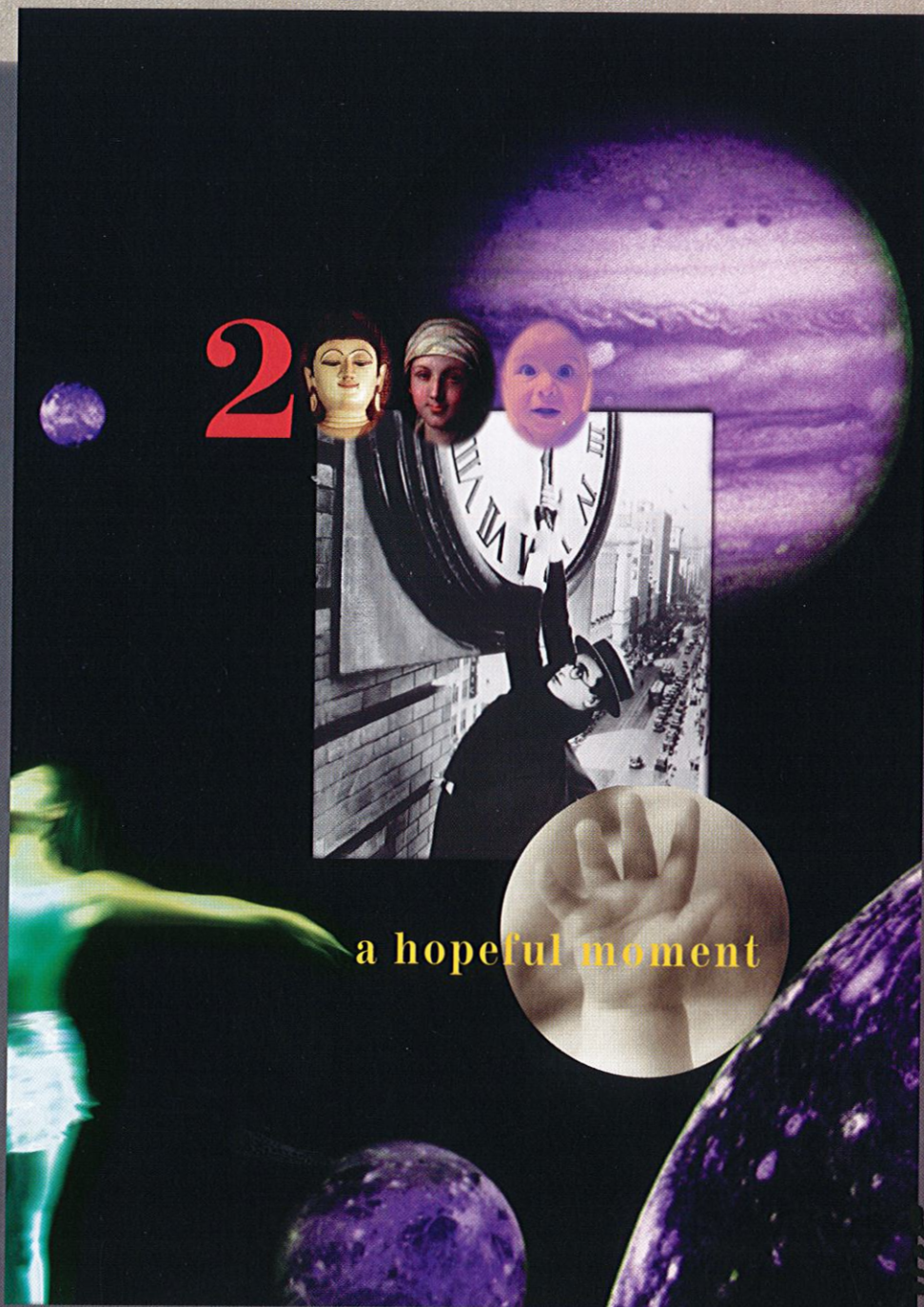


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*Paul Taylor Dance Foundation, Inc.
presents*

**PAUL TAYLOR
DANCE COMPANY**

Friday and Saturday, October 15 and 16—8:00

FRANCIE HUBER ANDREW ASNES PATRICK CORBIN
LISA VIOLA RICHARD CHEN SEE KRISTI EGTVEDT
SILVIA NEVJINSKY ANDY LEBEAU TAKEHIRO UYAMA
TED THOMAS HEATHER BEREST MAUREEN MANSFIELD
MICHAEL TRUSNOVEC ANN MARIA MAZZINI ORION DUCKSTEIN
ROBERT KLEINENDORST SUSAN DODGE

Artistic Director
PAUL TAYLOR

Lighting Designer
JENNIFER TIPTON

Set/Costume Designer
SANTO LOQUASTO

Executive Director
ROSS KRAMBERG

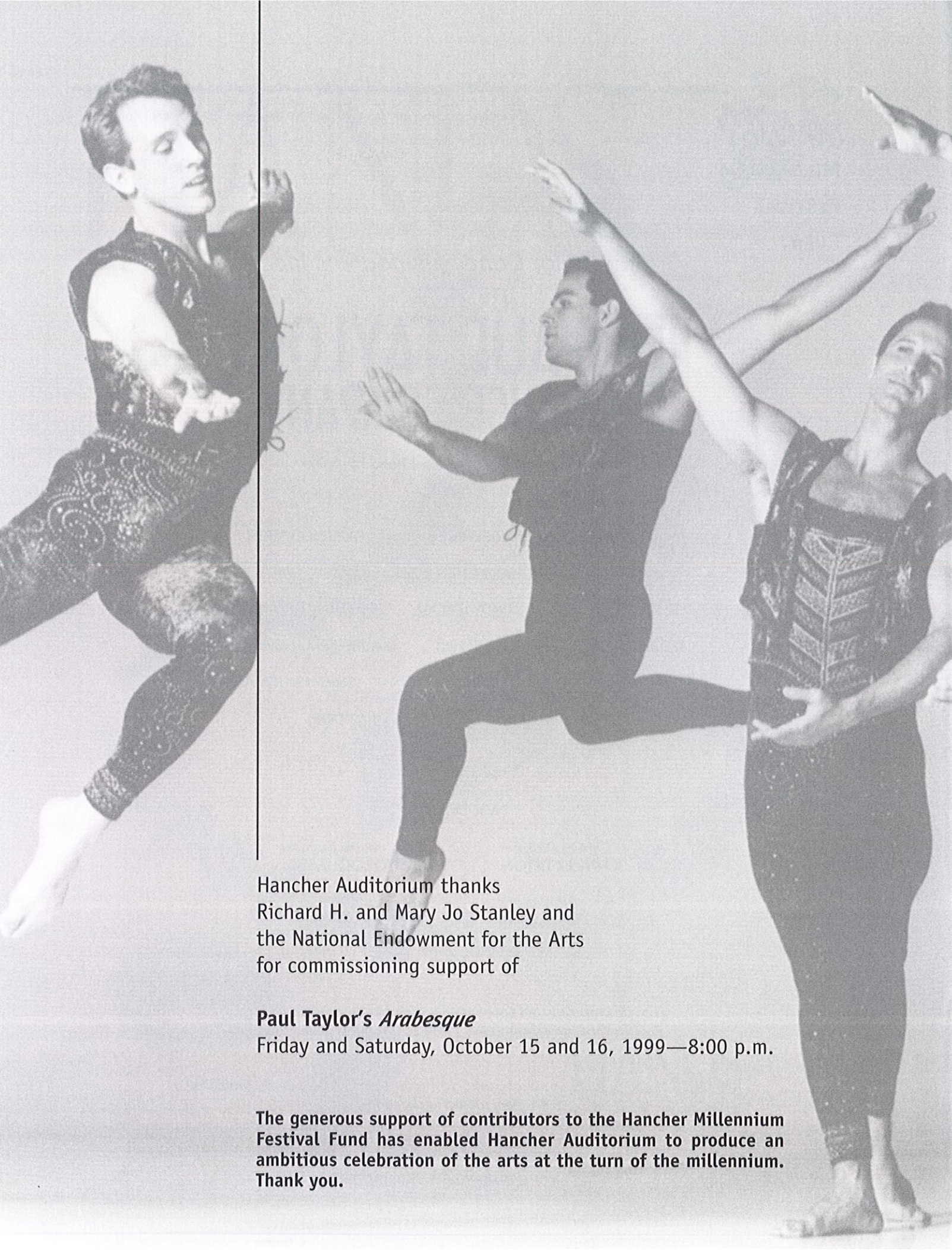
Rehearsal Director
BETTIE DE JONG

*Metropolitan Life Foundation is proud to sponsor the
Paul Taylor Dance Company's 1999-2000 United States Tour.*

The taking of photographs or use of mechanical recording devices is strictly prohibited.

