PAUL TAYLOR
TAYLOR 2

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More than a half-century ago, Paul Taylor became the youngest member of the pantheon that created American modern dance.

Now in his 80th year – an age when most artists' best work is behind them – Mr. Taylor is acclaimed for the vibrancy, relevance and power of his dances. As prolific as ever, he continues to offer cogent observations on life's complexities while tackling some of society's thorniest issues. He may propel his dancers through space for the sheer beauty of it, or use them to wordlessly illuminate war, spirituality, sexuality, morality and mortality. If, as Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, ex-lovers, fallen preachers, rapists, angels and insects in Taylor dance.

In the 1950s, when his work was so cutting-edge that it could send confused audience members flocking to the exits, Martha Graham dubbed Mr. Taylor the "naughty boy" of dance. In the '60s he shocked the cognoscenti by setting his trailblazing movement to music composed 200 years earlier, and inflamed the establishment by lampooning America's most treasured icons. In the '70s he put incest center stage and revealed the beast lurking just below humans' sophisticated veneer. In the '80s he looked unflinchingly at marital rape and intimacy among men at war. In the '90s he warned against religious zealotry and blind conformity to authority. In the first decade of the new millennium he has condemned American imperialism, poked fun at feminism and looked death square in the face. And yet, while his work has largely been iconoclastic, since the very start of his career Mr. Taylor has also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

People in cities and towns throughout the world have enjoyed live modern dance performances due largely to the far-reaching tours Mr. Taylor pioneered as a virtuoso dancer in the 1950s. Having made his first dance in 1954, he has amassed a growing collection of 130 dances performed by his celebrated Company of 16 dancers and the six-member Taylor 2. He has set movement to music so memorably that for many people it is impossible to hear certain orchestral works and popular songs and not think of his dances. He has influenced dozens of men and women who have gone on to create dances or establish their own troupes. He has collaborated with such artists as Robert Rauschenberg, Jasper Johns, Ellsworth Kelly, Alex Katz, Tharon Musser, Thomas Skelton, Gene Moore, John Rawlings, William Ivey Long, Jennifer Tipton and Santo Loquasto. As the subject of the documentary, *Dancemaker*, and author of the autobiography, *Private Domain*, and *Why I Make Dances*, he has shed light on the mysteries of the creative process as few artists ever have.

Hailed for uncommon musicality and catholic taste, Mr. Taylor has set dances to Ragtime, Reggae and Rock, Tango, Tin Pan Alley and Barbershop Quartets; works by baroque masters Bach, Boyce and Handel and iconoclasts Feldman, Ligeti and Varése; monotonous time announcements, plaintive loon calls and hysterical laughter. While he has covered a breathtaking range of topics, recurring themes have included the natural world and man's place within it; love and sexuality in every gender combination; life, death and what may follow; and iconic moments in the history of the nation. His poignant looks at soldiers in battle and those they leave behind caused *The New York Times* to say in 2009 that he "ranks among the great war poets."

Mr. Taylor was born in 1930 and grew up in and around Washington, DC. He was a swimmer and student of painting at Syracuse University in the late 1940s until he discovered dance, which he began studying at Juilliard. By 1954 he had assembled a small company of dancers and was making his own works. A commanding performer despite his late start, he joined the Martha Graham Dance Company in 1955 for the

first of seven seasons as soloist while continuing to choreograph on his own troupe. In 1959 he danced with New York City Ballet as a guest artist. Having created the slyly funny **3 Epitaphs** in 1956, he captivated dancegoers in 1962 with his virile grace in the landmark **Aureole**, set cheekily not to contemporary music but to a baroque score, as **Junction** had been the year before. He struck chords again with the apocalyptic **Scudorama**, intended to be as dark as **Aureole** was sunny, and the controversial **Big Bertha**. After retiring as a performer in 1974, Mr. Taylor devoted himself fully to choreography and masterpieces continued to pour forth, including **Esplanade**, **Cloven Kingdom**, **Dust**, **Airs**, **Mercuric Tidings**, **Le Sacre du Printemps (The Rehearsal)**, **Arden Court**, **Last Look**, **Musical Offering**, **Syzygy**, **Speaking in Tongues**, **Company B**, **Eventide**, **Piazzolla Caldera**, **Promethean Fire**, **Banquet of Vultures** and **Beloved Renegade**. He remains among the most sought-after choreographers working today, commissioned by ballet companies and presenting organizations the world over.

