DANCERS: Jake Deibert & Sloan Pearson  |  PHOTO: Whitney Browne

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LISA LABRADO  |  Director of Public Relations  |  ll@ptamd.org  |  646.214.5812
Mr. Taylor continued to win public and critical acclaim for the vibrancy, relevance and power of his dances into his eighties, offering cogent observations on life’s complexities while tackling some of society’s thorniest issues. While he often propelled his dancers through space for the sheer beauty of it, he more frequently used them to comment on such profound issues as war, piety, spirituality, sexuality, morality and mortality. If, as George Balanchine said, there are no mothers-in-law in ballet, there certainly are dysfunctional families, disillusioned idealists, imperfect religious leaders, angels and insects in Mr. Taylor’s dances. His repertoire of 147 works covers a breathtaking range of topics, but recurring themes include the natural world and man’s place within it; love and sexuality in all gender combinations; and iconic moments in American history. His poignant looks at soldiers, those who send them into battle and those they leave behind prompted The New York Times to hail him as “among the great war poets” – high praise indeed for an artist in a wordless medium. While some of his dances have been termed “dark” and others “light,” the majority of his works are dualistic, mixing elements of both extremes. And while his work was largely iconoclastic, he also made some of the most purely romantic, most astonishingly athletic, and downright funniest dances ever put on stage.

Paul Taylor was born on July 29, 1930 – exactly nine months after the stock market crash that led into the Great Depression – and grew up in and around Washington, DC. He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the University library, and then transferred to The Juilliard School. In 1954, he assembled a small company of dancers and began to choreograph. A commanding performer despite his late start in dance, 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 was invited to be a guest artist with New York City Ballet, where Balanchine created the Episodes solo for him.

Mr. Taylor first gained notoriety as a dance maker in 1957 with Seven New Dances; its study in non-movement famously earned it a blank newspaper review, and Graham subsequently dubbed him the
“naughty boy” of dance. In 1962, with his first major success – the sunny *Aureole* – he set his trailblazing modern movement not to contemporary music but to baroque works composed two centuries earlier, and then went to the opposite extreme a year later with a view of purgatory in *Scudorama*, using a commissioned, modern score. He inflamed the establishment in 1965 by lampooning some of America’s most treasured icons in *From Sea To Shining Sea*, and created more controversy in 1970 by putting incest and spousal abuse center stage in *Big Bertha*.

After retiring as a performer in 1974, Mr. Taylor turned exclusively to choreography, resulting in a flood of masterful creativity. The exuberant *Esplanade* (1975), one of several Taylor dances set to music by Bach, was dubbed an instant classic, and has come to be regarded as among the greatest dances ever made. In *Cloven Kingdom* (1976) Mr. Taylor examined the primitive nature that lurks just below man’s veneer of sophistication and gentility. With *Arden Court* (1981) he depicted relationships both platonic and romantic. He looked at intimacy among men at war in *Sunset* (1983); pictured Armageddon in *Last Look* (1985); and peered unflinchingly at religious hypocrisy and marital rape in *Speaking In Tongues* (1988). In *Company B* (1991) he used popular songs of the 1940s to juxtapose the high spirits of a nation emerging from the Depression with the sacrifices Americans made during World War II. In *Eventide* (1997) he portrayed the budding and fading of a romance. In *The Word* (1998), he railed against religious zealotry and blind conformity to authority. In the first decade of the new millennium he poked fun at feminism in *Dream Girls* (2002); condemned American imperialism in *Banquet of Vultures* (2005); and stared death square in the face in the Walt Whitman-inspired *Beloved Renegade* (2008). *Brief Encounters* (2009) examined the inability of many people in contemporary society to form meaningful and lasting relationships. In this decade he turned a frightening short story into a searing drama in *To Make Crops Grow* (2012) and compared the mating rituals of the insect world to that of humans in the comedic *Gossamer Gallants* (2011). Mr. Taylor’s final work, *Concertiana*, made when he was 87, premiered at Lincoln Center in 2018.

