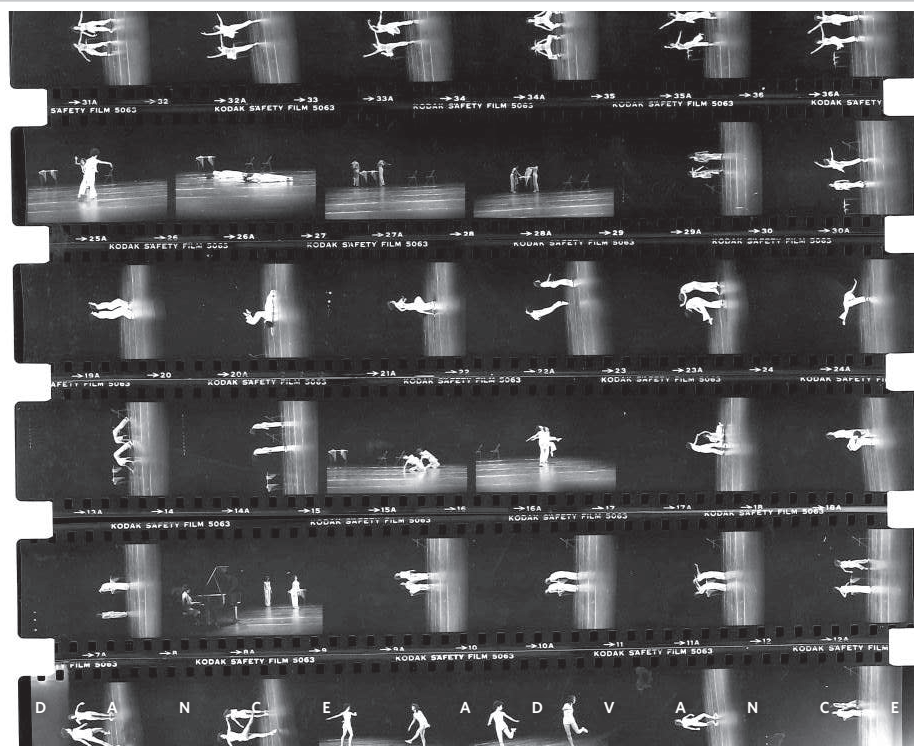


Photo proofs of Wendy Rogers and Sara Rudner, *November Duets*, Merce Cunningham Dance Studio, 1977. Photos by Francesca Bartocchini, courtesy Wendy Rogers.

One of the things that happens over the years is that when Sara and I get back together, we just go in a studio, and we do some work. Sometimes something happens with that stuff, and sometimes it doesn't.

⁶ According to Tharp's biography on the Academy of Achievement website (www.achievement.org), she was born in Portland, Indiana, and moved with her family to Rialto when she was still very young.



We just tap back in. And in that spirit, let's look at *Magma*. Sara was visiting relatives in Sacramento, close enough to me that we just went into the studio and decided to make some dancing. And these are just our own goofy little tapes. Sometimes we kept these tapes and would use them to develop other material, and sometimes they went nowhere. This was one of the nowhere tapes.

Audience Member: When was this?

Wendy Rogers: 1989.

Part of the reason we're showing this is because it's an example of how we begin creating. This is raw, but getting to the physicality of something. Then we start naming it.

What's interesting is that we normally don't look at our videos. We store them carefully, and we don't look at them. It's been a trip to organize this presentation.

Here's a clip from a performance called *Conversations* at Danspace.

Sara Rudner: In 1990.

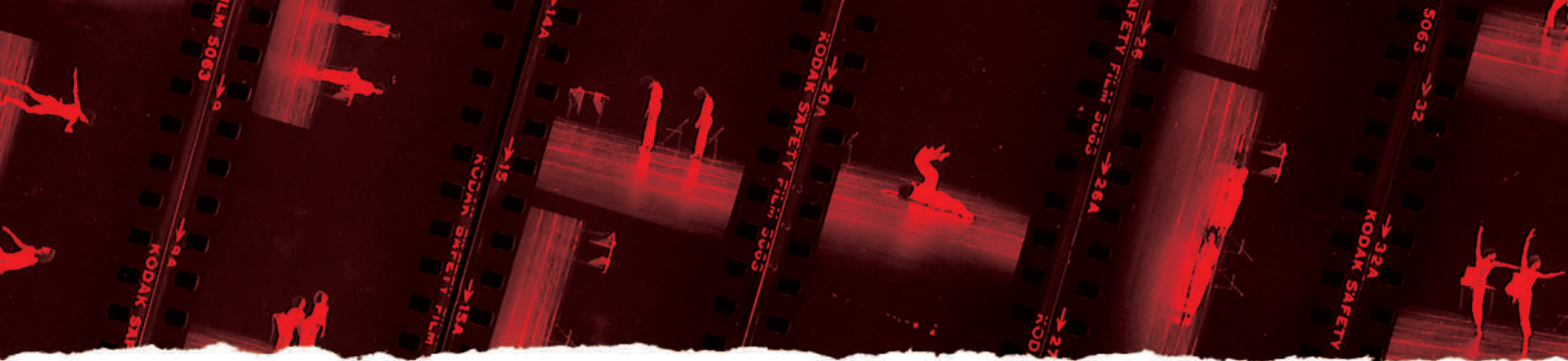
Wendy Rogers: This is where the raw material starts getting articulated and shaped and you can still see the movement base that we were working from. And so we'll just click through this stuff. Feel free to interrupt. We can be very irreverent here. This is another one of the tapes from our private collection: 1995, Breezy Hill, upstate New York.

Wendy Rogers: It's a similar kind of raw initial investigation. I think you'll see that though we didn't necessarily turn some of these things into a performance, it's simply part of a process of reconnecting, and the whole experience might surface later.

Sara Rudner: So in the beginning of working together we had the luxury of spending long hours in the studio, spending time with the movement.

Wendy Rogers: [*watching Sara dance on the videotape*] One of the things that always amazed me about Sara was her connection to the floor—very different from what I learned in technique classes and something that has influenced me my whole life since.

Sara Rudner: How personal shall I get? I was going through a divorce. [*observing an arm gesture with a swirling wrist*] And with many of these movements and images, well, we were just cleaning out the toilet.



Wendy Rogers: There are always these little stories that come in under the formal work that don't necessarily need to be communicated, but exist as part of the different experiences that we're having while we're dancing. We hope they give a little more sense of the connection between art and life that exists in our work.

Sara Rudner: We made something from experiences that we had both shared and our dances are part of a journal of our relationship.

Wendy Rogers: What's interesting is we go next to the 1999 rehearsal [on video], and you see the beginning of our return to the five-hour dance. And, you know, both Sara and I had been through a million different dances and dance worlds and sensibilities by the time we were doing this in 1999. So many things had happened in the dance world, different ways of approaching performance and—oh, my God!—the techniques, the interaction of so many body knowledges and techniques...

Sara Rudner: Contact improvisation.

Wendy Rogers: And Alexander and Feldenkrais techniques: All these different ways of experiencing the body have really changed the dance world including the less-enforced separation of different kinds of dance forms from each other. So to go back to the five-hour format, to do a four-hour dance, seemed really exciting.

Sara Rudner: What could we make again with the four of us? Because we went back to the original quartet even though there were 20 performers in 1999, all women, from all different times in my life. The central quartet is what you'll see now.

Wendy Rogers: Something really different happened in the 1999 piece because Sara brought in all the generations of dancers she had been working with and made four hours with some of the—what do we call ourselves?

Sara Rudner: Original Quartet.

Wendy Rogers: Original Quartet. So the Original Quartet did some material reminiscent of what we had done, and we had different ways of participating over the four hours. But we were in this sea of gorgeous women dancers from all these different pieces and eras and working with Sara was extremely moving. I hadn't met many of them, and she had worked with them separately at different times and occasions. I remember the first time we all got together in the same room—it almost brought me to tears. It was wild stuff. It gave me such a sense of physical history and relationships. We usually keep going, on to the next project. So it was



the first time I'd ever done something quite like this, where we just re-immersed ourselves, and we had such a sense of a larger scale of things in time.

Sara Rudner: It was a huge group of people. Many of them were no longer full-time dancers or weren't performing full time. There was a social worker. There was an acupuncturist. We all came together and rehearsed when we could. This meant that different rehearsals were going on at the same time in the studio to catch people up. I would work with some people in that small studio on a solo or a duet, while group pieces were being rehearsed. It was a very active setting.

Wendy Rogers: Sara, I think it would be great if you would talk about that initial project that we started in the five-hour dance—the ways that the process got to this business of exposing our dancing lives.

Sara Rudner: You mean in the performance?

Wendy Rogers: Yes.

Sara Rudner: *[viewing video sample]* This is 1999 at Saint Mark's Church. Bob Kushner painted another backdrop for us and this is that quartet in performance. There's still that same sense that there's no backstage; it's all visible.

Lisa Kraus: Is there music in the five hours?

Sara Rudner: Not in the original version. It was totally in silence. But in this version we had two musicians, percussionists. And on May 13 [2008], Mother's Day, in New York City, there were again percussionists and recordings that I inherited from my mother from the forties, which were played on a portable 78 record player. You can see pacing is so different now. It's a real refuge to return to a different expectation of how much, how fast, and how many times. When you know a performance is going to last for four hours, you just sort of let go of a certain kind of expectation, as a performer, I think, and as a member of the audience.

Wendy Rogers: Some people stay for four hours. Some people stay for five hours. The first time we did it, they stayed all five hours. We didn't expect that to happen.

Sara Rudner: I was kind of appalled when I heard someone had stayed for four hours. Who'd want to watch all this for that long?

Wendy Rogers: There's both improvised and set material and many different duets and relationships; so that any group is sort of the sum of all the relationships, the different, distinct relationships within the group. It's all about these highly articulated individuals working as a group but without becoming uniform, even when sharing a sensibility or sharing an idea or even sharing



a movement. I guess that really attracts me to this work because it feels like an important political idea, that there really can be complex, highly articulated relationships all co-existing.

Lisa Kraus:

How did you know when four hours were gone?

Sara Rudner:

Oh, everything was timed. We had a timekeeper. You'll see a woman in the corner way up there—Sonali Prasad—who was a student of my friend Sheila Raj. She came from India to New York, and Sheila said, "Go look up Sara." Her performing experience was with Odissi-style dance, and what we were doing was very foreign to her.⁷ But she said, "Can I help in some way?" And I said, "Well..." She had a stopwatch. "Just time everything, keep notes, and I'll tell you when to stop and start." And so structuring and organizing this piece was Sonali over here and me saying, "Okay. Everybody do this, this, this," and she wrote everything down. It was all timed.

Wendy Rogers:

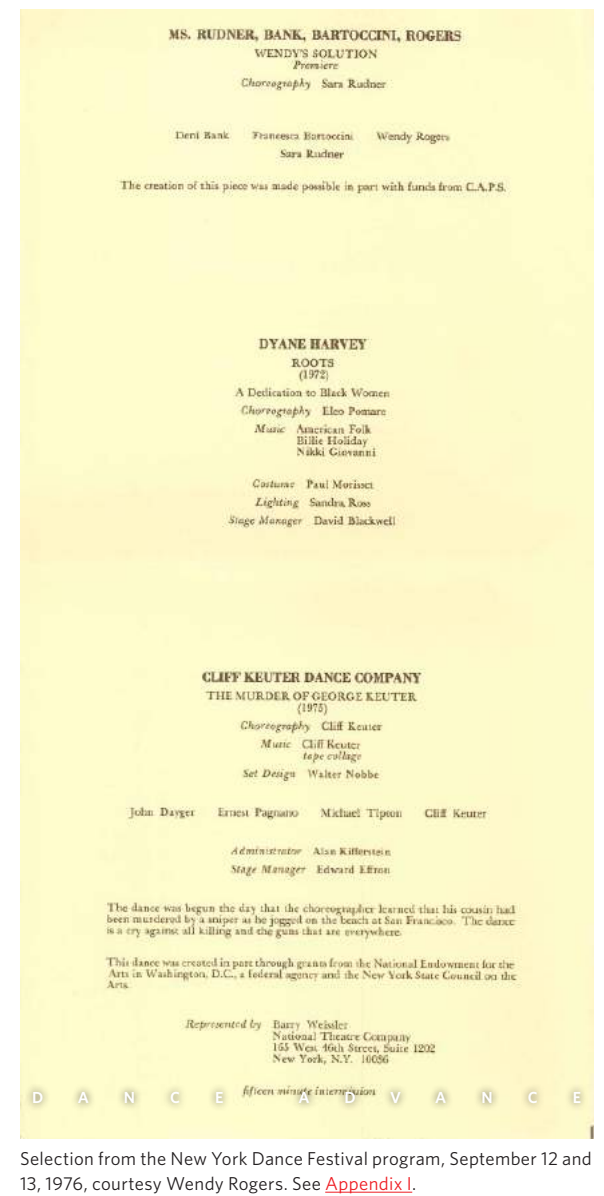
It was all timed. There were improvisations, but there was always a through-line. So perhaps the person who did the solo always entered at the same time. Even if something took a little longer, that was okay. Then it just overlapped in a slightly different way.