From its earliest years, the Paul Taylor Dance Company brought modern dance to America's college campuses and small towns as well as its large cultural centers, and in 1960 the Company made its first international tour. It has since performed in more than 520 cities in 62 countries. In 1966 the Paul Taylor Dance Foundation was established to help bring Mr. Taylor's works to the largest possible audience, facilitate the making of new dances, and preserve his repertoire. Since 1968, when **Aureole** first entered the repertoire of the Royal Danish Ballet, his works have been licensed for performance by more than 75 companies worldwide. In 1993 Mr. Taylor formed Taylor 2, which brings many of his masterworks to smaller venues around the world. Taylor 2 also teaches modern technique and Taylor style in schools and workplaces, at community gatherings, and during annual workshops for pre-professional dancers.

In celebration of the Paul Taylor Dance Company's 50th Anniversary in 2004-05, his works were performed in all 50 States.

Mr. Taylor has received every important honor given to artists in the United States. In 1992 he was a recipient of the Kennedy Center Honors and received an Emmy Award for **Speaking in Tongues**, produced by WNET/New York the previous year. He was awarded the National Medal of Arts by President Clinton in 1993. In 1995 he received the Algur H. Meadows Award for Excellence in the Arts and was named one of 50 prominent Americans honored in recognition of their outstanding achievement by the Library of Congress's Office of Scholarly Programs. He is the recipient of three Guggenheim Fellowships and honorary Doctor of Fine Arts degrees from California Institute of the Arts, Connecticut College, Duke University, The Juilliard School, Skidmore College, the State University of New York at Purchase, Syracuse University and Adelphi University. Awards for lifetime achievement include a MacArthur Foundation Fellowship – often called the "genius award" – and the Samuel H. Scripps American Dance Festival Award. Other awards include the New York State Governor's Arts Award and the New York City Mayor's Award of Honor for Art and Culture. In 1989 he was elected one of ten honorary American members of the American Academy and Institute of Arts and Letters.

Having been elected to knighthood by the French government as *Chevalier de l'Ordre des Arts et des Lettres* in 1969 and elevated to *Officier* in 1984 and *Commandeur* in 1990, Mr. Taylor was awarded France's highest honor, the *Légion d'Honneur*, for exceptional contributions to French culture, in 2000.

Mr. Taylor's autobiography, originally published by Alfred A. Knopf and re-released by North Point Press and later by the University of Pittsburgh Press, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. *Dancemaker*, Matthew Diamond's award-winning, Oscar-nominated feature-length film about Mr. Taylor, was hailed by *Time* as "perhaps the best dance documentary ever."

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TAYLOR 2 DIRECTOR

RUTH ANDRIEN danced with the Paul Taylor Dance Company from 1974 to1983, originating roles in such works as **Esplanade**, **Runes**, **Airs**, **Images** and **Le Sacre du Printemps (The Rehearsal)**. She has restaged Mr. Taylor's work for professional companies and universities around the world. Ms. Andrien has been on the faculty of the University of the Arts in Philadelphia, Swarthmore College, Harvard University, MIT, Southern Methodist University, The School at Jacobs Pillow, New York State Summer School of the Arts, The Taylor School and the American Dance Festival, where she directed the Paul Taylor Project for the past three years. She has worked closely with The American Dance Legacy Institute at Brown University, which focuses on preservation and access to American dance heritage. She served as master teacher for the National Foundation for Advancement of the Arts in Miami and for the U.S. State Department's cultural exchange program in Tunisia. She was the recipient of Towson University's Rosenberg Award for Distinguished Artists in 2002 and the Balasaraswati/Beinecke Endowed Chair for Distinguished Teaching in 2009 with Carolyn Adams and Sharon Kinney. Ms. Andrien received her MFA in Dance at Hollins University in 2007. She became Rehearsal Director of Taylor 2 in 2010.

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THE COMPANY

LATRA WILSON, born in Tyler, Texas, began her training at the Dance Factory under the tutelage of Pamela Erwin. She then went on to study at the University of Missouri-Kansas City were she received her B.F.A. in Dance in May 2005, and performed numerous works by DeeAnna Hiett, Sabrina Maddison-Cannon, Jennifer Medina, and Rodni Williams. Ms. Wilson was a two-time fellowship participant in the Alvin Ailey summer intensive program. Along with performing at the Kennedy Center at the National College Dance Festival, her professional credits include *Setting the Stage* with the Kansas City Friends of Alvin Ailey, and apprenticing with Wylliams/Henry Danse Theatre. She joined Taylor 2 in May 2005.