Hailed for uncommon musicality and catholic taste, Mr. Taylor 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 set works to an eclectic mix that includes Medieval masses, Renaissance dances, baroque concertos, classical warhorses, and scores by Debussy, Cage, Feldman, Ligeti and Pärt; Ragtime, Tango, Tin Pan Alley and Barbershop Quartets; Harry Nilsson, The Mamas and The Papas, and Burl Ives; telephone time announcements, loon calls and laughter. Mr. Taylor influenced dozens of men and women who have gone on to choreograph – many on their own troupes – while others have gone on to become respected teachers at colleges and universities. And he worked closely with such outstanding artists as James F. Ingalls, Jasper Johns, Alex Katz, Ellsworth Kelly, William Ivey Long, Santo Loquasto, Gene Moore, Tharon Musser, Robert Rauschenberg, John Rawlings, Thomas Skelton and Jennifer Tipton. Mr. Taylor’s dances are performed by the Paul Taylor Dance Company, the six-member Taylor 2 (begun in 1993), and companies throughout the world including the Royal Danish Ballet, Rambert Dance Company, American Ballet Theatre, San Francisco Ballet, Miami City Ballet, and Alvin Ailey American Dance Theater.

As the subject of the documentary films *Dancemaker* and *Creative Domain*, and author of the autobiography *Private Domain* and *The Wall Street Journal* essay “Why I Make Dances,” Mr. Taylor shed light on the mysteries of the creative process as few artists have. *Dancemaker*, which received an Oscar nomination in 1999, was hailed by *Time* as “perhaps the best dance documentary ever,” while *Private Domain*, originally published by Alfred A. Knopf, was nominated by the National Book Critics Circle as the most distinguished biography of 1987. A collection of Mr. Taylor’s essays, *Facts and Fancies*, was published by Delphinium in 2013.
Mr. Taylor received nearly 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 Mr. Taylor was elected one of ten honorary 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, in 2000 for exceptional contributions to French culture.

Mr. Taylor died in Manhattan on August 29, 2018, leaving an extraordinary legacy of creativity and vision not only to American modern dance but to the performing arts the world over.

PHOTO: Jack Mitchell
Taylor Dance Company since 2010. Raised in Rolling Meadows, IL, Mr. Novak began studying dance at age ten. At 12 he developed a severe speech impediment that required intensive therapy. Dance became a liberating and vital force for self-expression. “I wanted nothing more than to achieve in dancing that sense of effortlessness and grace that were so difficult for me to find while speaking aloud,” he said. “With dancing, there were no limits to what I could express.” In 2001, Mr. Novak was offered a Presidential Scholarship to attend The University of the Arts in Philadelphia to pursue training in jazz and ballet. The following year, he undertook an apprenticeship at the Pennsylvania Academy of Ballet Society, where he remained until 2004.

Mr. Novak was admitted to Columbia University’s School of General Studies where he was awarded scholarships for academic excellence. He became a member of the Columbia Ballet Collaborative, the University’s critically acclaimed resident company, and was named Artistic Associate responsible for advising on the curation of resident choreographers and directing the group’s branding and promotion. At Columbia, Mr. Novak became immersed in the study of dance history, which ignited his passionate devotion to modern dance. He developed a keen interest in the work of François Delsarte, the 19th Century French movement theorist who codified the system linking emotion and gesture that would inspire the first generation of American modern dancers. A highlight of his studies at Columbia was performing Mr. Taylor’s solo in Aureole, which led him to embrace the Taylor repertoire. In 2008, Mr. Novak graduated magna cum laude from Columbia, and was elected to Phi Beta Kappa.

In a 2009 program celebrating Diaghilev at Columbia’s Miller Theatre, Mr. Novak embodied Vaslav Nijinsky’s role in L’Après-midi d’un faune with an authenticity that brought him to the attention of dance critics and scholars. He has since performed works by Bill T. Jones and Stephen Petronio and danced with Gibney Dance and the Daniel Gwirtzman Dance Company. He has also studied at Springboard Danse Montreal under Alexandra Wells and Coleman Lemieux & Compagnie.

