

June 22, 1973

Steina and Bohuslav Vasulka
111 East 14th Street
New York, N.Y. 10003

Dear Steina and Woody:

This letter will serve as an agreement on how we will deal financially and otherwise with the video tape tentatively entitled The Watergate Video Tape shot on June 15 and 16, 1973 at Television Laboratory Studios, 45 East 46th Street, New York, N.Y.:

1. You will edit and produce a final tape. You may call on me if you wish to assist and consult with the editing of this tape. I will do so if my schedule permits with no added compensation.
2. It is recognized that I will be paid \$264.00 for my services as a performer by Television Laboratory and that though I signed a release to them, it in no way contradicts our mutual obligations described in this letter.
3. You will make an agreement with Television Laboratory which in no way contradicts the terms of this letter.
4. It is understood that the conception was shared by the three of us. The direction, shooting and editing was and will be supervised by you and the choreography and performance was by me.
5. In the titles of the final copy of The Watergate Video Tape, and any publicity and advertising about it, the facts in paragraph 4. will be reflected, including the fact that our names will appear in equal size with the order to be determined by you.
6. Any method of distribution or contract for distribution will be determined by consultation and agreement by all three of us, whether between us or with other parties, and all such agreements will be valid only with the signatures of all three of us.
7. Each of us may have copies of the final copy of The Watergate Video Tape at the cost of the raw tape.
8. All profits on sales, rental, or distribution of The Watergate Video Tape in any form, including film, any medium, any presentations, any where, any time, will be divided equally between the three of us, Steina and Bohuslav & Daniel Nagrin.

VASULKA — Dn.

Good luck to all of us.

Agreed to: Steina Vasulka

Agreed to: Daniel Nagrin

Sincerely yours,
Daniel Nagrin 6/26/73
Daniel Nagrin date

DANIEL NAGRIN

Dear Steina and Woody:

Enclosed is a possible contract. If you have any suggestions, please make your notes on the contract and send it back to me to be revised.

If its o.k. I suggest that you sign it an return one of the copies to us.

Love,

A handwritten signature in cursive script that reads "Daniel". The signature is written in black ink and is positioned centrally on the page.

June 22, 1973

DANIEL NAGRIN

21 BLEECKER STREET, NEW YORK, N. Y. 10012

212-OR 7-9250

February 2, 1970

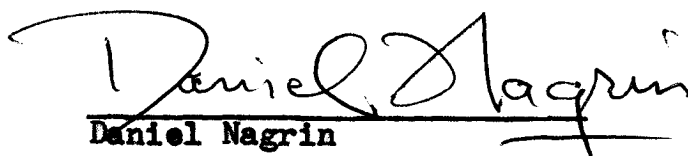
Mr. Bohuslav Vasulka
111 East 14th Street
New York, New York 10003

Dear Bohuslav (otherwise known as Woody):

This letter will serve as an agreement concerning video-taping for the PELOPONNESIAN WAR. On February 2, 1970 you will video-tape as complete a version as possible of the PELOPONNESIAN WAR from your own aesthetic view point. I will have the right to have a dub of the tape at tape cost.

On Sunday February 8, 1970 you will video-tape a front on view of the entire PELOPONNESIAN WAR for the purpose of making a record of the dance. You will make every effort by use of two cameras to make this version complete, from the time the tape starts until the time that the audience leaves. I will pay the tape costs of the 2nd video-taping on February 8. I will also pay for rental of equipment \$25. I will pay \$50 for the cost of editing the record (2nd) version of the PELOPONNESIAN WAR.

Concerning the future use of these tapes: the use of your own version for any commercial or public showing will only be possible upon a mutual agreement on terms and conditions for each such public use or showing. As for the 2nd version which will be primarily to record the dance - since I am aware that you have had the kindness to give me some leeway in fixing the sum for the rental of your equipment and your editing services, I will make an attempt at a later date to get another \$75 to cover these costs.


Daniel Nagrin

Agreed to:

Bohuslav Vasulka

THE DANIEL NAGRIN THEATRE AND FILM DANCE FOUNDATION, INC.

BLEECKER STREET, NEW YORK, N. Y. 10012

212-OR 7-9250

May 1. 1970

AGREEMENT:

This is an agreement concerning the video-taping (1/2 inch) of Archie Shepp and his orchestra on may 1. at the WBAI free music store.

The future use of the tape will only be possible upon mutual agreement on terms and conditions for each such public use or showing.

I also understand that I can get a copy of part or whole tape at the tapes cost (now \$ 0.50) a minute), but otherwise the taping will be done at no cost to me.

New York, May 1. 1970

Archie Shepp

Agreed to:

Steinunn Vasulka

DANIEL NAGRIN

A VIDEOTAPE RETROSPECTIVE OF DANCE WORKS 1948-87

AT THE MEMORIAL UNION GALLERY JANUARY 18 TO FEBRUARY 10, 1988
NOON TO 5 PM, MONDAY THROUGH FRIDAY
RECEPTION, MONDAY, JANUARY 18, 2-4 PM

