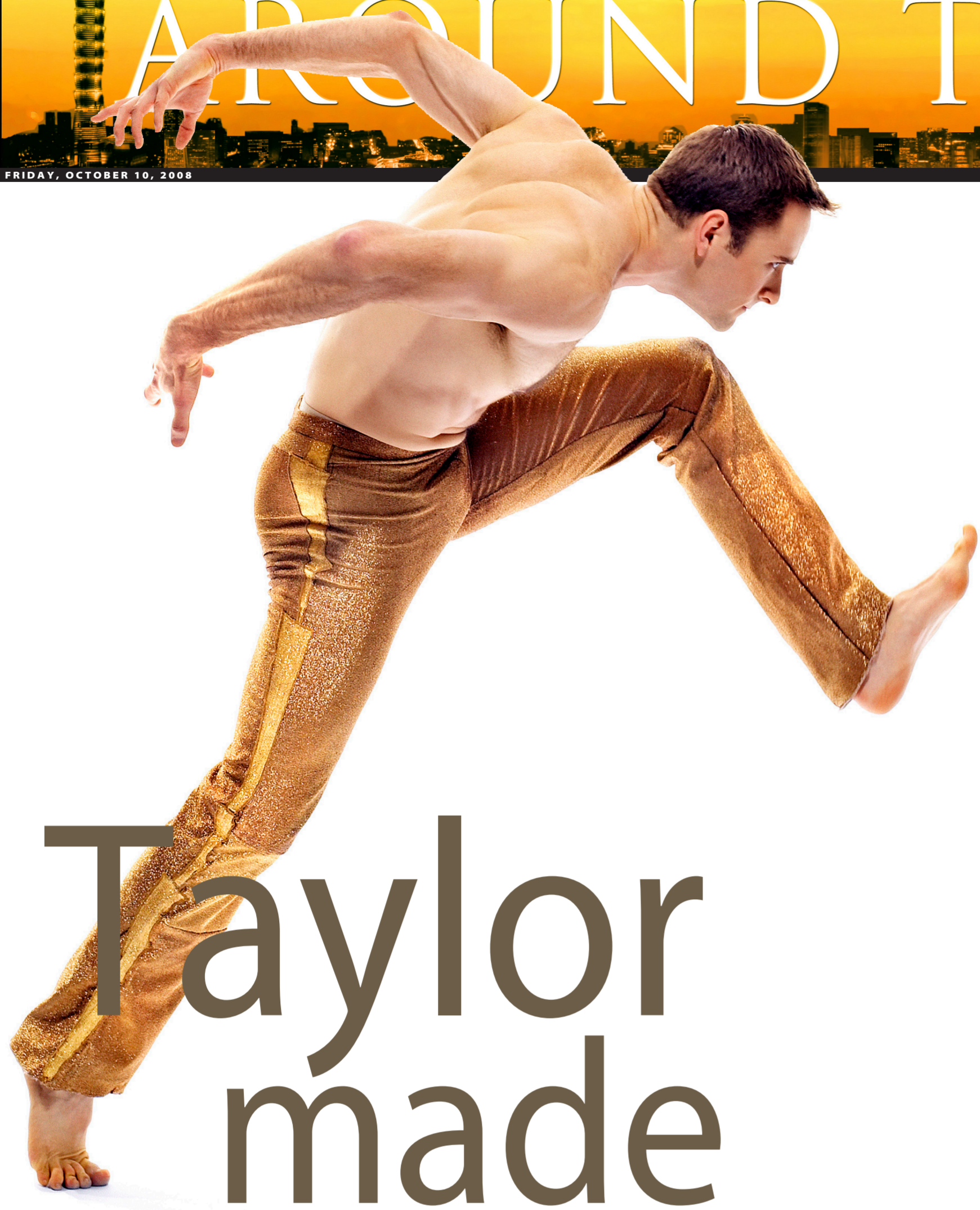


AROUND TOWN

FRIDAY, OCTOBER 10, 2008

PAGE 13



Taylor made

American choreographer Paul Taylor is a giant of a man. He was tall for a dancer back when he was a student at Julliard and a soloist with the Martha Graham Dance Company (1955 to 1962), but he has cast a giant shadow as a choreographer ever since he founded his own company in 1954. At 78, he is still going strong.

