Rebecca Rossen

First We Take Manhattan Diana Theodores,2013-10-15 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Black dance in America, 1991

Dance in America: A Reader's Anthology Mindy Aloff, 2018-11-20 From ballet and Balanchine to tap and swing, a treasury of unforgettable writing about the beauty and magic of American dance. From the beginning, American dance has been an exciting fusion of many disparate influences, with European traditions of ballet and social dancing encountering Native American rituals and African American improvisations to create something new and extraordinary. In this landmark collection, dance critic Mindy Aloff brings together an astonishing array of writers-dancers and dance creators, impresarios and critics, and enthusiastic literary observers-to tell the remarkable story of the artistry, innovation, and sheer joy of a great American art form. Here is dance in its many varieties and locales: from tap and swing to ballet and modern dance, from Five Points to Radio City Music Hall, and from the Lindy Hop to Michael Jackson's Moonwalk. With 100 selections spanning three centuries, this is the biggest and best anthology on American dance ever published. Here are the most acclaimed dance critics, including Edwin Denby, Joan Acocella, Lincoln Kirstein, Jill Johnston, and Clive Barnes; the most inventive and influential choreographers and dancers, among them George Balanchine, Merce Cunningham, Paul Taylor, Twyla Tharp, Allegra Kent, and Mikhail Baryshnikov; and a dazzling roster of literary figures, such as Ralph Waldo Emerson, Emily Dickinson, Hart Crane, Edmund Wilson, Langston Hughes, and Susan Sontag. Here too are rare and hard-to-find texts, several previously unpublished, among them Jerome Robbins's reflections on the secret of choreography and an inspiring commencement address from Mark Morris. Brilliant profiles of unforgettable performers—Stuart Hodes on Martha Graham; John Updike on Gene Kelly; Alastair Macaulay on Michael Jackson—join incisive, often deeply personal pieces—Zora Neale Hurston on hoodoo ritual; Arlene Croce on dance in film; Yehuda Hyman on Hasidic dances—to form a one-of-kind reading experience every dance lover will cherish. A twelve-page color insert presents iconic photographs of key figures from Isadora Duncan to Michael Jackson.

Modern Moves Danielle Robinson, 2015-06-26 Modern Moves traces the movement of American social dance styles between black and white cultural groups and between immigrant and migrant communities during the early twentieth century. Its central focus is New York City, where the confluence of two key demographic streams - an influx of immigrants from Eastern Europe and the growth of the city's African American community particularly as it centered Harlem - created the conditions of possibility for hybrid dance forms like blues, ragtime, ballroom, and jazz dancing. Author Danielle Robinson illustrates how each of these forms came about as the result of the co-mingling of dance traditions from different cultural and racial backgrounds in the same urban social spaces. The results of these cross-cultural collisions in New York City, as she argues, were far greater than passing dance trends; they in fact laid the foundation for the twentieth century's social dancing practices throughout the United States. By looking at dance as social practice across conventional genre and race lines, this book demonstrates that modern social dancing, like Western modernity itself, was dependent on the cultural production and labor of African diasporic peoples --

even as they were excluded from its rewards. A cornerstone in Robinson's argument is the changing role of the dance instructor, which was transformed from the proprietor of a small-scale, local dance school at the end of the nineteenth century to a member of a distinct, self-identified social industry at the beginning of the twentieth. Whereas dance studies has been slow to connect early twentieth century dancing with period racial politics, Modern Moves departs radically from prior scholarship on the topic, and in so doing, revises social and African American dance history of this period. Recognizing the rac(ial)ist beginnings of contemporary American social dancing, it offers a window into the ways that dancing throughout the twentieth century has provided a key means through which diverse groups of people have navigated shifting socio-political relations through their bodily movement. Modern Moves asserts that the social practice of modern dancing, with its perceived black origins, empowered displaced people such as migrants and immigrants to grapple with the effects of industrialization, urbanization, and the rise of North American modernity. Far more than simple appropriation, the selling and practicing of black dances during the 1910s and 1920s reinforced whiteness as the ideal racial status in America through embodied and rhetorical engagements with period black stereotypes.

