



TAYLOR STUDY GUIDE

CREATED for VAN WEZEL PERFORMING ARTS HALL

**PAUL TAYLOR
DANCE COMPANY**

MICHAEL NOVAK — ARTISTIC DIRECTOR

THE TAYLOR SCHOOL

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THE STUDY GUIDE

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Cover photo of Austin Kelly and Lisa Borres in Amy Hall Garner's *Somewhere in the Middle* by Whitney Browne.
Photo of John Harnage, Devon Louis, Lee Duveneck, and Maria Ambrose in Larry Keigwin's *Rush Hour* by Whitney Browne.

A FEW WORDS ABOUT DANCE

People have danced since the dawn of humankind. Dance is a non-verbal means of communicating, so even if people don't understand each other's spoken language, they can understand the universal language of dance, the language "spoken" by the body's movements and gestures. This does not mean, however, that the voice is never used in dance. In some cultures, dancers make sounds, speak words, even play musical instruments while moving.

Dances can inspire acts of bravery, celebrate rites of passage, express urban experiences, mark the change of seasons, honor deities, or move audiences to tears and individuals to action. Dances can express a range of human emotions, thoughts, and physicality. They can tell stories, comment on relevant social and political events, or remain abstract expressions of time, space, and physical energy. People have danced and continue to dance for just about every reason and occasion you can think of. Dancing is a fundamental aspect of human life.

When dance occurs in places of worship throughout the world as part of religious rites, we call this "religious dance" or "sacred dance." India's Bharata Natyam (Hindu) and Turkey's Whirling Dervishes (Sufi) are just two examples of "sacred dance" still practiced today. Dances that are less religious in nature and yet are embedded in the social and cultural fabric of their society make up the broad category of dance called "social" or "cultural" dance. Some common types of these dances are Charleston, Lindy Hop, Mambo, Cha-Cha, Salsa, Merengue, Swing, Voguing, Waacking,

Tango, Hip Hop, Waltz, Breakdancing, and dozens of others — all generating from communities and popular music genres of the day. Social and cultural dances and music have become part of the multicultural American dance heritage. These and many other cultural dance forms continue to be practiced today, frequently making their way onto concert stages.

"Concert dance" is yet another category of dances that can be seen around the world, generally performed by trained dancers who are skilled with consistency of execution, expressly for the enjoyment of audiences. Concert dance was born as part of a tradition of theater, frequently associated with elite social and cultural audiences who experienced dance with grand sets, costumes, and theaters. Over centuries, concert dance evolved dramatically, becoming available to broader members of communities and a wider range of venues, moods, and styles.

Modern Dance is a major genre of concert dance that emerged in the early 20th Century in the United States. Rather than following the social conventions and expectations often found in ballet and theater, the founders of modern dance were driven by a sense of individualism, actively working to show that the expression of the body could exist as its own art form. This approach drastically changed dance history and inspired several generations of dancers and choreographers, including Paul Taylor.

TO LEARN MORE ABOUT THESE EARLY INFLUENTIAL MODERN DANCE CHOREOGRAPHERS GO TO PAGE 7.

ABOUT PAUL TAYLOR & PAUL TAYLOR DANCE COMPANY

Paul Taylor is one of America's most accomplished and prolific artists. He helped shape and define American modern dance from the earliest days of his career as a choreographer from 1954 until his death in 2018. Having performed with Martha Graham's company for ten years, Mr. Taylor uniquely linked the founders of modern dance – Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Ms. Graham – to the dance makers of the 21st Century. In 2015, Mr. Taylor launched Paul Taylor American Modern Dance and started presenting great modern works of the past and outstanding works by today's leading choreographers alongside his own vast repertoire. He also commissioned a new generation of dance makers to work with his renowned Company, thereby helping to foster the future of the art form.

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.



Photo of Paul Taylor in *Aureole* by Jack Mitchell.

Mr. Taylor uniquely linked the founders of modern dance — Isadora Duncan, Ruth St. Denis, Ted Shawn, Doris Humphrey, and Martha Graham — to the dance makers of the 21st Century.

He attended Syracuse University on a swimming scholarship in the late 1940s until he discovered dance through books at the University's library, and then transferred to The Juilliard School. In 1954, he assembled a small company of dancers and began to choreograph.