Program subject to change.

Latecomers will be seated only during intermissions.



Hancher Auditorium thanks
Richard H. and Mary Jo Stanley and
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for commissioning support of

Paul Taylor's *Arabesque*

Friday and Saturday, October 15 and 16, 1999—8:00 p.m.

The generous support of contributors to the Hancher Millennium
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Thank you.

Program

CASCADE

Music by J.S. Bach
Concertos for Piano and Orchestra
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1999)

Francie Huber Andrew Asnes Patrick Corbin Maureen Mansfield

Lisa Viola Robert Kleinendorst Kristi Egtvedt Silvia Nevjinsky

Andy LeBeau Takehiro Ueyama Heather Berest Michael Trusnovec

Concerto #4, Allegro Full Cast
Larghetto Lisa Viola, Robert Kleinendorst,
Kristi Egtvedt, Andy LeBeau
Concerto #5, Largo Francie Huber
Presto Andrew Asnes with Robert Kleinendorst,
Andy LeBeau, Takehiro Ueyama, Michael Trusnovec
Concerto #7, Andante Maureen Mansfield and Patrick Corbin
Allegro assai Full Cast

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work. Production made possible by generous contributions from Carole K. Newman and the Paul Taylor New Works Fund.

INTERMISSION

ARABESQUE

Music by Claude Debussy
Choreography by Paul Taylor
Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(World Premiere)

Silvia Nevjinsky

Andy LeBeau Ted Thomas Heather Berest Maureen Mansfield

Michael Trusnovec Annmaria Mazzini Orion Duckstein

1. Scherzo from String Quartet in G Minor Full Cast
2. Reverie Full Cast
3. Arabesque #2 Full Cast
4. Syrinx Silvia Nevjinsky
5. Scherzo (reprise) Full Cast

Commissioned, in part, by Hancher Auditorium, The University of Iowa. Production also made possible by the Paul Taylor New Works Fund.

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-Pablo Neruda

Music by Astor Piazzolla and Jerzy Peterburshsky
Choreography by Paul Taylor
Set and Costumes by Santo Loquasto
Lighting by Jennifer Tipton
(First performed in 1997)

Francie Huber Andrew Asnes Patrick Corbin Lisa Viola

Silvia Nevjinsky Andy LeBeau Takehiro Ueyama Ted Thomas

Maureen Mansfield Michael Trusnovec Robert Kleinendorst Susan Dodge

El Sol Sueno Full Cast

Concierto Para Quinteto Francie Huber, Patrick Corbin, Lisa Viola

Celos Andy LeBeau and Robert Kleinendorst,
Andrew Asnes and Silvia Nevjinsky

Escualo Full Cast

Commissioned in part by the American Dance Festival with support from the National Endowment for the Arts, the Philip Morris Companies Inc. and Brenda & Keith Brodie. Production also made possible by the New York State Council on the Arts, a State Agency, and by the Eleanor Naylor Dana Trust.

Music performed by Gidon Kremer from the recording Hommage a Piazzolla with special thanks to Robert Hurwitz, president of Nonesuch Records.

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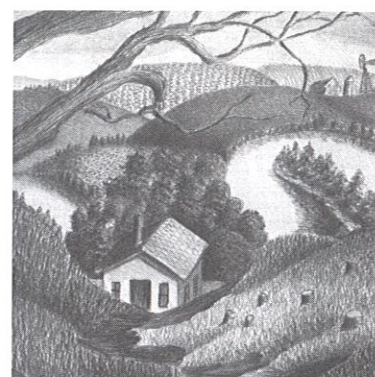


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Biographies

PAUL TAYLOR has been a dominant force in dance for nearly half a century. Born in Pennsylvania, he spent his early years in and around Washington, D.C. He studied painting at Syracuse University before coming to New York City to begin his dance career. From 1955 until 1962, he was a soloist with the Martha Graham Dance Company, while at the same time presenting his own work in concerts in both the United States and Europe. In 1959, he danced with the New York City Ballet as a guest artist in George Balanchine's *Episodes*.

In 1969, Paul Taylor was elected to knighthood by the French government as Chevalier de l'Ordre des Arts et des Lettres and has since been elevated to the ranks of Officier (1984) and Commandeur (1990). He is the recipient of more than 40 awards, including three Guggenheim Fellowships and six honorary doctor of fine arts degrees. Awards for lifetime achievement include a MacArthur Foundation Fellowship (often called the "Genius Award") and the Samuel H. Scripps ADF Award. Other awards include the New York State Governor's Arts Award in 1987 and the New York City Mayor's Award of Honor for Art and Culture in 1989. In February of 1989, Mr. Taylor was elected one of 10 honorary American members of the American Academy and Institute of Arts and Letters.

Mr. Taylor received an Emmy Award in 1992 for *Speaking in Tongues*, produced by WNET/New York in 1991. He was a recipient of the 1992 Kennedy Center Honors "for enhancing the lives of people around the world and enriching the culture of our nation." In 1993, he was awarded a National Medal of Arts by President Clinton in a ceremony at the White House. In November of 1995, he received the Algur H. Meadows Award for Excellence in the Arts, for work that "endures as some of the most innovative and important the world has ever seen." In addition, in 1995 he was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress' Office of Scholarly Programs. In November 1999, Mr. Taylor will receive the Arts & Business Council's Kitty Carlisle Award for Outstanding Achievement in the Performing Arts.

Since 1968, when *Aureole* first entered the repertory of the Royal Danish Ballet, numerous works created by Mr. Taylor have been licensed for performance by over 75 companies worldwide. These companies include: American Ballet Theatre, Ballet Rambert, Cloud Gate Dance Theatre of Taiwan, English National Ballet, Guangdong Modern Dance Company of China, Joffrey Ballet, New York City Ballet, Paris Opera Ballet, San Francisco Ballet and Teatro alla Scala of Milan. To date, over 125 licenses have been issued. In addition to his internationally-renowned Paul Taylor Dance Company, Mr. Taylor formed Taylor 2 in 1993, a company of six young dancers representing the next generation of dancers in the Taylor tradition.

Mr. Taylor's autobiography, *Private Domain*, originally published by Alfred A. Knopf and, in paperback, by North Point Press, has received wide critical and popular acclaim. The book was nominated by the National Book Critics Circle as the most distinguished biography of 1987. It was re-released this spring by the University of Pittsburgh Press.

"Here, at century's end, is the finest example anywhere of the art that has been this country's great contribution to dance since the turn of the century. The Paul Taylor Dance Company is, quite simply, as good as modern dance can get."

—*San Francisco Chronicle*, June, 1998

PAUL TAYLOR DANCE COMPANY, now in its 45th year, celebrates the artistry of Paul Taylor, performing his dances throughout the world. The company's history includes performances in over 650 cities and in more than 60 nations. It has represented the United States at arts festivals in over 60 different countries, and has completed 11 tours sponsored by the United States Department of State.