On Angels and Devils and Stages Between David Wood,2013-10-28 The revolution that happened in the American dance world between 1932 until 1992 was as great, or even greater, than the earlier movement revolution instigated by the Ballets Russes. In his revealing book David Wood evokes this exciting period of change and describes the roles of the key creative personalities with whom he worked: Martha Graham, Doris Humphrey, Charles Weidman, Jose Limon, Hanya Holm, Alwin Nikolais, Helen Tamiris, Sophie Maslow, Jane Dudley, and William Bales. David Wood has been a key figure in the American dance world for nearly 50 years, making numerous appearances on television as an actor/dancer and in Broadway musicals. He began working with Martha Graham in 1953, as a soloist, touring the world, performing roles in all the famous productions, especially Secular Games which Graham created for him. He has his own company BARD (Bay Area Repertory Dance) which has toured the United States and Europe. The choreography of Wood's signature work, Lorca's House of B

Dancing Jewish Rebecca Rossen, 2014-05-02 While Jews are commonly referred to as the people of the book, American Jewish choreographers have consistently turned to dance as a means to articulate personal and collective identities; tangle with stereotypes; advance social and political agendas; and imagine new possibilities for themselves as individuals, artists, and Jews. Dancing Jewish delineates this rich history, demonstrating that Jewish choreographers have not only been vital contributors to American modern and postmodern dance, but that they have also played a critical and unacknowledged role in the history of Jews in the United States. A dancer and choreographer, as well as an historian, author Rebecca Rossen offers evocative analyses of dances while asserting the importance of embodied methodologies to academic research. Featuring over fifty images, a companion website, and key works from 1930 to 2005 by a wide range of artists - including David Dorfman, Dan Froot, David Gordon, Hadassah, Margaret Jenkins, Pauline Koner, Dvora Lapson, Liz Lerman, Sophie Maslow, Anna Sokolow, and Benjamin Zemach -Dancing Jewish offers a comprehensive framework for interpreting performance and establishes dance as a crucial site in which American Jews have grappled with cultural belonging, personal and collective

histories, and the values that bind and pull them apart.

The American History and Encyclopedia of Music ,1908 The American History and Encyclopedia of Music ... William Lines Hubbard,George W. Andrews,Edward Dickinson,Arthur Foote,Emil Liebling,1908

<u>The American History and Encyclopedia of Music</u> W.L. Hubbard,G.W. Andrews,A. Forte,1910

The American History and Encyclopedia of Music: Musical dictionary William Lines Hubbard, 1908

Musical Observer, 1923

Dancing With a Star: The Maxine Barrat Story Kristin

Baggelaar, 2018-02-19 Yes, it's true-Elegant and sophiscated Ballroom dancing is back, and bigger than ever. We've seen the magazine covers, talk show appearances, huge ratings and the launching of careers. Well the time has come to answer the question. "What's behind this worldwide ballroom dance phenomenon?" One of the answers is an American dance legend named Maxine Barrat. Her story is the stuff of dreams—riveting, exotic, passionate—fracturing her back as a child; sneaking into Radio City Music Hall as a teenager; meeting the perfect partner Don Loper and dancing into the arms of Gene Kelly in her first Broadway show. A stint at the glamorous Copacabana catapulted Loper & Barrat to international fame and a role in MGM's star-studded Thousands Cheer. She reinvented herself as a nightclub singer, donated her time and talents to the war effort and continued her stellar career as a model in the world of fashion. Then a new career in the up-and-coming medium of television. Maxine's sensational life is interlaced with those of the stars she befriended, from Katharine Hepburn and Ginger Rogers, to those with whom she danced and romanced-from admiring South American caballeros,

Hollywood moguls and stars, to an affair with Gone with the Wind matinee idol Clark Gable. Maxine Barrat is a performing arts legend who holds a vital key to the American dance story. She is a real star and it's time to put Maxine Barrat back on the dance floor.

Fifty Key American Films John White, Sabine Haenni, 2009-03-13 Fifty Key American Films explores and contextualises some of the most important films ever made in the United States. With case studies from the early years of cinema to the present day, this comprehensive Key Guide provides accessible analyses from a range of theoretical perspectives. This chronologically ordered volume includes coverage of: Citizen Kane Casablanca Psycho Taxi Driver Blade Runner Pulp Fiction Amongst a raft of well-known films, the work of some of America's best known directors, such as Lynch, Scorsese, Coppola and Scott, is discussed. This book is essential reading for students of film, and will be of interest to anyone seeking to explore the impact of American cinema.