SCHEDULE

	<u>Approximate</u>	
	<u>Length</u>	<u>Start</u>
OPENING AND CLOSING PROGRAM Mon., Jan. 18/ Wed. Feb.10		
SOLOS, 1948-1967	48"	12:00
FOUR FILMS '48-'65	31"	12:55
ART OF MEMORY by Woody Vasulka '87	37"	1:30
THE PELOPONNESIAN WAR '68	120"	2:15
PROGRAM A Tues., Jan. 19/Mon., Jan. 25 Fri., Jan. 29/Thurs., Feb. 4		
SOLOS, 1948-1967	48"	12:00
THE PELOPONNESIAN WAR '68	120"	12:55
SPRING '65	41"	3:00
POEMS OFF THE WALL '81	50"	3:45
PROGRAM B Wed., Jan. 20/Tues., Jan. 26 Mon., Feb.1/Fri., Feb. 5		
FOUR FILMS '48-'65	31"	12:00
TWO BY THE WORKGROUP '72-'37	58"	12:40
THE CHANGES CONCERT '74	100"	1:45
THE GETTING WELL CONCERT '78	80"	3:25
PROGRAM C Thurs., Jan. 21/Wed., Jan. 27 Tues., Feb.2/Mon., Feb. 8		
DANCE AS ART, DANCE AS ENTERTAINMENT '48-'65	29"	12:00
JAZZ CHANGES '75	97"	12:35
JACARANDA '79	35"	2:20
ART OF MEMORY by Woody Vasulka '87	37"	3:05
SOLOS, 1948-67	48"	4:00
PROGRAM D Fri., Jan. 22/Thurs., Jan. 27/ Wed., Feb. 3/Tues., Feb. 9		
RUMINATIONS '76	110"	12:00
THE FALL '77	120"	2:00
FOUR FILMS '48-'65	31"	4:05

NOTES FOR THE NAGRIN VIDEOTAPE RETROSPECTIVE

Acknowledgement

The major portion of the editing of this videotape library was accomplished here at Arizona State University with the talent, skill and cooperation of Mr. Jeremy Rowe and Mr. John Barnard of University Media Systems Video Production Unit. Many technical problems were unravelled by the skill and knowledge of Larry Reinmuth, Media Specialist and others of Media Services. Funding came from Research and Sponsored Programs of ASU, the College of Fine Arts and the National Endowment for the Arts.

An observation on the video technology.

Much of this library was shot in the early '70's, on 1/2 inch, black and white, reel to reel, portable equipment. That is what was available and affordable and is by present-day standards, primitive. There are some erratic camera movements and some electronic disturbances known as "glitches."

CASSETTES ARE LISTED ALPHABETICALLY

- ART OF MEMORY** by Woody Vasulka '87 37"
Mr. Vasulka, one of the leading pioneers of independent videography as an art form has had numerous grants for his work. Mr. Nagrin's role was shot in New York City about 1978 and along the Rio Grande near Taos, New Mexico in 1986.
- CHANGES '74** 100"
"This is the retrospective concert which I assembled when I returned to the solo form after the end of the WORKGROUP. Its form consisted of not leaving the stage and performing in one basic costume with minor changes, mostly of shoes and socks. During these changes, I would open the time for the audience to speak up and/or ask questions. I never explained any of the dances, but rather talked around the matter of making dances, seeing dances and whatever else came up." (D.N. notes, 1985)
- SPANISH DANCE '48**
An impression of Flamenco dance.
- STRANGE HERO '48**
A hero not so strange.

INDETERMINATE FIGURE '57

"A cruelly biting condemnation of most of us ..." Louis Horst, New London Day., 1957.

PATH '65

Path is seen in four contexts: NAGRIN: TWO DANCES, with a spoken text, DANCE AS ART, DANCE AS ENTERTAINMENT as part of a lecture demonstration - and finally in SPRING '65 for which it was choreographed and in this cassette. On videotape, these last two may be difficult viewing for some.

WORDGAME '68

From the PELOPONNESIAN WAR

UNTITLED '74

First dance choreographed after THE WORKGROUP.

DANCE AS ART, DANCE AS ENTERTAINMENT

29"

A lecture demonstration on tape recorded in 1975 at the University of Nebraska Television Studio, NETCHE.

PATH '65

The lecture.

STRANGE HERO '48

THE FALL '77

120"

THE FALL is a staged adaptation of the novel of that name by Albert Camus. The adaptation and the solo performance are by Mr. Nagrin. The role is acted, not danced.

FOUR FILMS, '52 to '67

31"

DANCE IN THE SUN '50?

" We shot DANCE IN THE SUN in two places. The first was a restricted military area on the most westerly tip of Jones Beach. Much of the dance was done on a roadway that passed through the beach, so it looked as if I was on sand. The indoor shooting took place on the hallowed dance stage of most independent choreographers: the 92nd Street YMHA in New York City. (D.N. notes, 1985)

STRANGE HERO '48

THE DANCERS PREPARE '61

One of my solos which opened my second program in 1959 was rearranged as a group piece for dancers from the University of Utah and myself.

NAGRIN: TWO DANCES

PATH

A GRATITUDE

THE GETTING WELL CONCERT '78

80"

UNTITLED, '74

NINETEEN UPBEATS, '65

A short piece from SPRING '65

FRAGMENTS, '78

I always wanted to dance to the PIANO VARIATIONS of Aaron Copland and finally did.

GETTING WELL, '78

In March of '78, I tore a knee cartilage. In May of '78, it was surgically removed. In July of '78, I was contracted to do a concert at the American Dance Festival in Durham, N.C. This is what I did.

SILENCE IS GOLDEN, '78

A jazz dance in silence.

WORDGAME, '68.**JACARANDA '79**

35"

Based on a text by Sam Shepard and developed by Mr. Nagrin for dance.

JAZZ CHANGES '75

97"

This concert used the same format as THE CHANGES CONCERT: minimal costume changes with introductions to the dances and answering audience questions. They are all the dances in the repertoire which are jazz based or which use jazz scores.

JAZZ LEXICON: CAKEWALK, CHARLESTON, LINDY AND THE BLUES

A capsulated history of jazz dance in four dances.