Mr. Novak’s Paul Taylor Dance Company debut in the 2010-11 season earned him a nomination for the Clive Barnes Foundation Dance Award. Since joining the Company, he has danced 56 roles in 50 Taylor dances, 13 of which were made on him. He has also had roles created on him by the five Taylor Company Commission choreographers to date. In announcing Mr. Novak’s appointment as Artistic Director Designate in March 2018, Mr. Taylor said, “Michael has mastered our repertory and steeped himself in dance history. He understands the need to nurture the past, present and future of modern dance. I look forward to working with him and preparing him to assume artistic leadership of my Company.”
“Taylor 2… is a kind of a miracle.” The New York Times

Paul Taylor established the Paul Taylor 2 Dance Company in 1993 to ensure that his works could be seen by audiences all over the world, unhindered by economic or technical limitations. Working with longtime colleague Linda Hodes, he modeled Taylor 2 after the original six-member company he established in 1954. Taylor 2 is able to perform in smaller venues with more modest budgets than the larger Paul Taylor Dance Company without sacrificing any of the artistry that characterizes a Taylor performance. The Company is led by Paul Taylor Dance Company alumna Cathy McCann.

Taylor 2 engagements are customized to meet the needs of each community and often consist of master classes and lecture demonstrations in addition to performances, which may take place in such non-traditional venues as museums, parks and public plazas as well as theaters. In selecting repertoire for Taylor 2, Mr. Taylor chose dances that represent the athleticism, humor and range of emotions found in his work. Several of these dances have been reworked to enable the smaller ensemble of dancers to perform them. The Company’s engagements often precede the Paul Taylor Dance Company’s first appearance in a particular venue, with a goal of enhancing the audience’s understanding and enjoyment of modern dance.

Taylor 2 was inaugurated with a United States Information Agency-sponsored tour to six African nations in 1994, and in 1996 the Company toured to three Baltic nations. In 1997 Taylor 2 toured throughout India in tandem with the Paul Taylor Dance Company in celebration of the 50th Anniversary of India’s independence. It has performed in 12 countries, 110 cities, and 46 states, including 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 had extensive residencies in Albany, Boston, New York City, Philadelphia, St. Louis and San Francisco, teaching and performing for thousands of students.

Taylor 2 remains a vital part of Paul Taylor's vision for American Modern Dance as it brings work to audiences, many of them first time audiences, throughout the world.
CATHY MCCANN, Director of Taylor 2, was a member of the Paul Taylor Dance Company for 13 years. Among the 18 dances Mr. Taylor made on her were *Mercuric Tidings*, *Brandenburgs*, *Musical Offering* and *Sunset*. She was featured in five Taylor television specials, including the 1991 Emmy Award-winning *Speaking in Tongues*. In 1991, Mikhail Baryshnikov invited her to join the White Oak Dance Project, where she performed works by Mark Morris and Lar Lubovitch. Ms. McCann has staged Taylor dances for American Ballet Theatre, Alvin Ailey American Dance Theater, San Francisco Ballet, Paris Opera Ballet and Houston Ballet, among others, and her own choreography has been presented at New York City Center. She has been a faculty member of Adelphi University, Barnard College and Hofstra University, and has taught at the American Dance Festival and Jacob’s Pillow Dance Festival. She was appointed to her current position by Michael Novak, Artistic Director of Paul Taylor American Modern Dance, in March 2019.
TAYLOR 2 DANCE COMPANY:
DANCERS

REI AKAZAWA
Ms. Akazawa was born and raised in Tokyo, Japan, where she began her ballet training at Royal Academy of Dance under the direction of Yuko Kojima. She graduated cum laude with a B.F.A. in Dance from Marymount Manhattan College, receiving the Gold Key for Excellence in 2009. While a student there, she assisted in teaching and demonstrating Graham Technique Master Classes for Miki Orihara and Alessandra Prosperi. She has danced with H.T. Chen and Dancers, Douglas Dunn and Dancers, and played the role of Eliza in The King and I at Walnut Street Theater in Philadelphia. She participated in The Taylor School 2012 Summer Intensive and joined the Paul Taylor 2 Dance Company immediately afterward.

JOHNNY VORSTEG
Mr. Vorsteg grew up in Verona, New Jersey and began his formal dance training at 18, studying with Bil Badolato at NYU and at Peridance Capezio Center. He performed in Paul Taylor’s Company B at Montclair State University, where he earned degrees in Dance and English in 2013. He has dancers in works by Taylor alumni Orion Duckstein, Annmaria Mazzini and James Samson, as well as in works by choreographers Chase Brock, Chet Walker, Geoffrey Doig-Marx and Nancy Lushington. He performed in La Cage Aux Folles with Phoenix Theatre. In 2011, he was the American Dance Guild Scholarship recipient to The School at Jacob’s Pillow. After dancing at The Taylor School, where he was awarded a scholarship, he joined Taylor 2 in Spring 2015.