Following its New York Season (March 2-14, 1999), the company traveled to California, where it embarked on a tour that included a four-week residency in San Francisco at the Center for the Performing Arts at Yerba Buena, as well as performances at the Alex Theatre in Glendale, the Jacob's Pillow Dance Festival in Becket, Massachusetts, and at the American Dance Festival in Durham, North Carolina. During the fall the company will travel domestically to the North, South, East and West covering 13 states including: Massachusetts, Texas,

Iowa, Washington, New Jersey and Georgia.

The Paul Taylor Dance Company has been designated Cultural Ambassadors of the United States of America by the White House Millennium Council Program. In partnership with the United States Information Agency, the Paul Taylor Dance Company will participate in the council's international cultural exchange initiative to promote America's cultural heritage abroad. In June, the company began serving as cultural ambassadors with the launch of a two-year "Cultural Capitals of World Tour" with performances in Santiago, Chile, followed by performances in July in Cologne, Germany. During the 1999–2000 season the company will continue to act as ambassadors as they add performances in China, New Zealand, Indonesia, France, and Sweden.

Recent foreign tours include performances in Moscow at ADF Russia commemorating the 850th anniversary of the city's founding; in Lisbon at Expo '98, celebrating the opening of the World's Fair; in Singapore and Hong Kong, followed by the company's first performances in mainland China; and in several cities in India, representing the United States in a celebration of India's 50th year of independence. Following the month-long engagement in India, the company received the Ambassador's Award for Distinguished Service "for excellence and creativity in fostering cross-cultural understanding."

The Taylor Company is featured in *Dancemaker*, the award-winning and Oscar-nominated documentary film on the life of Paul Taylor, produced by the Four Oaks Foundation and directed by Matthew Diamond. The company has also enjoyed major television exposure both at home and abroad. Following its first appearance on the "Dance in America" series in 1978, the company appeared on PBS in seven different programs, including the 1991 Emmy Award-winning *Speaking in Tongues*. More recently, the company worked with WNET/New York to create a new *Dance in America* special, *The Wrecker's Ball*, which includes the dances *Company B*, *Funny Papers* and *A Field of Grass*. Broadcast nationally on PBS, *The Wrecker's Ball* was nominated for an Emmy Award in 1997.

BETTIE DE JONG (*rehearsal director*) was born in Sumatra, Indonesia, and moved to

Holland in 1947, where she continued her early training in dance and mime. Her first professional engagement was with the Netherlands Pantomime Company. After coming to New York City to study at the Martha Graham School, she performed with the Graham Company, the Pearl Lang Company, John Butler and Lucas Hoving, and was seen on CBS-TV with Rudolf Nureyev in a duet choreographed by Paul Taylor. Ms. de Jong has been with the Taylor Company for over 35 years, having joined in 1962. Noted for her strong stage presence and long line, she was Taylor's favorite dancing partner and, as rehearsal director, has been his right arm for the past 24 years.

FRANCIE HUBER (*dancer*) is from Kansas City, Missouri, where she began her dance studies. She has also studied at the Joffrey Ballet, Martha Graham and Alvin Ailey schools. She was encouraged to attend The Juilliard School, where she earned a B.F.A. While at Juilliard she performed works by Paul Taylor, Jose Limon, Anna Sokolow, and others. She went on to perform with several modern dance companies in New York City. Ms. Huber made her debut with the Taylor Company in 1987 at the Berlin Opera House.

ANDREW ASNES, (*dancer*) a graduate from Dartmouth College with a B.A. in film studies, studied dance under Pepe and Vicki DeChiazza. Prior to joining the Taylor Company in 1989, he worked for the Ensemble Studio Theater and was assistant choreographer for the Broadway Musical *Big River*. His choreography has been shown at Avery Fisher Hall, The Sylvia and Danny Kaye Playhouse, The Helen Hayes Theater, Pace Downtown Theater, Marymount Manhattan College, and Purchase College. His work was performed by Robert LaFosse with Margie Gillis and Friends during their 1997-1998 season. As guest artist he has toured Russia with the Stars of American Ballet, as well as improvising with the Parsons Dance Company. He is a member of the Board of Overseers of the Hopkins Center/Hood Museum at Dartmouth College. Mr. Asnes also teaches at The Taylor School as well as other locations.

PATRICK CORBIN (*dancer*) was born and grew up in Potomac, Maryland. He began his dance training under the direction of Bernard Spriggs at the District of Columbia City Ballet in 1977 and continued at the Washington School of Ballet with

Mary Day and Alastair Munro and at the School of American Ballet with Stanley Williams and Andre Kramarevski. He has danced with ABT II, the Joffrey II Dancers and, from 1985 to 1989, with the Joffrey Ballet. He made his debut with the Taylor Company in 1989 and has become one of its most featured dancers. Mr. Corbin also teaches at The Taylor School.

RICHARD CHEN SEE (*dancer*) is from the island of Jamaica where he studied ballet, modern and Afro-Caribbean dance. He has danced for companies in England, Jamaica and the United States, including Northern Ballet Theatre, Oakland Ballet and Oberlin Dance Company/San Francisco. Mr. Chen See has worked professionally as a choreographer, children's sto-



LISA VIOLA (*dancer*) was born in San Francisco, California and grew up in Honolulu, Hawaii, where she received her early training. She continued her ballet studies in New York with David Howard and at the Joffrey School and the School of American Ballet. She has performed with DanceExpress, Sounddance, East/West Repertory Dance Ensemble, and with the Rod Rodgers Dance Company. Ms. Viola was a scholarship student at The Taylor School from 1990 until the fall of 1992, when she made her debut with the company in Costa Mesa, California.

ryteller, dance teacher and coach. He is also a kayak instructor/guide and often works with the physically disabled. His debut with the Taylor Company was at City Center in 1993.

KRISTI EGTVEDT (*dancer*) came to New York from Mukilteo, Washington to study on scholarship with Mary Anthony and Paul Sanasardo, joining Mary Anthony Dance Theatre a year later. She has also danced with Bertram Ross, Nai Ni Chen, Susan Jacobson & Dancers, Daniel Maloney's Dance Probe, Colin Connor, and spent two years with the Rebecca Kelly

Dance Company. Ms. Egtvedt was a scholarship student at The Taylor School before becoming a member of Taylor 2 in the summer of 1993. She made her debut with the Taylor Company during the 1993 New York City Center season.

SILVIA NEVJINSKY (*dancer*) was born and raised in Lisbon, Portugal, and she received her early dance training from Rui Horta and at the Ballet Gulbenkian School. From 1984 to 1989 she was a principal dancer with the Lisbon Dance Company, a contemporary repertory company. She moved to New York in 1989 and danced with the Lar Lubovitch Dance Company for four and a half years, as well as appearing as a guest artist with several dance companies, including the Eglevsky Ballet, the Empire State Ballet, the New American Ballet Ensemble, and David Storey Dance Works. The October 1995 City Center Season marked her debut with the Paul Taylor Dance Company. She has taught in New York and abroad and currently studies with Finis Jhung and Wilhelm Burmann.

ANDY LEBEAU (*dancer*) began dancing with Taylor 2 in 1993 after graduating from the Boston Conservatory with a B.F.A. While in Boston, he performed with Ballet Theatre of Boston, Spencer/Colton, Boston Liturgical Dance Company and The Roxy Dancers. In New York, he has performed with Cortez & Company, Mary Cochran and Thomas Patrick, and presented his own work at The Sylvia and Danny Kaye Playhouse. The 1995 fall tour marked his debut with the Taylor Company.

