

# PAUL TAYLOR DANCE REVIEW

"I cannot say I have any revolutionary theories about dance. I am proud of my dance inheritance and the license which American dance has given me: the freedom to do whatever kinds of dances I feel are worth doing." - Paul Taylor -

On Friday, October 3, The Paul Taylor Dance Company performed at Reynolds Auditorium to an audience of about 600 people. It was presented by the Civic Ballet of Winston-Salem in association with the National Endowment for the Arts and the N. C. Arts Council.

The Company brilliantly presented three full length works and thus proved that the dancers are worthy of the high praise that they have received over the past few years. All dancers showed much enthusiasm, especially in the work "Apocalypse", and danced with technical security. However, in a few cases overweight problems distracted from the actual dancing.

## School of the Mind (CONT FROM PAGE 3)

One obvious problem they have encountered is finances. Being students, they cannot devote all of their time to the group. Therefore, each member must support himself. In addition, they recently added several other instruments to the group, including two trumpets, two French horns, two trombones, and one flute. This was done to expand the concept of their music, but it also created new financial hassles.

Perhaps the best way to describe The School of the Mind is to let the group members speak for themselves. The following quotes are excerpts from a recent interview with The School of the Mind:

Michael Colina: "Metaphysics is a limiting word, but it does play some part in my composing and playing, because it is a part of me. Metaphysics is a way of life and I try to live my life in this way. Therefore, it is portrayed in my music." "What role does the audience play"?, I asked.

Colina: "We try to lead them through an experience. Generally, man is a separate individual. We are trying to fill these gaps through music, also through being together. Our main purpose is to get people together". (This concept was dramatically demonstrated when the group played a part in the "Mixed Media: Light and Dark:" program presented at the School of the Arts. During a finale of "Give Peace a Chance", the School

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Of the three ballets, the one that received the most response was *From the Sea to Shining Sea*, a satirical work in three sections to music by John Herbert McDowell.

In the opening section, "Send me the wretched refuse of your teeming shore", Taylor came on the stage in pajamas and bathrobe, and paced about with women in typical suburban housewives.

A dancer then appeared as Superman, capped with a Mickey Mouse hat. He accompanied a bouncy flapper from the '20's. And from here on the movement presented a parade of mimed historical incidents with Miss Liberty and Uncle Sam playing the central roles.

The second section, "Us", was presented in a type of old-time circus show. In it, the dancers, flashing around in colorful costumes, played chorus dancers, jugglers, and acrobats.

"Living Pictures", the third section, brought the ballet into final focus. Taylor was dressed in red, white, and blue as a rebellious motorcycle hoodlum and was totally indifferent to the tableaux of American history that danced around him.

At the end of the ballet, he was confronted by a weary looking

Miss Liberty, who emerged from under a Klu Klux Klan robe. Taylor dropped her crown at her feet and walked away, leaving her to straighten its points before giving up with a gesture of resignation.

This proved to be the success of the evening, and was enjoyed by most.

*Post Meridian*, the opening ballet, was done in colorful costumes to an electronic score by Evelyn Lohaefer DeBoeck. It tended to become a little stilted and bogged down in places but Taylor has many good ideas as far as different dance patterns were concerned. One dancer worth noting in this piece was Carolyn Adams, who danced with a strong technique and a nice style throughout the entire ballet. Paul Taylor gave a nice solo to highlight the work.

*Apocalypse*, the concluding work, was divided into two sections - "Sacred" and "Profane". The music was based on medieval pieces by Cosmos Savage.

The opening dances were marked by a chaste gaiety which gave way to open expressions of passion in the later section. Taylor used big grotesque gestures in this section to represent the profane. He also used heavy padding under the costume to

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## ALUMNI IN N.Y.C. BALLET

Bryan Pitts and Cam Lorendo, former N.C.S.A. dance students, have been accepted into the New York City Ballet.

Bryan, from Winston-Salem, and Cam, from Auburn, Alabama, began their dance training three years ago at N.C.S.A. Before coming to the School of the Arts, Cam was a football player at Auburn. Bryan, however, had been a guitar student at N.C.S.A. for one year when he became interested in ballet, and changed his major.

This summer Bryan and Cam, along with other dancers from N.C.S.A., studied at the School of American Ballet (S.A.B. is the official school of the New York City Ballet). After the five week course they were asked to stay for the winter. They remained and Mr. Balanchine, the artistic director, announced that they would enter the New York City Ballet for their fall season.

Bryan, who just turned 17, had danced the lead in *Miles Standish*

last year, the male Mirliton and Fritz in the annual *Nutcracker* and had appeared in *Workout* and *Mother Goose*. The "blonde bombshell", as he was known, had a brilliant technique, especially his turns.

Cam may be remembered for his sensitive portrayal in the pas de deux from *Ten and Two*. Along with being able to dance a romantic role as *Ten and Two*, he also danced successfully as the humerous scatterbrain Indian Chief in *Miles Standish*, or as the sadistic Christian citizen in *Summernight*.

The New York City Ballet was formed in 1918 with George Balanchine as artistic director. Since then the company has grown steadily in both stature and popularity. Such dancers as Maria Tallchief, Tanaquil LeClerq, Patricia Wilde, Melassa Hayden, Jacques d'Amboise, Edward Villela, and not to forget our dance faculty, Sonja Tyven, and Robert Lindgren have danced with the New York City Ballet.

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