JAKE DEIBERT
Mr. Deibert was born in Atlantic City and grew up in Flemington, New Jersey. He attended the Taylor School Summer Intensive in 2012, and received a B.F.A. in Dance and Dance Education in 2014 from Montclair State University. He performed with Rioult Dance NY, Von Howard Project, DiMauro Dance, Zullo/Raw Movement, 360Dance Company, Mazzini Dance Collective, 10 Hairy Legs, Douglas Dunn and Dancers and Earl Mosley’s Diversity of Dance. He joined Taylor 2 in Summer 2017.

*All Dancer Portraits by Bill Wadman.

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SLOAN PEARSON

Ms. Pearson is a North Carolina native, began dancing at age three with Charlotte Ballet under the direction of Jean-Pierre Bonnefoux and Patricia McBride. In 2016 she received a B.F.A. in Dance from the Conservatory of Dance with a Modern Concentration from Point Park University, where she performed works by Martha Graham, Nicolas Petrov, Douglas Bentz, and Garfield Lemonius. She danced with Dayton Contemporary Dance Company II and Kybele Dance Theater, and as a guest artist with Debbie Allen in performances throughout Los Angeles. She joined Taylor 2 in Fall 2017.

JESSICA FERRETTI

Ms. Ferretti, originally from Port Chester, New York, started her dance training at Westchester Dance Academy. She graduated cum laude in 2019 from Marymount Manhattan College, where she performed works by Larry Keigwin, Jessica Lang, Michael Thomas, Loni Landon, Nancy Lushington, Pedro Ruiz, Chase Brock and Tito Del Saz. She attended the Paul Taylor Summer Intensives in 2016 and 2018 and the Martha Graham Intensive in 2017. She joined Taylor 2 in Fall 2019.

QUINTON GUTHIER

Mr. Guthier is originally from Madison, Wisconsin. He attended Interlochen Arts Academy in Michigan before graduating Cum Laude with a B.F.A. in Dance from Fordham University and The Alvin Ailey School in NYC. He danced for Carolyn Dorfman Dance and is a certified Pilates instructor. Mr. Guthier was one of the first dancers to receive a scholarship to train at The Taylor School in 2017 and he was awarded a second scholarship to train during the 2019 term. Mr. Guthier joined Taylor 2 in Winter 2019.

*All Dancer Portraits by Bill Wadman.*
“PAUL TAYLOR: THE CELEBRATION TOUR” BRINGS TAYLOR 2 DANCE COMPANY TO XXXXXXX IN EXCLUSIVE [STATE] ENGAGEMENT

CITY, STATE – Month XX, Year – The renowned Taylor 2 Dance Company pays tribute to its late founder Paul Taylor with “The Celebration Tour” coming to [theater] in [location] on [date]. As part of an international celebration of Mr. Taylor – who died in 2018 after helping shape the art of modern dance during his 64-year career – Taylor 2 will perform [number] masterworks from his collection: [1, 2, 3 dance titles in italics]. Mr. Taylor established Taylor 2 in 1993 to ensure that audiences all over the world could see his works. He worked with longtime colleague Linda Hodes to create a company that could accommodate performance requests as well as teach and provide community outreach, and he looked back to the 1954 origins of his larger 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. They often include master classes and lecture demonstrations in addition to performances in non-traditional venues as well as theaters.

Artistic Director Michael Novak described Mr. Taylor as “The last of the pantheon of choreographers who defined the distinctly American art of modern dance.” He continued, “Taylor was hailed as ‘the master of light and dark’ for good reason: his repertoire of 147 dances covered an unprecedented range. There were dances that took an unflinching look at war, depravity, and death – other dances were very funny. And many reminded us of the poignancy of uninhibited love and hope. Looking at this man’s oeuvre, and deciding how to honor him, has been at the forefront of my mind. And, in taking a cue from our Founder, I decided to do what has never been done: launch a multi-year global celebration that brings together over twenty masterpieces spanning seven decades in his great repertory. Titled “The Celebration Tour,” it’s an unprecedented opportunity for audiences and students to connect with Paul Taylor’s history like never before.”