TAKEHIRO UYAMA (*dancer*) is from Tokyo, Japan, where he began his dance studies with Tatsuo Mochizuki. In 1991 he came to New York to study at The Juilliard School where he received his degree in 1995. While at Juilliard he danced works by Paul Taylor, Martha Graham, Agnes DeMille, Jiri Kylian, Lila York, and others. He currently studies ballet with Finis Jhung and Kazuko Hirabayashi. In December of 1995 he became a member of the Taylor Company.

TED THOMAS (*dancer*) is a native New Yorker and attended the High School of Performing Arts. After receiving his B.F.A. from the State University of New York at Purchase, he went on to earn his masters degree in dance and higher education from New York University. He has performed with Ballet Hispanico, the Elisa

Monte Dance Company, Murrey Louis and Nikolais Dance Company, Kevin Wynn Collection and Rebecca Kelly. Mr. Thomas joined the Taylor Company in June of 1996.

HEATHER BEREST (*dancer*) was born in Manhasset, New York. She began her training with her mother, Olga Berest, and studied with Linda Zoffer and Ali Pourfarrokhi. She went on to earn a B.F.A. at the North Carolina School of the Arts and continues to study with Jocelyn Lorenz and Christine Wright. Before joining the Taylor Company, Ms. Berest danced with Neo Labos Dance Theatre, Momix, Peter Pucci, Robert Wood Dance ASC and Martita Goshen. The 1996–97 season marked her debut with the Taylor Company.

MAUREEN MANSFIELD (*dancer*) began her dance training at Adelphi University under the direction of Norman Walker. As well as being a member of Peter Pucci Plus Dancers for 7 years, she has performed with the companies of Rebecca Kelly, Gail Gilbert, Robert Sorrentino and Rebecca Stenn. In 1995, together with Yoav Kaddar, Ms. Mansfield created *Double Dance*, a dance performance program of solos and duets performed throughout Israel and Germany. Her teachers include Megan Gillen, Christine Wright and Jocelyn Lorenz. A student at The Taylor School since 1986, she toured India as an understudy with the Paul Taylor Dance Company in January of 1997 and joined the company the following April.

MICHAEL TRUSNOVEC (*dancer*) grew up in Yaphank, NY, and started dancing at age six. In 1992, he was honored by the National Foundation for Advancement in the Arts and also named a Presidential Scholar in the Arts. He furthered his dance training at Southern Methodist University in Dallas, Texas, performing the varied works of Humphrey, Graham, Balachine, and Taylor. After receiving his BFA in dance in 1996, he began working with Taylor 2, and has also danced with Cortez & Company. Fall 1998 marked his debut with the Taylor Company.

ANNMARIA MAZZINI, (*dancer*) from Allentown, Pennsylvania, was a scholarship student at The Taylor School before joining Taylor 2 in the summer of 1995. She has danced in the works of Hernando Cortez, Lindsey Hanahan, Juliette Soucie,

Kenneth Tosti, Karla Wolfangle, and in reconstructed dances of Isadora Duncan. Ms. Mazzini holds a B.F.A. in dance from the Meadows School of the Arts at Southern Methodist University. In New York, she studies acting with Robin Morse and choreographs and performs her own work. In 1997 she created the dances for the Off-Broadway production of *Men on the Verge of a His-panic Breakdown*. She made her debut with the Taylor Company during the 1999 summer season.

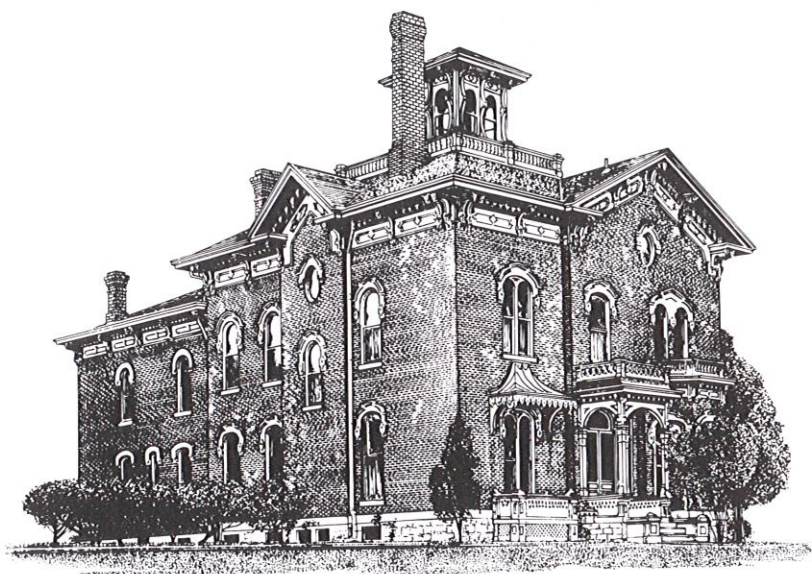
ORION DUCKSTEIN (*dancer*) is from Mansfield, Connecticut, where he began dancing after graduating from the University of Connecticut with a B.F.A. in acting. He has danced with the Sung-soo Ahn Pick Up Group, Robert Wood Dance, Sonia Plumb Dance Company and in works by Gerald Casel and PedrAlejandro. He toured in the United States and Eastern Europe with the Judy Dworin Ensemble, and danced in the Baltimore Opera production of *Samson et Dalila*, choreographed by Peter Pucci. Mr. Duckstein joined Taylor 2 in October of 1995. He makes his debut with the Paul Taylor Dance company in October 1999. In addition to dance and theatre, he enjoys music and often brings his guitar on tour to play in his spare time.

ROBERT KLEINENDORST (*dancer*) is originally from Roseville, Minnesota. He graduated from Luther College in 1995 with a B.A. in voice and dance. After moving to New York, he danced with the Gail Gilbert Dance Ensemble, the Sonia Plumb Dance Company, and Cortez & Co. He performed with Anna Sokolow's Players Projects at The Kennedy Center in Washington, D.C. Having studied at The Taylor School since 1996, Mr. Kleinendorst joined Taylor 2 in August of 1998. In October of 1999 Mr. Kleinendorst makes his first appearance with the Paul Taylor Dance Company.

SUSAN DODGE (*dancer*) is originally from Jacksonville, Florida where she began her dance studies. She has also studied at the Alvin Ailey School, Jacobs Pillow, and the American Dance Festival. She attended Southern Methodist University where she earned a B.F.A. in 1998. While at SMU she performed in works by Paul Taylor, David Parsons, Martha Graham and others. This is Ms. Dodge's first season with the Taylor Company.

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(This list reflects contributions given between July 1, 1998 & June 30, 1999. We apologize for any inaccuracies; please advise the Development Office at the Paul Taylor Dance Foundation of any corrections. THANK YOU)

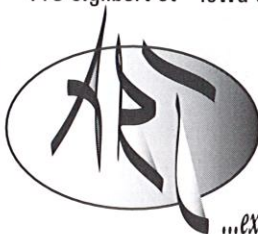
PRIVATE DOMAIN

Paul Taylor's autobiography, *Private Domain*, was published in April 1987 by Alfred A. Knopf, Inc. and in paperback in March 1988 by North Point Press. The book was nominated by the National Book Critics Circle as the most distinguished biography of 1987. To order a copy, send a check or money order for \$19.00 (includes shipping and handling) made payable to the Paul Taylor Dance Company, 552 Broadway, New York, NY 10012.

THE TAYLOR SCHOOL

Technique and repertory classes are held throughout the year and are taught by major dance figures associated with Mr. Taylor during his career. Additional information, schedules and registration forms are available from The Taylor School, 552 Broadway, New York, New York, 10012. (212) 431-5562.