Sara Rudner:

When I think about what was going on in New York at the time that we were working, I feel how much dance has totally exploded. It's quite extraordinary.

Wendy Rogers:

What's really exciting to me is that we're getting to a much more interesting place where



Selection from the New York Dance Festival program, September 12 and 13, 1976, courtesy Wendy Rogers. See [Appendix I](#).

⁷ Odissi is one form of Indian classical dance. Its origins lie in the state of Orissa on India's east coast.



contemporary dance is a global preoccupation. Contemporary comes from everywhere. It was a false idea that this was traditional and that was contemporary. It's been really stimulating to me to work [in the dance department at University of California, Riverside] with scholar colleagues who interrogate concepts and theories and political understandings or questions in relationship to dance. I have been very excited my whole life about any dancing. But now, there's more dimension to it, more understanding about what dancing might contain, for example, that for this group of people the dance may mean their deed to this land or for this group of people the dancing defines something else.

So the dance studies field has exploded, and the number of books on the shelves, and the different points of view that they offer give us all sorts of questions to ask. I have huge questions that I am asking now that I didn't before even though those years in New York—well, you know—they were filled with a lot of dancing!

I think early on there was some idea of mastery that drove me as a dancer: I want to learn to do this or I want to learn to do that or I want to understand this, or I want to figure this out. Somehow my understanding of that is quite different now. The more I dance or the more I think about things, the more confused I get. But it doesn't stop me from doing projects—it's just pretty confusing. I feel that it's part of contemporary life now that we don't have the luxury of a kind of cultural mono-vision. At any given moment so many things make you aware of multiple ways of perceiving what it is you think you're doing versus what you are actually doing. I think that's one of the interesting things about this time because perception is such a juicy place for choreography, isn't it?

Sara Rudner: And also other people's response to what you're doing.

Wendy Rogers: Yes!

Sara Rudner: I think what Wendy's talking about is that the field is getting wider with more information coming to our attention. I mean, each individual has to make a decision about what path to start following. It doesn't mean that it's going to be straight. It might branch off in lots of ways. I find the trickiest thing about it is to remain calm enough to just say, "Yes, what I'm doing is interesting to me." If you start worrying about whether it's going to be accepted here or produced there, will I get this grant, will I duh duh duh duh duh duh, then we're working against ourselves in a certain way.

Being with Wendy never fails to rekindle something. Before coming to Philadelphia I was in my office and I just needed to hear her voice. Once I hear her speaking I can become centered on what we are going to do together. The first time we were working together on this, Wendy showed me the dancing that she was making. And I went, Oh, yes! I recognize



that! I said, “That’s Wendy!” I can feel Wendy. I feel precision, I feel the non sequiturs that make sense. These are the things that have always drawn me to her work.

Wendy Rogers:

There isn’t any other relationship like this one. I think part of it is we just love dancing. When I get back with Sara, I feel like I’m in touch with my very first experiences of movement, like when I’d see something happening and I’d want to do it, too. I’d want to join in. I want to edit, I want to shape it. And so I guess that’s why I tend to work with people, from all different kinds of dancing and movement backgrounds—somehow I’ve figured out that they really like to move and organize their movement and open themselves up to figuring out movement. A lot of what this feeling is about is how amazing it is when a group creates its own history through dance and dancing. You spend time with people and create history and carry it forward.

When we first got together to talk about this presentation—and it’s something that hasn’t come up in this session tonight but that was so vivid to me in the planning—is that both of us are dealing with the issue of parts failure.

Sara Rudner:

Parts failure. *[laughter]*

Wendy Rogers:

As you know, it is great having made a lot of dances, and I suppose we get wiser. But the parts start to fail. One of the things that I appreciate is having the spirit to ask, “Where are we now?” or “What can happen now?” That’s such a fascinating place to be, and if you keep being disciplined—being really honest about what the now is—it’s amazing how the history and the future flow in and out of the now.

Sara Rudner:

What was that question someone asked me on May 13? What were the good old days?

Wendy Rogers:

Yes, what were the good old days?

Sara Rudner:

I don’t know. I was whirling around doing some kind of crazy stuff. And I said, “These are the good old days. This is it, right now.”

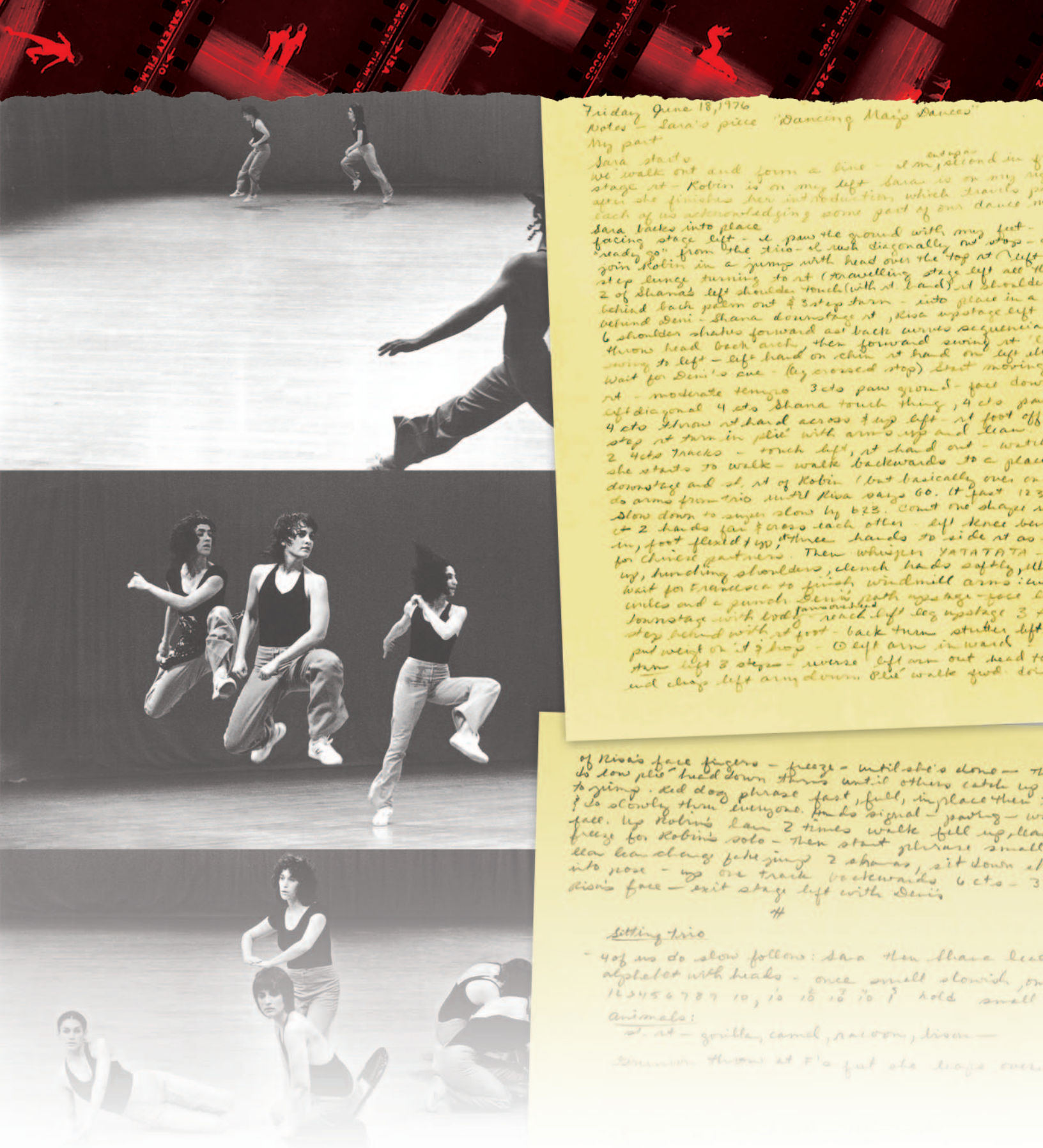
Audience member:

I was wondering if you could answer what it is that you love about movement and why?

Sara Rudner:

It is a way of experiencing life. It’s a kind of an energy that comes out of you. There’s something about some of us, the way things are put together, the way they’re articulated: our tendons, our brains, our ligaments, arm muscles, and something about our energies that defines even the kind of dancing we do and what we’re going to tend towards doing in our work.

I was on the road to working for the Social Security Administration. *[laughter]* You know what I mean? I got out of college. My father said, “You have to take the civil service exam.” And I



Friday June 18, 1976
 Notes - Sara's piece "Dancing May's Dances"
 My part
 Sara starts
 we walk out and form a line - I'm ^{assigned} second in line
 stage rt - Robin is on my left Sara is on my right
 after she finishes her introduction, which travels past
 each of us acknowledging some part of our dance
 Sara takes into place
 facing stage left - I paw the ground with my feet
 ready go" from the trio - I rush diagonally out 2 steps
 join Robin in a jump with head over the top of left
 step lunge turning to rt (travelling stage left acc 4
 2 of Shana's left shoulder touch (with rt hand) I should be
 behind both then out 3 steps turn - into place in a
 behind Deni - Shana downstage rt, Risa upstage left
 6 shoulder shrugs forward as back arms sequencia
 throws head back arch, then forward swing rt
 swing to left - left hand on chin rt hand on left sh
 Wait for Deni's cue - (by crossed stop) exit moving
 rt - moderate tempo 3 cts paw ground - face down
 left diagonal 4 cts Shana touch thing, 4 cts paw
 4 cts throw rt hand across top left - rt foot off
 step rt turn in place with arms up and lean
 2 4 cts tracks - touch left, rt hand out - wait
 she starts to walk - walk backwards to a place
 downstage and sl. rt of Robin (but basically over on
 do arms from trio until Risa says GO. (1st part 123
 slow down to super slow by 623. Count one stage rt
 + 2 hands far & cross each other - left knee bent
 in, foot flexed up, three hands to side rt as
 for child partners. Then whisper YATATATA
 up, hunching shoulders, clench hands softly, all
 wait for transition to finish, windmill arms: all
 unites and a punch Deni's path upstage - face l
 downstage with body - reach left leg upstage 3
 step behind with rt foot - back turn stubble left
 put weight on it & hop - left arm in ward
 turn left 2 steps - reverse left arm out head to
 and drag left arm down. Place walk fwd. do

of Risa's face fingers - freeze - until she's done - then
 do low plie head down thru's until others catch up
 to jump. Red dog phrase fast, full, in place then
 & do slowly thru everyone. Hands signal - posing - w
 face. Up Robin's lean 2 times walk full up, lean
 freeze for Robin's solo - then start phrase small
 lean lean drag fake jump 2 shanas, sit down sl
 into nose - up one track backwards 6 cts - 3
 Risa's face - exit stage left with Deni's

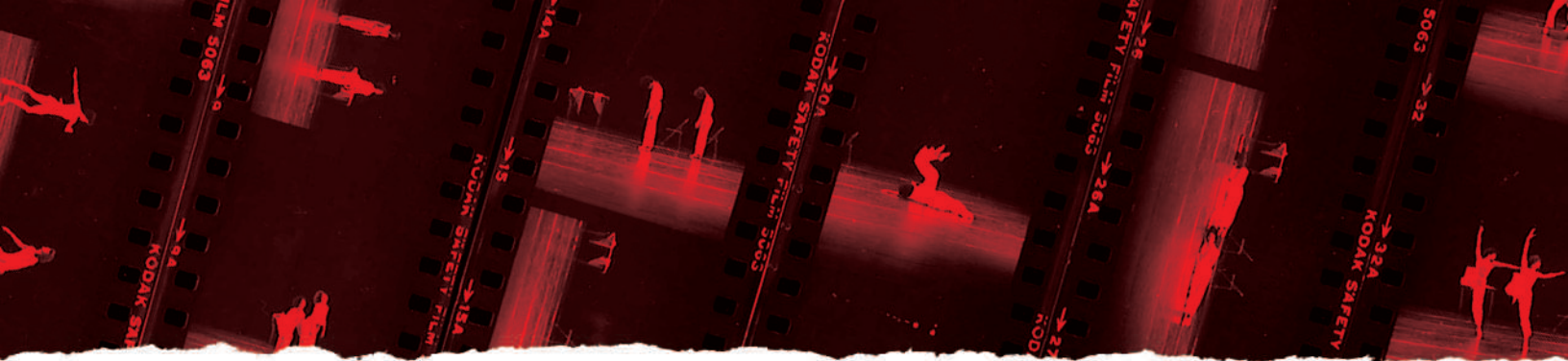
sitting trio

- 4 of us do slow follows: shana then shana lean
 alphabet with heads - once small slowish, on
 11 2 4 5 6 7 8 9 10, 10 10 10 10 10 10 hold small

animals:

- rt - giraffe, camel, racoon, lion -
 common throw at 2' a fut she leaps over

All photos: *Dancing May's Dances*. Merce Cunningham Dance Studio, New York, 1976. Dancers in photos include Deni Bank, Risa Jaroslow, Francesca Bartocchini, Wendy Rogers, Shana Menaker, Sara Rudner, and Robin Davis. Photo © Johan Elbers (1976), courtesy Sara Rudner. Archival material: Wendy Rogers' handwritten notes for *Dancing May's Dances*, courtesy Wendy Rogers. See [Appendix J](#) for the handwritten and typed notes, as well as additional materials on *Dancing May's Dances*.



went and I took it. I got the job before I even graduated. And I said to my parents, “Just give me five years. Give me a couple of years to figure out my life. Maybe I’ll do something else...”