JUSTIN KAHAN, originally from Tampa, Florida, began his dance training at the New Tampa Dance Theatre. He continued his education at Florida State University to pursue a B.F.A. in Dance. He was an active member in the Dance Repertory Theater at FSU under the direction of Lynda Davis, performing works by Dr. Nancy Smith Fichter, Terry Creach and Bruce Wood. Justin has also performed works by Dan Wagoner, Rick McCullough, George Balanchine, Alex Ketley, Tim Glenn, Wallie Wolfgruber and Takehiro Ueyama, as well as many roles with the Tallahassee Ballet. Mr. Kahan became a member of Taylor 2 in Summer 2006.

JOHN EIRICH was raised in Orlando, Florida where he studied ballet and jazz at Southern Ballet Theatre. He then moved to Miami and received a B.F.A. in Dance from New World School of the Arts, where he performed pieces by Donald McKayle, Jose Limon, Merce Cunningham, and Jennifer Muller. While in Miami he danced for Freddick Bratcher Dance Company and Miami Contemporary Dance Company as well as Florida Grand Opera. After moving to New York, John attended Jacob's Pillow Contemporary Program. He has danced with Amy Marshall Dance Company and TAKE Dance Company. He became a member of Taylor 2 in Summer 2006.

NIC CEYNOWA was raised in Luverne, Minnesota. He moved to Minneapolis in 1998 to study at the University of Minnesota where he discovered dance, receiving a B.F.A. in Dance in 2003. While there he performed the works of Jerome Robbins, Carl Flink, Tere O'Connor, and Paul Taylor. In 2003 he moved to New York and began training at The Paul Taylor School. During his time in New York Nic has danced for the Amy Marshall Dance Company, Corbindances, Rebecca Rice Dance, and Janusphere. He became a member of Taylor 2 in January 2008.

CHRISTINA LYNCH MARKHAM grew up in Westbury, New York and began dancing with Lori Shaw, and continued at Holy Trinity High School under the direction of Catherine Murphy. She attended Hofstra University on scholarship and performed works by Cathy McCann, Karla Wolfangle, Robin Becker, and Lance Westergard. During college she also trained at The Taylor School, and attended the Company's Summer Intensive Program. After graduating Summa Cum Laude in 2004, she danced with the Amy Marshall Dance Company, Stacie Nelson and The Dance Theater Company. She joined Taylor 2 in Summer 2008.

MADELYN HO is from Sugar Land, TX, where she began dancing at Kinard Dance School and later trained with BalletForte under the artistic direction of Michael Banigan. She recently graduated from Harvard University with a B.A. in Chemical and Physical Biology. While at Harvard she studied with Ruth Andrien – a celebrated alumna of the Taylor Company – and performed with the Harvard Ballet Company and Harvard Dance Program. Ms. Ho attended The Taylor School Winter Intensive and joined Taylor 2 in Summer 2008.

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Paul Taylor established Taylor 2 in 1993 to ensure that his works could be seen by audiences all over the world, unhindered by economic or technical limitations. Mr. Taylor worked with longtime colleague Linda Hodes to create a company that could accommodate performance requests as well as teach and provide community outreach. Mr. Taylor looked back to the 1954 origins of the Paul Taylor Dance Company for the structure of his new company: six professionals with a particular gift for his style who perform his work throughout the world.

Engagements are flexible and are customized to meet the needs of each community, and often consist of master classes and lecture demonstrations in addition to performances in non-traditional venues as well as theaters.

In selecting repertoire for Taylor 2, Mr. Taylor chooses dances that span the broad spectrum of his work. Several of the dances performed by Taylor 2 have been re-worked from the Paul Taylor Dance Company's version to enable the smaller ensemble of dancers to perform them. Critics and audiences cheer as Taylor 2 introduces the athleticism, humor and range of emotions found in Mr. Taylor's work.

Taylor 2 tours extensively. In the Spring of 1994, the United States Information Agency sponsored the Company's first international tour that sent the dancers to the African nations of Mozambique, Botswana, Mauritius, Tanzania, Zimbabwe and Swaziland. In January 1997 the company celebrated India 's 50 years of independence by touring in tandem with the Paul Taylor Dance Company. Taylor 2 India stops included Jamshedpur, Hyderabad, Bangalore, Ahmedabad, Pune and Lucknow.