<u>Dancing the World Smaller</u> Rebekah J. Kowal,2020 Dancing the World Smaller examines international dance performances in New York City in the 1940s as sites in which dance artists and audiences contested what it meant to practice globalism in mid-twentiethcentury America. Debates over globalism in dance proxied larger cultural struggles over how to realize diversity while honoring difference.

<u>Defiant Itineraries</u> Lydia Platón Lázaro,2015-08-05 How did Caribbean rituals helped form new currents in the performing and visual arts of the United States? This book answers this question through an examination of the Caribbean-inspired dance creations of dancer/choreographer Katherine Dunham and the experimental films of avant-garde filmmaker Maya Deren.

The American Booksellers Guide ,1868

Alvin Ailey Muriel Topaz,2018-09-21 During its three and half decades, the Alvin Ailey Company has left lasting markers on the playing field of American Modern Dance. It has established a reputation for precise but spectacular dancing, for depicting an African American ethos with sensitivity and elegance, and set standards for performance excellence. Ailey's choreography caused shock waves in the dance world of 1958 and continues to move audiences deeply. The company has also provided a paradigm for a modern dance repertory company. Contributors include Jennifer Dunning, Ronni Favors, Allan Gray, Denise Jefferson, Cynthia Sithembile West, Muriel Topaz, James Truitte, and Sylvia Waters. Eulogies written by David Dinkins, Carmen de Lavallade, Judith Jamison and Maya Angelou.

Folk Dancing Erica M. Nielsen, 2011-07-22 This overview of folk dancing in the United States showcases an important historical movement and explains how folk dance communities evolved to fulfill the needs of specific groups of people over time. While the general term folk dance encompasses a surprising variety of specific dances, there are three major recreational communities or forms: international folk dance, modern western square dance, and contra dance. Throughout the last century, millions of people have enjoyed folk dancing as an educational and recreational activity, regardless of the particular style. Folk Dancing explains the reasons for the folk dance movement that exploded in Europe and North America in the late 19th century. It describes the clubs, camps, festivals, and communities that sprang up, and examines the culture of the movement-the music, key individuals and events, types of clothing, and influences of technologies and popular culture. The book contains authoritative, original information gleaned from the author's own

research conducted with hundreds of folk dance enthusiasts across America.

Butoh America Tanya Calamoneri,2022-03-28 Butoh America unearths the people and networks that popularized Butch dance in the Americas through a focused look at key artists, producers, and festivals in the United States and Mexico. This is the first book to gather these histories into one narrative and look at the development of American Butch. From its inception in San Francisco in 1976, American Butch aligned with avant-garde performance art in alternative venues such as galleries and experimental theaters. La MaMa in New York and the Festival Internacional Cervantino in Guanajuato both served to legitimize the form as esteemed experimental performance. A crystallizing moment in each of the three locations-San Francisco, New York, and Mexico City-has been a grand-scale festival featuring prominent Japanese and numerous other international artists, as well as fostering local communities. This book stitches together the flow of people and ideas, highlights the connections in the Butoh diaspora, and incorporates interviewee perspectives regarding future directions for the genre in the Americas.

Modern Dance in Germany and the United States Isa Partsch-Bergsohn,2013-11-05 First Published in 1995. In Modern Dance in Germany and the United States: Crosscurrents and Influences Isa PartschBergsohn discusses the phenomenon of the modem dance movement between 1902 and 1986 in an international context, focussing on its beginnings in Europe and its philosophy as formulated by the pioneers Dalcroze, Laban, Wigman and Jooss. The author traces the effects the Third Reich had on these artists, and shows the influence these key choreographers had on the developing American modem dance movement through the postwar years, concentrating in particular on Kurt Jooss and his Tanztheater. When America took the lead in modem dance innovation during the sixties, artists such as Martha Graham, Jose Limon, Paul Taylor, Alvin Ailey and Alwin Nikolais overwhelmed European audiences. Subsequently, the artists of the New German Tanztheater revitalized German theatre traditions by blending new content with some of the American contemporary dance techniques. Although the history of modem dance in these two countries is closely linked, the author describes how each country has kept its own unique and distinctive style.

Delve into the emotional tapestry woven by Emotional Journey with in Dive into the Emotion of **Dance Americas Keys**. This ebook, available for download in a PDF format (PDF Size: *), is more than just words on a page; it is a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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