

**Sponsorship Opportunity for the Paul Taylor Dance Company
June, 2018 South America Tour: Chile and Argentina**



NPAFE

**Paul Taylor Dance Company
June, 2018 South America Tour:
Chile and Argentina**



**An Exclusive June 2018 Sponsorship
Opportunity for a Major Brand Active in the
Latin American Market**

NPAFE

This exclusive sponsorship proposal

*is all about associating
your Brand Excellence with the
Paul Taylor Dance Company's
renowned Quality, Creativity
and Excellence.*

*In the minds of the most influential
audiences in all of South America.*

In a form that they will see, hear,

and always remember your brand.

created by
NPAFE
NATIONAL
PERFORMING ARTS
FUNDING EXCHANGE

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The Offer and the Opportunity

The Offer: Cause the most influential audiences in Argentina, Chile and all of Latin America to associate your brand with the highest level of excellence. Exclusively.

The Opportunity: The June 2018 six-city Paul Taylor Dance Company tour in Chile and Argentina, the 2019 tour now in the making for more of Latin America, and strong media promotion worldwide of the sponsor's role in assuring the two tours' success.

Paul Taylor is one of the world's great modernists and our nation's preeminent living choreographer. Creator of 147 major dance works since 1954, Taylor is known and respected worldwide.

Before, during and after the tour, the corporate sponsor will be showcased for having helped make this once-in-a-lifetime experience possible for the right people at the right time and place.

And with the media as well.

The corporate sponsor will be promoted in Latin America, nationally in the United States, and internationally on all six continents, emphasizing its brand value and its commitment to making possible the things that people dearly care about, right where they live, work, and play.

Call or email me personally and I'll prove it to you:
202.213.3076 / cbrody@npafe.org.

Sincerely,



Clifford Brody, CEO, NPAFF

Enough about the idea.

**Turn the page to discover
how this opportunity
will actually unfold.**

1957



"After the first performance of my disappointingly unsuccessful 'Seven New Dances' ended, I went to my dressing room where the manager of the concert hall was waiting to inform me that if I should ever rent the theater again it would be over his dead body."

Paul Taylor

2018

Once known as the "Bad Boy" of modern dance, Paul Taylor is today globally recognized as the greatest living pioneer of American modern dance. The Paul Taylor company has performed in some 524 cities and 64 countries, with Taylor himself attaining iconic status in the US and abroad.



Paul Taylor with the Company's principal dancers Laura Halzack and Michael Trusnovec

June 5-6, 2018: Paul Taylor Dance Company at the Grand National Theater of Peru - Lima, Peru

The exterior structure of the Gran Teatro Nacional was designed by the architect Alfonso de la Piedra. Its structure includes elements used by the ancient Peruvians in construction, such as the stone located in the main entrance, and the copper which covers much of the interior and exterior structure of the theater.

The surface crystallized in the exterior not only serves as an acoustic insulator, but also so that passers-by have visual contact of the dynamics interior of the theater. These glass panels are illuminated at night by decorative LED lights, dramatically adding to the visual panorama of the area.



The main hall recovers the design of the classical theaters, incorporating elements of the contemporary theater halls as the multiplicity of uses of the stage and acoustic tuning for different shows.

The floor, the walls, the boxes, the armchairs and the veneers, as well as the stage, are built entirely with wood.

Of the power of the Paul Taylor legend . . .

"I was rushing to Paul Taylor's studio on 6th Avenue for rehearsal. However, it turned out to be that and more Rouben Ter-Arutunian the costume and set designer, was at the rehearsal."

"There was a pile of slender telephone lines lying in a huge heap on the floor. The lines were of different colors and in an impossible tangle."

"We seemed to untangle wires for days. But eventually the tangled mess turned into a massive, abstract tree, the trunk going up from upstage right and tons of wires hanging over our heads."

"It was incredible. The music was Schoenberg, the dancers were Paul Akiko Kanda, Maggie Newman and myself."

"I had come recently to New York from Appalachia with a degree in pharmacy. The abstraction of the music the set and costumes, and most of all the movement hit me with quite a wallop!"



"Fibers", performed at the Lincoln Center, 2014

Dancer Dan Wagoner, on Paul Taylor's 1961 dance work "Fibers"

June 9, 2018: Paul Taylor Dance Company at the Teatro Victor Raul Lozano Ibanez, Trujillo, Peru

The majestic Theater "V́ctor Raúl Lozano Ibáñez" at the Antenor Orrego Private University (UPAO) is a work designed with state-of-the-art technology, meeting the most demanding international standards.

