



I am coming to realize that how much the work we have done at TPL™ really has been about the invigoration and preservation of work by American masters.

The preservation of dance masterpieces is tender and rigorous work, and something else valuable happens inside TPL™'s process, which should somehow be named. What happens is that the young dancers and we coaches encounter the essential questions that the choreographers and dancers first posed for themselves in *making the work*. How do you fall forward in Limon's duet, and then recover your balance? What kind of movements are the five of us going to use in Remy's dance to get from the sixth drawing to the next? Where does Gloria start the undercurve in this next Hawkins phrase?

We ask the same questions in learning the piece, but we are different bodies and beings, so somehow have to find answers that are true to who we are today and true to the work.