I always wanted to dance. And I found that ultimately Twyla used to look at me and say, “Well, if she wasn’t dancing and making dances, she’d be a criminal. She’d be a murderer.” And so in part this was a way of finding my way in the world in a personally enhancing and physically healthy way. I use the word health in some overall sense. It enabled me to bring parts of myself together that are still coming together.

Wendy Rogers:

I’ve discovered that my 10 year project was actually my coming to an understanding that, rather than making pieces in a company, what I really wanted was to use dance as a way to locate myself, to sort out the who and what and why of myself. I realized making dances with other people was how I situated myself in the world. And I said, “Why can’t that activity be the vehicle?” The 10 years was just time and a constant process of using dancing as a way to be in the world. So I think for me moving has always been how I know where the heck I am or what I’m doing. That’s how I figure it out.

Sara Rudner:

When I was dancing years ago, I used to ask myself, “How many hours did I dance today?” I’d go, “one, two, three, four?” Now all I can think about is how much I want to divest myself. And that is a maturing experience. And I’m very happy that I’ve lived long enough and medical science has enabled me to go on and do certain things that I might not have...let’s say things my grandmother couldn’t do because she was crippled by the same thing that, you know, struck me.

But every time I want to investigate something, I have to have some physical experience of it, either generating the action or experiencing what the dancers are doing. So that’s why I try to do all those things—to keep my body active so it doesn’t become removed from moving. I’m not a conceptualist. I saw a YouTube video of Twyla Tharp. You have to check this out. There’s some guy who is interviewing her. And she makes him dance. It’s great. And she finally says, “You know your mind isn’t going to work if your body’s not working.”

When I see people dancing and they’re realizing who they are, it’s like the best gift in the world.

Wendy Rogers:

From the kind of work we’ve done, we’ve developed techniques where our physicality can be shared and launched, and we don’t have to control the dancers. I have questions about performance right now—for myself and what that might be. What I really like in my work with dancers is to find ways to both give them something, and then find different avenues for what



decisions I make and what decisions I let them make or their bodies make. I love launching something and then seeing where the dancers take it with all the things that they know.

Sara Rudner:

There's a desire—all of us have it in different degrees probably—a desire for community, a desire to have an integrated life. If you've been a dancer, you know how quickly that can change, how separate you feel you have to be. Oh, I have to get up at this time and do this and do this. And I have to do my pliés before I do this. It's a very controlled, very regimented life in many ways. That's broken apart a little bit lately.

I am a social animal and I can't even go into the studio by myself to make a solo. I have to take a lot of people in with me. It's true. It's just that I have to apologize and say, "Please, would you help me? I just need people to be here with me." And then, at some point, I have to say, "Well, okay. I have to do this on my own now." I have to close the door, and say, okay, this is a solo.

Wendy Rogers:

Life has led to an understanding that ultimately you can't control what experience people are going to have. However, that doesn't mean it doesn't matter. It simply means that you shape things, you offer things, and then you invite the experience. Even if people really just hate what you do, you have to be available for the full range of potential connection or disconnect that you're going to feel with a group of people when you make your offering.



Wendy Rogers and Sara Rudner (left to right), *November Duets*, Merce Cunningham Dance Studio, 1977. Photo by Francesca Bartoccini, courtesy Wendy Rogers.

This conversation transcribed and edited March 2011–April 2012 by Toni Shapiro-Phim.



Biography of Sara Rudner

Sara Rudner is currently the Director of Dance at Sarah Lawrence College. From 1965–85, she participated in the development and performance of Twyla Tharp’s modern dance repertory. She made dances for a small group of dancers known as the Sara Rudner Performance Ensemble, and has pursued her interests in choreography, improvisation, and performing with colleagues Wendy Rogers, Dana Reitz, Mikhail Baryshnikov, Russell Dumas, and Christopher Janney. Rudner received the *Dance Magazine* award in 2009, a Bessie in 1984, and grants from the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation, and the New York State Council on the Arts. She has been adjunct faculty at New York University’s Tisch School of the Arts, a teaching fellow at Bennington College, and guest faculty at The Juilliard School. Rudner holds an MFA from Bennington College and a BA from Barnard College.

Biography of Wendy Rogers

Wendy Rogers is a professor of dance at the University of California, Riverside. She has choreographed and performed contemporary dances for over 40 years. The Wendy Rogers Dance Company (1977–90), and subsequent 10 year projects *MAKESHIFT dancing* and *WENDY ROGERS dancing*, toured nationally and internationally. Rogers has received grants and fellowships from the Foundation for Contemporary Arts, the Irvine Fellowships in Dance, the John Simon Guggenheim Foundation, and the National Endowment for the Arts, as well as a 2009 Fulbright Fellowship for work in Malaysia. Currently Sara Rudner and Rogers are revisiting their collaborative work dating from the ‘70s, with the ‘running’ from *Dancing-on-View* (1975) as a point of departure. Rogers holds an MA from Stanford University School of Education, and has studied with Jenny Hunter, David Wood, Margaret Jenkins, Merce Cunningham, Carolyn Brown, and Viola Farber, among others.

Biography of Lisa Kraus

Lisa Kraus’ career has included performing (Trisha Brown Dance Company and her own company), teaching (Swarthmore College, Naropa University, the European Dance Development Center), presenting (as Coordinator of Bryn Mawr College Performing Arts Series), and writing (*Dance Magazine*, *Philadelphia Inquirer*, her blog “Writing My Dancing Life”). She edits thINKingDANCE.net, an online journal, and was a 2010 NEA Fellow in Dance Criticism. Her choreography has been presented by venues including The Kitchen, Danspace, Philadelphia Dance Projects, Sushi in San Diego, London’s Dance Umbrella, and Sydney’s Dance Exchange. She has been awarded Choreographers’ Fellowships and project support from the National Endowment for the Arts, the New York Foundation for the Arts, The Pew Center for Arts & Heritage through Dance Advance, and the Pennsylvania Council on the Arts.

Biographies of Francesca Bartocchini and Johan Elbers, photographers

As a young actor/dancer Francesca Bartocchini worked with Sara Rudner and Wendy Rogers during the 70’s in New York City. She began her photography career taking photos of individual dancers which led to photographing many dancers and dance companies including The Joffrey Ballet, Dan Wagoner and Company, and American Ballet Theatre, to name a few. Later she moved to California and started working in the film industry where she became a production designer. Bartocchini left that industry after 25 years to design and remodel homes—still with an eye to movement, space and light.

Johan Elbers’ photographic credits include The Metropolitan Opera, American Ballet Theatre, New York City Ballet, Dance Theatre of Harlem, The Kirov Ballet, The Bolshoi Ballet, The Paris Opera Ballet as well as modern dance companies Merce Cunningham Dance Company, Alvin Ailey American Dance Theater, Paul Taylor Dance Company, Martha Graham Dance Company, Trisha Brown Dance Company and others. He has also photographed theater and music artists Robert Wilson, Richard Foreman, Lee Breuer and Jazz musicians Ornette Coleman, Dizzy Gillespie and Betty Carter.

For biographical and artistic information on Robert Kushner, visit www.robertkushnerstudio.com



Dance Advance | The Pew Center for Arts & Heritage | 1608 Walnut Street, 18th Floor | Philadelphia, PA 19103
phone: 267.350.4970 | fax: 267.350.4998 | www.pcah.us/dance | danceadvance@pcah.us
Dance Advance is a program of [The Pew Center for Arts & Heritage](http://ThePewCenterforArtsandHeritage.org).
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Capturing the tone, celebrating the work

Appendices

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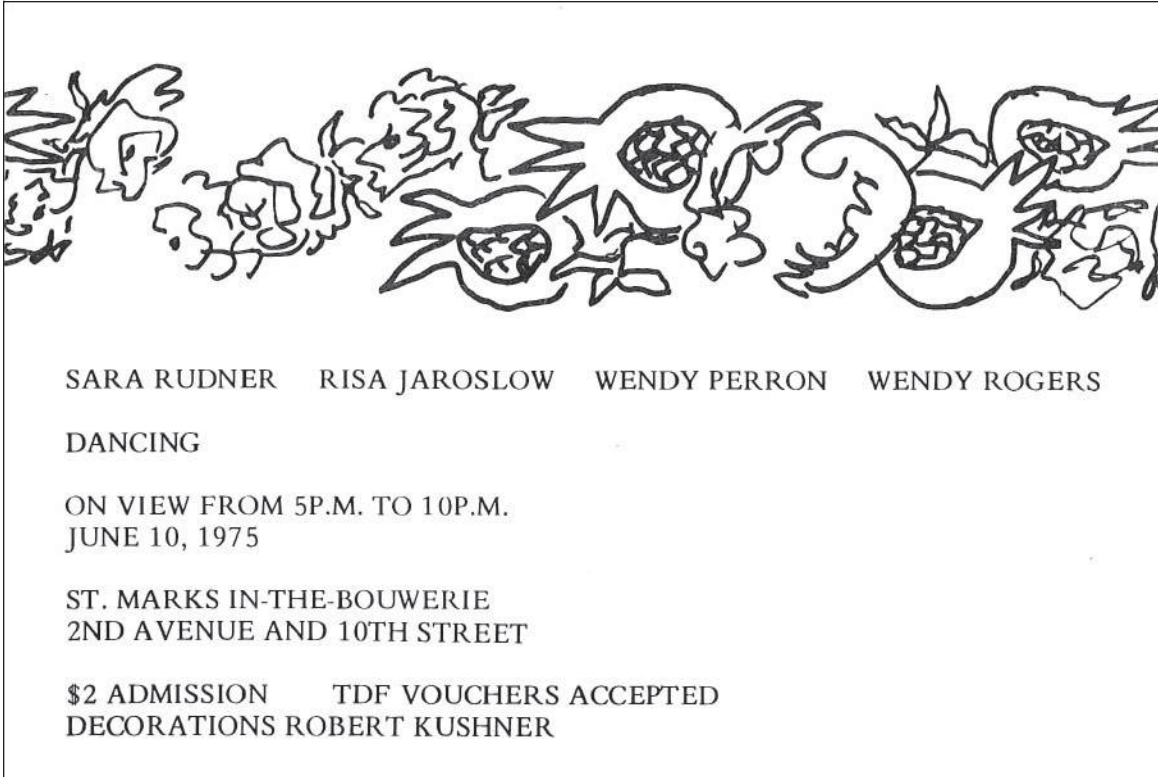
Page 55 Typed transcription of Wendy Rogers' notes for *Dancing May's Dances*.

Page 56 Postcard for *Dancing May's Dances* at the Merce Cunningham Studio, May 1976.

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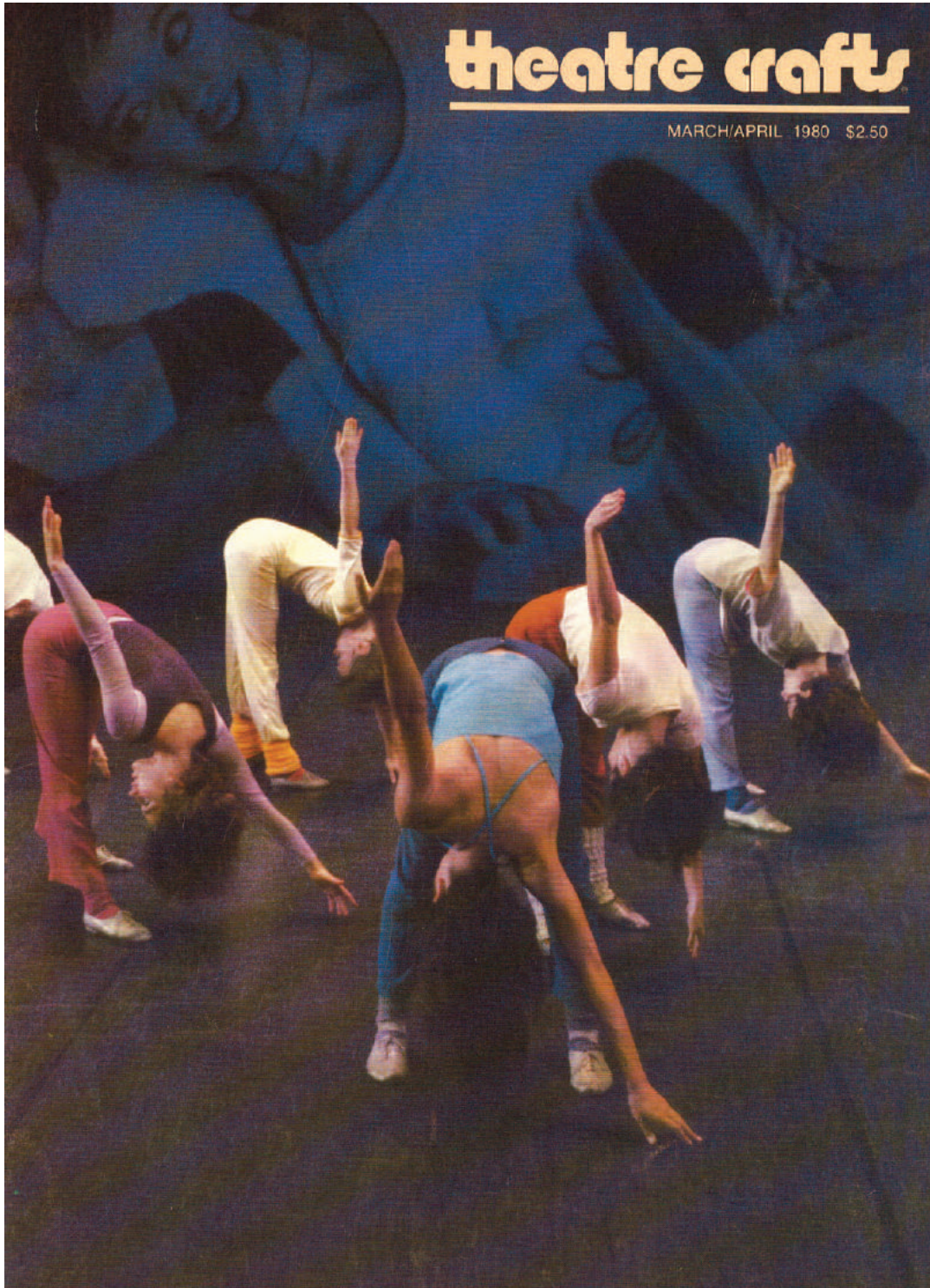
APPENDIX A:

Postcard for *Dancing-on-View* featuring artwork by Robert Kushner. Courtesy Wendy Rogers.