“We look forward to presenting some of Mr. Taylor’s greatest works in xxxxxxx,” said Mr. Novak.

Quote from the presenter/theater:

Tickets are available through xxxxxxx.com or by calling xxx.xxx.xxxx. For additional information about the performance or for press tickets, please contact XXXX. For interviews, please contact Lisa Labrado at ll@ptamd.org or at 646.214.5812.

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About the Presenter/Theater: Presenter's boiler plate

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The renowned Taylor 2 Dance Company pays tribute to its late founder Paul Taylor when “The Celebration Tour” comes to [theater] in [location] on [date]. As part of an international celebration of Taylor – who died in 2018 after helping shape the art of modern dance during his 64-year career – Taylor 2 will perform [number] masterworks from Taylor’s collection: [1, 2, 3 dance titles in italics]. For information and tickets, contact [list].
TAYLOR 2 DANCE COMPANY:
PRESS QUOTES

QUOTES ABOUT TAYLOR 2 DANCE COMPANY

The New York Times
“Taylor 2… is a kind of a miracle.”

The Fresno Bee
“The six busy dancers in this hard-working modern-dance company – who take many of the works created on the larger company and double up parts to make them happen – offered a stirring, graceful and emotionally cacophonous performance on the small Tower Theatre stage.”

The Sunday Star Ledger
“It’s small, travels light, and packs some of the best modern dance around.”

The New York Times
“Saturday mornings in spring should always start with a jolt of dance by Paul Taylor performed by Taylor 2. The touring ensemble, an adjunct of the Paul Taylor Dance Company, offered a rare New York performance… It was an impressive event, presented by a group of highly individualistic dancers.”

StageBuddy.com
“Although a spinoff of the larger Paul Taylor Dance Company, Taylor 2 is in every respect equal of its parent. It is a must see for any lover of modern dance who wants to see some of the greatest choreography this country has ever produced.”

MassLive.com
“…six dancers flawlessly performed three different pieces by Paul Taylor, a master craftsman who knows how to create dances that bring music vibrantly to life.”

The Cleveland Plain Dealer
“Taylor 2 showed that Taylor’s invention shines just as brightly with a smaller cast.”

DanceViewTimes.com
“Taylor 2 has provided many dancers to the larger company, but this is in no sense a student venture; the dancing was spectacular, warm, gracious and daring. The repertoire is one to make a Taylor fan salivate, four great and very different works in one evening… The more intimate Joyce stage enhanced many of the more dramatic moments… All six dancers were terrific.”

The Sunday Star Ledger
“It’s small, travels light, and packs some of the best modern dance around.”
QUOTES ABOUT TAYLOR 2 DANCE COMPANY

_The Berkshire Eagle_
“Don’t think of it as a farm team. Think of it as Taylor Too. Taylor 2 is wonderfully intimate. Watching only six dancers perform Taylor works clearly reveals both structure and movement for an eye-opening appreciation of the master's approach... It’s like hearing Mozart played on original instruments, or birds in the woods without traffic noise. There’s an authenticity about them that also speaks with the voice of authority: It’s easy to see why Taylor’s work stood out from the crowd right from the start. These dancers are every bit as skilled and delightful as the senior company and so eager, so ready to captivate, they can’t fail.”

_The Orlando Sentinel_
“The Taylor 2 company, a sort of younger sibling to the Paul Taylor Dance Company, was created for the purpose of bringing Mr. Taylor's work to smaller venues. It features six dances, in no respect second-stringers, who danced their hearts and souls out in this demanding program.”

_Asbury Park Press_
“The joy in watching the six-member Taylor 2 dance company perform... wasn’t just from the performances themselves. There was also the realization that, with Taylor 2, the works of Paul Taylor – one of the modern dance world’s leading choreographers – can now be shared with audiences in even the smallest venues. These fine performances showed that, in many respects, the dancers of Taylor 2 are No. 2 in name only.”

_DanceViewTimes.com_
“Taylor 2 has provided many dancers to the larger company, but this is in no sense a student venture; the dancing was spectacular, warm, gracious, and daring.”

_The Register Guard_
“All the dancers have considerable talent. They unite fearlessness with skill and received a standing ovation.”