With a capacity for about 1,200 spectators, Teatro Ibanez has become the icon of art and culture in the north of the country.

It is known for its infrastructure, modern implementation, and its artistic projection which put it at the same level of the best performing arts venues in the world.

In Peru it is compared to the great National Theater of Lima.



Established in 1988, Universidad Privada Antenor Orrego (Antenor Orrego Private University - UPAO) is a private higher education institution located in Trujillo, Peru, population 810,000. UPAO is a coeducational higher education institution offering courses and programs leading to bachelor degrees in several areas of study.

Of the power of the Paul Taylor legend . . .

"My strongest memory of the making of Sunset is the feeling of hovering on the brink of the unknown."

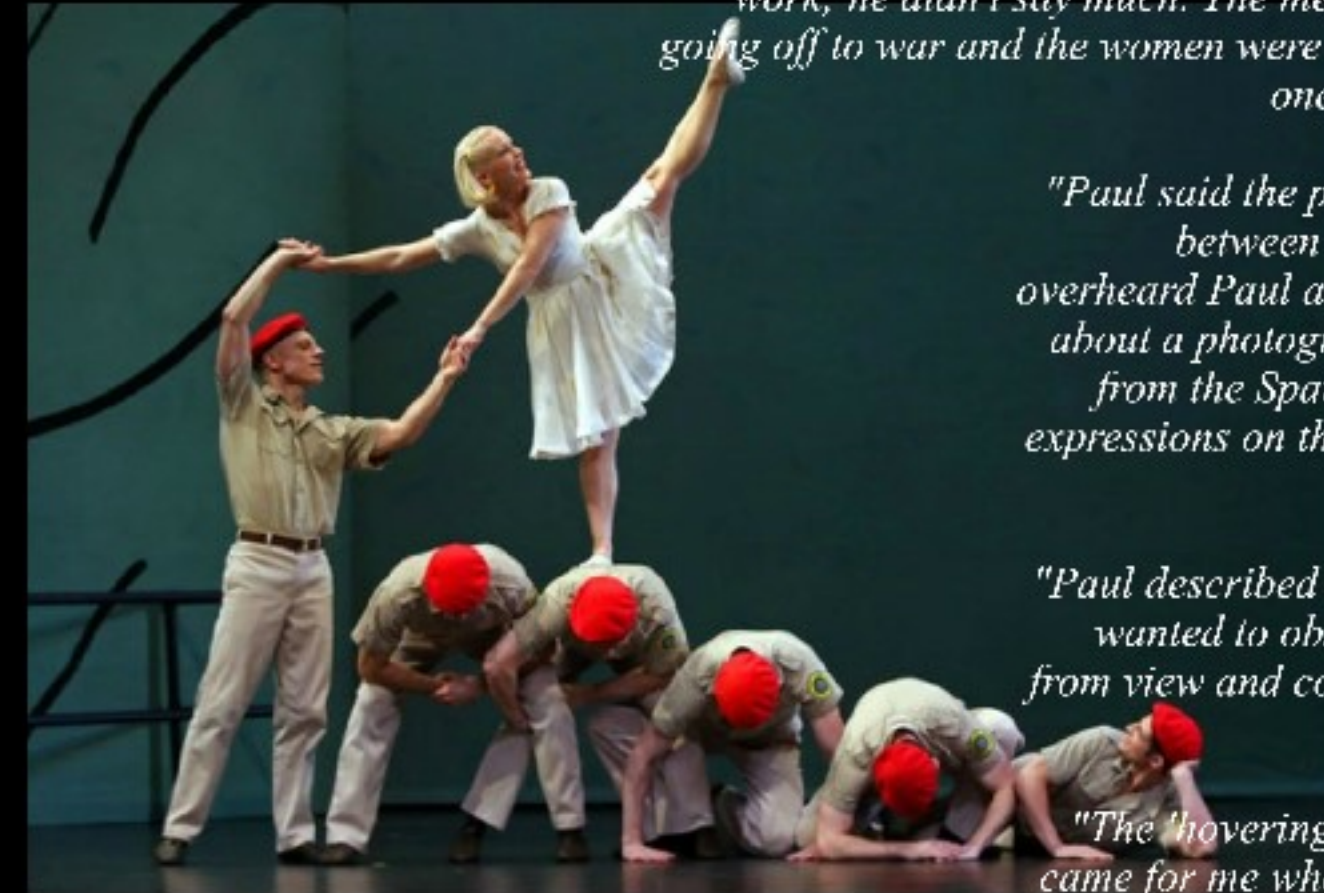
"Sunset was my introduction to how Paul approached a new work; he didn't say much. The men were young soldiers going off to war and the women were their link to home. No one knew if they'd return."