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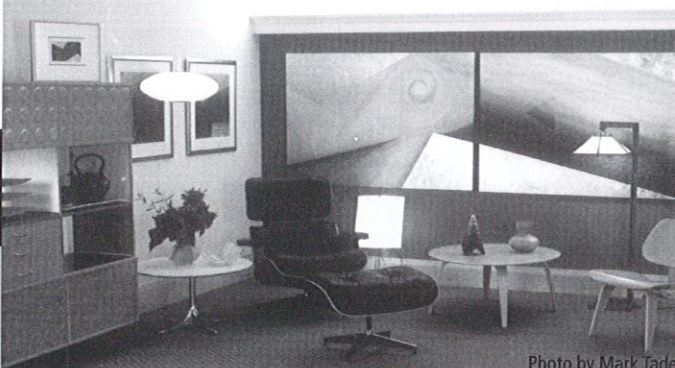


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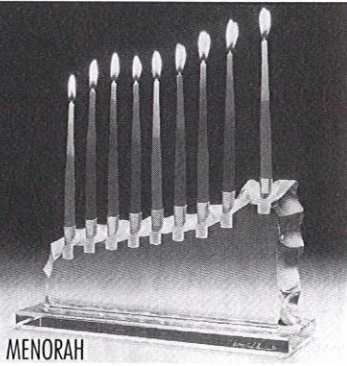
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The Master Builder

by Becca Marcotte

Not just anyone can build a house. And not just anyone can create a dance. Paul Taylor, however, is a master builder who can do both. His precise constructions of human bodies on stage have a solid base, beautiful framework, and are polished to completion. (Plus, in his spare time, he really does enjoy construction.)

Like construction methods change and no two houses are the same, Taylor has been creating new ways to move for the past 40 years. Each of his approximately 100 pieces are distinctive. Serious and almost grotesque at times, sensuous and steamy at others, often hysterically funny: Taylor can do it all. His work will leave you with that satisfied feeling where you want to laugh and cry at the same time.

It's hard to imagine that a man who started off at Syracuse University as a painter and swimmer could have this kind of impact on the dance world. Luckily for us, though, Taylor's life turned to dance when he

began taking classes at the age of 22 after being faced with the impossibility of creating a three-dimensional figure on a flat canvas. After college, Taylor caught Martha Graham's eye and was a soloist in her company for seven years. He was also a protégé of George Balanchine and, along with Merce Cunningham, is one of the only living links to this modern dance legacy. His heart really belongs to choreography, though, where his work with his "moving sculptures" has allowed him to attain the life and feeling he longed for in his art. The way his sculptures move on stage has earned Taylor numerous honors and awards including the prestigious McArthur Foundation Fellowship, or "Genius Award." Over the course of his dancing career, Taylor has delighted audiences around the world with his work. Taylor has also been influencing countless young dancers. Today his movement has become technique, and is taught in modern dance classrooms nationwide.

In his constant search for new movements to bring out in his dancers, Taylor experiments with ordinary steps such as walking, skipping, and running, and enhances them to an extraordinary degree. He does not refrain from intensive acrobatic movements to sculpt the space. New heights are reached in the ways bodies are lifted and suspended into architectural poses. The very idea of trust is explored as his dancers take flying leaps onto each other's shoulders with confidence. No matter the difficulty or style, Taylor's work possesses a peaceful grace that is unsurpassed.

Tonight, Hancher's stage will be exploding with movement that is pure Taylor. Along with the world premiere of the Hancher-commissioned *Arabesque*, and the recently-premiered *Cascade*, we will be treated to a renowned Taylor favorite, the tango-seasoned *Piazzolla Caldera*. It's a work which has been described as Taylor's most exciting and most sensuous piece yet.

Piazzolla Caldera will truly give the audience a sense of Taylor's signature style.

A *caldera*, or cauldron, is described by *Webster's Dictionary* as "a state of violent agitation." The term really describes this piece. *Piazzolla Caldera* is filled with conflicting images. Giving the audience the essence of tango instead of simply recreating the dance, *Piazzolla Caldera* slinks and swoons to music of the legendary Argentine composer and performer Astor Piazzolla. Furthermore, Piazzolla himself delivers his own unique twist on the tango, layering electric instruments and a jazz influence into the standard tango melody. Piazzolla once commented that his work was designed "to make the mind dance not the feet." Taylor seems to play into Piazzolla's remark by further breaking down the audience's expectations of what tango should be. In places where traditional male-led steps are found, Taylor surprises us with flashy leaps and fast and furious twists and turns, so that, in fact, the woman often the one in control. Yet the essence of the tango, with its steamy appeal and simmering passion, is never lost. This peppery piece tells the not-so-innocent stories of bold lovers in a world of good and evil. The scene has an unsettling feeling of a smoky nightclub

located on the outskirts of hell. In this dark dimension outside our own, the seven bare-chested men, and five women draped in filmy dresses confront each other with sharp intensity.

Taylor truly invests himself into his choreography by using motion to shape what he wants to say. He uses dance phrases as a substitute for words. According to his distinguished autobiography, *Private Domain*, Taylor has come to the conclusion that speaking with movement is preferred, while "any sort of verbal communication is risky." However, Taylor still agreed to be the subject of a documentary film entitled *Dancemaker*, which features Paul Taylor and his dancers and gives the audience a taste of the life led by a traveling company. When asked to describe the film and the interview process, Mr. Taylor says, "I don't think I come off as that much of a good guy. It might be a little too honest. I've never been comfortable talking so freely." But on stage, Taylor never stutters. In a world of disintegrating values, Paul Taylor challenges himself by confronting challenging subjects like bigotry and hypocrisy with grace. He articulates these American imperfections in a light-hearted and even humorous way.

Professionals all over the world covet his movement. Taylor choreography has been performed by a wide range of dance companies such as American Ballet Theatre and Cloud Gate Dance Theatre of Taiwan. Yet his movement always seems to best suited to his own dancers. This may be due to his rehearsal and choreography technique. When Mr. Taylor comes to a rough spot and can't think of a step, he frequently turns to his well-trained dancers and asks them to improvise. He says that they are very valuable to the creative process, and he usually takes what they come up with and shapes their movements to fit his own vision. When Taylor first begins a work, he has only a vague plan of what it is he wants; the real work happens when he is in the studio with the dancers. When he needs a fresh perspective on a piece he is currently working on, he often leaves the studio for a couple days and finds consolation in his other hobbies which are just as important to him as dance, such as gardening, nature walks — and construction.

After a piece is built, Taylor often remains unsure how his final product looks. What he's seen in the studio is rarely what the piece will look like on stage and Taylor thrives for nights when a piece is premiered and he can be in the audience watching the outcome of his work.

He seldom makes adjustments on a piece after it has been performed.

"I always trust my imagination," Taylor exclaims, which has proved to be very reliant. His independence and confidence have made the Paul Taylor Dance Company what it is today, undoubtedly one of America's most lovable dance companies.

The San Francisco chronicle states: "Here, at century's end, is the finest example anywhere of the art that has been this country's great contribution to dance since the turn of the century. The Paul Taylor Dance Company is, quite simply, as good as modern dance can get." The company, now in it's 45th season, has developed its own history which in itself is an accomplishment. Much like a well-built house that stands the test of time, the images you see tonight will stand in your mind long after the curtain drops.

Because of his respect that is reflected between him and the art form, Taylor has evolved into a great spokesperson for modern dance, although he would most certainly rather let his dances do the speaking for him. After all, through dance, humans can express what words are often unable to say. Tonight each one of you will gain a better understanding of the language of modern dance as told by The Paul Taylor Dance Company.

Becca Marcotte is a junior dance major at The University of Iowa and is a student staff member at Hancher Auditorium.

American Ballet Theatre

Twyla Tharp was already recognized within the dance world as one of the most original voices of her generation by the time she choreographed *Push Comes to Shove* in 1976. She had developed her distinctive slinky, slouchy, syncopated style—controlled abandon and studied casualness masking formal discipline—with her own modern dance company, creating such critical and popular successes as *Eight Jelly Rolls* and *The Bix Pieces*. In 1973, she captured the zeitgeist with *Deuce Coupe*, choreographed on members of her own company and of the Joffrey Ballet. The piece was danced to songs by the Beach Boys, as graffiti artists painted the backdrop during performance. Not surprisingly, *Deuce Coupe* and its choreographer garnered a lot of attention.