_SunBreak.com_
“Beautiful, but different. Taylor 2 brings a non-classical, everyday movement feel to the work that works. It’s different, imperfect and beautiful.”
# TAYLOR 2 DANCE COMPANY: PRESS QUOTES

## QUOTES ABOUT TAYLOR 2 DANCE COMPANY

**The New York Times**

“Taylor 2, the junior ensemble of the Paul Taylor Dance Company, has long been one of the most vital and accomplished of second troupes in New York City.”

**Orlando Sentinel**

“Creative, high energy performances.”

**The Chronicle**

“Real dancing of the highest artistry.”

**New Hampshire Sunday News**

“Making modern dance accessible to everyone, rather than confining it to an elite group, is one of the foremost missions of Taylor’s dance companies”

**The Aspen Times**

“Inclusion in Taylor 2 is a major achievement and a significant rite of passage in the dance world... Taylor 2 is just as strong as the main company, in different ways. They’re really exciting and they bring a freshness to their work that can’t be duplicated. Taylor 2 is not preaching to the converted wildly enthusiastic dance-world audiences. Rather, the company is bringing more people to the fold, helping them to appreciate dance and Taylor’s vision of it.”

**The Hawk Eye**

“Comic, infectious, fun, entertaining, energetic, rambunctious, lively.”

**Glenwood Post**

“The emphasis of Taylor 2’s teaching method is for students to become involved in the creation of dance, to try it for themselves. How exciting for students to see and experience the constant quest for new ideas, how inspiring to see ideas come alive through movement before one’s very eyes.”

**The Orlando Sentinel**

“The Taylor 2 company, a sort of younger sibling to the Paul Taylor Dance Company, was created for the purpose of bringing Mr. Taylor’s work to smaller venues. It features six dances, in no respect second-stringers, who danced their hearts and souls out in this demanding program.”

**Newsday**

“Taylor 2, the new second company of the Paul Taylor dance troupe, has demonstrably impeccable lineage. It was visible in almost every move the six dancers made.”


QUOTES ABOUT TAYLOR 2 DANCE COMPANY

**The Post-Star**

“The Taylor 2 dancers are ambassadors and missionaries of one of the foremost choreographers of modern dance, Paul Taylor. They showed off their command of the Paul Taylor style in a fine lecture demonstration. All fielded audience questions with charm and intelligence, proving that a college degree and a performing career in dance are not mutually exclusive.”

**Staten Island Advance**

“Performances such as these are a training ground, in the most positive sense, for audiences as well as dancers. For any audience, but particularly for those that would otherwise not have access to Taylor’s choreography, seeing these inspired young dancers, even when the sightlines are awkward and without the benefit of full theatrical light, is to see the choreography’s heart and spirit.”

**TheSundial.com**

“Anyone can go to a Taylor 2 performance and come out smiling or at least appreciating what dancers are capable of doing. A Taylor 2 performance is a great introduction for people who have never seen or understood modern dance. It is not full of angst; it need not be esoteric. It can be fun. It can make you laugh.”

**The New York Times**

“Taylor 2 has hit the ground running…the company…has won nearly undiluted praise from its African audiences.”

**The Litchfield County Times**

“To see Taylor 2 dancers, who represent the company of the future, is to see art in the making….electrifying!”

**Dance Dallas Dance Council**

“Taylor 2 reaches into the nooks and crannies of local dance communities in ways that its parent company cannot. Taylor 2 additionally offers an intimate glimpse into the workings of Taylor’s choreography, one of this century’s evolving treasures.”
TAYLOR 2 DANCE COMPANY: PRESS QUOTES

QUOTES ABOUT TAYLOR 2 REPERTORY

The Herald-Sun  “If modern dance is – well – too modern for you, catch a performance by Taylor 2. Their performance of Aureole was ballet let loose – undeniably beautiful and incredibly romantic, but danced with a joyful abandon.”

The Star-Ledger  “A major interest is in seeing how ingeniously Taylor has edited his work for a six-person ensemble — half the size of the original… This version of Company B is not a patched hand-me-down, but a lighter and more intimate creation that delivers the same emotional knockout.”

SeeingThings.com  “The Taylor 2 dancers embodied the unfettered feelings of youth required for Company B, yet their skills and assurance are utterly professional. The combination is irresistible.”