STRANGE HERO '48**MAN OF ACTION '48****JAZZ: THREE WAYS '58-'67**

Blue Man

Bounce Boy

Bop Man

" I felt at the time that jazz in the modern dance was regarded as an inferior style and at best, to be used as light diversion for an otherwise serious program. Few used any authentic sources of movement. I wanted to use the physical language of jazz as a legitimate source of movement capable of dealing with serious and dimensional themes. The third dance, Bop Man was redone in 1967. " (D.N. notes, '85)

NOT ME, BUT HIM '65

I wear the mask of a black man.

SWEET WOMAN '74

I loved the music almost as much as the woman for whom I was dancing.

THE PELOPONNESIAN WAR '68 - '69

110"

A dance-theatre collage having something to do with the tragedy that was taking place at the time.

POEMS OFF THE WALL '81

50"

"The title is literal. I had a bulletin board to which was pinned the things from the newspapers that stung me sweetly or painfully, and also poignant postcards I

wanted to see again and again. I looked at the board and said, 'What the hell, here's the next concert.' It has dance, poems and slides. Critics like to call this stuff 'multi-media.'" (D.N. notes, 1985.)

RUMINATIONS '76

115"

"While making RUMINATIONS, I wasn't certain what 'held it together.' I now realize it's mostly about pieces of music I've loved for a long time. Through the years, during the daily sessions of working on my solos, I always kept a stack of records standing by for warm up and for sag moments. Some burned their way into my mind/heart. 'RUMINATIONS' was a way of dealing with what they had evoked. The rest is building something, art and ruminations about the past. It's a non-stop evening. I'm on stage getting ready when the audience comes in and I build a bench during the intermission, dance some more and then auction it off to the audience for a good cause at the end." (D.N. notes 1985)

SOLOS, '48 TO '57

48"

SPANISH DANCE '48

WITH MY EYE AND WITH MY HAND '58

A man enters a strange unexplored place.

JAZZ: THREE WAYS '48 - '67

MAN OF ACTION '48

An urban man.

INDETERMINATE FIGURE '57

SPRING '65

41"

"This the first concert in which I developed the format of not leaving the stage for costume changes. Instead, I wore a basic costume, needing only minor changes, with all the props on stage, including the tape recorder which I operated myself. Speaking short poems linked the dances. The programs were given to the audience afterwards. This made a few people hysterical. I don't know what happened to the critics" (D.N. notes, 1985)

PATH

A GRATITUDE

WHY NOT?

A brief diversion.

IN THE DUSK

A dance I wish someone else would do - better than I.

NINETEEN UPBEATS

NOT ME, BUT HIM

TWO WORKS BY THE WORKGROUP

58"

STEPS '72

"An architectural piece performed primarily with

everyday movement. The location: the back stairs of a handsome theatre on the campus of Johnson State College Vermont, where we were conducting a workshop in the summer of 1972. When I saw the steps I knew we had to do something on them." (D.N. notes, 1985)

THE EDGE IS ALSO A CENTER '73

"This is a carefully constructed improvisation which was rehearsed intensively before shooting. No sequence ever came out the same. It also was shot at Johnson State College, this time, in the monumental dining room. For four nights, immediately after dinner, we moved tables and chairs back, set up our few lights and worked late into the night. The last night we finished just in time to put the tables and chairs back in place and sit down to breakfast." (D.N. notes, 1985)

THE DANIEL NAGRIN
THEATRE AND FILM
DANCE FOUNDATION, INC.

550 Broadway, New York, N.Y. 10012 212-226-3551

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Artistic and
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Music Director

GARY HARRIS
Technical Advisor

NOTICE OF AN INTRODUCTORY SESSION

On Tuesday, June 3rd, 1980 at 7:30 PM
I will conduct an open session to further
elucidate The Open Ritual, answer questions,
and accept applications for the first public
workshop of The Open Ritual. If you or any
of your friends or associates are interested
in attending, please write me.

Dear Dorothy & Steina
It's a good excuse
to write you. So long!
Why did you go away?
Are you never returning?
It's so cold! So
much snow! Buffalo!?!
Hope you're both
Well
Send enclosed to a
N.Y. friend who might
be interested - love
Daniel →

INTRODUCTION TO

THE OPEN RITUAL

© Daniel Nagrin, March 1980

INTRODUCTION TO THE OPEN RITUAL

Recently an idea for a process occurred to me. First, I tried it out alone and then opened it up to a group of seven people in a 6-week workshop. There has been no magic; only the awareness that we were touching on something pregnant with possibilities for personal growth. To a greater or less degree we all gained some significant advance in our way of living or some valuable illumination. We are all aware that we have just barely begun a rich complex process, and we know we want to plumb deeper.

I call it The Open Ritual. It is awkward to explain on paper, but here goes. For thousands of years people have performed rituals designed to deepen their consciousness and to amplify their powers. Most of these rituals came from the East. Two of them, Tai Chi and Yoga, have been studied by many Americans. I believe that each of these rituals are not only good for the body; I think they contain images and metaphors for a specific state of mind and a special way of living, and I think they work! What a splendid process! Why not make up my own ritual? Why can't anyone do the same? Why not set before myself states of being and ways of doing things that I design for myself? I could find an image for each of my wishes and then out of the image find a movement metaphor just as those wise ones did thousands of years ago for another culture.

To be specific: Tai Chi is presumed to have been created by unarmed Taoist monks as a system of defense. It poses two pairs of opposites: One, a serenely balanced stability of stance that is constantly shifting weight and direction. The second, gestures of barehanded defense and attack are performed in a gentle non-resistant manner. Both are consistent with the Taoist philosophy of flowing with the nature of phenomena, and I believe that the skilled practise of Tai Chi 2000 years ago and today, here in America, gives its practitioners a sense of composure, a calm open-eyed capacity to cope with danger, and a wariness that takes nothing for granted.