But it was one thing to create a funky, modern ballet for the Joffrey, a company known for its willingness to showcase funky, modern choreographers. It was a lot riskier to deconstruct ballet conventions at American Ballet Theatre, a citadel of classicism, and present Baryshnikov in a role that subverted his Russian training. This was, however, precisely what Baryshnikov wanted: the opportunity to experiment, to dance all kinds of roles and styles. Tharp created a character for him that had an unequivocally American—or, more precisely, Tharpian—attitude and energy, and owed at least as much to vaudeville as it did to ballet. Baryshnikov had been in this country for less than two years when he began working with Tharp. Their collaboration broadened his range as an artist and made Tharp a star.

When ABT performs *Push Comes to Shove* at Hancher on November 2 and 3, it is unlikely that newcomers to the ballet will comprehend what a transformative experience it was for the company 23 years ago. Since it was created, Tharp's work has become so much a part of the standard repertory, and her movement style so familiar, that the novelty aspect of the piece is muted. ABT has also performed works by

numerous other contemporary choreographers, so *Push* no longer seems to be an anomaly.

But the ballet continues to delight and surprise audiences—and challenge the dancers. Set to Franz Joseph Haydn's Symphony No. 82, *Push* opens with a prelude danced to Joseph Lamb's *Bohemia Rag* and staged in front of the curtain. The style and tone of the piece are encapsulated in this witty, offbeat introduction, performed by the bowler-hatted principal male dancer and his two female companions, roles originated by Marianna Tcherkassky and Martine van Hamel.

"It was exciting and fun to be a part of the ballet, but there were times when I felt totally inadequate," says Tcherkassky. "In classical ballet you have all these rules, and here we were breaking them. The hardest part was dropping one's inhibitions and trying to be open to what Twyla had to give. She would give you a series of movements and then reverse them, so you'd go through the gamut of different combinations, putting them together in every way possible. It was a great mental exercise. We were learning a new language. At the end of the day my ankles would hurt because of all the shifts of direction. I also had to concentrate on relaxing my upper body, which was very hard because of all the changes of direction. The style of the movement is very relaxed and loose, but the legs have to be very strong, so it was hard to find a balance. It often felt like patting your head and rubbing your stomach."

Susan Jones, the ballet mistress for *Push*, was a member of the *corps de ballet* in the original production. "The physical challenge of doing Twyla's movement was compounded by the fact that you had to respond very quickly," says Jones. "The pace of the work combined with the style hit Ballet Theater's *corps de ballet* right between the eyes. Twyla had never worked with a *corps de ballet*, per se, before *Push*, and what she created in the second movement is incredible. She

just wowed us. She has what I call units of choreography, and we spent several days learning unit after unit after unit. Then we started combining the units in different orders. The stage traffic is very complicated, yet she was able to envision all of this when she came in to the studio. It's very plotted out, very mathematical, and miraculous."

Tharp was inspired by the dancers in surprising ways. "Twyla is very intuitive and observant," says Tcherkassky. "My calves always used to get pretty tight, so I'd go around shaking them, loosening them up. Twyla stuck that into *Push*. One day I was waiting for rehearsals to begin, and I started to bat around a string that was hanging down from the ceiling. Twyla used that in the choreography. She would observe every day movements, and incorporate them into her choreography. She brought things out of me that I didn't even know were there."

Tharp transformed Baryshnikov so completely that he looked like her male counterpart, right down to his deadpan expression. "Misha was so hungry for finding new ways of moving, he absorbed everything," says Tcherkassky. "Twyla would give him something to do, and he always got it the first time. That's part of his genius—understanding style. It was like he got inside her skin and became her, in a way."

Jones adds, "The range of dynamics for that role is incredibly challenging, because one moment you're going full force, giving 200 percent, and the next moment you're dropping your energy level way down and being yourself. The other thing that's challenging for everyone that I've worked with since Misha is that there's a tendency in the beginning to think that you have to really push and go out to the audience. In actuality, you have to bring the audience to you. Twyla said that when we first see him, in the rag, it's as if the audience is looking at him through a keyhole."

Alternating in the Baryshnikov role this

season are two of the company's most gifted dancers, Angel Corella and Ethan Stiefel. "There's a lot of freedom in the choreography, which is very refreshing but at the same time very difficult," says Stiefel during rehearsals. "the steps are the steps, but the syncopations and rhythms and approach to the steps are personal. Susan has given me a foundation, and is letting me find my way through it."

to be a part of the process. But I try not to show the tapes too much. To a certain extent, the role has to evolve within them. There are boundaries, of course, all the way through. The steps are set. But in the rag, for instance, the timing of these little exchanges of weight is all very personal. The dancers have to have a very clear sense of the phrasing that is in them. Twyla wants them to find that. If you don't have that originality, that input,

3. Also on the evening's program is Robert Joffrey's *Pas Des Deesses*, which was performed at Hancher in 1982 by the Joffrey 2 dancers, and a new work by Lar Lubovich that was commissioned by Hancher with the support of Herbert A. and Janice A. Wilson and the National Endowment for the Arts.



Read more about Paul Taylor Dance Company
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"Ethan and Angel have to bring their own personalities to the piece," says Jones. "That comes through in the phrasing and the timing. Twyla used to videotape all her rehearsals, and when we went to revive *Push*, she had me go through all the tapes and pull out teaching material. You can see the roots of the steps, the choreography in the raw. It's always good for the dancers, after they've learned the choreography, to look at the tapes and see what Twyla was trying to get across. It allows them

then you're just mimicking somebody. The essence of who they are has to come through, and it's an enormous challenge. But Angel and Ethan come to the part with such a fresh outlook, and have so much energy and personality, that I'm confident they can make it their own."

Push Comes to Shove is one of three pieces that will be performed by the American Ballet Theater when they perform at Hancher on November 2 and

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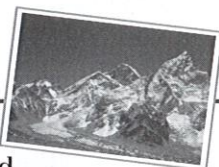
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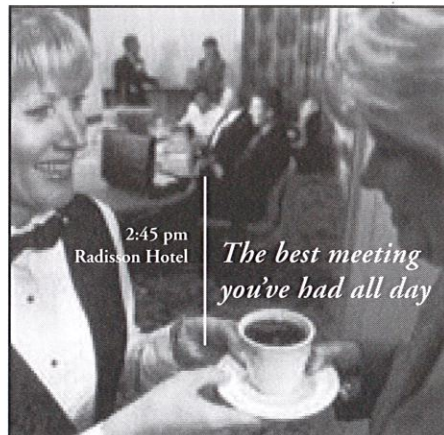
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FAST FORWARD/Dance Gala '99

Amidst the plethora of dance events at Hancher Auditorium this fall (seven major U.S. dance companies in just a 10-week span) are the University of Iowa Dance Company's annual *Dance Gala* performances, November 12 and 13. With eight works on the program, *FAST FORWARD/Dance Gala '99* promises to follow the same recipe for success of the 18 *Dance Galas* before it: a rich melange of diverse choreography by five members of the UI dance faculty, spiced with works by three guest artists, and presented with gusto by UI student dancers.

Guest choreographers on this year's *Dance Gala* program include Joan Buttram, an associate professor of dance at the University of Georgia; Diane Coburn-Bruning, a New York City-based choreographer whose works have been performed by such companies as the Pennsylvania Ballet and Pacific Northwest Ballet; and Billy Siegenfeld, artistic director of Jump Rhythm Jazz Project and a dance professor at Northwestern University. UI faculty choreographers for *Dance Gala '99* include Charlotte Adams, David Berkey, Alicia Brown, Armando Duarte and Alan Sener.