APPENDIX B:

Theatre Crafts Magazine cover featuring the Sara Rudner Performance ensemble, March/April 1980. Left to right: Sara Rudner, Shana Menaker, Kristine Lindahl, Linda Cohen, Amy Spencer, and Vicky Shick. Cover photo by Nathaniel Tileston. Courtesy Sara Rudner.



APPENDIX C:

Program for the two-hour version of *Dancing-on-View* performed at Oberlin College in 1975. Courtesy Wendy Rogers.

Inter-Arts Program, Oberlin Dance Company, Forum Board

present

Risa Jaroslow

Wendy Perron

Wendy Rogers

DANCING

October 17, 1975

8:00 p.m.

This evening's performance is a collection of dance material from various times and situations. All the starred material is from "Dancing on View" a 4-way collaboration with Sara Rudner. "Dancing on View," a 5 hour presentation, was performed in June, 1975, in New York City.

There will be no intermission; please feel free to take your own.

Arms and Legs *

1 - 17 accumulated (Rudner, 1973)

Running *

Adagio *

17 - 1 basic (1974)

17 - 1 variation

Fluff *

Circles *

Problems *

Rearrangements:

 Crossings

 Legs; arms; together

 On the spot

 Concentric circles

 To the floor

Georgia (from "In Reply," Rudner, 1973)

Freestyle

Running variations *

1 - 17, 17 - 1 arranged excerpts

Replacement *

Super replacement *

Circular phrase (from "Sifting," Perron, 1975)

Jungle (Jaroslow, 1975. Words by W. Perron)

Drove She Ducklings (Rogers, 1975. Music by Steve Drews)

3.2 phrase

This performance is in association with Roxanne Dance Foundation, Inc.



APPENDIX D:

Score and program for *Dancing-on-View*, June 1975. Courtesy Wendy Rogers.

The source material for the five hours includes a piece by Sara Rudner "17-1 and 1-17" (August, 1974) and ten categories that we have made since February of this year: running, walking, fluff, coordination, arm and leg, replacement, adagio, squares, circles and radio structure. We provide this copy of our working score as an optional addition to your viewing. It lists the material and approximate timings, maps the arrangements, and makes notes to ourselves. Since we make changes daily the actual performance may vary slightly from this copy dated June 7, 1975.

Score for St. Marks in-the-Bouwerie

Sara Rudner (SR) Risa Jaroslow (RJ)
Wendy Perron (WP) Wendy Rogers (WR)

dancing on view from 5-10 pm, June 10, 1975

Note to the audience: the material is recycled over the five hours, feel free to come and go at any time.

I. Duets (1 hr. 23 min.)

1. walking.....WR & SR
2. fluff.....WR & SR
3. coordination.....WP & WR
4. arm & leg.....RJ & SR
- "1-17" (marked).....WP & WR
5. replacement.....WP & SR
6. adagio.....RJ & WP
- fluff (marked).....WR & SR
7. adagio.....WR & SR
- "17-1" basic phrase (marked).....RJ & WP
8. "17-1" basic phrase / "1-17" (alternate).....WP & SR/RJ & WR
9. running: original unison.....RJ & WR or SR
- taking turns.....WR & SR
- original & non-stop.....RJ & WR or SR
- close (overlapping).....WR or SR

II. Circles (5 min.).....RJ, WP, WR & SR

III. Quartets (11 min.).....RJ, WP, WR & SR

1. Crossings
 - RJ.....arm & leg twice, "17-1" #4, #3, #2
 - WP....."17-1" #6, #5, arc-arc from coordination,
"17-1" #3, #2
 - WR.....adagio regular tempo, arm & leg, arc-arc from
coordination, jogging from running
 - SR....."17-1" #6, #5, arc-arc from coordination,
"17-1" #3, #2

APPENDIX D, CONTINUED:

Score and program for *Dancing-on-View*, June 1975, continued. Courtesy Wendy Rogers.

	2.
2. Legs, Arms, Together	
RJ....."17-1" basic phrase	
WP....."17-1" basic phrase	
WR.....arm & leg walking problem	
SR.....skipping & mambo from coordination	
3. Jumps and Falls	
RJ....."17-1" #11	
WP....."17-1"	
WR.....running	
SR....."17-1" #11	
IV. Quartets Alternated with Solos and Backdrop (20 min.)	
1. On the Spot	
RJ.....swimming arms & coordinated arms from arm & leg	
WP.....coordination	
WR.....coordination	
SR.....coordination	
<u>Solo:</u> RJ	<u>Backdrop:</u> WP, WR & SR....coordination miniature
2. Partners	
RJ....."17-1", circles, "17-1, running, "17-1"	
WP.....circles, "17-1"	
WR.....circles, fluff, running, walking, running	
SR....."17-1", circles, fluff, circles, "17-1", walking, "17-1"	
<u>Solo:</u> WP	<u>Backdrop:</u> RJ, WR & SR....running miniature
3. Concentric Circles	
RJ.....circles until end of double time	
WP.....arm & leg circle	
WR.....circles until end of double time	
SR.....running circle	
<u>Solo:</u> WR	<u>Backdrop:</u> RJ, WP & SR....adagio miniature
4. To the Floor	
RJ....."17-1" back worms	
WP....."17-1" back worms	
WR.....fluff, running, replacement floorwork	
SR....."1-17" to the ground	
<u>Solo:</u> SR	<u>Backdrop:</u> RJ, WP & WR....squares & circles miniature
5. Super Replacement	
replacement	"17-1" basic phrase (replacing)
WR & SR	WP or RJ

APPENDIX D, CONTINUED:

Score and program for *Dancing-on-View*, June 1975, continued. Courtesy Wendy Rogers.

3.																																																			
<p>V. 1/2 Hour Sequence (28 min.).....RJ, WP, WR & SR</p> <ol style="list-style-type: none"> 1. line from arm & leg through end of walking 2. radio structure: once directional, once fast directional, once changing rules 3. facing out in separate corners - use 3 modes from adagio with first 5 of "1-17" 4. "1-17" spliced with circles, rest positions 5. sparse excerpts 6. adagio regular tempo, adagio slow as far as Catskill waiter movement 																																																			
<p>VI. Listing (29 min.)</p> <ol style="list-style-type: none"> 1. replacement.....WR & SR 2. coordination (2 or 3).....WP, WR & SR 3. arm & leg.....WP or RJ 4. running (#2, heavy, groucho, leg swivels, 40 jogs, last one).....RJ, WR & SR 5. "1-17" (straight, hold positions).....RJ & WP 6. radio structure - directional, fast directional.....RJ, WP, WR & SR 7. "17-1" from Wendy's dive.....RJ, WP & SR 8. fluff.....WR & SR 9. arm & leg walking in canon.....RJ, WP, WR & SR 																																																			
<p>VII. Quartets & Backdrop (14 min.)</p> <ol style="list-style-type: none"> 1. On the Spot (see section IV) behind backdrop 2. Crossings (see section III) 3. Backdrop 4. Partners (see section IV) 5. Backdrop 6. To the Floor (see Section IV) 7. Backdrop 																																																			
<p>VIII. Quotes (21 min.)</p> <table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 80%;"></th> <th style="text-align: center;">RJ</th> <th style="text-align: center;">WP</th> <th style="text-align: center;">WR</th> <th style="text-align: center;">SR</th> </tr> </thead> <tbody> <tr> <td>1. coordination #1</td> <td style="text-align: center;">--</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>2. running #1</td> <td style="text-align: center;">X</td> <td style="text-align: center;">--</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>3. fluff</td> <td style="text-align: center;">--</td> <td style="text-align: center;">--</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>4. "1-17" (3)</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>5. arm & leg</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>6. replacement</td> <td style="text-align: center;">--</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">--</td> </tr> <tr> <td>7. adagio, slowdowns</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>8. circles, left quarter</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> </tr> <tr> <td>9. "17-1"</td> <td style="text-align: center;">X</td> <td style="text-align: center;">X</td> <td style="text-align: center;">--</td> <td style="text-align: center;">X</td> </tr> </tbody> </table>		RJ	WP	WR	SR	1. coordination #1	--	X	X	X	2. running #1	X	--	X	X	3. fluff	--	--	X	X	4. "1-17" (3)	X	X	X	X	5. arm & leg	X	X	X	X	6. replacement	--	X	X	--	7. adagio, slowdowns	X	X	X	X	8. circles, left quarter	X	X	X	X	9. "17-1"	X	X	--	X	
	RJ	WP	WR	SR																																															
1. coordination #1	--	X	X	X																																															
2. running #1	X	--	X	X																																															
3. fluff	--	--	X	X																																															
4. "1-17" (3)	X	X	X	X																																															
5. arm & leg	X	X	X	X																																															
6. replacement	--	X	X	--																																															
7. adagio, slowdowns	X	X	X	X																																															
8. circles, left quarter	X	X	X	X																																															
9. "17-1"	X	X	--	X																																															
<p>IX. Last Section (53 min.)</p> <ol style="list-style-type: none"> 1. walking.....WR & SR 2. radio structure trio.....RJ, WP, WR & SR 3. circles.....RJ, WP, WR & SR 4. solos (taking off from arm & leg, running, "1-17") <ul style="list-style-type: none"> WR RJ WP SR 																																																			

APPENDIX D, CONTINUED:

Score and program for *Dancing-on-View*, June 1975, continued. Courtesy Wendy Rogers.

4.

5. solos overlapping (taking off from adagio, replacement, "1-17")
WR
RJ
WP
SR

6. circles.....RJ, WP, WR & SR

APPENDIX E:

Program for *November Duets* performed with Peggy Stern at the Merce Cunningham Studio, March 1977.
Courtesy Wendy Rogers.

Sunday, March 6, 1977 Merce Cunningham Dance Studio
At 2 P.M. & 4 P.M. Westbeth, New York City

PEGGY STERN JAZZ DUO with JOHN ALBRINK, bass

-INTERMISSION-

SARA RUDNER ~~NOVEMBER DUETS~~
WENDY ROGERS, dancers ~~MOLLY'S SUITE~~
PEGGY STERN, piano

ROBERT KUSHNER, costumes

This program is presented by the 18th Street Dance Foundation Inc., a non-profit, tax exempt organization. Sara Rudner is represented by Performing Artservices, 463 West Street, New York, New York 10014, (212) 989-4953.

Assisted by NYSCA through the Roxanne Dance Foundation

APPENDIX F:

Postcard for the performance of *November Duets* with Peggy Stern at the Merce Cunningham Studio, March 1977.
Courtesy Wendy Rogers.

PEGGY STERN JAZZ DUO

AND

SARA RUDNER NOVEMBER
WENDY ROGERS dancers DUETS

PEGGY STERN piano MOLLY'S
 SUITE

SUNDAY, MARCH 6, AT 2 P.M.
MERCÉ CUNNINGHAM DANCE STUDIO
55 BETHUNE ST. (WESTBETH) \$3/TDF
RESERVATIONS: 924-5451

APPENDIX G:

Wendy Rogers' handwritten cue sheet for November Duets. Courtesy Wendy Rogers.