Photo of Rudolph Nureyev and Paul Taylor in a rehearsal of *Aureole*, courtesy of The Taylor Archives.

Those beginnings turned into 64 years of unrivaled creativity, and in the decades that followed, Mr. Taylor won public and critical acclaim for the vibrancy, relevance, and power of his dances, 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. While some of his dances have been termed "dark" and others "light," the majority of his works are dualistic, mixing elements of both extremes. In total, he created 147 dances that cover a breathtaking range of topics and themes, making his repertory one of the greatest in the world.

The Taylor School, established in 1984 by Mr. Taylor, is the educational arm of the Paul Taylor Dance Company and is directed by Taylor Alumna, Carolyn Adams. The School seeks to embrace the rich multicultural history of the dance field while providing innovative educational initiatives to empower, inspire, and support the next generation of dancers, dance makers, dance audiences, and dance advocates. In addition to the Arnhold Tier 3 program, The Taylor School provides dance education to students of all ages and levels, both in our home studios and through our Taylor-in-the-Schools program which provides in-depth ongoing residencies with partner schools.

TO LEARN MORE ABOUT THE COMPANY
VISIT: PAULTAYLORDANCE.ORG



Photo of Paul Taylor's *Speaking in Tongues* by Paul B. Goode.

Mr. Taylor founded the Paul Taylor Dance Company in 1954 and it is the home of all of Mr. Taylor's dances and creations. One of the most famous and dynamic modern dance ensembles of our time, the Company is now under the artistic direction of Taylor alumnus Michael Novak and travels around the world performing dances from Mr. Taylor's canon, important historical masterpieces, and new dances by choreographers Kyle Abraham, Peter Chu, Amy Hall Garner, Larry Keigwin, Lauren Lovette, and many others.



Photo of dancers backstage by John Harnage.

"WHY I MAKE DANCES" BY PAUL TAYLOR

No one has ever asked me why I make dances. But when flummoxed by the financial difficulties of keeping a dance company afloat, I sometimes ask it of myself. Dance makers are most often quizzed this way: which comes first, the dance or the music?

This conundrum was answered most tellingly by the celebrated choreographer George Balanchine, who said: "The money." Nobel Prize-winner Orhan Pamuk has often been asked why he writes. The savvy answer in his *My Father's Suitcase* was so meaningful and struck such a chord of recognition in me — his devotion, his steadfastness, his anger — that it caused me to ponder my own reasons. Motivated by Balanchine's sensible quip and Pamuk's candid perceptiveness, this is how I might reply:

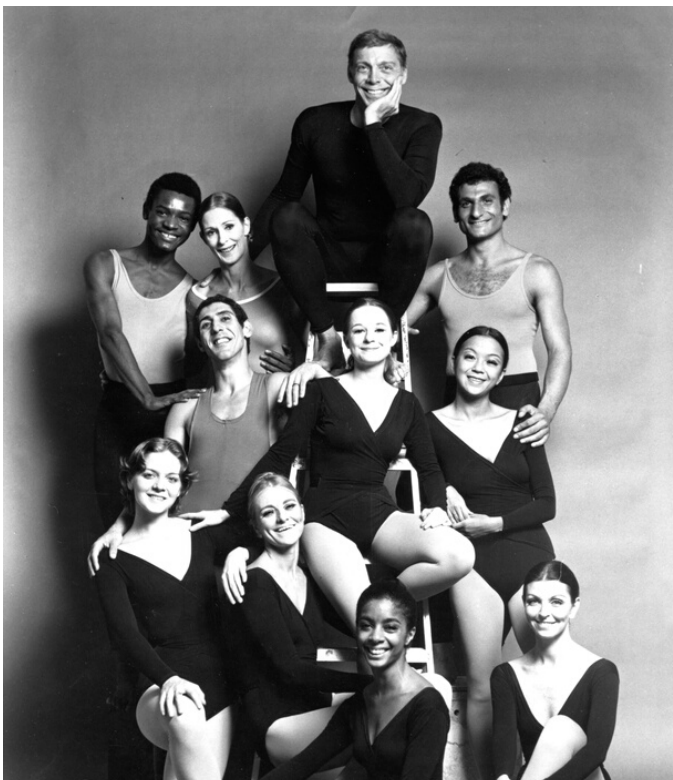


Photo of the Paul Taylor Dance Company from 1974, courtesy of The Taylor Archives.