Another example of a movement ritual: Our country is in the grip of a new enthusiasm--running, and I believe that the daily run is a metaphor. It does something as powerful for the mind as it does for the body. There is a rather dramatic inner ritual to every run of several miles. First, glad to be at it and then very quickly aches, pains, bad weather or traffic make one want to quit. After a bit the ~~the~~ body gets loose and warm, and the pains go. Then the weariness plants the idea of stopping early. Then suddenly it feels good, really good, and on some days the runner feels as if she/he could run forever. Then the course completed and returning home, not only with a well exercised heart and lungs, ^{b.s} once again the runner has gone through a drama. Solo, he/she ploughed through difficulties to a place where for a little while there were no limits. The metaphor of that act reverberates throughout the rest of the runner's day--sitting at a desk, encountering difficulties on the job, whatever.

My premise is: performing a metaphor for X becomes a predeliction to do X.

My premise is: to make motions symbolic of an action a state of mind makes it probable that one will do or feel just that.

To spend 3 minutes a day performing motions that evoke the image of pride in one's physical presence will probably do something towards straightening one's spine the rest of the day.

Motions! Motions! This process may sound like the province of dancers and actors. No! Whatever we actors and dancers do finds its source in the motions of the entire community from children to old ones, from house painters and psychiatrists to mothers and divers.

Almost all of our motions have metaphoric echoes: Tilt the head and scratch it with one finger equals, "I'll put my mind to that problem." Palms and fingers pressed together in front of and above the face is a metaphor for submission to a higher or stronger force. It's as if one's hands are voluntarily bound and powerless. An embrace is a metaphor for shielding one for whom we care. A handshake is giving the weapon hand to another and saying, "I come in peace." In addition to literal signs like these, we are constantly making subtle and personal metaphoric statements, folding arms, brushing one's hair back, etc.

What is the process? Take a minor irritant, mislaying things. "I can never find my pencil, or the hammer, or my memo book. I feel like a fool

spending 10 minutes hunting about. I wish. . . ." Here is the first key. "I wish. . ." or "If only I. . ." or "What I really want to do is. . . ." The hunger stated: "I wish I knew where things are." The next key is a meditation on someone whose actions create order or on something that is harmonious in the placement of all its parts. The point of the meditation is to wait for an image to emerge, an image that is specific, vivid, and personally evocative. I myself dealt with this business of mislaying things. I came up with the image of a bird of paradise flower, budding and springing open with each of its variegated leaves, petals, stamens, and pistils in its place. Then with my hands moving slowly, as if growing, I performed this event. I am now experiencing a subtle and constant change in how I create my environment, including the placement of pencils, hammers and memo books.

To create an Open Ritual there has to be first an active hunger to evolve and change. When this hunger is broken down into specific wishes, each one is worked separately, finding a metaphoric image and then a movement metaphor that brings the image to physical life in the action of the body. It is meaningful if it is done every day as a ritual of 15 to 30 minutes, depending on the individual. It is a ritual that need never be static. It's content can be evolving and changing as the doer evolves and changes. There will be as many different Open Rituals as there are people practising it.

It can be defined ^rfurther by negatives as one shapes a sculpture out of ¹wood by chipping away:

It is not therapy if we accept the definition of therapy as the treatment of illness or disability. It need not "look" beautiful or interesting since it is not created for an audience but for the doer. It is not an activity limited to dancers and actors. Anyone who wants it can do it.

The plan of work is to hold workshops of 6 to 8 people meeting once a week over a period of 6 to 8 weeks. During that time I will offer training in meditation techniques, methods of arriving at meaningful images, methods of realizing these images in movement, and finally methods of structuring a string of motion metaphors; i.e., creating a personal ritual.

The workshop participants share their questions, problems, and discoveries with each other, excluding deeply private material. In addition to the 2-hour weekly meeting, each participant spends 30 to 60 minutes a day creating and performing an Open Ritual.

NOTE: The concept of THE OPEN RITUAL came to me on an escalator in Walt Disney's World in Orlando, Florida. I was talking to a sensitive, intelligent woman named Lisa Smith who works as a therapist at Valencia Community College. I can't recall our conversation, but something she said and the ambiance of her mind and possibly the escalator going up, all contributed. Thanks to Lisa Smith and the original seven who participated in the first experimental workshop.

THE DANIEL NAGRIN
THEATRE AND FILM
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550 Broadway, New York, N. Y. 10012 212-226-3551

MADELYN O'NEIL
President

December 7, 1977

OTTO BONAPARTE
Vice-President

Dear Friend and Colleague,

LEONARD ADLER
Treasurer

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Larry Tucker

THE FALL is my new project. During December and January I will be presenting previews of it in my studio at 550 Broadway. Your presence at one of these would be helpful to me and I hope a good evening for you.

DANIEL NAGRIN
Artistic and
Administrative Director

If you can attend, please circle a date below; make a note of it and drop this letter in the mail, or phone. If you change your plans, please phone. Unless otherwise noted all performances start at 7:30 PM.