This year's Gala will be the last for Alicia Brown who has served as the event's artistic director since the very first one in 1981 when New York City Ballet stars Edward Villella and Heather Watts were the luminaries who graced the Hancher stage along with students from the UI Dance Company. Brown is retiring from the UI dance faculty at the end of this academic term.

"Looking back, it has been a wonderful experience for me, our young dancers and, hopefully, our audiences who have watched our department grow and prosper," says Brown. "We have presented many exciting new faculty works, brought some of the finest dancers and choreographers in the world to work with our students and attracted young people to our performances who otherwise may never have been exposed to the world of dance."

From a musical perspective, *FAST FORWARD/Dance Gala '99* should have wide appeal for the performers and audiences alike. From Mozart and Rossini to the rollicking overture to *Candide* by Leonard Bernstein; from "golden oldies" of the '50s and '60s, to the cool contemporary jazz of Christian McBride, *Dance Gala's* choreogra-



phers are working with music that spans three centuries.

Joan Buttram's work is set on five women on pointe to the overture of Bernstein's *Candide*, one of the most familiar works by the late American composer/conductor. Diane Coburn-Bruning's pas de deux, *Berceuse*, set to the music of Benjamin Godard, has been described as "flow(ing) melodically through intricate lists, twists, turns and full adagio extensions."

Billy Siegenfeld, a 1997 recipient of the Ruth Page Dance Award, is one of the country's hottest jazz choreographers. For *Dance Gala '99*, the UI Dance Company will perform *Gettin' To It*, a section from a larger work entitled *Released in Their Own Custody (Trading Romance for a Good Piece of Fruit)*. Siegenfeld's work has been described as "infectious and masterful . . . it's all about boundary crossing . . . about 'going outside' . . . entertaining in the extreme."

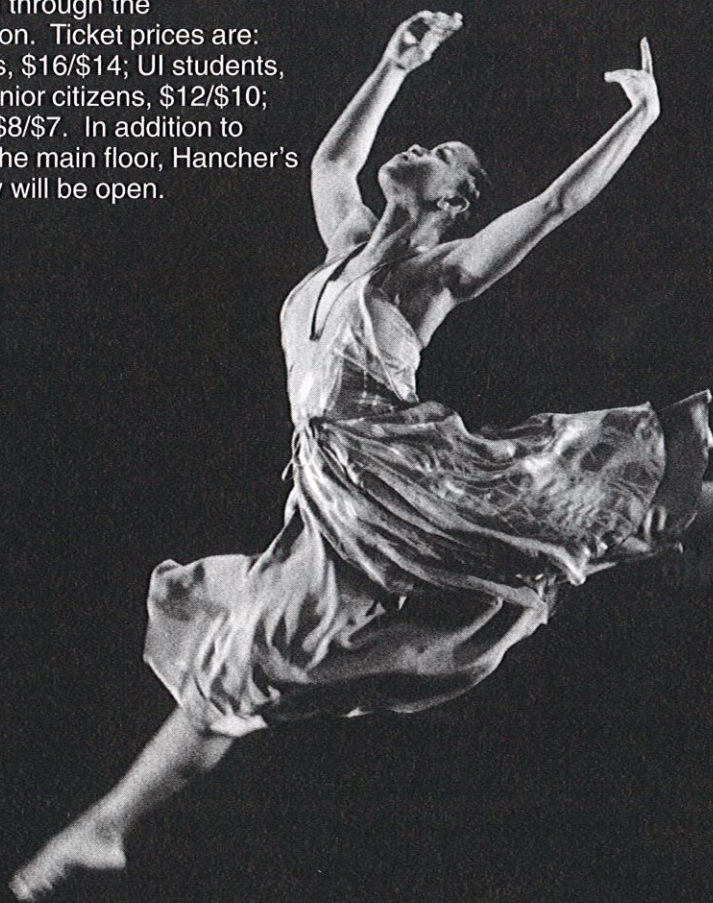
UI faculty members will showcase a series of new works to be given their Hancher premieres. Charlotte Adams has created a group work for 14 dancers called *The Poetry of Physics*, set to the music of Gioacchino Rossini. David Berkey has selected several rock 'n' roll hits from the '50s and '60s—including "One Hundred Pounds of Clay," "Rescue Me," "I Will Follow Him" and the theme from the T.V. classic "Route 66"—for his ensemble piece, *Big Sleeves/Naked Shoulders*, for 11 dancers. Alan Sener's work, *Java Mozart*, uses the allegro section from Mozart's String Quartet in B-flat Major for an ensemble piece for 14 women.

Armando Duarte is restaging his poignant and mysterious duet, *Prelude*, which was given its first performance at Space/Place last spring. The work is set to Debussy's *Afternoon of a Faun* which will be performed live by flautist Tadeo Coelho, UI School of Music associate professor. Alicia Brown's *Journey*, a solo for a woman set to music by Scriabin will feature a set designed by Margaret Wenk and lighting from David Thayer, UI theater professor emeritus who has designed the lighting (as well as some sets) for scores of *Dance Gala* works over the years.

A highlight of the November 12 and 13 performances will be videotape and print retrospectives of the 18 previous *Dance Gala* productions, including complete listings of all dance works performed, choreographers and guest artists since 1981.

Tickets are available for purchase at the Hancher Box Office. Audience members who wish to provide additional, much-needed financial support to Dance Gala are encouraged to purchase \$30 patron tickets which include a \$16 tax-deductible

contribution to the UI Dance Department through the UI Foundation. Ticket prices are: nonstudents, \$16/\$14; UI students, \$12/\$10; senior citizens, \$12/\$10; and youth, \$8/\$7. In addition to seating on the main floor, Hancher's first balcony will be open.



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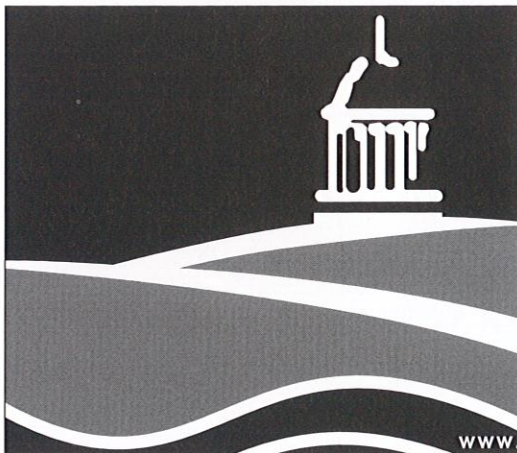
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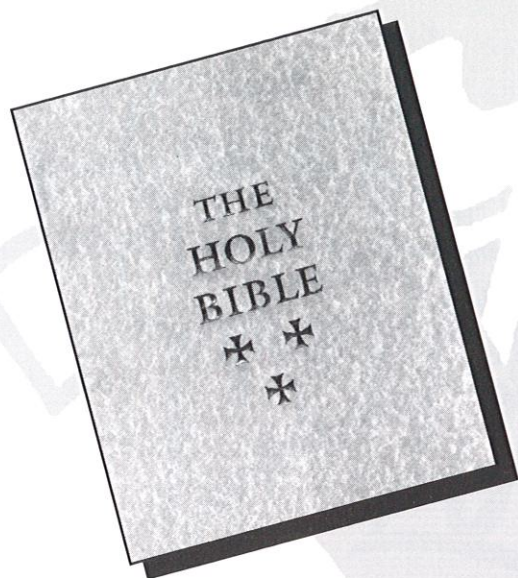
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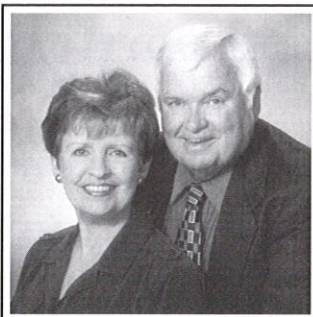
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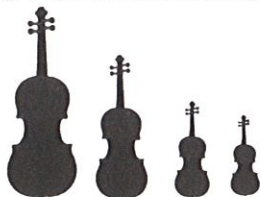
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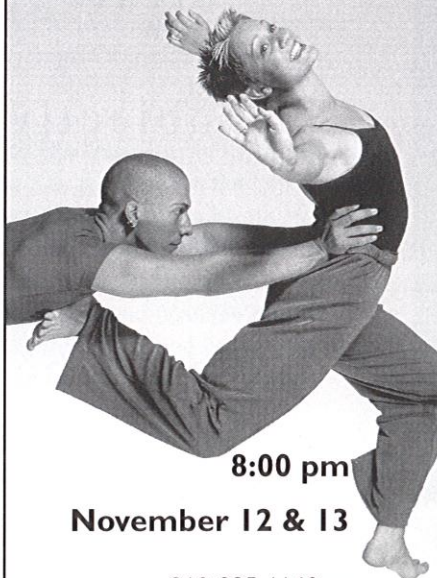
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“A musical play with which everyone can fall in love . . . it is dear, charming and wholeheartedly romantic.”