NOVEMBER DUETS/MOLLY'S SUITE CUE SHEET

Peggy's Perfection
W dances on dt end of PP

#1 S joins - her 1 rock is 1, MUSIC begins on 5 or 6 rock
end: S & W on heels in corner, MUSIC ends nearly the same time
transition: S does a fragment

#2 Peggy counts tempo
S begins
W joins on 4th twist, MUSIC begins after S 4th twist
open ending W stops
transition: W does fragment, S echoes, MUSIC continues

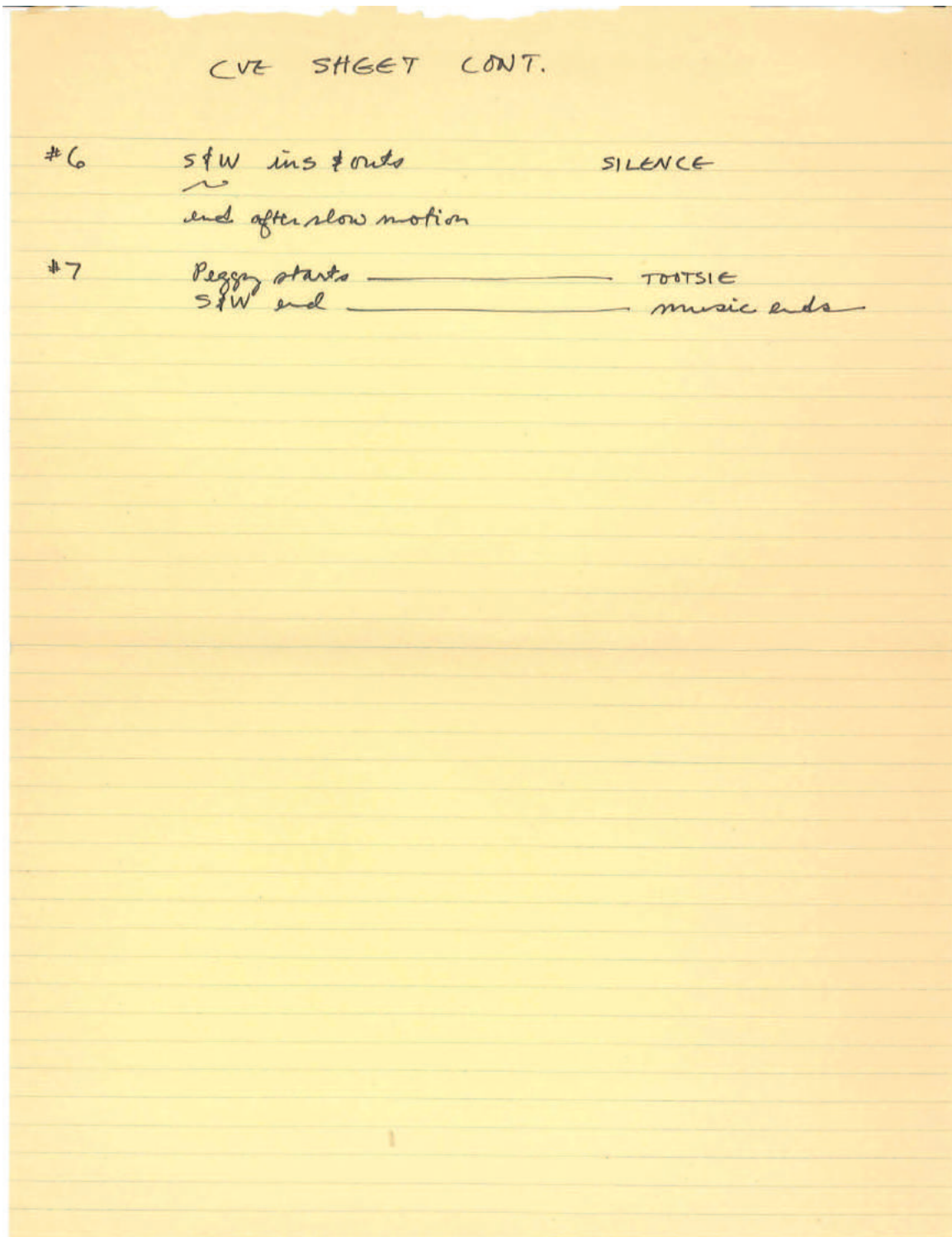
#3 S does pre-chicken waves, MUSIC phases into it
W joins 1 chicken wave
S & W end on floor, lying, MUSIC ends afterwards
transition: no fragments

#4 Peggy starts _____ BACH MUSIC
Here's Johnny: S do 1
W do 2, S-3, W-4, S-5,
W-6, S & W -7, 8, 9, 10
S & W end in still position, MUSIC changes back
to Here's Johnny
S & W get chairs

#5 Peggy starts _____ DARN THAT DREAM
S & W begins after 8, 1st
S & W end MUSIC ends a few beats later
W starts second part -
does the movement one
S joins _____ MUSIC begins
S & W sit MUSIC ends





APPENDIX G, CONTINUED:

Wendy Rogers' handwritten cue sheet for *November Duets*, page 2. Courtesy Wendy Rogers.



APPENDIX G, CONTINUED:

Wendy Rogers' transcribed cue sheet for *November Duets*. Courtesy Wendy Rogers. Transcribed by Josie Smith.

NOVEMBER DUETS/MOLLY'S SUITE	CUE SHEET
<p>Peggy's Perfection W dancers on ct and end of PP</p> <p>#1 S Joins - her 1 rock is 1 ,  end: S & W on heels in corner ,</p>	<p>MUSIC begins on 5 or 6 rock</p> <p>MUSIC ends nearly the same time</p>
<p>transition : S does a fragment</p>	
<p>#2 Peggy counts tempo S begins W joins on 4th twist  Open ending W stops</p> <p>transition: W does fragment, S echoes ,</p>	<p>, MUSIC begins after S 4th twist</p> <p>MUSIC continues</p>
<p>#3 S does pre-chicken waves, W joins 1 chicken wave  S & W end on floor, lying, ,</p> <p>transition: no fragments</p>	<p>MUSIC phases into it</p> <p>MUSIC ends afterwards</p>
<p>#4 Peggy starts ----- Here's Johnny: S does 1 W does 2, S-3, W-4, S-5, W-6, S & W ---- 7, 8, 9, 10 ----  S & W end in still position</p> <p>S & W get chairs</p>	<p>BACH MUSIC</p> <p>,MUSIC changes back to Here's Johnny</p>
<p>#5 Peggy starts ----- W begins after 8, 1 & S & W end</p> <p>W starts second part - Does the movement once S joins----- S & W sit</p>	<p>DARN THAT DREAM</p> <p>music ends a few beats later</p> <p>MUSIC begins MUSIC ends</p>

APPENDIX G, CONTINUED:

Wendy Rogers' transcribed cue sheet for *November Duets*, page 2. Courtesy Wendy Rogers. Transcribed by Josie Smith.

CUE SHEET CONT.

#6	S & W ins & outs ~ end after slow motion	SILENCE
#7	Peggy starts ----- S & W end-----	TOOTSIE music ends



APPENDIX G, CONTINUED:

Dance Umbrella program for a shared evening with Rachel Lampert and Dancers, Sara Rudner with Wendy Rogers, and Senta Driver, February 1977. Courtesy Wendy Rogers.

dance umbrella™
ROUNABOUT STAGE ONE

RACHEL LAMPERT AND DANCERS

SARA RUDNER
with Wendy Rogers

HARRY
dance and other works by senta driver

Photo: Francesca Bartoccini

APPENDIX G, CONTINUED:

Dance Umbrella program for a shared evening with Rachel Lampert and Dancers, Sara Rudner with Wendy Rogers, and Senta Driver, February 1977, continued. Courtesy Wendy Rogers.



Michael Kasdan and Michael O'Rand, Administrators
a joint project of TAG Foundation Ltd.,
Roundabout Theatre Company, Inc. and the Dance Companies.

RACHEL LAMPERT AND DANCERS

**SARA RUDNER
with Wendy Rogers**

HARRY

dance and other works by senta driver

Saturday, February 26, 1977 at 2:00 P.M.

RACHEL LAMPERT AND DANCERS

<i>Choreography</i>	Rachel Lampert
<i>Lighting</i>	Nicholas Wolff Lyndon
<i>Costumes</i>	Patricia McGourty

ISSUE

<i>Music</i>	Ivanovici	
Rachel Lampert	Holly Harbinger	Alfredo Gonzales

HOME

<i>Music</i>	Haydn		
Michael Blue Aiken	Kimberly Dye	Erica Everett	Holly Harbinger
Rachel Lampert	Eugene Roscoe	Merian Soto	

Rachel Lampert was born and brought up in Brooklyn. She has danced with Elina Mooney, Phoebe Neville, Jean Erdman and others. Her own choreography has been seen off-Broadway at the Public Theatre, Theatre at St. Clements, and at the Theatre de Lys. In 1974 she started to work with a group of dancers from which came the core of *Rachel Lampert and Dancers*. The company gave its first performance in October, 1975 and since then has been presented at American Theatre Lab, Manhattanville College, and at the New York Dance Festival in Central Park. Ms. Lampert's work has been commissioned by the Ram Island Dance Co., Portland, Maine, and by the Connecticut Ballet in New Haven.

Rachel Lampert and Dancers is presented by Cassandra Dance/Theatre Corp., a not-for-profit organization. For information please contact Nicholas Lyndon, 580 Henry Street, Brooklyn, New York 11231.

**SARA RUDNER
with Wendy Rogers**

<i>Choreography</i>	Sara Rudner
<i>Music</i>	Peggy Stern
<i>Costumes</i>	Robert Kushner
<i>Lighting</i>	Nicholas Wolff Lyndon

NOVEMBER DUETS/MOLLY'S SUITE

Premiere
Sara Rudner Wendy Rogers
Peggy Stern, *pianist*

APPENDIX G, CONTINUED:

Dance Umbrella program for a shared evening with Rachel Lampert and Dancers, Sara Rudner with Wendy Rogers, and Senta Driver, February 1977, continued. Courtesy Wendy Rogers.

SARA RUDNER received her Bachelor of Arts in Russian Studies from Barnard College. She began dancing professionally with Paul Sanasardo in 1964 and was also a member of the American Dance Company at Lincoln Center and the New York Shakespeare Festival's first Touring Children's Show. In 1966, she joined Twyla Tharp and Dancers, with whom she worked until 1974. Ms. Rudner has appeared with the Joffrey Ballet, Philobolus Dance Theater, and the Lar Lubovitch Dance Company, for whom she choreographed two works. Since 1972, Ms. Rudner has been presenting her own choreography, including recent appearances at the New York Dance Festival and the Cunningham Dance Studio. She has received choreography grants from the Creative Artists Public Service Program and the New York State Council on the Arts.

WENDY ROGERS has been working in collaboration with Sara Rudner since 1974. In addition to performances of her own choreography, Ms. Rogers has performed with Carolyn Brown, Margaret Jenkins, and David Wood, She is currently studying and teaching at the Viola Farber Dance Studio.

PEGGY STERN, jazz pianist and composer, is a graduate of the Eastman School of Music and received a Masters in Music from the New England Conservatory of Music. Ms. Stern has taught and presented concerts of classical music before turning to improvisation and jazz. She appears frequently in jazz clubs around New York City (Bradley's, Boomers) in collaboration with other jazz musicians.

SARA RUDNER is presented by the 18th Street Dance Foundation, a non-profit, tax-exempt organization. She is represented by Performing Artservices, 463 West Street, New York, N. Y. 10014.

HARRY

dance and other works by senta driver

MATTERS OF FACT

(1976)

Timothy Knowles Senta Driver Michaele Salladé

GALLERY

(1977)

Premiere

Music

John Fahey
The Death of the Clayton Peacock,
Dance of the Inhabitants of the
Invisible City of Bladensburg,
Sunflower River Blues,
Orinda-Moraga
Patsy Cline
Bobby Bare
Robin Kronstadt

Lighting Design

Timothy Knowles Michaele Salladé Genevieve Weber Senta Driver

Senta Driver prepared for her career at Ohio State University; began it in the Paul Taylor Dance Company; and now continues it as dancer and choreographer for HARRY. The company gave its first performances in March 1975, and has appeared since then on series and festivals in the New York area, including the 1976 Delacorte Festival. Timothy Knowles and Michaele Salladé are its second generation, and Genevieve Weber appears as an apprentice by arrangement with New York University.

HARRY is presented by HARRY's Foundation Inc., 62 Leroy Street, New York, 10014, a non-profit, tax-exempt organization. It is represented by Trinity Associates, 302 West 87th Street, New York, 10024.

The Company extends thanks to the members of management and service organizations who served today as the Gallery.

Casts and Programs subject to change.

TAG Foundation Ltd. gratefully acknowledges the support of the New York State Council on the Arts, the National Endowment for the Arts, The Ford Foundation, The Andrew W. Mellon Foundation and the CBS Foundation which have helped to make Dance Umbrella possible.

APPENDIX G, CONTINUED:

Dance Umbrella program for a shared evening with Rachel Lampert and Dancers, Sara Rudner with Wendy Rogers, and Senta Driver, February 1977, continued. Courtesy Wendy Rogers.



WE NEED YOUR OPINION . . .

The continuance of Dance Umbrella depends on your reaction. Your support, in the form of your tax-deductible contribution, demonstrates public interest in our concept and provides vitally needed funds to cover the project's costs. Help assure future seasons of the best in innovative dance events by sending your contribution to: TAG Foundation Ltd., 463 West Street, New York, N.Y. 10014.