ERIC SALZMAN
Music Director

GARY HARRIS
Technical Advisor

Wednesday, December 28	Monday, January 23
Friday, December 30	Friday, January 27
Friday, January 20	Sunday, January 29, 2 PM
Sunday, January 22, 2 PM	Monday, January 30

Your name

Your phone number

THE SIX QUESTIONS:

ACTING TECHNIQUE FOR DANCE PERFORMANCE

BY

DANIEL NAGRIN

A Breakthrough for
Dancers, Choreographers and Teachers

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Elliot Feld: *Great teachers are impassioned emissaries. Their lessons are radiations of their most certain selves, their sensibility. Daniel Nagrin, as all great teachers, is himself the deep lesson. Instructing us by example, on the possibility of getting under our own skin.*

Pat Birch: *Bravo Mr. Nagrin for showing us how to make the feet follow the heart. Both dancers and choreographers should cherish this book.*

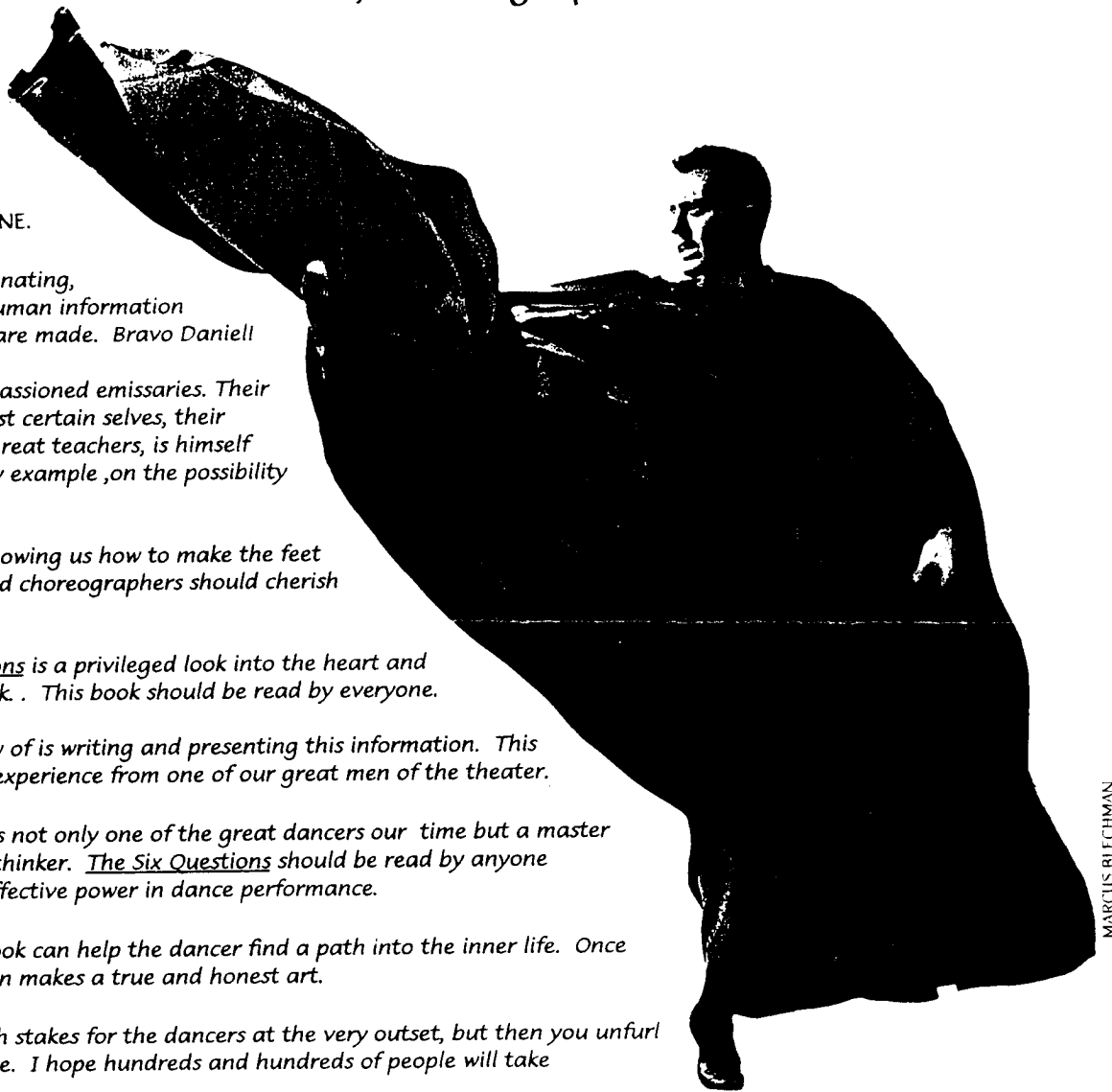
Margaret Jenkins: *The Six Questions is a privileged look into the heart and rigorous nature of an artist's work. This book should be read by everyone.*

Carla Maxwell: *No one that I know of is writing and presenting this information. This is a compilation of life and work experience from one of our great men of the theater.*

Dr. William Akins: *Daniel Nagrin is not only one of the great dancers our time but a master teacher and startlingly original thinker. The Six Questions should be read by anyone interested in how one achieves affective power in dance performance.*

Molissa Fenley: *Daniel Nagrin's book can help the dancer find a path into the inner life. Once revealed and used, this inspiration makes a true and honest art.*

Carolyn Adams: *You establish high stakes for the dancers at the very outset, but then you unfurl the knowledge with seductive ease. I hope hundreds and hundreds of people will take advantage of this work.*



MARCUS REICHMAN

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At American Dance Festival

Nagrin Performs Camus' 'Fall'

By ERNESTINE STODELLE

NEW LONDON — A one-man show is nothing new for dancer-choreographer Daniel Nagrin. His solo portraits of contemporary man established him long ago as one of those rare actor-dancers who can evoke the personality of a specific character within a specific environment. How he did it was his own secret; for Nagrin used mime sparingly, preferring the dynamics of full body action. But people the stage he did, creating personality after personality and casting them all in unforgettable images replete with costume, sound accompaniment and oftentimes words.