Taylor 2's widespread domestic touring has already taken the Company to 46 states. Taylor 2 has completed significant statewide tours of Alaska, California, Colorado, Iowa, Montana, New York, Oregon, Pennsylvania, South Carolina, South Dakota, Washington and Wisconsin. The Company has also participated in a record ten New York State Long Term Residencies with support from the New York State Council on the Arts. It has also done extensive residencies in Albany, Boston, New York City, Philadelphia, St. Louis and San Francisco, teaching and performing for thousands of students.

Taylor 2's Rehearsal Directors, all distinguished former Taylor dancers, followed the inspired leadership of founding rehearsal director Linda Hodes. They have included Ruth Andrien, Richard Chen See, Mary Cochran, Patrick Corbin, Kristi Egtvedt, Francie Huber, Susan McGuire, Thomas Patrick, Sandra Stone and Kenneth Tosti. Former Taylor dancer Andy LeBeau became Director of Taylor 2 in January 2009.

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Technical Recommendations

Taylor 2 was created to perform in virtually any location. With this in mind the company is extremely flexible in its technical specifications. Taylor 2 consists of 6 dancers, a Production Manager and the Company Director.

The Company travels with costumes and recorded (both minidisc and compact disc) music accompaniment. We ask the presenter to provide the performance space with whatever masking is appropriate, some kind of lighting (including the acceptable options of work-light and/or sunlight), and a sound system. The performance area must have a surface suitable for bare-footed dancing, and nearby space to be used for dressing rooms.

The performance area must be clean and free of any obstructions such as pianos, music stands, scenery, etc.

The following specifications for stage, lights, props, and crew will certainly enhance the overall production quality but are not requirements:

Ideal stage	40’ - 0” wide, 30’ - 0” deep masked with black soft goods to four wings. Stage floor should be covered by dance flooring so that dancers can perform in bare feet.

If you have a theater with professional lighting equipment the following is a typical inventory of equipment that we would make use of, if it is available:

- Computer control for 72 dimmers.
- 64 source 4 - 36 degree Lekos, 8 of the Lekos should be template units;
- 8 source 4 - 20 degree Lekos;
- 10 - Front of House Lekos (size determined by your performance space);
- 8 - 8" Fresnels (1000 watts);
- 16 par 64 wfl (1000 watts);
- Units to light the cyc in three colors;
- For lighting hardware Taylor 2 uses: 8 - 14' boom pipes with four side arms each; cable as needed from light plot; Gel frames for all lighting units; Template holders for 8 units.

In all situations the company needs some kind of sound system to have music for our performances. We also need a microphone to be a part of the sound system to allow for announcements, and any talking between dances or post performance questions. In the best situation we would ask for stereo amplification and loudspeakers sufficient for the house, a mixing console with 3 inputs (company minidisc player or compact disc left and right, and a microphone); 2 stage monitors with a separate volume control from the house speakers. 1 compact disc deck; headset communications stage left, stage right and to light, sound, and fly rail (if it exists) control positions.

Crew	The exact crew size will be determined between the Taylor 2 Production Manger and your technical person based upon how much of the above materials you can provide. With few exceptions we **ALWAYS NEED** one person to help with wardrobe steaming.
Dressing Rooms	Two separate dressing rooms with counters and mirror space for 3 men and 3 women. Dressing rooms should have sinks, toilets, and showers.
Hospitality	If possible bottled water (non-carbonated & not Dasani), fruit juices, soda and coffee/tea with cups can be provided for 8 people. A pitcher of water, container of ice, cups and box of tissues are helpful on each side of the stage during performances. Light refreshments will also be appreciated; things like yogurt, fresh fruit, cheese & crackers, and snack food are wonderful for company morale.

Remember - feel free to contact us with questions - Taylor 2 is flexible!

TAYLOR 2 RESIDENCY ACTIVITIES

Many presenters desire to engage the company for activities that involve their community as well as to include programs which educate and increase awareness within the locale. For this reason The Paul Taylor Dance Company has developed several residency activities. Since one of the founding principles of The Paul Taylor Dance Foundation is to promote the work of Paul Taylor and increase the understanding and awareness of his work, the company regards these activities as important vehicles for realizing this goal. Although historically most residency activities do increase audience attendance in a local market, in fact this is not our principal reason for providing them. A pure marketing approach overlooks the educational and outreach potential inherent to these residency activities. We find instead that it is in the best interest of the presenter and the company to use residency activities to increase awareness and appreciation of Paul Taylor's work and the art of modern dance. Please note that all activities listed are offered by both the Paul Taylor Dance Company and Taylor 2, unless otherwise indicated.