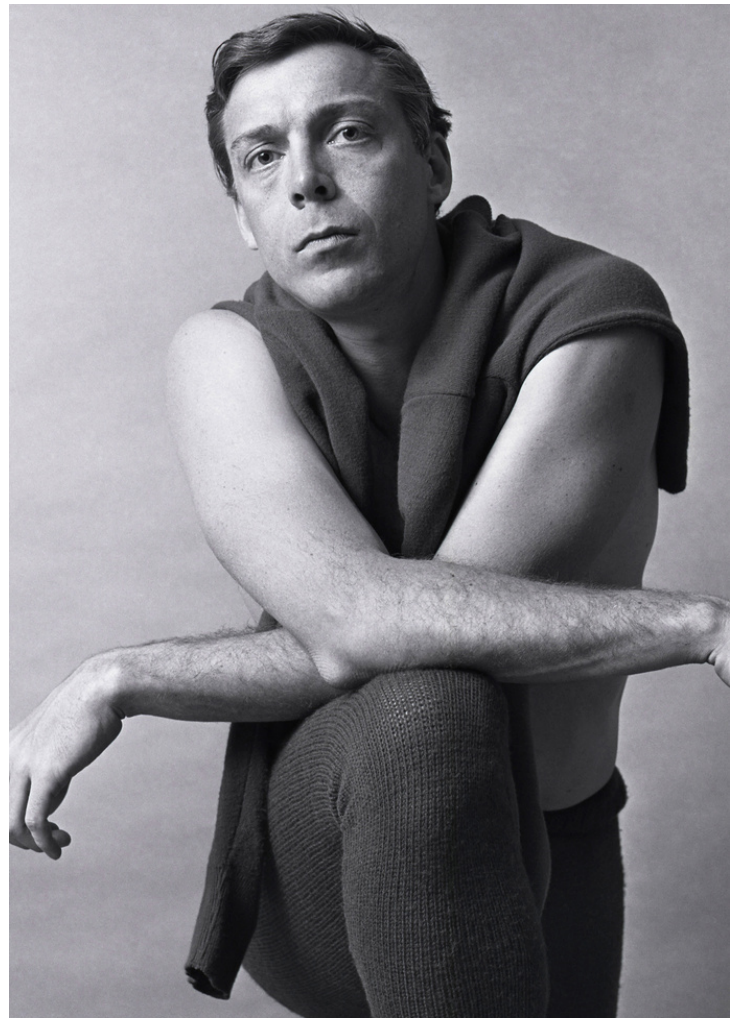


Photo of Paul Taylor by Jack Mitchell.

To put it simply, I make dances because I can't help it. Working on dances has become a way of life, an addiction that at times resembles a fatal disease. Even so, I've no intention of kicking the habit. I make dances because I believe in the power of contemporary dance, its immediacy, its potency, its universality. I make dances because that's what I've spent many years teaching myself to do and it's become what I'm best at. When the dances are good nothing else brings me as much satisfaction. When they aren't I've had the luxury, in the past at least, of being allowed to create others.



Photo of Michelle Fleet (jumping) and Company in Paul Taylor's *Esplanade* by Paul B. Goode.

From childhood on, I've been a reticent guy who spends a lot of time alone. I make dances in an effort to communicate to people. A visual medium can be more effective than words. I make dances because I don't always trust my own words or, for that matter, those of quite a few others I've known. I make dances because working with my dancers and other cohorts allows me to spend time with trustworthy people I'm very fond of and who seldom give me trouble. Also because I'm not suited to do the jobs that regular folks do. There is no other way I could make a living, especially not at work that involves dealing face-to-face with the public. I make dances because crowds are kept at a safe distance. That's what proscenium stages are good for.

Dance making appeals to me because, although group projects and democratic systems are okay if they work, when on the job I find that a benevolent dictatorship is best. I don't make dances for the masses, I make them for myself. That is, even though they are meant to be seen in public (otherwise, what's the point?), I make dances I think I'd like to see.

I'm not above filching steps from other dance makers, but only from the best — ones such as Martha Graham and Antony Tudor — and only when I think I can make an improvement. Although there are only two or three dances in me — ones based on simple images imprinted at childhood — I've gone to great lengths to have each repeat of them seem different. Because of the various disguises my dances wear, viewers sometimes mistake them for those made by other choreographers. My reaction to this depends on how talented I think that person is.