It was, therefore, not surprising to learn that soloist Danny Nagrin was going to perform a "theater piece" earlier this month at Connecticut College's American Dance Festival. Danny's visualizations are always "theater," good theater. But this time, his admirers could not possibly anticipate how far Nagrin's skills and imagination would take him beyond conventional theatrical boundaries. With dar-

dance
in review

ing ingenuity, our choreographer chose to stage his own adaptation of the French philosopher-poet Albert Camus' complex and lesser-known psychological novel, "The Fall." Written in the form of a monologue, in which the speaker indulges in morbid self-analysis, "The Fall" is a penetrating study of an egocentric intellectual who is incapable of forming natural, healthy relationships. Emotionally isolated from his fellow men, he lives in a stagnant sea of suspicion and self-contempt. Each time he meets a sympathetic listener, he cleverly and maliciously exposes himself in an effort to uncover similar base attributes, and thereby find solace in shared degradation.

What was surprising in Danny Nagrin's interpretation of "The Fall," was the omission of actual dancing. Paradoxical, isn't it? Nagrin, the dancer par excellence, has elected to honor Albert Camus' conception to the letter, literally and symbolically. The personality of the Parisian advocate Jean Baptiste Clamence (A "Judge-Penitent" he called himself), who used women callously, who treated his clients, upstanding men or criminals, with concealed scorn, whose only dread was that of being laughed at . . . such a man could never dance. For to dance means to give oneself away without fear of loss. The cramped, conceited soul of Jean Baptiste Clamence is a groveling earth-bound soul, and Nagrin is right in permitting him no ecstatic revelations, just as Camus was right in keeping him exiled in the flat-shored Netherlands, where the action of "The Fall" takes place.



Actor-Dancer-Choreographer Daniel Nagrin in his adaptation of Albert Camus' "The Fall."

Yet, I insist, Nagrin's achievement of dramatizing Camus' engrossing novel is a triumph in choreography, choreography being the art of staging as much as the art of individual dance movement. Through a judicious cutting of the text, a cutting in which not one word has been altered, Nagrin's powerful adaptation brings out the rudderless character of Clamence through the most subtle gestures: a slouch, an ingratiating shrug of the shoulders, a furtive glance, an ominous lowering of eyes and voice when about to utter a sinister confession. An artfully painted portrait emerges, a Goyaesque delineation of the true imprisonment of a man's ego.

Nagrin has supplied details as only a choreographer could. That first walk, for example, when Clamence offers to escort his new-found friend to his lodgings. "They" have been sitting and talking in a crowded cafe (we see only one small table and chair) and when they leave their place of rendezvous and start off, they seem to be transversing the entire city of Amsterdam. A few heavy, cabled ropes, like those used to secure a boat to the docks, hang in looping curves from the theater's rafters. With the air of a man about to share the jewels of a story laden with extraordinary wisdom, Clamence begins his narrative at snail's pace. Each step is pregnant with suspense. Slowly, slowly, they wend their way across the stage between the ropes, turn their backs to us and proceed upstage towards the far corner. And there, Clamence stops. "I'll leave you near this bridge," he says with a

touch of trepidation in his voice, "I never cross a bridge at night. It's the result of a vow." And there he stands, covered up in his protective overcoat, waving to the friend he has already caught — like a fish — in a net of sly innuendoes.

And that trip on the boat on the Zuider Zee, when they stand, side by side, leaning on the railing and looking out across the audience as if studying the unspectacular slow-moving landscape . . . the movements are so subtle only a dancer gifted in the art of acting could project their underlying intention. And that final, shocking scene when Clamence discloses the most preposterous of his deceptions — and his need to share guilt fully emerges — Nagrin again, and climactically, choreographs the action.

Dancer, director, playwright and choreographer, Daniel Nagrin has seen fit to render visible the work of a man whose insights into human behavior won him the Nobel Prize for Literature only three years before his untimely death in 1960. Nagrin's accomplishment, along with the sensitive contributions of set designer Beverly Owen honors the theater as the ultimate show-place of literature, drama, visual arts and the dance.

The Daniel Nagrin
Theatre, Film & Dance
Foundation, Inc.

~~550 BROADWAY~~
~~NEW YORK, NY 10012~~
~~212 236-3551~~

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208 E. 14 Street
Tempe, AZ 85281

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6-18-86

Dear Woody

Here it is! One of
your earliest works.

Just so you know.

The sound was completely
stripped from the ori-

ginal. Everything
music, voice, sound

effects was re-mixed
& redubbed. w/ excep-

tion of audience leaving
at the end

The techy who dubbed
them didn't label them.

You will have to mark
them I + II.

So grateful

5/10/86 →

→

THE WORK OF DANIEL NAGRIN.

A VIDEO RETROSPECTIVE OF

DANCES FROM 1948 TO 1984.

15 HOURS OF TAPES.

This library of videotapes has thirteen programs, varying in length from half an hour to two hours and includes thirty dance works; some are evening length and some are short pieces.

They can be ordered singly, in any combination and in any format; VHS, BETA or U-MATIC. In addition, the entire library can be rented for an installation similar to the one that was shown from December 23, 1985 to January 5, 1986 at the Joyce Theatre in New York City. That installation was presented by the Dance Collection of the New York Public Library with a catalogue edited by Daniel Uchitelle, Curator of its Video and Film Collection.

The format was probably the first of its kind. It took three days to exhibit all the tapes. There were four of these three day cycles; making it a two week run. A mailing to the dance public of New York included a schedule permitting viewers to select the program they particularly wished to see. Comments on the installation are attached.

One complete version of the Nagrin Videotape Library of Dances is now housed in the Dance Collection of the New York Public Library and another is with the Dance Department of Arizona State University. The editing of this mass of material was made possible by grants and contributions from The National Endowment for the Arts, The Research and Sponsored Programs of Arizona State University, Media Productions of the University Media Systems of A.S.U., the College of Fine Arts, the Dance Department of A.S.U. and Whitney Alexander.