Master Class

A master class is presented to offer a community's dancers and dance students an instruction opportunity to experience Paul Taylor's work. Taught by a company member, the master class aims to present the Paul Taylor style as well as representative Taylor repertory in order for participants to encounter signature movements that have influenced modern dance as we know it. Each class can be attended by up to 30 persons and usually lasts between one hour and an hour and a half.

The goal of a master class is educational. We have found that members of the dance community throughout the world are anxious to explore the various techniques and styles of dance that have shaped the dance profession. Paul Taylor's impact on the field is indisputable. An understanding of that impact through participation, in addition to attending a performance can prove to be an invaluable experience. Dancers' inspiration and enthusiasm can translate to career enrichment for the dancers participating, improved teaching and awareness within the presenter's community, and word-of-mouth attention which creates excitement for the company's performance and those that follow.

Educational Rehearsal

The Educational Rehearsal is designed to provide a presenter's audience with the unique opportunity to attend the company's technical rehearsal in their community's theater. Throughout the rehearsal the Rehearsal Director presents a dialogue overview of the activities as they occur, answering questions about the company, the dances, and the technical production. This rehearsal educates an audience about the role that costuming, lighting, and sets play in an actual performance. Those attending the rehearsal are introduced first hand to the process the company undertakes in order to familiarize itself with the space and make the necessary artistic

and technical adjustments in order to present the best possible performance. With the help of question and answer sessions between pieces, the Educational Rehearsal offers one of the best available supplements to the performance experience. It can be effective with any segment of an audience: local artists, students, families, contributors, or a combination of these groups. Depending upon theater size and configuration, up to 100 attendees are permitted to attend an educational rehearsal.

The Educational Rehearsal is designed to be informative and interesting. By furnishing a greater understanding of the company's touring and technical challenges, the educational rehearsal serves to further invest the audience in our performances. An Educational Rehearsal involves the local community and elevates the local appreciation of dance helping to ensure an audience for the future.

Children's/Family Performance

The Children's or Family performance is an abbreviated performance consisting of two dance pieces rather than three. Before the performance begins the company is introduced by the Rehearsal Director. This introduction includes a brief history of Paul Taylor and his company. Between the two dances that are performed the stage is exposed so that audiences can see the technical changes that take place backstage, and in addition the audience takes part in a question and answer period addressing issues of dance, dance history, performing, touring, and Paul Taylor's contribution to the dance community. Following the performance dancers in the company take part in a discussion with the audience. These discussions cover all topics such as the personal experience of being a professional dancer, to what it is like to work with Paul Taylor and perform his work. The Children's/Family performance is extremely successful with students, families, and any target group that wants an in-depth look at Paul Taylor's work and its place in the dance world. The format of these performances enables participants to exchange ideas generated by the dances immediately following their presentation. Audience size may vary; in order to insure that questions and answers are heard, Taylor 2 travels with a microphone.

The Children's/Family Performance aims to reach and educate audience members who might not otherwise attend a performance. Because of its abbreviated length and question and answer format, it can be easily adapted to a creative, informative forum for an introduction to modern dance, or a more in-depth examination for seasoned dance supporters. The opportunity for questions enables the audience to explore the history, movement and themes of the work and enhances the performance experience. It can be presented as a matinee or an evening performance and can be held in conjunction with other residency activities.

Pre-performance Discussion

Pre-performance discussions begin with an overview presentation by the Rehearsal Director. Following this presentation, an open forum begins, moderated by the Rehearsal Director. Topics addressed generally include: dance history, Taylor repertory, and company activities. Pre-performance discussions have proved an indispensable tool for educating audiences and enhancing the performance experience. An introduction to Paul Taylor's work and its history, as well as the pieces to be seen, accomplishes more than whetting an audience's appetite. The pre-performance discussion provides them with information which leads to a deeper understanding of the work and the choreographer. This sort of understanding not only generates a more enthusiastic audience during a single evening, but also lays groundwork for a community of informed, committed constituents that can last for years. Although in principle the number attending a pre-performance lecture is limited only by the space available, because of time limitations we prefer to limit the number of persons under 100. A pre-performance discussion lasts 30 minutes.