So wrote Norman Nadel of *The World Telegram & Sun* about the original Broadway production of *She Loves Me* in 1963. *She Loves Me* truly is a story with which everyone can fall in love. In fact, in one form or another most of us already have. Based on Hungarian playwright Miklos Laszlo's 1937 boulevard comedy *Parfumerie*, this story has been delighting audiences for over 60 years. From its most recent adaptation, the Meg Ryan and Tom Hanks film *You've Got Mail*, to the 1949 MGM musical *In The Good Old Summertime*, to the 1940 Jimmy Stewart and Margaret Sullivan film *The Shop Around the Corner*, audiences have smiled about this story of two anonymous pen pals who fall in love, despite their discordant relationship in real life.

Written by *Fiddler on the Roof* songwriters Sheldon Harnick and Jerry Bock, *She Loves Me* takes place in a city in Hungary in the 1930s. It concerns the adventures of the staff of Maracek's Parfumerie. The manager, Georg Nowack, is constantly at odds with a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as "Dear Friend." As time passes, the two postal lovers fix a date to meet in person. Arriving at the Café Imperiale to meet his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from their letters.

One of the jewels of musical theater, *She Loves Me* had the unlucky distinction of premiering on Broadway in the same year as *Oliver!*, *Funny Girl* and that year's Tony winner *Hello, Dolly!* While *She Loves Me* developed an adoring following, being hailed by John Chapman of *The Daily News* as the show that "made all the other music shows in the big Broadway shops look like clodhoppers," with such stiff competition it was almost forgotten by the time the Tony Awards rolled around. While Jack Cassidy did win an award for Best Featured Actor in a Musical, most contend that the show was drowned out by these lavish musical spectacles that were then coming into vogue. While the show closed in its initial run after only 302 performances, it was once again revived in 1993 to rave reviews and another Tony win, this time to Boyd Gaines for Leading Actor in a Musical.

On December 10-12, The University of Iowa School of Music will present *She Loves Me* in the UI Dance Department's Space/Place Theatre in North Hall. The show will be directed by John Muriello with musical direction by Matthew Castle, both School of Music faculty members. Set and costume designs will be done by Margaret Wenk and lighting design by Gary Holmquist.

For ticket information, call the Hancher Box Office at 335-1160 or 1-800-HANCHER.

You're sure to love *She Loves Me*.





CALENDAR

www.uiowa.edu/homepage/arts/index.html

BA Buchanan Auditorium (Business Admin. Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
PBAB Pappajohn Business Admin. Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher

"What Makes it Great?" National Symphony conductor Leonard Slatkin, speaker. Oct. 20, 7 pm, Iowa City Public Library

National Symphony Orchestra. Oct. 21, 8 pm, HA

Panel Discussion with Bill T. Jones. Oct. 23, 12:30 pm, Riverside Theatre

The Breathing Show—Bill T. Jones Solo—World premiere. Oct. 23, 8 pm, HA

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

The Importance of Being Earnest. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, E.C. Mabie

Gross Indecency (The Three Trials of Oscar Wilde). Oct. 14, 15, 21, 22 & 23, 8 pm; Oct. 24, 3 pm, E. C. Mabie

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

Thesis Concert. Oct. 29-30, 8 pm, Space/Place Theater, North Hall

READINGS—www.uiowa.edu/homepage/arts/book.html

Sena Nashlund, fiction reading. Oct. 19, 8 pm, PL

Jonis Agee, fiction reading. Oct. 28, 8 pm, PL

Arthur Sze, poetry reading. Oct. 29, 8 pm, W151 PBAB

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Through Dec. 31:	<i>Shaping Earth: African Vessels</i>
Sept. 11-Oct. 31:	<i>Paul Conrad: Drawing the Line</i>
Sept. 11-Oct. 31:	<i>Honoré Daumier: Chronicler of His Time</i>
Sept. 11-Nov. 7:	<i>Art is Life/Life is Art: The Graphic Work of Dieter Roth</i>
Sept. 11-Nov. 7:	<i>Buzz Spector: Authors and Thinkers</i>
Sept. 11-Dec. 31:	<i>Different Stokes: International Woodfire Ceramics</i>

Art of the Month, 10 am, MA Members' Lounge

Literary Connections: Klinger, Picasso and Jess

—Session III: "Jess: Pasted Poetry," Justin Quinn, speaker. Nov. 13

Perspectives, 12:30 pm, MA

"Nansa Doumbiya: African Artist, Matriarch and Guardian of the Past," Barbara Frank, speaker. Oct. 20

"Bauhaus: The Face of the 20th Century" film screening. Oct. 27

"From Living Room to Gallery: The Elliott Collection," Pamela Trimpe, speaker, Nov. 3

Music in the Museum, 2 pm, MA

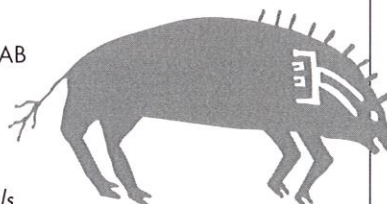
Catherine Kennedy, violin and James Kennedy, guitar. Nov. 7

The Chamber Singers of Iowa City. Dec. 5

SCHOOL OF MUSIC—www.uiowa.edu/~music/

University Symphony. Oct. 20, 8 pm, HA

Kantorei. Oct. 22, 8 pm, CRH



Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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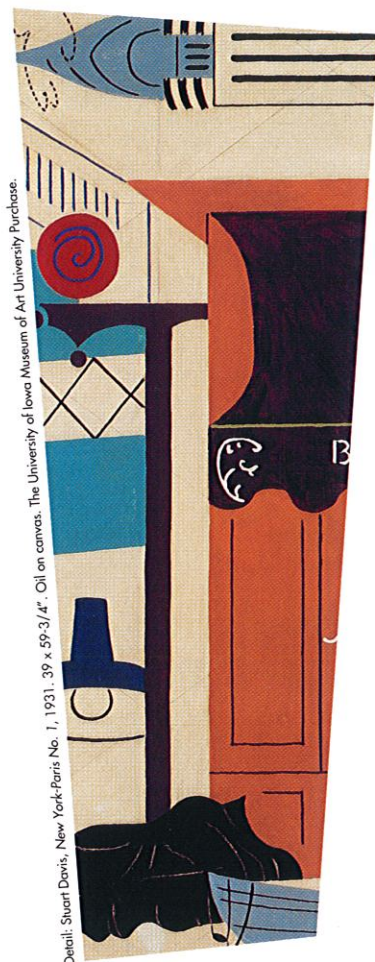
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