COMMENTS

UPON THE INSTALLATION AT THE JOYCE THEATRE

Deirdre Towers, Video Editor of Dance Magazine 2/11/86, letter: "...the important thing was the phenomenon of the three-day cycle. I hope your Joyce installation will inspire others... You remain one of the most inspiring teachers for me..."

Towers in the September 1986 issue of DANCE MAGAZINE, 1986: "Many dancers, such as Daniel Nagrin, who provide modern choreographer and performer, have complete video collections of their repertoires. Nagrin's collection...is impressive, spanning more than thirty years..."

Jill Esterson, 3/10/86, letter: "Daniel is a model for the American arts community. His commitment to challenging himself and others to grow physically, intellectually and spiritually through creative work is remarkable. I was glad that the videos were accompanied by notes..."

Doris Rudko, 6/4/86, letter: "It was wonderful to have a retrospective viewing of your work and a very moving experience. As dancer, as actor, as creative artist you are unique."

Sondra Loring, 2/11/86, letter: "The videotape retrospective of Daniel Nagrin's dances created a wonderful opportunity for the dance community and the public at large to experience a bit of dance history in an informal setting. I liked the open schedule of being able to come and go as I needed..."

Linda St. Ambrogia, 6/23/86, letter: "I loved the tapes; as usual Mr. Nagrin's curious and inventive mind showed through. The meditative quality of the work seemed very connected and yet very different from what I have seen before, both in movement and theatre works ... I also liked the structure and format of the presentation ... Repeating the programs over a period of days in sequence was a great idea ..."

Shiro Kondo, 5/10/86, letter: "The video installation at the Joyce Theatre last January was one of the most impressive things which stay in my life, as does all of Mr. Nagrin's work which I saw in New York. Mr. Nagrin is the greatest dancer and creator for me so far."

Marguerite Johnson, 2/18/86, letter: "I was amazed that such an extensive video program was available ... a chance to see an artist's works ... anyone could manage to see most of the works before the program ended ... Mr. Nagrin's work is amazing. It was inspirational, showing me that I can plunge forward without fear, exploring my creative potential ..."

CATALOGUE

THE NAGRIN VIDEOTAPE LIBRARY OF DANCES

CASSETTE #	TITLE AND CONTENTS	LENGTH
1	SOLOS 1948-67 SPANISH DANCE, '48; WITH MY EYE AND WITH MY HAND, '58; JAZZ: THREE WAYS, '58 & '67; MAN OF ACTION, '48; INDETERMINATE FIGURE, '57	47 MIN.
2.	POEMS OFF THE WALL DANCE IN THE SUN, '50; STRANGE HERO, '48; THE DANCERS PREPARE, '58; PATH, '65	28 MIN.
3.	THE PELOPONNESIAN WAR, '68	115 MIN.
4.	TWO WORKS BY THE WORKGROUP: STEPS, '72; THE EDGE IS ALSO A CENTER, '73	55 MIN.
5.	SPRING, '65 PATH; A GRATITUDE; WHY NOT?; IN THE DUSK; 19 UPBEATS; NOT ME, BUT HIM.	45 MIN.
6.	CHANGES SPANISH DANCE, '48; STRANGE HERO, '48; INDETERMINATE FIGURE, '57; PATH, '65; WORD-GAME, '68; UNTITLED, '74	100 MIN.
7.	JAZZ CHANGES JAZZ LEXICON: CAKEWALK, CHARLESTON, LINDY & THE BLUES, '74; STRANGE HERO; JAZZ; THREE WAYS, '58 and '67; NOT ME, BUT HIM, '65; SWEET WOMAN, '74	110 MIN.
8.	RUMINATIONS, '76	120 MIN.
9.	THE GETTING WELL CONCERT GETTING WELL, '78; FRAGMENTS, '78; SILENCE IS GOLDEN, '78; WORDGAME, '68; UNTITLED, '74; 19 UPBEATS, '65	90 MIN.
10.	THE FALL, '77	100 MIN.
11.	JACARANDA, '79	30 MIN.
12.	POEMS OFF THE WALL, '81 Two 45 min. cassettes. One is of the dance, the other carries the accompanying slide show. Requires the use of two VCRs and two monitors for proper viewing.	90 MIN
13.	DANCE AS ART, DANCE AS ENTERTAINMENT. PATH, '65 and STRANGE HERO, '48, plus a lecture on the distinction between art and entertainment.	30 MIN.

NOTE: A few of the tapes were originally films. Most of the others were shot in the early reel to reel, black and white, 1/2 inch technology.

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# 2.*	FOUR FILMS	VHS or BETA	28 MIN.
# 3.**	THE PELOPONNESIAN WAR, '68	VHS or BETA	115 MIN.
# 4.*	TWO WORKS BY THE WORKGROUP	VHS or BETA	55 MIN.
# 5.*	SPRING, '65	VHS or BETA	45 MIN.
# 6.**	CHANGES	VHS or BETA	100 MIN.
# 7.**	JAZZ CHANGES	VHS or BETA	110 MIN.
# 8.**	RUMINATIONS, '76	VHS or BETA	120 MIN.
# 9.**	GETTING WELL	VHS or BETA	90 MIN.
#10.**	THE FALL, '77	VHS or BETA	100 MIN.
#11.*	JACARANDA, '79	VHS or BETA	30 MIN.
#12.**	POEMS OFF THE WALL, '81 (TWO 45 MIN. CASSETTES)	VHS or BETA	90 MIN.
#13.*	DANCE AS ART, DANCE AS	VHS or BETA	50 MIN.