TAG FOUNDATION LTD., a non-profit service organization formed in 1971, provides technical and administrative services to Dance and Theatre. TAG consists of six professionals with extensive experience in production management, lighting design, stage management, tour coordination, general and company management, who have worked on and off Broadway, with commercial and non-profit dance groups, in the U.S. and abroad. In addition to the Administration of DANCE UMBRELLA and the annual NEW YORK DANCE FESTIVAL in Central Park, TAG's activities include consultation and management of performance series and individual company concerts, employment referral for technical theatre personnel, and technical/management seminars and workshops.

TAG FOUNDATION LTD.

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 AdvertisingSheldon Baron, Barbara Ellran,
 Krone-Olim Advertising, Inc.
 GraphicsBen Patitucci
 Video RecorderMaxine Wishner
 General CounselHarvey Horowitz,
 Squadron, Ellenoff and Plesent
 AccountantBernard L. Dikman, C.P.A.
 InsuranceR. A. Boyer
 PrintingDegraw Printing & Litho, Inc.

**DANCE UMBRELLA SELECTION COMMITTEE
 1976-77 SEASON**

Ivy Clarke	Stuart Hodes
Maxine Glorsky	Peter Saul
Bessie Schoenberg	

ROUNABOUT THEATRE COMPANY, now in its 11th season, is taking its place as one of New York's premier arts centers. Led by Gene Feist and Michael Fried, Roundabout is adding the finest in dance and music to its already impressive record of more than 70 theatre classics and new works. In 1974 Roundabout converted the 23rd Street Cinema into its new home, Stage One. In 1975 Gene Feist and Michael Fried joined with TAG Foundation Ltd. and the dance companies to inaugurate Dance Umbrella.

ROUNABOUT THEATRE COMPANY BOARD

Mrs. Doris Cole Abrahams	Gene Feist
William G. Bardel	Michael Fried
Dr. John A. Cook	Ronald King
Mrs. Cornelius Crane	Donald Oresman
	Raoul Pujol

ROUNABOUT THEATRE COMPANY, INC.

Gene Feist	Michael Fried
Producing Directors	
General Manager	Mary Beth Carroll
Assistant Producer	Gary Levine
Director of Planning and Development	Val More
Director of Education	Judith Katz
Subscription Managers	Ed Lewis, K.J. Mitchell
Company Manager	David Krimm
Treasurer	David Cash
Technical Coordinator	R.J. Turick
Audience Development Associate	Susan Knill
Executive Assistant	Josephine Feagley
Senior Administrative Assistant	Arthur Pearson
Administrative Assistant	Martin Gewirtz
Press Coordinator	Mark Arnold
"All the Arts for All the Children"	
Coordinator	Audrey Nass
Resource Artists	Cris Garambo, Sarah May
Production Stage Manager	Robert Neu
Costume Supervisor	Nancy L. Johnson
Costume Associate	Marianne Egan
House Manager	James DiPaola
Assistant House Manager	T.R. Bruce
Concessionaire	Henry Orenstein
Electricians	Cory Rudich, B.L. Harmon, Glennis Milliken
Technical Staff	Matthew Ellison, Paul Moser, Chris Gregson, Marc Burd
Composer in Residence	Phillip Campanella
Receptionist	Rose Marie Albury
Interns	Steve Kolb, Merri Ann Milve, Jane Barrell, Jonathan Alpert, Phil MacGregor, Mary Grace Pizzulo, Debbie Roth
Porter	Cyril Cruickshank
Counsel	Greenbaum, Wolff, & Ernst
Accountant	Touche Ross Co.
Graphics	Walter Harper
Photographer	Amnon Ben Nomis
Insurance	Harry Hyman
Insurance Adjusters	Stichler & Wolkow
Architects	Peter Blake & Brian Smith
General Contractor	James Mehiman Construction Corp.
House Electrician	Courtlite Electric Co., Inc.

WARNING

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre without the written permission of the management, is prohibited by law. Violations may be punished by ejection and may render the offender liable for money damages.

FIRE NOTICE: The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performance and intermissions. This violates a City ordinance and is punishable by law.

John T. O'Hagan—FIRE COMMISSIONER

APPENDIX G, CONTINUED:

Flyer for Dance Umbrella's Spring Season, 1977. Courtesy Wendy Rogers.

dance umbrella
 SPRING SEASON
 FEBRUARY 16th - MARCH 20th, 1977

1st Week DAN WAGONER AND DANCERS
 Feb. 16, 18, 19, 20 Eves.
 A NEW WORK* / Choreography: Dan Wagoner
 SONGS** / Choreography: Dan Wagoner / Music: Mendelssohn, Grieg, Brahms, Dvorak
 A DANCE FOR GRACE AND ELWOOD / Choreography: Dan Wagoner / Music: Carole Weber, Robert Sallier
 Feb. 17 Eve.
 TAXI DANCES / Choreography: Dan Wagoner / Music: Michael Sahl
 BROKEN HEARTED RAG DANCE / Choreography: Dan Wagoner / Music: Scott Joplin
 A SAD PAVANE FOR THESE DISTRACTED TIMES / Choreography: Dan Wagoner / Music: Tomkins
 SUMMER RAMBO / Choreography: Dan Wagoner / Music: J.S. Bach
 Feb. 19 Mat.
 BRAMBLES / Choreography: Dan Wagoner
 A NEW WORK* / Choreography: Dan Wagoner
 SUMMER RAMBO / Choreography: Dan Wagoner / Music: J.S. Bach
 Feb. 20 Mat.
 TAXI DANCES / Choreography: Dan Wagoner / Music: Michael Sahl
 BROKEN HEARTED RAG DANCE / Choreography: Dan Wagoner / Music: Scott Joplin
 A SAD PAVANE FOR THESE DISTRACTED TIMES / Choreography: Dan Wagoner / Music: Tomkins
 SONGS** / Choreography: Dan Wagoner / Music: Mendelssohn, Grieg, Brahms, Dvorak

2nd Week LAR LUBOVITCH DANCE COMPANY
 Feb. 22 - 27 Eves. / 27 Mat.
 LES NOCES / Choreography: Lar Lubovitch / Music: Igor Stravinsky
 A NEW WORK / Choreography: Lar Lubovitch / Music: Steve Reich
 SPECIAL MATINEE PERFORMANCE
 Feb. 26 Mat.
RACHEL LAMPERT AND DANCERS
 ISSUE / Choreography: Rachel Lampert / Music: Nanovic
 HOME / Choreography: Rachel Lampert / Music: Haydn
SARA RUDNER
 with Wendy Rogers
 A NEW WORK* / Choreography: Sara Rudner / Music: Peggy Stern
HARRY
 dance and other works by senta driver
 MATTERS OF FACT
 GALLERY* / Music: John Fahey, Patsy Cline, Bobby Bare

3rd Week MEREDITH MONK / THE HOUSE
 Mar. 1 - 6 Eves. / 5, 6 Mats.
 PARIS / CHACON / VENICE** / MILAN** a trestle** / The Mazzilli Monk and Ping Chong / Music: Meredith Monk / Text: Ping Chong

4th Week KATHRYN POSIN DANCE COMPANY
 Mar. 8, 10, 11, 13 Eves. / 12 Mat.
 SOFT STORM* / Choreography: Kathryn Posin and The Company / Music: Erik Satie
 IN A CRYSTAL PALACE* / Choreography: Lance Westgard / Music: Mozart, Lenz, Cooperin
 WAVES / Choreography: Kathryn Posin and The Company / Music: Laurie Spiegel
PHOEBE NEVILLE DANCE COMPANY
 Mar. 9 Eve. / 13 Mat.
 MOSAIC / Choreography: Phoebe Neville / Music: Meredith Monk
 TIBERS* / Choreography: Phoebe Neville / Music: Carole Weber
 GARYATID / Choreography: Phoebe Neville / Music: Alan Lloyd
 DRACLES / Choreography: Phoebe Neville / Music: Eleanore Hovda
 Mar. 12 Eve.
 MOSAIC / Choreography: Phoebe Neville / Music: Meredith Monk
 TIBERS* / Choreography: Phoebe Neville / Music: Carole Weber
 GARYATID / Choreography: Phoebe Neville / Music: Alan Lloyd
 GRAP* / Choreography: Phoebe Neville / Music: Traditional

5th Week MERCÉ CUNNINGHAM AND DANCE COMPANY
 Mar. 15 - 20 Eves.
 EVENTS #106-101 / Choreography: Merce Cunningham / Music: David Tudor, John Cage, David Berlan, Anna Lockwood, Joan Llarbira
 *Preadere / **New York Preadere / programs subject to change

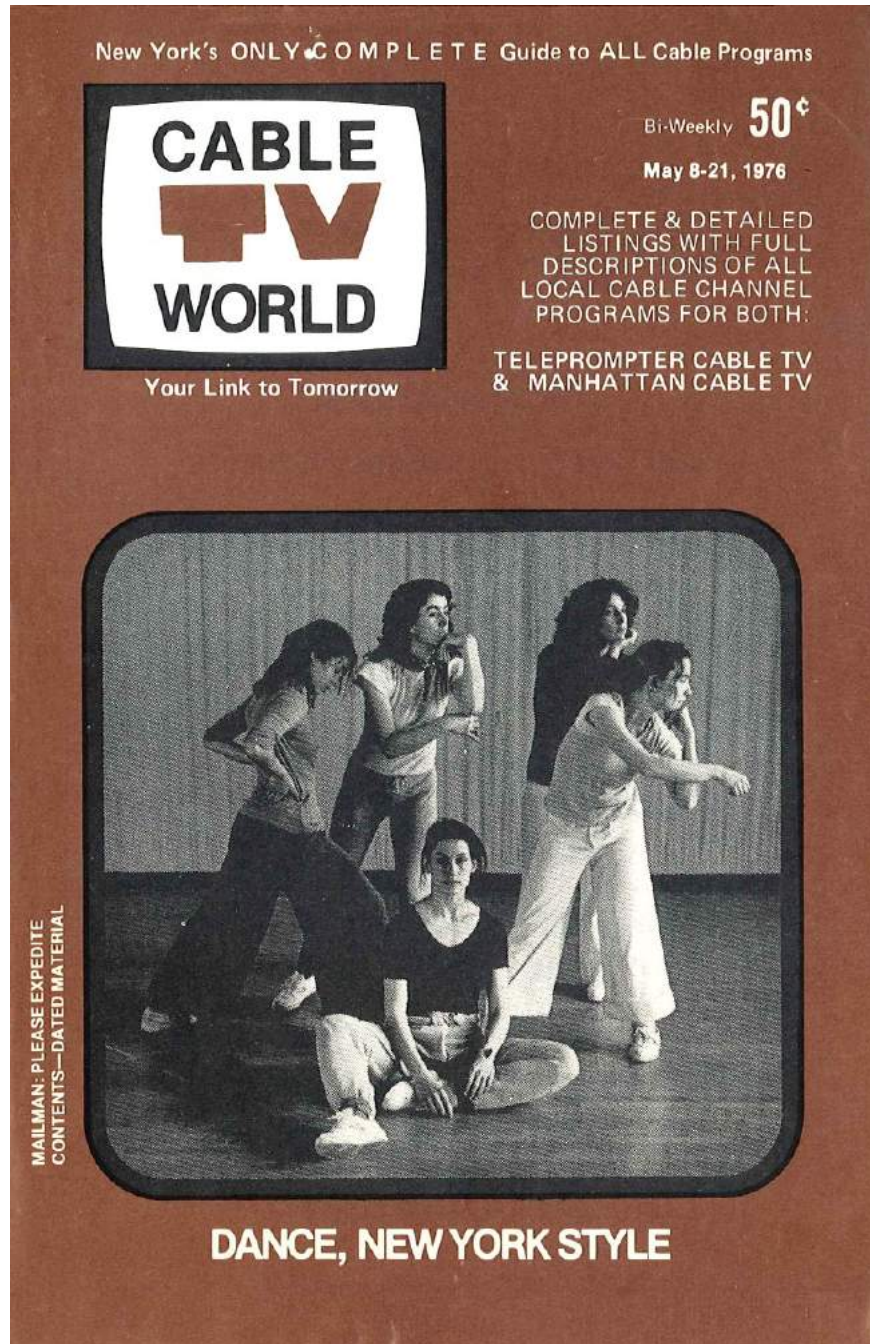
SEATS: \$6.00, \$4.00 / Eves. at 8 / Sat. & Sun. Mats. at 2
 TDF Dance Vouchers plus \$2.00 at D.O. Only / Student Rush with I.D. \$4.00

ROUNDOABOUT STAGE ONE / 333 West 23rd St.
 N.Y.C. 10011/924-7160

2nd Week LAR LUBOVITCH DANCE COMPANY
 Feb. 22 - 27 Eves. / 27 Mat.
 LES NOCES / Choreography: Lar Lubovitch / Music: Igor Stravinsky
 A NEW WORK / Choreography: Lar Lubovitch / Music: Steve Reich
 SPECIAL MATINEE PERFORMANCE
 Feb. 26 Mat.
RACHEL LAMPERT AND DANCERS
 ISSUE / Choreography: Rachel Lampert / Music: Nanovic
 HOME / Choreography: Rachel Lampert / Music: Haydn
SARA RUDNER
 with Wendy Rogers
 A NEW WORK* / Choreography: Sara Rudner / Music: Peggy Stern
HARRY
 dance and other works by senta driver
 MATTERS OF FACT
 GALLERY* / Music: John Fahey, Patsy Cline, Bobby Bare

APPENDIX H:

Article in *Cable TV World* (May 18–21, 1976) about dance in New York City, featuring the Sara Rudner Performance Ensemble, also pictured on the cover. From left to right: Shana Menaker, Wendy Rogers, Risa Jaroslow, Robin Davis, and Deni Banks (sitting). Courtesy Wendy Rogers.