Photo of Paul Taylor's *Dust* by Paul B. Goode.



Photo of Paul Taylor's *Troilus & Cressida* (reduced) by Paul B. Goode.

Imitating a chameleon has always come easy. Maybe it's genetic, or a protective artifice. The only identity that bugs me is that of the lauded personage. This is because the responsibilities demanded by fame are nuisances that I could easily do without. Ideally, my work would be anonymous.

Stylized lies (novelistic truths) for the stage are what the medium demands. I love tinkering with natural gesture and pedestrian movement to make them read from a distance and be recognizable as a revealing language that we all have in common. Of particular interest is the amorous coupling of men and women, as well as the other variations on this subject. In short, the remarkable range of our human condition.

Whenever a dance of mine is controversial it brings me much satisfaction. One of my aims is to present questions rather than answers. My passion for dance does not prevent me from being terrified to start each new piece, but I value these fears for the extra energy they bring. Getting to know the music I use is a great pleasure even though toilsome. After making sure that the rights to use it are affordable, each piece needs to be scanned counted out and memorized. Since I've not learned to read scores, this can take an awful long time.

I make dances because it briefly frees me from coping with the real world, because it's possible to build a whole new universe with steps, because I want people to know about themselves, and even because it's a thrilling relief to see how fast each of my risk-taking dancers can recover after a pratfall.

I make dances, not to arrange decorative pictures for current dancers to perform, but to build a firm structure that can withstand future changes of cast. Quite possibly I make dances to be useful or to get rid of a chronic itch or to feel less alone. I make them for a bunch of reasons – multiple motives rooted in the driving passion that infected me when I first discovered dance. The novelist Albert Camus said it best:

*A man's work is nothing but this slow trek
to rediscover through the detours of art
those two or three great and simple images
in whose presence his heart first opened.*



Photo of Laura Halzack in Paul Taylor's *Gossamer Gallants* by Paul B. Goode.

EARLY FIGURES OF AMERICAN MODERN DANCE

American modern dance evolved in the early 20th Century as choreographers sought to develop a new, individual form of artistic expression through dance, inspired by (and reacting to) a wide breadth of social, cultural, and political issues. Here is a shortlist of some early influential modern dance choreographers that either preceded Mr. Taylor or were his contemporaries, followed by a brief biography of Mr. Taylor.

Isadora Duncan (1878-1927)



Isadora Duncan is generally considered the mother of modern dance. She broke boundaries and developed a naturalistic movement style connected to Greek culture using expressive gestures and stances in response to music. Duncan was revolutionary for her time, donning loose clothing and dancing in bare feet. She worked with a range of motion in the torso and pelvis, and overall freedom of movement and expression never seen before in Western culture.

Ruth St. Denis (1877-1968) and Ted Shawn (1891-1972)

Ruth St. Denis and Ted Shawn were pioneers of modern dance and co-founded the Denishawn Company and School in 1915. Denishawn became the most influential modern dance institution in America, providing training in many different dance styles representing cultures from around the world. At its height Denishawn included dancers Martha Graham, Doris Humphrey, Charles Weidman, and others who went on to further shape the landscape of American dance. After Shawn and St. Denis separated, Shawn founded Jacob's Pillow in Becket, MA, which has become one of the most important summer schools and performance centers in the country.



Martha Graham (1894-1991)



Martha Graham was a member of the Denishawn Company, one of the most influential dance institutions in America. After leaving Denishawn, Graham founded her own company and created and codified a dance style and technique of her own which emerged from her highly dramatic and physically demanding choreographic works. Many of Graham's works, driven by human emotions - such as rage, fear, and desire - explore the psychological, cultural, and visceral experience of human existence. At the same time as she was developing her own voice, Sigmund Freud and Carl Jung's were exploring ideas of the subconscious and inner life. Thus, Graham's dances reflected a new way of expressing and thinking about the inner life of the human being.

Doris Humphrey (1895-1958) & Charles Weidman (1901-1975)

Doris Humphrey & Charles Weidman worked with Denishawn before forming the Humphrey-Weidman Company (1928-1945). Together and separately they created works of great humor and drama, as well as choreographing for original musicals of the day. They developed a dance technique that explored “fall” and “recovery” while also developing a system of approaching choreography. Ms. Humphrey’s book “The Art of Making Dances” is known worldwide for its look at bringing modern dance to the stage, and the power of choreography to express ideas.