"Paul said the piece was about the in-between time of not knowing. I overheard Paul and Alex Katz speaking about a photograph of young soldiers from the Spanish Civil War and the expressions on their faces of innocence and anticipation."

"Paul described the stark diagonal: he wanted to obscure part of the stage from view and contain the dance in the remaining space."

"The 'hovering on the brink' moment came for me when I entered down that diagonal and paused on an imaginary threshold of innocence and anticipation. 'Did the soldiers see me? Would they join me in the dance?'"

Dancer Kate Johnson
on Paul Taylor's
dance work "Sunset"



Michael Trusnovce and Aileen Roehl with fellow members of the Paul Taylor Dance Company performing in "Sunset"

June 12, 2018: Paul Taylor Dance Company at the Teatro Circulo de Rosario, Rosario Argentina

A century of art and culture.
This is the Teatro Circulo
de Rosario

The city of Rosario was at the end of the nineteenth century a new and thriving urban center. Many of the Italians and Spaniards who had arrived with the immigration wave found in this city the prosperity they had been looking for.

To represent and listen to the music left in their distant lands, they built spaces such as the "El Círculo" Theater, which ranked then and now among the world's leading performance venues.

Artists of the stature of Luis Levoni and Beloti worked in the interior and exterior plasterwork, as well as in the frescoes framing the stage. The magnificent frescoes in the dome of the main hall and the curtain were the work of Giuseppe Carmignani, an Italian artist who came to work in our country at the end of the 19th century.

The curtain is painted with images from Greek mythology, identical to the iconography in the Teatro Regio de Parma in Italy.



Of the power of the Paul Taylor legend . . .

"When Paul told us he was using songs from the Great Depression I was thrilled because I was a big fan of the sassy characters in '30s movies."

"When he played 'The Boulevard of Broken Dreams' [Al Dubin, 1933] for me I knew it was going to be something special. "You're going to be a streetwalker," he said, "you know what that means, right?" Immediately we connected with the injustice of this girl's sad situation."



Annmaria Mazzini, Kristi Eglvedt, Lisa Viola, Maureen Mansfield, Julie Tice and Amy Young performing in "Black Tuesday"

"As a bonus, Susan McGuire was assisting in the process and the memory of the sultry, tragic heroine she evoked so movingly in Last Look influenced us as we found earthy, languid material to mix with the fiery anger."

"Despite the heaviness of the subject matter, we still had fun and laughed as we worked. I always found that to be one of the most curious and endearing surprises of working with Paul!"

**Dancer Annmaria Mazzini
on Paul Taylor's dance work
"Black Tuesday"**

June 14, 2018: Paul Taylor Dance Company at Teatro del Bicentenario, San Juan, Argentina

Its impressive architectural design and its acoustic quality, typical of the best theaters in the world, add to the technology of its rooms. With 18,500 m² covered, the theater has an arch of great proportions that frames the entrance to the main hall.



The building also has specific spaces and technical-artistic infrastructure support devices necessary for the production, and presentation of shows, not only lyric but also ballets, symphonic and choral concerts, chamber music, recitals, and dramatic theater.

The complex exhibits unparalleled green spaces that offer a unique character to ongoing exhibitions of urban and cultural art. At the foot of the Theater, a square with a fountain and dancing waters form the ideal framework for this magnificent cultural venue.

Of the power of the Paul Taylor legend . . .

"Starting work on Dante Variations, I was thrilled when Paul told us he wanted to make a dance delving into the dark imagery of Dante's Inferno - the twisted tortured souls damned to Hell seemed the perfect inspiration for a Taylor dance. He turned the idea into a satisfying, raw, muscular, flailing, gnarled, sensual dance propelled by the creepy Ligeti organ score. I honestly didn't think I could move as fast as Paul asked me to in the short solo he created for me-one of the most choreographically dense minutes of dancing of my career thus far."

