Excerpt from Trisha Brown’s Room/Roof Piece

a dance version of the game telephone. For “Roof Piece,” first performed in 1971, dancers scattered themselves across the roofs of SoHo and played

Outside, a viewer can see only a part of the line and has to imagine

The dancers tried hard to maintain the integrity of the original — (On Zoom, this involves the “pin” function.)

Simultaneously receiving and transmitting the message is the idea. It’s about how Cecily Campbell, in Santa Fe, can see

The online version required some new choreography, so to speak.

In the end, the videoconferencing “Roof Piece” is an exercise in

One dancer executed a series of

The leader starts with a simple greeting, a wave of the hand. The

A Home Version of Trisha Brown’s “Roof Piece” (No Roof Required)

Lucas said.

You don’t have to be too fancy,” Ms. Lucas said. “You should feel

“Everybody’s idiosyncratic movement preference is going to be

The Brown dancers are experts, practiced in mimicry, who share a

The original “Roof Piece” was inspired by the follow-the-leader

the dancer Amanda Kmett’Pendry said.

“Joint articulation and parallel and perpendicular

simulating the ‘A’ figure and ‘X’ figure, mimicking it and adding an appreciative smile.

Something to investigate and figure out.”

It’s a situation common to many companies right

scared of the technology a little, there’s

a determination to find a vehicle to counteract the distance.

and they connect with the work so closely. But here we are in this

company’s associate artistic director. “They’re in close proximity,

dancers. “Even though the technology scares me a little, there’s

in澳洲 and Jacob Storer in Richland

in Paris to New York.

Company, founded 50 years ago. In early March, the troupe flew to

France to begin a sold-out anniversary tour. The first few shows

— for example, “ Semaphore transmission: who is leader, who is No. 2, No. 3 and so on.

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