Post-performance Conversation

Intended to be informal, the post-performance talk with the dancers provides an opportunity for the audience members to ask the dancers and technicians questions immediately following the performance. The Dancers and Rehearsal Director sit on the stage and field questions. Educationally, this forum can provide insight beyond what even the best lecture can provide. Invited participants leave the theater with memories of not only an inspiring performance, but also a personal contact that accentuates the positive aspects of that performance and deepens the participants' appreciation of the work. Because the artists have just completed a performance, we must limit this activity to 20 minutes.

Professional Open Forum

Some of the dancers, technicians, and touring staff of the Paul Taylor Dance Company have been touring and performing for more than 15 years. The professional open forum provides a vehicle for sharing that experience with interested students, artists, and managers within a community. This forum is set up in an informal way that allows local participants and the company members to discuss topics of interest. The dialog usually explores, but is not limited to: touring experiences, the creative process in dancing and choreography, dance education and educational alternatives, career development; management techniques; and the condition of the performing arts in the world. The goal of the professional open forum is to dispel some of the mystery surrounding the business of bringing dance to an audience. In doing so, young people and those in career transition develop a broader understanding of the performing arts.

Lecture Demonstration

When Paul Taylor began his company 50 years ago, modern dance as we know it today was an emerging art form. He and his company had to work constantly to educate their audiences, and the lecture demonstration was an important tool. Recognizing the importance of continually educating an audience, the lecture demonstration has once again come into demand, and has proved itself to be one of the best mechanisms for audience development. In Mr. Taylor's new lecture demonstration the Rehearsal Director, director of Taylor 2, acts as the leader. While the dancers warm up in front of the audience, the Rehearsal Director introduces the company and speaks briefly about its history, and Paul Taylor's career. Then he explains why the dancers must warm up and leads the dancers in a more formalized exercise set to music which works each part of the body. This shows the audience how a dancer must be able to isolate each muscle group as well as use them in conjunction with one another. As the demonstration develops, the Rehearsal Director has the dancers perform a variety of steps, which emphasize Mr. Taylor's movement vocabulary. Finally, the dancers present excerpts of dances in a variety of styles and tempos to illustrate the way gesture and movement become dance. The lecture demonstration concludes with a question and answer session with the dancers. It provides the opportunity to not only learn more about the demands of a dancer's life, but to see first-hand what makes a dance.

Introductory Workshop

Knowing that to reach children, the experience must be participatory, Mr. Taylor and Linda Hodes created an interactive workshop for student outreach emphasizing the athleticism of dance and significant interaction between the dancers and the audience. When possible, the company's 13-minute retrospective tape is sent in advance, for the participants' viewing. The dancers begin a dialogue with the students by introducing themselves. Members of Taylor 2 then will lead the class on stage in simple stretching exercises. Following these stretches the leader will take an everyday movement like a walk or a run, and ask the class to do the movement. After adding an arm movement or exaggerating the step, the dancers show how Mr. Taylor has taken a simple movement and turned it into a dance step. A basketball lay-up or football catch is an often-used example. A Taylor 2 member continues to explain Mr. Taylor's choreography in more detail through the presentation of sections from several different dances, offering as much contrast as possible, showing how dancers overcome specific movement problems, and how very simple movement and gesture work together in more complex patterns to form dance. Between sections the dancers will talk with the students about their dance experiences. As a finale, Taylor 2 will perform a section of a dance. Though this activity was originally created for students, we have found that it works very well with parents and their children. Together they are able to explore something new together. Dance becomes a shared language and the introduction through the Taylor tradition enhances a performance immeasurably, for the family sees steps they themselves learned together.

Movement and Coordination for Athletes

Dancers are athletes. The physical training and body conditioning that is required by professional dancers is mirrored in the athletic programs of professionals in football, track and field, basketball, baseball, and many other competitive sports. What is sometimes overlooked in early training of athletes is the development of coordination and movement training that must accompany strength and endurance training. Taylor 2 dancers offer a class to athletes that focuses on utilizing strength and body mass in movement combinations that development balance and coordination – skills that translate to most athletic disciplines. These classes have often resulted in a side effect of fostering a new cross appreciation of the skills that the participants bring to the class.

Custom Residency Project

Since Taylor 2 was conceived as a very flexible company with minimal technical requirements, we are able to work with Tom Patrick and the company of Taylor 2 and create many unique residency activities that are customized for local community needs.