Principal Dancer Michael Trusnowec
on Paul Taylor's dance work "Dante Variations"



Lisa Viola, Robert Kleinendurst, Annmaria Mazzini and Michael Trusnowec performing "Dante Variations"

June 18, 2018: Paul Taylor Dance Company at Teatro Municipal de Temuco, Temuco, Chile

Teatro Municipal de Temuco is located in an upscale area of the city of Temuco and has a large 1243 person seating capacity.



With a scenic space conveying its design excellence, the Temuco Municipal Theater has been transformed into a performance hall for every conceivable form of the performing arts and music.

Thanks to unique architectural design, which has resulted in remarkable acoustic characteristics, and the theater's large-scale stage, it is possible to stage performing arts works ranging from the most intimate presentations to the largest of opera productions.

Of the power of the Paul Taylor legend . . .

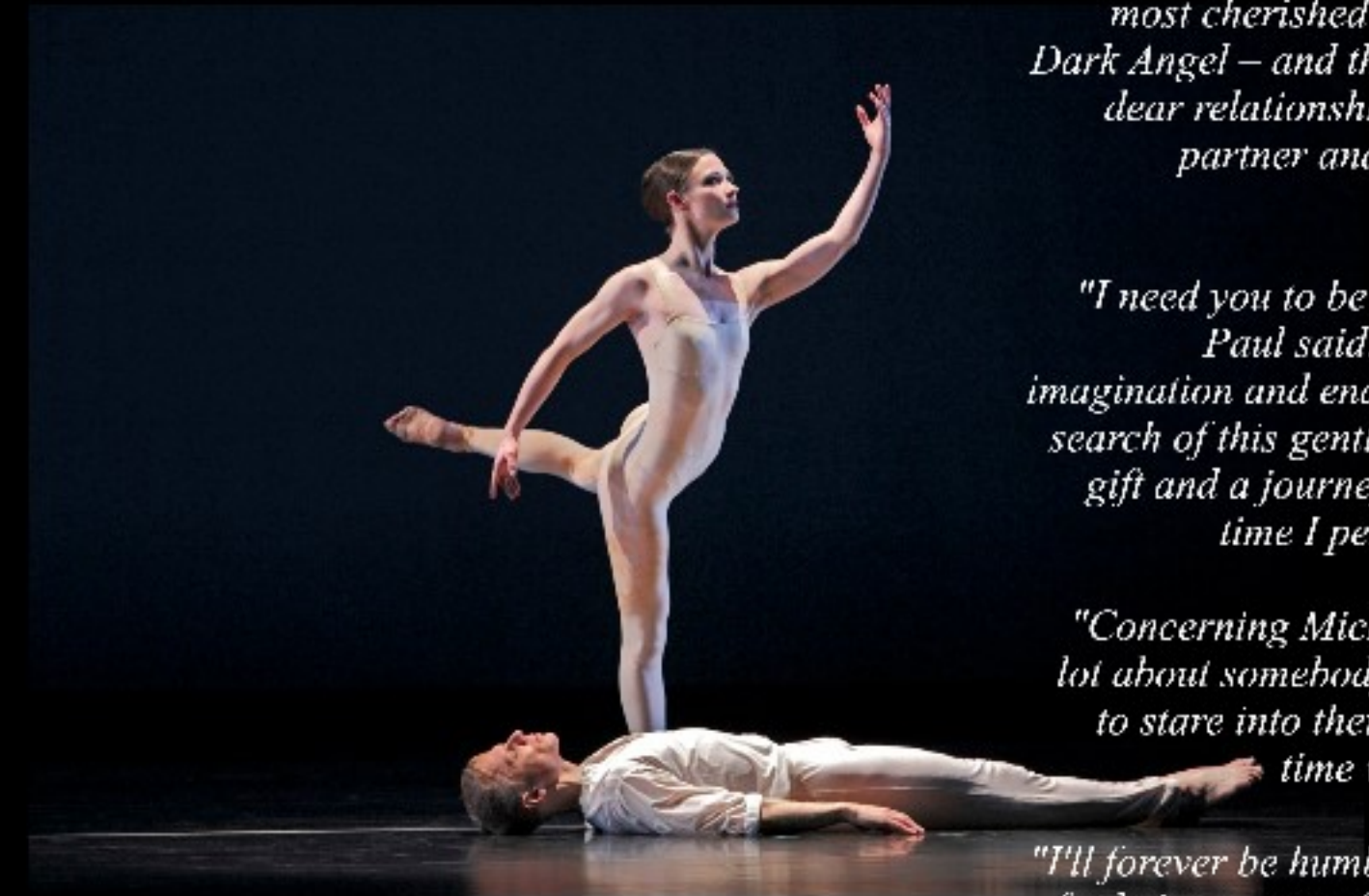
"The studio took on the aura of another world when Paul began Beloved Renegade. Watching him create a transcendent place where negative space and subtle gesture were as grand as anything virtuosic ever was for observing a master at work."