Lester Horton (1906-1953)



Lester Horton discovered dance as a young child in Indiana through his fascination with indigenous cultures, in particular, the Penobscot and Ojibwa tribes. He was further inspired after seeing a performance of the Denishawn Company. He studied theater, classical ballet, and art and design. He had an eclectic career doing both solo and company performances in a wide range of venues, and choreographed for musicals, films and performed at the Los Angeles Olympics. In 1931, Horton settled in California and became a leading pioneer of modern dance on the west coast. He developed and codified a powerful strength-building technique, and trained two generations of dancers who became iconic members of the dance field, including Alvin Ailey. His most famous work is a duet called *Beloved* created with long-time partner, Bella Lewitsky.

José Limón (1908-1972)



José Limón danced in the Humphrey-Weidman Company before forming the Limón Dance Company in 1947. He immigrated from Mexico to the United States when he was seven years old and eventually became one of the most important LatinX voices in American dance history. Limón’s style and technique, built on the organic, natural rhythms of Humphrey-Weidman’s fall and recovery in movement, emphasizes the use of breath and weight. His choreography was an extension of his ability as a performer to embody emotion. Unlike his contemporaries, Limón chose to have his teacher and mentor, Doris Humphrey, to serve as the Company’s Artistic Director for several decades.

Katherine Dunham, Ph. D. (1909-2006)

Dr. Katherine Dunham was a dancer, choreographer, anthropologist, writer, and educator, who earned her doctoral degree in Anthropology. She created and codified her own dance technique, and was a pioneer in developing new styles of dance technique based on her research into Afro-Caribbean dance forms. Dunham’s technique focused on polyrhythmic body isolations, but she also offered many dance forms at the Dunham School, including classical ballet. She had a rich and varied career, performing on stage and in movies, and was admired around the world for her contributions to modern dance and influencing multiple generations of dancers and choreographers.



Pearl Primus, Ph. D. (1919-1994)



Dr. Pearl Primus was born in Trinidad, but moved to New York with her family at the age of three. As she became more involved with dance she became interested in anthropology, later earning a doctoral degree in the field of study and research. A performer of great energy and power, as well as a gifted teacher and director of her own touring company, Dr. Primus was a role model and pioneer who helped a generation of American dance artists find ways to integrate their African roots into the evolving American dance form.

Merce Cunningham (1919-2009)

Merce Cunningham, considered the father of Post-Modernism in dance, danced in the Martha Graham Dance Company until he formed Merce Cunningham Dance Company (1953-2011). He used the method of “chance” to create new works, like the roll of dice to make choreographic decisions of who would dance when and how. He was a longtime collaborator and partner with composer John Cage. Additionally, non-linear narratives, pedestrian movement, and creating abstract meaning in dance were commonplace in his work.



Alvin Ailey (1931-1989)



Alvin Ailey founded Alvin Ailey American Dance Theater in 1958, currently the largest modern dance company in the USA. Alvin Ailey is known for being one of the first to create opportunities for African-Americans to choreograph and perform on the modern dance concert stage. Ailey was a protégé of Lester Horton whose technique is a core training component at The Ailey School. When Horton died suddenly in 1953, Ailey took over his company before moving to New York where he founded his own. Although Ailey choreographed a number of important and memorable dances, his *Revelations* is the most revered. The Company tours worldwide and presents a wide variety of dances created by outside and resident choreographers, including Paul Taylor's *Arden Court* and *Piazzolla Caldera*.

Paul Taylor (1930-2018)

Paul Taylor founded the Paul Taylor Dance Company, one of the most theatrical and athletic dance companies in the world. Mr. Taylor was widely revered for the contrasts within his creations — light to dark, romantic to nihilistic, comedic to tragic — always using dance as means to highlight aspects of the human condition. After dancing in the companies of Martha Graham and Merce Cunningham, he started making his own work in 1954, and by the time he died created 147 dance works; several have been hailed as masterpieces. Mr. Taylor developed a unique style that was heavily influenced by his passion for painting and visual arts, as well as his athleticism as a competitive swimmer. In his dances, Mr. Taylor always worked to strengthen and celebrate what made every individual dancer unique. While all Taylor dancers move in a similar way, his dancers came from different backgrounds, with different dance training.