APPENDIX H, CONTINUED:

Article in *Cable TV World* (May 18–21, 1976 about dance in New York City, featuring the Sara Rudner Performance Ensemble, continued. Courtesy Wendy Rogers.

DANCE, NEW YORK STYLE



CABLE TV WORLD PHOTO BY ROBERT SEFOIK

Host Joan O'Neill and producer Dennis Diamond of "Dance New York Style."

by Janice Schreier

One of the unique indicators of any culture is its dance; it is possible to distinguish one culture from another simply by its individualized, stylized body movements. For example, Chinese, Indian, Eastern or Western peoples are easily discernible by their particular modes of expression. Dance is, in fact, one of the oldest forms of creative expression known, having been depicted from earliest times on the walls of caves, temples and palaces in every part of the world which has experienced the dubious blessing of human habitation. At varying times and in varying civilizations dancers have been regarded and treated as pampered national treasures, even considered the exclusive domain of noble, elite or priestly classes.

Yet in American culture dance has been, until fairly recently, more or

less regarded as the icing on the cake—nice, but hardly vital; sometimes even slightly suspect. As a result, except for the well-known few, the majority of dance companies go unheralded and unfunded. During the month of January, for instance, there were some 250 concerts in New York City, performed by some fifty different companies, yet the public was aware of perhaps no more than three or four. What of the remaining forty-six or so? Why were they unheard from?

The answer is simple: money. Dance is an extremely expensive undertaking. Admission fees, no matter how high they may appear to the theatregoing public, cannot begin to cover expenses involved in putting on even a three or four-day exhibition. Certainly then, unsubsidized, poorer companies cannot

74 CABLE TV WORLD

APPENDIX H, CONTINUED:

Article in *Cable TV World* (May 18–21, 1976 about dance in New York City, featuring the Sara Rudner Performance Ensemble, continued. Courtesy Wendy Rogers.



A rehearsal of Sara Rudner dancers at New York studio.

hope to afford the advertising fees necessary to bring their art to public attention.

Into this vacuum has stepped a group of dedicated young people who are trying to remedy this problem. Their answer has been a bi-weekly cable show, *Dance, New York Style*, which is designed, in the words of its producer, Dennis Diamond, "to give free publicity to professional dance companies, provided they will be appearing in New York City, prior to their upcoming concerts."

A graduate of the High School of Performing Arts where he majored in dance, Dennis was himself a professional dancer for several years and has been involved with the Louis Falco Dance Company and the Friends of the Performing Arts. His lean, lithe body exudes the controlled energy equated with, and necessary to, professional dance and his attitude is one of intense dedication to this cause. For Dennis, one perceives, dance is not a passing fancy or mere amusement; it is, rather, a keen and well formed interest, one he would like to share

and see nurtured. "I believe in dancers" he says. "I know how difficult it is for them, how financially constrained the companies are. I cannot ask them to pay for advertising, yet they must have it. Hence, *Dance, New York Style*. It's a beginning, at least."

The show is hosted by Joan O'Neill, who has been very active in the cable television field for quite some time. She was New York's first TV "anchorwoman", appearing on TelePrompTer's Evening News, and is a script consultant to the ABC-TV daytime serial, "Ryan's Hope". (The job of the show's heroine is based on Joan's experiences as a cable TV reporter.)

For dance enthusiasts, the show features those companies which are appearing in New York at little known places. One can see works of both new companies as well as older ones. Interpretive, ballet, flamenco, all types. I, for example, viewed a performance by a repertory company consisting of Jane Kosminsky and Bruce Becker. At each concert they perform five pieces choreographed for two dancers (hence their name,

CABLE TV WORLD 75

APPENDIX H, CONTINUED:

Article in *Cable TV World* (May 18–21, 1976 about dance in New York City, featuring the Sara Rudner Performance Ensemble, continued. Courtesy Wendy Rogers.

the 5 By Two Dancers). While they are not as well known as the Joffrey, they are *good*. So good that they have been permitted to perform the works of choreographers of the stature of Jose Limon and the recently acclaimed Twyla Tharp. They have even had works done specifically for them by Sokolow and received encouraging reviews from Clive Barnes. In months ahead, viewers will be treated to the works of the Ballet Hispanico, and *emigre* Russian ballerina Kalaria Fedicheva, who will shortly be seen at Town Hall.



CABLE TV WORLD PHOTO BY ROBERT SEFCK

Choreographer Sara Rudner, subject of a program of "Dance New York Style."

The general format of the show consists of a section devoted to interviews, liberally interspersed with excerpts of the dances to be performed during the upcoming concerts. It is almost a truism that dancers are seen but not heard; therefore it is, I must admit as a dance enthusiast myself, most refreshing to actually *hear* what these people have to say. The problems involved, and the anecdotes and witticisms of which they are capable are

quite delightful. For example, when asked why the 5 By 2 Company had been formed, Miss Kosminsky states, with wry amusement, "Well, it was the quickest way we could find to poverty." Another is a story of their exploits while on tour in the exotic reaches of Kodiak, Alaska. Admittedly, while to be a smash in Kodiak might not be quite the same as on Broadway, still it *is* bringing art to places that hunger for it.

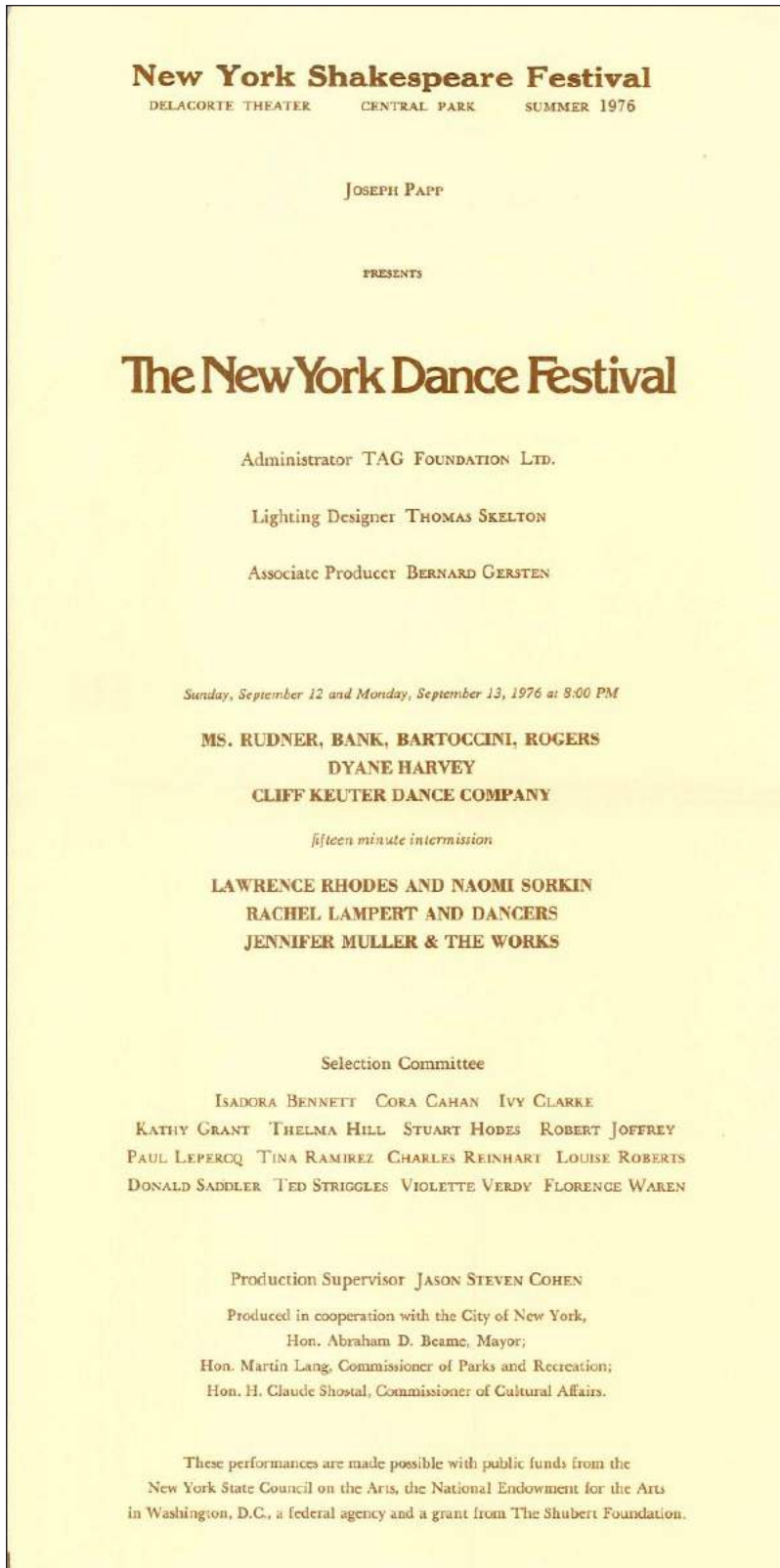
In the world of their peers, "*Dance New York Style*" has become so popular that Mr. Diamond now receives at least two calls a week from visiting companies asking to be on the show, and the Lincoln Center Library Dance Research Collection has requested copies of all performances for its archives. The program is closed by a listing of all dance recitals to be presented during the particular month, with a listing of the companies involved and where the recital is to be held. The show is seen on TelePrompTer on Mondays at 5:30 and Wednesdays at 7:00 p.m. and is usually scheduled on Mondays and Wednesdays as well on Manhattan Cable, but times differ frequently, so consult our listings.

At a time when the creative arts have been neglected by their main source of income: patronage and subsidies by government (which seems to consider this sector of the community superfluous, if not frivolous during times of economic difficulties)—*Dance, New York Style* is, as Mr. Diamond puts it, at least an attempt to help those lesser known, struggling groups of creative artists who have limited means of making their presence known. And it is, as well, an imaginative use of the cable medium, beneficial to artists in question, and to the viewing subscribers.

76 CABLE TV WORLD

APPENDIX I:

New York Dance Festival Program, Summer 1976. Courtesy Wendy Rogers.



APPENDIX I, CONTINUED:

New York Dance Festival Program, Summer 1976, continued. Courtesy Wendy Rogers.

MS. RUDNER, BANK, BARTOCCINI, ROGERS

WENDY'S SOLUTION

Premiere

Choreography Sara Rudner

Deni Bank Francesca Bartoccini Wendy Rogers
Sara Rudner

The creation of this piece was made possible in part with funds from C.A.P.S.

DYANE HARVEY

ROOTS

(1972)

A Dedication to Black Women

Choreography Eleo Pomare

Music American Folk
Billie Holiday
Nikki Giovanni

Costume Paul Morisset

Lighting Sandra Ross

Stage Manager David Blackwell

CLIFF KEUTER DANCE COMPANY

THE MURDER OF GEORGE KEUTER

(1975)

Choreography Cliff Keuter

Music Cliff Keuter
tape collage

Set Design Walter Nobbe

John Dayger Ernest Pagnano Michael Tipton Cliff Keuter

Administrator Alan Kifferstein

Stage Manager Edward Efron

The dance was begun the day that the choreographer learned that his cousin had been murdered by a sniper as he jogged on the beach at San Francisco. The dance is a cry against all killing and the guns that are everywhere.

This dance was created in part through grants from the National Endowment for the Arts in Washington, D.C., a federal agency and the New York State Council on the Arts.

Represented by Barry Weissler
National Theatre Company
165 West 46th Street, Suite 1202
New York, N.Y. 10036

fifteen minute intermission

APPENDIX I, CONTINUED:

New York Dance Festival Program, Summer 1976, continued. Courtesy Wendy Rogers.

LAWRENCE RHODES AND NAOMI SORKIN

ANDANTE CANTABILE

Premiere

Choreography Paul Sanasardo

Music Georges Enescu

Sonata #3, Opus 24

Costume Design Paul Sanasardo

Costume Execution Kimlin Daly and Sue Rogers

Lawrence Rhodes and Naomi Sorkin are two of America's most renowned dancers, both possessing a strength of technique and a dramatic power which has made them favorites with choreographers around the world. Miss Sorkin has been a soloist with American Ballet Theatre and principal dancer with the San Francisco and the Eliot Feld Ballets, and has guested with many ballet and modern companies. Mr. Rhodes has been associated with the Joffrey, Harkness, Eliot Feld and Pennsylvania Ballet companies, and has guested with numerous companies in the United States and Europe.

This work is made possible through the generous contribution of
The Eugen Friedlaender Foundation, Inc.