"I'll never forget the sensation that something magical was transpiring. Out of this dance came one of my most cherished characters – the Dark Angel – and the beginning of a dear relationship with my dance partner and friend, Michael Trusnovec."

"I need you to be cool but sweet," Paul said. This opened my imagination and enabled me to go in search of this gentle 'deliveress' – a gift and a journey I cherish every time I perform Renegade."

"Concerning Michael, you learn a lot about somebody when you have to stare into their eyes for a long time without giggling."

"I'll forever be humbled and grateful for being a part of this masterpiece and I don't think I'll ever tire of performing it."



Laura Halzack and Michael Trusnovec performing Paul Taylor's "Beloved Renegade"

Dancer Laura Halzack on Paul Taylor's dance work "Beloved Renegade"

June 21-22, 2018: Paul Taylor Dance Company at El Municipal Opera Theater of Chile, Santiago, Chile

The Municipal-Opera Theater of Chile in Santiago, now in its 161st year, is a true performing arts factory.



Fondly known as the “Municipal of Santiago”, this magnificent structure is the oldest cultural center in Chile. It is the country’s leading stage for works from all over the world, each year presenting a rich mix of opera, ballet, symphonic and chamber and theater concerts.

Since its opening 161 years ago, the theater has housed fundamental institutions for national artistic development, such as the Philharmonic Orchestra of Santiago, the Ballet of Santiago and the Municipal Choir of Santiago. Municipal of Santiago has state of the art technical infrastructure including performing workshops, construction, costumes, and sculpture. The theater was designed by architect Francisco Brunet des Baines, inspired by the French neoclassical style.

Of the power of the Paul Taylor legend . . .

"Paul has a gift for exploring the many aspects of humanity, from the most sublime, ethereal spirits to the ugliest part of us."



Laura Halzack, Fran Bugge and Aileen Rochl performing "The Word"

"I was never sure what we were in 'The Word,' innocent schoolboys whipped into subservience by that green lizard-girl or willing participants in a twisted army, ready to stamp out anyone who wasn't 'one of us.' It was almost scary how you'd get caught up in the mob mentality, finding satisfaction in the rhythm of our movement, feeling fiercer as the dance progressed."

"If I could see the audience well enough, I'd pick out one person to stare down during certain sections of the dance and try to make them sweat."

Dancer Kristi Egtvedt Somers on Paul Taylor's dance work "The Word"

The data is overwhelming and crystal clear.

People who come to see influencers like the Paul Taylor Dance Company are more brand loyal than almost anyone else ... by far more loyal than any size crowd at any stadium for most any reason.

Almost all are investing heavily in their children's and grand-children's future, or are the Millennials actually accumulating savings and even starting to invest. In the United States. In most other countries as well.

More than any other demographic group save the very wealthiest, these influential people have more disposable time and money to choose the very best. Which they do.

They consider brands that sponsor NPAFE-partner performing artists like the Paul Taylor Dance Company as the very best. Right away. And for the long haul.

The cost savings is simply too attractive to ignore for acquiring and retaining these preferred business clients and consumers in the very way they say they want to be reached by your brand. We have the numbers to prove it, not just ours but Accenture's, Nielsen's, Deloitte's, and others'.

Call NPAFE now. Find out exactly what this means for how your brand will benefit from sponsoring the Paul Taylor Dance Company South America Tour this coming June. And next year's in 2019.

See the inside cover for contact information.

The National Performing Arts Funding Exchange

...is the country's only nonprofit that specifically arranges direct corporate sponsorships that significantly expand the long-term funding available to the universe of the country's performing artists who give back to the community as much as they thrill their audiences.

You may know about many of them. Others you may not until you discover them at NPAFE. Either way, one thing is for sure: they are creators, risk-takers who have succeeded. They lead others rather than following them.

And audiences love them. not only because they create new works but also because they make great effort to pass their skills and knowledge to future generations.

Most performing artists don't meet both criteria. The ones who do have proven time and again how to make their corporate funders known and respected by people all across America and beyond.

Our reason for being is to make sure that these artists and their corporate sponsors both succeed.

See the inside front cover for contact information.

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