A TALK WITH TAYLOR DANCERS LEE DUVENECK & JADA PEARMAN

1. How did you start dancing?

LEE: I had been involved in theater and choir growing up but then a local dance company performed for my elementary school. I asked my parents to enroll me in classes quickly after that!

JADA: Ever since I was a young girl, I couldn't help but to move my little body when I would hear a beat. Around the age of three years old my parents decided to sign me up for dance class at In Motion School of dance, a dance school located on the tiny island of Bermuda. Whilst dancing at In Motion I began taking ballet, tap and Jazz. It wasn't until I was 10 years old, when I was then introduced to modern dance.



Photo by Laura Halzack.

2. Why did you want to dance in the Paul Taylor Company?

JADA: I was always fascinated with the company! Every year, as a part of dance history we would learn about the Taylor Company and watch the film, "Dancemaker". I loved watching how each of Paul's pieces were so different and how the dancers were extremely athletic as well as unique. They were able to transform from light to dark to comical within a program which can be challenging to do as an artist but very fulfilling. I also enjoyed the way in which Paul would structure his pieces. They are intricate but seamless and his use of musicality is unmatched.

3. What is your typical daily schedule like?

LEE: Most mornings are spent in the gym to weight train and set me up for the day. Then it's a Taylor style class at the studio taught by alumni or a ballet class to strengthen my technique before rehearsal from noon to 5. In the evenings I sometimes go see my friends in other companies perform but most of the time it's home to stretch out and recover for the next day.

4. How do you prepare for a performance?

JADA: Firstly, I start with hair and makeup. Then, I like to do my favorite pilates exercises, a ballet barre and then review any choreography that may need to be reviewed or go through the notes I have received in rehearsal. After that, I like to take a moment for myself in silence before hitting the stage.

5. What do you enjoy most about performing?

JADA: I love the feeling of the lights beaming down on me while I dance Paul's works. I love being able to share what we do with people around the world and creating memories with the dancers on stage. Each stage is different, with new experiences, new audiences and new memories.

6. What is it like to partner with another dancer?

LEE: It might look like one person is doing 'the work' but all partnering takes a lot of coordination and finesse from both people. Oftentimes, it's about communicating things in rehearsal and staying very sensitive onstage, because with adrenaline and sweat, everything becomes unpredictable.

JADA: When I first joined the company, I didn't have much partnering experience and found it intimidating. Now I love dancing with a partner. It's really beautiful to share energy, weight and trust with another dancer on stage. Partnering doesn't necessarily mean "man and woman". There are plenty of Paul's dances where the women partner with women and men with men.

7. Do you have any other hobbies/passions outside of dancing?

LEE: I very much enjoy art and history! On tour you'll often find me visiting whatever local museum is around. Some of my favorites have been in San Francisco, Italy, and Argentina.

8. What types of food do dancers eat when they train?

LEE: Dance is the most athletic profession one can choose and professional dancers treat food as fuel. To nourish us we eat plenty of protein like chicken and fish and pair it with light sides like greens and rice to keep our energy up during long days.

9. How do you balance your physical and mental health?

LEE: We are all under pressure to perform our best at all times while constantly receiving constructive criticism from our directors and peers on how to improve. Having close friends in the company to unwind with as well as weekly check-ins with my mental therapist, helps me to stay away from being too tied to perfection and instead focus on realistic goals and the personal pleasure of my work.

JADA: I make sure to give myself a lot of down time when I can. This job is not just physically demanding but it's also mentally demanding. There is a lot to remember and it can be overwhelming. I make sure that I get enough rest every night and on the weekends I like to balance rest with fun activities with friends from outside of dance. I think it's important to have a healthy balance between working hard and enjoying life. Work hard, play hard!



Portraits of Jada Pearman and Lee Duveneck by Bill Wadman.

GOSSAMER GALLANTS

Music:

Bedřich Smetana

Choreography:

Paul Taylor

Set & Costumes:

Santo Loquasto

Lighting:

Jennifer Tipton

Date First Performed:

November 19, 2011



Photo of Jamie Rae Walker, Michelle Fleet, Eran Bugge, Heather McGinley, and Laura Halzack by Paul B. Goode.