Represented by Tornay Management, Inc.
1995 Broadway
New York, N.Y. 10023

RACHEL LAMPERT AND DANCERS

ISSUE

(1975)

Choreography Rachel Lampert

Music Ivanovici

Arranged by Sergio Cervetti

Costumes Patricia McGourty

Holly Harbinger Alfredo Gonzales Rachel Lampert

Stage Manager Nicholas Wolff Lyndon

Represented by Nicholas Wolff Lyndon
580 Henry Street
Brooklyn, N.Y. 11231

JENNIFER MULLER & THE WORKS

SPEEDS

(1974)

Choreography Jennifer Muller

Music Burt Alcantara

Lighting Richard Nelson

Costumes Maire Feinberg and The Body Works

Jennifer Clark Carol-rae Kraus Jennifer Muller Angeline Wolf

Matthew Diamond Christopher Pilafian John Preston

Administrator Carl Hunt

Speeds was made possible by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

The Lost and Foundation for the Arts is supported in part by grants from the National Endowment for the Arts in Washington, D.C., a federal agency, and the New York State Council on the Arts.

Represented by Carl Hunt
The Lost & Foundation for the Arts, Inc.
131 West 24th Street
New York, N.Y. 10011

casts and programs subject to change

APPENDIX I, CONTINUED:

New York Dance Festival Program, Summer 1976, continued. Courtesy Wendy Rogers.

STAFF FOR THE NEW YORK DANCE FESTIVAL			
Administrator	TAG Foundation Ltd.		
Press Representative	Susan L. Schulman		
Associate Lighting Designer	Louise Guthman		
Stage Managers	Robert Kellogg, Rosemary Cunningham		
Technical Director	Darrell Ziegler		
Production Electrician	Richard Borman		
Master Carpenters	Kevin Connor, Otis Davis		
Master Electrician	Eric Blasenheim		
Electricians	Gail Dahl, Kathleen Moore, Gary Ware		
Property Crew	Varel McComb, Bill Bell, Frank Mitton, Sally Hasenfeld		
Audio Master	Julian Josephson		
Audio Assistants	Anthony Meola, Fred Bucholz		
Wardrobe Crew	Gindy Dangle, Melissa Adzima		
Production Assistants	Kit Harding, Deborah Hazlett		
Assistant to Mr. Skelton	Tim Snyder		
House Manager	Bert Otley		
Assistant House Managers	Arthur Leon, Roy Briscoe		
Box Office	William Asai, Thomas Fluellen		
Courier	Richard Leon		
Rehabilitation of the Delacorte: Architect — Giorgio Cavaglieri, F.A.I.A.; General Contractor, Yorke Construction Corp. — Victor Goldberg, President.			
FOR TAG FOUNDATION LTD.			
Maxine Glorsky	Beverly Emmons	Composi	William Hammond
Bruce Hoover	Michael Kasdan	Marie Meachum	Michael O'Rand
STAFF FOR THE NEW YORK SHAKESPEARE FESTIVAL			
General Manager	Robert Kamlot		
General Press Representative	Merle Debuskey		
Production Manager	Andrew Mihok		
Costume Shopmaster	Milo Morrow		
Director of Play Development	Gail Merrifield		
Development	William Hicks		
Subscription Director	Alison Harper		
Audience Development	Nancy Heller		
Casting Director	Rosemarie Tichler		
Administrative Manager	Duane Wolfe		
Press Representative	Bob Ullman		
Comptroller	Bruce Delaney		
Writers' Unit Coordinator	Ed Bullins		
Assistant to the Producer	Marilyn Lebowitz		
Assistant to the Associate Producer	Peggy Marks		
Technical Director	Mervyn Haines, Jr.		
Production Prop Master	Leslie E. Rollins		
Audio Master	Roger Jay		
Master Electrician	Victor En Yu Tan		
Development Assistants	Marian Wallace Brown, Stephen Morris		
Play Development Coordinator	Lynn Holst		
Play Development Assistant	Liz Coe		
Administrative Assistant to Mr. Papp	Debra Tanklow		
Costume Shop Assistant	Paul Martino		
Casting Coordinators	Mary Colquhoun, James Nicola		
Casting Assistants	Patricia Golden, Joanna Ross		
Subscription Assistants	Sally Greenhut, Robert Blacker		
Accounting	William Booker, Catherine Cameron		
Assistant to the General Manager	Mary Kaye Bernardo		
Managerial Assistants	Janice Cwill, Roger Gindi		
Audience Development Assistant	Abraham Teisenbaum		
Press Assistant	Eileen McMahon		
Administrative Assistants	Dan Battles, Emmett Foster, Michele Katz, Serge Mogilat, Albert Quinton, Jeffrey Sosnick		
Wigmaster	J. Roy Helland		
Assistant Production Prop Master	Larry Fulton		
Property Assistant	Wendy Neuss		
Property Staff	Tim Farmer, Martha Greene, Hank Moore, Marty Tudor, Patricia Hoehn		
Receptionist	Gigi Lilavois		
Music Operations	Herbert Harris		
Graphics Design	Susan Frank		
Photographer	George E. Joseph		
Advertising	Case & McGrath		
Printing Consultant	Harold Friedlander		
Display	King Display		
Driver	Rodney Rincon		
The taking of pictures or the operating of any recording device in this theater is strictly forbidden. Smoking in the theater is prohibited.			
Those interested in participating in the 1977 New York Dance Festival should address their requests, in writing, to: Selection Committee, New York Dance Festival c/o TAG Foundation Ltd., 468 West Street, New York, N.Y. 10014.			

APPENDIX J:

Wendy Rogers' handwritten notes for *Dancing May's Dances*, 1976. Courtesy Wendy Rogers.

Friday June 18, 1976
Notes - Sara's piece "Dancing May's Dances"
My part
Sara starts
We walk out and form a line - I m^{end up as} second in from stage rt - Robin is on my left Sara is on my right
after she finishes her introduction which travels past each of us acknowledging some part of our dance material.
Sara backs into place
facing stage left - I paw the ground with my feet - doing the "ready go" from the trio - I rush diagonally out stop - go back join Robin in a jump with head over the top rt (left: stop step lunge turning to rt (travelling stage left all the while) 2 of Shana's left shoulder touch (with rt. hand) rt shoulder - hand behind back palm out & 3 step turn - into place in a dump behind Deni - Shana downstage rt, Risa upstage left close - 6 shoulder shakes forward and back curves sequentially
throw head back arch, then forward swing rt (look upstage) swing to left - left hand on chin rt hand on left elbow - Fricctt
Wait for Deni's cue - (lz crossed stop) start moving stage rt - moderate tempo 3 cts paw ground - face downstage left diagonal 4 cts Shana touch thing, 4 cts paw & turn, 4 cts throw rt hand across & up left - rt foot off ("Tracks") step rt turn in place with arms up and lean. 2 cts paw 2 4 cts tracks - touch left, rt hand out - watch Shana - she starts to walk - walk backwards to a place slightly downstage and st. rt of Robin (but basically over on st. left) do arms from trio until Risa says Go. (t fast 123, 223, 323 slow down to super slow by 623. Count one shape rt hip out ct 2 hands far & cross each other - left knee bent turned in, foot flexed & up, 3 hands to side rt as in offer for Chinese partners. Then whisper YATATATA - looking up, hunching shoulders, clench hands softly, elbows bent wait for Francesca to finish windmill arms: we three winks and a punch. Deni's path upstage - face left - lean downstage with body ^{arms overhead} - reach left leg upstage 3 touches step behind with rt foot - back turn stutter left foot one put weight on it & hop - O left arm in ward - step rt to turn left 3 steps - reverse left arm out head to ceiling and drop left arm down. Plus walk fwd doing settings

APPENDIX J, CONTINUED:

Wendy Rogers' handwritten notes for *Dancing May's Dances*, 1976, page 2. Courtesy Wendy Rogers.

of Lisa's face fingers - freeze - until she's done - then
do slow plie' head down then until others catch up & start
to jump. led dog phrase fast, full, in place then turn
& do slowly then everyone. hands signal - saving - walk -
fall. up Robin's lean 2 times walk full up, lean 2 times
freeze for Robin's solo - then start phrase small at first
lean lean change fake jump 2 shows, sit down shake
into pose - up one track backwards 6 cts - 3 cts of
Lisa's face - exit stage left with Denis
#

sitting trio
- 4 of us do slow follows: Sara then share lead
alphabet with heads - once small slowish, once big
1 2 3 4 5 6 7 8 9 10, 10² 10³ 10⁴ 10⁵ hold small again

animals:
st. st - gorilla, camel, racoon, lison -
emunion throw at F's feet she leaps over

→ Break - I catch breath - begin next
Chaos

APPENDIX J, CONTINUED:

Wendy Rogers' transcribed notes for *Dancing May's Dances*, 1976. Courtesy Wendy Rogers. Transcribed by Josie Smith.

Friday June 18, 1976

Notes-Sara's piece "Dancing May's Dances"

My Part

Sara starts end up as

We walk out and form a line — I'm ↑ second in from stage rt - Robin is on my left. Sara is on my right after she finishes her introduction which travels past each of us acknowledging some part of our dance material.

Sara backs into place

facing stage left - I paw the ground with my feet - doing the "ready go" from the trio - I rush diagonally out stop - go back join Robin in a jump with head over the top rt left : step step lunge turning to rt (travelling stage left all the while) 2 of Shana's left shoulder touch (with rt. hand) rt shoulder - hand behind back palm out & 3 step turn - into place in a clump behind Deni - Shana downstage rt. , Risa upstage left close- 6 shoulder shakes forward as back curves sequentially throw head back arch, then forward swing rt (look upstage) swing to left - left hand on chin rt hand on left elbow - FREEZE Wait for Deni's cue - (leg crossed stop) Start moving stage rt - moderate tempo 3 cts paw ground - face downstage left diagonal 4 cts Shana touch thing, 4 cts paw & run, 4 cts throw rt hand across & up left - rt foot off ("Tracks") stop rt turn in plié with arms up and lean. 2 cts paw 2 4cts Tracks - touch left, rt hand out - watch Shana - she starts to walk - walk backwards to a place slightly downstage and st. rt of Robin (but basically over on st. left) do arms from trio until Risa says GO. Ct fast 123, 223, 323 slow down to super slow by 623 count one shape rt hip out, ct 2 hands far & cross each other - left knee bent turned in, foot flexed & up, at three hands to side rt as in offer for Chinese partners. Then whisper YA TA TA TA - looking up, hunching shoulders, clench hands softly, elbows bent wait for Francesca to finish windmill arms : [cue] three circles and a punch. Deni's path upstage - face left - lean downstage with body & arms overhead - reach left leg upstage 3 touches step behind with rt foot - back turn stutter left foot once put weight on it & hop - left arm in ward - step it to turn left 3 steps - reverse left arm out head to ceiling end chop left arm down. Plié walk fwd. doing sections of Risa's face fingers - freeze - until she's done - then to low plié head down turn until others catch up & start to jump. Red dog phrase fast, full, in place then turn & do slowly thru everyone. Hands signal - pawing - walk - fall. Up Robins's [lean] 2 times walk full up, lean 2 times freeze for Robin's solo - then start phrase small at first each lean change fake jump 2 Shanas, sit down shake into pose - up one track backwards 6 cts - 3 cts of Risa's face - exit stage left with Deni's.

#

Sitting Trio

-4 of us do slow follow: Sara then Shana lead alphabet with heads - once small slowish, once

1 2 3 4 5

big 123456789 10, 10 10 10 1 hold small again

Animals:

st. rt - gorilla, camel, raccoon, bison -

[] throw at F's feet she leaps over

→ Break - I catch breath - begin next chaos

APPENDIX J, CONTINUED:

Postcard for *Dancing May's Dances* at the Merce Cunningham Studio, May 1976. Courtesy Wendy Rogers.



choreographer
SARA RUDNER

DANCING MAY'S DANCES

sara rudner
deni bank
robin davis
wendy rogers
risa jaroslow
shana menaker
francesca bartoccini

merce cunningham dance space
55 bethune st (westbeth) \$3/tdf
reservations 989-2230

CHOREOGRAPHERS THEATRE

MAY 21 9:00 PM **22, 23** 7:30 PM

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APPENDIX J, CONTINUED:

Program for *Dancing May's Dances* at the Merce Cunningham Studio, May 1976. Courtesy Wendy Rogers.

MERCE CUNNINGHAM DANCE STUDIO MAY 21 AT 9 P.M.
WESTBETH, NEW YORK CITY, 1976 MAY 22 & 23 AT 7:30 P.M.

**SARA RUDNER, WENDY ROGERS, RISA JAROSLOW
ROBIN DAVIS, SHANA MENAKER, DENI BANK,
FRANCESCA BARTOCCINI**

DANCING MAY'S DANCES

CHOREOGRAPHY	SARA RUDNER
MUSIC	SMOKEY ROBINSON & THE MIRACLES
COSTUMES	JOHN DAYGER & THE STUDIO
LIGHTING	ANDY TRON
HOUSE	BRUCE DE STE. CROIX, ALAIN BIDRON, VERONIQUE FRÉLAUT

SPECIAL THANKS TO SERGIO CERVETTI, SUSAN WEBER,
CHARLES ATLAS, FRANCESCA BARTOCCINI AND
THE ROXANNE DANCE FOUNDATION, INC.

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