Long considered the most accessible of the 20th century's dance masters, Taylor's works appeal to modern dance fans, balletomanes as well ordinary people. He has created more than 125 works, traveled the world with his company and has inspired countless numbers of dancers and choreographers, including Pina Bausch, Tywla Tharp and Laura Dean.

It has been two decades since his company last visited Taiwan, but Taylor has played a vital role in the development of dance in Taiwan. Both Cloud Gate Dance Theatre (雲門舞集) founder and artistic director Lin Hwai-min (林懷民) and Lin Li-chen (林麗珍), artistic director of the Legend Lin Dance Theatre (無垢舞蹈劇場), credit Taylor with inspiring them to pursue a career in dance. Both have said that it was seeing a Taylor company performance in Taipei that made them want to follow in his footsteps. For Lin Li-chen it was a show in the 1960s; for Lin Hwai-min, it was a 1973 production. It's hard to imagine how different Taiwan would be today if their two companies did not exist.

The Taylor company spends a large part of the year on the road, and this year is no exception. Luckily this year they made plans to be back in Asia. They were in Bangkok last weekend and are in Hong Kong now. The eight-year-old Novel Hall Dance Series, under the direction of Lin Hwai-min, usually invites three or four solo artists or companies a year to perform at Novel Hall. This year the entire budget, and then some, was spent on bringing Taylor's company back to Taiwan.

Audiences will be able to see the wide spectrum of Taylor's oeuvre. His company is bringing nine dances from its repertoire, organized into three different shows, ranging from several of Taylor's signature works such as *Esplanade*, created in 1975, to his latest piece, *Changes*, which was commissioned by the San Francisco Ballet and premiered in May.

In an unusual move, the company will open its Novel Hall commitment outside of Taipei, at the Chiayi Performing Arts Center on Tuesday. Chiayi is often left off the touring schedule for dance companies, local and foreign alike, which is a shame because the arts center is a gorgeous, state-of-the-art facility that puts some of the smaller venues in Taipei to shame.

The Chiayi audience will see the same lineup as first-nighters in Taipei: *Mercuric Tidings* (1982), *Byzantium* (1984) and *Esplanade* (1975). Next Saturday will be *Arden Court* (1981), *Eventide* (1997) and *Le Sacre du Printemps* (The Rehearsal) (1981), while the day after will see *Images* (1977), *Changes* (2008) and *Promethean Fire* (2002).

Taylor's works vary widely in style and content and are considered the most balletic of modern dance, perhaps because of his musicality, and many can be found in the repertoire of ballet companies worldwide — even though Taylor had oft been quoted as saying he hates ballet. He loves Baroque music but has no inhibitions about using popular songs (he set *Company B* to the Andrews Sisters songs of the 1940s and *Changes* to The Mamas and The Papas) and his pieces often show a sense of humor, if not downright whimsy that can disguise his mastery of the art form (*Le Sacre du Printemps* is dance rehearsal meets detective novel meets gangster movie).

He has developed a language that has expanded the body's range of motion and requires a vigorous athleticism without ever losing an innate sense of grace. His works usually leave audiences feeling good about what they have seen and about themselves, but upon repeated examination show great depths and nuances. He is not afraid to tackle weighty subjects; *Promethean Fire* was his response as a long-time Manhattan resident to the tragedy and terror of the Sept. 11 attacks.

In an essay on his company's Web site, Taylor said he makes dances because he can't help it; it is an addiction.

"I make dances because I believe in the power of contemporary dance, its immediacy, its potency, its universality," he wrote.

That universality has certainly been proven true, and the world is a far richer place for it.



Legendary choreographer Paul Taylor.