Description:

Paul Taylor was fascinated with bugs and insects. He studied them throughout his life. One of his favorite books was "On the Origin of Species" by Charles Darwin. As an observer of the details of the world around him, Mr. Taylor created a dance in which the performers portray insects as they play out funny, dangerous and heroic roles in their animal kingdom, all to music from Bedřich Smetana's "The Bartered Bride."



Photo of George Smallwood and Laura Halzack by Paul B. Goode.

Thoughts & Activities:

- Sometimes titles give you a hint as to what a dance is about. If you don't already know, look up the definitions of both words.
- Some dances are meant to be funny, like jokes. What kinds of things make you laugh? What are the elements of humor? How can costumes be comedic?
- Different insects have different characteristics and movement qualities. Choose a few insects, name their visual characteristics, and explore them through movement. Does your insect have wings, antenna? Does it flutter, sting, buzz, can it camouflage itself? How can you show this through movement?
- Some species of insects and birds have unique rituals and relationships, such as the praying mantis and bower birds. Do you know of any others? Incorporate these types of behaviors in your insect dance, how can you make them humorous?

PROMETHEAN FIRE

Music:

J.S. Bach, orchestrated by
Leopold Stokowski

Choreography:

Paul Taylor

Set & Costumes:

Santo Loquasto

Lighting:

Jennifer Tipton

Date First Performed:

June 6, 2002



Photo of Jake Vincent and Company by Jon McCoy.

Description:

Set to three keyboard works by Bach richly orchestrated by Stokowski, *Promethean Fire* examines a kaleidoscope of emotional colors in the human condition. All 16 Taylor dancers, costumed in black, weave in and out of intricate patterns that mirror the way varied emotions weave themselves through life. A central duet depicts conflict and resolution following a cataclysmic event. But, if destruction has been at the root of this dance, then renewal of the spirit is its overriding message. A program note quotes Shakespeare's *Othello*: Promethean fire "that can thy light relume."



Photo of the Company by John McCoy.

Thoughts & Activities:

- Unlike a narrative story, the meaning of this dance is in the movement itself. How does movement show feelings? What is the difference between a literal movement and an expressive gesture?
- Some dances are meant to be serious and dramatic. What kinds of things make you think "dramatic"? What are the elements of drama? How can costumes be dramatic?
- Different patterns and numbers of dancers on stage can invoke different feelings and moods. Choose several geometric shapes. Which ones feel more dramatic to you? Why? How many people would you need to make that shape on a stage?
- This dance reflects moments of conflict and struggle, but also how people coming together can renew the spirit and power of a community. What other artworks, songs, or dance styles can you find that show people coming together?

ADDITIONAL RESOURCES

WEBSITES:

paultaylordance.org

The official website of the Paul Taylor Dance Company.

dancemedia.com

The website for all of the major dance journals including Dance Magazine, Dance Teacher, and Dance Spirit.

ndeo.org

The website for the National Dance Educators Organization. A dance organization for dance students and teachers that offers everything from job listings to arts advocacy, to research articles on dance, national conferences, and much more.

Interactive Enrichment Resources

For more information on dance history and the historical and cultural contexts in which Paul Taylor created his rich body of work, please contact taylor.school@ptdc.org for access.

FILMS:

Dancemaker (1998)

by Matthew Diamond
Watch for free on YouTube by typing in "Dancemaker 1998" or [click here](#)

Creative Domain (2014)

by Kate Geis
Available on Apple TV, Amazon, iTunes, and Vimeo on Demand.

BOOKS:

Private Domain (1987)

By Paul Taylor
ISBN: 978-0822956990

Ballet & Modern Dance: A Concise History (2018)

By Jack Anderson
ISBN: 978-0871273963
Available on Amazon

Introduction to Modern Dance Techniques (2011)

By Joshua Legg
ISBN: 978-0871273253
Available on Amazon

WANT TO TAKE DANCE CLASSES IN NYC?

IN ADDITION TO THE TAYLOR SCHOOL, LOOK AT THESE DANCE STUDIOS IN NEW YORK CITY TO TAKE CLASSES FOR ALL AGES AND LEVELS:

- The Ailey School
- Ballet Academy East
- Ballet Hispánico School of Dance
- Broadway Dance Center
- Dance Theatre of Harlem School
- Gibney Center
- The School at Mark Morris Dance Center
- Peridance Center
- School of American Ballet
- Steps on Broadway