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BULLETIN

DANCE BOOK CLUB

12 West Delaware Avenue, Pennington, New Jersey 08534

JUNE 1988, Number One Hundred Thirty Five

This Month's Main Selection

HOW TO DANCE FOREVER

Surviving Against the Odds

by DANIEL NAGRIN

320 pages, 18 b&w photos, index. Publication date: July, 1988

CONTENTS: Introduction; The Dancer's Day; Diet; Danger; Healers and Treatments; Questions Asking to be Researched; The Heart-Mind of the Dancer; Tricks; The Survivor's Speak; The Youth Conspiracy; More; Index

To choose to be a dancer is a lovely act of defiance, says Daniel Nagrin (b. 1917), one of America's great dancers. Nagrin, a performing artist since 1940 who initiated his solo career in 1957 at the age of 40, wrote **HOW TO DANCE FOREVER** to help dancers increase their performance while decreasing injury and pain. With great wisdom and wit, this passionate pioneer has given us a much-needed book that combines theory, personal philosophy, and experience about dancers, teachers, and technique. Beginning with the dancer's daily regimen—including class, rehearsal, auditioning, sleep, and meditation—Nagrin takes a wide-ranging view of dance topics, including diet, doctors, pain, beauty, competition, sex, and cracked feet... all based on a lifetime's experience.

Born in 1917 in New York City, Nagrin studied with many of the great names in dance, including Graham, Holm, Sokolow, and Helen Tamiris, to whom he was married. He made his Broadway debut in 1945, dancing in the original productions of **SHOW BOAT** and **ANNIE GET YOUR GUN**. Tiring of the commercialism of Broadway, Nagrin embarked on a career of solo dance recitals and teaching in 1957. Through the 1960s and '70s, Nagrin toured ceaselessly, while conducting workshops in modern dance technique. He is currently a Professor of Dance at Arizona State University in Tempe.

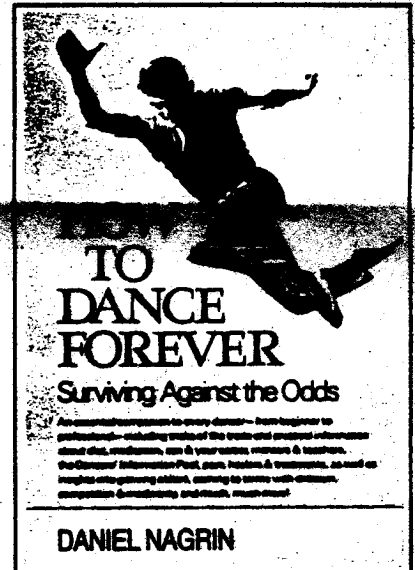
Nagrin undertook a survey of 600 dancers—the first of its kind to ask dancers questions based on common experiences—in order to write this book. "They were asked to list their major injuries, the healers and treatments they experienced and how helpful these were," Nagrin says. "For too long, dancers have relied on advice from a narrow circle of fellow dancers or the limits of personal experience. The survey was designed to give a wider sense of what is happening."

Nagrin has drawn upon the survey and the latest scholarship to offer practical advice to dancers. But there are many areas that dancers have not explored. In these areas, Nagrin excels. For example, he describes how Bella Lewitzky gives notes to her company after a performance while performing stretches on the floor. While this strategy may seem obvious to those experienced in dance, it is the kind of advice that students need.

Leaders in the dance world have greeted this book with enthusiasm. "I was moved and enlightened by **HOW TO DANCE FOREVER**," says Melissa Hayden, Master Teacher at the North Carolina School of the Arts, and former lead dancer with the New York City Ballet. Alwin Nikolais, recent Kennedy Center honoree, says, "Nagrin extracts a wealth of information about the study and exercise of the profession." Finally, Michael Maule, Master Teacher at the Julliard School of Dance sums up the book by saying "a copy should be in every dance library. It's the type of book that could be boring and pedantic, but Nagrin has made it fascinating as well as informative. It's obvious he has put his heart and soul into it."

ABOUT THE AUTHOR: Daniel Nagrin has had a 40-year career as dancer, choreographer and teacher. He is currently Professor of Dance at Arizona State University in Tempe.

If unavailable at your bookstore, the paperback edition of **HOW TO DANCE FOREVER**, can be ordered from the Dance Book Club, 12 W. Delaware Ave. Pennington, NJ 08534, for \$13.95 for members or \$14.95 for non-members.



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LETTERS

HOW TO DANCE FOREVER is both inspiring and practical...It ranges from how to take daily class to how to manage diet, discouragement and injury...It is as necessary as tights and leotard for all students' "dance bags"!

Martha Myers, Dean, American Dance Festival

I was moved and enlightened by HOW TO DANCE FOREVER and joys.

Melissa Hayden, master teacher, North Carolina School of the Arts, former principal dancer, New York City Ballet

...a guru, a man who can show you how to do a dance step--and enrich your whole life. HOW TO DANCE FOREVER, puts it all between the pages, and thank Heaven!, reveals that dancers are not self-destroying fanatics helpless on drugs and desperate in sex until they burn out in their thirties. Here's a book about real dance, to afford dance students, and everyone, an honest inside look at a dancer's world. HOW TO DANCE FOREVER will be required reading for all dance students, forever!

Stuart Hodes, arts dance administrator and former soloist, Martha Graham Dance Company,

A copy should be in every dance library, conservatory, school and college in the country in the country. Nagrin has made it fascinating as well as informative...It has my unqualified endorsement.

Michael Maule, master teacher, Juilliard School of Dance and former international premier dancer

It was like an extended visit with the real Daniel--genuine, salty, sassy and wise. The book is a treasure--a one of a kind perspective from a man who's been there and knows what he's talking about.

Bill Evans, dance soloist, master teacher, University of New Mexico, Albuquerque

It's a must for any student or pro who wants to know what it's really about.

Alwin Nikolais, world-renowned director of the Nikolais Dance Theatre.