PHOTOS COURTESY OF TOM CARAVAGLIA, LOS GREENFIELD AND PAUL PALMERIO



Paul Taylor's works appeal to modern dance fans, balletomanes and ordinary people

BY DIANE BAKER
STAFF REPORTER

PERFORMANCE NOTES:

WHAT: Paul Taylor Dance Company
WHEN: Tuesday at 7:30pm in Chiayi; Oct. 17 and Oct. 18 in Taipei at 8pm, Oct. 19 matinee at 3pm
WHERE: Chiayi Performing Arts Center (嘉義縣表演藝術中心), 265, Jianguo Rd Sec 2, Minhsiung Township, Chiayi County (嘉義縣民雄鄉建國路二段265號); Novel Hall (新舞台), 3-1 Sungshou Rd, Taipei City (台北市松壽路3-1號)
TICKETS: NT\$800 to NT\$2,000 (Chiayi); NT\$600 to NT\$1,500 (Taipei). Call (02) 2723-7953 for more information

[MUSIC]

Lost Lagoon does it all weekend long in Wulai

FESTIVAL NOTES:

WHAT AND WHERE: The Lost Lagoon 10/10 Weekend Getaway at Dana Resort (大納農場), 100 Hsin-fu Rd, Hsin-hsien Village, Wulai, Taipei County (台北縣烏來信賢村信福路90號)
HOW TO GET THERE: Free shuttle buses run from the Wulai (烏來) bus stop, the last stop on the Xindian (新店) bus line, to the site every 25 to 30 minutes. From Taipei City, take the MRT to the Sindian MRT Station. From the MRT station, take the Xindian/Taipei Main Station bus, headed south, which runs every 15 minutes until 10:30 pm, and get off at the Wulai bus stop. Look for the white, gray and black sign that reads Perpetual Motion. The shuttle buses from Wulai run today from 7pm to midnight, tomorrow from noon to 10:30pm and Sunday from noon to 5pm
WHEN: From 9pm tonight to 6pm on Sunday. Music scheduled from 9pm to 4am today, from noon to 4am tomorrow, and from noon to 4pm

on Sunday. [In last Friday's Highlight, the music schedule was misprinted. The *Taipei Times* regrets the error.]
TICKETS: Presale tickets are NT\$800 if bought today or NT\$900 at the door; available in Taipei City at Sababa, 17, Ln 283, Roosevelt Rd Sec 3 (台北市羅斯福路三段283巷17號), Toasteria, 2, Ln 248, Zhongxiao E Rd Sec 4 (台北市忠孝東路四段248巷2號), and KGB, 5, Ln 114, Shida Rd (台北市師大路114巷5號); and in Taichung City at 89K, 25 Daguang Rd (台中市大觀路25號)
DETAILS: A Taiwanese restaurant will be open from 9am to 9pm (dishes from NT\$120 to NT\$200); hamburgers, veggie burgers and hot dogs will be sold from noon to 2am. The bar is open 24 hours; cocktails are NT\$150 each, beers are NT\$100 and water is free
ON THE NET: For more information, including driving directions in English and Chinese, visit taipeimotion.com. Directions can be printed out to show to taxi drivers



Ben Cunningham of Johnny Fatstacks rocks out with his colottes out. PHOTO: ALITA RICKARDS

BY ALITA RICKARDS
CONTRIBUTING REPORTER

A great weekend out of town can include a variety of elements: going to see live bands, hearing wicked DJs, heading to a new bar, or going camping, getting back to nature, and enjoying swimming pools and hot tubs. It's rare to have all these options at once, but that is what Perpetual Motion has done.

The Lost Lagoon Weekend 10/10 Getaway in Wulai, starting tonight and ending Sunday, is a chance to have it all.

When organizer Chad Ordoyne took his girlfriend for a romantic night out of town, the last thing he expected was for it to snowball into a huge event: "We got out there and it was so beautiful we ended up booking the cabin for a second night and canceling our other plans," he said in an interview last week. As they explored the Dana Resort (大納農場), the potential began to dawn on him. "I thought, oh, this is a great place, and I want to

have a party here."

He drew a map on the table in beer to illustrate: "It's a long property built along the river with another river feeding into it. All over you can hear water running. The only neighbors are your mountains rising up all around it, and cascading waterfalls."

Ordoyne, who hails from New Orleans, said, "The ideas I have, they might not be new to New Orleans but they haven't been done here. New Orleans style is a way to incorporate music, entertainment, good food, and create an environment that encourages people to talk to people they don't know."

He and partner Tristan Newman have planned activities to get people talking; you'll be given a number at the door that matches someone else's; if you find that person you both get a free drink. "Kind of a new take on the old line, 'Hey! Can I get your number?'" Ordoyne said.

CONTINUED ON PAGE 15